ARIA: Audio-Driven Melody–Tone Relation Modeling for Cantonese Lyric Authoring

Anonymous ACL submission

Abstract

Cantonese lyric writing requires close alignment between lexical tones and melodic pitch. Existing melody-guided lyric generation methods typically rely on symbolic melody to generate lyrics. However, in real songwriting scenarios, melodies are often expressed as raw singing audio or hummed recordings, where pitch is implicit, noisy, and unstructured, making these methods difficult to apply directly. To address this limitation, we propose **A**udio-Driven Melody–Tone **R**elation Modeling for Cantonese Ly**rI**c **A**uthoring (**ARIA**), a two-stage framework that generates Cantonese lyrics directly from singing recordings. Specifically, we firstly design a **T**ri-Stream **R**elation-**A**ware **T**one **E**stimator (TRATE) to predict `0243` sequences from raw singing audio by modeling multi-stream acoustic cues and relational tonal structure; **secondly**, we propose a **D**ecoupled **R**etrieval-**A**ugmented **T**one-**C**onditioned **L**yric **G**enerator (DRA-TCLG) to generate fluent lyrics conditioned on predicted tonal plans with retrieval-enhanced lexical guidance; **Moreover**, we construct a large-scale aligned audio–Jyutping–`0243` dataset from real Cantonese singing recordings to support this new task. Experimental results demonstrate that ARIA achieves strong performance in both `0243` prediction and tone-consistent lyric generation, validating the effectiveness of the proposed framework.

1 Introduction

Recent advances in lyric generation have substantially improved controllability with respect to melody, rhythm, and semantic planning (Sheng et al., 2021; Ju et al., 2022; Tian et al., 2023; Qian et al., 2023; Sun et al., 2023; Zhao et al., 2025; Yoshida et al., 2026; Ding et al., 2025). However, most existing systems assume melody is provided as clean symbolic input (*e.g.,* MIDI notes), focusing primarily on symbolic-conditioned generation. This assumption is limiting for real-world

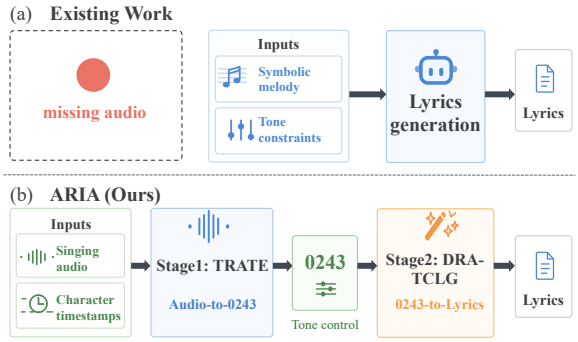

Figure 1: Motivation of ARIA. Existing melody-aware lyric systems typically rely on symbolic melody or manually specified tone constraints for lyric generation. In contrast, ARIA starts from real singing audio and character timestamps, recovers an explicit `0243` tone–melody control sequence, and uses it as an interpretable interface for controllable Cantonese lyric generation.

songwriting, where creators often compose directly from raw singing recordings or hummed melodies rather than structured scores. The limitation is especially pronounced for Cantonese lyric generation. Cantonese is a tonal language in which lexical tone carries phonemic meaning. Prior studies have explored the systematic interactions between melody and tonal categories in Cantonese songwriting (Li and Choi, 2016; Yang et al., 2021; Cheng et al., 2025), as illustrated in Figure 1(a). However, mismatches between melodic contour and lexical tone can still impair intelligibility, naturalness, and singability (Wong et al., 2007; Wong and Diehl, 2002).

Unlike prior work that assumes symbolic melody input or manually specified tonal plans, we study an audio-driven setting that better reflects real Cantonese songwriting practice. In real composition workflows, lyricists often begin from raw singing recordings or hummed melodies rather than structured symbolic scores. Moreover, Cantonese lyricists frequently use a four-level tonal shorthand

known as 0243 [1] to bridge melodic contour and lexical tone during lyric writing. Motivated by this practice, we introduce the first audio-driven Cantonese lyric generation pipeline via a two-stage framework, as illustrated in Figure 1(b), where 0243 serves as an intermediate representation connecting singing melody and lyric generation.

However, this setting introduces two key challenges. **First, recovering relative tonal structure from singing audio is highly non-trivial.** Unlike conventional pitch estimation, 0243 does not represent absolute F0 values, but rather relative and line-internal tonal relationships. The same tonal category may correspond to different pitch realizations depending on melodic context. **Second, the mapping from 0243 sequences to lyrics is a inherently one-to-many problem.** Even with a reliable tonal plan, multiple lyric candidates may satisfy the same 0243 pattern while differing substantially in semantics, fluency, and lexical choice.

To address these challenges, we propose **ARIA**, an audio-driven two-stage framework for Cantonese lyric authoring via melody–tone relation modeling. Specifically, we first design a **T**ri-Stream **R**elation-**A**ware **T**one **E**stimator (**TRATE**), which predicts token-level 0243 sequences directly from singing audio. TRATE jointly models tri-stream acoustic features together with relation-aware contextual modeling of 0243, enabling reliable recovery of relative tonal structure under realistic singing conditions. We further propose the **D**ecoupled **R**etrieval-**A**ugmented **T**one-**C**onditioned **L**yric **G**enerator (**DRA-TCLG**), which generates lyrics conditioned on the predicted tonal plan and retrieved lyric priors from a 0243-lyric mapping dictionary. By incorporating retrieval-augmented lexical guidance, DRA-TCLG alleviates the one-to-many generation ambiguity and improves tonal compatibility, lexical controllability, and generation fluency.

In addition, to support this new task, we construct a large-scale aligned audio–Jyutping–0243 dataset from real Cantonese singing recordings, providing character-level timestamps, tone labels, and lyric alignments for training and evaluation.

In summary, our contributions are threefold:

- We formulate a new audio-driven Cantonese lyric generation task that bridges real singing audio and 0243-based tone control, moving beyond conventional symbolic-conditioned lyric generation settings.
- We propose **ARIA**, the first audio-driven two-stage framework for Cantonese lyric authoring. ARIA consists of TRATE, which models relative tonal structure from singing audio via tri-stream relation-aware acoustic modeling, and DRA-TCLG, which alleviates the one-to-many 0243-to-lyric generation ambiguity through retrieval-augmented tone-conditioned generation.
- To support this new task, we construct a large-scale aligned audio–Jyutping–0243 dataset from real Cantonese singing recordings. Experimental results demonstrate that ARIA achieves strong performance in both 0243 prediction and tone-compatible lyric generation.

2 Related Work

Melody- and Tone-aware Lyric Generation. Prior work has explored interactive writing support, structure-aware generation, and melody-constrained lyric rewriting, including YOULING (Zhang et al., 2020), QIUNIU (Zhang et al., 2022), CHIPSONG (Liu et al., 2022), UNILG (Qian et al., 2023), SONGREWRITER (Sun et al., 2023), and REFFLY (Zhao et al., 2025). Symbolic songwriting systems further show that explicit melody structures, such as note sequences or other symbolic melody forms, improve controllability (Sheng et al., 2021; Ju et al., 2022; Tian et al., 2023; Miyano and Saito, 2021; Ding et al., 2025). For tonal languages, however, melody–text alignment also depends on lexical tone. Prior work has studied intermediate contour representations for Mandarin (Chen and Teufel, 2024) and tone–melody interaction in Cantonese lyric generation (Cheng et al., 2025), while linguistic, musicological, and corpus studies suggest that sung Cantonese preserves lexical tone mainly through relative pitch relations rather than faithful spoken F0 contours (Wong and Diehl, 2002; Li and Choi, 2016; Yang et al., 2021; Schellenberg and Gick, 2020). ARIA is complementary to these studies but shifts the focus earlier in the pipeline: instead of assuming symbolic melody or tone-control inputs, it recovers an authoring-oriented 0243 tonal plan directly from realistic singing audio and uses it as an explicit control signal for lyric generation.

[1] 0243 coding scheme maps the six Cantonese lexical tones into four canonical relative pitch categories following a conventional lyric-writing tonal representation used in Cantonese songwriting.

Audio Analysis for Lyrics and Melody. Lyrics-to-audio alignment and vocal melody extraction provide important tools, but they do not directly solve audio-to-`0243` mapping. Sung lyrics may not align cleanly to isolated notes, and vocal F0 estimation in polyphonic music remains difficult because of accompaniment, octave errors, vibrato, and ornamentation (Wong et al., 2007; Fujihara and Goto, 2012; Salamon et al., 2014). Large-scale Cantonese song analysis has used singing-voice extraction, ASR, character timestamps, and note extraction to quantify tone–melody relations (Yang et al., 2021). ARIA turns this analysis-oriented problem into a controllable-generation interface: a compact `0243` sequence that can be edited, retrieved against, and consumed by a lyric generator.

3 Method

ARIA decouples audio-side and text-side modeling while maintaining a unified intermediate interface, as illustrated in Figure 2. TRATE predicts `0243` control sequences from singing audio under known character boundaries. DRA-TCLG then generates lyrics conditioned on the predicted tone plan, optionally augmented with retrieved lexical candidates.

3.1 Task Formulation

Given a singing-audio segment x with character-level boundaries $B = \{(s_i, e_i)\}_{i=1}^{N}$, where N is the number of lyric characters and (s_i, e_i) denotes the start and end time of the i-th character, TRATE predicts a four-way relative height label $y_i^h \in \{1, 2, 3, 4\}$, ordered from low to high, for each character. The boundaries may be user-provided or automatically estimated. We convert it to the lyric-writing code through a fixed mapping g, with $g(1) = 0$, $g(2) = 2$, $g(3) = 4$, and $g(4) = 3$, yielding $P = (p_1, \ldots, p_N), \quad p_i = g(y_i^h)$, where p_i is the `0243` code at the i-th character position. Thus, the Stage 1 target is not frame-level F0 or symbolic notes, but a token-level `0243` plan for lyric-level lexical choice.

DRA-TCLG consumes the same sequence. Given P and optional controls such as an instruction or retrieved lexical priors, it generates a Cantonese lyric line $L = (\ell_1, \ldots, \ell_N)$, where ℓ_i denotes the generated lyric character aligned with p_i. The line should satisfy the prescribed tone–melody tier pattern while remaining fluent. Rather than introducing an artificial latent code, this staged design operationalizes the practical workflow of Cantonese lyricists: listening to a melody, estimating a tone-compatible `0243` tier pattern, and using it to guide lexical search and revision. This shared `0243` interface is therefore compact for generation, interpretable for human revision, and grounded in Cantonese lyric-writing practice. Appendix A.8 details how the two stages align with a real lyric-writing workflow.

