Chinese choral repertoire is less performed in non-native Chinese-speaking countries, specifically in the United States. This repertoire is abundant. One reason for the underrepresentation of this repertoire in choral concerts is that Chinese composers are typically self-published and their information is usually in Chinese. Therefore, their reputations and achievements are mainly celebrated in China. However, the accurate and consistent pronunciation of the lyrics by non-native speakers remains the most significant barrier. The purpose of this study is to provide a new approach to Mandarin Chinese lyric diction in choral music by combining the Pin Yin linguistic system and the standard Western European International Phonetic Alphabet system most commonly used for diction studies of languages such as Italian, German, French, and English.

In this document, Chapter I is a brief overview outlining the reasons for the absence of Chinese choral music in performances by non-native Chinese-speaking countries, especially in the United States. Chapter II introduces the general view of the Chinese language, including a brief history of the written characters, spoken language, and three linguistic systems for the characters, and finally, focuses on the most recent and commonly used Pin Yin linguistic system. An in-depth description of the sounds of Mandarin Chinese alphabetic letters and their IPA equivalents is the content of Chapters III, IV, and V: Consonants in Chapter III; Vowels, Diphthongs, and Nasal Finals in Chapter IV; and Glides in Chapter V. The focus of Chapter VI is a demonstration of the application, artistic, and stylistic decisions made in three choral pieces utilizing the Mandarin Chinese language. Lastly, Chapter VII summarizes the information in the preceding chapters, which is the document's Conclusion.

A NEW APPROACH TO MANDARIN CHINESE LYRIC DICTION IN CHORAL MUSIC

by

Pingyi Song

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Approved by

_____
Dr. Welborn E. Young
Committee Chair

APPROVAL PAGE

This dissertation written by Pingyi Song has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Chair

_____
Dr. Welborn E. Young

Committee Members

_____
Dr. Carole Ott Coelho

_____
Dr. Robert Wells

_____
Dr. Theresa Bickham

December 6, 2022
_____
Date of Acceptance by Committee

December 6, 2022
_____
Date of Final Oral Examination

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CHAPTER I: INTRODUCTION

Chinese vocal and choral music is abundant with a long history. However, the Chinese choral repertoire is less performed in non-native Chinese-speaking countries, specifically in the United States. Since the late twentieth century, the World Wide Web has provided more convenient access to Chinese choral literature. Even though the access and publication of Chinese choral repertoire are continuously increasing in the United States, this repertoire's absence in performances continues to exist in twenty-first-century choral concerts. Many reasons exist for the underrepresentation of performances of Chinese choral repertoire in the United States.

A significant reason for the absence of performances of Chinese choral repertoire in the U.S. is a lack of knowledge of this choral literature. Chinese choral music is either a footnote or wholly overlooked in the music materials used throughout the education systems. In many choral literature textbooks, Chinese choral literature is usually mentioned briefly as part of Asian choral literature. Astonishingly, some standard choral literature textbooks published in the twenty-first century do not mention Chinese choral literature, such as *Choral Repertoire*[1], written by Dennis Shrock. This text is broadly used as a choral literature textbook in many graduate-level choral conducting programs in the United States. Although the author introduced a comprehensive history of choral literature from the Medieval to the Modern Era, including current living composers, Shrock does not mention Chinese choral literature nor Asian choral literature in this book. In another broadly used choral literature textbook, *Choral music in the nineteenth century*[2],

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[1] Shrock, Dennis. *Choral repertoire*. 1 online resource (viii, 787 pages) vols. Oxford ; Oxford University Press, 2009. http://site.ebrary.com/id/10288319.

[2] Strimple, Nick. *Choral music in the nineteenth century*. New York: Amadeus, 2008.

written by Nick Strimple, neither Chinese composers and their composition nor Asian composers and their composition were mentioned. Nevertheless, in the textbook, *Choral music in the twentieth century,*[3] written by the same author, Chinese composers and their choral repertoire are briefly mentioned in the length of two and a half pages in the 389-page-long book under the chapter on the *Pacific Rim*. It is not difficult to see why Chinese and Asian choral literature is absent in the choral conducting education field as well as in the choral concert in the United States. Even if Choral directors are trying to program concerts with a culturally inclusive point of view, the lack of knowledge of Chinese and Asian choral repertoire will often be a significant challenging barrier for the conductors.

Another reason for the underrepresentation of Chinese choral repertoire on today's choral concert stages in the United States is the difficulty regarding communication with living composers and the differences in the copyright law between the United States and China. Chinese composers are typically self-published. Their information is usually in Chinese. Therefore, their reputations and achievements are mainly celebrated in China. However, with the convenience of the World Wide Web, more composers include different languages on their websites in order to appeal to a broader base of customers and audiences. Contact with living Chinese composers through internet resources has made accessibility to their repertoire, specific copyright information, and performance practice information much easier and more immediate.

The most significant and crucial reason for the underrepresentation is the intimidation of the complicated Chinese language itself. Even though websites with English access are available from many composers and publishers, the primary barrier to the performance of these works

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[3] Strimple, Nick. *Choral music in the twentieth century*. Portland, Or.: Amadeus Press, 2002.

remains in the accurate and consistent pronunciation of the lyrics. This research study provides a new approach to Mandarin Chinese lyric diction in choral music, innovatively utilizing the Pin Yin linguistic system combined with symbols, concepts, and rules from the standard International Phonetic Alphabet system. This combination provides a new approach to understanding and performing Mandarin Chinese lyrics in the choral ensemble setting. Readers familiar with the I.P.A. system and who received lyric diction training in Western European traditional diction will find this research study easy to navigate and utilize.

Familiarity with the Chinese language is essential to authentic performances. Because of China's complex history and abundant ethnicities, multiple dialects and historically informed pronunciations exist in Chinese lyric diction, which usually becomes a challenge for many non-native Chinese language-speaking conductors and ensembles. Chapter II provides information about these topics: the tracible history and origin of the written and spoken Chinese language, the definition of Mandarin Chinese, and the discrepancies among different historical periods and ethnicities concerning choral repertoire. An introduction to three influential Chinese linguistic systems, the Wade-Giles, Zhu Yin, and Pin Yin linguistic systems, provides insight into the different languages and cultures in the Chinese choral repertoire. The Pin Yin linguistic system section focuses on the advantages of this system compared to the other two modern linguistic systems. The last section of this chapter focuses on the new approach to Mandarin Chinese lyric diction, combining the Pin Yin and I.P.A. systems.

This research study applies the Western European lyric diction concepts, rules, and categories in combination with the Pin Yin linguistic system in detail in Chapters III, IV, and V. The alphabetic letters that appears in the Pin Yin linguistic system were organized by the difficulty from simple to complex in this research study. Chapters III and IV begin with

straightforward concepts, including common consonants, unique consonants, pure vowels, mixed vowels, diphthongs, and nasal finals. Chapter V focuses on the concept of the three types of glides and glides with vowels, diphthongs, and nasal finals.

In the concrete chapters of the Pin Yin alphabetic letters and their combinations, Chapter III introduces the common consonants, including the bilabials and labiodental consonants b, p, m, f; the dental and alveolar consonants d, t, n, l; the velar plosive consonants g, k, h; the frontal alveolar fricative and affricate consonants z, c, s; the retroflex fricative, affricate, post-alveolar retroflex consonants zh, ch, sh, r; and the glide consonants y and w. The unique consonants in Chapter III are the alveolo-palatal affricate and fricative consonants j, q, and x. Chapter IV includes the pure and mixed vowels a, o, e, i, u, ü; the diphthongs ai, ei, ao, ou, er; the frontal nasal finals an, en, in, ün; the back nasal finals ang, eng, ing, ong. Finally, in Chapter V, the three types of glides are introduced, including the j (yod) glide with vowels, diphthongs, and nasal finals of ia, ie, iu, iao, ian, iang, and iong; the w glide with vowels, diphthongs, and nasal finals of ua, uo, ui, uai, un, uan, and uang; and the ɥ glide with vowels, diphthongs, and nasal finals of üe and üan.

In chapters III, IV, and V, each sound that appears in the Pin Yin linguistic system was given three examples under the demonstration charts in each table. In each chart of the table, the Pin Yin alphabetic letter appears in the left/first column of the chart, and the I.P.A. symbol for the actual Chinese pronunciation of the specific alphabetic letter in the second column. The examples are in the third column with the Chinese character and its Pin Yin spelling with the intonation diacritical marks. The fourth column contains the I.P.A. transcription of the entire character. The last column on the right side of the chart is the English translation of this character

utilized in this specific example. Notably, some alphabetic letters possess multiple pronunciations with the I.P.A. symbol in Mandarin Chinese.

This research study also provides a step-by-step approach to dissecting the process of a conductor's lyric diction study in Chinese choral repertoire. Chapter VI applies this new approach to Mandarin Chinese lyric diction to three pieces of choral repertoire with Mandarin Chinese text. These three pieces are *Ta Cao Chang De Yang* 他草场的羊, the third movement from *Jubilate Deo*, composed by the American composer Dan Forrest; *Ru Meng Ling* 如梦令 composed by the Chinese composer Xingzimin Pan 潘行紫旻, and *Mo Li Hua* 茉莉花, a Jiangsu folk song arranged by the South Korean composer Hyo-Won Woo 우효원. Through the detailed introduction and discussion of these three pieces, the readers will gain a general understanding of the application of the new method created in this research study for the accurate and consistent singing of Mandarin Chinese lyrics of choral music.

CHAPTER II: A BRIEF INTRODUCTION TO THE CHINESE LANGUAGE AND ITS

THREE LINGUISTIC SYSTEMS

Introduction

The thirty-four provinces of China, each with historical and geographical differences, developed various provincial dialects and accents. Chinese dialects and accents share the same form of the written language, the Chinese characters. However, the dialects are each informed by independent oral traditions and pronunciation systems that differ from one another. For instance, the Cantonese dialect 粤语 is the natively spoken language in Guangdong province, Hong Kong, and Macao areas. The Min dialect 闽南语, also known as the Taiwan dialect 台语 is the natively spoken language in Fujian province and the Taiwan area. The Wu dialect 吴语 is the natively spoken language in Jiangsu and Zhejiang province in the Shanghai-Yangtze River Delta metropolitan area. People who speak different Chinese dialects cannot understand each other without oral translation or a written form of communication.

On the other hand, the standardized pronunciation of the Chinese language remains the same for any designated Chinese accent but with some intonation differences or minimum unique pronunciation and slang terms specific to its province or geographical area. People with different Chinese accents can understand each other with body and gestural language and conversational context. Examples of some well-known accents are the Beijing accent, labeled the royale accent from the seventeenth to the early twentieth century, particularly in the area surrounding the capital city, Peking (the ancient name of Beijing), and the Northeastern accent, known for its intense usage of retroflex "r" pronunciation. It is the natively spoken language in the northeastern regions, including the Heilongjiang, Liaoning, and Jilin provinces. "Accents

within Mainland China vary greatly from region to region and city to city, not to mention differences among Taiwan, Singapore, Malaysia, and overseas Chinese."[4] China has a proverb describing accents, stating "十里不同音，百里不同俗," translated as Ten miles will create different accents, a hundred miles will create different traditions.

This research study focuses on the lyrics of Mandarin Chinese in the choral repertoire. The minority ethnic group languages and the provincial dialects are outside the scope of this study. The usage of accent differs from piece to piece; this topic will be discussed in detail with choral repertoire examples in Chapter VI.

The Written Chinese Language: Characters

The earliest extant form of the Chinese character is in the oracle script 甲骨文 from the Shang dynasty 商 (c. 1046-1600 B.C.E.), and it is the earliest form and ancestor to modern Chinese characters. The oracle script is essential to the time's divination ritual and celebrative ceremony. It was found in engraved tortoise shells, animal bones, or bronze ceremonial ware.

Figure 1. An Oracle Script[5]

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[4] Chu, Katherine, and Petrus Juliet. "Introduction to Part One." In *Singing in Mandarin: A Guide to Chinese Lyric Diction and Vocal Repertoire*, 4. Rowman & Littlefield, 2020.

[5] Sears Richard. "Chinese Etymology 字源." Chinese Etymology 字源, 2017 1994. //hanziyuan.net.

Since the eleventh century B.C.E., Chinese characters have been through several significant evolutions aimed at simplifying and unifying its usage across the country. At the onset of the Qin dynasty 秦 (221-207 B.C.E.), emperor Qin Shi Huang 秦始皇 unified the written characters across the entire country. He was the first emperor in Chinese history who successfully unified China and established a feudal autocratic political government. As the first emperor, Qin Shi Huang unified six different language systems across the other six regional nations, the kingdoms of Qi 齐, Chu 楚, Yan 燕, Zhao 赵, Wei 魏, and Han 韩. This first language unification established the foundation of the Chinese characters for the following two thousand years. As a result, today's modern Chinese society can still identify and read these Qin dynasty characters, known as the Qin script.

After the unification of the Chinese language, the Chinese characters evolved through several font developments, but the basic appearance stayed consistent throughout those developments. The current written Chinese characters still exist in traditional Chinese and simplified Chinese characters. The traditional Chinese characters are the official written language in special administrative regions of China, including Hong Kong, Macau, and Taiwan. Since the early twentieth century, several ruling governments have attempted to simplify the traditional Chinese characters to promote the reading ability of most of the population. In 1908, Aisin-Gioro Pu Yi 爱新觉罗·溥仪, the last feudal autocracy emperor of China in the Qing dynasty 清 (1636-1912 C.E.), attempted to simplify Chinese characters by reducing the writing strokes. Later in the 1920s, the government of the Republic of China published the Chinese characters simplification policy. Still, it failed to be observed across the country due to political reasons and wartime instability during World War I and II. The successful simplification of the

traditional Chinese characters was not until after the founding of the People's Republic of China in 1949.

The Spoken Chinese Language: Modern Standard Mandarin Chinese

The spoken Chinese language was traditionally called Guan Hua 官话, translated as the official spoken language. The pronunciation has a complicated history dependent on the capital city's location during different dynasties. Eight cities were appointed as capital from Qin to Qing dynasties: Xi'an, Nanjing, Beijing, Kaifeng, Luoyang, Zhengzhou, Anyang, and Hangzhou. The local accent in the capital city strongly influenced the official language. Beijing was first appointed as the capital city in 1267 by emperor Kublai Khan 忽必烈 in the Yuan dynasty. Later in 1421, Beijing was the capital of the Ming Dynasty 明 appointed by the emperor Zhu Di, 朱棣, and it remained the capital city through the Qing dynasty, the Republic of China, and now the People's Republic of China. Therefore, the official spoken language was highly influenced by the accent in the Beijing area and the middle-northern provincial dialects since the 13th century.

In 1909, the Qing government announced the official language under the name Guóyǔ 国语, translated as the national language, which laid the foundation of Mandarin Chinese as the unified spoken language across the nation. The Republic of China inherited this tradition and the name of the national language in 1918, which is why in some counties and areas in Southeastern Asia, the official language of Chinese can still be referred to under the name Guóyǔ 国语. In 1949, the People's Republic of China government renamed the national spoken language to the new name "Pǔtōnghuà 普通话," which translated as the commonly spoken language. Simultaneously, the official English name for this term changed to Modern Standard Mandarin Chinese, which was known under names such as Standardized Chinese, Mandarin Chinese, Standard Mandarin Chinese, and other similar names.

Mandarin speakers have numerous ways of referring to their language: in Mainland China, it is *pǔtōnghuà*, meaning "common language," or hànyǔ, the language of the Han tribe, to which the majority of Chinese belong, or *zhōngwén*, the language of China. In Taiwan, it is known as *guóyǔ*, meaning national language; Singaporeans refer to it as *huáyǔ*, meaning the language of Hua, which is another way of calling Chinese people. But for the Chinese diaspora worldwide, and for everyone else, both "Chinese" and "Mandarin" are used to refer to this ancient and intriguing language whose usage is only becoming more critical in the Twenty-First Century. … Literally meaning "the language of the officials," Mandarin was the most widely spread and uniform dialect spoken by the population in three-fourths of the Chinese territory. Therefore, it became the "lingua franca," Standard Mandarin. Standard Mandarin is to Mandarin what *Hochedeutsch* is to German. It is based on the northern dialect spoken in the Yellow River basin and Manchuria, to which the dialect of Beijing also belongs.[6] (Chu and Petrus 2020, 3)

About 1.3 billion people (or approximately 16% of the world's population) speak a variety of Chinese as their first language.[7] Mandarin Chinese, the official spoken language of China, is the predominant language in Chinese choral music. The new approach to Mandarin Chinese lyric diction for non-native conductors and singers in this document provides an accurate and consistent pronunciation guide of the Chinese characters unless the dialect or accent usage is indicated by the composer, editor, publisher, or informed by the unique vocal tradition of a specific piece.

Although the predominance of the text and poetry set in Chinese choral music is in Mandarin Chinese, there are influences on pronunciation that require further investigation outside the scope of this document. Conductors and singers should consider aural variations in pronunciation based on influences including but not limited to: a composer's knowledge of the intended audience in which local dialectical sounds are assumed and, therefore, any deviation of

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[6] Chu, Katherine, and Petrus Juliet. "Introduction to Part One." In *Singing in Mandarin: A Guide to Chinese Lyric Diction and Vocal Repertoire*, 3. Rowman & Littlefield, 2020.

[7] Simons, Gary F., David M. Eberhard, and Charles D. Fennig. "Summary by Language Size." Ethnologue, Language of the World, October 3, 2018. https://www.ethnologue.com/language/zho.

pronunciation is not provided with the score; choral arrangements of folksong and popular music that reflect geographical and dialectical differences; and settings of historical text and poetry in which the language is antecedent to the current pronunciation of the language. In each instance mentioned above, conductors and singers should seek further communication with the composer and pronunciation guidance from a Chinese language or Chinese choral literature expert.

