

The New Arrangement of Chinese Music

Haojun Qi

Master of Music Candidate

Contemporary Performance

Berklee College of Music



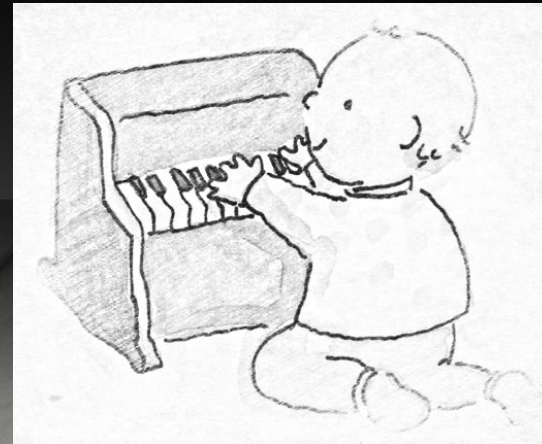
Grew up on Chinese Folk Music



My mother told me I could sing the song at the age of 2



It helped me to develop the skill of listening



This was the reason she forced me to have piano lessons



I got my first guitar at the age of 14 and taught myself in the following days

I heard a CD named <Word of Mouth>



The reason why I Play electric BASS

雖無絲竹管弦之
上足以暢叙幽情
氣清惠風和物仰
又俯察品類之盛
懷足以極視聽之
也夫人之相與俯仰
懷抱悟言一室之內
放浪形骸之外雖



Proposal Objectives

A contemporary approach to arrange music with Chinese melodic elements.

Will this new type of music change the original feeling from the Chinese music?

Justification

Music has a good effect to change people's sentiments. What I am doing and what I want to do is to use my music energy to cure others. I am trying to find a way to put an infusion of fresh blood into Chinese music. I do look at the relationship between lyrics and melody. It will bring different visual and hearing imagination to people.

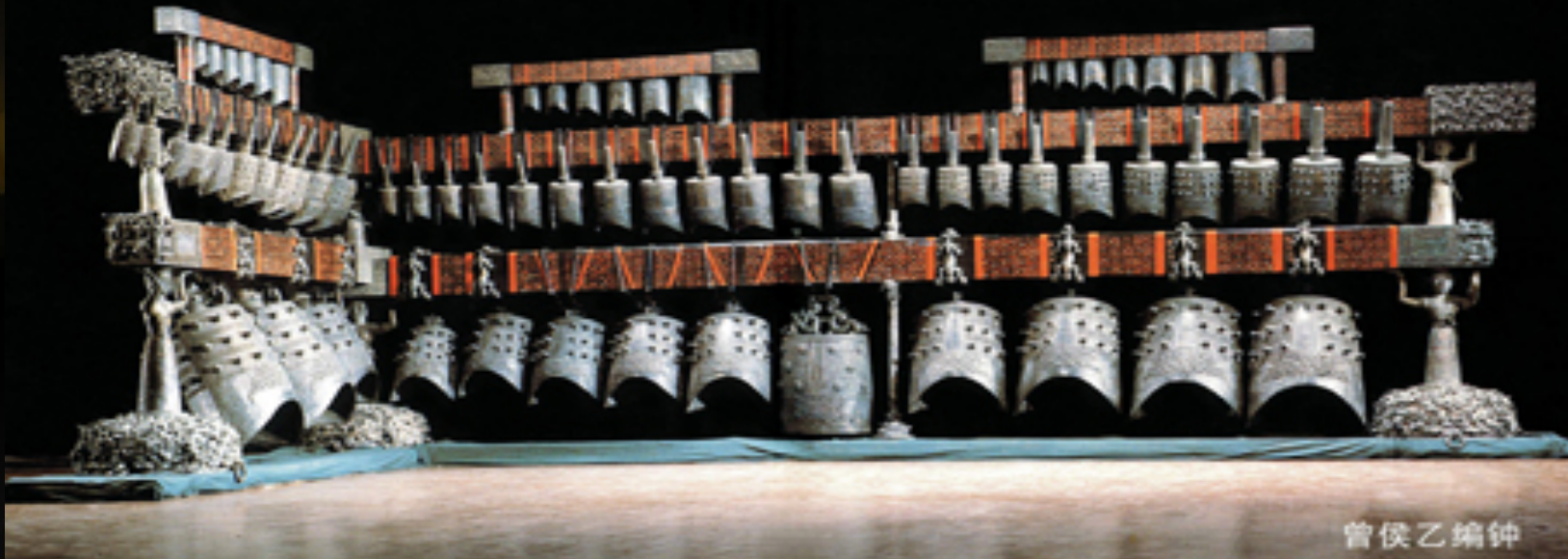
Music is a worldwide language, although we may not good at English or Spanish, music could express the emotion powerfully. Although one may not understand my Chinese lyrics, with the movement of the music, it still can touch your heart. Especially Chinese words are different from English, it usually present the feeling in a euphemistic way and leave the imagination to the audiences. In the meantime, English songs prefer to present the feeling directly. I think music could bring the imagination and the imagination could enrich the music on the contrary.

I would love to add the concept of Western pop music into the Chinese traditional one.

Methodology

In traditional Chinese music there are several pentatonic scales based on the **Chinese chromatic scale** called the “**12 Lü**” (Chinese: 十二律, Pinyin: shí èr lǜ).

