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The Musicality and Philosophical Connotations in the *Jinti* Poetry *Yinsong* of Tang Dynasty

A Musicalidade e as Conotações Filosóficas na Poesia Jinti Yinsong da Dinastia Tang

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Abstract: Reciting the Tang Dynasty *jinti shi* (recent-style poetry) or *yinsong* reveals the classical orality and literacy of ancient Chinese text that has had a long history since 619 CE. However, the lack of musical analysis of the *jinti* poetry *yinsong* based on its performance practice in past studies resulted in an absence of specificities on the principles that govern its authentic oral expression, including structure, prosody, voice inflection, and rhythm pattern. In this article, we aim to revisit the neglected aspects such as syntactic structure, language tone and stress, prosodic rhythm, and the musical relationship between different metrical patterns and syllable types in the recitation of *jinti* poetry from the Henan region. We triangulate data from past literatures, recordings, and two surviving cultural bearers. We hope to offer a reference on the principles of *yinsong*, providing a closer step to an authentic *jinti* poetry *yinsong*. This may enhance contemporary interpretation and understanding of this intangible cultural heritage.

Keywords: Tang Dynasty; China; *jinti* poetry; music; *yinsong*; recitation.

Resumo: Recitar o jinti shi (poesia de estilo recente) ou yinsong da Dinastia Tang revela a oralidade clássica e a alfabetização do antigo texto chinês que tem uma longa história desde 619 dC. No entanto, a falta de análise musical da poesia jinti yinsong com base na sua prática performática em estudos anteriores resultou na ausência de especificidades sobre os princípios que regem a sua expressão oral autêntica, incluindo estrutura, prosódia, inflexão de voz e padrão de ritmo. Neste artigo, pretendemos revisitar os aspectos negligenciados, como a estrutura sintática, o tom e a ênfase da linguagem, o ritmo prosódico e a relação musical entre diferentes padrões métricos e tipos de sílabas na recitação da poesia jinti da região de Henan. Triangulamos dados de literaturas passadas, gravações e dois portadores culturais sobreviventes. Esperamos oferecer uma referência sobre os princípios do yinsong, proporcionando um passo mais próximo de um autêntico yinsong da poesia jinti. Isto pode melhorar a interpretação e a compreensão contemporâneas deste património cultural imaterial.

Palavras-chave: Dinastia Tang; China; poesia jinti; música; Canção Yin; recitação.

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1. Introduction

The practice of *yinsong* (recitation) has had a history of over thousands of years, having begun in the Zhou Dynasty in 8th century BCE (Yang, 2012, p. 4). *Yinsong* was taught and passed down orally by teachers in *sishu* (私塾)[1] and official educational institutions (Zhao, 2016, p. 4). As a performance, *yinsong* is an intangible cultural heritage that highlights an oral expression that combines both recitation and singing (Qin, 2013, p. 52), and is seen as an artform that delivers poetry in a cultural and meaningful performative context that also functions as a form of educational transmission (Hua, 2013, p. 58). The close relation between Chinese poetry and music of great antiquity can be traced back to the collection of *Shijing* (Book of Songs, 诗经) from the 11th to 7th centuries BCE and *Chuci* (Songs of Chu, 楚辞) in the Warring States period (476-221 BC) and the Han Dynasty (202 BCE–220 CE)'s *Yuefu* (music bureau poetry, 乐府). More attention was paid over the language instead of music from the Han five-syllable poetry recitation to Tang's *jinti* poetry (Chen and Varsano, 2015, p. 516) that led to the rise of research and theory of tonal regulation. However, in the Song Dynasty (960-1279), the prosperity of *ci* (lyrics, 词) poetry revived the importance of music elements in poetry (Qian and Casey, 2018, p. 83). Therefore, the continuous sonic rapprochement between music and text in classical Chinese poetry tradition attracts our attention to study its performance practice, especially in attaining the *zeitgeist* of the *yinsong* (poetry recitation) tradition. The role of music in the tradition of *yinsong* is apparent in terms of its creation and transmission method (Chen, 2017, p. 31). Therefore, research that neglect an analysis using musical score to show the specificities of its oral expression is therefore insufficient. This is due to the role of music is inextricably bound to the prosody of *yinsong* even though music and pronunciation were two separate entities perceived during the Tang Dynasty. Furthermore, contemporary

1 *Sishu* was the old-style private school or folk educational institutional set up in families, clans, or villages between 770 BCE and the 1950s. As the traditional education system in China, *sishu* is mainly based on Confucianism, the teachers are retired officials, and the students are aged between 5 and 20 years (Zhu, 2012, p. 91). *Sishu* was based on students' aptitude; therefore, learning materials were designed individually to suit the learners' ability (Wang, 2018, p. 58).

accretions such as the transformation of *jinti* poetry *yinsong* into 'songs'—ancient poetry songs (in the context of Western art song), *yinchang* (arrangement of *jinti* poetry based on popular folk ditties or operatic tunes) (Chen, 2017), popular song (Wang, 2019), and the institutionalized *yinsong* in modern Mandarin (Xu, 2018) — reveals a confabulation of *jinti* poetry recitation as 'songs' that do not adhere to the classical Chinese tonal regulation and its *yinsong* performance practice from the Tang era.

Therefore, in this article, we attempted to explore the principles of *yinsong* by focusing on the *jinti* poetry, that is the most popular genre during the peak of poetic activity during the Tang Dynasty. The preponderance of poetic works during the Tang Dynasty attracted the Qing Dynasty Kangxi Emperor to commission an enormous task to document a total of 48,900 works and names of 2,200 poets published as *Quan Tang Shi* (全唐诗) or *Complete Shi Poetry of the Tang* in 1707 (Yu, 1994, p. 105). Among them, representative examples of *jinti* poets and works are *Deng Gao* (登高) by Du Fu, *Wang Lushan Pubu* (望庐山瀑布) by Li Bai, *Feng Qiao Ye Bo* (枫桥夜泊) by Zhang Ji, and *Wanqing* (晚晴) by Li Shangyin. The writing of *jinti* poetry is determined by the specific and orderly arrangement of the tone of the even numbers in the lines, and its rhyming scheme (Lü, 2015, p. 7). Owing to its strict regularity, *jinti* poetry was sought after by poets and became the main type of poetry in the Tang Dynasty (Qian and Casey, 2018, p. 68). From the perspective of *yinsong*, the principles governing the *yinsong* of *jinti* poetry is more complicated than that of the *guti* (ancient style, 古体) poetry before the Tang Dynasty (Chen, 2017, p. 202). The label *guti* was given to represents all types of poetry before the rise of *jinti* (Zhang, 2013, p. 97). *Jinti* poetry has stricter rules in terms of tonal regulation, rhyme arrangement, syntactic structure, and parallelism between lines (Cai, 2008, p. 220); while the poetic structure and writing styles of the *guti*'s resulted in a more concise and flexible. In addition, the *yinsong* method of *ci* after the Tang Dynasty was based on the principles of *jinti* poetry (Hua, 2013, p. 211). Therefore, we gathered that the principles in the performance practice of *jinti*

poetry *yinsong* should not be neglected in the diachronic study of Chinese poetry. The value and theoretical significance of the *jinti* poetry *yinsong* analyzed and identified in this study may serve as a reference to the study of authenticity and heritage preservation in the fields of Chinese music, language, and literature. In terms of the complexity of China's regional dialect differences, we focused on the traditional *yinsong* of *jinti* poetry in Henan, deemed the geographical center of ancient Chinese culture (You, 2018). Additionally, scholars have clarified that, although Guangdong and Fuzhou are known to be the representative regions of traditional *yinsong*, the *yinsong* practice in both regions actually originated from Henan (Lü, 2009; Chen, 2015). Delving into the authenticity and musicality of the period performance of archaic Chinese poetry recitation may pose challenges. However, we hope that the present study contributes as part of a rising and continual effort in musicology and literary research. This effort triangulates sources from available recordings, past literature, and insights provided by surviving cultural bearers, aiming to establish closer-to-authentic performance norms and fidelity to the Tang Dynasty's *jinti* poetry *yinsong* practice.

2. Issues in the Study of *Jinti* Poetry *Yinsong*

The historical formation and development of *jinti* poetry *yinsong* owes much to the Tang Dynasty era, and it is this fact, of an era of cultural intermixing probes neglected issues in the study of the authentic *jinti* poetry *yinsong*. The Tang Dynasty was more politically liberal in conjunction with foreign influences, such as the arrival of Buddhism, which mixed with theories of Confucianism and Daoism, and influenced the development of poetry significantly. First, the creation and spread of Tang poetry was at its peak because of economic prosperity through free foreign trade and an open cultural policy. Second, the imperial examination included poetry as an important assessment material that led to the rise of many poets as officials of the imperial court (Ye et al, 2007, p. 432). Based on the records of the ancient *Quan Tang Shi Hua* (

全唐诗话), the emperors and ministers were fond of poetry and *yinsong* during functions like banquets and celebrations. Third, the practice of poetry writing and *yinsong* was a popular activity led by emperors in the Tang Dynasty, especially Emperors Li Shimin, Li Chen, who were Tang poets themselves. Thus, Tang rulers had a major influence on the heightened status of poetry appreciation. As a result, the social status of the literati was raised in such a way that inevitably encouraged the society in literati and poetry writing. Aside from nobility, another context of poetry writing was to convey individual thoughts and political views among commoners. Historical records show that the Tang Dynasty was at the peak of poetry with a significant breed of notable poets in the history of Chinese literature (Chen, 1979, p. 372), and the study of *yinsong* has attracted scholars for the past 90 decades.

