

## CHAPTER 5

### CONCLUSION

#### 5.1 Conclusion

This study has examined the interaction of language and music in Jiang's seventeen verses from the corpus-based and OT-based perspective. First, as for structure is concerned, the observations show that the structures of verse stanzas and music sections are exactly the same. All verses and music sections are in the binary structure except for verse three. Moreover, the stanzas and sections are aligned with each other at the starting and ending points. From an OT point of view, the mapping of stanzas and sections is determined by the UNIFORMITY-SM, ALIGN-Struc, and BINARITY constraints. Similar to relationship of language and music structure, the correspondence between syllables and notations is also based on a one-to-one association. Therefore, the numbers of syllables and notations are mutually predictable. From a theoretical perspective, the phenomenon is confined by the UNIFORMITY-SN constraint. Second, in terms of rhythm, metrics is retained even when verses are set into music. The accordance of rhythm is achieved by associating

the pause in verses to the rest in music. According to the corpus-based analysis, rhymed syllables in disyllabic, trisyllabic and quadrasyllabic hemistichs are associated to rest marks with longer time value. Since accordance of language and music is obtained by similarities, the ill-formed outputs in language are avoided in music. That is why the continuous pauses in verses are unacceptable both in language and in music forms. Under the framework of OT, the rhythmic outputs of Jiang's verses are selected through the constraint ranking of \*Adjacent Rest Marks >> Association (Rhyme/Rest) >> ALIGN-R(Rest Mark); \*Rest Mark. Finally, in the aspect of the harmony between linguistic and music pitches, the music melody may correspond to the tonal contour within the foot. The corpus-based study has shown that a foot composed of syllables with the same tonal category can be associated to any type of melodic line. By contrast, a foot composed of syllables with different tonal categories is associated to the melody in the same shape. However, the harmony between linguistic and music pitches may suspend when the association principle contradicts with the tonal requirement on rhyming. Theoretically speaking, the tonal patterns in Jiang's verses can be predicted by the constraint ranking of IDENT-EO (Rhyme) >> Association (E,O).

The study on Jiang's verses has implied that harmony is the principle of composition no matter how music and language integrate, either tune-based or

verse-based. Therefore, the tune patterns of Song verses are not specific production of language but the results of music and language interactions.

## **5.2 Further Issues**

The analysis on Jiang's seventeen verses demonstrates how the connection of language and music can be tackled under the framework of OT. Despite the encouraging results of this study as to the relationship between verses and tunes, future research is required in a number of directions. First, in the phase of music and language structure, the song form has proved to be the determinant of the number of stanzas, and the next logical step will be to investigate the relationship between music and language structures in the tripod or quadra-pod forms. Second, for syllable-notation correspondence is concerned, it would be beneficial to replicate this study on one-to-many association, such as the Song verses that have been transcribed into modern versions. Third, in terms of rhythm, instead of treating the selected multiple outputs of as being equal importance, there can be a subgrammar to grade the multiple outputs in consistency with their frequency. The possible approaches are the floating constraints proposed by Anttila (1997) or the gradient well-formedness proposed by Hayes (1988). The floating constraints refer to the constraints whose positions are changeable. The gradient well-formedness, focusing on linguistic entities

which are neither grammatical nor ungrammatical to native speakers, grades the acceptability of the free variations by allowing the strictness of each constraint to float within a certain range. The application of Haye's proposal to the prosodic-music mapping in verses may signify the degree of acceptability of the multiple outputs in the evaluation. Last but not the least, although the accordance of language and music tones is confirmed in this study, an additional interesting avenues of investigation might be to consider whether verses with more violations of tonal patterns are influenced by the corresponding melodic shapes.

In fact, the research on music-language interface can be expanded to other genres of literature as well. As we know, Song verses are developed from regulated lines, which share the same features of tonal patterns and rhyming requirement with Song verses. The same constraint can also be applied to regulated verses in music to inspect if different genres in music can be accounted for by constraint re-ranking. Furthermore, the Even-Oblique tonal system and other tonal systems may have different types of interaction with music. The research on tonal harmony can therefore be broadened by examining works like Yuan verses, modern operas or folk songs.

The theoretical study on Chinese classical literature from a music perspective is still at the threshold. The examination on Jiang's verses can be regarded as a starting point in the field of Song verses. It is hoped that the application of OT and the musical

viewpoints not only increase the understanding of Song verses but also help construct the grammar of verse composition.