

**FOLKSONG ACROSS BORDERS: UNVEILING THE CHINESE
FOLKSONG “JASMINE FLOWER” THROUGH THREE PIANO
ADAPTATIONS FROM RUSSIA, AUSTRALIA, AND GERMANY**

Liang Tao^{1*}, Jacqueline Pugh-Kitingan^{2**} & Lee Chie Tsang Isaiah¹

*First author, **Corresponding author

¹Academy of Arts and Creative Technology
Universiti Malaysia Sabah

²Borneo Institute for Indigenous Studies (BorIIS)
Universiti Malaysia Sabah

(49157216@qq.com, jacquie@ums.edu.my, chie_tsang@ums.edu.my)

Abstract

The Chinese folksong “Jasmine Flower” is regarded as one of China’s most renowned folksongs. It has several regional variations. Over time, it has been adapted for music played with traditional Chinese musical instruments, as well as for more recent compositions for piano. This article examines three piano adaptations of this iconic Chinese folksong by composers from Russia, Australia, and Germany, highlighting their unique compositional styles and cultural interpretations. It probes deeply into how each composer intricately integrates and applies the folksong within their distinct cultural and historical contexts, particularly emphasising their technical and stylistic approaches. Based on the concept of musical syncretism, the study employs a comprehensive methodology, including in-depth harmonic, textural, and structural analyses, as well as an exploration of the integration of folk elements and innovative compositional techniques. The comparative analysis provides insights into the global dissemination and creative evolution of “Jasmine Flower”, significantly contributing to the discourse on cross-cultural musical adaptations and their broader implications. The study also examines how traditional motifs are reinterpreted through modern musical language, balancing preservation and creativity.

Keywords: *Jasmine Flower, folksong, adaptations, integration, musical syncretism*

INTRODUCTION

The Chinese folksong "Jasmine Flower" (*Mo Li Hua* or *Moo-Lee-Wha*, 茉莉花) dates back to the Qing Dynasty (1616-1912) (Lau 2018, pp. 84) and stands as one of China's most renowned and widely recognised folksong, that is celebrated for its simple yet beautiful melody (Feng 2020). The tune is associated with the jasmine flower and is often said to symbolise purity and love within young relationships. Typically structured in seven musical phrases, the melody of "Jasmine Flower" became one of the first Chinese songs to gain popularity abroad after British missionary John Barrow introduced it to Europe in 1804 (Gong, H. Y. 2013; Yano & Lau 2018). In the 1920s, the melody was famously incorporated into Puccini's opera "Turandot", garnering significant international attention and showcasing the melody's oriental charm (Rapp 2014; Yu 2018; He 2012). Moreover, it has been featured in various recent international events, including the 2008 Beijing Olympic presentation bid, further cementing its status as a symbol of Chinese culture (Yang 2023). Its enduring popularity is evident in the widespread performances by international artists, including Canadian singer Celine Dion and Kazakh singer Dimash Kudaibergen, who have both performed the song in Mandarin (Gries et al., 2015).

The social and cultural significance of "Jasmine Flower" extends beyond its melody, representing a renowned part of China's cultural heritage. There are at least ten regional variations of the folksong from different parts of China. In the early 19th century, European aristocrats enjoyed simple piano adaptations of Chinese melodies like "Jasmine Flower" in their salons (Gong, H. Y. 2013). Russian composer Anton Arensky was a pioneer in adapting this tune for classical piano by the 1890s. With the arrival of piano music in Shanghai in the 1920s (Lin 1989), Chinese composers began creating their adaptations of traditional melodies (Jing & Heng 2023). Today, both Western and Chinese composers continue to reinterpret the "Jasmine Flower" tune, infusing their unique styles into their piano pieces. There has not been a comprehensive comparative analysis of "Jasmine Flower" piano adaptations created by composers from different backgrounds, apart from one unpublished source (Liang forthcoming).

Thus, after exploring the concept of musical syncretism and reviewing previous studies, this article examines three different piano adaptations of this folksong by composers from Russia, Australia, and Germany, delving into their diverse approaches to integrating and transforming the melody. The theoretical concept of musical syncretism in cross-cultural composition provides a guide for understanding the use of the folksong in these contemporary piano compositions.

A comprehensive multi-dimensional approach is employed in this study to analyse adaptations of "Jasmine Flower." It includes harmonic analysis to explore chord progressions and unconventional harmonies, referencing works by Redford (1994), Volioti (2017), Knyt (2017) and Yeung (2020). The harmony marking system, or Roman numeral

analysis, is used to represent chord functions and tonal structures in Western classical music (Karystinaios & Widmer 2023). Uppercase numerals indicate major triads, while lowercase numerals signify minor triads. Additional symbols provide details on chord type and construction (Harte et al., 2005). Tables are used to indicate the chords and harmonic progressions in "Jasmine Flower," allowing for the observation of different composers' harmonic styles. Structural analysis examines form and thematic development to reveal compositional architecture (Lin 1989; Agopian 2016). Textural analysis investigates the layering and density of musical lines, highlighting each composer's unique sonic landscape (Hui 2020). This multifaceted approach contributes to the discourse on cross-cultural musical adaptations and innovation.

Musical Syncretism

The concept of musical syncretism, particularly within the context of cross-cultural composition, focuses on merging musical materials from diverse cultures into a singular artistic piece (Perks 2019; Collins & Gooley 2016). This approach celebrates the diversity of musical traditions and fosters creative integration, leading to new and innovative forms of expression (Chapman 2007). In this model, the fusion process is not merely a superficial combination of elements but a profound and respectful integration that maintains the intrinsic integrity of the original sources.

Utilising the concept of musical syncretism, composers often use exotic music from cultures not their own in their compositions, especially in piano works. French composer Claude Debussy, for instance, was influenced by Javanese gamelan music, incorporating its elements into pieces like "*Fantasia*" and "*Clair De Lune*" (Schmitz 1995; Tamagawa 2019). Similarly, American composer George Gershwin integrated Afro-American Blues and Jazz into works like "Rhapsody in Blue" and "An American in Paris" (Hale 2014; Mawer 2014).

Conversely, composers like Igor Stravinsky, Johannes Brahms, Franz Liszt, Béla Bartók, and Zoltán Kodály have turned to the traditional music of their own cultures for inspiration. Stravinsky incorporated Russian folk music elements into his piano works, while Brahms, Liszt, Bartók and Kodály delved into Hungarian folk music, using its melodic and rhythmic principles in their compositions (Viggers 2019; Hooker 2013).

The Chinese folksong "Jasmine Flower" melody has been adapted into piano compositions by many composers from different countries and time periods. Russian composer Anton Arensky incorporated this melody into his piano work "Étude Opus. 25 No. 4" in 1896, while German composer Peter Schindler created a piece for the pianist Lang Lang in 2019. Additionally, Chinese composer Chu Wanghua composed the "Jasmine Flower Fantasia" in 2003, more than two decades after he had settled in Australia. Despite these works being based on the same folksong theme, they each reflect distinct approaches

and styles. For Chu, this melody represents his own musical culture, whereas for Arensky and Schindler, "Jasmine Flower" symbolises exotic musical culture.

