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THE SYNTHESIS OF JAZZ AND CHINESE FOLK SONGS AS A MODEL FOR JAZZ PEDAGOGY IN CHINA

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THE SYNTHESIS OF JAZZ AND CHINESE FOLK SONGS AS A MODEL FOR
JAZZ PEDAGOGY IN CHINA

by

Runkun Li

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THE SYNTHESIS OF JAZZ AND CHINESE FOLK SONGS AS A MODEL FOR
JAZZ PEDAGOGY IN CHINA

Runkun Li, D.M.A.

University of Nebraska, 2020

Advisor: Dr. Paul Haar

This document presents a method of jazz instruction that synthesizes elements of the jazz language with traditional Chinese folk songs. This research first analyzes the characteristics of Chinese folk songs, such as the melodies, rhythms, and pentatonic features. An overview of Chinese jazz history indicates that the lack of resources, educational opportunities, and differences in cultural music performance practice contribute to the stunted growth of jazz education in China. Since Chinese folk songs are pervasive in Chinese culture, they offer an appropriate source on which to apply idiomatic jazz elements, such as swing feel, chromaticism, enclosures, blue notes, syncopations, anticipations, blues form, rhythm changes, modal changes, and basic reharmonization to provide Chinese students an excellent opportunity to understand jazz practices, jazz language, and jazz harmony. Moreover, because these songs are so well known that even with manipulation and alteration, the novice Chinese jazz musician will still be aware of the original melodies. To demonstrate this synthesis, this document provides five jazz etudes to demonstrate how jazz elements can be incorporated in Chinese folk songs.

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CHAPTER 1: INTRODUCTION

Since The New School first offered a jazz history course in 1941, the study of jazz has developed to where there are now more than 120 colleges and universities where students can study jazz as a major in the United States, such as the University of North Texas, the New England Conservatory, and the University of Nebraska-Lincoln.¹ Despite the robust development of jazz music in the Western world throughout the 20th century, the assimilation of this art form into Chinese culture has been much slower. In China, the popularity of jazz grew in Western-influenced cities such as Shanghai since the late 1910s,² up until Mao Zedong took over China in 1949.³ After Mao died in 1976, the Chinese government was more receptive to Western countries, but it was not until the late 20th century and early 21st century that jazz began to return to Chinese society through concerts and culture exchange. Now, as we enter the third decade of the 21st century, one can begin to see the development of jazz through the opening of jazz venues like the Blue Note and Jazz at Lincoln Center, jazz festivals such as those detailed in Chapter 3, and jazz programs at major music conservatories such as those detailed in next paragraph and Chapter 3..

The teaching of Western popular music in China is relegated mainly to rock, funk, and smooth jazz.⁴ Today only seven Chinese conservatories (Shanghai Conservatory of Music, Sichuan Conservatory of Music, Xinghai Conservatory of Music, Shenyang Conservatory of Music, Wuhan Conservatory of Music, Zhejiang Conservatory of Music,

¹Jazz in America, "Jazz Education," Jazz Resources, accessed April 13, 2020, <https://www.jazzinamerica.org/JazzResources/JazzEducation/Page/164>.

²Eugene Marlow, *Jazz in China: From Dance Hall Music to Individual Freedom of Expression*, (Jackson, MS: University Press of Mississippi, 2018), 3.

³Ibid, 81.

⁴Yan Liu, interview by author, Shenyang, Liaoning, China, May 14, 2019.

Xi'an Conservatory of Music) offer courses in jazz or jazz degrees.⁵ The lack of resources, educational opportunities, and differences in cultural music performance practices have all been contributors to this stunted growth. This document is designed as an informational and educational tool, not only for Chinese students and teachers who wish to learn more about Western jazz practice, but for Western musicians and teachers to better understand the role of jazz in Chinese culture. Folk music and other cultural elements that found their way into American jazz have counterparts in China. Chinese folk music with its oral tradition and work songs mirror those found in the United States before the birth of jazz, such as work songs and field hollers. The simple melodies and familiar cultural traditions in Chinese folk songs make them an excellent vehicle to bridge with Western jazz practices to create jazz etudes. Combined with the near universal familiarity of these Chinese folk songs, the resulting jazz etudes in this document feature the limited manipulations of original melodies, so students still can recognize the folk songs.

According to Chinese folk music scholar Daneng Song, Chinese traditional music is commonly divided into five categories: folk song, singing and dancing music, talking and singing music, opera music, and instrumental music.⁶ Chinese folk songs can be described as the base of other four categories of Chinese traditional music mentioned previously, with regards to the musical language, musical structures, and musical interpretations.⁷ Therefore, Chinese folk song holds a very important position in Chinese traditional music. Before one can discuss the integration of jazz elements into Chinese

⁵Yan Liu, interview by author, Shenyang, Liaoning, China, May 14, 2019.

⁶Daneng Song, *Introduction to Folk Songs*, trans. author, (Beijing: People's Music Publications, 2000), I.

⁷Ibid.

educational practices, it is important to provide a brief overview of traditional Chinese folk song performance practice as it relates to melody, harmony, and rhythm through a western musical perspective, found in Chapter 2. In Chapter 3, I will provide a brief background on how jazz was studied in China prior to the cultural revolution of 1968 and before its more recent integration into Chinese institutions of higher education.

Chapter 4 will discuss the possibilities for integration of Western jazz elements into Chinese traditional folk songs. In this chapter, I will discuss the application of musical elements such as rhythm, melody, and harmony that are commonly used in jazz to transform Chinese folk songs into jazz etudes. First, through the manipulation of selected traditional Chinese folk songs, I shall demonstrate how a jazz musician might apply techniques of Western jazz such as swing feel and common jazz articulations (e.g., heavy accent, staccato, and legato) to Chinese folk songs. Second, I will discuss the application of melodic devices such as chromaticism, enclosures, blue notes, syncopations, and anticipations, each commonly used in swing, bop, and post-bop, to embellish the melodies of Chinese folk songs. Finally, the chapter will show how one can manipulate traditional Chinese folk tunes by employing typical jazz structural elements, such as song and blues forms, and harmonic procedures found in “rhythm” changes, “modal” relationships, and basic reharmonization.

In Chapter 5, I will compose and arrange jazz etudes to help Chinese students understand how jazz elements can be employed in Chinese folk songs. All the selected Chinese folk songs for those jazz etudes will be chosen from multiple anthologies of famous Chinese folk songs. In order for Chinese students to learn jazz elements, such as swing feel, chromaticism, enclosures, blue notes, syncopations, anticipations, blues form,

rhythm changes form, modal jazz, and basic reharmonization, it is important to choose Chinese folk songs that are familiar and popular among Chinese musicians, short in duration and pentatonic nature. With students starting with a sense of familiarity with the musical source material, they will have solid of knowledge base for which to add possibly unfamiliar jazz elements. Therefore, these newly composed jazz etudes not only reflect the idiomatic jazz rhythmic, melodic, and harmonic aspects, but they also retain the original melodic identity of the Chinese folk songs. In total, those jazz etudes will help students and educators understand the differences between the common practices in jazz and common practices in traditional Chinese music. Therefore, it is my hope that through these etudes, today's Chinese jazz students will be spared the hardships faced by previous generations (detailed in Chapter 3).

CHAPTER 2: AN OVERVIEW OF TRADITIONAL FOLK SONG PERFORMANCE PRACTICE IN CHINA

China enjoys a long and rich cultural history witnessed in traditional Chinese folk songs. These songs can even be traced back to China's earliest existing collection of Chinese poetry, *Classic of Poetry*, which is from the Spring and Autumn period (771 to 476 BC).⁸ However, only the lyrics of these ancient Chinese folk songs were documented, with hardly any melodic materials included.⁹ As a policy advocated by the Chinese government, the compiling and collecting of Chinese folk songs began in the 1930s.¹⁰ Modern Chinese musicians and scholars are still compiling lyrics, melody, and background information (e.g., authors and origins) of Chinese folk songs today.¹¹

According to the scholar Jianzhong Qiao, traditional Chinese folk songs are divided into three categories based upon social situations in which they are performed: the work song, the mountain song, and the little tune.¹² The work song is the earliest genre of Chinese folk songs, and it is the root and the foundation for other Chinese folk songs.¹³ Like the rhythmically “coordinated,” work songs used in the days of African-American slavery, the singing of work songs was also used in Chinese culture to coordinate physical activities. The work song usually contains a one- to two-measure long rhythmic pattern in 2/4 and 4/4, which is often repeated throughout the song (Ex. 2.1 and Ex. 2.2).¹⁴

⁸Jianzhong Qiao, Collected Works, *Chinese Classic Folk Songs: Appreciation Guide*, vol.1, trans. author, (Shanghai: Shanghai Music Publications, 2002), V.

⁹Ibid.

¹⁰Ibid.

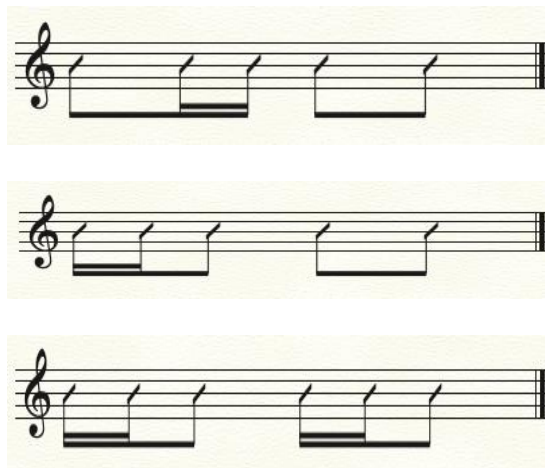
¹¹Ibid.

¹²Daneng Song, *Introduction to Folk Songs*, trans. author, (Beijing: People's Music Publications, 2000), 8.

¹³Ibid., 20.

¹⁴Ibid., 115.

Ex. 2.1. Common One-Measure Rhythmic Patterns of Work Songs.¹⁵



Ex. 2.2. Common Two-Measure Rhythmic Patterns of Work Songs.¹⁶



The one- to two-measure long rhythmic repeated pattern is one characteristic of work songs that distinguishes them from the other two categories of Chinese folk songs.¹⁷ These rhythmic patterns, which are mostly derived from the sound of physical activities, can help workers unify the rhythm of their movements.¹⁸ Singing these work songs can help keep workers fresh for tasks such as carrying tools or harvested goods, building

¹⁵Daneng Song, *Introduction to Folk Songs*, trans. author, (Beijing: People's Music Publications, 2000), 114.

¹⁶Ibid.

¹⁷Ibid.

¹⁸Ibid., 114-116.

structures, planting crops, manufacturing, fishing, and sailing.¹⁹ In addition, the melody and rhythm of the work songs are affected by the levels of duty. If the work songs feature simple, singable melodies in the Chinese tradition and contain a wide variety of tessitura, they are commonly used for light duties (Ex. 2.3).²⁰ If the work songs are less melodic and more rhythmic, they are usually found accompanying more strenuous duties (Ex. 2.4).²¹ Furthermore, the workers usually follow a lead singer in a call and response patterns, imitative patterns, or mixed textures of call and response patterns with imitative patterns.²²

Ex. 2.3. One Work Song for Light Duty.²³



Ex. 2.4. One Work Song for Heavy Duty.²⁴



¹⁹Daneng Song, *Introduction to Folk Songs*, trans. author, (Beijing: People's Music Publications, 2000), 25.

²⁰Ibid, 116.

²¹Ibid, 117.

²²Ibid, 118-120.

²³Ibid, 31.

²⁴Ibid, 40.

The second type of folk song is the mountain song. Many Chinese people live in the vast mountain ranges of China and stories of the land and love are often reflected musically in a large number of mountain songs. These songs are designed to be sung outside and pass the information through music from one mountain to another.²⁵ This tradition parallels coordinated works songs that American slaves pass information through music from one plantation to another. The mountain songs frequently contain many long and high notes,²⁶ which allow the melodies to travel farther in the mountains. Other characteristics of mountain songs include freer rhythmic interpretation and large intervallic leaps in the melody. Many of the lyrics were improvised by Chinese people when they expressed their love for each other or met new friends.²⁷ Mountain songs are divided into three categories: “high-pitched” tunes, “flat-pitched” tunes, and “low-pitched” tunes.²⁸ High-pitched tunes are typically long in duration and designed for singers to sing loudly, energetically, and passionately. Generally, the duration of high-pitched tunes is longer than other mountain songs. They also have wide melodic ranges, large intervallic leaps, occasional fermatas, and free and varied rhythms.²⁹ The flat-pitched tunes are the most common genre of mountain songs, contain elongated phrases, and rhythms are also free (*ad libitum*).³⁰ The flat-pitched tunes have a limited melodic range and contain fermatas, but the fermatas are typically held for a shorter duration than those of high-pitched tunes by performers. The low-pitched tunes are typically short in duration and

²⁵Daneng Song, *Introduction to Folk Songs*, trans. author, (Beijing: People’s Music Publications, 2000), 121.

²⁶Wai-Tong Lau, “Teaching Chinese Folk Songs with an Authentic Approach,” *Music Educators Journal*, 94, no. 2 (November 2007): 23, accessed May 15, 2020, <https://www.jstor.org/stable/4539672>.

²⁷Daneng Song, *Introduction to Folk Songs*, trans. author, (Beijing: People’s Music Publications, 2000), 122.

²⁸These tune labels are literal translations of the original Chinese; *Ibid.*, 131.

²⁹*Ibid.*

³⁰*Ibid.*, 136.

designed for singers to sing melodically, and softly. They also have a limited melodic range and few large intervallic leaps.³¹ Fermatas are rarely used in low-pitched tunes, and the rhythms are less free than in the other two types of mountain songs.

In the mountain songs, the musical phrases serve the lyrics. Commonly, two musical phrases form the whole tune.³² Aside from the two-phrase mountain songs, there are other types of mountain songs that contain two-and-half, three, four, five, and five-and-half-phrases that are variations and expansion of two- phrase mountain songs. Therefore, each one is influenced by the two-phrase mountain songs.

