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THE DIZI (CHINESE BAMBOO FLUTE)
ITS REPRESENTATIVE REPERTOIRES IN THE YEARS FROM 1949 TO 1985

Chai Changning

A thesis submitted in fulfilment of Requirements for the degree of Doctor of Musical Arts

Sydney Conservatorium of Music
University of Sydney
2013
I dedicate this project to my Parents and CHAI families,

the Yellow River elders, brothers and sisters
STATEMENT OF ORIGINALITY

I declare that the research presented here is my own original work and has not been submitted to any other institution for the award of a degree.

Signed: ……………………………………………………………………….

Date: ……………………………………………………………………….
ABSTRACT

This dissertation is a comprehensive study by a third generation Chinese professional flautist\(^2\) of the *dizi* (the Chinese Bamboo flute) and its representative repertoires during the “New China” (the People’s Republic of China; the PRC) era. The study was made by means of a discussion of the instrument’s history, an examination of extant music manuscripts and other evidence, discussion of first hand personal professional experiences in China with first and second generation master flautists, and by performances of a sample of items.

In order to understand the family of Chinese flutes, their music and performance, music’s changing role in Chinese society was explored: the influences brought to bear by political decree, by changes in cultural attitude, economics, and methods of manufacture, in the years from 1949 to 1985. By the early 1980s the effects of the Chinese government’s “Open Door Policy” were significantly noticeable. Everyday life in China was being increasingly influenced by the presence of western popular culture, particularly film and music, with a dilution of interest in things more traditionally Chinese.

\(^2\) See Appendix G for author's biography
There are ten chapters to the study. They are:

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For the formation of my life-long professional career from 1974 as a performer of traditional Chinese music on traditional Chinese wind instruments I thank my teachers and mentors of the Central, China, and Tianjian Conservatories. They are Professor
Liu Guanyue, the first generation grand master flautist of northern China, Professor Chen Zhong, the first generation grand master flautist of southern China, Mr Du Ciwen, second generation Chinese flautist, who is national first class performer and principal flautist of Central Traditional Chinese Orchestra; Professor Ma Baoshan, a second generation Chinese flautist and music educator; Professor Jiang Zhichao, a second generation flautist and educator; Gao Ming, a second generation flautist, and principal flautist of Shaanxi Province Song and Dance Troupe; Professor Wang Yongxin, a first generation performer on western concert flute and educator, who studied in eastern Europe. Finally and of special importance, I am greatly indebted to the former President of the Central Conservatory of Music, Mr Zhao Feng, a musicologist and senior administrator, whose official references made overseas study possible for me.

To my father, mother, sister and brother and extended Chai family members, for the sacrifices that they have made to encourage and support me. As early as 1973 when my dearest father gave me my first diizi lesson, it became apparent that my future life would be as a musician and would also be that of a cultural ambassador who would carry on their Yellow River Culture of the Middle Kingdom.
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EXPLANATION OF ROMANIZATION OF CHINESE TEXT AND MUSIC NOTATION

In the text of this thesis, Chinese characters (in their simplified version and pinyin introduced by the New China Government of the People’s Republic of China in 1949) have been used for all Chinese terms.

Three different kinds Chinese music notation are displayed in Appendix B. They are Suzi pu (俗字谱 or Banzi pu (半字谱) notation, Gongche pu (工尺谱) notation, and Jianpu (简谱) notation.

Appendix C is a comprehensive explanation of Chinese music symbols.

Throughout the text, music examples are shown in Jianpu (number or cipher notation) and western five line staff notation. Appendix E is a Glossary of Chinese composers and performers, instruments, musical terms and genres, and compositions. The Glossary is set out in Pinyin and in Chinese characters in simplified version with English explanations.

All books footnoted and listed in the Bibliography which were originally published in Chinese script have been displayed in their original Chinese script and in English translations of the author. Displaying the titles in their Chinese script assists Chinese readers as it is much clearer than using pin yin (romanised script for western readers).
CHAPTER 1 INTRODUCTION

RESEARCH BACKGROUND

Contemporary musical arrangements for dizi (flutes) of traditional Chinese melodies show recent influences from both Chinese culture and other traditions. Because of the growing influence and domination of European music, from the end of the nineteenth century and into the early twentieth century Chinese people have increasingly turned away from their traditional music.²

After the Opium war (1884), much Western culture was introduced to China. From a musical point of view this was a good thing, because traditionally China’s intellectuals looked in contempt on music in general. After the introduction of western culture into China, Chinese intellectuals changed their point of view and regarded western music as important in Chinese society. However, only western music was seen as the positive force that enriched musical life, not traditional Chinese music. This contempt by Chinese intellectuals was unfortunate as it caused concern for the loss of traditional culture. (Yang Yinliu, volume 2: 1017) 1981.

However, not everything on the traditional cultural landscape was entirely bleak.

From 1949 to 1966, even while under heavy Russian cultural influence, the New China Government revived interest in traditional Chinese culture and its music. The New China Government accomplished this by firstly gathering names of people expert in every avenue of Chinese traditional arts – literature, visual arts, music,

² From the end of the nineteenth century even to today, Chinese people have looked down on their traditional culture, regarding it as “backward and feudal retro thinking” preferring to learn from and implement modern western culture. In Chinese the term “Chongyang meiwai” (in Chinese “崇洋媚外”) literally means ‘worship of anything from western culture.’ In other words, anything from outside China, especially from the west, is better than anything Chinese.
theatre, architecture and sculpture. These expert people were then invited to become teaching professors in Conservatories and Universities throughout the country.

Conservatories modelled on western lines were not new to New China. Conservatories following mainly German styles were already established in the 1930s-40s (For example the Shanghai Conservatory of Music). Since 1949, conservatories modeled along western lines have been a mixture of those from Europe, Russia and the USA, with the Russian style predominating. Once a new generation of students was available, they were sent out to begin field work in the genre appropriate to each student. They spent periods of time with masters in the field, learning from them by traditional oral strategies, then students recorded the masters’ performances, bringing the tapes to the conservatories to be analysed under the supervision of the Conservatory teachers. Finally, the recordings and other information were archived in conservatory and university libraries. By doing so, scholars brought about the ‘salvation of the traditional culture’ – the New China Cultural Policy. After the founding of New China, the arts policy was based on Mao Zedong’s speech of May 1942 at the Yan’an forum on Literature as the fundamental basis.

A very important example of this form of fieldwork is the action of the grand master of Chinese musicology, Yang Yinliu, who was Deputy Head of the Music Research Department of the Central Conservatory of Music, Beijing. In the summer of 1950

4 www.news365.com.cn/xwu/gd/201201/tz20120103_190299_1.ml
Yang Yinliu and Cao Anhe made a trip to Wuxi city, Jiangsu Province, for an interview with the blind folk musician Abing. “A household name in China, Abing and his music are widely known across much of the nation”. (Stock: 3).

At the interview Yang asked if Abing would record some of his own music so that Yang could take it to Beijing.

Abing declined, giving his reasons as, “I am too rusty because I have not practised for a couple of years. My erhu and pipa are not in good working order. If you give me some time to prepare, I will record the pieces for you”.

After three days Abing recorded six pieces which Yang duly notated and edited in Beijing. In 1954 the six pieces were published by the People’s Music Publication House, under the title “The Music of Abing”. The six pieces are still regarded as treasures of Chinese music. Please also refer to the book “Thesaurus of Chinese Music” by Department of Chinese Music Research National Arts Institute of China on page 453 under the name of Yang Yinliu.

The pieces are;

1. The Moon Reflected in the Two Springs, 2. Great Waves Washing the Sand,
3. Zhaojun Crosses the Border, 4. Listening to the Pines, 5. Dragon Boat,
6. Cold Spring Wind.

Every erhu player must learn and perform The Moon Reflected in the Two Springs. It is overwhelmingly popular at every level of Chinese society from the ordinary people to academics, and continues to encourage successive generations of Chinese people to

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5 www.baike.com/wiki 阿炳
be proud their traditional music. The action taken by Professor Yang acting on behalf of the New China government’s cultural policy has helped save music which otherwise would have been lost. Professor Yang’s initiative is still highly regarded as an example of the urgent action needed to save and preserve the traditional culture of China.

As further evidence of Yang’s actions on behalf of the New China government, a translation of footnote 5 follows.

*After the founding of New China, the government set up a department to deal with the rescue of folk music. Because of this, pieces like “the Moon Reflected on the Second Spring” have survived and continue to be broadcast not just in China but also overseas. Wang Mingtao, the Head of Propaganda Department in the Chongan district of Wuxi city, said that, “before liberation (the New China) Abing made his living as an entertainer (busker) on the street. His life was miserable, and under such circumstances no one would have thought about protecting the intangible heritage held by Abing.

The founding of the New China government created conditions for the protection of Abing’s music. In the summer of 1950, Professor Yang Yinliu from the Central Conservatory of Music made a special trip to the city of Wuxi to record Abing’s music. To do this, new and expensive technology, a wire recorder, was used. All six pieces were recorded. Abing had not been performing for three years and his instruments were in bad condition. Yang lent an erhu and pipa, enabling Abing’s music to be heard again in Wuxi city. Under the circumstances this was the best way to record Abing’s work.

When Yang returned to Beijing, he finished notating and editing the music. He also provided an introductory article about Abing and his music. The scores were published in 1952 in Shanghai. Subsequently the China Record Company published a recording remastered from Yang’s original recording of “The Moon Reflected on the Second Springs”, “Great Waves Washing the Sand”, “Zhaojun Crosses the Border” and “Listening to the Pines”. Since then the sound of Abing’s music has been widespread.*

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7 However, on page 453 of the *Thesaurus of Chinese Music (1984)* it states that Abing’s music was published in 1954. Yet another source, Department of Research, Central Conservatory of Music, Beijing, www.tan.kongfz.com/98/1181 states that the music was published in 1954 in Beijing.
In June 1978, the world renowned conductor Seiji Ozawa of the Boston Symphony Orchestra visited China. His purpose was to conduct the China Central Philharmonic Orchestra in performances of Chinese music; a concerto for strings. [The Chinese composer, Wu Zuqiang, had arranged Abing’s “The Moon Reflected on the Second Springs” as a piece for western string orchestra.] Ozawa had never heard traditional Chinese music such as “The Moon Reflected on the Second Springs”. [I was present] when he heard it performed as an erhu solo in the Central Conservatory of Music. He was emotionally overcome and exclaimed, “When listening to this kind of music we should kneel down”!

Wang Mingtao believes that in retaining Abing’s music, its survival is inseparable from the efforts and hard work of New China’s Chinese musicians. Without Professor Yang and his team’s pioneering work, we will never have heard such excellent music.

Through the Abing Arts Council also established in the last year (2008), the Wuxi City government continues its efforts to safeguard the survival of items of Intangible Cultural Heritage.

Mackerras noted\textsuperscript{8} that Jiang Qing (Madam Mao, the wife of Chairman Mao) had been greatly interested in the performing arts and was extremely influential in them. While she was Head of the Arts of China, even during the Cultural Revolution from 1966 to about 1976, Jiang Qing did much to consolidate all pioneering endeavours of rescuing the country’s traditional culture. Her positions included being Honorary Principal of Central Five - Seven Arts University. The university contained six Faculties – three colleges and three schools; namely the Central Conservatory of Music, Central Fine Arts College, Central Theatre Performing College, Beijing Ballet School, Beijing Film School, and Beijing Opera School. Madam Mao encouraged the synthesis of traditional Beijing Opera and Ballet productions with traditional Chinese music and orchestras of western classical instruments. This innovation of seven operas, one ballet, and The Yellow River

\textsuperscript{8} Mackerras, Colin (1981), the Performing Arts in Contemporary China. London: Routledge and Kegan Paul. viii
From 1980 to today, interest in traditional culture is again on the decline as the Chinese people are influenced by popular culture from Europe and especially from the United States of America.

This thesis will then examine the relationships between traditional Chinese, the influence and reciprocal relations with Western Music through the perspective of the traditional wind instrument – the *dizi*.

RESEARCH CONTRIBUTION

The topic will be introduced with a discussion of the history of the *dizi*, their construction, and how they are used in performance. Then in the appendices, examples of Chinese music notation and Chinese flute music symbols will be shown.

This research will contribute to the field of knowledge of Chinese music and culture by identifying and discussing the contributions of master flautists of northern and southern China from 1949, and by identifying, analysing, and exploring examples of the representative repertories of northern and southern China. By examining the various regions of China according to geography, and the density and types of population, it will contribute to the understanding of the music of these ethnic (minority) groups. This thesis will assist in the dissemination of scholarly...
knowledge by assembling the information into a single resource that can easily be accessed by others.

This has been part of a long term interest of mine from 1980. In 1975 I performed a public concert of music arranged by Professor Zhao Songguang⁹ for, and in the presence of, Jiang Qing and Central Government officials. The performance was on Chinese bamboo flutes accompanied by a modern western orchestra of thirty players (suitable for performing western art-music). Zhongshan Park National Concert Hall inside the Forbidden City of Beijing was the venue for the concert. In this privileged and dedicatorily concert the use of a western modern art music instrumental ensemble to accompany a solo traditional Chinese flute demonstrated two of the three elements already found in ‘Cultural Revolution’ Opera. The two elements were the use of traditional Chinese instruments with modern western orchestral instruments, while the third element found in ‘Cultural Revolution’ opera was the use of the traditional operatic voice together with traditional Chinese instruments used only for opera.

Participating in this concert was beneficial for me, being one of a younger generation of professional performers working within the framework of Mao Zedong’s official ‘New China’ Arts Policy of 1964.

Eight productions of ‘Cultural Revolution’ operas were mounted from 1966 to 1976

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⁹ Zhao was a pioneer in the research of Chinese music temperaments. Later, he became President of Xinghai Conservatory of Music in Guangdong Province.
as modern models of Chinese arts in general. Mao’s official New China arts policy of 1964 was the outcome of a number of years of research, artistic explorations and confluence of influences both inside and outside of China, especially influences from Russia. Late nineteenth century nationalist themes such as those found in the operas of Glinka\(^{10}\) directly influenced Chinese researchers and composers. Mao Zedong’s official arts policy “in eight words” “古为今用，洋为中用,”\(^{11}\) contained in a letter dated February 1964 to the staff and students of the Central Conservatory of Music, was that: “ancient Chinese culture can be used in today’s China and that the best in western arts can also interact with, service, and enrich modern Chinese arts and culture”\(^{12}\).

Extrapolating more fully the substance of Mao Zedong’s eight words, the instruction was that much can be learned from the ancient traditions of our culture, but they cannot simply be borrowed and copied without critical thought for application to the present. With regard to sustaining these treasures for the future, we must continue to use them and pass them on to succeeding generations. A living national culture will allow adoption and absorption of past and present philosophies both internally and of other nations. Regarding the development of a living culture, a ‘closed door policy’ is of no use, an ‘open door policy’ is more effective. But in

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\(^{10}\) The nationalist themes and more eastern styles of music in Glinka’s opera “Russlan and Ludmila” were attractive to Chinese researchers and composers. Yu Huiyong, Minister for Culture and Arts Advisor directly responsible to Jiang Qing (Madam Mao), greatly enjoyed Glinka’s operas and nationalist philosophy. Yu was composer of one of the eight opera productions and in charge of composers of the other seven productions.


\(^{12}\) Mao’s policy on the arts can be widely found in many government publications after the establishment of New China. It was effectively implemented at Central, Provincial and village levels.
keeping the door open, one must continue to critically analyse in order to identify and choose the best.

RESEARCH SIGNIFICANCE

The research is significant because it will benefit Chinese musician colleagues and also the professional musicians and audiences not of Chinese background. I believe that traditional Chinese music needs to be heard and performed outside of China with a stylistically and technically informed understanding. It is hoped that after professional musicians read this project, it will help them to perform Chinese music with greater understanding and adherence to style, and audiences will better appreciate Chinese music in its various styles with some understanding of the regions from which it has come. Adding to the significance and importance of this project are my first-hand experiences. I was born in Xian, China, and was a student of first and second generation master flautists, and I was a resident student and then staff teacher at Central Conservatory of Music, Beijing, China.

SUMMARIZING THE RESEARCH SIGNIFICANCE

From my long term interest in researching Chinese music and my personal experience as a professional musician in China and abroad, I have noted that for a
long time (due to wars and many reasons) audiences outside China have not been well informed regarding about the real nature of Chinese music. Such music had been neglected and forgotten on the international stage.\textsuperscript{13} For more than two decades, as a musician performing throughout Australia and south-east Asia, I have promoted an ideal of Chinese music by saying to audiences, “it should not only be understood by the people from where it originates, its understanding should be universal. Therefore, as universal citizens we all have the responsibility to preserve and continue to perform good quality music on the international stage.”

From early in the twentieth century, the Chinese people had already started to learn and perform western classical music. Especially after the beginning of the New China era, exposure to western classical music has dramatically increased throughout China. Over the last century central and provincial governments have established music conservatories throughout the country. Major music conservatories can be found today in Beijing, Shanghai, Tianjing, Xian, Guangzhou, Chengdu, Wuhan, and many other cities.\textsuperscript{14} As well, conservatories of music from capital to province level maintain large western orchestras, opera and art-song departments, composition, conducting, and musicology courses in western art-music styles. Western style symphony orchestras, opera and ballets companies have been set up in every major city across the land.\textsuperscript{15} Over the last sixty years from 1949, Chinese audiences have developed a good understanding of western culture because of

\textsuperscript{13} As discussed in Chapter 1: Research background, and footnote 1.
\textsuperscript{14} Refer to website index of music conservatories in China. For example www.ccon.edu.cn
\textsuperscript{15} Refer to website of Ministry of Culture of PRC. www.ccmt.gov.cn
exposure to its music and arts. From all these developments at educational and cultural levels from government initiatives, it can be observed that Chinese audiences show increased appreciation and enjoyment of western classical music. I would argue that music has no boundaries, is the best tool to promote cultural understanding internationally, and is an envoy of peace urgently needed for world peace today.

For a long time western scholars and audiences have searched for authenticity in Chinese music. This research project, focused on the use of Chinese bamboo flutes and their music, demonstrates to audiences the various styles of classical Chinese music and where they originated.

This research project provides references and examples for Chinese scholars and research students who would like reach audiences outside of China. During the last sixty years, Chinese scholars have contributed a very large quantity of books, articles and research papers dealing with Chinese music. However, due to language and political issues not many of these valuable books have reached audiences outside China. With this research I hope to motivate Chinese students and scholars to take pride in their classical music and culture, and to take them to audiences outside China.

16 Refer to the National Centre for the Performing Arts website www.chncpa.org. Refer also to Shanghai Grand Theatre www.shgtheatre.com and Guangzhou Grand Theatre website www.gzdjy.org for details of the many western music programs performed by Chinese western style and visiting western orchestras. Every major city boasts grand concert halls promoting western style and Chinese traditional concerts.
WESTERN SYMPHONY ORCHESTRAS IN CHINA UNDER THE ‘EIGHT WORDS’ ARTS POLICY

Yang Yinliu’s pioneering action in 1950 on behalf of the New China government foreshadows the “Eight Words Arts Policy” of Mao of 1964. Yang travelled to Wuxi city in 1950 to interview blind folk musician Abing, and recorded six pieces in Abing’s possession, including The Moon Reflected in the Two Springs. Yang’s action in returning to Beijing to edit and published the pieces saved this prized music from oblivion.

From 1973 to 1976, the influential composer and arranger Wu Zuqiang \(^{17}\) arranged *The Moon Reflected in the Two Springs* for western string orchestra. It was performed by Boston Symphony Orchestra with China Central Symphony Orchestra conducted by Boston’s chief conductor, Seiji Ozawa in Beijing 1979 during his third visit to China. \(^{18}\) As a result of this concert, *The Moon Reflected in the Two Springs* was overwhelmingly

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\(^{17}\) Wu Zuqiang (composer) graduated in 1952 from the Central Conservatory of Music, Beijing. He was sent by New China Government in 1953 along with well-known Chinese musicians, Li Delun (conductor) and Guo Shuzhen (soprano), to Moscow’s Tchaikovsky Conservatory of Music to study western art-music. Wu's practice was to arrange music or to incorporate portions of his own with other composers' works. Apart from *The Moon Reflected in the Two Springs* and *Litter Sisters, Heroes of the Grassland*, mentioned above, during the Cultural Revolution 1964, Wu conferred with composers Du Mingxin, Wang Yangqiao, Shi Wanchun and Dai Hongwei to compose the *Red Army Girls* Ballet music, one of eight privileged productions. Other arrangements by Wu include traditional Chinese music for western orchestra; namely: *Listening to the Pines*, *Evening*, *Moonlit Night*, *Sorrowful River*.

Wu Zuqiang was head of the music department of Guang Ming Newspaper Daily from 1970 to 1973, head of composition of Central Symphony Orchestra from 1972-1974, and in the Central Conservatory was a staff member (1974) then deputy head (1978), and in the mid 1980s, became head of the Conservatory.

\(^{18}\) Seiji Ozawa is a Japanese conductor born in Shenyang, north-east China. He has deep feelings for Chinese people. He was a pioneer amongst foreigners to conduct Chinese orchestras. He was invited by the Chinese Government in December 1976, for his first visit to China as Chief Conductor of the Boston Symphony Orchestra. He is the most frequent visitor from outside China to conduct Chinese orchestras and has become a household name in China.
popular in China and abroad, along with *The Yellow River* piano concerto and *Butterfly Lovers* violin concerto. These three pieces of Chinese music are also known to western audiences and regularly performed in western concert halls.

During this concert Ozawa (see footnote 17) also conducted a *pipa* concerto (a *pipa* is a Chinese traditional lute-like plucked instrument with four strings) *Little Sisters, Heroes of the Grassland*. It was composed by Wu Zhuqiang, Wang Yangqiao and Liu Dehai. The concerto of five movements is performed without any break. The music was intentionally composed for traditional Chinese solo instruments accompanied by a western orchestra. *Little Sisters, Heroes of the Grassland* was performed with Boston Symphony Orchestra by the well-known *pipa* soloist, second generation master, Liu Dehai, who graduated from Central Conservatory of Music, Beijing. Liu Dehai graduated from the Central Conservatory of Music in 1961.20 Liu is the most highly regarded second generation *pipa* master, and also professor at the Central Conservatory and China Conservatory. His contribution to and influence upon a range of traditional Chinese instruments is enormous. He was one of the pioneers to perform *pipa* repertory with western arts style symphony orchestras. The orchestras included in 1979 the Boston Symphony Orchestra, and in the 1980s the Berlin Philharmonic and major orchestras from USA. Liu was a great inspiration to me while I was a student at the Central Conservatory of Music. I attended his classes and concerts, and frequently had conversations with him.

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19 In 1973 the Philadelphia Symphony Orchestra toured China for the first time, performing the *Yellow River* Piano concerto. It was the first American orchestra to visit New China just eighteen months after Richard Nixon broke the ice in diplomatic relations. The piano soloist was Yin Chengzhong and the Conductor was Eugene Ormandy. On 2nd June 2008 the orchestra toured China again to commemorate their first concert in China thirty five years earlier, and to celebrate thirty years of diplomatic relations between China and the USA. The orchestra performed at the same venue performing the same repertoire, but this time the piano soloist was Lang Lang. The orchestra was seen as a music cultural ambassador between the two countries.

20 [www.baike.baidu.com/view/157189](http://www.baike.baidu.com/view/157189)
The group pieces are an excellent example of the outcomes of Mao’s Eight Words Arts Policy. The existence of each of these highly regarded compositions is an outcome of the urgent action taken to save and preserve the excellent traditional national music of China.

EARLY ERA WESTERN ORCHESTRAL PERFORMANCES FOR TRADITIONAL CHINESE MUSIC

Figure 1 PSO Tour March 1973

In 1973 (picture above) the Philadelphia Symphony Orchestra toured China, performing the *Yellow River* Piano concerto with pianist Yin Chengzhong, and the conductor Eugene Ormandy.
On 2\textsuperscript{nd} June 2008 (picture above) the orchestra toured China again, it performed at the same venue, playing the same repertoire in order to commemorate its first tour thirty-five years earlier and to celebrate thirty years of diplomatic relations between China and USA. This time the piano solo was performed by Lang Lang. The Philadelphia Symphony Orchestra was the first American orchestra to visit New China just eighteen months after Richard Nixon broke the ice in diplomatic relations. Members of the orchestra were regarded as the music cultural ambassadors between the two countries.
In March 1979 Boston Symphony Orchestra under the conductor Seiji Ozawa, toured China. The orchestra performed Chinese traditional music: 1). *The Moon Reflected in the Two Springs*, by composer Abing, the Blind folk musician and arranged for western string orchestra by Wu Zuqiang. 2). *Little Sisters, Heroes of the Grassland*, where the music was intentionally composed for a traditional Chinese solo instrument accompanied by a western orchestra. The music was performed by the well-known *pipa* second generation master, Liu Dehai, and composed by Wu Zhuqiang and Wang Yangqiao.
In October 1979 the Cultural Ministry of the PRC invited the Berlin Philharmonic Orchestra under their conductor Herbert von Karajan to visit China (picture above). The Philharmonic Orchestra gave three concerts (one combined with Chinese musicians performing Beethoven’s Symphony No. 7) in the Worker’s Sports Stadium because at that time Beijing could not provide a suitable concert hall. This tour was significant and highly influential on an entire generation of China’s musicians. I was fortunate to have three concert passes that also allowed him to attend Karajan’s rehearsals with the orchestra. This once in a lifetime experience continues to influence me today and will continue to do so in the field of western symphonic music as a whole.
CHAPTER 2 LITERATURE REVIEW

Major works and scholarship in the history of China and in the history of Chinese music.

This thesis investigates the research of representative repertoires of dizi (Chinese bamboo flutes) in the years from 1949, the establishment of “New China” (the PRC) through to 1985. By which time the effects of the government’s “Open Door Policy” had noticeably allowed dilution of interest in traditional Chinese culture and music.

The literature review will examine more than 12 important music scores, books and articles. Most of the literature comes from the People’s Republic of China. There are only a few articles written by Western scholars. The review will first be presented as a survey of the available literature with an analysis of common themes and approaches following. However, some understanding of an overall history of China is needed in order to put the music research into more meaningful contexts.

1. Up and Down five thousand years of Chinese history (Wu Zhaoji, 2002) by prominent Chinese history scholar Wu Zhaoji. The book was published by Beijing Jing Hau Publication. In order to understand Chinese music there must be an understanding of Chinese history. Wu Zhaoji’s book is the most authoritative general history of China and is an essential reference book for scholars (Wu Zhaoji, 2002).
Starting with the “Period of the Five Imperial Rulers (Huang Di, Zhuanxu, Diku, Yao and Shun c.3000-2070 BC)”, Chinese history is discussed carefully and in detail dynasty by dynasty, to the People’s Republic of China (founded October 1, 1949). Learning and understanding history in general is part of the New China education policy, supported and encouraged by Mao Zedong. Mao was himself a lover of history, reading extensively, especially reading the “Twenty-four Dynastic Histories”. In his view, “reading history helps to sensitively understand the rise and fall of a country”.21

Wu Zhaoji used plain and everyday language in his book because the aim of his book was to engage a wide readership. For those who would study Chinese history in greater depth, they should do so by reading “Twenty-four Dynastic Histories”, other books and research papers from both inside and beyond China. Historians in any country will have their own particular points of view, depending on their political and social stand-point. This book is no exception. Wu takes the position of the people. “On the one hand, during this time the old Ruler supported the earlier philosophy of Confucian respect embodied in the national religion. Indeed, the ruler used this philosophy to numb the people in order to prevent them rising up” (Wu Zhaoji, 2002, p.1115). On the other hand on the next page the author gives the names of three New China Revolutionaries, Chen Duxin, Li Dazhao, and Lu Xun who promoted democracy and scientific rationalism.22

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22 (Chen Duxiu (1880-1942) was Professor of Peking (Beijing) University and one of the founders of the Chinese Communist Party. Li Dazhao (1889-1927) was a co-founder who after studying in Japan joined Chen in the May 4 Revolution. Lu Xun (1881-1936) wrote a diary criticizing the old rulers, saying that, “during the last few thousand years the feudal system was indeed devouring the people's history.” The New China Communist Party regarded him as the greatest proletarian writer.
in order to fight against the autocratic, backward and feudal retro thinking. These three
initiated the new cultural movement.

2. *Manuscript of Ancient Chinese Music History* by Yang Yinliu (1899-1984) the
grand master of Musicology in Chinese music. This book was published in 1981.
Yang Yinliu graduated from St John’s University in Shanghai, a university established
by American missionaries. In the New China era he was appointed Deputy Head of
the Music Research Department at Central Conservatory of music, Beijing. In 1960
he became the Head of the National Arts Research Institute of China and published
the ’*Manuscript of Ancient Chinese music history*’ in 1981. The background to the
publishing of this book is as follows. In the Spring of 1959, under the leadership of
the Musicians Association of China and the National Music Research Institute of
China, three masters in Chinese music scholars, Yang Yinliu, Liao Fushu and Li
Chunyi, were appointed key writers23 (in Chinese called zhibi). Their task was to
write a draft, and afterwards hold two academic discussion meetings with many
members new input. Following the discussion the works were rewritten by the three
masters. In September 1959, the first was published under title of “Draft History
Outline of Ancient Chinese Music” using a mimeographed edition. The preface of the
1981 edition indicates that, in 1964 the “Draft” was published under the title of
“*Manuscript of Ancient Chinese Music History*”. In the edition of 1981, the author,

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23 In the early period of New China, a government body usually created a commission to write academic
books and articles. Then the government appointed a key writer or writers. In Chinese, these writers
were referred to as “Zhibi”. This process was part of New China Arts policy, in order to promote group
wisdom rather individual knowledge.
Yang, made revisions and amendments, especially the parts dealing with the last three Dynasties of China, namely the Yuan, Ming and Qing Dynasties.

The 1981 edition of the “Manuscripts” contains the very fruitful results of Yang’s comprehensive study of Chinese music history, folk music, and Chinese tuning temperaments. “Manuscripts” makes a significant contribution with the inclusion of music scores in number (jianpu) notation and five line notation. (See Appendix B for examples of the notations).

My review of “Manuscripts” is made from the 1981 edition which was published by the People’s Music Publication of China.24 “Manuscripts” is in two volumes and eight parts which were further subdivided into sections.

Part one is entitled; Ancient Music from 21st Century B.C. and contains four sections. They are; (i) Outline. (ii) The origins of music. (iii) Legends of Ancient Music. (iv) The early era of musical instruments in their various kinds – wind, string, percussion and so on.

Part two is entitled; “Xia Dynasty (c.2070-1600BC) and Shang Dynasty (1046-256BC)” . It is in five sections. They are; (i) an outline. (ii) Using folk songs and poems to understand how people lived. (iii) The use of music by landed gentry as

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24 People’s Music Publication is regarded as the highest scholarly publication for musicologists and musicians in China.
a vehicle of power over slaves. (iv) Early era politics. (v) Economic and cultural exchange between Han Chinese and minority groups (Yang Yinliu: p.22). Section five discusses instruments and tuning temperaments from the Shang Dynasty. Scholars believe that this was earliest evidence of such an examination. Yang went further to say that "from this period, instruments that played semitones already appear; meaning in theory that these instruments have the innovative capability of playing twelve semitones". (Yang: 26).

Part three is entitled; West Zhou (1046-256BC), the Spring and Autumn Period (770-476BC) and Warring States Period (475-221BC), the entire period under Zhou Dynasty (1046BC - 256BC). The authors have divided this part into two chapters. West Zhou (1046-256BC) is chapter one. It contains seven sections. They are; (i) outline. (ii) Daiwu. (iii) Music in the social classes rich and poor. (iv) Organizations and education systems for music. (v) the ruling class and its use of folk music for political propaganda. (vi) Exchanges of music with visits to foreign countries under King of Zhou Mu. “In 964 BC, the King took his orchestra to perform at Karahul, near Afghanistan” (Yang: p.40). (vi) Instruments and tuning temperaments.