A Brief Review of Existing Linguistic Systems for Mandarin Chinese Pronunciation

Mandarin Chinese text in Chinese choral music can exist independently or combined as Chinese characters and alphabetic letters. The text may appear with the characters and the equivalent alphabetic letter underneath the character. In pieces published only in characters, the conductor should decide which linguistic system they wish to use to annotate and teach to their ensemble. When encountering a piece published in or with a pronunciation guide, the conductor should find out which linguistic system influences the existing pronunciation guide. Since the late nineteenth century, linguists have experimented with many different methods to annotate and provide pronunciation guides to Chinese characters. Three linguistic systems exist as the primary systems used for the pronunciation guide of Chinese characters in different historical periods. The Wade-Giles linguistic system was first invented and primarily used in the nineteenth century. Later, the Zhu Yin linguistic system dominated China and Southeastern Asia in the early twentieth century. Gradually, the Zhu Yin linguistic system was replaced by the Pin Yin linguistic system. The Pin Yin linguistic system currently remains the primary and official linguistic system in China and many other Southeastern areas since the mid-twentieth century.

The Wade-Giles Linguistic Systems for Mandarin Chinese

The Wade-Giles alphabetic linguistic system is the first international linguistic system created by Thomas Francis Wade (1818-1895) and Herbert Giles (1845-1935) in the nineteenth

century. They attempted to create a linguistic system utilizing the twenty-six Latin/English alphabetic letters. Thomas Francis Wade was a diplomat and the first professor of Chinese at Cambridge University. He came to China in 1842 as a translator in the Supreme court of Hong Kong and the British embassy. He returned to England in 1883 after forty-one years of service, and in 1888, he became the first professor of Chinese at Cambridge University, where he remained until he died in 1895. Wade started writing an anthology and system for facilitating the alphabetic letters to guide the pronunciation of Chinese characters in 1867. Herbert Giles was also a British diplomat who worked in China for decades and succeeded Wade as a professor of Chinese at Cambridge University in 1897. Herbert Giles collaborated with Thomas Wade on the project of an alphabetic guide to Chinese characters. Giles modified the 1867 Thomas Wade's research and published the Wade-Giles system in the book *A Chinese-English Dictionary* in 1892. The Wade-Giles linguistic system was based on the Beijing area Mandarin pronunciation, and it referenced 13,848 Chinese characters in the first edition of the *A Chinese-English Dictionary.*

As the first western alphabetic linguistic system for the Chinese language, the Wade-Giles system successfully introduced Chinese pronunciation to the Western world. Although the Wade-Giles approach shares many similarities to the Pin Yin linguistic system in the vowel section, the Wade-Giles system did not differentiate among the challenging consonants, which differ from English consonants. This disadvantage creates difficulties in understanding the clarity and accuracy of the lyrics. For example, in the Wade-Giles system, the group of consonants ch, sh, zh, j, and q, are assigned the same sound [tʃ]. Additionally, consonants d and t are both assigned the [t] sound, and consonants c and z are both assigned [ts]. The vague and general consonant transcription in the Wade-Giles system led to confusion and discrepancies in many

words. Therefore, for accuracy purposes, one must consult the original character constantly to confirm which character is used specifically for the Wade-Giles alphabetic transcription.

The Pin Yin system provides more accuracy than the Wade-Giles system in transcribing consonant sounds. An example familiar to non-native speakers is the word "太极 Tai-Chi," translated as a form of martial art or the traditional Yin-Yang philosophy. In the Wade-Giles system, the I.P.A. pronunciation is [tɑɪ tʃi]. The transcription of these Chinese characters is tài jí, and in the Pin Yin system, the I.P.A. transcription is [tɑɪ ztɕi].

The Wade-Giles system neglected the uniqueness of the alveolo-palatal affricate consonants and vaguely grouped them with the frontal alveolar fricatives and the retroflex fricative consonants. These inaccuracies contributed to the fast-fading usage of the Wade-Giles system outside of the British-occupied colony in the twentieth century. The government of the Republic of China published a new system (Zhu Yin linguistic system) created by native Chinese-speaking scholars as the official pronunciation guide to Mandarin Chinese in the early twentieth century. The Wade-Giles system can still be seen and used in Hong Kong, Singapore, Thailand, and many other Southeastern Asian territories in the twenty-first century. However, since the twentieth century, its status as the primary linguistic system for Mandarin Chinese pronunciation has faded.

The Zhu Yin Linguistic Systems for Mandarin Chinese

The Zhu Yin linguistic system is a symbolic system utilizing forty Zhu Yin symbols to provide a pronunciation guide for the Chinese characters in Mandarin Chinese. It was proposed by the Ministry of Education in the Republic of China in 1912 and later created and published by the linguist Zhang Taiyan 章太炎 (1869-1936) in 1918 as the national pronunciation guide in the public school system. It was used from 1918-1956 in both governments of the Republic of China

and the People's Republic of China. As one of the essential philologists and philosophers in the late Qing dynasty, Zhang created a shorthand system based on the ancient seal script of Chinese characters. This shorthand later became the symbol of the Zhu Yin linguistic system in the early twentieth century.

The first edition of the Zhu Yin linguistic system was published in 1918, including thirty-six symbols. In 1920, four more symbols were added, thus creating a total of forty symbols to complete the Zhu Yin system. The four intonation diacritical marks: [¯,´,ˇ,`] first appeared in the Zhu Yin linguistic system. Later in the 1950s, the Pin Yin linguistic system inherited the four intonation diacritical marks. Its function remained the same as the Zhu Yin system. Figure three demonstrates the Zhu Yin symbols for vowels and glides in Mandarin Chinese. In Yung-Wei Sun's research study *A Performance Guide to Mandarin-Chinese Diction and Selected Art Songs by Yiu-Kwong Chung*, Sun illustrated examples in English, Italian, and German lyric diction to explain the vowel and glide sounds that exist in Mandarin Chinese using the Zhu Yin linguistic system.

Figure 2. Table of Vowels, Diphthongs and Nasal Finals in the Zhu Yin Linguistic System[8]

Appendix A:

The Table for the Mandarin-Chinese Vowels and glides

Vowels and glides	IPA	Sound	Example
ㄚ	[a]	Italian *a* in b*a*cio	八 [pa]$_{55}$ (eight)
ㄛ	[ɔ]	Italian *o* in p*o*co	火 [xwɔ]$_{214}$ (fire)
ㄜ	[ə]	English *a* in *a*broad	餓 [əɹ]$_{51}$ (hungry)
ㄝ	[ɛ]	Italian *e* in v*e*lo	別 [pjɛ]$_{35}$ (to leave)
ㄦ	[ɚ]	English *er* in lead*er*	二 [ɚ]$_{51}$ (two)
一	[i]	Italian *i* in p*i*età	一 [ji]$_{55}$ (one)
ㄨ	[u]	English *u* in bl*ue*	婦 [fu]$_{51}$ (a woman)
ㄩ	[y]	French *u* in fl*u*te	綠 [ly]$_{51}$ (green)
ㄞ	[ai]	English *ie* in l*ie*	來 [lai]$_{35}$ (to come)
ㄟ	[ei]	Italian *ei* in l*ei*	累 [lei]$_{51}$ (tired)
ㄠ	[ɑu]	English *ou* in l*ou*d	老 [lɑu]$_{214}$ (old)
ㄡ	[ou]	English *oa* in l*oa*d	樓 [lou]$_{35}$ (a building)
ㄢ	[an]	NA	半 [pan]$_{51}$ (half)
ㄣ	[ən]	German *en* in geblieb*en*	笨 [pən]$_{51}$ (stupid)
ㄤ	[aŋ]	NA	浪 [laŋ]$_{51}$ (wave)
ㄥ	[əŋ]	NA	瞪 [təŋ]$_{51}$ (to stare)

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[8] Sun, Yung-Wei. "A Performance Guide to Mandarin-Chinese Diction and Selected Art Songs by Yiu-Kwong Chung." *ProQuest Dissertations and Theses*. D.M.A., The Ohio State University. Accessed January 19, 2022.

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The Zhu Yin symbol requires familiarity with hieroglyphic languages. Although the Zhu Yin linguistic system provided accurate and systematic symbols to annotate the Chinese characters, this linguistic system is more friendly to native Chinese speakers in its design. However, the Zhu Yin symbols are less friendly to people exploring and learning Mandarin Chinese as a foreign language. The forty symbols can be overwhelming and complicated to understand. Learners with native languages from Western Latin alphabetic backgrounds such as Spanish, Portuguese, English, French, and German would find the hieroglyphic symbols challenging to understand and remember. This challenge inspired twentieth-century linguists to create a new system that shares more international common ground with the Latin script alphabetic languages. As a result, the People's Republic of China aimed to promote a new pronunciation system that would better serve Chinese at an international level, not only for local native speakers but also for people who are learning Mandarin Chinese as a foreign language. The increasing international needs led to the creation and development of the Pin Yin linguistic system in the 1950s.

The Pin Yin Linguistic System for Mandarin Chinese

The Pin Yin linguistic system is the primary linguistic system among the three linguistic systems for Mandarin Chinese. The official name of this linguistic system is "Hàn Yǔ Pīn Yīn 汉语拼音," which usually appears under the shortened name "Pin Yin 拼音." The literal translation for this system is the spelling of the Mandarin Chinese sound. The character "Pin 拼" is a verb meaning spelling or putting pieces together, and the character "Yin 音" means the sound. It is the official linguistic system published by the Ministry of Education of the People's Republic of China on February 11th, 1958. In October 1954, the Premier of the People's Republic of China, Zhou Enlai 周恩来, proposed simplifying the written Chinese characters and creating a new

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international-level linguistic system to provide pronunciation aids to the characters. The State Council of the People's Republic of China appointed the State Language Commission in December 1954, led by the outstanding linguists Wu Yuzhang 吴玉章, Li Jinxi 黎锦熙, and twenty-one other linguists. The State Language Commission published the *Official Draft of Han Yu Pin Yin,* selected from 264 proposals, on November 1st, 1957, at the 60th State Council of the People's Republic of China Plenary Meeting. In the following spring, the Han Yu Pin Yin Program was voted for and passed as the national linguistic system for Mandarin Chinese pronunciation in the Fifth Session of the First National People's Congress of the People's Republic of China on February 11th, 1958.

Due to its efficiency and international influences, Taiwan and Singapore changed their previous linguistic systems to the Pin Yin linguistic system. In 1971, the Republic of Singapore officially adopted the Pin Yin linguistic system into the public-school Chinese textbooks. The Ministry of Education in Taiwan also adopted the Pin Yin linguistic system in 2008, marking the end of the Zhu Yin linguistic system as the official linguistic system in the area governed by the Republic of China. Therefore, the Pin Yin linguistic system replaced the Zhu Yin and Wade-Giles linguistic system as the prominent system for the Mandarin Chinese language in Asia and the world.

The Pin Yin linguistic system utilizes the Latin script with twenty-six Latin/English alphabetic letters as the fundamental elements in providing pronunciation guides to Chinese characters. This linguistic system has twenty-three consonants, six vowels, five diphthongs, and three types of glides. This spelling-based linguistic system's more complex sides are in the unique Chinese pronunciation rules and the combination of the essential alphabetic letters, such as the glide with vowels, diphthongs, and nasal finals. The usage of the twenty-six alphabetic

characters is beneficial for learners who are familiar with alphabetic letters. Compared to the pre-existing Wade-Giles and Zhu Yin linguistic systems, the Pin Yin linguistic system is the most current, official, and broadly used system applied by native Mandarin Chinese speakers in Asia and the most comprehensive and accurate linguistic system friendly to non-native Mandarin Chinese-speaking learners. For these reasons, the Pin Yin linguistic system was chosen as the foundational linguistic system in this research to provide accurate pronunciation guides regarding Mandarin Chinese lyric diction in choral music.

The pronunciation of some alphabetic letters, such as the unique alveolo-palatal affricate consonants, differs from the expected sound in many Western European operatic languages, especially English. Although the Pin Yin linguistic system has advantages in providing a lyric diction guide in Mandarin Chinese, the pronunciation of the twenty-six Latin/English alphabetic letters only follows the pronunciation rules of Mandarin Chinese. Besides the different pronunciation rules of the alphabetic letters between the English and the Mandarin Chinese pronunciation, another significant distinguishing feature exists in the appearance of the four intonation diacritical marks: [ˉ,ˊ,ˇ,ˋ]. The Pin Yin linguistic system inherited the four intonation diacritical marks and their function from the Zhu Yin linguistic system. The marks appear on top of the twenty-six alphabetic letters to provide more accurate guidance on the direction of each tone in a specific Chinese character. For instance, when the diacritical marks are applied to the alphabetic letter a, it becomes "ā, á, ǎ, à," and this informs the reader when to pronounce a specific tone of the "a" letter in the context of each character.

Even though the four intonation diacritical marks are essential in the accurate spoken pronunciation of a Chinese character in the Pin Yin linguistic system, the influence of diacritical marks is significantly diminished in singing and lyric diction because of the application of pitch

and melody. For the accurate delivery of the lyrics in a piece of music, the composer is responsible for setting the melodic line in cooperation with the four intonation directions of each character, or at the very least, each word group and phrase. When the composer ignores this concept, the conductor needs to modify the intonation diacritical direction of the specific ending vowel or consonant so that the ensemble can achieve understandable text clarity for the audience.

The New Approach to Mandarin Chinese Lyric Diction Combining Pin Yin and I.P.A.

This research study focuses on a new approach to Mandarin Chinese lyric diction utilizing the existing Pin Yin linguistic system and the International Phonetic Alphabet designing a new combination of pronunciation guides utilizing phonetic elements from both systems and applying the accurate international phonetic alphabetic letters to the existing Pin Yin alphabet. Another innovative approach in this research is the sorting and grouping of the Pin Yin alphabetic letters. In this research study, the author rearranged the grouping and order of the twenty-six alphabetic letters utilizing the common grouping tradition in the Western European traditional operatic languages, including Italian, German, French, and English. This approach benefits non-native Mandarin Chinese-speaking musicians who have experience learning lyric diction in the Western languages. This research study replaced the traditional categories from the Pin Yin linguistic system with the Western European lyric diction categories utilizing terms such as consonant, vowel, diphthong, glides, and nasal finals.

A detailed explanation and pronunciation guide of this new approach to Chinese Mandarin lyric diction can be found in the following chapters. Chapter III focuses on the topic of consonants. It introduces the twenty-three consonants in the Pin Yin linguistic system and sorts them into two sub-categories. The first sub-category is the twenty common initial consonants, which share the common sounds with many other Western European lyric diction. The second

sub-category is the three unique initial consonants, which follow the pronunciation rules in Mandarin Chinese that cannot be found in Western European lyric diction. Chapter IV focuses on vowels, diphthongs, and nasal finals in three sub-categories: pure and mixed vowels, diphthongs, and nasal finals. Chapter V addresses the pronunciation associated with the three types of glides, including glides with vowels, glides with diphthongs, and glides with nasal finals, which is the most complex concept in Mandarin Chinese.

CHAPTER III: CONSONANTS

Introduction

In this chapter, the entirety of twenty-three alphabetic letters that appear in the Pin Yin

linguistic system are categorized into two sub-categories under the titles of the common

consonants and the unique consonants in Mandarin Chinese. Originally, in the traditional

category of the Pin Yin linguistic system, these twenty-three consonants were categorized as one

category of sound, which was given the name "shēng mǔ 声母." The literal translation for these

two characters is "the mother," "origin of a sound," or "the initials." In the book *Modern*

Chinese: History and Sociolinguistics, linguist Chen Ping 陈平 stated:

> Until early this century, discussions of phonological rules and changes in Chinese were
> couched exclusively in terms of three major component parts of syllables, called initials,
> finals, and tones. Even with the introduction of modern phonemics developed in the
> West, the traditional conceptual framework remains very popular in the analysis of
> Chinese phonology. When analyzing the phonology of Modern Standard Chinese or
> Chinese dialects, most present-day Chinese linguists still find it more effective to
> generalize in terms of initials, finals, and tones, rather than the phonemic inventory of
> consonants and vowels in established use with languages such as English.[9]

In this research study, the grouping of two different sub-categories is based on the

comparison of the pronunciation of the alphabetic letters in Mandarin Chinese and Western

European traditional operatic languages, including Italian, German, French, and English. Twenty

consonants in the Pin Yin linguistic system share highly similar pronunciation rules with the

consonant sounds in these Western European languages. These twenty consonants comprise over

eighty-seven percent of all the consonants found in the Pinyin linguistic system, which serves as

the common ground for this study. Thus, these twenty consonants are sorted into sub-categories

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[9] Chen, Ping. *Modern Chinese : History and Sociolinguistics*, 34-35. Cambridge, U.K.:
Cambridge University Press, 1999.

under the name of common consonants. These common consonants were sorted into six different types based on the initial contact point in the oral cavity and the function within the character unit. The common consonants contain the bilabials and labiodental consonants: b, p, m, f; the dental and alveolar consonants: d, t, n, l; the velar plosive consonants: g, k, h; the frontal alveolar affricate and fricative consonants: z, c, s; the retroflex affricate, fricative, and post-alveolar retroflex consonants: zh, ch, sh, r; and lastly, the glide consonants: y, w.

The additional three consonants of the Pin Yin linguistic system only follow the pronunciation rules uniquely produced in Mandarin Chinese, which differ significantly from other languages outside of China. Therefore, this unique consonant group is sorted under the sub-category of consonants as the "unique consonants", for it exists uniquely in Mandarin Chinese and does not possess equivalent sounds or examples in other Western European traditional operatic languages. This sub-category only contains one group of consonants: the alveolo-palatal affricate and fricative consonants: j, q, x. This group of consonants comprises the final thirteen percent of the consonants found in the Pin Yin linguistic system.