PREVIOUS STUDIES

Previous research on piano adaptations focused largely on two main areas: studying adaptations by various composers of folk songs from different cultures like Spanish, American, and Chinese, highlighting global music adaptation and transmission, and detailed analysis of the works of individual composers, such as Béla Bartók and Tan Dun, examining their unique compositional techniques and styles in blending folk elements into unique musical expressions.

Studies on Multiple Composers using Folksongs from Specific Regions

Agopian's study (2016) reveals the unique treatment of Armenian folk songs in piano adaptations, such as orchestral simulation and rhythmic variations, and highlights the possibility of integrating modern musical language while maintaining the characteristics of national music. This in-depth exploration provides an important perspective for understanding and appreciating adaptations of national music. López's analysis (2013) of how American folk music has been incorporated into piano concert music emphasises the importance of cultural and social backgrounds in musical composition. Through exploring different genres, López reveals that folk music is not only a form of musical expression but also a carrier of cultural identity and history. This research has implications for understanding how music reflects and shapes social culture. Amoah's study (2020) is a deep dissection of the piano adaptations of Akuapem-Larteh folk tunes in the Eastern region of Ghana, showing the complexity of combining local music with the global musical context. This meticulous research provides profound insights into the parallelism of cultural preservation and innovation. Abeyaratne (2001) also conducted a comprehensive analysis of Sri Lankan folk music piano adaptations, highlighting the intrinsic value of national music and its applications for modern music education and performance. This study strengthens the position of folk music in global music education and reminds us of the modern significance and potential applications of traditional music.

Hui's research (2020) focuses on the music of Guangdong, China and its piano adaptations, highlighting the unique position of regional music in the global music dialogue. By exploring the artistic conceptions and performance techniques of Guangdong music, Hui's study not only showcases the charm of culture-specific music but also emphasises the key role of performers in conveying cultural essence. Lin (1989) provides a historical and analytical view of the development of Chinese piano music, highlighting the dual trajectory of cultural integration and technical development. This comprehensive study provides a framework for understanding the uniqueness of Chinese piano music and

offers a wealth of cases and perspectives for exploring the integration of Chinese and Western music.

Studies focusing on piano adaptations by individual composers

Waldbauer (1960) and Dobszay (1982) discuss Béla Bartók's meticulous approach to incorporating folk elements into his works, emphasising the distinction between folk themes and a broader musical language, and how this fusion creates a unique sound. Redford (1994) delves deeply into Albéniz's "Iberia" suite, emphasising the rich Spanish folk elements incorporated into it. The research explores the integration of dance rhythms, characteristics of folk songs, and guitar idioms, revealing the complex interplay between compositional techniques, cultural expression, and musical innovation. Granade (2010) reevaluates the influence of Chinese music and aesthetics on American composer Harry Partch, challenging his work's prevailing focus on Greek musical ideals. By examining Partch's interactions with Cantonese opera, his theoretical writings, and his composition based on Li Po's poetry, the study highlights China's role as an alternative path that informed and shaped his musical aesthetic. Granade's research suggests that understanding the impact of Chinese musical traditions is crucial to fully comprehending Partch's compositional approach. Knyt (2017) examines the works of Busoni and Grainger, emphasising the blurred boundaries between arrangement and composition, as well as a reevaluation of musical originality. This study reveals the complex relationship between adaptation and originality and its role in musical expression and technical innovation, reflecting the transmission and transformation of musical ideas and techniques. Volioti (2017) analyses Grieg's works for their rich harmonic language and implied tonality, discussing how the pieces reflect the visual culture and societal changes of late 19th-century Norway, as well as the connection between music and the natural environment.

Chan (2022) provides a theoretical analysis of piano works by Tan Dun and other composers from China, exploring the use of Chinese folk tunes, pentatonic scales, and other elements, revealing how these contribute to creating unique soundscapes and acoustic colors. Zhang (2020) analyses Chinese composer Zhang Zhao's method of integrating Southern Chinese musical traditions into modern piano compositions, particularly how he combines traditional Chinese melodies with Western compositional techniques. By analysing works like the "*Pi Huang*" Fantasy ("*Pi Huang*" are the two fundamental melodic patterns in the music of traditional Chinese Peking Opera), the research highlights composer's ability to innovate in a modern and accessible manner while preserving the essence of Chinese music.

These studies reveal the diversity and richness of piano adaptations, emphasising the dynamic relationship between cultural heritage and musical innovation. They showcase the transformative power of music across cultural boundaries and the global impact of composers' creative efforts. These studies have provided useful references for the

artistic fusion in piano adaptations and their lasting influence on the global musical landscape.

Piano Etude in G Flat, Opus. 25 No.3 by Anton Arensky

In the 1890s, Russian composer Anton Arensky integrated the Chinese folk song "Jasmine Flower" into this piano piece, which was the third of his four etudes and was designated as Opus. 25 No. 3 (Bols 2017). The composition is structured in a repeated binary form (A-B) with a coda. In sections A and A1 of this piece, Arensky utilised traditional Western tonality and harmony, enriching the harmony with numerous chromatic notes—a characteristic feature of late 19th-century European art music. Arensky did not incorporate any distinctly Chinese elements in sections A and A1 (Yeung 2020). He subtitled the B section as "*Thème chinois*", meaning "Chinese Theme", which refers to a popular pentatonic folksong widely recognised across China (Lau 2018, pp. 82). Table 1 shows the musical structure and tonality of this piano etude.

Table 1: Structure of Etude, Opus. 25 No.3 by Anton Arensky

Section	Measures	Tonality	Using Chinese Melody
A	1-49	Gb Major	None
B	50-89	Bb Major	Jasmine Flower
A1	90-136	Gb Major	None
B1	137-158	Gb Major	Jasmine Flower
Coda	159-183	Gb Major	None

Given that sections A and A1 do not utilise the melody of the Chinese folksong "Jasmine Flower", the focus is exclusively on sections B and B1, which contain the "Jasmine Flower" melody. Upon comparison, it is evident that Arensky adopted the Barrow version of the "Jasmine Flower" melody in both section B and B1, which corresponds to the melody of "Jasmine Flower" in the contemporary Mandarin version prevalent in the Beijing area, that is also known as the Beijing version. The version of the "Jasmine Flower" folksong recorded by Barrow is primarily divided into seven phrases (Figure 1).

316 TRAVELS IN CHINA.

China. I have therefore given it in its unadorned state, as sung and played by the Chinese, together with the words of the first stanza, and their literal translation.

MOO-LEE-WHA.




