

Jazz Singing and Musicianship in China

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Abstract

In the 21st century, vocal jazz in China has continued to develop in a diverse global musical environment. It has produced some excellent jazz singers as well as many popular musicians and music lovers who have tried, learned and sung jazz. Introduced to China around 1930, jazz is a relatively new musical genre in China, and there will be some differences in singing techniques and musical expression. This paper compares jazz with Chinese pop and traditional music in terms of musical skills and knowledge. It explores what Chinese singers should adapt to when singing jazz. It will use qualitative research methods including documentary research, semi-structured interviews and content analysis. Based on professional conditions and comparisons, seven influential jazz singers and musicians in China were invited to participate in the interview. Their perspectives as professional jazz musicians provide novel and direct input into the experience and approach to jazz singing by Chinese. The study provides an academic theoretical foundation and expand the scope of vocal jazz singing in China. It gives advice on jazz singing, such as combining Western jazz techniques with Chinese characteristics, developing musical literacy and understanding jazz concepts. The results of this study could also affect how Chinese jazz singers are trained in the future. This approach helps Chinese jazz singers to not only play well but also to show the emotions and cultural meaning of jazz music.

Keywords: Jazz singing, vocal skill, musicianship, cross-cultural music studies, music localization

Introduction

Studying Chinese jazz vocalists is important for cultural expression, cultural exchange, inspiration and innovation, educational value, and the preservation and transmission of musical heritage. It provides an opportunity to explore different musical traditions and styles, offering a distinctive perspective on jazz music and its ability to adapt to different cultural environments. This in turn provides valuable insights and resources for musicians, educators and music enthusiasts.

At present, there are very few scholars and scholarship devoted to the study of Chinese vocal jazz. Most studies lack some contents of Chinese vocal jazz, such as the singer's singing and musicality. Therefore, further research is needed on Chinese vocal jazz to provide more data and theoretical support for the localisation of jazz in China and to fill the gap in this field. This research aims to provide useful references for improving the comprehensive skills of Chinese jazz singers, to promote the localisation of jazz in China.

Jazz was introduced and developed in Chinese cities with frequent foreign economic exchanges. Around 1920, jazz was introduced to China with Hollywood films (You, 2015). At that time, small jazz bands quickly appeared (Lopes, 2002). With the development of jazz bands, vocal jazz was created, more and more jazz singers appeared. Between 1940 and 1950, jazz in China's inland areas entered its first peak period of development (You, 2015). Vocal jazz was introduced through a variety of mediums, including dance halls, films, radio, and records, during which time several renowned jazz singers emerged. Until 1980,

the unique musical culture of jazz was gradually recognised and popularised by Chinese people in the Chinese mainland. Since the beginning of the 21st century, jazz music has flourished in some major cities in China. It has brought forth a new era of jazz singers and musicians. However, its popularization and development have been limited to a certain extent due to its distinct characteristics and relatively narrow audience. Nevertheless, jazz still has infinite vitality in China, and many jazz-style songs combined with Chinese culture have been produced. The new generation of Chinese singers have also incorporated jazz vocal techniques into their performances, resulting in songs with multiple layers and styles that are worthy of further exploration.

Literature Review

A few scholars have published on jazz singing in China. In 2015, You conducted a thorough analysis of the development of popular music in China, including the characteristics and evolution of jazz. Fumi (2024) discusses the singers of the early era of jazz development and their roles at the time. The author describes the characteristics of jazz singing and performance exhibited by jazz singers of that period. The article ensures that these musicians and their contributions to the development of jazz are properly valued and documented for future generations to learn about jazz singing. In 2010, Xu analysed the characteristics of European and American pop music singing. Xu (2018) summarises important issues to be aware of when singing jazz, based on years of practice in both singing and teaching.

Meng & Liang (2023) explore the diversity of the art of jazz standards and the variety of approaches to singing them. Li (2020) explored the potential of blending traditional Chinese folk songs with jazz music by examining the performance duration of Chinese traditional folk songs and the evolution of Chinese jazz music. Qian (2021) analyses the influence of early Chinese singer Zhou Xuan's music on Chinese popular music by examining her singing style, the jazz genre she sang, and the artistic features of her songs. Anuar and Ismail (2021) found that the Dalcroze Eurhythmics teaching approach benefits the development of musical thinking, musicality, and singing levels in primary school education. Linnis, Ismail, Syed Mohammed, and Zakaria (2022) conducted interviews with choir conductors to explore their perceptions of their musical and non-musical roles and responsibilities. The study analysed the professional knowledge and musical literacy required for singers to achieve better performance in choral singing.