In this chapter, each alphabetic consonant letter in the Pin Yin linguistic system was given three examples in Tables 1-10. In each Table, the Pin Yin alphabetic letter is demonstrated on the left/first column of the chart, and the I.P.A. symbol for the Chinese pronunciation of the specific alphabetic letter is in the second column. The third column provides examples of the Chinese character and its Pin Yin spelling with the intonation diacritical marks. The fourth column contains the I.P.A. transcription of the entire character. The last column on the right side of the chart is the English translation of each character utilized in the example.

The Common Consonants

Bilabials and Labiodental Consonants: b, p, m, f

The consonant b is a voiced bilabial consonant. The I.P.A. symbol for this consonant is transcribed as [b]. This consonant contains a stop action produced by a momentary closure of the airflow passage.[10] It is formed by articulating the air pressure flow behind the two lips to force them to open. A similar consonant sound exists in English, such as in the words book and bus.

The consonant p is an unvoiced bilabial affricate consonant. The I.P.A. symbol for this consonant is transcribed as [p]. This consonant contains a stop action, followed by a fricative action, thus, in combination, resulting in an affricate consonant.[11] It is formed by articulating the plosive air pressure flow behind the two lips to force them to open. A similar sound to this consonant exists in English, such as in the words pack, put, and pick.

The consonant m is a voiced bilabial nasal consonant. The I.P.A. symbol for this consonant is transcribed as [m]. It is formed by articulating the air pressure flow from the nasal cavity and gathering behind the two lips to force them to open. A similar sound to this consonant exists in English, such as in the words make, meet, and move.

The consonant f is an unvoiced labiodental fricative consonant.[12] The I.P.A. symbol for this consonant is transcribed as [f]. The action is formed by the airflow gathering behind the

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[10] Montgomery, Cheri. "Unit 29 English Classification of Symbols." In *Phonetic transcription for lyric diction : a graded method of phonetic transcription that employs frequently occurring words from Italian, German, French, Latin, and English lyrics*, Instructor's manual. Expanded version., 191–93. Nashville, TN: S.T.M. Publishers, 2016.

[11] Ibid., 191

[12] Chu, Katherine, and Petrus Juliet. "Chapter 1 Common-Ground Consonants." In *Singing in Mandarin: A Guide to Chinese Lyric Diction and Vocal Repertoire*, 14. Rowman & Littlefield, 2020.

upper front row of the teeth and lower lip and forcing it to open. A similar sound to this

consonant exists in English, such as in the words fact, fly, and fast.

Table 1. Bilabials and Labiodental Consonants: b, p, m, f

| Pin Yin | I.P.A. | Chinese Examples | | I.P.A. | English Translation |
		Chinese Character	Pin Yin		
b	[b]	爸	bà	[bɑ]	father
		不	bù	[bu]	no
		白	bái	[bɑɪ]	white
p	[p]	怕	pà	[pɑ]	fear
		平	píng	[piŋ]	flat
		陪	péi	[pɛɪ]	accompany
m	[m]	妈	mā	[mɑ]	mother
		名	míng	[miŋ]	name
		美	měi	[mɛɪ]	beautiful
f	[f]	法	fà	[fɑ]	law
		风	fēng	[fəŋ]	wind
		飞	fēi	[fɛɪ]	fly

Dental and Alveolar Consonants: d, t, n, l

The consonant d is a voiced alveolar consonant. The I.P.A. symbol for this consonant is

transcribed as [d]. This consonant contains a stop action. It is formed by articulating the air

pressure flow through the tongue behind the alveolar ridge. A similar sound to this consonant

exists in English, such as in the words dab, duke, and dog.

The consonant t is an unvoiced alveolar affricate consonant. The I.P.A. symbol for this

consonant is transcribed as [t]. This consonant contains a stop action, followed by the fricative

flow of air. It is formed by articulating the plosive air pressure flow through with the tip of the

tongue placed behind the alveolar ridge. A similar sound to this consonant exists in English, such

as in the words take, tea, and tag.

The consonant n is an unvoiced alveolar nasal consonant. The I.P.A. symbol for this

consonant is transcribed as [n]. It is formed by articulating the air pressure flow from the nasal

cavity with the tip of the tongue placed behind the alveolar ridge. A similar sound to this

consonant exists in English, such as in the words need, nude, and net.

The consonant l is an unvoiced alveolar lateral consonant. The I.P.A. symbol for this

consonant is transcribed as [l]. It is formed by articulating the air pressure flow with the tip of the

tongue placed behind the alveolar ridge. It is produced by directing vocalized tones over the

sides of the tongue.[13] A similar sound exists in English, such as in the words look, lake, and let.

Table 2. Dental and Alveolar Consonants: d, t, n, l

Pin Yin	I.P.A.	Chinese Examples		I.P.A.	English Translation
		Chinese Character	Pin Yin		
d	[d]	大	dà	[dɑ]	big
		度	dù	[du]	degree
		带	dài	[dɑɪ]	carry/ribbon
t	[t]	踏	tà	[tɑ]	step on
		停	tíng	[tiŋ]	stop
		土	tǔ	[tu]	mud
n	[n]	那	nà	[nɑ]	that
		你	nǐ	[ni]	you
		怒	nù	[nu]	angry
l	[l]	辣	là	[lɑ]	spicy
		累	lèi	[lɛɪ]	tired
		龙	lóng	[loŋ]	dragon

Velar Plosive Consonants: g, k, h

The consonant g is a voiced velar plosive consonant. The I.P.A. symbol for this

consonant is transcribed as [g]. This consonant contains a stop action. It is formed by articulating

the air pressure flow through and opening the space between the velum and the middle of the

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[13] Montgomery, Cheri. "Unit 29 English Classification of Symbols." In *Phonetic transcription for lyric diction : a graded method of phonetic transcription that employs frequently occurring words from Italian, German, French, Latin, and English lyrics*, Instructor's manual. Expanded version., 191–93. Nashville, TN: .T.M. Publishers, 2016.

tongue. A similar sound to this consonant exists in English, such as in the words good, get, great, glad and gap.

The consonant k is an unvoiced velar affricate consonant. The I.P.A. symbol for this consonant is transcribed as [k]. This consonant contains a stop action followed by a fricative airflow. It is formed by articulating the plosive air flow through the space between the velum and the middle of the tongue. A similar sound to this consonant exists in English, such as in the words keep, kill, and kite.

The consonant h is an unvoiced velar glottal fricative consonant. The I.P.A. symbol for this consonant is transcribed as [h]. It is formed by articulating the aspirate air flow through the space between the velum and dorsal of the tongue. A similar sound to this consonant exists in English, such as in the words hot, heat, and huge.

Table 3. Velar Plosive Consonants: g, k, h

| Pin Yin | I.P.A. | Chinese Examples | | I.P.A. | English Translation |
		Chinese Character	Pin Yin		
g	[g]	尬	gà	[gɑ]	awkward
		雇	gù	[gu]	hire
		盖	gài	[gɑɪ]	build
k	[k]	卡	kǎ	[kɑ]	card
		看	kàn	[kɑn]	watch
		课	kè	[kə]	class
h	[h]	和	hé	[hə]	and
		红	hóng	[hoŋ]	red
		忽	hū	[hu]	suddenly

Frontal Alveolar Fricative and Affricate Consonants: z, c, s

The consonant z is a voiced alveolar consonant. The I.P.A. symbol for this consonant is transcribed as [dz]. It is formed by articulating the airflow through the space between the upper and lower front teeth with the teeth fully closed, the tip of the tongue placed behind the alveolar ridge, and the dorsal of the tongue lying flat. This consonant contains the hardest sound and is

the least fricative among these three alphabetic letters: z, c, s. A similar sound to this consonant exists in English, such as in the words zombie, zoom, zip, and the name Zach.

The consonant c is an unvoiced alveolar fricative consonant. The I.P.A. symbol for this consonant is transcribed as [ts]. It is formed by articulating the airflow through the space between the upper and lower front teeth, with the teeth almost closed and the tip of the tongue placed behind the alveolar ridge. The dorsal of the tongue should lie flat. This consonant contains the most plosive fricative sound among these three alphabetic letters: z, c, s. A similar sound to this consonant exists in Italian and German, such as in these words with the underlined pronunciation: pizza, danza, zeit, and zur.

The consonant s is an unvoiced alveolar fricative consonant. The I.P.A. symbol for this consonant is transcribed as [s]. It is formed by articulating the airflow through the space between the upper and lower front teeth, with the teeth almost closed and the tip of the tongue placed behind the alveolar ridge. The dorsal of the tongue should also lie flat. This consonant contains the softest fricative sound among these three alphabetic letters: z, c, s. A similar sound to this consonant exists in English, such as in the words sing, song, and sad.

Table 4. Frontal Alveolar Fricative and Affricate Consonants: z, c, s

Pin Yin	I.P.A.	Chinese Examples		I.P.A.	English Translation
		Chinese Character	Pin Yin		
z	[dz]	杂	zá	[dzɑ]	mixture
		足	zú	[dzu]	abundant/foot
		咱	zán	[dzɑn]	us
c	[ts]	擦	cā	[tsɑ]	wipe
		才	cái	[tsɑɪ]	talent/just now
		草	cǎo	[tsɑʊ]	grass
s	[s]	速	sù	[su]	speed
		送	sòng	[soŋ]	deliver/escort
		森	sēn	[sən]	forest

Retroflex Affricate, Fricative, Post-alveolar Retroflex Consonants: zh, ch, sh, r

The consonant zh is a voiced prepalatal affricate consonant. The I.P.A. symbol for this consonant is transcribed as [dʒ]. It is formed by articulating the airflow with the tip of the tongue touching the area between the alveolar ridge and hard palate.[14] This consonant contains the hardest sound and is the least fricative among these three alphabetic letters: zh, ch, sh. A similar sound to this consonant exists in English, such as in these words judge, page, change, and range.

The consonant ch is an unvoiced prepalatal affricate consonant. The I.P.A. symbol for this consonant is transcribed as [tʃ]. It is formed by articulating the airflow with the tip of the tongue touching the area between the alveolar ridge and hard palate[15]. This consonant contains the most plosive fricative sound among these three alphabetic letters: zh, ch, sh. A similar sound to this consonant exists in English, such as in these words church, choose, cheap, and chair.

The consonant sh is an unvoiced prepalatal fricative consonant. The I.P.A. symbol for this consonant is transcribed as [ʃ]. It is formed by articulating the airflow with the tip of the tongue touching the area between the alveolar ridge and hard palate[16]. This consonant contains the softest and smoothest fricative sound among these three alphabetic letters: zh, ch, sh. A similar sound to this consonant exists in English, such as in the words sheep, shell, and shark.

The consonant r is a voiced post-alveolar retroflex approximant consonant. The I.P.A. symbol for this consonant is transcribed as [ɹ]. It should be articulated with open space between

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[14] Ibid., 192.

[15] Ibid., 192.

[16] Ibid., 192.

the upper and lower teeth and "with the lips rounded and tongue tip curled up."[17] In some

specific repertoire, especially from the region of Beijing and Northern China, the consonant r can

resemble a sound similar to the [ʒ] sound in French, such as in words such as *je, jouer*.[18] This

sound can also be found in English, especially in North American English accent and Mandarin

Chinese. A similar sound to this consonant exists in English, such as in the words rise, ring, read,

and rhythm.

Table 5. Retroflex Affricate, Fricative, Post-alveolar Retroflex Consonants: zh, ch, sh, r

| Pin Yin | I.P.A. | Chinese Examples | | I.P.A. | English Translation |
		Chinese Character	Pin Yin		
zh	[dʒ]	炸	zhà	[dʒɑ]	explode/fried
		住	zhù	[dʒu]	live/reside/stay
		中	zhōng	[dʒoŋ]	middle
ch	[tʃ]	出	chū	[tʃu]	exit/out
		茶	chá	[tʃɑ]	tea
		唱	chàng	[tʃɑŋ]	sing
sh	[ʃ]	纱	shā	[ʃɑ]	yarn
		书	shū	[ʃu]	book
		水	shuǐ	[ʃwɛɪ]	water
r	[ɹ]	入	rù	[ɹu]	enter
		让	ràng	[ɹɑŋ]	let
		饶	ráo	[ɹɑʊ]	enrich/forgive

Glide Consonants: y, w

The consonant y is a voiced palatal approximant, also known as the yod glide consonant.

The I.P.A. symbol is transcribed as [j]. It is articulated with the middle tongue in contact with the

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[17] Ibid., 192.

[18] Chu, Katherine and Petrus Juliet. "Chapter 2 Consonants in Uncharted Territory." In *Singing in Mandarin: A Guide to Chinese Lyric Diction and Vocal Repertoire*, 30. Rowman & Littlefield, 2020.

hard palate. A similar sound to this consonant exists in English, such as in the words yes, yellow, and yet.

The consonant w is a voiced bilabial glide consonant. The I.P.A. symbol is transcribed as [w]. It is articulated with rounded lips and open space between the upper and lower teeth. A similar sound to this consonant exists in English, such as in the words we, wait, and walk.

Table 6. Glide Consonants: y, w

Pin Yin	I.P.A.	Chinese Examples		I.P.A.	English Translation
		Chinese Character	Pin Yin		
y	[j]	鸭	yā	[jɑ]	duck
		一	yī	[ji]	one
		夜	yè	[jɛ]	night
w	[w]	午	wǔ	[wu]	noon
		完	wán	[wɑn]	finish
		为	wèi	[wɛɪ]	for

The Unique Consonants, Alveolo-Palatal Affricate, and Fricative Consonants: j, q, x

Introduction

The alveolo-palatal affricate and fricative consonants uniquely exist in Mandarin Chinese. It is comprised of three consonants in the Pin Yin linguistic system alphabetic letters: j, q, x. The accurate pronunciation of this group of consonants is essential to the clarity of the lyrics in the Mandarin Chinese choral repertoire. Therefore, the incorrect pronunciation of this group of consonants can result in a confusing and unauthentic performance of the lyric. The alveolopalatal affricate and fricative consonants are formed by articulating with the tip of the tongue placed behind the alveolar ridge in the same area as the alveolar consonants, such as z, c, s. A similar tongue placement position can be found in the German ich-laut [ç].

The vital element of this pronunciation production is the closure between the upper and lower teeth. The difference between the German ich-laut [ç] oral position and this specific

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alveolo-palatal affricate and fricative consonant is the space between the upper and lower teeth plus the force of the airflow explosion across the teeth. In the German ich-laut pronunciation, the upper and lower teeth do not close during pronunciation. However, the alveolo-palatal affricate and fricative consonants demand a definite closure between the upper and lower teeth. The upper and lower teeth should remain closed while the dorsum of the tongue lies flat. This action creates a closed space between the dorsum of the tongue and the hard palate. In the learning process of the pronunciation of this group of consonants, it is highly recommended to practice articulating these consonants in the combination of the long and closed vowel [i] in creating sounds of *ji* [ztɕi], *qi* [tɕʰi], *xi* [ɕi].

   The lyric diction scholars Katherine Chu and Juliet Petrus suggested, "In Chinese language classes, Pinyin *ji, qi,* and *xi* are usually taught as a single, rapid-fire unit of pronunciation. The placement of the tongue and mouth at the beginning of each sound is the same and can be related to [i]."[19] Importantly, the Wade-Gile phonetic system utilizes the consonant ch in transcribing this group of consonants, which is one "ch" transcription for both the retroflex affricate consonants and the alveolo-palatal affricate and fricative consonants included in the Pin Yin alphabetic letter group of zh, ch, and j, q, x. The Wade-Gile phonetic system does not provide any distinguishment among these five different consonant sounds. As a result, this lack of distinction confuses these sounds, leading to the inaccurate performance of the lyric diction in Mandarin Chinese and creating difficulties for the clarity and understanding of the lyrics. More examples of essential differences in the Pin Yin and Wade-Gile phonetic systems appear later in the description of each unique alveolo-palatal consonant.

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[19] Ibid., 30-31.

Alveolo-Palatal Affricate Consonants: j: [ztɕ]

The j initial consonant is a voiced alveolo-palatal affricate consonant. It is articulated with the tip of the tongue placed behind the alveolar ridge, while the dorsum of the tongue is lying flat and creating a closed space between the dorsum of the tongue and the hard palate. The upper and lower teeth should remain closed in a biting position to articulate this sound. This consonant contains the hardest sound and is the least fricative among these three alphabetic letters: j, q, x. Singers can try finding the consonant z [dz] and then adding the [i] vowel to find the correct pronunciation of j [ztɕ].

An example of the distinct sound of this consonant can be found in the character 极 ji [ztɕi] in the word 太极 tài jí [tɑɪ ztɕi]. Notably, the Wade-Gile phonetic system describes this word of martial art or philosophy as "Tai-Chi," which would sound in the pronunciation of [tɑɪ tʃi]. This ch [tʃ] transcription of the consonant j in the word 太极 is inaccurate and misleading. It causes unnecessary confusion with the pronunciation of consonants j and ch. In comparing the Wade-Gile and Pinyin transcription, the Pinyin phonetic system provides a more accurate and precise articulation of the Mandarin Chinese sound.

Table 7. Alveolo-Palatal Affricate Consonants: j

Pin Yin	I.P.A.	Chinese Examples		I.P.A.	English Translation
		Chinese Character	Pin Yin		
j	[ztɕ]	己	jǐ	[ztɕi]	self
		家	jiā	[ztɕjɑ]	home/family
		姐	jiě	[ztɕjɛ]	elder sister

Alveolo-Palatal Affricate Consonants: q: [tɕʰ]

The q initial consonant is a voiced alveolo-palatal affricate consonant. This unique initial consonant q in Mandarin should be highly distinguished from the English pronunciation of the alphabetic letter q, which is usually pronounced as [kw]. The articulation is similar to the

consonant j listed above. However, this consonant requires an intense flow of air pressure to create the plosive sound unique to this consonant. The plosive high-pressure air should flow through the space between the closed upper and lower teeth. This consonant contains the most plosive fricative sound among these three alphabetic letters: j, q, x. One can try finding the consonant c [ts] and then adding the [i] vowel to find the correct pronunciation of q [tɕʰ]. One may also find this sound by imitating the action of the q sound in an intense sneeze. The International Phonetic Alphabet symbol [ʰ] functions as a reminder of the high-pressure plosive fricative air flow required to articulate this voiced alveolo-palatal affricate consonant.