Figure 1: Transcription of "Jasmine Flower" folksong (MOO-LEE-WHA) from Barrow
(Source: John Barrow, *Travels in China*, 1804, pp. 316.)
(<https://archive.org/details/travelsinchinaco00barr/page/316/mode/2up?view=theater>)

In this etude, Arensky does not alter the original note values and rhythm of Barrow's "Jasmine Flower" melody, adhering instead to the original seven phrases. The distinction between the two sections lies in their tonality, with section B set in B-flat major while Section B1 is in G-flat major. In two sections, Arensky positions the "Jasmine Flower" melody enveloped between high and low accompaniments (Figure 2).



Figure 2: Excerpt of Anton Arensky's Etude, Op.25, No.3, measures 50 to 53

This arrangement technique is referred to as an "enveloped melody" (Agopian 2016). This method is akin to a sandwiching technique, like the one prominently featured in the opening of Franz Liszt's "Liebesträume No. 3", where the melody is placed as a middle line (Haskins 2019), alternately accompanied by the left and right hands, with two additional accompaniment lines above and below it. In Arensky's arrangement, in the upper line above the melody, the right hand provides accompaniment with rapid sixteenth notes in triplet rhythms, serving as one of the practice purposes of this exercise piece. Upon closer inspection, these accompaniment notes possess the characteristics of a pentatonic scale, with B \flat -D-F-G forming a I-seventh chord. Listening to this pentatonic part in isolation evokes the playing of traditional Chinese flutes, which are tuned to a Chinese pentatonic mode. Arensky ensures that measures 50 to 57, containing two repeated phrases, are completely harmonised with the melody, thus emphasising its prominence. The block chords' harmony, without transitioning for nearly four measures, adds a layer of harmonic depth to the melody above, creating a rich overtone effect.

As shown in Figure 2, this section features a high-pitched accompaniment with rapid sixteenth-note triplets, a melodic layer with relaxed eighth-note rhythms, and lower block chords providing a stable foundation. These layers, with varying rhythmic speeds, create a sense of motion, interconnecting like gears to maintain the "Jasmine Flower" melody's flow. The melody unifies with the accompaniment across layers, enhancing cohesion.

Section B's harmony, predominantly in B-flat major, uses tonic chords (I) in its first two phrases. From measure 58, it transitions into coloristic and functional changes (I Maj7 , I 7), aligning with traditional 19th-century western functional harmony (Figure 3).

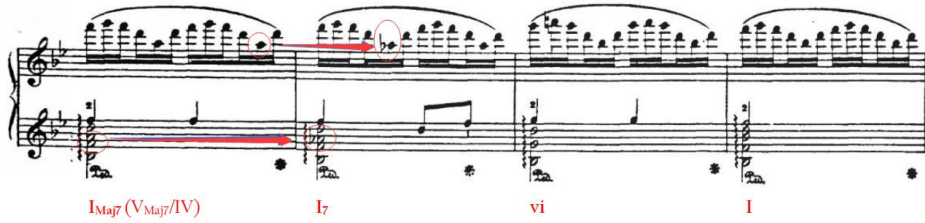


Figure 3: Excerpt of Arensky's Etude, Op.25, No.3, measures 58 to 61

Table 2 illustrates the harmonic progression of section B, predominantly featuring plagal harmonic progress from IV to I (plagal cadence). Arensky replicates this in G-flat major (measures 137-158), transforming the Chinese melody with a typical European harmonic progression while maintaining its pentatonic essence. This approach fuses Western harmonic style with the original tune's character.

Table 2: The harmonic progress of section B (measures 50 to 77)

Phrase 1	Measures	50	51	52	53
	Harmony	I	I	I	I
Phrase 2	Measures	54	55	56	57
	Harmony	I	I	I	I
Phrase 3	Measures	58	59	60	61
	Harmony	IMaj7	I7	vi	I
Phrase 4	Measures	62	63	64	65
	Harmony	IV	V7	I	I
Phrase 5	Measures	66	67	68	69
	Harmony	I	IV-V7	I	I
Phrase 6	Measures	70	71	72	73
	Harmony	IV	IV	I	I
Phrase 7	Measures	74	75	76	77
	Harmony	IV	IV	I	I

In Arensky's section B (measures 50-77), the tonic B-flat consistently anchors the harmony, reflecting its structural importance and serving as both the piece's ultimate goal and subdivision marker (Yeung 2020). Western harmonic principles are employed, with perfect and plagal cadences emphasising the tonic and dominant's structural roles (Bittencourt 2013). This adherence to functional harmony paradigms illustrates a traditional approach within the 19th-century period, underscoring the tonic's pivotal role in the musical structure. Arensky employed dynamic contrasts, with the "Jasmine Flower"

melody in forte against a softer accompaniment, creating a delicate sound akin to Chinese chime bells or a music box. This dynamic layering effectively accentuates the melody within the high and low registers.

Section B1 continues in the key of G-flat major. The texture and harmonic progression remain the same as in section B. The only difference is that section B1 concludes on the dominant in measure 158, then after a pause it moves into a *Piu vivo* (“more lively”) section, rather than concluding on the tonic (Figure 4).



Figure 4 : Excerpt of Arensky's Etude, Op.25, No.3, measures 157 to 159

This traditional Chinese pentatonic melody is harmonised using the harmonic progressions and rhythms typical of the 19th-century European tradition, indicating Arensky's attempt to meld European and Chinese styles, akin to what artists and artisans have done in other forms of Chinese-inspired art. The pentatonic melody and distinctive harmonies, coupled with the subtitle *Thème chinois*, evoke a cultural atmosphere redolent of Chinese imagery while still adhering to European musical norms.

Piano Adaptation “Jasmine Flower Fantasia” by Chu Wanghua

In 1981, Chinese composer Chu Wanghua moved to Melbourne, Australia, to study composition (Gong, Y. 2023). Inspired by Chinese-Australian pianist Chen Weiling's 2003 Melbourne performance (Li 2015), Chu composed "Jasmine Flower Fantasia", a 99-measure piece based on a theme and variation structure, where variations are composed of motifs drawn from the “Jasmine Flower” folksong (Table 3).

Table 3 : Structure of “Jasmine Flower Fantasia” by Chu Wanghua

Section	Measures	Tonality	Chinese Melody	Tempo
Introduction	1-8	A Major	Variation melody	Lento, 60
A	9-23	A Major	Jasmine Flower	Lento, 60
B	24-32	A-E Major	None	Andante, 72
A1	33-47	A Major	Jasmine Flower	Lento, 60
C	48-56	E-B Major	None	Allegro, 120

A2	57-83	C Major	Jasmine Flower	Moderato, 92
Coda	84-99	A Major	Variation melody	Andante, 72

Sections A, A1, and A2 in this set of variations exclusively feature the "Jasmine Flower" folksong melody. sections B and C, unrelated to this tune, will not be discussed. The analysis focuses mainly on how "Jasmine Flower" is employed in sections A, A1, and A2, examining their melodic alterations, harmony, and texture as well as how individual motifs from the folksong theme are utilised in the Introduction and Coda.

