

A PERFORMER'S INQUIRY INTO EXPRESSIVE QUALITIES IN LUAN KAI'S *MY LOVE IS WAITING FOR YOU*

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Abstract

Luan Kai's work has notably influenced contemporary Chinese music, contributing to the evolution of this genre within a global framework. His works are extensively performed in China and have achieved notable international recognition. Nevertheless, there is a scarcity of research focusing on the particular vocal techniques utilized, including modal interchange and extended interpretation that integrate Eastern and Western practices. A study is required to examine the execution of ornamental figures and expressive markings authentically, taking into account the integration of traditional Chinese and Western vocal practices. This study examines one of his well-known songs, 我的深情为你守候 (*My love is waiting for you*), which highlights his distinctive compositional style that integrates traditional Chinese musical elements with contemporary harmonies and orchestration techniques. This study is conducted based on practice-based research. This study aims to enhance the academic understanding of music performance concerning Luan Kai's "我的深情为你守候." Exploring these areas enables scholars and practitioners to equip performers with the essential tools and understanding required to address the technical and expressive demands of the piece, while also fostering collaboration and mutual understanding between Eastern and Western musical traditions.

Keywords: Contemporary Chinese Music; Luan Kai; 我的深情为你守候 ("My Love is Waiting for You"); Technical and Expressive Demands; Vocal Techniques

Abstrak

Karya Luan Kai telah memberikan pengaruh yang signifikan terhadap musik kontemporer Tiongkok, berkontribusi pada perkembangan genre ini dalam kerangka global. Karyanya sering dipentaskan di Tiongkok dan telah memperoleh pengakuan internasional yang luas. Namun, terdapat kekurangan penelitian yang fokus pada teknik vokal khusus yang digunakan, termasuk pertukaran modal dan interpretasi yang diperluas yang menggabungkan praktik Timur dan Barat. Penelitian diperlukan untuk mengkaji pelaksanaan figur ornamen dan tanda ekspresif secara autentik, dengan mempertimbangkan integrasi praktik vokal tradisional Tiongkok dan Barat. Penelitian ini mengkaji salah satu lagu terkenal Luan Kai, 我的深情为你守候 (*My love is waiting for you*), yang menonjolkan gaya komposisi khasnya yang menggabungkan unsur-unsur musik tradisional Tiongkok dengan harmoni kontemporer dan teknik orkestrasi. Penelitian ini dilakukan berdasarkan penelitian berbasis praktik. Studi ini bertujuan untuk meningkatkan pemahaman akademis tentang penampilan musik terkait lagu "我的深情为你守候" karya Luan Kai. Menjelajahi area ini memungkinkan para akademisi dan praktisi untuk membekali para penampil dengan alat dan pemahaman yang diperlukan untuk mengatasi tuntutan teknis dan ekspresif lagu tersebut, sambil juga mendorong kolaborasi dan pemahaman mutual antara tradisi musik Timur dan Barat.

Kata kunci: Luan Kai; musik Tiongkok kontemporer; 我的深情为你守候 ("My Love is Waiting for You"); tantangan teknis dan ekspresif, teknik vokal

INTRODUCTION

Despite being a notable Chinese art composer today, Luan Kai's distinctive and inventive compositions remain unpublished by scholars. Previous studies into Chinese art songs have predominantly concentrated on the compositions of three notable composers: Xiao Youmei, Zhao Yuanren, and Huang Zi, who significantly contributed to the evolution of the Chinese art song genre during the May Fourth Movement (Zhang, 2015; Chang, 2020; Chaloupková, 2021; Yan, 2023). The phenomenon prompts several critical inquiries that require response in this study.

The art songs composed by Luan Kai music present a diverse set of vocal technical difficulties. Singers are required to effectively manage extensive vocal ranges, adeptly accommodate distinctive Chinese musical scales and tonal characteristics, meticulously refine their tone quality to align with Chinese aesthetic preferences, and proficiently command articulation and phrasing techniques in order to faithfully convey the profound expressive qualities inherent in the music. The aforementioned challenges necessitate rigorous training and a comprehensive comprehension of both Western and Chinese vocal traditions.

