



Makalenin Türü / Article Type : Araştırma Makalesi/ Research Article
Geliş Tarihi / Date Received : 16.10.2024
Kabul Tarihi / Date Accepted : 04.11.2024
Yayın Tarihi / Date Published : 31.12.2024
DOI : <https://doi.org/10.51576/ymd.1568003>
e-ISSN : 2792-0178

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**MUSICAL CHARACTERISTICS OF THE WESTERN FLUTE
INTEGRATION INTO CHINESE MUSIC: A FOCUS ON LITTLE FISH
PINK CHEEKS SONG**
XIE Zhuojun¹
WORAMITMAITREE Narongruch²
CHUANGPRAKHON Sayam³

ABSTRACT

This study explores the integration of the Western flute into Chinese folk music, focusing on the composition Little Fish Pink Cheeks by Dinghe Zhang. The objective is to analyze how Western flute techniques are adapted to fit Chinese music's modal, rhythmic, and melodic structures, particularly in cross-cultural musical fusion. The research was conducted at music institutions in China, including the Northwest University for Nationalities, the Shanghai Conservatory of Music, and the Sichuan Conservatory of Music. Two Key informants included prominent flutists and

¹ Ph.D. student, College of Music, Mahasarakham University, Thailand, zhuojunxie.msu@gmail.com, <https://orcid.org/0009-0005-5075-6548>

² Corresponding author, Assist.Prof.Dr., College of Music, Mahasarakham University, Thailand, narongruch.w@msu.ac.th, <https://orcid.org/0009-0009-8911-9262>.

³ Assist.Prof.Dr., College of Music, Mahasarakham University, Thailand, sayam.c@msu.ac.th, <https://orcid.org/0000-0002-5124-2953>.

composers. A qualitative approach, combining musicological analysis, interviews, and performance observation, was used to assess this integration's musical characteristics and cultural implications. The results show that the Western flute can enhance the expressiveness of Chinese folk music while preserving its cultural identity, though challenges remain in replicating microtonal subtleties. Suggestions include expanding research to other Western instruments, enhancing microtonal adaptability, incorporating cross-cultural music into education, and conducting longitudinal studies on evolving integrations. This study contributes to the broader understanding of cross-cultural musicology and the blending of Eastern and Western musical traditions.

Keywords: Western flute, Chinese folk music, cross-cultural musicology, Little Fish Pink Cheeks, musical fusion.

BATI FLÜTÜNÜN ÇİN MÜZİĞİNE ENTEGRASYONUNUN MÜZİKSEL ÖZELLİKLERİ: "LITTLE FISH PINK CHEEKS" ŞARKISI ÜZERİNE ODAKLANMA

ÖZ

Bu çalışma, Batı flütünün Çin halk müziğine entegrasyonunu, özellikle Dinghe Zhang'ın Little Fish Pink Cheeks adlı bestesi üzerinden detaylı bir şekilde incelemektedir. Araştırmanın temel amacı, Batı flüt tekniklerinin, Çin müziğinin modal (dizisel), ritmik ve melodik yapılarıyla nasıl uyum sağladığını analiz etmek ve bu bağlamda kültürlerarası müzikal füzyon sürecine dair kapsamlı bir örnek sunmaktır. Araştırma, Çin'in önde gelen müzik kurumlarından Kuzeybatı Ulusal Üniversitesi, Şangay Konservatuvarı ve Sichuan Konservatuvarı'nda gerçekleştirilmiştir. Çalışma sürecinde, deneyimli flüt sanatçıları ve bestecilerden oluşan iki anahtar bilgilendiriciyle derinlemesine görüşmeler yapılmıştır. Nitel bir araştırma yöntemi benimsenmiş ve bu kapsamda müzikolojik analizler, performans gözlemleri ve görüşmeler bir araya getirilerek Batı flütünün Çin müziğiyle entegrasyonu kapsamlı bir şekilde değerlendirilmiştir. Bulgular, Batı flütünün, Çin halk müziğinin ifade gücünü artırabildiğini ve kültürel kimliğini koruyarak daha zengin bir anlatım sunduğunu göstermektedir. Ancak, Çin halk müziğinin karakteristik özelliklerinden biri olan mikrotonal detayların Batı flütüyle tam olarak yeniden üretilmesinin halen bir zorluk olduğu tespit edilmiştir. Çalışma, diğer Batı enstrümanları üzerinde daha geniş araştırmalar yapılmasını, mikrotonal uyarlanabilirliğin geliştirilmesini, kültürlerarası müziğin eğitim sistemine entegre

edilmesini ve uzun dönemli çalışmalar yapılmasını önermektedir. Bu bağlamda, çalışma, kültürlerarası müzikoloji ve Doğu-Batı müzik geleneklerinin birleşimine dair anlayışı genişletmek adına önemli bir katkı sağlamaktadır.

Anahtar kelime: Batı flütü, Çin halk müziği, kültürler arası müzikoloji, Little Fish Pink Cheeks, müzikal füzyon.

INTRODUCTION

Integrating Western musical instruments into traditional Chinese music represents a fascinating intersection of cultural exchange, musical adaptation, and artistic evolution. One instrument that has played a prominent role in this process is the Western flute, which, while historically rooted in European classical music, has been successfully adapted to Chinese musical traditions (Chen, 2009; Chen & Li, 2023; Howard, 2016; Sachs, 2012). The versatility, broad range, and expressive potential of the Western flute have allowed it to meld with the tonalities, modes, and musical structures characteristic of Chinese folk music (Hay, 1980; Slobin, 2011). This article focuses on the musical characteristics of integrating the Western flute into Chinese music, mainly through an analysis of the piece “Little Fish Pink Cheeks” composed by Dinghe Zhang. Based on the traditional Anhui folk song “Eight Pieces of Brocade,” this composition serves as an exemplary case study for understanding the fusion of Eastern and Western musical elements in a contemporary context (Ghvinjilia, 2023; Hasegawa, 2022; Korsyn, 2003).

