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Field of art, artistic discipline: musical arts

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**Comparative analysis of British and Chinese folk songs based on
selected 20th century arrangements for middle voice by
Benjamin Britten, Healey Willian, Ding Shande and Li Yinghai in the
context of cultural differences and vocal techniques**

Doctoral thesis written under the supervision
Of Prof. Ph.D. Artur Stefanowicz

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Description of the artistic work

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1. Ding Shande - "I Want to Kiss My Mother" (original: 想亲娘)
2. Li Yinghai - "The Flowing river" (original: 小河淌水)
3. Ding Shande - "The Sun Rises Joyfully" (original: 太阳出来喜洋洋)
4. Ding Shande - "The Lovely Rose" (original: 可爱的一朵玫瑰花)
5. Ding Shande - "When the Sophora Will Blossom" (original: 槐花几时开)
6. Li Yinghai - "Alamuhan" (阿拉木汗).
7. Li Yinghai - "Under the Silver Moonlight" (在银色的月光下).
8. Healey Willan - "Ae fond kiss"
9. Benjamin Britten - "The Ash Grove"
10. Benjamin Britten - "The Salley Gardens"
11. Benjamin Britten - "O Waly, Waly"
12. Benjamin Britten - "Little Sir William"
13. Benjamin Britten - "The Foggy, Foggy Dew"
14. Healey Willan - "Loch Lomond"

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Abstract [ang.]

The following diploma thesis, based on examples of selected pieces for low and middle voices by 20th century composers such as: Benjamin Britten, Healey Willan, Ding Shande, Li Yinghai, focuses on the comparative analysis of Chinese and British folk songs from the perspective of cultural differences and musical and vocal techniques.

The introduction presents the background of this study, the objectives of the research, its importance, the current state of research, methodology and innovation, as well as the need for implementing this type of dissertation. From the point of view of the background of the study, both China and Great Britain have different cultural characteristics, which translates into completely different styles in Chinese and British folk songs. The performance of British and Chinese folk songs, capturing the differences between them, is a condition for appropriate transmission and cultivation of the art of folk songs as musical forms created in various traditions and systems of musical style, and also improves the level of individual vocal skills and musical education. In terms of achieving the research goal, the comparison of cultural differences and musical-vocal techniques of Chinese and British folk songs reflects the synthesis of theory and practice and plays a very important role in the process of preparing a musical-vocal performance. From the point of view of the importance of research, the comparison of Chinese and British folk songs in terms of cultural differences plays a positive, stimulating role in the process of educating vocalists, enabling them to better recognize specific styles and gain a deeper understanding of the background of their creation and the process of music development.

By combining my individual experiences gained from vocal practice with mastered musical and vocal techniques, I can attempt to provide practical advice on performing Chinese and British folk songs.

The contemporary state of research still shows a clear paucity of works devoted to detailed considerations on this topic, especially based on the practice itself, but also in the exploration of the diversity of the tradition from which folk vocal art originates. Existing research is still in the exploration phase and a unified theoretical synthesis has not yet been established. Knowledge in this field awaits enrichment and supplementation. The study's methodology focuses on literature analysis, observation, practice and theory study. The study of Chinese and English folk songs was conducted from two perspectives, firstly from the interregional and intercultural point of view, secondly from the point of view of the vocal techniques used.

The following dissertation consists of four chapters. The first chapter is an introduction. **The second chapter** includes a comparative analysis of Chinese and British folk songs in terms of four elements: musical form, text, message, and arrangement. From the perspective of musical form, Chinese folk songs are divided into three types: work hymns, *xiaotiao*, and mountain songs. British folk songs, on the other hand, are classified mainly in relation to the region and the following songs exist: English, Scottish and Irish.

In terms of themes, Chinese folk songs are divided into five categories: work hymns, songs about current affairs, love songs, songs about everyday life, and songs for celebrations. The subject matter of British folk songs is extremely rich and can be summarized in five categories: folk legends, family tragedies, love stories, historical events and stories about heroes, and comic songs. Considering the textual layer of Chinese folk art, the main features are improvisation, dialectization of language styles, metaphorical rhetoric and structural

additions. In terms of arrangement and adaptation, Chinese folk songs are divided into three types: text arrangement, instrumental arrangement, and extended song adaptation. In the case of British folk songs, the main arrangement is to add accompaniment, i.e., on the basis of the traditional folk song melody and the original text, adding accompaniment written by a professional composer. In terms of the accompaniment itself, the piano accompaniment definitely dominates.

In **the third chapter**, a thorough comparison of cultural differences between Chinese and British folk songs was made in terms of five factors: humanistic background, musical style, shape of melody, use of language, and aesthetic aspirations. In terms of cultural differences, Chinese and British folk songs have some similarities, but also distinct differences. Through comparative analysis, we notice the rich regional and ethnic diversity typical of Chinese folk songs. Individual ethnic groups have their own unique musical style and methods of stage expression. In this respect, British folk songs remain relatively homogeneous, not showing such clear geographical and ethnic diversity as in the case of Chinese works. Chinese folk songs are most often based on a five-note scale, with sublime melody, making full use of elements of folk music. British folk songs are characterized by smooth and melodious melodies, fast rhythms and direct forms of expression, based on the traditional European major-minor tonal system.

The lyrics of Chinese folk songs show the spirit and living conditions of the Chinese throughout different historical eras. Extremely diverse in content, they focus mainly on four areas: love, work, everyday life, historical events, and have deep cultural and social significance. In British folk songs, the content revolves around the presentation of historical events, the beauty of the natural landscape and the description of human emotions.

In **chapter four**, I discuss the differences in the use of musical and vocal techniques in Chinese and British folk songs in terms of five factors: mood, breathing technique, resonance,

ornamentation, and language. In terms of expression, the mood in Chinese folk songs is influenced by many variables, and it is this variability that largely determines the variety of emotions contained in them. The mood in British folk songs has many similarities, such as subtlety, a desire for solace, and sometimes darker elements.

When considering breathing technique, the performance of both Chinese and British folk songs requires the use of specific breathing methods and consideration of its leading role in supporting singing. Nevertheless, after a closer look at this issue, it is easy to see that the vocal techniques used when performing Chinese folk songs are more complicated. When it comes to the use of resonance techniques in Chinese folk songs, the emphasis is on respecting two cardinal principles: rigorous diction and gentle vocalization with moving vocal expression. However, in British folk songs the main emphasis is placed on the uniformity of the voice in individual sound registers. In terms of the use of ornamentation, Chinese folk songs are characterized by a high level of complexity, while in British folk songs the requirements in this matter are relatively simple, mainly focusing on maintaining a smooth legato melody. In terms of the linguistic techniques used when singing Chinese folk songs, the intonation of the voice should be based on the connotations and meaning of the text, while in the case of British folk songs, attention should be paid to the precise pronunciation of the English language, demonstrating the rich content value of the text.

Key terms: Chinese folk songs, British folk songs, composer, arrangement and adaptation, cultural differences, musical and vocal techniques, comparison.

Chapter I. Introduction

1.1 Background to the study

Being aware of the great cultural diversity, as performers of vocal music we should recognise the artistic qualities and styles of vocal music originating from different countries and nationalities, which enables us to continuously improve our own musical and vocal skills, as well as our musical education. Both Great Britain and China have different cultural characteristics, so it is not surprising that their folk songs manifest completely different styles. By performing British and Chinese folk songs, one can gain a full understanding of the differences between them, which not only allows for the successful communication and promotion of folk music from these two very different musical systems, but also for the improvement of one's own vocal skills. Vocalists striving for artistic success and public recognition should, while relying on their own abilities and musical-vocal skills, also should showcase their acquired musical and cultural education¹. In conclusion, understanding the differences between British and Chinese folk songs from the perspective of the cultural differences and musical-vocal techniques that exist between them, and capturing the style of singing folk songs from different countries, is a manifestation of the overall value of a given vocalist.

The aim of this doctoral thesis is to conduct a comparative analysis of British and Chinese folk songs from two perspectives: cultural differences and musical-vocal techniques. Folk songs are an established separate musical-vocal form, but above all, they are a lyrical expression resulting from work and everyday social life². Folk songs record people's approach to life, their aspirations and aesthetic desires. It is one of the most direct forms of expression of human emotions, common in the development of world music and transmitted in many

¹ Zhang Yu. *The Structure of the Classical Love Drama: A Comparative Study of the Folk Songs of the Chinese Zhuang Ethnic Group and British Folk Songs*. Journal of the Honghe Institute, 2015(02).

² Yang Xiaogao. *Didactic Explorations in Artistic Arrangements of Chinese Folk Songs*. Didactic Comments, 2007(12).

different areas as an extremely important part of cultural heritage. Folk songs of individual countries and their regions are a constant source of inspiration, transforming into basic musical material in the process of professional music composition, which plays a major role in stimulating the development of world music art. In the field of vocal music practice, composers, looking through the prism of the task of inheriting and promoting culture, use the method of arrangement to adapt traditional folk songs, giving them the style of art songs. The main topic discussed in the following work is the arrangements of traditional folk songs made by Chinese and British composers. In order to make a more in-depth comparison of Chinese and British folk songs in terms of the selection of specific pieces, I focused on 20th-century arrangements of British and Chinese folk songs. Furthermore, in order to conduct an in-depth analysis of the artistic characteristics of folk songs from these two countries, I looked at them from two perspectives: cultural differences and musical-vocal techniques.

With the aim of presenting scientific findings related to my research, I selected 20th-century arrangements made by renowned composers. The Chinese composers whose works I will present are Ding Shande and Li Yinghai.

Ding Shande (1911–1995) came from Shaoxing, in Zhejiang Province, and as an active composer and theorist, he left an extremely rich legacy for Chinese contemporary music. In his youth, he studied at the Paris Conservatoire. He studied under Nadia Boulanger and Arthur Honegger, among others. Later, he took up the position of professor and director of the composition department and deputy rector at the Shanghai Conservatoire of Music. He was also vice-chairman of the Chinese Music Association. As a composer with a deep and comprehensive education, Ding Shande wrote mainly symphonies, concertos, choral and chamber works, compositions for solo instruments, art songs and film music. His most important arrangements of folk songs include popular piano pieces such as: *The Sun Rises*

Joyfully, When the Sophora Will Blossom, Mayila, I Want to Kiss My Mother, The Lovely Rose, etc.

Li Yinghai (1927 - 5 January 2007) came from Fushun, Sichuan Province, and is considered one of the most outstanding composers of contemporary Chinese music. He was also a music theorist and music activist. He worked as a professor at the Chinese Conservatory of Music. His most famous works include *Gelitai, Flowing River* and dozens of other compositions. Li Yinghai published a collection of songs entitled *Folk Solo Songs*.

From among the works of British composers, the works of Benjamin Britten and Healey Willan, who worked in Canada, were selected for the purposes of this work.

Edward Benjamin Britten (22 November 1913 - 12 April 1976) was born in Great Britain, where he worked as a composer, conductor and pianist. He was an extremely important figure in the world of 20th-century classical music. His works include operas, chamber music, songs and orchestral works. Britten stood out not only for his versatility, but also for his unique talent for combining tradition with modern means of expression, which allowed him to create works that were original, emotional and at the same time understandable to listeners. He left behind a rich oeuvre, but he is particularly valued for his operas, the most famous of which include *Peter Grimes* (1945), *The Turn of the Screw* (1954) and *Billy Budd* (1951). He also wrote many religious and choral works. Inspired by folklore, he composed several collections of songs, including *Folk Song Arrangements* and *British Isles Folk Songs*.

Healey Willan (1880 - 1968) was born in Great Britain and later moved to Canada, where he worked as an organist and composer. He became famous primarily as a composer of choral works and organ music. His music combines the influences of Richard Wagner, the Gregorian chant tradition and Renaissance music. He composed over 800 works, including

operas, orchestral works, choral works, and many organ and piano works. He is best known for his religious music.

1.2 Purpose of the study

In considering the objectives of this thesis, we focus on three main topics:

- folk songs,
- cultural differences,
- musical-vocal techniques.

Let us first look at the concept of a **folk song**, which is definitely one of the most important forms of passing on tradition and culture. It comprises not only content based on texts and folk narratives, but also expresses the authentic musical style of given regions, often through colourful melodic structures. These elements combined reflect both the local and national character³. Despite many stylistic similarities, the professional arrangement of folk songs clearly differs from their traditional, original form. Among the similarities, we can note the fact that, in the process of transforming a traditional folk song, composers largely preserve its original character, paying particular attention to the original lyrics and melody. The terms “arrangement” or “adaptation,” as mentioned here, usually refer - within the framework of an art song - to the addition of a piano accompaniment, so that the entire piece meets the standards of a professional vocal composition.

Secondly, from the point of view of **cultural differences**, we can see that folk songs are characterised by national elements anchored in a specific region. They are closely linked to local dialects, lifestyles, customs, and aesthetic aspirations. Precisely because of their distinct regional diversity, the first task in conducting a comparative analysis is to consider the cultural differences between them. Then, from the perspective of musical-vocal techniques, we can analyse the problem of their common elements and individual characteristics. Common

³ Shi Qin, *Sense of Style: Reflections on the “Energy of Life” in the Performance of Chinese Folk Songs*, Sichuan Drama 2019 (04).

elements in terms of vocal techniques include breathing technique, sound emission, resonance, linguistic precision, and stage presentation. Each form of musical-vocal performance can be analysed from the perspective of the above-mentioned elements. Individual techniques include the interpretation of various musical and vocal works, as each piece has its own individual style and different requirements in terms of mood expression, resulting in differences in the use of vocal techniques. It follows that vocal technique should be applied with the style of the piece as the standard and norm.

- (1) Comparative analysis of Chinese and British folk songs and composers' arrangements.

In terms of comparative study, attention is focused on the types, characteristics of the text, methods of dissemination, and adaptations of folk songs. When discussing how a particular song is arranged by a particular composer, a brief biography of the composer is presented as an element influencing interest in folkloric inspirations.

- (2) Analysis of cultural differences between Chinese and British folk songs. In terms of cultural differences, the analysis is carried out in terms of five elements: cultural background, musical style, melodic structures, use of language, and aesthetic aspirations.

- (3) Comparison of Chinese and British folk songs in terms of vocal techniques used. In terms of the use of vocal techniques, the analysis is carried out in terms of five elements: voice colour, breathing techniques, resonance techniques, ornamentation, and linguistic specificity.

- (4) A look at the musical education and qualifications of singers from the perspective of performing Chinese and British folk songs. The summary is carried out in terms of three elements: understanding of culture, musical and vocal education, and stage education.

1.3 Significance of the study

The theoretical significance of the topic of this thesis lies in providing detailed methods and reasoning for a comparative analysis of Chinese and British folk songs from the perspective of their performance. In the field of folk song studies, specialists from various fields and individual folklore researchers have conducted analyses from different perspectives, such as cultural, ethnic, philological, historical, and musical. All these studies provide rich source material on aspects such as the origin of folk songs, their historical background, development, and characteristics. Nevertheless, there is still a lack of detailed studies and research results on the comparative analysis of Chinese and British folk songs from the perspective of cultural differences and vocal techniques. Thanks to the following study, it is possible to obtain a specific research method and reasoning on this issue by applying theory and discussing the two above-mentioned perspectives. At the same time, it can be extremely helpful and serve as a starting point for further research comparing folk songs from different countries.

The practical value of the following work lies in two aspects. Firstly, it helps singers to accurately recognise the style of folk songs performed, understand their genesis and regional origins, the process of their development, and further to grasp the style in which composers have transformed folk songs in their arrangements, and thus gain a deeper understanding of the meaning of the lyrics, the specificity of the melody, musical images and mood. Secondly, as a result of the great cultural differences between Chinese and British folk songs in terms of the vocal techniques used, singers are forced to make individual adaptations. Thanks to my practical experience and conclusions regarding the use of individualised vocal techniques, I can offer a lot of practical advice and tips to performers of Chinese and British folk songs.

1.4 Literature review with an assessment of the current state of research

1.4.1 Studies on singing and the application of vocal techniques in Chinese folk songs

In his work *Looking Back and Self-Assessment: The Inheritance of Chinese Folk Song Teaching*⁴, Xiao Xuan believes that the first task facing singers is to thoroughly understand their own real situation. For example, assessing the tone and precision of their voice. It is necessary to choose a piece that matches the characteristics of one's own voice, which determines the ability to perform high parts or clear diction. One should not follow trends alone. Secondly, it is necessary to understand the characteristics of the chosen folk song, for example, the background of its creation or the artistic concept it presents. Deepening your personal understanding of a given piece allows you to achieve a better stage effect. At the same time, before making your choice, you should familiarise yourself with existing performances of folk songs in order to gain a broader perspective on the use of various singing methods and improve your own skills.

Qiao Bangli, in his work *A Review of a Hundred Years of Professional Vocal Art in Chinese Folk Songs*⁵, discusses this issue from the perspective of language use. The author argues that singing is a perfect, organic combination of language and music, a comprehensive art form used to convey emotions and content. Language is the basis for singing, as singing is directly influenced by it. From ancient times to the present day, both in China and abroad, singers have paid close attention to the issue of diction in vocal exercises. When singing, during the emission of sound, diction is extremely important, not only as a carrier of lyrics, but also as a starting point for the production of sound itself. Diction is determined by the human organs responsible for producing consonants, and the articulation of the voice in Chinese vocal music is the result of dividing the consonants of a single word into individual sounds using a pentatonic scale. From the perspective of folk singing schools, which strive to achieve voice resonance and proper pronunciation, the characteristics of Chinese characters [words] and the

⁴ Xiao Xuan *A Look at Borrowing from the Past - Inheriting the Tradition of Teaching Chinese Folk Songs* Chinese Musicology 2022 (04).

⁵ Qiao Bangli *A Look at a Century of Professional Artistic Singing of Chinese Folk Songs* Music of China 2021 (11).

rules of sound emission are based on a very specific wide emission with a forward inclination of the bite. For this reason, correct pronunciation is one of the most important skills in folk singing schools.

In his work *The Meaning of Performing Chinese Folk Songs Using Bel Canto*⁶, Liu Yuan believes that there are many similarities between bel canto and the organic school of [Chinese] folk singing. First of all, both schools pay great attention to the precise expression of the emotions contained in the song. The voice and mood are the most important parts of the interpretation of the performed piece. In the original school of folk singing, in order to achieve a better effect in expressing mood, traditional forms of stage expression characteristic of Chinese drama were added to the performance. It is precisely because of this similarity in conveying mood that it became possible to incorporate Western bel canto into the vocal practices of Chinese folk songs. Chinese folk songs are based on the pentatonic scale, which is also known and used in Europe, so the use of Western singing methods in their performance should in no way negatively affect the traditional character of Chinese songs.

1.4.2 Studies on singing and the use of vocal techniques in British folk songs

In his work *A Brief Analysis of Seven Collections of Folk Songs by British Composer Benjamin Britten*, Ding Jing points out that in an article written by Britten for the American Journal, entitled *The Problem of England and Folk Songs*, the composer pointed out that the main specificity of British folk songs was their subtle melody and the close connection between lyrics and music, which created a calm charm. Despite the resulting loss of stimulating rhythm, the vocal phrase itself still makes a deep impression on listeners. This is reminiscent of the lifestyle of the inhabitants of the English countryside, who quietly, calmly and delicately expressed their emotions and spoke of love without any particular emphasis, but rather in a modest and straightforward manner.

⁶ Liu Yuan *The Meaning of Application of Bel Canto in the Performance of Chinese Folk Songs* Yellow Bell 2012 (10).

Anne Marie Forbes, in her work *Notions of the Universal and Spiritual in Percy Grainger's Early British Folk Song Settings*⁷, argues that traditional British singers did not make changes to the songs they performed in terms of tempo or dynamics, but focused on calmly telling the beautiful story contained in the lyrics. For example, in short, usually four-bar melodies, there were very slight changes in the line of a particular verse of the text. British folk songs usually featured two types of melody and rhythm: the first was short and simple, with the text repeated continuously, and such songs were very often accompanied by dancing. The second type were long, continuous songs. These songs were characterised by distance and beauty or poignant closeness.

In his work *Book Review Southern Harvest: The Constant Lovers & Foggy Dew, English Folk Songs from the Hammond and Gardiner Manuscripts*⁸, Paul Cowdell argues that the original British folk songs were characterised by sincerity and expressiveness, but changed under the constant influence of French and Italian culture. Their style was gradually developed, and in terms of presentation, they evolved towards neutral, rural music. British folk songs are mainly characterised by lyrical, aria-like melodies. Ethnically, they mainly represent the folklore of the Angles and Saxons, rarely referring to Celtic Scottish or Irish melodies, although elements of *jig*⁹ and *reel*¹⁰ dances were present in them. The vast majority of melodies were characterised by subtle, moving phrases.

Graham Freeman, in his work *That Chief Undercurrent of My Mind': Percy Grainger and the Aesthetics of English Folk Song*¹¹, argues that British musical culture is quite complex. British folk songs are in the natural heptatonic scale, although they also occur in the pentatonic

⁷ Anne-Marie Forbes. *Notions of the Universal and Spiritual in Percy Grainger's Early British Folk-Song Settings*, Nineteenth-Century Music Review, 2018.06.

⁸ Cowdell Paul. "book-review" *Southern Harvest: The Constant Lovers & The Foggy Dew, English Folk Songs from the Hammond and Gardiner Manuscripts*, Folk Music Journal, 2018.07.

⁹ *Jig*, a folk dance, usually solo, popular in Scotland and northern England in the 16th and 17th centuries and in Ireland since the 18th century. It is an improvised dance, performed with fast footwork and a stiff torso. [author's note]

¹⁰ *Reel* is a fast folk dance in even meter (4/4 or 2/2), characterized by a steady rhythm and dense melody with a predominance of sixteenth notes. Its roots are associated with Scottish folk music, and after penetrating Ireland, it underwent local adaptation. Compared to the jig, the reel places greater emphasis on whole-body coordination - the steps are concise and dynamic, often performed in pairs or groups, with a strong emphasis on synchronising movements with the music. [author's note]

¹¹ Graham Freeman, *'That Chief Undercurrent of My Mind': Percy Grainger and the Aesthetics of English Folk Song*, Folk Music Journal, 2009.01.

scale. Their music is filled with a sad, sentimental mood. Another feature of British folk songs is the integration of the folk customs of the Angles and Saxons with the Christian tradition. The best example is the transformation of the secular medieval song *carole*¹², whose form entered the canon of church songs, performed mainly during Christmas, or *Morris dancing*¹³, which, although growing out of pagan rituals, became associated with church celebrations in the context of rural holiday rituals.

The specificity of Irish, Scottish, and Welsh folk music meant that even in the history of classical music, it enjoyed considerable interest. It inspired such outstanding composers as J. Haydn, L. van Beethoven, and M. Glinka. Narrative plays an important role in British and Scottish folk music. Scottish folk music is characterised by the use of pentatonic scales, rich melodies, and expressive rhythms. Irish folk music, on the other hand, uses a natural heptatonic scale, although elements of the pentatonic scale are also evident. Many Irish folk songs are performed in an irregular 5/4 metre, and due to their specific rhythm, traces of ancient melodeclamation can be observed in them.

1.4.3 Studies comparing Chinese and British folk songs

In her work *Comparison of British Folk Songs with Yuefu Poetic Songs*¹⁴, Wu Li conducts a comparative analysis of Chinese and British folk songs from a cultural and historical perspective. The author believes that the similarity of early oral traditions determined many common features of *Yuefu* poetic folk songs and British folklore. However, while she finds elements that connect these works, she also emphasises the diametric differences resulting primarily from the origins of completely different cultures and histories of individual nationalities. Different histories, cultures, politics, economies, philosophies, religions, customs,

¹²In the Middle Ages, a *carole* was a song sung during a circle dance. In medieval England, *carols* gained a more religious connotation when they were performed during church holidays. Today, a *carol* refers to a typical Christmas song, retaining elements of both song and celebration that brought people together centuries ago during dance. [author's note]

¹³An English folk dance from the 14th century. Its history is more closely related to pagan rituals concerning the cycles of nature, fertility, and the changing seasons, but over time, Morris dancing has gained some connections to Christian traditions. It is not only a form of dance, but also a social tradition in England. [author's note]

¹⁴Wu Li *Comparison of Hanyuefu folk songs with popular British folk songs* Shandong Foreign Language Institute 2006 (06).

aesthetic standards, and interests have led to the emergence of distinct and noteworthy characteristics. The oral folklore of *Yuefu* poetic songs and British folk songs determined their linguistic character as local messages - simple, unadorned and energetic, whose meaning flows directly from the lyrics, because only by meeting these criteria could they be disseminated. In *Yuefu* poetic songs and British folk songs, we can see early forms of literature of two nationalities, created in the period preceding the rapid development of written literature. Both belong to the oral national heritage, created by individuals or groups and further propagated orally among the local population, undergoing constant reworking, changes, and improvements. Unfortunately, in this process of oral inheritance, for various reasons, many compositions have been lost.

Jiangsheng Yan, in his work *Comparison of Love Metaphors Between British Folk Songs and Yao's Folk Songs*¹⁵, compares the songs of the Chinese Yao ethnic group with British folk songs. According to the author, Yao songs emphasise the historical background and spirit of the era as well as the emotions of ordinary people, while British folk songs focus more on portraying images of chivalrous heroes. Their romantic style is more pronounced, and they are much richer in legends. In terms of overall style, Yao songs are more ephemeral and full of understatement. Most of them use subtle means such as borrowings and metaphors to delicately portray the inner emotions of ordinary people, while the romantic spirit of British folk songs is strong, the aesthetic standards more passionate and unrestrained, directly touching on the subject.

Looking at the above-mentioned studies, the results of contemporary research related to the topic of my thesis are characterised by two issues: first, these are individual studies devoted to Chinese and British folk songs, which, in terms of research content and scope, have attracted a great deal of attention, and their results are already being applied in many other areas of

¹⁵Jiansheng YAN, *Comparison of Love Metaphors Between British Folk Songs and Yao's Folk Songs*, Studies in Literature and Language, 2019.11.

research. It should be added that the current research results focus mainly on history, musical style, and singing characteristics. Secondly, there is a lack of detailed considerations on the comparison of Chinese and British folk songs from the perspective of cultural differences and vocal techniques. Such research is still in its early stages, so no uniform set of views or systematic generalisation has been formed. Significant progress is possible in this field. There is therefore a shortage of detailed research results on the above topic. When analysing the topic of my doctoral thesis, using a method of synthesising theory and practice, I will present the scientific arguments obtained in this way, as well as detailed analyses, which will then serve as a basis for further considerations and conclusions, i.e., a comparative study of Chinese and British folk songs from the perspective of cultural differences and musical and vocal techniques. Finally, I would like to point out that the value of my work lies in the presentation of specific source materials that complement the results of theoretical studies and practical suggestions. At the same time, the following thesis will present new ideas and research methods.

1.5 Methodology of the study

1. The method of researching source materials and literature is based mainly on searching for relevant source materials, summarising and analysing them, then understanding the current state of scientific research related to the topic of this work and thus obtaining theoretical support and scientific data. At the same time, new concepts related to the subject of the work will be presented.
2. The observation method, based on familiarisation with existing music recordings and their detailed analysis, as well as analysis of artistic stage performances in terms of vocal effects and mood expression.
3. The practical method. Based on personal experiences in learning and practicing singing, the characteristics of one's own vocal style and methods of processing a given piece will be

presented in order to confirm an adequate understanding of the piece for its better artistic interpretation.

The innovations in this thesis manifest themselves in two aspects: firstly, in an intercultural and supra-regional view of Chinese and British folk songs. Great Britain and China have many excellent folk songs that are an important part of the world's musical heritage. As a singer, when performing folk songs from different countries, I should capture the cultural differences between them and thus interpret them from the perspective of musical style. Secondly, I should examine the performance of Chinese and British folk songs from the point of view of vocal techniques. In the art of folk songs, their most important characteristic is the language in which they are performed. It is in this language that the existing aesthetic differences are found, which is why, when singing songs derived from the folklore of different countries, there are specific differences in the singing techniques used. In light of the lack of detailed studies on Chinese and British folk songs conducted from the perspective of vocal techniques, the research results below may be helpful in this field and supplement the current state of knowledge.

Chapter II. Studies on Chinese and British folk songs and arrangements by composers

Folk songs are a type of lyrical and narrative method of expression that arose in response to the development of social life, while also constituting an important element of musical and vocal culture. When performing songs from different countries and regions, it is necessary to conduct in-depth research into their characteristics from a theoretical perspective, as this is the only way to capture the differences between them in terms of type, style, and content.

Since the beginning of the 20th century, both in China and the United Kingdom, an intensive process of adaptation and arrangement of traditional folk songs has begun. Before becoming an inspiration for professional composers, these songs were often already very popular, mainly among ordinary people, taking the form of elements of mass culture. However, after the composers arranged them, their artistic value increased significantly, while at the same time their original character was largely preserved. From the point of view of promoting culture, the arranged works have in fact become both a legacy and an innovation of traditional folk songs, as well as an element of teaching in professional music colleges, so it is also necessary to analyse them from the perspective of the composer's arrangement.

2.1 Comparative study of Chinese and British folk songs

2.1.1 Types of folk songs

The types of folk songs indicate their genres and forms. As this art form is deeply rooted in the culture of the people of a given area, expressing their specific customs, beliefs, and everyday experiences, each nationality has developed different types of folk songs over the long course of social life. Folk songs are a traditional musical form and therefore also a form of art and a method of expressing emotions. In their early days, they took the form of rhythmic

poetry composed by working people, and then, in accordance with the characteristics of linguistic intonation, they transformed into melodies. Strictly speaking, the original folk vocal art was a form of literature, which gradually began to transform into a musical-vocal form over time. Folk songs are most often classified according to their function, theme, or the situations in which they were performed, e.g., ritual songs, work songs, love songs, historical and epic songs, dance songs, etc.

Chinese folk songs can be divided into three main types, namely:

- hymns – work songs,
- *xiaodiao*
- mountain songs¹⁶.

Work songs were folk songs that arose especially during collective work. As a rule, one person, acting as a leader, sang solo, and the choir followed in response. This type of song had two functions: first, it played a role in directing work, especially strenuous physical labor. Work songs helped people to unify their work pace and synchronise their breathing, thus reducing the burden of physical labour and increasing its efficiency. Another function was to provide entertainment for people. After work, singing allowed people to relax and reduce work-related stress.

Xiaodiao melodies were most popular in cities and towns located on the plains of China, and their range of occurrence was extremely wide. They had the structure of a song with many verses of lyrics. They were also an element of festivals showing phenomena from social life and love life. The structure of these songs often consisted of four verses: beginning, end, transition, and conclusion. The vast majority of them were single musical phrases. In terms of melody, most of them had varied progressions combining linear transitions with leaps. The

¹⁶ Qiao Bangli *A Look at a Century of Professional Artistic Singing of Chinese Folk Songs* Music of China 2021 (11).

metre was constant, usually even, and the rhythm was more varied. The typical stylistic features of *xiaodiao* are subtlety, understatement, lyricism, and narrative.

Mountain songs were popular in the western and southern mountainous regions of China and were lyrical songs performed by people working on mountain slopes¹⁷. In terms of structure, they took the form of a single musical phrase and their rhythm was quite free. Although musical notation included symbols indicating rhythmic values, in reality, the rhythm was subject to free *rubato* according to the singer's own interpretation. The melodic line in this type of song took the form of corresponding undulations, with fairly large fluctuations, often interwoven with interval leaps.

The origins of **British folk songs** date back to the Middle Ages and even earlier periods. When considering their origins, folklore researchers mention three main elements: traditional Celtic dance¹⁸, English jig¹⁹, and reel²⁰. It was the inclusion of dance rhythms that gave British folk songs their specific character. Early folk songs did not have a specific form, most of them were songs freely sung by folk singers. With the development of the ballad as a narrative form and the popularity of wandering minstrels²¹ and bards²², specific forms of folk songs began to take shape, and over time, British folk songs began to adopt a rigid structure, most often verse with a refrain. The classic structure usually consists of four-line verses, with every other line rhyming (abab) or even lines rhyming (aabb). Many British folk songs use a refrain or repetitive motifs, such as *Hey ho, nobody home* or “*nonsense syllables*,” such as *fa la la* or *diddle daddle*, to add rhythm and engage the audience. The refrain may be sung after each verse or only at key moments in the song. One of the most famous rhythmic patterns in English

¹⁷ Sun Ji, *The Development of Chinese Folk Song Culture in the Eyes of Musicologists*, Music Creation 2018 (12).

¹⁸ Modern Celts or their descendants still maintain the traditions of their own language (e.g., Gaelic in Ireland) and are proud of their Celtic heritage. Today, this ancient community is concentrated in the archipelago known to their ancestors as “Britannia,” which includes Ireland, Scotland, Wales, and the French peninsula of Brittany [author's note].

¹⁹ See note 9.

²⁰ Reel - a beautiful and light style of dance popular in Ireland [author's note].

²¹ Originally any type of medieval artist, and from the 16th century onwards exclusively singers who also played musical instruments [author's note].

²² A professional storyteller, poet, and composer employed by a wealthy patron to write praises in honor of his patron [author's note].

poetry, also used in folk songs, is iambic pentametre²³, which is closest to natural English speech, giving it greater fluidity and melodiousness, as well as allowing for the expression of emotions and dynamics in a subtle but expressive way.

Looking at the types of British folk songs, we can see that they were divided according to the region in which they originated, and so we can divide them into English, Scottish, and Irish songs. English and Irish folk songs had many similarities, their early, most distinctive feature being the use of a free rhythm, while Scottish folk songs, with roots in fast dances, often used the Lombard rhythm, also known as Scottish snap, based on a reversed dotted rhythm pattern. In terms of musical style, English and Irish folk songs were lyrical and elegant, while Scottish songs were characterised by long narratives.

2.1.2 Themes of folk songs

The rich themes of folk songs became the starting point for the development of the stylistic specificity of these works, as well as their specific formal types. In terms of musical form, folk songs can be divided into two types: **songs with lyrical themes** and **songs with narrative themes**, although on the basis of this division it is possible to further divide them into subsequent “subtypes.” From this perspective, both Chinese and British folk songs display a rich thematic diversity.

In terms of **themes**, **Chinese folk songs** can be divided into five types:

- work songs,
- songs about current affairs,
- love songs,
- songs about life,
- songs for celebrations.

²³One of the most recognizable rhythms in English poetry, consisting of five iambic feet. In classical literature, it was used because of its balance and closeness to natural English speech [author's note].

Work songs refer to songs performed during physical labour. Due to the many different forms of physical labour, the content of such songs varied greatly, so farmers' songs were often sung while working in the fields, lumberjacks' songs while cutting and gathering wood, and tea songs while drinking tea. The content of these songs mainly presented the image of physical labour and the mood and expectations of reaping its fruits. Songs about current affairs mainly presented people's views on reality, touching on political issues, the country's politics, or personalities associated with it, etc. Based on an analysis of their content, we can see the expectations of a happy life, political ideas, and a fighting spirit. The theme of love was the most popular among all Chinese folk songs, mainly reflecting the emotional life of the people of that time. It concerned the expression of moods of sadness and joy, directly showing opinions about love. Songs about life presented a picture of people's everyday lives and their struggle for survival. Their content was very diverse, as people in social and family life expressed specific opinions about current events, hence events were described and evaluated through the form of songs. It was a method of better presenting real human emotions. Songs for celebrations were performed during festivals, gatherings, or rituals of offering sacrifices to gods and ancestors, and were characterised by collective performance as well as religious function. They expressed the expectation and desire for a happy life.

The themes of British folk songs is extremely rich and can be classified into five types:

- folk legends,
- family tragedies,
- love songs,
- historical and heroic songs,
- comic songs.

At that time, due to insufficient knowledge of the laws of nature and limitations in the transmission of information and communication, many phenomena occurring in the environment were not interpreted scientifically, but explained with the help of imagination. This gave rise to many folk tales about supernatural phenomena, and many stories were recorded about ghosts, devils, deities communicating with humans, etc. These stories were an invaluable source of themes for folk legends and songs based on their content. The second type are family tragedies. In the everyday life of the family, which was the main social unit, its members experienced a variety of events. Their causes, course, and consequences were described and evaluated. Very often, they were recorded in the form of folk songs. Among British folk songs devoted to family themes, the largest part are tragic songs, whose main function was to warn future generations. The third type are songs about love. Love songs are found in every country as a widespread part of folk songs, and it was no different in Great Britain. Nevertheless, it should be noted that the vast majority of British love songs have a tragic ending. The most representative works in this category include *Young Wattens*, *Beautiful Barbara*, and *Alan*. All of them have a tragic ending. The fourth type of folk songs are works with historical themes and stories about heroes. Great Britain is a country where heroes are held in high esteem, which is why such themes have often inspired the creation of folk songs. Historical events such as wars and accounts of heroes living in those turbulent times occupied a special place here. The fifth type is comic songs. This type of folk song is characterised by recording interesting events from life, mostly focusing on family and marital relationships. These songs reflected the sense of humour and temperament prevailing in Great Britain.

2.1.3 Characteristics of lyrics

Lyrics of Chinese folk songs are characterised by four main factors:

- improvisation,

-
- local character of the linguistic style,
 - metaphorical rhetoric
 - structural additions²⁴.

Improvisation refers to the phenomenon of performing songs without a pre-written lyrics and introducing words to an existing melody or voice intonation. This was mainly the case with mountain songs. Usually, while performing them, the singer would look at the surrounding landscape and scenery and freely introduce lyrics to express his mood. Regional songs indicate the presence of many diverse ethnic groups across a vast area of China, influenced by different geographical, historical, and cultural factors. There are extreme differences within this group of folk songs, resulting from differences between local dialects, so in terms of style, mountain songs are extremely diverse. Frequent singing in regional dialects determined their main role in expressing the style of a given song.

Metaphorical rhetoric indicates that when describing and expressing a given theme, it is not directly presented to the audience, but rather announced and insinuated to the audience before its final appearance in the song. Thus, preparation is made for its appearance. For example, in the Yunnan folk song *Flowing River*, the text of the first two lines reads: “The moon has risen, illuminating the world, I think of A Ge staying somewhere in the mountains.” The first sentence is a description of the natural environment, and only in the second one the true mood of the main character is presented.

Structural additions mean that the lyrics of Chinese folk songs consist of two lexical compositions, namely main words and auxiliary words. This is due to the specificity of the language itself. The main words have meaning, while the auxiliary words support the structure of the lyrics, enriching the feeling of rhythm in the development of the melody. For example, in

²⁴ He Xiaobing, *The Function of Cultural Diversity in Chinese Folk Songs* Music of China 2018 (11).

the Sichuan folk song *The Sun Rises Joyfully*, the first sentence reads: “The sun rises (Chinese: *luo er*) joyfully (Chinese: *ou lang luo*)”, the expressions *luo er* and *ou lang luo* have a supporting function and have no meaning. Their introduction complements the lyrics and enhances the sense of rhythm in the melody.

The characteristics of British folk song lyrics manifest themselves in four aspects:

- the dialect used,
- the narrative style,
- the rigid structure of the phrases,
- the direct expression of mood²⁵.

First, let's look at the language. The use of dialects is one of the main features of British folk songs. Between the 6th and 9th centuries, an early form of English developed, distinct from the Germanic languages. Later, in the 11th and 12th centuries, the process of gradual transformation of Old English into Middle English began, which was also the time when British folk songs were formed. In the records of folk songs from this period, Middle English, the language used by the population in the 11th and 12th centuries, dominated most of the lyrics. For example, in the song *Ae Fond Kiss* from this period, the words *Ae*, *thee*, and *thou* came from the Old English language used by the people. Secondly, British folk songs are characterised by a distinct narrative style, focusing on the presentation of a story. Let's look at the song *The foggy, foggy dew*. Its lyrics consist of three verses, each describing a separate scene. The first describes a male hero asking for a girl's hand in marriage, the second depicts a husband comforting his wife, and the third describes a sad man reminiscing about his deceased wife and his former beautiful life. British folk songs are characterised by a rigid structure. Each verse consists of four lines, forming an independent fragment. For example, in the song

²⁵ Shi Qin, *A Sense of Style: Reflections on the “Energy of Life” in the Performance of Chinese Folk Songs* Sichuan Drama 2019 (04)

“Greensleeves,” the lyrics are divided into three parts, with the text in parts 1 and 2 being narrative, while the text in part 3 is extremely lyrical. All three parts of the lyrics consist of four lines and together form a clear three-part structure. Finally, in terms of the expression of emotions in British folk songs, we do not find many metaphors, and feelings are expressed in a direct way. The use of such rhetorical tools makes it easy to grasp the meaning of the emotions expressed in a given song. For example, in the song “The Salley Gardens,” the first two lines are: “Down by the salley gardens, My love and I did meet,” (Polish „WzdłużOgrodów Salley, Moja miłośćijaspotkaliśmysię”²⁶) which directly reveals the main theme of the song, which is love.