Within the domain of contemporary vocal art songs composed by Luan Kai, one can observe the maestro's remarkable skill in skillfully integrating components derived from both traditional Chinese and Western classical music. This harmonious fusion results in the creation of unique and evocative compositions that have garnered significant admiration from audiences. The compositions of Luan Kai have gained significant popularity among vocalists in China, demonstrating his ability to create works that possess both poetic qualities and appeal to a broad range of listeners. These musical compositions exemplify the composer's expertise in combining traditional Chinese musical aesthetics with the profound nature of Western classical music, resulting in works that have resonated deeply with audiences.

A number of Luan Kai's musical compositions call for a wide vocal range, which means that singers need to be able to deftly navigate between lower and higher pitches. This requirement in terms of technique can present difficulties for vocalists. On the other hand, there is a need of study in technical and expression aspects which covered the challenges of vocal range, Chinese musical scales, tone quality and timbre as well as articulation and phrasing. In order to Address the vocal range challenges encountered in Luan Kai's compositions is vital for understanding the technical aspects of his works. Researchers can explore how his compositions span various vocal ranges and how singers adapt to these demands.

Identifying the technical and expression aspect have value in order to develop practice on the technical aspects, singers and vocal coaches may need to focus on exercises and vocal training routines that expand vocal range and enhance control. These practices should enable singers to handle the wide vocal ranges encountered in Luan Kai's compositions. The identifying and analysis of the unique tonal patterns and microtonal intonation in Luan Kai's works would contribute to understanding the technical intricacies of his compositions.

Researchers can delve into how these scales affect the overall vocal performance. Examining how Luan Kai's compositions necessitate adjustments in tone quality and timbre would shed light on the expression aspects. In this respect, a singer aiming to master Luan Kai's works would need practice in navigating pentatonic scales and microtonal intonation. A developing practice can involve targeted vocal exercises and coaching to achieve pitch accuracy within these unique scales. The other aspects need to consider with a singer is related to develop practice for achieving the desired tone quality and timbre entails vocal training.

Difficulties associated with Chinese musical scales, pentatonic scales are used quite frequently in Chinese music (Lu-Ting, & Kuo-huang, 1982), so it is necessary for singers to adapt to the distinctive intervals and tonal patterns that are inherent in these scales. As a result of possible differences between these scales and Western scales, it may be challenging to achieve precise pitch accuracy and intonation when using these scales. For vocalists who are accustomed to the scales used in Western music, achieving the precise microtonal intonation that is characteristic of Chinese music can be a significant challenge. Microtonal intonation is a distinguishing feature of Chinese music.

In the term of articulation and phrasing challenges, the challenges related to articulation and phrasing are integral to both technical and expressive aspects. Researchers can analyse how singers articulate lyrics with clarity and navigate expressive phrasing, highlighting the dual nature of these challenges. Practice for articulation and phrasing involves working on diction, pronunciation, and expressive delivery. Vocal coaches can provide guidance on achieving clarity in articulation and conveying the intended emotions through phrasing.

It is necessary for singers to modify their vocal characteristics in order to conform to the rounded and mellow sound that is frequently emphasized in Chinese music. This is because the difficulties pertaining to tone quality and timbre in relation to Chinese aesthetics present a challenge for singers. This adjustment may present a contrast to the Western vocal training they have received in the past. To achieve the tone quality you desire, one must first master vocal resonance, which in turn requires a high level of technical precision in vocal production.

When it comes to effectively articulating Chinese lyrics, singers frequently run into challenges, particularly in light of the complex tonal nuances that are inherent in Mandarin pronunciation. These difficulties affect the clarity of the consonants as well as the vowels. Vocalists face a significant obstacle when it comes to the acquisition of the distinct sibilant and nasal sounds of the Chinese language. According to Li (2018) in the Doctoral dissertation which entitled "A Methodology to Achieve Resonant Tone and Vowel Unification in Western Choral Music", Chinese Singers face an ongoing struggle when attempting to effectively communicate the intended feelings and narrative of the songs they perform, as they are tasked with striking a balance between the technical precision of their performances and the expressive phrasing of their performances. A high level of musical sensitivity and control is required in order to coordinate the use of rubato and tempo changes along with phrasing, dynamics, and articulation in a musical piece.

Overall, these highlighted the critical role of vocal performance in the success of Chinese art songs. Successful performances require not only skill and accuracy but to interpret the music, conveying the emotional content of the lyrics and connecting with audiences on an emotional level. While there is certainly some research available on Chinese vocal performance, there is a significant lack of comprehensive studies and analysis in this area. Most existing research tends to focus on specific genres, and there is a need for more broad-based studies that explore the technical and expressive aspects of Chinese vocal performance affiliated with Luan Kai's vocal composition.