“Spring and Autumn: the Warring States period (770-256BC)” is chapter two. This contains eight sections. They are; (i) Outline. (ii) Collections of folk songs and those based on creative activities. (iii) The art of music. (iv) Musical life and developments in music performance technology. (v) Regional characteristics of the music culture
and exchanges of culture. (vi) Ruling class and musical culture relationships. (vii)
Instruments and tuning temperaments. (viii) The development of a theory of musical
aesthetics, such as in Confucian, Mohist and Taoist philosophies.

Part four is entitled, “Qin, Han Dynasties, Three Kingdoms Period, Jin Dynasty,
Northern and Southern Dynasties (221BC-589AD)”. The authors have divided part
four into two chapters. “Qin and Han Dynasties (221BC-220AD)” is chapter one. It
contains seven sections. They are; (i) outline. (ii) The people’s voice – Folk songs.
(iii) The Government established music organizations called “Yuefu” (literally
meaning a music studio). (iv) The rise of music of drums and winds. (v) Diversity of
musical forms. (vi) Musical instruments and tuning temperaments. (vii) Music
literature and music aesthetics, where in this regard the Confucian philosophies were
the predominant position.

The Three Kingdoms Period (220- 280AD), Jin Dynasty (265-420AD) Northern and
Southern Dynasties (420-589AD) comprise chapter two of Part four. The chapter
contains six sections. They are; (i) an outline. (ii) Folk songs reflecting life of the
times. (iii) Development of a wide range of musical cultures. (iv) Integration of the
musical cultures of all minority groups, (v) Musical instruments and tuning
temperaments. (vi) Musical thoughts.

Part five is entitled; Sui, Tang and the ‘Five Dynasties’ (581-960AD).
The authors have divided part five into four chapters. Chapter one is simply an outline, while chapter two contains five sections. They are; (i) folk songs and folk music. (ii) Co-operative work of musicians and poets of the Tang dynasty. (iii) Folk chant and changes in Buddhist texts. (iv) Relationship between folk dance and drama. (v) Relationships between temple and folk music. Chapter three of Part five contains four sections. They are; (i) Yan music of the Sui and Tang dynasties. (ii) Music organizations. (iii) Yan Musicians; their creation and contributions to the genre. (iv) Music of Ya from Sui, Tang and the ‘Five Dynasties’. Chapter four of part five contains three sections. They are; (i) musical instruments. (ii) Developments in all aspects of music theory. (iii) Musical thoughts.

Part six is entitled, Lao, Song, Xi Xia and Jin Dynasties (937-1279AD).

The authors have divided part six into nine chapters. Chapter one is the outline. Chapter two contains four sections. They are; (i) folk songs and folk music. (ii) Songs of poets. (iii) Poets of south Song dynasty. (iv) A survey of surviving music and its influence on later eras. Chapter three discusses the rise of public music. Chapter four has two sections. The first is the development of instrumental and vocal art music, while the second is the development of chant (speech-song). Chapter five has three sections. They are; (i) Song dynasty sanyue (free-rhythm) music. (ii) Songs and dance music of the ‘Five dynasties’ and Song dynasties. (iii) The growth of opera-drama in the Song dynasty. Chapter six has two sections. The first section deals with recent developments in musical instruments, while the second deals with
instrumental music composed for the instruments recently developed. Chapter seven has five sections. They are; (i) music of Ya from the Song dynasty. (ii) Characteristics of music of Ya. (iii) Class contradictions in music of Ya. (iv) Music of Ya from the Lao and Jin dynasties. (v) Song dynasty Yayue music and its dispersal to the north east.

Chapter eight has two sections. The first section deals with drum and wind music, and the second section with the music of Ya. Chapter nine has two sections. The first section discusses several aspects of music theory, while the second section deals with ideological struggles of music.

Part seven entitled, Yuan dynasty (1271-1368AD).

The authors have divided part seven into eight chapters. Chapter one is an outline.

Chapter two has two sections. They are; (i) folk songs. (ii) Chanted lyrics (speech-song). Chapter three has four sections. They are; (i) an outline of Yuan dynasty drama. (ii) The development of Yuan dynasty drama. (iii) Important writers of drama during the Yuan Dynasty and their works. (iv) The content and structure of the Yuan dynasty drama. Chapter four has eight sections. They are; (i) melodies and their sources. (ii) Structural forms. (iii) The problem of Gongdiao, (the key signature of the tonic). (iv) The characteristics of melodies. (v) Characteristics of rhythms. (vi) Wutou, (“until now, no one has been able to explain the clear meaning of “wutou”. Yang: p.589), (vii) The flexible use of Qupai, (viii) Instruments of accompaniment. Chapter five is a discussion of lyrical verse, while chapter six deals

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with opera of southern China and musical instruments used there. Chapter seven discusses vocal and instrumental music of the Middle Kingdom.

Part eight is entitled “Ming and Qing Dynasties (1368-1911AD)”

The authors have divided part eight into nine chapters. Chapter one is an outline. Chapter two discusses folk songs. Chapter three deals with chant (speech –song). Chapter four discusses music for singing and dancing. Chapter five deals with opera of southern and northern China and its development in the Ming and Qing dynasties. Chapter six deals with the development of Geyangqiang, Bangzi, and Pihuang operas of the Ming and Qing dynasties. Chapter seven describes musical instruments and their music during the Ming and Qin dynasties. Chapter eight discusses court music of the Ming and Qing dynasties. Chapter nine deals with music theory and temperaments.

Yang worked during the time of the New China era. Typically his writing took the side of the people and was critical of the old China rulers. However, in criticising the policies of the old rulers, Yang made himself an instrument of the New China policies, which were really no different to those of previous rulers. The limitations were that New China provided much pro-government propaganda, chief of which was New China’s policy on the service of the arts to national politics proposed by Mao Zedong.

Mao Zedong in his 1942 “Speech at the Yan'an Forum” on "literary politics” voiced
the proposal, especially in the arts including literature, that the arts should serve the anti-Japanese war of national liberation. After the founding of the “literary politics” the policies not only emerged as the national basic guidelines for the arts, but they also clearly spelled out for the new ruling party’s policies and tasks, that the new Chinese arts were under the control of State power. They therefore should promote Party ideology as the tool for “serving the people and socialism”. Furthermore, since from the mid 1960s the arts were completely subordinate to the governing philosophy behind the “class struggle” and thus they became also a tool of the class struggle.

Moreover, the irony is that in Yang’s book he contradicts himself by criticising the former ancient ruler’s use of folksong as a means of political propaganda. As an example, Yang’s “Manuscripts” volume 1, page 47 describes the system of Caifeng, dating from 770 to 221 BC during the Spring and Autumn Period. Chinese rulers used “Caifeng” to obtain feedback about their popularity in order to maintain control of their people. The rulers used emissaries to collect the people’s folk-songs.

Yang’s interpretation of “Caifeng” has five aims;
They are; 1. Field work - collecting the folk songs. 2. Editing the folk music and sending it to the ruler to proofread. 3. Using the edited song texts for propaganda. 4. Using the edited folk song to demonstrate the ruler’s philosophy and emotions. 5. Changing the original meaning of the folk song and re-interpreting it to assist the ruler’s purposes.
In 1984 Yang died. Then in 1986 archaeologists discovered more than thirty Peiligang culture bone flutes dating from the Neolithic age 9,000 years ago. The bones were found in the village of Jiahu in Henan Province. Because of other more recent discoveries since Yang’s death, readers should treat the information with critical care.


However, *Outline of Chinese Music* and the following two books discussed immediately below, *Thesaurus of Chinese Music* and *National Musical Instruments of China*, are necessary reference books for any student or scholar of Chinese music.

The preface of the 1979 edition of *Outline of Chinese Music* shows that the book was designed as teaching material for lessons in traditional music. It focused on traditional music and does not include music during the period of “The May Fourth Movement”. The May Fourth Movement was a patriotic demonstration by the Chinese people against imperialism and feudalism in Beijing on May 4, 1919.
Considering that many Chinese are not informed on Chinese music history, this book is written in plain language with general knowledge. Sixty staff and students from the Research Department of Central and China Conservatories contributed articles. This book was sent to Chinese leaders and scholars for approval, among them Yang Yinliu. (The implications for political correctness can be seen.) In 1986, this book was published for use in courses at the Central Conservatory of Music. Because of circumstances, this book contains interpretations of folksong lyrics that criticise the former rulers who treated the people badly and highlights by contrast the propaganda of the New China Government.

4. *Thesaurus of Chinese Music* by Department of Chinese Music Research, National Arts Research Institute of China, was published in 1984 in Beijing by People’s Music Publication. The contents are: Chinese tuning temperaments; the language of creative performing arts; the genres of all the arts peculiar to each of the Dynasties; systems of administration and formal performance settings and nomenclature; identification of personnel; journal articles, compositions such as songs, music for song and dance, operas, instrumental music, tables of ornaments, and instructions on how to play instruments. The Thesaurus also contains reproductions of manuscripts, pictures, and audio tapes. The book is very comprehensive in its scope, containing chapters on every aspect of Chinese music. Organization of the book makes access very easy for readers. Articles for this book were contributed by over 200 scholars from all over China. The book is essential reading for the scholar of Chinese music.
*Thesaurus of Chinese Music* was completed in 1982 and published in 1984. Because of archaeological discoveries since 1986 (mentioned in item 2 above) the reader should read the historical contributions with critical care. Biographies of individual artists are influenced by political correctness and propaganda of New China Government of the time. For instance, in the time of Old China (before 1949), Abing, was a poor, blind Chinese street musician who played *erhu*. He lived in poverty in Wuxin City, Jiangsu Province. Through his folksong lyrics he exposed the National Party’s (KMT) irresponsible treatment of the people. In 1950 the new Government sent Professor Yang Yinliu from the new Central Conservatory of Music to record and perform his music which has become today’s Chinese treasure.


Madam Yuan, a Professor of Musicology, former Head of Department of Musicology in the Central Conservatory of Music, Beijing, has written a most important book introducing, discussing and analysing almost all of the Chinese instrumental repertoire, both solo and ensemble, from the different regions of China. The book starts with an outline of the development of Chinese instrumental music describing elements of folk and local Chinese music and its characteristics, then follows with eight parts which the author further sub-divided into detailed sections and conclusion. The book is focused more on Chinese instrumental music than Yang. Even so, her book is still
heavily influenced by Yang.

Part one is entitled ‘Music of the di and sheng’ (Music of the Chinese bamboo flute and mouth organ) contains five sections. They are; (i) An outline of the history and construction of the dizi. (ii) Music of the northern bangdi (short flute). (iii) Music of southern qudi (long flute). (iv) Performance techniques and characteristics of the dizi. (v) Music of the sheng (mouth organ).

Part two is entitled ‘Music of erhu and banhu’ (Music of the two stringed fiddle, an erhu—with a cover of animal skin, the banhu has no animal skin cover). There are six sections. They are; (i) Music of banhu. (ii) Music of Abing, Folk–musician. (iii) Music of Liu Tianhua, “musician of the nation”. (iv) The art of the erhu today. (v) Performance techniques and characteristic of the erhu. (vi) Music of the banhu.

Part three is entitled ‘Music of the zheng’ (zither-like instrument with bridges). There are four sections. They are; (i) an outline of the history and construction of the zheng. (ii) An introduction to the instrument. (iii) Compositions and arrangements of music for the zheng. (iv) Performance techniques and characteristics of the zheng.

Part four is entitled ‘Music of the pipa’. There are five sections. They are, (i) An outline of the history and construction of the pipa. (ii) Important music scores and geographically regional genre including ancient and contemporary music. (iii) Traditional pipa music. (iv) Compositions and arrangements of music for the pipa. (v)
Performance techniques and characteristic of the *pipa*.

Part five is entitled ‘Music of the *guqin* (qin- a zither-like instrument without a bridge). There are five sections. They are; (i) An outline of the history and construction of the *qin*. (ii) Important music scores, various geographic regions of genre and documented theory. (iii) Music of Guan Pinghu\(^{26}\) (grand master of the *qin*, DOB: 1897-1676). (iv) Music of Wu Jinglu\(^{27}\) (grand master of the *qin*, DOB: 1907-198). (v) Performance techniques and characteristic of the *qin*.

Part six is entitled ‘Music of *sizhu*’ (Ensemble music, a combination of wind and stringed instruments from southern China). There are five sections. They are; (i) Music of Jiangnan Sizhu (ensemble music from Zhejiang and Jiangsu Provinces and from around Shanghai). (ii) Music of Guangdong (ensemble music from Guangdong Province). (iii) Music of Chaozhou (ensemble music from Chaozhou region and Guangdong Province). (iv) Music of Fujian (ensemble music from Fujian Province). (v) Characteristics of Sizhu music.

Part seven is entitled ‘Music of Gu and Chui’ (ensemble music, combined drums and all winds instruments, from northern China). There are five sections. They are; (i) Wind music of middle of Jin region, Shanxi province. (ii) Shanxi Badatao (wind and drum ensemble music from Shanxi Province). (iii) Music for drum and wind of Lu

\(^{26}\) Yuan Jinfang: 252.

\(^{27}\) Yuan Jinfang: 265. When Professor Wu was teaching at the Central Conservatory, the candidate was a student in the same department.

Part eight is entitled ‘Music of Chiu and Da’ (ensemble music, combining all wind instruments, drums and percussions from all over of China). There are six sections. They are; (i) Music of Shifan. (ii) The Shifan drum. (iii) Music of Zhedong Luo and drum of Zhedong region (ensemble music, combining Luo, drums and percussion from the eastern region of Zhejiang Province). (iv) Luo and drum music of Chaozhu (ensemble music, combining all wind, drums and percussion instruments, from Chaozhu region, Guangdong Province). (v) Drum and wind music of Xian (ensemble music for wind and drums from Xian city. The ancient name for Xian, the Capital City of China for thirteen dynasties, was Changan. The first emperor, Qin (221BC) resided here and the terra cotta warriors are found here.28 vi. Characteristics of the music of Chuida.

In the conclusion to her book, Yuan summarized the whole book using two points. The first point was that the book aimed to introduce the more common Chinese musical instruments and instrumental music, especially the Han majority Chinese music, (Han

28 In 2009, the “Drum and Wind Music of Xian” was recognized and listed under the United Nations “World Intangible Cultural Heritage”. As Charman, Artistic Director of Middle Kingdom Festival and also the featured Artist, in association with Sydney Conservatorium of Music, the University of Sydney, I presented “Living Fossil of Ancient Chinese Music - Xian Drum and Wind Music Ensemble”, a special concert on 17th February 2011. This event also received a message of greeting from Australian Prime Minister, Julia Gillard.
Chinese make up 93.4 percent of a total of 1.3 billion people). The book contained a significant number of instrumental pieces from the New Era of China because of the rapid development of traditional Chinese music during this period. The book is suitable for introductory studies in Chinese music and was written for students in the Department of Musicology of the Central Conservatory of Music.

For the second point she noted that during the time of writing, each part received expert advice for each area. Experts such as Lan Yusong, (grand master of Chinese musicology and in erhu), for parts one and two, Cao Zheng, (grand master of zheng player, also in Chinese musicology), for part three, Kuang Yuzhong, (Professor of pipa), for part four, Jiang Zhichao (Professor of dizi) for part one of dizi section, Zhang Zhiliang (professor of sheng) for part one of sheng, Li heng (Professor of banhu) for part two of the banhu section, Li Shigen (master of the theory of Xian Drum

29 www.zdic.net
30 During the time that Professor Lan taught at the Central Conservatory of Music, I was a student, then a young staff member, and neighbor, because all students and staff were residents in the Conservatory. Lan lived in room 304 of building No. 2, while I lived in room 302.
31 Professor Cao was teaching at Central Conservatory of Music while I was a student in the same department from the middle of 1970 until early 1980. After 1980, Cao moved his teaching to the China Conservatory of Music.
32 Kuang, a second generation pipa player, taught at the Central Conservatory of Music. His best student, Wu man, who later lived in USA, was a member of the "Silk Road" ensemble. All members of the ensemble, which is still performing, are virtuoso instrumentalists, including the master cello player, Yo Yo Ma. I was a student in the same department as Kuang, and I am one year older than Kuang's student, Wu man, discussed above.
33 Jiang, a second generation dizi player, taught at the Central Conservatory of Music. I was Jiang's principal student.
34 Zhang, a second generation sheng player, was Professor at both the Central and China Conservatories of Music. He contributed very significantly to innovations in the construction of instruments in the sheng family. Zhang added metal pipes and made it easier to play western chromatic scales. He also increased the range of the Sheng for orchestral use by using thirty pipes. For solo use, the sheng traditionally contained only seventeen or twenty one pipes. I have a special relationship with Zhang, for Zhang played accompaniments for my solo performances in concerts from 1974 to 1980. (In traditional Chinese music the sheng is used as the accompanying instrument for flute solos in the same way that a piano is used to accompany a violin or other solo instrument.) Zhang taught me a vast array of valuable traditional ensemble skills.
35 Li, a second generation banhu player, taught at the Central Conservatory of Music while I was a student in the same department. Later I was a staff member and next door neighbor to Li.
and wind music) for Part eight under the section on Xian Drum and Wind music. the
author also indicated that during the years of writing she asked for advice and help from
grand masters of Chinese Musicology, Yang Yinliu and Cao Anhe, and also support
from the music departments of China Central Radio, and the Cultural Bureaus in
Guandong, Shanxi, Shandon, Jiangsu, Hebei, Shaanxi, and Fujian Provinces, the
Conservatories of Shanghai and Xian, and also National Musical Research Institute.
Unfortunately the book contains no preface and no bibliography.

Of particular merit is the analysis of musical structures. For every item of solo and
ensemble music discussed, a music score is given. However, there are still influences of
propaganda detectable. When reading an analysis of music for erhu, such as in an
example from part two, under section ii, titled the Music of Abing (p.65) when the
author analyses three pieces from Abing:

1). The Moon Reflected in the Two Springs; “the music shows Abing’s anger and
resentment at the dark society run by the old rulers”.

2. Cold Spring Wind; “the music displays Abing’s patriotism and his
anti-Japanese feelings upon Japan’s invasion of China. It also portrays Japan’s
brutal national and class oppression, and the spirit of struggle with the forces of
darkness”.

3), Listening to the Pines; “It is a vivid manifestation of the ideology of
patriotism and heroism of the people in the creation of artistic expression.
Again on page 80, the music of Liu Tianhua, entitled ‘Bingzhong yin’ (literally
meaning ‘in sicknesses’). The music is a reflection of the eve of the political youth
movement of May 4. On that occasion a group of intellectuals demanded that the
government make changes which were progressive, and which would find solutions to
the current situation of gloom, anxiety, boredom, frustration, restlessness and strife.


This book's first draft was completed in 1963. The second draft came out in 1965 after the author made amendments and went to various regions of China for “Caifeng”\(^{36}\)

It was more than another thirty years before the formal edition was published. The book is valuable for professionals and music lovers, because of its systematic explanations of traditional Chinese musical instruments with theoretical research. It is similar to Yuan’s book mentioned above, but is still under the influence of Yang Yinliu.

There are three large parts to the contents. ‘Outline’ the first part, is subdivided into 4 detailed sections. Section (i) briefly introduces Chinese music history and various kinds of national instruments. Section (ii) introduces solo instruments. Section (iii) discusses string ensembles with woodwind instruments from various regions of China. Section (iv) deals with wind, drum and percussions ensembles from various regions of China.

The second part contains ‘Research of National Instruments’. The author subdivides this second part into six sections. They are; (i) the meanings behind the titles of traditional instrumental pieces. (ii) The melodic developments in traditional instrumental music. (iii) The composition of traditional ensemble music. (iv) Characteristics and formal structures of traditional percussion music. (v) Common musical structures found in traditional instrumental music. (vi) Notations commonly used in traditional instrumental music.

Part three contains examples of analysis of repertoire for Chinese instruments. The author selected representative collection of twenty solo and twenty ensemble pieces. It is important to note that in part two; in the section ‘notations commonly used in traditional instrumental music’, the author only explains in detail two kinds of notation, namely “Jianzipu” and “Gongchepu”, but missed a very important music notation “Jianpu” (cipher/number notation) which is in daily use today by all musicians. For Chinese and Western music, “Jianpu” is now the first choice for Chinese musicians, (except for qin music), even though it is not a traditional Chinese notation but was introduced by western missionaries in the nineteenth century. Also, musicians commonly use five lined western notation, especially for instruments such as yangqin, pipa, ruan families and erhu.

Regarding the last part of the analysis, the author chooses the western five line notation which does not fully inform his readers of Chinese music in a stylistic way.
Because of the era in which the author lived and worked, his analysis of music was still influenced by the political propaganda of the era. As an example of analysis influenced by the propaganda of the time, see page 228, *Flying Partridge*, where the author states,

“This music describes the partridge (a symbol of the unfettered people) flying up and down, enjoying the freedom of the open space of the sky, which is in contrast to the darkness and bad treatment of the old Ruler. It also reflects people’s wish for a happy life”.

Also see “*Sorrowful River*” page 235, where the author states,

“The music reflects the sadness and anger and tears of the poor people who are under the control of the old Rulers.”

*Sorrowful River* was also used for a grand epic musical-theatre production which combined music, singing and dance. The title of the production was *The East is Red*, *(in Chinese 东方红 Dongfanghong)*. The production was composed to celebrate the fifteenth year of the establishment of New China, especially praising the communist party for liberating the poor. The premiere was 2nd October, 1964 in the ‘Great Hall of the People’ in Beijing.  

7. *Great Dictionary of Chinese Musical Instruments* was published in 2002 by “Minzu” publishing, Beijing. It is the most comprehensive dictionary of Chinese musical instruments published in the twentieth century. This substantial dictionary is

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37 Info.3g.qq.com/g/s?g
one thousand and thirteen pages in length. It discusses the long history of Chinese musical instruments and outlines the various characteristics of more than one thousand one hundred instruments found throughout China. This includes ancient instruments discovered during excavations of various tombs, instruments for traditional Chinese orchestra, local folk music, local opera, accompanying folk dance, religious ceremonies, and innovative changes to existing and new instruments influenced by western sources.

The publication is organised in the following way. Outline and four parts, Part 1 stringed instruments, Part 2 percussion instruments of wood and metal, Part 3 drum family covered in animal skins, Part 4 wind blown family.

The Great Dictionary is a most valuable book for professional musicians and music lovers because the contributions were made by so many individual musicians and scholars. However, it is sad that the contributors are not acknowledged in full detail by the author who is really a General Editor in the western sense. Although the reference section on page 1009 to 1013 briefly acknowledges some individual contributors. A weakness is that most of the references were published after the middle of the twentieth century. For such a comprehensive and lengthy Chinese history it is strange that no historically older documents are listed.

contains a lengthy entry on Chinese Music. For English speaking students, Grove’s Dictionary is the starting point for any topic. For information about Chinese music, particularly the section on Tang Dynasty, the entry is accurate and most informative. Overall, the contributors to this entry drew on publications before 1973 at a time when mainland China was not easily accessible to foreign scholars. Authors included in the bibliography were from Hong Kong, Taiwan, Australia and North America. Hardly any significant authors from within the ‘New China’ (discussed earlier) were present, especially the Master Musicologist of Chinese Music, Yang Yinliu. As the most important authority who graduated from St John’s (Jesuit) University, Shanghai, who spoke, wrote and published in fluent English until his death in 1984, it is disappointing that he is omitted.

9. Chinese Music History by Wu Zhao & Liu Dongsheng was published in 1983 in Beijing by People’s Music Publication. The book has six parts. Each part is subdivided into many detailed sections. In part one, ‘Music of Ancient and Early Qin Dynasty period (221BC)’ there are nine sections. They are, (i) the Beasts Dance (‘in ancient time people dressed and made up as various kinds of animals and danced to the accompaniment of stones tapped together’). Wu and Liu 1983:3. (ii) Dai Xia (famous songs and dances portraying the legends circulating during the transition period from Chinese primitive society to slave society, p5). (iii) Deals with the formation, development and evolution and scale of the Xun38 (In 1976 archaeologists

discovered several three-holed Jiangzhai xun from Lintong city, Shaanxi Province. The xun is from the “Yangshao Culture”, flourishing during the Neolithic Age. (iv) Deals with Music of Witches and Slavery. (v) The Da Wu (large scale music and dance productions from the early Western Zhou Dynasty-1046-771BC, p.14). The productions describe the King of the western Dynasty of Zhou Wu Wang and his exploits in conquering neighbouring States. They were useful as a historical record of his exploits and as propaganda. (vi) Guofeng, Chuge and nine songs from Qu Yuan39, (vii) Ensemble of Zhong and drum found in the tomb of Zeng Hou Yi. (viii) Han Er, (a female singer of the pre-Qin dynasty 221BC),40 Bo Ya (a master qin player of pre-Qin dynasty 221BC).41 (ix) Record of Music from Gongsun Nizi (Gongsun Nizi lived in the early Warring States Perio. According to legend, he is a mursal of Confucius, who was the founder of Confucianism, p.34). Part two deals with ‘Music of Qin, Han, Wei, Jin, south and north Dynasties (221BC to 581AD)’. There are seven sections. They are, (i) music organizations of west Han. (ii) Xianghege42 with Qingshangyue,43 (iii) Drum and Winds Music. (iv) Music of Qin. (v) Baixi.44 (vi) Music development of Xiyu region and others minority groups. (vii) Jikang.45 Part three discusses ‘Music of Sui and Tang Dynasties (581-960AD)’. There are six sections. They are, (i) Folk Song. (ii) Grand Music of Tang. (iii) Sujiang and Sanyue

39 Qu Yuan was a patriotic poet and politician of the Chu Nation from the end of Warring States Period.
41 Thesaurus of Chinese Music. Beijing: People’s Music Publication.p.27
43 Wu and Liu. 59
44 Wu and Liu.77
45 Wu and Liu.84

Part four discusses the ‘Music of Song and Yuan Dynasties (960-1368)’. There are ten sections. They are, (i) Music activities in Bianliang city of north Song Dynasty and Hangzhou city of south Song dynasty. (ii) Folk Song. (iii) The relationship between the compositions of Jiang Baish and Song Dynasty poems. (iv) Guzici (one kind of popular folk song of the Song Dyransty p:152). (v) Drama in the Song Dynasty. (vi) Instruments of Ji Qin and Qin. (vii) Guo Mian with Qin musicians (performers on zither-like instruments of seven strings without a bridge) toward the end of the Song Dynasty. (viii) Sanqu of the Yuan Dynasty. (ix) The musical development of minority groups. (x) Theory of Qin and Singing. Part five deals with the ‘Music of Ming and Qing Dynasties (1368-1911AD)’. There are eleven sections. They are, (i) the music activities of the cities of Beijing and Yangzhou. (ii) Folk Song and Xiaoqu. (iii) Tanci and Guci.46 (iv) Flower drum, Mukamu and others.47 (v) The development of instrumental musical styles on the *qin, pipa* and *sanxi* during the Ming and Qing Dynasties. (vi) The Music of Guchui, Chuida, Shifan and Xiansuo. (vii) The Kunqiang (opera). (viii) Geyangqiang and others local dramas. (ix) The Gongchepu (a traditional Chinese notation system), Xishan Qin with Yuefu Chuanyi.48 (x) Music cultural exchange between the European and Asian countries. Part six deals with

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46 Wu and Liu.220
47 Wu and Liu. 226
48 Wu and Liu. 294

The book not only covers Chinese music history, it also covers Chinese instruments, folk songs, various kinds of xiqu (operas), and ensemble music from various regions of China. There is more information here than in Li and Yuan’s book. An important section discusses how western music travelled to China as early as 1573 to 1620AD during the Ming Dynasty through the work of Italian Jesuit missionary Matteo Ricci (Wu and Liu p.303). Bringing both Chinese and western readers’ attention to Ricci’s life and work in China is extremely valuable. Most literature ignores the profound intellectual and cultural exchange that occurred between China and Europe as a result of Ricci’s presence and labours.\textsuperscript{50}

Page 11 of the book contains a discussion of witches, music, and slaves as a means of criticising rulers right to the end of the Shang Dynasty who used witches, music, and folksong for their own propaganda. It was said that one ruler owned thirty thousand female slaves who he used as musicians for his own personal pleasure. On the other hand, slaves also used folksong lyrics to express their anger at the unfair treatment of their masters. However, in the sixth and last part under the title “Modern Music”, on

\textsuperscript{49} Wu and Liu. 327
page 307, titled “Folksong”, the author uses the focus on lyrics to argue against all the former rulers and foreign invasions, and instead to glorify the New China Government and its liberation of the people.

10. *History of Chinese music.* By Qin Xu was published in 1998 in Beijing by Cultural & Arts Publication. The book has eight parts discussing dynasties which started as early as eight thousand years ago.

Part one deals with ancient and Xia Dynasty music (1600BC). It has three sections. They are; (i) the origins of music. (ii) Legends of ancient music of the Xia Dynasty. (iii) Ancient and Xia Dynasty musical instruments.

Part two discusses the music of the Shang and Zhou Dynasties (1600BC-221BC). It contains four sections. They are; (i) music of Shang dynasty. (ii) Music of West Zhou Dynasty. (iii) Music of Spring Period. (iv) Music of the Warring States Period.

Part three discusses the Qin and Han Dynasties music (221BC-220AD) and has four sections. They are; (i) musical set-up of organizations and its change. (ii) Drum and winds music. (iii) Operas and the development of instrumental music. (iv) Achievements in music theory.

Part four discusses music of Wei Jin, northern and southern Dynasties
(220AD-518AD) and has four sections. They are, (i) the development of folk music during Wei, Jin and Southern Dynasties. (ii) Music of Qin and musicians of the literati. (iii) Dance and music of all nationalist exchanges and mergers. (iv) Philosophies of music and tuning temperaments.

Part five deals with music of Sui, Tang and Five Dynasties (581-960AD) and has five sections. They are; (i) the Music of Ya in Sui and Tang Dynasties. (ii) The Music of Yan in Sui and Tang Dynasties. (iii) The best music of Yan in Tang dynasty – the music of Liyuan and Jiaofang. (iv) The development of the arts of folk music and dance. (v) The exchange of music within and outside of China.

Part six discusses Song and Yuan Dynasties (960-1368AD) and has four sections. They are; (i) the development of people’s music. (ii) Songs of Song and Yuan Dynasties. (iii) Chant and opera music. (iv) Musical instruments in the Song Dynasty with achievements in music theory.

Part seven discusses the music of the Ming and Qing Dynasties (1368-1911) and has four sections. They are; (i) the rise and prosperity of the opera. (ii) Songs, dance and chant music in Ming and Qing Dynasties. iii) Instrumental music of the Ming and Qing Dynasties. (iv) Achievements in the theory of tuning temperaments during the Ming and Qing Dynasties.
Part eight discusses the music of modern and contemporary China (from the end of nineteenth century to 1949) and has four sections. They are, (i) enlightenment of new music. (ii) Preserving traditional music and its evolution. (iii) The establishment of professional music and culture in contemporary Chinese society, music in the revolutionary movement and the anti-Japanese national salvation movement.

The book identifies music of the three Dynasties, Xia (c.2070-1600BC), Sheng (1600-1046), and Zhou (1046-221BC), as ‘Music of Zhong’\(^{51}\). It identifies the performing arts of Han (202BC-220AD) to Tang (618-907) Dynasties as ‘Song, Dance, and Instrumental Music’, then from Song (960-1911AD) to Qing Dynasties as ‘musical theatre and opera’. The era from the end of the nineteenth century to the present is known as the era of ‘New Music of China’.

Qin Xu’s book briefly introduces Chinese music history. It is very useful for the general public. In part three the author explains music theories of the Qin and Han Dynasties in considerable detail. Part four deals with the Wei Dynasty, temperaments and systems of tuning in the context of music philosophy.