3.2 TRATE

TRATE serves as the audio-side module of ARIA, predicting `0243` sequences from singing audio with character-level boundaries. As shown in the Stage 1 part of Figure 2, TRATE extracts tri-stream melodic cues from absolute, contour, and relative acoustic views, integrates them through gated fusion, and uses relation-aware Transformer encoders to capture line-internal dependencies. Structured prediction heads are then applied to recover the `0243` tonal control sequence.

Tri-Stream Feature Extraction. Direct F0 statistics are brittle for singing audio due to vibrato, slides, and variable token durations. For each character i, TRATE therefore builds three complementary feature vectors: absolute, contour, and relative features, denoted as x_i^{abs}, x_i^{cnt}, and x_i^{rel}. The absolute stream summarizes token-local pitch level, stability, and duration statistics; the contour stream preserves the resampled within-token log-F0 trajectory and voiced mask; and the relative stream encodes line-internal rank, neighboring pitch gaps, local extrema, position, and relative duration. This separation matches the line-relative nature of `0243`, where local acoustics, within-token shape, and sentence-level ordering provide complementary evidence. Appendix C lists the full feature set.

Gated Fusion. The three streams are encoded separately and then fused token-wise. Let h_i^{abs}, h_i^{cnt}, and h_i^{rel} denote the corresponding branch encodings. We compute the branch weights

$$\alpha_i = \text{softmax}\Big(W_g \left[h_i^{\text{abs}}; \quad h_i^{\text{cnt}}; \quad h_i^{\text{rel}}\right] + b_g\Big), \tag{1}$$

where α_i contains stream-wise gating weights for the i-th character, $[h_i^{\text{abs}}; \quad h_i^{\text{cnt}}; \quad h_i^{\text{rel}}]$ denotes concatenation, and W_g and b_g are learnable parameters. The fused representation is then obtained by combining the weighted branch encodings with a residual projection of their concatenation: Let

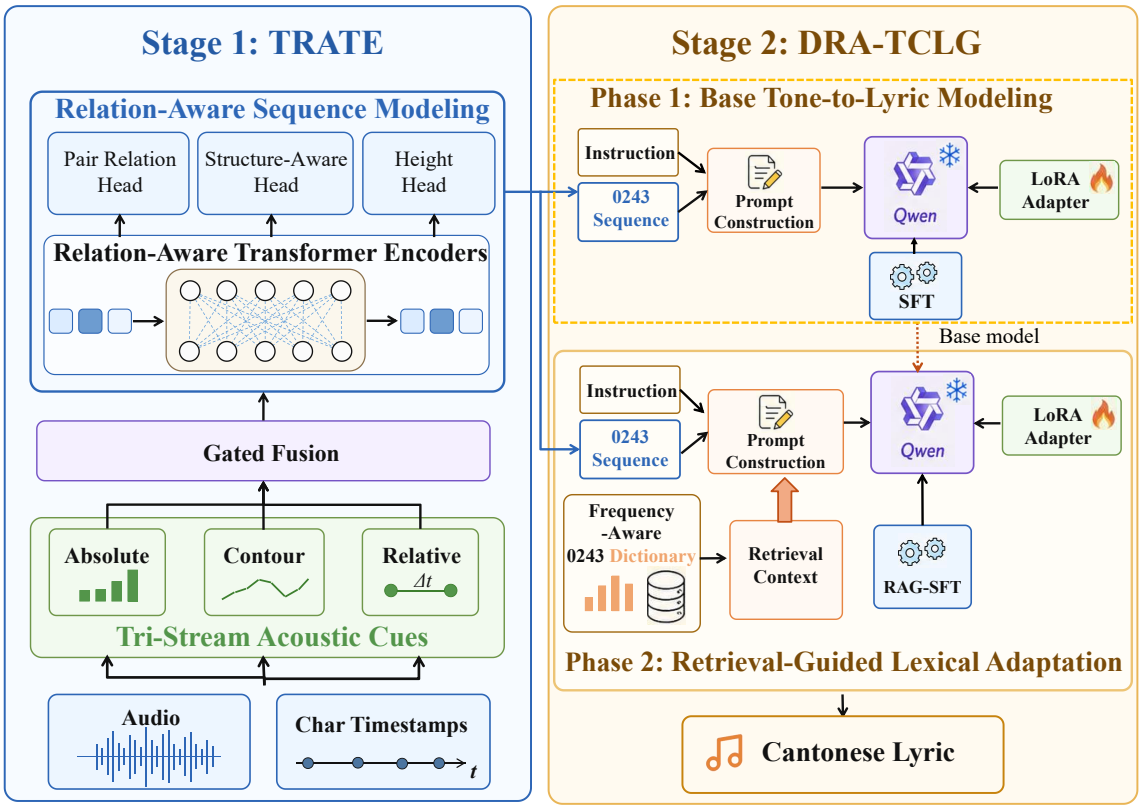

Figure 2: Overall architecture of ARIA. The framework decouples audio-side tone-plan estimation and text-side lyric generation through a unified `0243` intermediate representation. In Stage 1, TRATE predicts `0243` control sequences from singing audio and character-level timestamps by modeling absolute, contour, and relative acoustic streams with gated fusion and relation-aware sequence modeling. In Stage 2, DRA-TCLG generates Cantonese lyrics conditioned on the predicted tonal plan, first learning a base tone-to-lyric mapping and then incorporating retrieval-enhanced lexical guidance from a frequency-aware `0243` dictionary.

$\mathcal{M} = \{\text{abs}, \text{cnt}, \text{rel}\}$.

$$\tilde{h}_i = \sum_{m \in \mathcal{M}} \alpha_i^m h_i^m + W_r \left[h_i^{\text{abs}}; \quad h_i^{\text{cnt}}; \quad h_i^{\text{rel}} \right]. \tag{2}$$

where α_i^m is the weight for stream m and W_r is a learnable residual projection. This lets the model adapt to token-level reliability: a sustained syllable may rely on contour shape, whereas a short token may rely more on rank and local statistics.

Relation-Aware Sequence Modeling. The fused sequence $\tilde{H} = \{\tilde{h}_1, \ldots, \tilde{h}_N\}$ is processed by a Transformer encoder (Vaswani et al., 2017). Since `0243` is line-internal and ordinal, we add pairwise melodic relation bias to self-attention:

$$e_{ij}^{(l,a)} = \left(\left(q_i^{(l,a)} \right)^\top k_j^{(l,a)} \right) / \sqrt{d} + u_{l,a}^\top \phi(r_{ij}). \tag{3}$$

where $e_{ij}^{(l,a)}$ is the attention logit from token i to token j in layer l and head a, $q_i^{(l,a)}$ and $k_j^{(l,a)}$ are the query and key vectors, and d is the attention-head dimension. The vector r_{ij} summarizes median log-F0 gap, percent-rank gap, token distance, sign, and relative position between tokens i and j; $\phi(\cdot)$ projects this relation vector, and $u_{l,a}$ is a learnable relation-bias vector for layer l and head a. On top of the contextualized representation z_i produced by the Transformer encoder, TRATE predicts the main height label together with contour-family, register, and pairwise relation heads. The contour and register heads factor Cantonese tonal supervision into structured components, while the pairwise head predicts short-range ordering relations over nearby tokens. Rather than treating the six-category Cantonese tone label as a free flat tone-6 target, we derive a height distribution from the structured tonal pathway and regularize it toward the main level-4 prediction. Training combines the main height loss, auxiliary classification losses, a height-consistency regularizer, and pitch-shift transposition consistency.

3.3 DRA-TCLG

DRA-TCLG serves as the text-side module of ARIA, converting the `0243` sequence predicted by TRATE into Cantonese lyrics. Although large language models can generate fluent text, they do not explicitly encode the correspondence between `0243` patterns and Cantonese lexical-tone choices. We therefore formulate DRA-TCLG as a tone-conditioned generator and introduce compact dictionary priors only after learning a stable tone-to-lyric mapping. Directly applying retrieval-augmented generation (RAG) from the beginning can introduce noisy candidate sets that destabilize early-stage training and weaken tone–lyric alignment. To address this issue, we adopt a decoupled two-phase training strategy, as illustrated in the Stage 2 part of Figure 2.

Phase 1: Base Tone-to-Lyric Modeling. We start from Qwen3.5-4B (Qwen Team, 2026) and train a causal language model to map the `0243` control sequence P to a target lyric line $y = (y_1, \ldots, y_T)$ without retrieval, where T is the number of lyric tokens:

$$\begin{aligned} p_{\text{base}} &= [\text{instruction}; P], \\ \mathcal{L}_{\text{base}} &= -\sum_{t=1}^{T} \log p_\theta(y_t \mid y_{<t}, p_{\text{base}}). \end{aligned} \tag{4}$$

Here, p_{base} is the Phase 1 prompt, y_t is the target token at step t, $y_{<t}$ denotes previous target tokens, and θ denotes the model parameters.

Only lyric tokens are supervised during training. This phase encourages the model to first acquire a direct mapping among the `0243` sequence length, rhythmic structure, and Cantonese lexical realization, without being distracted by noisy or incomplete candidate lists. It also provides the second phase with a stable initialization, so retrieval is introduced as lexical refinement and constraint enhancement rather than being responsible for learning the tone-to-lyric mapping from scratch.

Phase 2: Retrieval-Guided Adaptation. The second phase adds lexical priors from 0243.hk. We first build a frequency-aware `0243`-to-lyrics dictionary by counting candidate occurrences in the Fei Tsui training lyrics and reordering each code entry by corpus frequency. For an input `0243` sequence P, we split it into code blocks, enumerate sub-codes with sliding windows of length 2–4, and retrieve candidate words from this dictionary. We prioritize 2- and 3-character candidates because they are common in Cantonese lyrics, retain only sparse 4-character candidates to avoid over-constraining generation, and discard single-character candidates because they are dominated by frequent function words. The retrieved context is serialized as aligned code–candidate pairs:

$$\begin{aligned} R &= \{(c_i, \mathcal{C}(c_i))\}_{i=1}^{M}, \\ p_{\text{rag}} &= [\text{instruction}; R; P], \end{aligned} \tag{5}$$

where c_i is the i-th retrieved sub-code, $\mathcal{C}(c_i)$ is its candidate word set, M is the number of retrieved sub-codes, r is the serialized retrieval context, and p_{rag} is the retrieval-augmented prompt.