Although these 12 Lü frequencies approximate the 12 known in the West, some of the notes are a bit flat or sharp to our ears because the

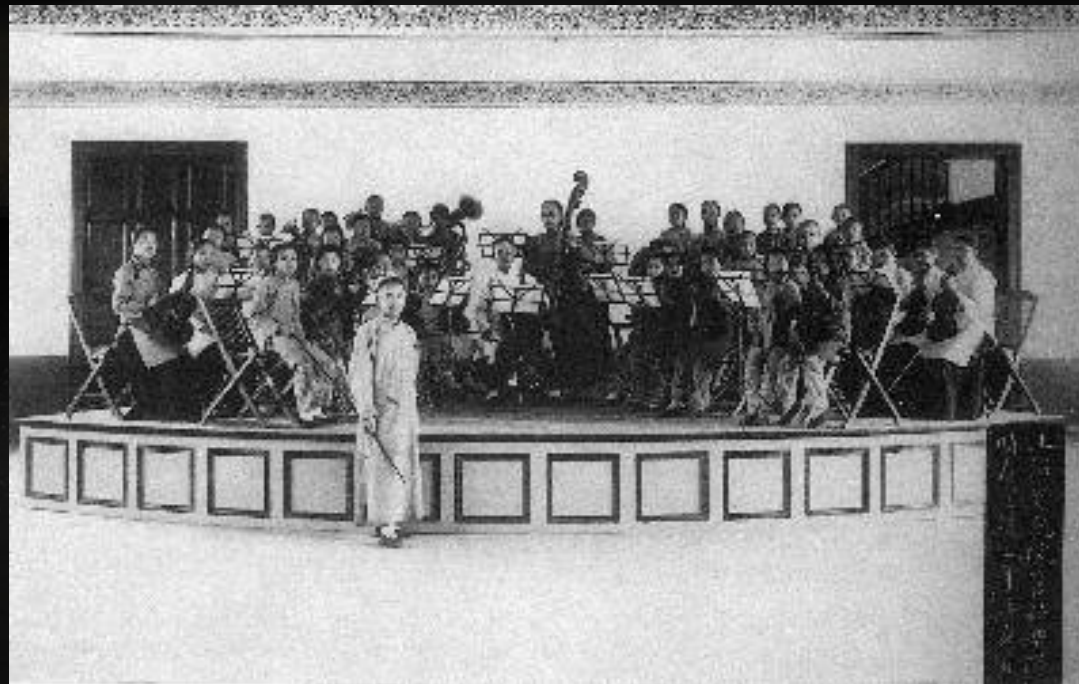


无射 - **Wú Yì** -- Minor seventh

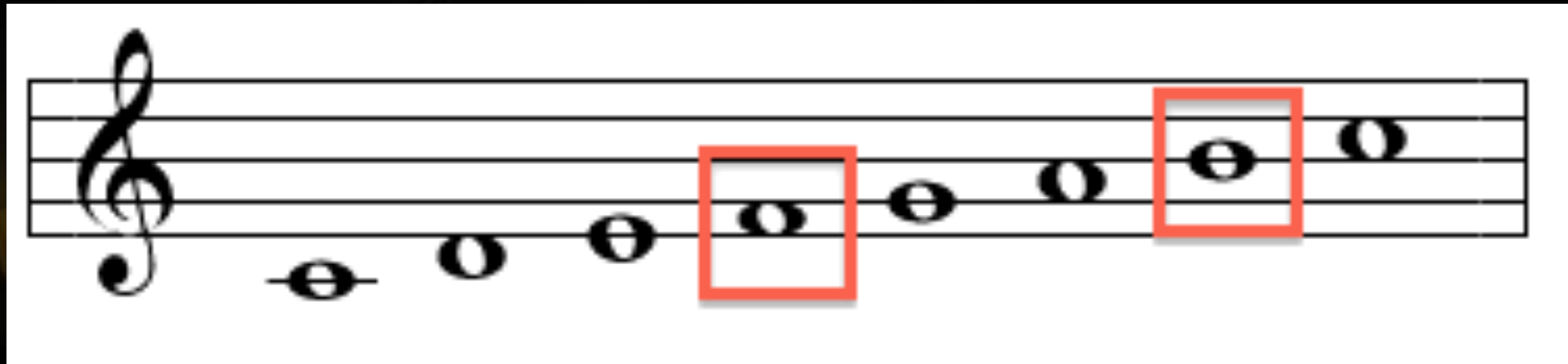
应钟 - **Yìng Zhōng** -- Major seventh

Most Chinese music uses a pentatonic scale, with the intervals (in terms of *lǚ*) almost the same as those of the major pentatonic scale. The notes of this scale are called “宫(gong) equals to 3(Mi), 商(Shang) equals to 2(Re), 角(jue) equals to 3(Mi), 徵(zhi) equals to 5(Sol), 羽(Yu) equals to 6(La)”.

After 1949, western music came into China, classic music has a huge impact on Chinese music. We began to use Pian tone, so to speak, when it is Key of C major, Pian tone is in the fourth and the seventh degree, which is equal to C natural scale.