The final part deals with contemporary Chinese music: the so called “New Music of China”, where influences of western art music in Chinese music are discussed in a positive way. It also examines music as a reflection of aspects of society such as the

\(^{51}\) Western people pronounce ‘Zhong’ as ‘Gong’
“May 4 Revolutionary Movement”. Sadly after 1930, when the ‘New Music’ was becoming popular, interest in Chinese traditional music was declining.

This book also contains political bias against the old Rulers. An example is found in Part two “Shang Dynasty”, page 17, where the author criticises the old Shang Dynasty Ruler for using music as political propaganda and also for using female musicians for his own private pleasure (in Chinese, “yinyue”). Because they are his personal property, on his death the female musicians are buried with him. However, in Part eight the author implies, not in an academic way but more in a political way, that the musicians of the New China were ‘Musicians of the People’; ‘Musicians of the Nation’. An example of an influential twentieth century composer, performer and educator is Liu Tianhua, who was labelled as a ‘Musician of the Nation’, and Nie Er and Xian Xinghai, who were labelled as ‘Musicians of the People’.

11. The transverse Flute in Traditional Chinese Music by Alan Thrasher from “Asian Music”, Vol. 10, No. 1. (1978), pp. 92-114. Thrasher’s article is very significant because he carefully cited all references throughout in both English and Chinese characters. Such a bilingual practice set a good example not only for western scholars but also for Chinese scholars who needed encouragement in the use of the original language for such things as place-names and names of instruments. When writing about Chinese music in English or any other language I believe that the use of original Chinese characters needs to be standard practice, for without the original Chinese
characters (even in ‘pin yin’) there is a loss of precision and accuracy.

Thrasher’s article covers most aspects of the Chinese flute and its music. He opens with a short history of the *dizi* (Chinese transverse flute) beginning as early as the legend of Emperor Huang Di (the yellow Emperor) who ordered Ling Lun to cut bamboo to make a bamboo flute. Thrasher then deals concisely with each Dynasty up until the early twentieth century. In the following section he describes the flute using diagrams and measurements, including a discussion of the membrane of rice paper, and gives charts of fingering patterns.

In the section dealing with temperaments Thrasher discusses intervals in detail, and when discussing keys (diao) and modes, he explains that the most commonly used key for Chinese transverse flutes uses an open third finger to sound ‘do’, the tonic.

Thrasher lists the use of *dizi*, and then he provides tables of ornamentation and embellishments played by the *dizi*. Finally he names various kinds of traditional Chinese ensembles using *dizi*. The ensembles named are Nanguan Ensemble (playing music from Fujian Province), Chaozhou Music (playing music from Guandong Province), and Chuida Music (playing music from northern China).

In the section dealing with notation, Thrasher makes comparisons between Gongche (a traditional Chinese notation system) and western five staff notation.
For the performance of ‘Guoyue’ Thrasher discusses the changes to the traditional flute in the early twentieth century. ‘Guoyue’, literally means National Music, especially in Taiwan. Note that the term ‘Guoyue’ is only used in Taiwan. In mainland China the term ‘Minyue’ is used.

Finally the author calls for the preservation of traditional Chinese music, which most certainly must be a pioneering plea for its preservation.

Unfortunately, Thrasher’s article does not fully inform his readers of what is fundamental to \textit{dizi} (Chinese flute) music. He does not mention that there are two basic schools of \textit{dizi} performance; namely the schools of southern and northern China. From the resources that he assembled to write the article, his use of pin yin and Chinese terms indicates that most resources were from Taiwan. Being only from Taiwan, they give only a partial picture of the performance of \textit{dizi} music across wider China. Again in the last section ‘Changes in the traditional flute’, his evidence is heavily drawn from Taiwan, meaning that this portion of the discussion can only represent Taiwanese region performances of \textit{dizi} music, not the performance of \textit{dizi} music across entire China.

12. Lau Frederick (1991). \textit{Music and Musicians, the Traditional Chinese dizi in the People’s Republic of China} is a thesis for the degree of Doctor of Musical Arts in the Graduate College of the University of Illinois at Urbana-Champaign. The thesis is a
study of solo repertory and players in the People’s Republic of China of the traditional Chinese transverse flute, the *dizi*. There are five chapters to the thesis. Chapter 1 provides an introduction to the study of the instrument, the performance contexts, the theoretical framework supporting the fieldwork, a common view of the music, and fieldwork data. Chapter 2 focuses on the notion of musical professionalism in contemporary China and surveys the biographies and careers of three generations of state-employed ZhuanYi professional *dizi* players. Chapter 3 describes, compares and contrasts training procedures and methods. Chapter 4 describes 20th century *dizi* repertory and contexts. Finally, Chapter 5 is an analysis of post-1949 solo *dizi* music.

Lau’s thesis is an excellent pioneering English language study of the *dizi*, especially in mainland China. Details are given of most important first three New China generations of master flautists (master *dizi* players) from south and north of China. The thesis sets an example in the use of bilingual text. For every important issue in relation to Chinese music Chinese characters are used for names and keywords in the discussion, and keywords, phrases, and full sentences are found in the glossary. For people who are interested in *dizi* music, reading this thesis is obligatory.

Lau was born in Hong Kong but given a western education, which might account for some minor errors, mostly of spelling. On page 63, the early master flautist should be ‘Wang Tiechui’ not ‘Huang Tiechui’. On pages 233 and 241, the spelling of *dizi* repertory should be ‘Xi Xiang Feng’ not ‘Xi Shuang Feng’, and ‘Gu Su Xing’ not ‘Gu
Su Xin’. In translation ‘nan’ should be ‘south’ and ‘bei’ should be ‘north’. The author, on page 190, translated ‘nan’ as north and ‘bei’ as south.

GENERAL CONCLUSIONS OF THE LITERATURE REVIEW

The contents of each book are listed and then compared, noting and making critical analyses. Attention is drawn to those scholarly Chinese authors who were critical of the ‘old rulers’, that is, any ruler who was in power before the era of New China. It was noted that in China, it has been the media control administrative policy (Chuban he Xinwen Guanli) since the beginning of the era of New China, (Lau 1991: 30, share a similar view)\textsuperscript{52} that all books must contain a chapter making negative criticism of the ‘old rulers’ and making positive comments about the cultural values of the New China government. On exploring the implications of this editorial policy, I was able to discover important facts and points of view missing from the literature that led me to undertake my own research.

It was observed that titles and outlines of all New China books are very similar in chronology, in discussion of ancient music of China, the use of folksong, and discussion of music of New China. All have politically acceptable formulae. All the books’ contents share much in common, drawing on each other, often without

\textsuperscript{52} Lau, F. (1991). \textit{Music and Musicians of the Traditional Chinese Dizi in the People's Republic of China}. Is a thesis for the degree of Doctor of Musical Arts in the Graduate College of the University of Illinois at Urbana-Champaign. 30
acknowledgements. With regard to new findings throughout each Dynasty, such as tuning temperaments, seven series scale, ability to play minor thirds and half semitones and so on, only reports from someone else are given. The reports do not offer sufficient evidence because the evidence has often been destroyed. No music scores are provided for the reader, and there is only a reliance on some ancestral or legendary stories. This negative attitude to past regimes and all that they produced has a long historic precedence in China. It is an attitude that glorifies the present regime over all previous regimes in order that no previous philosophies remain to interfere with the present regime. Throughout each dynasty the regime always destroyed the past. The most recent example is that of the Chinese Cultural Revolution from 1966 to 1976.

It was the case that during the period of Chinese history known as the Warring States Period 475-221BC), a situation known as Baijia Zhengming (in Chinese 百家争鸣), existed whereby philosophers could forward their ideas and opinions for discussion without fearing for their lives. Some fifteen years later at the end of the Qin Dynasty in 207BC, Kongzi [Confucius] formulated the Ru philosophy which advocated a code of ethics based on human love and benevolence, which he wished the ruler to implement.

However, on the death of the ruler, the succeeding ruler, Qin (221-207BC) united six countries to become the first Emperor of the Middle Kingdom, and after nine years in
power (213BC), Emperor Qin destroyed all books of the Ru\textsuperscript{53} Philosophers. This incident was listed in Chinese history as “Fenshu Kengru”,\textsuperscript{54} (In Chinese 焚书坑儒) literally meaning, the burning of their books and then the burying of their bodies.

The rationale behind the Fenshu Kengru incident of 213BC was that there were two ideologies underlying the issue of how to run the State. One philosophy advocated a new system of government and other philosophy wanted to retain the old system. In the end, Emperor Qin implemented the new system of government to continue running the Kingdom. He proclaimed that all old books were illegal except books on medicine, divination and tree planting, and ordered them to be burned. Of course people still read and discussed the banned books and made bad comments about the Emperor and his decision. In the following year, 212BC, an investigation found four hundred and sixty Ru philosophers under suspicion of continuing to read the banned books. A very angry Emperor Qin summarily and without any trial, ordered their execution by burning on the outskirts of the city.

Emperor Qin’s original aim of “Fenshu Kengru” was to gain unity of the thinking and to suppress those who opposed such a centralized system of thought and expression. However, extreme brutality was shown by the Emperor in the execution of so many dissenters. These two historic incidents are evidence showing that even in very early times, more than two thousand year ago, critical thinking already existed in Chinese society at levels seen by authorities as unsettling to the State. Even so, evidence has

\textsuperscript{53} Wu Zhaoji (2002) *Up and Down Five Thousand Year of Chinese History*. Beijing: Jing Hau Pulication.228

\textsuperscript{54} Wu Zhaoji (2002) *Up and Down Five Thousand Year of Chinese History*. Beijing: Jing Hau Pulication.236
been found from archaeological excavations of tombs. In testing musical temperaments of Chinese instruments discovered during these archaeological excavations, western twelve note equal temperament at concert pitch A 440 hertz has been used for analysis, teaching and explaining to the readers, supposedly making it easier for western readers to understand.
CHAPTER 3  DIZI (笛子) CHINESE BAMBOO FLUTES

History

Dizi is one of the most ancient of Chinese musical instruments. Before 1970, most scholars thought that the dizi was, during the Han Dynasty, brought by Emperor Wudi’s messenger, Zhang Qing, in 119BC from the regions of Central Asia. \(^{55}\) Another legend dealing with the history of dizi tells of the “Yellow Emperor (Huang Di 4600BC) ordering Ling Lun to cut bamboo from Mountains of Kunlun to make a di”. \(^{56}\)

“The Kunlun Mountains are one the longest mountain chains in Asia, extending more than 3,000 km. In the broadest sense, the mountain chain forms the north edge of the Tibetan Plateau south of the Tarim Basin and the Gansu Corridor and continues eastward, south of the Wei River to end at the North China Plain. In mythology, the Kunlun mountains are believed to be the paradise of Taoism. The first to visit this paradise was, according to the legends, King Mu (976-922BC) of the Zhou Dynasty. He supposedly discovered there the Jade Palace of Huang Di, the mythical Yellow Emperor and originator of Chinese culture, and met Xi Wang Mu, the ‘Spirit Mother of the West’ usually called the ‘Queen Mother of the West’, who was the object of an ancient religious cult that reached its peak in the Han Dynasty. She also had her mythical abode in these mountains”. \(^{57}\) See picture below.

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Central Asian Regions in Chinese called Xiyu regions, near today’s Xinjiang autonomous region, north-west of China) in 119BC.


\(^{57}\)http://en.wikipedia.org.wiki.KunlunMountains#Mythology
In ancient literature this story is documented many times. It is much easier to use bamboo for making a *dizi* than using bone, not to mention that during that period of time bamboo grew profusely in the Yellow River basin. People would already have found bamboo an important material for everyday life. Later on, due to climate change, bamboo grew mostly in the Changjiang (Yangtze) River basin in the south of China.

However, with regard to the history of *dizi*, between 1970 and 1987 new and important evidence was discovered by archaeologists while excavating tombs.

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Figure 5 A mountain peak in the Kunlun range. Highest point elevation 7,167m (23,514ft)
Firstly, in 1986 and 1987 archaeologists discovered more than thirty *di* made from bone, with five or seven holes. The flutes were found in Jiahu, Wuyuan, Henan Province. They were products of the “Feiligang Culture”, during the early Neolithic Age nine thousand years ago. See picture below.

**AFTER 9,000 YEARS, OLDEST PLAYABLE FLUTE IS HEARD AGAIN**

“Chinese archeologists have unearthed what is believed to be the oldest known playable musical instrument, a seven-holed flute fashioned 9,000 years ago from the hollow wing bone of a large bird”, said Henry Fountain in the New York Times of September 28, 1999. This view was also shared and reported by Amanda Onion and Joseph B. Verrengia.

![Figure 6 gudi (bone flutes)](image)

These *gudi* had fixed shape and production specifications, most of the *di* have seven holes, indicating that they were made according to calculated specifications.

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58 www.2measures.com/dizi.html
59 http://www.shakuhachi.com/K-9kChineseFlutes-Articles.html
The *gudi* in this picture shows a little hole made close to the main hole, also reflecting to some degree the concept of, and the demand for, the seven note scale.

The bone flute pictured, from Jiahu, Wuyang, Peiligang Culture, is in the collection of He’nan Provincial Institute of Archaeology. Its total length is 22.2cm, diameter of the mouth hole is 1,1-1,7cm.\(^6^0\)

Secondly, during excavations between 1973 and 1974 archaeologists discovered forty bone whistles, which were Hemudu relics from a Neolithic cultural site located in the lower reaches of Yangtze Valley. The site gets its name from Hemudu Town in Yuyao city of Zhejiang Province, where the site was initially discovered. The flutes have been dated to be around seven thousand years old. See picture below.

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The third is the legend of the Emperor Huang Di who ordered Ling Lun to make a *dizi*. See the legend narrative above at the beginning of the chapter.

The fourth in the history of the *dizi* is an archaeological discovery in 1978 where two *dizi*-like instruments, one small, one large, made of bamboo. (This instrument is called *chi*.) Yue Sheng 2002: 725, reported one *di* and one *chi*). They were dug out from Zeng hou Yi’s tomb of Warring States Period (475-221BC) in the Sui Countryside, Hubei Province, China. See picture below. In this excavation were also found the magnificent Bronze Bianzhong (tuned Bells) a set of sixty-five bells. This Bianzhong has been called the “Eighth Wonder of the World”.  

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61 www.baike.baidu.com/view26193.htm
The fifth is also an archaeological discovery of 1974 in which two single-pipe wind instruments made of bamboo (Hengchiu, played horizontally) were excavated from Mawangdui No. 3 Han dynasty tomb (168BC), Changsha City, Hunan Province, China. See picture below.\footnote{Yue Sheng: (2002:726), \textit{Great Dictionary of Chinese Musical Instruments}, Beijing: Minzu Publishing}

The differences between \textit{di} and \textit{chi}, are always hard to tell, because both flutes are very similar, Yang Yinliu 1981: 84, states, “It’s hard to tell whether they were played in a horizontal or vertical position”. From Zenghou Yi’s tomb excavation shown, those instruments were different, \textit{di} - seven holes able to play seven notes plus two varied
notes, chi – six holes able to play five notes plus one varied note. In the Warring States
Period the chi is an important melody instrument for ritual ceremonies and for orchestral
music at State Banquets. The di is also very popular. In the book “Di Fu” by scholar Song
Yu, the Student of Qu Yuan, (Qu Yuan was a patriotic poet and politician of the Chu
Nation from the end of the Warring States Period) \(^{65}\) mentioned di from southern
China which are similar today’s di, also playing them in a horizontal position – in
Chinese the playing position is called hengchui, (Yue Sheng 2002: 726, shared a similar
view).

Excavations in 1973, 1974, 1978, and 1986/7 are one form of evidence that the di
remained one of the most popular melody instruments over a long period in the
musical history of China (Lau 1991: 1, shares a similar view). Evidence of the
popularity of the di\(^{66}\) also comes from the Warring States Period. The di later held a
very important position in the musical style called “music of drum and wind” during
in the Han dynasty (202-221). During that time, the di was called “transverse flute”
(heng chui).\(^{67}\)

In 274AD Xun Xu\(^{68}\), temperamentologist and politician of the West Jin Dynasty
(265-316 AD), made twelve different sized di, each di suitable to play in one key of a
twelve note scale. This indicates that in Western Jin dynasty, the Chinese di was being

\(^{65}\) www.baike.baidu.com/view/1646.htm 2012-12-27

\(^{66}\) Note that di and dizi are virtual synonyms.


\(^{68}\) www.info.guqu.net/gudai/20061003230439_642html2011-2-24
made in a range of different sizes and able to play in a range of different keys. (Yue Sheng 2002: 727, shares a similar view.) It also raises the point that if the shortest $di$ were half the length of the longest $di$, then the maker was dividing the octave into a scale of twelve tones of an unspecified temperament.

The pictures below show Xun xu’s book and a picture of him with words in Chinese saying; “Xun Xu was the first person who made a twelve tone tuning temperament for twelve $di$ to play.

![Figure 11 Book of $di$ Temperament](image)

![Figure 12 Picture of Xun Xu](image)

In the earlier centuries China had many of highly skilled $di$ players. Heng Yi\textsuperscript{69} was one from the East Jin Dynasty (317-420AD), who also held a position in the government as a military strategist.

Poet Du Mu\textsuperscript{70} of Tang Dynasty (803-852AD) recalled the high regard of Heng Yi’s $di$

\textsuperscript{69} \url{www.wenwen.soso.com/z/q72393771.htm}

\textsuperscript{70} \url{www.baike.baidu.com/view/9559.htm}
playing in his poem - in Chinese characters: 月明更想桓伊在，一笛吹出塞愁。

From the Beizhou Period and the Sui Dynasty (557 – 618 AD) the name ‘transverse di’ has been used. By the end of the Sui Dynasty, the instrument had been developed to a 10 holed di able to play semi-tones and thus eliminating the use of twelve different sized di. (Yue Sheng 2002: 727 shared a similar view).

The names big transverse and small transverse di originated in the Tang Dynasty (618AD). Until the Tang Dynasty the name of the di had been clear; di meant a transverse di played in the horizontal position, contrasting this, xiao meant an end-blown di played in the vertical position. During the Tang Dynasty, the di rapidly evolved. Liu Xi was the first to place a membrane over an extra hole in order to make a bigger and clearer sound. Liu Xi named it his qixingguan – seven stars bamboo tube. The membrane fundamentally changed the sound of the flute as well as enlarging the di’s dynamic range in performance. At the same time the changes to the di during that period encouraged the composition of much excellent music and the appearance of many able flautists such as Li Mo, Sun Chuxiu, You Chengen and Yun Zhaoxia and others. Also, many poets of the Tang Dynasty were writing brilliant phrases to describe di music in their poems. There is a great example from Li Bai, a master poet of Tang Dynasty, in his poem entitled; “ Chunye locheng wendi – 春夜洛城闻笛, literally meaning’ in the summer night of the city of Loyang di music is

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71 www.baike.baidu.com/view26193.htm
heard’- in Chinese characters:“谁家玉笛暗飞声？散人春风满洛城。此夜曲中闻折柳，何人不起故园情？” Other poets who expressed similar sentiments include Du Fu, Song Zhiwen, Li Yi, Liu Changqing, Gao Shi and Liu Yuxi. It could be argued that the Tang Dynasty was the greatest Dynasty of China (Middle-Kingdom). It was noted not just for the strongest economy and its army, but also for the best Chinese music and performing and visual arts. Many musical performances took place in the Emperor’s palace. They were referred to as “Court music”, because Emperor Li Longji (712 to 756AD) loved music very much and was a skilled musician and composer.

In the Tang Dynasty, there were four important musical organizations, namely; Dayueshu, Guchuishe, Jiaofang, and Liyuan. The first two organizations were under the government departments called “Taichangsi, while the last two organizations belonged to the Royal court. Each of the four organizations had an individual role,

1. Dayueshu provided strict training for musicians between ten and fifteen years duration, and examinations in the two styles of Tang music, namely; Yayue and Yanyue. 2. Guchuishe provided ceremonial marches with drums, percussions and winds instruments. The number of musicians for this organization was normally well above ten thousand players. 3. Jiaofang is the management of teaching and care of the

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74 Yayue is ceremonal music.

75 Yanyue is music for entertainment.
musicians. Its role was to provide song, dance and sanyue (free-flowing music) for the Royal Court. Membership of Jiaofang was both male and female. [An interesting contrast to western professional life] 4. Liyuan was a place inside the palace specifically to learn the unique musical genre called “Fa Qu”. Liyuan musicians had to have a superior technique that enabled them to perform Fa Qu. It was usual for the Emperor Li Longji to ask Liyuan musicians to perform his new composition always composed in the genre Fa Qu. Liyan musicians earned the nickname “Emperor’s Musicians”.

The first picture below shows a group of female Tang musicians, two playing dizi (transverse position) and three playing bili, (double reed woodwind instruments, in vertical position) at an evening party at Master Han Xizai’s residence, while he plays wooden clapping sticks to maintain the pulse. Of interest is that many western reproductions of this picture omit the male master.

![Figure 13 Han Xizai Giving an Evening Banquet –Wind Quintet Southern Tang Dynasty (937-975AD)](image)

From left – male wooden clapping player, from back left - 1st and 2nd bili players,
middle and first right *di* (transverse) players, 2nd from right- *bili* player.

![Figure 14 The Eighteen Scholars Performance.](image)

From first row: left – *konghu* player, middle – *pipa* (in Tang Dynasty style) player, right - *zeng* player. From second row: left - *di* (transverse) player, middle -sheng player, right - *bili* player. This was a Ming Dynasty (1368-1644A) copy of a scene from life in the Tang Dynasty. “十八学士图” 为明代临本,反映的是唐代故实.

The years 907 to 960 AD are called the “Five Dynasties” (the later Liang, Tang, Jin, Han, and Zhou Dynasties) throughout this dynasty the dizi had been widely used. Apart from the Tang style *di* (*qixingguan* – a seven stars bamboo tube with membrane), another kind of *di* also appeared - the *dragon di* with eight holes, the *dahengchui* (large transverse flute) with nine holes, the *xiaohengchui* (small transverse flute) with eight holes, and the *Jade di* with seven holes. The reason for the appearance of transverse flutes with varying numbers of finger holes from six to nine, was to give one flute the capacity to play in a number of keys. This is a reason similar to that for the differences appearing between the western flute family of fifes and
baroque flutes, which are all wooden instruments with similar conical bores. Fifes ordinarily have six holes and readily play in only a few keys. Baroque flutes with seven to nine holes are capable of being played in many keys.

The *di* was a very important instrument during the Song Dynasty (960AD) for performing in the style of folk music. One very popular musical form was the “tune of drum and *di*”,\(^\text{76}\) where the *di* and drum were the most important two instruments in the ensemble. The *di* players held the melody while the drummers kept the beat. Also during this period, because of the development of poems in Song Dynasty style, the *di* became an important accompaniment to the reading of the poems. Master *di* players during this period were Lu Qianqian and Zhu Wei. Song Dynasty poets continued the Tang Dynasty tradition in their poems of penning brilliant phrases to describe *di* music. An excellent example comes from poetess, Li Qingzhao, in her poem entitled “孤雁儿- Guyaner, literally meaning “the loneliness of the eagle”, shown in Chinese characters “ „笛里三弄，梅心惊破，多少春情意。小风疏雨萧萧地，又催下千行泪。„”

A free translation of this very personal poem by a Song Dynasty poetess who was the Emperor’s soul- mate and more than concubine reads;

Hearing a few notes of *dizi* music startles the heart,

How great is the spring of affection.

A gentle breeze with a sprinkle of rain rustling the ground

Another reminder of a thousand lines of tears.

From the Yuan Dynasty (1271-1368AD) the *di* was a very important accompanying instrument for Chinese operas such as *Kunqu* from southern China and *bangzi* from northern China. The *di* player held a position just like today’s concert master. (Yue Sheng 2002: 729). Indeed, after the Yuan Dynasty the *di* had already attained very much the same appearance and construction as today’s instruments. For the two genres of Chinese opera (northern Chinese *bangzi* opera and southern Chinese *Kunqu* opera), the *di* was used. In northern Chinese *bangzi* opera the shorter northern Chinese *bangdi* was played. It was made short and slim and produced a sharp, loud and clear tone that lent itself to animated and exciting sounds. In southern Chinese *Kunqu opera*, a longer southern Chinese *qudi* was used. It had a mellow and sweet sound that was well suited to playing lyrical and refined melodies.

In the Ming and Qing dynasties (1368 to 1911AD) the *di* was also a very important instrument for court music, performing music for ritual ceremonies and Chinese operas. It was also used for local instrumental music ensembles such as: “*shifan luo and drum*”, “*shi fan di*”, “drum music of Changan”, and various kinds of dance music. From the early twentieth century, (1911 to 1949) the popularity of the *di* remained the
same as before, but more in the way of folk music, where people would hear the music on the street. During those years the di was the important instrument for the most popular musical forms such as; “Jiangnan sizhu”. This music came from the Jiangzhe regions in the southern part of China. “Music of Guangdong” was the music that came from Guangdong Province. “Hebei chuige” was the music that came from Hebei Province in the northern part of China.

In the middle of the twentieth century (New China Era), from 1949 to about 1985, interest in the dizi had risen greatly, starting with people acknowledging the dizi as a solo instrument as well as one in an orchestral ensemble. It was played on stage as a solo instrument and played in duets. Significantly, dizi even performed concertos. Secondly, the governments from central down to provincial levels now established music conservatories with formal courses for those wishing to study dizi. The courses began in high schools leading to Bachelor of Arts, Master of Music and PhD degrees. Thirdly, from the middle of the twentieth century, more repertory for the dizi appeared for musicians to perform. Repertory ranged from arrangements of folk music for dizi solo to art-music (as graduates from the newly established conservatories began to compose). In establishing conservatories, the New China government had the assistance of Russia, and also sent students to Russia and Eastern Europe to study. Grand master dizi players of the New China era were Feng Zhichu and Liu Guanyue who pioneered the dizi music of northern China. Both of them were also responsible for taking dizi as a solo instrument not only on Chinese stages but internationally as
well. In 1951 Liu Guanyue performed his own solo composition for the “Spring Festival of Prague”. At the same time grand masters Lu Chuling, Zhao Songting and Chen Zhong represented the southern Chinese *dizi* music. This will be discussed in more detail toward the end of Chapter 3, where Grand master flautists of northern and southern China 1949 are discussed, and the names of the first three generations of master flautists listed.

In this period, some new *dizi* appeared, even the ancient nine and ten holed *dizi* returned for a short time. In 1970 and 1976 two new *dizi* with keys appeared; one called “New Bamboo *dizi*” the other called “China Boehm Flute”. Both were based on Boehm flute’s fingering system. Until now, the most widely used and popular *dizi* is still the one using the traditional six fingers holes, one embouchure hole, and a membrane hole.

From about 1985 to the present, the Chinese *dizi* and all traditional Chinese music were losing popularity. Audiences who loved traditional music were becoming difficult to find. The influences of different kinds of popular music, including songs with synthetic backing requiring no live instrumental performers, and of films coming from outside of China, especially from U.S.A., were having an increasing impact on people’s interest and listening habits. Another important influence on the rising

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77 baike.baidu.com/view/717916.htm
middle class Chinese listening and musical tastes was the popularity of the piano and its western arts and popular repertoire.

USE OF THE DIZI IN PERFORMANCE

Ancient Chinese legends tell that the dizi was a most popular instrument in the Chinese family of musical instruments. Again from the beginning of New China in 1949 to the mid 1980s, the dizi has been overwhelmingly popular in Chinese music in every possible way; as solo, as the principal melody instrument in the orchestra, and as a principal melody instrument in local opera orchestras all over China. It also features as a member of ensembles in a range of genres, namely ‘Xian guyue’, ‘Hebei chuige’, ‘Jizhong guanyue’, ‘Jiangnan sizhu’, ‘Music of Guangdong’, ‘Music of Fujian’.

In Taoist, Confucian, and Buddhist religious ceremonies and rituals the dizi is used extensively. Even today in China, despite the people’s increasing indifference to their traditional culture, without the sound of the dizi the music is not recognisably Chinese.

Dizi (笛子) STRUCTURE

In China there are many different kinds of dizi. The following dizi is the most popular traditional single-pipe wind instrument. It is made of bamboo and contains a head, plug, one embouchure hole, one membrane hole, six finger holes, and four support holes near the end of the tube, two of which are on the top and two under the end of
the *dizi*. Most *dizi* have an adjustable joint either between the embouchure and fingers hole or between the membrane and finger holes to enable tuning. (See picture below).

![Diagram of the dizi](image)

Figure 15 *dizi*

**REGISTERS OF BANGDI AND QUDI**

*Bangdi* in key of G, all fingers shut for “re”

Written pitch on score  Two more notes are obtained when overblown.  Actual sound/pitch

![Pitch comparison table](image)

Note: *dizi* notation is an octave lower than the actual sound/pitch.

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**Qudi in key of C, all fingers shut for “sol”**

Written pitch on score  Two more notes are obtained when overblown.  Actual sound/pitch

<table>
<thead>
<tr>
<th>Normal</th>
<th>Blow</th>
<th>Overblown</th>
<th>Actual sound/pitch</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**COMPARISON BETWEEN NORTHERN AND SOUTHERN CHINESE DIZI**

Unlike the modern western concert (Boehm) flute where one flute can play in all keys, (which has both advantages and disadvantages in tuning temperaments and key ‘colour’), in using one Chinese *dizi* a performer cannot represent all of styles of Chinese music. It is not possible to use long *qudi* from southern China to play northern Chinese music. Neither is it possible to use short *bangdi* from northern China to play southern Chinese music. Flutes must be chosen according to the region from which the repertory comes. There are many regions and ethnic groups within hugely populated China, each having their own long cultural history. Overblowing at the octave of a southern Chinese long flute (*qudi*) will not produce the quality and agility required for the northern Chinese repertory of the shorter flute (*bangdi*) and vice versa, the short *bangdi* will not produce the lyrical and mellow tones of the longer *qudi* essential for the full character of the repertory from the southern regions.

*Bangdi* is a northern Chinese *dizi*, externally it is shorter than the *qudi*, the southern
Chinese *dizi*. *Bangdi* played a prominent role in the northern Chinese opera tradition, (bangzi opera), and in folk and traditional music. The way of playing the *bangdi* is the same as the *qudi* except that the *bangdi* requires superior technical skills such as very fast double tonguing, triple tonguing, flutter tonguing, and blowing with both lips centralized/tightened. Because the *bangdi* is shorter in length than the southern *qudi*, the *bangdi* makes higher pitched sounds. Normally the *bangdi* plays in the following keys; small Bb, A, G, and F.

The picture below is of a *bangdi*. Note the shorter length of the *dizi* and the centralized position of the player’s lips.

![Figure 16 photo of playing northern China bangdi](image-url)
Qudi is a southern Chinese dizi. “qudi” literally means “melodious di”. It is a principal accompanying instrument in the southern Chinese opera tradition, (Kun opera), and the qudi plays a prominent role in folk and traditional music such as “Jiangnan sizhu” (music of Guangdong). Because the qudi is longer than the bangdi it makes lower and deeper sounds. The sound of the qudi is normally very lyrical, even when playing faster music. The keys most often used when playing the qudi are: E, D, C and big Bb. The picture below is of a qudi. Note the longer length of the dizi.