An example of this specific consonant sound can be found in the Chinese character 气 qì [tɕʰi], translated as "air, breath, or spirit". Unfortunately, in the Wade-Gile phonetic system, it was described and spelled as "chi," which is pronounced [tʃi]. This inaccurate and misleading transcription of the q initial consonant in the Wade-Gile phonetic system should be avoided in Mandarin Chinese lyric diction usage, especially in a choral ensemble setting.

Table 8. Alveolo-Palatal Affricate Consonants: q

| Pin Yin | I.P.A. | Chinese Examples | | I.P.A. | English Translation |
		Chinese Character	Pin Yin		
q	[tɕʰ]	七	qī	[tɕʰi]	seven
		情	qíng	[tɕʰiŋ]	emotion
		恰	qià	[tɕʰjɑ]	just/excatly

Alveolo-Palatal Fricative Consonants: x: [ɕ]

The x initial consonant is an unvoiced alveolo-palatal fricative consonant. This unique initial consonant x in Mandarin should be highly distinguished from the pronunciation in the Western European operatic languages. In reality, the articulation is similar to the consonant s. However, this consonant requires more fricative airflow compared to the consonant s. This sound contains the softest and most gentle fricative sound among the alphabetic letters j, q, x. One can

try finding the consonant s [s] and adding more fricative airflow to find the sound of [ɕ]. The Wade-Gile phonetic system transcribed this consonant sound as "hs," indicating the demand for more airflow compared to the consonant s.

Table 9. Alveolo-Palatal Fricative Consonants: x

Pin Yin	I.P.A.	Chinese Examples		I.P.A.	English Translation
		Chinese Character	Pin Yin		
x	[ɕ]	西	xī	[ɕi]	west
		虾	xiā	[ɕjɑ]	shrimp
		像	xiàng	[ɕjɑŋ]	alike/like

Conclusion

This unique group of unique alveolo-palatal affricate and fricative consonants is accurately marked by the Pin Yin alphabetic letters j, q, and x. It is imperative that the performers pay more attention to these unique consonants when performing Mandarin Chinese choral repertoire. The accurate learning process and articulation of these consonants result in the appropriate performance practice with cultural and pronunciational accuracy. The compilation of examples for the alveolo-palatal affricate and fricative consonants is shown in Table 10.

Table 10. Alveolo-Palatal Affricate and Fricative Consonants: j, q, x

Pin Yin	I.P.A.	Chinese Examples		I.P.A.	English Translation
		Chinese Character	Pin Yin		
j	[ztɕ]	己	jǐ	[ztɕi]	self
		家	jiā	[ztɕjɑ]	home/family
		姐	jiě	[ztɕjɛ]	elder sister
q	[tɕʰ]	七	qī	[tɕʰi]	seven
		情	qíng	[tɕʰiŋ]	emotion
		恰	qià	[tɕʰjɑ]	just/excatly
x	[ɕ]	西	xī	[ɕi]	west
		虾	xiā	[ɕjɑ]	shrimp
		像	xiàng	[ɕjɑŋ]	alike/like

CHAPTER IV: VOWELS, DIPHTHONGS, AND NASAL FINALS

Introductions

In the traditional categories of Mandarin Chinese lyric diction, the vowels and diphthongs

were categorized as "medial and final."[20] These vowels were given the name of 韵母, yùn mǔ.

韵 yùn, translated as rhyme, and 母 mǔ, translated as mother or origin. The two characters

combined as the word 韵母, yùn mǔ, or "the mother or origin of the rhyme". In chapter one, "An

Introduction to Chinese Historical Phonology," from the book *A Phonological History of

Chinese,* the linguist Zhongwei Shen provided a detailed explanation of the term and concept of

韵 yùn from a historical and practical standpoint. Especially in section 1.3 Yùnshū 韻書

(Traditional Chinese) 韵书 (Simplified Chinese) "Rhyme Dictionaries."[21]

> The rhyme dictionaries, or yùnshū 韻書 'rhyme book' in Chinese, contain the most
> systematic information about Chinese historical phonology. There are many different
> forms of rhyme dictionaries, but a common feature is that these dictionaries arrange all
> listed characters according to the rhyming part of a syllable, the tone, the main vowel,
> and the coda. However, rhymes of a syllable cannot provide information about their
> initials.

In the traditional category of the Pin Yin linguistic system, the apostrophe punctuation

symbol ' was utilized to indicate the separation of the end of the previous word and the

beginning of an initial vowel word. In this research study on transcribing vowel initial words, the

I.P.A. symbol glottal stop [ʔ] is utilized to distinguish the end of a previous vowel or consonant

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[20] Chen, Ping. *Modern Chinese : History and Sociolinguistics*, 35. Cambridge, U.K.:
Cambridge University Press, 1999.

[21] Shen, Zhongwei. *A phonological history of Chinese*. 11-22. Cambridge, United
Kingdom ; Cambridge University Press, 2020. https://doi.org/10.1017/9781316476925.

and the new beginning of a word with an initial vowel sound. For example, the word 西安 xī' ān, a Northwestern city in China, will be transcribed as [ɕiʔɑn].

The glottal stop is utilized for separation purposes to achieve clarity in the I.P.A. transcription of the character. For instance, in the word 华安 huá' ān, a city in Fujian province, the I.P.A. transcription is [hwɑʔɑn]. In another case, a word without an apostrophe punctuation symbol, such as the word 先 xiān [ɕjɛn], which translated as firstly. In this word 先 xiān [ɕjɛn], because the apostrophe punctuation symbol was not applied to this word, the alphabetic letter i will function as the glide under the glide rule, results in the I.P.A. transcription [ɕjɛn]. However, when the apostrophe punctuation symbol was applied in the word 西安 xī' ān, it adds the glottal stop in this word and it was transcribed in I.P.A. as [ɕiʔɑn]. In summary, the I.P.A. transcription differs tremendously depending on the application of the apostrophe punctuation symbol.

In this chapter, the concepts of the pure and mixed vowels from the Western European lyric diction were utilized to transcribe this traditional category of 韵母, yùn mǔ. The pure and mixed vowels include the alphabetic spelling of singular a, o, e, i, u, ü. In this group of six pure and mixed vowels, a, o, u, and ü share similarities to their pronunciation in Western European traditional operatic languages. The pronunciation of the Pin Yin alphabetic letter e and the apical vowel [ɿ] in the alphabetic letter i are unique in Mandarin Chinese.

In the next section of diphthongs, the five diphthong combinations ai, ei, ao, ou, and er will be introduced from the choral ensemble standpoint. In order to achieve vowel alignment and unification across the choral ensemble, the diphthongs follow the Western European lyric diction rules by maintaining the first vowel as the primary vowel throughout the body of the entire sound unit. Singers should move to the second vowel only at the end of the sound unit of a diphthong.

Lastly, in the third section of this chapter, the nasal final concept will be introduced in the eight Pin Yin alphabetic letter combinations of an, en, in, ün, ang, eng, ing, ong. This study will utilize the I.P.A. symbol [n] for the group of front nasal finals an, en, in, ün, and the I.P.A. symbol of [ŋ] for the group of back nasal finals ang, eng, ing, ong.

Notably, the front nasal final un is an exception from the nasal final category. In Mandarin Chinese pronunciation, the alphabetic letter combination of un is categorized as a glide with a nasal final, which will be introduced and discussed in the next chapter of glides, glides with vowels, diphthongs, and nasal finals.

Pure and Mixed Vowel

Pure Vowel a: [ɑ]

The vowel a is a central vowel, which is articulated by the tongue, maintaining a central position during enunciation.[22] The I.P.A. symbol for this consonant is transcribed as [ɑ]. This vowel can function as an initial vowel, and it can also follow an initial consonant. This vowel sound could also be found in the Western European traditional operatic languages such as British English and German lyric diction. A similar sound to this vowel exists in English, such as in the words father, far, sharp, and charge, and in German words aber, and staat.

An exception rule occurs when the alphabetic letter a is placed between the alphabetic letters i and n. This placement creates "ian", which contains a glide with a diphthong. It alters the regular pronunciation rule of the alphabetic letter a as [ɑ] vowel, and it results in the pronunciation of the glide with the diphthong sound [jɛn]. It appears in the glide diphthong

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[22] Montgomery, Cheri. "Unit 29 English Classification of Symbols." In *Phonetic transcription for lyric diction: a graded method of phonetic transcription that employs frequently occurring words from Italian, German, French, Latin, and English lyrics*, 194. Nashville, TN: S.T.M. Publishers, 2016.

words, for example, 天 tiān [tjɛn] (sky) and 先 xiān [ɕjɛn] (first). A detailed discussion on the topic of diphthongs and glide diphthongs can be found in the next section of diphthongs in this chapter and the glide with diphthongs section in the next chapter.

Table 11. Pure Vowel a: [ɑ]

Pin Yin	I.P.A.	Chinese Examples Chinese Character	Pin Yin	I.P.A.	English Translation
a	[ɑ]	爸	bà	[bɑ]	father
		妈	mā	[mɑ]	mother
		她	tā	[tɑ]	she

Pure Vowel o: [ɔ], [o]

The vowel o is an open vowel found in many languages such as English, Italian, German and more. The I.P.A. symbol for this consonant is transcribed as [ɔ] or [o]. This vowel can function solely as an initial vowel, and it can also follow an initial consonant or an initial vowel.

In Mandarin Chinese, when it is utilized as an initial vowel, or a single vowel following an initial consonant or glide, it should be transcribed as [ɔ]. When this vowel is combined with other vowels or consonants, such as diphthongs or nasal finals, it should be pronounced as [o]. For example: 狗 gǒu [goʊ] (dog), 龙 lóng [loŋ] (dragon). A detailed discussion of diphthongs and nasal finals can be found in the following section of this chapter.

There is one exception rule for the o vowel when it is followed by the initial consonants b, p, m, and f, a gliding sound is created and added before the vowel. This results in [wɔ] for pronunciation accuracy. Examples are provided in Table 12.

Table 12. Pure Vowel o: [ɔ], [o]

Pin Yin	I.P.A.	Chinese Examples Chinese Character	Pin Yin	I.P.A.	English Translation
o	[ɔ]	卧	wò	[wɔ]	lying down
		摸	mō	[mwɔ]	touch

		佛	fó	[fwɔ]	buddha
		龙	lóng	[loŋ]	dragon
	[o]	同	tóng	[toŋ]	same
		红	hóng	[hoŋ]	red

Pure Vowel e: [ə], [ɛ]

The vowel sound for the alphabetic letter e is used uniquely in Mandarin Chinese. The I.P.A. symbol for this consonant is [ə]. This I.P.A. symbol is used in English or German lyric diction, but it usually takes place in an unstressed syllable. Uniquely in Mandarin Chinese, this syllable is usually stressed and emphasized as an initial vowel or follows an initial consonant. It shares a similar sound to the British English pronunciation of the words: earth [ʔɜːθ], and church [tʃɜːtʃ], minimizing the influence of the retroflex r sound.

When the e [ə] vowel is combined with other vowels and glides to create diphthongs and glide diphthongs, the pronunciation will change according to the diphthong rule and results in an open [ɛ], in the example word, 为 wèi [wɛɪ] (for). When the alphabetic letter e is combined with the initial gliding consonant y, or the three types of glides [j], [w], and [ɥ], this combination will change the [ə] pronunciation to the [ɛ] pronunciation. A detailed discussion on this topic of diphthongs and glide diphthongs can be found in the following section of diphthongs in this chapter and the glide with diphthongs will be discussed in the next chapter.

Table 13. Pure Vowel e: [ə], [ɛ]

Pin Yin	I.P.A.	Chinese Examples Chinese Character	Pin Yin	I.P.A.	English Translation
e	[ə]	和	hé	[hə]	and
		乐	lè	[lə]	happy
		课	kè	[kə]	class
	[ɛ]	叶	yè	[jɛ]	leaf
		别	bié	[bjɛ]	do not
		月	yuè	[jɥɛ]	moon

Pure and Mixed Vowel i: [i], [j], [ɪ], [ɨ]

The pronunciation of the alphabetic letter i in Mandarin Chinese can be divided into four different sounds. When the alphabetic letter i follows the majority of initial consonants as a singular vowel, it is pronounced as the long and closed vowel sound [i]. A similar sound to this vowel exists in English, such as in the words bee, sea, sheep, and cheap.

When the alphabetic letter i functions as a glide between the initial consonant and the ending vowels, it turns into a gliding sound of [j]: for example, 天 tiān [tjɛn] (sky).

When the alphabetic letter i is combined with other vowels and glides to create diphthongs and glide diphthongs, the pronunciation will change according to the diphthong rule. As a result, producing the open [ɪ] sound: for example 为 wèi [wɛɪ] (for). A similar sound to this vowel exists in English, such as in the words wait, hate, and cake. A detailed discussion on this topic of diphthongs and glide diphthongs can be found in the following section of diphthongs in this chapter, and the glide with diphthongs will be discussed in the next chapter.

Uniquely, when the Pin Yin alphabetic letter i follows a particular group of consonants: z, c, s, zh, ch, sh, and r, the alphabetic letter i creates a unique mixed vowel called the apical vowel [ɨ]. In articulating the apical vowel [ɨ], the dorsum of the tongue maintains a relaxed and flat position. The mixed vowel pronunciation can be achieved by combining the vowel [i] with the vowel [ɛ]. When the mouth and tongue position is in the [i] vowel position, try to open the vowel to [ɛ] without moving any articulators within the oral cavity, paying particular attention to maintaining the tongue position of the vowel [i].

> One of the most confusing topics in all of Chinese linguistics is that of the *apical* vowel. In fact, even the term *apical vowel,* and the I.P.A. symbols attached to them, is highly debated among Sino-linguists across the globe. … What is an apical vowel? The term apical means 'articulated with the tip of the tougue,' a rather generic term which allows for broad application even within linguistics. The formation of apical vowels involves the tip of the tongue, in the following sense: when the tongue is moved into position for the

preceding consonant, it does not then move from this position when creating the following apical vowel. The term apical vowel is a classification of vowels specific to Mandarin.[23]

Table 14. Pure and Mixed Vowel i: [i], [j], [ɪ], [ɨ]

Pin Yin	I.P.A.	Chinese Examples		I.P.A.	English Translation
		Chinese Character	Pin Yin		
i	[i]	必	bì	[bi]	must
		梨	lí	[li]	pear
		地	dì	[di]	ground
	[j]	别	bié	[bjɛ]	do not
		鞋	xié	[ɕjɛ]	shoe
		茄	qié	[tɕʰjɛ]	eggplant
	[ɪ]	带	dài	[dɑɪ]	carry/ribbon
		累	lèi	[lɛɪ]	tired
		来	lái	[lɑɪ]	Come
	[ɨ]	自	zì	[dzɨ]	oneself
		词	cí	[tsɨ]	word
		诗	shī	[ʃɨ]	poetry

Pure Vowel u: [u], [ʊ]

The pronunciation of the alphabetic letter u is similar to the English pronunciation of the same letter u. When the alphabetic letter u follows the initial consonant as a singular vowel, it is pronounced as the long and closed vowel [u]. A similar sound can be found in the English words fool, choose, too, and shoe. When the alphabetic letter u is combined with other vowels and glides to create diphthongs and glide diphthongs, the pronunciation will change according to the diphthong rule. As a result, it is pronounced as the short and open [ʊ]: for example: 舟 zhōu [dʒoʊ] (boat). Importantly, when the alphabetic letter u appears after the initial consonants j, q, x, and y, it functions as "ü" for [y] mixed vowel sound. This exception is due to the historical

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[23] Chu, Katherine, and Petrus Juliet. "Chapter 3 Vowels." In *Singing in Mandarin: A Guide to Chinese Lyric Diction and Vocal Repertoire*, 45. Rowman & Littlefield, 2020.

underdevelopment of the electronic keyboard for the alphabetic letter ü in the twentieth century.

Therefore, the alphabetic letter u functioned as a replacement key for the ü alphabetic letter. A

detailed discussion on this topic of the mixed vowel ü, the diphthongs, and glide diphthongs can

be found in the following section in this chapter, and the glide with diphthongs will be discussed

in the next chapter.

Table 15. Pure Vowel u: [u], [ʊ]

Pin Yin	I.P.A.	Chinese Examples		I.P.A.	English Translation
		Chinese Character	Pin Yin		
u	[u]	不	bù	[bu]	no
		屋	wū	[wu]	house, room
		书	shū	[ʃu]	book
	[ʊ]	都	dōu	[doʊ]	also, as well
		后	hòu	[hoʊ]	after, behind
		口	kǒu	[koʊ]	mouth

Mixed Vowel ü: [y]

In Mandarin Chinese, the mixed vowel ü is the second mixed vowel (after the first mixed

vowel [ɨ], the apical vowel). Its pronunciation is similar to the German ü, and it should be

articulated with the tongue position in the long and closed [i] position while the lips rounded to a

[u] position. A similar pronunciation can be found in German words such as mühle, üben, bühne,

stühle, and kühe.

This mixed vowel [y] follows the consonants with the alphabetic letters j, q, x, y, n, and l

(in Mandarin Chinese only). In the early 1950s, when the Pin Yin linguistic system was founded,

the spelling exception in the previously mentioned alphabetic letter u was created due to the

difficulty of typing the ü on an electronic computer keyboard. Instead of finding the special

umlaut alphabetic letter ü for the input of this mixed vowel, the scholars decided to utilize either

the alphabetic letter u or v in replacement of ü.

