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Comparative Analysis of Early 20th Century Vocal Works from China and Italy, Illustrated through Representative Compositions by Francesco Paolo Tosti and Li Shutong.

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Introductory remarks. Purpose and scope of the work.

Art songs as a genre were born in Europe in the late 18th and early 19th centuries, and the sources of their development can be seen in Renaissance humanism and lyric song. Despite the fact that they appeared at a time when the stages of theaters around the world were dominated by operas, their artistic and expressive qualities caused the genre to flourish. Although from the perspective of musical traditions in Europe this process seems natural, conditioned by stylistic and aesthetic development, but expanding the scope of research and going beyond the circle of the Old Continent, one can see the distinctness of the processes taking place at that time.

The aim of this work is to present selected songs by two composers: Francesco Paolo Tosti and Li Shutong, representing different cultural circles in Italy and China, which will indicate the important role played by the development of art songs for the general development of musical culture in each country. The choice of topic was determined by the author's interests and personal considerations. Knowledge of the tradition of Chinese music and the desire to promote it suggested the choice of a topic that would show the diversity of the repertoire. Studies in Italy and the fascination with the local culture determined the desire to combine two distant musical worlds in the person of composers representative of each of the selected cultural circles.

Italian art songs, which remain inextricably linked with poetry, are characterized not only by their refined verbal layer, but also by their strong emotional content and undoubtedly constitute an important part of European cultural and artistic achievements. Compared to other creators, Francesco Paolo Tosti's songs seem to be the most homogeneous. In his works, he most often used texts in English, French, Italian or Neapolitan. The content of his works reflected the worldview and feelings of the people of that time, constituting the essence of Italianness. Italian society in the 20th century was stable and prosperous. The local population was characterized by a positive attitude to life and a love of freedom. One of the most important sources of inspiration for composing songs was the feeling of love, understood not only as an affect directed towards a specific person, but also as an expression of attachment to one's homeland or love of life itself.

Francesco Paolo Tosti was born in Italy during the peak development of opera music. Despite this, he stands out for his unique compositional talent in the field of song, not opera.

His songs achieved great success internationally. Most of them are recognizable and performed to this day, constituting a mandatory item in the concert programs of many singers. In this work, the author conducts a comparative analysis of the history of creation, structure, characteristics of the vocal layer and accompaniment, as well as the musical style of selected six songs by Francesco Paolo Tosti.

The beginning of the 20th century was a transitional and transformational period for the Chinese feudal system. The development of music, and especially of artistic songs, was very minimal at that time. At the end of the 19th century, a group of progressive people, influenced by new ideological trends, began to establish new schools in which advanced Western education systems were introduced, as well as modern science education. Singing courses were offered in the newly opened institutions, and school songs began to be created by selecting melodies and writing lyrics to them. Initially, students returning from studying abroad added their own words to Japanese or European melodies, but later they began to use newly created melodies or ones borrowed from Chinese folk songs. This moment can be considered the official beginning of new Chinese music. During the emergence of the May 4th Movement in 1919, European art songs began to reach China, which not only gained recognition in Chinese cultural circles, but also became the background for the new cultural movement of that time. In the early 1940s, the work of Chinese composers was at its peak. They used foreign composition techniques, combining them with the Chinese style, language, customs and traditional music, which contributed to the creation of numerous songs of timeless value. This work will analyze six selected Chinese songs by Li Shutong. The times in which the composer created, as well as the social changes taking place at that time, meant that in his works you can find references to various social aspects and historical periods. Each song has a special meaning, becoming evidence of the formation of a new genre of Chinese art songs.

1. Comparison of the circumstances of Italian and Chinese works

1.1. Art song in Italy of the 18th and 19th centuries - a historical outline

Italy has long been a region with a rich musical tradition. By the 18th century, Italian song had reached a high level of artistic maturity, of which Neapolitan compositions were the most representative. The origins of Neapolitan song can be traced back to around the 13th century, when, after the founding of the University of Naples, poetry began to be combined with local popular music, creating many ritual songs used as choral prayers. In the 16th century in Italy, including the Naples area, the villanella, derived from Italian folk music, began to gain popularity. It was usually a three-voice composition with dancing characteristics, usually performed in stanza form, unaccompanied or with lute accompaniment. The content of the songs varied from satirical and humorous to amorous. Many well-known composers, including Norah, Donato, Vecchi, created such songs. Villanella significantly enriched both Neapolitan and all-Italian traditions.

In the 17th century, traditional dances such as the tarantella, among others, began to appear in Italy. The tarantella, usually in 3/8 or 6/8 meter, was characterized by uniform movement of small rhythmic values and lively, dynamic dance steps. The rhythm of this dance was “adapted” by Neapolitan songs, creating their typical form. An example is the song Michelemmà from this period, which has become one of the representative Neapolitan songs.

In the 18th century, the formal formation of Neapolitan songs was closely linked to the rise of comic opera in Italy. The beginning of this period brought the economic growth of cities and the flourishing of the middle class. Dissatisfaction with the formalism of the traditional Italian opera seria contributed to the birth of the opera buffa, which quickly gained popularity not only in Italy, but also throughout Europe. Over time, the high costs associated with preparing opera productions led many opera buffa composers to create popular music. In this way, Neapolitan song developed rapidly. One of the best-known songs from this period is Lo Guarracino, a song based on the rhythm of a tarantella, whose authorship is unknown, but which has become one of the best-known Neapolitan songs.

In the 19th century, Neapolitan songs began to gain wide popularity. At that time, Naples was one of the most important centers of culture and social activity in Italy. The songs have become one of the symbols of the city, attracting tourists and stimulating the further development of the genre. Songs from this period were usually simple compositions in verse form, genre. Songs from this period were usually simple compositions in verse form, easily accepted by a wide audience. Typical accompanying instruments include mandolin, guitar, drums or piano. The most famous song from this period is *I love you so much* from 1839, the text of which was written by Rafael Sacco and the music composed by Filippo Campanella. This song was the first piece presented at the Piedigrotta Festival and became an inspiration for the further development of Neapolitan songs.

Music publishers played an important role in popularizing Neapolitan songs. One of the most important composers was Teodoro Cottrau, who collected many songs in the anthology *Eco del Vesuvio*. His most notable compositions are *Fenesta ca lucive* and *Santa Lucia*, which is still one of the most popular songs today. Other well-known composers include Mario Pasquale Costa (*Lariulà, Serenata napoletana, Catari*), Eduardo Di Capua (*O sole mio, Maria Mari*) and Francesco Paolo Tosti (*A vucchella, Marechiaro*).

In addition to Neapolitan songs, Roman songs were also popular in the 19th century. The earliest ones date back to the 12th and 13th centuries, and their development accelerated in the 17th century due to the popularity of the tarantella. Like Neapolitan songs, Roman songs gained popularity in the 19th century, especially due to the competition for the most beautiful Roman song organized during the Saint. John (one of the most famous works is *Le streghe Alipia* by Carlelli).

In the 19th century, many famous composers, including G. Rossini, G. Donizetti and V. Bellini contributed to the development of Italian art song. While Rossini's works (*Carnaval de Venise, Addio a Vienna, La promessa, La regata veneziana, L'addio*) were characterized by a simple structure and carefully selected lyrics, often based on the poetry of famous authors, Bellini's compositions (*Vaga luna che inargenti, Malinconia, ninfa gentile, Per pietà, bell'idol mio*) was distinguished by its precise construction and delicate musical expression, reflecting the emotional nuances of the text. Donizetti (*L'elisir d'amore, Il barcaiolo*) was known for beautiful, moving melodies and complex piano accompaniments that added emotional depth to the songs.

The 18th and 19th centuries brought a significant development of Italian song in the works of such important composers as Cottrau and Costa. Their work, distinguished by

melodic vocal lines and carefully selected lyrics, is still appreciated and performed all over the world. Among this group, Francesco Paolo Tosti is one of the most important representatives of the period in question, whose songs stand out for their elegance and beauty, in line with the Italian vocal tradition.

At the end of the 19th century, imperialists and Western powers used ships and guns to "open the gates" of China, and the country's ancient society was drawn into a colonial-feudal system. The emergence of a new musical trend at the end of the Qing dynasty and at the beginning of the Republic of China was the result of the influence of social trends developed as a result of contact with Western culture. The absorption of Western music and the emergence of Enlightenment musical thought contributed to the fact that feudal ritual music, which had been of great importance for a very long period in Chinese history, gradually lost its dominant position. The birth of school music meant that traditional Chinese music lost its former glory. The emergence of a new musical concept at the end of the Qing dynasty and at the beginning of the Republic of China and the emergence of school music had a profound and lasting impact on the evolution of Chinese musical culture in the 20th century, and also fundamentally changed the direction of its development.

So-called "school music", as the name suggests, refers to songs used for teaching purposes in new Chinese schools, and the most representative figures of this genre are Li Shutong and Shen Xingong. The compositional technique in this type of works bears traces of features typical of traditional Chinese music, such as "one song, many functions" and "adding words to the melody". It is undeniable that the melodies used and the songs composed on their basis gave rise to a completely new musical form. School music is a simple, single-voiced song genre. It made Chinese musical culture, the dominant trends of which for several thousand years were folk songs, the art of shuochang¹, dancing to music, temple music, guqin music², Chinese opera and other forms of traditional music, began to gradually integrate with "new music." This process, although slow and fraught with complications, was characterized by tremendous impact and gradually gave direction to the "new music." The newborn genre, which is an art form distinct from traditional Chinese music, experienced its heyday in that period and, as a result of modernization, became the main Chinese musical trend of the 20th century.

¹ The art of shuochang, literally 'the art of speaking and singing', is a collective term defining over 300 regional genres of Chinese oral performing and storytelling arts presented to the accompaniment of instruments.

² When playing, the instrument rests on the table and the playing technique involves plucking seven silk strings.

School music reflected many aspects of social life, so it could be said to be a kind of encyclopedia of contemporary society, in which extensive historical material was recorded. Despite the fact that later it was often ridiculed due to the compositional technique used to create it, which consisted in adding words to ready-made melodies (which is why it was often called peculiar, "off-topic", or even called "mixed"), It was these children's school songs that were the basis for the birth of new Chinese music. The introduction of music classes in schools at the end of the Qing dynasty and at the beginning of the Republic of China and the spread of this field of art brought music education to the center of society's attention, which contributed to consolidating its position in school curricula.

School songs became an important part of the cultural changes and progressive artistic trends of the new century, just as the "revolution of poetry", "revolution of style and form" and "revolution of the novel" shook the literary world of the time.

1.2. Chinese musical trends of the early 20th century

The vocal arts have been an important part of China's national cultural heritage since ancient times. From ancient unaccompanied songs, to dancing to music, xianghe songs³, shuochang music, Chinese opera, all the way to school songs - the process of evolution of Chinese vocal music depended on extra-musical factors: social, historical and cultural. The May 4 Movement paved the way for the creation of art in China. Music forerunners borrowed compositional techniques learned abroad to create piano accompaniment to selected traditional Chinese poems. They departed from traditional Chinese single-voice horizontal melodies and were inspired by European techniques to create multi-voice vertical harmonies. Many eminent singers and vocal music methodologists have conducted a number of studies and introduced many innovations in the performance of art songs. As the integration of Chinese and Western music continued to deepen, the pioneers of new music began to strive to create art songs that moved with the times and incorporated Chinese national characteristics. The different performance methods, aesthetic tastes and cultural conditions of China and the West made the two regions' concepts of vocal music very different from each other. Language

³ The name of an ancient Chinese song.

is a tool for communicating human thoughts and feelings; singing, in turn, is a language-based art. In practice, singing is realized through an organic combination of voice emission and musical accompaniment and highlights the most important properties of language and music. The characteristics, pronunciation and style of the Chinese language differ significantly from European language systems. Chinese art songs use ancient and modern poetry and emphasize the combination of rhyme, four tones and melody. This means that there are very high demands on the performance of Chinese songs. Moreover, before the May Fourth Movement, there was a great emphasis on learning and resorting to opera and storytelling in the singing of Chinese songs.⁴,

1.3. Some facts from the biography of Francesco Paolo Tosti

Francesco Paolo Tosti was born on April 9, 1846 in Ortona in the province of Chieti in eastern Abruzzo. Growing up in this seaside town with a warm climate was a source of beautiful childhood memories for him, but above all, a time to develop his musical talent. At the age of 11 (in 1858), Tosti began studying at the Naples Conservatory of San Pietro a Majella, where he studied violin with F. Pinto and explored the secrets of composition under the supervision of Conti and Saverio Mercadante. The latter was greatly impressed by Tosti's skills and appointed him his assistant, offering the young man a modest salary of 60 francs a month. Ultimately, however, this distinction was beyond the boy's strength. Over time, the fatigue caused by studying and conducting classes at the same time led to illness. In 1869, Tosti abandoned his studies and returned to his native Ortona, where he spent several months bedridden. During this period he composed several songs, two of which he sent to the Florence Art Association and the remaining two to the Ricordi publishing house for publication, but all of them were rejected. Nevertheless, these songs gradually became the composer's representative works, including: *Non m'ama più* or *Lamento d'amore*.

⁴ The art of quyi, literally "melodic art", another name for the art of shuochang - a term for Chinese oral performing arts.

After recovering from a serious illness, Tosti went to the north of the country without hesitation, hoping that the trip would give him a chance to further develop. There are indications that this journey, which lasted several weeks, did not go well, so Tosti turned around and headed for Rome. At that time he was in a very difficult financial situation. Even though life was not kind to him, Tosti did not become depressed. In Rome he met the pianist and composer Giovanni Sgambati, who enjoyed great recognition there. His admirers included the then popular decadent poet and novelist Gabriele D'Annunzio. Sgambati became Tosti's patron and used his influence to promote his works. To help him gain success in Rome, Sgambati composed a ballad, which Tosti sang at one of the concerts in Sala Dante, and also performed one of his protégé's songs during this event. Princess Margaret of Savoy (later Queen of Italy and wife of King Umberto I), who was present at the concert, was greatly impressed by the Adriatic singer and immediately appointed Tosti as her singing teacher, and shortly thereafter appointed him court curator of the Italian music archives. For the next few years, Tosti remained loyal to the Italian royal family.

In 1875, the composer traveled to London for the first time. New friendships allowed him to infiltrate England's highest social class. From then on, Tosti came there every spring, becoming an important figure in English middle-class circles. Five years after his first arrival in London (in 1880), the composer was offered the position of singing teacher to the British royal family.