Introduction Section

The introduction section spans measures 1 to 8, and is divided into four phrases, each presenting motifs from the "Jasmine Flower" folk song's first phrase. The melody, played in the piano's high register, acts as a prelude to the thematic material that follows, setting the stage for the piece's central themes (Figure 5).

92. “茉莉花” 幻想曲
Jasmine Flower Fantasia
(2003) 储望华
Chu Wang-Hua

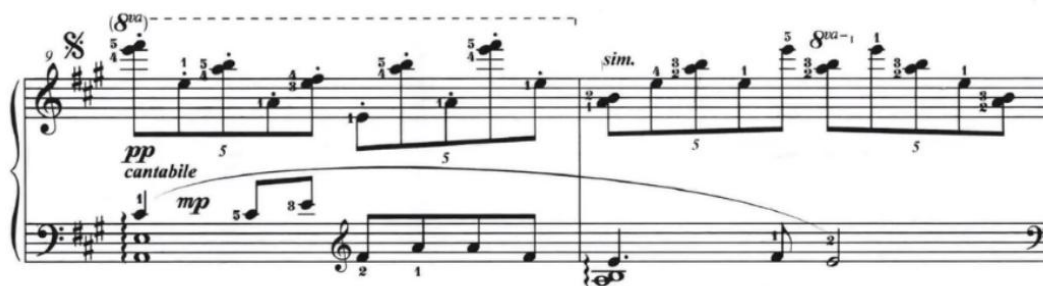
Figure 5 : Excerpt of “Jasmine Flower Fantasia”, measures 1 to 8

The musical motifs from the "Jasmine Flower" theme are presented in various keys in the introduction. In the first phrase, it is played in A major, then modulates to A-flat major in the second phrase, and finally, in the third phrase, it is played in D major. The ornamentation in the first six measures primarily imitates the musical styles of the traditional Chinese instruments, the *guzheng* (plucked heterochordal board zither with 21 strings) and *pipa* (four-stringed pear-shaped plucked lute), with the use of sweeping the

strings in the ornamentation vividly capturing the unique musical textures of sweeping strums on these instruments (Jing 1991 pp. 93-94). Measures 7 to 8 prominently feature the use of major seconds, emulating the sound of percussive instruments such as the *bianzhong* (Chinese chime bells) or the music box. This intervallic use of major seconds intensifies dissonance, a characteristic of modern music.

Section A

From a musical arrangement perspective, the "Jasmine Flower" melody is enveloped in the middle layer, with accompaniment both above and below it. This creates a serene and ethereal atmosphere, with melodic patterns resembling those in Arensky's Etude, Op.25 No.3 in their configuration. The seven phrases of Barrow version of the "Jasmine Flower" folk theme is fully presented for the first time in the lower register in the left hand, while the right-hand part employs major second intervals to express the accompaniment smoothly and cohesively (Figure 6).



I I₉
Figure 6 : Excerpt of "Jasmine Flower Fantasia", measures 9 to 10

The melody in section A is presented in the lower and middle parts, with each phrase beginning with rapidly ascending broken chords in left hand in low register, reminiscent of the "string sweeping" technique used in the Chinese traditional instruments, the pipa and the *guzheng* (this technique is also found in guitar playing and other strummed instruments). The right-hand accompaniment introduces rhythmic complexity, including quintuplets, adding further color to the melody.

From a harmonic perspective, the description of the harmony for this section of the "Jasmine Flower" melody showcases a rich, delicate, and innovative approach to harmonic treatment, heavily influenced by French Impressionist music. Table 4 lists the harmonic progress of section A.

Table 4: The harmonic progress of section A (measures 9 to 23)

Phrase 1	Measures	9	10
	Harmony	I	I ₉
Phrase 2	Measures	11	12
	Harmony	I	I ₉
Phrase 3	Measures	13	14
	Harmony	iii	V _{Maj7} - iii
Phrase 4	Measures	15	16-17
	Harmony	iii _{dim7} - VI	ii ₇ -vi
Phrase 5	Measures	18	19
	Harmony	vi - VII ^b	iii
Phrase 6	Measures	20	21
	Harmony	VI ^b -ii	iii
Phrase 7	Measures	22	23
	Harmony	ii - II	V ₇

This section shows stylistic points similar to musical French Impressionist harmonies with unusual harmonic transitions and color effects, breaking traditional harmony rules. Extended use of the I chord with added 9th, unconventional shifts like V to III, and tension-building from iii diminished seventh to major sixth chords suggest a hazy, imaginative experience. The piece also features common transitions like ii₇ to vi, enhancing emotional flow. Impressionist-style shifts, like vi to lowered VII, add dreamlike effects and aural ambiguity, exemplifying the composer's deep exploration of harmonic color and creativity.

Section A1

Section A1 is a variation of theme A, which returns to the original tempo but places the melody in the high register (Figure 7). The composer employs two methods to embellish the melodic line in this section. Firstly, an additional ornamental line is introduced below the main melody of "Jasmine Flower," imparting some characteristics of polyphonic music to the melody part. Secondly, some notes are embellished with ornamental pitches at the level of the melodic line itself. This may be an attempt by the composer to imitate the techniques of sliding and smoothly controlling pitch on traditional Chinese instruments like the *guzheng* or *guqin* (a smaller seven-stringed plucked zither), although on the piano, it is executed by sequentially playing keys of different pitches. The composer employs a dyads or two-note chords in the high register to mimic the *guzheng*'s plucking technique, signaling phrase ends. The bass accompaniment transitions from triplet arpeggiated chords to a syncopated rhythm of columnar chords, reminiscent of Chopin's Nocturne

Op.62 No.1, adding rhythmic diversity and textural richness to the piece. Table 5 shows the harmonic progress of section A1 from measures 33 to 48.



Figure 7: Excerpt of “Jasmine Flower Fantasia”, measures 35 to 39

Table 5: The harmonic progress of section A1 (measures 33 to 48)

Phrase 1	Measures	33	34
	Harmony	I	Iii
Phrase 2	Measures	35	36
	Harmony	I	V ₇
Phrase 3	Measures	37	38
	Harmony	I ₆	Vi
Phrase 4	Measures	39	40
	Harmony	vi ^{#3} - V ₇	I
Phrase 5	Measures	41	42
	Harmony	I - V	I - iii
Phrase 6	Measures	43	44-45
	Harmony	vii ^{b5}	vi ₆ - VI ₆
Phrase 7	Measures	46-47	48
	Harmony	I-III ^b	II ₇ (V ₇ /V)

Chu Wanghua's harmonic style in “Jasmine Flower Fantasia” is marked by unique and innovative techniques, enhancing the music's expressiveness and depth. His use of chords like I₆, sharp third on vi, diminished fifth on VII, and flat major third chord (III^b), introduces unexpected shifts and tension. These techniques, alongside secondary dominants and perfect fifths, showcase Chu's deep understanding of harmony and

commitment to innovation, pushing beyond traditional boundaries to create a rich, expressive, and complex musical narrative.

