

Analysing and Discussing the History of the Transmission of Mo Li Hua

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Abstract

Mo Li Hua is a Chinese folk song with a long history. Its melody was first formed in the Ming and Qing Dynasties, and it is a blossoming musical miracle bud fusing the ethnic elements of Chinese traditional music with the popular elements of modern music, and it is a representative excellent traditional song of China. Because of its long circulation, wide geographical coverage and large population, it has gradually evolved into one of the representative folk songs with different regional characteristics. From the middle of the 17th century to modern times, its beautiful and melodious melody has spread to various countries, and the song of *Mo Li Hua* can be heard in important international political occasions, diplomatic activities, social activities such as spacecraft exploring the mysteries of the universe, and so on, which promotes the friendship of various countries in the world and exchanges of music and culture. *Mo Li Hua* shows the ancient Chinese music style and traditional Chinese culture. Due to its melody close to life, it is favoured and sung by the world music lovers and some famous music composers and singers, and fully demonstrates to the world the musical charm of traditional Chinese folk songs, and enjoys a great reputation in the world. Because of its special status, it is known as China's second national anthem. There are different versions of *Mo Li Hua* in different parts of China and Europe, covering both vocal and instrumental categories. Common features are short melodies, based on the Chinese pentatonic scale, with English lyrics in foreign countries, songs repeated many times, melodic and easy to remember to sing, and translated and published in German. In 1982, *Mo Li Hua* was listed by UNESCO as one of the most recommended songs of the heritage of mankind, with its wide international influence. The author has written this paper by reviewing historical documents, collecting and comparing references to books and texts. It is suggested that the next step is to conduct a more in-depth study of the history of the formation of the *Mo Li Hua* song, the composition and significance of each musical element, and to further improve the fusion and utilisation of Chinese and Western musical elements, so as to better serve the political, economic and people of all countries in the world, and to improve the quality of their cultural and musical life is necessary.

Keywords: *Mo Li Hua*, history of transmission, analysis and evaluation, fusion of musical elements.

Introduction

Mo Li Hua is a household name and a delightful Chinese folk song with a long history in China. The importance of its beautiful melodies, which have been sung from all over China to many countries in Asia and Europe, cannot be overemphasised. *Mo Li Hua* can be heard played at various large-scale musical occasions, and each beating note infects and tugs at the heartstrings of the listener. Because of its melody close to life, singing world peace, friendship and people's beautiful life, *Mo Li Hua* plays an irreplaceable role as a link in the exchange between countries. The research in this paper is divided into three main areas, with the aim of enabling music lovers and dedicated musicians to, for one thing, understand the origins, history and development of *Mo Li Hua* in China, and the evolution of its lyrics as it spread around the world and was sung and composed by singers and composers in different countries, fully demonstrating to the world the musical charm of traditional Chinese folk songs. Secondly, by listing the different occasions on which *Mo Li Hua* is sung, its importance is described, highlighting its irreplaceable position in traditional Chinese folk songs. Thirdly, it elaborates on the pioneering and innovation of Chinese traditional music, the practice of organic fusion of ethnic elements in different musical fields with elements of modern popular music, and analyses the transformation of Chinese traditional folk songs with ethnic elements into modern songs. The melody of *Mo Li Hua* is widely used, in 1768, the English composer Jean-Jacques Rousseau included the work *Mo Li Hua* in his *Music Dictionary* and popularised it in Japan, Korea and the United States, making it the representative work of China. Italian composer Giacomo Puccini adapted *Mo Li Hua* for female chorus, making it one of the iconic music of the opera *Turandot*. In 1991, British composer Granville Bantock published the essay *One hundred folksongs of all nations*, with piano accompaniment for *Mo Li Hua*. *Mo Li Hua* serves guests and people of all kinds at home and abroad. The song, which is available in a variety of versions in Chinese, English and German, has a wide range of international influence, and it is worthwhile to further explore its history of transmission, its background, and why the composition of each of its musical elements has been accepted and loved by a wide range of music lovers? How to make the musical elements of traditional Chinese folk songs merge with those of modern Western music? How can ancient songs be made widely accessible and sung? How can we better serve the world's people in their appreciation of fine music? Undoubtedly, this is an important topic that musicians must endeavour to complete their research.