Figure 17 photo of playing southern China qudi

DIAO: 79 THE KEY IN WHICH A DIZI IS PITCHED

(Diao - mode, tuning or tune. Stock 1996: 190). The key of a dizi starts from the 3rd finger hole of the dizi. For example: if the 3rd finger hole is marked “D”, this means

the *dizi* is in the key of “D”. If the 3rd finger hole is marked “G”, this means that the *dizi* is in the key of “G”. Professional *dizi* are always marked C, D, E, F, G, A, B, on the 3rd finger hole to indicate diao - key. It does not matter if the instrument is long, or short in length, high pitched or low pitched, the 3rd finger hole is used for “do” (meaning tonic or 1st degree). This indicates that the diao is in “xiaogong diao” (小工调). When using the sixth finger hole for “do”, it is called “zhenggong diao”, (正宫调). When using fourth hole for “do”, it is called “fanzi diao” (凡字调). When using the fifth hole for “do”, it is called “liuzi diao” (六字调). When using all fingers shut for “do”, it is called “yizi diao”, (乙字调). When using the first hole for “do”, it is called “shangzi diao”(上字调). When using the second hole with cross fingering for “do”, it is called “chizi diao” (尺字调). This finger pattern is similar to European baroque flute patterns. (Wang Ciheng 2004: 2 and Liu Fengshan 2002: 14 share a similar view).

To change diao, a *dizi* player will change the finger position. From a theoretical point of view, a *dizi* can be played in any key, but due to the difficulty of playing the correct pitch of a semi-tone, it is more comfortable for a *dizi* player to deliver the correct pitch for only five of all the possible keys as follows:

1). All finger holes shut for ‘sol’ (the dominant or 5th degree). Open 3rd finger hole for ‘do’. This is called “xiaogong diao”. (小工调)

2). All finger holes shut for ‘re’ (super-tonic or 2nd degree). Open 3rd finger hole for ‘sol’. This is called “zhenggong diao”.（正宫调）
3). All finger holes shut for ‘do’ (the tonic or 1st degree). Open 3rd finger hole for ‘fa’. This is called “yizi diao”. （乙字调）

4). All finger holes shut for ‘la’ (sub-median or 6th degree). Open 3rd finger hole for ‘re’. This is called “chezi diao”. （尺字调）

5). All finger holes shut for ‘mi’ (median or 3rd degree). Open 3rd finger hole for ‘la’. This is called “liuzi diao”. （六字调）

For a beginner *dizi* student, firstly start practising on “xiaogong diao” and “zhenggong diao”. After practising the above two diao very thoroughly the student can start practising the other three diao.

Please see the fingering charts on the following pages.
Figure 18 Six Finger-hole fingering Chart

Xiaogong diao; open 3rd finger hole for “do”, all finger holes shut for sol (dominant degree)

<table>
<thead>
<tr>
<th>Finger position</th>
<th>Six</th>
<th>Five</th>
<th>Four</th>
<th>Three</th>
<th>Two</th>
<th>One</th>
</tr>
</thead>
<tbody>
<tr>
<td>sol</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>la</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>si</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>do</td>
<td>*</td>
<td>*</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>re</td>
<td>*</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
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<tr>
<td>mi</td>
<td>*</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>fa</td>
<td>0</td>
<td>*</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>#4 fa</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
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<tr>
<td>sol</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>#4 sol</td>
<td>0</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>6 la</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>7 si</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>6 do</td>
<td>*</td>
<td>*</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3</td>
<td>*</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>4</td>
<td>0</td>
<td>*</td>
<td>0</td>
<td>0</td>
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<tr>
<td>#4</td>
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<td>0</td>
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<tr>
<td>5</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
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<td>*</td>
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<tr>
<td>8</td>
<td>0</td>
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<td>*</td>
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<td>6</td>
<td>*</td>
<td>*</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>7(Overblown)</td>
<td>*</td>
<td>0</td>
<td>*</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>1(Overblown)</td>
<td>*</td>
<td>0</td>
<td>*</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Note: from low sol to fa is' normal blow' and from sol to do is 'over blown'.

0 = open  * = shut  0 = open half hole  § = lower octave  § = higher octave
**Zhenggong diao:** open 6th finger for 'do', all finger holes shut for 're' (supertonic degree)

<table>
<thead>
<tr>
<th>Finger position</th>
<th>Six</th>
<th>Five</th>
<th>Four</th>
<th>Three</th>
<th>Two</th>
<th>One</th>
</tr>
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<tbody>
<tr>
<td>Notation</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>2 re</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>3 mi</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>0</td>
</tr>
<tr>
<td>#4 fa</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>5 sol</td>
<td>*</td>
<td>*</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>6 la</td>
<td>*</td>
<td>*</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>7 si</td>
<td>*</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>1 do</td>
<td>0</td>
<td>*</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>#1 do</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>2 re</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>3</td>
<td>*</td>
<td>*</td>
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<td>*</td>
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<td>#4</td>
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<td>5</td>
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<tr>
<td>2</td>
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<td>3</td>
<td>0</td>
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<tr>
<td>4(Overblown)</td>
<td>*</td>
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<tr>
<td>4(Overblown)</td>
<td>*</td>
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<td>0</td>
<td>*</td>
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<tr>
<td>4(Overblown)</td>
<td>*</td>
<td>0</td>
<td>*</td>
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<tr>
<td>5(Overblown)</td>
<td>*</td>
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<td>*</td>
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</tr>
</tbody>
</table>

Note: from low 're' (super-tonic degree) to fa (sub-dominant) is 'normal blow' and from 're' to 'sol' is 'over blown'.

0 = open   *= shut   0 = open half hole   5 = lower octave   5 = higher octave
NOTATION

Today Chinese *dizi* use two different kinds of notation, (1) Arabic numbers, called “Jianpu” are used for traditional Chinese music, and (2) classical western staff notation of five lines.

Note: Some of Chinese instruments still use a traditional Chinese notation system called “Gongche pu”. Please see the following example.

Comparison between jianpu (cipher) notation, traditional Chinese notation system and western staff notation is as follows

Jianpu (cipher) notation:

```
1 2 3 4 #4 5 6 b7 7 1
```

Gongche pu; (Traditional Chinese notation system)
The way to sing jianpu notation as well as for singing western notation;\(^8^0\)

\[\text{\textbf{Note:}} \text{ The pitch of the fourth and seventh degrees is different from western pitch.} \]

Determining the pitch of these notes is dependent on the style of Chinese music, because in some styles of Chinese music the fourth degree is always little bit sharper than normal and the seventh degree always a bit flatter than normal.

To understand Chinese notation in terms of length of time (duration), rest and register, compare the following:

Chinese music uses under-line for difference lengths of time, examples follow;

“\_
\_
\_
\_”  Semibreve.

“\_
\_\_\_” A dotted minim.

“\_\_\_” crotchet

---

“½” Quaver.

“¼” Semiquaver

Chinese symbols for different rests and a comparison with western symbols.

Chinese music uses “0” for the rest sign.

“0 0 0 0” Whole bar rest.

“0 0 0” Two and a half beats rest.

“0 0” Two beat rest.

“0” One beat rest.

“0” Quaver rest.

“⅓” Semiquaver rest.

Registers

Chinese music uses “•” to indicate low or high register. For example the dot under “5” (sol) means to play the lower register. If the dot is placed above “5” this means to play in the higher register. If double dotted either on top or bottom this means to play two octaves higher or lower than the note with only one dot. An example with western music is as follows;
Five line notation sounds at these pitches with Cipher/number notation.
In China there are many different *dizi*, because of the huge population. In the huge population there are 56 major ethnic groups, each group using their own *dizi* to play their own style of music. *Dizi* can be as small as 3 inches such as the mouth flute and up to huge flutes of 3.15 meters which require three musicians to play - one person to blow and two persons to control the finger holes. Apart from different lengths of *dizi*, Chinese *dizi* can also be found with nine or ten holes, modeled on Tang Dynasty examples, double sound *dizi* able to play harmonics. Then there are *dizi* with six finger holes and 10 keys which are almost the same as Boehm’s flute. Of all, the six finger hole *dizi* is the most popular flute in China. It is widely used all over of China for different styles of music. The six finger hole *dizi* is divided into two kinds. The first is the “bangdi” or short *dizi*, which is the northern Chinese *dizi* used mostly for playing northern Chinese music such as “bangzi opera” and folk songs, as well as being used as a solo and ensemble instrument. It is slim and short, with a loud clear sharp sound. The bangdi requires a wide variety of playing techniques to play and is best at very fast tempi performing semiquaver patterns with double tonguing. The second kind is the “qudi”. This long *dizi* is the southern Chinese *dizi*, used mostly for playing Southern Chinese music such as “Kun opera” and “Jiangnan sizhu” as well as for playing solo and in ensemble. It has a big and long tube to make sweet, mellow and deep sounds. It is best for playing lyrical and refined melodies, and also best for playing at very fast tempi using semiquavers with slurs.
CHOOSING AND MAINTAINING DIZI

Temperature is a huge threat to Chinese *dizi*, because the flute is made of bamboo. If the weather is too dry the *dizi* will easily split, so as a flute player you must look after your *dizi* by doing the following:

1. Use a good quality hard case to keep the flute from being affected by dry weather. Always keep the inside of the tube moist. This is very important because if the inside of the *dizi* is dry then the *dizi* will sound terrible. (Do not use a soft bag in which to keep *dizi*!).

2. For a new *dizi*, normally soak it in thick salt water for a few days and then use fresh water to wash. Later apply vegetable oil inside the *dizi* or close all of the holes by filling it with vegetable oil and steaming it for a few hours. After steaming the *dizi*, give it a clearing wash and apply vegetable oil inside the tube.

Choosing a *dizi* is rather a personal experience because a *dizi* is made of a natural material: bamboo. So when choosing a *dizi* try pick up a *dizi* with a straight body of even thickness and thinness. Normally the *dizi* head part is thicker than the end part but there is not a big difference. Another important aspect is the age of the bamboo. The best age of bamboo for flute making is around three or four years. The material is called “old bamboo”. Finally check the *dizi*’s intonation by playing in different octaves and then play in harmonics.
CHOOSING AND MAINTAINING A MEMBRANE

The membrane is a critical component of the *dizi* because it gives the *dizi* a unique sound. Records show that the membrane was introduced to the *dizi* from the Tang dynasty (618AD). However, the membrane is a very fragile accessory, because it is affected by changing of temperatures and other weather conditions. For instance, when performing on the stage, the membrane will be affected by the heat from the lights. Sometimes severe heat will cause the membrane to break. If the membrane is broken the *dizi* cannot continue to play, so almost every *dizi* player will stick a piece of adhesive tape on the head of each *dizi* in case the membrane breaks, if that happens the *dizi* player will quickly stick a bit of adhesive tape onto the membrane hole as a temporary measure without interfering with the performance. As a *dizi* player one must take extreme caution to look after the membrane.

HOW TO CHOOSE A MEMBRANE

In China *dizi* membranes are usually made from the inside skin of reeds found growing in fishponds. When choosing a membrane, firstly take regard to its age, softness, width and breadth. If the membrane is too wide and thick and the colour appears to be yellow, it will be old and unsuitable. An old membrane will affect the sound of the *dizi* as well as forcing the *dizi* player to blow very hard to obtain any vibration (buzz). If the membrane is too narrow and the colour is white, this means that the membrane is too soft and will easily break up, so an old and soft membrane
will be no good for the *dizi* to make a satisfactory sound. Thus, the best membrane is one that is thin and transparent in colour with elasticity making the *dizi* produce a bright, beautiful and refined sound.

**HOW TO ATTACH A MEMBRANE ONTO THE DIZI**

Before attaching the membrane first wash your hands, then use a pair of small scissors to cut the membrane to the required size. If the surface of the membrane contains dirt, gently remove it. Then using the thumb and index finger, rub the membrane to make it become soft. Now spread a little water with “A jiao” around the membrane hole （阿胶）(a special glue that will stick the membrane onto the membrane hole).

It is critical that the grain of the membrane is at 90 degrees to the grain of the *dizi*. In other words, while the grain of the *dizi* runs along the length of the instrument, the grain of the membrane must lie at 90 degrees across it.

Use the left hand thumb to press the membrane onto the left side of the *membrane hole*, then use the right hand thumb with index finger to bring the other side of the membrane over to right hand side of the hole. Finally use both thumbs to press the membrane in opposite directions to lightly stretch it over the hole.
HOW TO LOOK AFTER THE MEMBRANE

Because the membrane is a very fragile accessory, it is easily affected by temperature and humidity, so the membrane should be kept in a metal box until used. For example; when a membrane becomes loose, use your fingers to shut all of the fingers holes and then continue to blow warm air into the tube. The membrane will then gradually become tighter. If the membrane is too tight, gently blow warm air onto its surface a few times. Finally, be aware that during the winter season the membrane can very easily combine with saliva and condensation coming from inside the tube. To avoid a build up of moisture, after playing place the *dizi* in a face-up position in the *dizi* case and let the water run out naturally from it.

REPAIRING A *DIZI*

It is essential that a *dizi* player repair *dizi* themselves for the following reasons;

1. *dizi* are cut from naturally grown bamboo so that no two *dizi* are identical. A manufacturer cannot make *dizi* to suit each individual player.

2. Using a special knife every player must make adjustments to the pitch and tuning of intervals on the newly purchased instrument so that it becomes personalized.

3. The basic adjustments required are

   a) When checking each finger hole for tuning: if the note is flat, use a sharp knife to cut a piece on the upside of the hole in order to sharpen the pitch. If the note is sharp,
use a knife to cut the end-side of the hole and apply yellow candle wax containing honey making the wax sticky, to cover part of the top side, thus flattening the pitch. However, be very careful when trimming holes to proceed by very small amounts. Always cut, test the pitch, then cut and try again until satisfied with the change in pitch. Cutting away too much makes the situation irreversible.

b). If the pitch of the *dizi* is too low, use a sharp knife to cut the top-side of the embouchure hole which will raise the pitch of the instrument. If the pitch of the instrument is high, use a knife to cut a little from the end-side of the embouchure hole and put a little yellow candle wax to cover a portion of the top-side of the embouchure hole, thus dropping the pitch.

c). If the high octave is flat, move the plug toward to embouchure hole. If the low octave is sharp, move the plug outward toward the head of the dizi.

**HOW TO PLAY THE DIZI**

**POSTURE**

To ensure the best performance on the dizi use the correct posture. There are two positions for playing:

(1) For the standing position as a soloist, it is necessary for the player to stand using both legs slightly separated at shoulder distance. For right handed players the left leg is placed in front and right leg at the back. The body must be straight and twisted naturally sideways to the right. This means that the player is turned slightly sideways
to the audience. The body is never placed front-on.

(2) For the sitting position when playing in an ensemble or orchestra, first have a comfortable chair. An uncomfortable chair will affect the airway. When sitting to play the diizi, the upper body is held straight up. Use only the front half of the chair and keep the two legs separated naturally.

See pictures below;

![Figure 20 Picture for Standing](image1)

![Figure 21 Picture for Sitting](image2)

**HOLDING THE DIIZI**

Unlike the Boehm flute which because of finger keys can only be held in one direction, it is possible to hold the diizi in two directions, thus accommodating right and left handed players. The normal position has the left hand on the top side of diizi
and right hand down the end side of *dizi* toward the right, and is called the right hand position. The other position has the right hand on the top of *dizi* and the left hand down the end side to the left, and is called the left hand position. Both left and right handed positions are acceptable at the professional level.

When the fingers of the hands are placed along the top of the *dizi* either straight or curved fingers can be used to cover the holes, while the index finger of the left hand becomes a pivot for covering all or half the hole. Flattened fingers (chopstick) of the right hand are best for playing sliding notes often found when accompanying Chinese opera. Alternatively, curved fingers are best for playing the small “*bangdi*” (piccolo), because of the narrowness of the distance between fingers holes.

See pictures below;
Figure 22: Straight and Curved Fingers Positions

**Straight Fingers Position (Front View)**

**Curved Fingers Position**

*Left Hand Index Finger Becomes a Pivot (Front View)*

**Straight Fingers (Back View)**

**Curved Fingers**

*Left Hand Index Becomes a Pivot (Back View)*
Figure 23 Right and Left Hand Positions

Right Hand Position

Left Hand Position

Figure 24 Curved Finger and Curved Finger Positions

Bangdi (short flute) with Curved Fingers

Qudi (long flute) with Flattened Fingers
BREATHING

It is very important for the *dizi* player to understand the correct use of breathing, without good breathing the *dizi* simply cannot be played well. There are many different ways to breath.

Stand naturally and separate the legs. They should be as wide apart as the shoulders. Place the left hand onto the diaphragm while placing the right hand at the back just above the waist. Then take a deep slow breath. Both hands must feel the expansion, indicating that air has been drawn deeply into the lungs by the diaphragm (in Chinese this is called ‘Dantian qi’). It is often difficult for beginners to do and experience this, so there is another way for beginners to practise breathing.

First lie on the bed with the whole body relaxed, adjust the position of the pillow to allow the body to lie flat. Breathe in slowly (and with an index finger moving slowly from the top of the chest to the diaphragm to assist the imagination) feel the air fill the lungs deeply all the way down to the diaphragm.

CIRCULAR BREATHING

As a fundamental skill circular breathing is used by Chinese flute players because some music requires very long notes and phrases which do not allow for a breath to be taken. This is especially common in Chinese opera. The sign for circular breathing is “O”.

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To learn circular breathing, first practise the following introductory exercise. Place a straw into a cup of water and blow through the straw to make bubbles. While breathing in through the nose, continue making bubbles by using both lips and cheeks to express the air remaining in the mouth. Continue doing this as long as bubbles are being produced. If there are still bubbles being produced it means you have been successful. Developing the skill of continuous breathing may take up to six months.

Now move to an exercise using the dizi. For about five minutes play a combination of long notes and trills from low to high notes, breathing out and squeezing the lips and cheeks while breathing in.

EMBOUCHURE

Correct use of embouchure produces a beautiful tone, precise intonation and control of a wide range of dynamics. Of course, careful listening is constantly required.

There are three important elements in a good embouchure. They are fengmen, fengkou and fengjin.

1. Fengmen (throttle or gate) - The flow of air from between the tightened upper and lower lips over the embouchure hole (Kong) is called the ‘fengmen’. During performance, the ‘fengmen’ changes frequently. The changes depend on the size of dizi used, and the registers played. When playing in a lower register, a thick air-flow is required and the speed of the air-flow is slow, while the fengmen is more open.
When playing in a higher register the air-flow required is thin and the pressure strong, while the ‘fengmen’ is tighter and smaller. However, the shape of the ‘fengmen’ is the main factor determining the embouchure.

2. Koufeng (the wind from the mouth) – The flow of air, whether thin or thick, is controlled by the diaphragm (dantian) – and the shape of the Koufeng will change according to the register used and the dynamic level demanded. When playing high and loud notes, the ‘koufeng’ is firm and tightly focused, while the speed of the air-flow will be fast. When playing in a lower register the ‘koufeng’ required is relaxed and the air-flow will be slower.

3. ‘Koujin’ (strength of embouchure) Whether the ‘fengmen’ is large or small and air-flow fast or slow, the upper and lower lip muscles and facial muscles are forcefully retracted. When playing in a lower register the ‘fengmen’ is wider, the ‘koufeng’ (air-flow) is slower and the ‘koujin’ less strong. When playing in a higher register the ‘fengmen’ is tighter, ‘koufeng’ faster (the speed of the air-flow) and the ‘koujin’ stronger.

**TECHNIQUE AND ORNAMENTATION**

**Tonguing**

Tonguing is a basic skill needed for playing the *dizi*, especially when playing northern Chinese music. A lot of tonguing is used for various kinds of music requiring clear,
fast and even tonguing. It may be single, double, triple and flutter tonguing. Indications for the various tonguings are “T” for single tonguing, “T K” for double tonguing, “T T K” for triple tonguing and “*” for flutter tonguing. Some *dzi* players use a range of indications for what tonguing to use. A range of indications is listed below.

4. “*” flutter tonguing

Flutter tonguing is an integral part of the northern Chinese music style, it is the unique flavor found in northern Chinese music. Here it is often used as a special technique to portray happiness and movement, and is typically found in music for Chinese New Year, marriage or other celebrations. To perform flutter tonguing it is essential to practise not on the *dzi* but to sound the syllables “doo-lo” over and over at increasing speeds until the tongue produces a naturally fast “ddrrr” sound, rather like an Italian rolled “r”. Once this is mastered, then the flutter tonguing can be transferred to the *dzi*.

**Trillo – “tr”**

Trillo is a common skill used by all instrumentalists. For *dzi* the trillo must be fast, clear, and even. The type of trillo depends on the style of music being performed. For example, when playing Chinese court music or southern Chinese music such as “Jiannan sizhu”, the trillo must start from the note above. In western music of the
Baroque era the performance of the trills is similar to Chinese court music. For the best performances of trillo a *dizi* player should practise them each day on each finger from the bottom register to the top. Using circular breathing while practising trillo will develop the stamina to play them for long periods of time. A number of types of trillo are used to achieve richness in technique over a wide range of musical styles.

**Trillo of the Flying Fingers**

“飞” this Chinese character is the trillo sign of the flying fingers. There are two ways of performing it: (1) use the 1st, 2nd and 3rd fingers to move backwards and forwards along the shaft of the flute, in order to make a fast brushing action across the tops of the finger-holes, (2) use your 4th, 5th and 6th fingers to move as described above to make a fast brushing action across the tops of the finger-holes. Remember that when performing this action one’s body must remain still, and the movement of the fingers must be disciplined not to move more than is needed across the tops of the finger-holes. When a trillo is finished the fingers must return to their positions in order to continue performing. The trillo is a particularly effective expressive sound in northern Chinese styles. In fast movements it is often used to portray happy occasions..

**Trillo of the Fingers**

“撮” Gently vibrate the fingers over the tops of the finger-holes or closely alongside them. This trillo is normally used for quiet and ambient music with its special effect of gently wavering sound.
**Trillo of the Air**

“气” Strongly and slowly vibrate your stomach and diaphragm to make this sound. It is not the same as vibrato. The use of vibrato (flattment) as an expressive device in Chinese flute playing is similar to that used in European baroque flute playing. When a diaphragmatic vibrato is used in performance, it is usually a natural part of making the musical line and flow more expressive. However, “Trillo of the air” is a very strong shake or forceful tremolo, intensely full of emotion. It is a special effect used as a heavy decoration for beautifying the melodies or introducing a mood of sadness. It has been widely used in both northern and southern Chinese music, particularly in Chinese opera. “Trillo of the air” is the most important skill for flute player to have, as it will enrich the palette of performing techniques.

**Harmonics**

Harmonics are the soft and thin sounds obtained when using a small and concentrated stream of air to blow onto the flute. If music requires harmonics, the symbol “0” will be placed above the note. A method of practising harmonics is to firstly make the embouchure small, tighten and centralize the lips, while also pushing up the stomach to support. The channel of air will be thin and the air flow fast. If all the finger-holes are closed for “5” (sol/soh), then the flute is able to make the harmonic of “2” (re) which is an interval of a 12th above sol.
See the chart below for diatonic harmonic series.

<table>
<thead>
<tr>
<th>Finger-hole position</th>
<th>6</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>All finger-holes shut for re</th>
</tr>
</thead>
<tbody>
<tr>
<td>From gentle to strong blow</td>
<td>⬜</td>
<td>⬜</td>
<td>⬜</td>
<td>⬜</td>
<td>⬜</td>
<td>⬜</td>
<td>2</td>
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<td></td>
<td>⬜</td>
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<td>⬜</td>
<td>⬜</td>
<td>0</td>
<td>3</td>
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<td>4</td>
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<td></td>
<td>⬜</td>
<td>⬜</td>
<td>⬜</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>5</td>
</tr>
</tbody>
</table>

"⬤" closed "O" open

**Huayin (sliding notes or glissando/portamento)**

Huayin is a typical northern Chinese technique and is widely used in the music of northern China. There are three kinds of Huayin. (1) upward sliding huayin, (2) downward sliding huayin, (3) combination huayin.

**Upward sliding huayin (Shang huayin)**

Slide from any low note to a high note as smoothly as possible. While making the sliding sound, continue to push air out until the slide is completed. The symbol for an upward sliding note is " ↕ ".

In order to play a sliding note, first play the sound of "2" ("re") by using finger number four. Then smoothly slide up to "4" "fa" by using number six finger. The speed of an upward slide will depend on the musical style required.
Downward sliding huayin (Xia huayin)
Slide from top note to low note as smoothly as possible. While making the sliding sound, continue to push air out until the slide is completed. The symbol for a downward sliding note is “⊥”. In order to play a downward sliding note, first play the sound of “4” “fa” by using finger number six. Then smoothly slide down to “2” “re” by using finger number four. The speed of the downward sliding note will depend on the style of music being performed.

Combined huayin (Fu huayin - sliding notes)
To make a combined sliding note, slide from a low to a high note then slide back to the low note. Or in reverse, slide from a high to low note then slide back to the high note.

1). A slide from a low to a high note and then back to the low note, uses the symbol; “⊥” "", the music is notated “2 4” meaning “re fa”. Play the sound “re” using finger number four. Then use finger number four to smoothly slide up to “fa” (number six finger) and then use finger number six to smoothly slide back to “re”.

2). A slide from a high to a low note then back to the high note, uses the symbol “⊥” "", The music is written; “4 2 ”, meaning “fa re”. First play the sound “fa” by using finger number six and then smoothly slide down to “re” by using finger number four. Then, slide smoothly back up to “fa”. The speed of the slide notes depend on what music style is being performed. When playing the slide notes always use air to support the sound.
The best way to practise sliding notes is first to sing the melodies with the added sliding notes. Then transpose the vocal feeling to the dizi. For instrumental players, to sing the melodies with the added embellishments such as sliding notes is the best way to learn how to perform all music.

Hua Yin are mostly played in minor thirds by using finger number one and finger number three for the low part of sliding note action, and by using finger number four and finger number six for the upper part of the sliding note action. Chinese dizi are able to play sliding notes in different keys with equal precision. The length of a dizi changes according to the key signature used, but the finger positions remain the same. That is why dizi players normally carry 12 dizi for the various keys required as well as for the different styles of music performed. This may seem inconvenient but it is necessary for the performance of traditional Chinese music.

Liyin

"Liyin" is part of the northern Chinese music style. "Liyin" is a rapid glissando of ascending and descending notes. It usually occurs over an interval of a seventh. Liyin glissandi can also cover an octave. There are two kinds of Liyin namely ascending and descending liyin. "Li" mean quicker, faster and "yin" means musical notes.

Ascending liyin (Shang liyin)

The symbol for ascending liyin is "\[\]". To perform it play a rapid series of ascending notes from low "sol" to high "fa". The notation is shown as "5/4".
Descending liyin (Xia liyin)

The symbol for descending liyin is "\[\text{\textbackslash} \text{\textbackslash}\]". To perform it play a rapid series of descending notes from high "fa" down to low "sol".
The notation is shown as "\[\text{\textbackslash} \text{\textbackslash}\] \text{\textbackslash} \text{\textbackslash}\]".

Duoyin

Duoyin is widely used in northern Chinese music to project cheerful and joyful moods. "Du" means to chop some things while "yin" means music. "Duoyin" is a very percussive sound made by executing an extremely rapidly descending series of crushed notes. The symbol used for "duoyin" is "\[\text{\textbackslash}\text{\textbackslash}\]". The difference between "duoyin" and "descending liyin" is that is "duoyin" is a rapid execution of descending crushed notes while "liyin" is a glissando where individual notes in the glissando can be heard.

To play a "duoyin" exhale very strongly while hitting all six flattened fingers rapidly on the finger-holes. Just imagine using your fingers performing a chopping action on all of the finger-holes. The music is notated as "\[\text{\textbackslash} \text{\textbackslash}\] \text{\textbackslash} \text{\textbackslash}\]". Duoyin is only played from high top note down to the low note. Normally duoyin occur between intervals of a seventh and sixth.

Dayin (attack/articulation in music)

The symbol for dayin is "\[\text{T}\]". Dayin is a part of the southern Chinese musical style.
To perform it use one or two fingers to attack the same finger hole thereby dividing a long or short note of one pitch into several shorter articulated segments. Tonguing is
not used in southern Chinese music in the same way that it is used in northern Chinese music. In southern music, when playing the same note in continuous manner, the *dizi* (quelu) player will use fingers to segment the note.

\[ \text{The notation is written (all shut for 're')} \quad 5 \quad 5' \]

The way of the playing (all shut for 're') \[ 5 \quad \text{或} \quad 5' \]

**Zengyin**

Zeng yin is a kind of decorated note. “Zeng” means gift, so “zengyin” is also called “gift note”. The symbol for zengyin is \[ \text{F} \text{ or } \text{F} \]. Zengyin is widely used in both northern and southern Chinese music, particularly in Kun opera. It occurs at the ends of phrases or at the end of a piece of music. The decoration is added to the end of a note, and is created by lifting the fingers quickly from the finger holes while allowing the breath to continue to sound a note for a fraction of a second. The sound produced is a rapidly rising inflection at the end of the main note.

\[ \text{The notation is written as (all fingers shut for "re") } 2 \quad \text{ or } \quad 2 \]

The method of performing, (all fingers shut for "re") \[ 2 \quad \text{ or } \quad 2 \]

**Dieyin**

“Die” means literally to “fold” the music notes. The symbol for dieyin is \[ \text{x} \]. Dieyin is widely used in both northern and southern music. For southern Chinese music the “dieyin” will usually start a major second above the original note. For northern Chinese music the dieyin interval can be a sixth or seventh. It is important to remember that “dieyin” always start from above the original note. Also, “dieyin” is different from “descending liyin (Xia liyin)” when playing “descending liyin” the
series of descending notes can be heard, but “dieyin” is much faster. Coming between “duoyin and dieyin” is “duo yin” which sounds much stronger than “dieyin”.

The notation (all fingers holes shut for “sol”) is written as: \( \text{\textcopyright} \) \( \text{\textcopyright} \)

The method of playing (all fingers shut for “sol”) it is; \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \)

See Explanations of symbols below.
<table>
<thead>
<tr>
<th>Name</th>
<th>Symbol</th>
<th>Music written</th>
<th>Method of playing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single tonguing</td>
<td>T</td>
<td></td>
<td>Move tongue forward, making a “T” sound separating the notes and making notes more detached.</td>
</tr>
<tr>
<td>Double tonguing</td>
<td>TK</td>
<td></td>
<td>Move tongue forward and backward continuously, making a “TKTK” sound.</td>
</tr>
<tr>
<td>Triple tonguing</td>
<td>TTK or TKT</td>
<td></td>
<td>Move tongue forward and backward continuously, making a “TTK” or TKT sound</td>
</tr>
<tr>
<td>Flutter tonguing</td>
<td>*</td>
<td></td>
<td>Move tongue faster, making a “du lu” sound.</td>
</tr>
<tr>
<td>Trillo</td>
<td>tr</td>
<td></td>
<td>Consists of the rapid alternation between a principal and its adjacent note.</td>
</tr>
<tr>
<td>Trillo of the air</td>
<td>⁵</td>
<td></td>
<td>While exhaling strongly, make a slow vibrato with the stomach and diaphragm. It’s a very strong shake or forceful tremolo, intensely full of emotion.</td>
</tr>
<tr>
<td>Trillo of the fingers</td>
<td>⁴</td>
<td></td>
<td>Gently vibrate fingers on top of or alongside the fingers holes.</td>
</tr>
<tr>
<td>Harmonic</td>
<td>0</td>
<td></td>
<td>Using all fingers shut for lower ‘sol’ and by pushing up firmly the stomach support, with tightened and focused lips make a small and thin fast flowing channel of air. This finger position then sounds re which is the 12th degree above the original note.</td>
</tr>
<tr>
<td>Upward slide huayin</td>
<td>４</td>
<td></td>
<td>With all fingers shut for lower ‘sol’, from ‘re’ slide up as smoothly as possible to ‘fa’.</td>
</tr>
<tr>
<td>Downward slide huayin</td>
<td>４</td>
<td></td>
<td>With all fingers shut for ‘sol’, from ‘fa’ slide down as smoothly as possible to ‘re’.</td>
</tr>
<tr>
<td>Combined huayin</td>
<td>４</td>
<td></td>
<td>With all fingers shut for ‘sol’, from ‘re’ smoothly slide up to ‘fa’ then from ‘fa’ smoothly slide down to ‘re’.</td>
</tr>
</tbody>
</table>

fuhaoyin-slide notes. From low to high notes then down to low notes.
| Combined huayan fahuo-yin slide notes. From high notes down to low notes then back to high notes (shnaag liyin) | 2 4 | With all finger holes shut for 'sol', from 'fa' smoothly slide down to 're' then from 're' smoothly slide back to 'fa'. |
| Ascending liyin (shnaag liyin) | 5 | With all finger holes shut for 'sol', from low 'sol' play a rapidly ascending glissando to 'fa'. |
| Descending liyin (Xia liyin) | 4 6 | With all finger holes shut for 'sol', from high 'fa' play a rapidly descending glissando to 'sol'. |
| Duoyin | 5 5 | Perform a percussive chopping sound from high 'fa' down to low 'la' 432176. |
| Dayin | 2 — | With all finger holes shut for 're', attack the note below and the principal note using a flicking action. |
| Zengyin | 2 — | With all finger holes shut for 're', at the end of the sound quickly play notes 're' and upper 'do' In 4/4 time 're', 2 — — — — — — — — |
| Dieyin | 5 5 | With all finger holes shut for 'sol', quickly play a crushed note, that is play the note above and the principal note on 5 5 5 5. |
| Breathing | 5 5 | Used between phrases. |
| Circulate breathing | 5 0 | While playing and at the same time breathing in. |
| Legato | 2 3 4 5 | Play the group of notes in a smooth and connected fashion. |
| Staccato | 2 3 4 5 | Play the notes in a separated, detached and disconnected manner. |
| Accent | 2 3 | Using single tonguing play heavily on each note. |
| Emphasis | 5 6 | Hold a note for its full value, giving some emphasis. |
| Free playing. | 56123 | Freely play the section of music. |

109
THE REGIONS OF CHINA AND THEIR MUSIC, ACCORDING TO GEOGRAPHY, POPULATION AND ETHNICITY

There is a long history of instrumental music-making in China and musical instruments are an important part of their culture even today. It is inevitable that so many centuries of music-making would produce repertories varying in style and character. Thus, in order to examine them and to explore their manifest variety, it is helpful to examine the music from a number of useful perspectives.