2.1.4 Methods of dissemination

Folk songs, as a form of traditional musical culture, originated and were popularised mainly among the uneducated part of the population. The creation and survival of this art form was closely dependent on its performance and popularity among the population. Folk songs were passed down from generation to generation, but with economic and social development and lifestyle changes, they took on many different forms in the process of dissemination. By discussing the methods of disseminating folk songs, on the one hand, we can better understand the development and transformation of musical culture, and on the other hand, it can provide experience in the transmission and dissemination of contemporary folk songs.

The methods of disseminating Chinese folk songs can be summarised in five categories:

- natural transmission,
- migration,
- creative,

²⁶The complete lyrics and translation of the song: see Table 19 –The lyrics of the folk song “The Salley Gardens” with the translation, p. 107 of this thesis.

-
- stage
 - and educational²⁷.

Natural transmission refers to the dissemination of songs within a family or a specific clan. This phenomenon indicates that people living in a specific area pass songs down orally from generation to generation. The most distinctive feature of this form of transmission is the extension of the continuity of songs through their performance and teaching based on blood ties, family ties, and ethnic ties.

Migration transmission refers to the dissemination of folk songs by migrating populations. In Chinese history, such migrations were caused by political, military, economic, and geographical factors, as well as natural disasters. Experiencing these phenomena, migrating people gradually spread their characteristic folk songs throughout the country in the process of struggling for survival. For example, the folk songs spread in the north, including in cities such as Beijing and Tianjin, were very similar in style to the *xiaodiao* popular among the inhabitants of southern China, which was the result of increased traffic on the great Beijing-Hangzhou waterway.

In Chinese history, creative transmission means the creation of music-related art forms such as drama, art songs, and folk songs. The musical part of these forms has always been closely related to folk songs. The best example of this is drama, which often features a large number of singing parts, which are in fact arrangements of popular *xiaodiao*, thus widely disseminated. In addition, since the beginning of the 20th century, with the development of professional music in China, many composers have begun to draw inspiration from folk songs, or have used arrangements and adaptations to transform folk songs into professional art songs, or have reworked their original musical elements.

²⁷ Shi Qin, *A Sense of Style: Reflections on the "Energy of Life" in the Performance of Chinese Folk Songs* Sichuan Drama 2019 (04).

Stage transmission means the direct dissemination of folk songs to the audience through stage performances. The introduction of folk songs into the field of professional music education in the mid-20th century is the last of the above-mentioned: educational transmission. In the 1950s, major Chinese music colleges, such as the conservatories in Shengyang, Tianjin, and Shanghai, gradually opened departments of Chinese vocal music. Traditional Chinese folk songs became the main subject of teaching. Thanks to educational transmission, folk songs as a source of inspiration and themes were introduced on a large scale into the world of vocal music education. This also had a very positive impact on the education of a host of outstanding singers specialising in their performance.

The methods of disseminating British folk songs can be divided into three categories, namely:

- composing and disseminating poetic songs,
- composing and disseminating music,
- promoting singing²⁸.

The beginnings of composing and disseminating poetic songs date back to the 16th century, when Italian sonnets and French couplets began to gain popularity in the British Isles. Of course, this phenomenon was a stimulating challenge for the development of traditional British folk songs. From the 18th and 19th centuries, such representative British poets as Robert Burns and William Wordsworth began the process of collecting and recording British folk songs. Robert Burns devoted himself to the work of searching for Scottish folk songs. Thanks to his efforts, many of the songs that would normally have been lost in the process of transmission were recorded and properly preserved. Burns was also involved in creating folk songs in accordance with the traditions of their language. The poet wrote many lyrics, such as *A Red*,

²⁸ Anne-Marie Forbes, *Notions of the Universal and Spiritual in Percy Grainger's Early British Folk-Song Settings*, Nineteenth-Century Music Review, 2018/06.

Red Rose, in which he fully incorporated the linguistic style characteristic of traditional Scottish folk songs. The artist laid a solid foundation for the further development of British folk songs. Composing and disseminating traditional music means using traditional melodies taken from authentic British folklore when composing professional music. Professional musicians, including composers, appeared in Great Britain between the 14th and 16th centuries during the Renaissance. The leading composers of this era, such as Guillaume Du Fay (1400-1474) and William Byrd (1543-1623), were inspired by British folk songs in terms of musical style in their written pastoral songs, masses, and liturgical songs.

In the Baroque era, many elements derived from British folk songs can also be found in the operas composed by Henry Purcell (1658-1695) and George Handel (1685-1759). However, in the subsequent periods of Classicism and Romanticism, the development of British music entered a stage of great decline, and it was not until the end of the 19th century and the beginning of the 20th century that British music began to revive.

During this period, its main representatives, such as Healey Willan (1880-1968) and Benjamin Britten (November 22, 1913 - April 12, 1976), began working on traditional British folk songs, arranging and adapting many pieces. The promotion of singing became popular at the beginning of the 20th century with the development of British popular music. Popular music creators turned their attention to folk songs. Between 1900 and 1910, British musicians and musicologists, represented by Sethil Sharp²⁹ and Worth Williams³⁰, among others, collected countless folk songs, adapting and arranging them, which greatly contributed to the further development of British popular music.

²⁹British folklorist (1859-1924), pioneer in the collection and adaptation of English folk songs in the early 20th century. His works, such as his documentation of morris dances and ballads, became the basis for the revival of traditional music, which later influenced popular culture.

³⁰Worth Williams / Vaughan Williams Ralph (1879-1958) – English composer, teacher, and researcher of English folklore. In 1903, he began collecting English folk songs, and in 1904 he began work on an edition of English hymns (*The English Hymnal*, published in 1906, with a revised second edition in 1933). His interest in early English music and folk music is also evident in his writings (e.g., the essay *Who Wants the English Composer?*)

However, the most significant contribution to the revival of English music in the 20th century was made by Ralph Vaughan Williams³¹, whose passion for folklore and keen interest in Old English music gave his work an individual character with a national flavour. Wishing to preserve English folklore from oblivion, Williams began recording native folk songs and dances in 1903, seeking in them, like Bartók, Kodály, and Szymanowski, inspiration for his own creative solutions. He adapted the style of English folk music to his own idiom to a greater extent than the English composers of his time. Not only did he write his own songs in the folk style, but he also incorporated them into the creation of elaborate symphonic structures. The composer's early works are dominated by songs, which are among the best English songs of the turn of the 19th and 20th centuries (e.g., *Folksongs of the Four Seasons*, arrangements of Christmas carols, etc.). His most highly regarded solo songs include the cycles: *Songs of Travel*, *The House of Life*, *On Wenlock Edge*, and *Along the Field*. His music is seen as a natural link between the musical worlds of Elgar and Britten, and contributed significantly to the stylistic renewal of English symphonic music and gave it typically national characteristics by drawing on native folk music and the best traditions of old English music.

2.1.5. Arrangements and adaptations

The process of creating music can be expressed in many ways. It can be original creation, adaptation and arrangement, or transposition. In this respect, adaptation and arrangement are particularly important methods of creating music, playing a major role in the process of inheriting and propagating traditional music. Since the beginning of the 20th century, the use of adaptation and arrangement has become widespread in many parts of the world.

In Chinese folk songs, this type of musical creation has taken place on several levels: adaptation of the text, adaptation of the instrumental part, and extended adaptation³². Text

³¹ Ibid.

³² Xiao Xuan *The inheritance of folk song teaching and Chinese vocal music* Journal of the Central Conservatory of Music 2021 (05).

adaptation means preserving the original music in its unchanged form and adding changes to the lyrics that are characteristic of the new era, so that it can reflect the prevailing living conditions and the current state of society. This phenomenon usually involves writing new lyrics to existing melodies. To a large extent, this allows the original character of the melody to be preserved, although it may mean that the existing lyrics are consigned to oblivion. Instrumental adaptation involves the preparation of instrumental accompaniment for a folk song melody by a professional composer, in the form of piano or orchestral accompaniment. A prerequisite for this type of arrangement is the participation of a professional composer who is well versed in the properties of the instruments used and the relationship between lyrics, melody, and accompaniment. Composers, often adding an accompaniment layer to traditional songs, use creative techniques typical of art songs, thus enriching the artistic qualities of the folk songs they arrange. An extended adaptation means developing the original song with the help of professional compositional ideas, thus giving the original piece a new structure. For example, after arrangement, individual phrases of the song take on a two-part structure in which both parts contrast with each other, or a three-part structure with a repeating fragment. The method of extended adaptation requires creativity, although the original musical themes do not undergo significant changes, and the musical image and expression of mood become deeper and more perfect.

In the field of **arranging British folk songs**, the main method is to arrange the instrumental part, i.e., to add accompaniment by a professional composer while preserving the traditional structure and lyrics. Piano accompaniment is the dominant form. In 1940, the famous British composer Benjamin Britten published an article entitled *England and the Folk-Art Problem*, in which he stated: "The main specificity of British folk songs is their beautiful and sweet melody and the close connection between the lyrics and the music, which creates a calm

charm. Despite the resulting loss of stimulating rhythm, the melody still makes a deep impression on listeners. It is reminiscent of the lifestyle of people in the English countryside, who quietly, calmly, and gently express their emotions, not wishing to express their love in a powerful way."³³ Britten's statement above actually has two meanings, they are, in fact, two functioning opinions. Firstly, Britten expressed his appreciation for the artistic and aesthetic value of British folk songs, showing his love for them. Secondly, he pointed out that the main form of expression in British folk songs is melody, so in order to transform the songs into a stage performance, it is necessary to make appropriate modifications. In all his arrangements, Britten not only preserved the original melodies, but also enriched them with the characteristics of a professional artistic work by adding piano accompaniment.

2.2 Chinese folk songs arranged by composers: Ding Shande and Li Yinghai

Chinese folk music, an important vehicle of cultural identity, has shaped the nation's musical sensibility for centuries. Folk songs, passed down orally from generation to generation, reflect the daily life, beliefs, and emotional experiences of society. In the 20th century, Chinese composers, seeking modern forms of expression, began to adapt these traditional melodies to the language of art music.

Ding Shande and Li Yinghai are among the artists who contributed to the popularisation of Chinese folklore through their arrangements. Ding Shande, drawing inspiration from folk melodies, enriched them with contemporary harmonies and pianistic textures, giving them a concert character. Li Yinghai, known for his meticulous analysis of regional styles, made subtle arrangements, preserving the authenticity of folk expression.

This chapter is devoted to the study of selected folk songs in arrangements by these two composers. The following songs are analysed in the subsequent subsections:

³³ B. Britten, *England and the Folk-Art Problem*, Ding Jing Analysis of one of the seven volumes of folk songs by British composer Britten. Social Vertical and Horizontal, 2007(03): 118-119.

2.2.1. Ding Shande - “I Want to Kiss My Mother” (orig. 想亲娘)

2.2.2 Li Yinghai - “The Flowing River” (orig. 小河淌水)

2.2.3 Ding Shande - “The Sun Rises Joyfully” (orig. 太阳出来喜洋洋)

2.2.4 Ding Shande - “The Lovely Rose” (orig. 可爱的一朵玫瑰花)

2.2.5 Ding Shande - “When the Sophora Will Blossom” (orig. 槐花几时开)

2.2.6 Li Yinghai – “Alamuhan” (阿拉木汗)

2.2.7. Li Yinghai - “Under the Silver Moonlight” (在银色的月光下)

We will discuss elements that show how artists combined tradition with modernity, giving old melodies new life in the realm of artistic music.

2.2.1 Ding Shande - Yunnan folk song “I Want to Kiss My Mother”

The song “I Want to Kiss My Mother” (orig. 想亲娘) by Ding Shande is one of his most moving artistic works, representing the Chinese tradition of folk songs arranged in a classical style. Ding Shande created this song as part of his contribution to the development of Chinese art songs. The piece is part of his collection of songs that draw inspiration from folk poetry and music, enriching them with classical compositional techniques.

The song explores the emotional themes of longing and love for one's mother, which are deeply rooted in Chinese culture. Musically, Ding uses techniques characteristic of his work, such as simple melodies combined with rich yet subtle piano accompaniment. The song is acclaimed for its poetic atmosphere and expression of emotions that are both universal and specifically Chinese. It originates from Yunnan, China, and was arranged in 1955. The lyrics of the song, along with a translation, can be found in the table below.

Table 1 – The lyrics of D. Shande's song “I Want to Kiss My Mother” with translation³⁴

“想亲娘” [chiń. oryg.]	Zapis fonetyczny	I want to kiss my mother
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³⁴ Author of the translation: Tytus Sierakowski.

胡桃开呀花吊哦吊常 啊 远离家乡想亲呀娘 娘想儿来想呀想到老 儿想亲娘哭断呀肠 山高也有人呀行路 水深还有渡船咯人 渡船哥哥先渡我 渡我回家看亲呀娘 看亲呀娘 船到江心哟不呐拢岸 远望青山不一样长 远望青山不一样长	hú táo kāi yā huā diào ó diào cháng a yuǎn lí jiā xiāng xiǎng qīn yā niáng niáng xiǎng ér lái xiǎng yā xiǎng dào Lǎo ér xiǎng qīn niáng kū duàn yā cháng shān gāo yě yǒu rén yā xíng lù shuǐ shēn huán yǒu dù chuán kǎ rén dù chuán gē gē xiān dù wǒ dù wǒ huí jiā kàn qīn yā niáng kàn qīn yā niáng chuán dào jiāng xīn yōu bù nà lǒng àn yuǎn wàng qīng shān bù yī yàng cháng yuǎn wàng qīng shān bù yī yàng cháng	The walnut blossoms have opened, hanging above us. Far from home, I miss her, I want to kiss my mother. My mother misses her son, she misses him in her old age. The son misses his mother, wants to kiss her and bursts into tears. Travelers move along mountain roads and boats cross the depths of the water carrying people. Helmsman, take me first, Take me, so that I may return home faster and hug my mother, Hug my mother. The boat is in the heart of the river far from the shore, The mountains in the distance seem longer, The mountains in the distance seem longer.
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The song depicts a wanderer forced by circumstances to leave his homeland. His longing for his mother and desire to return home are the central emotional themes of the piece. However, the difficulties associated with the return journey make it impossible to fulfil this desire, which deepens the mood of melancholy and inner turmoil.

Analysing the theme of the song in the context of Chinese folk music, it can be noted that songs directly referring to the relationship between mother and son are relatively rare. A more common motif, however, is the symbolic representation of the mother as an allegory of the homeland, which is part of the broader tradition of Chinese musical folklore, in which family ties often take on a patriotic dimension. This representation of family relationships reinforces the narrative of loyalty, attachment to the homeland, and spiritual connection to the national culture.

As a result of Ding Shande's adaptation, the song took on a three-part form with a prelude, internal interludes, and an epilogue (see Table 2).

Table 2 – The formal structure of D. Shande's song “I Want to Kiss My Mother.”

Parts	Prelude	A		Interlude	B		Interlude	A ¹	Epilogue
Bars	1-4	5-13		14-22	23-31		32-39	40-45	40-48
Phrases		a	a ¹		b	c		a ¹	
Bars	4	4	4	9	4	5	8	6	3
Key	B (Yu)				C-sharp (Yu)			B (Yu)	
Metre	4/4								
Tempo	Andantino poco rubato								

Looking at the diagram above, we can see that the entire song consists of a prelude (bars 1-4), part A (bars 5-13), an interlude (bars 14-22), part B (bars 23-31), interlude (bars 32-39), reprise A¹ (bars 40-45) and epilogue (bars 46-48).

The prelude begins at a tempo *Andantino poco rubato*, in the key of B major (Yu) and 4/4 time. The structure of the piece is based on musical material taken from the original version of the song, which emphasises its close connection with folk tradition. The vocal part is kept in the middle register, characterised by a simple, cantilenous melodic line based on the main theme.

The texture of the piece is enriched by the doubling of the middle voice by the bass voice, which enhances harmonic stability and deepens the sound. The tenor part uses a flowing

melodic line based on broken chords, which gives the music a narrative character. This way of shaping the phrase contributes to conveying the emotional state of the protagonist, whose longing for home and mother is reflected in a calm yet tense harmonic and rhythmic progression (see Example 2.1).



Example 2.1; Ding Shande - “I Want to Kiss My Mother”; bars: 1-4³⁵

Fragment A consists of two symmetrical, four-bar phrases, *a* and *a'*. Phrase *a'* is a modified repetition of phrase *a*. They are characterised by strong narrative qualities, with a descending melody, and reveal a linguistic style resonating with closeness. In terms of dynamics, each bar undergoes changes according to the pattern *mp-mf-mf-p*, thus allowing us to perceive how the gradually changing dynamics and fluctuations of the melodic line create the musical specificity of this phrase, full of lyricism and penetrating narrative. This section uses the accompaniment presented earlier in the prelude to the piece. The left-hand part of the piano uses pentatonic chords traditional in Chinese music and classical European tertian chords. For example, in bar 5, a quartal chord appears on the first beat, which in the following beats of the bar transitions into a traditional six-four inversion. In bars 7–8, parallel fifths appear, enhancing the melodiousness of the vocal line (see musical Example 2.2).

³⁵*Selected Works for Vocal Music Teaching*, Southwest Normal University Press, May 2000.



Example 2.2; Ding Shande – “I Want to Kiss My Mother”; bars: 5-8³⁶

The following part, B, consists of two phrases, *b* and *c*, with 4 and 5 bars respectively. Phrase *b* develops the musical material of phrase *a*, with a modulation from B major to C-sharp major. In terms of tonal relationship, there is an original transposition of a second between the phrases, which is a highly relative characteristic and is extremely important for the development of the musical mood (see musical Example 2.3).



Example 2.3; Ding Shande – “I Want to Kiss My Mother”; bars: 23-24³⁷

In section C, new musical material appears. This phrase features strong mood fluctuations. In bar 27, the dynamics shift to *mf*, and the consistently rising melodic line begins to gradually intensify. From the beginning of bar 28, the dynamics shift to a strong *f*, and the melody reaches the note e¹. The text accompanying this phrase – “helmsman, take me first” – clearly shows the impatience of the main character, who wants to return home as soon as possible and see his beloved mother.

³⁶Ibid.

³⁷Ibid.

Additionally, a change occurs in the accompaniment's texture: the middle parts develop into continuous sixteenth-note passages, while the left-hand part is based on rhythmic eighth-note dyads and chords, which enhances the acoustic effect and the overall mood of the song (see musical Example 2.4).



Example 2.4; Ding Shande – “I Want to Kiss My Mother”; bars: 27 - 28³⁸

Fragment A¹ is an abbreviated reprise of section A, in which only the musical material of phrase *a* is repeated.

When analysing the above adaptation of the song, three key features can be distinguished. Firstly, the structure of the piece is enriched with additional elements in the form of a prelude, interludes, and an epilogue, which contributes to its greater coherence and formal completeness. Secondly, the use of repetitions serves a contrasting function, leading to a modulation from the pentatonic key of A to the pentatonic key of B, and then, through an abbreviated repetition, the main theme of fragment A is reinforced. Thirdly, the development of the main melody is supported and enriched by complex accompaniment, which not only complements but also intensifies its expression. Carefully thought-out harmonic organisation combined with expressive piano texture gives the melody depth and warmth, while emphasising its artistic concepts.

2.2.2 Li Yinghai - Yunnan folk song “The Flowing River”

³⁸ Ibidem

“The Flowing River” is a folk mountain song popular in the Miduregion³⁹ of Yunnan Province. It is a love song. It first appeared in a collection of Yunnan folk songs presented by Chinese musician and traditional culture researcher Yin Yigong (尹宜公)⁴⁰ in 1947. The song then began to gain popularity, thanks to its captivating melody and expressive yet simple lyrics. It became known as “The Serenade of the East.” Later, the eminent composer Li Yinghai arranged the song, adding piano accompaniment. The lyrics of the song and their translation are provided in the table below.

Table 3 –The lyrics of L. Yinghai's song “The Flowing River” with translation⁴¹.

„小河淌水” [chiñ. oryg.]	Xiao he tang shui	The Flowing river
哎， 月亮出来亮汪汪， 亮汪汪， 想起我的阿哥在深山，	āi, yue liang chū lai liang w āng wāng , liang wāng ā, xiǎng qǐ wǒ de ā gē zai shēn shān,	Ai, The shining moon has risen, shining, I miss my A Ge, who is far away in the mountains,

³⁹Midu County, part of the Dali Bai Autonomous Prefecture in Yunnan Province, is located in the western part of the Yunnan Plateau.

⁴⁰ Luo Jing Zhu Bian - *Yin Yigong national work anthology* (Chinese Edition) Yunnan Nationalities Publishing House (2000).

⁴¹ Author of the translation: Tytus Sierakowski.

哥像月亮天上走， 天上走， 哥啊哥啊哥啊， 山下小河淌水清悠悠 哎， 月亮出来照半坡， 照半坡， 望见月亮想起我阿哥， 一阵清风吹上坡， 吹上坡， 哥啊哥啊哥啊， 你可听见阿妹叫阿哥， 叫阿哥。	gē xiàng yuè liang tiān shàng zǒu, tiān shàng zǒu, gē a gē a gē a, shān xià xiǎo hé tāng shuǐ qīng yōu ā āi, yuè liang chū lái shàng bān pō, shàng bān pō, wàng jiàn yuè liang xiǎng qǐ wǒ kě gē jiàn ā zhēn qīng ā chuī shàng pō, chuī shàng pō, gē a gē a gē a, nǐ kě tīng jiàn ā mei jiào ā gē , jiào ā gē	A Ge came out in the moonlight, went toward the sky, Ge, Ge, how clear is the water of the mountain streams, Ai, The moonlight illuminates half the city, half the city, I look at the moon and miss my A Ge, A gentle breeze blows over the slopes, blows over the slopes, Ge, Ge, can you hear how A Mei calls A Ge, Calls A Ge
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The artistic success of the lyrics of this song stems from the use of traditional Chinese rhetorical techniques, such as metaphor, allusion, and suggestion. The song creates an image of two characters, A Mei and A Ge, who are united by love, although at the beginning of the lyrics their relationship is not directly specified. The first important element is the mention of the shining moon, juxtaposed with the character of A Ge. The adjective “shining” serves as a suggestive symbol, emphasising the purity of the feeling that connects the characters. Since A

Ge is not with A Mei at this moment, the girl looks at the moon, entrusting it with her longing for her beloved.

The final sentence of the first part of the song - “How clear is the water of the mountain streams” - again uses the description of the surrounding nature as a means of emotional expression. The adjective “clear” is a kind of response to “shining” from the earlier passage, once again emphasising the purity and sincerity of the feelings between the characters.

The second part of the text uses similar rhetorical devices, but the emotional expression is clearly intensified.

In his arrangement, Li Yinghai retained the original form of the folk song, so there were no changes to the structure of the lyrics, except that the composer added a short prelude before the main theme. The structure of the song is presented in the table below (see Table 4).

Table 4 – The formal structure of L. Yinghai’s song “The Flowing River”

Parts	Prelude	a	a ¹	b
Bars	1-3	4-8	9-12	13-17
Number of bars	4	8	4	5
Key	G(Yu)			
Metre	4/4			
Tempo	<i>Moderato andante</i>			

The formal structure of the song is based on a simple three-part form, preceded by a short introduction, and consists of: prelude (bars 1-3), section *a* (bars 4-8), section *a*¹ (bars 9-12) and section *b* (bars 13-17). It is worth noting that the number of bars in each phrase is not the same – there are 8, 4 and 5 bars respectively. This asymmetrical structure corresponds to the characteristic features of Chinese mountain songs, emphasising their specific structure, in which the phenomenon of telescoping phrases is clearly evident.

The song is in *Moderato Andante* tempo and 4/4 metre. The piano introduction features a characteristic melodic-rhythmic motif of a sixteenth-note quintuplet based on the pentatonic

scale, which will be interwoven throughout the instrumental part of the entire piece. The direction of musical development is clearly progressive in nature – the melodic line descends gradually, reminiscent of moonlight flowing down from mountain peaks. Already in the second bar, the note g¹ appears, heralding the main theme of the vocal line and anticipating its later development (see musical Example 2.5).



Example 2.5: Li Yinghai, “The Flowing River”; bars: 1–2⁴².

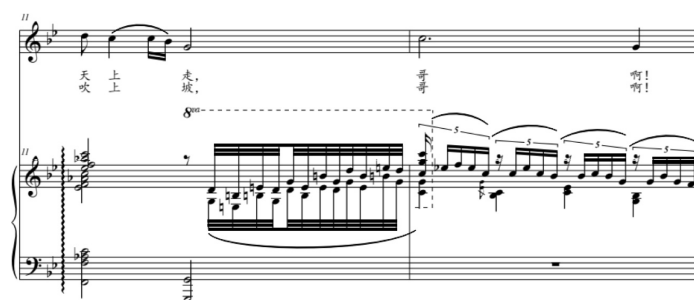
The vocal phrase opens with a g note sounding throughout the entire length of the bar, like a sigh from the main character addressed to her beloved on the particle “ai.” This creates an emotional lyrical effect, showing her longing caused by looking at the moon. From the next bar (5), the phrase develops based on the pentatonic scale, creating undulating passages, describing the bright and crystal-clear light of the moon, and then the melody line begins to descend in an extremely poignant way (see musical Example 2.6).

Example 2.6: Li Yinghai, “The Flowing River”; bars: 3–7⁴³.

⁴² Collection: *Chinese Vocal Works* Shanxi Education Publishing House, 2004.10

⁴³ Ibid.

Section a' is a modified reprise of fragment a , where the initial bars (10 and 11) are identical, while in bar 12 there is a shortening of the original motif. Despite this, the musical and emotional expression of this fragment is clearly intensified, emphasising the main character's longing for her beloved. This is particularly evident in bar 12, where there is a melodic leap down a fourth from c^1 to g , as the heroine calls on her beloved to return as soon as possible (see musical Example 2.7).



Example 2.7: Li Yinghai, “The Flowing River”; bars: 11–12⁴⁴.

Section b features the greatest mood swings in the entire song. There is a change in the rhythm, the tempo gradually slows down, revealing the crystal-clear tone of the music. The displacement of accents through the use of syncopated rhythms in bars 13 and 14 leads to a variable melodic pulsation. In the piano accompaniment, chord *arpeggios* reinforce the rhythmic progression, which stimulates the development of the music. At the same time, the parallel fourths used create a specific sound that follows the direction of the main melody, thus reinforcing the lyricism of the vocal line (see musical Example 2.8).



⁴⁴ Ibid.

Example 2.8: Li Yinghai, “The Flowing River”; bars: 13–15⁴⁵.

The above analysis of the structure of the song “The Flowing River” allows us to distinguish two key aspects of its arrangement. Firstly, the composer has retained the original form of the piece, which allows the unique character of the melody and its specific mood to be faithfully reproduced. This emphasises an important principle of arranging Chinese folk songs, according to which it is crucial to preserve the original style as faithfully as possible so as not to lose their authenticity and emotional depth.

The second important element is the piano accompaniment, whose structure is based on repeating fifths, octaves, arpeggios, and column chords. Its main purpose is to emphasise the fluidity of the melody and create an appropriate atmosphere that closely corresponds to the content of the piece. Thanks to this, the accompaniment not only supports the vocal line, but also enriches its sound, giving the song greater expressiveness and spaciousness.

2.2.3 Ding Shande - Sichuan folk song “The Sun Rises Joyfully”

“The Sun Rises Joyfully” is a popular folk song from Sichuan province, belonging to the xiaodiao (小调) genre⁴⁶, i.e. short, lyrical songs with a free melodic structure. The lyrics were written by the composer Jin Gu, who came from the same region, which means that this piece can be classified as a textual arrangement of a traditional folk melody.

Stylistically, the song displays characteristics typical of Sichuan mountain songs, such as free melodic phrasing, dynamic rhythm, and distinctive vocal embellishments reminiscent of the natural intonation of the Chinese language. The song reflects the joyful mood and energy of the mountain dwellers, who express through music both their daily joy of work and their determination to strive for a better future.

⁴⁵Ibid.

⁴⁶Xiaodiao is a genre of Chinese folk song, most often in minor keys, characterised by a constant melody and lyrics, an orderly structure, and subtle melodic lines (author's note).

This analysis will discuss the key musical and textual elements of the song, its connection to the musical tradition of Sichuan, and the influence of Ding Shande's arrangement on the final form of the piece.

Table 5 - Lyrics of D. Shande's song "The Sun Rises Joyfully" with translation⁴⁷.

„太阳出来喜羊羊” [chiń. oryg.]	tai yang chū lai xǐ yang yang	The Sun Rises Joyfully
太阳出来 罗儿 喜洋洋欧 啷罗 挑起扁担 啷啷扯匡扯 上山岗 欧啷罗 手里拿把罗儿 开山斧欧啷罗 不怕虎豹啷啷扯匡扯 和豺狼欧啷罗 悬崖陡坎 罗儿	tai yang chū lai luo er xǐ yang yang ōu lāng biǎn dan tiāo qǐ biǎn dān lāng lāng chě kuāng chě shang shān gǎng ōu lā ng luo shǒu lǐ na bǎ luo er kāi shān fǔ ōu lāng luo bu pa hǔ bao lāng lāng chě kuāng chě he chai lang ōu lāng luo xuan yan dǒu kǎn luo er bu xī hǎn ōu lāng luo chang qǐ gē er	The sun rises joyfully, lift the weight, go to the mountains to work. Hold a mountain axe in your hand, do not fear tigers, leopards, and wolves. Steep cliffs, rock walls, sing a song, cut down trees, gather wood. You enter the mountains,

⁴⁷ Author of the translation: Tytus Sierakowski.

不稀罕欧啷罗		
唱起歌儿		
啷啷扯匡扯		
忙砍材欧啷罗	lāng lāng chě kuāng chě	Another mountain,
走了一山罗儿	mang kǎn cai ōu lāng	you've already been on this
又一山欧啷罗	luo	mountain,
这山去了	zǒu le yī shān luo er	go to that one
啷啷扯匡扯	you yī shān ōu lāng luo	Only us
那山来欧啷罗	zhe shān qu le	- hard workers don't complain
只要我们罗儿	lāng lāng chě kuāng chě	about food,
多勤快欧啷罗	na shān lai ōu lāng luo	we don't complain about clothes
不愁吃来	zhī yao wǒ men luo er	
啷啷扯匡扯	duō qín kuai ōu lāng luo	
不愁穿欧啷罗	bu chou chī lai	
	lāng lāng chě kuāng chě	
	bu chou chuān ōu lāng	
	luo	

The song under analysis has a segmented form, consisting of five clearly separated parts, each of which brings new narrative and emotional content.

The first segment of the song depicts the energetic and optimistic atmosphere accompanying the daily work of the mountain dwellers, who cut and collect firewood. Already in the title phrase - “The sun rises joyfully” - there is a description of the landscape, which plays an important role in the symbolism of the song. In Sichuan province, where the climate is characterised by frequent rainfall and cloud cover, sunlight becomes a metaphor for hope and positive energy.

The second phrase, “Lift the burden, go to the mountains to work,” not only presents a realistic picture of everyday activity, but also carries a deeper message about the strength and

determination of the local community. A significant element of this part of the lyrics is the phrase “Do not fear tigers, leopards, and wolves,” which serves a symbolic function, emphasising the courage and fearless nature of the people living in mountainous areas. The third part of the song focuses on work ethic - it shows the mountain dwellers as hard-working and dedicated to their duties, for whom physical effort is not only a necessity but also a source of satisfaction and inner joy. The fourth and fifth segments bring the song's optimistic message to a climax. They show the cheerful disposition of the mountain dwellers and their romantic view of life, which fits into the broader context of the folk music of the Sichuan region.

Particularly noteworthy is the use of auxiliary words taken from the local dialect, such as *luo er* (罗儿), *lang luo* (郎罗), *lang langche* (郎郎扯) and others. Their function is not limited to rhythmically filling the musical space, but also serves an onomatopoeic role, imitating the sounds of drums, which enhances the expression and dynamics of the piece.

In his arrangement, Ding Shande enriched the original version of the song with additional formal elements, such as an introduction (prelude), an instrumental bridge (interlude), and an epilogue, which expanded the narrative and emotional space of the piece. The structure of the song is presented in detail in the table below (see Table 6).

Table 6 – The formal structure of D. Shande’s song “The Sun Rises Joyfully”.

Parts	Prelude	a	Interlude	a ¹	Epilogue
Bars	1-13	14-24	25-37	38-48	49-52
Number of bars	13	11	14	11	4
Key	e/ a(Shang)				
Metre	2/4				
Tempo	<i>Moderato</i>				

The above diagram shows that the song has a simple, two-part, symmetrical structure (a + a1), enriched with a several-bar introduction, a bridge, and a piano ending.

The piece is performed in 2/4 time and at a *Moderato* tempo, which contributes to its light, dance-like character. The piano introduction is based on a lively eighth-note rhythm, and the repeating melodic-rhythmic motif in the left hand, constructed on intervals of fourths and fifths, gives it a sound characteristic of traditional Chinese music. The characteristic structure of this motif reinforces the impression of an energetic, lively pulse and introduces a joyful mood to the entire song.

The right-hand part in the piano accompaniment is based on harmonising the main melody with fourths, sixths, thirds, and seconds, which further emphasises the folk character of the composition. The left hand plays a dynamic, motoric accompaniment consisting of sixteenth and eighth notes and eighth notes with a rest, which create a steady, pulsating rhythm. Both parts, right and left hand, work together in an imitative and homogeneous manner, reinforcing the impression of liveliness and lightness.

The harmonic and rhythmic solutions used, combined with the use of fourths and fifths characteristic of Chinese music, create an optimistic, energetic mood that perfectly captures the joyful spirit of this song (see Example 2.9).



Example 2.9: Ding Shande, “The Sun Rises Joyfully”; bars: 1–13⁴⁸.

Section *a* begins the vocal part and consists of 11 bars. In accordance with the characteristics of the lyrics, we can divide it into two asymmetrical musical phrases (4 bars + 7

⁴⁸ Vocal Grading Tutorial „, central Conservatory of Music Press, 2013/06.

bars). The first develops the melody (bar 14) from the central note of the pentatonic scale *a*, based on two-bar motifs with a relatively simple, second-based melody. Although the rhythm is quite uniform, using only eighth notes and quarter notes, it is also demanding due to the syncopated shifts in accents. In the second phrase (from bar 18), the melodic material is expanded. Interval leaps appear to diversify the vocal line, causing the mood of the music to move towards a climax. The piano accompaniment, as in the introduction, continues to be based on pulsating two-note and three-note chords in a steady and lively eighth-note rhythm, alternately played with the right and left hands (see musical Example 2.10).

14 *mf*

1. 太 阳 出 来 (罗 儿) 喜 洋 洋 (欧 朗 罗), 挑 起 扁 担
2. 手 里 拿 把 (罗 儿) 开 山 斧 (欧 朗 罗), 不 怕 虎 豹

19 *mf cresc.*

(朗 朗 扯 光 扯) 上 山 岗 (欧 罗 罗)。
(朗 朗 扯 光 扯) 和 豺 狼 (欧 罗 罗)。

mf cresc. f

Example 2.10: Ding Shande, “The Sun Rises Joyfully”; bars: 14–24⁴⁹

Analysing the structure of the song, it can be seen that Ding Shande's arrangement focuses on two key aspects. First, the composer enriched the traditional melody with three additional elements: a prelude, an interlude, and an epilogue. The prelude, in particular, masterfully transforms the material of the original song through the piano part, while introducing the listener to its characteristic mood. Importantly, the basic key is retained in the accompaniment, which not only reinforces the optimistic tone of the piece, but also provides a foundation for the vocal interpretation.

⁴⁹ Ibid.

The second important element is the very way in which the accompaniment is shaped, dominated by lively, rhythmically repeated motifs. Their use serves a dual function: on the one hand, it supports the rhythm of the vocal part, and on the other, it reinforces the overall impression of musical pulsation, giving the piece a distinctive energy. Thanks to these classical compositional techniques, Ding Shande skilfully combines the tradition of Chinese folk song with elements of academic arrangement, creating a coherent and artistically sublime interpretation of the piece.

2.2.4 Ding Shande - Kazakh song “The Lovely Rose”

“The Lovely Rose” is a folk song originating from the plains of Central Asia. As a result of the migration of nomadic peoples, the song gained popularity in the Chinese province of Xinjiang in the 1920s and 1930s. The song is characterised by the distinctive style of Kazakh folk music⁵⁰. In the 1940s, Chinese composer Wang Luobing, interested in traditional culture, recorded and then popularised it. Its lyrics, along with a translation, are provided in Table 7 below.

Table 7 –The lyrics of D. Shande's song “The Sun Rises Joyfully” with translation⁵¹.

„可爱的一朵玫瑰花” [chiń.]	[chiń.] Zapis fonetyczny	The Lovely Rose
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⁵⁰ Cheng Lihua - *A Study of the Regional Characteristics of Chinese Folk Songs* The Big Stage 2012 (02).

⁵¹ Author of the translation: Tytus Sierakowski.

可爱的一朵玫瑰花 塞迪玛利亚	kě ai de yī duǒ mei guī huā sai dì mǎ lì ya kě ai de yī duǒ mei guī huā sai dì mǎ lì ya	Beautiful rose of Saidimaliya, Beautiful rose of Saidimaliya, That day I was hunting in the mountains, riding my horse.
歌声使我迷了路我从山坡滚下 哎呀呀你的歌声好像玫瑰花. 勇敢的青年哈萨克伊万杜达尔 勇敢的青年哈萨克伊万杜达尔 今天晚上请你过河来我家 喂饱你的马儿带着你的冬不拉 等那月儿升上来你我坐在树荫下 哎呀呀弹着琴儿永远唱歌吧	na tiān wǒ cong shān shang dǎ lie qì zhuo mǎ zheng dāng nǐ zai shān xia gē chang wǎn zhuǎn ru yun xia gē shēng shǐ wǒ mí le lù wǒ cong shān pō gǔn xia āi ya ya nǐ de gē shēng hǎo xiàng mei guī huā. yǒng gǎn de qīng nián hā sa ke yī wàn du dà ěr yǒng gǎn de qīng nián hā sa ke yī wàn du dà ěr jīn tiān wǎn shàng qǐng nǐ guo he lai wǒ jiā wei bǎo nǐ de mǎ er dài zhuo nǐ de dōng bu lā děng na yuè er shēng shàng lái nǐ wǒ zuo zai shù yīn xia āi ya ya dàn zhuo qín er yǒng yuǎn chàng gē ba	Then at the foot of the mountain you sang gently like a cloud. Your voice made me lose my way, I fell from the slope of the mountain. Ai ya, your voice is like a rose blossom. Brave Kazakh young man Yiwantudaer Brave Kazakh young man Yiwantudaer Tonight, I invite you to cross the river and come to my house. Feed your horse that carries you, Wait until the moon

		rises, and you and I will sit under the tree canopy. Ai ya, play and sing forever
--	--	--

The main element of the song's lyrics is the creation of the image of two characters, who are young Kazakhs: Saidimaliya and Yiwantudaer. The song tells the story of their love. The lyrics can be divided into two parts, the first of which presents a young Kazakh girl named Saidimaliya. In the heart of the young man, Yiwantudaer, she is an extremely beautiful woman, resembling a rose, and blessed with a beautiful voice. The second part presents the young man, Yiwantudaer, whom Saidimaliya perceives as an extremely brave Kazakh who also plays and sings very well. The lyrics use the oral accounts of the two characters to depict the ideal love for a beloved person. The language of the text is simple and direct, and the song is filled with a romantic mood.

Ding Shande arranged the song based on the original, adding three additional formal fragments: a prelude, an interlude, and an epilogue, as well as piano accompaniment. The structure of the song is presented in the table below (see Table 8).

Table 8 – The formal structure of D. Shande's song "The Lovely Rose".

Parts	Prelude	A		Interlude	B		Epilogue
Bars	1-12	13-30			39-58		59-67
Sections		a	a ¹		b	c	
Number of bars	2	6	7	8	12	9	9
Key	C major						
Metre	3/8, 4/8, 5/8						
Tempo	<i>Allegretto grazioso</i>						

Looking at the table above, we can see that the composer, following the structure of the poem, divided his vocal part into two contrasting sections (A and B), adding a piano introduction, bridge, and conclusion typical of his arrangements.