The background for this research stems from the ongoing trend of blending Eastern and Western musical traditions in China, which has been evolving since the early 20th century. As Western instruments were introduced into China, particularly during the country’s modernization efforts, composers and performers began experimenting with how these instruments could be used to express traditional Chinese musical aesthetics (Cheng et al., 2022; Dong, 2024; Gong, 2008; Lau, 2023; Seekhunlio et al., 2024; Wong, 2020; Yu, 2022). The flute, a highly versatile instrument in the Western orchestra, was embraced for its ability to convey lyrical melodies and virtuosic passages, making it an ideal candidate for integration into the rich tapestry of Chinese music (Lu, 2024; Zhang, 2023). By blending Western flute techniques and traditional Chinese folk melodies, Little Fish Pink Cheeks is a microcosm of this broader cultural and musical phenomenon. Integrating a Western instrument into Chinese music is not merely a surface-level change but

involves deep engagement with the modal systems, rhythms, and expressive qualities that define Chinese musical identity (Lee, 2006; Miller, 2019; Witzleben, 1995; Wee, 2011).

However, despite the success of such integration, this study area still needs to be explored in scholarly research, especially in terms of detailed musical analysis that highlights the technical and stylistic elements involved. The problem this research addresses is the lack of a comprehensive understanding of how the Western flute, as a symbol of the Western classical tradition, can be effectively incorporated into Chinese music without diminishing its traditional essence (Aleshinskaya, 2013; Berry, 1987; McAdams et al., 2004). Specifically, there is a gap in the literature that analyzes the musical characteristics—melodic, harmonic, rhythmic, and structural—of works that feature the Western flute in a Chinese folk music context. Little Fish Pink Cheeks provides an ideal case for such an exploration, as it not only preserves the modal and rhythmic characteristics of Chinese folk music but also integrates the advanced ornamentation techniques, harmonic modulations, and dynamic range typical of Western flute music. Understanding the nuances of this integration can offer valuable insights into the broader field of cross-cultural musicology and the development of contemporary Chinese music (Guo, 2002; Jingfang, 2023).

The primary objective of this study is to analyze the musical characteristics of the Western flute's integration into Chinese music, using Little Fish Pink Cheeks as a case study. Through this analysis, the research explores how traditional Chinese folk music, with its pentatonic scales and modal systems, can be adapted to accommodate a Western instrument's technical and expressive capabilities. Critical aspects of the musical analysis will include the melodic development, harmonic structure, rhythmic variations, and ornamentation techniques used in the piece. In doing so, the study seeks to illuminate the creative strategies employed by composers like Dinghe Zhang to maintain Chinese music's cultural integrity while embracing Western instruments' expressive potential. Furthermore, the research will examine how the Western flute's ability to modulate between different keys and employ various dynamic changes enhances the emotional and aesthetic dimensions of the piece without losing its Chinese identity (Akdağoğlu, 2024; Liu, 2020; Toff, 2012).

The significance of this research lies in its contribution to the growing field of cross-cultural musicology, particularly in the context of Chinese and Western musical integration. By focusing on a specific piece of music that exemplifies this integration, the study provides a detailed model for understanding how composers and musicians can successfully navigate the complexities of

blending two distinct musical traditions. The findings of this research will not only add to the academic discourse on Chinese folk music and Western musical influence but also serve as a valuable resource for musicians, educators, and composers interested in cross-cultural collaborations. Moreover, this study highlights the importance of preserving traditional music while allowing for its evolution and adaptation in a globalized world. By analyzing how Little Fish Pink Cheeks bridges the gap between Eastern and Western music, this research emphasizes the creative possibilities that arise from cultural exchange and the ongoing dialogue between musical traditions. Ultimately, the study underscores the universal nature of music as a dynamic and evolving art form capable of transcending cultural boundaries while honoring its roots.

METHOD

This research employs a qualitative approach to explore the musical characteristics of the Western flute's integration into Chinese music, mainly focusing on the flute composition "Little Fish Pink Cheeks" by Dinghe Zhang. The qualitative method used in this study involves in-depth musicological analysis, interviews with key informants, and observation of performances. The goal is to examine how Western flute techniques are adapted and integrated into traditional Chinese musical forms, using "Little Fish Pink Cheeks" as a case study (Kanik & DiŞiAçık, 2023; Ma & Chen, 2024; Ping et al., 2024; Qiu et al., 2024; YIZHEN & Jamnongsarn, 2024).

Research Framework

The study draws upon a mixed-theoretical framework combining musicology and ethnomusicology (see Figure 1). While musicology traditionally emphasizes formal analysis of musical structure, ethnomusicology considers the cultural context of music performance and transmission. By employing a musicological approach, the study focuses on melodic, harmonic, rhythmic, and formal elements of the music. At the same time, the ethnomusicological perspective highlights the cultural and historical context of the integration process.

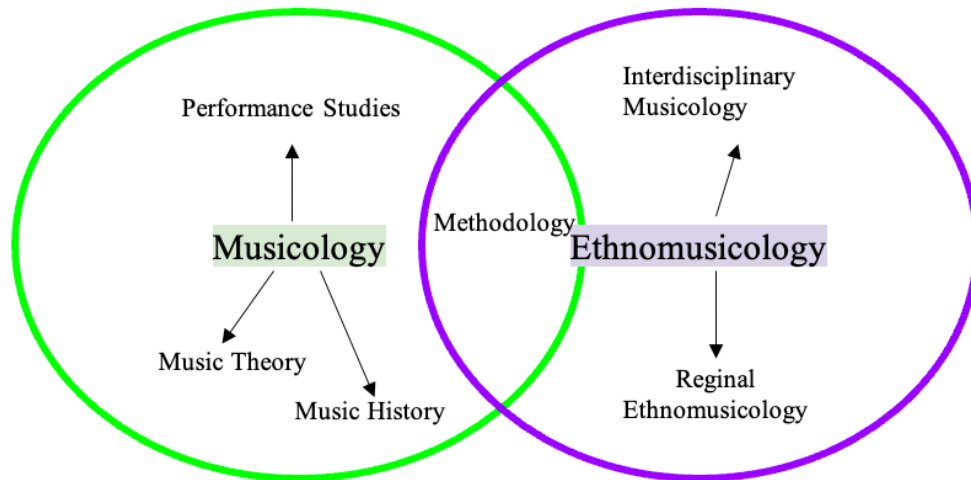


Figure 1. Related Methodology and Its Branches.