The cultural and aesthetic trends of the Tang period formed the stylistic characteristics of the *yinsong* of *jinti* poetry in the Tang Dynasty. The study of Chinese *jinti* poetry is complex in terms of the theorization of the phonology and arrangement of syllables, which formed the center of attention among scholars from ancient times to the present. In addition to the text of the poetry, since the 1980s, studies have focused on the orally transmitted *yinsong* and its performance practice. Scholars studied *yinsong* from the perspectives of literature, communication, aesthetics, and pedagogy. Zong (2017) and Hua (2015) contributed to the historical development and changes in its performativity based on different periods. Zhao (2013), Pan (2018) and Liu (2018) emphasized the literary attribute of *yinsong* by comparing different forms of expression of Chinese classical poetry. However, as our analysis of the auditory perspectives of *yinsong* show, few studies have looked at its aural presentation. We found that music plays an important role as an analytical tool in poetry *yinsong*, especially in expressing and enhancing language and poetic emotions. In addition, based on traditional poetics or linguistic analysis, scholars focused on either the meter and rhyme in poetry recitation. For example, the study of Zhang (2013) and Lü (2015), or the analysis on phonetics

and prosody by Yang (2012), Liu and Yang (2018). However, these studies lack an analysis on the important structure formed by the interaction in the text, prosody and music. Quite similar to the act of Buddhist chanting with its concomitant musical auditory experience, including recognizable elements of musical pitch and rhythm (Chen, 2005, p. 268; Greene, 2017, p. 565), the relationship between text and music in ancient Chinese poetry *yinsong* analysis is inseparable and crucial for examining its linguistic and prosodic features.

Previous studies that focused on *yinsong* from different regions or inheritors concentrated on characteristics or styles. In Qin's research on Changzhou *yinsong*, differences in the sense of melody and dictation in the expression of different tunes applied to *yinsong* and its literary genres like poetry and ancient Chinese prose were mentioned (2010, p. 5). In a later study, he found that improvisation and individual emotional expression demonstrated by cultural bearers led to irregular division of bars and variation in pitch, which he found problematic. He concluded that the prosody is not fixed and could be improvised during the performance (Qin, 2012). However, some scholars believe that, although *yinsong* could be varied and flexible due to its orally transmitted nature and regional differences, there are still some rules governing its language tones and rhythmic patterns. For example, Feng and Niu (2018) explained the three syllables at the end of each line are a complete pause similar to a foot, forming a fixed rhythmic unit, in the analysis of inheritor Ye Jiaying's *jinti* poetry *yinsong* in Beijing. Similarly, Huang (2019) who studied the cultural bearer Zheng Minzhong's *yinsong* in Fuzhou, found the same melodic framework should be applied to different poetries that share the same metrical pattern. However, these studies focused only on poetries under the same metrical type, neglecting metrical variations. Additionally, considering that *jinti* poetry is divided into five- and seven-syllabic types, there is a lack of analysis on the melodic relationship in poetry recitation with different metrical and syllabic types.

Therefore, identifying representative examples of a more authentic *yinsong* performance practice from living cultural bearers is the most challenging aspect of this orally transmitted cultural heritage. Moreover, the complexity of dialect variants in different regions of China further complicates the standardization of rules and regulation of *yinsong* due to different pronunciation of words. We collected 108 recordings of *jinti* poetry *yinsong* recordings from various regions and inheritors such as Zhao Yuanren (1971), Ye Jiaying (2021), Chen Shaosong (2017), Hua Feng (2015), and Wang Wenjin (2015) from September 10, 2019 to January 28, 2023. Among them, 35 pieces were recordings restored by the Yinsong Society in Beijing, 43 pieces were recorded as compact discs with published books, and 30 pieces were obtained through recordings during semi-structured interviews with cultural bearers of *yinsong*. Due to the cultural bearer of *yinsong* who are from the *sishu* tradition before China's educational reform in 1920, most of the inheritors have died, and the surviving ones are over 70 years old. During our initial search from 2019 to 2020, it was a bitter experience to locate some important inheritors could not participate in our interview and *yinsong* demonstration due to age-related health issues. Nevertheless, we were fortunate to locate two prominent surviving *jinti* poetry *yinsong* cultural bearers, Nie Zhentao and Chen Jiangfeng, who could still offer us insights to *yinsong* and live demonstrations, in addition to granting rights to record and publish transcribed versions of their *yinsong*. During the interview, Nie is 75, a professor of Chinese phonology at Nanyang Normal University, and Chen, 71, is a professor of ancient Chinese literature and folklore at Henan Normal University and vice president of the *Yinsong* Society. They were both taught in *sishu* and remain among the very few who could recite the poetries based on classical Chinese pronunciation: *ping*, *shang*, *qu* and *ru* tones. The semi-structured interviews and live demonstrations were conducted in Henan at Nie's home in Nanyang, and Chen's in Zhengzhou. By comparing 108 *yinsong* recordings of *jinti* poetry, we find that Nie and Chen's *yinsong*, like other *yinsong* inheritors, follow the tone contour of the language. Therefore, this study chooses the Henan *yinsong* recordings represented by Nie and Chen as a reference.

We transcribed and analysed the 12 *jinti* poetry *yinsong* from Chen, including 10 *jueju* (quatrains, 绝句) *yinsong* and 2 *lüshi* (律诗) *yinsong*, and 18 *jinti* poetry *yinsong* from Nie, including 12 *jueju yinsong* and 6 *lüshi yinsong*. Based on a triangulation of the primary and secondary data, we found similarities in the *yinsong* between Nie and Chen and some other cultural bearers in terms of linguistic tone and prosody. Specifically, Nie's melody of the first four poetic lines is similar to that of the last four lines and parallels the *lüshi yinsong* of Zhao Yuanren, Chen Shaosong and Wang Wenjin. Furthermore, melodies recited by Ye Jiaying and Hua Feng are similar to Nie's *yinsong*. However, we also identified rhythmic variants and confusion in terms of melodic similarities neglected that were neglected in past studies. Thus, we analyze and code the relationship between text and music to reveal how different musical parameters such as tone, rhythm, pitch, and duration form the stylistic characteristics of the recitation of *jinti* poetry. The relationship between prosody and music were analyzed from the perspectives of metrical patterning, rhyme, pause, and melodic contour. With our discussion in the subsequent sections, we attempt to provide a reference on the principles of *yinsong* that reflect the practice of traditional *jinti* poetry *yinsong* as much as possible: poetry syntax, principles governing the melodic contour, rhythmic and metrical pattern.

3. Poetry Syntax in Musical Structure

Although past studies reveal that the use of the *qi-cheng-zhuan-he* syntax and musical structure in *jinti* poetry *yinsong* (Qin, 2010; Huang, 2019), however, we gathered that the importance of the *duiyingshi* musical structure and its variant forms formed under the influence of the bipartite syntactic structure were neglected. The syntax of *jinti* poetry was divided into bipartite and *qi-cheng-zhuan-he*,[2] the former being used for *jueju*, while the latter is used

2 *Qi-cheng-zhuan-he* is a macro structure of the Chinese essay. By 1368, the concept of a four-part textual structure called *qi-cheng-zhuan-he* developed (Kirkpatrick, 1997, p. 230). It is mainly used in the organization and layout of paragraphs. *Qi* is the beginning of or introduction to a subject. *Cheng* is the elaboration or extension of the subject. *Zhuan* implies change, such as subject, time, mood, and viewpoint. *He* represents a summary of the article (Chen, 2007, p. 140).

for *lüshi* (Cai, 2008, p. 224). Upon analyzing the collected traditional *jinti* poetry *yinsong*, we gathered that the *duiyingshi* (对应式) and *qi-cheng-zhuan-he* music structures in Chinese folk songs are used as the basic music structures of *yinsong*. Subsequently, variant music structures for *jueju* and *lüshi* poetry *yinsong* are formed based on the influence of the two syntactic structures of poetry on different types of *jinti* poetry. *Duiyingshi* and *qi-cheng-zhuan-he* structures that are most commonly found in Chinese folk songs, also appear in *jinti* poetry *yinsong*. More especially the *duiyingshi* structure often exists in variant forms. The absence of discussion on *duiyingshi* and its variant forms as important musical structure in past studies has led to a gap in the understanding of *jinti* poetry *yinsong* performance practice.