The prelude is in *Allegretto grazioso* tempo and is characterised by a changing metre of 3/8 and 4/8. The piano part is distinguished by a light and lively texture, in which both hands cooperate in a dialogical manner. The right hand features melodic rhythmic figurations with syncopated entries and short, legato phrases reminiscent of a vocal melodic style. The left hand in turn uses harmonically full chords, which give the section a solid harmonic foundation while reinforcing the pulsating nature of the accompaniment. Alternating chords in both hands and subtle dynamic nuances (*mp*, *mf*, *p*) contribute to the light and playful character of the introduction. The whole introduces the listener to the cheerful, lyrical mood of the song, while preparing contrasting rhythmic transitions (see Example 2.11).



Example 2.11: Ding Shande, “The Lovely Rose”; bars: 1–6⁵².

Part A (bars: 13 - 30) consists of two sections: *a* and *a'*, forming two musical phrases of 6 and 7 bars respectively. Section *a'* has been extended by one bar in relation to section *a*, and we can speak here of an asymmetrical periodic structure. The entire section is characterised by narrative and variable metre (4/8, 3/8, 5/8), which gives it fluidity and organic development.

The melodic contour remains within a compact ambitus, relying predominantly on stepwise motion with sporadic use of thirds, which enhances the sense of cohesion and delicacy.

⁵² Ding Shande - *Art Song Collection*; Shanghai Music Publishing House, 2014.01.

The lack of prominent intervallic leaps enables the musical texture to unfold in a fluid and progressive manner, evoking an intimate and nuanced character.

The piano accompaniment, although set in one main key, introduces a polyphonic contrast to the melody. The dialogue between the two parts not only enriches the texture of the piece, but also stimulates its musical development, giving it greater depth and drama (see musical Example 2.12).

13 *mp* *mf*

1. 可爱的玫瑰花,
2. 勇敢的青年哈萨克

13 *mp* *p* *mp*

Example 2.12: Ding Shande, “The Lovely Rose”; bars: 13–16⁵³.

Fragment B introduces completely new musical material and consists of sections *b* and *c*, comprising 12 and 9 bars respectively. Section *b* begins with a fourth leap (g-c¹), sounding confidently in *mf* dynamics, reinforced by the right hand of the accompaniment in unison. Then, in bar 42, the phrase ends with a calming, descending second progression, accompanied by a simultaneous slowing of the tempo, which reinforces the narrative character of the music. In bar 43, the ascending fourth g-c¹ reappears, building a response to the initial motif of the phrase (see musical Example 2.13).

⁵³ Ibid.

37 *mf* 那天
今天

41 *rit.* 我在山上打猎骑着马，
晚上过河请到我的家，

41 *mp* *rit.* *mf* *a tempo*

Example 2.13: Ding Shande, “The Lovely Rose”; bars: 37 - 44⁵⁴.

The last section of the piece (c) is characterised by a deep lyricism, which results from both the melodic structure and the subtle accompaniment. As in the previous section, the influence of periodicity is clearly visible here, which further emphasises the narrative character of the ending.

The melody develops in a smooth and natural sequence of second intervals, and its simplicity is enriched by a delicate *rubato* and subtle changes in dynamics, emphasising the emotional dimension of the lyrics. Characteristic are the repetitions of short motifs and the gradual fading of expression towards the final cadence.

The piano accompaniment provides harmonic support, based on broken chords and long rhythmic values, which give the whole a sense of calm and contemplation. It is worth noting the *ritardando* in bar 57, which naturally leads to the end of the piece. The final chords, maintained in the *mp* dynamic range, sound like an echo, leaving the listener in a reflective mood.

⁵⁴ Ibid.

The entire phrase c creates an emotional and balanced epilogue, in which the delicacy of the melodic line, the economy of harmonic means, and the subtle slowing of the tempo combine to form an expressive, lyrical finale to the song (see Example 2.14).

The image shows a musical score for a song. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line has lyrics in Chinese: '山上滚下, 哎哟哟 你的歌声' and '坐在树荫下, 哎哟哟 弹着琴儿'. The piano accompaniment includes dynamic markings like *mp*, *p*, and *mf*, and a tempo change to *a tempo*. The second system continues the vocal line and piano accompaniment, ending with a double bar line.

Example 2.14: Ding Shande, “The Lovely Rose”; bars: 53 - 59⁵⁵.

The arrangement of the above song has three important features. Firstly, in line with his typical approach to folk song arrangements, the composer enriched the piece with a prelude, interlude, and epilogue, which is his standard arrangement technique. As shown in previous chapters, a similar solution was used in other analysed songs, which emphasises the consistency of his style. The prelude, based on the main theme of the folk song, not only refers to its character, but also, through creative processing, reinforces the stylistic coherence of the entire composition.

Secondly, an important element of the arrangement is its rich dynamics, whose markings have been precisely refined. The song consists of two contrasting parts – A and B – which is reflected in the varied expressiveness of the performance. In individual phrases, the fluctuations in the melody are particularly pronounced, which is why the composer consciously

⁵⁵ Ibid.

used dynamic nuances as an interpretative device to reinforce the emotional message of the piece.

Thirdly, the piano accompaniment uses harmonic structures characteristic of the composer, including parallel fifths, repeated notes, and broken chords. At the same time, the piano layer, by leading the melody in a polyphonic manner, enters into a dialogue with the main vocal line, creating a “duet” effect. Thanks to this, the song gains greater depth of sound and emphasises the rich texture of the composition.

2.2.5 Ding Shande - Sichuan folk song “When the Sophora Will Blossom”

“When the Sophora Will Blossom” is a classic folk song from Sichuan province, classified as a mountain song – one of the most important genres of Chinese folk music, which developed in mountainous areas and is characterised by broad melodies, free rhythms, and a natural flow of phrases.

The melody of this song derives from the tradition of ghost songs, which were an important element of folk rituals in Sichuan. These songs originally served a ritual function, accompanying ceremonies of offering sacrifices to ancestors and nature spirits. They were distinguished by their solemn character and were often performed in specific cultural contexts related to the beliefs and traditions of the region's inhabitants. Over time, these songs underwent numerous modifications, both in terms of melody and theme. They gradually moved away from their original sacred functions, transforming into narrative songs about everyday life, emotions, and human experiences. This process was part of a broader phenomenon of the evolution of Chinese folk music, in which old ritual forms adapted to new social and artistic contexts.

In arranging this song, Ding Shande not only preserved its original character, but also enriched it with elements typical of his style, combining tradition with an academic approach to

harmony and form. An analysis of his arrangement reveals how the composer gave the song a new dimension, emphasising its melodic expression and emotional richness. The lyrics of the song, along with the translation, can be found in the table below.

Table 9 –The lyrics of D. Shande's song “When the Sophora Will Blossom” with translation⁵⁶.

„槐花几时开” [oryg. chin]	Zapis fonetyczny	When the Sophora Will Blossom
高高山上 (哟) 一树 (喔) 槐 (哟喂) 手把栏杆 (噯) 望郎来 (哟喂) 娘问女儿啊, 你望啥子 (哟喂) (哎) 我望槐花 (噯) 几时开 (哟喂)	gāo gāo shān shang (y ō) yī shu (ō) huai (yō wei) shǒu bǎ lán gān (sā i) wāng láng lái (yō wei) niang wèn nǚ er a , nǚ wāng shā zǐ (yō wei) (āi) wǒ wāng huai huā (sā i) jǐ shí kāi (yō wei)	High up on the mountain (yo) tree (o) shelter (yo wei) holding my hand on the railing I look at you (yo wei) mother asks her daughter, where are you looking (yo wei) (ai) I look at the flowers of the shupinu (sai) when they bloom (yo wei)

The lyrics of this folk song, although consisting of only four sentences, are characterised by extraordinary depth and richness of content. Its central theme is the desire for love and the longing of a young girl who eagerly awaits the arrival of her beloved.

⁵⁶ Author of the translation: Tytus Sierakowski.

The structure of the lyrics is based on the imagery parallelism characteristic of Chinese folk poetry, in which the description of nature serves not only as a backdrop, but also as a vehicle for the emotions and feelings of the lyrical subject. Already in the first sentence - “High on the mountain, a sophora tree” - a landscape element appears, which, in accordance with literary tradition, has a symbolic and rhetorical function. The reference to a tree growing on top of a mountain may symbolise distance, inaccessibility, or a long wait, reflecting the emotional state of the song's protagonist.

The second sentence – “Holding my hand on the railing, I am looking at you” – expands on this idea and reveals the girl's subjective perspective. The verb “I look” plays a key role, as it not only expresses the literal act of observing, but also functions as a metaphor for longing and impatiently waiting for a loved one. In Chinese folk poetry, the gaze often symbolises the search for the presence of another person in a world that seems to be full of silence and loneliness.

In the next sentence, “The mother asks her daughter what she is looking at,” dramatic tension is introduced. The mother, noticing her daughter's distraction and melancholy, tries to confront her with reality and call her to order. In traditional Chinese culture, the mother often symbolises family values, social norms, and expectations of a young girl, suggesting a subtle conflict between the inner world of the protagonist's desires and socially imposed restraint.

The last sentence - “I'm looking at the sophora flowers to bloom” - is a symbolic and multi-layered answer. On the one hand, it is a clever, evasive response to her mother's question, intended to hide the real reason for her preoccupation. On the other hand, the metaphor of flowers blooming refers to the passing of time and the anticipation of the moment when love is fulfilled. In Chinese tradition, blooming flowers often symbolise the blossoming of feelings, youth, and the hope of meeting a loved one.

Thanks to its subtle imagery and precise structure, the lyrics of the song fit perfectly into the rich tradition of Chinese folk poetry, where nature and emotions coexist in harmony, and simple words carry deep meanings.

The song in question is a short piece, consisting of three sections in total, corresponding to the characteristics of Chinese mountain songs. In his 1951 study, Ding Shande expanded the structure of the song with classical elements such as an introduction, a bridge, and a conclusion, while facilitating the construction of a musical image of the characters and their emotions, thus enhancing the overall artistic value of the piece. The structure of the song is presented in the table below.

Table 10 –The formal structure of D. Shande's song “When the Sophora Will Blossom.”

Parts	Prelude	<i>a</i>	Interlude	<i>b</i>	Interlude	<i>c</i>	Epilogue
Bars	1-21	22-29	30-33	34-36	37-41	42-48	49-50
Number of bars	21	8	4	3	5	7	2
Key	A (Yu)						
Metre	2/4						
Tempo	<i>Andantino</i>						

As can be seen from the above diagram, the song begins with a fairly elaborate piano introduction (21 bars), and the main part of the vocal part is divided into three sections: *a*, *b*, and *c*, consisting of 8, 3, and 7 bars, respectively, revealing the asymmetrical structure of the piece. What is more, these three phrases use different musical material in a juxtaposition. Such phrases with different numbers of bars clearly emphasise the characteristics of Chinese mountain songs, as improvisation was the most important element in their creation.

The piano introduction in Ding Shande's arrangement plays an important role in building the atmosphere of the piece, even though it does not directly expose the main melodic material of the song. This is an example of creative narrative development that goes beyond the

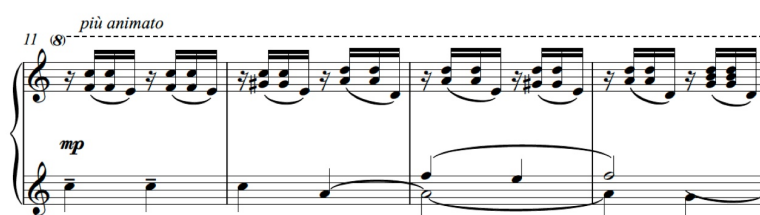
purely accompanimental function of the piano, giving the whole a more elaborate form and increasing the drama of the piece.

The introduction begins at an *Andantino* tempo, suggesting a fluid, melodious character. As soon as in the first bars, a regular pulsation in the left hand is noticeable, based on harmonic pillars that provide a stable harmonic foundation. The right hand at the same time creates gently developing motifs which, through repetition and gradual dynamic changes, build an atmosphere of reflective calm (see Example 2.15).



Example 2.15: Ding Shande, “When the Sophora Will Blossom”; bars: 1–5⁵⁷

The gradual introduction of a rhythmic figure based on sixteenth-note motifs (from bar 11) leads to a greater vibrancy in the texture, giving the narrative a subtle but perceptible contrast. The *più animato* marking suggests an intensification of expression, which heralds the entry of the main theme of the song (see Example 2.16).



Example 2.16: Ding Shande, “When the Sophora Will Blossom”; bars: 11–14⁵⁸

It is worth noting the characteristic harmonic solutions that enrich the colour of the piece. The composer uses delicate modulations and register changes, which further emphasise the lyrical and suspenseful mood. At the same time, the melody of the song is not fully exposed,

⁵⁷ Ding Shande *Art Song Collection* Shanghai Music Publishing House, 2014.01.

⁵⁸ Ibid.

which means that the introduction serves as a preparatory musical space, gradually building tension and leading the listener to the actual vocal part.

The final bars of the introduction, marked *poco rit.*, lead to the moment when the voice enters, naturally slowing down the narrative and closing the introduction in a smooth and organic way (see Example 2.17).



Example 2.17: Ding Shande, “When the Sophora Will Blossom”; bars: 19–22⁵⁹

In summary, Ding Shande used the piano introduction as an important narrative element that not only sets the mood of the song, but also enriches its structure with an additional expressive dimension. This gives the arrangement greater depth, combining elements of Chinese folk song tradition and Western piano technique.

The vocal part is introduced *a capella*, presenting the characteristic pursuit of high, bright sounds typical of Chinese mountain songs. Through fairly free rhythms (ornamentation, fermata, triplet motif with slurs), the melody takes on the characteristics of recitation, enhancing the feeling of singing in the local dialect (see musical Example 2.18).

⁵⁹ Ibid.



Example 2.18: Ding Shande, “When the Sophora Will Blossom”; bars: 19–26⁶⁰

The short phrase *b* (bars 34–36) is - in terms of melody - a continuation of the recitative style and serves as a transition to the next part of the piece. The music develops in a free rhythm, depicting a somewhat theatrical dialogue between mother and daughter. The change of register over two bars imitates the high intonation and expressiveness of the meandering voice characteristic of the Sichuan dialect (see musical Example 2.19).



Example 2.19: Ding Shande, “When the Sophora Will Blossom”; bars: 31–36⁶¹

The last part of the song is an emotional and symbolic summary of its narrative. When answering her mother's question “what are you looking at?”, the heroine does not reveal her feelings directly, but uses a poetic metaphor, saying that she is looking at the flowers of sophora

⁶⁰ Ibid.

⁶¹ Ibid.

(“望槐花”). In Chinese folk poetry, flowers often symbolise longing, hope, and anticipation, which in the context of this song emphasises the delicacy and subtlety of the girl's emotions.

In bars 42-50, the melody becomes more reflective, and the vocal phrase is distinguished by a gradual descent, which evokes a sense of thoughtfulness and melancholy. The melody is based mainly on second intervals, which enhances the lyricism and fluidity of the narrative. The gradual rhythmic deceleration (*poco rit.*) introduces a calming effect, emphasising the moment of the protagonist's inner reflection (see Example 2.20). Particularly important is the use of long rhythmic values in the final phrase, which contribute to the calming of the narrative and the resonance of the symbolic meaning of the text. The final notes do not lead to a clear conclusion – they leave a feeling of suspension, as if the protagonist's longing has not been fulfilled.



Example 2.20: Ding Shande, “When the Sophora Will Blossom”; bars: 43–46⁶²

Ding Shande uses repetitive rhythmic figures in the piano part, based on smooth, syncopated triplets, which maintain tension and emphasise the protagonist's pulsating, trembling emotions. The use of gentle dynamics (*mp* → *p*) causes the final part of the song to gradually fade away, corresponding to the theme of elusiveness and unfulfilled longing. The harmony in this passage is based on subtle changes in register and chord arrangement, creating delicate resonances. The final chords in the dynamic range of piano sound like an echo, leaving the listener in a reflective mood.

⁶² Ibid.

The compositional techniques used by Ding Shande in this song perfectly complement its symbolic content. The calm melodic line, repeated accompaniment motifs, and subtle emphasis on the narrative reflect the inner emotions of the protagonist – a shy but deep longing for her beloved. The introduction of blooming flowers as a metaphor gives the song a multidimensional character, combining a real image of nature with the emotional world of the lyrical subject.

2.2.6 Li Yinghai – Xinjiang song “Alamuhan”

The song “Alamuhan” comes from the Turpan region in Xinjiang, China. It is a vocal and dance piece performed as a duet, which is distinguished by the characteristic features of Uyghur folk music⁶³. The Uyghurs are famous for their special singing and dancing skills, and in their folk song tradition, dancing invariably accompanies singing. The history of the song dates back to the mid-19th century, when the story of a Uyghur girl named Alamuhan, who prepared a table for suitors in the town of Urumqi, gained popularity. At that time, a young man named Huojianiyazi won her heart thanks to his unique sense of humour and knowledge. In the 1940s, Chinese composer Wang Luobing, while working on the classification of traditional music from Xinjiang, became familiar with this song and then transcribed it. Below is the lyrics of the song with the translation (see Table 11).

Table 11 – The lyrics of the folk song “Alamuhan” with translation⁶⁴

阿拉木汗” [oryg. chiń.]	Zapis fonetyczny	„Alamuhan”
阿拉木汗什么样? 身段不肥也不瘦。 阿拉木汗什么样? 身段不肥也不瘦。	ā lā mù hàn shén me yàng? shēn duàn bù féi yě bù shòu。 ā lā mù hàn shén me yàng?	What does Alamuhan look like? She's not fat, she's not skinny. What does Alamuhan look like? She's not fat, she's not skinny.

⁶³ He Xiaobing - *The Role of Cultural Diversity in Chinese Folk Songs* Music of China 2018(11).

⁶⁴ Author of the translation: Tytus Sierakowski.

她的眉毛像弯月， 她的腰身像绵柳， 她的小嘴很多情， 眼睛能使你发抖。 阿拉木汗什么样？ 身段不肥也不瘦。 阿拉木汗什么样？ 身段不肥也不瘦。 阿拉木汗住在哪里？ 吐鲁番西三百六。 阿拉木汗住在哪里？ 吐鲁番西三百六。 为她黑夜没瞌睡， 为她白天常咳嗽， 为她冒着风和雪， 为她鞋底常跑透。 阿拉木汗住在哪里？ 吐鲁番西三百六。 阿拉木汗住在哪里？	shēn duàn bù féi yě bù shòu 。 tā de méi máo xiàng wān yuè , tā de yāo shēn xiàng mián shén me tā de xiǎo zuǐ hěn duō qíng shén me jīng néng shǐ nǐ ā lā 。 ā lā mù nǎ shén me yàng? shēn duàn nǎ féi yě bù shòu 。 ā lā mù hàn shén me yàng? shēn ké bù féi yě bù shòu 。 ā lā mù hàn zhù zài nǎ lǐ? tǔ lǚ nǎ xī sān bǎi liù 。 ā lā mù hàn zhù nǎ nǎ lǐ? tǔ lǚ fān xī sān bǎi liù 。 wéi tā hēi yè méi kē shuì , wéi tā bái tiān cháng ké sòu , wéi tā mào zhuó fēng hé xuě , wéi tā xié dǐ cháng pǎo tòu 。 ā lā mù hàn zhù zài nǎ lǐ? tǔ lǚ fān xī sān bǎi liù 。 ā lā mù hàn zhù zài nǎ lǐ? tǔ lǚ fān xī sān bǎi liù 。	Her eyebrows are like a crescent moon, her waist is like a willow tree, her small lips are tender, her eyes make you tremble. What does Alamuhan look like? She is neither fat nor thin. What does Alamuhan look like? She is neither fat nor thin. Where does Alamuhan live? In Turpan. Where does Alamuhan live? In Turpan. Because of her, I don't sleep at night, because of her, I cough during the day, for her, I am not afraid of rain and wind, ready to run around her. Where does Alamuhan live? In Turpan. Where does Alamuhan live? In Turpan. .
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The above lyrics consist of two parts, in the form of questions and answers. This structure arouses greater interest in the listener. The first part describes the appearance of the title character, her figure, eyebrows, waist, lips, and eyes; in essence, it is a praise of her beauty. The second part shows the desire of the young man who intends to win her over. The young man uses exaggeration to express his feelings of love for the girl.

The song was arranged by Chinese composer Li Yinghai. The artist retained its original structure and added a new element – a prelude. The structure of the song is presented in the table below (see Table 12).

Table 12 – The formal structure of Li Yinghai's song “Alamuhan”.

Parts	Prelude	A		
Sections		<i>a</i>	<i>b</i>	<i>a'</i>
Bars	1-4	5-8	9-12	13-19
Number of bars	4	4	4	7
Key	D major			
Metre	4/4			
Tempo	<i>Moderato</i>			

The song has a simple, one-part form with a reprise, which also comprises the content of the second verse of the lyrics, hence we can refer to it as a verse song form. The piece begins with a short introduction (bars 1-4), and the following four-bar sections (*a*, *b*, *a'*) are divided symmetrically into two-bar phrases. The last section, *a'*, has two versions of the ending, one leading to the reprise and the other to the finale of the entire piece.

The prelude (bars 1-4) is characterised by a clear structure and a functional approach to the thematic material, reflecting both the style of Uyghur folk music and the pianistic idiom characteristic of Li Yinghai's work. The composer uses 4/4 time and the agogic marking *Moderato*, which gives the narrative fluidity and adequate space for the introduction of characteristic elements of the Uyghur style.

The whole piece is in D major, which allows for a clear exposition of the melody and harmonic simplicity reminiscent of the traditional means of expression used in the folk music of Xinjiang. The piano accompaniment in the right hand presents the main melodic line in a continuous manner, with numerous figurations that serve an ornamental function and enrich the sound colour. Thanks to the use of smooth runs and subtle embellishments, the piano texture

takes on the character of free improvisation, which brings it closer to the performance style of traditional Uyghur instruments such as the rawap⁶⁵ and dutar⁶⁶.

The left hand, at the same time, emphasises parallel octaves and fourths, which is typical of the folk music of this region. Such interval combinations not only enhance the sound, but also refer to the specific Uyghur modality, often based on pentatonic and anhemitonic scales. In addition, the presence of syncopated rhythms gives the accompaniment a strong, dance-like character, emphasising the dynamic and lively style of Xinjiang music (see Example 2.21).



Example 2.21: Li Yinghai, “Alamuhan”; bars 1 - 4⁶⁷

Thus, the introduction serves a dual function: on the one hand, it provides an impressive exposition of the character of Uyghur music, and on the other, it prepares the listener for the characteristic rhythms and melodies that will appear later in the piece. Through a skilful combination of folk music elements and piano texture, Li Yinghai constructs a prelude to the song that not only serves an illustrative function, but also plays an important role in shaping the narrative of the entire piece.

Section *a* introduces the vocal part, which is characterised by a gradual build-up of melodic tension. The interval movement begins with a fourth leap, leading from the dominant to the central note within the key of D major (a - d¹). A characteristic element of the phrase structure is the repetition of notes in sixteenth-note motion, combined with a climax on the third beat of

⁶⁵Rawap or rubab – an East Iranian plucked string instrument with a long neck, also used in folk music by the inhabitants of the Uyghur Autonomous Region of Xinjiang in western China.

⁶⁶The dutar is a traditional Iranian two-stringed lute with a long neck, found in Iran and Central Asia. Its name comes from the Persian word for “two strings,” although the Herati dutar from Afghanistan has fourteen strings. To this day, some instruments still use silk strings, although nylon or steel strings are also commonly used. The dutar has a warm, sweet tone.

⁶⁷*Voice 2 Shanghai*: Shanghai Jiao Tong University Press, 2023.06.

the fifth bar, where the minor sixth leap stops on a longer quarter note with a dot. The melodic line then gradually descends, stabilising on the note d¹, thus closing the parabolic contour of the phrase (see Example 2.22).

5
1. 阿拉木汗 什 么 样? 身 段 不 肥 也 不 瘦。
2. 阿拉木汗 住 在 哪 里? 吐 鲁 番 西 三 百 六。

7
阿 拉 木 汗 什 么 样? 身 段 不 肥 也 不 瘦。
阿 拉 木 汗 住 在 哪 里? 吐 鲁 番 西 三 百 六。

Example 2.22: Li Yinghai, “Alamuhan”; bars 5 - 8⁶⁸

The accompaniment provides harmonic support, using single notes and compact chords in a classical functional arrangement (tonic D major, dominant A major). This approach to harmony not only stabilises the vocal line, but also actively supports the musical narrative. In particular, the expressive melodic and harmonic direction plays an important role in shaping the impression of rising tension and the affirmative, energetic character of the song.

Musically, the most characteristic feature of section *b* is the use of a melodic palindrome, in which the second half of the phrase is a mirror image of its beginning. In addition, pauses are used on the strong parts of the bars, shifting the natural accentuation and at the same time giving the phrases greater expressiveness. In the piano accompaniment, the melodic line of the right hand creates a kind of dialogue with the vocals, emphasising the rhythm of the song with a syncopated rhythm (see musical Example 2.23).

⁶⁸ Ibid.



Example 2.22: Li Yinghai, “Alamuhan”; bars 9 - 10⁶⁹

Phrase a^l is a recurring, modified version of phrase a . In the final bars of the second volta, there is a change in register, achieved by means of an octave leap from f to f^l , creating the climax of the piece on a syncopated note held by a fermata (see Example 2.24).



Example 2.22: Li Yinghai, “Alamuhan”; bars 17 - 19⁷⁰

Li Yinghai's analysis reveals two key structural features of the piece. First, the piano accompaniment is based on a uniform harmonic pattern that supports the melodic line and provides harmonic stability. Of particular importance is the use of dominant-tonic connections, which help to develop the main melodic line, reinforcing its directionality and intensifying the rhythmic effect. An important element are two basic rhythmic patterns – “small” and “large” syncopation, which play a significant role in shaping the characteristic pulsation of the piece. These rhythmic patterns reflect the typical style of Uyghur dance songs, emphasising their lively and energetic character.

⁶⁹ Ibid.

⁷⁰ Ibid.

Secondly, in the rhythmic layer, two basic patterns are important elements - “small” and “large” syncopation, which play a significant role in shaping the characteristic pulsation of the piece. These rhythmic patterns reflect the typical style of Uyghur dance songs, emphasising their lively and energetic character. In addition, a variety of articulation techniques are used within the vocal phrase, which not only add variety to the melodic line, but also emphasise the dance-like character of the piece, giving it greater plasticity and expressiveness. As a result, the composition combines elements of traditional Uyghur style with a classical approach to harmony, creating a vivid and dynamic musical narrative.

2.2.7 Li Yinghai - Tatar folk song “Under the Silver Moonlight”

The song “Under the Silver Moonlight” originates from the culture of the Tatar ethnic group living in Xinjiang, China. The song was included in a collection of folk songs of ethnic minorities by Wang Luobing in 1938⁷¹. The song describes the desire for love among young Tatars. The lyrics of the song and their translation are presented in the table below (see Table 13).

Table 13 –The lyrics of the folk song “Under the Silver Moonlight” with translation⁷².

„在银色月光下” [oryg. chiń.]	Zapis fonetyczny	Under the Silver Moon light
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⁷¹ Gong Sujun *Study on the arrangement of piano accompaniment for Chinese folk songs in the second half of the 20th century*; Voice of the Yellow River, 2023 (02).

⁷² Author of the translation: Tytus Sierakowski

在那金色沙滩上 洒着银色的月光 寻找往事踪影 往事踪影迷茫 寻找往事踪影 往事踪影迷茫 往事踪影迷茫， 犹如幻梦一样， 你在何处躲藏， 背弃我的姑娘？ 你在何处躲藏， 背弃我的姑娘。 我骑在马上 箭一样地飞翔 飞呀飞呀我的马 朝着她去的方向，	zai na jīn se shā tān shang sǎ zhuo yin se de yue gu āng xun zhǎo wǎng shi zōng yǐng wǎng shi zōng yǐng mi mang xun zhǎo wǎng shi zōng yǐng wǎng shi zōng yǐng mi mang wǎng shi zōng yǐng mi mang, you ru huan meng yī yang, nǐ zai he chǔ duǒ cang, bei qi wǒ de gū niang? nǐ zai he chǔ duǒ cang, bei qi wǒ de gū niang. wǒ qì zai mǎ shang jian yī yang dì fēi xiāng fēi yā fēi yā wǒ de mǎ chao zhe tā qu de fāng xiang, fēi yā fēi yā wǒ de mǎ, chao zhe tā qu de fāng xiang 。	On the golden sand of the desert falls the silver glow of the moon searching for old traces traces of the past are lost searching for old traces traces of the past are lost traces of the past are lost like fantasies where are you hiding girl who abandoned me? I'm riding a horse Where are you hiding, girl who abandoned me? I'm riding a horse, flying fast like an arrow. Fly, fly, my horse, towards her. Fly, fly, my horse, towards her.
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The lyrics can be divided into three main parts, each of which has a specific narrative and emotional function. The first part is a description of the natural landscape - it depicts a young man looking at the silvery glow of the moon, which awakens feelings of longing in him

and brings back memories of his beloved. The second part focuses on the emotional state of the protagonist, who expresses a strong desire to meet his beloved again. This section is dominated by rhetorical questions, showing the pain and dilemmas of the young man whose heart has been broken by his beloved's betrayal. The last, third part is narrative and dynamic – it depicts the young man riding on horseback in search of his beloved, which adds drama to the piece and emphasises its expressive dimension.

The arrangement of the song “Under the Silver Moonlight” was developed by Li Yinghai, who expanded the original form slightly and enriched it with a prelude, interlude, and modified repetition. The structure of the song is presented in the table below.

Table 14 – The formal structure of Li Yinghai’s song “Under the Silver Moonlight”.

Parts	Prelude	A			Interlude	B			Interlude	A ¹		
Bars	1-2	3-15			16-17	18-32			33-38	39-52		
Sections		a	b	b ¹		c	d	d ¹		a	b	b ¹
Number of bars	2	3	4	5	2	4	4	6	6	3	4	5
Key	A-flat major					A-flat minor			A-flat major			
Metre	3/4; 4/4; 2/4											
Tempo	<i>Andantino</i>											

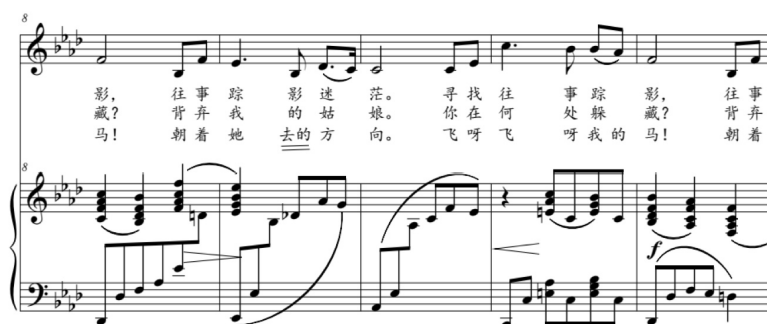
The above diagram shows the three-part structure of the song, in which the main sections are separated by short piano connecting passages and correspond to the structure of the lyrics. Each part is divided into three sections, two of which are composed of different musical material, while the third and last section is a modification of the middle section.

It is maintained in a calm *Andante* tempo and warm A-flat major key. The piece opens with a piano part, a broken tonic chord and swaying fifths in the bass. The vocal part begins with a calm descending second motif, introducing a lyrical melodic line accompanied by a smooth tonic passage in the accompaniment (see Example 2.25).



Example 2.25: Li Yinghai, “Under the Silver Moonlight”; bars: 1–4⁷³

In terms of melody development, section *b* continues the melodic pattern of ascending and descending motifs, illustrating the main character's feelings towards beautiful memories and his desire for pure love. The structure of the accompaniment is reinforced by chord pillars in the right hand, intensifying the sound and harmonic clarity (see musical Example 2.26).



Example 2.26: Li Yinghai, “Under the Silver Moonlight”; bars: 8–12⁷⁴

The middle part B consists of three sections: *c*, *d*, *d'*, each of which has 4, 4, and 6 bars, respectively. Section *d'* is a musical development of the preceding phrase *d*.

New musical material is introduced, which, by introducing foreign sounds, changes the mode and develops modulatory in the key of A-flat minor, creating a minor parallel to the previous section. The melodic line is progressive in nature, with quarter-tone leaps, and a deep and slow melody is used to create an artistic effect reminiscent of a dream. In the accompaniment, the right hand emphasises the depth of sound with static chords, while the left

⁷³ *Spring Breeze Vocal Music Course*; Literaturai Sztuka Publishing House, May 2000.

⁷⁴ *Ibid.*

hand creates a bass foundation and reinforces the melodic line, building a hazy, fantastical sound effect (see musical Example 2.27).



Example 2.27: Li Yinghai, “Under the Silver Moonlight”; bars: 18-22⁷⁵.

The main characteristic of phrase *d* is fairly strong melodic fluctuations, which reinforce the emotional flow and fluidity of the melody. The vocal line is doubly emphasised by the piano's octave unison, complemented by harmonic chord filling (see musical Example 2.28).

Part *A'* is a complete repetition of fragment A, forming a bracket for the entire structure of the song.



Example 2.28: Li Yinghai, “Under the Silver Moonlight”; bars: 23–27⁷⁶.

The above analysis of Li Yinghai's composition allows us to distinguish three key structural and harmonic features of the piece.

Firstly, an important structural element is the use of contrast between sections A and B. This contrast is evident both in the shaping of the melodic line and in the tonal changes, which create coherent but varied connections between the individual sections of the song. The

⁷⁵ Ibid.

⁷⁶ Ibid.

introduction of a repeated fragment reinforces the formal organisation of the composition, while emphasising its narrative character.

Secondly, the piano part is based on a varied accompaniment texture, including chord pillars, spread slow passages, and octave reinforcement of the melodic line. This solution gives the piano part fluidity and flexibility, while effectively supporting the development of the main vocal line, emphasising its expression and directionality.

Thirdly, the accompaniment plays an important role in shaping the harmonic coherence of the piece. It is dominated by traditional chord progressions based on harmonic functions, in particular the relationship between the tonic, the second degree chord, and the dominant. Such harmonic combinations not only integrate with the main theme of the piece, but also reinforce its emotional impact, reflecting the characteristic atmosphere of the song.

As a result, the arrangement of “Under the Silver Moonlight” reveals a conscious combination of formal, harmonic, and pianistic elements, which together build a vivid musical narrative, emphasising both contrast and fluidity in the course of the piece.

2.3 Folk songs in arrangements by British composers Benjamin Britten and Healey Willan

An analysis of folk songs in arrangements by two outstanding composers, Healey Willan and Benjamin Britten, provides an interesting starting point for understanding the phenomenon of reinterpretation of folk tradition in 20th-century British music. Although they represent different cultural and artistic circles, both composers have gained enormous recognition for their extremely sensitive and original arrangements of folk melodies. The pieces selected for this thesis, representing a variety of themes from love laments to nostalgic narrative ballads, are a fascinating example of the dialogue between tradition and modernity. The aim of this study is to show how both composers reinterpreted the rich heritage of folk

music, giving it new meanings and aesthetic values, while remaining faithful to the original character of the songs.

The following songs are analysed in the subsequent subsections:

2.3.1 Healey Willan - "Ae Fond Kiss" (Polish: „Czulypocałunek")

2.3.2 Benjamin Britten - "The Ash Grove" (Polish: „Jesionowygaj")

2.3.3 Benjamin Britten - "The Salley Gardens" (Polish: „Ogródwierzbowy")

2.3.4 Benjamin Britten - "O Waly, Waly" (Polish: „O Waly, Waly")

2.3.5 Benjamin Britten - "Little Sir William" (Polish: „Mały Panicz William")

2.3.6 Benjamin Britten – "The Foggy, Foggy Dew" (Polish: „Mglista, mglista rosa")

2.3.7 Healey Willan – "Loch Lomond" (Polish: „Jezioro Loch Lomond")

The formal, harmonic, and interpretative aspects of individual arrangements were analysed, with an emphasis on the ways in which Britten and Willan transformed traditional folk songs, creating a rich, multi-layered cultural text between tradition and contemporary musical language. As a result, this work contributes to a deeper understanding of the processes of reinterpretation of folk heritage in classical music and the role it plays in shaping cultural identity.

2.3.1 Healey Willan – Scottish folk song "Ae Fond Kiss"

"Ae Fond Kiss" is a traditional Scottish folk song with lyrics by the eminent Scottish poet Robert Burns (1759-1796). Burns, considered one of the most outstanding representatives of provincial literature in British history, played a key role in the revival of traditional Scottish folk songs. During his career, he wrote about 500 songs, most of which were in the Scottish dialect, which helped cement his position as a national hero of Scotland.

An analysis of Burns's poetry reveals the great importance he attached to faithfully depicting the everyday life of the Scottish people and how skilfully he represented the voice of

social classes often marginalised by the literary canons of the time. It is worth noting that, working in an era when the Scots were subjugated to a foreign nation, Burns expressed deep patriotism and love for his homeland in his work.

“Ae Fond Kiss” is one of Burns' most representative works, in which folk tradition is combined with the poet's personal, emotional confessions. The lyrics of this song with a translation are presented below (see Table 15).

Table 15 –The lyrics of the folk song “Ae Fond Kiss” with translation⁷⁷.

"Ae fond kiss" [oryg. ang.]	„Czuły pocałunek” [tłum. na j. polski]
Ae fond kiss and then we sever Ae fareweel alas for ever. Deep in heart-wrung tears I'll pledge thee Warring sighs and groans I'll wage thee Had we never lov'd so kindly But we never lov'd so blindly Never met-or never parted	Czuły pocałunek, a potem się rozstajemy Żegnamy się niestety na zawsze. Głęboko w łzach serca przyrzekam ci Wojownicze westchnienia będę ci składać Gdybyśmy nigdy nie kochali się tak uprzejmie, Lecz nigdy nie kochaliśmy się tak ślepo,
We would ne'er been broken-hearted Fare-thee-weel thou first and fairest Fare-thee-weel thou best and dearest Thine be ilka joy and treasure Peace enjoyment love and pleasure Ae fond kiss and then we sever Ae fareweel alas for ever Deep in heart-wrung tears I'll pledge thee Warring sighs and groans I'll wage thee	Nigdy się nie spotkaliśmy i nigdy nie rozstaliśmy, Nigdy nie mielibyśmy złamanych serc. Żegnaj pierwsza i najpiękniejsza Żegnaj najlepsza i najdroższa Twoja niech będzie radość i skarb Pokój, radość, miłość i przyjemność Czuły pocałunek, a potem się rozstajemy Żegnamy się niestety na zawsze Głęboko w łzach serca przyrzekam ci Wojownicze westchnienia będę ci składać

Based on an analysis of the lyrics, four distinct sections can be identified, each consisting of four lines with a uniform formal structure. The first section presents the mood of the main character, forced to leave his homeland, who courageously refers to both the positive

⁷⁷ Author of the translation: Tytus Sierakowski.

and negative aspects of his family home. In the second section, this mood intensifies, expressing a deep longing for the lost place and the pain associated with having to leave it. The third section is the climax, in which the protagonist compares his family home to his first love, expressing his sincere devotion. The fourth fragment is characterised by a repetition of verses from the first part, which creates a rhetorical dialogue between the beginning and the end of the work and reemphasises the emotional pain of parting with homeland.

From the perspective of the rhetorical devices used, it can be seen that the poet primarily uses anthropomorphism, attributing the characteristics of first love to the family home and presenting it as a symbol of beautiful but painful childhood memories. This technique results in deep emotional tension, as a result of which the song expresses feelings of helplessness and powerlessness, intertwined with the main theme - a passionate, almost mystical love for the family home.

In Healey Willan's arrangement of this traditional Scottish song, we notice the use of a two-part structure, in which the musical material is developed on the basis of one main theme, which is then repeated in its entirety. The structure of the piece is illustrated in the table below (see Table 16).

Table 16 –The formal structure of Healey Willan's song “Ae Fond Kiss.”

Parts	Prelude	A				A				Epilogue
Bars	1-4	5-21				22-38				39-42
Phrases		<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	
Number of bars	4	4	4	4	5	4	4	4	5	4
Key	C major									
Metre	3/4									
Tempo	<i>Slow and sustained</i>									

Healey Willan's song “Ae Fond Kiss” is characterised by a lyrical and reflective mood that perfectly captures the melancholic nature of Robert Burns' lyrics. The vocal line is

cantilenous, flowing and melodious, dominated by seconds and thirds, which enhances its emotional delicacy. The lyrics are set to a syllabic rhythm, which enhances its clarity, while the longer rhythmic values at the ends of the phrases emphasise their expressiveness and suggest natural breathing pauses. The piano accompaniment is based on arpeggiated figurations in the right hand, creating a delicate harmonic background, while the left hand provides chordal stability. The texture refers to Romantic art songs, reminiscent of the style of Schubert or Mendelssohn, where the accompaniment subtly supports the melodic line without dominating it. The harmony is consonant and diatonic, which further emphasises the gentleness and nostalgic tone of the piece. The whole creates an intimate atmosphere of farewell, and the subtle articulation and fluid phrasing give the song expressive depth. Thanks to these means, Willan creates a composition full of emotional charm, combining simplicity with sophistication of sound.