Figure 1 depicts how this methodology allows for an interdisciplinary approach, combining performance studies, music theory, and music history (musicology) with regional ethnomusicological studies and interdisciplinary musicology (ethnomusicology). By utilizing both these perspectives, this study offers a well-rounded analysis of integrating the Western flute into Chinese music traditions.

Research Scope

(1) Scope of Content

The study revolves around the musical integration between Western and Chinese traditions, focusing on the flute work "Little Fish Pink Cheeks." This piece is based on the Anhui folk song "Eight Pieces of Brocade," the study analyzes how traditional Chinese folk music elements, such as the Gong mode (a Chinese pentatonic scale), are blended with Western flute techniques. The research pays special attention to using C Gong mode, a standard pentatonic mode in Chinese folk music (see Scale 1). The analysis of this mode highlights how Western flute techniques adapt to Chinese pentatonic structures.



Scale 1. C Gong Mode.

Scale 1 illustrates the C Gong Mode, where the notes correspond to the do-re-mi-sol-la pentatonic scale. This figure serves as a visual representation of how the Chinese mode is structured in relation to the Western diatonic scale. By understanding the harmonic and melodic frameworks provided by the C Gong Mode, the study can identify how the Western flute adapts to Chinese folk music.

(2) Scope of Research Site

The research takes place in China, mainly focusing on performances and interviews conducted at three music institutions: the Northwest University for Nationalities in Lanzhou City, the Shanghai Conservatory of Music, and the Sichuan Conservatory of Music. These locations were selected because they represent significant centers for Western and Chinese music education, providing a rich environment for observing and analyzing the integration of the Western flute into Chinese music.

Research Process

(1) Key Informant Interviews

To gain insight into this integration's technical and cultural aspects, the study includes in-depth interviews with two prominent key informants: Jin Ta, a principal flutist, and Zhang Xiaoping, a composer and educator. These informants were chosen because of their extensive experience in Western flute performance and Chinese music composition, making them well-qualified to speak on the topic. The interviews were structured around the following themes:

- a. Adaptation of Chinese folk music for the Western flute: The informants were asked to discuss the challenges and techniques used to integrate the Western flute into a Chinese musical framework.
- b. Cultural and historical influences: The role of cultural and historical factors in shaping the integration of Western and Chinese musical traditions was explored.
- c. Performance techniques: The informants shared their views on applying Western articulation techniques such as legato, slur, and ornamentation (e.g., acciaccatura, mordents, trills) in Chinese music.

The qualitative data gathered from these interviews were transcribed and analyzed thematically. Recurring themes included the technical challenges of integrating Western instruments into Chinese modes and the cultural significance of this fusion.

(2) Musicological Analysis

Much of the study involves musicological analysis of the "Little Fish Pink Cheeks" score. This analysis focuses on the melodic structure, harmonic patterns, and ornamentation techniques employed in the piece. The goal is to understand how the Western flute interacts with the Chinese pentatonic framework and how it adapts to the Gong mode. The analysis was conducted in several stages:

- a. Melodic and harmonic structure: The melody and harmony of the Gong mode and how they correspond to Western musical elements were analyzed. For instance, the piece transitions through G Gong, C Gong, and A Gong modes while incorporating Western pentatonic scales.
- b. Ornamentation: The piece paid particular attention to ornamentation. It examined the Western flute's ability to perform ornamented passages such as trills, mordents, and acciaccaturas to understand how these techniques enhance the folk melody.
- c. Dynamic range and articulation: The piece's use of dynamic changes and articulation techniques, such as slurs and legato, was analyzed to determine how Western flute playing enhances the expressive quality of the music.

This musicological analysis offers a comprehensive view of how Western techniques blend with Chinese musical forms, providing insight into the creative processes involved in this integration.

(3) Observation and Fieldwork

The study also includes observations of "Little Fish Pink Cheeks" performances at various music conservatories. The researcher attended live performances and took detailed notes on how Western flute techniques were executed in real time, focusing on aspects such as intonation, expression, and the interaction between the flute and other instruments. This observational data was cross-referenced with the musical score to provide a holistic understanding of the practical application of the Western flute in Chinese music.

Data Analysis

The data analysis combines the thematic findings from the interviews with the musicological analysis of the score and the observational notes from live performances. By triangulating these data sources, the study aims to conclude the musical characteristics of integrating the Western flute into Chinese music, focusing on the specific case of "Little Fish Pink Cheeks."

RESULTS

Integration of Chinese Folk Music into the Western Flute Composition

The melody from "Eight Pieces of Brocade," which has a solid traditional Chinese flavor, forms the foundation of the flute composition. The composer retained the core melody but modified it to suit the flute's timbre and range. This transformation required adjustments in rhythm and phrasing, allowing the melody to flow naturally on the Western flute. Figure 2 displays the numbered musical notation version of the original folk song, showing its simple and lyrical structure, which was crucial in maintaining the authenticity of the folk tune.

1 = D
¾

八 段 錦(二) 陸藝·鑄庚·何仿記
(又名“八段景”) 鹽 城 · 阜 寧

$\dot{1}$ $\dot{1}$ | $\widehat{2\ 3}$ | $\dot{1}$ | $\widehat{6\ 5\ 5\ 6\ 5\ 6\ 1}$ | 5 - | $\widehat{5\ 6}$ | $\widehat{1\ 2\ 1}$ | $\widehat{6\ 1\ 6\ 5}$ | $\widehat{3\ 2\ 3}$ |
 小 小 鯉 魚 粉 是 米 粉 紅 鯉, 上 江 游 到
 $\underline{5\ 2}$ $\underline{3\ 5}$ | 1 - | $\widehat{3\ 2\ 3\ 5}$ | $\widehat{6\ 5\ 6\ 1}$ | 5 - | $\widehat{3\ 2\ 3\ 5}$ | $\widehat{6\ 5\ 6\ 1}$ |
 下 是 下 江 來, 頭 動 尾 巴 擺, 頭 動 尾 巴

Figure 2. Part of Folk Song Numbered Musical Notation Version.