Table 1 - Variant in the *duiyingshi* musical structure

	Phrases							
Jueju yinsong	a		b		b′		a′	
Lüshi yinsong	a	b	b′	a′	a	b	b′	a′

Source: Compiled by the authors.

Table 2 - *Qi-cheng-zhuan-he* and its variant musical structures

	Phrases							
Jueju yinsong	a		b		c		d	
Lüshi yinsong	a	b	c	d	a	b	c	d
Variation in *Lüshi yinsong*	a	a′	b	b′	c	c′	d	d′

Source: Compiled by the authors.

Table 1 shows that the *duiyingshi* musical structure is used in the variant form in *jueju* and *lüshi yinsong*, whereas Table 2 shows that the variant music structure of *qi-cheng-zhuan-he* is only used in *lüshi yinsong*. Second, in *lüshi yinsong*, in which the other two musical structures are equivalent to a repetition based on the corresponding *jueju yinsong*, except for the variant musical structures of *qi-cheng-zhuan-he*. This situation is similar in the recordings of *lüshi yinsong* by Zhao Yuanren, Chen Shaosong and

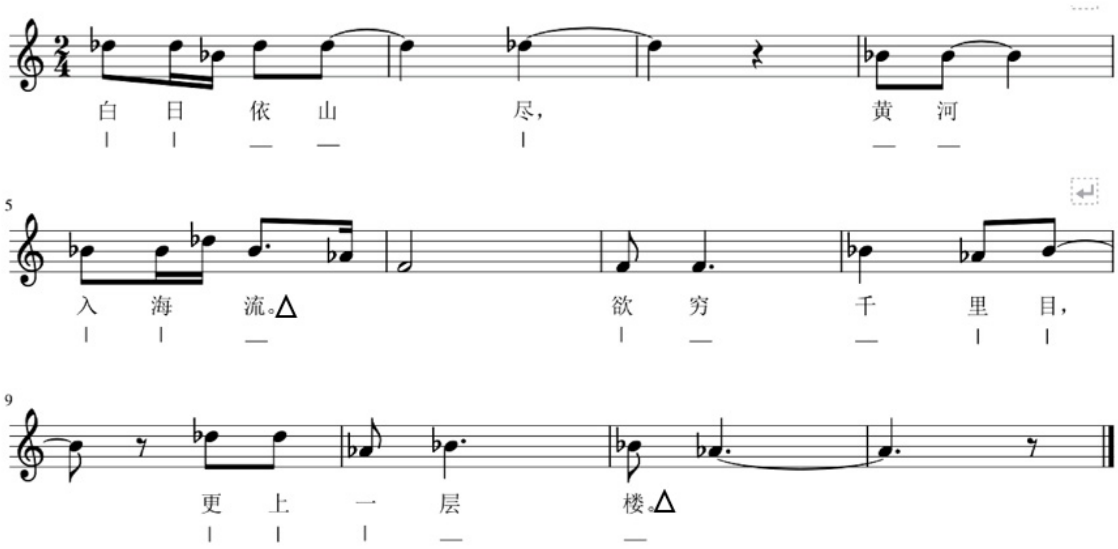
Wang Wenjin. Third, two phrases in the *duiyingshi* music structure form four phrases in variant form by varying and repeating in *jueju yinsong*. The original musical structure comprising four phrases is expanded to eight phrases in *lüshi yinsong*.

The *duiyingshi* musical structure is a very common type in Chinese folk songs; it comprises two phrases that correspond or contrast through timbre, melody, rhythm, and/or cadence (Li, 2004, p. 99). In the music of *jueju yinsong*, the *duiyingshi* musical structure is mainly contrasted by melody and rhythm. In Figure 1, the first half of the first and second phrases contrast the two phrases by using opposite pitch patterns. This contrast reflects the antithetical relation of the parts of speech in the text. *Duizhang* (antithesis, 对仗) and opposition are prevalent in *jinti* poetry, reflecting the *yin* and *yang* philosophy (Chen, 2021). For example, when writing *jinti* poetry, specific positions in different lines must use the same part of speech to form *duizhang*, creating an echo between the lines. Additionally, the tonal structure of the two lines in each couplet is oppositional. The different modes of processing the endings of both phrases reflect the contrast in the images within the text. The final note in the first phrase uses higher and longer single notes to extend the distant picture expressed by the text. The last syllable in the second phrase uses continuous descending pitches, which are intended to place the performer and listener in a close-up scenery described in the text.

In addition to the use of the *duiyingshi* musical structure in *jueju yinsong*, we found that the recordings of Nie Zhentao, Hua Feng and Chen Shaosong are parallel in that this structure is extended to four phrases to match the content of the text. This treatment is obviously influenced by the bipartite syntactic structure. In Figure 1, the rhythm and notes of the third and fourth phrases are derived from the musical material of the second and first phrases, respectively, and are contrasted by ascending and descending melody. The couplet part corresponding to the first and second phrases describes of the scene, whereas the other reflects on philosophy. The length of the two sets of phrases is symmetrical,

both of which are 6 bars. The syntactic structure formed by the two-part couplets and the music structure formed by the contrasting musical treatment are integrated into *jueju yinsong* by using the same musical material and phrase length. In the following Figures, the symbols __ represents *ping* tone syllables, | stands for *ze* tone syllables, and △ was marked on the rhyming syllables that end with a *ping* tone.

Figure 1 - *Climbing Crane Tower* (登鸛雀楼) by Wang Zhihuan

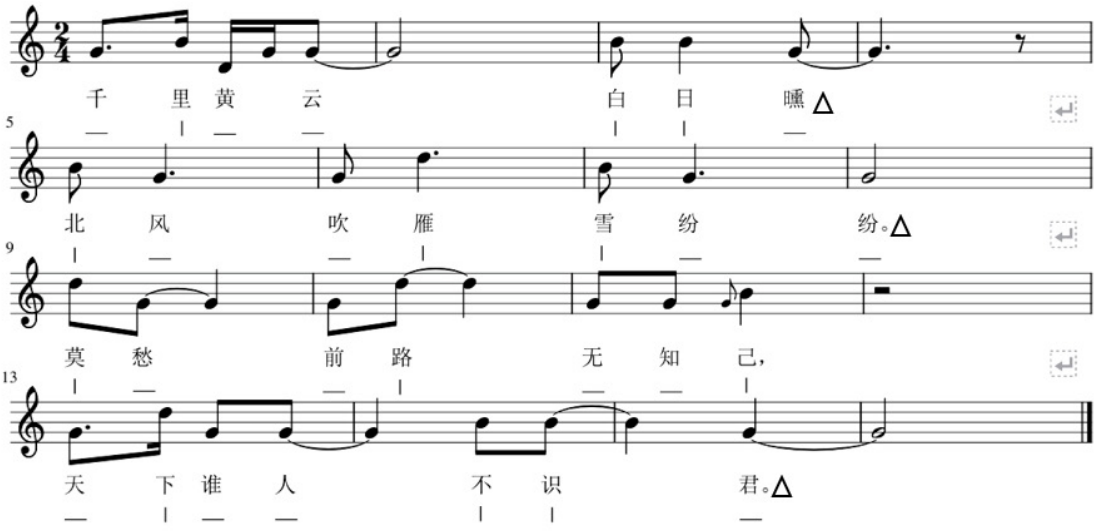


Source: Transcribed by authors, from the recording of Nie Zhentao with permission.

Qi-cheng-zhuan-he musical structure, which comprises four phrases, is another common musical structure in Chinese folk songs. The first phrase *qi* usually implies the establishment of a core musical idea. The musical material of phrase *cheng* is derived from *qi*, which is the enhancement or development of the core musical idea. The phrase *zhuan* contrasts with the first two phrases by changing the melody or tonality. Phrase *he* repeats part of the previous musical material to suggest a return or conclusion (Wang, 2019). It is common to see the use of *qi-cheng-zhuan-he* musical structures in *jueju yinsong*. In Figure 2, the melody of the latter part of the second phrase comes from the latter part of the first phrase, and uses G *gong* (宫) as the final note, which is consistent with the first phrase in terms of cadence. This treatment corresponds to the

text content: the picture transitions from static to dynamic while the theme of the couplet describing the scene remains unchanged. The musical line of the third phrase uses many leaps, which is in contrast to the rise and fall of the melody of other phrases, and changes the type of cadence through the use of final note B *jue* (角). This contrast and change imply that the theme of the text has changed from the description of the scene to the expression of emotion. The fourth phrase repeats some of the notes and rhythm of the first phrase and returns to the G *gong* at the end, which is consistent with the first two phrases in terms of cadence type. From the perspective of musical structure, the third phrase is different from other phrases in its melodic treatment and cadence. This particularity is consistent with the connotation and function of *zhuan*. The biggest difference between *qi-cheng-zhuan-he* and variant of the *duiyingshi* musical structure both comprising four phrases is the third phrase.

Figure 2 - *Bie Dong Da* (别董大) by Gao Shi



Source: Transcribed by authors, from the recording of Chen Jiangfeng with permission.