One may see spelling exceptions such as ju, qu, xu, yu, nv, lv for the actual pronunciation of jü, qü, xü, yü, nü, and lü. Notably, the previous mentioned pure vowel u, [u] does not follow the initial consonant alphabetic letters j, q, x, and y.

Table 16. Mixed Vowel ü: [y]

Pin Yin	I.P.A.	Chinese Examples		I.P.A.	English Translation
		Chinese Character	Pin Yin		
ü	[y]	雨	yǔ	[jy]	rain
		女	nǔ or nv	[ny]	female gender
		绿	lǜ or lv	[ly]	green

Diphthongs

In the traditional category of the Pin Yin linguistic system, the term 复韵母 fù yùn mǔ was used to describe both concepts of diphthongs and glides with diphthongs in Western European lyric diction. This name 复韵母 fù yùn mǔ translates as "doubled rhyme roots."

In this research study, the Western European lyric diction concept of diphthong is utilized to transcribe this group of vowel combination sound in Mandarin Chinese. This section focuses on the group of five diphthongs ai, ei, ao, ou, er. The remaining three types of glides with diphthongs are introduced and discussed in Chapter V.

In performance practice, when an ensemble encounters a diphthong in Mandarin Chinese lyric diction, it should follow the similar pronunciation rules in Western European lyric diction. This rule states that singers should sing through the first vowel as the main body of the diphthong and only close to the second vowel at the very end of the sound unit. Thus, the first vowel takes up the majority length of the rhythmic time value of the entire diphthong unit.

Diphthong ai: [ɑɪ]

The alphabetic letter combination of a and i create a diphthong combining the vowel sounds [ɑ] and [ɪ]. In this combination, the alphabetic letter i is pronounced as the open and short

[ɪ]. It is only enunciated toward the very end of the word, right before the following initial consonant or vowel. Singers should utilize the first vowel [ɑ] as the main body of this diphthong. A similar diphthong sound exists in English, such as in the words bike, like, flight, and glide.

Table 17. Diphthong ai: [ɑɪ]

Pin Yin	I.P.A.	Chinese Examples Chinese Character	Pin Yin	I.P.A.	English Translation
ai	[ɑɪ]	来	lái	[lɑɪ]	come
		开	kāi	[kɑɪ]	open
		海	hǎi	[hɑɪ]	sea

Diphthong ei: [ɛɪ]

The alphabetic letter combination of e and i creates a diphthong combining the vowel sound [ɛ] and [ɪ]. In this combination, the alphabetic letter i is pronounced as the open and short [ɪ]. It is only enunciated toward the very end of the word, right before the following initial consonant or vowel. Singers should utilize the first vowel [ɛ] as the main body of this diphthong. A similar sound to this diphthong exists in English, such as in the words late, fake, and make.

Table 18. Diphthong ei: [ɛɪ]

Pin Yin	I.P.A.	Chinese Examples Chinese Character	Pin Yin	I.P.A.	English Translation
ei	[ɛɪ]	黑	hēi	[hɛɪ]	black
		泪	lèi	[lɛɪ]	tear
		飞	fēi	[fɛɪ]	fly

Diphthong ao: [ɑʊ]

The alphabetic letter combination of a and o creates a diphthong combining the vowel sounds [ɑ] and [ʊ]. In this combination, the alphabetic letter u is pronounced as the open and short [ʊ]. It is only enunciated toward the very end of the word, right before the following initial consonant or vowel. Singers should utilize the first vowel [ɑ] as the main body of this diphthong.

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A similar sound to this diphthong exists in English, such as in the words cloud, mouth, and loud.

Table 19. Diphthong ao: [ɑʊ]

Pin Yin	I.P.A.	Chinese Examples		I.P.A.	English Translation
		Chinese Character	Pin Yin		
ao	[ɑʊ]	老	lǎo	[lɑʊ]	old/elderly
		好	hǎo	[hɑʊ]	good
		跑	pǎo	[pɑʊ]	run

Diphthongs ou: [oʊ]

The alphabetic letter combination o and u creates a diphthong combining the vowel sound [o] and [ʊ]. In this combination, the alphabetic letter u is pronounced as the open and short [ʊ]. It is only enunciated toward the end of the word, right before the following initial consonant or vowel. Singers should utilize the first vowel [o] as the main body of this diphthong. A similar sound to this diphthong exists in English, such as in the words boat, show, and hope.

Table 20. Diphthong ou: [oʊ]

Pin Yin	I.P.A.	Chinese Examples		I.P.A.	English Translation
		Chinese Character	Pin Yin		
ou	[oʊ]	楼	lóu	[loʊ]	building
		头	tóu	[toʊ]	head
		后	hòu	[hoʊ]	behind

Diphthong er: [ɑɹ]

The alphabetic letter combination of e and r creates a diphthong combining the vowel sound [ɑ] and [ɹ]. In this combination, the r is pronounced as the retroflex [ɹ]. Singers should utilize the first vowel [ɑ] as the main body of this diphthong. This diphthong er [ɑɹ] is usually utilized as an onomatopoeia at the suffix of the precious noun. It is commonly used in the northern accent of Mandarin Chinese, especially in the Beijing area. This sound is similar to the extreme usage of the retroflex [ɹ] in the North American English lyric diction.

Table 21. Diphthong er: [ɑɹ]

Pin Yin	I.P.A.	Chinese Examples		I.P.A.	English Translation
		Chinese Character	Pin Yin		
er	[ɑɹ]	二	èr	[ɑɹ]	two/second
		儿	ér	[ɑɹ]	son/child
		耳	ěr	[ɑɹ]	ear

Nasal Finals

In the traditional category of the Pin Yin linguistic system, the term 鼻韵母 bí yùn mǔ is translated as "nasalized rhyme roots." In this research study, the Western European lyric diction concept of nasal finals is utilized to represent the traditional category of 鼻韵母 bí yùn mǔ. In this section, the study focus on the two groups of nasal finals, including the 前鼻音 qián bí yīn, front nasal finals: an, en, in, ün, and the 后鼻音 hòu bí yīn, back nasal finals: ang, eng, ing, ong. Chapter V will list and discuss nasal finals with the three types of glides.

In performance practice, when an ensemble encounters a nasal final in Mandarin Chinese lyric diction, it should follow the pronunciation rule of Western European lyric diction, which is to sing through the vowel as the main body of the word and only close to the nasal ending at the very end of the sound unit.

Frontal Nasal Finals an: [ɑn]

The alphabetic letter combination of a and n creates a frontal nasal final combining the vowel sound [ɑ] and [n]. The nasal final "an" creates a nasal ending on top of the vowel [ɑ]. The nasalization is only enunciated toward the end of the word, right before the following initial consonant or vowel. In articulating the closing of the front nasal sound, the tip of the tongue is gradually placed behind the alveolar ridge from the [ɑ] vowel tongue position. The front nasal

finals only require the usage of the oral cavity from the medial toward the front. A similar sound of this nasal final exists in British English pronunciation of words, such as aunt, and dance.

Table 22. Nasal Finals an: [ɑn]

| Pin Yin | I.P.A. | Chinese Examples | | I.P.A. | English Translation |
		Chinese Character	Pin Yin		
an	[ɑn]	谈	tán	[tɑn]	talk
		慢	màn	[mɑn]	slow
		蓝	lán	[lɑn]	blue

Frontal Nasal Finals en: [ən]

The alphabetic letter combination of e and n creates a frontal nasal final combining the vowel sound [ə] and [n]. The nasal final "en" creates a nasal ending on top of the vowel [ə]. The nasalization is only enunciated toward the end of the word, right before the following initial consonant or vowel. In articulating the closing of the front nasal sound, the tip of the tongue is gradually placed behind the alveolar ridge from the [ə] vowel tongue position. The front nasal finals only require the usage of the oral cavity from the medial toward the front. Due to the uniqueness of the stressed [ə] vowel sound, this frontal nasal final does not have an equivalent in other Western European traditional operatic languages.

Table 23. Nasal Finals en: [ən]

| Pin Yin | I.P.A. | Chinese Examples | | I.P.A. | English Translation |
		Chinese Character	Pin Yin		
en	[ən]	芬	fēn	[fən]	fragrance
		奔	bēn	[bən]	run
		跟	gēn	[gən]	follow

Frontal Nasal Finals in: [in]

The alphabetic letter combination of i and n creates a frontal nasal final combining the vowel sound [i] and [n]. The nasal final "in" creates a nasal ending on top of the vowel [i]. The

nasalization is only enunciated toward the end of the word, right before the following initial

consonant or vowel. In articulating the closing of the front nasal sound, the tip of the tongue is

gradually placed behind the alveolar ridge from the [i] vowel tongue position. The front nasal

finals only require the usage of the oral cavity from the medial toward the front. The American

English pronunciation of in [ɪn] should be differentiated from this Mandarin Chinese

pronunciation. The Mandarin Chinese pronunciation requires a long and closed [i] instead of the

short and open [ɪ]. This nasal final sound is used more commonly in German. A similar sound to

this consonant exists in German, such as in the words ihnen, ihn.

Table 24. Nasal Finals in: [in]

| Pin Yin | I.P.A. | Chinese Examples | | I.P.A. | English Translation |
		Chinese Character	Pin Yin		
in	[in]	林	lín	[lin]	forest
		宾	bīn	[bin]	guest
		民	mín	[min]	people/citizen

Frontal Nasal Finals ün: [yn]

The alphabetic letter combination of ü and n creates a frontal nasal final combining the

vowel sound [y] and [n]. The nasal final ün creates a nasal ending utilizing the mixed vowel [y].

The nasalization is only enunciated toward the end of the word, right before the following initial

consonant or vowel. In articulating the closing of the front nasal sound, the tip of the tongue is

gradually placed behind the alveolar ridge from the [y] vowel tongue position. The front nasal

finals only require the usage of the oral cavity from the medial toward the front.

This nasal final sound is commonly used in German. Due to the usage of the intonation

diacritical mark, the ün can be marked as "un" with the four intonation symbols: ūn, ún, ǔn, ùn.

As a reminder, the differences between u and ü can be found in the previous section. The ün only

follows the initial consonants: j, q, x, y, while the un [wən] glide nasal final follows the other

remaining consonants. A detailed discussion regarding the glide nasal final un be found in

Chapter V. A similar sound to this consonant also exists in German, such as in the word dünn.

Table 25. Nasal Finals ün: [yn]

Pin Yin	I.P.A.	Chinese Examples		I.P.A.	English Translation
		Chinese Character	Pin Yin		
ün	[yn]	云	yún, yün	[jyn]	cloud
		君	qún, qün	[ʑɕyn]	king/emperor
		寻	xún, xün	[jyn]	search/find

Back Nasal Finals ang: [ɑŋ]

The back nasal final ang is unique in Mandarin Chinese. It creates a nasal ending on top

of the vowel [ɑ]. The nasalization is enunciated toward the end of the word, right before the

following initial consonant or vowel. In articulating the closing of the back nasal sound, the

tongue is lying flat and relaxed in the oral cavity, while the nasalization of the [ŋ] sound is

produced through the nasal cavity. This back nasal final only requires the usage of the oral cavity

from the medial toward the back.

Table 26. Nasal Finals ang: [ɑŋ]

Pin Yin	I.P.A.	Chinese Examples		I.P.A.	English Translation
		Chinese Character	Pin Yin		
ang	[ɑŋ]	羊	yáng	[jɑŋ]	sheep/lamb
		芳	fāng	[fɑŋ]	fragrance
		帮	bāng	[bɑŋ]	help

Back Nasal Finals eng: [əŋ]

The back nasal final eng is unique in Mandarin Chinese. It creates a nasal ending utilizing

the vowel [ə]. The nasalization is enunciated toward the end of the word, right before the

following initial consonant or vowel. In articulating the closing of the back nasal sound, the

tongue is lying flat and relaxed in the oral cavity, while the nasalization of the [ŋ] sound is produced through the nasal cavity.

Table 27. Nasal Finals eng: [əŋ]

Pin Yin	I.P.A.	Chinese Examples		I.P.A.	English Translation
		Chinese Character	Pin Yin		
eng	[əŋ]	朋	péng	[pəŋ]	friend
		凤	fèng	[fəŋ]	phenix
		梦	mèng	[məŋ]	dream

Back Nasal Finals ing: [iŋ]

The back nasal final ing creates a nasal ending utilizing the vowel [i]. The nasalization is enunciated toward the end of the word, right before the following initial consonant or vowel. In articulating the closing of the back nasal sound, the tongue is lying flat and relaxed in the oral cavity, while the nasalization of the [ŋ] sound is produced through the nasal cavity. This back nasal final only requires the usage of the oral cavity from the medial toward the back. A similar sound to this nasal final can be found in the English verb endings in the present continuous tense, such as in the words doing, finding, looking, searching, or singing.

Table 28. Nasal Finals ing: [iŋ]

Pin Yin	I.P.A.	Chinese Examples		I.P.A.	English Translation
		Chinese Character	Pin Yin		
ing	[iŋ]	鹰	yīng	[jiŋ]	eagle
		铃	líng	[liŋ]	bell
		瓶	píng	[piŋ]	bottle

Back Nasal Finals ong: [oŋ]

The back nasal final ong is unique in Mandarin Chinese. It creates a nasal ending utilizing the long and closed vowel [o]. The nasalization is enunciated toward the end of the word, right before the following initial consonant or vowel. In articulating the closing of the back

nasal sound, the tongue is lying flat and relaxed in the oral cavity, while the nasalization of the

[ŋ] sound is produced through the nasal cavity. This back nasal final only requires the usage of

the oral cavity from the medial toward the back. A similar sound can be found in English, such as

in the words song, strong, prolong, and monophthong.

Table 29. Nasal Finals ong: [oŋ]

Pin Yin	I.P.A.	Chinese Examples		I.P.A.	English Translation
		Chinese Character	Pin Yin		
ong	[oŋ]	红	hóng	[hoŋ]	red
		空	kōng	[koŋ]	empty
		龙	lóng	[loŋ]	dragon

CHAPTER V: GLIDES

Introduction

In the traditional category of the Pin Yin linguistic system, one of the most critical bodies

of sound is called 介音 jiè yīn, which is translated literarily as "the in-between sound." This

chapter utilizes the Western European lyric diction concept of the glide to transcribe this specific

group of sounds in Mandarin Chinese. This chapter is structured around the three types of glides

appearing in the Pin Yin alphabetic letters i, u, ü, transcribed in the I.P.A. system [j, w, ɥ]. Each

glide section contains two sub-sections: glide with a vowel and diphthong and glide with nasal

finals.

In Chapter 6 of the book *Singing in Mandarin: A Guide to Chinese Lyric Diction and*

Vocal Repertoire, the scholars Katherine Chu and Juliet Petrus described the function of glides in

Mandarin Chinese as "moving from a consonant sound to a primary vowel. From that

perspective, the glide is, therefore, the unaccented vowel sound, allowing for faster travel to the

vowel, requiring long duration in the combination."[24]

In performance practice, when choral ensembles encounter glides in Mandarin Chinese, it

should follow the rule of Western European lyric diction: to sing through the glide as quickly as

possible and utilize the vowel following the glide as the main body of the entire sound unit.

For example, when singing the Chinese character 虾 xiā [ɕjɑ] (shrimp), which contains a

glide and pure vowel, the singers should sing through the [j] (yod) glide swiftly and utilize the

[ɑ] vowel as the main body of the word. Similarly, when singing the Chinese character 笑 xiāo

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[24] Chu, Katherine, and Petrus Juliet. "Chapter 6 Glides" In *Singing in Mandarin: A Guide to Chinese Lyric Diction and Vocal Repertoire*, 69. Rowman & Littlefield, 2020.

[ɕjɑʊ] (laugh), which contains a glide with a diphthong, the singers should sing through the [j] glide swiftly and utilize the [ɑ] vowel as the main body of the word, then at the end of the word close to the [ʊ], keeping it short and swift. In another example of singing, the Chinese character 像 xiàng [ɕjɑŋ] (alike) contains a glide with a back nasal final.

In general, singers should sing through the glide swiftly and utilize the first vowel as the main body of the word. If this word has a nasal final, singers should close to the nasal finals at the very end of the sound unit, keeping the nasal finals short and swift. These three types of glides in the Pin Yin alphabetic letters i, u, ü, transcribed in I.P.A. [j, w, ɥ] should all follow this general rule of the glide.

<p align="center">***Glide j (yod)***</p>

Glide j with vowels and diphthongs: ia, ie, iu, iao

Glide ia: [ja]

The Pin Yin alphabetic letter combination ia creates a glide with a pure vowel sound combining the yod glide [j] toward the pure vowel [ɑ]. In this combination, the [j] should be glided swiftly toward the vowel [ɑ], which is utilized as the main body of this sound unit. This sound can be found in English, such as in the words utopia, onomatopoeia, and Gloria.

Glide ie: [jɛ]

The Pin Yin alphabetic letter combination ie creates a glide with a pure vowel sound combining the yod glide [j] toward the pure vowel [ɛ]. In this combination, the [j] should be glided swiftly toward the vowel [ɛ], which is utilized as the main body of this sound unit. This sound can be found in English, such as in the words yes and yell.

Glide iu: [joʊ]

The Pin Yin alphabetic letter combination iu creates a glide with a diphthong by

combining the yod glide [j] toward the diphthong [oʊ]. In this combination, the [j] should be glided swiftly toward the vowel [o], which is utilized as the main body of this sound unit. At the end of the word, singers should close to the [ʊ], keeping it short and swift. This sound is unique in Mandarin Chinese.