However, there is a lack of trained scholars and performers who are able to conduct in-depth research into Luan Kai's vocal performance. Whereas vocal performance is a key factor in the success of Chinese art songs (Zhang, 2019; Liu, Jiang and Wang, 2020). Both articles argue that successful performances require technical skill and accuracy and an ability to convey the emotional depth and cultural significance of the music and the emotional content of the lyrics and connect with audiences on a deep level. There is a need for more practice-based studies that explore the technical and expressive aspects of Luan Kai's vocal performance.

METHODOLOGY

According to Candy (2006, p.3), Practice-based Research is an original investigation undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice. Claims of originality and contribution to knowledge may be demonstrated through creative outcomes, which may include artefacts such as images, music, designs, models, digital media or other outcomes such as performances and exhibitions (Djahwasi, & Saidon, 2022).

Whilst the significance and context of the claims are described in words, a full understanding can only be obtained with direct reference to those outcomes. A practice-based PhD is distinguishable from a conventional PhD because creative outcomes from the research process may be included in the submission for examination, and the claim for an original contribution to the field is held to be demonstrated through the original creative work (Djahwasi, & Saidon, 2020). Considering the outcome of this study and the above explanation, the research paradigm of this study will be conducted based on practice-based research. This model helps practitioners to explore their own experiences to gain new knowledge with practice and the outcome of practice (Candy & Edmonds, 2018).

2.1 Phase of Investigation

This study aims to identify and perform the selected of Luan Kai's vocal compositional works. The phase of investigation of this study refers to research objectives which are illustrated in the figure below.



Figure 1 Phases of investigation

2.2 Conceptual Framework

A conceptual framework is an analytical tool used in research to structure and organize ideas, theories, and concepts. In music performance, a conceptual framework can be used to understand the various factors that contribute to successful performance and identify the relationships between these factors. The dynamic performance model, developed by Lehmann and Ericsson in 1996 (Ericsson, & Lehmann, 1996) emphasizes the role of deliberate practice in developing expertise in music performance.

The model posits that effective practice involves setting goals, monitoring progress, and making feedback adjustments based on the triangulation of current performance, desired (goal) performance and production aspects, as illustrated in the figure below.



Figure 2 : Dynamic performance model by Lehmann and Ericsson.

This table serves the purpose of providing contextual information by establishing a correlation between the table and the fundamental principles of current performance, desired performance, and product performance within the framework of the dynamic performance model. The correlation between the dynamic performance model and the research objectives of this study is evident in the structured approach to analyzing and developing the musical and technical aspects of Luan Kai's vocal compositions which implemented in the form of current performance (initial competencies) and desired performance (competencies requirements on performance) as well as strategy for achievement.

Research Objective	Specific Aspect to Address	Strategies for Achievement
	Vocal Range	<ul style="list-style-type: none"> - Continuously monitor comprehension of vocal range (Current Performance). - Compare current understanding to desired knowledge (Desired Performance). - Set goals for understanding tonal patterns.
	Chinese Musical Scales	<ul style="list-style-type: none"> - Continuously assess knowledge of musical scales (Current Performance). - Compare current proficiency to desired expertise (Desired Performance).
	Tone Quality and Timbre	<ul style="list-style-type: none"> - Establish goals for adapting tone quality. - Continuously evaluate the ability to adjust tone (Current Performance).
	Articulation and Phrasing	<ul style="list-style-type: none"> - Compare current tone quality to desired attributes (Desired Performance). - Define objectives for recognizing challenges. - Continuously analyze proficiency in articulation (Current Performance). - Compare current skills to desired expertise (Desired Performance).
Objective 2 :	Vocal Range	<ul style="list-style-type: none"> - Continuously analyze proficiency in articulation (Current Performance). - Compare current skills to desired expertise (Desired Performance).