The folk melody was preserved and expanded upon in the composition process. The piece's rhythm underwent significant changes, with the flute composition introducing variations to create more dynamic and expressive interpretations of the original song. These changes involved altering the rhythmic patterns of the original melody to better fit the Western flute's performance style, adding rhythmic complexity that enhances the piece's liveliness.

The scale adaptation is another critical aspect of this integration. While the folk song adheres to the Chinese pentatonic scale (a five-note scale commonly used in Chinese music), the composer worked within this framework while blending it with Western tonality. This allowed for a more seamless fusion of Chinese and Western musical elements, maintaining the integrity of the folk tradition while adapting it for a Western classical instrument. Score 1 highlights the thematic score of the folk song, showing how the melody was arranged for the flute and how it preserves the core characteristics of the folk song while being transformed for a different musical context.

八段锦
 Eight Pieces of Brocade

Anhui folk song

Transcribed from Chinese Notation Version

By Zhuojun Xie 2024

Andante

头 动 尾 巴 摆, 头 动 尾 巴 摆, 小 小 金 钩
 tou dong wei ba bai,___ tou dong wei ba bai,___ xiao xiao jin___gou

7
 钓 上 你 起 来, 不 为 冤 家 不 钓 你 起 来。
 diao shang ni qi lai, bu wei yuan jia bu diao ni qi lai.

Score 1. Folk Song Version of Theme Score.

Through this integration, “Little Fish Pink Cheeks” pays homage to the traditional Anhui folk song and brings it into a modern, cross-cultural musical dialogue, showcasing how traditional melodies can find new life through Western instrumentation.

Structural Analysis of the Flute Piece: Theme and Variations

The piece begins with the main theme, which closely mirrors the original melody of the folk song. As the composition progresses, the theme is developed through several variations, each introducing new musical elements while maintaining a connection to the original melody. Table 1 provides a detailed breakdown of the piece’s structure, highlighting how each section corresponds to different theme variations. The table shows the five main sections, each with distinctive melodic and rhythmic characteristics. These variations are labeled as A, A1, A2, A3, and A4, illustrating how the theme evolves from its initial form into more complex variations.

Section	1	2	3	4	5
Basic Form	A	A1	A2	A3	A4
Bars	1-14	14-23	24-37	38-50	51-61
Strophic Form	Theme 1	Variation 1	Variation 2	Variation 3	Theme 2
Chinese Mode	G Gong	C Gong	A Gong	D Gong	G Gong
Western Mode	G Major Pentatonic	C Major Pentatonic	A Major Pentatonic	D Major Pentatonic	G Major Pentatonic


Table 1. The Detailed Structure of the Variant Form.

In the first variation, the composer adds rhythmic complexity, introducing syncopations and embellishments that give the melody a more lively and playful character. Ornamentation techniques, such as acciaccatura (grace notes) and mordents, are also employed to decorate the melody and enhance its expressiveness. These ornaments are typical in Chinese music, but their integration into the Western flute piece adds a unique texture that blends both musical traditions. The fundamental signatures change as the piece moves through subsequent variations, providing tonal shifts that add depth and contrast. For example, the second variation modulates from the G Gong Mode (Chinese pentatonic scale) to A Gong Mode and introduces faster rhythmic patterns, increasing the piece's energy and pushing the melody toward a more climactic point. These fundamental changes are designed to reflect different emotional states, progressing from a peaceful beginning to a more intense and lively middle section before resolving in the final variation. Score 2 highlights the melodic bars in the flute piece that directly correspond to the folk song, illustrating how the composer took specific elements of the folk melody and adapted them for the flute. The figure shows the connection between the folk song's structure and its transformation in the flute composition, providing a visual representation of how the original theme is maintained and expanded through variation.

小小鱼儿粉红腮
A Little Fish with Pink Gills

Anhui Folk Song
Composer: Dinghe Zhang

Andante cantabile



Score 2. Melodic Bars Corresponding to Folk Songs in Flute Works.

In summary, the structural analysis of “Little Fish Pink Cheeks” reveals the composer’s skillful theme development through rhythmic alterations, ornamentation, and modulation. Each variation builds on the previous one, creating a dynamic progression that preserves the folk song's essence while showcasing the Western flute’s technical and expressive capabilities.

Ornamentation Techniques and Expressiveness

Acciaccatura (grace notes) are frequently employed to give the melody a light and whimsical feel. These short, quick notes lead into the main notes, creating a sense of forward momentum and

emphasizing specific musical phrases. In “Little Fish Pink Cheeks,” the acciaccatura adds a decorative layer to the melody, mimicking the swift movements of the little fish described in the title. This technique conveys the lively and animated nature of the music, reinforcing the folk song's connection to natural imagery.

Trills are another ornamentation technique that contributes to the piece's expressiveness. By rapidly alternating between two adjacent notes, trills create a shimmering, vibrating sound that enhances the dynamic flow of the melody. In this piece, trills are strategically placed to heighten moments of tension and release, reflecting the fluctuating movement of the fish and the mood of the piece. This technique helps maintain the fluidity and playfulness of the music, allowing the performer to express a range of emotions within a relatively short piece.

Mordents, which involve a rapid alternation between the main and neighboring notes, punctuate the melody and add a crisp, rhythmic quality. In “Little Fish Pink Cheeks,” mordents emphasize specific notes and phrases, making the melody more vibrant and engaging. This ornamentation reflects the folk song's traditional use of rhythmic variation to express joy and liveliness, further integrating the Chinese musical style into the Western flute composition.

Visually presents the common types of ornamentation used in this piece, including the acciaccatura, trills, and mordents. The figure is a reference for understanding how these embellishments are applied throughout the composition. By examining Figure 3, one can observe the specific placement of these ornaments in the musical score and how they enhance the piece's overall character.