The song begins with a delicate, slow piano introduction marked *Slow and sustained*. The accompaniment consists of gentle progressions of broken triads in the left hand and harmonic chords in the right, which emphasise the melancholic mood of the piece. The melodic lines in the accompaniment are fluid and gently undulating, subtly preparing the listener for the main part of the song (see Example 2.29). Although the main key of the piece is C major, the composer introduces minor-sounding chords of the II and III degrees, which from the very first bars create a mood of longing and sadness. Chromatic passages in the piano chords and legato introduced in the accompaniment voices create an effect of fluidity, which will be continued in the vocal part.



Example 2.29: Healey Willan, “Ae Fond Kiss”; bars 1 - 4⁷⁸

As can be seen from the formal structure of the piece (see Table 16), apart from the instrumental introduction and conclusion, the main part of the song consists of a single fragment A, repeated twice, which in turn is divided into four sections, developing the melodic line and expression of the piece.

The first, four-bar section *a* (bars 5-8) introduces a cantilena, fluid and melancholic vocal melody. The melodic movement is mostly diatonic, with delicate interval leaps that emphasise important words in the lyrics, such as “Ae Fond Kiss.” The moderate use of syncopation and grace notes is also characteristic, giving the melody a subtle lyricism (see Example 2.30).

5

1. Ae fond kiss, and then we sev - er!
2. Had we nev - er loved sae kind - ly,

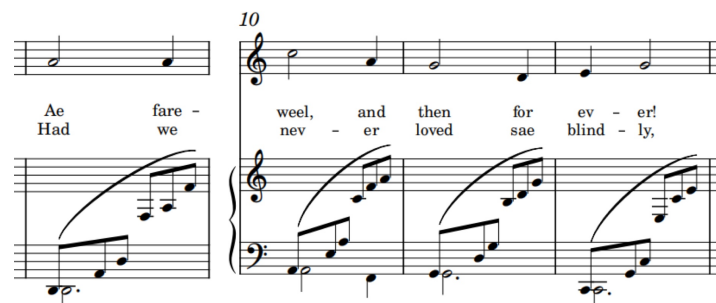
Example 2.30: Healey Willan, “Ae Fond Kiss”; bars: 5-8⁷⁹.

The accompaniment in these bars continues with delicate arpeggios in the left hand, while the right hand of the piano sustains the harmony and contributes to the calm mood.

In the next section *b* (bars 9-12), the melodic line undergoes a slight development, with more pronounced interval leaps and a gradual increase in dynamics. The vocal part becomes more expressive, especially when the phrase “and then forever!” is emphasised. The feeling of despair and pain is emphasised by the harmonic tension in the piano chords (see Example 2.31).

⁷⁸ Published by Waterloo Music Company Limited, Waterloo, Ontario, Canada 1994. International and United States copyright secured.

⁷⁹ Ibid.



Example 2.31: Healey Willan, “Ae Fond Kiss”; bars: 9-12⁸⁰.

The climax of the song's mood comes in section 3 (bars 13-16), where the music reaches a more dramatic moment - the melody of the voice rises on longer notes, which enhances the effect of emotional tension. The phrase “Deep in heart-wrung tears I’ll pledge thee” is one of the key passages of the song, where the melodic line reaches its highest note, c¹, only to return a moment later, with an eight-step downward leap, to the warmer timbre of the small octave register (see Example 2.32). The accompaniment is based throughout on the same pattern of spread passages with a pedal note in the bass.



Example 2.31: Healey Willan, “Ae Fond Kiss”; bars: 13 - 16⁸¹.

In the last section *d* (bars 17–21), the melody gradually descends, returning to a calmer expression. The vocal phrases are lengthened, emphasising the atmosphere of resignation and sadness. The harmony in the accompaniment shifts to more stable chords, preparing the listener for a return to the initial material in the reprise.

⁸⁰ Ibid.

⁸¹ Ibid.



Example 2.32: Healey Willan, “Ae Fond Kiss”; bars: 17–21⁸².

The reprise introduces a repetition of the previous melodic material, but this time with greater emotional intensity. The return of the melody resembles a reflection on a past feeling, and some phrases are sung with greater rubato, which emphasises the personal character of the song.

In the piano part, the accompaniment changes slightly – the arpeggios are more developed, adding sound space. The harmony remains consistent with the first part, but thanks to subtle modifications in dynamics and articulation, it introduces subtle interpretative differences.

The ending of the song (bars 39–43) is extremely subtle – the piano gradually eases the tension, and the melody in the voice dissolves into a calm diminuendo. The final chords are played *pp*, symbolising a quiet acceptance of the parting (see example 2.33).

Example 2.33: Healey Willan, “Ae Fond Kiss”; bars: 39–43⁸³.

In his arrangement of *Ae Fond Kiss*, Healey Willan has very subtly emphasised the emotional charge of this Scottish folk song. The use of minor modes gives the piece a

⁸²Ibid.

⁸³Ibid.

melancholic character, while the structure of the cantilenous melody and the flowing arpeggios in the accompaniment reinforce the impression of delicacy and longing. The rhythm of the song has the characteristics of a trochaic metre (long syllable - short syllable), based on a constantly repeated tripartite pattern: half note plus quarter note. The use of this rhythm format has a very positive effect on enhancing the lyricism of the piece.

The form of the piece – a repeating section A with a reprise – reinforces the feeling of nostalgia, as if the protagonist's thoughts constantly return to the separation and lost love. The piano accompaniment is not intrusive, but serves a supporting function, creating an atmosphere of intimacy. The whole song is based on a subtle interplay of dynamics, legato, and rubato, which allows the performer to offer a personal interpretation and deepen the emotional expression.

2.3.2 Benjamin Britten – Welsh folk song “The Ash Grove”

“The Ash Grove” is a Welsh folk song, recorded in the 18th century. The background to its creation was the defence of Wales against the Saxon invasion, when the Welsh warriors were led by Saint David. This song, full of lyricism and nostalgia, tells the story of love for one's homeland, expressed through poetic, subtly constructed lyrics. It is a piece of deep historical and emotional significance, and its distinctive melody has become one of the most recognisable themes in traditional Welsh music.

The best-known English version of the lyrics was written in the 19th century by Scottish musician and author Thomas Oliphant. The first published version of the melody appeared in 1802 in “The Bardic Museum” by Edward Jones⁸⁴. Some four years later, a version with lyrics entitled “Llwyn Onn” was published, telling the story of a sailor's love for Gwen of Llwyn. In this version, Gwen dies and the author mourns her death, recalling that she rests “under the shade of a lonely ash grove.” In 1862, in the first volume of “Welsh Melodies, With Welsh And

⁸⁴ Edward Jones, “The Bardic Museum: Of Primitive British Literature”, Nabu Press, 2014.

English Poetry”⁸⁵, compiled by John Thomas⁸⁶, an English-language version of “The Ash Grove” was published with Welsh lyrics by John Jones (Talhaiarn) and English by Thomas Oliphant. It is worth noting that the melody of this song has been used in various arrangements and with different lyrics, including in religious hymns such as “Let All Things Now Living” by Katherine K. Davis from 1939. Benjamin Britten used the English lyrics by Thomas Oliphant⁸⁷ in his arrangement of “The Ash Grove,” which are included in the table below along with a translation (see Table 20).

Table 17 –The lyrics of the folk song “The Ash Grove” with translation⁸⁸.

„The Ash Grove” [oryg. ang.]	„Jesionowy gaj” [tłum. na j. polski]
Down yonder green valley where streamlets meander When twilight is fading I pensively rove Or at the bright noontide in solitude wander Amid the dark shades of the lonely ash grove Twas there while the blackbird was joyfully singing I first met my dear one the joy of my heart Around us for gladness the bluebells were ringing Ah then little thought I how soon we should part Still grows the bright sunshine oer valley and mountain Still warbles the blackbird his note from the tree Still trembles the moonbeam on streamlet and fountain But what are the beauties of nature to me	W doł zielonej doliny, gdzie meandrują strumyki Kiedy zmierzch zanika W zadumie wędruję Lub w jasne południe w samotności wędruję Pośród ciemnych cieni samotnego jesionowego gaju To tam, gdzie kos radośnie śpiewał Po raz pierwszy spotkałem moją ukochaną, radość mego serca Wokoł nas radośnie dzwoniły dzwonki Ach, wtedy nie myślałem, jak szybko się rozstaniemy Wciąż rośnie jasne słońce nad doliną i gorą Wciąż rozbrzmiewa kos z drzewa i jego nuta Wciąż drży promień księżyca na strumyku i fontannie Lecz czym są dla mnie piękności natury? Z głębokim smutkiem

⁸⁵ John Thomas, “Welsh Melodies, with Welsh and English Poetry”, volume 1 and 2, lyrics: John Jones (Talhaiarn) & Thomas Oliphant, 1862.

⁸⁶ John Thomas (1826 - 1913) Welsh composer and harpist; known by his artistic nickname Pencerd Gwalia.

⁸⁷ Thomas Oliphant, a Scottish musician and author, wrote the words in the 19th century, giving the traditional Welsh melody a new poetic content.

⁸⁸ Author of the translation: Tytus Sierakowski.

With sorrow deep sorrow My bosom is laden	Moja pierś jest obciążona Cały dzień chodzę w żałobie w poszukiwaniu mej miłości
All day I go mourning in search of my love Ye echoes O tell me Where is the sweet maiden She sleeps neath the green turf down by the ash grove	Ty echo Powiedz mi Gdzie jest słodka panna Śpi pod zieloną murawą przy jesionowym gaju.

Based on the above lyrics, we can see that it consists of two parts devoted to presenting the memories of the main character's homeland. The first part develops an image of a natural landscape full of beauty and warmth, in this way the character praises his homeland. We can see that the poet uses anthropomorphism, comparing his admiration for his homeland to his admiration for his beloved. At the same time, looking at the characteristics of the language, we can see a mood of sadness and regret. As a result of the war, the narrator is unable to find his childhood notes. Despite the passing of the four seasons, the landscape of his homeland remains unchanged, but unfortunately his loved ones are no longer alive, and all that remains are the memories of them hidden in the protagonist's heart. In the lyrics, the beauty of the landscape contrasts sharply with the feeling of loneliness. This style is the main element of the work.

In arranging this song, Britten retained Oliphant's text, enriching it with his unique harmonisation, musical texture, and modern sound. His arrangement emphasises the delicate, lyrical melody line while retaining the original folk character of the piece. Through subtle harmonic changes, the composer introduces additional emotional layers, giving the song depth and new interpretative meanings.

As shown in the diagram below, the musical material is based on two main 8-bar motifs – *a* and *b* – which are juxtaposed in strict symmetry, based on a classical periodic structure. The piece is in 3/4 time, and its tempo, marked *Andantino*, gives it a gentle and reflective character. The key of F major and the cantabile melody emphasise the pastoral and nostalgic expression of the song.

Table 18 – The formal structure of Benjamin Britten's song “The Ash Grove.”

Parts	Prelude	A		B	A ¹	Interlude	A		B	A ²	Epilogue
Bars	1-3	4-20		21-28	29-37	38-40	41-56		57-64	65-73	74-76
Phrases		a	a	b	a		a	a	b	a	
Number of bars	3	8	8	8	8	8	8	8	8	8	3
Key	F major			F major C major	F major		F major	F major C major	F major - C major		
Metre	3/4										
Tempo	Andantino										

The piano introduction, performed in *ppp* dynamics and *legatissimo* articulation, introduces an atmosphere of subtle reverie. It serves a preparatory function, presenting two-voice polyphony in the accompaniment and delicately broken chords. The harmonic movement is based on tonic and septimal dominant, which builds tension before the entrance of the main vocal melody (see Example 2.34). The structure of the introduction emphasises the melancholic mood of the piece, and the subtle articulation in the accompaniment makes the music seem almost ethereal.

The image shows a musical score for Benjamin Britten's song "The Ash Grove". It is for Voice and Piano. The tempo is marked "Andantino" with a quarter note equal to 84 beats per minute. The key signature has one flat (Bb). The voice part begins with the lyrics "Down yon - der green". The piano part is marked "ppp legatissimo" and "sempre ppp senza".

Example 2.34: Benjamin Britten, “The Ash Grove”; bars: 1 - 4⁸⁹.

⁸⁹ Published by Boosey & Co., Ltd. 1943; Renewed 1970.

The melodic line begins after the third bar, introducing a cantilena phrase with a tranquil progression (section *a*). The melodic phrases consist of eight bars, which gives the composition a balanced and regular structure. The rhythm is clear, based on a combination of quarter notes and eighth notes, which emphasises the fluidity of the singing. The melody is based on the major chord of the key of F major and a staggered septimal dominant, which gives it a natural tendency towards harmonic development (see Example 2.35). Subsequent phrases are repeated, reinforcing the impression of formal symmetry.

The piano accompaniment, based on delicate polyphony, does not overwhelm the vocal part, but creates a subtle harmonic background. The two-voice texture lends lightness to the sound, while the use of broken chords in the high register adds an ethereal touch to the music. This approach gives “The Ash Grove” a gentle and nostalgic mood, emphasising the emotional message of the lyrics.

Example 2.35: Benjamin Britten, “The Ash Grove”; bars: 4 - 8⁹⁰.

The section *b* (bars 21 - 28) is in stark contrast to the preceding section *a*, which manifests itself in both the melodic register and harmonic flow. The vocal line motif is introduced on an octave higher note of the dominant major key - *c*¹ and *piu forte* dynamics, which enhances the expression and gives the phrase a more uplifting character. In bar 28, the section ends in a dominant tone giving the whole a stable tonal context (see Example 2.36).

⁹⁰ Ibid.



Example 2.36: Benjamin Britten, “The Ash Grove”; bars: 21 - 28⁹¹.

The piano accompaniment retains its previous delicacy and subtlety, but the texture thickens slightly and the harmonic movement becomes more pronounced. Dynamics remain at the *ppp* level, enhancing the atmosphere of nostalgia and subtle reflection. The *b* phrase serves as a contrasting episode that enriches the formal structure of the song, emphasising its symmetrical and periodic character.

Analysing Benjamin Britten's arrangement of the song, there are three key aspects that significantly enrich both the original piece and its lyrics. Firstly, the piano accompaniment is characterised by clarity and independence, acting as an equal partner to the vocal part. Britten uses polyphonic consonances in the piano part, which form a kind of duet with the main vocal melody, which not only emphasises the narrative character of the song, but also enhances its emotional meaning.

Secondly, harmonics play a key role in shaping the sound and expression of the piece. In particular, we observe a harmonic pattern based on a sequence of a main F major chord, a septimal dominant, a dominant chord, a dominant sext and a return to tonic again. This kind of harmonic progression not only enhances tonal stability, but also promotes smooth musical development, giving the song a sense of continuity and drama.

⁹¹ Ibid.

Thirdly, the structure of the accompaniment is clearly marked by specific vertical relationships. Britten uses runs in parallel intervals: sixths, decimals or unison octaves and parallel sixths, which enrich the harmonic timbre and at the same time contribute to the horizontal development of the music. Through these means, the composer achieves an effect of sonic spatiality and a subtle intensification of tension in the course of the song.

In conclusion, the structure of the song and the compositional means used by Britten significantly enrich the original piece, giving it harmonic and structural depth. The accompaniment does not merely function as a subordinate to the vocal part, but actively contributes to the musical narrative, enhancing the expression of the lyrics and their emotional overtones. Thanks to carefully selected harmonic, textural and interval solutions, the song gains greater artistic coherence and expressiveness.

2.3.3 Benjamin Britten - Irish folk song “The Salley Gardens”

“The Salley Gardens” is a classic Irish song, the lyrics of which were written by William Butler Yeats (1865-1939). Yeats, the famous Irish poet, playwright and co-founder of the Abbey Theatre, played a key role in Ireland's literary revival. His work combined the influences of Romanticism and Impressionism, and evolved into Modernism over time. An important aspect of his life was his involvement in the Irish independence movement, which was often reflected in his poetry.

The lyrics of the song “The Salley Gardens” were first published in 1889 in the collection “The Wanderings of Oisín and Other Poems”⁹². Yeats based it on a folk song he heard in Sligo, but did not remember it in its entirety and recreated the lyrics in his own poetic version. The “salley gardens” of the title refers to places where willows grow (*sallow*, from which the word “salley” is derived). In the context of the piece, they provide a romantic setting

⁹² “The Wanderings of Oisín and Other Poems” was the first collection of poems by W.B. Yeats, published in 1889.

in which the story of youthful love and its loss takes place. The text is simple, but full of melancholy and reflection on the irreversible mistakes of youth (see Table 19).

Table 19 –The lyrics of the folk song “The Salley Gardens” with translation⁹³.

„The Salley Gardens” [oryg. ang.]	„Ogrody wierzbowe” [tłum. na j. polski]
Down by the Salley Gardens My love and I did meet She crossed the Salley Gardens With little snow white feet She bid me take love easy As the leaves grow on the tree But I was young and foolish With her did not agree And I did stand She bid me take life easy As the grass grows on the weirs But I was young and foolish And now am full of tears. My love and I did meet She crossed the Salley Gardens With little snow white feet She bid me take love easy As the leaves grow on the tree But I was young and foolish With her did not agree But I was young and foolish And now am full of tears	Wzdłuż Ogrodów Salley Moja miłość i ja spotkaliśmy się Przeszła przez ogrody Salley Małymi śnieżnobiałymi stopami Kazała mi kochać spokojnie Jak liście rosną na drzewie Lecz byłem młody i głupi Nie zgadzałem się z nią I stanąłem Kazała mi brać życie lekko Jak trawa rośnie na jazach Ale byłem młody i głupi A teraz jestem pełen łez. Moja miłość i ja spotkaliśmy się Przeszła przez ogrody Salley Małymi śnieżnobiałymi stopami Kazała mi kochać spokojnie Jak liście rosną na drzewie Lecz byłem młody i głupi Nie zgadzałem się z nią Ale byłem młody i głupi A teraz jestem pełen łez

The melody to which this song is most often sung comes from the Irish folk ballad “The Mourne Shore,” which emphasises its traditional character. The melody is believed to have been in circulation as early as the 19th century and was passed down orally. Thanks to its subtle melodic line, it perfectly matches the nostalgic atmosphere of Yeats' poem.

Benjamin Britten took an interest in this piece as part of his extensive involvement in the development of folk music. The British composer, known for his subtle arrangements of

⁹³ Author of the translation: Tytus Sierakowski

English, Scottish and Irish songs, included “The Salley Gardens” in his collection “Folk Song Arrangements”,⁹⁴ which was written in the 1940s. His interpretation is distinguished by its delicate, introspective harmony and sophisticated piano accompaniment, which subtly emphasises the melancholy character of the song. Britten, as a composer who values the clarity of the melodic line and the close relationship between music and words, created an arrangement that highlights the emotional depth of the lyrics.

The composer closed the song in a one-movement form with a reprise, adding a piano introduction and ending (see Table 20). His arrangement of this song, like many other folk songs, combines the simplicity of the original with harmonic subtlety and refinement, giving it a unique expressive and universal emotional dimension.

Table 20 – The formal structure of Benjamin Britten's song “The Salley Gardens”.

Parts	Prelude	A		Interlude	A		Epilogue
Bars	1-3	4-20		20-22	23-39		40-43
Phrases		a	b		a	b	
Number of bars	3	8	8	2	8	8	4
Key	D flat major						
Metre	4/4						
Tempo	<i>Commodo</i>						

As can be seen from the above diagram, Britten's study is based on a stanzaic scheme (A + A), but the composer gives each movement a specific character through subtle harmonic treatments and dynamic differences. The piece is in the key of D flat major, in 4/4 metre, in a moderate *Commodo* tempo. The piano accompaniment is based on continued two- and three-note repetitions in the right hand, while the left hand draws a subtle melodic line based on short

⁹⁴*Complete Folksong Arrangements - 61 Songs for High Voice*, published by Boosey & Hawkes Voice - is a landmark publication containing 61 songs, combining the contents of seven published volumes with B. Britten's folk song arrangements. Some songs have never been transposed before. Editor Richard Walters has done an excellent job, not only collecting the material, but also writing an excellent, informative and thought-provoking foreword that provides insight into Britten's work.

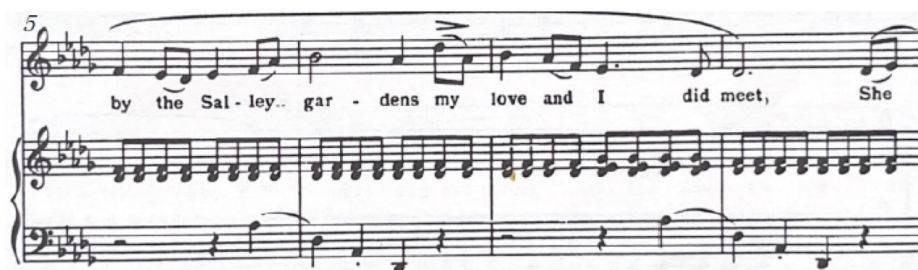
motives. The formal structure of the song can be divided into five sections: prelude (bars 1 - 3), A (bars 4 - 20), interlude (bars 20 - 22), reprise A (bars 23 - 39) and epilogue (bars 40 - 43).

The song begins with a short piano prelude (bars 1 - 4), which introduces the listener to its atmosphere. It consists of a delicate, repetitive accompaniment figure based on tertian repetitions in the right hand and subtle second motives in the bass line with a descending slow tonic broken triad closing this section (see Example 2.37). The prelude acts as an emotional introduction, suggesting the tone of the lyrical subject who is about to begin his story.



Example 2.37: Benjamin Britten "The Salley Gardens"; bars: 1 - 4⁹⁵.

The first musical period (bars 4 - 12) is composed of two identical phrases. The vocal part introduces the first verse of the lyrics "Down by the Salley Gardens, my love and I did meet" (Polish: "Wzdłuż Ogrodów Salley moją miłością spotkaliśmy się"⁹⁶) in a smooth manner, with *legato* and close melodic connection to the accompaniment. Britten operates in this movement with a melody based on the gentle arc of the phrase - an initial upward lift, climaxing on a high note (d¹), followed by a slow downward descent (see Example 2.38).



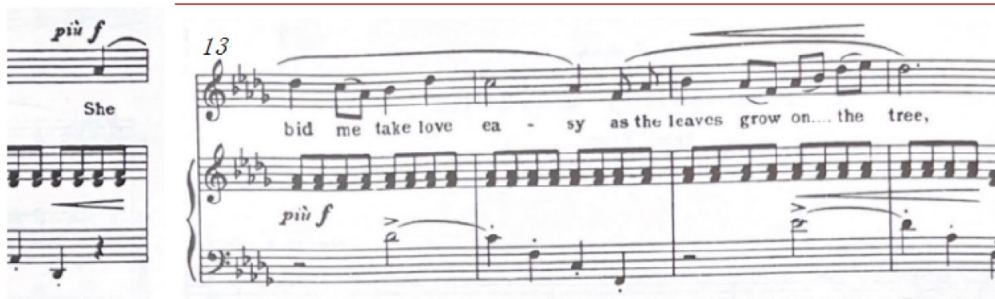
⁹⁵ Published by Boosey & Co., Ltd. 1943; Renewed 1970.

⁹⁶ See p. 108 of this thesis, Table 19 – The lyrics of the folk song "The Salley Gardens" with the translation.

Example 2.38: Benjamin Britten, “The Salley Gardens”; bars: 5 - 8⁹⁷

The vocal phrase is characterized by simplicity, with a subtle use of varying melodic direction and dynamic nuances that emphasize the elegiac nature of the lyrics. On the harmonic level, Britten enhances the sense of nostalgia through the uniformity of the chordal texture with subtle key changes, emphasizing the reflective mood of the words.

In the next section *b* (bars 12 - 20), a strict periodic structure (4 + 4) is maintained with the development of the first musical phrase and the addition of the same phrase from the beginning of the song. The vocal phrase undergoes development entering a slightly higher voice register along with dynamic intensification to *piu forte* (see Example 2.39).



Example 2.39: Benjamin Britten, “The Salley Gardens”; bars: 12 - 16⁹⁸

The end of the first verse is followed by a short piano interlude, which acts as a bridge between the repeated sections A. In the instrumental layer, the thematic material from the introduction reappears, providing a subtle preparation for the second verse.

The second verse, which begins “She bid me take love easy, as the leaves grow on the tree” (Polish: “Kazała mi brać życie lekko, jak trawarośnienajazach”⁹⁹) retains the structure of the first movement, but Britten makes slight changes in dynamics and articulation that subtly enhance the emotional contrast. Around the words “But I was young and foolish” (Polish:

⁹⁷Published by Boosey & Co., Ltd. 1943; Renewed 1970.

⁹⁸ Ibid.

⁹⁹See p. 108 of this thesis, Table 19 – The lyrics of the folk song “The Salley Gardens” with the translation.

“Lecz byłem młody i głupi”¹⁰⁰) the music takes on a more introspective character - tension is built through minor harmonic changes and gentle pauses in vocal phrases (see Example 2.40). The re-descent of the melodic line and the ending of the phrase in a manner analogous to the first verse emphasise the cyclical nature of the narrative and the inevitability of the fate depicted in the lyrics.



Example 2.40: Benjamin Britten, “The Salley Gardens”; bars: 35 - 43¹⁰¹

The last bars of the piano postlude are reminiscent of the introduction, but become even more muted and diffuse. Instead of a definite cadence, the composer chooses a subtle scattering of harmonies, which reinforces the melancholy overtones of the text “And now am full of tears.” (Polish: “A teraz jestem pełen łez”¹⁰²). Thus, he emphasizes the tragedy of the situation of the lyrical subject and reinforces its reflectiveness.

Britten adapts the musical structure to the literary content with remarkable precision. Each part of the song corresponds to distinct narrative sections of the text, and the composer uses a variety of means of expression - from subtle harmony and legato to fine dynamic nuances - to emphasize the meaning of the words. The use of repeated thirds in the

¹⁰⁰ Ibid.

¹⁰¹ Published by Boosey & Co., Ltd. 1943; Renewed 1970.

¹⁰² See p. 108 of this thesis, Table 19 – The lyrics of the folk song “The Salley Gardens” with the translation.

accompaniment, the careful handling of harmonic tension and the fluidity of the vocal phrasing give the song a unique elegiac character, making it one of the most poignant arrangements of folk music in Britten's oeuvre.

2.3.4 Benjamin Britten - English folk song “O Waly, Waly”.

The song “O Waly, Waly” is one of the oldest and most recognisable pieces of English folk tradition. Dating back to the 18th century, it is an example of a reflective ballad, which is dominated by the theme of love, its transience and inevitable disappointment. Traditionally attributed to the Somerset region, the song gained great popularity among English and Scottish folk singers. Its lyrics and melody functioned in various variations, and the song itself was often combined with other ballads, such as “The Water Is Wide.”

The ballad “O Waly, Waly” is deeply rooted in British culture, and versions of it have appeared in both English and Scottish folklore. The primary origins of the song are believed to date back to the 17th century, when the text of the ballad appeared in Scottish song collections, including “Orpheus Caledonius” (1725) by William Thomson¹⁰³ (see Table 21). The modern version of the song took shape in the 18th century and has been repeatedly recorded by folk music collectors.

Table 21 –The lyrics of the folk song “O Waly, Waly” with the translation¹⁰⁴.

„O Waly, Waly” [oryg. ang.]	„O Waly, Waly” [tłum. na j polski]
The water is wide, I cannot get o'er, And neither have I wings to fly. Give me a boat that will carry two, And both shall row, my love and I. O, down in the meadows the other day, A-gath'ring flowers both fine and gay, A-gath'ring flowers both red and blue,	Woda jest szeroka, nie mogę jej pokonać Nie mam też skrzydeł do lotu. Daj mi łódź, która pomieści dwoje, I oboje będziemy wiosłować, moja miłość i ja. / O, na łąkach tamtego dnia Kwiaty piękne i radosne Kwiaty czerwone i niebieskie

¹⁰³William Thomson (1695-1753) Scottish musicologist, folk music collector and singer. Author of the song collection “Orpheus Caledonius or a collection of the best Scotch songs,” volumes 1 and 2, London 1725.

¹⁰⁴ Author of the translation: Tytus Sierakowski

I little thought what love can do. I leaned my back up against some oak Thinking that he was a trusty tree; But first he bended, and then he broke, And so did my false love to me. A ship there is, and she sails the sea, She's loaded deep as deep can be, But not so deep as the love I'm in; I know not if I sink or swim. O, love is handsome and love is fine, And love's a jewel while it is new, But when it is old, it groweth cold, And fades away like morning dew.	Niewiele myślałem o tym, co może zrobić miłość Oparłem się plecami o dąb Myśląc, że to solidne drzewo Lecz najpierw się ugiął, a potem złamał Tak jak moja fałszywa miłość do siebie Jest statek i płynie po morzu Jest tak głęboki, jak tylko głęboki może być Ale nie tak głęboko jak miłość, w której jestem ; Nie wiem, czy zatonać, czy pływać O, miłość jest przystojna i miłość jest piękna I miłość jest klejnotem, gdy jest nowa Lecz gdy jest stara, staje się zimna I zanika jak poranna rosa
--	--

The leitmotif of the song is grief over lost love. This is reflected both in the lyrics and in the melody of the song. The poignant verses about love, which at first is full of radiance and later fades like the morning dew, allude to the reflective descriptions of unhappy feeling and human impermanence popular in 18th-century ballads. Numerous metaphors, such as the symbolic “wide waters” and “broken oak,” emphasize the melancholy and introspective nature of the song.

Benjamin Britten, one of the most prominent composers of the 20th century, often drew inspiration from British folk music, transforming it into sublime vocal and instrumental works. His arrangement of “O Waly, Waly” is part of a larger series of “Folk Song Arrangements,”¹⁰⁵ in which he gave traditional melodies a modern twist while maintaining their authenticity and emotional depth.

The following section of the chapter will analyse the formal structure (see Table 22), melodics, harmonics and compositional means used by B. Britten in his arrangement of “O Waly, Waly.”

Table 20 –The formal structure of Benjamin Britten's song “O Waly, Waly.”

¹⁰⁵*Complete Folksong Arrangements - 61 Songs for High Voice*, published by Boosey & Hawkes Voice.

Parts	Intro	A		A reprise		A ¹	Epilogue
Bars	1	2-20		2-20		21-29	30 - 31
Phrases		a	a ¹	a	a ¹	a ²	
Number of bars	1	8	8	8	8	8	2
Key	F major						
Metre	3/2						
Tempo	<i>Allegretto</i>						

The above diagram shows that the song consists of the following sections: a short, expressive piano introduction (bar 1), the section A (bars 2 - 20), exposing the first verse of the song, a repetition of the section A with the text of the second verse of the lyrics, and the closing A1 section (bars 21-29), which ends with a two-bar melancholy coda (bars 30-31).

The piano introduction consists of only one and a half bars and serves as a harmonic and expressive introduction to the song. Static tonic and septimal dominant chords form the harmonic foundation in the key of F major, in a lulling quarter and half note rhythm, and in *pianissimo* (*pp espressivo*) dynamics build nostalgic sound patches (see Example 2.41). This introduction immediately suggests the reflective and melancholy nature of the song.

Allegretto

VOICE

PIANO

pp espress.

1. The wa - ter is
2. I leaned my

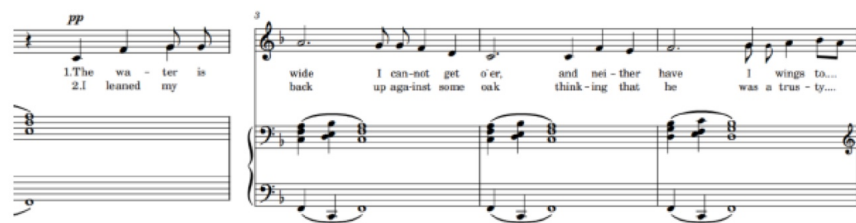
Example 2.41: Benjamin Britten, “The Salley Gardens”; bars: 1 - 2¹⁰⁶.

In Part A (bars 2-20), where the first verse of the lyrics is presented, Britten captures the cantilena-like and flowing character of the folk melody, enriching it with subtle harmonic tensions. In the vocal line, the composer maintains the classical periodic division (8 + 8 bars)

¹⁰⁶ Published by Boosey & Co., Ltd. 1943; Renewed 1970.

and exposes the natural arc of the phrase - the melody gently rises and falls, emphasizing the meaning of the lyrics.

The first section *a* (bars 2-10), which begins the vocal part with the text “The water is wide, I cannot get o'er”) (Polish: “Woda jest szeroka, niemogęjypokonać”¹⁰⁷) is a regular musical period composed of two four-bar, musical sentences set in a predecessor-successor pattern. It is based on a variety of interval distances from second movements to quartal leaps. Harmonics in the accompaniment are sparing - Britten uses simple functions, but with subtle colour tensions that highlight the reflective nature of the text. The piano almost invariably repeats the motif from the introduction, which sustains the tension and stabilizes the melodic phrase (see Example 2.42).



Example 2.41: Benjamin Britten, “O Waly, Waly”; bars: 1 - 2¹⁰⁸.

The next section *a*¹ (bars 11-20) is the second part of the verse of the poem, in which the melodic line uses the identical sound material from section *a*, but introduces greater harmonic tension through the use of rich chromaticism in a thickened piano texture, and the development of the vocal line through contrasting dynamic changes and rhythmic modifications subordinated to the new words of the text. It leads to a climax in bar 17 (see Example 2.42), which is abruptly muted by a rapid *diminuendo* and vocal withdrawal, leaving the sound of the piano chords as a transition to the next verse.

¹⁰⁷ See p. 115 of this thesis, Table 21 – The lyrics of the folk song “O Waly, waly” with the translation.

¹⁰⁸ Published by Boosey & Co., Ltd. 1943; Renewed 1970.



Example 2.42: Benjamin Britten, “O Waly, Waly”; bars: 15 - 20¹⁰⁹

The following verses of the poem are illustrated in a perfect reprise of the musical material of part A, then at the end of the song, the last 4 lines are presented in an abbreviated phrase a^2 (bars 21 - 29), completely dying down in a melancholic coda (bars 30 - 31), in which the piano subtly extinguishes the harmonic tension (see Example 2.43).

Example 2.42: Benjamin Britten, “O Waly, Waly”; bars: 24 - 31¹¹⁰

Throughout the song, the vocal melody retains the characteristic features of a folk song: flowing phrases, gentle rise and fall of the melodic line, and sparing but expressive

¹⁰⁹ Ibid.

¹¹⁰ Ibid.

embellishments. Britten subtly modifies the traditional melody, introducing chromaticism and changing some intervals, which gives the song a more dramatic dimension. The harmony in the accompaniment is sparing, but not lacking in sophistication. Britten uses chord progressions that enrich the melodic line with delicate harmonic tensions. Repeated chords in the piano part emphasise the reflective mood of the lyrics. Britten closes the song by gradually fading out the notes in the piano, which emphasises the melancholic nature of the piece. The final chords leave the listener in a state of reflection, which perfectly reflects the mood of the lyrics.

With subtle harmonic and rhythmic treatments, Britten gives the traditional song a new emotional depth. His arrangement of “O Waly, Waly” is an example of the masterful combination of the simplicity of folk music with the sophisticated harmonic sensibility of the 20th century.

2.3.5 Benjamin Britten - English ballad “Little Sir William”.

The song “Little Sir William” is a traditional English folk ballad, the genesis of which dates back to the Middle Ages. It is one of many examples of songs of a narrative nature, in which tragic events are described, often based on folk beliefs or historical incidents. The song, also known as “Sir Hugh” or “The Jew's Daughter,” tells the story of the mysterious death of a boy whose body is found in a pond or well, reflecting the popular medieval theme of accusations of ritual murder.

Historically, the ballad alludes to the anti-Semitic myth of alleged ritual murders by Jews, which had been rampant in Europe since the 12th century. In England, one of the most notorious such accusations involved 12-year-old William of Norwich (c. 1132-1144), whose death was attributed to the Jewish community¹¹¹. Similar narratives appeared in other parts of Europe and survived in folk accounts for centuries.

¹¹¹ John M. McCulloh, *Jewish Ritual Murder: William of Norwich, Thomas of Monmouth and the Early Dissemination of the Myth*, *Speculum*, Vol. 73, No. 3, 1997, p. 698-740.

The song was recorded in the 19th century by folk music collectors such as Francis James Child, who included it in his monumental collection “The English and Scottish Popular Ballads”¹¹². The version that Britten used is believed to have come from the collection of Cecil Sharp¹¹³, another prominent folk music scholar (see Table 23).

Benjamin Britten, who was particularly fond of the English folk tradition, reached for “Little Sir William” as part of the aforementioned “Folk Song Arrangements” series. His arrangement, despite retaining the traditional melody, enriches the piece with subtle harmonies and refined piano textures, giving it a new interpretive dimension. The following sections of the analysis will discuss in detail the formal structure, melody, harmony and compositional means used by Britten, as well as their influence on the emotional overtones of the song.

Table 23 – The lyrics of the folk song “Little Sir William” with the translation¹¹⁴.

„Little Sir William” [oryg. ang.]	„Mały Panicz William” [tłum. na j. polski]
Easter day was a holiday Of all days of the year And all the little schoolfellows went out to play But sir william was not there Mamma went to the school wife house And knocked at the ring Saying little sir william if you are there Pray let your mother in The school wife open'd the door and said He is not here today He is with the little schoolfellows out on the green Playing some pretty play	Dzień Wielkanocy był dniem wolnym od pracy Ze wszystkich dni w roku I wszyscy mali koledzy poszli się bawić Ale sir Williama tam nie było Mama poszła do domu szkolnej gospodyni I zapukała do drzwi Mówiąc: mały sir Williamie, jeśli tam jesteś Proszę wpuść swoją matkę Gospodyni otworzyła drzwi i powiedziała Nie ma go dzisiaj Jest z małymi kolegami na zielonym boisku

¹¹² Francis James Child, *The English and Scottish Popular Ballads*, collection of 5 volumes, Published by Paperback, Dover Publications, 2003.

¹¹³ Cecil J. Sharp, Charles L. Marson, *Folk songs from Somerset*, 1900, New York: H.W. Gray Collection, from *The Brittle Books* digitization program by Ohio State University Libraries.

¹¹⁴ Author of the translation: Tytus Sierakowski

Mamma went to the boyne water That is so wide and deep Saying little sir william if you are there Oh pity your mother's weep How can I pity your weep mother And I so long in pain For the little pen knife sticks close to my heart And the school wife hath me slain Go home go home my mother dear And prepare my winding sheet For tomorrow morning before eight o'clock You with my body shall meet And lay my prayer book at my head And my grammar at my feet That all the little schoolfellows as they pass by May read them for my sake	Bawią się w jakąś piękną grę Mama poszła nad wodę Boyne Ktora jest tak szeroka i głęboka Mówiąc mały sir William, jeśli tam jesteś Och, lituj się nad płaczem matki Jak mogę litować się nad płaczem matki? A ja tak długo w bólu Bo mały noż piora wbija się w moje serce A Gospodyni mnie zabiła Idź do domu, idź do domu moja matko droga I przygotuj moje prześcieradło Na jutrzejszy poranek przed osmą Ty z moim ciałem się spotkasz I położysz moj modlitewnik u mej głowy I gramatykę u mych stop Aby wszyscy mali uczniowie, gdy przechodzą obok Mogą czytać dla mojego dobra
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The ballad consists of seven four-verse stanzas, which is a typical form for folk songs. Each stanza depicts the successive stages of the tragic tale: from the carefree play, to the disappearance of the boy, to his finding and dramatic confession after his death. The rhyme in the ballad is regular (aabb), which gives it a singing quality and makes the text easier to remember. The narrative is dominated by simplicity and repetition of phrases, characteristic of oral messages, which enhances the impression of the inevitability of the protagonist's fate.

In his arrangement, Benjamin Britten adapted the form of the song to the seven-verse structure of the text, dividing his song into two contrasting expressive sections: A (bars 5 - 12), whose quadruple repetitions constitute the first four stanzas of the ballad, and parts A¹ and A² (bars 19 - 35), which are different in character and musically illustrate the next three verses. The composer enriched the structure of his work with an introduction, an interlude dividing the two main parts and added a two-bar coda at the end (see Table 24).