The third type of Chinese folk song is the little tune composed for town and city dwellers' entertainment, typically performed at gatherings, banquets, or festivals.³³ The lyrics of little tunes commonly describe political incidents, memories of love, social customs, and games.³⁴ Commonly, little tunes are divided into four categories: lyric song, humorous song, children's song, and ritual song. The little tunes are more sophisticated melodically and more balanced in musical form because the composers and singers were usually better educated than the composers of work songs and mountain songs.³⁵ In addition, the forms of little tunes are varied, some little tunes even contain introductions or interludes, other little tunes are accompanied by musical instruments.³⁶ Furthermore, because musical phrase structures are varied, musical phrase lengths of some little tunes

³¹Ibid., 143.

³²Daneng Song, *Introduction to Folk Songs*, trans. author, (Beijing: People's Music Publications, 2000), 162.

³³Wai-Tong Lau, "Teaching Chinese Folk Songs with an Authentic Approach," *Music Educators Journal*, 94, no. 2 (November 2007): 23, accessed May 15, 2020, <https://www.jstor.org/stable/4539672>.

³⁴Ibid.

³⁵Daneng Song, *Introduction to Folk Songs*, trans. author, (Beijing: People's Music Publications, 2000), 249.

³⁶Ibid.

are uneven from Chinese musical perspective, with three- or five-bar phrases, as opposed to the common, even four- or eight-bar phrases.³⁷

Like a lot of Chinese folk songs, the songs considered in this document are monophonic and therefore do not contain harmonic accompaniment.³⁸ Commonly, traditional Chinese folk songs are in duple meter rhythm (2/4 and 4/4), which “can be attributed to the belief in the principle of natural duality (such as the female-male or yin-yang relationship). Chinese rhythm patterns may also reflect the Confucian *Zhongyong* concept: a ‘doctrine of the mean’ that stress moderation and balance. However, the weak beat to strong beat stresses in Western music are not necessarily used.”³⁹

The musical phrases of Chinese folk songs are generally balanced and even because of the lyrics. The melodies of Chinese folk songs serve the flow of the lyrics, and those lyrics are influenced by traditional Chinese Jue Ju poems. Traditional Chinese Jue Ju Poem sentences are also generally balanced and even which is traditional Chinese Jue Ju poem tradition,⁴⁰ because each Chinese character has only one syllable, and therefore each sentence’s length can be matched easily in a poem (Ex. 2.5). The tradition of poem sentences and the Chinese characters both influenced the rhythms of folk songs, which is commonly balanced and even (Ex. 2.6). Despite the fact that there is no hierarchy between strong beat and weak beat in Chinese folk songs, syncopation does occur within musical phrases much like the vocal blues/jazz tradition. As such, syncopation is perhaps

³⁷Ibid.

³⁸Ibid, 167.

³⁹William M. Anderson and Patricia Shehan Campbell, *Multicultural Perspectives in Music Education*, vol. 3, 3rd. ed. (Lanham, MD: Rowman & Littlefield Education, 2010), 11.

⁴⁰Fuyuan Liu and Xinwo Yang, *Common Knowledge of Ancient Poetry*, trans. author. (Shanghai: Classics Publishing House, 2009), 5.

more nuanced in Chinese folk songs when compared to the use of the technique in the West.

Ex. 2.5. “Thoughts in the Silent Night” by Bai Li.⁴¹

床前明月光，

(chuáng qián míng yuè guāng.)

疑是地上霜。

(yí shì dì shàng shuāng.)

举头望明月，

(jǔ tóu wàng míng yuè.)

低头思故乡。

(dī tóu sī gù xiāng.)

Ex. 2.6. “Kang Ding Love Song.”

KANG DING LOVE SONG

SLOW

SI CHUAN PROVINCE

FIRST VERSE: 跑马溜溜的山上，一朵溜溜的云哟。

端端溜溜的照在，康定溜溜的城哟。

月亮弯弯，康定溜溜的城哟。

First Verse Lyrics of “Kang Ding Love Song”

⁴¹Yanju Wang, *Bai Li: Chinese Classic Poetry Appreciation Books*, trans. Author. (Beijing: Intercontinental Press, 1999), 127-129.

跑马溜溜的山上，

(pǎo mǎ liū liū de shān shàng,)

一朵溜溜的云哟。

(yī duǒ liū liū de yún yo.)

端端溜溜的照在，

(duān duān liū liū de zhào zài,)

康定溜溜的城哟。

(kāng dìng liū liū de chéng yo.)

月亮弯弯，

(yuè liàng wān wān,)

康定溜溜的城哟。

(kāng dìng liū liū de chéng yo.)

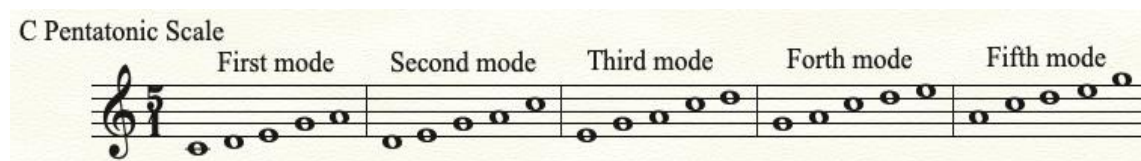
In traditional Chinese music education, teachers use oral instruction to teach students music, so students learn the performance practice by ear. Therefore, the written parts of Chinese traditional music are not detailed: there are few dynamics, tempo markings, or articulations, such as accents and fermatas. Only time signatures and basic adjectives about tempo and dynamics (fast, slow, soft, etc.) are commonly used in Chinese folk songs. The Chinese folk song is commonly short, and the melody is the dominant role.⁴² Chinese folk song melodies consist of a single horizontal line. The melodies are commonly written in one of five pentatonic modes/inversions (Ex. 2.7).⁴³

⁴²Chongguang Li, *Foundation of Music Theory*, 2nd ed. and trans. author (Beijing: People's Music Publications, 2000), 15.

⁴³Ibid., 48.

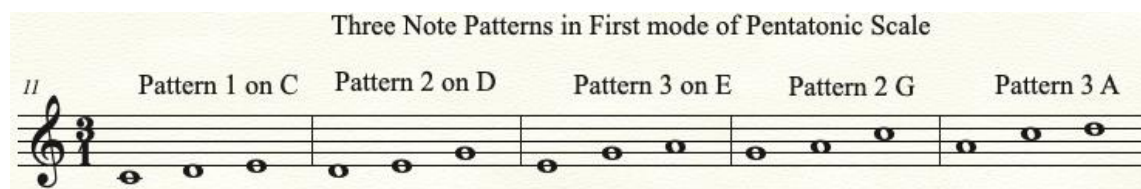
Combining any two notes of the pentatonic scale does not constitute any minor second or tritone intervals; these two intervals are more dissonant in the Western music system.

Ex. 2.7. Five Pentatonic Modes.



Traditionally, many Chinese folk songs are monophonic and do not contain western chord progressions. The melodies of traditional Chinese folk songs commonly follow three-note patterns which are three consecutive notes of the pentatonic scale (Ex. 2.8).⁴⁴

Ex. 2.8. Three-Note Patterns of Pentatonic Scale.



Based on the intervallic structure of three-note consecutive pentatonic patterns, there are only three of those patterns in a pentatonic scale, and each pattern has six variations (Ex. 2.9).⁴⁵ Pattern one contains two consecutive major second intervals (Ex. 2.8). Pattern two has a major second interval followed by a minor third interval. This sequence occurs twice in a pentatonic scale: on D, E, and G and G, A, and C (Ex. 2.8). Pattern three contains a minor third interval succeeded by a major second interval. This sequence also occurs twice in a pentatonic scale: on E, G, and A and A, C, and D (Ex. 2.8). The song “Female Guerrilla” is a Chinese folk song from Hebei province (Ex.

⁴⁴Chongguang Li, *Foundation of Music Theory*, 2nd ed. and trans. author (Beijing: People’s Music Publications, 2000), 47.

⁴⁵Ibid, 15.

2.10).⁴⁶ It is based on the C pentatonic scale and contains sixteen bars. In this song, ten bars of the melody were created by three-note patterns, which suggests evidence of the Chinese penchant for creating melodies comprised of three-note subsets of the pentatonic scale.

Ex. 2.9. Variations of Three-Note Patterns.

The image displays five staves of musical notation, each representing a variation of a three-note pattern on a different scale. The notation is in treble clef and uses quarter notes. The patterns are as follows:

- Variations of Pattern 1 on C:** A sequence of six bars showing a descending three-note pattern (C4-E4-G4) in various rhythmic and melodic contexts.
- Variations of Pattern 2 on D:** A sequence of six bars showing an ascending three-note pattern (D4-F4-A4) in various rhythmic and melodic contexts.
- Variations of Pattern 3 on E:** A sequence of six bars showing a descending three-note pattern (E4-G4-B4) in various rhythmic and melodic contexts.
- Variations of Pattern 2 on G:** A sequence of six bars showing an ascending three-note pattern (G4-B4-D5) in various rhythmic and melodic contexts.
- Variations of Pattern 3 on A:** A sequence of six bars showing a descending three-note pattern (A4-C5-E5) in various rhythmic and melodic contexts.

⁴⁶Chongguang Li, *Foundation of Music Theory*, 2nd ed. and trans. author (Beijing: People's Music Publications, 2000), 48.

Ex. 2.10. A Melody of “Female Guerrilla” and prevalent Three-Note Patterns.

Female Guerrilla

Hebei Folk Song

The image displays four staves of musical notation in treble clef, 2/4 time. The melody is divided into four measures. The first two measures are labeled 'Pattern 2 on G' and the last two are labeled 'Pattern 1 on C'. The notes are: G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes). The second staff shows 'Pattern 2 on G' (G4, A4, B4) and 'Pattern 2 on D' (D4, E4, F4) in the first two measures, and 'Pattern 1 on C' (C4, D4, E4) in the last two. The third staff shows 'Pattern 2 on G' (G4, A4, B4) in the first measure and 'Pattern 1 on C' (C4, D4, E4) in the second. The fourth staff shows 'Pattern 3 on A' (A4, B4, C5) in the first measure and 'Pattern 1 on C' (C4, D4, E4) in the second.

Pattern 2 on G Pattern 2 on G Pattern 3 on E Pattern 1 on C

Pattern 2 on G Pattern 2 on D Pattern 1 on C

Pattern 2 on G Pattern 1 on C

Pattern 3 on A

CHAPTER 3: AN OVERVIEW OF CHINESE JAZZ HISTORY

As mentioned in the introduction, the United States has a growing number of jazz degree programs in colleges and universities.⁴⁷ However, the process of integrating jazz into Chinese culture and academia was much slower. Beginning in the late 19th century, there were many wars and political movements, such as the Chinese Civil War (1927-1936, 1946-1950), the Second Sino-Japanese War (1937-1945), and the Cultural Revolution (1966-1976). Each event caused serious disasters, such as sluggish economies, famine, and stagnation of educational development, thus limiting the opportunities for the Chinese people to develop jazz. As an example, jazz first appeared in China in the late 1910s.⁴⁸ The popularity of jazz was starting to grow in Western-influenced cities such as Shanghai and Beijing,⁴⁹ until Mao Zedong took over China in 1949.⁵⁰ Jazz, as well as all Western cultural influence, was suppressed by Mao's policies.⁵¹ After Mao died in 1976, the Chinese government started to open the door to Western countries. In 1978, the new leader of China, Deng Xiao Ping, repudiated some of Mao's policies and the Chinese government started the "Reform and Opening Up" policy, which set China on the path towards national economic reform.⁵²

The "Reform and Opening Up" policy allowed China's economy to grow rapidly and spread Western culture throughout the country. Chinese musicians and jazz musicians from all over the world have played jazz in many cities in China since the

⁴⁷Jazz in America, "Jazz Education," Jazz Resources, accessed April 13, 2020, <https://www.jazzinamerica.org/JazzResources/JazzEducation/Page/164>.

⁴⁸Eugene Marlow, *Jazz in China: From Dance Hall Music to Individual Freedom of Expression*, (Jackson, MS: University Press of Mississippi, 2018), 3.

⁴⁹Ibid.

⁵⁰Ibid, 81.

⁵¹Ibid.

⁵²Ibid, 85.

1990s.⁵³ Professor Yan Liu, who is the first specialized saxophone teacher in the Chinese conservatories, stated that because of China's increased economy and the implementation of the “Reform and Opening Up” policy, jazz music has become increasingly popular in China since the beginning of the 21st century.⁵⁴ China could be considered a huge potential market for jazz and jazz education in the future. Jamey Aebersold is a noted jazz educator and publisher and has published over one hundred volumes of a play-along series of jazz CDs and books.⁵⁵ In 2015 at the Jazz Education Network conference, Aebersold said that he was preparing to publish his jazz books for the Chinese market.⁵⁶ Also, there are many jazz festivals, jazz venues, and international jazz musicians who are involved in China’s jazz development. Now, as we enter the third decade of the 21st century, one can begin to see the development of jazz through the opening of jazz venues such as the Blue Note (2014 Beijing, 2019 Shanghai),⁵⁷ and Jazz at Lincoln Center (2017 Shanghai).⁵⁸

The teaching of Western popular music in China is relegated mainly to rock, funk, and smooth jazz.⁵⁹ Jazz education has not yet really taken root in China. There are only eleven accredited conservatories, which are owned by the Chinese government in China, and their reputation and the quality of education is better than other music programs in China. So far, the Central Conservatory of Music, China Conservatory of Music, and Hei

⁵³Eugene Marlow, *Jazz in China: From Dance Hall Music to Individual Freedom of Expression*, (Jackson, MS: University Press of Mississippi, 2018), 3.

⁵⁴Yan Liu, interview by author, Shenyang, Liaoning, China, May 14, 2019.

⁵⁵The National Endowment for the Arts, “NEA Jazz Masters,” NEA, accessed April 14th, 2020, <http://arts.gov/honors/jazz/jamey-aebersold>.

⁵⁶Jamey Aebersold, interview by author, San Diego, CA, January 8, 2015.

⁵⁷Blue Note, “About Us,” Blue Note China, accessed April 14th, 2020, <http://www.bluenotechina.com/aboutus>.

⁵⁸Sina, “Jazz at Lincoln Center Shanghai: Unveiling Ceremony at the Bund-Central,” Lifestyle Channel, accessed April 14th, 2020, <http://sh.sina.com.cn/life/other/2017-07-07/detail-ifyhwefp0220235.shtml>.

⁵⁹Yan Liu, interview by author, Shenyang, Liaoning, China, May 14, 2019.