Glide iao: [jaʊ]

The Pin Yin alphabetic letter combination iao creates a glide with a diphthong by combining the yod glide [j] toward the diphthong [aʊ]. In this combination, the [j] should be glided swiftly toward the vowel [a], which is utilized as the main body of this sound unit. At the end of the word, singers should close to the [ʊ], keeping it short and swift. This sound is unique in Mandarin Chinese.

Table 30. Glide j with Pure Vowels and Diphthongs: ia, ie, iu, iao

| Pin Yin | I.P.A. | Chinese Examples | | I.P.A. | English Translation |
		Chinese Character	Pin Yin		
ia	[ja]	家	jiā	[ztɕja]	home/family
		夏	xià	[ɕja]	summer
		虾	xiā	[ɕja]	shrimp
ie	[jɛ]	姐	jiě	[ztɕjɛ]	elder sister
		铁	tiě	[tjɛ]	iron
		捏	niē	[njɛ]	pinch
iu	[joʊ]	六	liù	[ljoʊ]	six
		牛	niú	[njoʊ]	cow
		秋	qiū	[tɕʰjoʊ]	autumn
iao	[jaʊ]	跳	tiào	[tjaʊ]	jump
		鸟	niǎo	[njaʊ]	bird
		料	liào	[ljaʊ]	ingredients

Glide j with nasal finals: ian, iang, iong

Glide ian: [jɛn]

The Pin Yin alphabetic letter combination ian creates a glide with a front nasal final by combining the yod glide [j] toward the front nasal final [ɛn]. In this combination, the [j] should

be glided swiftly toward the vowel [ɛ], which is utilized as the main body of this sound unit. At the end of the word, singers should close to [n], keeping it short and swift. This sound is an irregular usage of the Pin Yin alphabetic letter a, which is a unique case in Mandarin Chinese.

Glide iang: [jaŋ]

The Pin Yin alphabetic letter combination iang creates a glide with a back nasal final by combining the yod glide [j] toward the front nasal final [aŋ]. In this combination, the [j] should be glided swiftly toward the vowel [a], which is utilized as the main body of this sound unit. At the end of the word, singers should close to [ŋ], keeping it short and swift. This sound is similar to the English word young.

Glide iong: [joŋ]

The Pin Yin alphabetic letter combination iong creates a glide with a back nasal final by combining the yod glide [j] toward the front nasal final [oŋ]. In this combination, the [j] should be glided swiftly toward the vowel [o], which is utilized as the main body of this sound unit. At the end of the word, singers should close to the [ŋ], keeping it short and swift. This sound is unique in Mandarin Chinese.

Table 31. Glide j with Nasal Finals: ian, iang, iong

Pin Yin	I.P.A.	Chinese Examples		I.P.A.	English Translation
		Chinese Character	Pin Yin		
ian	[jɛn]	天	tiān	[tjɛn]	sky
		年	nián	[njɛn]	year
		脸	liǎn	[ljɛn]	face
iang	[jaŋ]	凉	liáng	[ljaŋ]	cold
		娘	niáng	[njaŋ]	mom
		亮	liàng	[ljaŋ]	bright
iong	[joŋ]	熊	xióng	[ɕjoŋ]	bear
		穷	qióng	[[tɕʰjoŋ]	poor
		炯	jiǒng	[ztɕjoŋ]	bright eyes

Glide w

Glide w with vowels and diphthongs: ua, uo, ui, uai

Glide ua: [wɑ]

The Pin Yin alphabetic letter combination ua creates a glide with a pure vowel by combining the glide [w] toward the pure vowel [ɑ]. In this combination, the [w] should be glided swiftly toward the vowel [ɑ], which is utilized as the main body of this sound unit. This sound is unique in Mandarin Chinese.

Glide uo: [wɔ]

The Pin Yin alphabetic letter combination uo creates a glide with a pure vowel by combining the glide [w] toward the pure vowel [ɔ]. In this combination, the [w] should be glided swiftly toward the vowel [ɔ], which is utilized as the main body of this sound unit. This sound is unique in Mandarin Chinese.

Glide ui: [wɛɪ]

The Pin Yin alphabetic letter combination ui creates a glide with a diphthong by combining the glide [w] toward the diphthong [ɛɪ]. In this combination, the [w] should be glided swiftly toward the vowel [ɛ], which is utilized as the main body of this sound unit. At the end of the word, singers should close to [ɪ], keeping it short and swift. This sound is unique in Mandarin Chinese.

Glide uai: [wɑɪ]

The Pin Yin alphabetic letter combination uai creates a glide with a diphthong by combining the glide [w] toward the diphthong [ɑɪ]. In this combination, the [w] should be glided swiftly toward the vowel [ɑ], which is utilized as the main body of this sound unit. At the end of the word, singers close swiftly to the [ɪ]. This sound is unique in Mandarin Chinese.

Table 32. Glide w with Pure Vowels and Diphthongs: ua, uo, ui, uai

Pin Yin	I.P.A.	Chinese Examples		I.P.A.	English Translation
		Chinese Character	Pin Yin		
ua	[wɑ]	瓜	guā	[gwɑ]	melon
		花	huā	[hwɑ]	flower
		刷	shuā	[ʃwɑ]	scrub
uo	[wɔ]	国	guó	[gwɔ]	country/nation
		火	huǒ	[hwɔ]	fire
		锣	luó	[lwɔ]	gong
ui	[wɛɪ]	锤	chuí	[tʃwɛɪ]	hammer
		水	shuǐ	[ʃwɛɪ]	water
		回	huí	[huí]	return to
uai	[wɑɪ]	怪	guài	[gwɑɪ]	strange
		坏	huài	[hwɑɪ]	bad
		快	kuài	[kwɑɪ]]	quick

Glide w with nasal finals: un, uan, uang

Glide un: [wən]

The Pin Yin alphabetic letter combination un creates a glide with a front nasal final by combining the glide [w] toward the front nasal final [ən]. In this combination, the [w] should be glided swiftly toward the vowel [ə], which is utilized as the main body of this sound unit. At the end of the word, singers should close to [n], keeping it short and swift. This sound is unique in Mandarin Chinese.

Glide uan: [wan]

The Pin Yin alphabetic letter combination uan creates a glide with a front nasal final by combining the glide [w] toward the front nasal final [ɑn]. In this combination, the [w] should be glided swiftly toward the vowel [ɑ], which is utilized as the main body of this sound unit. At the end of the word, singers should close to [n], keeping it short and swift. This sound is unique in Mandarin Chinese.

Glide uang: [waŋ]

The Pin Yin alphabetic letter combination uang creates a glide with a back nasal final by combining the glide [w] toward the back nasal final [ɑŋ]. In this combination, the [w] should be glided swiftly toward the vowel [ɑ], which is utilized as the main body of this sound unit. At the end of the word, singers should close to [ŋ], keeping it short and swift. This sound is unique in Mandarin Chinese.

Table 33. Glide w with Nasal Finals: un, uan, uang

Pin Yin	I.P.A.	Chinese Examples		I.P.A.	English Translation
		Chinese Character	Pin Yin		
un	[wən]	混	hùn	[hwən]	mixture
		论	lùn	[lwən]	discuss
		春	chūn	[tʃwən]	spring
uan	[wɑn]	短	duǎn	[dwɑn]	short
		卵	luǎn	[lwɑn]	egg
		团	tuán	[twɑn]	group
uang	[wɑŋ]	光	guāng	[gwɑŋ]	light
		矿	kuàng	[kwɑŋ]	mineral mine
		双	shuāng	[ʃwɑŋ]	doubled

Glide ɥ: üe, üan

The glide [ɥ] is associated with the gliding function of the mixed vowel ü, [y]. It is highly similar to the [ɥ] in French lyric diction, such as the French words nuit [nɥi], and huit [ɥit]. The [ɥ] glide is short, and singers should sing through it swiftly, which differentiate from the long and closed mixed vowel [y].[25] This glide only follows the initial consonants in the Pin Yin alphabetic letters: j, q, x, y l, and n, which share the same rule as the mixed vowel ü, [y]. When the glide [ɥ] follows the initial consonants j, q, x, y, it is spelled as ue, or uan. When the glide [ɥ]

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[25] Ibid., 75.

follows the initial consonants l, n, it is spelled as üe, üan.

Glide üe/ue: [ɥɛ]

The Pin Yin alphabetic letter combination üe or ue creates a glide with a pure vowel by combining the glide [ɥ] toward the primary vowel sound [ɛ]. In this combination, the [ɥ] glide should be glided swiftly toward the vowel [ɛ], which is utilized as the main body of this sound unit. This glide combination of [ɥɛ] only follows the initial consonants: j, q, x, y, n, l. When the glide [ɥ] follows the initial consonants j, q, x, y, it is spelled as ue. When the glide [ɥ] follows the initial consonants l, n, it is spelled as üe.

Glide üan/uan: [ɥɑn]

The Pin Yin alphabetic letter combination üan or uan creates a glide with a front nasal final by combining the glide [ɥ] toward the front nasal final [ɑn]. In this combination, the [ɥ] should be glided swiftly toward the vowel [ɑ], which is utilized as the main body of this sound unit. At the end of the word, the singers should close to [n] and keep it short and swift. This glide with a nasal final combination only follows the initial consonants: j, q, x, y, n, l. When the glide [ɥ] follows the initial consonants j, q, x, y, it is spelled as uan. When the glide [ɥ] follows the initial consonants l, n, it is spelled as üan.

Table 34. Glide ɥ: üe, üan

| Pin Yin | I.P.A. | Chinese Examples | | I.P.A. | English Translation |
		Chinese Character	Pin Yin		
ue/üe	[ɥɛ]	月	yuè	[jɥɛ]	moon
		乐	yuè	[jɥɛ]	music
		学	xué	[ɕɥɛ]	study
uan/üan	[ɥɑn]	愿	yuàn	[jɥɑn]	wish
		捐	juān	[ztɕɥɑn]	donate
		全	quán	[tɕʰɥɑn]	whole

CHAPTER VI: APPLICATION, ARTISTIC AND STYLISTIC DECISIONS

Introduction

This chapter demonstrates a step-by-step process and focuses on applying the new approach (Pin Yin linguistic system combined with the I.P.A.) introduced in the previous chapters to specific Chinese choral pieces that a conductor may encounter in a real-life preparation situation. Furthermore, this chapter utilizes three pieces to provide examples to approach the ensemble's decision on topics such as the word stress and the consideration of the intonation diacritical marks, the essential understanding of rhyme schemes in ancient Chinese poetry, and region-specific stylistic choice in Mandarin Chinese choral pieces. These three aspects serve as an introductory foundation for understanding Mandarin Chinese lyric diction in choral music.

The first piece selected for this chapter is *Ta Cao Chang De Yang 他草场的羊, The Sheep of His Pasture*, the third movement from *Jubilate Deo* composed by American composer Dan Forrest. The text originated from a sacred background, selected from *Psalms 100:3 and 23:1* in the Chinese Union Version (C.U.V.) of the Holy Bible. The artistic and stylistic topic of word stress and the flow of the Chinese sentence associated with intonation diacritical marks are discussed in the step-by-step approach of this piece.

The second piece selected for this chapter is *Ru Meng Ling 如梦令, Like A Dream*, composed by Chinese composer Xingzimin Pan 潘行紫旻. The text originates from a piece of famous Song dynasty (C.E. 960-1279) poetry in ancient Chinese written by the female poet Qingzhao Li 李清照. The dissection of this piece focuses on the essential understanding of rhyme schemes in ancient Chinese poetry.

The third piece, *Mo Li Hua* 茉莉花, *Jasmine Flower*, is a Jiangsu folk song arranged by South Korean composer Hyo-Won Woo 우효원. This piece is one of the most famous pieces of music representing Chinese culture in many worldwide events. Due to its appearance in Puccini's *Turandot*, the melody of *Jasmin Flower* shares its popularity with broad Western audiences. Although this piece is notated and published in Mandarin Chinese, some culturally informed performances may choose to include appropriate applications of a Southeastern accent from the Jiangsu province. Thus, in this chapter, *Jasmine Flower* demonstrates the application of the optional accent in a Mandarin Chinese choral repertoire. This piece opens the door to broader topics of the regional accent and provincial dialect usage in Chinese lyric diction, performance practice, and more research study.

In each section of this chapter, a thorough translation of the text is provided as figures in the following order: the Chinese characters, the Pin Yin alphabetic letter with intonation diacritical marks for the Chinese characters, the I.P.A. transcription of the Pin Yin alphabetic letters, and the word-to-word English translation with the English poetic translation by subsentences in the parentheses. The researcher translated the word-to-word translation from each Chinese character to the corresponding English word. The English poetic translation for *Ta Cao Chang De Yang* and *Ru Meng Ling* were provided by the composers. The researcher translated the poetic translation of Mo Li Hua.

Ta Cao Chang De Yang 他草场的羊 by Dan Forrest

The first piece is *Ta Cao Chang De Yang* 他草场的羊, *The Sheep of His Pasture,* which is the third movement from *Jubilate Deo* by American composer Dan Forrest. The text was selected from the Chinese Union Version (C.U.V.) of the Holy Bible, specifically *Psalm 100:3*

and 23:1.[26] The text contains three complete sentences in Mandarin Chinese, divided into seven

subsentences by the composer. Each subsentence comprises five to eight Chinese characters. The

short length of text serves well as an appropriate beginning difficulty for ensembles encountering

Mandarin Chinese lyric diction for the first time.

The first step of studying the lyric diction of this piece is to seek information provided by

the composer in the front matter or on the composer's website. If the printed information from

the composer and publisher was limited or insufficient, one could try contacting the composer or

the publisher directly. It is also helpful to seek knowledge and pronunciation guidance from an

in-person demonstration from a native Mandarin Chinese-speaking expert. In this piece, the

composer provided a practical performance language pronunciation guide in the front matter and

a digital document on his website. Although the pronunciation guide is provided, the new

approach from this research study provides a more advanced and consistent pronunciation. The

critique of the original pronunciation guide is discussed later in this section.

In the front matter of the *Jubilate Deo* vocal-piano score, the composer provides

information for performers to understand the languages utilized in this piece. The composer

indicates that this movement should be performed in Mandarin Chinese, which appears on page

three of the front matter. Figure 3 is the characters of the text appear on page four of the front

matter. Figure 4 is the original pronunciation guide on page five of the front matter. In the front

matter, the Pin Yin linguistic system was utilized as the primary reference of the language with

English oral transcription underneath the Pin Yin alphabetic letters. The pronunciation guide

itself did not include Chinese characters. Figure 4 lacks the accuracy and differentiation among

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[26] Forrest, Dan. "Jubilate Deo – The Music of Dan Forrest." Accessed September 9, 2022. https://danforrest.com/music-catalog/jubilate-deo/.

the following pronunciation: the consonants [dz], [ts], [dʒ], [tɕʰ], which are the Pin Yin

alphabetic letters z, c, zh, and q; the vowels [ə], [ɨ], [i], [u], which are the Pin Yin alphabetic

letter e, i, u; and the diphthongs [w], and [ɥ], which are the Pin Yin alphabetic letter u with the

glide function.

Figure 3. Characters of Ta Cao Chang De Yang from the Front Matter of Jubilate Deo[27]

3. **Ta cao chang de yang** *(The sheep of his pasture)*
(Solo and choir)

我们是他造的,
也是属他的;
我们是他的民,
也是他草场的羊。
耶和华是我的牧者,
我必不至缺乏。

It is he that has made us, and not we ourselves;
we are his people, and the sheep of his pasture.
The Lord is my shepherd, I shall not want.
(From Psalms 100:3 and 23:1, Mandarin Chinese)

Figure 4. Original Pronunciation Guide for Ta Cao Chang De Yang[28]

3. **Ta cao chang de yang**

SOLO AND CHOIR: SOLO: SOLO AND CHOIR:
wo men shi ta zao de   ye shi shu ta de   wo men shi ta de min   ye shi ta cao chang de yang
wo mehn shəh tah tsow dəh   yeh shəh shoo tah dəh   wo mehn shəh tah dəh meen   yeh shəh tah tsow chahng dəh yahng

SOLO AND CHOIR:
Ye He Hua shi wo de   Ye He Hua wo de mu zhe   wo bi bu zhi que fa
yeh yəh hwah shəh wəh dəh   yeh həh hwah wəh dəh moo jheh   wəh bih boo jhəh tchyueh fah

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[27] Ibid.

[28] Ibid.

Figure 5. The New Approach Transcription and Translation for Ta Cao Chang De Yang

Chinese Characters: 我 们 是 他 造 的

Pin Yin Letters: wǒ men shì tā zào de

I.P.A. Symboles: [wɔ mən ʃɨ tɑ dzɑʊ də]

Word-to-word Translation: we are he made (Poetic Translation: It is he that has made us.)

也 是 属 他 的.

yě shì shǔ tā de

[jɛ ʃɨ ʃu tɑ də]

also are belong to him (and not we ourselves)

我 们 是 他 的 民

wǒ men shì tā de mín

[wɔ mən ʃɨ tɑ də min]

We are his people (We are his people)

也 是 他 草 场 的 羊

yě shì tā cǎo chǎng de yáng

[jɛ ʃɨ tɑ tsɑʊ tʃɑŋ də jɑŋ]

also are his pasture sheep (and the sheep of His pasture.)

耶 和 华 是 我 的

yē hé huá shì wǒ de

[jɛ hə hwɑ ʃɨ wɔ də]

Jehovah is my (The LORD is my shepherd.)

耶 和 华 我 的 牧 者,

yē hé huá wǒ de mù zhě,

[jɛ hə hwɑ wɔ də mu dʒə]

Jehovah my shepeherd (The Lord is my shepherd.)

我 必 不 至 缺 乏

wǒ bì bù zhì quē fá

[wɔ bi bu dʒɨ tɕʰɥɛ fɑ]

I must not want/lack (I shall not want.)