Table 24 –The formal structure of Benjamin Britten's song „Little Sir William"

Parts	Prelude	A x 4		Interlude	A ¹ x 2		A ²	Coda
Bars	1-4	5-12		13-18	19-26		27-35	36-37
Phrases		a	b		a ¹	b ¹	a ¹	b ²
Number of bars	4	4	4	6	4	4	4	4
Key	C major							
Metre	2/2							
Tempo	<i>Allegretto con moto</i>							

The piano introduction to the song “Little Sir William” reflects the narrative nature of the ballad through its lively, rhythmic motifs and bright and light harmony. Britten's indicated *Allegretto con moto* tempo at 2/2 metre gives it energy and movement, corresponding with the ballad's brisk, albeit dramatic story.

The accompaniment's texture is based on regular quarter-note chords, which reinforce the pulsating narrative of the piece, giving it the characteristics of a folk dance. Repeated chord progressions and gentle phrase arcs suggest an element of a joyful beginning to the story, which gradually takes on a more dramatic dimension later in the song (see Example 2.43).

It is noteworthy that Britten uses traditional harmonic relationships characteristic of folk songs, but enriches them with subtle second chord changes, which adds colour to the tone.



Example 2.43: Benjamin Britten, “Little Sir William”; bars: 1 - 4¹¹⁵.

In the first part of song A (bars 5-13), which constitutes an eight-bar section, Britten operates with a simple but highly evocative melodic line, subordinated to the narrative character of the ballad. The vocal melody is based on second-by-second movement, with

¹¹⁵ Published by Boosey & Co., Ltd. 1943; Renewed 1970.

frequent repetitions of notes, which gives it rhythmic regularity and introduces an element of childlike naivety that corresponds with the content of the story (see Example 2.44).

A prominent feature of this phrase is its descending direction, emphasizing the development of dramatic events in the ballad. Britten deliberately introduces a gradual downward descent, which may symbolically refer to the fate of the song's main character. The frequent repetition of the same notes and the small ambitus of the phrase enhance the impression of narrative simplicity, characteristic of folk songs.

Example 2.44: Benjamin Britten, "Little Sir William"; bars: 1 - 4¹¹⁶

An additional expressive element is the use of variable articulation - *legato* in longer phrases gives them fluidity, while light accents and subtle pauses help convey the rhythmic structure of the text. The piano arrangement supports this effect with chordal pulsing that resembles a folk dance, adding lightness and movement to the phrases. The entirety of this section introduces an element of musical playfulness - Britten skilfully balances childlike lightness with an undercurrent of tragic irony in the narrative, a characteristic feature of the entire song.

¹¹⁶ Ibid.

Part A¹ of the song “Little Sir William” (from bar 19 onward) brings a clear change of character, introducing dramatic and mournful elements. The events described in this part of the narrative - the finding of the boy's body by his mother and the tearful story of the dead child - are reflected in the musical means used by Britten. This section opens with a four-bar piano interlude that introduces tension and signals a change in mood. In contrast to the earlier busy accompaniment, the piano introduces more full-bodied, chordal beats, giving the music a more dramatic feel. The rhythmic changes and harmonic tension bring the listener into an atmosphere of sadness and tragedy (see Example 2.45).



Example 2.45: Benjamin Britten, “Little Sir William”; bars: 15 - 18¹¹⁷.

Britten uses the designation *poco meno mosso*, meaning a slight slowing down of the tempo. The slowing down of the narrative conveys the mournful tone of the story and emphasises the harrowing moment of maternal discovery of the tragedy. The dynamics are also heavily varied - the initial *ppp sostenuto* creates intimacy and sadness, before gradually building tension and expression. Despite retaining the pattern of shaping the melodic line as in the first part A, Britten completely changes the narrative through the accompaniment. The piano is no longer light and pulsating, but takes on a dramatic function, adding emotional depth through full, extended chords and subtle chromatic harmonic changes. The harmonic movement becomes more unstable, with extended chords, mutes and contrasting register changes in the piano part, which symbolically emphasize the transition from the mother's cry to the dead boy's sad reflection.

¹¹⁷ Ibid.

The vocal line retains its predetermined melodic character, but through subtle articulatory and dynamic changes Britten subtly enhances the emotional tension. The pianissimo parts are interspersed with places of greater dynamic intensity, which builds the drama of the phrase (see Example 2.46).

Example 2.46: Benjamin Britten, “Little Sir William”; bars: 19 - 27¹¹⁸.

In the ending, Britten again returns to the familiar melodic material, but its pronunciation is now completely different. The last phrase dies down, gradually losing its energy. A two-bar coda appears in the piano part, closing the song through subtle fading chords that leave the listener in an atmosphere of melancholy and sadness (see example 2.47)

¹¹⁸ Ibid.



Example 2.47: Benjamin Britten, "Little Sir William"; bars: 28 - 37¹¹⁹.

With this, Britten masterfully builds a contrast between the two parts of the song - a joyful, almost childlike beginning and a poignant, mournful ending. Through changes in tempo, dynamics and accompaniment structure, the composer gives the song dramatic depth, staying true to its folk character, but enriching it with modern means of expression.

Benjamin Britten's arrangement of "Little Sir William" is an excellent example of his ability to adapt folk music in a way that combines the authenticity of the source with sophisticated compositional means. The composer preserves the ballad's simple melodic narrative while enhancing it with subtle harmonic nuances, changing dynamics and varied articulation. The contrast between the parts is a key element of the work's drama. The first part is maintained in a light, almost childlike character, which is emphasised by the rhythmic piano accompaniment and regular melodic phrase. In the second part, by slowing down the tempo, deepening the harmony and intensifying the dynamics, Britten introduces drama and melancholy, conveying the tragedy of the narrative.

It is worth noting the way the piece ends - the return to the previously exposed melodic material gives the song a cyclic character, but its dying down and quiet coda leave the listener in a state of reflection. The overall arrangement demonstrates a masterful handling of emotion

¹¹⁹ Ibid.

and musical narrative, making this song one of the most poignant examples of Britten's arrangements of folk music.

2.3.6 Benjamin Britten - English folk song “The Foggy, Foggy Dew”

“The Foggy, Foggy Dew” is a traditional English folk song that dates back to at least the 18th century, although its themes may be even older. There are many variants of this ballad, and its popularity spread to various regions of England and North America, where it was passed down orally and appeared in collections of folk songs. The lyrics tell the story of a young weaver and his amorous adventures, including his complicated relationship with his beloved, making the piece both lyrical and subtly erotic.

In the 19th and 20th centuries, the song was considered controversial due to its subject matter, which influenced its various edits and interpretations. Britten, who is deeply connected to his English musical heritage, incorporated it into his repertoire of folk arrangements, giving it a new form through a sophisticated piano arrangement and a distinctive, lyrical melodic line.

The author of the song's original lyrics remains unknown, which is typical of folk songs passed down through generations in oral tradition. The lyrics tell the story of a young man who falls in love with a girl and experiences amorous raptures with her, after which he is left alone (see Table 25).

Table No. 25 – The lyrics of the folk song “The Foggy, Foggy Dew” with the translation¹²⁰.

„The Foggy, Foggy Dew” [oryg. ang.]	„Mglista, mglista rosa” [tłum. na j. polski]
When I was a bachelor I lived all alone I worked at the weaver's trade And the only only thing that I did that was wrong Was to woo a fair young maid I wooed her in the winter time	Kiedy byłem kawalerem, żyłem zupełnie sam Pracowałem w zawodzie tkacza I jedyną rzecz, którą zrobiłem źle było zaloty do młodej panny Zwodziłem ją zimą

¹²⁰ Author of the translation: Tytus Sierakowski

Part of the summer too And the only only thing that I did that was wrong Was to keep her from the foggy foggy dew One night she knelt close by my side When I was fast asleep She threw her arms around my neck And then began to weep She wept she cried she tore her hair Ah me what could I do So all night long I held her in my arms Just to keep her from the foggy foggy dew Again I am a bachelor I live with my son We work at the weaver's trade And every single time that I look into his eyes He reminds me of that fair young maid He reminds me of the wintertime Part of the summer too And of the many many times that I held her in my arms Just to keep her from the foggy foggy dew	Przez część lata też I jedyną rzeczą, którą zrobiłem źle Było trzymanie jej z dala od mglistej rosy Pewnej nocy uklękła blisko mnie Kiedy szybko zasnąłem Zarzuciła mi ramiona na szyję A potem zaczęła płakać Płakała, płakała, rwała włosy. Ach, co mogłem zrobić? Więc całą noc trzymałem ją w ramionach Tylko po to, by uchronić ją przed mgłą mglistej rosy. Znow jestem kawalerem, mieszkam z synem. Pracujemy w zawodzie tkacza I za każdym razem, gdy patrzę mu w oczy Przypomina mi tę piękną, młodą pokojówkę Przypomina mi zimę Część lata też I wiele razy, gdy trzymałem ją w ramionach
	Tylko po to, by uchronić ją przed mgłą mglistej rosy

The lyrics of the song consist of three main parts, which gives it a narrative structure. The story is told from the perspective of the lyrical subject - a weaver who recalls his youth and his relationship with his beloved. Each stanza depicts the successive stages of his life. The first stanza is a flashback to the narrator's youthful years as a bachelor who falls in love with a young girl. He describes his life as a life of a simple weaver and admits that his only “mistake” was courting his beloved. The repeated refrain about “foggy, foggy dew” suggests a symbolic reference to their amorous encounters. The second stanza describes an emotional event in which the girl visits the narrator at night and cries. The story becomes more dramatic, and the narrator describes how he holds her in his arms throughout the night - perhaps for comfort, or perhaps because of their emotional and physical closeness. In the third stanza, the narrator

returns to the present. He is now older, living alone with his son and still engaged in weaving. When he looks at the child, it reminds him of his former beloved and their moments spent together. This stanza is a melancholy reflection on the passing of time and the consequences of love decisions.

The song has the character of an intimate ballad, and its content refers to both love memories and the difficult conditions of the lower classes. Although the main theme is a love story, the broader social context can be seen in the background - a simple craftsman dreams of a beautiful life, but his fate is marked by the hardship of daily work and the consequences of youthful decisions. The motif of “foggy, foggy dew” can be understood ambiguously - literally as a misty twilight, but also metaphorically as a veil for romantic and intimate events, which the narrator does not talk about directly.

“The Foggy, Foggy Dew” in Britten's arrangement is an example of a ballad with a nostalgic, reflective character that combines love elements with subtle social commentary. With its narrative form and gentle melody, the piece conveys longing for the past, dreams of a better life and the inevitability of fate. Britten, known for his craftsmanship with the text, emphasized the melancholic and reflectivenature of the song, enriching its emotional overtones with harmonies and expressive vocal lines. His arrangement, while retaining the simplicity of the original, introduces modern stylistic elements, making the song both authentic and innovative.

Table 26 –The formal structure of Benjamin Britten's song “The Foggy, Foggy Dew”.

Parts	Prelude	A x 2				A1			
Bars	1-3	4-22				23-39			
Phrase		<i>a</i>	<i>a</i>	<i>b</i>	<i>a'</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i> ²
Number of bars	3	4	4	4	4	4	4	4	4
Key	G major								
Metre	2/2								
Tempo	<i>Andante molto comodo</i>								

As can be seen from the above diagram, Britten has arranged the song in stanzaic form, in which the three stanzas (A with reprise and A1) reflect the strophic division of the lyrics. Each part is characterized by a periodic structure with a symmetrical arrangement of 8 + 8, giving the narrative a ballad-like, story-like character. The repetition of phrases and the similarity of the musical material pose an interpretive challenge to the performer - the need to subtly vary the stanzas in order to vividly convey the drama and plot development of the song.

The piano introduction in the song “The Foggy, Foggy Dew” is crucial in establishing both the atmosphere of the piece and its rhythmic structure, introducing the subtle irony characteristic of a ballad narrative. The first two bars present repeated quarter notes, played *pianissimo* (*pp sempre*), but with clear articulation (*tenuto*, *staccato*), which introduces a somewhat brooding character, suggesting that although a love story is about to be presented before the listener, it is not without wit. Reinforcement of this narrative character occurs in bar three, where Britten employs an intriguing rhythmic device: by extending one quarter note, he shifts the pulsation to the weak part of the bar (see Example 2.48). This subtle “swirling” of the metre introduces a subtle destabilization in the perception of rhythm. In the context of the ballad's ironic narrative, this can be interpreted as the musical equivalent of hesitation or a somewhat perverse change of perspective in the story. The fourth bar restores relative stability, but still remains in tension, preparing the entrance of the voice. The pronounced *espressivo* suggests that the music is not just a neutral background, but an active narrator in this somewhat perverse story.

The image shows a musical score for the song "The Foggy, Foggy Dew". It features two staves: a vocal staff labeled "VOICE" and a piano staff labeled "PIANO". The tempo is marked "Andante molto comodo". The key signature has one sharp (F#). The piano introduction consists of four bars of music. The first two bars have a steady pulse of quarter notes. In the third bar, one quarter note is extended, shifting the pulsation. The fourth bar restores the steady pulse. The piano part is marked *pp sempre* and *espress.*. The voice part begins with the lyrics "1. When" in the first bar.

Example 2.48: Benjamin Britten, “The Foggy, Foggy Dew”; bars: 1 - 4¹²¹.

The first musical phrase, which begins the vocal part (bars 4 - 12), is two identical phrases ($a + a$), based on the staggered triadic notes of the joyful key of G major (see Example 2.49). The simplicity of the melody and harmony illustrates the light-hearted narrative of the protagonist, a simple weaver, as he recounts his bachelor life and courtship of a young girl. The accompaniment maintains on the constantly repeated pattern from the introduction.

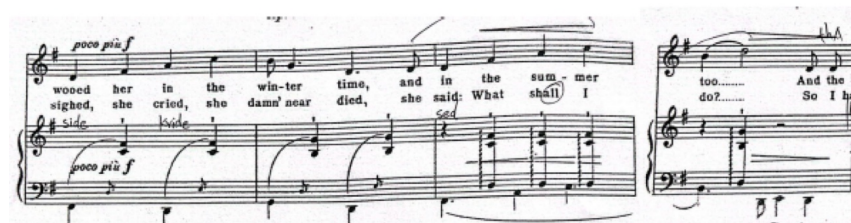


Example 2.49: Benjamin Britten, “The Foggy, Foggy Dew”; bars: 4 - 9¹²².

In the next section *b* (bars 12 - 16), when the protagonist recounts his courtship, the composer introduces a bit more lyricism and expressiveness by enhancing the dynamics to *piu forte* and a smooth *legato* melodic line based on a broken dominant chord, leading to a suspension on the highest d^1 note and a half note, depicting a long time of courtship to the chosen one (see Example 2.50). In the second stanza, the same natural fermata motif falls on the playful dilemma of the confused and supposedly devastated girl, what to do in the face of such a situation (“What shall I do?”).

¹²¹Published by Boosey & Co., Ltd. 1943; Renewed 1970.

¹²²Published by Boosey & Co., Ltd. 1943; Renewed 1970.



Example 2.50: Benjamin Britten, “The Foggy, Foggy Dew”; bars: 13 - 18¹²³

In response, Britten returns to the familiar motif from the beginning of the piece, which illustrates the bachelor's notorious explanation of his every action with the titular “foggy, foggy dew” (see Example 2.51).



Example 2.51: Benjamin Britten, “The Foggy, Foggy Dew”; bars: 18 - 23¹²⁴

The final third stanza of the song (bars 21 - 39) transports the listener many years later, when the now immature protagonist, continuing to lead a humble life, looks into the eyes of his son, which bring back memories of the “unfortunate” foggy dew that was the cause of all his youthful mistakes. Britten uses a complete reprise with slight melodic-rhythmic modification, fragmentation of rhythmic values, light ornamentation and softer expression, evoking the retrospective nature of the finale (see Example 2.52).

¹²³ Ibid.

¹²⁴ Ibid.



Example 2.52: Benjamin Britten, "The Foggy, Foggy Dew"; bars: 35 - 39¹²⁵

Britten in "The Foggy, Foggy Dew" masterfully operates by simplifying musical means, creating an accompaniment based on repetitive patterns, exposing the melodic line and supported by a simple harmonic arrangement based on three basic triadic functions. In this way, he captures the apparent banality of the ballad narrative, but through subtle *rubato*, dynamic contrasts, varied articulation and unexpected rhythmic procedures, such as accent shifts and syncopation, he brings out the hidden ambiguity of the text. The song becomes not only a nostalgic love story, but also an ironic story of a simple bachelor, in which folk bluntness and subtle piquancy are intertwined in an intriguing narrative.

2.3.7 Healey Willan - Scottish folk song "Lake Loch Lomond"

"Loch Lomond" is one of the most famous Scottish folk songs, whose roots date back to the 18th century. The text tells of longing for the homeland and the motif of separation, setting the narrative in the context of the Scottish struggle for freedom. The melody has a distinctive melancholic character, and its modality and harmonic simplicity are reminiscent of traditional Scottish ballads.

¹²⁵ Ibid.

The origin of the text is not clearly documented, but it is most often linked to the Jacobite uprising (1745), an attempt to restore the Stuart dynasty to the throne. According to popular legend, the song tells the story of a young Scottish insurgent who, before his execution, delivers a letter to his beloved through a companion who was given life. Found in the text of the song, the famous lines about the “high road” and “low road” are interpreted as a reference to the road of life and death - the victors were allowed to return home by traditional routes, while the spirit of the executed soldier was to return more quickly, by the “lower road”, or in spiritual terms.

The melody of “Loch Lomond” is an example of the traditional Scottish musical style, characterized by a flowing melodic line and the use of simple diatonic harmonies based on three basic chordal functions. The song, despite its apparent simplicity, carries a deep emotionality, balancing between nostalgia and national pride.

Table 27 – The lyrics of the folk song “Loch Lomond” with the translation¹²⁶.

„Loch Lomond” [oryg. ang.]	„Jezioro Loch Lomond” [tłum. na j. pol.]
By yon bonnie	Nad pięknym brzegiem Gdzie słońce świeci jasno na Loch Lomond
Where the sun shines bright on Loch Lomond Where me and my true love were ever won't to gae On the bonnie bonnie banks of Loch Lomond Oh you'll take the high road And I'll take the low road And I'll be in Scotland afore ye But me and my true love will never meet again On the bonnie bonnie banks of Loch Lomond The wee birdies sing and the wild flowers	Gdzie ja i moja prawdziwa miłość nigdy nie odejdziemy Na pięknych pięknych brzegach Loch Lomond Oh ty wybierzesz wysoką drogę A ja wybiorę niską drogę I będę w Szkocji przed tobą Lecz ja i moja prawdziwa miłość już nigdy się nie spotkamy Na pięknych brzegach Loch Lomond Ptaszki śpiewają i dzikie kwiaty kwitną

¹²⁶ Author of the translation: Tytus Sierakowski.

spring And in sunshine the waters are sleeping But the broken heart It kens nae second spring again Tho' the waeful may cease from their greeting Oh you'll take the high road And I'll take the low road And I'll be in Scotland afore ye But me and my true love will never meet again On the bonnie bonnie banks of Loch Lomond	I w słońcu wody śpią Lecz złamane serce Nie zna drugiej wiosny Choć ptaki mogą przestać pozdrawiać. Ty wybierzesz drogę wysoką A ja wybiorę niską drogę I będę w Szkocji przed tobą Lecz ja i moja prawdziwa miłość już nigdy się nie spotkamy Na pięknych brzegach Loch Lomond
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The lyrics of the song consist of three parts, which gradually build an emotional narrative. The first part is a hymn of praise for the picturesque landscape of Loch Lomond, while emphasising the pride and indomitable spirit of the local people, ready to defend their homeland. The second part expresses the longing and grief of a girl mourning her beloved, who was killed in battle. In the third part, there is a symbolic meeting of the soul of the young man and his beloved on the shores of Lake Loch Lomond, which emphasizes the spiritual and nostalgic dimension of the ballad.

The song is filled with symbolism and melancholy. The motif of “high” and “low” roads appears alternately, suggesting two different aspects of the characters' fate. The high roads symbolize the desire for freedom and the steadfastness of the people of Loch Lomond, while the low roads signify the return of the souls of the fallen insurgents to their homeland. In this way, the song combines both patriotic pride and an intimate tale of loss and the inevitability of fate.

Healey Willan, in accordance with the strophic division of the poem, arranged the song in a stanzaic structure, in which each repetition of part A corresponds to one stanza of the lyrics. In his arrangement, the composer enriches the song with a piano introduction and an interlude between stanzas (see Table 28).

Table 28 –The formal structure of Healey Willan's song “Loch Lomond”.

Parts	Prelude	A x 2				Interlude	A ¹			
Bars	1	2-19				20	21-38			
Sections		<i>a</i>	<i>b</i>	<i>a'</i>	<i>b'</i>		<i>a</i> ²	<i>b</i> ²	<i>a'</i> ¹	<i>b'</i> ¹
Number of bars	1	4	4	4	4	1	4	4	4	4
Key	E-flat major									
Metre	4/4									
Tempo	<i>Andante espressivo</i>									

The piece is performed in 4/4 metre, key of E-flat major, *Andante espressivo*. The prelude is in the form of a polyphonic melody, based on a short ascending melodic motif, repeated at octave intervals, which culminates in a chordal cadence introducing the vocal part (see Example 2.53).

The first vocal phrase *a* (bars 2 - 6) begins with an anacrusis. The initial development of the melodic line is based on a repetitive rhythmic pattern of two eighth notes and a quarter note (acceleration/stop), conveying a swaying impression. Against the background of long chord tones in the *arpeggio* technique, a melody with alternating direction is presented (see Example 2.53).

Andante espressivo

VOICE

1. By yon bonn-ie banks, and by yon bonn-ie braes, Where the
2. 'Twas there that we part-ed in yon sha-dy glen, On the

Piano

mf

Example 2.53: Healey Willan, “Loch Lomond”; bars: 1 - 4¹²⁷

Phrase *b* is characterized by a much stronger emotional charge and lyricism, achieved through the introduction of a higher voice register and even greater fluctuation of the melodic

¹²⁷Published by Waterloo Music Company Limited, Waterloo, Ontario, Canada 1994.

line, in which the composer simultaneously uses both repetitions and second movements, as well as whole passage runs in different directions. In addition, in the accompaniment, a minor tone is introduced in bar 8, giving the music a mood of sadness and closeness. There is also a rather unexpected rhythmic motif in the form of an anacrusis (bar 9), building a feeling of stifled expression of unbroken feelings (see Example 2.54).

Example 2.54: Healey Willan, “Loch Lomond”; bars: 5 - 10¹²⁸.

Healey Willan's interpretation of “Loch Lomond” weaves two contrasting musical worlds - the lyrical and reflective with the austere and mundane - with remarkable lightness, emphasising the emotional multidimensionality of the song. On the one hand, he builds simple, unified melodic-rhythmic patterns, in which a fixed quarter-note chordal accompaniment gives the music a raw, marching character. On the other hand, he develops the melodic line into long, flowing phrases, leading to lyrical climaxes, enriched by the romantic sound of the piano. Such a juxtaposition perfectly captures the lyrics' internal dichotomy - the harshness of a soldier's fate is contrasted here with reflective emotionality, in which love for the homeland and longing for freedom are intertwined with the musical image of picturesque landscapes on Lake Loch Lomond.

¹²⁸ Ibid.

The composer handles contrasts in the accompaniment with masterful precision - from delicate, arpeggiated figures that mimic the movement of waves, to subtle, counterpointing motifs in the final stanza, to monumental, austere chords that convey the strength of patriotism and the steadfastness of the Scots in their struggle for independence. The harmonic layer also underscores the volatility of the mood, with Willan moving seamlessly from the simplicity of classical functional harmony to modal sonorities and bold mode changes. The key of E-flat major, which introduces a warm, lyrical mood, contrasts with the minor side keys, reinforcing the melancholy overtones of the song and the subtle ambiguity of its message.

2.4 Chapter Summary

The analysis of selected Chinese and British folk songs conducted in the above chapter makes it possible to identify significant differences and similarities in several aspects covered: their classification, subject matter, textual structure, mode of transmission and methods of arrangement.

Chinese folk songs can be divided into three basic categories: hymns related to manual labour, xiaodiao and mountain songs. Each of these groups has a distinct function and aesthetic, and comes from different regional traditions. In the case of British songs, the division is based primarily on geographical affiliation: English, Scottish and Irish songs are distinguished. The characteristics of musical style reveal the specific characteristics of each group: English and Irish songs are characterized by lyricism and elegance, while Scottish songs are more strongly narrative-oriented.

The themes of Chinese folk songs include issues of manual labour, love, politics, daily life, sacrificial rituals and ancestor worship. British folk works, on the other hand, focus on legends, family tragedies, love stories, historical events and tales of heroes, as well as on comic

songs. The variety of themes indicates the different development of musical culture in China and Britain.

In terms of lyrics, Chinese folk songs are characterized by spontaneity and improvisation, the strong influence of local dialects, rich metaphorical language and orderly content supplementation. The lyrics of British folk songs, on the other hand, are more narrative, have a rigid structure and are characterized by direct expression of emotions. The authorship of the texts is also an important aspect: in China, folk songs rarely have a known creator, while in Britain, some texts were composed by well-known poets such as Robert Burns and William Wordsworth, who took an active part in collecting and compiling them.

In terms of mode of transmission, Chinese folk songs function in five main forms: natural, migratory, creative, stage and religious transmission. British folk songs, on the other hand, have spread through poetic, musical transmission and popular singing. These differences are due to differences in the oral culture and performance traditions of the two regions.

The arrangement of Chinese folk songs includes three main categories: textual arrangement, instrumental arrangement and extended arrangement. In Britain, arrangements focus primarily on the inclusion of accompaniment, with the piano playing a dominant role. An important aspect linking Chinese and British arrangements is the use of the classical major-minor system of functional harmony. In the case of British songs, this stems from the general principles of European tonal music, while in Chinese songs it is the result of the education of 20th century composers in Europe and the US, who adapted Western achievements of harmony in arrangements of traditional folk music.

At the same time, a common yet differentiating aspect of accompaniment in both traditions is the use of musical scales. British songs are dominated by modal scales, referring to old folk music, while Chinese folk music is based primarily on pentatonic scales.

The approach to the role of accompaniment is also an important difference. In British songs, the piano has a primarily harmonic and illustrative function, creating a background sound that builds atmosphere and emphasizes the imagery of the text. Instrumental elements, such as the introduction, interludes and coda, are short and have the character of several-bar connectors between the main vocal parts. In Chinese songs, the role of the piano is similar, but composers often developed its parts to the size of small instrumental miniatures, enriching the structure of the work with more elaborate piano elements.

The analysis of these features allows for a deeper understanding of the peculiarities of the folk works of the two cultural circles and their different musical traditions.

Chapter III. Comparative analysis of Chinese and British folk songs from the perspective of cultural differences.

Culture is both a social and historical phenomenon, it is a “synthesis of language and text” gradually accumulated through a long-term process of life and production¹²⁹. Folk songs are an important part of social heritage, characterized not only by specific language and text, but at the same time have a musical part. Folk art, along with the development of human history, has been influenced by many different factors such as nature and society, among others. Produced by different ethnic groups, in different areas, folk songs are definitely different from each other and the main reason for this difference is precisely cultural differences. Chinese and British folk songs were created in distinctly different cultural systems, so they are completely different forms of musical culture, following their own traditions and aesthetic rules. It is as a result of the different cultural background that the musical style of Chinese and British folk songs is so different. From the vocalists' point of view, the main artistic goal is to make a sincere and creative interpretation of a particular song and to enable the continuation of the inheritance of human musical culture. In this process of artistic practice, the singer is obliged to conduct a deep analysis of the piece being performed, especially when performing songs from completely different areas, when it is all the more necessary to grasp and understand cultural differences. Only in this way is it possible to accurately convey the musical style of the piece being performed, as well as its content and meaning. The present chapter contains a comparison of Chinese and British folk songs from the perspective of cultural differences in five aspects: humanistic background, musical style, melody shape, language use and aesthetic aspirations.

3.1 Comparison of the humanistic background

From both literary and musical perspectives, folk songs are an important part of human creativity. The process of their formation and evolution has always been saturated with the

¹²⁹ He Xiaobing *The function of cultural diversity in Chinese folk songs*, Music of China, 2018 (11).

ideological and emotional concepts of creators, performers and propagators, whose cultural differences are reflected in this form of artistic expression. Moreover, the participants in this process manifest diverse ancestry, ethnic characteristics and emotions¹³⁰. With social changes and historical development, specific changes have occurred in the content of folk songs, closely linked to the humanistic context. Therefore, it can be firmly stated that traditional musical creativity, strongly rooted in a specific geographical area and cultural heritage, reflects the diversity of the humanistic background.

3.1.1 Humanistic background of Chinese folk songs

The humanistic background for Chinese folk songs manifests itself in three main aspects. The first is the historical background. The earliest Chinese folk songs were written during the time of primitive society, such as the ancient folk song “Jirangge” (translated as “Soil Fight Song”), whose roots date back to 2000 BC¹³¹. At the very beginning of the development of traditional culture, Chinese folk songs were associated with the aspirations of the working people. The production of such a form of tradition has evolved into an art form that has been passed down throughout history.

The second aspect is the social background. The subject matter of Chinese folk songs was extremely broad, however all of them had a very close connection with social life, especially in terms of defining the range of emotions expressed and the mood of their main theme was directly derived from the title. For example, in the Yunnan folk song “I Want to Kiss My Mother,” the longing for a mother of a son wandering far from his native land is shown. Here the main theme is family love. The Sichuan folk song “When the Sophora Will Blossom” depicts a young girl’s thoughts around the hope of seeing her beloved, so it is a song about love.

¹³⁰ Zhang Jinzhong *Survival and development in the contemporary cultural environment of Chinese folk songs - from inheritance and protection of original folk songs*, Drama in Sichuan, 2012 (09)

¹³¹ *Jirangge* - a ballad of the ancient Chinese people, which is a praise of the good life that uses colloquial language to depict vivid, idyllic landscapes.

It is worth noting that among all Chinese folk songs, love themes definitely dominate. The third aspect is the literary background.

The literary background of Chinese folk songs manifests itself mainly in terms of the rhetorical devices used, which place a particularly heavy emphasis on euphemisms and understatements, as well as the frequent use of metaphors. For example, in the Yunnan folk song “The Flowing River” the theme of love between a man and a woman is not expressed directly, but is developed through the presentation of the mood of the scenery of a flowing river and moonlight. The longing and affection between lovers is shown only after the metaphor is fully built up. In the Kazakh folk song “The Lovely Rose” metaphors are also used, for example, when the young man describes the beauty and delicate personality of his beloved, he does not do so directly, but by comparing them to the pretty flower of the rose, as a result, the main theme of love is presented in a much deeper and more realistic way.

3.1.2 Humanistic background of British folk songs

The humanistic background of British folk songs can be presented in the following three aspects. The first is the historical background. British folk songs were created at a specific time. The process of their creation began at the end of the Middle Ages in the 12th and 13th centuries and then entered its heyday in the 14th and 15th centuries. The Baroque period, was a time of a kind of stagnation in the development and popularization of traditional culture, but under the influence of the ideas of classicism and romanticism in the 18th and 19th centuries, folk creativity entered a phase of revival, to gradually transform into a trend of popular music development in 20th century.¹³²

The second aspect is the social background. In the history of Britain, social change has always been a powerful factor in stimulating the development of folk songs. For example, since

¹³²Jiansheng YAN *Comparison of Love Metaphors Between British Folk Songs and Yao's Folk Songs*, *Studies in Literature and Language*, 2019.11.

the Middle Ages, as a result of frequent wars, there were powerful social upheavals, people left their hometowns wandering all over the country, and it was during this period that many folk music pieces reflecting the life of the time were created. Here the most representative examples are the medieval ballads “The Three Ravens”¹³³ and “Scarborough Fair.”¹³⁴ The former describes the war taking place in Scotland. The cruelty of war is presented here through a story played out between a dog, a falcon and a raven. The second piece depicts the story of a young man abandoned by love, singing a sad love song in the market square of Scarborough. The song is filled with a mood of abandonment and despondency, and in this case the cause of the misery is war.

The third aspect is the literary background. In literary terms, British folk songs have two main features: narrative character and sincerity. The narrative character is used to express the mood by means of an extremely detailed description of the situation, so in many British folk songs a stanza structure is used, in which fragmented text is presented to build up a picture of the story. For example, in the song “Little Sir William” not only the time of the story, the place of the action is presented, but also detailed descriptions of the scenery¹³⁵. Sincerity indicates the direct expression of the mood of the folk song, the emotions and thoughts in it without a shadow of secretiveness or evasiveness. For example, in the British folk song “O Waly, Waly”, the lyrics are divided into two parts, the first one is of narrative nature and describes the scenery, and the second one directly expresses the idea that “love is beautiful and wonderful”¹³⁶.

3.1.3 Similarities and differences of the humanistic background of Chinese and British folk songs

¹³³*The Three Ravens* - an English ballad from the 17th century, first published in Thomas Ravenscroft's collection *Melismata* in 1611. It tells the story of three ravens observing the body of a fallen knight. The themes of the piece focus on fidelity and sacrifice, showing the loyalty of the animals and the mysterious figure of the knight's lover.

¹³⁴*Scarborough Fair* - a traditional English folk ballad, whose early versions date back to the 17th century, but probably originated from earlier sources. The song tells of impossible tasks placed on a former sweetheart, often interpreted as a metaphor for lost love. The song's popularity grew in the 20th century with arrangements by Simon & Garfunkel.

¹³⁵See Table 23 – The lyrics of the folk song “Little Sir William” with the translation, p. 118-119 hereof.

¹³⁶See Table 21 – The lyrics of the folk song “O Waly, Waly” with the translation, p. 112 hereof

When discussing the humanistic background of Chinese and British folk songs, we see that both are set in specific historical, social and literary contexts, the differences of which are clearly noticeable. Historically, both Chinese and British folk songs have a long tradition, although the British ones were created later than the Chinese ones. As a result, British songs exhibit stylistic features characteristic of the eras in which they were written, as reflected in both their melodies and textual structure. Each of these musical traditions is a testament to its time, combining historical and social influences with unique expressive elements. For example, the aforementioned song, “The Three Ravens,” which draws on medieval traditions, has the earliest recording from 1611.

Chinese folk songs, as a result of their extraordinarily long history, have experienced constant change, and hence many performers have been involved in the constant process of creation and modification. Recalling the song “The Sun Rises Joyfully” as an example, we know that its melody is the original folk *xiaotiao* without a specific text. The modern version, on the other hand, was created in 1942 as a result of Jin Gu's elaboration of the original melody¹³⁷. The composer, in order to distribute the tune more easily, included words extremely rich in the characteristics of everyday life. Thus, we can see that in the case of British folk songs there is a rigid structure, then subject to transmission from one generation to the next, while Chinese folk songs are passed down with constant modifications.

The social aspect of both Chinese and British folk songwriting has definite common features. Traditional songs in both areas were created under certain social conditions, so they are closely related to life and human destiny. In terms of the use of creative themes, this constitutes an undoubted similarity. However, from a literary perspective, Chinese folk songs are characterized by a largely lyricism and rather weak narrative, the opposite is true of British

¹³⁷ Jin Gu (properly Li Youlong, born April 27, 1917 in Jukui village, today's Liangping district) - Chinese folk musician, known for his adaptation of Song “太阳出来喜洋洋”(1942), to which he gave a new arrangement and lyrics inspired by everyday life, contributing to its popularization. Born as Li Caiqi to a wealthy family, he later changed his name [author's note].

folk songs. From the perspective of rhetorical devices, Chinese folk songs are dominated by the use of metaphors or descriptions of scenery, through which a mood full of understatement is tactfully presented, while British folk songs tend to express emotions in the form of direct confessions.

3.2 Comparison of musical style

According to art theory, style indicates a general view of a representative image and, in particular, refers to relatively stable, intrinsic qualities that reflect the ideas and aesthetics of the times, an ethnic group or the artist himself, expressed in a work of art¹³⁸. Thus, on a macro scale, the nature of artistic style is stability. We can analyse musical style from a wide variety of angles, among which the most prominent is the factor of music itself referring to its most important elements such as structure, melody, rhythm, harmony or accompaniment, among others. In conclusion, the exploration of the issue of the musical style of Chinese and British folk songs will help us make an analysis of the music of Chinese and British folk songs itself, so that a good foundation will be laid for the development of vocal practice.

3.2.1 Musical style of Chinese folk songs

The musical style of Chinese folk songs is characterized by several key elements that reflect the unique characteristics of this musical tradition.

One of the key aspects is the structure of the songs, consisting of many individual fragments, built asymmetrically from 2 - 4 sections. Examples include the Yunnan folk song “The Flowing River” consisting of three sections: a, a¹, b¹³⁹, the Sichuan folk song “The sun rises joyfully” consisting of two sections: a, a¹⁴⁰, the song “When the Sophora Will Blossom” consisting of three sections: a, b, c¹⁴¹ or the Xinjiang song “Alamuhan” with structure: a, b, a¹⁴².

¹³⁸ Wang Yaohua *Reflections on the expressiveness of folk songs of the Chinese Han ethnic group*, Folk Music 2000 (03).

¹³⁹ See Table 4 – *The formal structure of L. Yinghai's folk song “The Flowing River”*, p. 54 hereof

¹⁴⁰ See Table 6 – *The formal structure of D. Shande's folk song “The Sun Rises Joyfully”*, p. 60 hereof

¹⁴¹ See Table 10 – *The formal structure of D. Shande's folk song “When the Sophora Will Blossom”*, p. 73 hereof

¹⁴² See Table 12 – *The formal structure of L. Yinghai's folk song “Alamuhan”*, p. 80 hereof

An important element of the structure is the opening phrase, which is often followed by a modification of the musical material, giving the songs a characteristic evolutionary form.

Another important feature is tonality. Three scale systems are used in Chinese folk music: Chinese pentatonics, European major/minor scales and the Persian-Arabic system. The most commonly used is pentatonic, present in, for example, the Yunnan song “I Want to Kiss My Mother” or the Sichuan song “When the Sophora Will Blossom.” In contrast, songs from Xinjiang, such as “Alamuhan” and the Kazakh song “The Lovely Rose,” are based on the European tonal system.

The rhythmic of Chinese folk songs are characterized by great flexibility. There are both free metre and variable metre, which affect the performance interpretation. An example is the song “When the Sophora Will Blossom,” which has a free metre that allows for individual interpretation. On the other hand, in the song “Under the Silver Moonlight,” the variable metre (3/4, 4/4, 2/4) emphasizes the mood and drama of the song.

The last important element is the piano accompaniment, which plays not only a harmonic role, but also an expressive one. Composers strive for a harmonious combination of text, melody and accompaniment, which gives the songs interpretive depth. An example is the song “The Flowing River,” in which the piano parts subtly emphasize the mood of the piece (see example 3.1).



Example 3.1: Li Yinghai, “The Flowing River”, bars 13 - 15¹⁴³

¹⁴³Collection: *Chinese Vocal Works* Shanxi Education Publishing House, 2004.10.

The musical example above shows the inclusion of *arpeggio* chords in the piano accompaniment to show the image of flowing water. In bars 14-15, the accompaniment of the right hand performs a procession of descending double notes, while the left hand plays descending octaves, so that the image of water flowing away is built.

3.2.2 Musical style of British folk songs

The musical style of British folk songs can be characterized by several key aspects that highlight the specificity of this musical tradition.

One of the fundamental elements is the structure of the songs, closely related to the form of the lyrics. Due to the strophic structure of the verses, the songs often adopt a stanzaic form with a symmetrical periodic structure. Examples are the songs “The Salley Gardens”¹⁴⁴, “Little Sir William”¹⁴⁵ and “The Foggy, Foggy Dew”¹⁴⁶, which have a one-part structure. In the latter piece, the musical phrases (*a*, *a'*, *b*, *b'*) are arranged in a way in which each phrase is a modification of the previous one, and new material appears only in the third phrase.

Another important feature is tonality. British folk songs are based on the European major-minor system, with a dominant role for tonic and functional chords. For example, the song “Ae Fond Kiss” is kept in C major, and “The Foggy, Foggy Dew” in G major. Although minor keys appear less frequently, the use of side chords gives the songs their characteristic soft tone colour.

In terms of metre, British folk songs show a dominance of triple metre. Songs such as “Ae Fond Kiss” and “The Ash Grove” feature a 3/4 metre, while “O Waly, Waly” is characterized by a 3/2 metre. Songs in 4/4 metre are also encountered, as in the case of “The Salley Gardens.” A characteristic feature of the metre in this tradition is its consistent uniformity throughout the song.