Long Jiang Conservatory of Music do not offer jazz degrees. The rest of the Conservatories of Music offer jazz courses or jazz degrees, but their jazz programs are not as comprehensive as the Shanghai Conservatory of Music. The Sichuan Conservatory of Music, the Shenyang Conservatory of Music, and the Zhejiang Conservatory of Music sponsor popular music departments, but their faculty are still trying to build up jazz programs.⁶⁰

The Shanghai Conservatory of Music is the only accredited jazz program that allows their students, holding bachelor's degrees, to be accepted into master's degree programs in the U.S.⁶¹ Professor Xiaolu Zhang is the director of the jazz program at the Shanghai Conservatory of music, and he said, "Jazz will truly take root in China only when all the conservatories develop complete and accredited jazz programs."⁶²

While jazz students from the Shanghai Conservatory of Music are the exception, most students who want to study jazz in China face challenges. There are few quality jazz education resources available to Chinese musicians. Tingquan Lu, one of the most well-known, first-generation jazz educators in China, had to learn jazz by himself when he was young due to the lack of jazz resources in China. From the late 1980s to the 1990s, Mr. Lu asked his relatives who live in the U.S. to bring jazz books to him.⁶³ In addition, due to the lack of published jazz recordings, Mr. Lu had to collect cut-out foreign jazz CDs and cassettes in the Chinese market, which were non-returnable items and abandoned merchandise from Western markets. Thus, cut-out CDs, cassettes, and English-edition

⁶⁰Yan Liu, interview by author, Shenyang, Liaoning, China, May 14, 2019.

⁶¹Gene Aitken, email message to Keri McCarthy, May 22, 2014.

⁶²Xiaolu Zhang, interview by author, Shanghai, China, July 20, 2014.

⁶³Tingquan Lu, interview by author, Beijing, China, May 17, 2019.

jazz books were the major resources for Mr. Lu to study jazz music in China during the 1990s.⁶⁴

Today, many students and teachers have PDF editions of jazz improvisation books from the west. However, they can barely understand the content because of their limited English proficiency and jazz theoretical knowledge. In China, due to the lack of established jazz infrastructure, as well as a lack of historical awareness of the music, their overall knowledge of jazz is quite poor. Although students have access to streaming music sites, they do not have access to the historical background of those recordings (either in book form, discography, or liner notes). In the author's personal experience, students may struggle to establish a chronological order of the music.

⁶⁴Tingquan Lu, interview by author, Beijing, China, May 17, 2019.

Table 3.1. The Well-Known Jazz Clubs in China.⁶⁵

East Shore Café (Beijing)

Jianghu Jazz Club (Beijing)

Bricks Jazz Club (Beijing)

Good Bait (Beijing)

Dusk Dawn Club (Beijing)

JZ Jazz Club (Beijing)

Blue Note (Beijing and Shanghai)

Jazz at Lincoln Center (Shanghai)

CJW Jazz Club (Beijing, Shanghai, Shenzhen)

The Colton Club (Shanghai)

House of Blues and Jazz (Shanghai)

Meeting Jazz Jazz Club (Shenzhen and Xi'an)

TG House (Chengdu)

Oak Nose Jazz Club (Chengdu)

Table 3.2. The Well-known Jazz Festivals in China.⁶⁶

The Nine Gates Jazz Festival (Beijing)

Changchun Jazz Festival (Changchun)

Midi Music Festival (Beijing)

JZ Music Festival (Shanghai)

Guangzhou Jazz Festival (Guangzhou)

⁶⁵Eugene Marlow, *Jazz in China: From Dance Hall Music to Individual Freedom of Expression*, (Jackson, MS: University Press of Mississippi, 2018), 142.

⁶⁶Ibid, 239.

The Beishan International Jazz Festival (Zhuhai, Guangzhou)

Table 3.3. Reported American Jazz Musicians Who Performed in China 1981-2016.⁶⁷

Date	Musician/Group	Style	Instrumentation	Cities Visited	Reaction to China
1981	Mitchell-Ruff Duo		Piano/Bass/ French Horn	Shanghai/Beijing	Ruff felt the Chinese knew nothing about jazz.
1986	Howard University Jazz Ensemble			Beijing	
October 1986	Bob Hallahan		Piano (working with singer Lisa Rich)	Beijing	Trip was sponsored by United Airlines the program also featured the Howard University Jazz Ensemble.
1991	Eau Claire Jazz I Ensemble			Beijing/Tianjin	
1991	The Vagaries	Rock	Keyboards/Bass/ Guitar/Drums	Chengdu	
1992	Judy Carmichael	Swing	Piano		First jazz musician sponsored by U.S. to tour China.
1992	The Black Dogs	New Orleans Traditional	Brass/Piano	Beijing/Hong Kong	Toured China for the U.S. State Department.
1992-95	Carol Stein		Piano	Hong Kong	Said that it was an amazing time to be in Hong Kong.
1993	The Shenandoah Conservatory Jazz Ensemble		Brass/Piano/ Guitar/Bass		

⁶⁷Eugene Marlow, *Jazz in China: From Dance Hall Music to Individual Freedom of Expression*, (Jackson, MS: University Press of Mississippi, 2018), 240-246.

1993	Charlie Bertini		Trumpet	Hong Kong	Was funded to go by Hong Kong Hilton and British Airways.
1994	Luca Bonvini	Contemporary	Slide Trumpet/ Trombone	Beijing/Hong Kong	Airways Formed first Chinese orchestra of contemporary jazz, the Beijing Jan Unit.
1994	Keiko McNamara		Piano/Vocal	Xiamen	Says her love affair with Asia began in China.
1994	Carol Kidd		Vocal	Beijing	Professor of Jazz at Shin-Yu University
1995	Maria Schneider Jazz Orchestra	Big Band		Macau	Invited to perform in the opening concert of the International Music Festival.
May 1995	Purdue University Jazz Band			Beijing/Shanghai	
1996	Steve Blalock Swing Thing	Swing/Zydeco	Guitar/Banjo	Beijing	
1996	LAND	Electronic	Keyboards/Bass/ Guitar/Drums	Hong Kong	Said audiences reacted favorably everywhere they played.
1997	Bill Ware	Latin-influenced	Vibraphone		Toured China with the group Jazz Passengers.
1997	Victor Noriega		Piano	Shanghai	Said jazz was new to the Chinese.
1998	Charito	Brazilia/ Swing	Vocal	Beijing/Shanghai/ Chengdu	
1998/2002	Scotty Wright	Soul	Vocal/Piano/ Drums	Hong Kong/ Shanghai	
1999	California State University Northridge Jazz Band			Shanghai	Participated in International Jazz Festival.
October 1999	Natural Gas Jazz Band	Traditional	Drums/Piano/ Brass/Banjo	Beijing/Shanghai/ Suzhou Hangzhou	Said government once saw jazz as a “decadent music” but was now exposing it to the Chinese.

1999-2002	String of Pearls	Swing Dance/O ctet	Brass/Vocal/ Piano/Guitar/ Drums	Beijing/Toured	Fused jazz with Chinese Opera.
1999- 2003	Phil Morrison and Keith Williams		Bass/Piano/Vocal	Shanghai	Performed in Shanghai four times in four years. In 2003 Williams said there was a jazz culture emerging in China.
February 2000	Wynton Marsalis with Lincoln Center Jazz Orchestra			Beijing/Shanghai/ Guangzhou	His goal was to share American music with the people of China and learn about their music as well.
June 2000	New Trier High School Jazz Ensemble			Beijing/Henan Province	Said the Chinese had a huge amount of enthusiasm at the concerts.
December 2000	Chris Erway		Trombone	Beijing/Shanghai	
2000	John Eaton		Piano		
2000	Johnnie Eason		Vocal	Shanghai	
January 2001	Dianne Reeves	Pop Jazz	Vocal	Beijing	
March 2002	Bellevue Community College Jazz Band		20-member band	Beijing	Director of the band taught Chinese music teachers how to teach jazz.
2002	Steve Lucas	Modern	Bass		Toured with Canadian Chinese Ensemble.
2002	Nicholas McBride		Drums	Shanghai	Said the people were open to but the places where he played insisted that he has a vocalist.
2002	Bob Mocarisky		Piano	Shanghai	
2002	Charles Bouloukos		Piano	Shanghai	Said House of Blues in

					Shanghai was one of the best clubs anywhere in the world.
2002	Mariah Ralston		Trombone	Beijing/Shanghai	Most shows were cancelled due to protests against US.
September 2003	Greg Henry Waters	Latin-themed	Clarinet Flute	Shenzhen/Hong Kong	Said Hong Kong was very conservative, and Shenzhen was a place without culture.
2003	Gwen Hughes	Swing	Vocal	Dongguan	
May 2004	Fred Randolph Anton Schwartz Adam Shulman		Bass/Saxophone/ Piano	Shanghai	
June 2004	David Amram	Blues & Jazz	French Horn	Chengdu	Performed and taught there.
October 2004	Afro-Latin Jazz Orchestra	Afro-Latin	Brass/Bass/ Drums	Shanghai	China was the only out-of-U.S. part of their "Mambo Madness tour.
October 2004	U.S. Military Academy Band		Three Wind Ensembles	Beijing	Chinese and American musicians performed together.
2004	Cal Poly Jazz Band			Beijing/Shanghai/ Hangzhou	The director felt that the Chinese were curious about jazz. They took their first international tour to China.
March 2005	Southeastern Oklahoma State University Jazz Combo		Brass/ Piano/ Drums/Vocal	Guangzhou/ Hong Kong/Beijing	The director said that the Chinese students were very interested American jazz.
March 2005	Norah Jones		Vocal/Piano	Shanghai	It was Jones's decision to go to China.
May 2005	Kansas University Wind Ensemble		Winds	Beijing/Chengdu	
June 2005	The West Valley College Jazz Ensemble	Vocal	Vocal	Shanghai/Beijing	Went as part of a cultural Exchange.

June 2005	Rex Richardson		Trumpet	Guangzhou	
July 2005	Gregory Smith Cotton Club House Band	Blues	Guitar	Shanghai	Played in a venue called the Cotton Club in Shanghai.
2005	Calabaras All Star Jazz Band	High School Band		Guangzhou/Shenzhen/Zhuhai/Hong Kong	
May 2006/2007	Jess Meider		Vocal	Beijing	
2006-2008	Vastine Pettis		Saxophone/Vocal	Shanghai/Hong Kong	Frequent performer at Park 97 and Muse 1 & 2 and RedBeat.
2006	Wallace Roy		Trumpet	Shanghai	
2000-2007	Andy Hunter		Trombone	Shanghai	Performed and lived in Shanghai.
2007	Black Cat Bone		Drums/Guitar	Beijing	A band consisting of Americans and Canadians.
2007	Abigail Washburn		Banjo/Vocal	Beijing	
2007	Donny McCaslin Jazz Quartet		Saxophone	Beijing	
2009/2015	Dee Dee Bridgewater		Vocal	Shanghai	
May 2009 / October 2015	Shunza		Vocal	Beijing/ Shanghai	
2010-16	Murray James Morrison		Saxophone	Chengdu	
October 2010/2011	Kenny Garrett		Saxophone	Shanghai/Beijing	
2010	Bob James		Keyboard	Shanghai	
2010	Roy Hargrove		Trumpet	Shanghai	
2010	Nathan Fast		Bass/Vocal	Shanghai	
2010	Dianne Reeves		Vocals	Shanghai	
2010	Jeff "Tain" Watts		Drums	Shanghai	
2010	Branford Marsalis		Saxophone	Shanghai	
October 2011	McCoy Tyner		Pianist	Shanghai	Performed at the Shanghai Center Theatre.

August 2011	Peter Buffett		Piano	Beijing	
July 2011 /March 2016	Antonio Hart		Saxophone	Shanghai/Beijing/ Guangzhou	Found the Chinese to be very interested in jazz.
October 2011	Judy Niemack	Modern	Vocal		Performed at the Hotel Kempinski in Beijing.
September 2012	Moreno la Group +Laurant		Guitarist	Beijing	
December 2012	Jaleel Shaw Quartet		Saxophone	Beijing	
October 2013	Tim Ries		Saxophone	Beijing	
December 2013	Lawrence Ku Trio		Guitarist/composer	Beijing	
October 2014/2015	David Binney with Joshua White, Elvind Opsvik, Dan Weiss		Saxophone	Beijing	
September 2015	Hristo Vitchev Quartet		Guitarist	Beishan	
October 2015	Steve Weingart		Keyboard	Shanghai/Hong Kong	
October 2015	Victor Wooten		Bass	Shanghai	
October 2015	Al McKay All Stars		Guitar	Shanghai	
December 2015	Nathaniel Gao		Saxophone	Beijing	
December 2015/ June 2016	Adam Nussbaum		Drummer	Kunming/ Shenzhen	
May 2016	Eddie Daniels Quartet		Clarinet/Saxophone	Shanghai	
May 2016	Petra Haden & Jesse Harris		Vocal/Violin	Shanghai	
May 2016	Mixx Company		10+ member band	Shanghai	
May 2016	Redic & the Storm Riders			Shanghai	
June 2016	Kurt Rosenwinkel Trio		Guitarist	Shanghai/Guang- zhou	
June 2016	Pat Metheny Group		Guitarist	Shanghai	

July 2016	The Harvard Din & Tonics		A Cappella group	Shanghai	
February 2017	Lee Konitz Jazz Quartet		Saxophone	Beijing	
March 2017	Roy Hargrove Quintet		Trumpet	Beijing	
May 2017	James Carter Jazz Trio		Saxophone	Beijing	
June 2017	Robert Glasper Experiment		Keyboard	Beijing	
September 2017	Veronica Swift Group		Vocal	Shanghai	
October 2017	Joshua Redman Trio		Saxophone	Beijing	
November 2017	Aaron Goldberg Trio with Joe Lovano		Keyboard/Saxophone	Shanghai	
March 2018	Kenny Garrett Jazz Quintet		Saxophone	Beijing	
July 2018	Steve Wilson with the Nicholas Bouloukos Trio		Saxophone/Keyboard	Beijing	
September 2018	Jon Faddis with Andrew Latona Trio		Trumpet/Guitar	Shanghai	
December 2018	Dominick Farinacci Quartet		Trumpet	Shanghai	
January 2019	Robert Glasper Trio		Keyboard	Beijing	
March 2019	Jazz at Lincoln Center Orchestra			Beijing/Tianjin/ Hangzhou/ Shanghai/Guangzhou/Shenzhen	
June 2019	University of Nebraska-Lincoln Graduate Jazz Combo			Beijing/Shenyang/Chengdu	
November 2019	Lee Ritenour and Friends		Guitar	Beijing/Shanghai	

CHAPTER 4: POSSIBILITIES FOR ASSIMILATION OF JAZZ ELEMENTS INTO CHINESE FOLK SONGS

Section 1: Swing Feel

Swing feel is one of the most important elements of the jazz language. As notated in Example 4.1, a row of eighth notes is played with triplet subdivision in a swing style (Ex. 4.1).⁶⁸ The upbeat is half as long as the downbeat, and they are both relaxed and bouncy,⁶⁹ although swing feel is affected by changes in tempo. When the tempo is slow, the triplet feel is well pronounced. When the tempo is medium, the triplet is less apparent. In a fast tempo, the swing feel will disappear and become more even.⁷⁰

Ex. 4.1. The Way Eighth Notes are Played in Swing Feel.