Figure 5 is the pronunciation guide created in this research study utilizing the new approach combining the Pin Yin linguistic system and I.P.A. symbols and rules. The new approach provides the distinguishment among the apical vowel, short and long vowels, diphthongs, and glides. It will lead the performer to a level of accuracy and consistency beyond the provided pronunciation guide. The conductor and singers should pay extra attention to the combination of the apical vowel [ɨ] with the voiceless postalveolar fricative sh [ʃ]. This combination appeared in five of the seven subsentences. One should also pay attention to the differentiation and accurate pronunciation of the consonants z, c, zh, and q [dz ts dʒ tɕh] at the beginning of the Mandarin Chinese lyric diction learning process.

In the performance practice of this specific piece, the performers should acknowledge the word stress and sentence flow within each subsentence. The grouping of the text within subsentence should read as: women shi, ta zaode, yeshi, shu tade; women shi, tade min, yeshita, caochang de yang; yehehua, shi wode, yehehua, wode muzhi, wo bi buzhi, quefa.

Notably, the exception of the intonation diacritical mark appears in measures twenty-four through twenty-five. The text "cao" from the word "cao chang" was composed with a major second interval moving in step-wide motion downward from the D5 to C5. This melodic motion does not cooperate with the intonation diacritical mark of the character 草 cǎo, which is the diacritical mark in Mandarin Chinese, with the motion of the intonation going downward and upward, as the diacritical mark " ∨ " indicated. In this exception case of the intonation diacritical mark, when performing these two measures, the singers should pay extra attention to an even flow of vocal force and dynamic coming from D5 to C5 without a harsh attach at the beginning of the D5, which might emphasize and accent the beginning pitch and change the intonation diacritical mark into the fourth diacritical mark, which is the " \ " going all the way downward.

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Due to the melodic motion from D5 to C5, it is extremely easy for the audience to hear the fourth diacritical mark instead of the third diacritical mark. The sounding of the fourth diacritical mark will deliver a confusing understanding of the text because the combination of cào chǎng not only alters the meaning of the word cǎo chǎng and does not translate to the correct text of pasture but also this combination of cào chǎng does not exist in the Chinese language as a complete word.

In summary, most of the melodic line in this piece matches the diacritical mark of each character utilized in the text, showing the composer's thoughtfulness in composing this piece of Mandarin Chinese. Furthermore, understanding the word stress, grouping, and the exception of diacritical marks helps the performer to deliver the text as accurately and authentically as possible. The application provided by this new approach leads to a performance with more accuracy and consistency for the performers and the audience.

Ru Meng Ling 如梦令 by Xingzimin Pan 潘行紫旻

The second piece, *Ru Meng Ling,* is by the Chinese composer Xingzimin Pan, one of the most popular contemporary Chinese composers in the United States and China. Currently, Pan holds the assistant professor position in composition at the Chinese University of Hong Kong, Shenzhen Conservatory of Music. This piece utilizes the poetry of the most famous female poet Qingzhao Li 李清照 in Song dynasty (C.E. 960-1279). Although the poetry only contains five lines, the meaning of the text and metaphors are abundant. The full title, including the main title and subtitle for this piece, is *Ru Meng Ling, The Dusk at the River Arbor I Often Recall.*[29]

The first step of studying lyric diction for this piece is to diagnose which languages one should perform and gather as much information from the composer and publisher as possible.

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[29] Pan, Xingzimin. "如梦令·常记溪亭日暮 Ru Meng Ling Often Recall." Accessed September 9, 2022. http://www.xingziminpan.com/#choral1.

Pan's compositions are self-published through his website, and the contact information is published on his website for personal inquiry. In the past, he cooperated with publishers, such as Schott Music from Germany, Temperament Music, and the Choral World from China, and many other publishers in the U.S. and worldwide for his compositions. The publisher information for his composition can be found on his personal Chinese/English website. This piece, *Ru Meng Ling* was commissioned by the 7th Children's Choral Festival of China, and was premiered on July 14th, 2019 by the Shanghai Spring Children's Choir, conducted by Liangliang Xu in the He Luting Concert Hall. This piece of music does not have a specific language or pronunciation guide from the composer indicating the usage of dialect or accent. Because it was commissioned and premiered by the native-Chinese-speaking committee and ensemble, the Chinese character was utilized as the primary language. The performance language follows the official pronunciation of the written Chinese character, which is Mandarin Chinese. Another helpful indication provided by the composer is found in the provided sound file of the premier performance on his website.[30]

The language guidance provided by the composer is finite due to its commission condition to a native-Chinese-speaking ensemble. As a result, for conductors whose primary language is other than Chinese, the next challenging step is to discover the accurate Pin Yin alphabetic letter transcription for the thirty-one Chinese characters utilized in this piece. Thanks to modern technology and the World Wide Web, the Pin Yin transcription for Chinese characters is easy to find. Conductors can utilize at least three methods to achieve the Pin Yin alphabetic letters for the written characters in this research study. First, the conductor can use the google

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[30] Ibid.

search engine to key in the characters that appeared in the text with "Pin Yin 拼音" attached

after the characters. Second, the conductor can utilize online translators, such as Google

translate, Youdao translate, and many other English Chinese translators, to achieve the Pin Yin

alphabetic letters for Chinese characters. Last but not least, the conductor can utilize hardcopy

English Chinese dictionaries to achieve the Pin Yin alphabetic letters, such as the Oxford English

Chinese Dictionary, the Xinhua Dictionary, the Yellow Bridge Mandarin-English Dictionary,

and many more. The third step of decoding the lyric diction for this piece is to apply the new

approach of the I.P.A. symbols to the Pin Yin alphabetic letters.

Figure 6. The New Approach of Mandarin Chinese Lyric Diction for Ru Meng Ling

Chinese Characters: 常记溪亭日暮

Pin Yin Letters: cháng jì xī tíng rì mù

I.P.A. Symboles: [tʃɑŋ zʨi ɕi tiŋ ɻi mu]

Word-to-word Translation: often remember creek pavilion sun sunset

(Poetic Translation: The dusk at the river arbor, I often recall)

沉醉不知归路

chén zuì bù zhī guī lù

[tʃən dzɛɪ bu dʒɨ gwɛɪ lu]

Deep drunk not know back way. (Blind drunk, our way back, we remembered not at all.)

兴尽晚回舟

xìng jìn wǎn huí zhōu.

[ɕiŋ zʨin wɑn hwɛɪ dʒoʊ]

Interest exhausted late back boat (Having had much fun, we paddled homebound)

误入藕花深处

wù rù ǒu huā shēn chù

[wu ɻu ʔoʊ hwɑ ʃən tʃu]

Accidentally enter lotus flower deep place (And strayed into lotus flowers profound)

争渡, 争渡, 惊起一滩鸥鹭

zhēng dù, zhēng dù, jīng qǐ yī tān ōu lù

[dʒəŋ du dʒəŋ du ztɕiŋ tɕʰi ji tɑn ʔoʊ lu]

Fight sail fight sail scattered up one shoal Gull Heron

(Tried to get through, tried to get through, so startled, all egrets from the shoal flew.)

The rhyme scheme in this Song dynasty poem is highly noticeable simply by reading through the text. The traditional name of the rhyme scheme is called 韵脚, yùn jiǎo, translated as the foot of the rhyme. This specific piece ends primarily on the alphabetic letter u for the pure and long vowel [u]. The traditional name for this [u] vowel rhyme scheme is 姑苏辙, gū sū zhé, translated as the rhyme scheme of Gu Su. The only exception in the text is the character "zhou 舟" in the third line of " xing jin wan hui zhou 兴尽晚回舟." Due to the middle placement of this diphthong in the entire poem, the [oʊ] is allowed as a minor diversion from the Gu Su rhyme, and it shares a close relationship with the rest of the Gu Su rhyme [u].

Furthermore, in performance practice, the conductor and singers should understand the rhyme exception and the composer's intention to utilize the unique suspended cadence on the character 舟 zhōu [dʒoʊ]. The suspension creates harmonic tension specifically in measure 15. This piece serves as an opportunity for differentiating the alveolo-palatal consonants j, q, and x [ztɕ tɕʰ ɕ] in only five lines of the text. The premiere performance recording demonstrates an outstanding differentiation among these three delicate consonants.

The attention to detail in lyric diction will help the audience appreciate the beauty of the rhyme scheme of this a-thousand-year-old ancient Chinese poem and the brilliant composition technique demonstrated by the composer Xingzimin Pan in this piece.

Mo Li Hua 茉莉花 **arranged by Hyo-Won Woo 우효원**

The third piece, *Mo Li Hua* 茉莉花, *Jasmine Flower*, is a Jiangsu folk song choral arrangement. This piece is one of the most famous pieces of music representing Chinese culture in many worldwide events, such as the 2008 Beijing Olympic Games Opening. Italian composer Puccini utilized this eighteenth-century Jiangsu folk tune as a metaphor for power and glory for the princess Turandot in his opera *Turandot*. The simple and elegant pentatonic melody of *Jasmin Flower* has shared its popularity with broad Western audiences ever since the opera's premiere performance.

The popularity of the *Jasmine Flower* folk tune draws the attention of many composers. In this chapter, the choral arrangement for this well-known tune is arranged by one of the most popular contemporary South Korean composers, Hyo-Won Woo 우효원.[31] One of the reasons for selecting this arrangement is to showcase the composition of Chinese choral repertoire by a non-native-Chinese-speaking composer. The reasons for selecting this piece as an application example are the excellency of the arrangement and the broad availability of this piece in the United States. This piece is available for purchase on the retail website J. W. Pepper, Sheet Music Plus, GIA Publication, Musicroom.com, and many more retailers. This provides convenient access to preview and purchase music in the United States. The composer also provides a sound file on her website as an example.[32]

In the sound file provided by the composer, listeners can hear the differences in the

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[31] Woo, Hyo-Won. "Mo-Li-Hua (SATB) Arr. Hyo-Won Woo, J.W. Pepper Sheet Music." https://www.jwpepper.com/Mo-Li-Hua/10584771.item#.YykU-nbMJm8.

[32] ———. "Mo Li Hua (모리화)." Accessed September 9, 2022. https://soundcloud.com/hyowonwoo/mo-li-hwa.

pronunciation accuracy between the solo singer at the beginning and middle of the piece compared to the ensemble's pronunciation. The difference appears in the solo, where the soloist possesses a more accurate and consistent pronunciation, while tthe choral ensemble possesses less clarity in the pronunciation of the consonants and diphthongs. This research study is focused on the accurate and consistent pronunciation of Mandarin Chinese lyric diction in the choral setting. In this specific case, applying the new approach from this research study will help prevent the contrast in pronunciation accuracy between the soloist and choral ensemble.

The first step in studying the lyric diction for this piece is gathering information from the composer and the publisher. Thoughtfully, the composer Hyo-won Woo provides the Pin Yin alphabetic letters with the intonation diacritical marks and the pronunciation guide with I.P.A. symbols on the front matter of this composition. Notably, the composer does not provide a definite performing language for this piece. The composer follows the assumption that Chinese folk songs could be performed in Chinese, which is Mandarin Chinese. However, this indefinite instruction leaves space for discussion if a choral ensemble wishes to explore appropriate Jiangsu accent applications in this piece.

On the other hand, the composer did not utilize Chinese characters as the primary resource of the language. Instead, the Pin Yin alphabetic letters with intonation diacritical marks were used as the primary resource. The pronunciation guide is mainly accurate, yet still did not distinguish the usage of the apical vowel [ɿ] and the alveolar-palatal consonants j, q, x [ʐtɕ tɕʰ ɕ]. It also did not differentiate vowel length differences between the diphthongs and glides.

Figure 7. The New Approach of Mandarin Chinese Lyric Diction for Mo Li Hua

Character 汉字 好 一 朵 美 丽 的 茉 莉 花

Pinyin 拼音 hǎo yī duǒ měi lì de mò lì huā

IPA 国际音标 [haʊ ji dwɔ mɛɪ li di mwɔ li hwɑ]

Word-to-word Translation: good one piece of beautiful jasmine flower

(Poetic Translation: What a beautiful jasmine flower)

芬 芳 美 丽 满 枝 芽

fēn fāng měi lì mǎn zhī yā

[fən faŋ mɛɪ li mɑn dʒɨ jɑ]

Fragrant and beautiful, fully bloomed on the tree branch

又 香 又 白 人 人 夸

yòu xiāng yòu bái rén rén kuā

[joʊ ɕjaŋ joʊ baɪ ɹən ɹən kwɑ]

Fragrant and white, everybody praises

让 我 来 将 你 摘 下

ràng wǒ lái jiāng nǐ zhāi xià

[ɹaŋ wɔ laɪ ztɕaŋ ni dʒaɪ ɕja]

Let me pick you (jasmine flower) from the branch

送 给 别 人 家

sòng gěi bié rén jiā

[soŋ gɛɪ bjɛ ɹən ztɕja]

Gift it to other person

茉 莉 花 啊 茉 莉 花

mò lì huā a de mò lì huā

[mwɔ li hwɑ ʔa mwɔ li hwɑ]

Jasmine flower, oh, jasmine flower

     This piece serves as another example for the clear enunciation of the alveolar-palatal consonant j, q, and x [ztɕ tɕʰ ɕ], and the apical vowel [ɨ] in combination with the retroflex affricate consonant zh [dʒ]. The differentiation between the vowel length in diphthongs and glides should also be attended to carefully, such as the back-to-back words gěi [gɛɪ] versus bié [bjɛ] in the fifth line of the text. To achieve an accurate and authentic performance, the singers

should pay attention to the accurate and consistent pronunciation of these specific sounds.

In other choral arrangements or performances of this Jiangsu folk song, one can find some ensembles performing this piece utilizing the entirety or selective accent from the provincial dialect, 吴语 Wu dialect instead of Mandarin Chinese. In the comparison of Mandarin Chinese and the accents from the Wu dialect for this piece, many differences may occur in the lyric diction pronunciation. Firstly, singers can utilize the open-mid back rounded vowel [ɔ] instead of the long and closed [o] for the Pin Yin alphabetic letter o. Secondly, singers can utilize [ɪ] instead of the [i] for the Pin Yin alphabetic letter i. Thirdly, singers can utilize a shallower dialect accent of [mə] instead of [mwɔ] in the text mo in Mo Li Hua. Lastly, singers can utilize the fricative consonant [ʃ] instead of the retroflex r [ɹ] in the text ren. These are valid accent replacement suggestions according to the pronunciation of the Wu dialect. However, the consistency and accuracy of the pronunciation guide should be applied throughout the performance of the entire piece no matter if it is performed in Mandarin Chinese or with accents from the Wu dialect.

Hypothetically, if an ensemble decides to utilize the accent substitute for the Mandarin Chinese pronunciation, the singers should replace the I.P.A. symbols completely without switching back and forth between the Mandarin Chinese and accent pronunciation of these specific words.

The lyric diction of the provincial dialect exceeds the scope of this research study, and it might be developed into an independent future research study. However, the indication and instruction of the provincial dialect utilization should be provided by the composer or publisher to support the performance in a provincial dialect. As a reminder, if the composer or the publisher provides the Chinese characters or the Pin Yin (with or without the intonation

diacritical mark) as the primary resource of the performing language, the conductor may assume

it should be performed in Mandarin Chinese, or at a maximum level of difficulty, in Mandarin

Chinese with some combination of minor usage of accent found in specific regional dialect. The

conductor should consult and confirm with the composer or the publisher, or a Chinese choral

literature expert for specific provincial dialect or accent application if it is not clearly instructed

by the composer or publisher.

CHAPTER VII: CONCLUSION

Chinese choral music is abundant and has a long historical presence. Unfortunately, performances of this body of repertoire are underrepresented or utterly absent in non-native Chinese-speaking countries, especially in the U.S. A significant reason for this absence is the Mandarin Chinese language and the need for a systematic, non-native-friendly guide to the accurate and consistent pronunciation of this language. This study is a new approach to Mandarin Chinese lyric diction in choral music. The new approach combines the standard International Phonetic Alphabet system including the Western European lyric diction concepts and rules for consonant, pure and mixed vowels, diphthongs, nasal finals, glides, and glide with vowels, diphthongs, and nasal finals with the alphabetic letters and alphabetic letter combinations utilized in the Pin Yin linguistic system.

Three major sections form the large structure of this document. Outlined in the first section, Chapters I and II are a brief overview providing reasons for the absence of performances of this repertoire and a brief historical development of the written Chinese language. The second section is a detailed explanation of the new approach to Mandarin Chinese lyric diction in Chapters III, IV, and V. This new approach illustrates the synthesis of the Pin Yin linguistic system and the western European I.P.A. system utilized in lyric diction of the English, Italian, German, and French languages. The third section, Chapter VI, is an application of this new approach to three pieces of choral composition with text in Mandarin Chinese composed by three different composers from various cultural backgrounds. Each text is selected from differing literary backgrounds. The conclusion of this study is Chapter VII, which is not included in the three major sections.

In Chapter I, the researcher introduced the current underrepresentation of Chinese choral

music and the needs and issues in the United States for performing this critical body of choral

literature. In Chapter II, the researcher introduced a general understanding of the history and

complicity of the Chinese language systems, including definitions, detailed explanations of the

written Chinese language; the Chinese characters; and the development of the official oral

Chinese language, now labeled the modern standard Mandarin Chinese. Also included in this

chapter is information about dialect, accent, and specific language issues readers need in the

accurate application of the new approach. This section concludes with a brief explanation of the

three linguistic systems: the Wade-Giles alphabetic linguistic system, the Zhu Yin symbolic

linguistic system, the Pin Yin alphabetic linguistic system, and the historical background of each

system. A general introduction to the structure of the next section, Chapters III, IV, and V, which

helps readers navigate and understand the new approach concludes this section.