Starting from the Phase 1 model, we fine-tune LoRA adapters (Hu et al., 2022) with the backbone frozen:

$$\mathcal{L}_{\text{rag}} = -\sum_{t=1}^{T} \log p_{\theta'}(y_t \mid y_{<t}, p_{\text{rag}}), \tag{6}$$

where θ' denotes the adapted model parameters, and y_t, $y_{<t}$, and T follow the same definitions as in Phase 1. This decoupling prevents early optimization from overfitting to noisy retrieval candidates while still letting the final model use domain-specific lexical priors. The retrieval module is designed for prompt density rather than maximum recall: it gives DRA-TCLG a compact set of plausible lexical anchors while leaving the language model free to ignore candidates that do not fit the semantic context. Appendix F gives the exact prompt format and retrieval rules.

4 Experiments

4.1 Dataset

Following ToneCraft's Fei Tsui setting (Cheng et al., 2025), we collect Cantonese lyrics from Fei Tsui[2], which contains over 6k songs. ARIA uses three sources: lyrics and matched singing recordings for Stage 1 audio-to-`0243` learning, and lyrics plus 0243.hk[3] lexical resources for Stage 2 `0243`-to-lyric generation. After filtering, Stage 1 contains over 100K aligned lyric–audio line samples from over 3.4K recordings, split by song into train/-val/test sets with an approximate 0.8/0.1/0.1 ratio to avoid song-level leakage. Stage 2 contains over 170K Fei Tsui `0243`-to-lyric pairs, split by 0.9/0.05/0.05. For comparing oracle `0243`-to-lyrics

[2] https://www.feitsui.com/
[3] https://www.0243.hk/

generation with the full audio-to-lyrics pipeline, we build a shared 500-sample test subset from the intersection of the Stage 1 and Stage 2 test sets, matched by normalized `0243` sequences. We also retrieve over 140K unique 2–4 character candidates from 0243.hk. Due to copyright restrictions, we do not redistribute the original recordings; instead, we release non-audio Stage 1 annotations, including source identifiers, splits, character boundaries, `0243` and level-4 labels, Jyutping, pitch metadata, and preprocessing scripts. Exact statistics, construction details, and the released format are provided in Appendices A.5 and A.6.

4.2 Experimental Setup

TRATE. It predicts token-level `0243` from singing audio and character timestamps. We compare it with two quartile rules and two Qwen3.5 baselines (Qwen Team, 2026), and report TokAcc, Macro-F1, Within ± 1, and normalized edit distance (NED). These metrics cover exact labels, class balance, musically adjacent near misses, and downstream sequence stability; feature and metric details are in Appendices C and A.10. We optimize with AdamW (Loshchilov and Hutter, 2019) and cosine warmup scheduling (Loshchilov and Hutter, 2017); only the main height head uses label smoothing, while EMA is enabled. Appendix E gives the full objective.

DRA-TCLG. It uses frozen Qwen3.5-4B with LoRA adapters (Qwen Team, 2026; Hu et al., 2022); it first learns a base `0243`-to-lyric mapping and then receives retrieval-guided adaptation from 0243.hk candidates. We compare it with in-domain ToneCraft-Qwen2-7B, SmBART, and SongNet variants under the same Fei Tsui distribution (Cheng et al., 2025; Chen and Teufel, 2024; Li et al., 2020). Following ToneCraft (Cheng et al., 2025), we evaluate alignment with Harmony and Consistency, and diversity with embedding similarity and entropy-based MaD/MiD metrics; training settings and baseline adaptations are in Appendix B.

This setup separates two evaluation regimes. The `0243`-to-lyrics generation results measure the generator under ideal control inputs, while the audio-to-lyrics subset measures the full ARIA pipeline when `0243` must first be recovered from singing audio. Keeping both regimes visible lets us distinguish generator quality from error propagation through the Stage 1 interface.

Model	Acc ↑	F1 ↑	±1 ↑	NED ↓	Params
Rule RQ	0.373	0.360	0.749	0.583	0
Rule AQ	0.370	0.357	0.747	0.585	0
Qwen Rel.	0.501	0.471	0.835	0.460	4.57B / 32.46M tr.
Qwen 3-Br.	<u>0.565</u>	<u>0.537</u>	<u>0.844</u>	<u>0.398</u>	4.57B / 32.46M tr.
TRATE	**0.644**	**0.615**	**0.885**	**0.347**	2.37M

Table 1: Audio-to-`0243` results. Acc, F1, and ± 1 denote TokAcc, Macro-F1, and Within ± 1. Higher is better except for NED. Rule-based methods use quartile-based partitioning and require no trainable parameters. The best results are highlighted in **bold**, while the second-best results are <u>underlined</u>

4.3 Main Results

Audio-to-`0243`. Table 1 shows that TRATE is best on all four metrics, reaching 0.644 TokAcc, 0.615 Macro-F1, 0.885 Within ± 1, and 0.347 NED. Compared with the strongest Qwen3.5 baseline, it improves TokAcc by 0.079 and reduces NED by 0.051 while using a 2.37M-parameter specialized encoder. The rule baselines remain around 0.37 TokAcc, showing that raw quartile splitting is too coarse for sung Cantonese, while the gap between Qwen Rel. and Qwen 3-Br. suggests that absolute, contour, and relative cues are complementary. This matters for the full system because DRA-TCLG consumes a complete line-level `0243` plan rather than isolated token labels; a lower edit distance therefore makes the downstream control signal more stable. More detailed error analysis is in Appendix B.2.

`0243`-to-Lyrics. Table 2 shows that DRA-TCLG achieves the strongest tone–melody alignment, with a Harmony score of 0.9740 and a Consistency score of 0.9421. Compared with the strong ToneCraft-Qwen2 baseline, DRA-TCLG further improves both metrics, showing that retrieval-guided tone-conditioned modeling adds benefits beyond direct tone-aware generation. SmBART obtains competitive diversity but lower alignment, suggesting that lexical variety and tone–melody compatibility can be partially competing objectives in Cantonese lyric generation. Overall, DRA-TCLG achieves a better trade-off by closely following the `0243` plan while preserving strong lexical diversity. Appendix B.2 provides additional analysis, and Appendix D reports the Mandarin-to-Cantonese stress test. The comparison also shows that this task is more than standard Chinese lyric generation with an added prompt. SongNet and SmBART produce fluent and diverse lyrics, but do

Method	Alignment		Diversity					
	Harmony ↑	Consistency ↑	Avg Sim ↓	Min Sim ↓	MaD1 ↑	MaD2 ↑	MiD1 ↑	MiD2 ↑
SongNet	0.4846	0.0375	0.4911	0.0479	0.9354	0.9862	0.0253	0.3341
SmBART	0.8186	0.6755	**0.4277**	**0.0008**	0.8830	0.9410	**0.0297**	**0.4258**
ToneCraft	0.9684	0.9347	0.5036	0.0541	**0.9552**	0.9855	0.0134	0.1403
DRA-TCLG (Ours)	**0.9740**	**0.9421**	0.5053	0.0193	0.9544	**0.9944**	0.0190	0.2967

Table 2: `0243`-to-lyric generation comparison across alignment and diversity metrics.

Method	Alignment		Diversity					
	Harmony ↑	Consistency ↑	Avg Sim ↓	Min Sim ↓	MaD1 ↑	MaD2 ↑	MiD1 ↑	MiD2 ↑
0243-to-Lyrics								
SongNet	0.5000	0.0353	0.4699	0.1034	0.9487	0.9894	0.1896	0.7352
SmBART	0.8277	0.6373	**0.4138**	**0.0877**	0.9037	0.9524	**0.2273**	**0.7849**
ToneCraft	0.9747	0.9466	0.4957	0.0997	0.9612	0.9882	0.0945	0.3763
DRA-TCLG (Ours)	**0.9841**	**0.9687**	0.4849	0.1100	0.9630	0.9951	0.1345	0.6246
Audio-to-Lyrics								
TRATE+DRA-TCLG (Ours)	0.9786	0.9528	0.4929	0.0977	**0.9790**	**0.9980**	0.1359	0.6545

Table 3: Comparison of lyrics generation performance across different methods on test subset.

not reliably follow the prescribed `0243` structure. Although ToneCraft-Qwen2 reaches strong alignment through explicit tone-aware modeling, DRA-TCLG further improves Harmony and Consistency by retrieving tone-compatible candidates as lexical priors. This suggests that a shared `0243` control interface with retrieval-guided adaptation provides stronger control than direct tone-aware generation or general lyric-generation ability alone.

Audio-to-Lyrics. Table 3 evaluates the cascaded system on 500 samples by feeding TRATE-predicted `0243` sequences into DRA-TCLG. This cascaded setting is more challenging than the `0243`-to-lyrics setting, as it does not rely on ground-truth tone plans at inference time. Nevertheless, the pipeline achieves a Harmony score of 0.9786 and a Consistency score of 0.9528, remaining comparable to DRA-TCLG with oracle `0243`, while obtaining the best MaD1/MaD2 scores. These results suggest that Stage 1 effectively preserves sufficient melodic structure for Stage 2 generation, indicating that the `0243` representation is useful beyond isolated prediction tasks.

4.4 Ablation Study

Audio-to-`0243`. Figure 3 shows a monotonic gain across the TRATE stack. The three-branch representation gives the largest jump over the rel-only Transformer, improving TokAcc by 0.070 and reducing NED by 0.059. Structured relations further improve both exact and sequence-level metrics, supporting the claim that `0243` recovery is

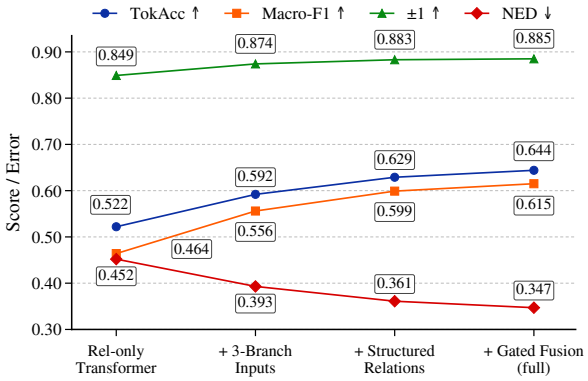

Figure 3: TRATE ablation. The progression isolates richer token features, structured relation-aware modeling, and token-wise gated fusion.

relational rather than purely local. Gated fusion gives the best final scores, which indicates that the most reliable evidence source varies across tokens. These results support the design choice of separating absolute, contour, and relative cues before relation-aware sequence modeling; detailed analysis is in Appendix B.3.