The image shows a musical staff in 4/4 time. The 'WRITTEN' section consists of eight eighth notes: DA DA DA DA DA DA DA DA. The 'PLAYED' section consists of eight eighth notes with triplet markings: DOO DA DOO DA DOO DA DOO DA. Below the staff, the Chinese Pin Yin is listed: DA DA DA DA DA DA DA DA for the written version, and DU DA DU DA DU DA DU DA for the played version.

Swing feel could be applied to Chinese folk songs. For example, the folk song “Female Guerrilla” is played with even eighth notes in the Chinese tradition. The second line of Example 4.2 illustrates how to interpret this piece with a swing feel (Ex. 4.2).

Ex. 4.2. Original Melody of “Female Guerrilla” and realized in Swing Feel.

The image shows two musical staves. The top staff is labeled 'WRITTEN' and shows the original melody of the second phrase of the Chinese folk song 'Female Guerrilla' in 2/4 time, consisting of eight eighth notes. The bottom staff is labeled 'PLAYED' and shows the same melody realized with a swing feel, using triplet markings over the eighth notes.

⁶⁸J. Richard Dunscomb and Willie L. Jr., *Jazz Pedagogy: The Jazz Educator's Handbook and Resource Guide*, (Van Nuys, CA: Alfred Publishing Co., Inc., 2002), 64.

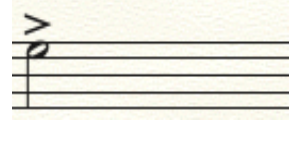
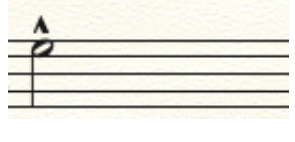
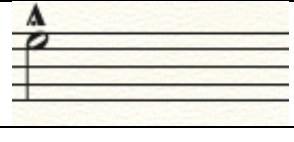
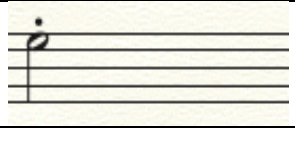
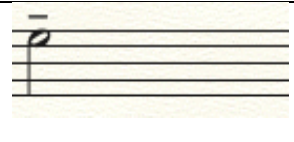
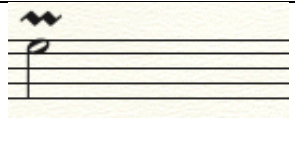
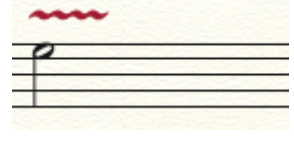
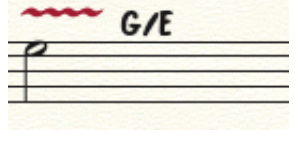
⁶⁹Ibid.

⁷⁰Ibid.


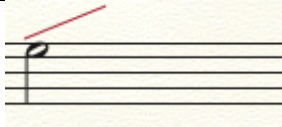
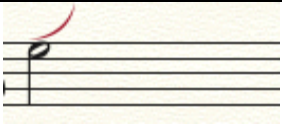
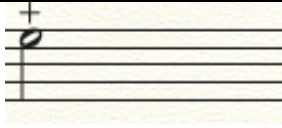
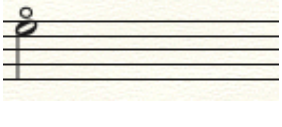
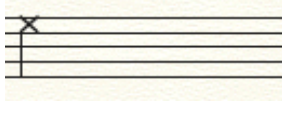
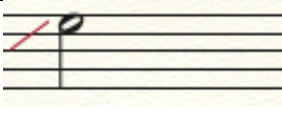
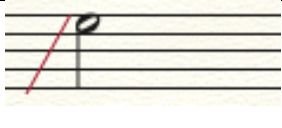
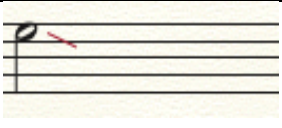
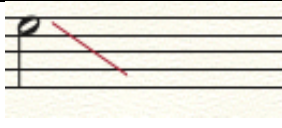
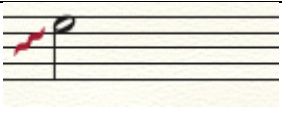
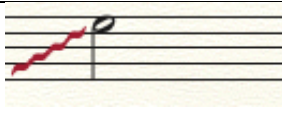
Section 2: Articulation

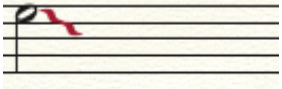

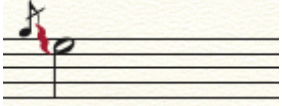
Because of the predominant oral tradition in Chinese traditional music, the written parts of Chinese traditional music are not detailed: there are hardly any articulations, dynamics, or tempo markings. This oral pedagogical tradition mirrors a similar dissemination of style and performance practice in American jazz history, as well as American folk traditions. Today, not only do articulations, dynamics, or tempo markings remain important features in jazz music, but because of the numerous ensembles at all educational levels these musical aspects must be notated too. Table 4.1 below lists common jazz articulations.

Table 4.1. Common notated Jazz Articulations.⁷¹

	HEAVY ACCENT Hold full value.		HEAVY ACCENT Hold Less than full value.
	HEAVY ACCENT Short as possible.		STACCATO Short – not heavy.
	LEGATO TONGUE Hold full value.		THE SHAKE A variation of the tone upward – much like a trill.
	LIP TRILL Similar to shake but slower and with more lip control.		WIDE LIP TRILL Same as above except slower with wider interval.

⁷¹Richard Lawn, *The Jazz Ensemble Director's Manual: A Handbook of Practical Methods and Materials for The Educator*, (Oskaloosa, IA: C.L. Barnhouse Co., 1995), 46.

	<p>THE FLIP Sound note, raise pitch, drop into following note (done with lip on brass).</p>		<p>THE SMEAR Slide into note from below and reach correct pitch just before next note. Do not rob preceding note.</p>
	<p>THE DOIT Sound note and then gliss upward from one to five steps.</p>		<p>DU False or muffled tone (plunger closed).</p>
	<p>WAH Full tone – not muffled (plunger open).</p>		<p>INDEFINITE SOUND (Ghosed or Swallowed Notes) Deadened tone – indefinite pitch.</p>
	<p>SHORT GLISS UP Slide into note from below (usually one to three steps). No individual notes are heard in a gliss.</p>		<p>LONG GLISS UP Same as above except longer entrance.</p>
	<p>SHORT GLISS DOWN The reverse of the short gliss up.</p>		<p>LONG GLISS DOWN The reverse of the long gliss up</p>
	<p>SHORT LIFT Enter note via chromatic or diatonic scale beginning about a third below.</p>		<p>LONG LIFT Same as above except longer entrance.</p>

	<p>SHORT SPILL Rapid diatonic or chromatic drop. The reverse of the short lift.</p>		<p>LONG SPILL Same as above except longer exit.</p>
	<p>THE FLOP A rapid slide down harmonic or diatonic scale before sounding note.</p>		

To bridge the two cultures and bring the novice more into the world of actual jazz performance, jazz articulations, dynamics, and tempo markings can be incorporated to appropriately alter Chinese folk songs. The original score of the Chinese folk song “New Premier Bal” does not contain any articulations, dynamics, or tempo markings (Ex. 4.3).⁷²

Ex. 4.3. First Three Musical Phrases of “New Premier Bal” without Western Articulations, Dynamics, and Tempo Markings.

HAPPILY **NEW PREMIER BAL** **COMPOSED BY TIAN XIU AND SONG GUO**



⁷²Tian Xiu and Song Guo, “New Premier Bal,” *Northern Music*, trans. author, 139, no. 1 (January 2005): 7, accessed July 25, 2020, <http://kns-cnki-net.lzu.naihes.cn/kcms/detail/detail.aspx?DBCCode=CJFD&DBName=CJFDLAST2018&fileName=BYYY200501005>.

Example 4.4 illustrates how to add those markings to “New Premier Bal” (along with signifying to interpret it with a swing feel; Ex. 4.4).

Ex. 4.4. First Three Musical Phrases of “New Premier Bal” with Jazz Articulations, Dynamics, and Tempo Markings in Swing Feel.

Section 3: Melodic Embellishments

Jazz compositions contain many different melodic and rhythmic devices, such as chromatic notes, enclosures, blue notes, syncopations, and anticipations. These melodic and rhythmic devices can be added to embellish the melodies of Chinese folk songs.

An accented rhythm on the upbeat is called syncopation, commonly used by jazz musicians accent upbeats when they play swing music, which is the style used for the etudes in this document. For example, the note A on the “and” of beat two in measure two tied to beat one of measure three in Example 4.5 demonstrate this syncopation.

Chromatic notes are commonly used in jazz music as passing tones, neighbor tones, and enclosures in order to target the chord tones. For example, the chromatic note F-sharp acts as a chromatic neighbor to the chord tone G and target note E in measure four.

The first three phrases of “New Premier Bal” were mostly based on the A minor pentatonic scale. The E-flat (which is the lowered 5th of A) in measure seven (Ex. 4.5) can be added to give the music a bluesy sound. An enclosure is a linear device in which a target note is approached by both the lower and upper notes.⁷³ In measure ten, the upper note F and lower note E-flat enclose the target note E in the next measure (Ex. 4.5).

Ex. 4.5. The First Three Musical Phrases of the Chinese Folk Song “New Premier Bal” with Jazz Melodic Embellishments.

NEW PREMIER BAL
COMPOSED BY TIAN XIU AND SONG GUO

SWING ♩=130

mf

SYNCOPIATION/ANTICIPATION

CHROMATIC NOTE

BLUE NOTE

ENCLOSURE

Section 4: Harmony

While traditional Chinese folk songs are mostly monophonic, in addition to altering them melodically and rhythmically one must add harmonies to complete their assimilation into the jazz idiom. For instance, blues, rhythm changes, modal changes, and basic reharmonization are suitable ways to accomplish this synthesis.

⁷³Jerry Coker, *Elements of the Jazz Language for the Developing Improvisor*, (Miami, FL: c/o CPP/ Belwin, Inc., 1991), 50.

Blues

According to Jeff Helmer and Rich Lawn in *Jazz: Theory and Practice*, the blues form is the most common form in jazz music.⁷⁴ There are many jazz tunes based on the blues form, such as “C Jam Blues,” “Sonnymoon for Two,” “Billie’s Bounce,” “Mr. P.C.,” and “Equinox.” Usually, blues has a twelve-bar chord progression. The dominant blues has many different variations on the blues progression, but many of them are based on the chord progression of example 4.6.

Ex. 4.6. Twelve-bar B-flat Blues “Tenor Madness” by Sonny Rollins.

Tenor Madness

Sonny Rollins

The musical score for "Tenor Madness" by Sonny Rollins is presented in three staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The melody is written in treble clef. The chord progression is as follows:

- Bar 1: B \flat 7
- Bar 2: E \flat 7
- Bar 3: B \flat 7
- Bar 4: B \flat 7
- Bar 5: I7
- Bar 6: E \flat 7
- Bar 7: IV7
- Bar 8: I7
- Bar 9: I7
- Bar 10: IV7
- Bar 11: B \flat 7
- Bar 12: B \flat 7
- Bar 13: C-7
- Bar 14: F7
- Bar 15: B \flat 7
- Bar 16: B \flat 7
- Bar 17: II-7
- Bar 18: V7
- Bar 19: I7
- Bar 20: I7

When improvising, the blues scale can be applied over the entire twelve-bars. The B-flat blues scale is equal to the fifth mode of the D-flat major pentatonic scale with the note E added (Ex. 4.7). Most blues tunes contain one to three musical phrases. Recalling Chapter 2 above, Chinese folk songs are commonly based on pentatonic scales. To find out if a Chinese folk song will fit into a B-flat dominant blues chord progression, there

⁷⁴Richard J. Lawn and Jeffrey L. Hellmer, *Jazz: Theory and Practice* (Van Nuys, CA: Alfred Publishing Company Inc., 1996), 167.

are two important steps to take. First, one should look for a well-known Chinese folk song based upon the fifth mode of any key of a major pentatonic scale (See Ex. 2.7 above). The notes of such a song will probably fit the B-flat blues chord progression well when the melody is transposed to the key of B-flat. Second, one finds between one and three four-bar phrases of this Chinese folk song to fit the duration of 12-bar blues.

Ex. 4.7. The D-flat Pentatonic Scale, the Fifth Mode of D-flat Pentatonic Scale and the B-flat Blues Scale.



For example, the mountain song “The Water Flew in Creek” is famous to many Chinese people and it is originally from Yunnan province.⁷⁵ “The Water Flew in Creek” is based on the fifth mode of E-flat major pentatonic scale. Transposing “The Water Flew in Creek” from the key of E-flat to B-flat is necessary to fit the B-flat blues chord progression (Ex. 4.8).

⁷⁵Daneng Song, *Introduction to Folk Songs*, trans. author, (Beijing: People’s Music Publications, 2000), 139-140.

Ex. 4.8. First Eight Bars of “The Water Flew in A Creek” in Key of E-flat.