Perspectives producing such manifest variety are the geography of China, the size of its populations and the ethnicity of the people. Thus, examining these makes for useful ways of examining and exploring the music. The sheer size of China – it covers 9,600,000 square kilometres – it is the third largest country in the World, after Russia and Canada. It is almost the same size as Europe. China has the world’s largest population of 1.3 billion people, one fifth of the world’s population.

China’s topography of mountains, rivers, forests and deserts govern the areas of population and the types of communities who live there. One major river, the Changjiang (Yangtze River), divides China into two broad geographic regions of north and south. Musical styles found in the two regions are thus labelled as being in northern or southern styles. Further subdivision of north and south into north western,
north eastern, south eastern and south western regions and the clustering of Provinces
into the appropriate regions enables classification and discussion of representative
repertory. Three Provinces, the Capital Province of Shaanxia, the Provinces of
Qinghai, and Gangsu and two Autonomous Regions of Ningxia and Xinjiang
comprise the north western region. Near the borders to North Korea and Russia
(Siberia), are the three Provinces of Liaoning, Jilin, and Heilongjiang which comprise
the north eastern region.

In the south western region are the Provinces of Yunnan, Sichuan, Guizhou and Tibet
autonomous region where live most of the minority Chinese. In Yunnan Province near
the border to Burma, live people belonging to at least nineteen minority or ethnic
groups, the most important being Miao, Yi, Bei, and Yao people.

Just as there are minority/ethnic groups in Yunnan Province mentioned above, so there
are throughout the entire country. Communities of people inhabiting the various
regions of China are diverse in ethnicity and culture. Although most of the population
of China is Han Chinese, making up 93.4 percent of a total population of 1.3 billion
people, there are also more than fifty ethnic groups which make up 6.6 percent of the
total population. Such a large and varied ethnic population of 1.3 billion people
provides a very colourful cultural diversity.

82 www.zdic.net
Regarding perspectives of region and music style, northern and southern styles of Chinese music may be further subdivided. The music of the northern region is representative of Hebei, Henan, Shandong, Shanxi, and Shaanxi Provinces (including Beijing city), while the specifically north western region comprises the Provinces of Gansu, Qinghai, Shaanxi, and the two Autonomous Regions of Ningxia (Muslim people), and Xinjing (Uyghur people who are Muslim).

The music of the north-eastern region is representative of Heilongjiang, Jilin, and Liaoning Provinces. Lower in the north eastern region the music of *Jiangnan sizhu* is representative of Jiangsu and Zhejiang Provinces (including the city of Shanghai).

In the southern region the music of Guandong is representative of Guandong Province, while above Guandong Province, the music of *nanyin* is representative of Fujian Province. The music of the south western region is representative of Sichuan, Yunnan, Guizhou Provinces and Tibet Autonomous Region.

**MUSIC OF THE EMPEROR’S COURT**

Across the “Yellow River” to the south of Shanxi and Henan Province is Shaanxi Province, a significant Province in Chinese history. Earliest ancestor “Huang Di” lived and is buried there. On 5th of April of each year from all over China and other parts of the world Chinese will come to his tomb in Shaanxi Province to honour his memory.
In Shaanxi the “Yellow river” culture began. Qin Shihuang, the first emperor came from there. Chang’an city, today called Xian, is the capital of Shaanxi Province, and was the old Capital of China (the Middle Kingdom) for thirteen Dynasties. Xian city was the starting place of the “silk road”. In Xian city the “Terracotta Warriors” can be seen.

Life in court included music-making by trained musicians for ritual ceremonies and entertainment.

**MUSIC OF MINORITY/ETHNIC POPULATIONS**

Music of three prominent minority/ethnic populations has contributed significantly to Chinese culture. The contributions come from the Autonomous Regions of Inner Mongolia (above the northern border with the Republic of Mongolia, Tibet (south western China bordering with Nepal and India), and Xinjiang (neighbouring Central Asia/the former USSR ).
Figure 25 shows the various provinces, regions and major cities of China.

**Explanation of the map locations of the population**

Most of the population of China is Han Chinese. Han Chinese make up 93.4 percent of a total of 1.3 billion people. There are also over 50 minority groups which make up
6.6 percent of the total population.\textsuperscript{83}

Han Chinese music is referred to as Traditional Classical Music of China. The music of the 6.6 percent minority population is referred to Ethnic Music.

Referring to the map, the locations of the minority groups are as follows:

In the Autonomous Region of Inner Mongolia in the north, live the Mongolian people.

To the north-west in Ningxia Autonomous Region live Muslim people. Further to the northwest in Xinjiang Autonomous Region lives the Uygher People, and in the south-west in the Tibet Autonomous Region live Tibetan people.

In the south west, in Yunnan Province near the border to Burma, live people belonging to at least nineteen minority groups; the most important being Miao, Yi, Bei, and Yao people.

In the north east, near the border to North Korea, the Provinces of Heilongjiang, Jiling, and Liaoning, live people of Korean origin.

\textsuperscript{83} \url{www.zdic.net}
Figure 26 shows the rivers of China and approximate altitude across the territory.

An explanation of how the rivers shape the cultural regions of the country.

The map shows the Yangtze River (also named Changjiang River) which divides the country into roughly northern and southern regions to produce two main genres of traditional music. The southern genre contains three significant styles. i) The style originating in the city of Shanghai and the Provinces of Jiangsu and Zhejiang is entitled Jiangnan sizhu, ii) From Guandong Province including the regions around the
Pearl River, the style is entitled *Guandong Music* and iii) *Nanyin* is music from Fujian Province.

The northern genre originates in the regions north of the Yangtze River. The northern genre contains a number of significant styles: *Hebei Music* originates in Hebei Province including Beijing and Tianjin Cities. *North East Music* originates in the regions around the Songhua River near the Russian border and the three surrounding Provinces of Heilongjiang, Jilin and Liaoning.

Music from the regions around the Yellow River is referred to as *North West Music* and also as the *Yellow River Culture*. The region includes the Provinces of Shaanxi, Qinghai, and the Autonomous Regions of Ningxia and Xinjiang. The two Autonomous Regions contain large populations of minority groups, such as Muslims in Ningxia Region, Uyghur (of Turkish origins) in Xinjiang Region.

**POLITICAL AND SOCIAL CONTEXTS**

Professor Colin Mackerras, the highly regarded Australian commentator on China, in his book, “The Performing Arts in Contemporary China”, opens chapter one with the statement that;

*No form of art, nor any branch of the performing arts, can live outside the confines of its own society. By its very nature it must be rooted within a particular context – social, economic, historical or political. In the People’s Republic of china (PRC) especially, the performing arts are to a significant degree welded tightly into the*
society that produces them.\textsuperscript{84}

Certainly, New China makes it very clear in its arts policy that the arts are in the service of the political ideals; a dictum taught to every new professional in the performing arts. However, this relationship between the arts and society has been the case not only throughout the era of the People’s Republic of China, but even from as early as the Xia Dynasty (c.2070 BC). The performing arts have always been a part of the political, social, and economic fabric throughout the history of China.

During the many Dynasties, the performing arts have been used for ritual ceremonies such as prayers for rain, prosperity for the forth-coming harvest, as processional and back-ground music at state banquets, and in the business of war. The performing arts reflected society in many ways, especially during the Tang Dynasty, where many performing artists came from outside the Middle Kingdom. The music that they brought was called ‘Hu Yue’, literally meaning, music from outside China. The performers and their music mostly came from Central Asia via the Silk Road.

Yang Yinliu, the grand master of Chinese musicology and administrator for the New China Arts Policy, criticised the performing arts of all Dynasties before New China as under the ‘Slave owners or ruling classes who used folk music for

their own propose’. From beginning of twentieth century as China began to move toward an increasing sense of patriotism and nationalism, and then especially after 1949 with the establishment of New China, most major scholars and institutions copied Yang’s criticism of previous rulers and aligned themselves with the New China government policies. (Mackerras 1981: 1 shared a similar view).

From end of the nineteenth century so-called ‘New Music’ appeared. The aim was to use western music to change traditional Chinese music by introducing western harmonies (Qing Xu: 141). Traditional Chinese music was seen as backward and unfashionable when compared to European music. From the beginning of twentieth century especially after the 1919 ‘May 4 Revolution Movement’, music and other performing arts reflected the changes in Chinese society toward the ‘new democracy’ and were used as a tool against invasion from outside.86 A number of great patriotic and nationalist composers appeared. One was Nie Er, who composed the New China National Anthem, the words of which called all poor people to unite and stand up, even to the shedding of their blood, to build a great wall that shielded China from outside invasion. Another was Xian Xinghai, composer of the “Yellow River Cantata” whose words heralded the Communist Party’s leadership against the Japanese invasion of the second world war. Yet another was Liu Tianhua whose music, ‘Bingzhong yin’

(literally meaning ‘in the sickness’), was a reflection of the eve of the political youth movement of May 4. On this occasion a group of intellectuals demanded progressive changes which would find solutions to the current situation of gloom, frustration and strife.

After the establishment of New China in 1949, the performing arts were directly involved with politics. From 1949 to the mid 1960s, the performing arts focused on promoting the New China Government’s libration of the people, especially the poor people, from the old rulers. Songs were used to motivate people to work harder, in order to improve standards of living.

From 1966 to 1976 the focus was on the Cultural Revolution movement. Over all, from 1949 to the present, the performing arts have been a ‘service for politics, and a service for the people’, this slogan is still a first lesson for everyone in performing arts in China.

Performing arts as a reflection of society will come from the people and will serve the people. They will broadcast a positive attitude about New China society rather than a negative one. It was strongly suggested that all scholar-artists should ‘go into the field’ to ‘real, and ordinary’ people in order to develop a base from which to learn from and get inspiration from such people as folk artists in rural areas, factory workers, peasant farmers and soldiers, because it was felt that any arts that were out of
touch with the ordinary people’s arts and literature was not ‘real’ and genuine arts. In China under this policy, artists can apply for funding. The following five points outline the process.

1. “Caifeng” 采风 literally means to get information or source-materials from rural area people or folk artists. The aim was to use the information or material to enhance and enrich new compositions and other arts. Note that the system of “Caifeang” is not new to Chinese artists, In the Spring and Autumn periods (770-476BC) the system had already been implemented.87

2. “Tiyan shenghuo” 体验生活- literally means to ‘hang out’ with rural people or folk artists in order to experience their life. The aim of this experience is to enhance and enrich the newly composed arts.

3. “Hui-bao” 汇报 The report of what has been learned from the field work. After scholar-artists have completed “Caifeng” and “Tiyan shenghuo” the institutions require that they present the results of their field work in a Concert, exhibition or presentation.

4. “Guanmo” 观摩 This means to have a look or listen. All of the scholar-artists must regularly attend concerts and exhibitions in order to see what another

scholar-artist has done or learned from their field work experiences. The aim is to learn from each other.

5. “Yantao hui” - discussion. Institutions organize relevant scholar-artists, academics and administrators to meet for discussion. The results of the field work are presented, discussed, criticized, and analyzed in order that a focused summary and any suggestions for further action are noted.

GRAND MASTER FLAUTISTS OF NORTH AND SOUTH OF CHINA (1949)

Regarding Chinese master flautists we can only go back to 1949, because before that year no music for dizi solo was recorded.

Master flautist is an old term of Chinese traditional cultural significance. It is a traditional title that designates a highly skilled and experienced expert recognised and supported by the general community in the same way that the Italian maestro performer or orchestral conductor designates a generally recognised performer of superior expertise.

Because of the difficulty of identifying performers before 1949, in the ensuing discussion the term grand master flautist is the title given to only the first generation of experienced and skilled flautists after the advent of New China in 1949. The term grand master designates the high level of respect given to these musicians. Such
skilled and knowledgeable flautists did not necessarily receive a formal music education or attend a music conservatory, but acquired their facility and knowledge from senior folk musicians and from living and performing in everyday society.

Before the advent of New China in 1949, small music schools existed, teaching mostly western instruments. However, these music schools did not have the status of a conservatory or university music school.

In the New China era conservatories were set up after Russian models. The term professor came as part of the system and the introduced music culture. During the era some of the masters and grand masters (highly regarded in the community but not remunerated) were invited to become professors with associated high social status and government salaries. In more recent times the older terms have returned to use alongside the new.

The grand masters flautists representing northern Chinese *dizi* music were and Feng Zicun and Liu Guanyue.

Feng Zicun (1904-1987) who was born in the same Province (Hebei Province) as Liu. Feng’s *dizi* music is based on northern Chinese folk music and local opera music of Shanxi Province. Some of his flute compositions are; *Red Lantern, Happy Reunion, and Birds Flying.* *Wu Bangzi* is every *dizi* player’s favorite concert piece. Feng Zicun
was a professor for *dizi* at Central Conservatorium of Music Beijing, China.

Another northern master is flautist Liu Guanyue (1918-1990) who was born in Hebei Province of China. Liu is an expert of Chinese woodwind instruments; especially *dizi* (*bangdi*, the northern Chinese flute). During his time he was soloist for various Chinese leading orchestras as well as guest professor for several Conservatoriums in China, including the leading institution the Central Conservatorium of Music Beijing. He also composed and arranged lots of music for flute. His *dizi* compositions are; *Peace of Dove, Mai Cai* (the vegetable seller) *Home town, Xiao Kai Men*, and more. *Birdsong* is a well-known tune across China and the entire world. In 1951 he performed this piece at the “Festival of Prague”.

Lu Chunling (b.1921), Zhao Songting (1924-2001) and Chen Zhong (1919-2005) were the grand master flautist of the southern region.

Lu is a well-known flautist in China and beyond. During the past 40 years he has performed in North and South America, Europe, Africa, the Pacific region and Asia. He was a professor of *dizi* at Shanghai Conservatorium of Music, China. His *dizi* compositions include *Bird flying, Song of Joy*.

Master flautist Zhao Songting. Zhao was a professor of *dizi* at China Conservatorium of Music. (That Conservatorium taught only traditional Chinese music.) Most of
Zhao’s *dizi* music came from local operas of Zhejiang Province of southern China. His melody *three five seven* is based on southern local opera melodies and another well-known composition was *Morning*. Zhao spent a lot of time making innovations to the manufacture of Chinese flutes. They could be put together in three different sizes in order to increase the range.

Chen Zhong, southern master flautist, was *dizi* professor at Tianjin Conservatory of Music, (a guest professor at central Conservatory of Music). Chen Zhong was also a master of *qin* (a seven stringed zither-like instrument without a bridge). In 1979 Chen Zhong was the first person who revised the *xun*, an ancient Chinese wind instrument, a globular ceramic flute or ocarina, from Neolithic Age - nine thousand years ago. It was his huge contribution to the Chinese wind family. His *dizi* music arrangement included *Song of Chaoyun* and *Zhonghua liuban* and *xun* music (with Du Ciwen) of *Song of Chu*. The significance of the music of *Song of Chu* is that, in 1984, Du Ciwen performed the music for the Los Angeles Olympics.88

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88 [www.baike.baidu.com/view/421413.htm](http://www.baike.baidu.com/view/421413.htm)
NAMES OF THE MASTER FLAUTISTS OF THE FIRST THREE GENERATIONS (FROM 1949)

The first generation of master flautists were Feng Zicun (冯子存) and Liu Guanyue (刘管乐) from northern China. While Lu Chunling (陆春龄) Zhao Songting (赵松庭) and Chen Zhong (陈重) are from southern China.

Second generation master flautists are Wang Tiechui, Jiang Xianwei (early second generation) and Du Ciwen, Ma Baoshan, Jiang Zhichao, Jiang Guanyi, Zeng Yongqing, Liu Sen, Gao Ming, Wei Xianzhong, Yu Xunfa, Qu xiang, Ning Baisheng, Jiang Guoji, Cai Jingming, Li Zhen Yuan Xiuhe, Huang Jincheng, Lu Jincheng, Hu jiexu, Kong Qingbao, Li Datong, Liu Fengsheng, and Qu Guanyi.

SUMMARY

This chapter introduces the reader to a history of *dizi* from the Neolithic Age, to some colourful legends associated with the *dizi* and its music, and finally to developments in modern times. An explanation of the different kinds of *dizi* is given; how to play them, and their use in performance.

China is a large country with the world’s largest population. Within this huge population are a variety of minority groups. Their many and varied characteristics are explored, analysed and discussed for they provide the basic foundations needed to understand and appreciate Chinese music. Similarly politics and music are inseparable.

Music is often composed in response to political pressures and events. Using appropriate music examples, I have drawn on my own experience of growing up and living in China to enrich and give depth to the reader’s understanding of the variety of musical styles of the peoples and of their musical responses to their environments.

*Dizi* music is divided into two major schools; namely the north and south of China. I have been careful to comprehensively survey, explore and analyse material with experiences of my own, both as a student of first generation grand master *dizi* players of the two major schools and as a professional performer. In the discussion are also listed the names of first, second and third generation professional *dizi* players.
My experiences throughout many years of study and performance of *dizi* music as a third generation professional *dizi* player in China and overseas are examined and discussed.\(^{89}\)

\(^{89}\) See Appendix G for author's biography.
CHAPTER 4 NORTHERN REPERTOIRE

INTRODUCTION

This chapter will introduce the most influential bangdi repertoire from northern China, which includes the music of the northeast and northwest, under the Genre School of Northern Chinese Dizi Music. Music of the first generation grand master dizi players and their music in the traditional style will be presented, followed by an introduction to the second generation grand master dizi players together with their musical influence from west. Explanations of music characteristics of each item will be given.

NORTH

WU BANGZI 五梆子

This is a typical example of Northern Chinese traditional music transcribed from the playing of northern master flautist Feng Zicun. The piece was transcribed by Fang Kun, the Principal of the Music School attached to the Central Conservatory of Music Beijing.

Wu Bangzi is a popular instrumental form of Qupai⁹⁰ (labeled tune) performed

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between the acts of opera productions of the Huabei Region. Wu Bangzi originally contained beautiful and lyrical melodies, but from the early 1950s when arranged and performed by northern grand master flautist, Feng Zicun\textsuperscript{91}, the traditional melodies were transformed into brilliant virtuosic solos that were very bold and forceful in their expression. From being relaxing diversions between the acts of the opera while the curtains were closed, the interludes under Feng’s imaginative drive became periods of renewed interest for the audience.

Feng used the typical Chinese variation form; a theme, a number of increasingly more complex variations (usually three) which came to a sudden halt, and then concluded with a stately coda. His playing employed every possible technique including single, double, triple and flutter tonguing, various ornamentations, and accelerating tempi. His playing encompassed a huge dynamic range from pianissimo to fortissimo, demonstrating the strength of his diaphragmatic support and control of a stable pitch. He was largely responsible for enlarging the role of the flute as an ensemble instrument to that of a virtuosic solo instrument.

This particular piece has been so popular for over fifty years that it remains a compulsory item in every flautist’s repertoire. Wu Bangzi is typical of northern melodies played on short high-pitched flutes (bangdi) in the keys of “C” Diaog\textsuperscript{92} or “D” Diaog, (Stock 1996-, mode; tuning; or tune) projecting brilliant and penetrating


sounds. It is part of a Northern Chinese musical expression that is very powerful and forceful with strong, dramatic accents unlike Southern Chinese music, an example of which follows, that is always lyrical in style.

I studied this piece with Professor Ma Baoshan, Principal of the Music School attached to the China Conservatory of Music, a second generation master flautist, student and authoritative interpreter of the music of Feng Zicun.

In this recital the piece is in the key of “C” Diao. With all fingers holes closed the note “Re” is sounded. The “G” Diao bangdi (northern short Chinese flute), is used.
See below is an example of music score regarding variations for Wu Bangzi.

Wu Bangzi -- theme and three variations

Feng Zicun

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Composer Liu Guanyue, the grand northern Chinese master flautist, performed this piece at the 1951 “Festival of Prague” where Liu participated as a member of the Chinese National Musicians Delegation. As a result of its performance at the Festival, Birdsong became immensely popular throughout Europe as well as China.

Birdsong was originally a popular melody for Suona from Hebei Province.

Birdsong has three sections. The first section is an introduction of eight bars in two four bar phrases, using downward and upward Liyin (glissandi) and trills to create an atmosphere of bird-calls in the forest. This is followed by a melody of over seventy six bars. The second section, the most imitative and important part, is a series of many different bird calls over an eight bar ostinato. Northern Chinese flute techniques such as portamento, upward and downward moving Liyin, flutter and double tonguing, percussive attacks using fingers and tongue together (‘chopping notes’), combined vibrato, flutter tonguing and multi-fingered trills made at fortissimo volume by moving the fingers up and down over the finger holes to imitate the bird flying away. Following without a break is the third section melody. The first four bars of the final eight bars use percussive ‘chopping’ sounds, followed by two bars of long notes employing trills and flutter tonguing. Descending glissandi lead into the last bar containing a surprise pianissimo ending (a typical Chinese compositional technique) on the off beat with sliding grace notes.

94 Baike.baidu.com/view/717916.htm
My teacher from 1974 to 1977 was the composer above. He suggested that to improve the quality of *Birdsong* I should visit any forest or zoo to listen to the many bird songs. After which I should imitate them by whistling or singing, and later try them on the flute. Learning the piece only from music score is not sufficient, as elements of the birdcalls can not be adequately notated on the score.

This piece is in the key of “G” Diao. With all fingers holes closed the note “Sol” is sounded. The “G” Diao *bangdi* (northern short Chinese flute), is used.

**LIU QING NIANG** 柳青娘

This traditional music is from Hebei Province in northern China and was arranged by the northern grand master flautist Liu Guanyue for solo flute. The music is from the “Qupai” Liu Qing Niang. I was a principal student of Liu, who commented that the piece was not as famous as *Birdsong*. It is very short, straight forward, light and simple in character, and not meant to be profound; just simply a lovely short piece music to enjoy.

The piece has three sections with a slow Coda to finish: (1) *Moderato* in an elegant style; (2) a restatement of the first section with the same tempo as before for a few

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bars which then accelerates to a light and relaxed Allegro; and (3) a variation of the second section.

It is interesting to note the differences between the musical styles of the northern grand master flautist heard in the first piece above and the three pieces by grand master Feng Zicun which follow. Grand master Liu’s musical style is usually light, in a fast tempo, and always in a lively, yet relaxed style. Unlike grand master Liu’s style, grand master Feng’s musical style in the three pieces which follow is always powerful and forceful.

This piece is in the key of “B flat” Diao. With all fingers holes closed the note “Re” is sounded. The “F” Diao bangdi (northern short Chinese flute), is used.

**HANGING UP THE RED LANTERNS 挂红灯**

This is a well known traditional Inner Mongolian folk melody that describes a scene familiar to Chinese people. The music expresses an atmosphere of celebration, where people are joyfully hanging up red lanterns during a festival season.

The melody is graceful, elegant, and lively. It is divided into three sections
comprising theme and two variations. In my performance, special finger patterns called ‘tongyin zuola’ (meaning close all fingers for the note to become ‘la’—a form of key change) are used. These finger patterns are very common in the music of Inner Mongolia. Crossing of fingers and ‘half hole’ finger positions are also frequently employed. Using such a range of finger patterns adds a richer and distinctive flavour to the existing melody.

The arrangement was undertaken by northern grand master flautist Feng Zicun and transcribed into Chinese number notation (Jianpu) by Huo Wei. The short northern flute (bangdi) and northern flute techniques are used in this performance.

I learned these pieces from Professor Feng’s teaching assistant, Ma Baoshan while a student of Ma. Ma Baoshan was himself a former student of Professor Feng.

This piece is in the key of “F” Diao. With all fingers holes closed the note “la” is sounded. The “G” Diao bangdi (northern short Chinese flute), is used.

**DUI HUA 对话**

This is a folk song from Hebei Province in northern China, neighboring the capital

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97 Normally one Chinese transverse flute can comfortably play in four different keys, although theoretically it can play in seven keys. Because it is not a chromatic instrument, key changes are made by changing the finger patterns. The first two common fingerings are – all holes closed = soh (5th of the scale) and all holes closed = re the 2nd degree of the scale. Next, all holes closed = doh (the 1st degree of the scale), then all holes closed = lah (the 6th degree of the scale). The tonic sol fah system here uses a moveable doh.


city of Beijing. Performance of this piece is intensely spirited. ‘Question and answer’ phrases—a compositional form typical of northern Chinese folk song—express the happiness and love of life of the people. The idea of ‘two flowers’ is also commonly used to express the interchange of romantic love.

“Dui Hua” defined by Zhang Baoyu as questions and answers about flowers (folk song).

In 1953 Feng Zicun arranged the song for performance on bangdi after which time no interest has been taken in the words of the song. The arrangement is divided into three differing melodic sections with Coda. The first section is played gracefully and expressively. In the second section the tempo becomes brisk and lively while still musically relaxed. In the third section the tempo becomes even faster where the performer must demonstrate clear triple tonguing. At the Coda the tempo slows, ending with strong finishing notes. In each successive section the melody is treated with increasingly elaborate ornamentation.

This piece is in the key of “C” Diao. With all fingers holes closed the note “Re” is sounded. The “G” Diao bangdi (northern short Chinese flute), is used.

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BIRDS FLYING 黄莺亮翅

This is music in the northern style from Shanxi Province in northern China. The piece was arranged by Feng Zicun, a northern grand master flautist. The candidate deliberately coupled *Flying Partridge* (southern style) with *Birds Flying* (northern style) because it is his intention to show that, even with identical titles and literary meaning of the poetry that inspired the music, there is a dramatic difference between northern and southern instrumental musical styles and expression. The marked difference in style is brought about because the southern *Flying Partridge* is performed on the longer flute with sounds that are deeper and mellow, and the performance style is more lyrical and does not use double or triple tonguing—whereas the northern style *Birds Flying* uses the short and higher pitched flute and elaborate embellishments. Jiang Zhichao in his *dizi Music Book 1* suggests that *Birds Flying* is also a musical expression of people looking forward to a life of happiness and freedom. It has four descriptive sections with a Coda: (1) Sunrise, (2) The birds wake up, and (3) and (4) Birds singing and flying.

This piece is in the key of “C” Diao. With all fingers holes closed the note “Re” is sounded. The “G” Diao bangdi (northern short Chinese flute), is used.

SHEPHERD’S FLUTE 牧笛

This traditional melody was arranged by a representative of the new generation of
northern Chinese composers. Northern master flautist and conductor, Lui Sen, arranged the music of *Shepherd’s Flute* from the piece originally composed by composer Liu Chi as a dance duet representing a male and female shepherd. *Shepherd’s Flute* expresses the happiness and love of nature of the shepherds.

The arrangement is divided into three sections with a free introduction: (1) *Allegro*, (2) *Andante*, and (3) a reprise of the first section with one phrase added. This is an excellent example of combining northern and southern musical styles. By integrating the northern forceful and heavily embellished style—especially of sliding tones, use of half-hole fingering, and double tonguing—with the lyrical and legato southern style, Liu Sen has produced a new style of his own. ¹⁰²

This piece is in the key of “A” Diao. With all fingers holes closed the note “Re” is sounded. The “E” Diao middle-sized *qudi* is used.

Liu Sen second generation master flautist, later on became a conductor of the Central Army Opera and Ballet Orchestra. It was Chinese music composed with a discernable Russian Influence around mid 1970s.

In the time between the mid 1960s and 1985, a new generation (the second generation of master flautists) of composers created music and performed under the “Eight Words” arts policy of Mao Zedong. These composers were looking for fresh ideas

from Western music to inject new life into traditional Chinese music. Most of these composers were virtuoso flautists. This was achieved through stylistic innovations such as harmonies and formal structures imported from the Russian style. Many of the composer-flautists received formal tertiary training at prestigious musical institutions such as the Central Conservatorium of Music in Beijing which, at the time, was heavily influenced stylistically by the Moscow Conservatory. These influences include compositional structures using ternary and sonata principles, four-voiced harmony using dominant and secondary sevenths, diminished triads and various cadences, orchestration following the instrumental sections of the Western orchestra, and even the system of institutional management by employing two principal administrative officers—a Director and a Party Secretary. Some of the representative composers working in this style include the following—Du Ciwen, principal flautist of the Central Chinese Traditional Orchestra, with his piece from *Mount Ali* 阿里山，你可听到我的声音; Zeng Yongqing 曾永清, principal flautist of the Central Army Orchestra with his piece *Patrol Soldier of the Grass-Lands* 草原巡逻兵; and Liu Sen 刘森, principal flautist and conductor of the Central Army Opera and Ballet Orchestra with is piece *Shepherd’s flute* 牧笛. These three all graduated from Central Conservatory of Music. They were pioneers in this new form of *dizi* music.

Another group of flautist-composers during this time were self taught both in flute and composition but again come under the influence of the Russian School. Gao Ming 高明, a composer from this group, is the principal flautist of Shaanxi Province
Orchestra. His piece, Helleo Shaa 陕北好, demonstrates political significance—the glory of the Communist Party coming from liberating the poor. The significance of Shannbei, a place in the north of Shaanxi Province, is that it was the last stop on the great ‘long march’ of the Red Army. Another composer, Wei Xianzhong 魏显忠, is the principal flautist of Laoning Province Orchestra. His piece called Harvest time 杨鞭催马运粮忙 comes from the north-east of China bordering with Russia and illustrates the joys of peasants bringing in the harvest.