I. Origin, development and dissemination of *Mo Li Hua*

Mo Li Hua is a household song whose birth can be traced back to the Hongwu period of the Ming Dynasty (1368 - 1644 AD). Chang Yuchun, Xu Da and Mu Ying, important ministers of the Hongwu Emperor Zhu Yuanzhang, got together and improvised the lyrics of *Mo Li Hua* based on the melody of the Flower-drum Opera. The song mentions three kinds of flowers¹, and the lyrics are as follows:

"A good jasmine flower, a good jasmine flower, a garden full of flowers and grasses can't be more fragrant than it, I have the heart to pick one to wear, but I'm afraid that it won't sprout in the next year; a good honeysuckle flower, a good honeysuckle flower, honeysuckle

¹ Z. Chen., *The Church in China in the 20th Century: Collected Writings*, Wipf e Stock, 2019

flower blossoms are better than hooks buds, I have the heart to pick one to wear, but the person who looks at the flowers will scold the slave; a good rose, a good rose, the rose blooms in the bowl ah a big bowl, I have the heart to pick one to wear, but I'm afraid of thorns sticking in my hand. I'm afraid of the thorns."

Jasmine, honeysuckle and roses represent fame, wealth and power respectively². Zhu Yuanzhang hated corruption and often punished officials with improper style, *Mo Li Hua* is not only a folk song passed down by word of mouth among the common people, but also a song against corruption that has been sung for years.

The origins of the song point to Jiangsu, which later spread to Zhejiang, but with different lyrics and melodies. For example, one version describes the custom of giving jasmine flowers in the southern part of the Yangtze River Delta in China. Another version tells of the ancient fear of this flower, and the music uses ancient instruments such as chimes and jade instruments³. The common feature of all these versions is a short melody, based on the traditional Chinese pentatonic scale, with several repetitions, which is one of the reasons for the popularity of *Mo Li Hua* in China. It is very popular because it is melodious and easy to remember.

The first written version of *Mo Li Hua* comes from the Ming Dynasty, between 1573 and 1620, from Feng Menglong's *Gui Zhi'er*. Later, in the book *The White Emperor*, the drum part contains 12 verses from *Mo Li Hua*, and the melody is defined as floral, similar to the melody of *Mo Li Hua*.

After the Ming Dynasty, the tunes of *Mo Li Hua* combined with local dialects and cultural practices to evolve and form different musical styles. During the Daoguang period of the Qing Dynasty (1821-1837), *Xiao Hui Ji* included an early score of *Mo Li Hua*. In 1768, the French philosopher Rousseau included *Mo Li Hua* in his *Dizionario musicale*. At the end of the 18th century, John Barrow visited China with the Macartney mission, the first official European diplomatic mission to China⁴. John Barrow said, "I've never heard anyone sing as emotionally as the Chinese." He was thrilled to hear the traditional Chinese folk song *Mo Li Hua*. In 1804, John Barrow published *Travels in China* in London, writing on page 315 that "the plain melody of this song was recorded by Mr Sittner. As far as I know, the melody was published in London with an introduction, a coda, an accompaniment, and all the fancy tricks of European music. Only in this way the song is no longer a musical specimen of the plain Chinese melody. I therefore return it to its original unadorned character, just as it was sung and played by the Chinese⁵." He loved the original tune of *Mo Li Hua* and recorded the melody in pentatonic mode with English lyrics. His version was introduced to Denmark, Germany and the United States, making an outstanding contribution to the spread of *Mo Li Hua*. In the same year it was translated into German and published by the German teacher and writer Johann Christian Hüttner. Through *Mo Li Hua*, we can learn that in the past two hundred years, traditional music with Chinese cultural backgrounds began to be exported outward and overlapped with ethnic background cultures across geographical regions.

² J. Spencer., *Chinese Folk Music: Jiangnan Sizhu*, Guangdong Music, Mo Li Hua, General Books LLC, 2010

³ Bob Chilcott., *Mo Li Hua (Jasmine)*, OUP Oxford, 2015

⁴ *China's oldest pop song: Mo Li Hua has been sung for 600 years, and Zhu Yuanzhang has heard it!*, https://www.sohu.com/a/197181104_816266 (accessed 9 August 2023)

⁵ *The History of Mo Li Hua*, https://musicology.cn/papers/papers_3483_3.html (accessed 17 August 2023)

There is no denying that *Mo Li Hua* was loved by European composers, the most famous example being the Italian composer Giacomo Puccini, who used a *Mo Li Hua* melody in his opera *Turandot*. *Mo Li Hua* has also appeared in American and European films such as *The Good Earth*⁶. In 1982, *Mo Li Hua* was listed by UNESCO as one of the most recommended songs of the heritage of mankind, which shows its wide international influence. *Mo Li Hua* was performed at the closing ceremony of the 2004 Olympic Games in Athens and at the 2008 Olympic Games in Beijing. In 2008, *Mo Li Hua* was used as the background music for the award ceremonies of the Beijing Olympics and Paralympics, and it was played more than 700 times during the ceremonies, fully demonstrating to the world the musical charm of this traditional Chinese folk song⁷.