The image shows two staves of musical notation for the piece "The Water Flew in A Creek" from Yunnan Province. The key signature is E-flat major (two flats). The first staff contains four measures with time signatures of 2/4, 3/4, 2/4, and 3/4. The second staff continues with four more measures in the same sequence of time signatures. The notes are: Staff 1: G4, A4, Bb4, C5; Staff 2: G4, A4, Bb4, C5; Staff 3: G4, A4, Bb4, C5; Staff 4: G4, A4, Bb4, C5. The piece is labeled "THE WATER FLEW IN A CREEK" and "YUNNAN PROVINCE".

Since the blues is typically in 4/4 time, the 2/4 and 3/4 meters found in “The Water Flew in a Creek” must be altered (Ex. 4.9 and Ex. 4.10).

Ex. 4.9. Doubling the Note Values and Changing the Time Signatures to 4/4 and 6/4.

The image shows two staves of musical notation for Ex. 4.9. The key signature is E-flat major. The first staff has four measures with time signatures of 4/4, 6/4, 4/4, and 6/4. The second staff has four measures with time signatures of 4/4, 6/4, 4/4, and 6/4. The notes are: Staff 1: G4, A4, Bb4, C5; Staff 2: G4, A4, Bb4, C5; Staff 3: G4, A4, Bb4, C5; Staff 4: G4, A4, Bb4, C5. The piece is labeled "THE WATER FLEW IN A CREEK" and "YUNNAN PROVINCE".

Ex. 4.10. Altering the Notes (m. 2, m. 4 and m. 6) to Change 6/4 Time Signature to 4/4 and Only Adopting One and a Half Phrases of “The Water Flew in A Creek” in B-flat Blues.

The image shows two staves of musical notation for Ex. 4.10. The key signature is B-flat major (two flats). The first staff has four measures in 4/4 time. The second staff starts at measure 5 and has four measures in 4/4 time. The notes are: Staff 1: G4, A4, Bb4, C5; Staff 2: G4, A4, Bb4, C5; Staff 3: G4, A4, Bb4, C5; Staff 4: G4, A4, Bb4, C5. The piece is labeled "THE WATER FLEW IN A CREEK" and "YUNNAN PROVINCE".

The first two music phrases of “The Water Flew in Creek” can fit well in B-flat blues. In addition, the first phrase fits in the chord progression of the first four bars of B-flat blues except bar three because of the note E-flat in that measure (Ex. 4.10). If the

note E-flat acts as a passing tone to the third of B-flat⁷ can work. However, the note E-flat is not the passing tone to B-flat⁷ in measure three; the third (D) of B-flat⁷ and the note E-flat create a minor ninth interval which is unstable and tends to obscure the harmony's function (Ex. 4.10 and Ex.4.11).⁷⁶ Therefore, changing the notes F and E-flat to A-flat and F respectively will make the musical phrase align with the harmony and sound logical in measure three (Ex. 4.11). Even after altering two notes to fit in the blues harmony, the first musical phrase still retains the melody's characteristic, which is the right way to introduce this folk song to the blues harmony. Furthermore, the second phrase of "The Water Flew in Creek" fits in the chord progression of the second four bars and the last four bars of B-flat blues well. (Ex. 4.11). Last, adding the melodic embellishments and jazz articulations will make the melody fit jazz blues in a better way.

Ex. 4.11. First One and a Half Musical Phrases of "The Water Flew in A Creek" Adapted to B-flat Blues Harmony with Jazz Articulations, Tempo Markings, Altered Notes, and Melodic Embellishments in Swing Feel.

THE WATER FLEW IN A CREEK

SWING ♩ = 135

YUNNAN PROVINCE

The musical score is written in treble clef with a key signature of two flats (B-flat major). It is in 4/4 time and marked 'SWING' with a tempo of 135. The title is 'THE WATER FLEW IN A CREEK' and it is noted as being from 'YUNNAN PROVINCE'. The score is divided into three staves, each containing four measures of music. The first staff has chords Bb7, Eb7, Bb7, and Bb7. The second staff has chords Eb7, Eb7, Bb7, and Bb7. The third staff has chords C-7, F7, Bb7, and Bb7. The melody includes various articulations such as accents, slurs, and grace notes.

⁷⁶Gary Lindsay, *Jazz Arranging Techniques: from Quartet to Big Band*, (Miami, FL: Staff Art Publishing, 2005), 91.

This is one simple method to contextualize a Chinese folk song in the dominant blues scale. However, there are many other ways to adapt a Chinese folk song to a blues chord progression. For example, any Chinese folk song that is based on any major pentatonic mode transposed to the key of C-sharp can mostly fit in the C Blues chord progression. Because the notes of C-sharp pentatonic scale for C^7 are C-sharp (flat-9) D-sharp (sharp-9), F-sharp (sharp-11), G-sharp (flat-13), and A-sharp (flat-7). They are all the altered extensions for C^7 . In addition, the C-sharp pentatonic scale will mostly fit in F^7 and G^7 . However, this is complicated for students who lack a jazz background. The goal of this document is designed for introducing the jazz elements to Chinese students who are in beginning level or intermediate level of jazz knowledge. Therefore, using a simple method to introduce Chinese folk songs to dominant blues is the goal of this document.

Minor Blues:

Minor blues is similar to dominant blues. It has many different variations of chord progressions, but most of them are based on the chord progression of example 4.12. The minor pentatonic scale can be used over the entire form of a minor blues chord progression when improvising. The G minor pentatonic scale is equal to the fifth mode of the B-flat major pentatonic scale. Most minor blues tunes contain one to three musical phrases. Chinese folk songs are commonly based on pentatonic scales. To examine a Chinese folk song to determine if it fits into the G minor blues chord progression, there are two important steps to take. First, one finds a well-known Chinese folk song based upon the fifth mode of any key of a major pentatonic scale. The notes of such a song will probably fit the G minor blues chord progression well when the melody transposes to the

key of B-flat. Second, one finds between one to three four-bar phases of this Chinese folk song to fit duration of 12-bar minor blues.

Ex. 4.12. Twelve-bar C Minor Blues “Mr. P.C.” by John Coltrane.⁷⁷

Mr. P.C. John Coltrane

The musical score for "Mr. P.C." is presented in three staves. The first staff contains four measures of music with chords C-7, C-7, C-7, and C-7. The second staff contains four measures with chords F-7, F-7, C-7, and C-7. The third staff contains four measures with chords Ab7, G7, C-7, and C-7. Roman numerals are placed below each staff: I-7, IV-7, VI7, and V7 for the first three staves, and I-7 for the fourth staff.

For example, the Chinese folk song “New Premier Bal,” composed by Tian Xiu and Song Guo, is well-known to Chinese people.⁷⁸ “New Premier Bal” is originally based on the fifth mode of the A major pentatonic scale. Transposing “New Premier Bal” from the key of A to B-flat is necessary to fit the G minor blues chord progression (Ex. 4.13). The song is originally in 2/4, so one must combine two measures to create the 4/4 time signature characteristic of a minor blues (Ex. 4.14).

⁷⁷*The Real Book*, sixth ed. (Milwaukee, WI: Hal Leonard Corporation, 2004), 276.

⁷⁸Tian Xiu and Song Guo, “New Premier Bal,” *Northern Music*, trans. author, 139, no. 1 (January 2005): 7, accessed July 25, 2020, <http://kns-cnki-net.lzu.naihes.cn/kcms/detail/detail.aspx?DBCode=CJFD&DBName=CJFDLAST2018&fileName=BYYY200501005>.

Ex. 4.13. First Sixteen Bars of “New Premier Bal.”

The image shows the first three staves of a musical score for "New Premier Bal". The title "NEW PREMIER BAL" is centered at the top, with "HAPPILY" on the left and "COMPOSED BY GUO SONG" on the right. The music is written in G minor (one flat) and 2/4 time. The first staff contains the first four bars, the second staff contains the next four bars, and the third staff contains the final eight bars, which end with a double bar line and a fermata over a whole note G. A red slur is placed over the final two notes of the first staff.

Ex. 4.14. Combining Two Neighbor Bars to Make the Music Fit in 4/4 Time Signature.

The image shows the first two staves of a musical score for "New Premier Bal" in 4/4 time. The title "NEW PREMIER BAL" is centered at the top, with "HAPPILY" on the left and "COMPOSED BY GUO SONG" on the right. The music is written in G minor (one flat). The first staff contains the first four bars, and the second staff contains the next four bars. A red slur is placed over the final two notes of the first staff.

As with the dominant blues in the previous section, a minor blues tends to be only twelve bars long and can fit between one and three four-bar musical phrases. The first two musical phrases of “New Premier Bal” will probably fit well in G minor blues. After examination, the first phrase fits in the chord progression of the first four bars of G minor blues. Furthermore, the second phrase fits in the chord progression of the second four bars and the last four bars of G minor blues (Ex. 4.15). Last, by adding melodic embellishments (grace notes) and a variety of articulation patterns, this will make the melody sound more stylistically appropriate to this minor blues (Ex. 4.15).

Ex. 4.15. First Two Phrases of “New Premier Bal” Fit in G Minor Blues Harmony with Jazz Articulations, Tempo Markings, Altered Notes, and Melodic Embellishments in Swing Feel.

NEW PREMIER BAL

SWING ♩ = 130

COMPOSED BY GUO SONG

The musical score is written in G minor (two flats) and 4/4 time. It consists of three staves of music. The first staff begins with a G-7 chord and includes annotations for 'SYNCOPIATION' and 'CHROMATIC NOTE'. The second staff features C-7 and G-7 chords, with 'SYNCOPIATION' and 'ALTERNATED NOTES' annotations. The third staff features Eb7, D7, and C-7 chords, also with 'ALTERNATED NOTES' annotations. The tempo is marked as SWING ♩ = 130.

This is another simple method to recast a Chinese folk song into minor blues.

Additionally, any Chinese folk song that is based on any major pentatonic mode transposed to the key of B-flat can mostly fit in the G minor blues chord progression because, theoretically, all the notes of the B-flat major pentatonic scale are either chord notes or extension notes in G-7 and C-7. In addition, the B-flat pentatonic scale will mostly fit in E-flat⁷ and D⁷. On the other hand, any mode of F major pentatonic scale and C major pentatonic scale will mostly fit into G minor blues. However, these directions are complicated for students who lack a jazz background. Therefore, using other modes and keys that introduce Chinese folk songs to minor blues will not be included in this document.

Modal Jazz

One of the earliest examples of modal jazz was “Milestones” by the Miles Davis Quintet, released in 1958. Davis then released the classic modal jazz album *Kind of Blue* in 1959. According to *Jazz: Theory and Practice*, there are three main characteristics of modal jazz. First, Modal centers of modal tunes are commonly based on a single mode, or one mode transposed to different modal centers, or a series of different modes, or a combination of modal and functional harmony.⁷⁹ Second, modal jazz often employs slower harmonic rhythm. Third, modal compositions commonly follow the structure of song form (AABA) or some variations, such as ABAC, AABBA, or AB.⁸⁰ For example, modal jazz tunes such as “So What” and “Impressions” are both based on a Dorian mode with one transposition in thirty-two bar AABA form. The modal centers of both tunes are based on D-7 and E-flat-7. In addition, both of these two tunes are based on one musical phrase and the melodic phrase is transposed once.

To examine a Chinese folk song to determine if it fits into the chord progression of “Impressions,” there are two important steps to take. First, consider what mode and key of pentatonic scales work well on D-7. The second mode of the C major pentatonic scale works well on D-7. The notes of the second mode of the C pentatonic scale for D-7 are the root (D), ninth (E), eleventh (G), fifth (A), seventh (C) of. Therefore, a well-known Chinese folk song which is based on the second mode of any key of a major pentatonic scale should fit into the chord progression of “So What” and “Impressions.” In addition, theoretically, any mode of C major, F Major, and G pentatonic scales should work well on the chord progression of “Impressions” because all the notes from these pentatonic scales are either the chord notes or the extension notes. As with the dominant

⁷⁹Richard J. Lawn and Jeffrey L Hellmer, *Jazz: Theory and Practice* (Van Nuys, CA: Alfred Publishing Company Inc., 1996), 190.

⁸⁰Ibid.

blues and minor blues in the previous sections, these directions are complicated for students who lack a jazz background. Therefore, except for the second mode of the C pentatonic scale, other modes and keys that introduce Chinese folk songs to chord progression of “Impressions” will not be included in this document. Second, one must find an eight-bar phrase from a Chinese folk song that fits the chord progression of the A section of “Impressions.”

For example, the well-known Chinese mountain song “Mountain Song of Herding Sheep” is originally based on the second mode of the D major pentatonic scale⁸¹. When, transposing “Mountain Song of Herding Sheep” from the key of D to C, it is necessary to fit “So What” and “Impressions” chord progression (Ex. 4.16). This song is in 2/4 time, so the note values must be doubled to fit into a 4/4 time signature (Ex. 4.17). In addition, the first phrase of “Mountain Song of Herding Sheep” fits in each A section of the chord progression of “Impressions” and can be transposed up a half step to fit the harmony of the B section of “Impressions” (Ex. 4.18). Last, adding the melodic embellishments and jazz articulations will make the melody fit the chord progression of “Impressions” in a better way (Ex. 3.17).

Ex. 4.16. First Eight Bars of “Mountain Song of Herding Sheep.”

⁸¹Daneng Song, *Introduction to Folk Songs*, trans. author, (Beijing: People’s Music Publications, 2000), 133-134.

Ex. 4.17. Doubling the Note Values and Changing the Time Signatures from 2/4 to 4/4.

MOUNTAIN SONG OF HERDING SHEEP

GANSU PROVINCE

SLOW AND FREELY

The image shows two staves of music. The top staff is in 2/4 time and is marked "SLOW AND FREELY". It contains a melody starting with a quarter note, followed by eighth notes, and then a half note. The bottom staff is in 4/4 time and shows the same melody with all note values doubled (e.g., a half note becomes a whole note, quarter notes become half notes, etc.).

Ex. 4.18. First Phrase of “Mountain Song of Herding Sheep” Fit in the Chord Progression of “Impressions” with Jazz Articulations, Tempo Markings, Alternated Notes, and Melodic Embellishments in Swing Feel.

MOUNTAIN SONG OF HERDING SHEEP

GANSU PROVINCE

SWING ♩=160

A D-7

The image shows three systems of music, each with a treble and bass staff. The first system is marked "A" and "D-7". The second system is also marked "A" and "D-7". The third system is marked "B" and "Eb-7". The fourth system is marked "A" and "D-7". The fifth system is marked "D-7". The music includes various jazz articulations such as accents (>) and slurs, and features alternated notes (e.g., a quarter note followed by an eighth note). The tempo is marked "SWING ♩=160".