Section A2

This section features the melody of Jiangsu version of the "Jasmine Flower" folk song, representing another regional variation of the "Jasmine Flower" from Jiangsu Province in southeast China (Figure 8). This version has seven phrases like the Beijing version documented by Barrow. In many details, the two versions also retain the same melodic fragments. There are only minor differences in some rhythmic patterns and melodic directions.

Jasmine Flower
Jiangsu Province Version

The musical score is written in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The tempo is marked as quarter note = 46 MM. The score is divided into seven phrases, each labeled in red text above the staff. The lyrics are written below the notes. The total duration is noted as 30 seconds.

Phrase 1: Ho yi do me li hu ,

Phrase 2: Ho yi do me li hu ,

Phrase 3: Mu yo hu cuo ,

Phrase 4: xia ya xia bu go tao ,

Phrase 5: ao you sing ce yi do da ,

Phrase 6: you po

Phrase 7: ku hu di ning er (yao zjen ao) mu .

(total duration = 30 s)

Figure 8: Transcription of the Jiangsu version of "Jasmine Flower" folksong
(Source: Transcribed from *Collection of Chinese Folk Songs*, Jiangsu volume, 1982, pp. 726, National Editorial Committee of Chinese Folk Song Collection)

In terms of texture, the melody is intensified in section A2 through octaves, enhancing its volume. Following the main melody, a closely aligned inner line is introduced, belonging to the same voice as the lower octave of the melody (Figure 9). The bass accompaniment employs triplet arpeggiated chords, which, in combination with the

sixteenth-note rhythms in the higher register, create a complex contrapuntal rhythm. This texture can also be seen in Debussy's piano piece "Pour le piano III. Toccata". The multi-layered texture creates a more expansive musical space and combines the appearance of the two main themes in this section.

The image shows a musical score excerpt for measures 57 to 62 of "Jasmine Flower Fantasia". The tempo is marked "Moderato" with a quarter note equal to 92 (♩ = 92). The score is written for piano and consists of three systems of music, each with a treble and bass clef staff. The first system (measures 57-58) is marked "f legato" and features a melody in the treble clef with sixteenth-note patterns and a bass line with triplet arpeggios. The second system (measures 59-60) continues the melodic and arpeggiated textures. The third system (measures 61-62) shows a harmonic shift, with a B-flat note introduced in the melody, creating an I-minor seventh chord (C-E-G-Bb). The bass line continues with triplet arpeggios. Red annotations below the staves indicate chord symbols: I₆ (8^{va}) and iii₇ in the first system; vi₇ (8^{va}) and iii₇ in the second system; and I₇(V₇/IV) and IV in the third system.

Figure 9: Excerpt of "Jasmine Flower Fantasia," measures 57 to 62

In the 61st measure, the composer skillfully introduces a B-flat note to create an outline of a I-minor seventh chord (C-E-G-Bb), resulting in a sudden change in harmonic color, markedly distinct from the previous accompaniment with the same melody. Below the melody is a harmonic significance with the sixteenth-note arpeggio patterns, filling in the hollow octave melody line. With its triplet arpeggio texture, the left-hand accompaniment part creates a 3-against-2 rhythmic interplay with the melodic part, propelling the music forward.

Table 6 shows the harmonic progress of whole section A2 from measures 57 to 70. The musical harmonic style described reveals a rich and complex approach to tonal harmony. It begins with extended I chords, using I₆ (first inversion), I₇ (acting as a secondary dominant of IV), and I₉ to enrich harmonic color while maintaining stability. The piece also innovatively uses iii^{b57} chords on V, introducing tension and novelty. Smooth iv₇-ii and v₇-iv connections enhance the music's dynamism. Creative application of iii chords, even as diminished fifth (iii^{b7}), adds unique harmonic and emotional depth. Despite innovative techniques, the piece traditionally concludes with a V₇-I cadence, providing a familiar resolution.

Table 6 : The harmonic progress of section A2 (measures 57 to 70)

Phrase 1	Measures	57	58
	Harmony	I ₆	iii ₇
Phrase 2	Measures	59	60
	Harmony	vi ₇	iii ₇
Phrase 3	Measures	61	62
	Harmony	I ₇ (V ₇ /IV)	IV
Phrase 4	Measures	63	64
	Harmony	iii ^{b57} – V	I ₆
Phrase 5	Measures	65	66
	Harmony	iv ₇ – ii	iii - I ₉
Phrase 6	Measures	67	68
	Harmony	v ₇ – iv	II (V/V)
Phrase 7	Measures	69	70
	Harmony	V ₇	I

Chu Wanghua employs innovative iv₇-ii and v₇-iv connections and uses uncommon iii chords to add color and emotional expression. Despite these novel elements, the piece concludes traditionally with a V₇-I cadence, providing a familiar resolution. Moreover, Chu has also used two different regional versions of the “Jasmine Flower” folk song melodies as creative elements, making the internal sections of the work more colourful and interesting.

Piano Adaptation *Mo Li Hua* (Jasmine Flower) by Peter Schindler

German composer Peter Schindler, commissioned by Chinese pianist Lang Lang in 2019, created a piano adaptation of the Chinese folksong "Jasmine Flower". This piece is structured as a set of variations, with the composer making five distinct variations on the

counterpoint rather than a simple melody. Moreover, when the inner line is presented as a dyad in relation to the melody in measures 8 and 9, it forms a chord independent of the left hand's accompaniment, in conjunction with the melody's single notes. This method enriches the texture of the music significantly on a layered level (Figure 11).

Figure 11: Excerpt of *Mo Li Hua* (Jasmine Flower) by Peter Schindler, measures 8 to 19

In the harmonic aspect within section A, all seven phrases of Barrow's version of the "Jasmine Flower" melody are fully presented. The accompaniment continues the harmonic style of modulation introduced in the introduction, with the harmony of the first, second, and fifth phrases shifting between the I and VIIb chords of E-flat major. Occasionally, the IV chord with a flattened third is used (as in measure 13), adding a very subtle harmonic colour (Table 8).

Table 8: The harmonic progress of section A (measures 6 to 19)

Phrase 1	Measures	6	7
	Harmony	I-VII ^b	I-VII ^b
Phrase 2	Measures	8	9
	Harmony	I-VII ^b	I-VII ^b
Phrase 3	Measures	10	11
	Harmony	I	IV-V
Phrase 4	Measures	12	13

	Harmony	vi-ii	IV ^{b3} -I
Phrase 5	Measures	14	15
	Harmony	I-VII ^b	I-VII ^b
Phrase 6	Measures	16	17
	Harmony	IV-V	Vi
Phrase 7	Measures	18	19
	Harmony	ii7	V

Section A1

The section A1 variation continues in G-flat major, utilising only the first three phrases of the "Jasmine Flower" melody. This variation features the melody played in tremolo octaves with thirty-second note rhythms, emulating the effect of a celesta or a glockenspiel, further accentuated by the composer's performance notation "Like Chimes". This segment is performed in the piano's upper register, rendering the effect particularly bright and resonant. This choice of register and execution not only provides a stark contrast to other sections but also imbues the piece with a distinctive quality of texture that evokes the delicate, bell-like sounds traditionally associated with East Asian music, thus enhancing the cultural fusion within the composition (Figure 12).