	- Use feedback to tailor vocal range practice routines (Product Performance).
	- Focus on exercises that expand range and transitions (Product Performance).
Chinese Musical Scales	- Implement deliberate practice for mastering scales (Product Performance).
	- Develop exercises for pitch accuracy and intonation (Product Performance).
Tone Quality and Timbre	- Use practice techniques to adjust tone quality (Product Performance).
	- Develop exercises for resonance control (Product Performance).
Articulation and Phrasing	- Create structured rehearsal routines for articulation (Product Performance).
	- Work on diction, pronunciation, and emotive phrasing (Product Performance).

Table 1 The conceptual frameworks of the study

In this context:

- **Current Performance:** This represents your current level of proficiency and understanding in each specific aspect. It's where you are right now in terms of vocal range, knowledge of Chinese musical scales, tone quality, articulation, and phrasing.
- **Desired Performance:** This refers to your desired level of expertise and comprehension in each aspect. It's where you aim to be, indicating the goals you've set for yourself regarding vocal range, musical scales, tone quality, articulation, and phrasing.
- **Product Performance:** This corresponds to the strategies and actions you undertake to bridge the gap between your current performance and desired performance. These are the practical steps you take to enhance your skills and knowledge in each specific aspect.

The dynamic performance model provides a framework for understanding how musicians can develop expertise through deliberate practice. By setting specific goals, monitoring progress, and making- adjustments based on feedback, musicians can improve their skills and achieve high levels of performance.

FINDING AND DISCUSSION

3.1 Lyric

The lyric of My love is Waiting for You (我的深情为你守候) by Chen Daobin.

<i>Chinese</i>	<i>English Translation</i>
你的爱在我胸口	Your love is in my heart
每个梦如此温柔	Every dream is so gentle
走过的岁月风雨的岁月	The years we've walked through, through storms and rain
把你放在我心头	I place you in my heart
凝望天边的星斗	Gaze at the stars on the horizon
你脚步从未停留	Your steps never stop
感动你所有所有的感动	Feeling all of your feelings
懂得你欢乐忧愁	Understanding your joy and sorrow
不管你欢乐忧愁	No matter your joy or sorrow
不管什么时候	No matter when
不管什么地方	No matter where
我的爱为你保留	My love remains for you
不管什么时候	No matter when
不管什么地方	No matter where
我的深情为你守候	My deep love waits for you
我的深情为你守候	My deep love waits for you
不需要什么理由	No reason needed
我为你付出我所有	I give my all for you
感受你全部全部的感受	Feeling all of your feelings
多少真爱化作江河万古长流	How much true love turns into rivers that flow forever
不管什么时候	No matter when
不管什么地方	No matter where
我的爱为你保留	My love remains for you
不管什么时候	No matter when
不管什么地方	No matter where
我的深情为你守候	My deep love waits for you
我的深情为你守候	My deep love waits for you
不管什么时候	No matter when
不管什么地方	No matter where
我的爱为你保留	My love remains for you
不管什么时候	No matter when
不管什么地方	No matter where
我的深情为你守候	My deep love waits for you
我的深情为你守候	My deep love waits for you

Table 2 The lyric of My love is waiting for you (我的深情为你守候) and translation in English

The lyrics of " My love is Waiting for You (我的深情为你守候)" tell a poignant and emotional story of enduring love and commitment. The singer expresses deep affection and unwavering loyalty, highlighting how their beloved's love is cherished and held close in

their heart. The song speaks of the trials and tribulations they have faced together, metaphorically represented by the storms and rain of the passing years. The singer gazes at the stars, a symbol of hope and eternal connection, and feels the presence of their beloved who never stops moving forward. There is a profound understanding and empathy for the beloved's emotions, both joy and sorrow, which the singer deeply connects with.

The central theme of the song revolves around the constancy of love. Regardless of time or place, the singer's love and devotion remain steadfast. This love is not dependent on circumstances or reasons; it is an unconditional commitment. The singer promises to give their all, sharing in the beloved's experiences and emotions. The imagery of true love transforming into ever-flowing rivers suggests that this love is timeless and enduring, transcending the limitations of life. The repeated affirmations of waiting and keeping the love alive emphasize the depth and sincerity of the singer's feelings, creating a heartfelt narrative of devoted love and patience.