Rhythm Changes

Aside from the blues chord progression, the chord progression of rhythm changes is the most common chord progression in jazz music.⁸² Jazz musicians adopted the chord progression of “I Got Rhythm” or variations of this progression to compose hundreds of different melodies⁸³ including “Oleo,” “The Theme,” “Anthropology,” “Rhythm-A-Ning,” and “The Eternal Triangle.” Rhythm changes comprise thirty-two measures in AABA form. Commonly, the tonic chord of rhythm changes is B-flat. Notated below in Example 4.19 is a common chord progression for rhythm changes. The A section contains sets of two-measure turnarounds that return to the tonic (Ex. 4.19).⁸⁴ In measures six and seven, the harmony moves briefly to II-7 and V7 of IV, then IV7 and flat-VII7 (Ex. 4.19). In the B section, a series of secondary dominants returns to the tonic at the beginning of the last A section (Ex. 4.19).⁸⁵

The B section, the music phrases are commonly developed sequentially. To examine a Chinese folk song to determine if it fits into the B-flat rhythm changes chord progression, there are two important steps to take. First, the B-flat major pentatonic scale almost fits all the chords of rhythm changes in the A section, except the notes B-flat on D-7 and F7, and G on A-flat7. Therefore, one must find a well-known Chinese folk song based upon the first, third, fourth, or fifth mode of any key of a major pentatonic scale to make sure that the melody mostly focuses on the chord notes of the B-flat⁶ when the melody is transposed to the key of B-flat. Second, one must find one eight-bar phrase of this Chinese folk song to fit the duration of rhythm changes in the A section.

⁸²Richard J. Lawn and Jeffrey L Hellmer, *Jazz: Theory and Practice* (Van Nuys, CA: Alfred Publishing Company Inc., 1996), 203.

⁸³Ibid.

⁸⁴Ibid.

⁸⁵Ibid, 204.

Ex. 4.19. One Common Chord Progression of Rhythm Changes.⁸⁶

A ♩=160 SWING

B♭maj7 G7 C-7 F7 D-7 G7 C-7 F7

Imaj7 VI7 II-7 V7 III-7 VI7 II-7 V7

F-7 B♭7 E♭maj7 A♭7 1D-7 G7 C-7 F7 2C-7 F7 B♭6

II-7/IV V7/IV IVmaj7, VII7 III-7 VI7 II-7 V7 II-7 V7 I6

B

D7 G7

V7/VI V7/II

C7 F7

V7/V V7

A

B♭maj7 G7 C-7 F7 D-7 G7 C-7 F7

Imaj7 VI7 II-7 V III-7 VI7 II-7 V7

F-7 B♭7 E♭maj7 A♭7 C-7 F7 B♭6

II-7/IV V7/IV IVmaj7 ♭VII7 II-7 V7 I6

Chinese folk song called “One Carrying Pole” is well-known to Chinese people and is originally based on the fourth mode of the A major pentatonic scale.⁸⁷ Transposing “One Carrying Pole” from the key of A to B-flat is necessary to fit the A section of B-flat rhythm changes chord progression (Ex. 4.20).

⁸⁶Andy Jaffe, *Jazz Harmony*, 2nd ed. (Mainz, Germany: Advance Music Publisher, 1996), 65.

⁸⁷Daneng Song, *Introduction to Folk Songs*, trans. author, (Beijing: People’s Music Publications, 2000), 30-31.

Ex. 4.20. The Melody of “One Carrying Pole.”

The image shows two staves of musical notation for the song "One Carrying Pole" (Wanbei Folk Song). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody consists of eight measures. The notes are: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E-flat4 (quarter), D4 (quarter), and C4 (quarter).

The time signature of this song is 2/4. As before, the note values in 2/4 have been doubled to fit 4/4 time (Ex. 4.21).

Ex. 4.21. Doubling the Melody’s Duration and Changing the Time Signature from 2/4 to 4/4.

The image shows two staves of musical notation for the song "One Carrying Pole" (Wanbei Folk Song) in 4/4 time. The key signature remains two flats. The melody consists of eight measures, with each note value from the previous example doubled. The notes are: G4 (half), A4 (half), B-flat4 (half), A4-G4 (beamed eighth notes), F4 (half), E-flat4 (half), D4 (half), and C4 (half).

The melody of “One Carrying Pole” fits all of the chords of rhythm changes of the A section except the note G, which does not fit the A-flat⁷ chord in measure seven (Ex. 4.22). Switching the note G to G-flat will fix this problem (Ex. 4.22).

Ex. 4.22. The Melody of “One Carrying Pole” Fit in the Harmony of A Section of Rhythm Changes with Jazz Articulations, Tempo Markings, Alternated Notes, and Melodic Embellishments in Swing Feel.

ONE CARRYING POLE **WANBEI SOLK SONG**

A SWING ♩=160

Chord changes for Section A:

Staff 1: Bbmaj7, G7, C-7, F7, D-7, G7, C-7, F7

Staff 2: F-7, Bb7, Ebmaj7, Ab7, 1D-7, G7, C-7, F7, 2C-7, F7, Bb6

B

Staff 3: D7, G7

Staff 4: C7, F7

A

Staff 5: Bbmaj7, G7, C-7, F7, D-7, G7, C-7, F7

Staff 6: F-7, Bb7, Ebmaj7, Ab7, C-7, F7, Bb6

In addition, transposing the melody from measures three and four to the key of E, key of A, key of D and key of G will help the folk song fits well into each chord in the B section (Ex. 4.23). Last, adding the melodic embellishments and jazz articulations will make the melody fit rhythm changes in a better way (Ex. 4.23).

Ex. 4.23. The Melody of “One Carrying Pole” Fit in the Harmony of A Section and B section of Rhythm Changes with Jazz Articulations, Tempo Markings, Alternated Notes, and Melodic Embellishments in Swing Feel.

ONE CARRYING POLE WANBEI SOLK SONG

A SWING $\text{♩} = 160$

B \flat maj7 G7 C-7 F7 D-7 G7 C-7 F7

F-7 B \flat 7 E \flat maj7 A \flat 7 1D-7 G7 C-7 F7 2C-7 F7 B \flat 6

B D7 G7

C7 F7

A B \flat maj7 G7 C-7 F7 D-7 G7 C-7 F7

F-7 B \flat 7 E \flat maj7 A \flat 7 C-7 F7 B \flat 6

Theoretically, some modes of B-flat major, E-flat Major, and F pentatonic scales should work well on the chord progression of rhythm changes because all the notes of these three pentatonic scales mostly fit well in the chord progression of B-flat rhythm changes in the A section. As discussed in the previous sections, these directions are complicated for students who lack a jazz background. Therefore, the first, third, fourth,

and fifth modes of the B-flat major pentatonic scale and other modes and keys that introduce Chinese folk songs to chord progression of B-flat rhythm changes will not be included in this document.

Reharmonization (32-bar Song Form)

As documented previously in this chapter, specific musical phrases of Chinese folk songs have been altered to fit inside blues, rhythm changes, and modal jazz progressions, but never the entire folk song because the chord progressions of blues, rhythm changes (A section only) and modal jazz (“Impressions” and “So What”) only need one to three musical phrases in under 12 bars. Many Chinese folk songs are longer than 12 bars, so it is not suitable to combine the entire Chinese folk songs with those existing chord progressions. Composing jazz harmonies to fit an entire Chinese song is another option to introduce jazz harmony to Chinese folk songs. Each Chinese folk song is commonly based on one pentatonic scale and stays in one main key center, which is similar to some jazz standards with 32-bar song forms that stay in one key center.

32-bar song form is one of the most popular forms to jazz musicians from the 1920s to the present.⁸⁸ Many melodies of those jazz standards are simple and stay in one main key center, such as “There Will Never Be Another You,” “Autumn Leaves,” and “Bye Bye Black Bird.” In addition, many tunes of 32-bar song form contain a lot of II-7-V7-(Imaj7) chord progressions in the main key. In addition, it is common to have the following progressions: II-7-V7-Imaj7, III-7-VI-7-II-7-V7, Imaj7-VI-7-II-7-V7, II-7-V7-Imaj7 of IV, II-7-V7 of VI, II-7-V7 of III, V7 of V, and II-7-V7 of flat-III (“Just Friends” in measure three and four). For example, the 32-bar song form jazz standard “There Will

⁸⁸Henry Martin and Keith Waters, *Essential Jazz: The First 100 Years* (Belmont, CA: Schirmer, a Division of Thomson Learning, Inc., 2005), 13.

Never Be Another You” contains a simple melody whose notes are all from the E-flat major scale except A. However, the chord progression of this tune contains many II-7-V7-Imaj7 in different keys such as II-7-V7-Imaj7/I-7 in A-flat major, E-flat major, and C minor (Ex. 4.24). Therefore, introducing the chord progressions of 32-bar song forms to the whole pieces of Chinese folk songs will be a great option.

Ex. 4.24. The Chord Progression of “There Will Never Be Another You.”⁸⁹

Score

There Will Never Be Another You

Harry Warren

The score displays the following chord progressions for the 32-bar form:

- 1-4: Ebmaj7, Imaj7, D-7b5, G7
- 5-8: C-7, VI-7, Bb-7, II-7/IV, Eb7, V7/IV
- 9-12: Abmaj7, IVmaj7, Db7, VIIImaj7, Imaj7, C-7, VI-7
- 13-16: F7, V7/V, F-7, II-7, Bb7, V7
- 17-20: Ebmaj7, Imaj7, D-7b5, II-7/VI, G7, V7/VI
- 21-24: C-7, VI-7, Bb-7, II-7/IV, Eb7, V7/IV
- 25-28: Abmaj7, IVmaj7, Db7, VII, Imaj7, A-7, D7, II-7/III, V7/III
- 29-32: Ebmaj7, Imaj7, D7, V7/III, G-7, III-7, C7, VI7, F-7, II-7, Bb7, V7, Ebmaj7, Imaj7

⁸⁹*The Real Book*, sixth ed. (Milwaukee, WI: Hal Leonard Corporation, 2004), 407.

For comparison, the second movement of “Dance of the Yao People” is one well-known Chinese folk song originally based on the fifth mode of the G major pentatonic scale. This tune follows an A-B-A-A-B-A form with a coda. The A and B sections both contain eight bars. Transposing “Dance of the Yao People” to B-flat will make it more comfortable for students to play. (Ex. 4.25).

Ex. 4.25. The Melody of the Second Movement of “Dance of the Yao People.”⁹⁰

The musical score is presented on ten staves. The first two staves are labeled 'A' and contain the first 8-bar phrase. The next two staves are labeled 'B' and contain the second 8-bar phrase. The following two staves are labeled 'A' and contain the third 8-bar phrase. The next two staves are labeled 'B' and contain the fourth 8-bar phrase. The final two staves are labeled 'Coda' and contain the concluding 4-bar piece. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'HAPPILY'. The title 'DANCE OF THE YAO PEOPLE' and the composer 'COMPOSED BY TIESHAN LIU' are indicated at the top.

⁹⁰Hongxin Du, “Pedagogical Design of Dance of the Yao People,” *The World of Music*, trans. author. 553, no. 6 (June 2012): 21-22. accessed July 29, 2020, <http://kns.cnki.net/kcms/detail/detail.aspx?DBCCode=CJFD&DBName=CJFD2012&fileName=YYTD201206016>.

Many jazz standards commonly use a 4/4 time signature. As before, the note values in 2/4 have been doubled to fit 4/4 time (Ex. 4.26).

Ex. 4.26. Doubling the Melody's Duration and Changing the Time Signature from 2/4 to 4/4.

The image displays a musical score for the piece "DANCE OF THE YAO PEOPLE" by Tieshan Liu. The score is presented in two systems, each containing two staves. The top staff of each system shows the original melody in 2/4 time, while the bottom staff shows the same melody adapted for 4/4 time by doubling the note durations. The key signature is B-flat major (two flats). The first system is marked with a box labeled 'A' and the tempo instruction "HAPPILY". The second system is also marked with a box labeled 'A'. A box labeled 'B' is placed between the two systems. The score concludes with a "Coda" section. The title "DANCE OF THE YAO PEOPLE" and the composer's name "COMPOSED BY TIESHAN LIU" are printed at the top of the first system.

From analyzing the melody of this song and the chord progressions of some jazz standards with 32-bar song forms, it is logical to have the following chord progression (Ex. 4.27): (A section) B-flat6, E-flat maj7, C-7-F7, B-b6, E-flat maj7, C-7, A-7b5-F7sus4, B-flat6. (B section) F/A, F/A, B-flat /D, B-flat /D, F/A, F/A, B-flat/D, B-flat/D. (Coda) A-7b5-D7b9(b13), B-flat6, A-7b5-F7sus4, A-7b5-F7sus4, B-flat6.

Ex. 4.27. The New Jazz Harmony of the Second Movement of “Dance of the Yao People.”

THE DANCE OF YAO PEOPLE
COMPOSED BY TIESHAN LIU

A SWING ♩=160

Chord progressions for the first system (A and B sections):

B♭6	E♭maj7	C-7	F7	B♭6
I6	IVmaj7	II-7	V7	I6
E♭maj7	C-7	A-7b5	F7sus4	B♭6
IVmaj7	II-7	II-7b5/VI	V7sus4	I6
F/A		B♭/D		
V		I		
F/A		B♭/D		
V		I		

Chord progressions for the second system (A and B sections):

B♭6	E♭maj7	C-7	F7	B♭6
I6	IVmaj7	II-7	V7	I6
E♭maj7	C-7	A-7b5	F7sus4	B♭6
IVmaj7	II-7	II-7b5/VI	V7sus4	I6
F/A		B♭/D		
V		I		
F/A		B♭/D		
V		I		

Chord progressions for the third system (A and Coda sections):

B♭6	E♭maj7	C-7	F7	B♭6	
I6	IVmaj7	II-7	V7	I6	
E♭maj7	C-7	A-7b5	F7sus4	B♭6	
IVmaj7	II-7	II-7/VI	V7sus4	I6	
A-7b5	B♭7b9(b13)	B♭6	A-7b5	F7sus4	B♭6
II-7/VI	V7sus4	I6	II-7/VI	V7sus4	I6

Last, adding jazz articulations, tempo markings, melodic embellishments and swing feel, create the following example (Ex. 4.28).