The musical score excerpt shows two systems of music. The first system starts at measure 25 and ends at measure 28. The second system starts at measure 29 and ends at measure 31. The key signature has three flats (G-flat major). The time signature is 3/4. The melody is written in the treble clef and the bass clef. The accompaniment is written in the bass clef. The chords are labeled with Roman numerals: I, IV, V₇, I, vi, IV, I, vi, V₇, I, V₇, I. There is a 'poco rit.' marking above the first measure of the second system. A repeat sign is at the end of the second system.

Figure 12: Excerpt of *Mo Li Hua* (Jasmine Flower) by Peter Schindler, measures 25 to 31

In terms of harmony, the accompaniment continues to employ the classical harmonic function sequence of I-IV-V-I. This decision ensures that the harmonic color of this section distinctly contrasts with that of Section A. The use of arpeggiated chords not only provides a textural continuity but also introduces a layer of rhythmic and melodic

interest that enhances the overall musical narrative. The reliance on the classic I-IV-V-I progression speaks to a foundational aspect of Western music theory, grounding the piece in a familiar harmonic landscape while allowing for creative expression through the execution and voicing of the chords. This sequence, known for its strong sense of resolution and tonal closure, offers a sense of stability and predictability, which might serve as a counterbalance to more innovative or unexpected elements elsewhere in the piece.

Section A2

Section A2 actually includes a measure-length transition that serves the function of modulating from G-flat major to G major. In this transitional measure, the composer employs an ascending scale that begins on the VII note F-sharp of G major, which is also the tonic of the preceding G-flat major section, and ends on A-sharp, presented in octaves to smoothly transition into G major (Figure 13).

Figure 13: Excerpt of *Mo Li Hua (Jasmine Flower)* by Peter Schindler, measures 32 to 34

The entire A2 section operates in G major, with the accompaniment utilising arpeggiated chords. Although the melody is a reiteration of the "Jasmine Flower" in octaves, the composer has enriched it through extensive voice-leading expansion. This expansion of the right-hand melodic line extends from measure 33 to 46, showcasing the composer's intricate and thoughtful approach to developing the melodic material (Figure 14). This technique not only adds depth and variety to the melody but also enhances the overall textural complexity of the piece, reflecting a sophisticated understanding of harmonic and melodic development.

35
 I ii I IV iii vi IV I
 39
 II₇(V₇/V) V₇ I
 43

Figure 14: Excerpt of *Mo Li Hua* (Jasmine Flower) by Peter Schindler, measures 35 to 46

From the score, it is evident that the expansion of the melodic line not only enriches the texture of the melody itself, creating harmonic layers in the right hand, but it also harmoniously matches with the left hand's accompaniment, resulting in a rich harmonic effect. Starting from measure 41, the melody moves to the bass played by the left hand in octaves, while the right hand maintains a chordal accompaniment. The harmonies of both hands complement and correspond with each other, spanning across four octaves, creating a profound and robust sonority.

The harmonic style of Section A2 is steeped in traditional Western harmony, operating within the classic I-IV-V-I progression and employing secondary dominants (V_7/V) leading to the V_7 chord before resolving to the tonic (Table 9). This approach inevitably brings to mind the Neapolitan chords frequently used by Chopin in the 19th century. Using these secondary dominants adds a layer of tension and expectation, characteristic of the Romantic era's expressive depth.

Table 9: The harmonic progress of section A2 (measures 33 to 46)

Phrase 1	Measures	33	34
	Harmony	I-IV	I-IV
Phrase 2	Measures	35	36
	Harmony	I-ii	I-IV
Phrase 3	Measures	37	38
	Harmony	iii-vi	IV-I
Phrase 4	Measures	39	40
	Harmony	II ₇ (V ₇ /V)-V ₇	I
Phrase 5	Measures	41	42
	Harmony	I-IV	IV-V
Phrase 6	Measures	43	44
	Harmony	IV-I	V
Phrase 7	Measures	45	46
	Harmony	IV	V

In Western classical music, the use of secondary dominants, particularly the II₇(V₇/V) resolving to V₇, is a prevalent technique to enhance tension and anticipation. This method, exemplified in Beethoven's piano sonata "Pathétique", temporarily shifts the tonal center, driving towards the dominant and enriching the piece's harmonic narrative. The resolution from V₇/V to V₇ creates momentum and intensifies the emotional impact, heightening anticipation for a significant harmonic event and making the eventual resolution to the tonic more satisfying and impactful.

Section A3

Peter Schindler employs numerous triplet figures in this section to provide highly evocative, decorative variations to the "Jasmine Flower" melody. The folksong's melody, after being varied, is subtly concealed within these triplets (Figure 15).

Figure 15: Excerpt of *Mo Li Hua* (Jasmine Flower) by Peter Schindler, measures 49 to 52

It is noteworthy that from measures 55 to 60, the melody is also presented in the left hand. The folksong melody is reinforced in both the bass and treble regions. In the bass, a fifth interval topped with a fourth is used to form an octave chord. The melody in the treble is similarly emphasised in octaves, yet it continues to follow the previous triplet pattern to match the left hand's melody (Figure 16).

Figure 16: Excerpt of *Mo Li Hua* (Jasmine Flower) by Peter Schindler, measures 55 to 56

Section A4

Section A4 (measures 60-79) marks the fourth variation, which modulates directly to E-flat major for melodic variations. Here, the melody is expressed using octave chords, resulting in a very rich sound. The harmonic configuration follows the same style as in section A. For instance, from measures 61 to 64, there is a consistent I-II chord progression, which, after the E-flat chord, introduces a D-flat major chord, establishing a tendency to modulate

from E-flat major to A-flat major (Figure 17). This technique lends the harmony a floating, tugging sensation. Moreover, in embellishing the treble melody, the composer establishes an independent inner voice within the octave melody, giving the melodic line a contrapuntal effect with non-primary voices.

Figure 17: Excerpt of *Mo Li Hua* (Jasmine Flower) by Peter Schindler, measures 64 to 66

Measure 79 is the concluding measure, where the composer seems to mimic the playing techniques of the traditional Chinese instrument, the *guzheng*, using four sets of arpeggiated chords to play the notes Eb-F-G-Bb (Figure 18). This is executed with a gradual *poco rit* (“slowing down”), creating an aesthetic reminiscent of the distant and serene ambiance typical in traditional Chinese music.