II. The Importance of Singing *Mo Li Hua*

The song *Mo Li Hua* was formed in the Ming and Qing Dynasties, with typical characteristics of traditional Chinese music, and is renowned both at home and abroad, with high representativeness and value in the whole history of Chinese music. The melody spread from the region to all parts of the country and was influenced by different local cultures, dialects, music and customs. Many versions were derived, and as a result there were some variations in song titles and lyrical content.

In 1804, a British diplomat, John Barrow, noted that the tune seems to be one of the most popular songs in China⁸. Between July 1920 and October 1924, Giacomo Puccini composed his last great opera, *Turandot*, which premiered on 25 April 1926 at La Scala in Milan. *Mo Li Hua* rose to fame in Europe thanks to the fame of Puccini and the success of the opera *Turandot*. In the first scene of Act I of *Turandot*, a children's chorus announces the entrance of Princess Turandot to the stage, singing the Chinese folk song *Mo Li Hua*. Puccini heard the melody of *Mo Li Hua* from the music box of one of his friends, Baron Fassini. The song appears many times in the opera as a musical motif and is closely associated with the figure of Princess Turandot. In addition to describing her beauty, the music suggests a sweeter, more human side to her character⁹.

In 1942, He Fang, who was performing in Nanjing with the New Fourth Army's Huainan People's Theatre Troupe, paid a visit to a local pop singer, who sang the folk song Flower-drum Opera for him. It was later adapted to unify the three kinds of flowers in the lyrics as jasmine, and was first performed in 1957 at the All-Army Literary and Artistic Work Conference held in Beijing, planned by He Fang and performed by the Front Line Song and Dance Troupe¹⁰.

⁶ S. Gong., *Chinese Folk Music*, General Books LLC, 2010

⁷ *Mo Li hua became the Beijing music for the Beijing Olympic and Paralympic Games award ceremonies*, 《茉莉花》成北京奥运会和残奥会颁奖仪式背景音乐_其他_2008奥运站_新浪网 (sina.com.cn) (accessed 9 August 2023)

⁸ *Mo Li Hua*, *Mo Li Hua* - Wikipedia (accessed 12 August 2023)

⁹ *Là sui monti dell'Est (Turandot)*, *Là sui monti dell'Est (Turandot)* | 🎵Sempre libera (semprelibera.altervista.org) (accessed 12 August 2023)

¹⁰ *Mo Li Hua*,

<https://baike.baidu.com/item/%E8%8C%89%E8%8E%89%E8%8A%B1/3899313#%E5%88%9B%E4%BD%9C%E8%83%8C%E6%99%AF> (accessed 13 August 2023)

Mo Li Hua has been performed on major diplomatic occasions at home and abroad as well as on the return of Hong Kong and Macau, adding to the country's reputation and honour. In 1959, the Chinese Youth Art Troupe sang *Mo Li Hua* at the Seventh World Youth Student Gala in Vienna. In 1965, the Chinese Embassy in Indonesia played *Mo Li Hua* at a dinner organised for the return of Premier Zhou Enlai. In 1982, UNESCO recommended *Mo Li Hua* to the world and established it as a music textbook for the Asia-Pacific region¹¹.

On 1 July 1997, the People's Republic of China resumed the exercise of sovereignty over Hong Kong. At the handover ceremony for the return of Hong Kong, five minutes before zero hour, the band played *Mo Li Hua*. At exactly zero o'clock, the national anthem of the People's Republic of China was played¹². Between the midnight of 19 December 1999 and the early hours of 20 December 1999, China resumed the exercise of sovereignty over Macao. When the Chinese and Portuguese Governments held a ceremony for the transfer of power in Macao, members of the Chinese Government delegation attended the ceremony to the sound of *Mo Li Hua*.

Performed *Mo Li Hua* at the Asia-Pacific Economic Cooperation in Shanghai in 2001. In 2022, at the 132nd General Assembly of the Bureau of National Exhibitions in Monte Carlo, Monaco, China won the right to host the 2010 World Expo. In the promotional film for the Expo, the song *Mo Li Hua* is featured.