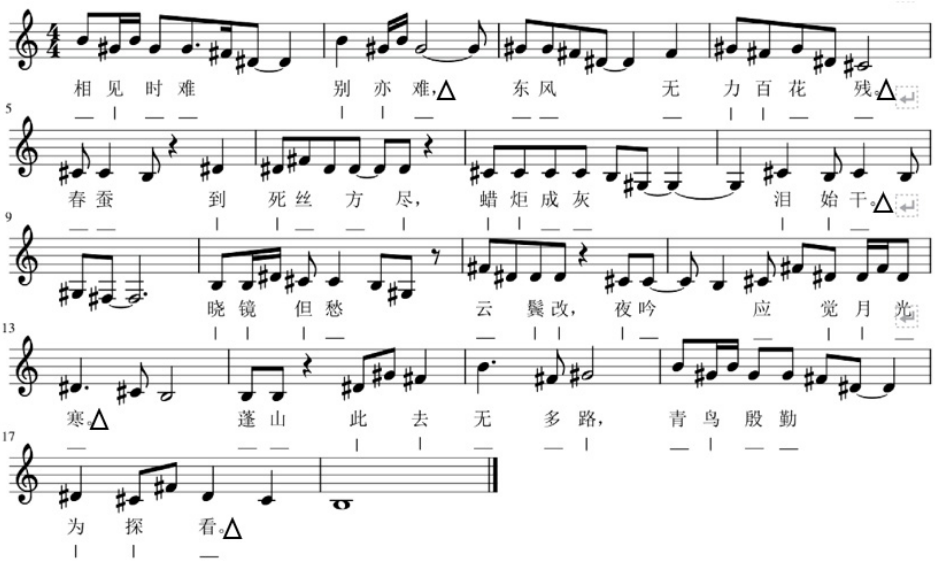
In the interview, Nie explained the use of *qi-cheng-zhuan-he* musical structure in *yinsong* as follows:

> The musical structure of *qi-cheng-zhuan-he* in folk songs is suitable for *jueju yinsong*, four phrases correspond to

> four poetic lines. However, in *lüshi yinsong*, the number of phrases of this musical structure are increased to eight to adapt to the function of *qi*, *cheng*, *zhuan*, and *he* in *lüshi* (Nie, 2020).

In Nie's interpretation of *yinsong*, there is indeed a variant form of the *qi-cheng-zhuan-he* musical structure. However, there are two different ways to achieve the variation of musical structure in *lüshi yinsong*: either to repeat or change the first four phrases of *lüshi yinsong* to form eight phrases, which also appears in the recordings of Zhao Yuanren, Chen Shaosong, and Wang Wenjin, or to complete the variant of the music structure according to the syntactic division of *qi*, *cheng*, *zhuan*, and *he* in *lüshi* poetry. The former follows the principle that *lüshi* poetry is the superposition of the metrical pattern of two *jueju* poetry. The number of phrases represented by *qi*, *cheng*, *zhuan*, and *he* has been changed from one to two. This arrangement has been made obviously to match the change in the syntactic structure from the unit of the poetic line to that of the couplet. In Nie's *lüshi yinsong*, the *qi-cheng-zhuan-he* musical structure of the variant is reflected in the relationship between melody lines. The intervals in the first and second phrases form a similar melody line through more leaps: descending-ascending-descending. The third and fourth phrases use the repetition of multiple same notes to make the melody line fluctuate in a smaller range, and the melody line is lower than that of the first two phrases, reflecting the expansion function of *cheng* to *qi*. The first note in the third phrase is the same as the last note in the second phrase, implying the connection of the first and second phrases to the third and fourth phrases from *qi* to *cheng*. The transition between the fifth and sixth phrases is compact. In the fifth phrase, the seventh interval of G#-F# appears, which is the largest leap in the entire piece. In the sixth phrase, there are frequent fluctuations in melody line. These treatments express the shift in theme and emotion in the content of the text and clearly reflect the significance of *zhuan*. The last two phrases repeat some of the notes and rhythms in the first phrase, representing a return to *he*.

Figure 3 - *Untitled* (无题) by Li Shangyin



Source: Transcribed by authors, from the recording of Nie Zhentao with permission.

The traditional *jinti* poetry *yinsong* in Henan combines syntactic and musical structures. After analyzing the recordings as samples, the syntactic structure of *jinti* poetry determines the musical structure of *jinti* poetry *yinsong*. The musical structure of *duiyingshi* and *qi-cheng-zhuan-he*, which are commonly used in Chinese folk songs, were employed as the structural backbone of *jinti* poetry *yinsong* and developed their variant forms in the *yinsong* of different types of *jinti* poetry. Additionally, the analysis of the musical structure of *jinti* poetry *yinsong* reveals that it reflects the principles of Confucian *li* (ritual,礼). As a core concept of Confucianism, *li* represents systems and norms. It is closely related to, and harmonizes with, people's voices through *yue* (music, 乐) to realize the norms and constraints of *li* (Cheng, 2020, p. 21). The musical structure of *jinti* poetry *yinsong* adheres to the regularity pursued by Confucianism, such as the regular repetition of phrases, similarity in melody contour, and normative phrase lengths.

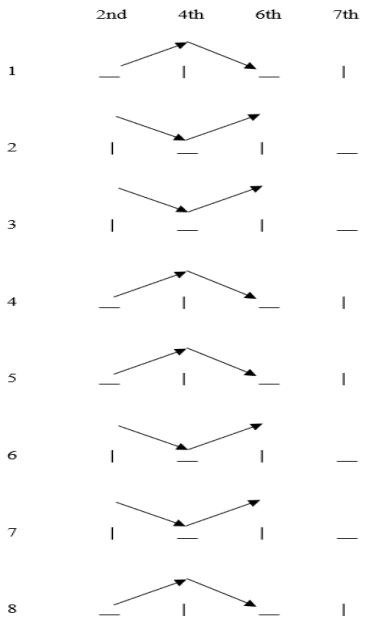
4. Principles of the Melodic Contour

In the five-syllable *jinti* poetry *yinsong*, there was a general pattern where the pitch for *ping* tones is lower than those of *ze* tones, and the melodic contour corresponds to the same metrical pattern

(Liu and Yang, 2018, p. 465). We found similar traits where the *ping* and *ze* tone type and pitch, metrical pattern, and melodic contour in the *yinsong* of seven-syllable *jinti* poetry is consistent with the *yinsong* of five-syllable *jinti* poetry as studied by Liu and Yang. The difference lies in our discovery that the use of pitch in *jinti* poetry *yinsong* is determined by four tone types of classical Chinese. Additionally, linguistic stress affects the pitch (in Nie's) and duration (in Chen's), breaking the rule that the pitch and duration applied to the *ping* tones are lower and longer than those in the *ze* tones. Finally, the melody of traditional *jinti* poetry *yinsong* reflects the characteristics of *yinsong* pieces with different metrical patterns and syllable types developed based on a similar melody model.

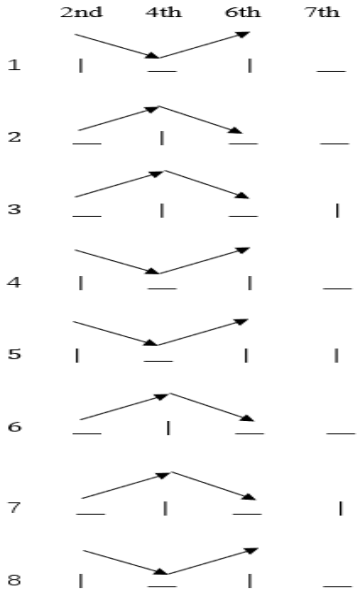
Our analysis of the collected recordings shows that there are two melodic patterns in the *yinsong* of *jinti* poetry and correspond to two metrical patterns in *jinti* poetry. Figures 4 and 5 show the contrast in melody contour and metrical pattern. The numbers in this chart represent serial numbers of the syllables in each line, and ↗ and ↘ represent the upward and downward trends in the melody, respectively.

Figure 4 - Comparison of the metrical pattern and melody contour in the *yinsong* of seven-syllable *lüshi* with *ping* tone start



Source: Compiled by the authors.

Figure 5 - Comparison of the metrical pattern and melody contour in *yinsong* of seven-syllable *lüshi* with *ze* tone start



Source: Compiled by the authors.

Figures 4 and 5 show that in *yinsong* of seven-syllable *jinti* poetry, the metrical pattern of the poetry lines corresponding to the melody contour of the same phrase is the same. This finding supports Liu and Yang (2018, p. 467), who studied the relationship between the metrical pattern of poetry lines and the melodic contour of phrases in *yinsong* of five-syllable *jinti* poetry. Both figures show the opposite and identical relationships between melodic contours: the melody contour of each odd-numbered phrase is opposite that of the even-numbered one that follows, and the melody contour of each even-numbered phrase is the same as that of the immediately following odd-numbered one, similar to Sun's (2011, p. 119) explanation of the principle of *dui*, where opposite and identical relationships between melody contours was considered the embodiment of the metrical pattern and parallelism in *jinti* poetry.