The component trend also matches the acoustic difficulty of sung Cantonese. A sustained note, a gliding syllable, and a neighboring pair with similar median height can require different evidence. Keeping the streams separate before fusion lets the model use local pitch level, within-token contour, and line-internal ordering as complementary signals instead of forcing all evidence into one pooled pitch feature.

Metric	Method		
	Base	One-Stage	Two-Stage
Alignment			
Harmony ↑	0.9104	0.6449	**0.9740**
Consistency ↑	0.7619	0.1579	**0.9421**
Diversity			
Avg Sim ↓	0.5269	**0.4912**	0.5053
Min Sim ↓	0.0731	0.0257	**0.0193**
MaD1 ↑	0.9494	**0.9548**	0.9544
MaD2 ↑	0.9888	**0.9944**	**0.9944**
MiD1 ↑	0.0130	**0.0193**	0.0190
MiD2 ↑	0.1368	0.2670	**0.2967**

Table 4: Ablation study of DRA-TCLG.

Metric	DRA-TCLG (Ours)	ToneCraft	SmBART	SongNet
Tone–Mel.	**3.146**	3.071	2.867	2.146
Rhythm	**3.267**	3.100	2.879	2.346
Canto.	3.183	**3.258**	2.867	2.237
Lyric	**3.217**	3.154	2.812	2.325
Sing.	3.129	**3.154**	2.796	2.163
Pref.	**70**	**70**	57	12

Table 5: Human evaluation results. Values are mean ratings except Pref., which reports valid preference votes; higher is better. Tone–Mel., Rhythm, Canto., Lyric, and Sing. denote tone–melody compatibility, rhythmic fit, Cantonese naturalness, overall lyric quality, and singability, respectively.

Boundary-noise Robustness. Because TRATE relies on character-level timestamps, we additionally evaluate its sensitivity to boundary noise by perturbing character start and end times before feature extraction while keeping the checkpoint fixed. The model degrades gradually under ±25–100 ms offsets: under ±50 ms perturbation, Acc and F1 decrease by only 0.0068 and 0.0071, respectively, while Within ±1 remains nearly unchanged. Full results are provided in Appendix B.4.

`0243`-to-Lyrics. Table 4 shows that retrieval helps only after the base tone-to-lyric mapping is stable. One-Stage RAG increases some diversity scores but sharply degrades Harmony and Consistency, whereas Two-Stage RAG achieves the best alignment while retaining competitive diversity. The contrast suggests that raw candidate lists are useful lexical priors but harmful early supervision: before the model has learned the `0243`-to-lyric relation, retrieval noise can distract it from tone alignment. The decoupled strategy avoids this by first learning the base mapping, then using 0243.hk candidates as optional lexical refinement. Appendix B.3 gives the fuller trade-off analysis.

This behavior is important for the proposed workflow. The retrieval module should expand the writer's lexical search space, not override the tone plan. Two-Stage RAG is therefore consistent with the intended authoring process: the model first learns how a line-length and code pattern constrain a lyric line, then uses frequent tone-compatible candidates when they support fluent realization.

The two ablations are complementary. TRATE improves the stability of the sequence-level interface, and DRA-TCLG shows that lexical priors are most useful after the interface has been learned. This is why the evaluation reports both audio-side sequence metrics and text-side alignment metrics: the system's performance depends on whether the recovered 0243 plan remains usable for retrieval-guided generation.

4.5 User Study

We further conduct a human evaluation with Cantonese-speaking participants on 20 samples randomly selected from the 500-sample audio-to-lyrics test subset, following the evaluation scale of ToneCraft (Cheng et al., 2025). As shown in Table 5, DRA-TCLG obtains the highest mean scores on tone–melody compatibility, rhythm, and lyric quality, and ties with ToneCraft-Qwen2 in preference votes. ToneCraft-Qwen2 is slightly higher in Cantonese naturalness and singability. Overall, DRA-TCLG is comparable to the strongest tone-aware baseline, with modest gains on dimensions more directly related to following the `0243`-controlled melodic plan. Full study details and mean±SD results are provided in Appendix G.

5 Conclusion

We introduced ARIA, an audio-driven framework for Cantonese lyric authoring that connects realistic singing audio, the traditional `0243` writing representation, TRATE, and DRA-TCLG. TRATE shows that token-level audio-to-`0243` mapping is difficult but learnable when acoustic, contour, and line-internal relations are modeled together. DRA-TCLG shows that the recovered control sequence is not merely an analysis label: it can guide tone-constrained lyric generation when combined with compact lexical priors. Together, the two stages make `0243` a practical bridge between audio analysis and controllable Cantonese lyric writing, offering a step toward integrating lyric generation with real-world writing workflows.

Limitations

Our current formulation assumes character-level boundaries for singing audio. These slots may be user-specified, derived from existing character-level lyric annotations, or estimated by automatic lyric-alignment tools; fully automatic boundary discovery from unconstrained raw audio is left for future work. Since `0243` labels are deterministically derived from aligned Jyutping, label noise mainly comes from alignment errors and ambiguous sung realization. For DRA-TCLG, our human evaluation provides an initial assessment of perceived tone–melody compatibility, naturalness, lyric quality, and singability, but larger-scale judgments of semantic quality and revision usefulness are still needed before deployment in a real lyric-writing workflow.

Ethical Considerations

The original singing recordings are copyrighted commercial music files and are therefore excluded from the public release. We release only non-audio annotations, including source identifiers, character-level timestamps, Jyutping-derived tonal labels, `0243` labels, split files, derived pitch metadata, and reconstruction scripts. This design supports reproducibility for users with legal access to the source materials while respecting the licensing constraints of real-world music data. For the human evaluation, participants were informed that their questionnaire responses would be used for research evaluation, and we report only aggregated results without releasing participant-identifying information. Since lyric generation may involve unintended imitation of existing copyrighted lyrics, ARIA is intended for research and assisted authoring rather than copying or redistributing existing songs.

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A Background on Cantonese Tones, the 0243 Method, and Label Derivation

This appendix gives the background needed to understand why `0243` is the intermediate representation used in ARIA. Its purpose is to explain why such a collapse is particularly effective for Cantonese lyric writing: unlike English lyric writing, Cantonese must preserve lexical-tone compatibility with melody, and unlike using unreduced citation-tone categories as a control interface, the traditional `0243` method provides a compact tier sequence that is closer to how Cantonese lyricists reason in practice. We therefore first review basic Cantonese tonal knowledge, the expert origin and practical use of the `0243` method, and then clarify how our dataset derives final `0243` labels from aligned lyrics and Jyutping.

A.1 Cantonese Tone Basics and the Six-Tone Pitch Hierarchy

Hong Kong Cantonese is commonly analyzed as having six citation tones in open syllables; if checked syllables with stop codas are counted separately, the traditional description is "nine tones, six pitch categories" (Chao, 1947; Bauer and Benedict, 1997). Tone values are often written in Chao five-level notation, where 1 is the speaker's lowest pitch and 5 the highest (Chao, 1930). Exact transcriptions vary, especially for tones 2, 4, and 5, but the relative height relations relevant for lyric writing are stable (Khouw and Ciocca, 2007). Table 6 summarizes the six Cantonese citation-tone categories, their approximate Chao values, and the corresponding singing tiers and `0243` labels used in our label derivation.

Tone	Category	Chao	Singing tier	`0243`
1	Yin level	55/53	high	3
2	Yin rising	35/25	high	3
3	Yin departing	33	mid-high	4
4	Yang level	11/21	low	0
5	Yang rising	13/23	mid-high	4
6	Yang departing	22	mid	2

Table 6: Mapping Cantonese citation tones to relative singing-pitch tiers and the corresponding `0243` labels. The exact onset values of tones 2, 4, and 5 vary across descriptions, but the tier relations relevant for `0243` remain stable (Khouw and Ciocca, 2007; Cheng et al., 2025).

For lyric writing, the key property is therefore not exact spoken contour reproduction, but the robust ordering over tonal height. In this sense, the six-tone system already suggests the four-way tier structure that `0243` operationalizes.

A.2 Why the 0243 Method Follows from Cantonese Tone Structure

The `0243` method does not discard tonal knowledge. It keeps the part that is most useful for melody-constrained lyric writing: relative pitch tier. Cantonese songs preserve tone mainly through ordinal pitch relations among syllables rather than through literal reproduction of spoken F0 trajectories (Wong and Diehl, 2002; Schellenberg and Gick, 2020). This is why tones with similar relative height in singing can be collapsed without destroying the core tone–melody constraint. Table 7 shows how the stricter nine-tone digit mnemonic collapses into the relaxed `0243` representation used for lyric writing.

For the six-tone analysis, the relaxed `0243` mapping can be written as

$$\psi(t) = \begin{cases} 0, & t = 4, \\ 2, & t = 6, \\ 4, & t \in \{3, 5\}, \\ 3, & t \in \{1, 2\}, \end{cases} \tag{7}$$

Tone	Strict	0243	Rationale
1	3	3	Same high tier as tone 2
2	9	3	Same high tier as tone 1
3	4	4	Same mid-high tier as tone 5
4	0	0	Unique low tier
5	5	4	Same mid-high tier as tone 3
6	2	2	Unique mid tier
7	1	3	Checked counterpart of tone 1
8	8	4	Checked counterpart of tone 3
9	6	2	Checked counterpart of tone 6

Table 7: Relation between the stricter nine-tone digit mnemonic and the relaxed 0243 collapse used in lyric writing. The relaxed form merges categories that occupy the same relative singing-pitch tier (Lo and Huang, 1989; Huang, 2024b,a; Cheng et al., 2025).

where t denotes the Cantonese citation-tone category and $\psi(t)$ gives its corresponding 0243 label. If checked tones are retained, tones 7, 8, and 9 collapse together with tones 1, 3, and 6, respectively, because they add coda and duration differences rather than new pitch tiers (Chao, 1947; Bauer and Benedict, 1997).

This also makes 0243 musically convenient: it gives lyricists a short discrete sequence that remains grounded in Cantonese tonal phonology. Instead of planning against raw F0 trajectories or full note strings, the lyricist can work with four interpretable tiers: low, mid, mid-high, and high.