In 2004, when Russian President Vladimir Putin visited China, the female vocal group of Jiangsu Performing Arts Group sang *Mo Li Hua* for him. On 29 April 2006, General Secretary Hu Jintao met with the teachers and students of the Confucius Institute in Nairobi during his state visit to Kenya. The students sang *Mo Li Hua* with him, and *Mo Li Hua* became one of the songs that promoted cultural exchanges between China and Kenya, which was aired on CCTV.

It can be seen that *Mo Li Hua* is not only a song of life sung by the people, but has also appeared many times in important international events in which China has participated, and has even been played at important historical moments and political occasions of the country.

Mr Qian Renkang, China's first doctoral tutor in musicology, confirmed *Mo Li Hua* was "the first Chinese folk song to circulate overseas"¹³. Today's *Mo Li Hua* not only goes out of the country, but also floats into space. Shenzhou 13 was launched on 16 October 2021 and successfully reached Earth on 16 April 2022 after a 183-day journey. During the current manned mission to the Tiangong Space Station, astronaut Wang Yaping played *Mo Li Hua* on the Chinese space station with a guzheng. This move is to push *Mo Li Hua* to a higher and wider stage, so that the people of the world can see this news, so that *Mo Li Hua* has become a veritable Chinese business card.

As mentioned earlier, there are local versions of *Mo Li Hua* in Jiangsu, the Northeast and Hebei and each has its own distinctive characteristics, and their melodic characteristics

¹¹ *From Jiangsu to Space - A Brief History of the Popularity of the Folk Song Mo Li Hua in the Past 60 Years*, https://k.sina.com.cn/article_1653603955_628ffe73020019ib0.html (accessed 17 August 2023)

¹² *What a surprise that the first song at the Hong Kong Handover Ceremony was not the national anthem, but it was?*, <https://baijiahao.baidu.com/s?id=1626405670727488481&wfr=spider&for=pc> (accessed 13 August 2023)

¹³ *Kiwi Zeng | The opening ceremony of the Universiade resounded with Mo Li Hua, why is it again?*, <https://new.qq.com/rain/a/20230730A06L5U00.html> (accessed 17 August 2023)

are described in detail in my other article *Analysis and comparison of Jasmine in different regions*. I would like to make special mention of the *Mo Li Hua* of Yangzhou, Nanjing and Yancheng.

Yangzhou's *Mo Li Hua* is mostly referred to as having evolved from Yangzhou's Qingqu Flower-drum Opera. Yangzhou Qingqu originated in the Yuan Dynasty (1271-1368) and has been passed down since the Ming and Qing Dynasties. A hall, a yangqin, five or six artists holding erhu, sihu, pipa and other musical instruments, often solo or duet¹⁴. Ma Wei, an actor of Yangzhou Criticism, has mentioned that he finds Flower-drum Opera similar yet different from the Jiangsu folk song *Mo Li Hua*. In the 1930s, Yangzhou Qingqu artist Huang Xiuhua recorded a disc of *Good Flowers* at the Shanghai Volkswagen Records Factory, which included Yangzhou Qingqu's *Old Flower-drum Opera*¹⁵.

After the popularity of *Mo Li Hua*, the origin of its predecessor Flower-drum Opera also became a focus of attention. Nanjing artist Wang Yongjian told reporters that in order to determine the birthplace of *Mo Li Hua*, cities such as Liuhe, Yangzhou, Yancheng, Suzhou and Jiangdu have engaged in heated debates¹⁶. He told reporters, *Mo Li Hua* is a Nanjing ditty, its predecessor Flower-drum Opera in the White Bureau of tunes in the original name of *Smell Flowers*. In *Selected Tunes* compiled by the Nanjing Workers' Amateur Art School in 1960, page 22 of *Smell Flowers* records the lyrics "A good jasmine flower, a good jasmine flower" (The word used here is 仙, not 鲜, but they sound the same). Famous folklorist Zhaxi Liu also believes *Mo Li Hua* is from Nanjing, perhaps by the Ming Dynasty Zhu Yuanzhang exiled people in Nanjing to Qinghai on the way to sing the Flower-drum Opera passed down. In December 2005, the Jinling Evening News reported an article titled *Mo Li Hua Originated from Nanjing in the Ming Dynasty*, which attracted widespread attention, and there was also a proposal by Nanjing citizens to designate *Mo Li Hua* as the municipal song of Nanjing, which shows the high degree of popularity of *Mo Li Hua* in Nanjing.