PATROL SOLDIERS OF THE GRASS-LANDS 草原巡逻兵

Zeng Yongqing, the northern master flautist, with Ma Guanglu, composed this music for flute in 1972. The music, which was composed at a time when influence of the Cultural Revolution (that finished in 1976) was still strong, describes soldiers patrolling the border of their motherland.\(^{103}\)

The composition has nine sections: (1) An introduction using arpeggios played on the dizi to sound like martial music (fanfares). (2) A statement of the first main theme that is based on traditional Mongolian melodies. This part of the musical structure has a highly balanced formal structure consisting of four phrases, each of which consists of four bars. (3) A Cantabile section which is graceful. (4) A return to the second

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section’s main theme, with variations added. In the second, third and fourth sections of the piece, the musical form is ternary, and it is clearly influenced by Western musical forms. (5) This section is freely flowing and the musical style is in typically Mongolian ‘Chang Diao’ 長調 style which literally means ‘long tune’. (6) A return to Allegro. (7) This section uses fast fingering trills to imitate the neighing of horses. (8) and (9) These final two sections are very fast and are performed without a break. The piece finishes with trilled long notes. Bangdi, the northern flute, is used to performance this music.

This piece is in the key of “B flat” Diao. With all fingers holes closed the note Re” is sounded. The “F” Diao bangdi (northern short Chinese flute), is used.

HAPPY REUNION 喜相逢

This melody was originally an instrumental folk tune that originated from Inner Mongolia and was arranged for flute by northern grand master flautist Feng Zicun. The melody has four sections. The first presents the folk tune. The second, third and fourth sections then follow as variations of the folk tune with the tempo beginning slowly at first and then getting faster to presto with each variation.

This music combines a number of virtuosic northern style flute techniques such as ‘Liyin’ (ascending and descending glissandi with and without percussive ending through intervals of major and minor 6ths and 7ths), four kinds of tonguing (single,
double, triple and flutter-tonguing) and ornamentation (grace notes), all of which enrich the music by making each variation more forceful. Without the ornamentation, this music would not project its full northern character. Northern Chinese musical expression is very powerful and forceful with strong dramatic accents and fast tempi, unlike its southern Chinese counterpart which is always legato and lyrical in style. The short northern Chinese flute (bangdi) is used to perform northern Chinese melodies, where as the longer transverse flute (qudi) best serves the melodies of the south.

I studied this piece with Professor Ma Baoshan, Principal of the Music School attached to the China Conservatory of Music, a second generation professional flautist, student and authoritative interpreter of the music of Feng Zicun.

This piece is in the key of “C” Diao. With all fingers holes closed the note “Re” is sounded. The “G” Diao bangdi (northern short Chinese flute), is used.

JASMIN FLOWER 茉莉花

This northern style folk song came from north Shanxi Province in northern China and
was arranged by the northern grand master flautist Liu Guangyue for performance on flute. (Shanxi Province is one of the provinces that the Yellow River passes through.)

The music is in four short sections in the form of variations. The melodies are graceful, relaxed and yet lively. To perform *Jasmine Flower*, the northern short flute (*bangdi*) is used. I studied this piece with Professor Liu of Central Conservatorium of Music who was Professor from 1974 to 1977.

My performance of *Jasmine Flower* demonstrates the differences in musical style between Professor Liu (lively and humorous Hebei folksong character) and *Wu Bangzi* and *Happy Reunion* as arranged and performed by grand master Feng (Inner-Mongolian local opera in character), despite the fact that both men came from Hebei Province, close to Beijing.

A southern Chinese piece with the same title *Jasmine Flower*, well known to western audiences as the Chinese National Anthem, is a totally different melody. It was used by the British to welcome a Chinese delegation sent by Empress Dowager Cixi to study how the British Monarchy and Parliamentary system worked together. This occurred before Dr Sun Zhongshan in 1911 demanded the removal of the Monarchy and formation of a Chinese Republic, called the Xinhai Revolution (Xinhai

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This piece is in the key of “C” Diao. With all fingers holes closed the note “Re” is sounded. The “G” Diao bangdi (northern short Chinese flute), is used.

HAPPY NEW YEAR  阖花灯

This melody is based on a popular Qupai 106 entitled “Tang Changzi”, (music from Chui-ge), and an Er-ren tai. It is arranged by grand northern master flautist Feng Zicun and transcribed by Huo Wei. Stock defines a Qupai as a “labelled tune”, a melody adaptable to suit new purposes, its identity still intact. Chui-ge in English literally means “Song for Wind Instruments”, and is also called “Ji-Zhong Guan-yue”107 from Hebei Province. An Er-ren tai108 is defined by Zhang as a labelled piece played for the Dance-drama popular in Shanxi province and Inner-Mongolia regions.

It is a musical description of New Year celebrations and harvest time. To celebrate, the peasants sing and dance to the accompaniment of various drums and percussion.

They use paper to make lanterns as well as effigies of human beings and various

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105 www.baike.baidu.com/view/28947.htm
kinds of birds and animals.

This arrangement is in one continuous movement incorporating four tempo changes as indicated on the score. The tempo begins at a metronome marking of 120, then increases to 132, 144, and lastly to 160.

This piece is in the key of “C” Diao. With all fingers holes closed the note “Re” is sounded. The “G” Diao bangdi (northern short Chinese flute), is used.

SHANGDONG XIAO KAIMEN 山东小开门

This is a traditional “qupai” piece from Shandong Province in northern China. In 1956 the grand northern master Flautist, Liu Guanyue, learned it aurally from Zhao Renyu, a significant folk musician of Shandong Province. The piece is in one movement, but divided into two contrasting sections. The first two bars begin slowly and by the third bar a steady Andante tempo is set. After this the tempo remains constant until bar forty four, when the tempo accelerates to Presto by forty five. At the end bar of bar ninety eight the melody comes to a sudden stop with a general pause. The final three bars are played very broadly; strongly and dramatically.

Liu’s music in performance is usually light and brisk with humour. However, during

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lessons with Liu in 1975, he informed me that this piece is representative of another style where the melody is forcefully projected using double tonguing and flutter tonguing. At the lessons many insights were gained into features of performance that are not disclosed on published versions of the piece (1989). Liu demonstrated the features by playing the bangdi and by very expressive singing of the melody. To perform this piece the short transverse flute (bangdi) is used.

This piece is in the key of “C” Diao. With all fingers holes closed the note “Sol” is sounded. The “G” Diao bangdi (northern short Chinese flute), is used. Another choice is to use the “A” Diao smaller sized bangdi. Then with all finger holes closed the note “Sol” is sounded and the piece is in the key “D” Diao, a major second higher.

**FLYING THE KITE 放风筝**

This piece began its life as a typical north-eastern folk song, originating from an former Province called Chahar\(^{110}\) 察哈尔 in north-eastern China near the Russian border. The music describes children on a pleasant spring day taking kites to the outskirts of the city to fly them. The music expresses the children’s ongoing happiness.

This arrangement by northern grand master flautist Feng Zicun\(^{111}\) is in three sections, with the following titles indicated on the score: (1) Get ready, (2) Flying the kites, and (3) Packing up to return home.

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In performance there are frequent tempo changes from slow to fast and much use tempo rubato. Many of the musical figures and tempo changes are elements of musical pictorialism. For example the three long-note (la-re-si) pauses with trill in bars 53-55 describe the temporary disappearance of the kite in the sky. From bar 56 the tempo begins slowly and steadily accelerates. At bar 74 the tempo slows suddenly and remains so until the end of the piece. Interest is sustained by the use of suddenly contrasting dynamics. For example bar 9 is played fortissimo and bar 10 is played piano. As well, Feng’s usual northern Chinese flute techniques, such as harsh single tonguing, fast double, triple and flutter tonguing, and sliding tones between minor thirds, are used.

This piece is in the key of “C” Diao. With all fingers holes closed the note “Re” is sounded. The “G” Diao bangdi (northern short Chinese flute), is used.

MAI CAI – THE FRUIT AND VEGETABLES STREET SELLER  卖菜

*Mai Cai* was composed by grand northern master flautist, Liu Guanyue.112

I was his student from 1974 until 1977.

The music depicts a trader carrying fresh vegetables hung in two buckets suspended from a pole across his shoulders. He walks around the small streets and lanes (Hutong) of olden-day China. There are three sections of varying speeds and a coda.

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A range of musical pictures, although at times rather abstract, makes *Mai Cai* an intriguing piece of program music in the western sense.

In the first eight bars a pianissimo melody in low register, then in high register for another eight bars with crescendo, depicts the vendor coming toward you from afar. There is a crescendo to fortissimo to bar 17 and a steady accelerando to Mm 208 by bar 25, then the melody remains fortissimo until bar 34. From bar 35 the tempo slows suddenly to Mm72. From bar 38, the second section, bars 38 and 39 are free in time – describing the trader setting his buckets on the ground (using one low note ‘la’ and decelerating single tonguing). From bar 40 an accelerating melody portrays the vendor calling out his wares. Bar 74 reiterates the low register ‘la’, and from bar 76 the music accelerates once more. From bar 108, the third section, the melody accelerates to presto by bar 144. Use of sliding notes over minor thirds illustrates the happiness of the trader at his successful sales. At bar 161 there is a sudden stop, and bar 162 begins an eight bar Coda at tempo 88 picturing the trader returning happily to his home. Liu suggested that observing the street traders and listening to their musical calls would greatly benefit understanding the music. In 2008 I was able to perform *Mai Cai* as part of a traditional Chinese ensemble from Tianjin Conservatory, the city from which the music originated.

This piece is in the key of “C” Diao. With all fingers holes closed the note “Re” is sounded. The “G” Diao *bangdi* (northern short Chinese flute), is used. Or when using the “F” Diao *bangdi*, with all finger holes closed the note “Re” is sounded and the
piece is in the key of B flat Diao.

**SONG OF THE MONGOLIAN HERDSMEN  牧民新歌**

*Song of the Mongolian Herdsmen* was composed by Jian Guanyi in 1966. Jian, a second generation master flautist, was principal flautist of the China Central Radio Traditional Orchestra. It is based on traditional Mongolian themes using Yu Diao (Stock: 190), and is well known throughout China and played by Chinese musicians across the world. It is so colorfully virtuosic that most Chinese flutists use it as an item of concert repertoire. *Song of the Mongolian Herdsmen* paints a picture of the life-style of the Mongols who proudly describe themselves as born on of back of a horse and as “Eagles of the vast grasslands”. They think of the grasslands as a bed and blue sky as a quilt.

*Song of the Mongolian Herdsmen* is in four sections. The first section, “the Vast Land”, is a rhythmically free introduction, where the melody starts in a low register and soars rapidly to describe the vast Mongolian grasslands, blue sky, and white clouds. In the Introduction a range of *dizi* technical devices is used. Exaggerated vibrato, multi-finger vibrato, combined throat and finger vibrato over a minor third, and various ornamentations, all combine to paint a virtuosically vivid musical picture of Mongolian character.

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In the second section, *Adagio*, an expressive cello-like melody played on a *Ma Touqin* (horse-head two stringed Mongolian fiddle) is like an old man telling a story to his children about the history of Mongolia. Various ornaments, such as sliding tones ranging over minor thirds, are used to create an illusion of conversational dialogue.

The third section, *Allegretto*, uses double and triple tonguing to imitate the drumming sounds of galloping hooves of horses in the races held during the Festival of Na Da Mu.

The Finale, *Allegro-Presto*, beginning at bar 109, continues to describe the “Festival of Na Da Mu”. Various tonguing techniques such as multi-finger trills, double tonguing, triple tonguing, and flutter tonguing are employed to imitate the neighing of the horses at bar 135.

This very dramatic Finale continues to accelerate until bar 148 is reached, whereupon a syncopated two bars slow the tempo to reach a fermata at bar 152. A short but emphatic grand statement introduces the final stretch at Tempo Primo.

This piece is in the key of “A” Diao. With all fingers holes closed the note “Re” is sounded. The “E” middle sized *qudi* is used, or, with all finger holes closed to produce the note “Re”, the “D” Diao southern *qudi* (long flute) is used. I lowered the

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114 "Marinhur" in Mongolian.
key a major second to the original in 1988 because when performing with western piano and strings, A major and F sharp minor did not sound well.

In 1989 I arranged *Song of the Mongolian Herdsmen* for piano and various percussions. The key of the melody was also lowered a major second to become Key of “G” Diao. It was lowered because when performing with western piano and strings, the original keys of A major and F sharp minor did not sound well.

*Song of the Mongolian Herdsmen* soon shared the same popularity as *Wu Bangzi* (see Appendix G).

Jian Guanyi became so overwhelmingly successful in China that he immigrated to Paris in 1989-90 where he found himself unrecognized as a performer, even after busking in the Paris subways for almost ten years. Deciding to return to China and his old orchestra, he discovered that he was also unrecognised in a much changed China. Becoming increasingly depressed Jian committed suicide.

NORTHEAST

Music from northeast of China will be introduced. The regions covered are the three provinces of Heilongjiang, Jilin and loaning. The musical characteristics are similar to
those of the music of northern China. The *bangdi* (the short flute) is commonly used to perform the music of the north and north east. However, much music of the north eastern region is based on local drama called ‘Er-ren zhuang’.

**HARVEST TIME**  扬鞭催马运粮忙

Composer Wei Xianzhong is one of the second generations of northern master flautists. *Harvest Time* is based on a north-eastern Chinese folk melody called ‘The house is filled with red’

*The house is filled with red*  满堂红. There are three sections to the piece. It begins with a very warm introductory eight bar trill on the note “Sol” and high “Do” followed by four bars of downward moving “liyin” using flutter tonguing and glissandi that quickly slide from the top to the low notes. Then come two bars of rapid semiquavers using double tonguing. Combination *dizi* technique mentioned above creates a happy and lively atmosphere. This leads into an *Allegro* of evenly balanced question-and-answer phrases, typical of much Chinese folk melody. A graceful *Andante* section is next, while the last section is a repeat of the first, with combined fast three-finger trills and flutter tonguing that imitates the neighing of horses.

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117 Red representing festivity.
This piece is in the key of “D” Diao. With all finger holes closed the note “Re” is sounded. The “A” Diao bangdi is used. It is also common for flautists to lower the pitch by one tone and use a “G” diao bangdi to play in the key of “C” Diao.

*Harvest Time* was extremely popular over the whole of China for about ten or so years (1970 to 1982) during which time almost every radio station in China broadcast it daily. I learned this piece from Gao Ming, a second generation northern flute Master, who like Wei Xianzhong, had no formal conservatory training but was still under Russian musical influence. The piece was also used as the audition piece by me for entry to the Central Conservatory of Music in 1974.

**NORTHWEST**

Music from northwest of China comes from the three provinces of Shaanxi, Qinghai, Gansu and the two autonomous regions of Ningxia and Xinjiang. The example below is from north Shaanxi province and is based on local mountain tunes called Xin-tian You.

**HELLO SHAANBEI**  陕北好

This composition is based on a folk song from northern Shaanxi Province, and more specifically, Shaanbei, a region to the north of the site of the ancient capital of
Changan of the Middle Kingdom. Gao Ming, another of the new generation of northern master flautists, arranged the piece for flute in 1970, basing it on examples in the genre of ‘Xintian You信天游. ‘Xintian You’ is a type of mountain and love song very popular in the north Shaanxi Province.

Originally, romantic love of a young couple was usually the focus of this genre, although any suitable subject that tells a story would do. However, Hello Shaanbei became a medium of political influence portraying the glory of the Communist Party in liberating the poor. Shaanbei was the last stop of the great ‘Long March’ of the Red Army undertaken in 1934-35. Again, Chairman Mao used this location for eight years during the Japanese invasion of China (1937-1945) to rebuild the strength of his military forces. Even today Shaanbei continues to be a national place of pilgrimage. From 1970 Hello Shaanbei became so overwhelmingly popular that it was heard daily throughout China.

The piece is in three sections starting freely in ‘Xintian You’ style. There is a rhythmically free introduction then an Allegro statement of the theme. The theme’s structure is well balanced in ‘question-and-answer’ phrases. In all, there are six phrases and each phrase contains four bars. After a slow middle section the theme

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returns.

This piece is in the key of “C” Diao. With all finger holes closed the note “Re” is sounded. The “G” Diao bangdi is used.

I learned to perform this piece while a student of Gao Ming, who as arranger of the piece, was a valuable source. In order to perform this piece well, he said that one must learn and sing as many Xintian folksongs as possible. Secondly, one must make the flute melody ‘sing’.

**SPRING OF ZAOYUAN 枣原春色**

Another group of flautist-composers during this time were self taught both in flute and composition but again come under the influence of the Russian School. Gao Ming 高明, a composer from this group, is the principal flautist of Shaanxi Province Orchestra. His piece, *Spring of Zaoyuan 枣原春色* is a typical song from northern Shaanxi Province. I was a student of Gao who stated that the piece is patriotic in tone, glorifying the Red Army under the leadership of Chairman Mao. A different perspective on the music is given by editor Dai Ya. On page 16 of his book, *Flute Music, book 2*, the music notes provided by Professor Zhang Baoyu, Head of Musicology Department of the Central Conservatory of Music, writes that

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121 Zaoyuan is a village located north of Shaanxi Province. During the war with Japan 1938 until 1945 Chairman Mao was resident there.
the music describes the beauty of the ‘Zaoyuan’ area and that the composer uses this music to express his happiness after touring ‘Zaoyuan’.

The music has five sections: (1) Introduction, (2) Allegro, (3) Moderato, (4) Cadenza, (5) Presto.

This piece is in the key of “C” Diao. With all finger holes closed the note “Re” is sounded and the “G” Diao bangdi is used.

SUMMARY

All items listed and discussed in this chapter are the ‘bread and butter’ of every professional dizi performer. In this chapter the focus is on the two first generations of grand masters, Feng Zicun and Liu Guanyue, and their music. An explanation is given of the differences between the musical styles of the two masters, despite both of them being born in the same province, Hebei Province. Liu’s musical style is usually light, in a fast tempo, and always in a lively, yet relaxed style. On the other hand, Feng’s musical style is always powerful and forceful.

For the second generation professional dizi players, full details are given regarding differences of musical style between players. Also, as part of their background, one group received formal conservatory of music training while the other group was self-taught, as well, both groups came under the influence of Russian musical culture.
As a third generation professional \textit{dizi} player, it is significant that I have been able to use my first hand experience as an ‘insider’ to report and discuss all of the above music, having learned it from masters of the first and second generation \textit{dizi} players. All of items listed in the chapter have been studied and performed since the mid 1970s. Throughout many years professional performing experience, I have performed these items not only in arrangements for traditional Chinese ensembles accompanying the solo \textit{dizi}, but also in versions of western instrumentation such as piano, organ, string quartet, trumpet and jazz trio, and combinations using traditional Chinese instruments with guitar and synthesizer.

At the conclusion of the analysis of each piece, full indications and explanations are given for the appropriate ‘diao’ key signature, the fingers patterns, and the \textit{dizi} to be used to perform each piece of music. This is very important information for the \textit{dizi} player, because the use of the wrong sized \textit{dizi} can cause the music to end up in a totally different key and be in the wrong style.

\textbf{CHAPTER 5 SOUTHERN REPERTOIRE}

\textbf{INTRODUCTION}

This chapter will introduce the most influential \textit{dizi} repertoire from the south of China. It falls under the genre of School of Southern Chinese \textit{Dizi} Music. Also
included is the music of the south west and mid-southern regions as well as the music of Guangdong and Fujian provinces. First generation grand master dizi players and their music in the traditional style, second generation grand masters with their music influenced from the west will be introduced. Musical characteristics of each item will be explained.

SOUTH

THE SIGHTS OF GUSU CITY (Gu Su Xing)

This programmatic piece composed by Jiang Xinwei, a second generation master flautist and composer for flute from Suzhou city, was composed in 1962 shortly after he had visited the city. The composer derives his melodies from southern Chinese local Kun (Kunqu or Kunju) opera from Suzhou city near Shanghai city. Both cities are in southern China just to the south of the Changjiang (Yangtze) River. As a second generation New China professional, Jiang composed instrumental accompaniments using structures and triadic harmony introduced by Russian Conservatory teaching.

_The Sights of Gu Su City_ is representative of traditional southern Chinese flute (qudi) music. It describes the beauty of “Gusu” (now called Suzhou city) near Shanghai, which is just like “Heaven on Earth” and referred to as the “Venice of the East”. Elegant and lyrical melodies describe the beauty and serene atmosphere of the ancient city.
The piece has three sections with a Coda\textsuperscript{123} Using many long notes, a rhythmically free introduction conjures up a peaceful and relaxed mood. An Andante segment in ternary form follows (A; bars 1 to 15) (B; bars 16 to 27) (A1; bars 28 to 38), musically describing picturesque scenery drifting by. Long and lyrical phrases require the support of steady breathing and the production of mellow tone colours. Gentle trills and ‘Dayi’ (a type of crushed note from below), Dieyin (crushed notes from above) and Zengyin (a punctuated ending to a long note mimicking a vocal inflection) are the required ornamentation for this piece in southern Chinese style.

The final segment Allegro Vivace requires the use of all the features described above and fast semiquavers played evenly at all times with strong dynamic contrasts between piano and forte. The melody uses short phrases beginning on the anacrusis, typical of the rhythms of the local opera melodies.

This piece is in the key of “C” Diao. With all finger holes closed the note “Sol” is sounded. The “C” Diao qudi (southern long Chinese flute) is used.

FLYING PARTRIDGE 鹨鸪飞

This is traditional music from Hunan Province in south-western China. The piece first appeared in 1926 in a collection entitled Zhong Guo Yayue Ji edited by Yan Gefan. In 1950 southern grand master flautist Lu Cunling arranged the music for performance on flute. Once it entered the flute repertory, Flying Partridge became very popular in southern China. It expresses the yearning of people for freedom and happiness in life.

Flying Partridge is in three sections. The first section uses long trilled notes over five bars. The second section is Andante, while the third section is Presto. To perform Flying Partridge the longer southern flute, the qudi, is used. Techniques such as ‘Dayan’— repeated notes with strong articulation made by the fingers, and fast trills—sounding like gentle, rapidly repeated drum rolls on a snare drum—are employed. It is a piece for flute solo.

This piece is in the key of “F” Diao. With all finger holes closed the note “Re” is sounded. The “C” Diao qudi is used.

SONG OF JOY 欢乐歌

This example of the southern musical style was arranged by the southern grand master

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flautist Lu Chun-Ling.\textsuperscript{126} The music has two movements and a Coda. The first movement is *moderato* in the form of theme and variations featuring a graceful melody. Toward the middle of this first movement, special techniques are indicated on the score that involve use of diaphragm and embouchure manipulation to produce the harmonics. The second movement moves slowly for the first few bars, then it accelerates to Allegro and Presto (the semiquavers here must be played with clarity of sound and with evenness of fingers at all times). Suddenly the music stops and concludes with a slow Coda. *Song of Joy* is typically performed on flute with other instruments at Chinese New Year celebrations, at festivals and other happy occasions—hence the title of this piece. For the performance of this piece, the longer southern *qudi* is used.

This piece is in the key of “G” Diao. With all finger holes closed the note “Sol” is sounded. The “D” Diao *qudi* is used.

**MORNING 早晨**

This is a solo piece for flute and was composed by the southern grand master flautist Zhao Songting in 1950\textsuperscript{127}. It is composed in praise of life and is an expression of the composer’s careful observations of an awakening spring morning.

There are three sections to this piece: (1) is a representation of the subject with a freely flowing tempo and use of special ‘circular breathing’ to maintain the tranquility that describes morning in the forest, and (2) an *Allegro* section divided

into two parts. The first part uses changing metres of 2/4, 3/4 and 4/4 to express life in the forest—for example, birds singing—while the second part is in 2/4 metre. The last section (3) uses ‘jumping’ melodies to describe children dancing in the beautiful forest setting with birds singing in the background.

This composition is another excellent example of combining the northern and southern musical styles, explained in Item 6, *Shepherd’s Flute*. Northern techniques such as ‘li yin’ flutter tonguing, sliding notes and half-hole fingering have been used. The mid-sized ‘E’ flute is used to perform this piece.

This piece is in the key of “A” Diao. With all finger holes closed the note “Sol” is sounded. The “E” diao middle-size qudi (southern Chinese dizi), is used

**YI ZHI MEI – A FLOWER BLOSSOM**  一支梅

This is a traditional piece of Chinese folk music with lyrical, elegant melodies. In performance the breath is kept very controlled in order to minimize vibrato and sudden changes in dynamics. There is just one movement with an introduction of four bars—typical of so much Chinese traditional music. This southern Chinese melody will be performed on the longer southern bamboo transverse flute, the *qudi*.

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Today’s version of the piece is in one movement. It is the version that I heard
recorded in early 1980 in Beijing, on tape by the eminent Chinese flautist, Yuxunfa,
(1946 - 2006) and was so impressed that I transcribed it for possible performance
with a western style orchestra.

Two publications in 1981 and 1983 by the Peoples’ Music Publication House, a
government authority for music, reveal little of the provenance of the music.
However, lyrical and legato melodies, gentle trills, ending notes which use ‘gift’ notes
(rising portamenti) and use of qudi, the longer southern Chinese transverse flute, all
indicate that it is a melody in the southern style.

This piece is in the key of “D” Diao. With all finger holes closed the note “Sol” is
sounded. The “D” Diao qudi (southern long Chinese dizi), is used.

SPRING OF XIANG JIANG 春到湘江

Ning Baosheng, a representative of the new generation northern master flautists,
composed this piece in 1977 in the style of the folk music of Hunan Province in the
mid south of China.\textsuperscript{129} The music describes the beauty of ‘Xiangjiang’—a major
river in Hunan Province—and the happiness of its people.

Three sections make up the composition. They are an *Introduction*, *Andante*, and *Allegro*. (1) The Introduction is freely flowing. (2) The *Andante* and a *Cantabile* section within the *Andante* are both in 4/4 time. In the *Cantabile* section the melody is typically local music from Hunan Province. (3) In the *Allegro*, the rhythms come from traditional local opera that represents the pride of local people in their hometown. In the ninth bar from the end of the piece there is a sudden halt, then, in the following three bars the melody is very free using long notes on high *mi* with trills. In the last five bars *a tempo on la* with trills and a fortissimo finish.

This piece is in the key of “A” Diao. With all finger holes closed the note “Re” is sounded. The “E” Diao mid-sized *qudi* (southern Chinese *dizi*), is be used.

For the Central Chinese Orchestra’s tour of China in 1981, I was guest flautist while Ning Baosheng was Principal Piccolo. Many unscored details of performance were demonstrated by Ning, who was the composer of the piece. He also advised a careful study of folksong and local drama music of Hunan Province in order to enrich understanding.

In 1976 the end of the Cultural Revolution was declared, Hua Guofeng was made Chairman and Party General Secretary of China, and the “Gang of Four” (Mao’s wife, Jiang Qin, Zhang Chunqiao, Wang Hongwen, and Yao Wenyuan) were arrested.

*Spring of Xiangjiang* was composed in praise of the new Chairman, Hua Guofeng,
and also to celebrate the continued prosperity that he would bring to the people of China in the new era. On hearing *Spring of Xiangjiang* people immediately connected with Hua the new Chairman, as he was for many years a government official until he became First Secretary of the Province. Chairman Mao was also born in the Province.

SOUTHWEST

In this section an example of the music from the Tibet Autonomous Region is used. The region is in the south west of China, where the neighbouring countries are Napal and India.

HIMALAYA 西马拉亚

(A title given the melody in its arrangement with the addition of some minor compositional elements by me in 1997, Sydney) – is an example of traditional Tibetan folk music. Its continuing popularity enabled it to be renamed with new lyrics, *Sing a Mountain Song for the Party*. There are three movements with coda.

*Himalaya* describes the majesty of the Himalayan Mountains and the people of Tibet. Since the advent of New China in 1949, the traditional melody has been used for political propaganda, where the Chinese authority’s explanation for its use is ‘the glory of the Party and the liberation of the Tibetan people’. Leading master Tibetan
singer, Chaidan Zuoma, first sang this melody, newly named, Sing a Mountain Song for the Party, with the New China political aim of liberating the Tibetan people.

The piece starts with drum and orchestra, where the drum-rolls imitate a ‘Lama’s horn’,\footnote{Lama horn represents a kind of authority. Lama horns are played when something impotent is to be announced or as a fanfare to precede an important event. Normally Lama horns play in groups.} using very strong accents on each beat. The horn begins with a long deep drum-roll which is repeated and steadily becomes faster. After a sudden stop a human voice is heard singing a song acclaiming the glorious history of the Mountains – the highest mountain ranges of the planet, and acclaiming an ancient Buddhist religion and lifestyle. Then a flute solo enters; the short, high pitched bangdi of northern China, to represent the high peaks of the Mountains.

In the second movement beautiful melodies in lyrical style at Andante tempo are used. A calmly flowing melody of balanced four bar phrases conjures up a picture of the loving care and kindness of the Tibetan people, who respect nature and proudly love their motherland. Within this movement there are two important sections.

The first section (the traditional melody) uses long, deep sounds of the southern Chinese flute (qudi) in the manner of an old man telling a tale. The second section (still using the traditional melody) uses the short high pitched bangdi to develop a more intense emotional response to the eagle’s soaring views of the lakes and snowy peaks of the Himalaya Mountains. This section continues to drive toward the
final climax describing highest peak, Mount Everest.

A very happy and fast third movement follows. It is in the style of traditional Tibetan dance music in simple duple time, tempo at presto between I-168 and I-200, and the whole movement uses double tonguing with semiquavers. After a sudden stop the coda begins, where we hear again the human voice accompanied by the orchestra singing in praise of the mountains of the Himalaya. The movement concludes in a very spirited and animated tempo.

This composition is a fine example of the use of two different kinds of flutes (dizi); the northern short and southern long dizi, which when heard together provide contrasting registers and also increases the overall pitch range. The contrast of animated rhythms and often staccato penetrating sounds of the north with the more lyrical and legato melodies of the south provide opportunities to display much richness of musical melody and tone colours.

The first portion of the piece (the Introduction) is in the key of “B flat” Diao. With all finger holes closed the note “Re” is sounded and the “F” Diao bangdi is used. The following Andante section is in two parts. The first part of the Andante is in the key of B flat Diao and with all finger holes closed the note “Sol” is sounded. The longer “B flat” Diao qudi is used. For the second part of the Andante and the ensuing Presto

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131 This part was composed by Yu Xunfa. After a sudden stop, the coda was my addition.
the key is in “B flat” Diao, and with all finger holes closed the note “Re” is sounded.

The “F” Diao bangdi is used.

Please also see Chapter 7 and the section which discusses music of minority groups in the south west of China.

MUSIC OF GUANGDONG

This section introduces an example of traditional music from Guangdong Province. It is common to designate Guangdong music as a distinct and separate style to music of other southern regions.

HAN TIAN LEI 旱天雷

Han Tian Lei (literately meaning Thunder in a Drought or Thunder without Rain) is a melody representative of the Cantonese music of Guangdong Province. First heard in 1921, and entitled “Xian Ge Bi Du”, it was edited by Qiu Hechou.\(^{132}\)

Due to development of Guangdong music, Han Tian Lei has also developed a variety of ways that it can be performed, such as on the electronic keyboard.

The version of Han Tian Lei used by me for analysis is based on Lü Wenchang’s

\(^{132}\) Baike.baidu.com/view/160651.htm
performing score published in 1986, and edited by Li Ling. In the 1926 edition the time signature was two-four time and the tempo was marked Adagio.\textsuperscript{133}

In the 1986 edition of \textit{Han Tian Lei} there is only one section of twenty-eight bars with a repeat. A \textit{Moderato} tempo begins the piece, while after the repeat the tempo increases to \textit{Allegro} until end, and the time signature becomes 4/4. \textit{Han Tian Lei} is lively music full of vitality and lively rhythms. By using the intervals of the octave and minor seventh Jian creates a cheerful atmosphere. \textit{Han Tian Lei} is normally played on joyful occasions such as Chinese New Year and Moon Festival.

This piece is in the key of “G” Diao. With all finger holes closed the note “Re” is sounded. The “D” Diao \textit{qudi} (southern long Chinese \textit{dizi}), is be used.