The facts proved that Tosti's decision to stay in England was the right one. His talent, which had been underestimated in his youth, finally received its due recognition and allowed him to take up decent work, as a composer he won fame and the respect of the public. After performing *Forever* at the Globe Theatre, he received much praise, and the song quickly became one of the most popular in English circles. While in England, Tosti composed many well-known songs, such as *Goodbye, Mother*, *At Vespers*, *Amore*, *Aprile*, *Vorrei morire*, *That Day*. His vocal compositions won recognition among the circle of salon music singers, and the “alla Tosti” style gradually gained many imitators. The composer often referred to Italian folk music in his works. An example of this is the cycle of 15 duets *Canti popolari Abruzzesi*, which was adapted from folk melodies from the Abruzzo region. Starting in 1894, the composer was hired as a professor at the Royal Academy of Music. His later works, including *Mattinata* and *Serenata*, were also highly successful. In 1906 he accepted British citizenship, and two years later was made a Knight Commander of the Order of Victoria. In

1912 Tosti retired and returned to Italy to spend the last years of his life there. Four years later he died in Rome.

1.4. Outline of Li Shutong

Li Shutong was one of the advocates and practitioners of the New Culture Movement. He was one of the first Chinese composers of the 20th century to study painting, music and theater abroad. His most famous vocal compositions include: *Zuguo ge (National Anthem)*, *Chunjing (Spring Landscape)*, *Xihu (West Lake)*, *Yue (Moon)*, *Luo hua (Falling Flowers)*, *Qingliang ge (Cool Song)*, *Shan se (Colors of the Mountains)*, or *Huaxiang (The Fragrance of Flowers)* .

Li Shutong (1880-1942) was born in Tianjin into a wealthy family from Pinghu in Zhejiang Province. His baby name⁵ it was Wentao, courtesy name⁶ was Xishuang, and his artistic nickname was Shutong. He was also known under many other pseudonyms: as a monk, he took the names Yanyin, Hongyi, Yiyin, Buzhao, or Wuwei, and in later years he was known under the nickname Wanqing Laoren. However, he was best known under the pseudonym Li Shutong and Master Hongyi. His father Shizhen ran the salt industry in Tianjin and was one of a small group of wealthy people. Born into such an environment, Li Shutong was educated and raised in the spirit of traditional Chinese culture from childhood.

The early death of his father (Shutong was only 5 years old) meant that his older brother took over the responsibility of supervising the boy's education. At the age of 9, Shutong began studying with Chang Yunzhuang, who provided him with a traditional formal education. In 1898, when Kang Youwei and Liang Qichao started the Hundred Days of Reform movement⁷, he went south to Shanghai, where he became a member of the Chengnan literary society founded by Yuan Xilian and Xu Huanyuan. After passing the entrance examinations to the Nanyang Public School (later known as Shanghai University), in 1903, together with Xu Huanyuan and Huang Yanpei, they founded the Shanghai Society, and

⁵ When a child is born, parents in China give the child an unofficial name. Sometimes this happens because the parents do not yet have a name chosen. In ancient times, names with positive, happy connotations were chosen in wealthy families, while in villages where mortality was higher, insignificant, sometimes even derogatory names were chosen to avoid attracting the attention of spirits.

⁶ Zi, a so-called courtesy name, is a name given by parents or chosen independently when a person enters adulthood.

⁷ The 104-day reform movement in imperial China ended in failure. The movement lasted from June 11 to September 21, 1898, and was undertaken by the young Guangxu Emperor and reformers such as Kang Youwei, Tan Sitong, and Liang Qichao.

within it they opened a school, organized lectures and promoted changing old customs. Soon, the school he attended hired Shen Xingong as a music and singing teacher. It was then that Li Shutong encountered Western music and the desire to compose was born. The popular song *Zuguo ge (Homeland Anthem)* was created at that time.

In April 1905, due to the death of his mother, the young artist changed his name to Li Ai⁸. That same year he went to Japan to study art. After arriving in the Land of the Rising Sun, he was admitted to the Tokyo University of the Arts, where he studied painting, piano and composition techniques. It was then that he and his friends decided to publish an art magazine, also covering music, and then edited and published the first music magazine in modern China, *Yinyue xiao zazhi (Small Music Magazine)*. *After being printed in Japan, it was shipped to China for distribution, which contributed to the development of new music in the country. He also compiled and published Guoxue 42 changge ji (Collection of 42 Songs of Traditional Chinese Culture) in China. All this was of great importance for the history of modern music in the Middle Kingdom*⁹. In 1906, Li Shutong became a member of Japan's literary and artistic association and, together with his classmate Zeng Yannian, founded the Chunliu she (Spring Willow Society) theater group. As part of its activities, he staged the famous French drama *The Lady of the Camellias* in Tokyo, which was sensationally received throughout Japan. This moment can be considered the beginning of Chinese drama. With the advent of 1910, Li Shutong's studies in Japan came to an end and he began teaching at the Beiyang Industrial College in Tianjin. He also promoted Western painting techniques by editing the *Taiping Yang bao (Pacific Journal)* in Shanghai. In the fall of 1912, he became a teacher of drawing and music at Zhejiang Secondary Normal School. There he established the first class in sketching living models, something unusual and revolutionary in the history of Chinese art education. During his seven-year teaching career, he taught painting, piano and composition techniques, ushering in enlightened art education. In addition to teaching, Li Shutong engaged in creative writing and composed numerous songs. In 1918, the artist became a monk at Hupao Temple in Hangzhou and took the Buddhist names Yanyin and Hongyi. In October

⁸ 哀, *āi* oznacza po chińsku smutek, żal, rozpacz.

⁹ Lin Ziqing, *Hongyi yi dashi chuan, Zhongguo Fojiao xiehui, Hongyi yi dashi*, Pekin, 1984.

1942, he died of illness at Wenling Nursing Home in Quanzhou, Fujian Province, at the age of 63.

2. Songs of Francesco Paolo Tosti and Li Shutong – analytical notes

2.1. Analysis of the texts of selected songs by Francesco Paolo Tosti

The words make the music change from abstract to tangible and emotionally charged. Lyrics can define the emotional tone of the entire piece and are the most direct external form of musical expression of the work. Thanks to the texts contained in Tosti's vocal works, it is possible to analyze the selection of the theme and their content, and compare them with Li Shutong's artistic songs.

Ideal

In Tosti's work, the theme of many songs is love. Looking at the original source texts, most of the poetic works used in Tosti's compositions were written by poets of the same nationality and living in the same times as the composer. This is one of the main features of Paolo Tosti's work, and *Ideale* is no exception.

In terms of text, *Ideale* is a typical song expressing the love of young people. It vividly depicts a shy young man immersed in adoration and longing for his beloved, who desperately wants love and affectionately tells his chosen one about it. At the beginning of the piece, the lover is compared in the text to a rainbow and rays of light. Infinite adoration and infatuation with the beloved is expressed in the words, for example, the passage “*In my eyes you are like a silver ray crossing the firmament of the night*” conveys an incomparably beautiful feeling. The author of the text prays from the deepest corners of his heart and exhorts his lover to return. This strong expectation is filled not only with longing, but also with agitation and doubt, however, above all it is filled with hope that love can give a person happiness.

As for the techniques used to create the text, the verses often contain comparisons and parallelisms to express the beauty of the beloved and admiration for her person. At the end of the work, the poet uses a commanding sentence with an exclamation point, hoping to reunite with his chosen one. This kind of faith-filled and desirous love and longing is firmly rooted in the words of the piece.

Marechiare

Reading Marechiare's text brings to mind a vivid image of sea scenery at night. Night has fallen, the silver moonlight slowly spreads brightly over the beaches of Marechiare, and the evening waves lap silently against the coast. Compared to the daytime, the waves became a bit stronger and all the noise around stopped. Fish no longer hide from walkers and splash freely in the water. The passionate lines not only reflect the author's love for the peaceful night and beautiful scenery of Naples, but also express the young man's longing for beautiful love and his feelings for a beautiful girl. Love is intertwined with the scenery, which is also the background for the feeling, and the intertwining circumstances touch the hearts of the listeners.

It is not difficult to see that Tosti prefers simple and familiar poems when selecting texts. Although these verses extolling love do not speak of the feeling in such a secretive and restrained way as ancient Chinese poetry, they are not as direct and bold as today's poems. The verses make readers or listeners feel the grace and sophistication of love through a natural and simple narrative. The words are very clear and colloquial, and the linguistic treatments used in the text are reminiscent of the rhymes and antitheses found in ancient poetry.

Sogno

The work is similar to Marechiare, although the language is relatively concise, it vividly conveys the sadness and secretive enduring of separation of a pair of lovers who, for various reasons, cannot be together. Through the description of dreams, the lovers' sorrow, which is difficult to dispel, is depicted (e.g., "*In my dreams you kneel, like a saint raising prayers to God, you gaze into the depths of my eyes with a gaze shining with love*"). The depictions of the characters in the poem are specific, but thanks to Tosti's beautiful melody, the characters become part of the musical expression, creating a vivid artistic image. The music properly captures the changing emotions in the text, and the reluctance before parting and melancholy are fully depicted.

Looking closely at the lyrics of Tosti's songs, one notices a very obvious common feature - the expression of fluctuating human emotions through the simplest of sentences. Although most of them thematically revolve around love and are characterized by simplicity and directness, they can only be understood by delving into them with great attention. Sometimes a few simple lines of poetry can express the most complex, but also the most

common human emotions and sensations, such as life, death, love, or hate, in an extremely accurate way.

La Serenata

The text of La Serenata consists of fragments from Le Occidentali by Cesareo. The original text consists of nine parts, of which Tosti selected only four. Since the first and last lines in the original are "*Fly, serenado*", many anthologies title this song precisely: La Serenata.

The song tells about the beginnings of love between a woman and a man and the natural pursuit of feeling. The poet used personification techniques, comparing the serenade to a messenger of love who flies towards his beloved and expresses the main character's feelings for the girl, hoping for her response.

In order to reflect the artistic concept of the poem, the composition of the entire song adopts a symmetrical style, and each part is divided into six sentences, making them even and therefore more proportional. To convey the poem's original harmony through music, Tosti made modifications and corrections to the note values for the same words in different musical sentences. The final pattern is called the "1/3 symmetry pattern", which means that each part is divided into two corresponding sentences. The song begins with "*Vola, o serenata*", and each part ends with "*O sereneata, vola*", which is an example of reverse symmetry. Each part has the same ending - a singing cantilena followed by the "ah" call. Lyrics of songs compiled from poems are more melodious in terms of vocal performance, because they are ready-made material suggesting interpretation and at the same time giving the performer a lot of artistic freedom in this respect.

The last song

The text of L'ultima Canzone was written by the Italian poet Francesco Cimino, who described the following story. A young man learns that his beloved Nina is to marry someone else the next day and that they may never meet again. With a heart full of reluctance to part,

the young man sings the last song for the girl as a farewell gift, in which he remembers the past times, the places he visited and every song he sang.

The entire poem consists of 15 sentences, which can be divided into three parts in terms of content. The first part describes the feelings in the heart of a young man when he learns that his girlfriend is to get married the next day. In the second one, he imagines the circumstances of the wedding and the girl's future life. In the third part, he begs his beloved not to forget about their beautiful love. Looking from the perspective of the words of the song, the emotional tone of the song expresses sadness and regret. The young man loses his love forever and will never see his beloved again. This ending is already decided and there is nothing he can do to change it. However, the protagonist does not seem to be completely depressed or devastated. He understands and accepts this reality, and at the end he gives his lover a sincere blessing and expresses the hope that she will not forget this beautiful feeling that once existed between them. Therefore, once you understand the words of the song, you can easily understand why the song changes from the key of D minor to D major - you can see that among the sad feelings there is also a bright side. This type of "reconciliation" with the situation comes from the young man's acceptance of reality, as well as from his deep love for the girl. True love should be mutual fulfillment, not just the temporary happiness of one party. The introduction of the major key complements the artistic concept of the song's words.

I no longer love you

The song Non t'amo più was written in 1884 and uses the text of a love poem by the Italian poet Carmelo Enrico. It tells the story of the end of a love story and is filled with disappointment, pain and memories of wonderful moments from the past. The main character was once deeply in love with his beloved, but now his love has almost completely died out, leaving only emptiness and loneliness. The text reveals the protagonist's feelings about being betrayed, as well as his longing for the beautiful times that have passed. However, the cruel reality makes him realize that this love no longer exists. While ending an affair brings liberation, it also brings with it deep pain. Through the fluidity and insight of the language, this song vividly shows the complexity and unpredictability of love.

2.2. Analysis of the texts of selected Li Shutong songs

Chunyou (Spring Walk)

The text of Spring Walk was written by Li Shutong after he became a monk. Just 8 short sentences create an extremely vivid picture of a warm and beautiful spring scenery. The poet addresses the readers, urging them to absorb these beautiful circumstances with all their senses. A gentle spring breeze sweeps across the face like yarn, and people don light clothes. These two sentences of the text are simple and natural, but this type of idea is completely new. The poet describes his images, which seem to be like real memories, a tempting spring breeze is blowing, and tourists are moving like clouds, as if they were moving inside the painting, which makes up the wonderful poetic scenery of the poem. Various, multi-colored flowers are in full bloom and the petals dance in the air.

The first four sentences abound in the word "spring", especially the use of the phrase "spring walkers" three times. The poet directly connects the spring scenery with the crowds going on a spring escapade, showing the awakening and dynamics of life. Sentences 5 and 6 present flowers, including pear and rapeseed flowers described in terms of colour, willow flower in terms of location, while in the case of mustard flowers, the emphasis is on its smell. The poet chooses simple, common and ordinary colored flowers to express his delight. The last two sentences describe the evening scenery, in the midst of which farmers return home bathed in the glow of the setting sun. In the midst of this idyllic scenery, the nightingale hums its song, the evening bell sounds.

Throughout the poem "Spring Walkers", the poet uses associations, images and a rich power of expression to persuade readers to enjoy the beautiful spring season and listen to the spring news.

School Song of Nanjing University

The lyrics of the song have deep Confucian connotations and can be briefly summarized as "preaching the spirit of sincerity", "developing outstanding talents", and "developing education". The spirit of sincerity in exploring knowledge and studying is the basis for educating talents and developing science. The spirit of honesty is in line with the principles of running the university, has the power of historical insight and has influenced subsequent

generations of students of the University of Nanjing, becoming the quintessence and essence of the university's functioning over 100 years.

San bao ge (Song of the Three Treasures)

The Song of the Three Treasures is a Buddhist work, so its text has strong connotations related to this philosophy. Its three parts successively praise the three treasures: Buddha, Dharma and Sangha.

The first part praises Buddha, who is written as Buddha in Sanskrit, while the Buddhaya version appears in the text of the song. The "ya" at the end is the final sound in Sanskrit and Pali. Buddha means enlightenment, which has three characteristics. First, self-awareness is necessary, i.e. understanding yourself and the truth about life and the universe. The second quality is the enlightenment of others, behaving like a bodhisattva by not only achieving self-awareness, but also enlightening others. The final step is perfect enlightenment, which means that cognitive practices have penetrated all spheres of life and the universe, reaching a complete and final state.