In 2022, 176 festivals and events across the country are showcased in the Festivals China Calendar, a complete list of May festivals. In Yancheng City, Jiangsu Province, the Jasmine Festival is held every May. In 2004, the Yancheng Jasmine Festival attracted more than 24,000 guests and friends from home and abroad, and more than 400 joint-venture projects were negotiated with businessmen from home and abroad on the opening day¹⁷.

III. Integration of Traditional Music Ethnic Elements and Modern Popular Music Elements

Traditional Chinese music has a long and varied history and is mainly divided into two categories: vocal music and instrumental music. Vocal music includes folk songs, raps, and operas, etc. Each ethnic group has its own language, and the styles of Chinese folk songs show diverse forms. Traditional Chinese music can be categorised into court music, folk music,

¹⁴ *The beautiful Qingqu, the living fossil of Chinese opera, has been inherited for a thousand years*, https://www.thepaper.cn/newsDetail_forward_11258296 (accessed 13 August 2023)

¹⁵ *Ma Wei Yangzhou Qingquan Flower-drum Opera Memories*, https://www.sohu.com/a/644970415_121124764 (accessed 13 August 2023)

¹⁶ *A good Mo Li Hua originated from Nanjing in the Ming Dynasty*, <https://news.sina.com.cn/o/2005-12-18/09177737029s.shtml> (accessed 13 August 2023)

¹⁷ *Jiangsu Yancheng Jasmine Festival attracts more than 20,000 guests from home and abroad*, <https://www.chinanews.com/news/2004year/2004-05-20/26/438885.shtml> (accessed 13 August 2023)

religious music and literati music, all of which have different performers, audiences and instruments. With the development of history and social, political and economic changes, traditional Chinese music has been changing to meet the needs of the times. For example, during the heyday of the Tang Dynasty, when China's economy was booming, a large number of foreigners lived in Chang'an and served as ambassadors to various countries, which promoted cultural exchanges. Business is very developed, the country is strong, social tolerance and openness, such a social environment created many poets, calligraphy and painting talent, for the development of music and culture in the Tang Dynasty provides creative space. During the Tang Dynasty, ancient Chinese music entered a period of rapid development.

Chinese folk songs are one of the most important parts of traditional Chinese music culture. Folk songs contain the wisdom of the common people and describe their lives and stories. Folk songs are rich in themes, including military themes, patriotic songs, life narrative songs and so on. The fact that people like folk songs and love to sing them is a manifestation of cultural self-confidence and is conducive to the inheritance and development of traditional music and culture. Most of China's folk songs were composed in the folklore and have survived through word of mouth. Even if the songs have the same title, the music may have a different melody and style, this is because Chinese folk songs have a strong local colour. For example, Jiangsu's *Mo Li Hua* is lyrical and the music is characterised by the gentleness of the south of the Yangtze River, while the Northeast's *Mo Li Hua* is more emotionally intense and bold. The division of Chinese folk songs according to geographical factors helps to understand the characteristics of folk songs in each region and to classify them more effectively.

Chinese folk songs are characterised by regular rhythms, strict structures, frequent repetitions, and the preservation of musical originality, but its musical forms are diverse. It is divided into three categories based on history, places of performance and musical characteristics: The first category is the folk songs of the Ming and Qing dynasties, such as *Nao Wujing*, *Shu a Haier*, *Yin Niusi* and *Die Duanqiao*, among which the songs of the Qing dynasty include *Jian Dinghua*, *Yu E Lang*, *Xianhua Diao*, *Huguang Diao (Xiu Hebao)*¹⁸. Some have retained the character of the xiaoqu, and some melodies have been passed down with just a name change. For example, the melody of *Jian Dinghua* has been used in *Fang Fengzheng*, *Diu Jiezhi*, *Siji Ge*, and so on, and there are probably ten adaptations. The second type is improvised local songs, such as Yunnan's *Cai Diao*, which is a song for children at play, with lively lyrics and local Yunnan characteristics. The third category is festival songs, mainly *Huagu Diao*, *Deng Diao*, *Huadeng Diao*, *Caicha Diao* and *Yangge Diao*.