¹⁴⁴See Table 20 – *The formal structure of Benjamin Britten's song “The Salley Gardens,”* p.107 hereof.

¹⁴⁵See Table 24 – *The formal structure of Benjamin Britten's song “Little Sir William,”* p.120 hereof.

¹⁴⁶See Table 26 – *The formal structure of Benjamin Britten's song “The Foggy, Foggy Dew,”* p.129 hereof.

The last important aspect is accompaniment, which plays a key role in the interpretation of British folk songs. Many of them have been developed with piano accompaniment, using broken chords and melodic scales. Composers rely on functional chord progressions, while taking care to express the mood, consistent with the content of the song (see Example 3.2).

Andante espressivo

VOICE

1. By yon bonn-ie banks, and by yon bonn-ie braes, Where the
 2. 'Twas there that we part - ed in yon sha-dy glen, On the

Piano

mf

Example 3.2: Healey Willan, “Loch Lomond”; bars: 1 – 4¹⁴⁷.

From the musical example above, we can see that the part runs in the key of E-flat major and in the harmonic progression we notice mainly the use of 1st, 6th and 4th degree chords. The first phrase of the lyrics focuses on describing the captivating beauty of the landscape of Lake Loch Lomond. In order to create such a beautiful musical image, the composer uses an *arpeggio* form of chords in bars 4 and 5, in this way the glistening surface of the lake is shown.

Thus, British folk songs show formal and harmonic richness, emphasizing the peculiarities of the European musical tradition and the close connection of music with the lyrics and the emotional message of the songs.

3.2.3 Similarities and differences in the musical style of Chinese and British folk songs

From the perspective of similarities in the musical style of Chinese and British folk songs, it can be seen that they are mainly manifested in two aspects - formal structure and accompaniment. British songs are dominated by stanzaic form, reflecting the strophic arrangement of the lyrics, while Chinese folk songs take on a more free structure - they consist of several to a dozen sections divided into phrases, which alludes to the flexible forms of traditional Chinese poetry. The element common to both traditions, on the other hand, is the

¹⁴⁷Published by Waterloo Music Company Limited, Waterloo, Ontario, Canada 1994.

way the accompaniment is shaped - in both British and Chinese repertoire, composers take into account the lyrics and the emotions expressed, making full use of the piano to build and sustain the image resulting from the content of the piece.

As for the differences between Chinese and British folk songs, they mainly concern the melodic material, i.e. the use of different scale systems, and the rhythmic sphere, mainly in terms of the metre used. Chinese folk songs from areas inhabited by the Han ethnic group are dominated by pentatonics, while songs from Xinjiang are more likely to use a seven-note scale. British folk songs, on the other hand, use traditional European major and minor scales, with a clear predominance of major scales, enriched by the timbre of minor chords, which gives the melody a softer character.

In terms of rhythm, Chinese folk songs are characterized by freedom and flexibility, allowing singers to individually transform the piece. In British folk songs, on the other hand, the metre remains stable and uniform throughout the song.

3.3 Comparison of the formation of melodic material

Among the many factors that determine the shape of musical expression, melody, consisting of two basic elements - pitch and rhythm - occupies a central place. Chinese musicologist Sun Hongjie stated: "The degree of independence of melody in music is the strongest, its uniqueness the clearest, its significance the broadest, it is the most transmissive element of music, it is its soul¹⁴⁸." In the modern world, in the context of folk music of different regions, melody remains its most recognizable and characteristic element.

The analysis of folk songs often focuses precisely on melody, as it is largely what shapes their style and identity. The structure of the melody is inextricably linked to the cultural context, including, among other things, tradition, history, language and the characteristics of a

¹⁴⁸Mr. Guanze *On the correct expression and use of language in the singing of Chinese folk songs*, Zhejiang Institute of Fine Arts Newspaper, 2010 (06).

particular region. Differences in these aspects mean that the melodic lines of folk songs are shaped differently, taking forms typical of a particular musical culture.

3.3.1 Formation of melodic material in Chinese folk songs

The form of melody in Chinese folk songs is characterized by three key properties.

Firstly, it is characterized by openness, meaning that the development of melodic material was often based on improvisation and the multi-generational transmission of songs by oral transmission. This method of music transmission promoted the gradual transformation of melodies, giving them a flexible and dynamic character. In the melodic structure, we encounter varied intervals - from small, close second steps to larger sound spans, which, however, do not lead to excessively wide leaps.

Secondly, the melodies are distinguished by rhythmic freedom, which makes the musical phrases develop in a smooth and natural way. However, they are not overly sweeping or long, but are built in a way that allows the musical thought to develop gradually, which is closely related to the traditional forms of Chinese poetry and the characteristics of tonal language. As an example, the following is an excerpt from the song “The Lovely Rose” as arranged by Ding Shande¹⁴⁹ (see Example 3.3).

¹⁴⁹The complete analysis of Ding Shande's song “The Lovely Rose” was made in Chapter 2.2.3, see pp. 63 - 70 hereof.

Example 3.3; Ding Shande “The Lovely Rose”; bars: 37 - 44¹⁵⁰

From the musical example above, it can be seen that the melody in this phrase begins with an anacrusis on the last measure of bar 39, jumping up a quarter note. After stopping on the long value of a quarter note with a dot, there is a steady eighth-note progression in the high and middle register, ending with a jump up a quarter again. The development of the melody throughout the phrase shows no obvious tension, and a special role is played by emphasizing the smooth fluctuation of the melodic line.

The second important feature is compactness, which means that large interval jumps are rare in the course of the melody. Usually the intervals do not exceed thirds, and the vast majority of them are major seconds and minor thirds. In the concept of Chinese folk music, due to the use of the pentatonic scale, melody development based on minor thirds is considered one of the dominant phrase construction patterns. Even in cases where the distance between two consecutive notes exceeds a quart, ornamental notes are often introduced to act as a link and soften the leaping nature of the melody. A good example of this is the following excerpt from the song “The Flowing River,” arranged by Li Yinghai¹⁵¹. (see Example 3.4).

¹⁵⁰Ding Shande - *Art Song Collection*; Shanghai Music Publishing House, 2014.01.

¹⁵¹The complete analysis of Li Yinghai's song “The Flowing River” was made in Chapter 2.2.2, see pp. 50 - 55 hereof.



Example 3.4: Li Yin Hai, “The Flowing River”; bars: 5 - 7¹⁵²

The above example shows that the piece is based on the classical pentatonic scale, and the relationships between the notes are mainly maintained within the major second or minor third. In bar 6 there is a leap of a pure quarter downward, which differentiates the previous melodic course and gives the vocal line a kind of lyricism. This leap is softened by the addition of a double second-tertian grace note.

It is the use of ornaments that is one of the key features of melody shaping in Chinese traditional song repertoire. Used to emphasize the expression and enhance the mood of a song, ornaments are an integral part of folk music performance. Their form is extremely varied and includes glissandos, trills and characteristic “waves,” among others. Significantly, in many cases the ornaments are not written in the score, and their implementation lies with the singer, who, within the framework of interpretive freedom, adapts the ornamentation to the character of the song and individual voice capabilities.

This practice stems both from the tonal peculiarities of the Chinese language and from traditional performance rules, according to which the singer plays an active role in shaping the melodic line. For example, the glissando in Chinese folk songs often acts as a link between the first notes of a song, allowing them to blend smoothly and coherently. By controlling the breath, the performer can thus subtly model the beginning of a phrase, giving it greater expressiveness

¹⁵²The Collection: *Chinese Vocal Works* Shanxi Education Publishing House, 2004.10.

and naturalness. Another example of this is an excerpt from the song “I Want to Kiss My Mother,” as arranged by Ding Shande¹⁵³ (see Example 3.5).



Example 3.5: Ding Shande - “I Want to Kiss My Mother”; bars: 5 - 6¹⁵⁴.

As the musical example above shows, descents of the minor third interval occur in the melodic progression, both in the ascending and descending directions, between the a and f sharp notes. In such places, a glissando transition is often used, which gives the phrase more fluidity and expression. The use of this effect allows for a more subtle expression of the mood of the piece and enriches its expressiveness.

An analysis of the shaping of melodic material in Chinese folk songs reveals their peculiarities, arising both from the tradition of oral transmission and the tonal nature of the language. Interval variation, free phrasing and rich ornamentation are important elements of this music, emphasizing its expressiveness and close connection with the culture of the region. The role of the performer, who influences the final shape of the melody through interpretation and the addition of ornamentation, remains the key aspect of traditional performance. As a result, Chinese folk songs not only retain their distinct identity, but also offer a wide range of artistic expression.

3.3.2 Formation of melodic material in British folk songs

The melody of British folk songs is characterized by a clear and symmetrical structure, reflecting the tunefulness and simplicity typical of the oral tradition. One of the main features

¹⁵³The complete analysis of Ding Shande’s song “I Want to Kiss My Mother” was made in Chapter 2.2.1, see pp. 44 - 50 hereof.

¹⁵⁴*Selected Works for Teaching Vocal Music*, Southwest Normal University Press, 2000.05.

of these melodies is the widespread use of periodic structure, in which phrases are arranged in a predecessor-successor pattern, giving balance and clarity to the whole.

The melodic line is often based on a characteristic pattern with an arched structure: it begins with a low sound, then gradually rises to a small climax, before returning to or near the initial sound. This structure gives the melody fluidity and naturalness, and enhances its tunefulness. In addition, phrases are often based on the sounds of broken diatonic triads, which further emphasises the tonal stability and folk character of the song.

An example of such a melodic structure is Benjamin Britten's song "The Ash Grove"¹⁵⁵, in which a clear pattern of ascending melody and a smooth *legato* of broken chords can be seen in the very first bars (see example 3.6).

The image shows a musical score for Benjamin Britten's song "The Ash Grove". It consists of two systems of staves. The first system has a vocal staff and a piano staff. The vocal staff is marked "VOICE" and the piano staff is marked "PIANO". The tempo is "Andantino" with a quarter note equal to 84 beats per minute. The key signature has one flat. The vocal part begins in bar 5 with the lyrics "Down yon-der green". The piano accompaniment features a flowing legato of broken chords, marked "ppp legatissimo" and "sempre ppp (senza)". The piano part includes a "cresc. e dim." marking in bar 10.

Example 3.6: Benjamin Britten, "The Ash Grove"; bars: 1 – 10¹⁵⁶.

The vocal part begins in bar 5, introducing the melodic line in an ascending direction, which is maintained in the further course of the piece. Structurally, the melody is based on a flowing *legato* of broken chords, which gives it a tunefulness and coherence. An example of such organization is the fragment of bars 5-7, where the melody is constructed on a broken fourth-sixth triad in F major.

¹⁵⁵The complete analysis of Benjamin Britten's song "The Ash Grove" was made in Chapter 2.3.2, see pp. 94 - 100 hereof.

¹⁵⁶Published by Boosey & Co., Ltd. 1943; Renewed 1970.

One of the important means of shaping the melodies of British folk songs is also the repetition of sounds, which serves both a structural and rhetorical function. This procedure is particularly common in songs with a strong narrative character, enhancing their expression and emphasizing important textual moments. An example of this phenomenon is an excerpt from Benjamin Britten's song "Little Sir William"¹⁵⁷(see Example 3.7).

Example 3.7: Benjamin Britten, "Little Sir William"; bars: 5 - 8¹⁵⁸.

When analysing the above musical example, we see that in bar 5 the melodic phrase is based on repetitions of the c^1 and a notes, which gives it a stable, orderly character. Then, the melodic line gradually develops in a descending direction. In bar 7, the repetitions of the a sound continue, while the tendency for the melodic line to gradually descend is maintained. This procedure helps build the narrative coherence of the piece and emphasizes its static and reflective character.

Another characteristic feature of the melodies of British folk songs is the frequent use of intervals with a longer span, especially fourths and sixths. Their presence is due to the common construction of the melodic line based on broken triads and their overturns, which contributes to the characteristic tunefulness and clarity of phrases.

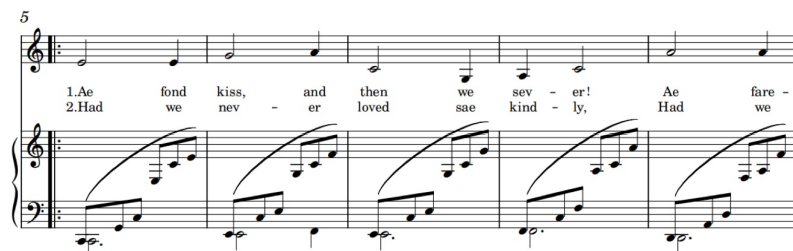
When analysing an example excerpt from Healey Willan's song "Ae Fond Kiss"¹⁵⁹(see Example 3.8), we notice that in bars 5-6 the melody develops in a smooth manner, with small

¹⁵⁷The complete analysis of Benjamin Britten's song "Little Sir William" was made in Chapter 2.3.5, see pp. 112 - 121 hereof.

¹⁵⁸Published by Boosey & Co., Ltd. 1943; Renewed 1970.

¹⁵⁹The complete analysis of Healey Willan's song "Ae Fond Kiss" was made in Chapter 2.3.1, see pp. 87- 94 hereof.

distances between notes, which gives it stability. In the following bars (6-7), however, there are distinct downward leaps - by a major seventh and a minor fourth - which break the uniformity of the melodic course. In bars 7-9, despite the gradual ascending motion, the sudden introduction of a leap by a sixth further diversifies the phrase, enriching its expression. The entire melodic line remains broadly stretched out, with characteristic fluctuations, which contributes to its fluidity and natural tunefulness.



Example 3.8: Healey Willan, "Ae Fond Kiss"; bars: 5 – 9¹⁶⁰.

In summary, the melodic of British folk songs is based on several fundamental principles: symmetrical phrase structure, arched construction of the melodic line, use of note repetition and characteristic intervals resulting from broken triads. All these elements work together to create an expressive musical idiom that is distinguished by its tunefulness, clarity and narrative character.

3.3.3 Comparison of forms of melody formation in Chinese and British folk songs.

The melodies of both Chinese and British folk songs are distinguished by strong lyricism, which gives them a distinct, atmospheric character. In both song traditions, the tunefulness of phrases plays an important role, which promotes their easy memorization and transmission in oral tradition. Despite these common features, however, there are significant differences in the way the melodic line is shaped, due to both different musical scales and performance specifics.

¹⁶⁰Published by Waterloo Music Company Limited, Waterloo, Ontario, Canada 1994. International and United States copyright secured.

One of the key differentiating aspects is the degree of freedom in the melodic flow. In Chinese folk songs, melodic lines are characterized by a high degree of flexibility and rhythmic freedom, which, combined with the rich use of ornaments makes their interpretation largely dependent on the performer. The transformation of melodic material and the introduction of rhythmic variants is a common practice, emphasizing the expressiveness of the performance. British folk songs, on the other hand, are characterized by greater stability of melodic progression, due to their narrative nature. Melodies tend to be more structured and predictable, giving them an elegance and calmness.

From the perspective of melodic construction, the sound scale on which both repertoires are based is also a significant difference. Chinese songs are constructed primarily in the pentatonic scale, which limits the interval range to seconds and thirds, with any leaps serving primarily as connecting elements. Meanwhile, British folk songs, set in the diatonic system, feature more varied interval leaps, including sixths and fourths, which often signal key emotional changes in the song's narrative.

Another important differentiating feature is the way musical phrases are organized. Chinese songs are dominated by linear development, in which the melody leads the listener smoothly through the successive segments of the song. In British songs, on the other hand, it is common practice to use a periodic structure, in which phrases are arranged in a predecessor-successor pattern, providing balance and symmetry.

Despite these differences, both traditions strive for tunefulness and emotional impact on the listener. Chinese folk songs captivate with their freedom of performance and subtle ornamentation, while British folk songs are distinguished by their clarity and narrative coherence. Both forms are a valuable part of musical heritage, reflecting different approaches to melody shaping depending on cultural and historical context.

3.4 Linguistic specificity as an important element in the characteristics of folk songs

Language is one of the most important carriers of culture, both in spoken and written form. In folk songs, it serves not only as a means of communication, but also as a tool of artistic and emotional expression. Since language shapes the way reality is perceived and expressed, it also influences the structure and character of folk songs. Different cultures developed different ways of communicating musical content, due to the unique linguistic and poetic features of a particular tradition.

From the perspective of language and music, a key aspect that differentiates Chinese and British folk songs is the tonality of the Chinese language and the richness of dialects in English. In Chinese folk songs, the intonation of the lyrics directly affects the shape of the melody - the characteristic four tones of Mandarin determine the direction of the melodic line. The link between language and music in the Chinese tradition is so close that already in classical poetry specific intonation patterns developed, which permeated into song and instrumental music. As a result, melody in Chinese songs often closely follows the natural intonation patterns of the language, and differences in tonality can lead to completely different interpretations.

In the case of British folk songs, language also plays a key role, but its influence on melody is more indirect. The development of this song tradition was strongly linked to the dialects and regional variations of English, Scottish and Irish. Folk songs of the British Isles grew from both simple chants and more complex narrative ballads, which often retained archaic linguistic forms and specific speech rhythms. Unlike tonal Chinese languages, English is based on accent and rhythm, which makes the musical phrase more flexible and can take a variety of shapes depending on the accented syllables and the lyrics' versification system.

Another important aspect that differentiates the two traditions is the approach to poetic expression. Chinese folk songs are dominated by subtlety, metaphoricity and understatement, often inspired by classical Chinese poetry, in which images of nature and feelings are conveyed symbolically. British folk songs, on the other hand, are characterized by greater directness and narrative - their lyrics often tell specific stories, contain dialogues and clearly defined emotions.

Despite fundamental differences in linguistic structure and the way in which melodies are formed, both Chinese and British song traditions demonstrate the close connection between language and music. In both cases, language shapes rhythm, accentuation and the way phrases are built, and differences due to different cultural backgrounds lead to the development of unique musical styles.

3.4.1 The role of language in the formation and expression of Chinese folk songs

The language of Chinese folk songs plays a key role in shaping their expression and structure. Its peculiarities affect both the rhythm, melody and emotional overtones of the songs. Three important linguistic elements are discernible in the lyrics of the songs: rhythmic rhymes, naturalness of language and poetic imagery, which together give the songs their unique character.

Rhymes and versification structure

One of the basic linguistic elements of Chinese folk songs is the consistent use of rhymes. In most cases, these rhymes are based on the repetition of vowel sounds in the last syllables of the verses, which enhances the rhythmicity and flow of the text. For example, the first two lines in Ding Shande's song "I Want to Kiss My Mother" (想亲娘)

胡桃开花吊吊长，远离家乡想亲娘

[*Hútaokāihuādiàodiàocháng, Yuǎn lí jiāxiāngxiǎngqīnniáng*]

Literally translated, it means “Nut bloomed with long flowers, away from home I long, I want to kiss my mother¹⁶¹”. The verses end with the rhyming syllables *chángandniáng*, which enhances the clarity of the rhythm and makes the melody easier to remember. In folk songs, rhymes play an important role in the organization of versification, and their consistent use promotes the coherence of the musical phrase.

Colloquial language and its expressive function

The language of Chinese folk songs draws inspiration from both everyday speech and literary tradition. Many songs use simple, easy-to-understand language reflecting everyday life and social relations, which emphasizes their folk character. However, this does not mean that the songs are limited to colloquialism - on the contrary, in numerous cases the texts take the form of reflective, lyrical miniatures full of metaphors and symbolism.

An example is Ding Shande’s song “The Sun Rises Joyfully” (太阳出来喜洋洋) where the first lines describe both a natural phenomenon and the emotional state of the lyrical subject:

太阳出来喜洋洋，挑起扁担上山岗
[*Tàiyángchūláixǐyángyáng, Tiāoqǐbiǎndànshàngshāngǎng*]

Literally translated it means: “The sun rises joyfully, I lift my burden I move to the mountains to work¹⁶²”. The phrase 喜洋洋(*xǐyángyáng*–“joyfully radiant”) is a typical example of an expression used in everyday speech, but its use in the song gives the piece a specific atmosphere. In addition, some grammatical constructions, typical of spoken language, are deliberately simplified, making the text more rhythmic and tuneful.

Poetics and imagery

In addition to colloquial language, Chinese folk songs often draw on the poetic tradition, using symbolism and metaphors. Natural elements of the environment, such as mountains,

¹⁶¹See Table 1 –The lyrics of D. Shande’s song “I Want to Kiss My Mother” with the translation, p. 44 hereof.

¹⁶²See Table 5–The lyrics of D. Shande’s song “The Sun Rises Joyfully” with the translation, p. 56 hereof.

water, the moon or flowers, are often not just descriptions of reality, but have a metaphorical function. In love and reflection songs, images of nature symbolize the emotions of the characters, while the understatement and subtlety of the message leave room for individual interpretation.

A characteristic feature of these texts is also their synthetic nature - many songs convey deep content in just a few lines, leaving the listener room for reflection. As a result, Chinese folk poetics are characterized by a certain minimalism that contrasts with the often narrative nature of British songs.

Rhythm and its role in the musicality of the text

Another key linguistic element is a strong sense of rhythm, resulting from both a regular number of syllables and consistent rhymes. Many Chinese folk songs are based on verses consisting of an equal number of characters - usually five or seven syllables. In the song “The Sun Rises Joyfully” already referenced above, the first two lines consist of seven syllables:

太-阳-出-来-喜-洋-洋，挑-起-扁-担-上-山-岗

[*Tài-yáng – chū-lái – xǐ – yáng-yáng, Tiāo – qǐ – biǎn-dàn – shàng – shān-gǎng*].

Their structure allows the lyrics to be naturally divided into two equal musical phrases, enhancing the rhythmicity and singing fluency.

The language of Chinese folk songs has a multifaceted function, shaping both the melody, rhythm and overall expression of the songs. The rhymes and regular structure of the verses give them fluidity and ease of memorization, while the simultaneous combination of the simplicity of colloquial language with poetic elements makes the songs balance between everyday life and lyrical reflection. The importance of language in shaping melody also stems from the tonality of the Chinese language, which influenced the development of intonation patterns in traditional music.

The complexity and variety of language in Chinese folk songs reflects the richness of the culture in which they were created - combining the simplicity of folk messages with the metaphorical depth characteristic of classical Chinese poetry.

3.4.2 The role of language in the formation and expression of British folk songs

Language plays a key role in the formation of British folk songs, influencing both their narrative, versificational structure and melodies. Three important linguistic features can be distinguished in these songs: symbolism, rhyme system and rhythmic organization of the lyrics. Characteristic of this song tradition is the richness of dialects, archaisms and the close connection of the text with the natural prosody of the English language, which affects the specificity of rhythm and accentuation.

- **Symbolism and imagery**

British folk songs often use symbolic language to express emotions and moods. Natural landscapes, elements of nature and weather phenomena act as vehicles for the emotions of the song's characters. In H. Willan's song "Loch Lomond" the beauty of the lake and its surroundings is not just a description of the place, but primarily an expression of homesickness and longing for the past. The lyrics of the song is based on a subtle contrast between admiration of the scenery and melancholy resulting from separation and loss.

A similar mechanism operates in B. Britten's song "O Waly, Waly," where the water of the river symbolizes both the current of life and the transience of love. The lyrics of the song describe not only the real landscape, but also the metaphorical experience of suffering and love disappointment. In songs such as "The Salley Gardens" and "The Ash Grove" by the same artist, nature plays a dual role - it provides both a realistic backdrop to the narrative and a space symbolizing the feelings and inner experiences of the characters.

- **Rhyme system and versification**

In British folk songs, rhymes play an important role in the organization of the text and its rhythm. In English, two main types of rhyme can be distinguished:

- consonance (alliteration) rhymes, which involve the repetition of the same consonants at the beginning of successive words. An example is a phrase from B. Britten's song "The Foggy, Foggy Dew": "I worked at the weaver's trade" (translated as "Pracowałem w zawodzietkacza"¹⁶⁴), where the repeated *w* sound enhances the fluency and musicality of the text.
- end rhymes, which rely on the sound correspondence of the end syllables of the lines. An example is the structure of the rhymes in the same song:

"When I was a bachelor I lived all alone,
I worked at the weaver's trade.
And the only thing that I did that was wrong,
Was to woo a fair young maid."¹⁶⁵

The rhymes in this passage are organized in an interlaced pattern (ABAB), which is a common procedure in traditional narrative songs. This type of rhyming facilitates memorization of the lyrics and gives it sonic coherence.

- **Rhythm and syllabic accentuation**

English, unlike Chinese, is based on an accent system, which has a significant impact on the way rhythm is organized in folk songs. The rhythm of the text is subordinated to the accented syllables, which makes the melody naturally reflect the prosody of the language. In songs such as B. Britten's "The Ash Grove," the musical text is adapted to the metrics of the language, which can be seen in the distribution of syllables: "Sun-shine o'er val-ley and moun-tain"¹⁶⁶. In this passage, each of the underlined words is divided into accented and unaccented syllables,

¹⁶⁴See Table 25 – The lyrics of the folk song "The Foggy, Foggy Dew" with the translation, p. 121 hereof.

¹⁶⁵ Ibid.

¹⁶⁶See Table 17 – The lyrics of the folk song "The Ash Grove" with the translation, p. 95 hereof.

which directly affects the musical rhythm. The metrical accent of the phrase follows the natural accent of the language, which promotes the tunefulness and clarity of the message.

In addition, in many British folk songs one can notice regularity in the number of syllables per verse, which gives the songs rhythmic evenness and enables them to be more easily memorized. Narrative songs often use a four-accent (ballad) structure, where each verse contains a fixed number of accented syllables, which reinforces their recitative character.

In summary, the language of British folk songs combines simplicity and poeticism, creating a rich soundscape in which text and music function in close symbiosis. Symbolism, present in many of the songs, enriches their emotional layer, while the consistent use of rhyme and rhythmic regularity give the texts melodiousness and clarity. Unlike the tonal structure of Chinese, English relies on accentuation and rhythm, leading to more flexible and narrative song forms. Thanks to these features, British folk songs have retained their unique, timeless character and are still an important part of the cultural heritage of the British Isles.

3.4.3 Comparison in language use in Chinese and British folk songs

Language plays a key role in shaping the structure and expression of folk songs, and the differences between Chinese and British songs are mainly due to different linguistic and cultural features. Despite these differences, some similarities can also be seen in the way the text is organized and its function in music.

Both Chinese and British folk songs place great emphasis on the rhythmic and melodic nature of the language, which is reflected in the widespread use of rhyme as a key structural element. In both song traditions, rhymes serve an organizational function, giving the text clarity and making it easier to remember and sing. In addition, in both cultures, folk songs are often based on repetitive versification patterns, in which the regularity of the number of syllables (in the case of Chinese songs) or the accented sounds (in the case of British songs) affects their

rhythmic readability. This orderly arrangement of the lyrics is particularly important in the context of the oral tradition of folk song transmission.

The most marked differences are due to the different prosodic principles of the two languages. Chinese is tonal, meaning that the pitch of speech is important to the meaning of words. This tonality directly affects the shape of a song's melody - the melodic line follows the natural intonation patterns of the language to maintain the legibility of the text. Consequently, Chinese folk songs are characterized by a close relationship between melody and language, with the intervals and direction of the melodic line following the natural intonation of the words.

English, on the other hand, is based on an accent system, which allows more freedom in the construction of melodies. In British folk songs, the melody may be less tied to the natural accent of speech, and the text may be divided into syllables in a way that fits the musical structure. For example, in Britten's song "The Ash Grove," the words "sun-shine," "val-ley," and "moun-tain" are split to match the musical rhythm, which would not be the case in a Chinese song, where each syllable corresponds to a single note.

Another major difference relates to language style and the way emotions are expressed. Chinese folk songs are dominated by simplicity and directness, which often reflect everyday life and social realities. The colloquial language used in many songs gives them authenticity and directness, but at the same time many songs use poetic metaphor and subtle symbolism. Elements of nature, such as mountains, rivers and flowers, often serve as symbols of emotion, but their message is sometimes more economical and synthetic than in English poetry.

British folk songs, on the other hand, show a greater tendency toward imagery and narrative. Their texts are often based on rich symbolism, where landscapes and elements of nature become carriers of emotion. For example, in the song "Loch Lomond" by H. Willan, the

lake landscape reflects the longing and sadness of the lyrical subject, and in “O Waly, Waly” by B. Britten, the river symbolizes the transience of love.

It is also worth noting that in British songs you can find many archaisms and dialectisms, especially in Scottish and Irish ballads, which gives them a unique historical character. These songs often take the form of stories, in which the words not only describe feelings, but also build a narrative about specific events and characters.

Although both Chinese and British folk songs draw on the richness of language, the differences in their construction are due to different linguistic characteristics and cultural context. Chinese, as a tonal language, strongly determines the course of the melody and is subject to strict intonation rules, while English, as an accent language, allows more freedom in the organization of the musical phrase. The style of lyrics in Chinese folk songs oscillates between the simplicity of colloquial language and subtle poetics, while narrative and imagery dominate in British songs. Both styles are unique testaments to the culture from which they originate, and show the different ways in which language and music are combined in the folk tradition.

3.5 Analysis of aesthetic aspirations in Chinese and British folk art

Aesthetics is an integral part of a culture's value system and shape the way communities perceive, create and interpret art. In theoretical terms, aesthetics can be seen as both subjective and objective cognition and evaluation of the world through reason and emotion. Each culture develops its own ideals of beauty and harmony, which leads to diverse artistic concepts that also influence the way folk songs are shaped.

In the Western tradition, since ancient times, aesthetics have been closely linked to classical ideals of proportion, harmony and balance, which have been reflected in both art and music. Folk songs in European cultures often reflect these values through clear structure,

symmetrical phrases and the narrative nature of the text. In the context of British folk songs, the pursuit of emotional clarity and imagery plays an important role, as does tunefulness based on clear metricality and logical succession of phrases.

In Eastern traditions, such as Chinese, on the other hand, aesthetics focus on harmony with nature, subtlety and understatement. The dominant philosophies influencing the formation of the concept of beauty in art are the Taoist principle of balance and spontaneity and the Confucian concept of elegance and moderation. In folk songs, we find these aspirations in the flowing melodies, poeticism of the lyrics and the intimate, often reflective nature of the songs. Importance is also attributed to the art of interpretation, in which it is more important than technical precision to skillfully convey the emotional subtlety of a song.

Because of these differences in aesthetic systems, folk songs of different cultures can take on different forms of expression. The study of these dissimilarities allows not only a deeper understanding of the cultural background in which the songs were created, but also provides valuable material for performers, enabling them to take a more informed approach to interpreting the repertoire. It is worth emphasizing that the aesthetics of folk songs is not only related to the text or music, but also to performance practice, requiring specific vocal skills and the ability to interpret artistically, in accordance with the assumptions of a given cultural tradition.

3.5.1 Aesthetic aspirations in Chinese folk songs

Aesthetic aspirations in Chinese folk songs can be considered in the context of three key aspects: artistic beauty, regional specificity, and richness of form. All of these are deeply rooted in Chinese philosophical thought, particularly Confucianism and Taoism, which have shaped the understanding of art, harmony and man's relationship with nature.

The aesthetics of Chinese folk songs are based on the pursuit of harmony between man and nature and subtle, lyrical expression. According to the Confucian ideal, art should not only provide pleasure, but also shape the morality and emotional sensitivity of the viewer. In folk songs, this is expressed through a synthetic combination of feelings and the surrounding world to achieve an artistic atmosphere full of peace, reflection and natural beauty. This is the so-called concept of artistic beauty. From the perspective of the text, melody and accompaniment of Chinese folk songs, we see that they conform to a certain framework of the artistic concept of beauty and serve the purpose of lyrical expression. The concept of artistic beauty means achieving an artistic atmosphere by means of a synthesis of humanistic feelings and feelings toward nature¹⁶⁷.

An example is the Sichuan folk song arranged by D. Shande “I Want to Kiss My Mother”, where the part of the right hand in the accompaniment develops a smooth melody composed of sixteenth notes, depicting the longing of the son-wanderer for his mother. The nature of this melody can be compared to a long thread of silk connecting the hearts of the son and mother, which alludes to the Taoist idea of a subtle, invisible connection between people and the world. In contrast, the left hand part, based on long notes, conveys the deep sadness and suffering resulting from separation. This juxtaposition of the contrast of mobility and static reflects the philosophical idea of the harmony of opposites - yin and yang - characteristic of Taoist thought (see for example .

¹⁶⁷Shi Qin, *A Sense of Style: Reflections on the “energy of life” in the performance of Chinese folk songs*, Drama in Sichuan, 2019.



Example 3.9: Ding Shande, “I Want to Kiss My Mother”; bars: 1 - 2¹⁶⁸.

As a country with a vast territory and rich ethnic diversity, China has developed many local musical traditions. Each region has its own specific sound, resulting from both the musical scale used and linguistic and dialectal peculiarities. In the aesthetics of Chinese folk songs, therefore, an important aspect is the pursuit of regional identity, which is in line with the Confucian idea of respect for tradition and community values.

There are clear stylistic differences in the songs analysed:

- Songs from Sichuan and Yunnan are based on the traditional pentatonic scale, whose tunefulness and softness harmonize with the natural intonation of the Mandarin language.
- Songs from Xinjiang (a region strongly influenced by Uyghur culture) use a heptatonic scale, bringing them closer to Western tonal systems.

Regional aesthetic aspirations are also evident in the way melodies are ornamented - songs from southern China often use delicate ornamentation and microtonal fluctuations in intonation, while songs from northern regions are characterized by more pronounced, rhythmic guidance of the melodic line.

¹⁶⁸*Selected Works for Teaching Vocal Music*, Southwest Normal University Press, 2000.05.

A final important aspect of the aesthetics of Chinese folk songs is their form, which remains flexible and tailored to the nature of the content. The Taoist philosophy of naturalness and spontaneity is expressed in a relaxed approach to shaping melody, tempo and rhythm.

An excellent example of this principle is a song from Sichuan arranged by D. Shande's "When the Sophora Will Blossom," which features a free rhythm and tempo, which gives the song fluidity and variability, allowing for individual interpretation by the singer. On the other hand, the Xinjiang song "The Lovely Rose," although arranged by the same artist, illustrates a completely different approach - here the use of changes in metre and dynamic contrasts enhances the drama of the song and affects the emotional involvement of the listener.

The form of folk songs is also closely linked to their social context - some songs are reflective and lyrical, while others function as dance or ritual songs. Regardless of their purpose, Chinese folk songs always reflect a fundamental tenet of Chinese aesthetics: the balance between emotion and form, between spontaneity and structure.

The aesthetic aspirations in Chinese folk songs stem from philosophical concepts that have shaped Chinese culture for centuries. Confucianism emphasizes the importance of harmony and order, which is reflected in the thoughtful structure of songs and their moralizing function. In contrast, the Taoist pursuit of naturalness and intuitive expression of emotions makes Chinese folk songs characterized by free rhythm, subtle ornamentation and organic integration with the surrounding nature. As a result, the aesthetics of these songs combine order and spontaneity, creating a unique artistic idiom in which music, text and vocal interpretation are intertwined into one harmonious whole.

3.5.2 Aesthetic aspirations in British folk songs

Aesthetic aspirations in British folk songs can be considered in three key aspects: historicity, simplicity and oral transmission, and poetic beauty and symbolism. The British folk

tradition draws on both medieval ballads and lyrical romantic songs, making these songs at the same time a form of documenting historical events, conveying emotion and cultivating a specific rustic tunefulness quality.

British folk songs function as a carrier of history and cultural identity. As early as the Middle Ages, folk ballads were used to report on historical, social and political events, often depicting the fate of specific heroes or entire communities. In the Scottish and Irish traditions, songs recounting independence struggles, lost homelands and the hardships of life under foreign rule were of particular importance.

An example of a song set in a historical context is “Ae Fond Kiss” by H. Willan to lyrics by Robert Burns. Although this song is more lyrical than narrative, despite the fact that its theme is about a loving farewell, there is also a reflection on the situation of the Scots under British domination in the background. Burns' lyrics, full of subtle melancholy, are a part of the Scottish tradition's distinctive way of expressing national identity through the personal stories of individuals.

There is also a strong narrative element in many British folk songs, which brings them closer to the epic ballad. Songs such as “Little Sir William” and “O Waly, Waly,” in Britten's masterful arrangement, tell the stories of specific characters and their fates, often in highly dramatic and moving ways. These songs interweave love themes, social themes and elements of folklore and folk beliefs.

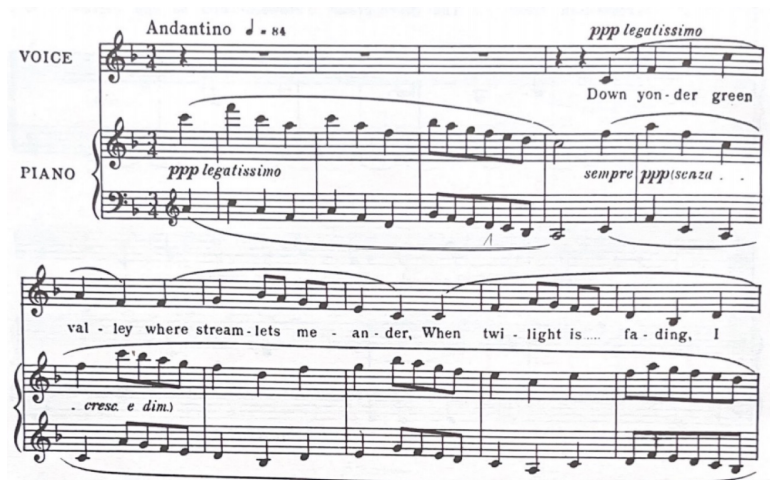
British folk songs are characterized by a simple but highly evocative structure, which facilitates their transmission in oral tradition. Unlike more complex forms of art music, these songs rely on repetitive phrases, simple metrics and predictable melodic structure, making them easy to remember.

Most British folk songs are syllabic, meaning that each syllable has a single sound, and the melodies are subordinated to the natural prosody of the English language. This way of shaping the melodic line promotes the expressiveness of the text, while at the same time emphasizing the narrative nature of the songs.

The rustic, simple nature of the melodies facilitated their dissemination and adaptation to various social situations - from domestic family gatherings to public performances in taverns and marketplaces. This element was crucial in the songs' preservation through the generations and their further development into various regional variants.

Despite their simplicity, British folk songs are distinguished by their richness of poetic expression. Although their lyrics are often narrative in nature, they are not lacking in sophisticated metaphors, subtle allusions and deep lyricism. In Britten's song "The Ash Grove," the scenery of nature is not just a backdrop for events, but a reflection of the protagonist's inner experiences. Motifs such as "streams", "valley", "landscape" are carriers of emotions, symbolizing, for example, longing, passing or unfulfilled love. This kind of imagery is part of the broader Romantic tradition, in which nature is a reflection of man's spiritual states.

Musically, songs such as "The Ash Grove" are characterized by a singing, flowing melodic line associated with *legato*, which further enhances their lyrical character. An example is the combination of an F major chord with a broken septimal dominant chord, which gives the melody a natural fluidity and increases its emotional impact (see Example 3.10).



Example 3.10: Benjamin Britten, “The Ash Grove”; bars: 1 - 10¹⁶⁹.

Equally important to the aesthetics of British folk songs is the symbolism of water, which often appears in the lyrics as a metaphor for transience, longing and passing. In Britten's often cited song “O Waly, Waly,” the river and waves reflect the turbulence of love, and in Willan's “Loch Lomond” the lake becomes a symbol of separation and death. Such poetic imagery enhances the emotional appeal of the songs, making them universal in their reception.

Aesthetic aspirations in British folk songs combine historicity, simplicity of transmission and poetic symbolism, making the songs at once a testimony to the era, a lyrical expression of emotion and an element of oral transmission. Their narrativity and tunefulness stem from both the natural prosody of the English language and the need to convey history in musical form.

Unlike Chinese folk songs, which are dominated by subtlety and reflectiveness inspired by the Taoist ideal of harmony, British songs are often more direct, and their lyricism is expressed through a wealth of symbols and descriptions of nature. As a result, the British folk song tradition combines austerity of message with fine poetics, creating a unique musical and literary idiom that has retained its vitality over the centuries.

3.5.3 Comparison of aesthetic aspirations in Chinese and British folk songs

¹⁶⁹Published by Boosey & Co., Ltd. 1943; Renewed 1970.

Analysing aesthetic pursuits in Chinese and British folk songs, one can see both common features and fundamental differences due to different cultural and philosophical contexts.

In both Chinese and British folk songs, aesthetics focuses on the realization of specific artistic concepts. In both traditions, songs play not only a musical role, but also a literary and emotional one, providing a means of expressing the experiences of the individual and the community.