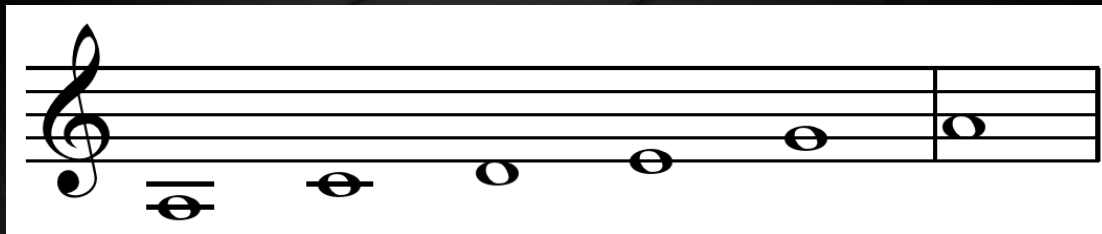


PIAN tone



Process

First, I used Chinese pentatonic to compose my song, which made the song has a strong sense of Chinese style. Then I put contemporary harmony and rhythm into the song to generous in content. As I've learned Chinese history and Chinese philosophy during my university time, so the Chinese lyric was written with those typical object, scenery and history of China. Even the Chinese poem was also quoted into the song. As one may not understand the meaning of my song, the melody could still comprehended with the Chinese style.



Creative:

I made an EP of 4 songs by using Chinese melody but with contemporary arrangement. By contemporary arrangement, I'm referring to three factors that I think are essential: harmony, instrumentation and the timber/tone. Chinese traditional music has a very different way to harmonize the melody and it's way more complicated than just pay attention to the pentatonic scale, so I think it is a good exploration to combine Chinese traditional melody and harmony, which will also give the melody a different color and feel. For instrumentation, I will have bass, drum, keys (piano or keyboard), and percussion as the basics, and add color by using guitar or other instruments. For the tone, I want to try out the very natural sound and the very filtered sound of the instruments, which also requires the exploration of different microphones.

Four Songs

1. <Grass Lady>
2. <Night of Shanghai>
3. <Shan Li You Shou Xiao Qing Ge>
<love countryside song>
4. <Yuan Fang de Ren> <people in
another land>

Grassland lady

October 26, 2 to 5 p.m.

My band partners:

Piano: Djudju Hartono

Double Bass: Max Ridley

Pecussion: Sergio Martinez Diaz

Voice: Haojun Qi

MTI: Pierluigi



Score

Grassland Lady

Haojun Qi

Intro ♩ = 66

Fm7 Ebmaj7 Dm7(b5) Cm7

5 Fm7 Ebmaj7 Dm7(b5) G7 C-maj7

A %

9 Cm7 Cm7/B Cm7/Bb C/Ab Fm7 Bb7 Ebmaj7 A7(b9)

13 Dm7(b5) G7 Cm7 F7(#11) Dm7(b5) G7(b9) Cm7 G9

17 Dm7(b5) G7 Cm C7 Fm7 Bb7 Eb6 Abmaj7

21 Dm7(b5) G7(b9)sus Cm7 C7(b9) Fm7 Bb7 Eb6 Abmaj7



Grassland Lady

Interlude

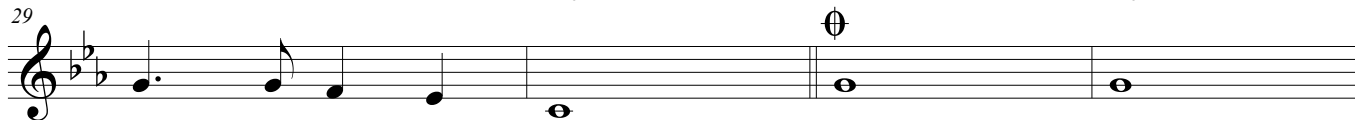
2

Dm7(b5) G7(b13) Cm7 **To Coda** Fm7 Bb7 Eb6 Abmaj7



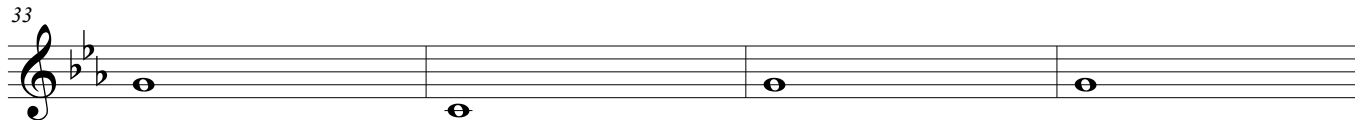
Coda

29 Dm7(b5) G7 C-maj7 Fm7 Ebmaj7

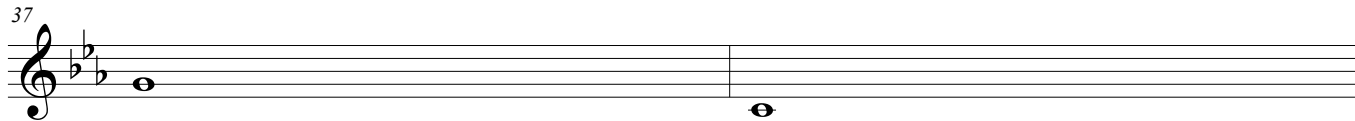


D.S. al Coda

33 Dm7(b5) Cm7 Fm7 Ebmaj7



37 Dm7(b5) G7 C-maj7





Grassland lady

9 Cm Cm Ab Eb

13 Fm Cm

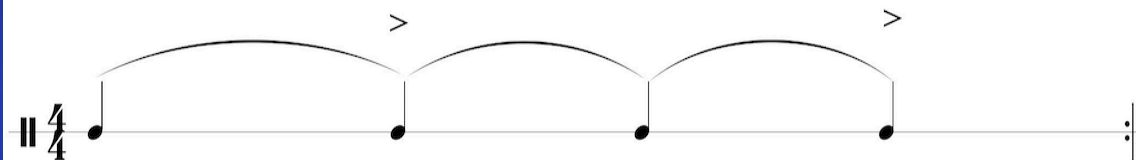
1. G Cm



Grass lady

Frame Drum

Bolero Jazz Ballad



Udu Drum





夜上海
Shanghai Night

February 5, 11 p.m. to February 6, 2
a.m.