Normally the \textit{qudi} (the longer southern Chinese flute) and the \textit{xiao} (end blown and \textit{dizi}-like) are used as melody instruments in ensemble Music of Guangdong. The \textit{gaoahu} (two stringed fiddle) is another featured melody instrument.

The Music of Guangdong flourished from the end of the Qing Dynasty (1636-1911AD) to the beginning of the Republic (1911)\textsuperscript{134}. There are three styles, namely (1) Opera Music that includes Yue Ju, Chao Ju, Qiong Ju and Han Ju (north Guangdong), (2) Xiao Diao and Instrumental Music; which include Xiao Diao, Da

\textsuperscript{133} Li Ling (1986). \textit{Music of Guangdong Beijing: China Wenlian Press}.43
Diao and Transition Music Guochang Yinyue), especially music for instruments, (3) Folk-song that include mountain songs (Shan-ge, Zhang: 56), Songs for Children (Er-ge), Folk songs, Dragon Boat (Longzhou), Nanyin. As well as these, the music also includes Paizi Qu (from Kunqu) and Buddhist Music Chu Yin. In the past, “Guangdong” music only mean number (2) above, which was called Pu Zi, but is now called Guangdong Xiaoqu.\(^{135}\)

In 1987 I represented the Central Conservatory of Music to attend the Forth National Music of Guangdong competition and received first prize.

MUSIC OF FUJIAN

This section uses an example introducing traditional music from Fujian Province. The piece was re-arranged later on and composed for *dizi* solo by the second generation *dizi* player (Du Ciwen). It is common to designate Fujian music as a distinct and separate style from other southern regions.

MOUNT ALI, DID YOU HEAR MY VOICE? 阿里山，你可听到我的声音

In 1963 Du Ciwen\(^{136}\) the composer and second generation master flautist and principal flautist of the Central Chinese National Orchestra, went to Zhangzhou, in the Minnan region south of Fujian Province. He went there in order to undertake field work

(Caifeng). While in Zhangzhou he was resident at the local opera company (Xiangju Tuan). He completed *Mount Ali, did you hear my voice?* in 1979 and premiered on China Central Radio, after which it became popular throughout China. Today, conservatory students and professional Chinese flautists include this piece in their repertoire as a concert piece.

*Mount Ali, did you hear my voice?* is based on three local “qupai” (Stock: 191, and page 15 above), namely “Da Ku Diao”, “Xiao Ku Diao”, and “Yi Lan Diao”. Stock defines “Diao” as mode, tuning, or tune.137

*Mount Ali* is in ternary form: (1) It begins with an introduction of ten bars played by the ensemble. Then the theme is heard played slowly as a *dizi* (flute) solo. In the first part of this section special finger patterns are used to play in the key of “D diao”: ‘all fingers holes closed’ equals ‘la’ (indicated on the score for a change of key). (For an explanation of ‘diao’ see Stock: 190). In the second part at bar forty the key modulates to “A diao”, using a common finger pattern, ‘all fingers holes closed equals “re”’. (2) an *Allegro* section starting at bar sixty-five, in the first part, still on normal finger patterns, and at bar eight–seven “all fingers holes closed” equals “la” is used until end, from this point that key modulated from “A” diao to “D” diao, which is same as the key “D” diao used for the return of the them. (3) Recapitulation,

from bar one hundred thirty-five the Adagio tempo return. In the coda of eleven bars, heavily accented triplets and accelerando are used in the style of the Russian School. Note that for Chinese flutes, changing finger patterns indicates changes of key.

The opening portion of the piece is in the key of “D” Diao and with all finger holes closed the note “La” is sounded. For this opening portion the “E” Diao middle-size qudi (southern Chinese dizi). For the second part the piece the same middle sized qudi is used, while with all finger holes closed the note “Re” is sounded, and the key is “A” diao. For the the last section the finger pattern returns to that used for the first part of the first section.

In 1981 I was a student of Du Ciwen, who directed that a careful study of the music of “Nanyin” from Fujian Province informs the style of performance, particularly in slow movements. On 17th May, 2012, I interviewed composer Du Ciwen by telephone to re-confirm the background information on this piece. In the 2000 publication138 edited by Jiang Zhichao, it is used as an item of propaganda. Jiang described this music as expressing the sentiments of those mainland Chinese who deeply miss the Tanwanese people, since historically Taiwan was a part of China.

Du made a significant contribution to the repertory of Fujian music by introducing the dizi (flute) as a solo instrument. Traditionally in Fujian the dizi (flute) was used

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138 Jiang: 201
only as an ensemble instrument. For example, the *chiba*, (Zhang defines it as vertical bamboo flute of various types, ancient musical instrument) an end blown *dizi-like* flute, is a popular wind instrument commonly used in ensemble in Fujain Nanyi, (also called *nanyue* and *guanxian*, while in Taiwan called “*nanguan*”). Apart from Fujian Province, *chiba* in rest of China is called *xiao* or *dongxiao*. The *chiba* also went from China to Japan, where it is named *shakuhachi*.

**SUMMARY**

It is expected that every professional *dizi* player will learn and perform all of the items discussed in the above chapter which focuses on the musical genre of *Jiangnan sizho*. The genre is the most important repertory of the first generation grand masters *dizi* players. Then follows the music of Ning, a second generation master, who was self taught and under the influence of Russian musical culture. The melody is from the mid south region.

A Tibetan traditional melody has been used as an example of music from the south west. I arranged and composed it for *dizi* solo in 1997 in Sydney. Two examples from southern China; from Guangdong and Fujian provinces, have also been included. Of significance is the use of my first hand knowledge as an insider and also as a third generation professional *dizi* player who learned from masters of first and second

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139 Zhang Baoyu: 22
332
172
generations *dizi* players. All of items listed in the chapter been studied and performed since the mid 1970s. Throughout many years of professional performing experience, I have performed these items using traditional Chinese instrumentation and also in arrangements for western ensembles, such as: piano, organ, string quartet and combinations of traditional Chinese instruments with electrical guitar, synthesizer, drums and percussion.

After an analysis of each piece, full indications and explanations are given for the appropriate ‘diao’ key signature, fingers patterns, and the *dizi* to be used to perform each piece of music. This is very important information for the *dizi* player, because the use of the wrong sized *dizi* can cause the music to be in a totally different key and in the wrong style.

I have been in the most fortunate position as a student of the first and second generation grand masters. Matters of comprehensive and accurate information about the music, historically informed performance, and cultural background to the music are very difficult to obtain without having studied with these masters.

**CHAPTER 6  COURT & ANCIENT MUSIC**

**INTRODUCTION**

Music from the Han, Tang, South Song and Ming dynasties is discussed. Some of the music comes from original sources, and some of the music has been composed in the
twentieth century in the style of the Dynasty. Over such a long period of time in China’s history much music of these dynasties has been lost. However, scholars and musicians working together have been at great pains to collect the little that has survived and have carefully researched and studied it. Their aim is to re-present in as an informed manner as possible the qualities of this music on today’s stage.

XINGQING PALACE141 (IMPERIAL PALACE) 兴庆宫

This is a brilliant piece of court music in the style of the Tang Dynasty (712AD), but composed by Gao Ming in 1980s and arranged for piano and percussion also added in new composition for introduction and end of last fast parts by me in Sydney in 2000.

This piece has been chosen because although it is not an original melody from the Tang Dynasty, it is an example of compositions completed after many years of research and study of Tang Dynasty cave paintings, published poems, instruments and books from the tombs of the warriors around Shaanxi Gansu Provinces, and performances of all six groups of “Winds and Drums Ensembles” in Xian City. These groups perform traditional Tang Dynasty music in a historically informed manner as evidence and tradition enable.

141 Baike.baidu.com/view/92505.htm
Gao is a New China second generation professional master flautist of northern Chinese flute (my first professional teacher before I entered Beijing Central Conservatory). He is principal flautist of the Shaanxi Province Song and Dance Troupe and has composed a quantity of music for northern flute. Born in the north of Shaanxi Province near the border with Inner Mongolia, he worked as a shepherd-boy. Although he is largely self taught in flute and composition, never receiving formal training from a Conservatory of Music, he is a good example of a New China ‘second generation’ flautist composing mostly for his own instrument who was non-the-less influenced by Russian musical formal structures and styles. Most of his output is patriotic ‘for the glory of New China’.

Tang Dynasty is the greatest Dynasty in Chinese history and Xian was capital city for over thirteen Dynasties. The Royal Court was in Changan city (now called Xian), the old Capital of the Middle Kingdom (China). The Terracotta Warriors are to be found in Xian and the well-known Silk Road started from Changan (Xian).

The music of Xingqing Palace is in three movements. The first movement opens with full orchestra and Chinese gong grandly proclaiming this glorious dynasty of China. A flute solo ends the movement acting as a bridge to the second movement.

The second movement is Andante with symmetrical melodic phrases in simple quadruple time over a thirty two bar period. Its music is lyrical and elegant in style,
with a beautiful melody describing the wonderful Xingqing Palace - a heavenly palace on earth!

The third movement starts with a solo for guzheng (Chinese harp, a zither-like instrument with a bridge for every string) at a slow tempo. Then it steadily gets faster as well as gradually adding instruments one by one. At the climax of the instrumental layering the *dizi* enters to play the rest of the movement with joy and happiness.

For the introduction and Andante sections of this piece, the key is “G” Diao, so that with all finger holes closed the note “Re” is sounded. The “D” Diao *qudi* (southern long Chinese *dizi*) is used. In the last section (*Allegro*), the key is “D” Diao, so that with all finger holes closed the note “Sol” is sounded. The “D” Diao *qudi* (southern long Chinese *dizi*) is used. This kind of close modulation is typical for Chinese music. By changing the finger patterns a key change is also made.

Tang Dynasty is well-known for its music and arts during that period of time. Because of a very strong economy, people had sufficient wealth enough to live in harmony and peace. Tang Dynasty people respected each other. They had respect for religion, respect for different cultures, and during that period of time people came in from all over the world to Changan city - the Capital of Tang Dynasty - to do business, trade, and to look for better jobs. In the long history of China, Tang Dynasty
was most renowned for offering Government jobs to foreigners. Tang Dynasty music has styles which include foreign influences, because people came from outside China along the Silk Road to Changan city, not just to trade goods. They bought their own music, culture, and arts into Changan city. The music that they introduced was steadily integrated with Tang Dynasty music. Tang Dynasty society displayed a culture which was truly diverse. It sets up a great example for the rest of the world.

Picture below is the Xingqing Palace located in Xian city now.

![Xingqing Palace](image)

Figure 27 Xingqing Palace (Imperial Palace)

Xingqing Palace was the political centre of China and also the long term residence of Emperor Li Longji with his lady Yang (Ai Fei Yang Yuhuan, 712-756AD). The Palace is known as “Inner south”.

THREE VARIATIONS ON MEIHUA (PLUM BLOSSOM) 梅花三弄
This is an ancient classical Chinese melody composed by Heng Yi (恒伊) who lived in the Jin Dynasty (265-420AD). Fifteenth century scholar, Zhu Quan (朱权) was the earliest to include the melody in his third book of so called “secret manuscripts” (1425A.D). This music will be performed on the xiao, an end-blown flute. Meihua is a flower blossoming in winter. In the melody describing the flower, The composer uses the Meihua as a symbol of his own nobility and purity of character.

The music is in three movements with a small coda. A short introduction of just four bars, with pauses at the end of each phrase, leads into an Adagio melody also opening with several pauses. Then the movement continues uninterrupted. The third movement repeats the melody an octave higher, and to add interest in the repetition, enriches the melody with the use of harmonics – a difficult technique on the xiao. The piece finishes with a short slow and relaxingly free coda. Customary Chinese accompaniment for this melody is the qin (a seven stringed zither-like instrument without a bridge). For this project I have arranged the instrumentation for piano, wind chimes, gongs and bells to accompany the melody. The piano is also used to dialogue with the xiao.

This piece is in the key of “G” Diao. With all fingers holes closed the note “Sol” is sounded. The end blown “G” diao xiao is used for this piece of music.

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SONG OF CHU 楚歌

This is an example in the style of ancient Chinese classical music of the Han Dynasty (206 BC- 228AD) composed by 20th century authorities Du Ciwen (principal flautist of the National Traditional Orchestra of China) and Chen Zhong (Professor of Tianjing Conservatorium of Music and southern grand master flautist). A Neolithic globular flute or Ocarina made of clay pottery, the *xun* is used to perform the piece. The *xun* disappeared from use for many centuries until it was resurrected in the late 1970s by Du and Chen, who researched its origins, its manufacture, and transcribed its music from picture graphs found in tombs. Du first performed its music accompanied by *guzheng* (Chinese harp, a zither-like instrument with a bridge for every string). Now performance on the *xun* is widely taught in Chinese Conservatories as a compulsory adjunct to the transverse flutes and Chinese composers tend to use it as a special effect in Cinematic sound-track scores. The *xun* was played by me on the sound-track of the 1990 film “Children of the Dragon”, a joint project of Australian, United Kingdom, and Dutch Film Boards. This was possibly its first use on the sound tracks of western films.

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143 Chen Zhong was the first person in China to make copies of the *xun* after an archeologist’s discovery in 1976 of a three holed *xun* from the Neolithic Age, from Jianzhai – Yangshao culture, Shaanxi Province. This three- holed *xun* is now in the collection of Shaanxi History Museum.

The music describes the war between Liu Bang, the chief of Han, and Xiang Yu, the chief of Chu just at the moment that the Han army surrounds the entire Chu army. It is impossible for Chu to win the war, and meanwhile the Chief of the Han army orders all of his soldiers to use Chu’s instrument (xun—the globular flute) to play home-town music of Chu. When the soldiers of Chu hear their music, none of them wants to fight any more. This is a true story and an outstanding example of how music was used to overcome serious human conflict without casualty.


This piece is in the key of “F” Diao. With all fingers holes closed the note “Sol” is sounded. The “F” diao xun is used for this piece of music.

In 1980 I was a student of Du Ciwen (the composer above, a second generation flautist and another of Chen’s students during the 1960s) and also Chen Zhong, a first generation southern grand master flautist, who made a copy of the three holed xun from Neolithic Age, in 1976 from Jianzhai – Yangshao culture, Shaanxi Province.

SONG OF CHAO YUAN  朝元歌

145 See Appendix G for author’s biography.
Song of Chao Yuan is an aria from “the Jade Hairpin” (玉簪记琴挑) one of the legendary dramas (Kunqu operas) of the Ming Dynasty (1368-1644AD). A famous bibliophile and drama writer, Gao Lian, was the author of “The Jade Hairpin” which had the reputation traditionally of being one of the top ten comedies of the Dynasties. “The Jade Hairpin” is based on a love story between a Nun, Chen Miaochang, and a scholar, Pan Bizheng. At the start of the South Song Dynasty (1127-1276AD) Mr Chen, was a government official of Kaifeng City, the capital city at the time. To avoid the chaos of humiliation, since the Jin army was preparing to invade the city, Chen has no alternative but to send his wife and daughter, Chen Jiaolian, into a convent outside Jinlin city (today called Nanjing City), some one thousand kilometres away. Chen Jiaolian becomes a Nun and is renamed “Miaochang”.

In the meantime a young scholar, Pan Bizheng, has failed his imperial examination to become a government official, and fearing his father’s anger at his failure, Pan goes to his aunt, the Mother Superior of the convent, to gain residence there. While residing in the convent, Pan hears the nun Miaochang playing the Qin and falls in love with her. In order to separate the lovers, the Mother Superior (Pan’s aunt) orders Pan to return to the Capital City to sit his imperial examination again. Disregarding the shackles of Confucianism and Buddhism, Pan and Miaochang, who still love each other, are finally married. A surprising complication of the opera plot is that after Pan has passed

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146 Baike.baidu.com/view/52804.htm
the examination he discovers both his and Miaochang’s parents had already made them partners in an arranged marriage.

Today’s version of the piece is in one movement. It is the version that I heard recorded on tape by the eminent Chinese flautist, Yuxunfa (1946 - 2006) and was so impressed that he transcribed it for possible performance with a western style orchestra. Performances have been possible in Australia with a Sydney based string quartet, with organ for graduation ceremonies at Macquarie University since 2006, and with piano for Sydney Music Club concerts. Macquarie University saw the value of *Song of Chao Yuan* for regular recorded use at its graduation ceremonies in Singapore, Hong Kong, and Beijing.

*Song of Chao Yuan* is an example of an opera melody from the “Kunqu” style of southern Chinese opera. The “Kunqu” tradition began in the Yuan Dynasty (1206 A.D.) and continues to the present day. In opera performances the flute doubles the voice in the melody of the aria, in order to maintain pitch.

Over the centuries the aria melody was passed down by aural tradition. One version was transcribed by Chen Zhong, the grand southern master flautist and Professor at Tianjin Conservatory, published by “Peoples Music Publication” in 2000, p.33.

A second version by Fu Xueyi (b.1922), an authority on Kun Opera, was edited and
published for southern Chinese flute (qúdi) by Ma Baoshan. This version of the aria is one of a collection of twenty one traditional Chinese flute (dízí) pieces published by the Peoples Music Publication House using the joint efforts of the Central and China Conservatories. It is interesting to note that in the 1983 book the melodies are printed using five line notation and the book is thus one of the earliest publications to employ western notation for Chinese flute music – another example Mao’s “Eight Words” Arts Policy.

This piece is in the key of “G” Diao. With all fingers holes closed the note “Re” is sounded. The “D” diao qúdi (southern long Chinese dízí) is used for this piece of music.

I was a student of Ma Baoshan from 1974 until 1980 and Chen Zhong from 1980 until 1987.

Today’s version of the piece is in one movement. It is the version that I heard recorded in early 1980 in Beijing, on tape by the eminent Chinese flautist, Yu Xunfa (1946 - 2006) and was so impressed that he transcribed it for possible performance with a western style orchestra.
This cast photo shows typical costumes used. In lower front is Chen Miaochang and behind her is the young scholar, Pan Bizheng.

HOMESICKNESS OF PRINCESS ZHAO JUN

This is an example of ancient classical Chinese music of the Han Dynasty (33BC). The background story tells of one of the Chiefs of Xiong Nu (today’s Mongolia) who formally requested permission from the Han Chinese Emperor to marry a Han Chinese girl in order to make peace between Han China and Xiong Nu. The Emperor said to his concubines, “if one of you will marry the Xiong Nu Chief I will treat you like my Princess.” But none of the concubines would agree except Zhao Jun. During the sixty years that Princess Zhao Jun lived in Xiong Nu there was total peace between Han China and Xiong Nu – an incredible contribution by the Princess. Princess Zhao Jun asked her children that on her death she would be buried facing...
the south, so that she could look forever toward her home town. The music is full of her sorrow and her longing to return to her people.

This piece is in the key of “F” Diao. With all fingers holes closed the note “Re” is sounded. The “C” diao qudi (southern long Chinese dizi) is used for this piece of music.

Du Ciwen,147 a second generation Chinese professional flautist (principal flautist of Central Chinese Orchestra) arranged “Zhao Jun” for the long southern Chinese flute (qudi) accompanied by guzheng (a twenty-one stringed zither with bridges). “The Homesickness of Zhao Jun” is constructed in four sections. (1) Is a freely flowing introduction “Beyond the Great Wall”. Wide ranging glissandi suggest the vast Mongolian grasslands, blue sky and white clouds. (2) Andante. Quaver arpeggios represent the beauty of Zhao Jun at her dressing table. (3) “Home Sickness”. Tremolandi and harmonics on the stringed accompaniment portrays Zhao Jun’s emotions at missing her home. (4) “Return”. Clusters of ascending glissandi describe Zhao Jun’s longing to return to her home of Changan City, the ancient Capital of the Middle Kingdom (China).

I was a student of the arranger from 1980 to 1988.

This is another descriptive composition by twentieth century flautist Gao Ming, principal flautist of the Great Tang Dynasty Music and Dance Troupe based in Xian city. Like his earlier composition this tone poem describes the beauty and sylphlike appearance of Lady Yang Guifei, who is one of the four most beautiful women in Chinese history. Lady Yang is Tang Dynasty Emperor, Xuan Zong’s (712-756AD) favorite concubine. I was a student of Gao Ming in 1974. In 2000 I made an arrangement of this piece for qudi, piano and percussion with an extended original melody before the end.

_Huaqing Chi_\(^{148}\) also called “Guifei Chi” (named after the Emperor Xuanzong’s favourite Concubine Yang Yuhuan), lies at the foot of Lishan mountain in the Lintong District, thirty kilometers west of Xian. It is an ancient Chinese Imperial villa, and has been used by the Imperial Families throughout the Zhou, Qin, Sui, and Tang Dynasties (202 BC to 960 AD) because they regarded this location as good Fung Shui. Historical documents and archaeological excavations show that Huaqing hot springs have been in use for 6,000 years and 3,000 years of these as ancient Chinese Imperial Gardens. Inside the ancient Chinese Imperial villa is “Faishuang dian”, a residence for the Emperor Xuanzong and Concubine Yang from 685 to 762 AD. Emperor Xuanzong and his Concubine Lady Yang annually

\(^{148}\) Baike.baidu.com/view/16688htm
withdrew to Faishuang dian from 714 to 755 AD. They came thirty six times over forty one years.

The music has three sections, starting with a free introduction describing the beautiful Lady Yang emerging from her bath, framed by Lishan Mountain and its surroundings, then an Andante comparing the beauty of Lishan Mountain with Lady Yang and her entourage of attendants. Gentle trills, dialoguing phrases, and contrasting dynamics conjure up an atmosphere tranquil beauty. Finally an Allegro Vivace section projects a lively dance. The overall aim of the music is to portray the glory and prosperity of the Tang Dynasty under the rule of Emperor Xuanzong. He is well known as a composer and drummer who personally composed “Faqu” and rehearsed his own imperial ensemble called “Liyuan”.¹⁴⁹

This piece is in the key of “D” Diao. With all fingers holes closed the note “Sol” is sounded. The “D” diao qudi (southern long Chinese dizi) is used is used for this piece of music.

Emperor Xuanzong and his music are very significant to Chinese music and musicians. His compositions are the peak of Chinese classical and court music. Over the long period of Chinese history no other Emperor and Head of State can compete

with Emperor Xuanzong’s enormous contribution to the music of the Middle Kingdom. His influence continues even to today.
Pictures below display quite clearly of Emperor Xuanzong involvement.\textsuperscript{150}

Figure 29 Huaqing Palace

Huaqing chi hot springs and Palace at the foot of Lishan Mountain

Figure 30 Emperor Li Longji and lady Yang

Emperor Xuan Zong (Li Longji with Lady Yang Guifei)

Figure 31 Emperor Xuan Zong playing the Xiao

Emperor Xuan Zong playing the \textit{xiao} (the end blown flute)

\textsuperscript{150} www.baike.baidu.com/viwe/6688htm
SUMMARY

The sample of chosen pieces represents some of my personal involvement since 1984 in researching and performing the repertoire with the original specialist masters and scholars. Tang dynasty music in particular aroused significant international interest during the ninth Asian Arts Festival held in Hong Kong in 1984. Interest was so great that after the festival the Tang Dynasty Song and Dance Company was invited to tour globally. The Company’s carefully researched performances presented pioneering and fascinating windows into China’s historic culture. It is sad that in today’s environment the scholarly impetus created by the 1984 Festival has waned dramatically.
CHAPTER 7 ETHNIC MUSIC (MINORITY GROUPS)

INTRODUCTION

People of a number of minority groups live in the south western regions of China. Most of the minority people live in the Provinces of Yunnan, Sichuan, Guizhou and Tibet autonomous region. People living in Yunnan Province near the border to Burma, belong to at least nineteen minority groups; the most important being Miao, Yi, Bei, and Yao people.

SONG OF YUNNAN - A SUITE IN TWO MOVEMENTS 云南之歌组曲

I composed the suite in 2001 while living in Sydney. Inspiration comes from reflections on visits in the mid 1980s to Yunnan Province near the border to Burma. In Yunnan Province the people belong to at least nineteen minority groups. Although the composition is original, its shape and sonorities are drawn from first hand experience of the composer with the region, and uses for the first time in combination, two wind instruments, bawu and hulusi, from the Province. I am a New China third generation performer-composer influenced by Russian, European and American conservatory teachers,
**Beatuy of Yunnan** is the first suite describes the beauty of the Province of Yunnan and its picturesque, almost sacred, mountains (Shilin – a forest of stone) in south-west China. The music of soft and gentle ambience is performed in the key of D minor on a special transverse flute called a bawu, from that Province. The bawu uses a metal reed, whereas on the bamboo transverse flute (dizi) the sound is made as in the western transverse flute but with the addition of a vibrating membrane.

**Dance Around the Fire at Night** is the second suite in the key of A minor describes the famous “Water Festival” at which people gather together to dance around the fire at night. Interestingly, during the dance, if a girl likes one particular boy, then she tips water onto him. For the first Suite binary form is used, employing a free, quasi improvisatory introduction, then *Andante*. For the second Suite ternary form is used. Section A is *Andante Allegretto*, in simple quadruple time. Section B is *Moderato* in simple duple time, after which Section A1 returns in compound duple time which is not commonly used in Chinese traditional music. The inspiration in A1 is traditional western rhythm patterns, in particular the Irish jig.

This dance music is performed on an end-blown instrument called a hulusi. Like the bawu it uses a metal reed, but unlike the bawu it is played as a transverse wind instrument. The hulusi also uses a drone similar to that of a bagpipe.
This piece is in the key of “F” Diao and the “F” Diao bawu is used for the first Suite.

With all fingers holes closed the note “Sol” is sounded. The second Suite is in the key of “C” Diao and the “C” Diao hulusi is used is used. With all finger holes closed the note ‘Sol’ is sounded.

SUMMARY

More than 50 major minority groups live in China, most of them can be found in the regions of the north west, south west, and Inner Mongolia. Relatively fewer groups live in other regions of China. They can be found in three provinces of the north eastern region; Heilongjiang province bordering with Russia, Jiling and Liaoning provinces bordering with North Korea, Hunaan province in the mid-south of China, Hainan province almost surrounded by the South China Sea, and Guanxi province bordering with Vietnam in the south. Each group has its own characteristic music culture. In chapter 7, I composed the items in styles based on the music of the Yunan minority groups, and used their instruments, the bawu and hulusi, to perform the music. This chapter should be read in conjunction with chapter 5 - the south west regions.
CHAPTER 8 INCREASING INVOLVEMENT IN CROSS CULTURAL ASPECTS OF MUSIC

INTRODUCTION

I have the reputation of being one of the most acclaimed Chinese flautists of my generation. Having graduated from the Central Conservatorium of Music in Beijing, China, I also lectured there until 1988. Whilst still a resident of China, my expertise in performing traditional Chinese music for *dizi* was such that I was awarded First Prize at the prestigious 4th Annual Guan Dong Music Festival in 1984. Also in 1984 I was guest soloist of the “Great Tang Dynasty Music and Dance Orchestra” which performed at the ninth Asian Festival in Hong Kong. This outstanding orchestra in concerts throughout Europe, North America and Asia, demonstrated the brilliance of the arts in the overall achievements of the Tang Dynasty. Furthermore, while still a resident of China, I was frequently engaged as soloist and ensemble-member with major Chinese traditional orchestras and also with western style symphony orchestras.

In 1986, while resident in Beijing I was involved in recording the music of the sound-tracks of acclaimed Chinese movie, *The Last Emperor*. *The Last Emperor* was directed by the Italian Director Bertolucci and received seven Academy Awards including best soundtrack. Three composers, David Byrne, Cong Su and Ryuichi Sakamoto were engaged to write the film score.
Upon arrival in Australia in 1988 I continued to be in demand for sound recordings for films. *Children of the Dragon*, made in Sydney, was funded by three countries; Australia, the United Kingdom, and Denmark. I performed dizi music for the documentary film *The Road to Xanadu*, the score of which was composed by Australian composer Nigel Westlake. More recently I performed in the sound track of *Mao’s Last Dancer*, where the film score was composed by Christopher Gordon.

Since my arrival in Australia I have also been fortunate to impress the Australian music community as a performer, lecturer and teacher. In 1988 I gave a lecture-recital for the Sydney Conservatorium of Music. Then in 1989 and 1991 I gave two presentations and a recital as a guest lecturer for the Music Department of Sydney University. I was also engaged by the Woodwind Department of the Victorian College of the Arts and Pan Pacific Music Camp at Collaroy, a northern beachside suburb of Sydney. With the involvement of the Australian media, in particular the Australian Broadcasting Corporation, my performances have been much appreciated by Australian audiences.

From 1990 I have regularly toured Australia and Asia as a featured guest soloist with the respected Australian Ensemble, Sirocco, a professional group under the auspices of Musica Viva. Sirocco is a ‘world music’ ensemble, which performs traditional music of many countries in arrangements made by its members, giving the music a
I have greatly impressed as a solo performer performing extensively throughout Australia as a soloist, and as an ensemble musician in partnership with many other acclaimed musicians. In 2009 I performed my own arrangements for Trumpet, *dizi* and jazz trio with legendary Trumpet player James Morrison, as part of the Chinese New Year celebrations in the State Theatre of Sydney. The music was recorded by the China Central Television Station, broadcast during the Chinese New Year period and seen by over a billion viewers world wide. In the 2008 Chinese Garden Chamber Music Festival in Darling Harbour I performed Australian John Huie’s arrangements for western concert flute, piano and chamber orchestra, a blend of Asian and European arrangements with Celebrated Australian pianist Michael Kierin Harvey.

In 2011 I set up the ‘Middle Kingdom Festival’ in Sydney, where the five aims are; for East to meet West, to promote friendship between Australia and China, to enhance Australian understanding of the Chinese people, especially the culture and arts of the Middle Kingdom, to promote Australian culture and arts to World’s largest audiences (Chinese audiences), and finally to advocate Taiji, a term I have coined as the 21st Century Music Movement.

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151 My arrangements counterpointing Chinese and jazz idioms for James Morrison and his jazz trio can be likened to those of Claude Bolling who at the request of Flautist Jean-Pierre Rampal, dialogued classical and jazz styles in his “Suite for Flute and Jazz Piano Trio”. In 1984 Jean-Pierre Rampal was guest professor at Beijing Central Conservatory, where I as a staff member attended his master classes and concert. His visit inspired me to take greater interest in the western concert flute.
I am chairmen and artistic director of this annual festival which is conducted in association with Sydney Conservatorium of Music, the University of Sydney. So far the festival has been successfully presented twice in the Sydney Conservatorium’s Verbrugghen Hall. First, in 2011 with the title; ‘Xi An Drum & Winds Music Ensemble - Living Fossil of Chinese Ancient Music’. In 2012 the festival was held for a second time with the title; ‘Qinqiang (Shaanxi opera), The World’s earliest opera from Qin Dynasty 221BC’.

In Sydney, I direct “Chai’s Music Ensemble” in performances of traditional Chinese music, and I also provide professional teaching of European modern concert flute and *dizi* (the Chinese bamboo flute) from primary school to professional levels through the Chai School of Music. The Chai School of Music is currently unique in teaching historically informed and stylistically accurate performance of Chinese music on the European concert flute (and this teaching also extends to performance on bassoon, oboe, violin and more). The Chai School of Music is the centre for the creation of a ‘Chinese Music School’ in Sydney with cross cultural aims.

Since my arrival in Australia, it might be noticed that I have become increasingly involved in performances of music of a cross cultural nature. However, this interest is not recent. My earliest time of interest in music of both West and East and the _______

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152 In 2009, this special music was recognized and listed under the United Nations World Intangible Cultural Heritage.
cross-cultural implications can be traced back to my time at the Central Conservatory of Music in Beijing. In 1975 I performed solo \textit{dizi} parts in Professor Zhao Songguang’s arrangements for \textit{dizi} and western style symphony orchestra. The performance was part of a concert held in the Zhongshan Park National Concert-hall inside the Forbidden City of Beijing. Then twenty five years ago while a staff member of the Central Conservatory of Music Beijing, I began to research and compare music of the East and West. Cross cultural comparisons became very absorbing, particularly comparisons with western folk music.