3.2 What are the features of the musical aspects in Luan Kai's vocal compositional works?

Based on the score analysis, the song appears to be primarily based on the diatonic scale in F major key which the range or *tessitura* as shown at figure 1



Figure 1 Scale and vocal ranges on My love is waiting for you

The piece presents a distinctive blend of diatonic and pentatonic scales, which creates a rich interplay of tonal colors, integrating both traditional Chinese musical elements and modern Western harmonies. According to Rahn (1999) Chinese harmony which integrates diatonic and pentatonic scales, with pentatonic being central to its musical expression. This distinction influences the ordering of chords, privileging sus-4 chords within a pentatonic framework. The challenges of coordinating these scales highlight the unique characteristics of Chinese art songs, which often reflect indigenous melodic modalities and the occasional use of three- and four-tone sonorities based on pentatonic traditions.

The musical piece follows a ternary form, beginning with 10 bars introduction and concluding with a 7-bar coda, as illustrated in figure 2.

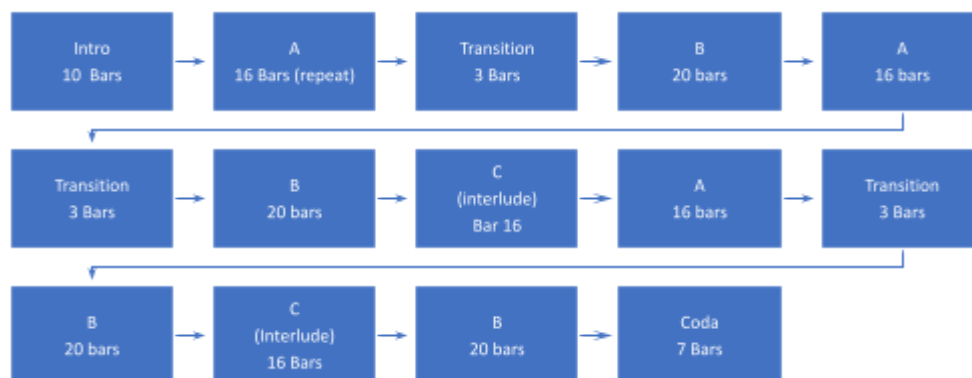


Figure 2 Music Form

In the term of melody contour, the thematic melody line of this song composed by combination of conjunct and disjunct melody movements. Particular, the disjunct melodic movements as shown at figure 3 to 7



Figure 3 Disjunct melody movements on ascending perfect fifth (P5)

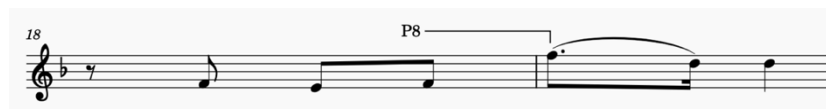


Figure 4 Disjunct melody movements on ascending perfect octave (P8)

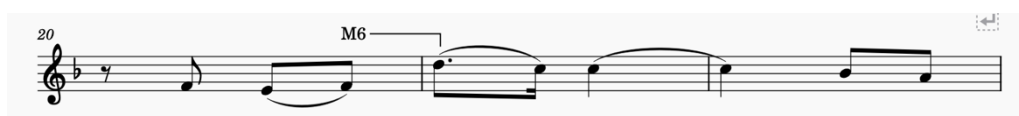


Figure 5 Disjunct melody movements on ascending major sixth (M6)

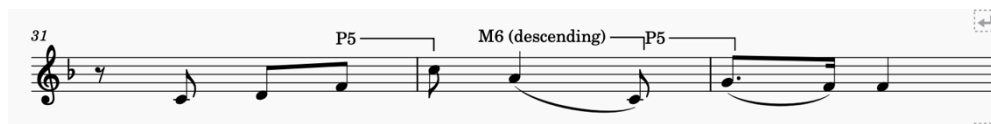


Figure 6 Disjunct melody movements on ascending perfect fifth (P5) which followed at descending minor 6 (m6), the continue at perfect fifth (P5)



Figure 7 Disjunct melody movements on ascending major seventh (M7)

This combination of intervals contributes to the expressive quality of the melody, making it both emotionally resonant and musically interesting. Moving between the lower and higher registers within these intervals can be challenging. The singer needs to ensure smooth transitions without noticeable breaks or shifts in tone quality, particularly when ascending to higher notes like A5 or descending to lower notes around C4.

In the song "Waiting for You (我的深情为你守候)," the tempo is set at a moderate 70 beats per minute (BPM), providing a steady and contemplative pace that complements the song's emotional depth. The melody, characterized by a combination of conjunct and disjunct movements, employs intervals such as ascending perfect fifths (P5), perfect octaves (P8), major sixths (M6), and descending minor sixths (m6). These intervals contribute significantly to the expressive quality of the piece, making it both emotionally resonant and musically interesting.