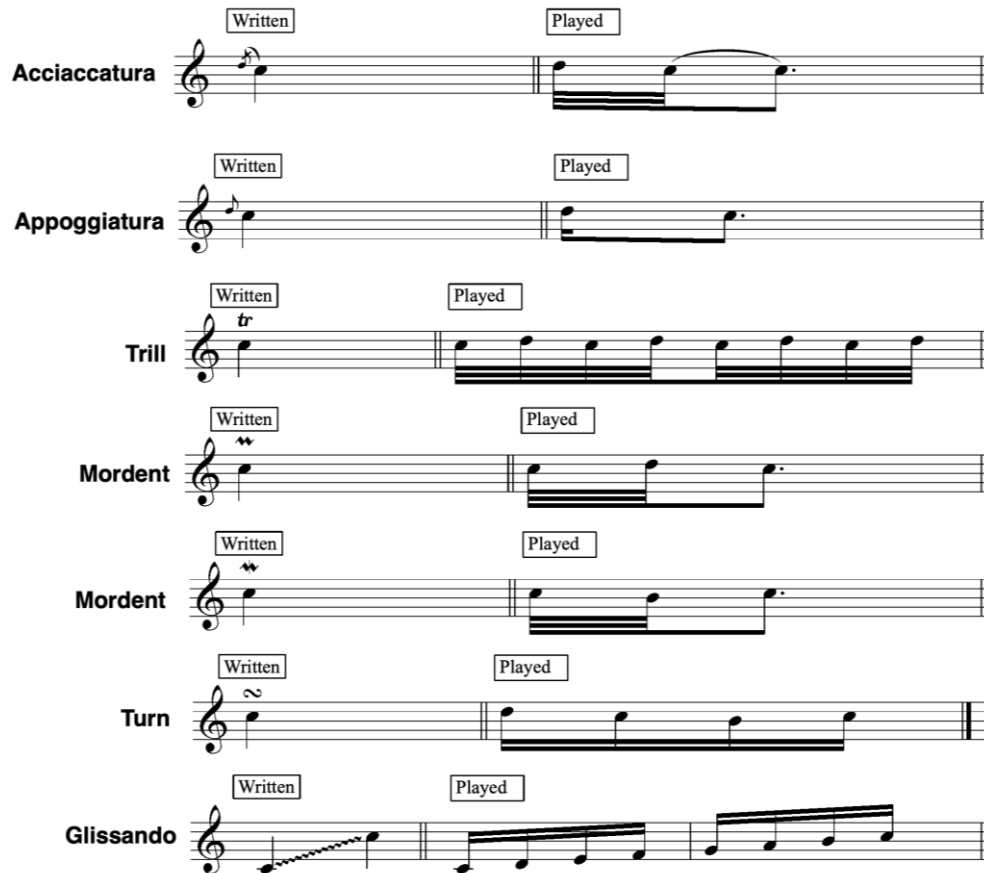


Figure 3. Common Types of Music Ornamentation.

In conclusion, ornamentation techniques in “Little Fish Pink Cheeks” play a crucial role in conveying the expressiveness and lively nature of the folk melody. These techniques enrich the musical texture and bridge the gap between Western flute playing and the traditional Chinese folk style, seamlessly integrating both musical traditions. The ornamentation allows for greater interpretive freedom, enabling performers to evoke the playful imagery and emotional depth inherent in the original folk song.

Melodic and Rhythmic Variations

The melodic variation involves subtle and overt shifts in expressing the original theme. In the initial theme, the melody closely follows the folk song, but as the piece progresses through the variations, the composer begins to introduce more complex and inventive melodic lines. These variations embellish the theme and bring a greater sense of movement and emotional depth to the music. The composer uses ornamentation, leaps in pitch, and changes in melodic contour to maintain the

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FOCUS ON LITTLE FISH PINK CHEEKS SONG

listener’s engagement while ensuring that the piece evolves organically from its simple folk roots into a more intricate flute composition.

The rhythmic changes are equally important in this transformation. Starting with the relatively straightforward rhythmic patterns of the folk theme, the composer gradually introduces more sophisticated rhythms, including syncopation, shifts in meter, and accented notes. These rhythmic modifications add complexity and drive to the piece, making it more suitable for the Western flute's technical demands while maintaining the lively and playful character of the original folk music.

Table 2 provides a detailed characteristic analysis of “Little Fish Pink Cheeks,” outlining key aspects of the piece, such as the tempo, time signatures, dynamics, and articulation used throughout. For example, the piece starts with a relatively moderate Andante cantabile tempo but speeds up to a Piu Mosso section in the variations, reflecting the increasing complexity of the composition. The dynamics also shift from softer *pp* sections to louder *mf* and *f* sections, contributing to the expressive range of the piece. Articulations such as legato and slur are applied to smooth out specific phrases, while ornaments like acciaccatura and trills are used to add rhythmic and melodic interest.




Characteristics	Analyze
Tempo	Andante cantabile-Moderato-Piu Mosso-Andante
Time Signature	4/4
Dynamic	<i>pp, mp, mf, f, decrescendo</i>
Range	
Articulation	Legato, Slur
Ornaments	Acciaccatura, Mordent, Trill
Qr Code	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  Audio </div> <div style="text-align: center;">  Flute score </div> </div>

Table 2. The "Little Fish with Pink Gills" Characteristic Analysis.

Scores 3 – 7 present the “Little Fish Pink Cheeks” score across its various sections, illustrating the rhythmic and melodic development throughout the composition. In Score 3, the initial (bars 1-14) introduces the main theme, where the melody is simple, closely mirroring the folk song.

Score 3. Little Fish with Pink Gills Score of bars 1-14.

As seen in Score 4 (bars 15-23), the first variation introduces rhythmic changes with shorter note values and more syncopation, increasing the pace and complexity of the music.

Score 4. Little Fish with Pink Gills Score of bars 15-23.

Score 5 (bars 24-37) continues this transformation, with shifts in key and further rhythmic elaboration.

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Moderato

24
Key change Acciaccatura

A:
27
Mordent

30

33

Score 5. Little Fish with Pink Gills Score of bars 34-37.

Scores 6 and 7 (bars 38-61) show the final variations, where the rhythm becomes even more intricate, with faster note values and more dynamic contrasts.

più mosso

38
Key change Staccato note

D:
40

42 Trill Trill

44

45 Tonic
(V-I) Perfect Cadence

5

Score 6. Little Fish with Pink Gills Score of bars 38-50.