Most studies on jazz in China have focused on the history of jazz and instrumental performance, with fewer studies addressing jazz singing. Additionally, there is a lack of literature on interviewing Chinese jazz singers and exploring how Chinese people sing jazz within the context of Chinese musical culture. Researchers are actively investigating how Chinese singers can improve their jazz performance.

Methods

The research method used in this study is qualitative. Firstly, it used documentary research method. the characteristics of singing techniques of Chinese songs are collected and analysed, as well as some research and methods of Chinese people singing jazz, as a basis and reference for theoretical research. The information was gathered from books, journal articles, and dissertations.

Secondly, the research conducted semi-structured interviews with jazz singers and musicians in China. The process of localising jazz in China involves many subjective and personalised experiences and feelings. These experiences and feelings are often difficult to accurately capture through quantitative research methods or standardised questionnaires. Semi-structured interviews, on the other hand, are able to provide a more open and free communication environment, allowing interviewees to fully express their own views, feelings and experiences, thus unearthing deeper information and insights. At the same time, the direction and depth of questioning can be flexibly adjusted according to the answers and reactions of the interviewees. This flexibility is particularly important for exploring the complex process of localising jazz in China, and it also helps to reveal the dilemmas and challenges faced by jazz in the process of localising jazz in China, as well as the future direction and trend of development.

Baker (2006) emphasised that professional knowledge and experience are key factors in selecting experts. Therefore, this study selected interviewees based on the following criteria: (1) Professional qualifications or training background in jazz. (2) Extensive expertise and performance experience in jazz in China. (3) Publication of influential jazz music works. Based on the above conditions, I searched the website for keywords such as "Chinese jazz singers", compared the introductions and rankings of jazz singers in

jazz festivals and music software, and inquired the Chinese Musicians Association to compile a list of representative Chinese jazz singers and musicians. I searched the musicians' social accounts through the list, sent them invitations for interviews, and interviewed them with their consent.

This interview involved seven jazz singers and musicians from the expected list, four of whom are jazz singers and three of whom are jazz musicians. Five of the musicians have over 20 years of experience performing jazz, while two have over 10 years of experience. All of them have received professional training at music academies both in China and abroad, and have released influential solo albums and original compositions worldwide. They also work as teachers in universities or educational institutions. The most highly recommended singer by all interviewees was Expert 1, who I also interviewed for this research.

Online interviews were conducted using software such as Tencent Meeting and Zooms. The questionnaire covers topics such as the techniques and methods used in jazz singing, as well as how to incorporate Chinese singing habits. Additional follow-up questions were asked depending on the experts' answers. All data is collated, transcribed and recorded.

Content analysis was used to analyse the data sources. The collected texts were subsequently categorised based on their content and themes. The interviewees' responses broadly corresponded to the interview questions framework. Additionally, I collected comments and content related to the study, which we categorized and organized to facilitate cross-referencing, citation, and interpretation with relevant theories and arguments in the analysis and discussion sections.

Finally, qualitative data will be interpreted and analysed in terms of the social phenomena, connotations and meanings of the collected content. It was synthesised and checked for consistency to validate the credibility of the interview data and to ensure that the author's views did not override those of the other interviewees.

Result and Discussion

Chinese Pop Singing

In the Chinese popular music system, musical genres such as jazz, country and blues are often classified as popular music (Meng, 2022). Interviewers noted that in China, jazz is very closely associated with popular music. The public can often hear jazz styles and elements in Chinese pop songs. Understanding the process of change in Chinese pop music singing styles and techniques is conducive to a more comprehensive understanding of the evolution of songs and singing styles for singers.

By documentary researching, according to You (2015), the evolution of singing style in Chinese pop songs is as follows:

- Around 1930s-1940s: Chinese singers were mainly female and had to have three styles: ethnic, bel canto and pop. The popular style was mainly borrowed from the American "talking" method of popular singing, the singer sang with a straightener, thinner voice, lacking chest resonance. True pop singing came in the 1940s, which used mixed voices and began to use chest resonance.
- In the 1950s and 1960s: The 1950s was influenced by Hong Kong's Cantonese songs, which used natural occurrences and were sung with more colloquial lyrics. There was also a wave of covers of English songs in Hong Kong. In the 1960s, the influence of rock and roll led to the emergence of rock bands. Taiwan saw the rise of Mandarin singing, with emphasis on the beginning and end of words, and the use of vibrato and the 'wailing voice'.
- In the 1970s and 1980s: Cantonese, Mandarin and English songs were mainly popular in Hong Kong, and from 1986 mainland Chinese pop music was on the rise, with popular music including Northwest Wind style Chinese folk songs, disco and so on.
- In the 1990s, The 'Lingnan music genre' of pop music style emerged, featuring neo-classicism, nationalised melodies and populist styles. At the same time, rock and school ballads reached their historical peak and became more diversified with the emergence of funk, rap and new age music styles.
- Since 2000: Chinese pop music has become more diversified, strongly influenced by European and American pop music, Japanese and Korean music. Meanwhile, a large number of Internet songs have appeared, which tend to be localised and nationalised.

Comparison of Jazz Singing and Chinese Traditional and Modern Song Singing

Modern pop music and traditional folk songs are two important and prominent genres in the field of Chinese music, so most of the analyses revolve around comparing these two genres. Interviewees shared their opinions on the difference between Chinese singers' singing style and jazz singing style based on their singing experiences. They pointed out that it's important to recognise the difference between western jazz vocal techniques and Chinese specialities in order to master jazz singing skills based on Chinese singing habits. Some interviewees said that the basic singing technique was similar. But jazz can be more complex, with more technical points. Chinese localised singers who want to sing jazz well must learn to master the skills and make breakthroughs in jazz singing.

Jazz is based on modal bass passages with seven, nine, eleven and thirteen chord scales as the basic framework, resulting in dynamic rhythmic music. Singers are also an integral part of jazz (Wu, 2003). In the jazz singing style, the performer can support the singing with tones such as shouting, hissing and falsetto (Li, 2016). In a study of the percentage of techniques used in different genres of music, Xia (2022) statistically found that the three most common techniques used in jazz singing were vibrato (30.3%), falsetto (24.8%) and vocal fry register (18.6%). Traditional Chinese singing styles, such as folk songs, are very high pitched and mainly use splitting and overtone singing.

Jazz differs from songs such as Chinese folk songs because jazz songs have lower pitches, while Chinese folk songs have higher pitches. There are also many popular songs that cover a wider range of pitches. By analysing the musical span of a large number of jazz vocal works, Xu (2018) found that in jazz, unlike bel canto and folk vocalists, most female singers sang a range of pitches from F or G in the small letter group to C in the small letter group II. Also, Traditional Chinese music, whether folk or pop, is usually accompanied by fixed lyrics and pre-rehearsed performances. In contrast, jazz singing involves improvisation and singing sessions during the performance. As with jazz instrumental performances, the improvisational aspect of the show varies each time. This is what makes jazz performances unique.

Analysis of interviewees' opinions on jazz singing

Through Content analysis, this study summarised the respondents' opinions on music singing into the following areas.

In terms of singing technique, highlight the jazz singing style

Interviewees mentions that jazz singing techniques have several distinctive features, such as the use of improvisation, vibrato, vocal fry register, and scat in improvisation. These approaches are somewhat different from traditional Chinese music singing methods. Therefore, when singers learn to sing jazz, they often need to practice and strengthen these characteristics.

When singing, you can use more vibrato can make the sound more distant, broad, and increase the layering of the song. Appropriate use of falsetto can freely shuttle between high and low notes in singing. In terms of improvised singing, Expert 2 mentioned that, as jazz singers, they need to grasp the essence of jazz improvisation, which involves the accumulation of the jazz singer's creativity. This is what makes jazz singers different from other singers. Expert 5 pointed out that singing jazz had improved her improvisation skills more than before. "If you open the door to both improvisation and harmony in jazz singing, you will not be limited to just imitating the original, but you will have your own interpretation. Then you'll feel that this creative process is somehow enjoyable and challenging".

Another example, in response to scat's singing style, Expert 1 said that scat is a tradition in jazz, there are solo parts of musicians and scat of singers, which needs to be accumulated through continuous practice before one can sing scat well. In addition, jazz singers need to have the concept of arranging in order to arrange the singing technique and mood of each song in a more sensible way.

Sing with jazz feeling, not just jazz technique

When singing skills are used to the fullest, the focus is not only on the skills, but also on the spirit or expression of the song. In this way, songs can be sung in a more layered, vivid, touching and meaningful way. In the words of Expert 1:

It is hard to say what a key technique is, because jazz singing involves a wide range of everything. Therefore, the most important thing for singers is to learn and practice, to perform more, to watch more, to communicate with different people, to become more and more mature, and finally to be able to slowly contribute to the development and growth of the profession.