The second part is a praise of Dharma, which is the truth of life and the universe. The content of the Dharma is very broad and includes, among others, concepts such as "two truths" and "three teachings". Generally speaking, Dharma is also the six steps of bodhisattva, or even 84,000 Dharma Gates, which are medicines against 84,000 diseases that plague living beings, because only after knowing the truth about life and the universe can one see what worries trouble the hearts of living beings and then use the appropriate methods to deal with them. This is why Dharma, from the perspective of knowledge, is a kind of truth, and from the perspective of practice, it is a method of treating and alleviating problems.

The third part puts the Sangha, or community of monks who follow the Buddha's teachings, on a pedestal.

Zuguo ge (Anthem of the Fatherland)

The words of the National *Anthem* are characterized by majesty and heroism, they even contain military references, which is inextricably linked to the influence of those times. Inspired by a series of patriotic poems, Li Shutong's National *Anthem* is full of characteristics

of the era. In the text, the author makes every effort to praise China's long history, the richness of Chinese civilization and the vastness of this country: "*Shang xia shu qian nian, yi mai yan, wenming mo yu jian. Zongheng shuwan li, gao yu di, du hou tianran li.*" (Polish: "For thousands of years, lasting like a pulsating vein, a civilization that no one will embrace. *Tens of thousands of miles long and wide, a fertile land enjoying nature's harvest*"). The song simultaneously features vocabulary sung by one main person and three backers with strong connotations of traditional Chinese culture, such as "for thousands of years", "riding a lion", "riding a crane", and newly coined nouns such as "great citizens". Asia" and "Pacific Ocean". Here, in particular, the cry of "great citizens" is loud and audible. These so-called "great citizens" do not inhabit a huge territory, they are not the majority, they do not have access to luxurious clothes and food. Each of them, to the best of their ability, fulfills their duties and obligations towards themselves, their family, society, the country and all nations of the world, these are great citizens. The final fragment begins with "I", which highlights the euphoric mood of the lyrical subject, revealing Li Shutong's patriotic heroism towards his homeland facing partition and his desire to fight and die for his country. The rhythmic nature of vocabulary such as "riding a lion," "riding a crane," "wielding a sword and brandishing a knife," and "agitate" also add color to the songs.

Zao qiu (Early autumn)

In *Early Autumn*, the poet immortalizes the characteristic image of late summer and early autumn, thick trees and small autumn flowers to express his feelings. The poet's field of vision is extremely wide, although in both verses of the work the place where the lyrical subject stands does not change, he is still standing on the shore of the lake, his angle of vision is modified several times, first he looks into the distance, and then he looks for a long time into the sky.

"*Shi li ming hu yi ye zhou*" (Polish: "A lone boat on Shiliming Lake crinkles the surface of the water"), noticeable here is the huge contrast between the vastness of the lake and the small boat, which shows the unexplored and profound beauty. "*Cheng nan yan yue shui xi lou*" (after. "Shrouded in smoke rises the western tower in the south of the city, bathed in moonlight the waves sway"), in this verse the hazy moonlight outlines the outline of the tower giving an illusory and subtle impression. These first two lines are an actual description

of the early autumn scenery. “*Jixu qiu rong jiao yu liu, ge zhe chuiyangliu*” (Polish: “*Delicate and shining like a woman's face, willows weeping on the opposite bank*”) - the summer solstice has passed, and although the trees are still lusciously green and thick, it is clear that autumn has finally arrived. Worth a closer look is the word “how many” that appears in the verse.¹⁰, which not only refers here to the characteristic features of the early autumn landscape, but also to the shortness and transience of this charming scenery. The word “lie at a distance from” informs the reader that the poet is still standing by the lake, but has managed to catch a glimpse of the scenery on the opposite shore. Even though there are few words in the poem, it is extremely emotional. “*Yuan shan mingjing meijian shou, xian yun paiohu luowen zhou*” (English: “*The distant mountains glow like the arch of eyebrows on a beautiful face, clouds flow lazily, ruffled like wrinkles on clothes*”), in this verse a clear and cloudless sky is described, and in the distance there is a panorama of mountain peaks. In early autumn, the trees have stopped growing and blooming, and we can see trees growing at considerable distances, resembling thin eyebrows. Gusts of autumn wind disturb and wrinkle the white clouds in the blue sky. These two lines very truly describe "early autumn", "distant mountains", and "lazy clouds", like vivid brushstrokes expressing the poet's joyful praise. The word "lazy" embodies an elegant and calm mood, clarity and purity of thoughts. Finally, the lightly cool early autumn breeze along with the tiny flowers brings autumn news to people. Even though autumn flowers do not want to leave, they must nod to people as they say goodbye, and between the lines you can see a delicate sadness. When it comes to talking about difficult emotions and hidden problems, people and flowers remain silent. However, readers know that humans have unlimited language, and flowers can also understand the hidden meaning of things, although they are unable to decipher the words spoken by humans..

Farewells

The song Farewell was composed in 1905, and its melody was taken from a song by the American composer John P. Ordway - Dreaming of Home and Mother. Farewell is a perfect marriage of music and literature. The text describes a pavilion, an ancient road, the setting sun and the sound of a flute, creating an atmosphere of silence and bringing to mind a desolate place. The second period is in stark contrast to the first, emotions turning into excitement,

¹⁰ China 几许, jixu - Chinese literary pronoun meaning "how much, how many, quite a lot". Here it refers to weeping willows.

leading to a deep sigh. The second musical sentence changes slightly, expressing the sadness of saying goodbye to a friend. These similar or even repeated musical sentences do not create an impression of burdensomeness or complexity, but rather enhance the integrity of the piece, giving it a special beauty. “Changting wai, gudao bian, fang cao bi lian tian. Wan feng fu liu di sheng can, xiyang shan wai shan...” (English: “Outside the pavilion, by the ancient road, the fragrant green grass stretches its blades towards the sky. The evening wind caresses the willows with the lingering sound of a flute, the setting sun hides behind the mountains ...”) – the sadness of separation resounds here in the faint sound of the flute, while the beautiful words are filled with feelings. Listening to this song from beginning to end, we experience all kinds of emotions. This widely sung song by Li Shutong is his most representative work, and the words themselves are considered in China to be the most beautiful text of the 20th century.

2.3. . Songs of Francesco Paolo Tosti - musical layer:

The subject of the analysis, aimed at trying to define the compositional idiom of Francesco Paolo Tosti, are six representative works from the years 1880-1912 (i.e. from the "English period").

Ideale

Ideale is a classic song about lovers' confessions. Due to its extraordinary charm, the song has always been extremely popular among singers and listeners.

The song has a two-part reprise form and consists of a prelude, an interlude and an ending (the song has 42 bars). After a 5-bar prelude, the first period (12 bars) appears, including four three-bar sections. The starting material of the first two is the interval #c2-a1, while the third one consists of an ascending progression, which is the "driving force" in the piece to reach the climax. It is interspersed with several descending progressions, followed by a quick return to the ascending trend, leading the melody to the last sentence of the first period. Although the highest note of the entire piece appears in the last phrase, the direction of the melody here is opposite to that in the earlier sections and, after rising, descends to the

cadence. The way the sound material and the direction of the melody are developed make this musical period have the structure of "introduction, development, transformation and summary"¹¹.

The interlude uses the piano melody from the prelude, but is slightly reduced in size due to the overlapping of the final sound of the first period and the long opening sound of the prelude.

The second period is shaped similarly to the first in terms of sound material and size, and differences appear only in the last two phrases. There is no upward progression that can be found in the first period. Two bars are used here as motivic construction units. Although the ending retains the final fragment from the first period, the material preceding it is changed into a slightly longer ascending progression, rising in two stages, leading the melody to reach the highest note in the entire piece #f2 (many later singers performed this note a third higher small to emphasize the difference compared to the first period). The changes in these two sentences not only extend the second period, but also raise the emotional expression of the song to a higher, rapturous level.

The postlude, like the interlude, continues the melody found in the prelude, however, unlike the previous two, the vocal part features delicate fragments of singing recitation floating on the surface of the accompaniment. These whispers seem to tell of boundless expectations and feelings, and are a musical reflection of the protagonist's desires.

The song is entirely in the key of A major. Nevertheless, in terms of harmony, having analyzed it, it is possible to see several characteristics of the song. As mentioned above, the tonality is established in the introduction by "succinctly combining triads," but when we reach the vocal part, the performance of the tonic chord is changed and a harmony of the 6th degree is built up, followed by the 2nd degree. Such a practice is not uncommon, but in this case the use of it gave a unique rhetorical effect: it starts with side triads, especially those built on degree VI. The characteristics of minor triads here make the music gentle and poignant. The occurrence of consecutive minor triads of the 2nd degree, on the other hand, enhances the rhetorical effect. The music shows the subtlety and delicacy flowing from the major key, and expresses the infinite, shy, graceful and sincere emotions of the people immersed in love. Pozostałe aspekty wykorzystania harmoniki są bardziej konwencjonalne: kompozytor dość często posługuje się harmoniką o progresji chromatycznej, aby podnieść emocje wynikające z połączenia muzyki ze słowem.

¹¹Podobnie jak w kompozycji eseju, ang. introduction, elucidation of the theme, transition to another viewpoint and summing up.

Other aspects of the use of harmonics are more conventional: the composer quite often uses harmonics with a chromatic progression to raise the emotions resulting from the combination of music and words.

The individual phrases, arranged in a question-answer relationship, are separated by an eighth-note pause and complemented in such a way as to alleviate the irregularity of the three-bar motifs. The dramaturgy of the whole is built, among other things, through the use of “repetition” or “variant repetition” (the third phrase of the second period) and through the use of similar rotating sequences, such as the connecting material in the third phrase of the first period.

In the *Ideal*, quaver movement dominates, corresponding to the syllabification of the text. The composer also introduces irregular rhythmic divisions (trilets), striving to correlate the vocal part with the accompaniment layer. The tempo of the entire song is maintained between *adagio* and *larghetto*.

The most visible feature of the texture of *Ideale*'s accompaniment are the repeated three-note (triple) chords in the right-hand part. Regardless of whether it is a prelude, interlude, ending or the main part of the song, the triplet pattern remains throughout the duration of the piece. This arrangement gives the piano part a shiny, unreal sound.

Within the second part of the accompaniment, there are slightly more changes. In the prelude, single chord notes are performed in the low register; when the music reaches the main movement, the single notes are combined into column chords¹².

This arrangement has two main features. One thing can be noticed in the prelude: the main melody of the accompaniment is maintained in the range of minor, major and diminished intervals, which is a clear contrast with the later vocal melody. The second one appears in the main part of the work. Tosti gradually changes the density of individual sounds and chords. The first two musical phrases largely consist of a single columnar chord; in the third the texture thickens; when we reach the fourth phrase, there is a change in the bass layer. The tension of the music is built not only by the vocal parts, but also intensifies against the background of the texture of the accompaniment.

¹² Column chord, according to the Chinese definition: playing all the notes of a chord at the same time and repeating it in a specific rhythm (transl. note).

Ideale (1882)

tosti

Melodia

♩ = 58

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melodic line with a series of eighth-note triplets. The lower staff is a bass clef with the same key signature and time signature, providing a piano accompaniment with a bass line of eighth notes and chords.

The second system of music includes a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps and a common time signature. It begins with a rest, followed by the lyrics "io ti se" under a few notes. The piano accompaniment continues with the same rhythmic pattern of triplets as in the first system.

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with the number "6" above it, followed by the lyrics "gui com'i ri-de di pa - ee Lun-go le vie del cie - lo: Io ti se-". The piano accompaniment continues with the same rhythmic pattern of triplets.

2⁹

guii come un'a-mica fa - ee De la not-te nel ve - lo. e ti sen

12

tii ne la lu ce, ne l'a ria, Nel profu - modei fio ri e fu

15

pie - na la stan-za so - li - ta - ria di te, dei tuoi splen

17 3

do ri.

p

20

p

In te ra pi -to, al suon de Ia tua

23

pp

vo ee Lungamen te so- gnai;..... e de la ter ra ogni a ffan no o gni

pp

4 26

cro ce Inque! giorno scor. dai - - - Tor_ na, caro ide

pp

rit

pp

29

al - - - tor - na uni stante sorri-dermian-co ra, e a

p

p

32

me ri splen - de rà nel .tuo sem - bian te U..na_ no-vel l'au

rit

v

34 *f* 5

-ro - ra, u - na no vel - la au - ro - ra.

37 *p*

Tor na, caro i - de al,

40 *pp* *ppp*

tor n'a tor - - na

rit. PPP *ppp*

Macchiare

Among Tosti's artistic songs, most of them were lyrical and romantic, which was related to his passion for this aesthetic trend, popular at that time. However, one of his songs - *Marecchiare* - stands out from the rest. It was composed in the style of a Neapolitan folk dance and contains strong references to Italian folk songs.

Like *Ideale*, this piece is a two-part reprise form consisting of a prelude, interlude and ending, but in terms of structure it is a complex two-part song. The prelude is the first 13 bars; the main part A is relatively long and takes 60 bars; the interlude consists of 11 bars; the reprise part A' is the same as the main part and is a faithful repetition; while the ending has 12 bars.

Marecchiare is an artistic song in the Neapolitan style, and the national aspect of the music is evidenced by three aspects, the first and second of which are the main musical features of Neapolitan folk songs - two-period structure and transposition of major and minor keys with the same tonic: the composer used a complex two-part structure to create the entire song, at the same time he used the contrast of D minor and D major in each part. Finally, the composer also made direct use of the Neapolitan second degree chord, thanks to which the music has a strong Neapolitan flavor in terms of structure, mode and harmony.

The prelude, like the entire song, is in the key of D minor. The sound of this part of the song is lively and intense, which makes the titular "clear sea" (*marecchiare* in the Neapolitan dialect) immediately appear before the listeners' eyes. The melodic layer of the interlude is analogous to the prelude (although shorter by 2 bars, because the composer used a similar technique of combining subsequent phrases as in *Ideale*, which gives a smooth transition between the interlude and the rest of the song).

The internal structure of the main part A is three-part, with the first two periods characterized by weak contrast and the last one by strong contrast. Although the sound material of each part is not exactly the same, within this seemingly parallel structure we can identify two common features that determine the construction of a coherent whole. Firstly, the phrases that make up the individual musical sentences are very similar formally, which means that the essence of each fragment is the same despite the different initial material. Secondly, the material of the first two fragments with low contrast is very similar in terms of musical

form. It can be said that the three-part structure of the main part resembles a sequence of segments within which certain changes occur.

The structure of the first segment A of the main part is a double period with a three-sentence structure. The first sentence is a period with full exposition (due to the occurrence of the great perfect cadence); The material of the subsequent period has the same beginning and ending as the previous period and consists of two sentences, the second of which is the climax sentence mentioned above. It is worth mentioning that at the end of the first period, the composer used the Picardy third, directing the key from D minor to D major.

The middle part B continues the key of the end of the first segment and uses material similar to the first part. Its structure is a parallel period with poor contrast, consisting of two sentences, 8 and 13 bars each, respectively. The supplementary part at the end of the second sentence leads to its lengthening, and the supplementary material itself is the same climactic sentence as in the first part. At the end of the middle movement, the key changes from D major to D minor.