In the second section of this study, Chapters III, IV, and V, the new approach to

Mandarin Chinese lyric diction in choral music, the researcher introduced in detail under these

categories: Chapter III, the twenty-three consonants, including the common consonants: b, p, m,

f, d, t, n, l, g, k, h, z, c, s, zh, ch, sh, r, y, w; the three unique consonants j, q, x; Chapter IV, the

six pure and mixed vowels a, o, e, i, u, ü, the five diphthongs, ai, ei, ao, ou, er, the four front

nasal finals an, en, in, ün, and the four back nasal finals ang, eng, ing, ong; Chapter V, the most

complex concept readers can encounter in Mandarin Chinese: the seven glide j (yod) with

vowels, diphthongs, and nasal finals ia, ie, iu, iao, ian, iang, iong, the seven glide w with vowels,

diphthongs, and nasal finals ua, uo, ui, uai, un, uan, uang, and the two glide ɥ with vowels and

nasal finals üe, üan. These alphabetic letters and the combinations of the alphabetic letters are the

exhaustive list of the Pin Yin linguistic system. The introduction of each alphabetic letter and

combination, Table 1-34, provides example charts to explain the function and usage of each

alphabetic letter in the actual sound unit of each Chinese character.

The third section, Chapter VI, is a practical application, artistic and stylistic decision section of the research. The section is a step-by-step guide to the new approach to Mandarin Chinese lyric diction for three specific choral compositions with texts originating from differing literary backgrounds. These three compositions *Ta Cao Chang De Yang* 他草场的羊, the third movement from *Jubilate Deo*, composed by the American composer Dan Forrest; *Ru Meng Ling* 如梦令 composed by the Chinese composer Xingzimin Pan 潘行紫旻, and *Mo Li Hua* 茉莉花, a Jiangsu folk song arranged by the South Korean composer Hyo-Won Woo 우효원 provided application of this new approach. The text of *Ta Cao Chang De Yang* is drawn from a sacred background. The text of *Ru Meng Ling* is from ancient Chinese poetry, and the folk song is the source for the text of *Mo Li Hua*. Each musical example provided opportunities to make artistic and stylistic decisions regarding the intonation diacritical mark alignment and exception; the traditional rhyme scheme in ancient Chinese poetry with aligned and exception rhymes; and the application of accent to Mandarin Chinese and when to perform in provincial dialect. These three examples serve as a foundation for the readers to apply the new approach to Mandarin Chinese lyric diction created in this research study. This foundation serves as a starting point for readers' future explorations and adventures in learning new pieces of choral repertoire in Mandarin Chinese.

In summary, achieving the accurate and consistent pronunciation of Mandarin Chinese lyrics in choral music by non-native Chinese-speaking ensembles is the goal of this document. This research study provides a new approach to Mandarin Chinese lyric diction in choral music utilizing the standard International Phonetic Alphabet system and Western European lyric diction concepts and rules with the Pin Yin linguistic system. By applying the step-by-step new

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approach instructions provided in chapter VI, the performers can confidently achieve and perform in Mandarin Chinese with accurate and consistent lyric diction pronunciation utilizing the combination of information provided by the composer, the publisher, the World Wide Web, and this research study.

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    nbMJm8.

APPENDIX A: CONSONANTS

Pin Yin	I.P.A.	Chinese Examples Chinese Character	Pin Yin	I.P.A.	English Translation
b	[b]	爸	bà	[bɑ]	father
		不	bù	[bu]	no
		白	bái	[bɑɪ]	white
p	[p]	怕	pà	[pɑ]	fear
		平	píng	[piŋ]	flat
		陪	péi	[pɛɪ]	accompany
m	[m]	妈	mā	[mɑ]	mother
		名	míng	[miŋ]	name
		美	měi	[mɛɪ]	beautiful
f	[f]	法	fǎ	[fɑ]	law
		风	fēng	[fəŋ]	wind
		飞	fēi	[fɛɪ]	fly
d	[d]	大	dà	[dɑ]	big
		度	dù	[du]	degree
		带	dài	[dɑɪ]	carry/ribbon
t	[t]	踏	tà	[tɑ]	step on
		停	tíng	[tiŋ]	stop
		土	tǔ	[tu]	mud
n	[n]	那	nà	[nɑ]	that
		你	nǐ	[ni]	you
		怒	nù	[nu]	angry
l	[l]	辣	là	[lɑ]	spicy
		累	lèi	[lɛɪ]	tired
		龙	lóng	[loŋ]	dragon
g	[g]	尬	gà	[gɑ]	awkward
		雇	gù	[gu]	hire
		盖	gài	[gɑɪ]	build
k	[k]	卡	kǎ	[kɑ]	card
		看	kàn	[kɑn]	watch
		课	kè	[kə]	class
h	[h]	和	hé	[hə]	and
		红	hóng	[hoŋ]	red
		忽	hū	[hu]	suddenly
z	[dz]	杂	zá	[dzɑ]	mixture
		足	zú	[dzu]	abundant/foot

z	[dz]	咱	zán	[dzɑn]	us
c	[ts]	擦	cā	[tsɑ]	wipe
		才	cái	[tsɑɪ]	talent/just now
		草	cǎo	[tsɑʊ]	grass
s	[s]	速	sù	[su]	speed
		送	sòng	[soŋ]	deliver/escort
		森	sēn	[sən]	forest
zh	[dʒ]	炸	zhà	[dʒɑ]	explode/fried
		住	zhù	[dʒu]	live/reside/stay
		中	zhōng	[dʒoŋ]	middle
ch	[tʃ]	出	chū	[tʃu]	exit/out
		茶	chá	[tʃɑ]	tea
		唱	chàng	[tʃɑŋ]	sing
sh	[ʃ]	纱	shā	[ʃɑ]	yarn
		书	shū	[ʃu]	book
		水	shuǐ	[ʃwɛɪ]	water
r	[ɹ]	入	rù	[ɹu]	enter
		让	ràng	[ɹɑŋ]	let
		饶	ráo	[ɹɑʊ]	enrich/forgive
y	[j]	鸭	yā	[jɑ]	duck
		一	yī	[ji]	one
		夜	yè	[jɛ]	night
w	[w]	午	wǔ	[wu]	noon
		完	wán	[wɑn]	finish
		为	wèi	[wɛɪ]	for
j	[ztɕ]	己	jǐ	[ztɕi]	self
		家	jiā	[ztɕjɑ]	home/family
		姐	jiě	[ztɕjɛ]	elder sister
q	[tɕʰ]	七	qī	[tɕʰi]	seven
		情	qíng	[tɕʰiŋ]	emotion
		恰	qià	[tɕʰjɑ]	just/excatly
x	[ɕ]	西	xī	[ɕi]	west
		虾	xiā	[ɕjɑ]	shrimp
		像	xiàng	[ɕjɑŋ]	alike/like

APPENDIX B: VOWELS, DIPHTHONGS, AND NASAL FINALS

Pin Yin	I.P.A.	Chinese Examples Chinese Character	Pin Yin	I.P.A.	English Translation
a	[ɑ]	爸	bà	[bɑ]	father
		妈	mā	[mɑ]	mother
		她	tā	[tɑ]	she
o	[ɔ]	卧	wò	[wɔ]	lying down
		摸	mō	[mwɔ]	touch
		佛	fó	[fwɔ]	buddha
	[o]	龙	lóng	[loŋ]	dragon
		同	tóng	[toŋ]	same
		红	hóng	[hoŋ]	red
e	[ə]	和	hé	[hə]	and
		乐	lè	[lə]	happy
		课	kè	[kə]	class
	[ɛ]	叶	yè	[jɛ]	leaf
		别	bié	[bjɛ]	do not
		月	yuè	[jɥɛ]	moon
i	[i]	必	bì	[bi]	must
		梨	lí	[li]	pear
		地	dì	[di]	ground
	[j]	别	bié	[bjɛ]	do not
		鞋	xié	[ɕjɛ]	shoe
		茄	qié	[tɕʰjɛ]	eggplant
	[ɪ]	带	dài	[dɑɪ]	carry/ribbon
		累	lèi	[lɛɪ]	tired
		来	lái	[lɑɪ]	Come
	[ɨ]	自	zì	[dzɨ]	oneself
		词	cí	[tsɨ]	word
		诗	shī	[ʃɨ]	poetry
u	[u]	不	bù	[bu]	no
		屋	wū	[wu]	house, room
		书	shū	[ʃu]	book
	[ʊ]	都	dōu	[doʊ]	also, as well
		后	hòu	[hoʊ]	after, behind
		口	kǒu	[koʊ]	mouth
ü	[y]	雨	yǔ	[jy]	rain
		女	nǚ or nv	[ny]	female gender

ü	[y]	绿	lǜ or lv	[ly]	green
ai	[ɑɪ]	来	lái	[lɑɪ]	come
		开	kāi	[kɑɪ]	open
		海	hǎi	[hɑɪ]	sea
ei	[ɛɪ]	黑	hēi	[hɛɪ]	black
		泪	lèi	[lɛɪ]	tear
		飞	fēi	[fɛi]	fly
ao	[ɑʊ]	老	lǎo	[lɑʊ]	old/elderly
		好	hǎo	[hɑʊ]	good
		跑	pǎo	[pɑʊ]	run
ou	[oʊ]	楼	lóu	[loʊ]	building
		头	tóu	[toʊ]	head
		后	hòu	[hoʊ]	behind
er	[ɑɹ]	二	èr	[ɑɹ]	two/second
		儿	ér	[ɑɹ]	son/child
		耳	ěr	[ɑɹ]	ear
an	[ɑn]	谈	tán	[tɑn]	talk
		慢	màn	[mɑn]	slow
		蓝	lán	[lɑn]	blue
en	[ən]	芬	fēn	[fən]	fragrance
		奔	bēn	[bən]	run
		跟	gēn	[gən]	follow
in	[in]	林	lín	[lin]	forest
		宾	bīn	[bin]	guest
		民	mín	[min]	people/citizen
ün	[yn]	云	yún, yün	[jyn]	cloud
		君	qún, qün	[ztɕyn]	king/emperor
		寻	xún, xün	[jyn]	search/find
ang	[ɑŋ]	羊	yáng	[jɑŋ]	sheep/lamb
		芳	fāng	[fɑŋ]	fragrance
		帮	bāng	[bɑŋ]	help
eng	[əŋ]	朋	péng	[pəŋ]	friend
		凤	fèng	[fəŋ]	phenix
		梦	mèng	[məŋ]	dream
ing	[iŋ]	鹰	yīng	[jiŋ]	eagle
		铃	líng	[liŋ]	bell
		瓶	píng	[piŋ]	bottle
ong	[oŋ]	红	hóng	[hoŋ]	red

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| ong | [oŋ] | 空 | kōng | [koŋ] | empty |
| | [oŋ] | 龙 | lóng | [loŋ] | dragon |

Pin Yin	I.P.A.	Chinese Examples		I.P.A.	English Translation
		Chinese Character	Pin Yin		
ia	[jɑ]	家	jiā	[ztɕjɑ]	home/family
		夏	xià	[ɕjɑ]	summer
		虾	xiā	[ɕjɑ]	shrimp
ie	[jɛ]	姐	jiě	[ztɕjɛ]	elder sister
		铁	tiě	[tjɛ]	iron
		捏	niē	[njɛ]	pinch
iu	[joʊ]	六	liù	[ljoʊ]	six
		牛	niú	[njoʊ]	cow
		秋	qiū	[tɕʰjoʊ]	autumn
iao	[jɑʊ]	跳	tiào	[tjɑʊ]	jump
		鸟	niǎo	[njɑʊ]	bird
		料	liào	[ljɑʊ]	ingredients
ian	[jɛn]	天	tiān	[tjɛn]	sky
		年	nián	[njɛn]	year
		脸	liǎn	[ljɛn]	face
iang	[jɑŋ]	凉	liáng	[ljɑŋ]	cold
		娘	niáng	[njɑŋ]	mom
		亮	liàng	[ljɑŋ]	bright
iong	[joŋ]	熊	xióng	[ɕjoŋ]	bear
		穷	qióng	[[tɕʰjoŋ]	poor
		炯	jiǒng	[ztɕjoŋ]	bright eyes
ua	[wɑ]	瓜	guā	[gwɑ]	melon
		花	huā	[hwɑ]	flower
		刷	shuā	[ʃwɑ]	scrub
uo	[wɔ]	国	guó	[gwɔ]	country/nation
		火	huǒ	[hwɔ]	fire
		锣	luó	[lwɔ]	gong
ui	[wɛɪ]	锤	chuí	[tʃwɛɪ]	hammer
		水	shuǐ	[ʃwɛɪ]	water
		回	huí	[huí]	return to
uai	[wɑɪ]	怪	guài	[gwɑɪ]	strange
		坏	huài	[hwɑɪ]	bad
		快	kuài	[kwɑɪ]]	quick

		混	hùn	[hwən]	mixture
un	[wən]	论	lùn	[lwən]	discuss
		春	chūn	[tʃwən]	spring
		短	duǎn	[dwɑn]	short
uan	[wɑn]	卵	luǎn	[lwɑn]	egg
		团	tuán	[twɑn]	group
		光	guāng	[gwɑŋ]	light
uang	[wɑŋ]	矿	kuàng	[kwɑŋ]	mineral mine
		双	shuāng	[ʃwɑŋ]	doubled
		月	yuè	[jɥɛ]	moon
ue/üe	[ɥɛ]	乐	yuè	[jɥɛ]	music
		学	xué	[ɕɥɛ]	study
		愿	yuàn	[jɥɑn]	wish
uan/üan	[ɥɑn]	捐	juān	[ztɕɥɑn]	donate
		全	quán	[tɕʰɥɑn]	whole

The New Approach Transcription and Translation for *Ta Cao Chang De Yang*

Chinese Characters: 我 们 是 他 造 的

Pin Yin Letters: wǒ men shì tā zào de

I.P.A. Symboles: [wɔ mən ʃɨ tɑ dzɑʊ də]

Word-to-word Translation: we are he made (Poetic Translation: It is he that has made us.)

也 是 属 他 的.

yě shì shǔ tā de

[jɛ ʃɨ ʃu tɑ də]

also are belong to him (and not we ourselves)

我 们 是 他 的 民

wǒ men shì tā de mín

[wɔ mən ʃɨ tɑ də min]

We are his people (We are his people)

也 是 他 草 场 的 羊

yě shì tā cǎo chǎng de yáng

[jɛ ʃɨ tɑ tsɑʊ tʃɑŋ də jɑŋ]

also are his pasture sheep (and the sheep of His pasture.)

耶 和 华 是 我 的

yē hé huá shì wǒ de

[jɛ hə hwɑ ʃɨ wɔ də]

Jehovah is my (The LORD is my shepherd.)

耶 和 华 我 的 牧 者,

yē hé huá wǒ de mù zhě,

[jɛ hə hwɑ wɔ də mu dʒə]

Jehovah my shepeherd (The Lord is my shepherd.)

我 必 不 至 缺 乏

wǒ bì bù zhì quē fá

[wɔ bi bu dʒɨ tɕʰɥɛ fɑ]

I must not want/lack (I shall not want.)

The New Approach of Mandarin Chinese Lyric Diction for *Ru Meng Ling*

Chinese Characters: 常记溪亭日暮

Pin Yin Letters: cháng jì xī tíng rì mù

I.P.A. Symboles: [tʃɑŋ ztɕi ɕi tiŋ ɻi mu]

Word-to-word Translation: often remember creek pavilion sun sunset

(Poetic Translation: The dusk at the river arbor, I often recall)

沉醉不知归路

chén zuì bù zhī guī lù

[tʃən dzɛɪ bu dʒɨ gwɛɪ lu]

Deep drunk not know back way. (Blind drunk, our way back, we remembered not at all.)

兴尽晚回舟

xìng jìn wǎn huí zhōu.

[ɕiŋ ztɕin wɑn hwɛɪ dʒoʊ]

Interest exhausted late back boat (Having had much fun, we paddled homebound)

误入藕花深处

wù rù ǒu huā shēn chù

[wu ɻu ʔoʊ hwɑ ʃən tʃu]

Accidentally enter lotus flower deep place (And strayed into lotus flowers profound)

争渡, 争渡, 惊起一滩鸥鹭

zhēng dù, zhēng dù, jīng qǐ yī tān ōu lù

[dʒəŋ du dʒəŋ du ztɕiŋ tɕʰi ji tɑn ʔoʊ lu]

Fight sail fight sail scattered up one shoal Gull Heron

(Tried to get through, tried to get through, so startled, all egrets from the shoal flew.)

The New Approach of Mandarin Chinese Lyric Diction for *Mo Li Hua*

Character 汉字 好 一 朵 美 丽 的 茉 莉 花

Pinyin 拼音 hǎo yī duǒ měi lì de mò lì huā

IPA 国际音标 [hɑʊ ji dwɔ mɛɪ li di mwɔ li hwɑ]

Word-to-word Translation: good one piece of beautiful jasmine flower

(Poetic Translation: What a beautiful jasmine flower)

芬 芳 美 丽 满 枝 芽

fēn fāng měi lì mǎn zhī yā

[fən faŋ mɛɪ li mɑn dʒɨ jɑ]

Fragrant and beautiful, fully bloomed on the tree branch

又 香 又 白 人 人 夸

yòu xiāng yòu bái rén rén kuā

[joʊ ɕjaŋ joʊ baɪ ɹən ɹən kwɑ]

Fragrant and white, everybody praises

让 我 来 将 你 摘 下

ràng wǒ lái jiāng nǐ zhāi xià

[ɹaŋ wɔ laɪ ztɕaŋ ni dʒaɪ ɕjɑ]

Let me pick you (jasmine flower) from the branch

送 给 别 人 家

sòng gěi bié rén jiā

[soŋ gɛɪ bjɛ ɹən ztɕjɑ]

Gift it to other person

茉 莉 花 啊 茉 莉 花

mò lì huā a de mò lì huā

[mwɔ li hwɑ ʔa mwɔ li hwɑ]

Jasmine flower, oh, jasmine flower