A.3 Expert Origin and Practical Use of the 0243 Method

The 0243 sequence used in ARIA should not be read as a new latent representation introduced by this paper. It is a human expert abstraction from Cantonese lyric-writing practice. Huang describes 0243 as a "quasi-scale" authoring aid: it has scale-like behavior for lyric writing, but is not itself a musical scale (Huang, 2024b,a). Historically, the method grew out of Cantonese lyric-writing pedagogy in the mid-1980s, was made public in *Talking About Lyric Writing* in 1989, and has since circulated through lyric-writing books, courses, and online tools (Lo and Huang, 1989; Huang, 2024b). This provenance is important for ARIA: we are not inventing a hidden code and asking users to trust it; we are operationalizing an existing expert interface so that a model can recover it from audio and pass it to a generator.

Public authoring examples show how the method is used. Lyric-writing discussions commonly demonstrate everyday phrases by converting them into short digit strings such as 3322, 3242, or 0230, which trains writers to hear Cantonese words as relative tone-tier patterns (Choi, 2024). Huang also analyzes real songs by marking a melody, the lyric, and the corresponding 0243 pattern; one reported production case describes first transcribing a demo into a repeated 202-style digit pattern before writing parallel lyric lines for the song *In Your Eyes* (Choi, 2024). These examples illustrate why 0243 is useful as an authoring representation: it is compact, editable, and close to the search process used by human writers.

Academic studies support the same underlying assumption, even when they do not use the 0243 notation itself. Cantonese tone–tune research tracks concordance between lexical-tone direction and melodic direction in operas and pop songs (Li and Choi, 2016); large-scale Cantonese pop-song analysis similarly aligns lyrics and melody to quantify tone–melody relations (Yang et al., 2021); and computational work on Cantonese lyric generation treats tone–pitch harmony as a central constraint (Cheng et al., 2025). The role of 0243 in ARIA is therefore both practice-driven and empirically motivated: it is the human-readable tier sequence that connects Cantonese tone knowledge to melody-constrained lexical choice.

A.4 How We Obtain Character Alignment and 0243 Labels

In our data pipeline, the final 0243 label is not manually inferred from raw audio. Instead, the hard part lies in obtaining reliable character-level alignment from realistic singing audio, after which the final 0243 sequence is derived deterministically from the lyric-side Jyutping. This choice reflects the practical asymmetry of the problem: once the lyric string is aligned, tone information is already available on the text side, whereas extracting clean timing structure from polyphonic singing remains difficult because accompaniment contaminates the vocal track, sung pitch is unstable under vibrato and glides, and a lyric token does not always map cleanly to a single salient note (Wong et al., 2007; Fujihara and Goto, 2012; Salamon et al., 2014).

This design makes the label semantics explicit and reproducible. Figure 4 summarizes this practical pipeline: the main quality-control effort is placed on character alignment and filtering, while the final 0243 sequence is deterministically derived from lyric-side Jyutping. Once the character alignment is reliable, the final 0243 sequence follows

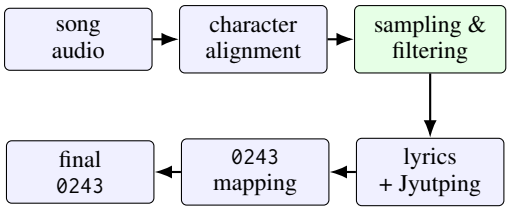

Figure 4: Practical dataset pipeline used in ARIA. The main quality-control effort is spent on character alignment, while the final 0243 sequence is derived deterministically from lyric-side Jyutping.

from the lyric-side tone information rather than from subjective audio-side judgment. For the learning problem studied in this paper, the main source of label noise therefore comes from alignment failures, which is why sampling and abnormal-data filtering are central parts of dataset construction. Table 8 further details the main risks at each construction stage and the corresponding quality-control or deterministic derivation step used to obtain alignment-aware 0243 labels.

A.5 Dataset Statistics

Following the Fei Tsui setting used by ToneCraft (Cheng et al., 2025), we use Cantonese lyrics collected from Fei Tsui as the shared text source for both stages. For Stage 1, these lyrics are paired with matched singing recordings and character-level timestamps, then converted to Jyutping-derived 0243 labels after alignment filtering. The resulting audio-side resource contains 102,723 aligned lyric–audio line samples from 3,424 recordings. For Stage 2, the Fei Tsui lyric corpus is converted into 171,541 0243-to-lyric pairs. The retrieval resource is built from 0243.hk lexical candidates; enumerating all 2–4 digit 0243 code patterns and de-duplicating returned strings yields 141,566 unique candidate words. We count 2–4 character candidates because the retrieval module discards single-character entries and uses sliding windows of length 2–4, as described in Appendix F.

Figure 5 provides the detailed distributional view of the ARIA dataset. We place it in the appendix to keep the main experimental section focused on task setup and results, while still documenting the length, duration, and character-timing properties that motivate the TRATE design.

A.6 Released Annotation Format

The released JSON format follows Table 9. For privacy and portability, the experimental audio_path field is removed from the public version. The public package instead keeps song_id and line-level identifiers, which allow researchers with legal access to the source recordings to reconstruct the corresponding audio segments. Fields derived from the lyric text, including Jyutping and 0243 labels, are released as non-audio annotations for research verification and extension.For compact presentation, char_bounds denotes the character_boundaries field in the released JSON files.

Stage	Main risk	What we do
Initial alignment	Pickup notes, melisma, and ornamentation blur where a lyric character should begin and end in the audio.	We inspect sampled examples and use them to monitor alignment quality instead of assuming the raw alignment output is always reliable.
Abnormal-data filtering	Some examples have durations that are implausibly long, implausibly short, or clearly mismatched with the lyric character count.	We remove these abnormal items before forming the final dataset so that TRATE is not trained on obvious alignment failures.
Jyutping conversion	The final label sequence depends on having a stable tone category for each aligned lyric character.	Once the lyrics are aligned, we obtain Cantonese Jyutping on the text side and use it as the basis for deterministic label derivation.
0243 derivation	Directly ranking pitch from audio would introduce extra ambiguity and subjective judgment.	We map Jyutping tone categories to 0243 deterministically, so no further manual verification of the final 0243 sequence is required.

Table 8: How ARIA obtains alignment-aware 0243 labels in practice. The pipeline emphasizes alignment quality control and deterministic label derivation rather than manual audio-side ranking of the final labels.

A.7 Why 0243 Guidance Is Important, Effective, and Efficient

For Cantonese lyric writing, tone is part of lexical meaning rather than an optional prosodic decoration. If melody repeatedly conflicts with the relative tonal tier of the chosen words, the result can hurt both singability and intelligibility (Wong and Diehl, 2002; Cheng et al., 2025). A useful intermediate representation must therefore preserve tone–melody compatibility while remaining compact enough for both human and model use.

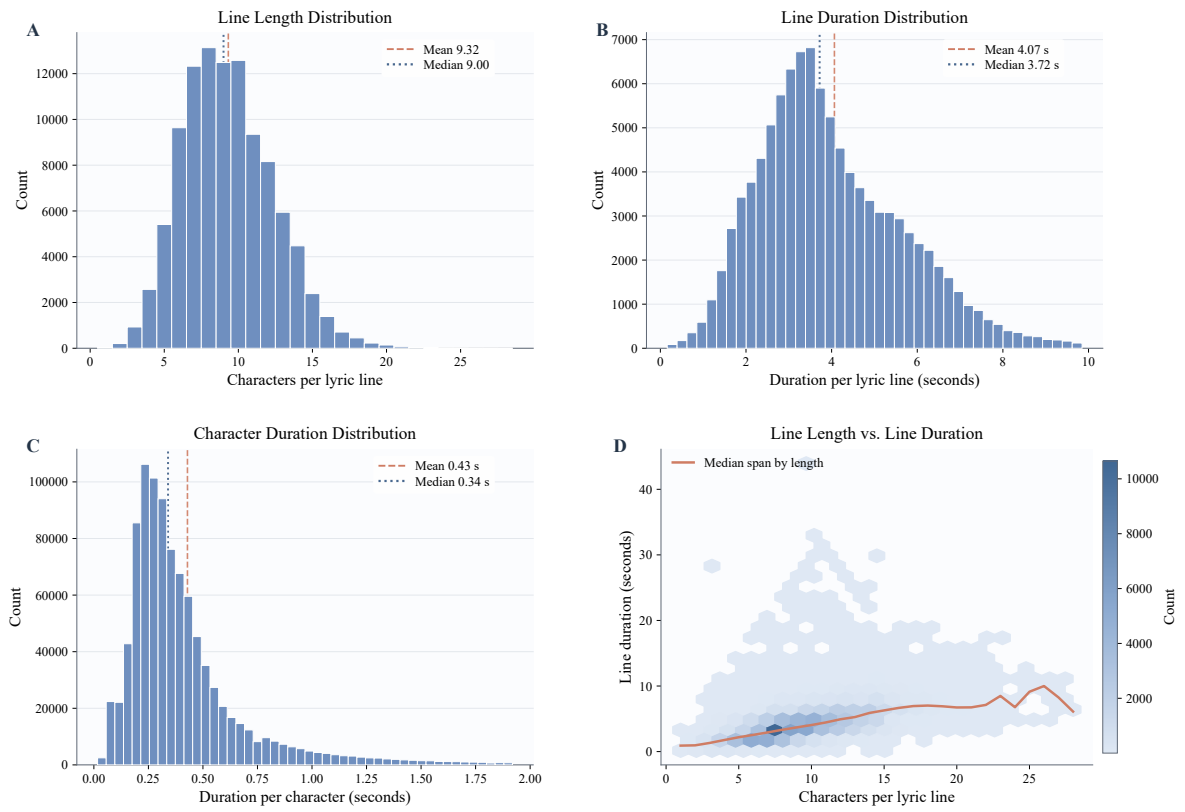

Figure 5: Dataset characteristics of ARIA. The figure shows the distribution of lyric-line length, line duration, character duration, and their joint relation. The dataset is dominated by medium-length lines but exhibits a long tail in duration, motivating representations that model both token-local acoustics and sentence-internal relations.

Field	Description
`sample_id`	Line-level sample identifier
`song_id`	Source song identifier
`line_id`	Line index within the song
`text_length`	Number of lyric characters
`char_bounds`	Character start time and duration
`label_0243`	Token-level `0243` labels
`level4`	Four-level relative height labels
`split`	Train/dev/test split
`title`	Song title, if releasable
`singer`	Singer metadata, if releasable
`jyutping`	Jyutping transcription with tones
`pitches`	Token-level pitch metadata

Table 9: Released non-audio annotation format for the Stage 1 audio-to-`0243` resource. Copyrighted audio files and local experimental paths are not redistributed.