Our research on *yinsong* of seven-syllable *jinti* poetry shows that *ping* tones in even-numbered positions and *ze* tones used low and high notes, respectively. This treatment is based on the contrast of the actual pronunciation of *ping* and *ze* tones. As Nie explained:

> In my childhood, an old teacher came to our village and taught us to read poetry by *yinsong*. Until now, I still remember the melodies and poems I learned through *yinsong*. After learning Chinese phonology, I found that the notes of *ping* tones are low and the notes of *ze* tones are high in *jinti* poetry *yinsong*, which conforms to the rule that *ping* tone is lower than *ze* tone in the actual pronunciation of Chinese (Nie, 2020).

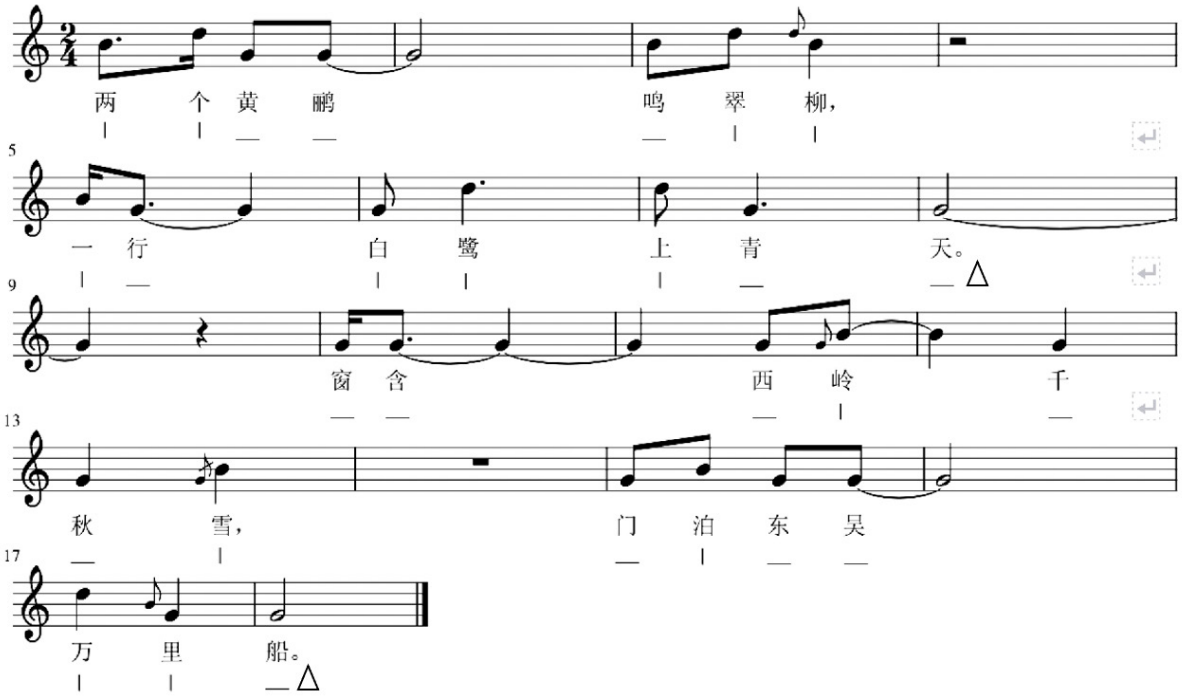
Against the contrast of the low and high notes used in *ping* and *ze* tones, the melody of the phrase fluctuates with the alternation of *ping* and *ze* tones. In the first phrase in Figure 3, the notes from the second *ze* tone syllable 见to the fourth *ping* tone syllable 难 are arranged in a declining fashion, whereas the melodic lines from the last note of the fourth syllable 难 to that of the sixth *ze* tone syllable 亦 show an upward trend. The trend in the melody line in the second phrase is opposite that in the first phrase, and the third and fourth phrases are opposite to each other. This opposite melodic contour is influenced by a creation principle of using opposite metrical patterns between poetry lines within a couplet. The second and third, fourth and fifth, and sixth and seventh phrases have the same melodic contours. The same melodic contours reflect the creation principle of using the same metrical pattern between adjacent lines of different couplets. Thus, the metrical pattern of poetry, through the use of low and high notes in even-position *ping* and *ze* tones, respectively, determines the same and opposite relationships between the fluctuation of melody line and melody contour in *yinsong*.

The pitch of *ping* tones is lower than that of *ze* tones, thus establishing a general relationship between the melodic pitch and the *ping* and *ze* tones in *jinti* poetry *yinsong*. However, as a binary division of language tones in poetry, past studies on the *ping* and *ze* tones neglect a rationale for standardizing melodic pitch, especially

for the *shang* (rising, 上), *qu* (departing, 去) and *ru* tones, which belong to the category of *ze* tone. This may be due to a neglected study on the complexity and diversity of melodic contours caused by the characteristic differences in the four tone values. From the collected pieces of *jinti* poetry *yinsong*, we observe that the notes on syllables are mainly used as single notes and combined with adjacent notes to form the musical expression of different tone contours. In addition, in Chen's *yinsong*, we find the specific principle of different pitches and durations in *shang*, *qu* and *ru* tones. As classical Chinese pronunciation of the Tang Dynasty was based on four types of tones: *ping*, *shang*, *qu* and *ru*, each one's characteristics are closely related to the contour of musical pitch fluctuation and melodic contour. For example, the *ping* tone sounds mild and calm, the *shang* tone is an undulating one with a small descent before it ascends, *qu* is a falling tone and its emotional characteristic is resolute and strong, and the syllable coda of the *ru* tone is made with the international phonetic alphabet [p] [t] [k] as the glottal plosive, thus resulting in a blockage (Wang, 2014, p. 202). The pronunciation features of *ru* tone are relatively rapid and prominent. Thus, they relate naturally to music as organized sounds, such as monotone, melodic ascends and descends, pauses, and rests. By analyzing the collected *yinsong* pieces, we found similarities in that the *ping* tone was always treated with a single pitch, which maintained the smoothness and stability of the tone. However, the treatment over the *shang, qu*, and *ru* tones has more variants in terms of musical features.

There are two common cases of the *shang* tone: two pitches are used to form an upward or downward trend to express the inflection of voice. In Chen's *yinsong*, grace notes are used to express the *shang* tone syllable, such as柳 (liu), 岭 (lin), and 里 (li) (see Figure 6). This pattern reflects the use of grace notes in Chinese opera and folk songs (Yu, 2008).

Figure 6 - *Quatrain* (绝句) by Du Fu



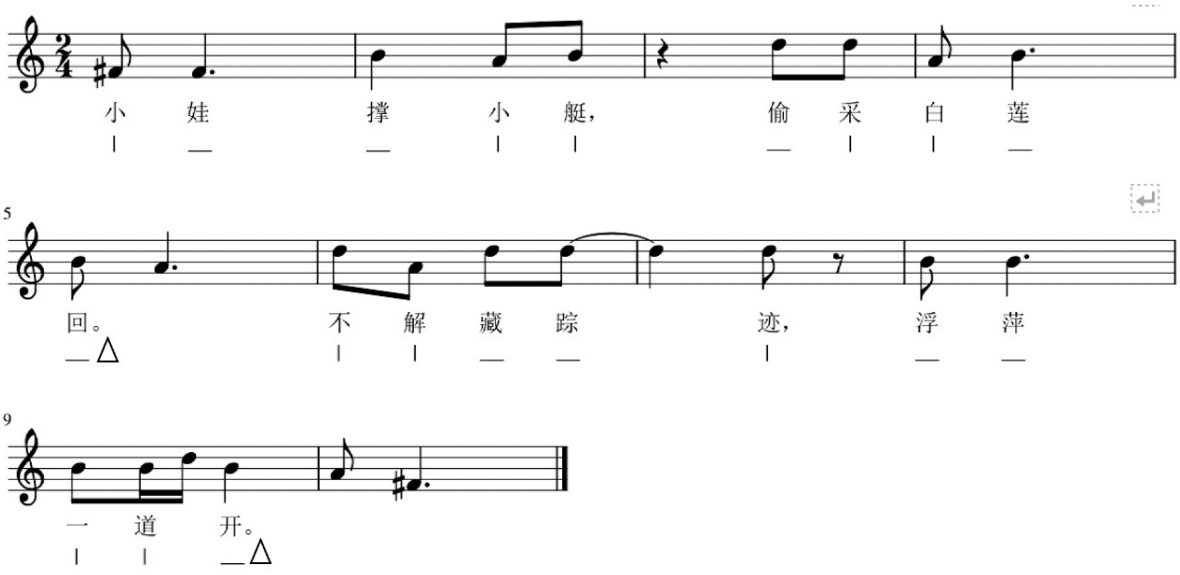
Source: Transcribed by authors, from a recording of Chen Jiangfeng with permission.