The moderate tempo of 70 BPM allows for a deliberate and expressive delivery of each note and interval. At this pace, the singer can fully engage with the emotional content of the lyrics, ensuring that each phrase is infused with the appropriate sentiment. The choice of intervals, such as the ascending perfect fifths and octaves, adds a sense of elevation and aspiration to the melody, while the descending minor sixths bring moments of introspection and melancholy. This interplay of intervals, combined with the measured tempo, creates a dynamic and nuanced performance that captivates the listener.

3.3 How to develop practice on the technical aspects and expression in the selected Luan Kai vocal compositional works?

The melody contour of this song is moving between the lower and higher registers within these intervals can be challenging. The singer needs to ensure smooth transitions without noticeable breaks or shifts in tone quality, particularly when ascending to higher notes like A5 or descending to lower notes around C4. Regarding range or tessitura, table 2 show outlines the key considerations for the range and tessitura of the soprano part in "My Love is Waiting for You (我的深情为你守候)."

<i>Aspect</i>	<i>Challenges</i>
<i>Vocal Range</i>	Maintaining pitch accuracy and consistent tone quality across more than two octaves.

<i>Lower Register (C4)</i>	Achieving clear projection and maintaining a warm tone without vocal strain.
<i>Upper Register (A5)</i>	Avoiding vocal fatigue or damage, and maintaining pitch accuracy at higher registers.
<i>Vocal Transitions</i>	Managing smooth transitions without noticeable breaks or changes in tone quality.
<i>Dynamic and Expressive Control</i>	Controlling volume changes without compromising pitch or tone, and effectively conveying emotional nuances.

Table 3 The key considerations for the range and tessitura of the soprano part in "My Love is Waiting for You (我的深情为你守候)."

The detailed analysis of My Love is Waiting for You as shown at table 4, 5 and 6 highlights the technical challenges that performers in each section which offering specific considerations and strategies to overcome them.

<i>Section</i>	<i>Bars</i>	<i>Description</i>
<i>Introduction</i>	1-10	Instrumental introduction setting the mood.
<i>A</i>	11-26	Main theme introduced, repeated.
<i>Transition</i>	27-29	Connective passage leading to Section B.
<i>B</i>	30-49	Contrasting thematic material.
<i>A</i>	50-65	Return of the main theme.
<i>Transition</i>	66-68	Connective passage leading to Section B.
<i>B</i>	69-88	Repetition of the B section.
<i>C (Interlude)</i>	89-104	New contrasting material, instrumental.
<i>A</i>	105-120	Return of the main theme.
<i>Transition</i>	121-123	Short passage transitioning to next section.
<i>B</i>	124-143	Repetition of the B section.
<i>C (Interlude)</i>	144-159	Instrumental passage, bridging to next section.
<i>B</i>	160-179	Final repetition of the B section.
<i>Coda</i>	180-186	Concluding section, bringing the piece to a close.

Table 4 Thematic movement

<i>Section</i>	<i>Bars</i>	<i>Technical Challenges</i>
<i>Introduction</i>	1-10	Breath Control: Preparing for the entrance. Expressive Phrasing: Establishing mood.
<i>A</i>	11-26	Intonation: Accurate pitch, particularly with E and B ♭ passing tones. Rhythmic Precision: Maintaining even rhythm with varied note values.