This also explains the design logic of ARIA. A raw audio segment contains much more information than the lyric generator actually needs, while a full symbolic note representation can still be too fine-grained and insufficiently tied to lexical-tone choice. The `0243` sequence occupies the useful middle layer: compact enough to guide lexical planning, yet rich enough to carry the tone–melody relation that matters for Cantonese songs. Table 10 summarizes this motivation from three perspectives: importance for preserving tone–melody compatibility, effectiveness as a practice-aligned authoring representation, and efficiency as a low-entropy control interface. For data-scarce melody-to-lyrics settings, such a low-entropy, human-auditable intermediate representation is also a practical advantage (Tian et al., 2023; Cheng et al., 2025).

A.8 Workflow Alignment of Domain Priors

Table 11 summarizes how Cantonese, music, and lyric-writing priors enter the two-stage design. The key point is that the model decomposition mirrors a practical authoring workflow: TRATE performs the listening and tone-tier planning step, while DRA-TCLG performs lexical search and controlled lyric drafting.

Criterion	Why 0243 helps	Implication for ARIA
Important	It preserves the most rigid Cantonese lyric constraint: compatibility between lexical tone tier and melodic motion.	The downstream generator does not lose the core "fit to melody" condition at the representation boundary.
Effective	It matches long-standing lyric-writing practice and recent harmony-aware Cantonese generation models.	The control signal is interpretable, linguistically motivated, and aligned with real authoring behavior.
Efficient	Four discrete classes are lower-entropy and more transposition-robust than raw audio, continuous F0, or full note strings.	Annotation is easier to standardize, search space is smaller, and conditioning an LLM becomes simpler and more stable.

Table 10: Why the 0243 sequence is a strong intermediate control representation for Cantonese lyric authoring.

A.9 Why Audio-to-0243 Mapping Is a Distinct Task

TRATE's task is not simply melody extraction, lyrics alignment, or melody-to-lyrics generation under a new name. Melody extraction estimates frame-level or note-level pitch from audio; lyrics alignment locates text in time; symbolic melody-to-lyrics systems consume a score-like melody or a note sequence as the generation condition (Sheng et al., 2021; Tian et al., 2023; Miyano and Saito, 2021). Audio-to-0243 mapping instead asks for a token-level authoring sequence: given realistic singing audio and character boundaries, recover the four-tier pattern that a Cantonese lyricist would use to guide lexical choice. This target is discrete, relative, and line-dependent, so it cannot be obtained by directly thresholding absolute F0.

This task is necessary because many real authoring settings begin with a demo, recording, or hummed melody rather than a clean symbolic score. A lyricist can listen to such audio and infer an approximate 0243 plan before choosing words; a model-based system needs the same front end if it is to support audio-driven lyric authoring. Prior Cantonese studies have shown that extracting and aligning singing voices from polyphonic tracks is feasible for analysis, but still challenging because accompaniment, ASR errors, and character-timing ambiguity affect the recovered melody–lyric relation (Wong et al., 2007; Yang et al., 2021; Salamon et al., 2014). TRATE turns this difficult audio-side evidence into the exact form needed by DRA-TCLG: a compact, editable, and dictionary-searchable control sequence.

The utility of the task is also broader than the current DRA-TCLG pipeline. A reliable audio-to-0243 mapper can support automatic preparation of lyric-writing prompts from recordings, semi-automatic checking of whether candidate Cantonese lyrics fit a melody, retrieval of tone-compatible lexical candidates, educational tools for Cantonese songwriting, and corpus analysis of tone–melody practice. To our knowledge, prior work has not provided a dedicated benchmark for recovering 0243-style lyric-authoring guidance directly from realistic Cantonese singing audio. We therefore frame TRATE as a new and necessary bridge between MIR-style audio analysis and controllable Cantonese lyric generation.

A.10 Why Within ± 1 Is a Music-Aware Metric

Standard music-information-retrieval evaluation rarely treats exact pitch agreement as the only meaningful notion of correctness. In predominant-melody and pitch-tracking tasks, nearby estimates are commonly treated as acceptable under tolerance-aware metrics, and contour- or chroma-oriented measures are reported alongside exact scores because small local deviations may preserve the musically salient identity of the melodic event (Salamon et al., 2014; Raffel et al., 2014). In practice, common melody-evaluation protocols already score frame-level correctness with pitch tolerances rather than exact-frequency identity, which makes our Within ± 1 metric a natural analogue after collapsing the target into four ordinal singing tiers (Salamon et al., 2014; Raffel et al., 2014). More generally, melody-perception research shows that contour and relative motion remain robust cues for melody recognition even when exact pitch intervals are not preserved perfectly (Dowling, 1978).

This logic fits our setting particularly well. The target space in TRATE is already a coarse four-way ordinal collapse rather than a dense absolute-pitch scale, and work on Cantonese singing argues that lexical tone is preserved mainly through relative pitch relations rather than literal reproduction of spoken F0 contours (Wong and Diehl, 2002; Schellenberg and Gick, 2020). Therefore, a one-tier error is a musically plausible near miss: it still lands in an adjacent singing tier, preserves local neighborhood structure, and usually keeps the prediction close to

Real-world lyric-writing step	Prior knowledge used by human lyricists	Corresponding ARIA design	Effect on the model
Listen to a demo and locate singable slots	Musical timing, phrase boundaries, and character-level rhythm.	TRATE takes singing audio with character boundaries $B = \{(s_i, e_i)\}_{i=1}^{N}$.	The model predicts one controllable label per lyric position rather than a frame-level F0 trace.
Estimate tone-compatible melody tiers	Cantonese tones are organized by relative pitch height and contour, not only by absolute frequency.	TRATE uses absolute, contour, and line-internal relative feature streams.	Acoustic, melodic, and sentence-level evidence are separated before fusion.
Judge neighboring tone–melody fit	Lyricists compare adjacent syllables and avoid implausible large jumps when possible.	TRATE uses relation-aware attention and pairwise ordering heads to model short-range melodic relations.	The target is treated as relational, matching the ordinal nature of `0243`.
Use `0243` as a draftable authoring plan	The expert `0243` method collapses Cantonese tones into four practical singing tiers.	TRATE predicts level-4 labels and maps them deterministically to `0243`; structured heads regularize register and contour factors.	Cantonese tonal knowledge enters supervision without giving the model lyric text at inference time.
Search and revise lexical candidates	Lyricists consult tone-compatible dictionaries and allow near alternatives for content.	DRA-TCLG conditions on P, retrieves from a `0243`–lyrics dictionary, and refines candidates with an LLM.	The generator receives an explicit, human-readable lexical-planning signal instead of an opaque audio embedding.

Table 11: How Cantonese, music, and lyric-writing priors are integrated into ARIA. TRATE corresponds to listening and tone-tier planning; DRA-TCLG corresponds to lexical search and controlled lyric drafting.

the control granularity that DRA-TCLG actually consumes, even though it fails exact classification. This last point about DRA-TCLG is an inference from our task design, while the pitch-proximity argument follows from the cited tone-singing and MIR literature. By contrast, larger errors jump across nonadjacent tiers and are more likely to alter the intended melody–tone fit. For this reason, Within ± 1 complements exact token accuracy and Macro-F1 rather than replacing them.

B Additional Experimental Setup and Result Analysis

B.1 Experimental Setup Details

TRATE takes singing audio and character timestamps as input and predicts token-level `0243` labels. We report four complementary metrics. **TokAcc** measures exact token-level recovery; **Macro-F1** emphasizes balanced performance across labels; **Within** ± 1 measures whether the predicted underlying four-way height is at most one level away from the reference; and **NED** denotes normalized edit distance over the predicted `0243` sequence. Together, these metrics cover exact correctness, label balance, tolerance-aware musical proximity, and sequence usability for downstream control.

The audio-to-`0243` comparison includes two parameter-free quartile heuristics and two learned Qwen3.5 baselines (Qwen Team, 2026). For the quartile heuristics, we compute one scalar pitch value for each character in a lyric line, calculate the line-level 25th, 50th, and 75th percentile thresholds, and assign characters to four relative height bins from low to high. The resulting height labels are then mapped to `0243` using $g(1) = 0$, $g(2) = 2$, $g(3) = 4$, and $g(4) = 3$. Rule RQ applies this procedure to `zscore_median`, the character median log-F0 normalized by the line mean and standard deviation, while Rule AQ applies it to `mean_log_f0`, the absolute mean log-F0 inside the character window. These rules test whether simple line-relative pitch ranking is sufficient for recovering the `0243` plan.

For the learned baselines, we fine-tune Qwen3.5 with LoRA as a supervised sequence predictor. Each instance serializes the audio-side feature sequence into a compact text prompt, and the target output is the corresponding token-level `0243` sequence. Qwen Rel. receives only relative features, including line-normalized height, percent rank, neighboring pitch intervals, local peak/valley flags, position, and relative duration. Qwen 3-Br. receives the full three-stream representation used by TRATE, including absolute statistics, resampled contour features, and line-internal relative features. Both baselines use the same train/dev/test split as TRATE, supervise only the `0243` labels, and decode deterministically at inference time without access to lyric text, Jyutping strings, or symbolic pitch labels.

DRA-TCLG uses Qwen3.5-4B (Qwen Team,

2026) with LoRA adapters (Hu et al., 2022) on the attention projection layers. The backbone is frozen. We use rank $r = 16$, scaling factor $\alpha = 32$, dropout 0.05, bf16 precision, three epochs for base SFT at learning rate 1×10^{-5}, and two epochs for retrieval-guided adaptation at 5×10^{-6}. Our ToneCraft-Qwen3.5 baseline is an in-domain reproduction of the ToneCraft design idea (Cheng et al., 2025): we keep the tone-aware, character-level generation setting, but train and evaluate it on our Fei Tsui `0243`-to-lyric pairs so that it faces the same data distribution as DRA-TCLG.

We also follow ToneCraft's comparison protocol when adapting SmBART and SongNet. SmBART is based on scansion-based lyric generation (Chen and Teufel, 2024); following ToneCraft, we adapt its three-region contour control to the four-region Cantonese tone setting by merging high and mid-high regions where the baseline requires a three-way representation. SongNet (Li et al., 2020) is included as a rigid-format lyric-generation baseline; following ToneCraft, it is trained with fixed title/-format controls and the same tonal-region information used for the SmBART-style comparison. These baselines test whether existing contour-control or rigid-format generators can use the `0243` condition as effectively as a generator trained directly around this interface.