My band partners:

Piano: Djudju Hartono

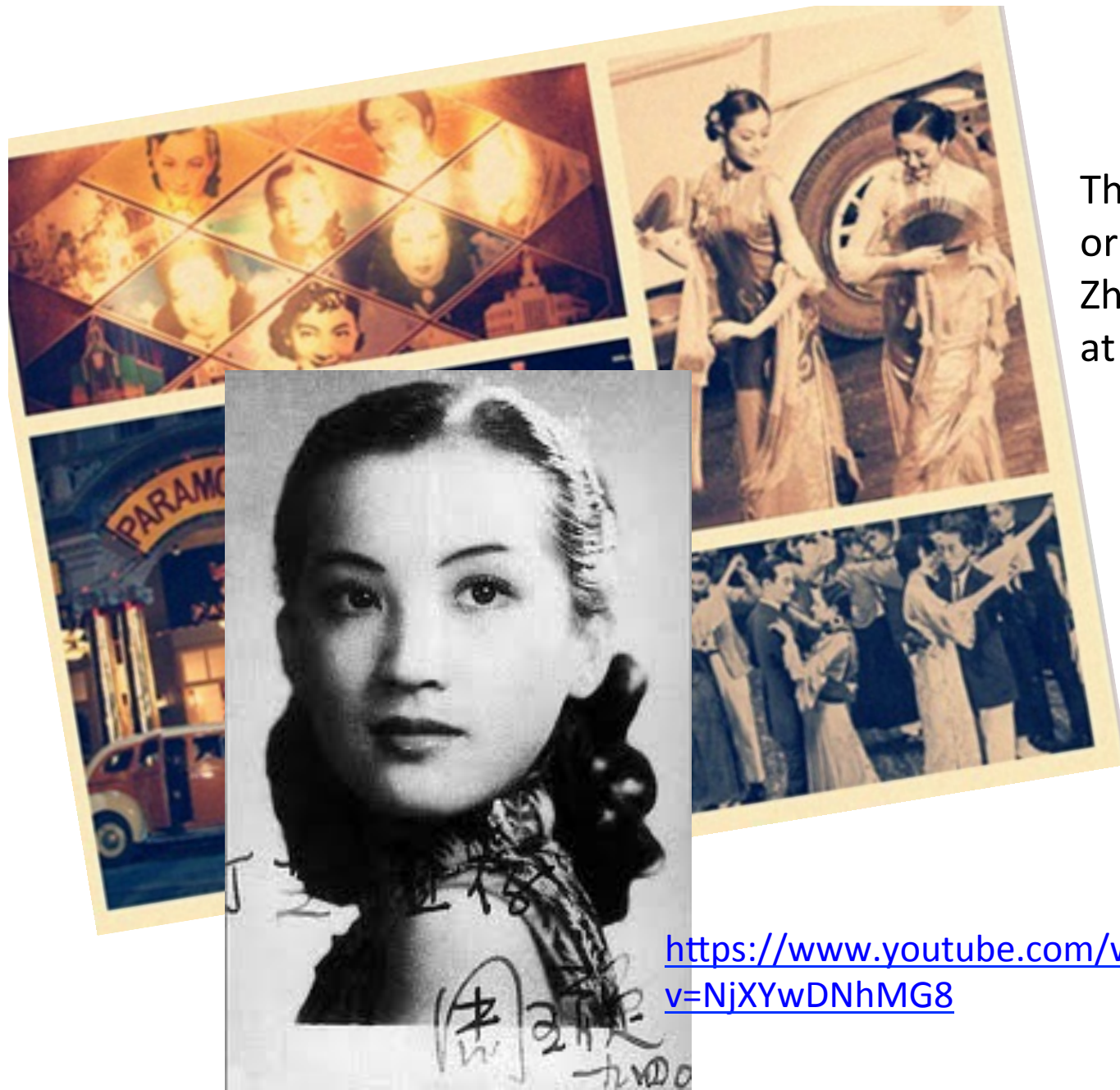
Bass: Haojun Qi

Pecussion: Sergio Martinez Diaz

Drum: Andre Walker

MTI: Yohahn Jo






This is the place where the original singer, Zhou Xuan sang this song at the first time

<https://www.youtube.com/watch?v=NjXYwDNhMG8>


9 A B \flat B \flat F B \flat



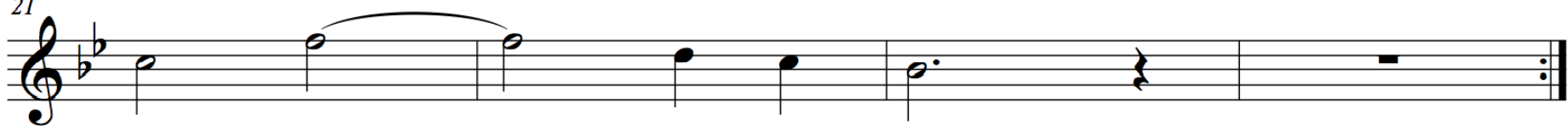
13 F F F B \flat



17 Gm Gm Gm Gm **To Coda**



21 1. F F B \flat B \flat



As you know, Shanghai is different now





Score

Shanghai's Night

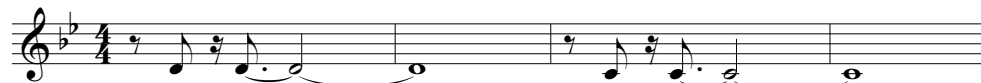
Haojun Qi

Intro

♩ = 145

B \flat 6

A \flat 7



Gm7

G \flat maj7 F7



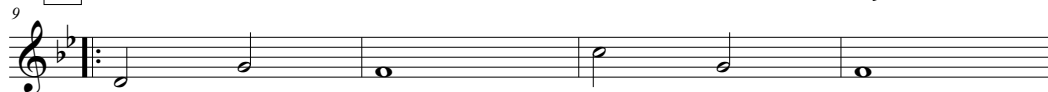
A

B \flat 6

A \flat 7(#11)