Entering the modernisation period, Chinese traditional music has pioneered and innovated, and many ethnic music is groping in different musical fields, searching for a large number of outstanding musical and cultural relics and expanding the scope of influence. One of the paths is to move closer to modern music, combining it with familiar modern songs, especially pop music, which is a favourite among young people. As an example, information about *Mo Li Hua* appears in the insert for soprano saxophonist Kenny G's 1992 album, *Breathless*, "JASMINE FLOWER (Chinese Traditional) Public Domain Produced by Kenny G Recorded and Mixed by Steve Sheppard at Studio G Kenny G: All instruments"¹⁹, the saxophone version of *Mo Li Hua* is more mournful. On 11 July 2008, the Chinese mainland

¹⁸ D. Holm., *Art and ideology in revolutionary China*, Clarendon Press, 1991

¹⁹ *Is Kenny G's saxophone piece Mo Li Hua based on the Chinese song Mo Li Hua?*, <https://zhidao.baidu.com/question/208606040.html> (accessed 14 August 2023)

music group Alilang released the song *Mo Li Hua* on their album *Four Men, Five Colours*. The remixed version of *Mo Li Hua* is rap-based, with hip-hop elements and English lyrics. Despite the insertion of a dynamic rhythm, it is still based on the original tune of *Mo Li Hua*, which is repeated over and over. On 9 February 2013 at CCTV's Spring Festival Gala, Song Zuying and Celine Dion sang *Mo Li Hua*. Celine Dion's soaring voice and unique pop vocals add a different dimension to the adapted version of *Mo Li Hua*. Especially after each person sings a portion of the song, the music becomes upbeat, very different from the soft and soothing style of the first two verses. This is a new attempt to fuse the traditional Chinese song *Mo Li Hua* with western tunes, the importance of which is evident from the performances during the Chinese New Year.

On 9 July 2022, Chinese national soprano Gong Linna sang *Mo Li Hua*, which is included in the album *Praise for Songs Season 2 Extra*. The song is divided into three parts, combining different versions of *Mo Li Hua* from Jiangsu, Hebei and Northeast China into one song. Jiangsu's *Mo Li Hua* is mild, like a shy young girl; Hebei's *Mo Li Hua* is gentle and powerful; Northeastern's *Mo Li Hua* is upbeat and brassy, and the singer's voice is noticeably more powerful. The song utilises both Western and Chinese instruments, guzheng, erhu, guitar, bass, keyboards and drums. There is also a version of the purely instrumental piece *Mo Li Hua* adapted by the Chinese girl group Women's Twelve. Interestingly, the Girls' Twelve's version inserts a minor key fragment at the 2:20 mark of the piece, which is repeated three times, adding a touch of mystery to the otherwise major key of *Mo Li Hua*.

Conclusion

As one of China's representative outstanding traditional music, *Mo Li Hua* demonstrates the charm of Chinese pentatonic modulation. The seemingly simple melodies and structure of the piece have a very wide international reach. Through the communication and exchange of musicians, literary music lovers, etc. from different countries and regions, *Mo Li Hua* has different dialects and languages. It is not only a masterpiece of music and culture from a single region, but also a reflection of traditional Chinese folk music and the creativity of the Chinese people.

Mo Li Hua the trend of the times and the ever-changing social landscape, and it is extremely adaptable. It has frequently appeared in major international activities and events in which our country has participated, in the form of text and dialogue exchanges, etc. It is not just a simple song, but an excellent work of political significance. *Mo Li Hua* is often adapted by music lovers. In recent years, it has gradually been combined with modern musical elements, with western instruments and electronic music styles added to the orchestration, modernising this centuries-old piece.

Studying and analysing *Mo Li Hua*, reading the literature, listening to the songs, and understanding its different versions and historical development helped to combine my knowledge with the focus of relevant academic literature from both China and abroad, and gave me a more macroscopic and holistic feel for the piece. The originality of *Mo Li Hua* is astonishing, an ancient piece that fits the aesthetics of the ancients but has survived in modern times, it has been sung by the people and praised by kings, it has been loved by the Chinese people and favoured by foreigners. Its original compositions and excellent adaptations have provided important reference value for scholars of later generations, inspired the vast number of Chinese and foreign music professionals and music enthusiasts to study and research, and contributed to the fusion of the traditional Chinese musical ethnic elements with the popular elements of modern music. What makes *Mo Li Hua* so widely

accepted? Why is it favoured by European composers such as the UK and Italy, and popular and sung in countries such as Japan, Korea, Italy and the US, and why does the song have a wide international reach? The next step will undoubtedly be a more in-depth study of the history of the formation of the *Mo Li Hua* song and its musical elements, in order to further improve the fusion and utilisation of Chinese and Western musical elements, and to better serve the world's political, economic, and musical and cultural life.

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