The final part C is a contrasting period of two sentences. The first sentence contains two identical phrases, its melody is a material in the form of a singing recitation. The last sentence in the second half consists of the material of the climax sentence. Since the reprise part A' is a faithful processing and does not differ from the main part A, its structure will not be discussed.

Marechiaré's work is in the keys of D minor and D major. The key in D minor occupies a dominant position here and appears at the beginning and end of the main and reprise movements, respectively. The key of D major is used only as a contrasting key and appears in the middle of the main and reprise movements. In the prelude and the C movement, there is a characteristic note bE in the descending scale of the second degree. In addition, in the harmonica containing this sound, the note E is also elevated (with a sharp) - this creates a Neapolitan chord in the harmonic, in which certain regional features of this work are manifested. At the same time, the composer used the Picardy third in the song in the right way, thanks to which the work converts between the same major and minor keys.

Due to the relatively fast tempo of the piece, the musical sentences in Marechiaré are longer, consisting of 8 or more bars. For example, in the double period of the first movement A, the first period is a 10-bar musical sentence, while in the second period the composer abandons the theme and adds a cadence phrase, which makes the second period have a 7+6 structure. In the middle section B, on the other hand, the symmetrical period with poor

contrast originally had a regular structure (8+8), but the composer added a 5-bar complement at the end of the last sentence.

Parts A and B of the main movement are quite uniform in terms of rhythm. In the C movement, in order to achieve contrast, the octal centre is weakened, which changes the melody into a balladic melody, concentrated on longer notes, which returns to the previous rhythmic arrangement only in the cadence turn.

The texture of the accompaniment is relatively simple and regular, dominated by column quaver chords. On this basis, the composer extracts the inner notes of the chords and presents them by interweaving the high and low parts.

Marechiare (1886)

Canto napoletano

Alla signorina Berta Baldi

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of four systems of music. The first system (measures 1-5) features a vocal line starting with a half rest followed by a melodic phrase, and a piano accompaniment of eighth-note chords. The second system (measures 6-10) continues the piano accompaniment with a repeat sign at the end. The third system (measures 11-15) is labeled 'CANTO' and includes the lyrics 'Quanno spon ta la lu-na aMa re-'. The fourth system (measures 16-20) continues the lyrics 'chia re pu. -re li pi--sce nce fann'al'am. mo - - re -'. The score includes various musical notations such as dynamics (*p*, *pp*), articulation marks (accents, slurs), and performance instructions like 'lrggero'.

2

21

se re vo ta-no l'onne de lu

26

ma re, pe la priez-za ca-gneo cu lo - - re, quando

31

spon ta la luna aMare -chia - -re

36

A Ma. - re chia rence sta na fe. - -ne sta, la

41

pas-si - o - ne mia nctuz - zu - le - - a, nu ca. - -ro - fano ad

46

do ra in t'a na te-sta, pas..sa l'ac qua pe sottoe - mur-mu -

51

-le - - a: A Ma-re - chia re nce sta na fe. -_ne

56

sta Ahl.

4 61 *pp*

Ahl. A Ma.re -

66

-chia - re, A Ma-re - chia - re nce sta na fe

71

ne sta. *p* ^

76

81

Chi di-ce ea li

86

stel le so lu cen te nun sa-pe s'tuocchie ca tu tie-ne nfron -

91

te. sti doje stel le li

96

saccio io so la- men te, din - t'a lu co-re ne ten-go li pon -

101

-te. Chi di--ce ea li stel.le so lu cen te?

106

Sce ta--te, Ca ru li ca l'a ria è

111

do.ce; quan no maie tan.to tiem po ag gi a spet ta to? P'ac-

116

-com.pa. gna` li suo ne cu la vo ce sta se.ra na chi-

121

tarra-----aggio por ta - to, Sce ta-te, Ca ru li, ca l'a.riae'

This system contains five measures of music. The vocal line features a melodic line with a long dash under 'tarra' and a fermata over 'to'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

126

do ce. Ahl

This system contains five measures of music. The vocal line has a long note for 'do' and a fermata over 'ce.'. The piano accompaniment continues with chords and a bass line.

131

Ahl

pp

pp

This system contains five measures of music. The vocal line has a long note for 'Ahl' with a fermata. The piano accompaniment features a piano (*pp*) dynamic marking in both hands.

136

Ah! sce. -ta - te, Ah sce- -ta te ca

eyes:

This system contains five measures of music. The vocal line has a long note for 'Ah!' with a fermata. The piano accompaniment includes a piano (*pp*) dynamic marking and the instruction 'eyes:' in the bass line.

141

l'a ria e do ce.

p

146

151

156

Sogno

Sogno is one of Tosti's many art songs that focuses on the theme of love. The piece vividly depicts the despair and grief in the hearts of a pair of lovers who cannot be together.

As with *Marechiare*, the overall structure of Sogno is a complex two-part reprise song. Due to the almost identical repetition of sound material and the internal structure of the reprise part in comparison with the main part, it can be considered a faithful repetition of the first part. As with the previous two works analyzed in the paper, Sogno also consists of a prelude, interlude and ending, of which the interlude is located between the main and reprise movements. In terms of size, the main and reprise parts of the song each have 20 bars, while within the side parts the prelude consists of 5 bars and the ending of 6 bars. The piece is short and concise (it covers just over 90 bars). The material of the introduction, interlude and ending is similar to each other and contains one single lyrical sentence each. The structure of the main movement is a symmetrical three-part simple form. The first part A (bars 6-13) is a presentation of the theme, the middle part B (bars 14-17) is a kind of transition, and in the third part C (bars 18-25) the climax appears.

The initial movement is a single 4-phrase period maintained in the key of G major, in which the sound material is arranged on the principle of “introduction, development, transformation and conclusion.” The first two phrases are the main theme. The next - the third - is derived material, continuing the sound material from the ending of the previous phrase, and is in terms of melodic direction the opposite of the main movement, which produces a rhetorical effect. The fourth phrase is a cadential phrase, in which the direction of the melody is descending and contrasts with the previous section. Each phrase is composed of two bars, which is why we can speak of an even period here.

The middle movement consists of a single 2-sentence symmetrical period, and each phrase as in the first movement contains two bars. The tonality does not change completely, but there is a harmonic progression with a tonal center on a modulatory chord at the fourth degree, resulting in music with a slightly darker and expressive sadness contrasting with the main movement. In the period with a symmetrical structure, the two phrases show a strong connection between each other, making the period within the musical narrative similar to the transition between the A and C parts.

The structure of Part C includes a single 2-sentence period, in which the climax of the entire song occurs at the very beginning. In the first phrase, there are a few highest notes of the whole song, after which, however, the melody shows a descending trend, making this phrase like a sigh, and the sadness that remains afterwards does not pass away for a long time. In the last phrase, the melody rises and falls in an arc, issuing a soft breath. This arrangement results in a question and answer relationship between the phrases. The reprise part is a faithful repetition, so it will not be discussed here.

G flat major is the leading key in Sogno and occurs in the vast majority of the musical material. The modulatory shift occurs in only a few musical phrases. In Part A, before the very end of the musical period, there is a modulatory shift on the leading septim chord of the 2nd degree, after which the harmony immediately returns to the 2nd degree, where a perfect cadence occurs. The key of the B section is the most unstable, initially there is a modulatory shift on the 6th degree septim dominant, then it enters the 2nd degree septim dominant of the major scale and the interjected septim dominant of the leading key. Finally, it enters the septim dominant of the leading key, which creates an open period at the end. Although in the middle section the degree of stratification within the harmonics is quite high, but from the direction of the side chords it is not difficult to see that there is a regular increase of 4 degrees (6th degree - 2nd degree - 5th degree).

The C part is identical to the A part, only at the end of the first phrase there is a modulation shift. In the 3rd bar, a dominant chord on the subdominant appears in the harmonic range. After returning to the 4th degree, the major third of ces minor changes to minor third, resulting in an unexpected key deviation to G flat major. This can be interpreted as a musical rhetoric of “bewilderment and confusion,” like an endless sigh from a singer. In the vocal layer, Tosti often uses pre-bar as sentence beginnings, for example, in the first sentence of the vocal part, the pre-bar appears on the 4th accent, while in the second sentence, on the other hand, it begins on the 5th accent - inside the bar on the 4th accent, there is an eighth-note pause, which is the “breath” between the two sentences. Another example is when the second sentence of a vocal part transitions into the third sentence, the duration of the final sound of the previous sentence is 4 values. Although the position of the pre-touch in the next sentence is the same as in the previous sentence, the long sound lasting 4 metric values to some extent makes the audience's auditory experience longer, creating the illusion that the second and third sentences are not in the same position. This method is also reflected in the coinciding position of Parts B and C. The last phrase of the B movement continues the pre-touch pattern on the 5th accent, but at the end of the B movement, the composer expands the

size of the phrase and after it ends, adds a linking sequence to stimulate the fluidity of the music. Immediately afterwards, the melody of the C section is directly presented in the strong part of the next bar, creating a strong contrast with the B section. This irregular pattern of pre-contacts in the musical period makes the music more lively and interesting.

Both the rhythm and texture of Sogno's accompaniment are uniform in their respective ways. The longer note values tend to appear in places with a rich musical mood, such as the end of a phrase or the sigh-like sound material in the C section. There are also a few note values shorter than an eighth note. The piece usually features ascending and descending arpeggios as the main accompaniment, with occasional monophonic parts as part of the amplification.

Sogno (1886)

Melodia

tosti

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 6/8. It begins with a whole rest followed by a quarter note G4, a quarter note F4, and a quarter note E4, all beamed together. The lower staff is in bass clef with the same key signature and time signature. It features a continuous eighth-note accompaniment pattern: G2-A2-B2-C3-D3-E3-F3-G3, repeated across the system.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats and a time signature of 6/8. It begins with a quarter note G4, followed by a quarter note F4, and a quarter note E4, all beamed together. A slur covers the next two measures, containing a half note G4 and a half note F4. The lower staff is in bass clef with the same key signature and time signature, continuing the eighth-note accompaniment pattern from the first system.

The third system of musical notation consists of three staves. The upper staff is in treble clef with a key signature of three flats and a time signature of 6/8. It is labeled with a '5' and the word 'CANTO'. The lyrics 'Ho so gna to che sta via gi -' are written below the notes. The notes are: a whole rest, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The lower two staves are in bass clef with the same key signature and time signature, continuing the eighth-note accompaniment pattern.

2⁷

noe - chi Co - me un san - to che pre ga Si -

9

gnor., - - Mi guar - da vi nel fon do de -

B^s

11

gl'oc - chi, Sfa - vil la vail tuo sguar do d'a -

13

mor. Tu par la vie la vo ce som -

p

15

3

mes sa... Mi chie dea dol- ce men te mer

17

ce., So lo un

19

guar do che fos - - se pro

21

mes sa. - Im plo -

4 23

ppp

-ra vi cur va to al mio

pp *ppp* col canto

25

pic.

27

B⁷

29

lo ta ce va, e col l'a ai ma

31

for - te Il de - sio ten - ta to re lot

33

tò Ho pra - va - toil mar - ti rio la

cres.

col canto

35

mor te, Pur mi vin sic ti dis si di

5

37

no. Mail tuo lab bro sfio - ro la mia

p

p

6 39 *pp* e rit

fac cia. E la for za del cor mi tra

pp erit.

41 *pp*

.di Chiu si gli

lentamente *pp*

rit

pp

43

oc chi, ti ste si chi le

45 *pp*

brac cia, Ma so -

47

gna vo eil bel so gno sva

ppp

rit.

pp

ppp col canto

ppp

49

ni.

p

p

51

p

p

53

La Serenata

La Serenata has always remained one of Tosti's best-known works. The song was written in the late stage of the composer's career and became a huge success after its first performance. To this day, it still receives a very enthusiastic reception from audiences

La Serenata has the structure of a reprise strophic form with a variable character. From the point of view of structure, the work is a complex two-part form consisting of a prelude, an interlude and an ending (the interlude is located between the two parts). The second part is largely a faithful reprise of the main part A, so this song is classified as a two-part symmetrical form. The single part is divided into three different periods with the same sound material, which means that the entire piece has the structure of a strophic song with a variable character.

The prelude and interlude each have five bars and consist of an identical single musical sentence. In terms of form, the sound material of a single sentence is completely consistent with the theme A of the main part and not only creates the background of the musical work and announces the theme of the sound material, but also ensures that the musical idea of the entire piece maintains a high degree of integration (prelude, strophic song consisting of a theme, interlude, material of the reprise part are dominated by part A).

As mentioned above, the general structure of the main part A is three periods of low contrast and the same sound material, and its size is 34 bars. The size of the individual periods is not the same, it is 8 bars (part a), 12 bars (part a') and 10 bars (part a"). In addition, part A also contains a 4-bar final movement. The structure of the theme of part "a" is a single period containing two 4-bar musical sentences: the first sentence is consistent with the texture of the accompaniment of the prelude and interlude in terms of the material of the leading voice, and the first sound of the second sentence, on the principle of anadiplosis, creates derivative material with the ending of the first sentence. Although the harmonics at the end of the predecessor form a perfect cadence, the music does not end there because the melodic material has not been fully presented. The harmonic of the consequent creates a half-cadence, which makes the "a" part have an open structure.

The size of part a' is slightly larger than part a, and its structure is a single three-sentence period. The first two sentences are contrastive sentences, where the material of the first sentence retains the basic structure of the theme of part a, but differences are noticeable

in the detailed musical form. The melody of the second sentence is completely different than in the previous period, the key here changes to G minor, and accordingly the timbre and mood of the music also change. The material of the third sentence has the same beginning and a different ending compared to the second sentence and constitutes an extension part. In the second half of the sentence, the key changes direction and becomes B flat major, and at the end of the sentence there is a cadence. Cadence, however, does not cause the key to stop at the dominant of the leading key. Tosti, after the major cadenza in B flat major of the first degree, adds a minor seventh above the triad. At the end of the a' movement, the key returns to E flat major.

The third part a'' is also a single period with poor contrast. Its size lies between the two parts and contains two musical sentences: a 4-bar antecedent and a 6-bar consequent. In the first half, the predecessor continues the sound material of the a' part, then the key changes to G flat major using the major third chord root sequence. This extremely beautiful and gentle sound effect, however, is only a colorful decoration; this key does not remain for a long time, and the final sentence returns to the leading key at the very beginning. The size of the originally 4-bar final sentence is extended by two measures, which means that this musical period is ultimately not even. The 4-bar final part occurs immediately after the a' part, its sound material consists of a double phrase composed of a sequence of motifs. The melodious, sighing sound material and the slow tempo give the music a calm and idyllic character.