Gm11

G \flat maj7



C7sus

G7sus

F#7alt

F13



B-maj7

B \flat 13

B \flat maj7/A

D7sus

To Coda



1.
G7sus

D \flat 7

Cm7

F7



2.
Cm7

F7

B \flat maj7

F7



Shanghai's Night


2 **B**

Ab7(#11) Em7(b5) Ab7(#11) G7(b9)



Musical staff for measures 29-32. The staff is in G minor (one flat). Measure 29: Ab4, Bb4, C5, Bb4. Measure 30: Ab4, Bb4, C5, Bb4. Measure 31: Ab4, Bb4, C5, Bb4. Measure 32: Ab4, Bb4, C5, Bb4.

Gb7(#11) Db7(#11) Gbmaj7 F7(#9)




Musical staff for measures 33-36. The staff is in G minor. Measure 33: Gb4, Ab4, Bb4, C5. Measure 34: Db4, Eb4, Fb4, Gb4. Measure 35: Gb4, Ab4, Bb4, C5. Measure 36: Gb4, Ab4, Bb4, C5.

D.S. al Coda

⊕

Coda

Cm7 F7 Bbmaj7



Musical staff for measures 37-40. The staff is in G minor. Measure 37: Cm7. Measure 38: F7. Measure 39: Bbmaj7. Measure 40: Bbmaj7.

kick

A

9 **Bb6** **Ab7(#11)** **Gm11** **Gbmaj7**

Musical staff for measures 9-12. The staff is in treble clef with a key signature of two flats (Bb and Eb). Measure 9 starts with a repeat sign. The notes are: Bb4, Eb4, Ab4, Gb4, Ab4, Gb4. Chords are indicated above the staff: Bb6, Ab7(#11), Gm11, and Gbmaj7.

13 **C7sus** **G7sus** **F#7alt** **F13**

Musical staff for measures 13-16. The staff is in treble clef with a key signature of two flats. Measure 13 starts with a repeat sign. The notes are: C4, Eb4, F4, G4, Ab4, C5. Chords are indicated above the staff: C7sus, G7sus, F#7alt, and F13.

17 **B-maj7** **Bb13** **Bbmaj7/A** **D7sus** **To Coda**

Musical staff for measures 17-20. The staff is in treble clef with a key signature of two flats. Measure 17 starts with a repeat sign. The notes are: Bb4, Eb4, F4, G4, Ab4, Bb4. Chords are indicated above the staff: B-maj7, Bb13, Bbmaj7/A, and D7sus. The text "To Coda" is written at the end of the staff.

21 **G7sus** **Db7** **Cm7** **F7**

Musical staff for measures 21-24. The staff is in treble clef with a key signature of two flats. Measure 21 starts with a first ending bracket labeled "1.". The notes are: C4, Eb4, F4, G4, Ab4, Bb4. Chords are indicated above the staff: G7sus, Db7, Cm7, and F7. The staff ends with a double bar line and repeat dots.