Figure 18: Excerpt of *Mo Li Hua* (Jasmine Flower) by Peter Schindler, measures 77 to 79

The piece by Peter Schindler demonstrates a blend of traditional and modern harmonic principles, featuring techniques such as the use of secondary dominants and arpeggiated chords to create tension and textural richness. Additionally, in certain sections, the composer intentionally employs specific textural arrangements to mimic the sounds of other instruments, such as the *guzheng* zither and the Chinese bell or *bianzhong*, as an attempt to explore the concept of musical syncretism.

CONCLUSION

The three piano adaptations from Russia, Australia and Germany discussed above collectively demonstrate the intricate fusion of Western and Chinese musical elements,

each presenting unique interpretative nuances. Arensky's Étude reflects a late 19th-century European musical aesthetic, weaving the "Jasmine Flower" melody with functional harmony and chromaticism within an "enveloped melody" technique. This creates a dynamic and emotive texture while maintaining the pentatonic Chinese style, showcasing a blend of European forms and Chinese traditions.

Chu Wanghua's "Jasmine Flower Fantasia" further illustrates the sophisticated harmony and complex textural interplay, employing extended and altered chords to enrich the traditional melody with emotional depth. His adaptation is a testament to the creative integration of Chinese melodies within a Western harmonic framework, emphasising the fusion of different musical cultures. Additionally, Chu incorporated melodies from two distinct regional variants of the "Jasmine Flower" folksong (the Barrow/Beijing and Jiangsu versions) as creative motifs. This approach infuses the work with a rich tapestry of cultural nuances and enhances its internal sections, lending them a more vibrant and engaging quality.

Peter Schindler's arrangement, with its use of secondary dominants and arpeggiated chords, offers a modern take on traditional harmonic principles, creating an emotionally resonant and intellectually engaging narrative. The strategic modulation and "voice-leading" in his piece underscore a deep understanding of harmonic function and progression, as well as a commitment to expanding the expressive potential of the music.

These adaptations underscore the enduring appeal and versatility of the "Jasmine Flower" folksong, reflecting how composers across borders have reinterpreted and reshaped this traditional melody in their unique cultural and musical languages. These adaptations have allowed music to transcend cultural boundaries and find resonance in diverse contexts. This musical syncretism is important for preserving and rejuvenating traditional music, bridging the past, present, and future. This exploration of the use of the "Jasmine Flower" folksong in recent piano music highlights the rich tapestry of its global musical adaptation and reflects the cultural exchange and innovative spirit that continue to enrich the world's musical heritage.

ACKNOWLEDGEMENT

I, Liang Tao, have been greatly influenced by the piano piece "Jasmine Flower" by composer Chu Wanghua, created more than twenty years after he first moved to Melbourne in 1981. I also remember his excellent lecture and personal advice concerning piano playing and composition, given during his visit to Gui Zhou Normal University in China in 2009, where I was a graduate student at the time. Starting from Australia, where he has lived for many decades, we searched for eleven piano adaptations by composers from other countries around the world, using the Chinese folk song "Jasmine Flower" as material. This article includes the three most representative piano works covering the broadest time span. The

concepts for the piano adaptations discussed in this article originate from a subsection of Chapter 6 of my doctoral thesis at Universiti Malaysia Sabah. I would like to acknowledge my co-authors who are also my Doctor of Philosophy supervisors. My main supervisor, Prof. Dr. Jacqueline Pugh-Kitingan has meticulously guided and supported my work throughout this process. My co-supervisor, Dr. Lee Chie Tsang Isaiah, has also offered many suggestions on the compositional methods used by the composers in this article.

REFERENCES

- Abeyaratne, H. D. (2001). *Folk music of Sri Lanka: ten piano pieces* (Doctoral dissertation, Ball State University).
- Agopian, V. (2016). *Comparative Analysis of Arrangements of Armenian Folk Tunes for the Piano by Armenian Composers* (Masters thesis, Charles University).
- Amoah, D. A. (2020). *Adaptation of Larteh Folktunes for the Piano* (Masters thesis, University of Education, Winneba).
- Arensky, A. (1893). Étude Op. 25 No. 4. In *4 Morceaux, Op. 25* (Moscow: P. Jurgenson). Retrieved December 8, 2023, from [https://imslp.org/wiki/4_Morceaux,Op.25_\(Arensky,_Anton\)](https://imslp.org/wiki/4_Morceaux,Op.25_(Arensky,_Anton)).
- Barrow, John. (1804). *Travels in China*. T. Cadell and W. Davies
- Bittencourt, M. A. (2013). Reimagining a Riemannian symbology for the structural harmonic analysis of 19th-century tonal music. *Revista Vórtex*, 1(2), 30-48.
- Bols, I. (2017). Anton Arensky and the Rise of Musical Nationalism in Late Nineteenth-Century Russia. *eSharp* 25(2), 1-10.
- Chan, N. N. (2022). *Exploring Chinese Folk Musical Elements in Three Piano Works by Tan Dun, Bright Sheng, and Chen Yi* (Doctoral dissertation, University of Georgia).
- Chapman, J. N. (2007). *Afro No-Clash: Composing syncretic African/Western music: Eleven compositions and the frameworks for their systematic analysis* (Doctoral thesis, Queensland University of Technology).
- Chung, M. (2023). *A Study of Two Piano Works by Claude Debussy and Korean Folk Song Piano Arrangements by Female Korean Composers* (Doctoral thesis, The Florida State University).
- Collins, S., & Gooley, D. (2016). Music and the new cosmopolitanism: problems and possibilities. *The Musical Quarterly*, 99(2), 139-165.
- Dobszay, L. (1982). The absorption of folksong in Bartók's composition. *Studia Musicologica Academiae Scientiarum Hungaricae*, 24(Fasc. 3/4), 303-313.
- Feng, X. (2020). Rhythm Revolution: How Music "Modernized" China (1903–1937). *Modern Chinese Literature and Culture*, 32(2), 1-42.