The reprise part is considered a production of the faithful, so it will not be discussed in detail. The only differences are in the final part. Although the sound material is the same as at the end of the main part, this part has been expanded in size. Four bars have been turned into seven bars, and the composer adds a 3-bar extension to the original melody. It is worth mentioning that Tosti did not compose a separate coda - this final part also serves as a coda to the entire song.

The leading key of La Serenata is E flat major, with occasional transitions to G minor, B flat major and G flat major. In the main movement, the key of the A part is relatively stable. In this musical period, only in the 12th measure there is a dominant seventh of the third degree, which causes a modulation shift. A contrasting key appears in parts a' and a'', in the second sentence of part a' the music suddenly changes to the upper mediant of the key of G minor. In the extension sentence led by the dominant chord, the fifth-sixth chord changes into the dominant seventh interjected in B-flat major through enharmonic modulation. The key of B-flat major remains for the last three bars of the a' movement. However, when the music reaches the last bar, the key changes again - after a major cadence in the key of B flat major,

the composer added a minor seventh in A flat major over the triad, which resulted in the tonic triad from the previous key being transformed into the dominant seventh of the leading key. . This prompted the key to return to E flat major at the end of the a' movement.

In the “a” part, the key change occurs in the first phrase. Tosti uses a major third chord base sequence to introduce a change in the original sound material of the theme - the key at this point shifts to G flat major with the occurrence of alterations. After a brief pause, the key returns to E-flat major again. In terms of harmonics, in the last phrase of part a” the composer often uses a leading chord of a lowered 3rd degree, which first appears after the 4th degree, and later between a cadential quartessential chord and a septimal dominant. This gentle and unexpected harmonic leading gives the music an ongoing, endlessly beautiful and unexpected listening experience.

The introduction contains only one musical phrase, and it consists of a 4-bar main melody and a one-bar extension in the form of a piano accompaniment. In part a, each phrase contains two phrases of the same size, or 2-bar phrases. At the beginning of part a', the internal construction of the character of 2-bar musical phrases continues, but in the last sentence the music flows smoothly and there is no division into phrases. In the first phrase of part ,a' the structure of 2-bar phrases continues, but later in the last phrase due to its 6-bar form, the internal structure of phrases changes to 2+4 bars. In the last four bars, the rhythm of the previous two bars is continued and an expanding part is added.

The vocal part of La Serenata is very cantilena-like, which is directly related to the use of characteristic rhythmic patterns. The piece is in 4/4 meter, and the rhythmic patterns give the song a calm and light character.

The accompaniment of La Serenata is very uniform and has a lively character. The texture of the low parts consists of conventional decomposed chords, but the manner of expression is somewhat different: sometimes the entire bar is a single column chord, and it is separated from the next one by two accents. These are column chords with varying degrees of decomposition. When the character of the music becomes more expressive, a single bar generally contains two different column chords, which are also separated by two accents. The texture of the high parts is very uniform, and its basic rhythmic pattern is a dotted eighth-note pause - a triola of thirty-two - a double eighth-note. This rhythmic pattern contrasts with the smooth, regular rhythm of the vocal part, giving the music a jaunty character.

la serenata

tosti

$\text{♩} = 80$

4

Vo - la., O se re

7

na, - ta: La, mia, di - let tae so - la', e

10

con la behla te.sta ab.ban.do - na' - ta, Po - sa, tra - le ien

2 ¹³

zuo - la - - O se-re na, ta,, Vo - la'.

16 *p*

O se-re - na, ta', Vo - la. Splen - de Pu - ra la

19

lu na; L'a leil si len zio sten - de,

22

E dietroi ve-li dell'al. co.va bru - na, La, lam - pa, da s'ac

25 *p* 3

-cen de: Pu - ra la lu-na Splen de.

28 *pp*

Pu - ra, la luna Splen - de. Vo - la, O se - re -

31

.na - ta: Vo - la, O se - re - na - ta,

34 *p* *p*

Vo - - la. Ah!

4 37 *pp*

la - - - Ah! la

40

43 *p*

Vo la, O se-re

46 *p*

na - ta: La, mia di - let - taè so - la; Ma,

49

sor-ri - dendo an corme z-zo asson na - ta, Tor - na fra, le len

52

zuo - la! - O se-re - na-ta, Vo - la.

55

p O se-re - na-ta, Vo - la. *p* L'on - da So - gna su'l

58

li - do, E'l ven.to su la fron - da,

61

Ea' ba-cimieiri - cu.saan.co.raun ni - do La mia, si - gno - ra

64

bion - da... So - gna sn'l - li-do L'on - da.

67

So - gna su'l li.do L'on - da. Vo - la,O se - re -

70

na - ta - - Vo - la,O se - re - na - ta -

73 7

p *pp*

-Vo - - - la Ah!

76 *pp*

la Ah.

78

la

Ped. *

The Last Song

If one looks at the artistic aspect of Tosti's work, the song *L'ultima Canzone* is undoubtedly one of his best achievements. Composed on the eve of Tosti's formal grant of British citizenship, the song is an expression of the artist's decades of accumulated experience in composition and musical expression of the song genre form. Although the piece is not as successful as other songs in terms of popularity, it largely reflects Tosti's experience and thinking in the field of art song composition in the later period of his career. For this reason, it is necessary to understand and analyze this piece.

L'ultima Canzone is a complex two-part reprise song that consists of a prelude, interlude and ending. The prelude is the first 10 bars, the main part occupies bars 11-53, the interlude bars 54-63 (the same as the prelude), the reprise part is bars 64-106, while the ending is composed of the last 11 bars. In terms of sound material, the prelude, interlude and ending are essentially the same, and the same is true of the main and reprise movements. The only differences are in the texture, ornamentation and size of the individual movements. The piece is in the key of D major = pantonality??????, and the leading key is D minor. Then, after a transition to A major, it strives for the key of D major.

The prelude consists of two 4-bar phrases, and its central material is a descending progression with no breaks between the phrases. The main melody is expressed in the low register of the accompaniment, while the high register is the harmonic part. At the beginning, the song does not directly enter the key of D minor, but begins in F sharp minor and through a progressive descending progression slowly moves into D major. At the end of the prelude, the harmony appears in D minor in the first degree, which makes the key shift to the opposition D minor.

The main part is a symmetrical simple two-part form with a linker, which consists of two links. Part a is bars 10-28, the linker occupies bars 29-35, and part b is bars 36-53. The structure of part a is a 4-sentence double period, within which the first period is two sentences with a 4+6 structure, and the second period has a 4+4 structure. The thematic material used in the two periods has the same beginning, in both there are ascending intervals with a large leap with a "questioning" character, which gives expression to the lyrical, minor musical thought, after which the development of the two sentences is divergent. The periods are characterized by the same beginning and different endings. At the end of the second period, the key shifts to

A major. The link consists of a single sentence and a single expanding passage. The musical material appearing in it is the connecting material based mainly on harmonic connections. The melodic line here is ascending and descending, and the main content of the music is the texture of the accompaniment, while the vocal part serves only as an ornament. At the end of the link, the key shifts to D major.

The emotional character of part B is more cheerful which differs from part A. Its internal structure is also based on one double period, whose structure, however, is unconventional, as will be explained below. In this case, the first period has a two-sentence structure with a 4+4 character, and the second period has a two-sentence structure with a 4+6 character. The sound material of both periods is also characterized by the same beginning and different ending. The music is more soothing and calm in nature. The musical material contains fewer large interval jumps. The difference, however, is that the leading melody of the first period appears in the vocal part, but after the music enters the second period, the leading melody in the first phrase of the second period (bars 44-47) is performed within the accompaniment texture, and the vocal part appears only in the second phrase, followed by the ending. In terms of structure and sound material, the interlude and reprise section are virtually the same as the introduction and main section, so they will not be discussed here.

The ending differs little from the introduction and interlude in the context of the central material, only the size is slightly expanded. Larger differences occur in two places. First, the tonality before the ending is kept in D major, however, after the concluding section begins it again enters D minor, and when the musical material reaches the closing moment of the piece, the tonality again stops at D major. Secondly, the vocal part in the ending is interspersed with several melodies consistent with the texture of the accompaniment, which creates a complementary form with its texture.

The entire song is in the key of D major, which transitions from D minor to D major, and the position of the two mononymous keys of major and minor is almost the same. The key of D minor appears at the beginning of the song and the main part, while D major appears in the main part and the second half of the piece. This contrast and consistent arrangement of tonalities is not something uncommon in the composition of European art songs. We can observe such a compositional procedure, for example, in the song *Gute Nacht* from the cycle *F. Schubert's Winter Journey*.

The introduction uses a method where the leading key appears late, so the key of D

minor does not appear at the beginning of the piece. The music is led in F sharp minor, and in the 5th bar it enters the dominant D major, with D minor appearing only at the end of the introduction. At the end of the a movement, the tonality shifts to a leading tonality directed toward A major, which makes the second period of the a movement modulatory and moves the tonality to the connecting part. The existence of the connecting part is intended to guide the tonality from A major to the D major tonality that appears in the b part. Later, although chords of a modulatory nature appear in places, the tonality of the B section is generally more stable and is centered around D major. In the interlude, reprise movement and ending that occur later, the tonality behaves in the same way as in the interlude and main movement, so it will not be described here. It will be noted that the use of tonal range in *L'ultima Canzone* is not complicated. It oscillates mainly in the range of D major and corresponding unison keys, as well as major and minor keys with the dominant as the tonic.

Internal construction is generally centered around 4-bar phrases, but there are a few instances where their size is expanded. These are 6-bar phrases, whose role is to extend the tone of the vocal parts in order to give it the character of an unfinished thought. The internal structure of the piece is thus relatively regular.

In terms of rhythmic material, *L'ultima Canzone* is essentially based on a 4/4 time signature and the occurrence of half notes, quarter notes and eighth notes. Most note value combinations are regular, with few dots and a few instances of dotted rhythm. The music is extremely smooth and melodic, and there is a certain stability within the rhythm.

The most obvious feature of the piece is the inextricable connection of the vocal layer and accompaniment in the bridge and ending. In the link, the texture of the accompaniment is based mainly on the connecting material of the column chords that create harmonic connections. Then the vocal part is no longer the leading melody, but an ornament introduced into the musical sentence by a descending progression. The texture of the vocal part creates a cantilena-like ornament on the surface of the accompaniment texture. In the ending, the melody comes mainly from the low parts of the accompaniment texture, while the sound material of the vocal part is emphasized by repetitions in the high register an octave higher, which serves as an additional lyrical emotional expression. In both places, the vocal parts appear as cantilena material, inextricably integrated with the texture of the accompaniment, which complements this texture.

L'ultima canzone (1905)

tosti

The first system of the score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords and melodic fragments, while the bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

6 CANTO

The second system begins with a vocal line on a treble clef staff, starting at measure 6. The lyrics "sentito" and "M'han" are written below the vocal line. The piano accompaniment continues in the bass clef staff.

11

The third system continues the vocal line from measure 11. The lyrics "det - to che do - ma, - ui, Ni - na, vi fa, - te spo - sa, Ed io vi can.to an -" are written below the vocal line. The piano accompaniment is shown in the bass clef staff.

16

The fourth system continues the vocal line from measure 16. The lyrics ".cor Ia se re na - - ta! - - La" are written below the vocal line. The piano accompaniment is shown in the bass clef staff.

2
21

nei de - ser - ti pia - ni, La, ne la val - le om - bro - sa, Oh quan - te voLtea

This system contains measures 21 through 25. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano part consists of chords in the right hand and a simple bass line in the left hand. The lyrics are: "nei de - ser - ti pia - ni, La, ne la val - le om - bro - sa, Oh quan - te voLtea".

26

voi l'ho ri - can - ta, - - - - - Ohquante vol - te

This system contains measures 26 through 30. The vocal line continues with a melodic phrase. The piano accompaniment features more complex chordal textures with some arpeggiated figures. The lyrics are: "voi l'ho ri - can - ta, - - - - - Ohquante vol - te".

31

a voi l'ho rican - ta - ta! - - - - - vit.

p *a tempo* *p* *pp*

This system contains measures 31 through 35. It begins with a piano (*p*) dynamic and a tempo change to *a tempo*. The vocal line has a short phrase followed by a rest. The piano accompaniment includes a section marked *p* and another marked *pp*. The lyrics are: "a voi l'ho rican - ta - ta! - - - - - vit.".

36

"fo - glia, di ro sa, O fio - re d'a - ma - ran - to Se ti fai

p *poco rit.* *a tempo* *a tempo*

This system contains measures 36 through 40. The tempo changes from *a tempo* to *poco rit.* and then back to *a tempo*. The vocal line continues with a melodic phrase. The piano accompaniment features a steady bass line and chords in the right hand. The lyrics are: "'fo - glia, di ro sa, O fio - re d'a - ma - ran - to Se ti fai".

41

spo - sa, Io ti sto sempre ac- can -to,

p molto legato

rit

46

Se ti fai spo sa., io ti, sto sempre

f

51

accanto, Fo- glia di rosa

a tempo

p

col canto

56

4 61

Do ma...nia .vre-te in - tor - no

This system contains measures 61 through 65. It features a vocal line in treble clef with a key signature of two sharps (D major). The lyrics are "Do ma...nia .vre-te in - tor - no". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The right hand plays chords and moving lines, while the left hand provides a steady bass line with some arpeggiated figures.

66

fe ste,sor-ri sie - fio - ri, ne pen se - re -teai no stri vec chia mo - -

This system contains measures 66 through 70. The vocal line continues with the lyrics "fe ste,sor-ri sie - fio - ri, ne pen se - re -teai no stri vec chia mo - -". The piano accompaniment continues with similar textures, featuring chords and moving lines in both hands.

71

-ri. ma sem - pre, not-te e gior - no,

This system contains measures 71 through 75. The vocal line begins with a fermata over the word "-ri." followed by the lyrics "ma sem - pre, not-te e gior - no,". The piano accompaniment continues with chords and moving lines.

76

Pie - na di pas - si - o - ne Ver - rà ge men - doa voi la mia can - zo - -

This system contains measures 76 through 80. The vocal line continues with the lyrics "Pie - na di pas - si - o - ne Ver - rà ge men - doa voi la mia can - zo - -". The piano accompaniment continues with chords and moving lines.

81 5

- ne verra ge men do - lamia can zo ne:

p

86

a tempo fo - glia di men - ta, O

p

pp *p*

rit.

91

fio - re di gra - na - to, -Ni - na, ra - m - men ta I ba - ci che tho

p

a - tenapo

96

da to!

p

6 101 *f* rit. *f* ten.

Ni na, ram men ta, I ba ci che t'ho da -to Fo- glia di

col canto

106

menta! Ah!