Rhythm

Shaker

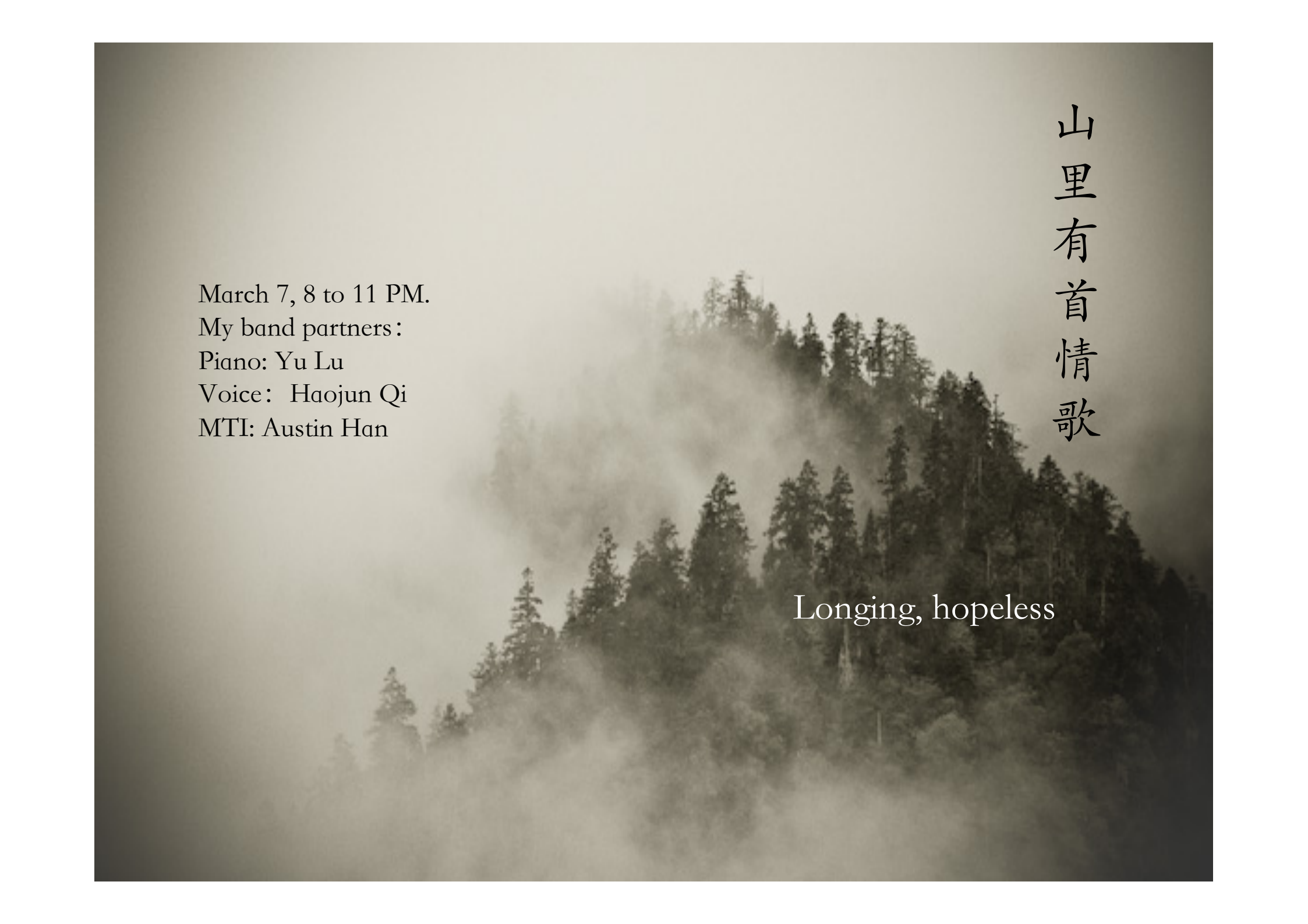


Cajon



Conga





山
里
有
首
情
歌

March 7, 8 to 11 PM.
My band partners:
Piano: Yu Lu
Voice: Haojun Qi
MTI: Austin Han

Longing, hopeless

Background



Mountainary Song

Intro

Haojun Qi

Am Am6 D Am

5 Am Am6 Em7 Am

A Am Am6 D Am

13 Am Am6 D Am

17 F Em7 D/F# F

21 Am G/B D Am

25 F Am Em7 Am



B Am6 D D Am

Musical staff for section B, measures 1-4. Chords: Am6, D, D, Am.

34 Am D D E

Musical staff for section B, measures 34-37. Chords: Am, D, D, E.

38 F G Am Am

Musical staff for section B, measures 38-41. Chords: F, G, Am, Am.

42 Dm Am Em7 A **To Coda**

Musical staff for section B, measures 42-45. Chords: Dm, Am, Em7, A. Ends with "To Coda".

C F G Am Am

Musical staff for section C, measures 1-4. Chords: F, G, Am, Am.

51 F G Am Am

Musical staff for section C, measures 51-54. Chords: F, G, Am, Am.

55 F G Am Am

Musical staff for section C, measures 55-58. Chords: F, G, Am, Am.

59 Dm Em D/F# F maj7 A

Musical staff for section C, measures 59-62. Chords: Dm, Em, D/F#, F maj7, A.

63

Musical notation for measures 63-66. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The melody in the treble clef features eighth-note patterns with slurs and ties. The bass line provides a steady accompaniment with quarter notes.

67

Musical notation for measures 67-70. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The melody in the treble clef continues with eighth-note patterns. The bass line features a mix of quarter and eighth notes.

71

Musical notation for measures 71-74. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The melody in the treble clef shows some chromatic movement. The bass line continues with a steady accompaniment.

D.S. al Coda

75

Musical notation for measures 75-79. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The melody in the treble clef concludes with a half note. The bass line features a descending eighth-note pattern.

80

Musical notation for measures 80-83. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Above the treble staff, four chords are indicated: F, G, Am, and Am. The melody in the treble clef features eighth-note patterns. The bass line continues with a steady accompaniment.

Mountainary Song

84 F G Am Am

84 Cello

This system contains measures 84 through 87. The top staff is in treble clef with a key signature of one flat (F major/D minor). The bottom staff is in bass clef. Chords F, G, Am, and Am are indicated above the first four measures. The melody in the top staff consists of eighth and quarter notes, while the bass line in the bottom staff is mostly whole notes.

88 F G Am Am

88

This system contains measures 88 through 91. The notation is identical to the previous system, with the same melody and bass line, and chords F, G, Am, and Am indicated above the first four measures.

92 Dm Em D/F# Fmaj7 A Crash fill

92

This system contains measures 92 through 96. The top staff melody continues with eighth and quarter notes. The bottom staff bass line features a chromatic descending line in measures 92-94 (D, C#, B, A) before moving to A and F in measures 95-96. Chords Dm, Em, D/F#, Fmaj7, and A are indicated above the first five measures. A 'Crash fill' is marked above the final measure.

97 F G Am Am

97 Viola

This system contains measures 97 through 100. The top staff melody is identical to the previous systems. The bottom staff, labeled 'Viola', consists of whole notes corresponding to the chords F, G, Am, and Am indicated above the first four measures.

101 F G Am Am

101

This system contains measures 101 through 104. The top staff melody is identical to the previous systems. The bottom staff bass line features a long, sustained chord in measures 101-104, with the chord changes F, G, Am, and Am indicated above the first four measures.