Following ToneCraft (Cheng et al., 2025), we evaluate generated lyrics from the perspectives of lexical diversity and `0243`–lyric alignment. Lexical similarity is measured by encoding generated lyrics using `text2vec-base-chinese` (Xu, 2022) and computing pairwise cosine similarities, from which average similarity (**Avg Sim**) and minimum similarity (**Min Sim**) are reported; lower values indicate higher diversity. We further report **MaD1/MaD2** and **MiD1/MiD2**, computed from unigram and bigram entropy statistics. For alignment, **Consistency** measures rank correlation between lyric tone contours and melody pitch contours, while **Harmony** evaluates compatibility under Cantonese tone–pitch correspondence constraints.

B.2 Main Result Interpretation

The audio-to-`0243` results show a clear hierarchy. The two rule systems reach only about 0.37 TokAcc and 0.36 Macro-F1, indicating that coarse quartile heuristics capture only weak regularities. Switching to Qwen3.5 yields a substantial gain, and conditioning on all three feature groups is clearly better than using relative features alone. However, the best learned baseline still falls short of TRATE. The gain is not limited to exact token prediction: TRATE also achieves the best Within ± 1 score and the lowest NED. Because DRA-TCLG consumes the whole predicted `0243` sequence rather than isolated labels, the NED reduction directly improves the downstream control interface.

The `0243`-to-lyric results suggest that the main challenge is not generating diverse Chinese lyrics, but constraining lexical choice under a tone–melody plan. Models such as SongNet and SmBART are expressive enough to produce varied surface forms, yet their diversity is only weakly tied to the `0243` condition. As a result, diversity-oriented metrics can improve even when the generated words violate the intended Cantonese tonal tiers. ToneCraft-Qwen2 shows that explicit tone-aware modeling is a strong inductive bias, but its remaining gap to DRA-TCLG indicates that tone awareness alone does not fully solve controllable lexical selection. DRA-TCLG benefits from two additional constraints: the generator is trained with the same `0243` sequence used at test time, and retrieval exposes candidate words that already satisfy local tone patterns. Because these candidates are provided as soft lexical priors rather than hard constraints, the model can still choose fluent alternatives when retrieved words are semantically inappropriate. This explains the observed balance between high Harmony/Consistency and competitive diversity scores.

B.3 Ablation Details

The TRATE ablation clarifies the role of each component. Moving from a rel-only Transformer to the three-branch representation yields a large TokAcc gain and NED reduction, showing that absolute and contour cues add information beyond line-internal rank alone. Adding structured relation-aware modeling further improves both exact and sequence-level metrics, supporting the claim that the target is inherently relational rather than purely local. Token-wise gated fusion provides the final improvement, indicating that the most reliable evidence source varies across tokens.

The DRA-TCLG ablation shows that retrieval must be introduced carefully. Compared with the Base model, directly applying retrieval augmentation in a one-stage manner sharply degrades Harmony and Consistency, indicating that noisy candidate lists interfere with stable tone-to-lyric alignment learning. The diversity columns explain the

Noise	Acc ↑	F1 ↑	±1 ↑	NED ↓
Clean	**0.6459**	**0.6173**	0.8840	**0.3462**
±25 ms	0.6447	0.6167	**0.8853**	0.3465
±50 ms	0.6391	0.6102	0.8837	0.3515
±100 ms	0.6178	0.5871	0.8773	0.3704

Table 12: Robustness of TRATE under simulated character-boundary perturbation. The checkpoint is fixed, and only character boundaries are perturbed before recomputing audio-side features.

trade-off: One-Stage RAG increases several diversity scores, but it does so while breaking alignment, which is unacceptable for Cantonese lyric writing. Two-Stage RAG combines the advantages of both settings. The base model first learns how sequence length and code pattern constrain a lyric line, and the second phase adds lexical evidence after this mapping is stable. Retrieval is therefore treated as optional authoring context rather than a hard decoding constraint.

B.4 Boundary Perturbation Robustness

Since TRATE assumes character-level boundaries, we evaluate whether its audio-side features are overly sensitive to boundary errors. At test time, we keep the trained checkpoint fixed and perturb each character boundary by uniformly sampling start and end offsets within $\pm r$ milliseconds, where $r \in \{25, 50, 100\}$. We then recompute all audio-side features before inference, so the experiment directly measures the effect of noisy token windows on the TRATE input streams.

Table 12 shows that TRATE degrades gradually rather than collapsing under boundary noise. Under ±50 ms perturbation, Acc and F1 decrease by only 0.0068 and 0.0071, respectively, while Within ±1 remains nearly unchanged. Under ±100 ms perturbation, degradation becomes clearer, with Acc dropping by 0.0280 and F1 by 0.0302. However, Within ±1 remains high at 0.8773, suggesting that many errors remain musically adjacent rather than arbitrary tier jumps. These results indicate that accurate character boundaries are beneficial, but TRATE remains moderately robust to realistic boundary offsets.

C Feature Preprocessing Details

All baselines and TRATE use the same audio-side preprocessing backbone. We first extract frame-level F0, aggregate it within each character boundary, and then construct three complementary feature streams. The absolute stream summarizes token-local acoustic and timing statistics before line-level normalization (Table 13); the contour stream preserves the resampled within-character F0 trajectory and its pointwise reliability indicators (Table 14); and the relative stream encodes line-internal pitch height, ordinal position, neighborhood relations, and relative timing from token-level median log-F0 and duration (Table 15). These three tables list the branch inputs used in the reported experiments, with cache-only aliases and backward-compatible duplicate names omitted.

D Mandarin-to-Cantonese Transfer Stress Test

Although TRATE is trained and evaluated primarily in the in-domain Cantonese setting, we additionally test cross-lingual transfer from Mandarin source clips to Cantonese `0243` targets. We use paired songs for which a Mandarin version precedes a corresponding Cantonese version. Each model receives the Mandarin-version singing audio together with character-level timestamps, and its output is evaluated against the `0243` sequence derived from the Cantonese lyrics. This setting is substantially harder than the main benchmark because the source and target lyric lengths may differ, token correspondence is imperfect, and adapted lyrics may redistribute syllables across similar melodic phrases. We therefore view this experiment as a generalization analysis and stress test rather than as the primary supervised evaluation.

Table 16 shows that exact cross-version prediction is difficult for all systems. Qwen Rel. achieves the best Acc, F1, and NED, indicating that a large-model baseline remains strong when sequence correspondence is noisy. TRATE nevertheless remains competitive: its NED is close to Qwen Rel. (0.550 vs. 0.544), it improves over Qwen 3-Br. on every metric, and it obtains the best Within ±1 score. Because Within ±1 measures adjacent-tier musical proximity, this result suggests that TRATE preserves the ordinal melody–tone relation even when exact Mandarin-to-Cantonese token correspondence is unstable. We also observe fewer length-mismatch failures for TRATE outputs in this setting, which supports its role as a robust control-sequence producer under adaptation stress.

Feature	Definition	Role
`mean_log_f0`	Mean log-F0 over frames assigned to the character.	Direct token-window pitch height before comparison with other tokens.
`median_log_f0`	Median log-F0 over the character window.	Robust absolute height summary for the token itself.
`std_log_f0`	Standard deviation of log-F0 in the character window.	Local acoustic dispersion, not normalized by line context.
`min_log_f0`	Minimum log-F0 in the character window.	Lower bound of the token's observed pitch region.
`max_log_f0`	Maximum log-F0 in the character window.	Upper bound of the token's observed pitch region.
`q25_log_f0`	25th percentile of character-window log-F0.	Absolute lower-quartile pitch statistic within the token.
`q75_log_f0`	75th percentile of character-window log-F0.	Absolute upper-quartile pitch statistic within the token.
`start_end_delta`	Last minus first log-F0 value inside the character window.	Direct within-token movement before line-level relational normalization.
`voiced_ratio`	Fraction of frames in the character window marked voiced.	Token-local F0 reliability and voicing evidence.
`duration`	Character duration in seconds.	Raw timing evidence for the character slot.
`linear_slope`	Linear-fit slope of log-F0 over the character window.	Direct local trend in the token's pitch trace.
`quadratic_coef`	Quadratic coefficient fitted to the token log-F0 trace.	Direct local curvature before any line-wise comparison.
`pitch_range`	`max_log_f0` minus `min_log_f0`.	Token-internal pitch span from absolute acoustic values.
`voiced_frame_count`	Number of voiced frames inside the character window.	Token-local quantity indicating available native F0 evidence.
`valid_f0_mask`	Indicator that the character window has at least one native voiced frame.	Token-local validity flag for the absolute F0 summary.
`filled_f0_mask`	Indicator that missing F0 had to be filled or interpolated.	Token-local missingness flag tied to the absolute F0 summary.

Table 13: Absolute acoustic features. These features summarize token-local F0 and timing evidence before line-level normalization or cross-token comparison.

E Additional TRATE Model and Experimental Details

E.1 Structured Auxiliary Heads and Training Objective

On top of the contextualized representation z_i, TRATE uses one main prediction head and several structured auxiliary heads.

Height head. The main head predicts the four-way relative pitch distribution:

$$p_i^h = \mathrm{softmax}(W_h z_i + b_h).$$

Contour-family and register heads. We additionally predict a contour-family distribution p_i^c and a register distribution p_i^r. Rather than treating the traditional six-tone system as a flat label space, we factor part of the tonal supervision through these two components, form a structured intermediate distribution $p_i^t = \mathrm{reshape}(p_i^r \otimes p_i^c)$, and map it to a derived height distribution:

$$\tilde{p}_i^h = M_{t\to h}^\top p_i^t.$$

Pairwise relation head. We also predict short-range pairwise ordering relations over token pairs

$$\mathcal{P} = \{(i,j) \mid j - i \in \{1,2\}\}.$$

For each pair in $\mathcal{P}$, the model predicts whether the underlying level-4 target of token i is lower than, equal to, or higher than that of token j.