Expert 7 pointed out that in the process of learning jazz singing, there were not only vocal lessons, but also harmony lessons, arranging lessons, orchestra lessons and jazz-related theory lessons. As a jazz singer, she needs to learn the whole knowledge of jazz in a systematic way. Interviewees also makes the following points about expressing jazz concepts and literacy in singing:

1. Singers need to focus on improving their musicality and musical awareness. Expert 3 emphasised that in the end all music is about skills and your musicality. These are the two most important things. Musicality and skills, one is the software and the other is the hardware, then the music 'machine' should work well.
2. Singers should focus on jazz concepts based on more than technique and on unique interpretations of the work. Expert 1 pointed out that for Chinese singers, jazz singing can be reflected in the concept of jazz itself, the concept of jazz music after technique is more important. Expert 2 pointed out that it is important for jazz musicians to express and convey music through technique, otherwise technique alone is meaningless.
3. When singing, the story of the music should be expressed in a true and natural way to reach the realm of truth and beauty. Expert 3 mentioned that he tried to let his voice create a character for the story in the music and express the emotions of the story content. He believed that all music is storytelling and can express different backgrounds, situations and emotional colours, including beautiful, simple, dark or sad.

Keep practising your singing and gradually find your own singing characteristics

The Interviewees point out that although they are already experienced performers in jazz, they still have to keep practising their jazz skills. Being a good jazz performer is a matter of perseverance and practice. Expert 5 said that by practising and singing jazz music she had improved her rhythm and intonation. Expert 3 mentioned that he had actually studied classical music before, which should have given him a good technical base for jazz. He explained that a singer has to sing and practise a lot. Expert 4 expressed that there is a lot of frustration in learning how to play jazz and a lot of times you just sound terrible. But you have to keep practising and try to get better. Expert 2 said that musical skills are nothing more than an accumulation process. He believes that as long as you can persevere, you will always have a good performance.

Playing up the singers individual vocal characteristics is also one of the interviewees' suggestions for jazz singing. Expert 5 said: "In terms of studying jazz singing, I think we first study and learn from jazz icon singers. You can practise imitation, but ultimately the singing has to be your own. You have to keep your own unique singing voice and personal characteristics." Like expert 4 noted that everyone has to find their own way, their own voice in performing and expressing music. For example, a singer doesn't necessarily have to have a certain kind of voice. Maybe in opera you have to have the identity that you have to play, but as a jazz singer you don't necessarily have to be very technical, but you have to have your own unique flavour.

Suggestions on Jazz singing and Musicianship

Based on the analysis above, the researcher has summarised suggestions for jazz singing and musicianship, encompassing both musical and non-musical abilities, as follows:



Figure 1. Suggestions on Jazz singing and Musicianship

Fusion of western jazz vocal techniques and Chinese specialities

Using vibrato techniques more

One of the most characteristic features of jazz vocals is vibrato. It is noteworthy that in Xia's (2022) statistics, the vibrato singing technique is more often used in Chinese pop songs, which is more favourable for Chinese pop singers to sing jazz. But the proportion of vibrato used in the singing techniques of traditional Chinese folk songs is only 0.3%, while the most commonly used techniques are splitting (31.1%) and overtone singing (30.2%). Therefore, when Chinese singers sing jazz works, they should avoid the habit of singing folk songs and instead pay attention to increasing the proportion of vibrato techniques used. In addition, there are many jazz works in China that are based on traditional folk songs, and singers should avoid adopting the singing habit of singing folk songs when interpreting them, so that they can sing with the flavour of jazz.

Flexible approach to singing with falsetto

Falsetto, also called head register, is a singing voice that resonates from the face and head, sounding softer and lighter. Xu states that jazz singers use falsetto and a mixture of true and false voices to show soft, winding and delicate singing characteristics to express emotions. A mix of true and falsetto voices is sung by moving from chest to head tone and from full to marginal vocal fold vibration. The voice is made coherent and there is no obvious change in the transition from true voice to falsetto. This singing voice is bright in the treble, smooth in the mid-range and firm in the bass. It meets the requirements of jazz for a coherent and free instrumental sound(2018). Singers can further strengthen the falsetto character of their singing by expanding the vocal folds inwards (Guzma & Acevedo...2019).