<i>Transition</i>	27-29	Smooth Transition: Ensuring smooth flow into Section B. Breath Management: Quick breaths to prepare for the next section.
	B 30-49	Dynamic Expression: Greater contrasts needed to emphasize drama. Rhythmic Precision: Syncopation and dotted rhythms. Interval Leaps: Accurate singing of larger intervals.
A	50-65	Consistency: Maintaining the thematic material's integrity. Expressive Timing: Subtle timing variations for emotional impact.
<i>Transition</i>	66-68	Expressive Timing: Preparing the listener for the return of the B section. Breath Control: Short breaths to maintain continuity.
	B 69-88	Rhythmic Precision: Repeating the syncopated and dotted rhythms accurately. Dynamic Control: Sustaining intensity throughout the section.
<i>(Interlude)</i>	C 89-104	Breath Control: Managing breath for the longer instrumental phrases. Expression: Instrumentalists need to match the vocal expression.
	A 105-120	Intonation: Returning to the main theme with precise pitch. Dynamic Expression: Emphasizing the return of familiar material.
<i>Transition</i>	121-123	Smooth Transition: Ensuring smooth passage to the next section. Breath Management: Quick, efficient breaths.
	B 124-143	Dynamic Control: Maintaining intensity. Rhythmic Precision: Consistency in rhythm and articulation.
<i>(Interlude)</i>	C 144-159	Breath Control: Instrumentalists managing long phrases. Expressive Timing: Ensuring the interlude bridges effectively.
	B 160-179	Dynamic Expression: Building towards the final coda. Rhythmic Precision: Keeping rhythm tight and consistent.
<i>Coda</i>	180-186	Breath Management: Controlling breath for final sustained notes. Expressive Phrasing: Bringing the piece to a resolved and emotional close.

Table 5 Technical Challenges

<i>Aspect</i>	<i>Description</i>	<i>Technical Considerations</i>
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<i>Breath Management</i>	Consistent breath support for varied phrase lengths.	Plan breaths strategically, especially before long phrases and transitions. Use diaphragmatic breathing.
<i>Intonation</i>	Accurate pitch matching, particularly with E and B \flat passing tones.	Practice with a piano or tuner. Focus on intervals between pentatonic and minor scale elements.
<i>Rhythmic Precision</i>	Ensuring even rhythm with a mix of quarter notes, eighth notes, dotted rhythms, and syncopation.	Count rhythms carefully. Practice with a metronome to internalize timing.
<i>Dynamic Control</i>	Variations in dynamics add emotional depth and emphasize contrasts.	Observe dynamic markings closely. Use breath control to support crescendos and decrescendos.
<i>Articulation</i>	Clear articulation of notes, especially in passages with passing tones and syncopation.	Focus on clean transitions. Practice legato and staccato sections separately.
<i>Expressive Phrasing</i>	Combining elements of D minor scale and Chinese pentatonic scale requires nuanced phrasing.	Use dynamics, articulation, and rubato to enhance expressiveness. Coordinate with accompanist for unified expression.
<i>Melodic Contour</i>	Incorporates stepwise motion and leaps influenced by pentatonic and minor scales.	Practice intervals separately. Pay attention to melodic line shape to maintain flow.
<i>Stylistic Interpretation</i>	Blending traditional Chinese musical elements with Western influences.	Understand cultural context of the pentatonic scale. Aim for a fluid blend of styles in interpretation.