However, another treatment involving pitch changes, often found in traditional yinsong such as Nie Zhentao and Hua Feng, has been ignored by previous scholars: adding adjacent syllables to *shang* tone to make the melody contour rise and fall for voice inflection. In Figure 3, the notes of *shang* syllables 死, 始 and 鸟 reveal melodic fluctuations with the preceding and following notes. Similarly, the execution of the *qu* tone reflects the case that the *shang* tone requires the help of adjacent notes in expressing the influence of voice. On the other hand, the difference is that pitch that was used to express the *qu* tone is that the succeeding syllable (such as the syllables 翠, 上, and 万 in Figure 6) must be treated with a lower pitch thus forming a descending melodic contour.

In terms of the *ru* tone, recordings by cultural bearers such as Chen Jiangfeng, similar to Zhao Yuanren and Ye Jiaying, emphasize a shorter duration to express the characteristics of the glottal plosive of the *ru* tone. Chen's live demonstration reveals the use of a shorter rhythmic duration to express the glottal plosive features

of the *ru* tone. He explained that when the pronunciation of *ru* tone syllables is emphasized, it is closer to the glottal stop of *ru* tone of the ancient Chinese *yinsong*. For example, the syllables 一, 白 and 泊 in Chen's demonstration were treated with sixteenth or eighth notes (see Figure 6). Therefore, we found a strong relation between voice inflection and pitch decision on the syllable or the one adjacent to it, and rhythmic duration is employed to express the length of the tone and its characteristics. Rhythmic value is governed by a principle where the longest rhythmic value should be applied to the *ping* tone whereas a very short rhythmic value should be treated on the glottal plosive *ru* tone. In addition, unlike the common use of multiple notes on one syllable in Chinese operas (Yu, 2008; Qian, 2018), the use of tone notes in *jinti* poetry *yinsong* is mainly single notes, resulting in the need to use adjacent notes to express *shang* and *qu* tones contour. The universality of this phenomenon in *yinsong* highlights strict principles of linguistic dominance, suggesting that music may serve as a tool for poetry learning. Thus, the restriction on musical agency has led to greater focus on the text or linguistic tone.

Figure 7 - *Chi Shang* (池上) by Bai Juyi



Source: Transcribed by the authors, from the recording of Nie Zhentao with permission.

In addition, learning from Chen reveals a standardization of melodic pitch according to the register to differentiate the *ping*, *shang*, *qu*, and *ru* in ancient Chinese *yinsong*, a factor absents in past studies on *yinsong*. For example, in Figure 6, the *ping* tone syllables were consistently sung on the lowest G, the *shang* tone syllables used a higher pitch B than *ping* tone and were accompanied by grace notes. The *qu* tone syllables 个, 翠, 鹭, 上 and 万 used the highest note D. Although the *ru* tone used the same note B as the *shang* tone, it differed in using a shorter note duration and lacking grace notes. Therefore, in Chen's *yinsong*, it is clear to see the relationship between the pitches of the four tones of the Tang Dynasty—specifically, the *ping* tone using the lowest pitch, the *qu* tone using the highest pitch, and the *shang* and *ru* tones sharing the same pitch and residing between the *ping* and *qu* tones.

In addition to tone types, the influence of stressed syllables on the pitches and durations of *jinti* poetry *yinsong* is also prevalent. Similar to Chinese opera, the logical and dialect stresses significantly affect the use of the pitch and duration in the downbeat position (Yu, 2008). Previous research has primarily focused on specific dialect stress and its close relationship with tone. However, in the study of traditional *yinsong*, the influence of stressed syllables on music has been neglected, especially the contrastive stress and emphatic stress, which are closely related to semantics, differing from logical and dialect stress. Contrastive and emphatic stress are essential principles in *yinsong*, altering the general law governing the relationship between pitch and duration between *ping* and *ze* tones. Nevertheless, standardization linguistic stress is challenging due to the complexity in varying semantic emphasis or emotional expression among individuals. In Chen's *yinsong*, contrastive stress is assigned a longer duration. For example, in Figure 6, the syllable 鹭is treated with a longer duration of one and a half beats, corresponding to the duration of 鹂 in the first line of the poetry. Similarly, the duration of 岭 in the third line corresponds to the 吴 in the fourth line. Both 鹭 and 岭 belong to *ze* tone. Although this treatment breaks the general law of using the short durations of *ze* tone, it emphasizes the semantic contrast between lines.

Contrary to the contrastive stress seen in Chen's music, Nie's demonstration emphasizes stressed syllables through emphatic stress and higher pitches. For example, in Figure 3, the syllables 东风, 丝, 泪, 云, 无 and 青 are treated with the highest pitch, and the pitches assigned to *ping* tones in these syllables are higher than those of the adjacent *ze* tone, deviating from convention. This treatment reflects the role of emphatic stress, highlighting key information in the poetic line. The expression of contrastive stress and emphatic stress in music demonstrates a complex and diverse musical treatment among inheritors. Furthermore, the absence of personal pronouns in *jinti* poetry has led to different interpretations of the poet's intention and emotion. Thus, the reciter's expression of stressed syllables conveys their interpretation of the poet's intention and emotion to the audience.

Another trait observed in *jinti* poetry *yinsong* involves the interchangeability of similar yet distinct melodies applied to different poems belonging to the same meter type. While previous studies have mentioned the principle of using similar melodies in *yinsong* for poetry of the same meter type (Feng and Niu, 2018; Huang, 2019), an unresolved challenge persists in coding these melodies due to variations. Through our analysis of recording, we discovered that though identical melodies are employed, the challenge lies in the interchangeable application of melodic lines across different phrases within the poetry. The governing principle determining the sequence, such as which melodic line initiates where, is rooted in the initial tone of the poetry line. As demonstrated by Nie, the melody in the third and fourth phrases in Figure 7 bears resemblance to the melody in the first and second phrases in Figure 1. Conversely, the melody in the first and second phrases in Figure 7 mirrors that of the third and fourth phrases in Figure 1. Both poems represent the five-syllable *jueju*, commencing with *ping* and *ze* tones. A similar scenario arises in Nie's *yinsong* for seven-syllable *jueju*, also beginning with *ping* and *ze* tones. Nevertheless, minor pitch adjustments are made in the seven-syllable *jueju* based on textual tone differences. Therefore,

for *jinti* poetry *yinsong* commencing with the *ping* or *ze* tone, the distinction in melody between the two lies in the resemblance between the first and second couplets of the former and the second and first couplets of the latter respectively. This implies that while *yinsong* melodies of different types share fundamental similarities, the arrangement of similar melodic phrases varies based on the specific meter type.

Despite the seven-syllable *jinti* poetry having two additional syllables, the melodies employed in the five-syllable poetry, which begins with a *ping* tone, and those in the seven-syllable poetry, which starts with a *ze* tone, bear remarkable similarities. For example, the melody used in the first phrase of Figure 7 closely resembles the initial phrase of Figure 3, from the third syllable 时 to the last syllable 难, with the notable distinction being that Figure 3 exhibits the execution of a *tuoqiang* (拖腔) on the fourth syllable 难 in the line. Although the pitch in the second phrase of the two poems differs due to varying tones in the text and the influence of emphatic stress, the fundamental melodic lines and patterns remain consistent. Minimal differences are discernible between the third and fourth phrases of the two poems. The comparison of the melodies is conducted by excluding the first two syllables from each line in the seven-syllable *jinti* poetry, whereby the *yinsong* melody of the seven-syllable poem with *ze* start is developed by integrating the notes of the first two syllables based on the five-syllable poem that starts with a *ping* tone. The dissimilarity between the two melodies is shaped by the influence of different tones and emphatic stress, alongside the use of *tuoqiang*. *Tuoqiang* is a common melismatic feature in Chinese opera (Liu, 2002). Additionally, the duration and fluctuation depend on each performer's interpretation. Nie frequently employs *tuoqiang* on even-numbered *ping* syllables and rhyming syllables at the end of a line, utilizing a step-descending melody. In Figure 3, the even *ping* syllables 难, 风, 灰, 愁 and 勤 in each line adopt stepwise descending melodies. In *tuoqiang* of rhyming syllables, such as 干, 寒 and 看, the number or duration of notes exceeds or is longer than that in even *ping* syllables,

effectively prolonging the tonal effect and enhancing the sense of a finale. Nie's demonstration parallels to the recordings by Ye Jiaying, Zheng Minzhong, Wang Wenjin, and Hua Feng. Therefore, we were able to confirm that the interchangeability of similar melodic lines across various phrases in different poems is determined by the initial tone. Initially, poetry that starts with different melodies may suggest auditory differences. However, upon a meticulous analysis through attentive listening, it becomes evident that similar melodies were interchangeably employed in different poems with similar meter types.