111 *pp*

Ah!

p *pp*

116

pp

I no longer love you

It is a pain-filled love song, which has a three-part reprise form with a variable character. This variability is manifested in the fact that the reprise of the “A” part is not a reprise in the original form, but is a period with the “A” theme in an altered key, resulting in an A-B-A1-A-B-A1 structure. The “A” movement is a period made up of two phrases kept mainly in the key of D minor. The structure of the theme focuses on the tonic chord of D minor, moving from the dominant up four degrees to the tonic, and then descending back down to the third. The second half of the first phrase, in turn, is an upward progression from a broken 2nd degree chord, followed by a downward progression as the tonic triad sounds out. The sound material of the “B” movement is based on homophonic repetitions and uses the method of upward progression by a semitone to achieve a melancholic tone. The theme of “A1” is preserved in the key of D major, so that there is a monophonic relationship between the D minor key of the “a” movement and the D major key of the “A1” movement. In terms of sound material, there is not much difference between the two in the way the melody is developed, but the change of key makes the “A1” part acquire a serene character.

The basic tonalities here are simultaneously D major and D minor, which means that the major and minor tonalities based on D occur separately in the “A” and “A1” parts. The change of key also symbolizes the process of development of the protagonist's emotions from the melancholy and bitterness that occurs initially to the gradual unraveling of the darkness in his heart. In part “B,” the tonality is rather unstable, with many modulation shifts within the harmonics, which shows the protagonist's inner turmoil.

The tempo of this song is relatively slow, so segmentation of musical phrases often occurs between musical sentences. For example, in the “A” section, both 4-bar phrases can be divided into 2-bar phrases. The rhythmic material of the melody mainly consists of eighth notes and is characterized by a steady mellow tempo. The long musical phrase in the “b” part is also divided into 2-bar phrases and continues the eighth-note rhythmic pattern. The musical phrases and rhythm of the “A1” part are not significantly different from the “A” part, so no re-analysis is necessary.

The texture of Non t'amo più's accompaniment mainly uses columned chords, which give the music heaviness and reflect the main character's feeling of despondency. The tempo of the entire piece is relatively slow, which, combined with the column chords, gives the music a serious feel. In the “A1” section, the texture of the accompaniment changes. The

column chords that have been occurring so far are replaced by broken chords. This is done to show the change in the emotional character of this part of the musical material, so the accompaniment texture here is livelier and more fluid.

Non T'amo Piu (1884)

Melodia

tosti

♩ = 66

CANTO

p

Ri. cordian co ra il di che c'incon

4

tram.mo; Le tue pra- mes.se le ri - cor - di cor? fol le d'a -

p

7

rit,

.more io ti se.guì-..... cia mam-mo, E accanto a te so.gnai, fol - le d'a -

col canto

2 ¹⁰

p

mor. Sognai, fe - li - ce, di ca-----rezze ba ..ci U na ca -

cres.

13

tena di.--leguan -te in ciel: Ma le pa ro.le tue fu.ron men

16

da ci Perch'e lamima tu a fat ta è di gel.

colcanto

pp

p

19

Te ne ri.cordi an .cor, te ne ri-cordi an

p *pp* col canto

22

.cor? Or la mia fe de il de-si-derio immen - so, Il mio sognoda

p

25

mor non sei piu tu: I tuoi ba.ci non cer - co, a te non

p

4 28

pen so sogno un altroide -al; non t'amo piu

31

non t'a mo piu.

34

Nei ca ri gior ni che pas. sammo in sie - me, Io co -

37 5

spar - si di fio-ri il tuo sen tier:..... Tu fo-sti del mio cor l'u - ni - ca

40

spe - me; Tu dei-la men - te lu ni - co pen-sier. Tu m'hai vi sto pre

43

ga - re, impal li - di re, Piange.re tum'hai vi - sto in-nan - zia

6 46

te: Io sol per ap.pa - ga re - un tuo de - -si re A.vrei da.to il mio

49

san - gue e la mia fe. Te ne ri-cordi an

pp *p*

p *p* *p*

52

cor, te ne ri-cordi an - cor? Or la mia

p *p*

p *p* *p*

55

fe - de il de.si derio immen - so, il mio sogno da mor non sei pili

p *p*

58

tu: I tuoi ba.ci non cer co, a te non pen so sogno un altro ide

p

61

al, non t'amo più. non t'a mo

pp

8 64

più

ppp

67

2.4. Songs of Li Shutong

Chunyou (Spring stroll)

The overall structure of *Chunyou* is relatively simple. It is a classic two-part reprise song beginning with an introduction consisting of 2 musical phrases and occupying bars 1-4. The main part A consists of 2 sentences, each of which is 4 bars in size, making this structure very regular. Part B also consists of 2 sentences with a regular structure of 4+4 bars. The material of the first sentence of Part B contrasts with that of Part A, while the second sentence returns to the material of the first part. In terms of sound material, part A has a descending character that evokes a sighing effect, while part B adopts an ascending tone that contrasts with the previous part. Despite the fact that the structure is not characterized by much brilliance, the arrangement of the musical sentences remains consistent with the rhythm of the poetry.

In terms of key choice and placement, the entire song is kept in F major. In a few places, modulation shifts have been used to give the song a deeper color. Although the whole piece is based on the major-major system, it still exhibits some characteristics of the Chinese pentatonic scale¹³. Tones with chromatic deviation rarely appear. In terms of harmonics, the piece is mainly based on perfect harmonic progressions. .

The musical phrases of the entire song focus on an iambic rhythmic pattern, especially in the endings of the sentences, where there is a sequence of , "short-long", which makes the calm style of Chinese writers evident in the sentences. As for the phrase combination, throughout the song all sentences are composed of 2 large phrases, for example, the first sentence (bars 5-8), so the structure seems to be extremely regular. The rhythm in the song is kept in 6/8 meter with no rhythmic changes. The accompaniment texture consists primarily of combinations of eighth notes, which makes the song relatively simple with little internal contrast..

¹³ The Chinese pentatonic scale, is a musical scale used in China. The tones in this scale are successively called gong, shang, jue, zhi and yu, and they correspond roughly to the names do, re, mi, sol, la found in Western music.

春游-chunyou

李叔同-lishutong

Andante

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major, 8/8 time, with a tempo marking of 'Andante'. It begins with a whole rest for four measures. The lower staff is a piano accompaniment in G major, 8/8 time, featuring a steady eighth-note bass line and a treble line with chords and eighth notes.

5

The second system begins at measure 5. The vocal line starts with a melodic phrase: 春 风 吹 面 薄 于 纱, 春 人 装 束 淡 於 画. The piano accompaniment continues with a similar rhythmic pattern. The dynamic marking *mf* is present above the vocal line.

9

The third system begins at measure 9. The vocal line continues with: 游 春 人 在 画 中 行, 万 花 飞 舞 春 人 下. The piano accompaniment concludes the piece with a final cadence. The dynamic marking *mf* is present above the vocal line.

13 *p*

梨 花 淡 白 菜 花 黄, 柳 花 委 地 芥 花 香.

17 *mf*

莺 啼 陌 上 人 归 去, 花 外 疏 钟 送 夕 阳.

School Song of Nanjing University

The school song of Nanjing University consists of two parts and is a two-part reprise song topped with an ending. The first part A is composed of 4 musical phrases: a (bars 2-5), b (bars 6-9), a (bars 10-13) and b (bars 14-17). They have all 4 bars, so the structure of the piece is very regular. These phrases can also be considered as 2 eight-bar grand sentences, which gives a complex phrasal structure.

Part B consists of 2 musical sentences, the first of which occupies bars 18-23, while the second sentence a occupies bars 24-32. The first sentence has a total of 6 bars, while the second sentence has 9 bars. The last 3 bars of the second sentence actually play a supplementary role and constitute a supplementary structure. Of course, a relatively large contrast is noticeable between the first and second parts. The first part is more regular, while the second part uses a longer breath.

As for the sound material, the first sentence a is repeated a total of three times, and each repetition is characterized by a particular variation, its sound material still has a leaping

character. The material of the other sentences often forms a contrastive relationship with sentence a, mainly on the basis of progression.

In terms of arrangement and tonal layout, the whole is kept in the key of G major. There are no modulations of any kind, only in a few places modulatory shifts are noticeable to enrich the timbre. In terms of harmonics, the piece is also based mainly on perfect harmonic progression.

The rhythm of the entire piece is in 4/4 time. Mainly half notes and occasional quarter notes appear. The nature of the melody is syllabic, with standard counterpoint in the form of accompaniment, with a very regular eighth note progression.

南京大学校歌-Szkolna piosenka Uniwersytetu Nanjing

李叔同-lishutong

大 哉 一 诚 天 下

The first system of the musical score is in G major and common time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics '大 哉 一 诚 天 下'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

5
动 如 鼎 三 足 兮, 日 知 日 人

The second system starts at measure 5. The vocal line continues with the lyrics '动 如 鼎 三 足 兮, 日 知 日 人'. The piano accompaniment maintains the eighth-note rhythmic pattern.

9
日 勇, 千 圣 会 归 兮, 集 成

The third system starts at measure 9. The vocal line continues with the lyrics '日 勇, 千 圣 会 归 兮, 集 成'. The piano accompaniment continues with the same rhythmic pattern.

13
于 孔 下 开 万 代 榜 万 方 兮, 一 趋 兮

The fourth system starts at measure 13. The vocal line concludes with the lyrics '于 孔 下 开 万 代 榜 万 方 兮, 一 趋 兮'. The piano accompaniment continues with the same rhythmic pattern.

2

17

同, 踵 海 西 上 兮, 江 东 巍 巍

21

北 极 兮, 金 城 之 中, 天 开

25

教 泽 兮, 吾 道 无 穷, 吾 愿

29

无 穷 兮, 如 日 方 暉。

San bao ge (The Song of the Three Treasures)

The Song of the Three Treasures consists of two main parts A and B, preceded by an introduction, and the whole is topped with an ending. Both part A and part B consist of two musical phrases with an even and symmetrical structure of 4+4 bars, forming a sentence. The ending consists of two musical phrases, but new sound material is introduced.

In terms of the use of audio material, the sentences in Part A are the same in this respect, but they contrast with each other at the textual level. Part B introduces new sound material, but in the second sentence it returns to the material from part A, which is why it can be considered a two-part reprise song. The ending material contrasts musically with Part A, but is still consistent with it in terms of the rhythmic pattern used.

The whole piece is in the key of F major and there are no modulations. The song also contains features of the pentatonic scale. Harmonically, the piece is simple and based mainly on a perfect harmonic progression.

The sentences in the main part A are basically based on the 1+1+2 phrase scheme and the whole thing is "short-long". The sentences in part B change the phrasal mode to 2+2, which creates a contrast with the first part. The ending returns to the 1+1+2 pattern. The texture of the songs is relatively uniform, without major changes and mainly in a partially broken pattern. The rhythm is also relatively simple, and there is a dotted rhythm.

三宝歌-sanbaoge

释太虚

李叔同-lishutong

Moderato

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is a whole rest. The piano accompaniment is in 3/4 time, starting with a forte (f) dynamic. It features a steady eighth-note bass line and chords in the right hand.

5 *mf*

The second system begins at measure 5. The vocal line starts with a half note '人' and continues with quarter notes '天', '长', '夜', '宇', '宙', '黯', '谁', '启', '以', '光', '明'. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand, marked with a mezzo-forte (mf) dynamic.

人 天 长 夜 宇 宙 黯 谁 启 以 光 明
二 帝 总 持 三 学 增 上 恢 法 界 身
依 净 律 仪 成 妙 和 合 灵 山 遗 芳 型

9

The third system begins at measure 9. The vocal line starts with a half note '三' and continues with quarter notes '净', '界', '火', '宅', '众', '苦', '煎', '迫', '谁', '济', '以', '安', '宁'. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand, marked with a mezzo-forte (mf) dynamic.

三 净 修 界 德 行 火 既 证 宅 圆 果 众 染 弘 苦 患 法 煎 斯 利 迫 寂 世 谁 荡 焰 济 荡 续 以 涅 佛 安 槃 灯 宁 城 明

2 ¹³ *f*

大众三 悲缘乘 大性圣 智空贤 大唯何 雄识济 力现济 南南南 无无无 佛达僧 陀摩伽 耶耶耶!

17

昭理统 朗无大 万不彰 有影众 枉蔽一 魔无切 群不无 生解碍 功焕住 德乎持 莫其正 能大法 名明城!

21 *mp*

今乃知 唯此是 真正皈依处。

25 *mp* *ff*

尽形寿 献身命 信受勤奉行!

Zuguo ge (Homeland Anthem)

The Homeland Anthem is a double two-part song consisting of 4 parts: A, B, C and the return to Part A, with Part A and B already forming a two-part simple reprise form. Part A is made up of 2 identical sentences, while Part B incorporates new sound material, which then returns to the material from Part A. Part C also features 2 musical sentences with a 4+6 bar structure contrasting with the material preceding this part. Part A, located at the end, consists of only one musical sentence.

The folk melody *Lao liu ban* is used in *the National Anthem*. This song is one of Li Shutong's songs, which were created using the method of borrowing traditional folk melodies and adding words to them. The original melody of *Lao liu ban* is in the key of F major and uses a mode starting with C on the *zhi* degree of the Chinese pentatonic scale¹⁴. *Modi zhi* in the folk pentatonic scale has a light major tint. The structure of *Lao liu ban* is based on *banshi variations*¹⁵ one strong and three weak accents and in a 4/4 time signature, which makes the composition broad and long. The words are matched to the melody according to characters, with one sound per character. The rhythm is smooth, which, combined with the traditional *Lao liu ban* structure of "introduction, development, transformation and summary", makes the single musical structure even more fully reflect the true idea of the words.

¹⁴Pentatonics in China determined the allowed melodic and harmonic progressions, which was derived from mythology. The five notes were divided into two ranks, which corresponded to two ranks of pipes: male and female. The sounds of the pentatonic scale were derived from the succession of successive five pure fifths (C-G-D-A-E), reduced to one octave and ordered in the ascending direction. Since Chinese music has always been associated with a cosmological understanding of the world, the successive sounds of the pentatonic scale are assigned orders corresponding to the sides of the world, seasons, colors, planets, emotions. The basic sound (gong) always corresponds to a term denoting the whole of the phenomenon, and the subsequent ones to terms corresponding to its elements. The basic scale is the starting point for the next 4 modi, having the same sounds, starting successively with the following degrees: shang, jue, zhi, yu. Each of the resulting five sound series can be transposed to 12 lü, semitones derived from the succession of pure fifths, which are the basis of the musical system. In this way, 60 tones could be generated, (<https://epodreczniki.pl/a/muzyka-w-starozytnych-chinach/Dp3vsusjv>)

¹⁵*Banshi*, literally knocker, is a form of time signature and rhythm in Chinese opera music. Ancient Chinese music was based on clappers and drums, where clappers were used to strike strong accents and drums to strike weak ones, which is why in Chinese musical terminology, ban is used to describe a strong accent, and the word yan is used to name a weak accent.

祖国歌-zuguooge

李叔同-lishutong

李叔同-lishutong

上下数千年，一脉延，文明

The first system of the musical score for 'Zuguooge' consists of three staves. The top staff is a vocal line in G major, 4/4 time, with lyrics '上下数千年，一脉延，文明'. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in a simple, hymn-like style.