In the statistics of Xia's (2022) research, falsetto is the second major technique used in jazz singing which is 24.8%. While the technique of falsetto is not used in folk songs, it is used in 13% of popular songs. Folk music and pop music now make up a large part of traditional Chinese singing. Singers used to folk songs should learn to sing jazz with falsetto. Pop singers can increase the use of falsetto techniques when singing jazz. So Chinese singers can refer to falsetto and true/false mix singing methods for adaptation and training.

Experiment with improvisation

Improvisation is an important feature of jazz singing, and it is also one of the vocal skills that jazz singers must possess. Improvised sections are often where jazz performers showcase their skills and emotions, often leading to the climax of the show. This requires jazz singers to have jazz skills and some creative ability to improvise in the process of singing. When improvisation occurs, the singer creates new language and

melodies. It becomes a process of musical creation and innovation. This can be compared to the combination of new notations with musical gestures, as Marzelan (2023) mentioned, it allows the creation of fresh sounds and creative ideas.

Meng & Liang (2023) pointed out that there are certain rules of improvisation, which should be performed according to the pre-arranged patterns and chords. There are two types of improvisation, one is working around the melody and the other is improvising according to the pattern. Anuar and Ismail (2021) highlighted that the Dalcroze Eurhythmics teaching approach can enhance musicality and improvisation skills in singing. This approach is based on rhythm, musical theory and gymnastics, making it a valuable method for learning. Scat is also an important feature of jazz singing. Scat is a melody without lyrics sung by the singer's voice based on improvisation (Bob, 1996). Scat singing is quite new to Chinese singers, and can add interest to the song. Chinese songs are not typically characterised by improvisation, so it is a relatively new approach for Chinese singers. However, it is a much-needed breakthrough.

Lower the song pitch accordingly

Chinese singers often sing high notes. In jazz, the focus is on style, content and mood, not pitch. Singers can use the lower and middle registers, which can be lowered when adapting a folk song to jazz. Singers avoid using the head register and use the lower register to increase chest resonance.

The growl voice is often used by singers in genres such as jazz, blues and pop music (Guzma, 2019). The vocal technique of subtone is also commonly used in jazz; subtone is a softer tone, so soft that it is hardly audible when the language of the lyrics is sung together with the breath (Xie & Hyuntai, 2022). Jazz singers usually use their natural chest and middle voices to sing. Singers rarely challenged the pitch of the piece, and the focus of their singing was more on the content of the lyrics and expressing the emotion of the song (Xu, 2018).

Practice, developing musical literacy, awareness and the concept of jazz

To improve your jazz singing, you have to learn, practise and perform new techniques. For example, singing in perfect pitch in a choir requires a lot of practice and dedication to perseverance. Meanwhile, developing the musicality of the members is one of the musical responsibilities of the choir leader (Linnis & Ismail & Syed Mohammed & Zakaria, 2022). All the interviewees have stressed the importance of practice as a jazz singer. It is important to note that singing jazz requires perseverance and constant practice.

Jazz singing skills are important, but it is more important to have jazz musical literacy, to be musically aware of the music itself and to understand the concept of jazz. Like singing the history of the music. The beauty of jazz is hidden in its musical style. Meng and Liang (2023) note that jazz singers who are also professors tend to emphasise the use of jazz theory in their vocal technique, including harmonic treatment, improvisation, and collaboration with the accompanying musicians. Their focus is on the overall effect of the song rather than on the presentation of the singing itself.

The importance of jazz musical literacy versus mere singing skills in jazz performance is a topic that invites deeper discussion. Singing skills are important for any vocalist, but a broader musical understanding is also crucial, particularly in the context of jazz. Meng and Liang (2023) highlight an interesting observation: jazz singers who double as professors often prioritize the integration of jazz theory into their vocal technique. This approach encompasses not just the technical aspects of singing, but also a deep comprehension of harmonic structures, the art of improvisation, and the dynamics of collaboration with fellow musicians. By emphasizing the holistic effect of the song over the isolated act of singing, these educators reveal a philosophy that aligns with the essence of jazz—a genre characterized by its improvisational spirit, complex harmonies, and rich historical tapestry.

This perspective suggests that true mastery in jazz singing extends beyond vocal prowess; it requires a musician to be steeped in the genre's history, theory, and practice. Understanding the conceptual framework of jazz enables singers to convey the music's intrinsic beauty, captured in its unique stylistic elements. Thus, the emphasis on musical literacy not only enhances the individual performer's artistry but also fosters a deeper connection with the audience, who can appreciate the layers of meaning and skill embedded within each performance. In this light, the development of jazz musical literacy emerges as a fundamental pursuit for those seeking to master and authentically express this vibrant and multifaceted musical form.