Key change Trill

51

56

G:

Dynamic Change

59

(V-I) Perfect Cadence

Score 7. Little Fish with Pink Gills Score of bars 51-61.

Through these melodic and rhythmic variations, the composer effectively transforms a simple folk melody into a sophisticated and expressive flute composition. Tempo changes, dynamic contrasts, and articulatory shifts across the sections enhance the piece's emotional and musical depth while maintaining a connection to its folk origins. The results highlight the successful integration of Chinese folk music into Western flute composition, demonstrating the fluidity and adaptability of both musical traditions.

Performance Techniques and Cultural Interpretation

Articulation plays a key role in bringing out the subtle cultural elements of the folk song. Traditional Chinese music often features smooth and fluid transitions between notes, which flutists can replicate using legato phrasing and slurs to maintain the melody's gentle and flowing nature. In contrast, certain sections require sharper, more punctuated notes to mirror the folk tradition's energetic and lively aspects, achieved through staccato articulation and accented notes. The performer must balance these contrasting styles to stay true to the original folk melody while showcasing the Western flute's versatility.

Phrasing is another essential performance technique that reveals the cultural interpretation of the piece. In traditional Chinese music, melodies are often structured with natural breathing points that align with the phrasing of the text in vocal music or the breathing patterns in instrumental pieces. For a flutist, understanding the phrasing of the original Chinese folk song and translating that into a flute performance requires careful attention to the natural rise and fall of the melody. This is

achieved by creating musical phrases that reflect the emotional narrative of the piece, allowing the performer to guide the audience through the story of the folk song with authenticity and sensitivity. Intonation is crucial for conveying the cultural significance of the music. Chinese folk melodies, especially those rooted in pentatonic scales, often have microtonal inflections not typically found in Western music. To capture these nuances, flutists need to adjust their intonation by subtly bending notes or using alternate fingerings that bring the pitch closer to the original tuning of the folk song. This technique helps to preserve the unique tonal quality of the Chinese pentatonic mode (Scale 1) while playing on a Western flute, which is traditionally tuned to Western tonal systems. Observations from performances and masterclasses provide valuable insights into how flutists adapt these techniques to emphasize the cultural elements of the music. During masterclasses, for example, performers are often guided on how to interpret the emotional and cultural context of the piece, with instructors advising on how to modify breathing, articulation, and dynamics better to reflect the spirit of the original folk melody. Performers may be instructed to use vibrato sparingly in certain sections to avoid overwhelming the delicate nature of the folk theme or to emphasize particular notes to mirror the phrasing of traditional Chinese singing styles.

Flutists who successfully integrate these techniques create a profound emotional connection with the audience in performances. They convey the Chinese folk song's cultural depth while utilizing the Western flute's expressive potential. The adaptation of performance techniques, combined with understanding the cultural and emotional significance of the original folk melody, allows the performer to bridge the gap between the two musical traditions, offering a rich and meaningful interpretation of the piece.

DISCUSSION

Integrating the Western flute into Chinese music, specifically through the analysis of Little Fish Pink Cheeks, exemplifies a successful fusion of Eastern and Western musical traditions. The introduction and literature review provides a strong foundation for understanding this fusion, particularly in cross-cultural musicology, where blending distinct musical traditions results in innovative compositions that honor both origins (Chen & Li, 2023; Hasegawa, 2022). The study's findings align with theoretical principles of cultural exchange in music, supporting that the Western flute, traditionally associated with Western classical music, can adapt to the modal systems and expressive techniques of Chinese folk music (Hay, 1980; Slobin, 2011).

This research is consistent with several key theoretical frameworks, including those that address the adaptability of Western musical instruments to non-Western contexts. Integrating Western flute techniques, such as ornamentation (*acciaccatura*, trills, and mordents), into the Chinese pentatonic scale highlights the flute's versatility (Toff, 2012). This adaptability confirms previous research, such as Slobin's (2011) findings, that traditional folk music can incorporate foreign musical elements without losing its cultural essence. Additionally, Howard's (2016) work on preserving intangible cultural heritage underscores how Western instruments like the flute can help sustain and modernize traditional Chinese music.

The study's findings align with Berry's (1987) structural functions in music theory, which emphasizes how harmonic, rhythmic, and melodic elements interact in music. The integration of the Western flute's ability to modulate through different keys, as demonstrated in *Little Fish Pink Cheeks*, confirms that such modulations can enhance Chinese music's expressiveness without disrupting its modal structure. This supports the theoretical notion that Western instruments can add complexity and dynamism to traditional Chinese music, enriching its performance without diminishing its cultural authenticity (Korsyn, 2003).

While the study supports the integration of Western instruments into Chinese folk music, some inconsistencies arise regarding the Western flute's ability to replicate the microtonal inflections inherent in Chinese music. As Chen and Li (2023) point out, Chinese folk music often utilizes tonal nuances that are challenging to capture on Western instruments, particularly those like the flute designed for diatonic scales. This gap in the literature highlights a limitation in adapting Western instruments to fully capture the subtleties of Chinese pentatonic music, a challenge that future research could address by exploring alternative fingerings or innovative instrument designs (Jingfang, 2023).

Another notable gap is the narrow focus on a single piece, *Little Fish Pink Cheeks*. While this case study provides valuable insights, a broader examination of how other Western instruments, such as strings or brass, integrate into Chinese music could provide a more comprehensive understanding of cross-cultural fusion (Guo, 2002). This would help address a gap in the literature regarding the widespread application of Western instrumentation in Chinese folk music traditions, allowing for a more holistic view of musical integration.

The qualitative approach adopted in this study, incorporating musicological analysis, key informant interviews, and observational data from performances, effectively captures the technical and

cultural aspects of integrating the Western flute into Chinese music. The detailed musicological analysis provided insights into how the flute adapts to Chinese folk music's pentatonic scale and rhythmic structures, offering a deep understanding of how ornamentation techniques enhance expressiveness (Berry, 1987). Additionally, interviews with key informants such as Jin Ta and Zhang Xiaoping provided practical insights into the challenges and strategies of integrating Western instruments into Chinese compositions (Ma & Chen, 2024).