The overall objective combines the main height loss, auxiliary classification losses, and two regularizers:

$$\begin{aligned}\mathcal{L} = \lambda_h \mathcal{L}_{\text{height}} + \lambda_c \mathcal{L}_{\text{contour}} + \lambda_r \mathcal{L}_{\text{register}} \\ + \lambda_t \mathcal{L}_{\text{tone}-6} + \lambda_p \mathcal{L}_{\text{pair}} + \lambda_{\text{hc}} \mathcal{L}_{\text{height-cons}} \\ + \lambda_{\text{tc}} \mathcal{L}_{\text{trans-cons}},\end{aligned} \tag{8}$$

where $\lambda_h, \lambda_c, \lambda_r, \lambda_t, \lambda_p, \lambda_{hc}$, and λ_{tc} are non-negative loss weights. $\mathcal{L}_{\text{height}}$ is the label-smoothed cross-entropy loss for the main level-4 height prediction; $\mathcal{L}_{\text{contour}}$ and $\mathcal{L}_{\text{register}}$ supervise the contour-family and register heads; $\mathcal{L}_{\text{tone-6}}$ is computed from the structured tone distribution p_i^t, rather than from an independent flat tone-6

Feature	Definition	Role
`contour_log_f0`[0:15]	Sixteen evenly resampled log-F0 points across the character window.	Preserves pointwise within-character shape rather than collapsing the token into scalar statistics.
`contour_voiced_mask`[0:15]	Sixteen pointwise voiced/unvoiced indicators aligned to the resampled contour.	Attaches reliability evidence to each contour point.
`contour_filled_mask`[0:15]	Sixteen pointwise indicators showing where contour values were imputed.	Marks missing or filled trajectory regions in the contour sequence.
`token_valid_voiced`	Indicator that the character window contains native voiced frames before filling.	Provides a summary reliability flag for the extracted contour trajectory.

Table 14: Contour features. These features encode the within-character F0 trajectory and its pointwise reliability.

Feature	Definition	Role
`robust_z_median`	Character median log-F0 minus line median, divided by the line interquartile range.	Defines height relative to the current lyric line.
`zscore_median`	Character median log-F0 minus line mean, divided by line standard deviation.	Provides line-normalized height; this is the scalar used by Rule RQ.
`percent_rank_median`	Stable percent rank of character median log-F0 among tokens in the line.	Captures ordinal line-internal height independent of absolute register.
`prev_interval`	Current median log-F0 minus previous-token median log-F0.	Encodes adjacent-token pitch relation to the left context.
`next_interval`	Next-token median log-F0 minus current median log-F0.	Encodes adjacent-token pitch relation to the right context.
`prev_higher_flag`	Indicator that the current token is higher than the previous token.	Represents directional relation between neighboring tokens.
`next_higher_flag`	Indicator that the next token is higher than the current token.	Represents directional relation between neighboring tokens.
`local_peak_flag`	Indicator that the current token is a local peak against both neighbors.	Marks a local contour role based on neighboring-token comparison.
`local_valley_flag`	Indicator that the current token is a local valley against both neighbors.	Marks a local contour role based on neighboring-token comparison.
`absolute_position`	Zero-based token index inside the lyric line.	Encodes the token's line-internal sequence coordinate.
`normalized_position`	Token index divided by line length minus one.	Provides length-invariant position within the current line.
`final_lengthening_flag`	Indicator that the final token is long relative to the line median duration.	Combines line position with duration relative to the same line.
`relative_duration`	Character duration divided by the line median character duration.	Expresses duration against the current line's timing scale.

Table 15: Relative features. These features normalize pitch, duration, and position within each lyric line and encode local cross-token relations.

head; $\mathcal{L}_{\text{pair}}$ supervises pairwise ordering relations; $\mathcal{L}_{\text{height-cons}}$ regularizes agreement between p_i^h and $\tilde{p}_i^h$; and $\mathcal{L}_{\text{trans-cons}}$ enforces consistency under pitch-shift augmentation. The main loss is cross-entropy with label smoothing (Szegedy et al., 2016). The first regularizer enforces agreement between the direct height head and the height distribution derived from the structured tonal pathway, while the second enforces transposition consistency under pitch-shift augmentation. Together, these terms improve both token-level prediction and line-level sequence stability.

F DRA-TCLG Input Formats and Retrieval Details

This section describes the input formats and retrieval rules used by DRA-TCLG.

F.1 Phase 1: Base Tone-to-Lyric Input

In the first DRA-TCLG phase, the model is trained without retrieval augmentation. Each sample consists of a tone sequence x and a target lyric y. The input is formatted as:

> **Instruction:** *Generate Cantonese lyrics from the following 0243 sequence. Output only one line of lyrics without explanation.*

Model	Acc ↑	F1 ↑	±1 ↑	NED ↓
Rule RQ	0.399	0.436	0.593	0.625
Rule AQ	0.394	0.430	0.608	0.626
Qwen Rel.	**0.460**	**0.489**	0.671	**0.544**
Qwen 3-Br.	0.394	0.409	0.658	0.614
TRATE	0.454	0.471	**0.677**	0.550

Table 16: Mandarin-to-Cantonese transfer stress test. Models take Mandarin-version audio with character-level timestamps as input, while references are `0243` sequences derived from the corresponding Cantonese lyrics. Acc, F1, and ± 1 denote TokAcc, Macro-F1, and Within ± 1. Higher is better except for NED.

0243 sequence: {P}

No external context is provided. The model learns a direct mapping from x to y using only the tone-conditioned generation signal.

F.2 Phase 2: Retrieval-Augmented Input

In the second DRA-TCLG phase, structured retrieval context r is introduced to provide lexical priors for generation. The input format is:

Instruction: *Generate Cantonese lyrics from the following 0243 tone sequence. Output only one line of lyrics without explanation.*
Retrieved lexical candidates: *Please prioritize the following 0243 candidate words when generating lyrics. Each line follows the format "0243 code: candidate words". Try to use candidate words that naturally match both the current code pattern and the semantic context. If a candidate does not fit fluently, it may be ignored.*

```
0243_code : candidate_words
44 : candidate_1, candidate_2,
candidate_3, candidate_4
42 : candidate_1, candidate_2,
candidate_3, candidate_4
. . .
```

0243 sequence: {P}

Here, r denotes retrieval results grouped by `0243` code to preserve local alignment between tone segments and candidate words. The final input is formulated as:

$$p_{\text{rag}} = [\text{instruction}; R; P]. \tag{9}$$

The retrieval context is used during both training and inference. The loss is computed only over target lyric tokens, while the instruction, tone sequence, and retrieval context are fully masked.

F.3 Retrieval-Augmented Candidate Construction

Frequency-aware `0243` dictionary. The retrieval module is built on 0243.hk lexical resources. To improve retrieval relevance, we compute the occurrence frequency of each candidate word from the Fei Tsui training lyrics and construct a frequency-aware dictionary:

$$D = \{c \to (w_1, w_2, \dots)\}, \tag{10}$$

where candidate words under each `0243` code are sorted according to their frequency in real lyrics.

Compared with the original dictionary, the proposed version preserves the same mapping structure while prioritizing high-frequency lyrical expressions. This strategy improves the quality of lexical priors and reduces the probability of retrieving rare or noisy candidates.

Sliding-window retrieval. Given an input `0243` sequence, we first split the sequence into multiple code segments according to spaces. For each segment, sliding windows are applied to enumerate candidate sub-codes with lengths in $\{2, 3, 4\}$.

Empirically, Cantonese lyrics are dominated by bi-gram and tri-gram expressions, while many four-character candidates correspond to idiomatic or fixed expressions that are less compatible with free-form lyric generation. Therefore, the retrieval process mainly focuses on 2- and 3-character candidates.

The retrieval rules are summarized as follows:

- Enumerate sub-codes with lengths 2, 3, and 4 using sliding windows.
- Prioritize 2- and 3-character codes.
- Retain at most one 4-character code for each segment.
- Retrieve the top-4 candidate words for each code according to frequency ranking.
- Retain at most 4 codes for each segment.
- Limit the total number of retrieved candidates to 16 for each sample.
- Remove duplicated candidates across different codes.

Model	Tone–Melody	Rhythm	Canto. Nat.	Lyric Quality	Singability	Pref.
DRA-TCLG (Ours)	**3.146 ± 1.257**	**3.267 ± 1.333**	3.183 ± 1.290	**3.217 ± 1.285**	3.129 ± 1.279	**70**
ToneCraft-Qwen2	3.071 ± 1.220	3.100 ± 1.267	**3.258 ± 1.210**	3.154 ± 1.188	**3.154 ± 1.256**	**70**
SmBART	2.867 ± 1.384	2.879 ± 1.425	2.867 ± 1.443	2.812 ± 1.424	2.796 ± 1.454	57
SongNet	2.146 ± 1.002	2.346 ± 1.183	2.237 ± 1.097	2.325 ± 1.136	2.163 ± 1.056	12

Table 17: Full human evaluation results. Rating dimensions are reported as mean ± standard deviation. Pref. reports valid preference votes and excludes 20 *uncertain* responses and 11 blank responses.

Single-character candidates are discarded by default because they are usually dominated by highly frequent function words and introduce significant retrieval noise.

Retrieval context formatting. The final retrieval context preserves the explicit alignment between `0243` sub-codes and candidate words:

$$R = \{(c_i, C(c_i))\}_{i=1}^{M}, \tag{11}$$

where c_i denotes a retrieved `0243` sub-code and $\mathcal{C}(c_i)$ represents its associated candidate word set.

The retrieval context is serialized into structured prompts using "code : candidate words" formatting:

```
44: candidate1, candidate2, candidate3,
candidate4
42: candidate1, candidate2, candidate3,
candidate4
20: candidate1, candidate2, candidate3,
candidate4
02: candidate1, candidate2, candidate3,
candidate4 . . .
```

Instead of maximizing candidate recall, the proposed retrieval strategy aims to provide a compact set of high-frequency and distribution-consistent lexical priors while controlling prompt noise.

G Human Evaluation Details

We conduct a human evaluation to complement the automatic alignment and diversity metrics. The study includes 12 volunteer evaluators, with 6 male and 6 female participants. All participants have a Cantonese-speaking background, can speak Cantonese and sing Cantonese songs, and have undergraduate-level or higher education.

In the questionnaire, each evaluated sample is presented with its 0243 sequence as the main melody–tone reference. To make the relative melodic movement easier to understand, we also provide arrow-based visual cues. In addition, each sample is accompanied by a vocal audio reference, so that participants can better perceive the intended melody before judging the generated lyrics. Participants rate each sample along five dimensions: tone–melody compatibility, rhythm, Cantonese naturalness, lyric quality, and singability. They also select their preferred system output when applicable.

All 4,800 dimension-level ratings are valid. For the preference question, 209 responses are valid, while 20 are marked as *uncertain* and 11 are left blank. We report mean scores and standard deviations for the five rating dimensions, and valid vote counts for the preference question. The full results are shown in Table 17.