- Gong, H. Y. (2013). 民歌《茉莉花》在欧美的流传与演变考——1795-1917 [The Spread and Evolution of the Folk Song Jasmine Flower in Europe and America (1795-1917)]. *中央音乐学院学报 [Journal of Central Conservatory of Music](01)*, 79-91.
- Gong, Y. (2023). *A Recording Project of Selected Piano Works by Two Chinese Composers: Shuai Zhang and Wanghua Chu* (Doctoral dissertation, Arizona State University).
- Granade, S. A. (2010). Rekindling Ancient Values: The Influence of Chinese Music and Aesthetics on Harry Partch. *Journal of the Society for American Music*, 4(1), 1-32.
- Gries, P., Sanders, M. A., Stroup, D. R., & Cai, H. (2015). Hollywood in China: how American popular culture shapes Chinese views of the "beautiful imperialist"—An experimental analysis. *The China Quarterly*, 224, 1070-1082.
- Gulnar, A. (2023). "Yapurai" Kazakh Folk Song in the Aspect of Connecting with Creativity of Sergei Rachmaninoff. *Saryn*, 11(3), 49-62.
- Hale, C. (2014). *Different Placements of Spirit: African American Musicians Historicizing in Sound* (Doctoral dissertation, The City University of New York).
- Harte, C., Sandler, M. B., Abdallah, S. A., & Gómez, E. (2005). Symbolic Representation of Musical Chords: A Proposed Syntax for Text Annotations. In *Proceedings of International Society for Music Information Retrieval Conference ISMIR* (Vol. 5, pp. 66-71).
- Haskins, D. F. (2019). *Romantic Piano Techniques in Franz Liszt's Liebestraum, 3 Nottornos für das Pianoforte No. 3*. (Undergraduate thesis, Winthrop University).
- He, C. (2012). The Ambiguities of Chineseness and the Dispute over the "Homecoming" of Turandot. *Comparative Literature Studies*, 49(4), 547-564.
- Hooker, L. M. (2013). *Redefining Hungarian Music from Liszt to Bartók*. OUP.
- Hu, H. L. (1996). *A Study of Chinese and Western Influences in Selected Pieces of Chinese Piano Music* (Doctoral dissertation, University of South Carolina).
- Hui, Y. (2016). Qupai Practice in Luju Opera, Anhui Province. In A. R. Thrasher (Ed.), *Qupai in Chinese Music: Melodic Models in Form and Practice* (pp.3-16). Routledge
- Jing, J. (1991). The Influence of Traditional Chinese Music on Professional Instrumental Composition. *Asian Music*, 22(2), 83-96.
- Jing, L., & Heng, T. P. (2023). A Study of "Chinese Style" in 20th Century Piano Adaptations of Traditional Chinese Music. *Journal of Namibian Studies: History Politics Culture*, 33, 3602-3616.
- Knyt, E. (2017). From Bach–Busoni to Bach–Grainger: Adaptation as Composition. *Musicology Australia*, 39(1), 29-45.
- Karystinaios, E., & Widmer, G. (2023). Roman Numeral Analysis with Graph Neural Networks: Onset-wise Predictions from Notewise Features. In *Proceedings of the 24th Conference of the International Society for Music Information Retrieval (ISMIR 2023)*, Milan, Italy.

- Lau, F. (2018). 'Molihua': Culture and Meaning of China's Most Well-Traveled Folksong. In F. Lau & C.R. Yano (Eds.), *Making Waves: Traveling Music in Hawai'i, Asia, and the Pacific* (pp. 81-99). Series: Music and Performing Arts of Asia and the Pacific. University of Hawai'i Press.
- Li, S. (2015). *A Study of the Piano Works of Chu Wanghua, with an Emphasis on Six Preludes* (Doctoral dissertation, University of Kansas).
- Liang, T. (Forthcoming). The Variations, Adaptation and Integration of "Jasmine Flower" Folk Song into Traditional Chinese Instrumental Music and Contemporary Piano Compositions (1992 – 2022) (Unpublished Doctor of Philosophy thesis, Universiti Malaysia Sabah).
- Lin, E. P. (1989). *Development of Piano Music in China* (Master of Music dissertation, University of Tasmania).
- López, E. G. A. (2013). *American Folk Traditions in Piano Concert Music* (Doctoral dissertation, North Dakota State University).
- López, N. N., Feisthauer, L., Levé, F., & Fujinaga, I. (2020). On local keys, modulations, and tonicizations: A dataset and methodology for evaluating changes of key. In *7th International Conference on Digital Libraries for Musicology* (pp. 18-26). Association for Computing Machinery (ACM), New York, United States
- Mawer, D. (2014). *French Music and Jazz in Conversation*. Cambridge University Press.
- National Editorial Committee of Chinese Folk Song Collection. (1982). *中国民间歌曲集成 江苏卷* [Collection of Chinese Folk Songs (Jiangsu Volume)]. China ISBN Center Press.
- Perks, R. (2019). Strung Together: A Practical Exploration of Music-Cultural Hybridity, Interaction, and Collaboration. In *Conference at the University of Malta, hosted by the School of Performing Arts* (pp.55).
- Rapp, J. (2014). Box to the Future. *The World of Chinese*, 4(6), 24-26.
- Redford, J. R. (1994). *The Application of Spanish Folk Music in the Piano Suite*. (Doctoral dissertation, The University of Arizona).
- Schmitz, M. D. (1995). *Oriental Influences in the Piano Music of Claude Achille Debussy*. (Doctoral dissertation, The University of Arizona).
- Tamagawa, K. (2019). *Echoes from the East: the Javanese Gamelan and its Influence on the Music of Claude Debussy*. Lexington Books.
- Tumajyan, A. (2016). *Armenian Folk Elements in Arno Babajanian's Piano Trio in F-Sharp Minor* (Doctoral dissertation, Arizona State University).
- Viggers, D. (2019). *The Evolution of Modern Music: Tradition and Innovation in Bartók, Schoenberg, and Stravinsky* (Doctoral dissertation, Washington University in St. Louis).
- Volioti, G. (2017). Landscaping the Gaze in Norwegian Visual Art and Grieg's Op. 66 Folksong Piano Arrangements. *Music and Letters*, 98(4), 573-600.

- Waldbauer, I. (1960). Bartók's 'Four Pieces' for Two Pianos. *Tempo*, 53-54, 17-22.
- Wang, Z., Li, J., Chen, X., Li, Z., Zhang, S., Han, B., & Yang, D. (2019). Musical instrument playing technique detection based on fcn: Using Chinese bowed-stringed instrument as an example. *arXiv preprint arXiv:1910.09021*.
- Yang, S. (2023). The Key Debates of Musical Exoticism and Orientalism in Historical Musicology. *MUSICOLOGY. ECA*, 4, 7-19.
- Yano, C. R., & Lau, F. (2018). Sounding waves—Introduction. In F. Lau & C.R. Yano, (Eds.), *Making Waves: Traveling Musics in Hawai'i, Asia, and the Pacific*, pp. 1-18. University of Hawai'i Press.
- Yeung, T. Y. (2020). *Chinoiserie or Chinese Chinese-Inspired Piano Works from the Late Nineteenth to the Mid-Twentieth Century* (Doctor of Musical Arts dissertation, Texas Christian University).
- Yu, H. (2018). The Ambiguity in Turandot: An Orientalist Perspective. *English Language and Literature Studies*, 8(1), 114-119.
- Zhang, G. J. (2020). Reflection of National Musical Traditions of South China in the Piano Works of Zhang Zhao. *European Journal of Arts*, 2, 37-42.

How to cite this article (APA)

Liang, T., Pugh-Kitingan, J., & Lee, C.T.I. (2024). Folksong across borders: unveiling the Chinese Folksong “Jasmine Flower” through three piano adaptations from Russia, Australia, and Germany. *VISITSILP-Journal of Arts and Culture*. 1(1), 2024, 46-75.