Linguistically, the songs of both cultures are characterized by a wealth of poetic means of expression. In both Chinese and British traditions, the symbolism of nature plays an important role - motifs such as mountains, rivers, streams and flowers not only form the background of the narrative, but also metaphorically convey the emotions of the characters in the song.

Also, the connection of songs to the tradition of oral transmission is a key element of the aesthetics of both cultures. Repetitive phrases, regularity of versification and relatively simple melodies allowed the songs to be easily remembered and passed on to the next generation. In both traditions, folk songs retained their tunefulness and communicativeness, which was essential in the context of oral cultural transmission.

Despite their common characteristics, Chinese and British folk songs differ in terms of aesthetics, due to fundamental philosophical and social differences.

In Chinese folk songs, aesthetics is based on the pursuit of harmony and naturalness, which has its roots in Taoist and Confucian philosophy. Taoism emphasizes fluidity, subtlety and the organic connection between man and nature, which in songs is manifested in free melodies and a flexible approach to rhythm. Confucianism, on the other hand, emphasizes the

elegance, moderation and moral message of songs, which is reflected in their lyrical and reflective nature.

The aesthetics of British folk songs, on the other hand, grows out of the historical and narrative tradition. These songs often function as a social document, telling the fate of individuals and nations. Unlike Chinese songs, which focus on subtle feelings, British folk songs attach great importance to concrete narrative and the transmission of historical content.

Chinese folk songs emphasize regional identity, which is due to the country's vast geographic spread and wealth of ethnic groups. Each region of China has distinctive musical characteristics - differences in the scale used (pentatonic in most of China, heptatonic in Xinjiang), ornamentation or rhythm. The aesthetics of Chinese folk music is thus based on respect for the diversity of local traditions and their preservation.

British folk songs, on the other hand, while also having dialectal and regional variants (Scottish, Irish, English), are characterized by greater stylistic compactness. Their melodies are often simple, based on a clear periodic structure, which allows them to be more easily transmitted throughout the country.

Chinese folk songs are distinguished by a high degree of rhythmic freedom, due to the natural intonation of the tonal language and the Taoist principle of naturalness. Tempo and rhythm are often flexible, and phrases adapt to the intonation of the lyrics. In songs such as “When the Sophora Will Blossom”, the fluidity of the rhythm is characteristic, making the piece seem almost improvised.

British folk songs are dominated by rhythmic regularity, resulting from the accentual nature of the English language and the ballad tradition. These songs are often based on patterns of four-accent verses and repetitive rhyme schemes. Songs such as Britten's “The Ash Grove” have a clearly delineated metric, making them more structurally predictable.

The aesthetics of Chinese folk songs is strongly lyrical and reflective in nature. The songs often talk about emotions, such as longing, love or separation, but they do so in a poetic, metaphorical and subtle manner.

British folk songs, on the other hand, are more literal and narrative - their lyrics often include specific events, names of characters and realistic descriptions of situations. Ballads, such as Britten's "Little Sir William", are musical tales with expressive characters and dramatic events.

Despite some common features, such as attention to the linguistic aspect of the songs, the use of nature imagery and oral transmission, the Chinese and British folk song traditions differ fundamentally in their approach to aesthetics. Chinese folk songs are more lyrical, subtle and reflective, grounded in a philosophy of harmony with nature and emotional austerity. British folk songs, on the other hand, are characterized by historicity, narrative and regular musical structure, which emphasizes their role as a vehicle for tradition and social stories.

While Chinese aesthetics rely on freedom of form and the expression of emotion in indirect ways, the British folk song tradition strives for clarity of message, songfulness and narrative clarity. However, both traditions are extremely valuable and provide a rich source of knowledge about the cultures from which they originated.

3.6 Chapter Summary

When analysing Chinese and British folk songs from the perspective of humanistic background, musical style, melody formation, linguistic specificity and aesthetic aspirations, one can notice both significant similarities and distinct differences.

Both traditions of folk songs serve not only a musical function, but also a cultural and social function - as a carrier of values, history and national identity. In both Chinese and British songs, nature symbolism plays an important role, and the texts use a rich literary language,

combining poeticism with narrative. Both musical traditions are based on oral transmission, which has influenced their simple but melodic structure, enabling the songs to be easily memorized and widely spread across social strata.

The main difference is the regional specificity of Chinese folk songs, which strongly emphasize ethnic identity and the diversity of local styles. Each region of China has a distinctive scale, ornamentation and vocal expression, due to both the country's geographic vastness and the multi-ethnic structure of society. British folk songs are more uniform in style, with a predominance of narrative ballad and distinctive singing melodies based on major and minor harmonies.

Musically, Chinese folk songs are based mainly on the pentatonic scale, which gives them a distinctive sound, while British songs use both major and minor scales, often with a distinct harmonic progression. The rhythmic structure in Chinese songs is freer, due to the tonal nature of the Chinese language, while British folk songs have a metrical regularity, adapted to the accentual nature of English.

In terms of content, Chinese folk songs reflect daily life, feelings and philosophy of harmony with nature, often in a metaphorical and subtle way. British folk songs, on the other hand, focus on narrative and depiction of historical events, showing the fate of people through colourful descriptions of landscapes and events.

The summary of this chapter mainly aims to emphasise **the importance of cultural differences** and **the importance of accepting them**.

In the context of aesthetic and cultural differences, both researchers and performers should approach these differences with openness and respect. To this end, it is useful to adopt several key attitudes:

1. Acceptance of differences without valuing them.

Cultural differences should not be judged in terms of better-worse, higher-lower. Each musical tradition has its own unique value, resulting from its historical, social and geographic context. Respect for this diversity avoids simplifications and stereotypes.

2. Understand historical and social conditions.

Cultures evolve under the influence of numerous factors, such as history, geographic conditions and social structure. Awareness of these elements allows us to better understand both the characteristic features of folk songs and the transformations they have undergone over the centuries.

3. Intercultural dialogue as a basis for cognition.

A proper understanding of difference must be based on dialogue and communication. Direct experience of different musical traditions - both through research and contact with their performers - allows for deeper reflection on the values and modes of expression of different cultures.

4. Inspiration and cultural exchange.

Aesthetic differences enrich the world of music and can be a source of inspiration for contemporary artists. Consciously drawing on the achievements of other cultures makes it possible to broaden one's own horizons and promote cross-cultural exchange, fostering the development of world musical culture.

A comparative analysis of Chinese and British folk songs shows how the diversity of musical traditions shapes the aesthetics, performance style and content of the songs. Although the two traditions share common elements, such as attention to poetic text and melodicism, their aesthetic foundations differ markedly. Chinese songs rely on subtlety, metaphorical lyricism and regional specificity, while British songs focus on narrative, historicity and melodic clarity.

The multiplicity of styles and aesthetic diversity of folk songs provides a rich source of knowledge and inspiration for researchers and performers. By learning about and appreciating each other's different traditions, one can not only better understand the musical heritage of the world, but also develop one's own interpretive and artistic skills.

Chapter IV. Comparison of Chinese and British folk songs from the perspective of applying music-vocal techniques

Folk songs, as one of the most common musical forms among local communities, have become an important part of professional vocal music over time. Their inclusion in the artistic repertoire and concert stage has led to the development of diverse forms of expression, as well as the formation of distinct performance styles, each characterized by a unique approach to vocal technique.

Composer arrangements have given folk songs a more sophisticated and professional form, allowing them to be adapted on stage. On the one hand, this has allowed for their greater stylistic diversity, while on the other hand, the introduction of folk songs into musical didactics and professional performance has contributed to their gradual professionalization. In the context of the application of vocal techniques, two key levels of their interpretation should be noted.

The first is the use of traditional vocal techniques, characteristic of folk singing. They determine the rustic character of the songs, and at the same time are an important part of cultural heritage and the transmission of musical traditions. The second level is the use of scientific vocal techniques, i.e. the application of conscious singing technique in a systematic and controlled manner, which helps to give folk songs greater stage carrying capacity and expand their didactic value.

This chapter will discuss the differences in vocal techniques used in Chinese and British folk songs, taking into account such aspects as performance mood, breathing techniques, resonance techniques, ornamentation techniques, and specific aspects of vocal linguistic interpretation.

4.1 Emotional expression

The essence of vocal music is to convey the emotion of a piece through the human voice. Although vocalists do not participate in the act of composition, they play a key role as interpreters whose task is to convey the content of the work as fully as possible. In the 20th century, American art aesthetician and creator of the theory of symbolic aesthetics Susanne K. Langer (1895-1982) stated:

“The function of music is not to provoke emotion, but to express emotion. Music represents the emotional imagination of the composer and does not represent the fluctuations of his mood. Music is a symbolic form for the composer through which he can understand and present the concepts of human emotions¹⁷⁰.”

The meaning of Chinese and British folk songs is primarily manifested in their expression. The lifestyle and cultural values of the Chinese and British people are reflected in songs, which become a vehicle for people's emotions and experiences. However, a folk song is not just a record of the creator's emotions - it also requires a conscious vocal interpretation. Each performance should be preceded by an in-depth analysis of the text and music to properly convey their mood and meaning.

A professional singer faces the challenge of harmoniously combining his voice with the emotional message of the song. In interpreting a song, not only technical performance is crucial, but also conscious mood-building that comes from understanding the emotional charge of the song. In Chinese and British folk songs, the mood is not static or homogeneous - it often changes within a single phrase or an entire musical form.

Therefore, singers should pay special attention to three key aspects of emotional interpretation:

¹⁷⁰Gong Sujun *Study on the arrangement of piano accompaniment to Chinese folk songs in the second half of the 20th century* Voice of the Yellow River, 2023/02.

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1. Emotional preparation - before performing a song, the artist should familiarize himself with its content, cultural context and emotional message.
 2. Vocal analysis and practice - it is essential to listen to existing interpretations of the song, repeatedly rehearse the performance, and carefully analyse the score for dynamics, phrasing and emotional expressiveness.
 3. Impersonation - a key element of successful performance is the ability to fully identify with the song and convey its emotions in a way that is authentic and engaging for the audience.

Effective mood shaping in folk songs requires from the singer not only technical skills, but also deep interpretive sensitivity. The following subsections will discuss the differences in the way emotional expression is built in Chinese and British folk songs, taking into account specific performance means and vocal techniques.

4.1.1 Mood building in Chinese folk songs

Mood building in Chinese folk songs is based on two key aspects:

1. Understanding the basic emotional tone of the song and identifying with its characters
2. Adapting performance means - tone of voice, dynamics, phrasing and breathing - to the changing emotions contained in the song.

The Chinese vocal tradition, strongly rooted in the aesthetics of Taoist harmony and expressive subtlety, often requires the singer to fully control the timbre of the voice, the direction of the melody and the microdynamics of the phrases in order to bring out the fullness of emotion from seemingly simple melodic structures.

The first step in building mood is a precise understanding of the basic emotional tone of a song. In the Ding Shande's song "I Want to Kiss My Mother," the singer should identify with the role of a wanderer who is homesick for home and his mother. Longing and impatient desire

to return are key emotions that must be reflected in the way the phrase is delivered and the timbre of the voice.

In bars 10-12 (see Example 4.1) it is particularly important to control the dynamics and gradually build tension. The phrase begins at a dynamic *mp* level, which requires the singer to sing with a soft and warm timbre, gently darkened to convey a feeling of inner emotion. As the phrase unfolds, through conscious breathing support, the intensity of the sound should gradually increase, symbolizing the growing longing of the song's protagonist. In bar 11, the melody descends, necessitating a change in the character of the sound - the voice should gradually darken and the vocal tension relax slightly, emphasizing the difficulty of hiding the sorrow.

Example 4.1: Ding Shande, “I Want to Kiss My Mother”; bars: 9 - 12¹⁷¹

Not all Chinese folk songs are uniform in mood. Some compositions, such as Shande's arrangement of “The Lovely Rose,” go through different emotional stages, requiring the singer to make dynamic changes in interpretation.

The song can be divided into two contrasting moods: the first is an admiring and contemplative description of the beauty of the beloved, the second - expressing excitement and

¹⁷¹Selected Works for Teaching Vocal Music, Southwest Normal University Press, 2000.05.

desire to win her heart. In bars 13-16 (see Example 4.2), the breath should be shallow and soft, so that the entry into the phrase is subtle and gentle. The voice should be carried lightly, with natural fluidity, avoiding excessive tension. The timbre should be lightened, warm, with gentle use of chest resonance, giving the phrase an intimate and reflective character. The whole piece must be kept in a stable dynamic, almost like a lyrical monologue coming out of the depths of the heart.



Example 4.2: Ding Shande, “I Want to Kiss My Mother”; bars: 13–16¹⁷².

Later in the song there is an emotional intensification. Bars 39 - 43 (see Example 4.3) illustrate the young man's desire to win the heart of his beloved, which is reflected in the more rapid development of the melody. In this section, the timbre of the voice should be more open and brighter, and the singer should consciously widen the resonance, using both the oral cavity and head resonance to give the phrase greater carrying capacity. On the word “tian” (day), it's worth emphasizing the accent through stronger articulation and stronger breath support, which will emphasize the excitement and emotional tension.

In the final part of the phrase, the melody gradually descends, requiring a subtle transition to a softer tone of voice. Despite the loosening of dynamics, the sound should remain clear and focused, so that the emotional energy of the piece does not weaken, but gradually fades out, leaving the listener in a state of reflection.

¹⁷² Ibid.

37 *mf* 那天
今天

41 *rit.* 我在山上打猎骑着马，
晚上过河请到我家，

41 *mp* *rit.* *mf* *a tempo*

Example 4.3: Ding Shande, “I Want to Kiss My Mother”; bars: 13 - 16¹⁷³.

Mood building in Chinese folk songs is a multi-layered process that requires conscious handling of voice timbre, phrasing and dynamics to fully convey the richness of emotion contained in simple melodies. Understanding the emotional narrative of a song allows for an authentic performance in which the singer identifies with the song's protagonist. Precise control of the timbre of the voice makes it possible to subtly vary moods - from warm, lyrical phrases to bright and passionate climaxes. A flexible approach to phrasing allows the melody to run smoothly, especially in rhythmically free passages. The use of appropriate resonators enriches the timbre of the voice and emphasizes the emotional depth of the song.

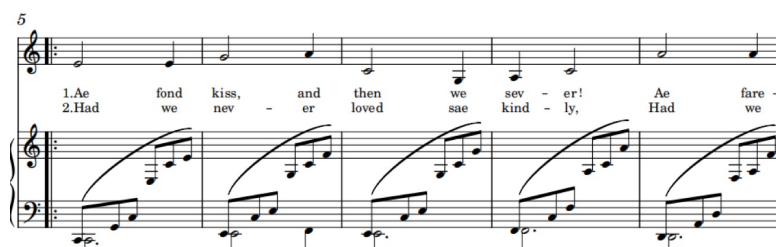
The Chinese vocal tradition, despite its melodic simplicity, conceals great interpretive richness. Subtle play with vocal timbre, conscious phrase modelling and skilful handling of dynamics make each song a vehicle for deep expression and emotional authenticity.

¹⁷³ Ibid.

4.1.2 Mood building in British folk songs

In British folk songs, the mood is characterized by naturalness, sincerity and simplicity, and its essential element is clarity and purity of expression. A characteristic feature of this tradition is the clear presentation of the main emotional theme in the very first phrases of the song, which allows the listener to immediately grasp the mood - whether lyrical, dramatic or narrative.

An example of this approach is H. Willan's song "Ae Fond Kiss," whose bars 5-8 (see Example 4.4) clearly show the character's longing and melancholy. From the very first phrase, the phrasing should be clear and the articulation of sounds precise to give the song fluidity and elegance. The vocalist should focus on the controlled guidance of sound repetitions and interval leaps, making sure that each sound on the strong measure of the bar is gently raised. This interpretation helps to emphasize subtle emotional nuances, while giving the song its characteristic lyrical simplicity. The timbre of the voice should remain, but with a slight darkening in the lower registers, which will better convey the feeling of nostalgia and grief.



Example 4.4: Healey Willan, "Ae Fond Kiss"; bars: 5 - 9¹⁷⁴.

The second key aspect of interpreting British folk songs is to understand the historical and emotional background in order to consciously give expressive depth. The performer should not only interpret the content of the song on a literal level, but also perceive the hidden meanings and metaphors in the song.

¹⁷⁴Published by Waterloo Music Company Limited, Waterloo, Ontario, Canada 1994. International and United States copyright secured.

An example of this approach is H. Willan's "Loch Lomond," a song steeped in sadness and nostalgia. Although the melody is rhythmic and relatively simple, its performance requires the use of a soft and delicate tone of voice to convey the melancholy character of the song. In bars 2-7 (see Example 4.5), the main goal is to gradually build emotional tension.

Andante espressivo

VOICE

1. By yon bonn-ie banks, and by yon bonn-ie braes, Where the
2. 'Twas there that we part-ed in yon sha-dy glen, On the

Piano

mf

5

sun shines bright on Loch Lo - min; Where me and my true love Were
steep, steep side o' Ben Lo - mon; Where in pur - ple hue The

Example 4.5: Healey Willan, "Loch Lomond"; bars: 1 - 7¹⁷⁵.

At the beginning of the phrase, in bars 2 - 4, the singer should set the sound steadily and lead it in a natural way, maintaining a subtle *piano - mezzopiano* dynamic. Each successive phrase develops gradually, so that the emotion is conveyed in a smooth and growing manner. Breath control is crucial here - the singer should strive for an even underpinning of sound, so that phrases are sung with a continuous but natural line.

In bar 6, at the climax of the *c'* sound, the dynamics should be gradually increased to create a clear emotional contrast. At this point, the timbre of the voice should become more saturated and deep to emphasize feelings of sadness and admiration for the character's hometown. After reaching peak tension, in bars 6-7, the phrase should gradually descend, requiring a deliberate relaxation of vocal tension and a gradual shading of sound. This effect

¹⁷⁵Published by Waterloo Music Company Limited, Waterloo, Ontario, Canada 1994.

symbolizes the character's reconciliation with fate and his inner reflection on the inevitability of separation.

British folk songs often tell stories in which the mood changes dynamically depending on the events described. One of the best examples of this phenomenon is the ballad "Little Sir William" by Benjamin Britten, in which the narrative moves through different emotional states, requiring the singer to skilfully balance between different means of expression.

In the first part of the song, describing the child's games and his mother's search for the boy, the phrasing is lively, joyful and light. In bars 5-12 (see musical example 4.6), the melody has a lively character, the rhythm is more relaxed, and the dynamics oscillate in the *mezzoforte* range, which gives a sense of carefree. The singer should take care of a bright tone of voice and light phrasing to convey an atmosphere of childlike innocence.

Example 4.6: Benjamin Britten, "Little Sir William"; bars: 5 - 12¹⁷⁶

However, at the dramatic moment of the discovery of the truth about the boy's fate, the narrative abruptly changes. In bars 19 - 27 (see Example 4.7), Britten uses agogic shifts, darker

¹⁷⁶Published by Boosey & Co., Ltd. 1943; Renewed 1970.

harmonies and a slower tempo to emphasize the mother's shock and sorrow. The singer should switch to a deeper and more closed tone of voice, gradually reducing the dynamics and introducing subtle pauses that add drama.

19 *poco meno mosso*
ppp

5. How can I pi - ty your weep, mo - ther And I so long in pain? For the
home, go home my mo - ther dear And pre pare my wind - ing sheet, Fot to -

ppp sostenuto
una corda

23

lit - tle pen knife sticks close to my heart And the School wife hath me slain. 6. Go
morrow morn - ing be - fore 8 o'clock, You with my body shall meet. 7. And

legatis.

Example 4.7: Benjamin Britten, “Little Sir William”; bars: 19 - 27¹⁷⁷.

Another important mood-building element in British folk songs is dialogicity, which often appears in ballads and narrative songs. When performing the part of different characters, the singer has to use different performance means to give them an individual character.

In Britten's song “The Foggy, Foggy Dew,” the narrative takes the form of a flirtation between a young man and a woman who asks him questions about his bachelor life. From the beginning of the song, the male part should be conducted naturally, with a slightly lyrical tone of voice to emphasize the narrator's nostalgic but also humorous reflection. On the other hand, the female utterances, which appear in bar 15 (see musical example 4.8), require a different approach - the singer can use a brighter tone of voice, more marked articulation, even with elements of acting colour, and subtle accentuation of phrases to give them a character of curiosity and naive coquetry. Changing the tone of voice and appropriate handling of diction help to highlight the dissimilarity of the two characters and increase the clarity of the narrative.

¹⁷⁷Published by Boosey & Co., Ltd. 1943; Renewed 1970.



Example 4.8: Benjamin Britten, “The Foggy, Foggy Dew”; bars: 13 - 18¹⁷⁸.

In summary, mood-building in British folk songs is based on several key principles:

1. Clarity and purity of expression - from the first phrase, the song should clearly communicate the mood.
2. Understanding of the historical background - awareness of the context allows to better convey emotions and symbolic meanings.
3. Changes of mood in the narrative - songs such as “Little Sir William” often require dynamic changes in expression, which should be emphasised by performance means.
4. Dialogue and characterization of characters - different characters require the singer to change the tone of voice and articulation.

British folk songs, despite their apparent simplicity, offer a wide range of emotional means of expression, allowing singers to make deep interpretations and make full use of vocal techniques.

4.1.3 Comparison of mood building in Chinese and British folk songs

¹⁷⁸Published by Boosey & Co., Ltd. 1943; Renewed 1970.

When comparing Chinese and British folk songs in terms of mood-building, there are key differences due to both cultural backgrounds and the specific musical characteristics of these traditions.

In Chinese folk songs, emotions often undergo dynamic changes, making their expression particularly varied and malleable. There can be sudden emotional contrasts in a single song - from contemplation to joy to deep sadness. An example is “The Lovely Rose,” where the transition from awe to excitement requires a variety of performance means. The changes in mood stem from traditional Chinese philosophy, in which music often reflects the natural processes and vicissitudes of human destiny, which is reflected in the multi-faceted sound expression.

British folk songs, on the other hand, are characterized by a clearly defined mood from the first bars, which allows the listener to intuitively recognize whether he or she is dealing with a melancholy ballad, a historical tale, or a light, playful song. At the macro-structure level, the mood is usually consistently guided, which distinguishes them from the Chinese tradition, where emotions can evolve in a more unpredictable manner.

However, at the micro-structure level, within single phrases or sections, British folk songs can exhibit significant mood changes, which is particularly evident in narrative ballads. An example is the song “Little Sir William” by Benjamin Britten, where in the initial part of the song the music conveys a child's joy and carefree spirit, before shifting to a dramatic climax in which the mother discovers the tragic truth about her son's fate. Such changes require the vocalist to skilfully handle voice timbre, dynamics and articulation to emphasize the contrast between sections.

Another aspect that differentiates Chinese and British folk songs is the way emotions are created through text and melody. Chinese folk music often uses repetitive melodic motifs

with subtle variations that, combined with changes in dynamics and tone of voice, create a gradually increasing expression. In British folk songs, on the other hand, the change in mood can be more abrupt and driven by the narrative and structure of the text, as in the song “The Foggy, Foggy Dew,” where the dialogue parts require the singer to act out each character.

In summary, Chinese folk songs are based on smooth, often unpredictable emotional changes, which is reflected in the dynamics of the phrase and the gradual shaping of the mood. British folk songs, in macro-structural terms, have a predetermined character, but at the micro-structural level can exhibit complex mood changes, especially in narrative songs and ballads. In both traditions, the singer's skill in handling vocal timbre, dynamics and phrasing plays a key role, allowing the emotional richness of the songs to be fully conveyed.

4.2 Breathing techniques

In vocal music, the breath is the source - the mechanism that produces sound, it is the motor force of singing¹⁷⁹. Breathing is the foundation of singing and is the primary mechanism that enables sound production, acting as the driving force that controls the intensity, timbre and length of sound. Conscious management of the breath not only allows the singer to emit freely, but also affects the expression of the performance, giving phrases fluidity, lightness or drama.

Breathing techniques in singing can be divided into two key aspects: breathing methods and airflow control.

Breathing methods, also known as air exchange methods, vary according to musical style and repertoire requirements. In classical singing technique, especially in *bel canto* style, diaphragmatic and costal breathing is most commonly used, which allows full use of lung volume and effective sound support. This method allows for long phrases, even legato leading, and free control over the dynamics of the voice.

¹⁷⁹Zhang Yu, *The Structure of Classical Love Drama - A Comparative Study of Over-Sung Folk Songs of the Chinese Zhuang Ethnic Group and British Folk Songs*, Honghe Institute Newspaper 2015 (02)

In folk repertoire, both Chinese and British, breathing is adapted to the nature of the piece - in lyrical songs, shorter, more natural breaths are often used, emphasizing the narrative and authenticity of the performance. In dynamic, rhythmic folk songs, on the other hand, breathing is shorter but more sprightly to accommodate the faster changing phrases and text.

Conscious control of airflow is as important as breathing technique. The tempo, dynamics and phrasing of singing depend on proper airflow management. In bel canto, controlled breathing allows for a uniform line of sound and subtle shading of the phrase. In folk songs - both Chinese and British - singers must skilfully balance between naturalness and precise breath control to emphasize the narrative or emotional nature of the piece.

The choice of a particular breathing technique depends on the style of the piece being performed. The singer should consciously adjust both the breathing method and air management to achieve optimal expression and performance comfort.

4.2.1 Breathing techniques in Chinese folk songs

When analysing the breathing techniques used in Chinese folk songs, one can see that a key element is the flexibility of breathing to adapt to varying rhythmic and melodic structures. Chinese folk songs can be performed both at a steady rhythmic tempo and at a relaxed tempo, requiring singers to be able to precisely control their breathing to match dynamic musical changes.

Slow tempo songs are often characterized by elaborate musical phrases, requiring long breaths to carry the melody smoothly and convey its emotional depth. An example is an excerpt from the song “The Flowing River” by Li Yinghai, bars 5-6 (see Example 4.9).



Example 4.9: Li Yinghai, “The Flowing River”; bars: 5 - 7¹⁸⁰.

When performing this phrase, it is crucial to sing it on one breath to give the melody coherence and fluidity. The tempo of the piece is relatively slow, requiring the singer to skilfully time the breaths. The lack of unnecessary breathing pauses allows the singer to better convey the atmosphere of longing and contemplation, which are the main emotions of this song.

In addition, an analysis of the melodic line shows that the phrase begins with a sound in the middle register, then rises to fall later. This shape of the melody requires conscious management of the breath - the phrase should be supported by a deep, low-pitched inhalation, which allows stable emission at its highest point. Before beginning a phrase, the singer should properly prepare the breath and consciously control the work of the respiratory muscles to ensure the fluidity of the phrase and allow it to end freely without premature loss of respiratory support.

Songs with a lively, dance-like character require a different approach to breathing - frequent but flexible air changes to maintain dynamics and rhythmic precision. An example is Li Yingahi's song “Alamuhan,” in which the fast tempo and energetic nature of the piece require the singer to use short but well-placed breaths. Let's look at bars 9-10 (see Example 4.10).

¹⁸⁰Collection: *Chinese Vocal Works* Shanxi Education Publishing House, 2004.10



Example 4.10: Li Yinghai “Alamuhan”; bars: 9 - 10¹⁸¹.

In this excerpt, the melody develops in a relatively calm rhythm, and the narrative nature of the song requires natural, unforced phrasing. It is optimal to use an eighth-note pause before bar 9 for a quick inhalation, which allows the whole phrase to be performed without losing energy and fluidity. The next exchange of air should take place before the start of bar 10, allowing the singer to maintain full control of the melodic line.

The singer should also pay attention to accurately capture the timing of the air exchange to avoid unwanted effects, such as overextension of notes or their uncontrolled accentuation. It is in this type of song that flexible breathing technique plays a key role, allowing the breath to blend seamlessly into the rhythmic structure of the song.

In addition to adapting the breath to the tempo and melodic structure, its influence on the dynamics of the singing is also crucial. In the already-cited song “Alamuhan,” according to the markings in the score (*mf* - *mezzoforte*), the performer should use smooth airflow control to achieve natural strengthening and weakening of dynamics. Managing the tempo of the airflow allows for a gradual increase or decrease in volume, which affects the overall expression of the piece.

In summary, breathing techniques in Chinese folk songs are based on skilfully adapting the way you breathe to the character of the song. In songs with broad phrases, deep, controlled diaphragmatic breathing is required, which allows for long legato and consistency of the

¹⁸¹*Voice 2 Shanghai*: Shanghai Jiao Tong University Press, 2023.06.

melodic line. In fast and rhythmic songs, flexible and dynamic breath management is crucial, enabling precise phrasing and maintaining dramatic tension. In both cases, conscious handling of the breath allows the emotions contained in the music and text to be more fully conveyed.

4.2.2 Breathing techniques in British folk songs

Compared to Chinese folk songs, the breathing techniques used in British songs are much less demanding, due to their structural clarity and moderate tempo. British folk songs are less likely to use wide interval leaps, and their symmetrical, periodic phrase structure allows for more natural and intuitive breathing. A key element in breath management during their performance is the precise placement of moments of air exchange, according to the rhythmic and melodic properties of the song.

An example is an excerpt from the song “O Waly Waly” by B. Britten, bars 2-5 (see Example 4.11).

The musical score for "O Waly Waly" by Benjamin Britten, bars 1-5, is presented. It features a voice part and a piano accompaniment. The tempo is marked "Allegretto" and the dynamics include "pp" (pianissimo) and "pp espress." (pianissimo espressivo). The lyrics are: "1. The wa - ter is" and "2. I leaned my" in bar 2; "wide back I can-not get o'er, and nei - ther have I wings to..." in bar 3; "up aga-inst some oak think-ing that he was a trus - ty..." in bar 4. The score is written in 3/4 time with two flats in the key signature.

Example 4.11: Benjamin Britten, “O Waly, Waly”; bars: 1 - 5¹⁸²

In the analysed excerpt, one can see a two-part phrase structure, in which each part is characterized by a stable rhythm and moderate melodic range. The melody develops in the middle register, which makes it possible to use a combined chest and belly singing technique,

¹⁸²Published by Boosey & Co., Ltd. 1943; Renewed 1970.

ensuring a natural carrying capacity of the sound. Breath should be taken once per phrase, allowing the melodic line to run smoothly and consistently. Since each phrase ends on a long note, the singer has enough time to exchange air freely. An example is the *c* sound in bar 4, which lasts for three measures - the last part of it can be used to take a new breath, allowing the first and second phrases to blend seamlessly.

When singing, it is also important to convey the emotional character of the song. In this part of the song, the mood is reflective and melancholy, so the tone of voice should be warm and gently darkened. Interacting with the melodic line, the singer should precisely control the dynamics to subtly convey the emotional fluctuations.

In British folk songs, respiratory support plays an important role in modelling the musical phrase, even if there are no explicit dynamic indications in the score. The absence of such cues does not mean there is no need for subtle volume changes - on the contrary, it is the performer's interpretation that determines the narrative and expressive shape of the song.

An example of such use is an excerpt from the song “The Salley Gardens,” bars 4-7 (see Example 4.12).

The image shows a musical score for Benjamin Britten's "The Salley Gardens". It consists of two systems of staves. The first system has a vocal staff (VOICE) and a piano staff (PIANO). The vocal staff is marked "Commodo (♩ = 68)" and "sempre p e legato". The piano staff is marked "sempre sostenuto", "pp", and "espress.". The second system continues the vocal line with the lyrics "by the Sal-ley.. gar - dens my love and I did meet, She". The piano accompaniment continues with a similar arpeggiated texture.

Example 4.12: Benjamin Britten, “The Salley Gardens”; bars: 1 - 8¹⁸³.

¹⁸³Published by Boosey & Co., Ltd. 1943; Renewed 1970.

In this phrase, the melodic and dynamics capture the atmosphere of the main character's meeting with his beloved, while the undulating melodic lines symbolize the winding paths in the Salley gardens. The vocalist, operating with precisely controlled breathing, should emphasise subtle changes in dynamics and phrase the melody in a natural way to highlight the emotional volatility of this scene. With smooth phrasing and skilful use of breathing space, it is possible to achieve the natural narrative and poetic subtlety characteristic of British folk songs.

In summary, breathing techniques in British folk songs are closely related to symmetrical phrase structure and moderate melodicism, making breathing more intuitive than in Chinese folk songs. An important aspect of performance is the conscious shaping of phrases using dynamics and breathing support, which helps to bring out the emotional depth and lyrical character of the songs.

4.2.3 Comparison of breathing techniques in Chinese and British folk songs

Comparing the breathing techniques used in Chinese and British folk songs, we see that in both cases, conscious breath management and support is crucial. Despite their common foundation, the breathing methods in Chinese folk songs prove to be more challenging. This is due to their great stylistic diversity and, above all, to their complex melodic structure, which requires singers to make a prior in-depth analysis of the song. A proper grasp of the song's style and character is essential here to ensure proper control of phrasing and breath expression.

British folk songs, on the other hand, due to their greater uniformity in terms of musical structure, are characterized by a moderate tempo, regular rhythm and symmetrical phrase structure, which allows for calmer and more predictable air exchange. The constancy of these parameters makes breathing in their performance more intuitive.

Regardless of stylistic differences, in both traditions, the choice of an appropriate breathing technique should come from an analysis of the shape of the melodic line, the mood of

the piece and the artistic intent of the performer. Only by combining conscious breath control with interpretive freedom can the musical and emotional expression of folk songs be fully brought out.

4.3 Resonance techniques

In vocal music, resonance plays a key role in shaping the timbre, strength and carrying capacity of the sound, enabling singers to produce a fuller, richer and more expressive sound. This phenomenon involves amplifying and modifying the sound generated by the vocal cords by exploiting the resonant spaces in the singer's body. With proper resonator management, the sound gains greater projection, clarity and carrying capacity, which is particularly important in vocal traditions operating in both open spaces and intimate settings.

There are three main resonant areas that singers use to shape their sound:

- Chest resonance - resonates in the chest, giving the sound a darker, deeper and fuller tone, typical of the lower registers of the voice.
- Oral resonance - controlled mainly by the positioning of the soft palate, tongue and larynx, allows for a well-balanced, expressive and carrying sound.
- Head resonance - used mainly in the higher registers, makes the sound lighter, more lyrical and carried in space.

In vocal practice, mixed resonance is also often used, which is a combination of the above types of resonance, which allows greater flexibility in shaping the timbre of the voice.

In terms of the use of resonance techniques, both Chinese and British folk songs show some similarities, but the aesthetic and stylistic differences between these traditions lead to a different use of resonance. Chinese folk songs often strive for a bright and carrying tone of voice, which requires precise control of head and oral resonance. In British folk tradition, on the other hand,

there is a greater emphasis on naturalness and warmth of sound, which encourages more frequent use of chest resonance and mixed emission.

The following subsections will discuss specific aspects of the use of resonance in Chinese and British folk songs, taking into account their effects on sound colour, phrasing and artistic interpretation.

4.3.1 Resonance techniques in Chinese folk songs

The use of resonance techniques in Chinese folk songs is based on two key principles: precise articulation and smooth, emotional expression of sound. Both of these principles stem from both the tonal characteristics of the Chinese language and the specifics of the artistic performance of these songs.

The first foundation of vocal interpretation of Chinese folk songs is attention to the precise sounding of the words and their conformity to the natural tone shape of the Chinese language. The proper handling of intonation is crucial, since the wrong accentuation of a syllable can lead to a change in the meaning of a word. To avoid such a situation, it is essential to use appropriate resonance techniques that enhance the clarity of the sound and facilitate its control.

An example of this approach is the phrase from D. Shande's song “I Want to Kiss My Mother” - “Hutao kai (ya), huadiao (wo) diaochangya” (see Example 4.13).



Example 4.13: Ding Shande, “I Want to Kiss My Mother”; bars: 5 - 6¹⁸⁴.

¹⁸⁴*Selected Works for Teaching Vocal Music*, Southwest Normal University Press, 2000.05.

In this phrase, the essential element is the word *hua*, which requires the use of oral resonance. Since it is in the middle register, it is crucial to maintain the proper shape of the mouth and to open the pharyngeal space, allowing the airflow to be used more fully. After articulation of the consonant *h*, the vowel *u* should be subtly lengthened, adding oral resonance to strengthen and subtle the sound. The final ending of the syllable on a should be precise and compact to avoid blurring the contour of the phrase. This processing of the sound allows for fluidity and roundness of tone, which are important elements of Chinese vocal aesthetics.

The second aspect of resonance technique in Chinese folk songs is the ability to make the voice emotionally expressive, which involves integrating timbre with the content of the song. The key here is the use of appropriate resonance depending on the nature of the emotions contained in the song.

An example is a phrase from the song “The Sun Rises Joyfully” in the arrangement, bars 19-24 (see Example 4.14).

19 *mf cresc.*

(朗 朗 扯 光 扯) 上山 岗(欧 罗 罗)。
(朗 朗 扯 光 扯) 和豺 狼(欧 罗 罗)。

8^{va} 8^{va} 1

mf cresc. f

Example 4.14: Ding Shande, “The Sun Rises Joyfully”; bars: 19 - 24¹⁸⁵.

In this excerpt, the joyful mood of the work is presented, which requires vocalists to gradually increase the dynamics from bar 20 onward. To achieve the effect of a bright, luminous tone, it is necessary to use head resonance in combination with oral and throat resonances. Such a technique allows for a fuller sound and adds spatiality to the sound. In particular, at the climaxes of a phrase, singers should focus on optimal soft palate positioning

¹⁸⁵Vocal Grading Tutorial” Central Conservatory of Music Press, 2013/06.

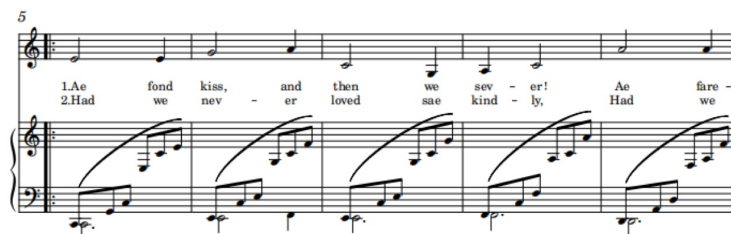
and controlling the height of the larynx, so that the sound can resonate freely and gain brilliance.

In summary, Chinese folk songs require both technical precision and conscious handling of resonances to achieve full vocal expression. The use of oral and head resonance allows melodic subtleties to be emphasized, while control of timbre and sound shape enables stylistic and emotional consistency in the interpretation of the songs.

4.3.2 Resonance techniques in British folk songs

In British folk songs, resonance plays an important role in shaping the timbre of the voice and accurately conveying the emotions contained in the text and melody. Its use should be closely related to the register of sounds, phrasing and the natural rhythm of accenting syllables in English. Unlike Chinese folk songs, which place great emphasis on clarity of diction and a soft melodic line, in British folk music resonance tends to be used in a more varied way - both to emphasize drama and intensity of sound, and to achieve subtle vocal effects.

In folk singing, as in classical vocal technique, different registers of the voice require different types of resonance. In the low register, chest resonance dominates, giving depth and warmth to the sound, while in the middle register, oral resonance plays a major role, providing clarity and carrying capacity. In the upper register, head resonance is used for a light, ethereal sound. For phrases that require more fluidity or expressive melodic drive, mixed resonance is also used, combining different resonance spaces. A good example of this is the phrase in bars 5-8 of the song “Ae Fond Kiss” by H. Willan (see Example 4.15).

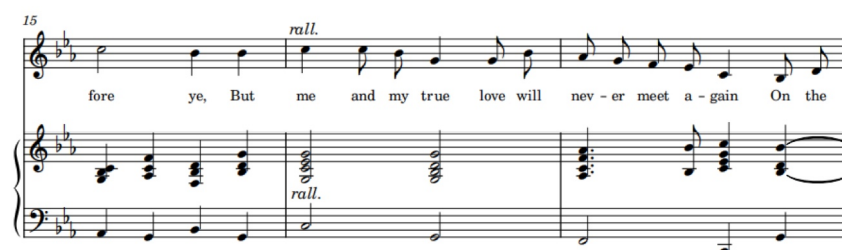


Example 4.15: Healey Willan, “Ae Fond Kiss”; bars: 5 - 9¹⁸⁶.

In bars 5-6, where the melody remains in the middle register, the singer should focus on the oral resonance to give clarity and delicacy to the sound. In the following bars (6-7), where the melodic line descends by a sixth and a fourth, one should gradually shift from oral cavity resonance to chest resonance, thus maintaining consistency of tone of voice. When performing a phrase *we sever* (bars 7-8), it is important to strengthen the resonance by fully opening the chest and consciously controlling the breath. Proper air support will make the sound more carrying and gain natural depth.