After analyzing the *yinsong* melody of *jinti* poetry, we concluded that the metrical principle of *jinti* poetry plays a decisive role in determining the pitch register used. For instance, the pitch of the *ping* tone is lower than that of the *ze* tone in even positions, resulting in similar-sounding melodies. Additionally, the pitch alignment in *jinti* poetry *yinsong* in Henan adheres to the tone types of classical Chinese and forms the musical expression of tone by combining it with the notes of adjacent syllables. Moreover, there is a similar melodic model among *yinsong* of *jinti* poetry with different metrical and syllable types, and it develops or varies according to the different types of *jinti* poetry. We also found that some spontaneous improvisations demonstrated by the inheritors in *jinti* poetry *yinsong* music reflects the Taoist concept of *ziran* (nature, 自然). The principle of *ziran* represents the original state of everything and the law of nature, advocating for creation to occur through natural means and subjective intuition (Thrasher, 2008, p. 49). Additionally, the musical style of *yinsong* also reflects the Confucian concept of ritual in music, such as *tanxie manyi* (啴谐慢易), recorded in the *Book of Rites*, which is characterised by a slow tempo, harmonious performance, and simple melody (Cheung, 1975, p. 28). Finally, in order to intensify the emotional rendering and expression of the poetic text, cultural bearers demonstrated a special treatment on pitch influenced by contrastive stress and emphatic stress. This unconventional treatment deviates from the conventional rule governing the pitch of *ping* (lower) and *ze* (higher).

5. Rhythmic and Metrical Pattern in *Jinti* Poetry *Yinsong*

The rhythmic pattern of *jinti* poetry *yinsong* has a close relationship with the metrical pattern of *jinti* poetry. The establishment of the rhythmic pattern is influenced by the duration of tone types, the rhyming scheme and metrical structure of the poetry. In Liu and Yang (2018, p. 466), the pause appeared after the combination of two *ping* tones and the duration of the ending syllable of the line was doubled through phonetic analysis of five-syllable *jinti* poetry *yinsong.* The difference lies in our research on the *yinsong* of five- and seven-syllable *jinti* poetry. We find that in addition to the duration of the *ping* tone syllables at the even positions and at the end is prolonged, the even-numbered *ze* tone syllables use longer duration because of the influence of metrical rhythm. Furthermore, unlike other regions where the *yinsong* rhythm is typically based on the semantic rhythm formed by two syllables, the rhythm of *jinti* poetry *yinsong* in Henan is reliant on the expression of the metrical pattern as a fundamental requirement. Figures 8 and 9 show the rhythmic pattern of yinsong in terms of the number of beats contained within each phrase. The numbers in the figure represent the minimum number of beats corresponding to each syllable, which may be more than that listed in the figure in a specific piece.

Figure 8 - Two rhythmic patterns of five-syllable *jueju yinsong*

ping start	*ze* start
0.5+1.5+0.5+0.5+2	0.5+0.5+0.5+1.5+2
0.5+0.5+0.5+1.5+2	0.5+1.5+0.5+0.5+2
0.5+0.5+0.5+1.5+0.5	0.5+1.5+0.5+0.5+0.5
0.5+1.5+0.5+0.5+2	0.5+0.5+0.5+1.5+2

Source: Compiled by the authors.

Figure 9 - Two rhythmic patterns of seven-syllable *jueju yinsong*

ping start	*ze* start
0.5+1.5+0.5+0.5+0.5+0.5+2	0.5+0.5+0.5+1.5+0.5+0.5+2
0.5+0.5+0.5+1.5+0.5+0.5+2	0.5+1.5+0.5+0.5+0.5+0.5+2
0.5+0.5+0.5+1.5+0.5+0.5+0.5	0.5+1.5+0.5+0.5+0.5+0.5+0.5
0.5+1.5+0.5+0.5+0.5+0.5+2	0.5+0.5+0.5+1.5+0.5+0.5+2

Source: Compiled by the authors.

The comparison of Figures 8 and 9 shows that there is no essential difference between the rhythm patterns of the seven- and five-syllable *jueju* except the number of beats occupied by the two extra syllables. The a and b rhythm patterns are completely opposite. However, the second and fourth phrases have the same rhythm patterns as do the third and first ones, respectively. The number of beats is 0.5, 1.5, and 2. The last syllable of a line occupies 2 beats, the second or fourth syllable occupies 1.5 beats, and most syllables occupy 0.5 beats.

Through Nie and Chen's interpretation, we gathered that the relationship between the four tones and rhythmic duration is categorized as long, medium, and short. In Figure 3, the rhyming syllables with *ping* tone at the end of the line account for 2 to 6 beats, the second or fourth *ping* tone syllable of the line takes 1.5 to 2.5 beats, other syllables take half or 1 beat. These three kinds of duration correspond to the number of beats, namely 2, 1.5, and 0.5 in Figures 8 and 9, respectively. It can therefore be seen that the duration of *ping* tone is longer than that of *shang*, *qu*, and *ru* tones. This arrangement obviously follows the feature that the pronunciation of the *ping* tone is longer than that of the *ru* tone. In an interview, Chen asserted that attention must be paid to the *ru* tone in *yinsong* as follows:

> Nowadays, some practitioners do not reflect the characteristics of the *ru* tone. This is because the syllables of *ru* tone have been classified into the three tones of *ping*, *shang*, and *qu* in the historical development of language, which leads to the fact that most modern Chinese, especially northerners, do not know how to read the *ru* tone. However, the expression of the *ru* tone in *yinsong* cannot be ignored. On the one hand, its pronunciation is the shortest among the four tones, which can also reflect the emotion in the poem. On the other hand, the metrical pattern of *jinti* poetry is established on the basis of the tone division of ancient Chinese. If people cannot distinguish the *ru* tone, it will lead to the wrong judgment of the metrical pattern of poetry (Chen, 2021).

As Chen noted, the duration of *ru* syllables in *jinti* poetry *yinsong* is half a beat. It can also be seen in Figures 8 and 9 that the use of the duration of *ping* tone in different positions determines the establishment of the rhythm pattern of *jinti* poetry *yinsong*. *Ping* tone use the most beat at the end of lines is influenced by the rhyming scheme. Unlike the rhyming scheme of alliteration, assonance, and rhyme in Western poetry (Yoshida, 1952, p. 152), the rhyming position of *jinti* poetry is relatively fixed, the first line may or may not rhyme, and the end of even lines must rhyme and the rhyming syllables must be in the *ping* tone (Lü, 2015, p. 13). In the *yinsong* of *jinti* poetry, Nie usually uses more than two different pitches to prolong the beat number of *ping* rhyming syllables. In Figure 7, the rhyming syllable 回 uses two notes to form two beats, whereas 开 uses three notes to form three beats and the notes end in a descending arrangement. Chen uses one note on the rhyming syllable, but the duration occupies more than two beats. In Figure 6, the rhyming syllable 天 occupies three beats, and 船 occupies two beats. Therefore, the feature of rhyme with *ping* tone at the end of a line in *jinti* poetry establishes the formation of the maximum number of beats in the rhythm pattern of *yinsong* on the premise that the *ping* tone uses a longer duration.

The use of 1.5 beats on the second or fourth *ping* tone syllable reflects the metrical pattern of *jinti* poetry. There are two metrical patterns of *jinti* poetry: *ping* and *ze* start. If the second syllable of the first line is *ping* tone, metrical patterns is *ping* start, and otherwise, *ze* start (Downer, 1963, p. 145). In Figure 7, metrical pattern with *ping* start is confirmed using 1.5 beats for the second syllable 娃 in the first phrase. Conversely, the use of 1.5 beats on the fourth *ping* syllable 莲 in the second line contrasts with the first phrase, which reflects the opposite relationship between different lines within a couplet. The rhythm pattern of the third phrase is roughly the same as that of the second, namely 0.5+0.5+0.5+1.5+2. This reflects the same relationship between the *ping* and *ze* structures of adjacent lines of two couplets. The rhythmic pattern in the fourth phrase is opposite that of the third. Conversely, another rhythmic pattern uses 1.5 beats on the fourth syllable in the first phrase, the second syllables in the second and third phrases, and the fourth syllable in the fourth phrase to embody the metrical pattern with *ze* start. Thus, the arrangement of the 1.5 beats in different positions in the rhythmic pattern of *jinti* poetry *yinsong* clearly indicates the type of metrical pattern and the relationship between the metrical structure of poetry lines. Meanwhile, the contrasting rhythmic patterns of phrases, created by metrical combinations of *ping* and *ze* tones, along with the opposing relationships between melodic contour, pitch, and duration influenced by the *duizhang* of parts of speech, represent the embodiment of *yin-yang* duality in *yinsong* music.

Differences exist in the division of rhythms in *jinti* poetry *yinsong* across various regions or among different inheritors. For instance, in the Fuzhou area represented by Chen Bingzheng and the Nanjing area represented by Chen Shaosong, the *yinsong* follows the semantic rhythm (Chen and Lin, 2022; Chen, 2017), forming a pause primarily composed of two syllables, such as 白日/依山/尽 or 两个/黄鹂/鸣/翠柳. However, a variant in the *yinsong* style exists in Beijing, exemplified by the poetry of Ye Jiaying, as highlighted by Feng and Niu (2018). In this variant, the last three

syllables of the poem line are prioritized as a rhythmic unit, for example, 白日/依山尽. Similarly, the seven-syllable poem is divided into two-syllable rhythmic units, such as 千里/江陵/一日还.