5

莫与肩。纵横数万里，膏腴地，独享

The second system of the musical score starts at measure 5. It continues with the vocal line and piano accompaniment. The lyrics are '莫与肩。纵横数万里，膏腴地，独享'. The musical notation remains consistent with the first system.

9

天然利。国是世界最古国，民是亚洲

The third system of the musical score starts at measure 9. It continues with the vocal line and piano accompaniment. The lyrics are '天然利。国是世界最古国，民是亚洲'. The musical notation remains consistent with the previous systems.

2 13



大 国 民, 呜 呼, 大 国 民, 呜 呼, 唯 我

17



大 国 民! 幸 生 珍 世 界, 琳 琅 十 倍

21



增 声 价. 我 将 骑 狮 越 昆 仑, 驾 鹤 飞 渡

25



太 平 洋. 谁 与 我 仗 剑 挥 刀? 呜 呼, 大 国

29

民! 谁 与 我 鼓 吹 庆 升 平?

Zao qiu (Early autumn)

In terms of structure, Early Autumn is a parallel, simple two-part form. It consists of parts A and B without a reprise. At the beginning there is an introduction, which consists of 4 bars and uses material from part A. Both parts contain 2 symmetrical musical sentences with a 4+4 structure, but their sound materials are significantly different from each other. The material of the first movement is based on triads with a noticeable influence of the Western major-minor scale. Both sentences are the same in terms of sound material. The two sentences of the second part contrast with the first part and avoid the tendency to use triads in the course of the melody.

The piece Early Autumn is in the key of E-flat major and there is no modulation. In some places only modulation shifts were used. Rhythmically, the entire song is dominated by combinations of eighth notes, quarter notes and dotted quarter notes. the time signature is in 4/4.

早秋-zaoqiu

李叔同-lishutong

李叔同-lishutong

The piano introduction consists of four measures. The right hand features a melodic line with a long slur, while the left hand provides a steady accompaniment of chords and eighth notes.

5 *mp*

十里明湖一叶舟，城南烟月水西楼。

Measures 5-8 of the score. The vocal line continues with the lyrics. The piano accompaniment includes a *mp* dynamic marking.

9

几许秋容娇欲流，隔着垂杨柳。

Measures 9-12 of the score. The vocal line continues with the lyrics. The piano accompaniment includes a *mf* dynamic marking.

13 *mf*

远山明净眉尖瘦，闭云飘忽螺纹皱。

Measures 13-16 of the score. The vocal line continues with the lyrics. The piano accompaniment includes a *mf* dynamic marking.

17

天 空 凉 风 送 早 秋, 秋 花 点 点 头.

This system contains measures 17 through 20. The vocal line (treble clef) features a melody with a dynamic marking of *f* starting at measure 18. The piano accompaniment (grand staff) provides harmonic support with chords and moving lines in both hands.

21

天 空 凉 风 送 早 秋, 秋 花 点 点 头.

This system contains measures 21 through 24. The vocal line (treble clef) repeats the melody from the previous system, with a dynamic marking of *f* at measure 22. The piano accompaniment (grand staff) continues with similar harmonic textures.

25

This system contains measures 25 through 28. The vocal line (treble clef) is silent, indicated by a whole rest in each measure. The piano accompaniment (grand staff) continues with a melodic line in the right hand and a bass line in the left hand, featuring a dynamic marking of *f* at measure 26.

Farewells, 1905

In *Farewell* there is a model of "adding words to the melody". The melody of this song coincides with the emotions that Li Shutong wanted to express and corresponds with the lyrics in an extremely harmonious way. This song has been performed in China for over a hundred years to this day.

Farewell is a two-part reprise form consisting of two periods with a+b structure. The "a" part contains four musical sentences that remain in relation to each other in the relationship of "introduction, development, transformation and conclusion." The first and third sentences are parallel sentences with the same beginning and different ending. They begin with the dominant of the leading key, and their melody is based on the decomposition of the first inversion of the tonic triad, which then creates an upward-directed melodic pattern. This, in turn, forms the basis for the downward descending melody that occurs in the second and fourth sentences. The sound material in both pairs of musical sentences is thus arranged in the shape of an arc. The first sentence in the "b" section begins with a 6th degree sound, and so does the progression upward to the tonic here, which thus emphasizes its presence. The second sentence is similar to the sentence in part "a" and there is a descending progression to the 3rd degree sound. The third and fourth sentences are a reprise of the same sentences from part "a," creating a coherence between the beginning and end of the song.

The song uses a regular 4/4 meter, where every two bars make up one musical phrase, making the structure very orderly. The first and second sentences use quarter notes, sixteenth notes and half notes as the basic rhythmic pattern. This makes the beginning scattered in nature, while the end is characterized by greater density. The third and fourth sentences are based on the rhythmic pattern of the first and second sentences with the addition of dots, which gives the music an energetic character.

送 别

李叔同 词
奥特威 曲

Allegro

The first system of musical notation for '送别' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music begins with a piano introduction in the bass clef, featuring a steady eighth-note accompaniment. The treble clef part starts with chords and some melodic fragments.

The second system of musical notation continues the piano introduction. It starts with a measure number '4' above the treble clef. The bass clef part continues with its eighth-note accompaniment, while the treble clef part has some rests followed by chords.

The third system of musical notation includes the vocal line. It starts with a measure number '7' above the treble clef. The vocal line is written in the treble clef and includes the lyrics '长 亭 外, 古 道 边,'. The piano accompaniment continues in the bass clef, with some chords in the treble clef part.

11

芳草碧连天， 晚风拂柳

14

笛声残， 夕阳山外山，

17

天之涯， 地之角， 知交半零

20

落， 瓢 浊 酒 尽 余 欢，

23

今 宵 别 梦 寒。 长 亭 外，

26

古 道 边， 芳 草 碧 连 天。

29

晚 风 拂 柳 笛 声 残, 夕 阳 山 外

32

山。

35

38

3. Art song between Italy and China.

Differences and similarities

3.1. Similarities

Attaching importance to folk style

Both composers place great emphasis on the national style. Some of Tosti's works reflect the free and romantic Neapolitan style. Naples, the third largest city in Italy, is rich in beautiful landscapes and has a long history. This place, which is bathed in sunlight all year round, is praised as "the city of sun and happiness". Over the centuries, Naples remained under the rule of many European countries, and frequent changes of government contributed to the development of various characteristic features within the local culture and art. It was this cultural diversity that brought a wealth of experiences and cognitive space to Tosti's creative concept by absorbing and combining various cultural and musical styles. The people of Naples are enthusiastic, cheerful and willing to sing, and therefore, from the perspective of his creative style, Tosti has a typical Neapolitan personality.

For example, the eagerly sung song *Marechiaro* is composed in the pure Neapolitan dialect and perfectly reflects the original style of Neapolitan folk songs. Many of Tosti's art songs end with a simple "ah", such as *La Serenata*. The style is reminiscent of local folk melodies, it is warm and natural, making the artist and the audience feel free and willing to express emotions. His works often feature glissandos and a free rhythm, which facilitates the passionate expression of love and sincere praise of nature. All this perfectly reflects the uninhibited and romantic Neapolitan style. In his music, Li Shutong also attaches great importance to the expression of the national style, which is manifested in the previously discussed use of the major and minor scales while using the pentatonic scale as a framework. However, due to time constraints, he was unable to create music with truly national characteristics and as advanced in terms of melody and harmony as Paolo Tosti.

A combination of poetry and music

Rhythm, rhyme scheme, and structure in poetry are important factors in making it singable. Li Shutong's art songs express the artistic concept of poetry very well through musical language. Both the content and the musical form are consistent with the text of the poetry. This is a common feature of both composers' works. For example, in the *Song of the Three Treasures*, there is an octave jump in the ninth measure, the tone suddenly becomes pure, just like an enlightening lesson. However, the rhythm pattern does not change, the melody returns to its original sound. The entire musical period is maintained in a balanced, stable atmosphere and despite the will, it does not stop, and at the very end there is an addition in the form of a refrain. This tone has a very strong internal connection with the text, which causes the singer to feel a kind of understanding euphoria, until the last two bars, where the melody rises to a small climax and ends on the tonic an octave higher. This type of transfer of the melody into the treble zone before the end proves that the composer borrowed compositional techniques typical of Western European music and applied them here in a natural way. This type of technique is very rare in traditional Chinese music, where the rising melody and raising of the register indicate an emotional impulse or a passionate tone. The text of *The Song of Three Treasures* consists of three paragraphs, and the melody is repeated three times, which does not cause the impression of boredom, but on the contrary has the charm of singing repetition.

In Tosti's music, great importance is also attached to the expressive concept of the text. The *La Serenata* he composed fully illustrates his understanding of the meaning of the lyrics. This song is an example of a musical genre that mainly focuses on talking about and expressing love. Originally, songs of this type feature a young man singing under his beloved's window, usually to the accompaniment of a guitar or other stringed instrument. The melody is gentle, touching and directly expresses his feelings. *La Serenata* also reflects a man's hidden declarations of love towards his beloved, but it is by no means limited to this aspect. On the contrary, in the lyrics of the song there is no direct confession of love face to face, affection is shown to the beloved person through singing straight from the heart. The melody speaks like words, it rises and falls, it is light, lively and lyrical, while the piano accompaniment has a characteristic rhythm, as if repeating arpeggio chords referring to the guitar accompaniment, so characteristic of the musical form of a love serenade. The words of each musical sentence emphasize the perfect rhyme rhythm at the beginning and end. At the

same time, the strophic structure of the piece is arranged in a pattern of repeated opposites and fully reflects the characteristic features of the Italian language, including the ending of all words with a vowel, which translates into the melodiousness and melodiousness of the composition.

3.2. Differences

Harmony and texture of the accompaniment layer

Li Shutong's art songs - unlike Tosti's - are uncomplicated in terms of shaping the texture of the piano accompaniment, which is directly related to the lack of experience in composing this type of music in China at the time. In his work, Tosti drew on the achievements of Western music of the first half of the 19th century, so in his case the piano accompaniment is more complex and richer. This makes this diverse, elaborate both melodically and harmonically piano accompaniment one of the most important characteristics of his works. Most of Tosti's art songs were composed with concert performance in mind, which means that these works have deep-rooted features of chamber music, and the piano accompaniment and the melody of the vocal parts interact and are closely related. For example, the piano accompaniment in *Marechiare* has characteristics typical of Neapolitan folk songs and dances, such as fervor and uninhibitedness, strong rhythm, and a somewhat melancholic mood. The accompaniment, which begins with a rhythm of a joyful nature, introduces the listeners to the artistic concept of the song. From the moment the melody of the vocal parts begins until its end, only eighth notes are used in the piano accompaniment, quite like the steady rhythm found in a dance. In terms of harmonics, Tosti is, of course, a far more mature composer, in fact, one could say he is a master, and the techniques he uses are a legacy of the centuries-old tradition of European music such symphonic, opera, chamber and song music. Li Shutong's arrangement of harmonics, on the other hand, is very simple, basically relying on basic knowledge of the subject. In the case of *Spring Walk*, for example, the key is kept in natural E-flat major. The song is a fairly early example of the use of Western music theory, five-line musical notation and basic compositional techniques. Special attention is paid to the functional use of harmonics. The entire work is maintained on the tonic of E-flat major in the first degree and the dominant of B-flat major in the fifth degree, which are the main skeletal

material for the melody of the bass parts. For example, in the first phrase "*Chunfeng chui mian bao yu sha, chun ren zhuangshu dan yu hua*" (Polish: "*When the spring breeze blows faces are thinner than yarn, the clothes of spring people are lighter than paintings*"). in the low parts for the next 3 bars is repeated many times in E-flat major. On this basis, the composer changes and develops the high and middle parts, and the arrangement of the harmony often uses successive repetitions, which is intuitive and uncomplicated. The melody in the first, second and fourth sentences is a faithful repetition of the same bass part I - V - I, so that the music fully shows its fluidity, simplicity and develops in a regular manner. In the third sentence "*Lihua danbai caihua huang, liuhua weidi jiehua xiang*" (Polish: "*the pear flower turns white, the rape flower turns yellow, the willow flower creeps along the ground, the mustard flower spreads its fragrance*"). The original modus of the tonic of the 1st degree and the dominant of the 5th degree is preserved, on the basis of which the 2nd degree is added. In the variation, the bass is led in a V - I - II - V pattern, which makes the melody of this phrase strongly contrast with other phrases. This makes the melodic line of the low parts more variable , varied and avoids monotony. This also reflects Li Shutong's adaptation of Western compositional techniques. In terms of the melodic development of the three voices featured in the piece, combinations of consonances of thirds and pure sixths are used between the parts, and this translates into coherence and harmony throughout the piece. The harmony is based primarily on I - V - I triads in the natural E-flat major scale, making it regular. The moderate tempo of the piece, the cyclical changes within the sentences from strong to weak and from weak to strong, as well as the compact rhythm of the harmonics make the interpretation of the artistic concept of Spring Walk seem extremely lively and joyful.

4. Executive issues

4.1. Performance characteristics of Tosti's songs

Italian art songs are characterized by the comfortable pronunciation of the Italian language and a characteristic classical singing style. Firstly, in Italian vocal compositions, musical sentences contain many open vowels and most often end with vowels (a, e, i, o, u). This feature is very conducive to singing, and in teaching vocal music, the pronunciation of vowels is also used to stabilize the voice position, which helps the singer obtain the correct vocal technique. This is directly influenced by the development of Italian vocal art and the cultivation of its features by outstanding Italian composers over the centuries.

Many of Tosti's artistic works were performed in the salons of representatives of the upper class of the time. Concert halls were mostly indoors, and the songs sung there were also known as "vocal chamber music". Most of Tosti's works are thematically based on the theme of love, which is why musical sentences in the score are often characterized by the vast majority of piano dynamics. Only in a few fragments of the melody line and sometimes in the accompaniment part does the marking "f" appear. The beauty, longing, expectation and sadness in love do not have to be expressed with a strong voice, but with a tender or whispering voice. This feature is also related to the romantic and lyrical nature of Tosti's art songs.

In his work, the composer makes excellent use of key changes and modulation shifts, giving the music contrast in the sphere of emotional expression. For this reason, performing Tosti's songs requires appropriate prior preparation from the singer, including exploring the meaning of the poetic text and understanding the emotional expression of the characters. In terms of the musical composition itself, the songs contain many types of "tenuto sounds", or ornaments and triplets typical of the Neapolitan style. This key element not only reflects Tosti's unique musical style, but also helps showcase the singer's vocal skills.