In British folk songs, language has a strong influence on the way sounds are articulated and the use of resonance. Since English is characterized by variable accentuation of syllables, resonance can be used to emphasize key words and create a natural musical phrase.

For example, in bar 17 of H. Willan's song “Loch Lomond” (see Example 4.16), in the words *ne-ver* and *a-gain*, the vowels in the accented syllables require a distinct sound. The singer should focus on controlled enhancement of oral resonance to achieve clarity of sound and fluency in the context of the phrase. Gradually developing the phrase using resonance helps create a narrative effect that captures the melancholy and reflective nature of the song.



¹⁸⁶Published by Waterloo Music Company Limited, Waterloo, Ontario, Canada 1994. International and United States copyright secured.

Example 4.16: Healey Willan, “Loch Lomond”; bars: 15–17¹⁸⁷.

Resonance techniques in British folk songs are closely related to the natural sound of the language and the demands of expression. Unlike the Chinese vocal tradition, which emphasises roundness and softness of sound, in British folk songs resonance is used both to subtly shape a phrase and to emphasize the dramatic moments of a song. Skilful handling of transitions between registers, as well as precise accentuation of syllables through conscious use of oral and chest resonance, is crucial. As a result, these techniques produce a rich colour palette that enhances the emotional message of the song.

4.3.3 Comparison of resonance techniques in Chinese and British folk songs

Comparing the resonant techniques used in Chinese and British folk songs, we see fundamental differences arising from both musical aesthetics and language structure.

Two fundamental principles are key in Chinese folk songs - precise diction and soft singing, and moving, emotional expression. This is primarily due to the tonal nature of the Chinese language, which requires careful articulation of each syllable in a way that does not distort the meaning of the text. In practice, this means that the resonance used in Chinese folk songs focuses on maintaining the natural timbre of the voice, with an emphasis on controlling the resonance of the mouth and throat. Proper shaping of sound allows for the fluidity of phrasing and subtle emotional expression that are characteristic of the aesthetics of Chinese vocal music. The use of head resonance and mixed resonance technique serves to enhance the singing and clear tone of the voice, especially in lyrical parts.

In British folk songs, on the other hand, the emphasis is on the uniformity of sound in the various registers and the rational use of resonance according to the course of the melody and the characteristics of the English language. Since English is not tonal, the pronunciation of individual vowels and the accentuation of syllables is an important part of vocal technique. The

¹⁸⁷Published by Waterloo Music Company Limited, Waterloo, Ontario, Canada 1994.

resonance used in British folk songs allows the sound to be clearly shaped and its space to be built up, while maintaining the fluidity of the phrase and natural narrative. In songs of a lyrical nature, the use of head resonance is particularly important, allowing for a soft and full tone. On the other hand, in more dramatic passages, chest resonance is often used, which enhances the sound and gives it more depth.

In summary, resonance techniques in Chinese and British folk songs reflect different approaches to sound shaping and musical expression. In the Chinese vocal tradition, resonance is subordinated to precision diction and subtle mood shaping, while in the British vocal tradition it serves the function of enhancing timbre and expressiveness of the melody, in keeping with the natural accent of the English language. These differences are due not only to the different nature of the languages, but also to the aesthetic priorities of each culture, with the result that both traditions offer unique and valuable approaches to sound shaping in vocal music.

4.4 Saturated singing technique - *runqiang* in Chinese folk songs

In vocal music, the use of ornaments significantly enriches the performance of a piece, enhancing the expression of the mood and emphasizing the sonic qualities of the singer's voice. In order to use them properly, the artist should thoroughly understand the content of the composition being performed. An individual approach to a piece can lead to many different interpretations, but these differences are not only due to the personality of the performers. Authentic interpretation is based on a faithful rendering of the composer's intention in combining the text with the music, and on the singer's own reflection on how to achieve an emotional interaction with the listeners.

The process requires the performer to first become a listener to the piece, allowing him/her to experience it deeply. Only then is it possible to create a true emotional connection with the audience. Ornaments play a key role here, allowing the expression and character of the

song to be more fully conveyed. In Chinese folk songs, ornamentation techniques, known as *runqiang* (saturated singing), are an extremely important performance element. Their use is rich and varied, taking into account the peculiarities of China's various regions. For example, trills, glissandos and other ornaments must be closely related to the aesthetics and emotional expression of a particular song in order to fully convey its character and intended artistic effect.

4.4.1 Characteristics of *runqiang* techniques in Chinese folk songs

The *runqiang* vocal technique is widespread throughout China. In fact, it is not just a specific vocal technique, but rather an art form. The term *runqiang* itself literally means “beautifying” or “regulating,” while the word *qiang* refers to the resonance of sound and resonant spaces in the body. In summary, *runqiang* is the process of embellishing and modelling sound through the appropriate use of resonance.

In the Chinese folk singing tradition, the use of *runqiang* is divided into two main types: individualized *runqiang* and colorized *runqiang*. Specific *runqiang* techniques vary from region to region. For example, folk songs from northern China are dominated by wide, full and heavily pitched tones in the upper register. This is due to the use of *legato* techniques, popular in the North, which make the melodic line resemble a string of pearls - it is smooth, saturated and continuous. The use of *legato* requires singers to have precise breath control and the ability to maintain consistency and uniformity of sound. Such *runqiang* methods are most often used in songs of a lyrical nature.

In contrast, folk songs from southern China are characterized by delicacy and subtlety, with a more ethereal and flowing sound. This is due to the frequent use of intermittent techniques, such as *staccato*, pitch breaking, stops and leaps. This effect gives southern folk songs greater jumpiness and dynamism, and is a distinctive feature of their style. However, differences in the use of *runqiang* are not limited to the North-South divide. For example, folk

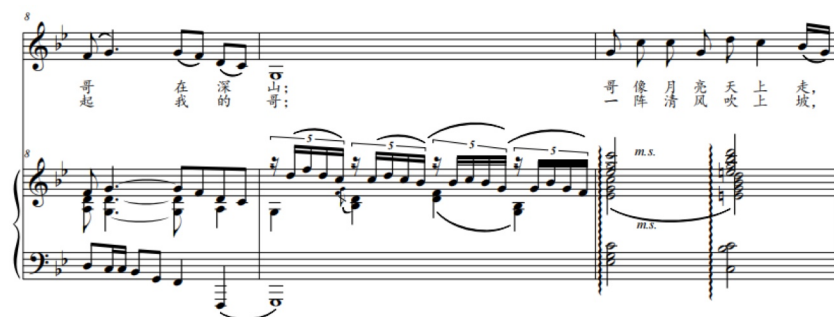
songs from regions south of the Yangtze River emphasize soft and delicate voice tones, while in western China, techniques that emphasize harshness and expressive boldness predominate.

In addition, *runqiang* techniques are shaped by local dialects, cultural traditions and geographic conditions, making their application to folk songs extremely varied. The proper use of these techniques allows singers not only to more expressively convey the emotion and character of the song being performed, but also to better communicate with the audience. That's why mastering *runqiang* techniques is a key component of the vocal workshop of Chinese folk song performers.

4.4.2 Application of *runqiang* techniques in Chinese folk songs

Ornamentation techniques play a key role in the interpretation of Chinese folk songs, influencing musical expression and the authenticity of the performance style. One of the most important elements of ornamentation is *runqiang* - a way of embellishing melodies by deliberately introducing ornaments in a way that is adapted to the character of the song and regional musical traditions.

One of the most common *runqiang* measures is the use of vibrato, which enriches the timbre and enhances the emotional message of the song. In bar 9 of Li Yinghai's "The Flowing River" (see Example 4.17), the lyrics read: *gezaishenshan*, with the word *shan* resounding on the *g* sound. After singing it, it is possible to subtly enrich the sound by adding a natural rippling vibrato, controlled by the diaphragm muscles and respiratory support. This gives the voice more flexibility and carrying capacity, emphasizing the song's lyrical and picturesque narrative.



Example 4.17: Li Yinghai “The Flowing River”; bars: 8 - 10¹⁸⁸.

Another important element of *runqiang* is the use of glissando, or smooth transitions between notes without clear breaks, which gives the vocal phrase more fluidity. In bar 5 of the song “Alamuhan” (see Example 4.18), in the Xinjiang dialect, the word *yang* requires the performance of a pull-up sound, so a *glissando* is used in the melodic line on the interval of the sixth (*F sharp – d'*). Performing this effect requires a stable laryngeal position and precise breath control, which allows for a smooth combination of sounds while reflecting the peculiarities of the local dialect.



Example 4.18: Li Yinghai “Alamuhan”; bars: 9 - 10¹⁸⁹.

The *runqiang* technique not only enriches performance aesthetics, but is also a key element that distinguishes different styles of Chinese folk music. Appropriate use of ornamentation allows for subtle variations in mood, dynamics and articulation, as well as a more evocative display of the emotional and narrative character of a piece. An understanding of these techniques and their skilful application is indispensable for vocalists wishing to faithfully convey the spirit of Chinese folk music.

¹⁸⁸Collection: *Chinese Vocal Works* by Shanxi Education Publishing House, 2004.10

¹⁸⁹*Voice 2 Shanghai*: Shanghai Jiao Tong University Press, 2023.06.

4.5 Language techniques in Chinese and British folk songs

Language plays a key role in vocal music, providing the foundation for interpretation and artistic expression. The previous analysis (Chapter 3.4¹⁹⁰) focused on the linguistic characteristics of Chinese and British folk songs, taking into account the differences in phonetic structure, rhymes, and the influence of language in shaping the melody. In this subsection, we will focus on the practical aspect of language-related vocal techniques, i.e. ways of articulation, voice emission, and the use of diction and accentuation in singing.

4.5.1 Language techniques in Chinese folk songs

Chinese folk songs are characterised by a strong relationship between language and melody, stemming from the tonality of the Mandarin language and the richness of regional dialects. Two issues are crucial in singing: diction and expressive articulation of sounds.

In the song “The Lovely Rose” by D. Shande, the word *ai* [love] is the central expressive element. The A section of the song emphasizes the aesthetics of admiration, which requires the singer to use subtle, soft articulation and controlled air emission. Sung phrases should be soft, and accented syllables should be performed with appropriate dynamics to give clarity and lightness to the text (see Example 4.19).

13 *mp* *mf*

1. 可 爱 的 一 朵 玫 瑰 花,
2. 勇 敢 的 青 年 哈 萨 克

mp *p* *mp*

Example 4.19: Ding Shande “The Lovely Rose”; bars: 13 - 16¹⁹¹.

In contrast, the B section of this piece is dominated by a mood of longing and hope, which requires stronger articulation and more intense diction. The singer should pay attention

¹⁹⁰See Chapter 3.4 - “Linguistic specificity as an important element in the characterisation of folk songs,” pp. 154 - 163 hereof.

¹⁹¹Ding Shande - *Art Song Collection*; Shanghai Music Publishing House, 2014.01.

to clearly marking accented syllables and appropriately strengthening vowels to convey the inner emotional tension of the narrative (see Example 4.20).

49 *mp*

霞, 你的歌声迷了我, 我从
拉, 等那月儿升上来 你我

49 *mp*

53 *mp* *p* *mp*

山上滚下, 哎呀呀 你的歌声
坐在树荫下, 哎呀呀 弹着琴儿

53 *mp* *p*

Example 4.20: Ding Shande “The Lovely Rose”; bars: 49 - 56¹⁹²

An additional element affecting vocal technique is the presence of regional dialects. In the Sichuan song “When the Sophora Will Blossom,” the word *shou* in the local dialect is pronounced as *sou*, which requires vocalists to take phonetic differences into account in order to authentically convey the character of the song (see Example 4.21). Proper adaptation of diction to the specific dialect enhances the authenticity of the performance and emphasizes the local colour of the song.

¹⁹² Ibid.



Example 4.21: Ding Shande “When the Sophora Will Blossom”; bars: 19 - 26¹⁹³

4.5.2 Language techniques in British folk songs

In British folk songs, language technique focuses primarily on diction and the deliberate use of accentuation to convey narrative expression. Unlike Chinese folk songs, where the intonation of the language directly affects the shape of the melody, in British musical folklore the rhythm of the language and the way vowels and consonants are pronounced in a musical context play a key role.

In H. Willan's song “Ae Fond Kiss,” language technique is based on the precise articulation of vowels and their length. In the word *Ae*, the vowel should be pronounced short, which is due to the closed syllable structure, while in the word *kindly* the long vowel sound emphasizes the emotional nature of the phrase (see Example 4.22).

¹⁹³Ding Shande - *Art Song Collection*; Shanghai Music Publishing House, 2014.01.



Example 4.22: Healey Willan “Ae Fond Kiss”; bars: 5 - 15¹⁹⁴.

Another important aspect of linguistic technique in British songs is the variety of regional accents. Songs from England, Scotland, Wales and Ireland differ phonetically, which affects the way they are performed. The Scottish accent is characterized by harder consonants, while the Welsh accent is characterized by softer articulation. The singer should consciously choose the pronunciation to convey the authenticity of the song and its origin.

4.5.3 Comparing language techniques in Chinese and British folk songs

Comparing language techniques in Chinese and British folk songs, we note that in Chinese vocal repertoire, the tonality of the language and the close relationship between phonetics and melody play a key role. Singers must pay special attention to the precise reproduction of tones to avoid altering the meaning of the text. In addition, in Chinese folk songs, regional dialect peculiarities are of great importance, affecting the articulation and interpretation of the song.

In British folk songs, the emphasis is on clarity of diction and proper accentuation of syllables to convey narrative expression. Since English is not tonal, its influence on melody is

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less than that of Chinese. Instead, speech rhythm and phonetic differences due to regional accents are crucial.

In conclusion, in both Chinese and British folk songs, linguistic techniques play a fundamental role in interpretation and performance. Chinese songs require precise control of intonation and adaptation of singing to regional dialects, while in British songs singers focus on diction, accentuation and rhythmic matching of text to melody.

4.6 Chapter Summary

Chinese and British folk songs represent two different but equally valuable musical heritages that developed in different cultural and historical contexts. Both musical traditions are carriers of national identity, reflecting the history, customs and thinking of the societies that shaped them. For singers engaged in folk song performance, it is crucial not only to be familiar with the repertoire, but more importantly to be able to adapt vocal technique to the stylistic and expressive requirements of a given tradition.

The cultural differences between Chinese and British folk songs determine significant differences in vocal techniques, applied both in terms of phrase leading, breathing, resonance and linguistic expression. Although the lyrical character of the songs is found in both traditions, the way in which it is realized depends on the aesthetic and technical considerations inherent in each culture. Chinese folk songs, due to the tonal nature of the language, require precise diction and smooth handling of the breath in order to maintain clarity of melody and correct intonation. British folk songs, being based on a language with a different phonetic system, place more emphasis on the uniformity of tone of voice and the narrative nature of the phrase.

Performing Chinese and British folk songs requires conscious application of vocal techniques in five key areas: mood construction, breath control, resonance, ornamentation and linguistic techniques. Knowledge of these aspects allows singers to accurately convey the

character of the songs and properly interpret their content. The ability to adapt vocal emission to the aesthetic requirements of a given culture is the foundation of conscious and stylish performance.

In vocal practice, it is important not only to master the songs technically, but also to have a thorough understanding of their cultural and historical contexts. Interpretation of folk songs is not only about attention to performance accuracy, but also the ability to convey the emotions and ideas contained in them. Therefore, continuous improvement of vocal technique and conscious combination of theoretical knowledge and performance practice is the best way to an authentic and artistically valuable interpretation of both Chinese and British folk songs.

Chapter V. Conclusion

Through centuries of cultural development , nations inhabiting different parts of the world have shaped unique forms of art ,including folk music . Chinese and British folk songs , originating in different cultural circles, have retained their unique identity, and their diversity reflects both national specificity and universal musical values .This dissertation aimed to highlight both the similarities and significant differences in aesthetics,style,vocal techniques,and the historical and social context of these two musical traditions.

A comparative analysis of these two distant heritages revealed the enormous importance of professional arrangements by outstanding composers such as Li Yinghai, Ding Shande,Benjamin Britten,and Healey Willan in shaping and promoting folk traditions .Their work confirmed that folk songs can function not only as simple musical forms, but also as a valuable element of the artistic repertoire. The adaptation of folk material for the concert stage enriched the art of singing , allowing this music to be included in the professional repertoire and to evolve further in the context of contemporary performance.

The comparison of Chinese and British folk songs also allowed for broadening the research perspective in the fields of cultural studies , aesthetics, musicology , and compositional techniques. The analysis of these songs reveals the influence of various social and historical factors that had a significant impact on their form and function. Examining the working methods of composers who arrange folk songs has provided valuable information on how folklore is adapted and stylized in professional vocal music.

From the point of view of vocal practice,the study of Chinese and British folk songs has significantly broadened the singer's experience in performance techniques.The performance of these songs requires the use of a variety of methods of voice projection,breath control, resonance, diction, and emotional expression, which in many cases differ significantly from the traditional requirements of the classical opera and song repertoire . Awareness of these differences i

s extremely valuable for any vocalist , allowing them to enrich their craft and adapt their technique to different musical styles.

In the 18th century, French art theorist Denis Diderot (1713-1784) said: “Creating art requires imagination and fantasy, but this psychological state is a product of life experiences, which are the decisive factor.¹⁹⁵” These words perfectly capture the essence of folk song interpretation—it is the combination of artistic imagination and accumulated experience that allows for an authentic and moving performance. In this context, studying Chinese and British folk songs opens up new horizons both in terms of vocal technique and a deeper understanding of music as a form of artistic expression.

The cultural specificity and differences in vocal techniques between Chinese and British folk songs have deep historical and social roots. While Chinese songs have retained a wealth of dialects and tonalities, requiring precise diction and specific vocal techniques, British songs focus on uniformity of voice color, fluidity of phrasing, and narrative expression. Despite these differences, both traditions share an important feature – their expressive power and ability to convey emotion, which makes them an important part of the world's musical heritage.

The folk songs analyzed in this work, despite their folk origins, have become classics of vocal art. However, there is still ample room for further research, both in terms of their cultural significance and practical performance aspects. Studying these songs from different perspectives not only contributes to the development of theoretical knowledge, but also influences the development of the art of interpretation. Working on this repertoire provides singers with new experiences, enabling them to gain an even fuller understanding of music as a living and dynamic form of artistic expression.

¹⁹⁵ Shao Xuan Looking back and borrowing from the past – Inheriting the tradition of teaching Chinese folk songs Chinese Musicology 2022 (04).

In summary, this dissertation demonstrates that a comparative analysis of Chinese and British folk songs not only provides valuable insights into distinct musical cultures, but also inspires a deeper understanding of singing as a universal art form. The study of vocal techniques in this context allows for a greater appreciation of the role of tradition in shaping contemporary performance and opens up new interpretative possibilities for vocal artists around the world.

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NUT ANNEX

1.	DingShande – „I Want to Kiss My Mother” (oryg. „想亲娘”)	s.217
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DingShande
„I Want to Kiss My Mother”
(oryg. „想亲娘”)

想 亲 娘

云 南 民 歌
丁 善 德 编 曲

Andantino poco rubato (♩=76) 亲切、渴望地

mp

mf

mp

mf

胡 桃 开 (呀) 花 吊 (哦) 吊 长 呀,

mp

mf

rit. *p*

远 离 家 乡 想 亲 (啰) 娘。

mf

rit.

2
9

mp *a tempo*

娘 想 儿 来

11

mf *a tempo*

想 呀 想 到 老, 儿 想 亲 娘

13

rit. *mp*

哭 断 (呀) 肠。

mp *rit.* *a tempo*

15

mf *f* *mf* *f*

17

f

19

mf *f*

21

mf *marcato*

23

mp *mf*

山高也有 人（呀）行路，

25

mp *mf*

水深 还有 渡船（啰）人。

4 *più anima*

27 *mf* *f*

渡 船 哥 哥 先 渡 我,

29 *mf* *f* *mf*

渡 我 回 家 看 亲 娘

31 *mp* *rit.* *a tempo*

看 亲 娘!

mp *rit.* *a tempo* *f*

33

mp

35

mp

37

p *mp*

39

rit.

a tempo

mp

船 到 江 心

rit.

p

mp

a tempo

6

41 *mf* 不 (哪) 拢 岸, *mf* 眼 望 青 山

43 *mp* 哭 一 (哟) 场, *mp* 眼 望 青 山

45 *rit.* *a tempo* 哭 一 (哟) 场。

47 *mp* *rit.* *p*

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems of staves. The first system (measures 41-42) features a vocal line with lyrics '不 (哪) 拢 岸, 眼 望 青 山' and a piano accompaniment. The second system (measures 43-44) continues with '哭 一 (哟) 场, 眼 望 青 山'. The third system (measures 45-46) includes a vocal line with '哭 一 (哟) 场。' and a piano line with a ritardando marking. The fourth system (measures 47-48) shows the piano line continuing with a ritardando and a piano dynamic marking. The score uses various musical notations including slurs, ties, and dynamic markings.

Li Yinghai
„The Flowing
river” (oryg. „小河
淌水”)

小河淌水

云南民歌
黎英海配伴奏

Moderato Andante

1. 哎
2. 哎

3

rit.

6

8

5

月亮出来亮汪汪，亮汪汪，想起我的阿哥，
月亮出来照半城，照半城，望见月亮想

p

8

哥起在我深的山；
哥一阵清风吹上走，城，

m.s.

m.s.

2
11

天 上 走, 哥哥 啊!

8^{va}

13

哥哥 啊! 哥哥 啊! 山下小河淌水 清悠阿

rit.

16

悠哥? 哎 阿 哥!

pp

8^{va}----

DingShande
„The Sun Rises
Joyfully”(original. „太阳
出来喜洋洋”)

太阳出来喜洋洋

重 庆 民 歌
金 鼓 填词
丁 善 德 配 件 奏

Moderato 愉快、活泼地

1. 太 阳 出 来 (罗 儿) 喜 洋 洋 (欧 朗 罗), 挑 起 扁 担
2. 手 里 拿 把 (罗 儿) 开 山 斧 (欧 朗 罗), 不 怕 虎 豹

(朗 朗 扯 光 扯) 上 山 岗 (欧 罗 罗)。
(朗 朗 扯 光 扯) 和 豺 狼 (欧 罗 罗)。

2



DingShande
„The Lovely Rose”
(oryg. „可爱的一朵玫瑰花”)

可爱的一朵玫瑰花

哈萨克族民歌
丁 善 德 编 曲

Allegretto grazioso 活泼、自由地 ♩=176

1. 可 爱 的 一 朵 玫 瑰 花,
2. 勇 敢 的 青 年 哈 萨 克

2
17

塞 地 玛 利 亚,
依 万 都 达 儿,

mf *mp* *p* *mp*

21

可 爱
勇 敢

mp *mf* *p*

25

的 一 朵 玫 瑰 花,
的 青 年 哈 萨 克

mf *p*

29 *mp* *rit.* 3

塞地玛利亚。
依万都达儿,

a tempo

33

37 *mf*

那 天
今 天

41 *rit.*

我 在 山 上 打 猎 骑 着 马,
晚 上 过 河 请 到 我 的 家,

41 *mp* *rit.* *mf* *a tempo* *8va*

4
45 *Menomosso*
mp

正 当 你 在 的 山 下 歌 唱 婉 转 入 云
喂 饱 你 的 马 儿 带 上 你 的 冬 不

45 (8va) -----

49 *mp*

霞， 你 的 歌 声 迷 了 我， 我 从
拉， 等 那 月 儿 升 上 来 你 我

49 *mp*

53 *mp* *p* *mp*

山 上 滚 下， 哎 呀 呀 你 的 歌 声
坐 在 树 荫 下， 哎 呀 呀 弹 着 琴 儿

53 *mp* *p*

57 *rit.* 5

好 像 玫 瑰 花。
永 远 唱 歌 吧!

a tempo

mp *mf*

61

p

65

p *p*

DingShande
„When the Sophora Will Blossom”
(oryg.槐花几时开)

槐花几时开

四川民歌
丁善德伴奏

Andantino



2

19 *mf* 高亢、自由地
高高山上 (哟啊)

(8)

poco rit.

23 *mp*
一 树 (喔) 槐 哟 喂, 手 把 栏 杆 (啥)

3

8^{va}

mp

27 *p*
望 郎 来 哟 喂,

8^{va}

p

mf

31 *mf*
娘 问 女 儿 呀, 你

cresc. accel. f

35 望 啥 子 哟 喂,

cresc. *accel.*

39 *mf* 哎

f *poco rit.* *mf a tempo*

43 我 望 槐 花 (啥) 几 时 开 哟

mp

47 *p* 喂。

p

Li
Yinghai,,Alamuh
an” (,,阿拉木汗”)

阿拉木汗

Moderato

新疆民歌
黎英海伴奏

The musical score is written in 4/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked *f* (forte). The vocal melody enters at measure 5, with two verses of lyrics. The piano accompaniment provides harmonic support, with dynamics ranging from *mp* (mezzo-piano) to *f*. The score includes a crescendo marking (*CRISC.*) at measure 9. The lyrics are in Chinese, describing the beauty of Alamu Khan.

1. 阿拉木汗什 么 样? 身 段 不 肥 也 不 瘦。
2. 阿拉木汗住 在 哪 里? 吐 鲁 番 西 三 百 六。

阿 拉 木 汗 什 么 样? 身 段 不 肥 也 不 瘦。
阿 拉 木 汗 住 在 哪 里? 吐 鲁 番 西 三 百 六。

她的眉 毛 象 弯 月,
为她黑 夜 没 睡 睡,
她的腰 身 象 绵 柳,
为她白 天 常 咳 嗽,

2

11

她的小嘴 很多情啊， 眼睛能使你发抖。
为她冒着 风和雪， 为她鞋底常跑透。

13

阿拉木汗 什 么 样？ 身 段 不 肥 也 不 瘦。
阿 拉 木 汗 住 在 哪 里？ 吐 鲁 番 西 三 百 六。

15

1.

阿 拉 木 汗 什 么 样？ 身 段 不 肥 也 不 瘦。

17

2.

阿 拉 木 汗 住 在 哪 里？ 吐 鲁 番 西 三 百 六。

Li Yinghai
„Under the Silver Moonlight”
(„在银色的月光下”)

在那银色的月光下

塔塔尔族民歌
黎英海改编

Andantino

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andantino'. The score is divided into three systems, each with a vocal line and a piano accompaniment line. The piano part includes dynamic markings: *mp* (mezzo-piano), *p* (piano), *dolce* (sweet), and *f* (forte). The lyrics are in Chinese and describe a search for a lost love under the moonlight.

在那金色沙滩
往事踪影已迷
我骑在马上
洒着银白的月光
寻找往事踪影
你在何处躲藏
飞呀飞呀我的马
朝着她去的方向
飞呀飞呀我的马
朝着

2
13

踪 影 迷 茫。
我 的 姑 娘。
她 去 的 方 向。

13

18

往事 踪 影 已 迷 茫， 犹 如 幻 梦 一 样。 你 在

18

23

何 处 躲 藏？ 背 弃 我 的 姑 娘。 你 在 何 处 躲

23

28

藏？ 背 弃 我 的 姑 娘。

28

rit. *dim.* *a tempo*

a tempo *mf*

33

f *p*

38

我 骑 在 马 上 箭 一 样 地 飞

43

翔, 飞 呀 飞 呀 我 的 马! 朝 着 她 去 的 方 向。 飞 呀

48

rit. *p*

飞 呀 我 的 马! 朝 着 她 去 的 方 向。

48

rit. *mp*

Healey Willan
„O, serdecznypocałunek”
(oryg. „Ae fondkiss”)

Ae fond kiss

Arranged by
HEALEY WILLAN

Slow and sustained

PIANO

The piano introduction consists of four measures. The right hand plays a melody of eighth notes, starting on G4 and ascending to A4, B4, C5, and then descending. The left hand plays a bass line of eighth notes, starting on G2 and ascending to A2, B2, C3, and then descending. The tempo is marked 'Slow and sustained' and the dynamics are marked 'p' (piano).

5

1. Ae fond kiss, and then we sev - er! Ae fare -
2. Had we nev - er loved sae kind - ly, Had we

The vocal melody for measures 5-9 is written on a single staff. The piano accompaniment consists of two staves. The right hand plays a melody of eighth notes, starting on G4 and ascending to A4, B4, C5, and then descending. The left hand plays a bass line of eighth notes, starting on G2 and ascending to A2, B2, C3, and then descending. The tempo is marked 'Slow and sustained' and the dynamics are marked 'p' (piano).

10

weel, and then for ev - er! Deep in heart - wrung teare I'll
nev - er loved sae blind - ly, Nev - er met, or nev - er

The vocal melody for measures 10-15 is written on a single staff. The piano accompaniment consists of two staves. The right hand plays a melody of eighth notes, starting on G4 and ascending to A4, B4, C5, and then descending. The left hand plays a bass line of eighth notes, starting on G2 and ascending to A2, B2, C3, and then descending. The tempo is marked 'Slow and sustained' and the dynamics are marked 'p' (piano).

16

pledge thee, War - ring sighs and groans I'll wage
part - ed We had ne'er been bork - en - heart -

The vocal melody for measures 16-20 is written on a single staff. The piano accompaniment consists of two staves. The right hand plays a melody of eighth notes, starting on G4 and ascending to A4, B4, C5, and then descending. The left hand plays a bass line of eighth notes, starting on G2 and ascending to A2, B2, C3, and then descending. The tempo is marked 'Slow and sustained' and the dynamics are marked 'p' (piano).

2

21

thee. 3. Fare thee weel, thou first and fair - est,
ed. 4. Ae fond kiss, and then we sev - er!

26

Fare thee - weel, thou best and dear - est; Thine be
Ae fare - weel, a - las, for ev - er! Deep in

31

il - ka joy and trea - sure Peace, en - joy - ment,
heart - wrung tears and I'll pledge thee, War - ring sighs and

36

love and trea -
groans I'll wage - sure.

41 *Last verse* 3

The musical score consists of three staves. The top staff is a single melodic line with whole rests in measures 41, 42, and 43. The middle staff is a treble clef staff with a piano accompaniment. It features a melodic line with a long slur spanning measures 41, 42, and 43, and a piano dynamic marking (*pp*) in measure 43. The bottom staff is a bass clef staff with a piano accompaniment, featuring a melodic line with a long slur spanning measures 41, 42, and 43, and a piano dynamic marking (*pp*) in measure 43.

**Benjamin
Britten,,Jesiono
wygaj”
(oryg. „The Ash Grove”)**

6. The Ash Grove

Welsh Tune

Andantino $\text{♩} = 84$

VOICE *ppp legalissimo*
Down yon-der green

PIANO *ppp legalissimo*
sempre ppp (senza . .

val - ley where stream-lets me - an - der, When twi - light is fa - ding, I

. cresc. e dim.)

ppp
pen - sive - ly rove, Or at the bright noon-tide in so - li - tude

più f
wan - der A mid the dark shades of the lone - ly Ash - grove. 'Twas

più f

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there while the black-bird was joy - ful - ly..... sing - ing, I first met my.....

dear one, the joy of my heart; A - round us for glad - ness the

blue - bells were ring - ing. Ah! then lit - tle... thought I how soon we should

part. Still glows the bright

cresc. e più sonore

poco fma sempre mezza voce

pp

con Ped.

sun - shine o'er val - ley... and... moun - tain, Still war - bles... the....

espress.

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The piano part includes a *espress.* marking. The lyrics are: "sun - shine o'er val - ley... and... moun - tain, Still war - bles... the...."

black - bird his note from the tree; Still trem - bles the....

marc.

This system continues the vocal melody and piano accompaniment. The piano part includes a *marc.* marking. The lyrics are: "black - bird his note from the tree; Still trem - bles the...."

moon - beam on stream - let.... and... foun - tain, But what are... the....

This system continues the vocal melody and piano accompaniment. The lyrics are: "moon - beam on stream - let.... and... foun - tain, But what are... the...."

beau - ties of na - ture to me. With sor - row, .. deep

cresc.

This system concludes the vocal melody and piano accompaniment. The piano part includes a *cresc.* marking. The lyrics are: "beau - ties of na - ture to me. With sor - row, .. deep"

sor - row, my bo - som... is..... la - den All day I..... go.....

The first system of the musical score for 'The Ash Grove'. It features a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef, and the piano accompaniment consists of two staves (treble and bass clefs). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics are 'sor - row, my bo - som... is..... la - den All day I..... go.....'.

mourn - ing in search of my love. Ye ech - oes, O

f *pp*
molto espress. *pp*

The second system of the musical score. The vocal line continues with the lyrics 'mourn - ing in search of my love. Ye ech - oes, O'. The piano accompaniment features a dynamic change from *f* (forte) to *pp* (pianissimo) and a tempo marking of *molto espress.* (molto expressive). The piano part includes a section marked with an '8' and a fermata, indicating a repeat or a specific rhythmic pattern.

tell me, where is the sweet mai - den? She sleeps 'neath the... green turf down

The third system of the musical score. The vocal line continues with the lyrics 'tell me, where is the sweet mai - den? She sleeps 'neath the... green turf down'. The piano accompaniment continues with a similar rhythmic pattern, featuring a section marked with an '8' and a fermata.

by the Ash - grove.

dim. *molto rall.* *ppp*

The fourth system of the musical score. The vocal line concludes with the lyrics 'by the Ash - grove.'. The piano accompaniment features a dynamic change from *dim.* (diminuendo) to *ppp* (pianissimo) and a tempo marking of *molto rall.* (molto rallentando). The piano part includes a section marked with an '8' and a fermata, indicating a repeat or a specific rhythmic pattern.

**Benjamin
Britten, „Ogrodywierz
bowe”
(oryg. „The salleyGardens”)**

To Clytie Mundy

1. The Salley Gardens

*Words by
W. B. Yeats

Irish Tune

arranged by
Benjamin Britten

Commodo (♩ = 66) *sempre p e legato*

VOICE *sempre sostenuto*
Down

PIANO *pp*
espress.

by the Sal - ley.. gar - dens my love and I did meet, She

passed the Sal - ley.. gar - dens with lit - tle snow - white feet. She *più f*

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bid me take love ea - sy as the leaves grow on... the tree, But

più f *dim.*

I be-ing young and fool - ish with her did... not a - gree.

ppp *pp*

più sonore

In a field..... by the

poco più f

ri - ver my love and I did stand, And on my... lean - ing..

3

cresc.

shoul - der she... laid her... snow - white hand; She

cresc.

bid me... take life ea - sy as the grass grows on... the...

pp

weirs, But I was young and fool - ish, and now am... full of

ppp

tears.

pp

rall.

ppp

**Benjamin
Britten „O Waly,
Waly”
(oryg. „O Waly, Waly”)**

6. O Waly, waly

from somerset (cecil sharp)*

Allegretto

VOICE *pp*

1. The wa - ter is
2. I leaned my

PIANO *pp espress.*

3

wide I can-not get o'er, and nei - ther have I wings to....
back up aga-inst some oak think-ing that he was a trus - ty....

6

fly. Give me a.... boat that will car - ry.... two, and both shall
tree; But first he... bend - ed, and then he.... broke; and so did

2

9 *più f*

row, my love and I. O, down in the
my false love to.... me. A ship there

12

mea - dows the o - ther day, A - ga th'ring flowers both fine and
is, and she sails the sea, She's load - ed deep as deep can

15 *dim.*

gay, A - ga - th'ring flowers both red and blue, I lit - tle
be, But not so deep as the love I'm in: I know not

18 *p*

thought what love can do.
if I sink or swim.

dim.

21 *pp*

O, love is hand - some and love is fine, and love's a

pp

24 *dim.*

jew - el while it is new, But when it is old, it grow - eth

dim.

27 *ppp*

cold, and fades a - way like morn-ing dew.

ppp *dim.*

Benjamin Britten
„MałyPaniczWilliam”
(oryg. „LittleSir William”)

To William Mayer

2. Little Sir William

Somerset Folk Song

Allegretto con moto (♩ = 66)

mf

5 *p* (*poco a poco più f*)

1. Eas - ter day was a ho - li - day Of all days in the year, And -
2. ma went to the School wife house And knock - ed at the ring, Say - ing,
3. School wife o - pen'd the door and said "He is not here to - day. He is
4. ma went to the Boyne wa - ter That is so wide and deep, Say - ing,

9

all the lit - tle school fello - ws went out to play, But Sir Will - liam was not there.
"Lit - tle Sir Wil - liam if you are there, Pray let your mo - ther in."
with the lit - tle school fello - ws out on the green. Playing some pret - ty, play."
"Lit - tle Sir Wil - liam if you are there, Oh pi - ty your mo - ther's weep."

leggiere

1. 2. 3. 4.

13 *più f*

2. Mam -
3. The
4. Mam -

rf *rf* *sf* *molto dim.*

2

poco meno mosso

19

ppp

5. "How can I pi-ty your weep, mo-ther And I so long in pain? For the
home, go home my mo-ther dear And pre-pare my wind-ing sheet, For to -

una corda

23

lit-tle pen knife sticks close to my heart And the School wife hath me slain. 6. Go
morr-ow morn-ing be-fore 8 o'clock, You— with my body shall meet. 7. And

28

a tempo
pp dolce

lay my Pra-yer Book at my head, And my gram-mar at my feet, that...

32

all the litt-le school fell-ows as they pass by May read them for my sake."

leggiero

Benjamin Britten
„Mglista, mglistarosa”
(oryg. „The foggy, foggydew”)

5. The foggy, foggy dew

from Suffolk

text

Andante molto comodo

VOICE

1. When

PIANO

pp sempre

espress.

simile

Woz ba-shuh-fuh

All e long

I night was a bache-lor to I lived all a - lone, and
she came to my bed, - side when

Wiv ve tha

worked at the wea - ver's trade And the on - ly, on - ly thing that I
I lay fast a - sleep She laid her head up -

wh sleep

layd head

espress.

B. & H. 16412

did *few* *few*

e-ver did wrong, was to woo a fair young maid. I
- on my bed and she be - gan to weep. She

espress.

poco più f

wooded her in the win-ter time, and in the sum-mer
sighed, she cried, she damn' near died, she said: What shall I

side *hide* *sed*

poco più f

hA *p*

too..... And the on-ly, on-ly thing I did that was wrong, was to
do?..... So I hauled her in-to bed and I covered up her head, just to

hold *pp*

h3: *R* *plw*

keep her from the fog-gy, fog-gy dew. *dzu:* 2. One
keep her from the fog-gy, fog-gy dew. 3. Oh

I am a bachelor and I live with my son, and we work at the wea-ver's

sempre pp

espress.

trade. And ev-ry sin-gle time that I look in-to his eyes, he re -

poco più f

-minds me of the fair young maid. He re-minds me of the

ri' minds *fe* *ri' minds*

poco più f

espress.

The fogey, fogey dew

B. & H. 18412

win-ter time, and of the sum-mer too,..... And of the

ma - ny, ma - ny times that I held her in my arms, just to

keep her from the fog - gy, fog - gy dew.

The foggy, foggy dew

B. & H. 16412

Healey Willan
„Jezioro Loch Lomond”
(oryg. „Loch Lomond”)

Loch Lomond

Arranged by
HEALEY WILLAN

Traditional Scottish Melody

Andante espressivo

VOICE

1. By yon bonn-ie banks, and by yon bonn-ie braes, Where the
2. 'Twas there that we part - ed in yon sha-dy glen, On the

Piano

mf

5

sun shines bright on Loch Lo - min; Where me and my true love Were
steep, steep side o' Ben Lo - mon; Where in pur - ple hue The

8

ev - er wont to gae, On the bon-nie, bon-nie banks of Loch Lo - mon; Oh!
Hie-land hills we view, And the moon com-ing out in the gloam - ing.

rit.

12

ye'll tak' the high - road and I'll tak' the low - road, And I'll be in Scot - land a -

cresc.

rit.

cresc.

2

15 *rall.*

fore ye, But me and my true love will nev - er meet a - gain On the

rall.

18 *rit.*

bonn-ie, bonn-ie banks of Loch Lo - mon; 3, The

rit. *a tempo* *p*

22

wee bir-dies sing and the wild flow-ers spring, And in sin - shine the wa - ters are

25

sleep - ing, But the bro-ken heart it kens Nae sec - ond Spring a - gain, Tho' the

28 *rit.*

wae - fu' may cease frae their greet - ing. Oh! ye'll tak' the high - road and



32 *cresc.* *rall.*

I'll tal' the low - road, And I'll be in Scot - land a - fore ye, But me and my true love will



36 *rit.*

nev - er meet a - gain On the bonn-ie, bonn-ie banks of Loch Lo - mon;