Contrary to the rhythm division in these regions or among inheritors, the rhythm pattern in Henan primarily centers around *ping* and *ze* tones. It divides the rhythm of lines into two major units, prioritizing a rhythm unit composed of two or four syllables and allocating another rhythmic unit for the remaining syllables. For example, the rhythm unit of the five-syllable *jinti* poetic line is divided into 白日依山/尽 or 黄河/入海流, while the seven-syllable poem line is 朝辞/白帝彩云间 or 千里江陵/一日还. The advantage of this rhythmic division lies in two aspects: first, the duration or beat of the notes on syllable maintains the stability of the *ping* tone even after extension or expansion, and second, it aids in judging and comprehending the metrical pattern due to the relevance and regularity of *ping* and *ze* start meter types. Furthermore, it is important to apply the metrical rhythm of *jinti* poetry to the rhythmic pattern of *yinsong*. Metrical rhythm comprises two syllables of the same tone type to form a unit for a pause according to the poetry creation principle of alternating *ping* and *ze* tones (Chen, 2017, p. 147). In an interview, Chen Jiangfeng explained the use of metrical rhythm as follows:

> *Jinti* poetry takes two syllables as a unit to form a foot, among which the tone of the latter syllable is relatively fixed owing to the restriction of metrical pattern. The even-numbered syllables of the line are prolonged when *yinsong* to emphasize the stability of the latter syllabic tone. This way, there will be a sense of pause every two syllables, which can clearly express the metrical rhythm (Chen, 2021).

Chen's borrowing of metrical rhythm breaks the rule that 1.5-beat syllables are *ping* tone ones, resulting in the rhythmic pattern of the phrase changing to 0.5+1.5+0.5+1.5+2 or 0.5+1.5+0.5+1.5+0.5+1.5+2. In the second and third phrases of Figure 2, the *ze* syllables 雁 and 路 are all 1.5 beats. In addition, we

find that Chen often uses metrical rhythm in the partial phrases of seven-syllable *jinti* poetry *yinsong*. Therefore, Chen makes a sharp contrast between the metrical pattern and the metrical rhythm by using different types of rhythmic patterns in the lines of the seven-syllable *jinti* poetry *yinsong*.

After analyzing the rhythm of *jinti* poetry *yinsong*, we find that the use of duration follows the characteristics of tone type pronunciation length and is divided into three types: long, medium, and short. The number of beats of *ping* tone syllables in different positions of lines is influenced by rhyming schemes and metrical patterns, which form the rhythmic pattern of *jinti* poetry *yinsong*. In addition, Henan *yinsong* prioritizes rhythmic units composed of two or four syllables to express the rhythmic patterns of poetic lines. The advantage of this rhythmic pattern is that the judgment and understanding of the metrical pattern of poems becomes more standardized. Additionally, it reflects that rhythmic patterns serve as a tool to aid in teaching poetry. Finally, the metrical rhythm of *jinti* poetry is used as a special rhythm form within the rhythm pattern of *yinsong* and deviates from the general rule where the duration of the *ping* tone is longer than that of *ze* tone.

6. Pursuing the Musical Tradition in Tang's *Jinti* Poetry

Exploring the *yinsong* of *jinti* poetry sheds light on its structural rules and musical interpretation. We gathered a few principles for preserving the tradition of *yinsong* based on *jinti* poetry. First, the musical structure in *jinti* poetry *yinsong* is closely linked to both the structure of Chinese folk songs and the syntactic structure of poetry. Second, the four tones of classical Chinese and the stressed syllables determine the utilization of pitch and melodic contour, influenced by the metrical pattern of poetry. Third, the rhyming scheme and metrical structure determine the music's temporal movement, and constitute the rhythmic pattern of *yinsong* under the domination of metrical pattern and rhythm.

Our analysis of the musical structure of *yinsong*, which was based on the elements of *qi-cheng-zhuan-he* conforms to that of Qin (2010, p. 5-6). However, a discovery of *duiyingshi* music structure borrowed and applied to *jinti* poetry *yinsong* presents its own variation according to the two *yinsong* types of *jueju* and *lüshi* (Table 1). Qin proposed the use of *qi-cheng-zhuan-he* musical structure in *jueju yinsong* (2010, p. 6), but according to Nie's *yinsong*, we added the variant form of this musical structure in *lüshi yinsong* (Table 2). Unlike previous studies that focused on summarizing the musical structure based on melodic development, our research reveals that the syntactic structure of poetry primarily governs the variations in musical structure through the interrelationships among poetic lines or couplets. In terms of the study of melodic contour, we discovered that the rendition of stressed syllables in *yinsong* contradicts the principles established in Liu and Yang (2018, p. 467), where the *ping* tones were consistently treated with lower pitch than the *ze* tones. In the presence of stressed syllables, the opposite is true. Although Liu and Yang (2018, p. 465) believed that pause occurs after *ping* syllables, our analysis shows that practitioners applied long durations on *ze* tones under the effect of metrical rhythm. Liu and Yang (2018, p. 467) showed that the execution of pitch in five-syllable *jinti* poetry *yinsong* follows the general rule of the actual pronunciation of tones. However, through the analysis of the recordings provided by Chen and Nie, we found the opposite to be true, that the notes used in the *ping* tone are higher than *ze* tone in order to emphasize the stressed syllables is the common treatment method of practitioners. Therefore, in addition to tone type, stressed syllables also affect pitch execution. In addition, the learning opportunity with Chen Jiangfeng deepened our understanding of the relationship between the four tones of language and musical pitch, providing further insights into Liu and Yang's study on tone and pitch from a dualistic perspective (2018). Additionally, by coding and analyzing the *yinsong* melodies demonstrated by the inheritor Nie Zhentao, we uncovered the relationship between the melodies used in *jinti* poetry and various metrical and syllable types. Earlier studies on *yinsong*, focusing

on Beijing and Fuzhou, identified similar melodies employed in different poetic works adhering to the same metrical pattern (Feng and Niu, 2018; Huang, 2019). However, our study reveals a greater variety of melody variants used in reciting *jinti* poetry with different meter and types. Concerning the *yinsong* rhythm in *jinti* poetry, we observed that Henan *yinsong* rhythm aligns with and reflects the metrical pattern of poetry, which contrasts with the findings of Chen (2017) and Chen and Lin (2022) regarding Nanjing and Fuzhou *yinsong*, which follow a semantic rhythm.

7. Conclusion

The study revealed how the syntactic structure and metrical pattern of the poetry and linguistic pronunciation dominate the creation of music, whereas music elements enhance tone inflection, the content, and emotion in the text. Therefore, music serves as a poetic teaching tool in *jinti* poetry *yinsong*. In terms of identifying the regulations between text and music, we have identified several neglected issues in past studies of *jinti* poetry *yinsong*: the bipartite syntax of poetry dominating the *duiyingshi* musical structure derived from folk songs forming variant forms in *yinsong*; the expression of *ping*, *shang*, *qu*, and *ru* tones on pitch and duration complementing the relationship between the *ping* and *ze* tones; the variations in deciding the pitch and melodic contour, especially when involving stressed syllables; the melodic relationships between different metrical and syllable types of *jinti* poetry; the principles employed in the Henan *yinsong* rhythmic pattern; and the longer duration of the *ze* tone syllables caused by the metrical rhythm that overturned the previous finding that the *ping* tone syllables used longer durations. Therefore, the interpretation of *jinti* poetry recitation should precede any understanding of the foundational backbone that governs the text and musical decision.

The musical structure of the two variants is a change made to match the syntactic structure of poetry. As the *qi-cheng-zhuan-he* structure in Chinese traditional music originated in the syntactic structure of poetry, combined with the many similarities

between the bipartite syntactic and *duiyingshi* musical structures, we speculate that the *duiyingshi* musical structure is more or less inspired by the bipartite syntactic structure. Therefore, research on the relationship between *yinsong* music and syntactic structure of *jinti* poetry can be traced back to the source of musical structure and the principle governing the creation of poetry. In addition, the rhythmic pattern of *yinsong* in traditional *jinti* poetry comes from rhyme scheme and metrical pattern. In contrast with *yinsong* from other regions, Henan *yinsong* exhibits more standardized metrical pattern. Consequently, we speculate that the rhythmic variants in the other regions may have evolved from Henan region. Thus, we summarized that in the vanguard of the performance practice of *jinti* poetry *yinsong*, the aim of an authentic performance should be based on the historical antecedent, structural elements, and tonal regulations of poetry. This approach differs from an anachronistic 'singing' based solely on modern musical aesthetics and Mandarin pronunciation.

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