More listening and communication through music

Listening to jazz singers in the hall of fame can be a great way to learn vocal technique. For instance, Billie Holiday created an intimate conversational style in her vocals and gave a sense of meaning behind the beat. Frank Sinatra's concerts intentionally emphasised certain words to bring the delivery into focus. Cassandra Wilson could smoothly transition between high and low notes. Cecil Mlorin Salvant was able to incorporate dialogue-like cadences into her jazz melodies, while Tony Bennett effectively convey emotion through his powerful voice (Ted, 2018). According to Gould (2015), listening practice can enhance musicality and improve one's understanding of harmony, rhythm, and tonality.

For jazz singers, listening to more music is not only a way to learn about different styles of music and to build up a library of music, but also a key element in learning how to sing, how to communicate in music. Therefore, singers should listen to more music to improve their perception of music. Expert 3 suggested that as a singer, the first thing is to listen more, to be with the music, that is the most important thing. You have to put your ego down and listen to what the music is about. When you listen more you will naturally hear the truth and the gateway in the music. By listening to jazz, you can learn to communicate with people in life. By learning to listen, you will achieve better communication both in music and in life. Expert 1 mentioned that you have to listen, and after listening you have to practise and know music theory, and then you will know how to appreciate music.

Finding one's own identity and speciality in jazz

Jazz is a diverse and inclusive genre that enables musicians to incorporate their personal identity and cultural background into their music. Singers can showcase their unique perspectives and worldviews by playing with their individual characteristics, contributing to the richness and diversity of jazz music. Singers can express themselves more authentically through jazz by playing with their personal characteristics. This brings new elements and creativity to the genre and helps it to develop. For instance, Forbes and Cantrel (2023) state that singers can improvise while singing to find a comfortable perspective that suits their singing and achieve the joy of allowing themselves to improvise and explore in music.

Throughout history, master jazz singers have had strong personal characteristics, and experts have mentioned in interviews the importance of having personal characteristics as a jazz singer. Since jazz, unlike Chinese music, is a Western musical form, it is certainly important for Chinese singers who sing jazz to start with imitation and then gradually develop their personal characteristics. As Exper 3 said: 'In the beginning there was imitation, because it's not our own country's music'. Expert 5 also mentioned that after a few years of learning and imitating, she gradually developed her own personal characteristics. She started to adapt and sing jazz with Chinese folk songs.

Moreover, finding one's identity in jazz singing requires a willingness to take risks and embrace failure as part of the creative process. Experimenting with new vocal styles, arrangements, and even genres can lead to unexpected discoveries and breakthroughs. It's important for singers to remember that every performance is an opportunity to learn and grow, and that even the most seasoned professionals continue to evolve and refine their craft. Finding one's own identity and speciality in jazz singing is a multifaceted endeavor that involves understanding and nurturing one's unique vocal qualities, studying the genre's history and traditions, and embracing the creative process with an open mind.

Conclusion

With the development of globalisation, modern Chinese singers also continue to absorb the innovative parts of Western vocal theory (Yuan, 2019). This study highlights the significance of understanding and mastering jazz singing techniques for modern Chinese singers. The localization of jazz in China is not merely about technical imitation but also involves the fusion of jazz with Chinese musical traditions. The findings of this research contribute to the localization of jazz in China by encouraging singers to embrace the unique nuances of jazz while respecting and integrating elements of Chinese folk songs and popular music. By doing so, Chinese jazz singers can develop a distinctive style that resonates with local audiences and enriches the diversity of global jazz.

Moreover, the findings of this study may influence future training for Chinese jazz singers. Trainers and educators should emphasize the importance of individual practice and self-teaching through online resources, while also fostering an appreciation for the differences between Chinese and Western musical

expressions. This holistic approach will enable Chinese jazz singers to not only master technical skills but also convey the emotional depth and cultural significance of jazz music.

Future studies could delve deeper into specific areas of research by exploring the fusion of vocal jazz with traditional and contemporary Chinese song genres, singing methods, and creative innovation. Specifically, researchers could focus on combining Chinese folk songs and operas with jazz in terms of lyrical content and arrangement, incorporating local Chinese dialects into jazz singing techniques, and investigating the intricate process of fusion and innovation within this unique musical crossover. Additionally, studies should examine the differences in singing techniques and musical expression between Chinese folk songs, popular music, and jazz, and explore the learning and practice of jazz music skills and musical expression beyond mere technique.

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