However, the limited sample size of informants is a methodological weakness. Expanding the range of interviews to include a more diverse set of musicians and educators would provide a broader perspective on how these integrations are taught, performed, and appreciated in different cultural and educational contexts (Aleshinskaya, 2013). Similarly, the study's reliance on a single case study limits the generalizability of the findings. Future studies could adopt a comparative approach, analyzing multiple compositions and performances to draw more comprehensive conclusions.

The findings from this research support the integration of the Western flute into Chinese folk music as a dynamic and enriching process. This study has demonstrated that the Western flute's technical capabilities, particularly in ornamentation and dynamic range, can enhance Chinese music's expressive qualities while maintaining its cultural integrity (Hasegawa, 2022). The successful adaptation of the Western flute to Chinese musical traditions aligns with existing theories of cross-cultural musicology, suggesting that Western instruments can complement and modernize traditional Chinese music without diminishing its identity (Slobin, 2011; Howard, 2016). However, the study also highlights some challenges, particularly regarding the Western flute's limitations in replicating the microtonal nuances of Chinese music. This inconsistency suggests that while Western instruments can be successfully integrated into Chinese folk music, they may not fully capture its tonal subtleties, pointing to a gap in the literature and performance practice that warrants further exploration.

CONCLUSION

The integration of the Western flute into Chinese music, as exemplified by the analysis of Little Fish Pink Cheeks, underscores the dynamic possibilities of cross-cultural musical fusion. This research demonstrates that with its technical capabilities and expressive range, the Western flüte can effectively adapt to Chinese folk music's modal and rhythmic structures while enriching its melodic and harmonic depth. The findings align with existing theories of cross-cultural

musicology, illustrating that Western instruments can complement traditional Chinese music without compromising its cultural essence. However, challenges remain, particularly in replicating the microtonal nuances inherent in Chinese folk traditions. This highlights a gap in the literature and performance practice, which future research can address by exploring more diverse instrumental integrations and technical innovations. Overall, this study contributes to the broader discourse on cultural exchange in music, offering valuable insights for musicians, educators, and scholars interested in cross-cultural collaborations. The fusion of Western and Eastern musical traditions, as seen in *Little Fish Pink Cheeks*, exemplifies the potential for creative evolution while maintaining respect for cultural authenticity.

SUGGESTIONS

Based on this study's findings, it is recommended that future research expand to explore the integration of various Western instruments, such as strings, brass, and woodwinds, into Chinese music. This broader focus could offer deeper insights into the nuances of cross-cultural fusion and help identify each instrument's unique challenges in adapting to Chinese musical idioms.

Further investigation into technical adaptations is essential to enhance the authenticity and expressive quality of these integrations. Researchers and instrument makers could explore modifications or innovative techniques to capture the microtonal characteristics intrinsic to Chinese music more effectively. This could include experimenting with alternative fingerings, adjusted tunings, or even developing specialized versions of Western instruments tailored for cross-cultural performances.

In an educational context, incorporating cross-cultural music into music curricula at all levels can foster a global appreciation for Western and Chinese musical traditions. Educators should design lesson plans emphasizing the historical, cultural, and technical aspects of such integrations, allowing students to understand these blended musical forms comprehensively.

Finally, longitudinal studies tracking the evolution of these integrations over time are recommended. These studies would provide valuable insights into how such fusions influence musical styles, performance practices, and cultural perceptions. Performers engaging in these cross-cultural collaborations should prioritize cultural sensitivity and a deep understanding of both musical traditions to preserve and enhance the music's authenticity.

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GENİŞLETİLMİŞ ÖZET

Bu çalışma, Batı flütünün Çin halk müziğine entegrasyonunu, özellikle Dinghe Zhang'ın Little Fish Pink Cheeks adlı bestesi üzerinden detaylı bir şekilde incelemektedir. Araştırmanın temel amacı, Batı flütünün tekniklerinin, Çin müziğinin kendine has modal (dizisel), ritmik ve melodik yapılarıyla nasıl uyum sağladığını analiz etmektir. Bu entegrasyon, müzikte kültürlerarası füzyonun nasıl işlediğini ve iki farklı müzik geleneğinin nasıl bir araya gelerek yeni müzikal biçimler oluşturduğunu anlamaya yönelik bir çalışma niteliği taşımaktadır. Araştırmanın odak noktasında, her iki müzik geleneğinin kendi kimliklerini koruyarak ve birbirlerinden etkilenerek nasıl bir sentez oluşturdukları yer almaktadır.

Araştırma Konumu ve Kurumlar

Araştırma, Çin'in önde gelen üç müzik eğitim kurumunda gerçekleştirilmiştir: Lanzhou şehrindeki Kuzeybatı Ulusal Üniversitesi, Şangay Konservatuarı ve Sichuan Konservatuarı. Bu üç kurum, Çin müziği ve Batı müziğinin eğitildiği ve icra edildiği prestijli merkezlerdir. Bu kurumların

seçilme nedeni, hem Batı müziği eğitiminin hem de Çin müziği geleneğinin güçlü bir şekilde sürdürülmesidir. Böylece, Batı flütünün Çin halk müziğiyle nasıl entegre edildiği, hem eğitsel hem de performansal açıdan derinlemesine incelenmiştir. Bu kurumlar, kültürlerarası müzikal füzyonun teknik ve teorik temellerinin öğrenilmesi ve deneyimlenmesi açısından uygun bir araştırma ortamı sunmuştur.

Anahtar Bilgilendiriciler

Araştırmanın en önemli parçalarından biri, alanda deneyimli flütçüler ve bestecilerle yapılan görüşmelerdir. Araştırmanın anahtar bilgilendiricileri, Çin halk müziğiyle Batı flüt tekniklerinin nasıl bir araya getirilebileceğine dair geniş bir bilgi birikimine sahip olan sanatçılardır. Flüt sanatçısı Jin Ta ve besteci Zhang Xiaoping, araştırmanın anahtar isimleri olarak öne çıkmıştır. Bu iki uzmanla yapılan görüşmeler, Batı flüt tekniklerinin Çin müziğinde nasıl kullanıldığına dair önemli ipuçları sunmuş ve karşılaşılan zorluklara dair derinlemesine bilgiler vermiştir. Özellikle, Çin müziğinin modal yapısına Batı müzik tekniklerinin nasıl uyarlandığı ve bu iki müzik sisteminin ne ölçüde birbirini tamamladığı tartışılmıştır.