Tosti's works are characterized by detailed and precise markings of musical terminology. In addition to the indispensable markings of dynamic shades or simple tempo

symbols like *accelerating* the *delaying*, there are also detailed instructions on how to control the singer's voice, such as: *spoken, half voice, growing little by little itp.*

You can also find more precise tempo markings, such as: *less ours*, or *affrettando*. The emotional tone of art songs is often reflected in the lyrics and tempo of the music, taking it to a higher level. For this reason, Tosti uses tempo changes extremely effectively, influencing the emotional expression of the songs performed. Thanks to these extremely valuable musical markings, the singer is able to better understand the characteristics of the performance of a given song, interpret the words of the song more precisely and fully reflect the emotions accompanying the author in the creation process.

When performing Tosti's songs, the singer must not approach it too casually, because such singing would destroy the artistic concept of the composer's works. The musical expression of all artistic songs is the result of careful and thoughtful planning and intentions of the author. Tosti's songs never have the same tempo, mood or color throughout their duration. This is not only due to the detailed musical markings introduced by the composer, but is also closely related to Tosti's unique "style".

The composer's musical creativity is based on the reflection of the artistic concept contained in the texts, and the performance of each musical sentence must fully reflect the emotional mood and be multi-layered, and the boundary between dynamic and rhythmic emotional overtones should also be clearly visible. The singer's proficiency in performance technique is essential for a correct and interesting interpretation of Tosti's songs. The transition between the major and minor keys creates a very clear contrast in terms of sound timbre, and the graceful, pure timbre, appropriate regulation of vocal dynamics and natural, well-thought-out changes in voice timbre are important features reflecting the style of Tosti's artistic songs.

In addition to thoroughly delving into and understanding the emotionality contained in the vocal layer, it is extremely important to explore the musical layer contained in the piano accompaniment. Only a perfect combination of accompaniment and a stable and perfect singing technique can truly and vividly convey the artistic charm of the song and raise the artistic sphere to a higher level. In creating piano accompaniment, Tosti liked to use consistent melodic arpeggios and often refined harmonic intervals, so that the accompaniment creates a perfect, interacting relationship with the melody. Piano accompaniment dynamizes the development of music in a piece, shapes the background and artistic concept, and also

fuels emotions in the artist's singing. At the same time, performing songs with mutually contrasting musical emotions ultimately brings the musical motif and musical form into perfect unity. It also epitomizes Tosti's delicate emotional expression and proves his extremely high artistic level in creating music.

4.2. Performance characteristics of Li Shutong's songs

Singing is a deepening of the emotionality present in language, and both of these things are closely related, so it can be said that language is also the soul of singing. In Chinese pronunciation, great importance is attached to the so-called tones. Before singing the song, you should read and become familiar with the tones in the text, this is extremely important for the successful performance of the song. Only by carefully reading the poem and understanding its meaning can one sing with meaning. The lyrics of the songs are written in an artistic language, and each word (in the case of Chinese, a character, i.e. a morpheme) is characterized by appropriate intonation. Only through careful mastery of tones can one properly interpret and convey the poetry of art songs inspired by ancient poetry. In addition, it is necessary to properly master some knowledge about rhymes. In ancient Chinese poetry, great emphasis is placed on the fluency of rhymes and the observance of the rules related to the tonal rate¹⁶. Only by knowing these issues can you better understand the meaning of the songs and the emotions they contain.

When performing Li Shutong's art songs, one should also pay attention to the freedom, softness, gentleness, depth and color of the sound. You should control your breathing and emotions without getting carried away by them, and your voice should be kept at a moderate level. Due to the fact that Li Shutong's texts are mostly based on ancient poetry, the pronunciation of the final syllable of each sentence usually has the same rhyme, so when singing, the pronunciation of a word or syllable is the main part, while the sound of the word or syllable is the supplementary part¹⁷. "Short sound, long sound, clear suffix" are the key elements in Chinese pronunciation. When singing, the oropharyngeal cavity should, according to the criterion "vertical, straight, rounded", be narrow and small at the front, wide and spacious at the back. It should be arranged mainly horizontally, horizontal at the front and

¹⁶ Used in poetry written in tonal languages, e.g. Chinese, somewhat similar to the metrical foot in Latin, Greek poetry, etc. In the Chinese tradition, the tonal foot consists of equal (平) or unequal (仄) tones. Depending on the number of syllables in a line, there are dozens of tonal feet, e.g. 平平仄仄仄平平, 平平平仄仄, 平平仄仄, etc..

¹⁷ Onset is one of the articulatory phases of a word, syllable or morpheme - namely, its initial segment. The speech is the final segment.

vertical at the back. The horizontal part should be short and the vertical part long, all this to maintain dialectical unity. Only through very clear pronunciation and vocalization can the "linguistic nature" of the music and the melodiousness of the language be fully reflected, as well as maintain the overall emotions present in the piece as well as the continuity and fluidity of the melodic line.

A Chinese syllable consists of three elements: onset, vocalization and tone. An onset means a consonant at the beginning of a syllable, while the part of the syllable located after the onset is called an onset. The sound itself can be divided into three parts: the initial vowel, the main vowel and the final vowel. A syllable may appear without an onset, while the initial vowel and final vowel may not be present in the final sound of the syllable, but the tone and main vowel of the final sound are necessary and always occur. The emphasis point when pronouncing a front sound is at the front of the mouth, e.g. sounds such as: ai, ei, in, ing. Their sound is clear, their pronunciation is frontal, and creating resonance is difficult in their case. This often causes a negative sound effect of "overshadowing the sound by pronunciation" caused by exaggerated articulation and improper use of the larynx. To avoid this, when singing, you should use the "back articulation" method of the front vocalization, you should induce the feeling of yawning, raise the soft palate, relax the chin and articulate from the back of the mouth.

When pronouncing a back sound, the emphasis is placed at the back of the mouth, e.g. o, ong, eng, ao, en, u, ou. In this case, the sound timbre is relatively dark, the tongue is in a back and high position, which easily leads to unclear pronunciation and may cause the effect of "sound obscuring the pronunciation". This results from excessive use of the larynx and neglect of articulation, which means that listeners are unable to hear words clearly. This is why you should pay attention to emphasizing the sound when singing. You should use the "front articulation" method of the back vocalization, concentrate the strength of all parts of the mouth and sing forward, directing your voice to one point. Broad pronunciation refers to the type of pronunciation in which vowels are pronounced louder and the mouth is opened wider. For example: an, ang, ong, ou, e, eng, ei, en. The articulation of this type of utterances is often horizontal and diffuse, so you need to make sure that the oral cavity is relatively rounded and horizontal, and you need to use the "narrow articulation" method. A narrow sound means a sound in which the mouth is not open wide when pronouncing vowels, including: i, in, ing, ie. In this type of singing, the voice can easily sound "squeezed". When articulating it, you need to remember to inhale, keep the throat in a stable position, open the back wall of the throat, increase the resonance of the oral cavity and use the "wide

articulation" method. In horizontal pronunciation, when articulating vowels, the mouth opens to two sides, for example: a, ia, ua, ai, an, ang. In this case, in order to avoid too horizontal pronunciation, the "vertical articulation" method can be used while singing to keep the back throat wall in a vertical position. Vertical sounds are those in which the vowels are pronounced with the mouth in a vertical position, e.g. u, ong, un. To ensure sound penetration and prevent empty pronunciation, the "horizontal articulation" method should be used. Control of the front and rear position, width, and vertical and horizontal position should be constant and reliable.

Final remarks

This work compares the creative environment and musical thought of China and Italy at the end of the 19th and the beginning of the 20th century in order to present the profiles and works of two composers - Francesco Paolo Tosti and Li Shutong. By comparing the life experiences and the most important creative thoughts of both composers, it can be seen that Li Shutong's ideas are deeply influenced by traditional Chinese culture, and he himself acted in accordance with the idea of a restrained and hidden aesthetic taste. Tosti created under the influence of the Italian tradition and the sentimentalism and romanticism present in the Romantic era in the West. His creative concept emphasizes the bold expression of emotions contained in the musical and textual layers of songs. The next part of the work contains a comparative analysis of musical forms and the characteristics of the texts of two composers, and also shows that both differences and similarities can be found in the works of Tosti and Li Shutong. The main discrepancy is that Tosti shows much greater artistic maturity in terms of compositional technique and musical imagination, and therefore the musical forms he uses are richer and much more artistically and emotionally developed compared to Li Shutong's work. The analogy lies in the fact that both composers emphasize national identity in music and also emphasize the expression of the artistic concept of the texts. Chapter five presents some personal feelings about performing Western art songs with the example of Tosti and Chinese songs with the example of Li Shutong. To sum up, the artistic vocal works of both artists have their own unique artistry. Although Li Shutong is not equal to Francesco Paolo

Tosti in terms of compositional technique, depth of artistic expression and refined musical layer, and in terms of European artistic values they cannot be compared with each other, in the context of perceiving music through the prism of national creativity, they remain at a similar level as representatives of the song trend in their countries. For this reason, understanding the works of these two composers is not easy, and only many years of practice and observation can enable the full expression of the artistry of their artistic songs.

Annexes

Lyrics of songs by Francesco Paolo Tosti - translation

Ideal

In my heart you are like a rainbow of extraordinary beauty suspended in the firmament of heaven, like silver luminous rays.

The air is filled with the sweet scent of flowers, in my room a smile and your voice, a wonderful voice that stole my soul and dreams.

All pain and joy are already forgotten, beloved, throw yourself into my embrace.

Marechiare

As the moon rises over Marechiare, fish splash nimbly, waves wash the surface of the water. On the beach rises a house, it is in it that my greatest love lives. The sea breeze muscles my face, the blue depths hum their song.

People say that the stars in the sky are beautiful, but your eyes are brighter than them and more magnificent beauty. I know that the light of your eyes has brightened my soul, wake up Caruli, I have waited too long, I am singing to the sound of the guitar, please wake up!

Sogno

In my dreams you kneel, like a saint raising prayers to God, gaze into the depths of my eyes with a gaze shining with love, and quietly whisper with the hope of awakening compassion in me.

Kneeling before me, you look in my direction, wanting to offer me your love, but I do not respond, I firmly resist your temptation and, having withstood the mortal test, I reject your love.

But your kiss on my face melts the ice in my heart, I close my eyes and take you in my embrace, the dream disappears.

La Serenata

Fly serenade, float on the wings of the wind, to my beloved resting on the bed, please fly to her.

A silver moon hangs in the sky, the stars twinkle brightly, their radiance fills the interior of your room.

My beloved, you will soon fall into sleep, listening to your singing, the sea sleeps peacefully kissed by the blowing breeze, but my love has not received an answer.

The last song

Tomorrow you are to be a bride, Nino, you are in such a hurry, today I still sing the song for you.

In a distant valley, where a living soul is missing, do you remember me singing for you?

Roses have bloomed and little chrysanthemums have unfolded their buds, I still abide with you.

Tomorrow a great happiness awaits you, you have already forgotten the beautiful moments we spent together.

However, I still sing for you, the sound of my song echoes in your ears, Nino, please do not forget my kisses.

I no longer love you

Will you still remember the day I met you? Do you remember the promises you made to me? Madly in love, I followed you... we loved each other and next to you I dreamed, mad with love.

I dreamed of caresses and kisses melting into the sky; But Your words were false, for Your soul is colder than ice.

Do you still remember? Do you still remember?

Now my faith, my great desire, my dreams of love are no longer directed towards You. I don't look for your kisses anymore, I don't think about you. I dream of another perfection, I don't love you anymore, I don't love you anymore.

In the days we spent together, I placed flowers at your feet. You were the only hope in my heart, the only thought in my mind.

You watched me beg, turn pale, you saw me cry in front of you. Just to satisfy Your desire, I was ready to give my blood and faith.

Do you still remember? Do you still remember?

Now my faith, my great desire, my dreams of love are no longer directed towards You. I don't look for your kisses anymore, I don't think about you. I dream of another perfection, I don't love you anymore, I don't love you anymore.

Lyrics of Li Shutong's songs - translation

Spring walk

Spring is like a painting, the breeze gently touches our faces,

People walk among the beautiful spring scenery, thousands of flowers dance in the wind, their petals gently settle on the clothes of passers-by.

The pear flower is turning white, the rapeseed flower is yellow, the willow flower is creeping along the ground, the mustard flower is fragrant,

Birds are singing their songs, farmers working in the fields are heading towards their homes. The evening bell rings and slowly bids farewell to the setting sun.

School song of Nanjing University

How incomparable is the greatness of sincerity, the most valuable of virtues in the whole world;

Wisdom, kindness and diligence like three legs supporting a tripod.

Confucius is the greatest of sages, a saint respected by all;

Even a thousand or ten thousand years later, our goals will remain the same.

Along the Yangtze River westward lies the fertile Nanjing;

The majestic Beiji Ge hill rises in the center of the city.

The Supreme Ruler has given us the blessing of education, and our work on education is constantly moving forward;

Like the rising sun illuminating the earth.

Pieśń trzech skarbów

The human earth and sky are part of the infinite universe. Who in the universe can guide all living entities with wisdom? It's Buddha.

People living in this world are bound by a lot of pain, desires, diseases, problems, death and separations. Who can help people free themselves from suffering and allow them to achieve wisdom and peace? He is a Buddha with wonderful powers, great wisdom, infinitely good and gracious.

We have to believe in him. The Buddha's light encompasses all living beings, all experience his grace and help, all have support in him. The magnificence of this benefit is incomparable.

We know that only Buddha is our most powerful support, our true faith. We must believe and support Buddha throughout our lives. The greatness and depth of Buddhism has its source in truth.

Purification of illusions can help one achieve virtuous merits. All worries, desires and suffering are obstacles to conversion to Buddhism. Only the complete removal of mundane worries opens the door to the world of Buddha, leads to liberation from the cycle of birth and death, giving freedom.

All things in this world are the product of human hearts, and Buddhism is like a shining, inexhaustible light that spreads its light on all people. Only true conversion allows you to understand the order of things and achieve eternal happiness.

The national anthem

For thousands of years, lasting like a pulsating vein, a nation bound by blood ties. Tens of thousands of miles long and wide, a fertile land enjoying nature's harvest.

The oldest country in the world, inhabited by wonderful people. I am happy to live in this country, my happiness knows no limits.

I jumped over the Kunlun Mountains on a lion and flew across the Pacific Ocean on the wings of a crane. There are no wars, no enemies, let's celebrate this beautiful, peaceful time together.

Early autumn

A lonely boat on the lake ripples the water surface, the western tower in the south of the city rises shrouded in smoke, the waves bathed in moonlight sway,

Delicate and shining like a woman's face, weeping willows on the opposite bank,

Distant mountains glow like the arch of an eyebrow on a woman's face, clouds flow lazily, ruffled like wrinkles on clothes,

A cool breeze heralds the arrival of autumn, tilts the flower stalks

Farewells

Outside the pavilion, by the ancient road, fragrant green grass stretches its blades towards the sky.

The evening wind caresses the willows with the barely audible sound of the flute, the setting sun hides behind the mountains.

Good friends scattered around the world, I raise a glass to feel what remains of joy, full of hope that today's dreams will not be enveloped in cold.

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