Ex. 4.28. The Melody of the Second Movement of “Dance of the Yao People” with Jazz Articulations, Tempo Markings, Melodic Embellishments, Swing Feel, and Jazz Harmony.

THE DANCE OF YAO PEOPLE
COMPOSED BY TIESHAN LIU

A SWING ♩=160

The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It features a melody line and a bass line with chord symbols. The tempo is marked SWING with a quarter note equal to 160 (♩=160). The score is divided into sections labeled A, B, and A, followed by a Coda. The melody includes various articulations such as accents and slurs. The bass line features jazz chords including I6, IVmaj7, II-7, V7, Bb6, Ebmaj7, C-7, A-7b5, F7sus4, F/A, and Bb/D.

B

A

Coda

Composing new jazz harmonies to Chinese folk songs are really about the choice. For example, the first bar melody of “Dance of the Yao People” can either fit well on B-flat6 or G-7 chords. In addition, one can use the first eight-bar G minor blues chord progression to fit into the whole A section melody of “Dance of the Yao People” (Ex. 4.25). Showing these arranging skills of jazz harmony can overwhelm students who lack a jazz background. Therefore, introducing conventional harmonies from jazz standards with 32-bar song forms to Chinese folk songs will be helpful for students to absorb the jazz knowledge.

CHAPTER 5: JAZZ ETUDES

1. Minor Blues:

CONCERT C

NEW PREMIER BAL-MINOR BLUES

SWING $\text{♩} = 130$

COMPOSED BY SONG GUO AND ARRANGED BY RUNKUN LI

CHORUS 1/2

5

9

FINE

CHORUS 3

13

17

21

CHORUS 4

25

29

NEW PREMIER BAL-MINOR BLUES

2



33

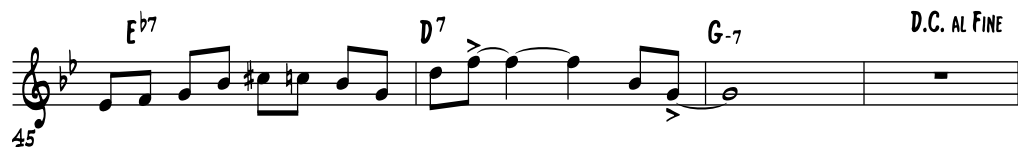
CHORUS 5



37



41



45

NEW PREMIER BAL-MINOR BLUES

B \flat SWING $\text{♩} = 130$

COMPOSED BY SONG GUO AND ARRANGED BY RUNKUN LI

CHORUS 1/2

The musical score is written in 4/4 time with a key signature of one flat (B \flat). It consists of seven staves of music. The first staff (measures 1-4) is labeled 'CHORUS 1/2' and features an A-7 chord. The second staff (measures 5-8) features D-7 and A-7 chords. The third staff (measures 9-12) features F7, E7, and A-7 chords, ending with a 'FINE' marking. The fourth staff (measures 13-16) is labeled 'CHORUS 3' and features an A-7 chord. The fifth staff (measures 17-20) features D-7 and A-7 chords. The sixth staff (measures 21-24) features F7, E7, and A-7 chords, labeled 'CHORUS 4'. The seventh staff (measures 25-29) features D-7 and A-7 chords. The score includes various musical notations such as slurs, accents, and triplets.

NEW PREMIER BAL-MINOR BLUES

2

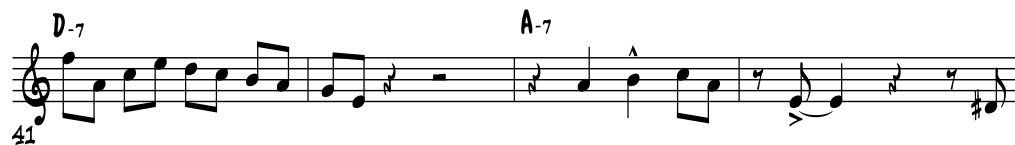


33

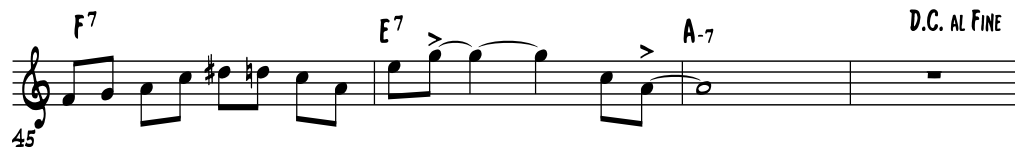
CHORUS 5



37



41



45

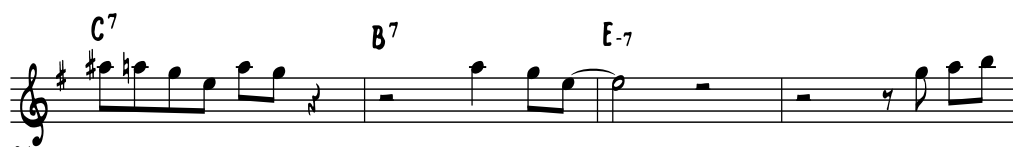
NEW PREMIER BAL-MINOR BLUES

E_b

COMPOSED BY SONG GUO AND ARRANGED BY RUNKUN LI

SWING ♩=130

CHORUS 1/2 E-7



NEW PREMIER BAL-MINOR BLUES

2



33

CHORUS 5



37



41



45

NEW PREMIER BAL-MINOR BLUES

BASS CLEF

SWING $\text{♩} = 130$

COMPOSED BY SONG GUO AND ARRANGED BY RUNKUN LI

CHORUS 1/2

1

5

9

FINE

CHORUS 3

13

17

21

CHORUS 4

25

29

NEW PREMIER BAL-MINOR BLUES

2

Musical notation for measures 2-33. The staff is in bass clef with a key signature of one flat (B-flat). Chord symbols above the staff are E^b7, D⁷, and G-7. The notation includes eighth and quarter notes with various accidentals and dynamics.

33

CHORUS 5

Musical notation for measures 33-37. The staff is in bass clef with a key signature of one flat. Chord symbols above the staff are G-7. The notation includes eighth and quarter notes with accents and dynamics.

37

Musical notation for measures 37-41. The staff is in bass clef with a key signature of one flat. Chord symbols above the staff are C⁷ and G-7. The notation includes eighth and quarter notes with accents and dynamics.

41

Musical notation for measures 41-45. The staff is in bass clef with a key signature of one flat. Chord symbols above the staff are E^b7, D⁷, and G-7. The notation includes eighth and quarter notes with accents and dynamics. The piece concludes with the instruction "D.C. AL FINE".

45

Dominant Blues:

CONCERT C

THE WATER FLEW IN A CREEK-B_b BLUES

SWING ♩=135

COMPOSED BY YIGONG YIN AND ARRANGED BY RUNKUN LI

CHORUS 1/2

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of several lines of music with corresponding chord symbols above them. The first line is marked 'CHORUS 1/2' and starts with a repeat sign. The second line begins at measure 5. The third line begins at measure 9 and ends with a double bar line and repeat dots, with the word 'FINE' above the final measure. The fourth line is marked 'CHORUS 3' and begins at measure 13. The fifth line begins at measure 17. The sixth line is marked 'CHORUS 4' and begins at measure 21. The seventh line begins at measure 25. The eighth line begins at measure 29. The chord symbols are: B^b7, E^b7, B^b7, B^b7, E^b7, E^b7, B^b7, D-7, G⁷, C-7, F⁷, FINE, B^b7, G⁷(9), C-7, F⁷, B^b7, E^b7, B^b7, B^b7, E^b7, E^b7, B^b7, D-7, G⁷, B^b7, E^b7, B^b7, B^b7, E^b7, E^b7, B^b7, D-7, G⁷.

THE WATER FLEW IN A CREEK

2

C-7 F7 B^b7 G7 C-7 F7

33

CHORUS 5

B^b7 E^b7 B^b7 B^b7

37

E^b7 E^b7 B^b7 D-7 G7

41

D.C. AL FINE

C-7 F7 B^b7 G7 C-7 F7

45

The musical score is written in G minor (one flat) and 4/4 time. It consists of four staves of music. The first staff (measures 2-33) features a melody with accents and slurs, with chords C-7, F7, B^b7, G7, C-7, and F7. The second staff (measures 33-37) is the start of the chorus, marked 'CHORUS 5', and includes triplets and chords B^b7, E^b7, B^b7, and B^b7. The third staff (measures 37-41) continues the chorus with chords E^b7, E^b7, B^b7, D-7, and G7, ending with 'D.C. AL FINE'. The fourth staff (measures 41-45) concludes the piece with chords C-7, F7, B^b7, G7, C-7, and F7.

B \flat

THE WATER FLEW IN A CREEK-B \flat BLUES

SWING $\text{♩} = 135$

COMPOSED BY YIGONG YIN AND ARRANGED BY RUNKUN LI

CHORUS 1/2

The musical score is written in 4/4 time with a key signature of one flat (B \flat). It consists of six staves of music. The first staff is labeled 'CHORUS 1/2' and contains measures 1 through 4. The second staff contains measures 5 through 8. The third staff contains measures 9 through 12 and ends with a double bar line and repeat dots. The fourth staff is labeled 'CHORUS 3' and contains measures 13 through 16. The fifth staff contains measures 17 through 20. The sixth staff is labeled 'CHORUS 4' and contains measures 21 through 24. The seventh staff contains measures 25 through 28. The eighth staff contains measures 29 through 32. Chord symbols are placed above the notes: C 7 , F 7 , C 7 , C 7 , F 7 , F 7 , C 7 , E-7, A 7 , D-7, G 7 , FINE, C 7 , A 7 (9), D-7, G 7 , C 7 , F 7 , C 7 , C 7 , F 7 , F 7 , C 7 , E-7, A 7 , D-7, G 7 , C 7 , A 7 , D-7, G 7 , C 7 , F 7 , C 7 , C 7 , F 7 , F 7 , C 7 , E-7, A 7 .

THE WATER FLEW IN A CREEK

2

D-7 G7 C7 A7 D-7 G7

33

CHORUS 5

C7 F7 C7₃ C7₃

37

F7 F7 C7 E-7 A7

41

D.C. AL FINE

D-7 G7 C7 A7 D-7 G7

45

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of four staves of music. The first staff (measures 2-33) features a melody with eighth notes and quarter notes, accompanied by chords D-7, G7, C7, A7, D-7, and G7. The second staff (measures 33-37) is labeled 'CHORUS 5' and includes triplets of eighth notes, with chords C7, F7, C7₃, and C7₃. The third staff (measures 37-41) continues the melody with chords F7, F7, C7, E-7, and A7, ending with the instruction 'D.C. AL FINE'. The fourth staff (measures 41-45) concludes the piece with chords D-7, G7, C7, A7, D-7, and G7.

E_b

THE WATER FLEW IN A CREEK-B_b BLUES

SWING ♩=135

COMPOSED BY YIGONG YIN AND ARRANGED BY RUNKUN LI

CHORUS 1/2

G⁷ C⁷ G⁷ G⁷

5

C⁷ C⁷ G⁷ B-7 E⁷

9

A-7 D⁷ FINE G⁷ E⁷(#9) A-7 D⁷

CHORUS 3

13

C⁷ C⁷ G⁷ G⁷

17

C⁷ C⁷ G⁷ B-7 E⁷

21

A-7 D⁷ G⁷ E⁷ A-7 D⁷

CHORUS 4

25

G⁷ C⁷ G⁷ G⁷

29

C⁷ C⁷ G⁷ B-7 E⁷

THE WATER FLEW IN A CREEK

2

A-7 D7 G7 E7 A-7 D7

33

CHORUS 5

G7 C7 G7 G7

37

C7 C7 G7 B-7 E7

41

D.C. AL FINE

A-7 D7 G7 E7 A-7 D7

45

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of four staves of music. The first staff (measures 2-33) features a melody with accents and is accompanied by chords A-7, D7, G7, E7, A-7, and D7. The second staff (measures 33-37) is labeled 'CHORUS 5' and contains triplets of eighth notes with chords G7, C7, G7, and G7. The third staff (measures 37-41) continues the melody with chords C7, C7, G7, B-7, and E7. The fourth staff (measures 41-45) concludes the piece with chords A-7, D7, G7, E7, A-7, and D7, ending with a double bar line. The instruction 'D.C. AL FINE' is placed below the third staff.