Nitel Araştırma Yöntemi

Bu çalışmada kullanılan nitel araştırma yöntemleri, müzikolojik analizler, görüşmeler ve performans gözlemlerini kapsamaktadır. Araştırma boyunca bu yöntemlerin bir arada kullanılması, Batı flütü ile Çin halk müziği arasındaki entegrasyonun çok boyutlu bir şekilde incelenmesine olanak sağlamıştır.

- a. Müzikolojik Analiz: Çalışmanın en önemli bölümlerinden biri, Little Fish Pink Cheeks bestesinin müzikolojik analizi olmuştur. Bu analizler, Batı flüt tekniklerinin Çin müziğindeki modal yapı ve ritimle nasıl bütünleştiğini anlamak için detaylandırılmıştır. Analiz sırasında, melodik yapıların nasıl dönüştüğü, armoninin nasıl geliştiği ve Batı müziğine ait tekniklerin bu yapılar içinde nasıl işlev gördüğü incelenmiştir. Özellikle flütün süsleme teknikleri (trill, mordent, acciaccatura) üzerinden bu entegrasyonun nasıl zenginleştiği ortaya konulmuştur.
- b. Görüşmeler: Flütçüler ve bestecilerle yapılan görüşmeler, Batı flütünün Çin müziği ile nasıl entegre edildiğini anlamak açısından büyük önem taşımaktadır. Görüşmeler, Batı müziği tekniklerinin Çin halk müziğiyle sentezlenmesinde yaşanan zorlukları ve bu sürecin

kültürel boyutunu ortaya çıkarmıştır. Flütçüler, Çin halk müziğinin modal yapısına Batı müzik tekniklerini uyarlarken karşılaştıkları teknik zorlukları dile getirmiş ve bu süreçte geliştirilen yenilikçi yöntemleri paylaşmışlardır.

c. Performans Gözlemleri: Araştırmanın performans gözlemleri, bu müzikal füzyonun sahnede nasıl icra edildiğini anlamaya yöneliktir. Performans gözlemleri, Batı flüt tekniklerinin Çin halk müziği içinde nasıl hayat bulduğunu göstermiş ve müzikal yapının nasıl bir bütün oluşturduğunu ortaya koymuştur. Bu gözlemler sırasında, izleyici ile müzik arasındaki etkileşim ve müzikal performansın sahnede nasıl yorumlandığı incelenmiştir.

Araştırma Bulguları

Araştırmanın sonuçları, Batı flütünün Çin halk müziğine başarılı bir şekilde entegre edilebileceğini göstermektedir. Batı flütü, geniş bir dinamik aralığa sahip olduğu için Çin halk müziğinin ifade gücünü artırmakta ve melodik yapılarına derinlik katmaktadır. Flütün süsleme teknikleri, Çin halk müziğine karakteristik bir zenginlik katmakta, melodilerin daha dinamik ve etkileyici olmasını sağlamaktadır. Özellikle, trill, acciaccatura ve mordent gibi Batı müziğinde yaygın olarak kullanılan tekniklerin, Çin müziğinin ritmik ve melodik yapısına nasıl uyum sağladığı incelenmiştir.

Bununla birlikte, araştırma bazı teknik zorlukları da ortaya koymuştur. Özellikle Çin halk müziğinde sıkça kullanılan mikrotonal geçişler, Batı flütü ile tam olarak yeniden üretilmemektedir. Çin halk müziğinin en önemli özelliklerinden biri olan bu mikrotonal tonlamalar, Batı müziği enstrümanlarıyla icra edildiğinde tam olarak yansıtılamamaktadır. Batı flütü, Batı müziğine özgü diatonik bir sistem üzerine kurulu olduğundan, bu tür ton farklarını yansıtmakta zorluk yaşamaktadır. Bu durum, Batı flütü ile Çin halk müziği arasındaki entegrasyonun önündeki en önemli teknik engellerden biri olarak karşımıza çıkmaktadır.

SONUÇ VE ÖNERİLER

Araştırmanın bulgularına dayanarak birkaç öneri sunulmuştur. İlk olarak, bu araştırmanın sadece Batı flütüne odaklanmış olması, diğer Batı enstrümanlarının (keman, piyano, bakır nefesli çalgılar vb.) Çin müziğiyle entegrasyonunun da incelenmesi gerektiğini göstermektedir. Diğer enstrümanların da benzer bir şekilde incelenmesi, kültürlerarası müzikal füzyonun daha geniş bir perspektifte ele alınmasını sağlayacaktır. Ayrıca, Batı enstrümanlarının mikrotonal müziklere daha

iyi adapte edilmesi için teknik yeniliklerin araştırılması gerektiği vurgulanmıştır. Bu doğrultuda, flüt gibi enstrümanların akort sistemlerinde yapılacak yenilikler ya da alternatif parmak tekniklerinin geliştirilmesi, mikrotonal müziklerin daha doğru icra edilmesine olanak sağlayabilir. Eğitim alanında, kültürlerarası müzikal entegrasyonun teşvik edilmesi gerektiği vurgulanmıştır. Müzik eğitimine bu tür çalışmaların entegre edilmesi, öğrencilerin hem Batı hem de Doğu müziği hakkında daha derinlemesine bir anlayış kazanmalarına yardımcı olacaktır. Son olarak, Batı ve Çin müziği arasındaki entegrasyonun uzun vadeli etkilerini incelemek için uzun süreli araştırmalar yapılması önerilmektedir.

Bu çalışma, Batı flütünün Çin halk müziğine entegrasyonunun nasıl gerçekleştiğini kapsamlı bir şekilde incelemiş ve bu sürecin hem teknik hem de kültürel boyutlarını değerlendirmiştir. Çalışmanın bulguları, Batı ve Çin müziğinin bir araya gelerek yeni ve zengin müzikal formlar oluşturabileceğini göstermektedir.