Mountainary Song

105 F G Am Am

Musical notation for measures 105-108. The top staff is a treble clef with a melody. The bottom staff is a treble clef with accompaniment. Chords F, G, Am, and Am are indicated above the top staff.

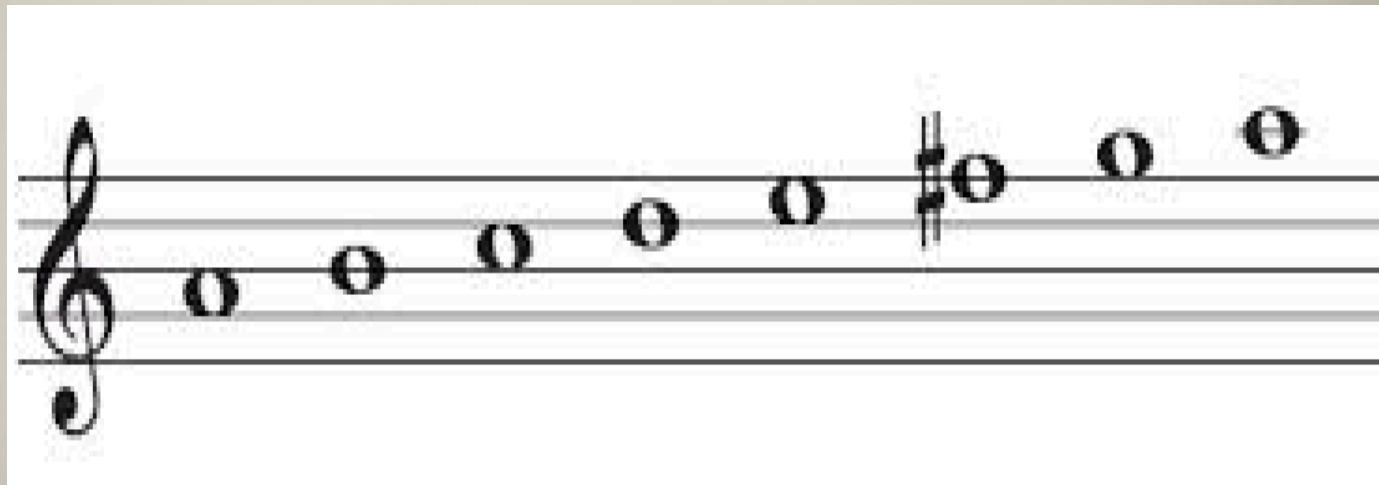
109 Dm Em D/F# Fmaj7 A

Musical notation for measures 109-112. The top staff is a treble clef with a melody. The bottom staff is a treble clef with accompaniment. Chords Dm, Em, D/F#, Fmaj7, and A are indicated above the top staff.

Ritard

113 Am Am6 D A

Musical notation for measures 113-116. The top staff is a treble clef with a melody. The bottom staff is a grand staff (treble and bass clefs) with accompaniment. Chords Am, Am6, D, and A are indicated above the top staff. A "Ritard" marking is present above the first measure.



People in Another Land

April 7, 11 p.m. to April 8, 5 p.m.

My band partners:

Piano: Djudju Hartono

Bass: Haojun Qi

Pecussion: Sergio Martinez Diaz

Drum: Andre Walker

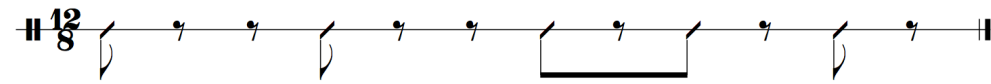
MTI: Yohahn Jo

远方的人

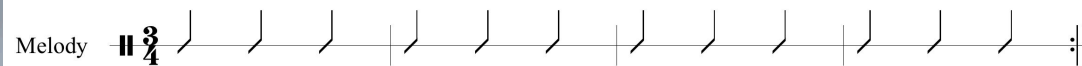


Rhythm section

Clave de la Soleá por Bulerías



Polyrhythm





My target market is to those people who are in a low mood.

When we feel sad, depress or heartbroken, we would love to leave for a while. To run away and find someplace where could make us in a peace. However we have no time to go to the forest, mountain, grassland to take a breath.

All the songs were written during my trip.

I hope they can see shallow rivers, to whose falls
Melodious birds sing madrigals after hearing the music.

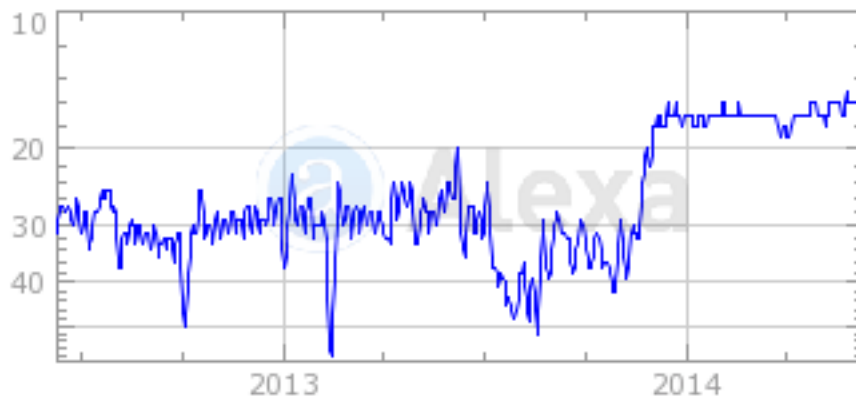
**Wish my music could lend the power from the nature to
heal their wound.**

How popular is weibo.com?

promotion

Alexa Traffic Ranks

How is this site ranked relative to other sites?