BASS CLEF

THE WATER FLEW IN A CREEK-B_b BLUES

SWING ♩=135

COMPOSED BY YIGONG YIN AND ARRANGED BY RUNKUN LI

CHORUS 1/2

5

9

CHORUS 3

13

17

21

CHORUS 4

25

29

FINE

THE WATER FLEW IN A CREEK

2



33

CHORUS 5



37



41

D.C. AL FINE



45

2. Rhythm Changes:

CONCERT C

A CARRYING POLE-RHYTHM CHANGES

SWING $\text{♩} = 160$

AUTHOR UNKNOWN AND ARRANGED BY RUNKUN LI

CHORUS 1

A B^b_{MAJ7} G^7 $C-7$ F^7 $D-7$ G^7 $C-7$ F^7 $F-7$ B^b7

E^b_{MAJ7} A^b7 $D-7$ G^7 $C-7$ F^7 $C-7$ F^7 B^b6 FINE

B D^7 G^7 C^7 F^7

A B^b_{MAJ7} G^7 $C-7$ F^7 $D-7$ G^7 $C-7$ F^7

$F-7$ B^b7 E^b_{MAJ7} A^b7 $C-7$ F^7 B^b6

CHORUS 2

A B^b_{MAJ7} G^7 $C-7$ F^7 $D-7$ G^7 $C-7$ F^7

$F-7$ B^b7 E^b_{MAJ7} A^b7 $D-7$ G^7 $C-7$ F^7

A B^b_{MAJ7} G^7 $C-7$ F^7 $D-7$ G^7 $C-7$ F^7

A CARRYING POLE-RHYTHM CHANGES

2

39

F-7 B^{b7} E^bMAJ⁷ A^{b7} C-7 F⁷ B^{b6}

43

B

D⁷ G⁷

47

C⁷ F⁷

51

A

B^bMAJ⁷ G⁷ C-7 F⁷ D-7 G⁷ C-7 F⁷

55

F-7 B^{b7} E^bMAJ⁷ A^{b7} C-7 F⁷ B^{b6}

D.C. AL FINE

B \flat A CARRYING POLE-RHYTHM CHANGES

SWING $\text{♩} = 160$

AUTHOR UNKNOWN AND ARRANGED BY RUNKUN LI

A CHORUS 1

CMAJ⁷ A⁷ D⁻⁷ G⁷ E⁻⁷ A⁷ D⁻⁷ G⁷

G⁻⁷ C⁷ FMAJ⁷ B^{b7} ^{1.} E⁻⁷ A⁷ D⁻⁷ G⁷ || ^{2.} D⁻⁷ G⁷ C^b FINE

B E⁷ A⁷ D⁷ G⁷

11

A CMAJ⁷ A⁷ D⁻⁷ G⁷ E⁻⁷ A⁷ D⁻⁷ G⁷

19

G⁻⁷ C⁷ FMAJ⁷ B^{b7} D⁻⁷ G⁷ C^b

23 **A** CHORUS 2

CMAJ⁷ A⁷ D⁻⁷ G⁷ E⁻⁷ A⁷ D⁻⁷ G⁷

27

G⁻⁷ C⁷ FMAJ⁷ B^{b7} E⁻⁷ A⁷ D⁻⁷ G⁷

31

A CMAJ⁷ A⁷ D⁻⁷ G⁷ E⁻⁷ A⁷ D⁻⁷ G⁷

35

A CARRYING POLE-RHYTHM CHANGES

2

39 G^{-7} C^7 F^{MAJ7} B^{b7} D^{-7} G^7 C^6

43 **B** E^7 A^7

47 D^7 G^7

51 **A** C^{MAJ7} A^7 D^{-7} G^7 E^{-7} A^7

54 D^{-7} G^7 G^{-7} C^7 F^{MAJ7} B^{b7} D^{-7} G^7 C^6 D.C. AL FINE

E_b

A CARRYING POLE-RHYTHM CHANGES

SWING ♩=160

AUTHOR UNKNOWN AND ARRANGED BY RUNKUN LI

A CHORUS 1

G^{MAJ7} E⁷ A⁻⁷ D⁷ B⁻⁷ E⁷ A⁻⁷ D⁷ D⁻⁷ G⁷

C^{MAJ7} F⁷ ^{1.} B⁻⁷ E⁷ A⁻⁷ D⁷ ^{2.} A⁻⁷ D⁷ G^b FINE

B B⁷ E⁷ A⁷ D⁷

A CHORUS 2

G^{MAJ7} E⁷ A⁻⁷ D⁷ B⁻⁷ E⁷ A⁻⁷ D⁷

D⁻⁷ G⁷ C^{MAJ7} F⁷ A⁻⁷ D⁷ G^b

A CHORUS 2

G^{MAJ7} E⁷ A⁻⁷ D⁷ B⁻⁷ E⁷ A⁻⁷ D⁷

D⁻⁷ G⁷ C^{MAJ7} F⁷ B⁻⁷ E⁷ A⁻⁷ D⁷

A CHORUS 2

G^{MAJ7} E⁷ A⁻⁷ D⁷ B⁻⁷ E⁷ A⁻⁷ D⁷

D⁻⁷ G⁷ C^{MAJ7} F⁷ B⁻⁷ E⁷ A⁻⁷ D⁷

A CARRYING POLE-RHYTHM CHANGES

2

39

D-7 G7 CMAJ7 F7 A-7 D7 G6

43

B

B7 E7

47

A7 D7

51

A

GMAJ7 E7 A-7 D7 B-7 E7 A-7 D7

55

D-7 G7 CMAJ7 F7 A-7 D7 G6 D.C. AL FINE

A CARRYING POLE-RHYTHM CHANGES

BASS CLEF

AUTHOR UNKNOWN AND ARRANGED BY RUNKUN LI

SWING $\text{♩} = 160$

A CHORUS 1 $B^{\flat}MAJ^7$ G^7 $C-7$ F^7 $D-7$ G^7 $C-7$ F^7 $F-7$ $B^{\flat7}$

$E^{\flat}MAJ^7$ $A^{\flat7}$ $D-7$ G^7 $C-7$ F^7 $C-7$ F^7 $B^{\flat6}$ FINE

B D^7 G^7 C^7 F^7

A $B^{\flat}MAJ^7$ G^7 $C-7$ F^7 $D-7$ G^7 $C-7$ F^7

$F-7$ $B^{\flat7}$ $E^{\flat}MAJ^7$ $A^{\flat7}$ $C-7$ F^7 $B^{\flat6}$

A CHORUS 2 $B^{\flat}MAJ^7$ G^7 $C-7$ F^7 $D-7$ G^7 $C-7$ F^7

$F-7$ $B^{\flat7}$ $E^{\flat}MAJ^7$ $A^{\flat7}$ $D-7$ G^7 $C-7$ F^7

A $B^{\flat}MAJ^7$ G^7 $C-7$ F^7 $D-7$ G^7 $C-7$ F^7

35

A CARRYING POLE-RHYTHM CHANGES

2

F-7 B^{b7} E^bMAJ⁷ A^{b7} C-7 F⁷ B^{b6}

39

B D⁷ G⁷

43

C⁷ F⁷

47

A B^bMAJ⁷ G⁷ C-7 F⁷ D-7 G⁷

51

C-7 F⁷ F-7 B^{b7} E^bMAJ⁷ A^{b7} C-7 F⁷ B^{b6}

D.C. AL FINE

54

Modal Jazz:

CONCERT C

MOUNTAIN SONG OF HERDING SHEEP-MODAL JAZZ

SWING ♩=160

COMPOSER UNKNOWN AND ARRANGED BY RUNKUN LI

CHORUS 1

A

D-7



5

A

D-7



9



13

B

E^b-7



17



21

A

D-7



25

D-7

FINE



29

2 CHORUS 2

SONG OF HERDING SHEEP-MODAL JAZZ

A D-7

33

37

A D-7

41

45

B E^b-7

49

53

A D-7

57

D.C. AL FINE

61

B_♭ MOUNTAIN SONG OF HERDING SHEEP-MODAL JAZZ

SWING ♩=160

COMPOSER UNKNOWN AND ARRANGED BY RUNKUN LI

CHORUS 1

A E-7



A E-7



B F-7



A E-7



FINE



SONG OF HERDING SHEEP-MODAL JAZZ

2 CHORUS 2

A E-7

33

37

A E-7

41

45

B F-7

49

53

A E-7

57

D.C. AL FINE

61

E_b

SWING ♩=160

MOUNTAIN SONG OF HERDING SHEEP-MODAL JAZZ

COMPOSER UNKNOWN AND ARRANGED BY RUNKUN LI

CHORUS 1

A

B-7



5

A

B-7



9



13

B

C-7



17



21

A

B-7



25

B-7

FINE



29

SONG OF HERDING SHEEP-MODAL JAZZ

2

A CHORUS 2
B-7

33

37

A B-7

41

45

B C-7

49

53

A B-7

57

D.C. AL FINE

61

BASS CLEF

MOUNTAIN SONG OF HERDING SHEEP-MODAL JAZZ

SWING ♩=160

COMPOSER UNKNOWN AND ARRANGED BY RUNKUN LI

CHORUS 1

A D-7

5

A D-7

9

13

B E^b-7

17

21

A D-7

25

D-7 FINE

29

2

SONG OF HERDING SHEEP-MODAL JAZZ

A CHORUS 2 **D-7**

33

37

A **D-7**

41

45

B **E^b-7**

49

53

A **D-7**

57

D.C. AL FINE

61

Reharmonization:

CONCERT C

DANCE OF THE YAO PEOPLE: SECOND MOVEMENT-REHARMONIZATION

COMPOSED BY TIESHAN LIU AND ARR. RUNKUN LI

SWING ♩=160

CHORUS 1

A $B\flat_6$ $E\flat_{MAJ7}$ $C-7$ F_7 $B\flat_6$

$E\flat_{MAJ7}$ $C-7$ $A-7,5$ F_{7sus4} $B\flat_6$

A $B\flat_6$ $E\flat_{MAJ7}$ $C-7$ F_7 $B\flat_6$

$E\flat_{MAJ7}$ $C-7$ $A-7,5$ F_{7sus4} $B\flat_6$

B F/A $B\flat/D$

f
 F/A $B\flat/D$

A $B\flat_6$ $E\flat_{MAJ7}$ $C-7$ F_7 $B\flat_6$

$E\flat_{MAJ7}$ $C-7$ $A-7,5$ F_{7sus4} **FINE**
 $B\flat_6$

2 CHORUS 2 DANCE OF THE YAO PEOPLE: SECOND MOVEMENT-REHARMONIZATION

A Bb_6 Eb_{MAJ7} $C-7$ F_7 Bb_6

33

Eb_{MAJ7} $C-7$ $A-7,5$ F_{7sus4} Bb_6

37

A Bb_6 Eb_{MAJ7} $C-7$ F_7 Bb_6

41

Eb_{MAJ7} $C-7$ $A-7,5$ F_{7sus4} Bb_6

45

B F/A Bb/D

49

F/A Bb/D

53

A Bb_6 Eb_{MAJ7} $C-7$ F_7 Bb_6

57

Eb_{MAJ7} $C-7$ $A-7,5$ F_{7sus4} Bb_6

61

D.C. AL FINE

B₇ **DANCE OF THE YAO PEOPLE: SECOND MOVEMENT-REHARMONIZATION**
 SWING $\text{♩} = 160$ CHORUS 1 COMPOSED BY TIESHAN LIU AND ARR. RUNKUN LI

A C_6 F_{MAJ7} $D-7$ G_7 C_6

5 F_{MAJ7} $D-7$ $B-7,5$ G_{7sus4} C_6

A C_6 F_{MAJ7} $D-7$ G_7 C_6

9 F_{MAJ7} $D-7$ $B-7,5$ G_{7sus4} C_6

13 F_{MAJ7} $D-7$ $B-7,5$ G_{7sus4} C_6

B G/B C/E

17 f

G/B C/E

21

A C_6 F_{MAJ7} $D-7$ G_7 C_6

25 F_{MAJ7} $D-7$ $B-7,5$ G_{7sus4} **FINE** C_6

29

DANCE OF THE YAO PEOPLE: SECOND MOVEMENT-REHARMONIZATION

2 CHORUS 2

A C_6 F_{MAJ7} $D-7$ G_7 C_6

33

F_{MAJ7} $D-7$ $B-7,5$ G_7sus4 C_6

37

A C_6 F_{MAJ7} $D-7$ G_7 C_6

41

F_{MAJ7} $D-7$ $B-7,5$ G_7sus4 C_6

45

B

49 G/B C/E

53 G/B C/E

A C_6 F_{MAJ7} $D-7$ G_7 C_6

57

F_{MAJ7} $D-7$ $B-7,5$ G_7sus4 C_6 **D.C. AL FINE**

61

DANCE OF THE YAO PEOPLE: SECOND MOVEMENT-REHARMONIZATION

E_b

SWING ♩=160

COMPOSED BY TIESHAN LIU AND ARR. RUNKUN LI

CHORUS 1

5

9

13

17

21

25

29

FINE

DANCE OF THE YAO PEOPLE: SECOND MOVEMENT-REHARMONIZATION
 COMPOSED BY TIESHAN LIU AND ARR. RUNKUN LI

E_b
SWING ♩=160

CHORUS 1

A G₆ C_{MAJ7} A-7 D₇ G₆

5 C_{MAJ7} A-7 F_{7,5} D_{7sus4} G₆

A 9 G₆ C_{MAJ7} A-7 D₇ G₆

13 C_{MAJ7} A-7 F_{7,5} D_{7sus4} G₆

B 17 D/F# G/B

21 D/F# G/B

A 25 G₆ C_{MAJ7} A-7 D₇ G₆

29 C_{MAJ7} A-7 F_{7,5} D_{7sus4} FINE G₆

DANCE OF THE YAO PEOPLE: SECOND MOVEMENT-REHARMONIZATION

2 CHORUS 2

A G_6 C_{MAJ7} $A-7$ D_7 G_6

33

C_{MAJ7} $A-7$ $F\#-7,5$ D_7sus4 G_6

37

A G_6 C_{MAJ7} $A-7$ D_7 G_6

41

C_{MAJ7} $A-7$ $F\#-7,5$ D_7sus4 G_6

45

B $D/F\#$ G/B

49

$D/F\#$ G/B

53

A G_6 C_{MAJ7} $A-7$ D_7 G_6

57

C_{MAJ7} $A-7$ $F\#-7,5$ D_7sus4 G_6 **D.C. AL FINE**

61

BASS CLEF DANCE OF THE YAO PEOPLE: SECOND MOVEMENT-REHARMONIZATION

COMPOSED BY TIESHAN LIU AND ARR. RUNKUN LI

SWING $\text{♩} = 160$

CHORUS 1

A Bb_6 Eb_{MAJ7} $C-7$ F_7 Bb_6

5 Eb_{MAJ7} $C-7$ $A-7,5$ $F_{7SU\#4}$ Bb_6

A Bb_6 Eb_{MAJ7} $C-7$ F_7 Bb_6

9

13 Eb_{MAJ7} $C-7$ $A-7,5$ $F_{7SU\#4}$ Bb_6

B F/A Bb/D

17 *f*

21 F/A Bb/D

A Bb_6 Eb_{MAJ7} $C-7$ F_7 Bb_6

25

29 Eb_{MAJ7} $C-7$ $A-7,5$ $F_{7SU\#4}$ **FINE** Bb_6

2 CHORUS 2 DANCE OF THE YAO PEOPLE: SECOND MOVEMENT-REHARMONIZATION

A Bb_6 Eb_{MAJ7} $C-7$ F_7 Bb_6

33

Eb_{MAJ7} $C-7$ $A-7,5$ F_{7sus4} Bb_6

37

A Bb_6 Eb_{MAJ7} $C-7$ F_7 Bb_6

41

Eb_{MAJ7} $C-7$ $A-7,5$ F_{7sus4} Bb_6

45

B F/A Bb/D

49

F/A Bb/D

53

A Bb_6 Eb_{MAJ7} $C-7$ F_7 Bb_6

57

Eb_{MAJ7} $C-7$ $A-7,5$ F_{7sus4} Bb_6

61

D.C. AL FINE

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