Table 6 Technical consideration

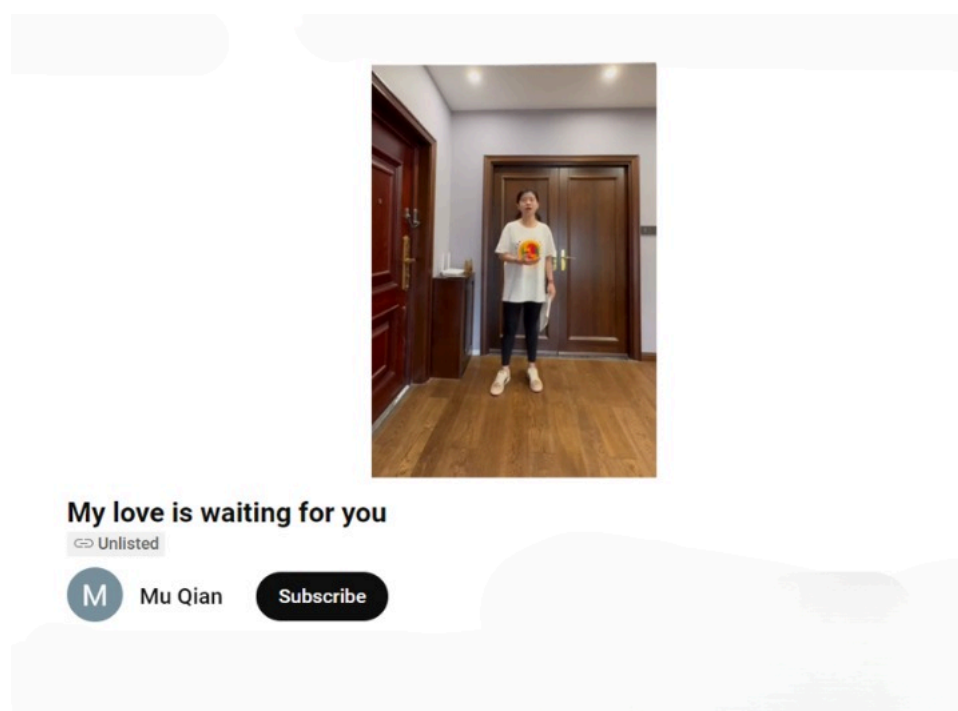


Figure 8 The recording practical session of My love is waiting for you (我的深情为你守候) at <https://www.youtube.com/watch?v=hSPpj6Q5sok>

CONCLUSION

This study has contributed to the understanding of vocal performance practices in Luan Kai's music by offering practical insights into navigating the technical and expressive challenges of his compositions. By continuing to explore these areas, scholars, educators, and performers can further promote cross-cultural collaboration and the global appreciation of contemporary Chinese vocal art.

This practice-based research aimed to explore the technical and expressive aspects of vocal performance in Luan Kai's "我的深情为你守候" ("My Love is Waiting for You"). The study focused on the unique challenges presented by Luan Kai's fusion of traditional Chinese musical elements with Western compositional techniques. Through an in-depth examination of vocal techniques—including modal interchange, ornamental figures, tone quality, and articulation—this research sought to provide insights into the specific demands of the piece for vocal performers.

Data collection was carried out through rehearsal journals, video and audio recordings. The analysis was performed using a dual framework incorporating both Western music theory and traditional Chinese musicology, allowing for a comprehensive exploration of the technical and expressive nuances required to achieve an authentic interpretation of the piece. The study provided a detailed performance analysis, focusing on aspects such as vocal range, tonal accuracy, dynamic control, and articulation, ultimately contributing valuable knowledge to the domain of contemporary Chinese vocal music performance.

4.1 Reflection

The findings of this study highlighted the critical role of deliberate practice and cross-cultural understanding in successfully performing Luan Kai's compositions. It was evident that vocalists must navigate technical demands such as precise pitch control, mastery of modal interchange, and the ability to convey intricate expressive markings rooted in both Chinese and Western traditions. The challenges associated with tone quality and articulation underscored the need for vocalists to adapt their Western-trained techniques to accommodate the rounded and mellow tonal aesthetics of traditional Chinese music.

Moreover, the practice-based research approach allowed for an immersive exploration of the performer's experience, shedding light on the importance of collaborative learning with vocal coaches and peers. The integration of feedback and external perspectives proved instrumental in refining the performance and achieving a deeper understanding of the cultural context and emotional nuances of the composition.

4.2 Recommendations for Future Study

The research identified several avenues for future inquiry that could further enrich the academic knowledge of Luan Kai's vocal works and the broader field of cross-cultural vocal performance:

1. Cross-Cultural Comparative Studies: Future research could focus on comparative studies between performances of Luan Kai's works by vocalists trained in different cultural traditions (e.g., Chinese vs. Western). This could provide insights into how training background influences interpretation and performance outcomes.
2. Pedagogical Approaches for Vocal Training: Given the technical demands highlighted in this study, further research could develop and evaluate specific pedagogical frameworks for vocalists learning Luan Kai's music. This could include the creation of targeted exercises for mastering the fusion of Chinese and Western vocal techniques, focusing on aspects such as pitch accuracy, ornamentation, and dynamic control.
3. Technological Integration in Performance Practice: This study highlighted the usefulness of video and acoustic analysis tools in refining vocal performance. Future studies could explore the role of digital technology and multimedia applications in enhancing both live and virtual performances of contemporary Chinese art songs, particularly in the context of audience engagement.
4. Broader Repertoire Analysis: While this study focused on a single composition, a broader analysis of Luan Kai's entire vocal repertoire would provide a more comprehensive understanding of his compositional style and its impact on contemporary vocal music. Such an analysis could also help identify recurring themes and techniques that are characteristic of his works.
5. Impact of Cultural Policies on Performance Practices: Another area for future research could be the influence of cultural policies in China on the dissemination and performance practices of Luan Kai's music. Understanding the role of governmental

support or restrictions could provide valuable context regarding the accessibility and evolution of his works.

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