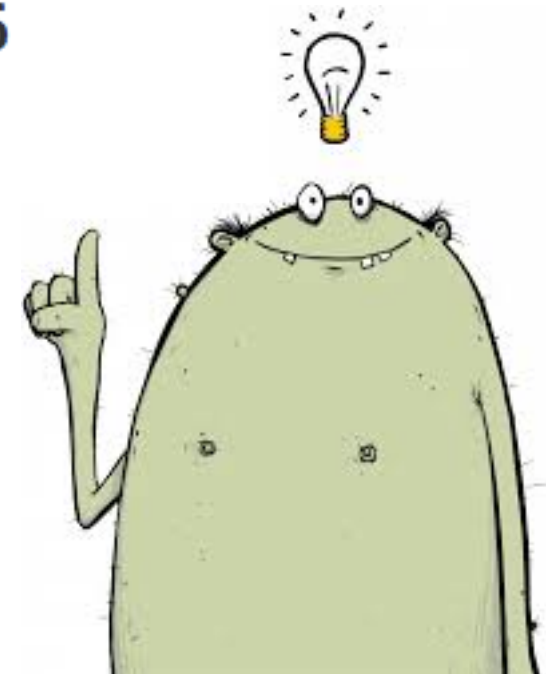
Global Rank [?]

 **17**

Rank in China [?]

 **6**

This is a social website that Chinese people use it everyday
According to Nielsen research,
Weibo remains the most valuable social media site for
everything, regard to resonating and engaging with potential
online audience



- It had around 505 million users in 2013 and Weibo is growing fast.
- And Weibo's innovation with images has helped it forge a symbiotic relationship with other online giants like Youku - China's equivalent of YouTube - capturing the imagination of a tech-savvy young generation keen to post videos, both as citizen journalists and to show off their talents online.

How engaged are visitors to weibo.com?

Bounce Rate

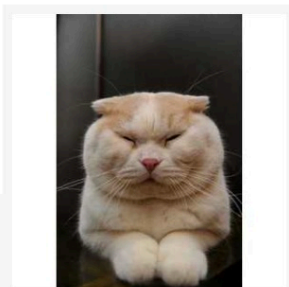
22.70%

Daily Pageviews per Visitor

5.33 ▼ 0.93%

Daily Time on Site

5:56 ▲ 5.00%



魔王宫中



2,180
视频播放数

27
粉丝数

主页 视频 专辑 讨论区

搜索视频

视频 (3)

最新发布

最多播放

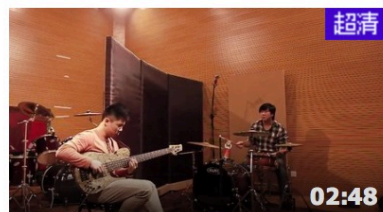
频道介绍



Billi's Bounce

▶ 352

2013-02-07



Autumn Leaves

▶ 633

2013-02-05



Amazing Grace fodera bass

▶ 1,161

2013-02-05



魔王宫中

频道介绍:

还未添加频道介绍, [立即添加](#)

总播放: 2,180

今日新增: 1

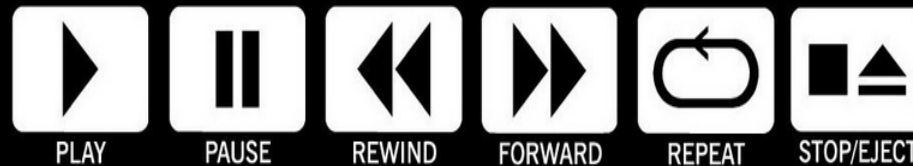
Personal Website

Make it a destination by keeping it updated and including news, giveaways, polls and things to make it worth visiting.

Put the promo online in downloadable form for easy access by the media and your fans.

Get on both MySpace and Facebook and stay active. Update it and promote it.

MUSIC IS LIFE



Enhance the value of press releases by always attaching a photo or graphic file or a link to one.

Send announcements to the main stream press but include bloggers, internet radio, record stores, colleges and even large offices.

Culture Way

A close-up photograph of a hand holding a small, delicate green plant with several leaves. The background is a soft, out-of-focus green, suggesting an outdoor setting. The lighting is natural, highlighting the texture of the skin and the vibrant green of the plant.

Try to shoot a microfilm or maybe just a video for MY music. Like a rich, sultry film, my song not only possesses a very strong sense of pictures, but also certain circumstances. Meanwhile, screen can bring a sense of environmental experience that has more impressive than the stimulation from the music itself.

To get the public resonance I would also love to tell the love story behind my songs. Those audiences are not only like the voice of the singer; they are more interested in the real experience behind the song.

Conclusion

A magnifying glass with a black handle and a silver rim is positioned over the word 'Conclusion'. The lens of the magnifying glass is centered over the letters 'clu' in the word, making them appear larger and more prominent than the rest of the text. The word 'Conclusion' is written in a bold, black, sans-serif font.

For me, the most difficult part of this project is the re-harmonization technic. I know it will be a long-term challenge for me in the future.

I am so happy that I achieve the objective which is to arrange the Chinese style music with western contemporary music.

And it didn't change the original feel of the Chinese songs

I am so lucky to be here; I've learnt some new theory of music that I never knew before. This may be the culture difference between Chinese music and contemporary music. The idea I didn't have before make me more interested in this new music style and I really want to put some innovation in Chinese music Market.

We need this kind of fusion to enrich the traditional auditory sense to our Chinese audience. I will keep doing this and make better songs for my audience.