While listening to recordings of Irish traditional music, many commonalities were noted with traditional Chinese music including fingering patterns, use of tonguing, embouchure, lyrical styles of melodies, and some use of pentatonic scales. An attractive Irish tune that was transcribed, arranged, and called \textit{Little Green}, transfers very comfortably to Chinese flute, as you will hear. In this chapter are also included an arrangement for Chinese transverse flute (\textit{dizi}) of Handel’s flute \textit{Sonata No. 5} and an item of folk music from South America.

Twenty five years ago when I was a staff member of the Central Conservatory of Music, Beijing, I began to research and compare music of the East and West. Cross-cultural comparisons became very absorbing. While listening to recordings of Irish traditional music, many commonalities were noted with traditional Chinese music including fingering patterns, use of tonguing, embouchure, lyrical styles of
melodies, and some use of pentatonic scales. Two attractive Irish tunes\(^{153}\) that I transcribed, arranged, and named *Little Green*, transfer very comfortably to Chinese flute, as you will hear. In this chapter are also included an arrangement for Chinese transverse flute (*dizi*) of Handel’s flute Sonata No. 5 and an item of folk music from South America.

### LITTLE GREEN  小绿

Two Chinese flutes, piano and Irish drum, the bodhrain, are used in this ternary form arrangement. A short northern Chinese flute (*bangdi*) is used for the free introduction which describes an Irish cliff-top ocean vista. A long southern Chinese flute (*qudi*) performs the traditional Irish jig which follows in three contrasting sections.

The introduction is in the key of “G” Diao. With all fingers holes closed the note “Sol” is sounded and the “G” *bangdi* (short northern Chinese flute) is used. For the three contrasting sections that follow the key is in “D” Diao. With all finger holes closed the note “Sol” is sounded. The “D” Diao *qudi* (southern long Chinese flute) is used.

The Irish folk music group “The Chieftains” and flautist Sir James Galway were

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\(^{153}\) In 1998 a colleague in Sydney gave me a very much used cassette tape containing traditional Irish instrumental melodies. There was no accompanying cover sheet to assist in naming them.
performing in Sydney Town Hall during 1990. I played Wu Bangzi for Galway and the group, and they demonstrated various Irish examples to me. It was interesting to hear from them that in 1982 The Chieftains had toured China and had made an album featuring them on the Great Wall wearing Chinese Red Army uniforms.

EL CONDOR PASA 雄鹰

This is a folk melody from South America which is overwhelmingly popular in China, particularly in the years between 1950 and 1980. In 1998 I arranged the melody for performance on the qudi, a longer southern Chinese bamboo transverse flute. “El Condor Pasa” transfers very comfortably to the Chinese flute and is another example of comparing music of East and West. On tour throughout Australia I performed this piece in concerts and festivals with well-known south-American musicians and academics, Dr. Justo Diaz (artistic director of “Café Carnival”, Musica Viva) on south-American flute and Dr. Daniel Rojas (composer) on piano. Both musicians are authorities on South American folk music. El Condo Pasa was well received by Australian audiences and South American nationals in Australia.

The piece has three sections and begins freely and majestically. Then comes a flowing Andante Cantabile dialoguing flute and piano, and finally an Allegro which dances happily.
This piece is in the key of “G” Diao. With all fingers holes closed the note “Re” is sounded. The “D” diao qudi (southern long Chinese dizi) is used is used for this piece of music.

FLUTE SONATA  V  亨德尔第五长笛奏鸣曲

The Sonata in F major, for violin, oboe or German flute (recorder) by George Frederic Handel (1685 – 1759) was published in 1731. It has four movements: (i) Larghetto, (ii) Allegro, (iii) Siciliana and (iv) Giga.

Since early 1980, while a student and later a staff member of the Central Conservatory of Music in Beijing, I developed an interest in studying the European baroque and Boehm concert flutes and comparing them to the dizi; part of an ongoing research project. In 1980 China had just re-opened its doors to the rest of the world, particularly the western countries. During this period I was very fortunate to be able to attend master classes conducted by master musicians from all over the world. These included violinist, Yehudi Menuhin, American violinist Isaac Stern, French cellist Paul Tortellier, Boston Symphony Orchestra conductor, Seiji Ozawa, French flautist Jean-Pierre Rampal, and others. All these musicians came as guest professors of the Central Conservatory of Music and all significantly influenced the young generation of Chinese musicians who were at the time searching for fresh and new ideas from the west.
In 1988 I was rewarded with a professional scholarship from Sydney Conservatorium of Music to study European modern concert flute under Michael Scott – the Conservatorium’s professor of flute. During that time, I had already started looking for some suitable music from the western flute repertory to perform on the dizi. Sonata 5 in F major by George Frideric Handel was chosen and transcribed for dizi by me in 1998.

This piece is in the key of “F” Diao. With all fingers holes closed the note “Re” is sounded. The “C” diao qudi (southern long Chinese dizi) is used is used for this piece of music.

This transcription was part of my research, on the comparison of Chinese and Baroque European flutes, and the possibilities of transferring repertoire from one instrument to the other. Chinese and Baroque flutes are similar in a number of ways. Both of them have six fingers holes and use the same fingering skills such as cross-fingering, and using a finger to cover half a hole. Attention to pitch is also required when using the “fourth and seventh” notes.
SUMMARY

The aims of the research project were firstly to look for more repertory from outside China in order to enrich the *dizi* repertory, and secondly to develop a school of Chinese music on western flute by arranging traditional Chinese music, especially the *dizi* repertory, and new compositions consistent with the Chinese style for performance on the western European concert flute, oboe, bassoon, and violin. After many years of research and public concerts, the materials gathered and the experiences gained lead me to think that I may be achieving these aims. The next step will be to continue to make arrangements and new compositions for both flutes.
CHAPTER 9  TAIJI - 太极154  THE TWENTY-FIRST CENTURY MUSIC MOVEMENT

INTRODUCTION

This chapter focuses on the years since the establishment of New China (the PRC) and implementation of its arts policy. Developments over the past sixty two years have been reviewed and analysed. I have examined the policy, ‘salvation of traditional music’ from 1949, the period of revolution from 1966 to 1976, (I was a pioneer this period) and the noticeable dilution of interest in traditional Chinese culture and music over time. The serious question that remains is: what is the direction of Chinese music for the next century? This question is especially important in relation to composition. This section should be read in conjunction with item. 25. Song of Yunnan - a Suite in Two Movements, which I composed in 2001.

YUNLIN AND FUXIN     雲霖和馥馨

The composition is dedicated to my grandfather, Mr. Chai Yunlin, (baptised John), and my grandmother, Mrs. Dong Fuxin, (baptised Mary). I have never seen my

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154 Taiji literally meaning “the Ultimate”, is a title that I have used to help consider the direction of Chinese music in the twenty-first century. A definition and argument is found in the Summary of the chapter.
grandmother as she died in 1951 when my Father was fighting in the Korean War. In order to express my feelings of infinite loss and love for both of them, I have used their names Yunlin and Fuxin as the title of this piece. I also dedicate this piece to the elders and ancestors of the Yellow River, thank them for more than thousand years of hard work and their unlimited and quietly given contributions to the Children of the Yellow River. May God bless the Children of the Yellow and give them powerful prosperity!

While working on the composition, my father gave strong support, care and recognition. After listening to the piece, he commented that all Yellow River Children will recognize and be moved by the tune.

As new generations of the Yellow River people are born and grow up, I firmly believe that the quality and expressive power of this music should not just belong the region where it originated but should be shared with audiences world wide. I feel that is a responsibility of people, especially musicians universally, to preserve and continue to perform this traditional music on the international stage.

Yunlin and Fuxin is based on a traditional Chinese scale with accidentals called “Shang Diao” (a scale based on the second degree, “re”). Underpinning the use of the“Shang Diao” scale is the fact that it is most commonly used by people of the Yellow River region and immediately recognised as being from there.
There are two movements;

1. *Andante* – The Melancholy of Remembering the Ancestors.

2. *Allegretto Vivace* – The Heavenly Celebration

I completed the piece on 17th June 2012, and it is an example appropriate to my research project. “Yunlin and Fuxin” was originally composed for European concert flute. One important aim was to demonstrate that the modern European flute (indeed all of European modern instruments) should be able to play Chinese music correctly and to be able to comprehend the style. On the score I carefully included all details of ornamentation and embellishments, because when performing Chinese music, it not sufficient to simply play the straight notes. On today’s public stage, there is presently a lack of funding, a lack of scholarly publications, and a lack of education in stylistically informed performances of Chinese music. Many musicians do not know how or just simply do not pay any attention to it. I am hopeful that this music will be used as an example in helping make musicians more aware of what to do when performing Chinese music. Bassoon solo “Yunlin and Fuxin” was specifically composed for the Bassoon virtuoso, Professor Kim Walker, as a “World Culture Ambassador”.

Professor Walker performed the world premier of the piece on 18th July 2012 at the Beijing International Second Bassoon Festival, which was presented by the Central Conservatory of Music.
SUMMARY

This piece should be read in conjunction with other of my compositions and arrangements, namely the *Song of Yunnan, Little Green, El Condor Pasa, Flute sonata V, and Wu bangzi*. After many years of study, research and performing experience, in collaboration with various scholars and professional musicians both in China and aboard, I have argued in Chapter 9 of the thesis, ‘Taiji - the Twenty-First Century Music Movement’, that it is now time to consider the question ‘in what direction is Chinese music of the twenty first century going’? From my compositions and arrangements it can be clearly demonstrated that:

1. Chinese music without roots in the culture of the Yellow River will not be Chinese music. Any developments must contain this never-changing element as an essential characteristic.

2. At the same time, any culture of quality must develop and absorb the culture of other nationalities to enrich its own. In this way the continuing essential element is preserved and shown in new lights with the developing enrichments. Otherwise the never-changing element will discontinue and die.

I strongly advocate the philosophy of ‘Taiji – the Twenty-First Century Music Movement’, because of the belief that any culture of quality belongs to the Universal.
Taiji - the twenty first century music movement – is the sharing of two elements of music making – traditional Chinese (Middle Kingdom) music with quality western music in order to produce an enriched universal culture for today and tomorrow.

After many years experience using *dizi* to perform with various kinds of Chinese and western orchestras in China and Australia I have learned that research serves the performer and the performance. Such research has proved very useful when I have co-operated with composers in such works as the music for the sound track of *The Last Emperor, Mao’s last Dancer, The Road to Xanadu*. In 2009 I performed my arrangement for Trumpet and trio with legendary Trumpet player James Morrison, as part of a concert in the State Theatre celebrating the Chinese New Year. My arrangement was recorded by the China Central Television Station and broadcast twice during Chinese New Year. It was viewed by over one billion viewers. In 2009 I performed traditional Chinese melodies on western concert flute with Australian pianist Michael Kierin Harvey for the Chinese Gardens Chamber Music Festival in the Chinese Garden Darling Harbour. From enthusiastic and positive audience reception in China, south east Asia, and Australia, it would seem that my Taiji thesis is being confirmed.

All of the items listed in the chapters have been studied and performed since the mid 1970s. Throughout many years professional performing experience, I have performed these items not only in arrangements for traditional Chinese ensembles accompanying the solo *dizi*, but also in versions of western instrumentation such as piano, organ,
string quartet, trumpet and jazz trio, and combinations using traditional Chinese instruments with guitar and synthesizer. Regarding the harmonic language, in some pieces I have used western harmonic language for the Chinese melodies. Doing all of the above is following in the spirit of the “Eight Words” arts policy, and has given motivation to develop a “Taiji – 21st Century Music Movement” philosophy.

Examples of *dizi* repertories performed in the Doctoral presentations have provided opportunities to demonstrate the Chinese and western influences discussed above. Thus, in the final recital programme, the orchestrations are for western string quintet, piano, drums and percussion as accompaniments for the solo *dizi*. I am responsible for the orchestrations. The harmonic language will follow traditional Chinese practices based on the intervals of major 2\textsuperscript{nd}, perfect 4\textsuperscript{th}, perfect 5\textsuperscript{th}, and octave. No diminished or dominant harmonies and cadences will be used. The opera melody, *Song of Chao Yuan* will demonstrate the 20\textsuperscript{th} century Russian harmonic influences on arrangements of Chinese traditional melodies.
CHAPTER 10 CONCLUSION

My interest in the history of *dizi* has been almost life-long, and it is now being approached with the experience of a third generation professional Chinese musician. Growing up in China gives one the advantage of being an ‘insider’ who can provide both professional and geographic points of view. Having now lived in the western world for the last twenty-five years, I am also an ‘outsider’ who is still eminently able to contribute valuably on Chinese music.

The project has also been very personal because as a Chinese musician, I feel a strong responsibility to preserve and to continue to broadcast the Yellow River Culture of the Middle Kingdom internationally. As an educated professional I am able to present the repertory of Chinese music from various regions of China in a stylistically informed manner to audiences in China and beyond. However, I feel that there is also a need to encourage more compositions in this genre. Even today, audiences do not have a fully developed appreciation of Chinese music from the various regions of China. A principal aim of this project is to help inform musicians, who play traditional and western instruments both in China and abroad, of details of stylistic richness and accuracy in its performance.

As early pioneer professionals of Mao Zedong’s ‘Eight Words” arts policy, my
generation was given the privileged title of “scholarly successors to the revolution in the New China”. As one of these pioneers I have drawn on details of my own experience. The New China government at the time was very strong financially and organizationally from the highest to the lowest levels of government. The aims of the Arts policy from 1949 to 1985 were to save, preserve and to continue to develop traditional Chinese culture. Even though during this time most Chinese people were very poor, this did not stop the New China Government enabling the people to work together to realize the importance of their traditional culture and to take steps to preserve it.

From the review of the literature, Chinese publications provided representative books on Chinese music and a major book on Chinese history. A few western publications gave some further points of view in the critical process. It was noted that with Chinese publication there was a standard protocol; the authors of all books were bound to criticise the so call old rulers. It was also noted that western publications lacked knowledge of inside information about Chinese music.

In order to understand Chinese dizi music, indeed Chinese music as a whole, the dissertation was organised to begin with the history of dizi from Neolithic times to the present day. The history of ancient times was gained from the excavation of tombs, where details such as pictures of instruments and pictures reflecting the life of the period were discovered and recorded. Next the details of the dizi’s construction,
Technique and use in performance were discussed. The importance of population, regional geography and richness of ethnic groups with regard to *dizi* music was discussed and analyzed in detail.

Adding to the complexity of noting population, region and ethnicity is the fact that the performing arts have always been part of the political, social, and economic history of China as early as from Xia Dynasty (c.2070) until today. Here, using the perspectives of an ‘insider’, examples and information about the interactions over the centuries are discussed and analysed in detail. In particular, the Performing Arts policy of the New China era, still in use today, is examined carefully.

To enable excellence in the performance of *dizi* music, players must understand the two fundamental schools of performance, namely those of northern and southern China. In chapter 3 the names of first generation grand master flautists are listed and details of the origins of the music are given. Also listed are names of the first three generations of professional flautists.

All of the items listed in the thesis have been performed by me in concerts both in China and abroad. It is important to point out that the many issues examined and discussed have come from my personal learning experiences as a Chinese ‘insider’ professional learner studying with first generation grand master flautists of the northern and southern schools, second generation master flautists of China, and also
from the processes involved in writing my own compositions.

Items learned from first and second generation masters were composed by and arranged by those masters. *Birdsong, Mai Cai, Liu Qing Niang* and other pieces were learned from Professor Liu Guanyue, the first generation grand master flautist of northern China. *Song of Chaoyuan, The Home Sickness of Zhaojun* and others were learned from Professor Chen Zhong, first generation grand master of southern China. *Wu Bangzi, Hanging up the red lanterns, Dui Hua, Birds Flying, Happy reunions,* and *Flying the Kite*, were composed and arranged by the first generation grand master flautist of northern China, professor Fang Zicun. I was a student of Professor Ma Baoshan, a second generation master flautist, music educator, and most of all himself a student of Feng and an authoritative interpreter of the music of Feng Zicun.

*Spring of Zaoyuan,* and *Hello Shaanbei* were learned from Gao Ming, a second generation master flautist and composer. *Mount Ali, did you hear my voice? and Song of Chu* were learned from Du Ciwen, a second generation master flautist and composer. The music of *El Condor Pasa, Little Green* (my title) and the *Flute sonata V* by Handel were arranged by me and discussion of them can be found in Chapter 8 in the section headed “Cross Culture”. The examples found in this section demonstrate my beliefs that a nation should learn from another nation’s good quality culture as a means of enriching themselves.
*Song of Yunnan* and *Yunlin and Fuxin* were composed by me in Sydney in 1998 and 2012. They clearly demonstrate my beliefs and intentions moulded by many years of professional experience and research. For this reason I have coined the title ‘Taiji – twenty first century music’ for this section.

It is my assertion that traditional Chinese Culture urgently needs saving, not only for the younger generations, but also for older generations, for by doing so, people can be made aware of, value, and be proud of their own traditional culture.

I have argued that the “Eight Words Arts Policy” was formulated to preserve culture, to continue to keep it alive, and to learn from other nations’ culture in order to enrich one’s own. After living for so many years under the policy it would seem that the best outcome is to take action now by implementing the arts policy in order to develop new directions for Chinese culture in the twenty-first century.

The chapter ‘Taiji – the Twenty-first century music movement’ demonstrates this and provides constructive means of achieving the aims of the “Eight Words Arts Policy” above by establishing three important focii; namely that traditional culture is fundamental, that learning good quality culture from other nations in order to enrich one’s own is essential, and that a living culture evolves and progresses with society’s changes. The changes are brought about by internal and external influences and pressures. A positive outcome can occur if all these aspects are joined together to
better service one’s own living culture.

Using the Chinese flute (*dizi*) as an example, the thesis demonstrates in rich detail what *dizi* music is, and what the *dizi* is able to perform in both Chinese and western instrumentation. Reciprocal benefits to both Chinese and western situations are discussed throughout the thesis. In order to do this I have drawn on my own many years of experience performing with various Chinese and western ensembles in China and abroad.

In contributing to the field the thesis helps bridge the huge gap in cultural and musical understandings between China and western countries; it helps to lessen the intellectual distance between China and the west. It establishes a model for Chinese scholars who wish to reach audiences outside China. Such a rapprochement has been the dream of several generations of Chinese musicians. At the same time details are given for western scholars interested in undertaking research in Chinese music. Throughout, details are given of my contribution during many years of experiences as a professional musician and researcher in China and abroad. It has been significant that after more than two decades of performing in Australia and south-east Asia, I have observed that audiences have become steadily more appreciative of Chinese music, being increasingly aware of distinguishing characteristics in style and background. Questioning during conversations with audiences and with students as young as year five and six has disclosed that they will use Chinese names for instruments and are
forthcoming with comments about melodic and rhythmic elements of what they have heard together with snippets background knowledge of the Chinese regions.

Asking the serious concluding question, ‘In what direction is Chinese music in the new century heading?’ brings up a number of issues. Why is it that Chinese musicians today rely on western systems of composition, harmony and structural forms when researches of several generations of Chinese scholars have discovered that traditional Chinese solo and ensemble instruments from the past were capable of supplying chromatic intervals and harmonies. For example, each of the tuned bells (bianzhong ensemble) from Zenghou Yi’s tomb of around 2,400 years ago was capable of producing two simultaneous tones - major and minor thirds - which enabled the chromatic twelve note scale to be devised.\textsuperscript{155} Again, to reproduce the call of the phoenix, Ling Lun assembled twelve bamboo pipes, thus also inventing a Chinese means of constructing and playing a twelve note chromatic scale.\textsuperscript{156} Another example is the ‘Xian Drum and Wind Ensemble Music’ from the Tang dynasty court. Why were the findings of such ancient Chinese music possibilities not implemented?

Even though today there are scholars undertaking research into the very long history of China’s music and performing arts, even though there are numerous universities with music departments, there are music conservatories, symphony orchestas, opera and theatre companies, audiences turn away from Chinese traditional music and

\textsuperscript{155} www.globalmi.com
performing arts. It would seem that western popular art forms are overpowering influences which introduce a sharp disjunction. Chinese melodies, traditional instrumental music and even local folk operas use western harmonies to accompany the traditional melodies, and traditional Chinese orchestras simply copy western arts orchestras in organisation and physical layout.

It can be argued that if Chinese music is without roots in China’s history, practises and cultural traditions it will be not Chinese music. At the same time, if Chinese music does not build on its indigenous past, develop and evolve by also absorbing the best of other nations’ music cultures, then Chinese music will wilt, shrivel and even disappear.

Reflecting on chapter 9, “Taiji- the Twenty-First Century Music Movement”, helps to consider the question, ‘what is the direction for Chinese music in the new century’? Readers are prompted to reconsider points of view and further their understanding of the development of Chinese music. With increasing access to China, with greater frequency of international travel and electronic communication, more people outside China are becoming interested in Chinese music and culture. The hope is that the discussion and arguments put forward will encourage collaboration to preserve, and continue to develop this rich tapestry of music culture on the international stage, as it contains experiences and responses which can be enjoyed by and belong to all mankind.
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All books footnoted and listed in the Bibliography which were originally published in Chinese script have been displayed in their original Chinese script and in English translations of the author. Displaying the titles in their Chinese script assists Chinese readers as it is much clearer than using pin yin (romanised script for western readers).


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APPENDIX A  PICTURES OF DIZI FAMILIES AND WESTERN FLUTE FAMILIES FEATURED IN THE THESIS

BAROQUE AND MODERN EUROPEAN FLUTES

Qudi longer southern Chinese bamboo flute

Boehm Flute – modern European flute

Bangdi shorter northern Chinese bamboo flute

Piccolo

Baroque Flute

巴洛克笛
### EXTENSION Dizi FAMILIES

<table>
<thead>
<tr>
<th>Image</th>
<th>Description</th>
<th>Chinese Name</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Image" /></td>
<td><em>Hulusi</em> (Single-reed with drones)</td>
<td>葫芦丝</td>
</tr>
<tr>
<td><img src="image2.png" alt="Image" /></td>
<td><em>Bawu</em> (Single-reed without drones)</td>
<td>巴乌</td>
</tr>
<tr>
<td><img src="image3.png" alt="Image" /></td>
<td><em>Xiao</em> (End blown flute)</td>
<td>箫</td>
</tr>
<tr>
<td><img src="image4.png" alt="Image" /></td>
<td><em>Koudi</em> (Mouth Flute)</td>
<td>口笛</td>
</tr>
<tr>
<td><img src="image5.png" alt="Image" /></td>
<td><em>Xun</em> (Globular Flute)</td>
<td>土员</td>
</tr>
</tbody>
</table>

*Ancient Chinese Flute* *(During China’s Neolithic Age, over 7000 BC)*
CHINESE INSTRUMENTS FEATURED IN THE THESIS

*Dizi* (Bamboo flutes)  
*Yangqin* (Dulcimer)

*Ruan*  
(Chinese Lute)

*Sheng*  
(Mouth organ)

*Erhu*  
(Chinese Violin)

*Paigu*  
A group of five tuned drums.

*Zhong* (Bells)  
*Bangzii* (Wooden block)
WESTERN INSTRUMENTS FEATURED IN THE THESIS

Violin

Viola

Cello

Double bass
Grand Piano
APPENDIX B  SAMPLES OF DIFFERENT CHINESE NOTATIONS
A Suzi pu (俗字谱) or Banzi pu (半字谱) notation from a valuable, treasured copy of a manuscript for Changan drum and wind music of the Tang Dynasty (618-907AD). In 2009 this genre was recognized and included in the United Nations listing of the world’s Intangible Culture Heritage. In 2011, Mr. He Zhongxin as the PRC Ministry of Culture’s “Musician of national importance as an inheritor of the World’s Intangible Culture” gave the manuscript to me as a gift for having supported the Xian (Changan) drum and wind music.
Gonche pu notation (工尺谱). This copy was from “Gongche pu rumen” published in 2004 in Beijing by Hua Yue publishing. The author was Chen Zemin, a pipa professor from the Central Conservatory of Music. I always had a high respect for Chen from the time I was a student at the Central Conservatory. Chen maintains a strong vision regarding traditional Chinese music. He advocates the preservation of traditional Chinese culture and adherence to it.
From the end of the nineteenth century Jianpu (简谱) is the most often used notation for Chinese traditional music. The music example above is of a dizi solo piece ‘Birdsong’ from collection dizi music of Liu Guanyue. It was published in 1986 in Beijing by People’s Music publisher. This example shows details of ornamentation for dizi.
# APPENDIX C EXPLANATION OF CHINESE MUSIC SYMBOLS

<table>
<thead>
<tr>
<th>Name</th>
<th>Symbol</th>
<th>Music written</th>
<th>Method of playing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single tonguing</td>
<td>T</td>
<td></td>
<td>Move tongue forward, making a “T” sound separating the notes and making notes more detached. $\text{f} \geq 0$.</td>
</tr>
<tr>
<td>Double tonguing</td>
<td>TK</td>
<td></td>
<td>Move tongue forward and backward continuously, making a “TKTK” sound.</td>
</tr>
<tr>
<td>Triple tonguing</td>
<td>TK or TKT</td>
<td>$\text{fF}$</td>
<td>Move tongue forward and backward continuously, making a “TTK” or TKT sound</td>
</tr>
<tr>
<td>Flutter tonguing</td>
<td>*</td>
<td>$\text{f}$</td>
<td>Move tongue faster, making a “du li” sound</td>
</tr>
<tr>
<td>Trillo</td>
<td>$\text{tr}$</td>
<td>$\text{f}$</td>
<td>Consists of the rapid alternation between a principal and its adjacent note. 5656 5656.</td>
</tr>
<tr>
<td>Trillo of the air</td>
<td>$\text{c}$</td>
<td>$\text{f}$</td>
<td>While exhaling strongly, make a slow vibrato with the stomach and diaphragm. It's a very strong shake or forceful tremolo, intensely full of emotion.</td>
</tr>
<tr>
<td>Trillo of the fingers</td>
<td>$\text{t}$</td>
<td>$\text{f}$</td>
<td>Gently vibrate fingers on top of or alongside the fingers holes.</td>
</tr>
<tr>
<td>Harmonic</td>
<td>0</td>
<td>$\text{f}$</td>
<td>Using all fingers shut for lower sol and by pushing up firmly the stomach support, with tightened and focused lips make a small and thin fast flowing channel of air. This finger position then sounds re which is the 12th degree above the original note.</td>
</tr>
<tr>
<td>Upward slide huayin (shang huayin)</td>
<td>$\text{y}$</td>
<td>$\text{f}$</td>
<td>With all fingers shut for lower ‘sol’, from ‘re’ slide up as smoothly as possible to ‘fa’.</td>
</tr>
<tr>
<td>Downward slide huayin (xia huayin)</td>
<td>$\text{y}$</td>
<td>$\text{f}$</td>
<td>With all fingers shut for ‘sol’, from ‘fa’ slide down as smoothly as possible to ‘re’.</td>
</tr>
<tr>
<td>Combined huayin fuhuayin-slide notes. From low to high notes then down to low notes.</td>
<td>$\text{y}$</td>
<td>$\text{f}$</td>
<td>With all fingers shut for ‘sol’, from ‘re’ smoothly slide up to ‘fa’ then from ‘fa’ smoothly slide down to ‘re’.</td>
</tr>
<tr>
<td>Note Type</td>
<td>Symbol</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>-----------------------------------------------</td>
<td>--------</td>
<td>-----------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Combined huayan (shnaq liyin)</td>
<td>![symbol]</td>
<td>With all finger holes shut for 'sol', from 'fa' smoothly slide down to 're' then from 're' smoothly slide back to 'fa'.</td>
<td></td>
</tr>
<tr>
<td>Ascending liyin (xia liyin)</td>
<td>![symbol]</td>
<td>With all finger holes shut for 'sol', from low 'sol' play a rapidly ascending glissando to 'fa'.</td>
<td></td>
</tr>
<tr>
<td>Descending liyin (xia liyin)</td>
<td>![symbol]</td>
<td>With all finger holes shut for 'sol', from high 'fa' play a rapidly descending glissando to 'sol'.</td>
<td></td>
</tr>
<tr>
<td>Duoyin</td>
<td>![symbol]</td>
<td>Perform a percussive chopping sound from high 'fa' down to low 'la' 432176.</td>
<td></td>
</tr>
<tr>
<td>Dayin</td>
<td>![symbol]</td>
<td>With all finger holes shut for 're', attack the note below and the principal note using a flicking action.</td>
<td></td>
</tr>
<tr>
<td>Zengyin</td>
<td>![symbol]</td>
<td>With all finger holes shut for 're', at the end of the sound quickly play notes 're' and upper 'do'. In 4/4 time 're', 2 — — — —</td>
<td></td>
</tr>
<tr>
<td>Dieyin</td>
<td>![symbol]</td>
<td>With all finger holes shut for 'sol', quickly play a crushed note, that is play the note above and the principal note 5.</td>
<td></td>
</tr>
<tr>
<td>Breathing</td>
<td>![symbol]</td>
<td>Used between phrases.</td>
<td></td>
</tr>
<tr>
<td>Circulate breathing</td>
<td>![symbol]</td>
<td>While playing and at the same time breathing in 5 — — —</td>
<td></td>
</tr>
<tr>
<td>Legato</td>
<td>![symbol]</td>
<td>Play the group of notes in a smooth and connected fashion.</td>
<td></td>
</tr>
<tr>
<td>Staccato</td>
<td>![symbol]</td>
<td>Play the notes in a separated, detached and disconnected manner.</td>
<td></td>
</tr>
<tr>
<td>Accent</td>
<td>![symbol]</td>
<td>Using single tonguing play heavily on each note.</td>
<td></td>
</tr>
<tr>
<td>Emphasis</td>
<td>![symbol]</td>
<td>Hold a note for its full value, giving some emphasis.</td>
<td></td>
</tr>
<tr>
<td>Free playing</td>
<td>![symbol]</td>
<td>Freely play the section of music.</td>
<td></td>
</tr>
</tbody>
</table>

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APPENDIX D  SCORE OF DIZI MUSIC
Home Sickness of Princess Zhao Jun

Du Ciwen arr Chai Changming 2012

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<table>
<thead>
<tr>
<th>Name</th>
<th>Personal Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feng Zicun</td>
<td>冯子存</td>
<td>Feng (1904-1987) was one of the first generation of northern China grand master <em>dizi</em> players. He was a professor of the Central Conservatory of Music.</td>
</tr>
<tr>
<td>Liu Guanyue</td>
<td>刘管乐</td>
<td>Liu (1918-1990) was another of the first generation of northern China grand master <em>dizi</em> players. He was a professor of Tianjin Conservatory and guest professor of the Central Conservatory of Music.</td>
</tr>
<tr>
<td>Lu Chunling</td>
<td>陆春龄</td>
<td>Lu (b. 1921) was a first generation southern China grand master <em>dizi</em> player, and a professor of Shanghai Conservatory of Music.</td>
</tr>
<tr>
<td>Zhao Songting</td>
<td>赵松庭</td>
<td>Zhao (1924-2001) was a first generation southern China grand master <em>dizi</em> players, and a professor of the China Conservatory of Music.</td>
</tr>
<tr>
<td>Chen Zhong</td>
<td>陈重</td>
<td>Chen (191-2005) was a first generation southern China grand master <em>dizi</em> player, a professor of Tianjin Conservatory and guest professor of the Central Conservatory of Music.</td>
</tr>
<tr>
<td>Wang Tiechui</td>
<td>王铁锤</td>
<td>Wang was an early second generation <em>dizi</em> player, and former principal <em>dizi</em> player of the Central Chinese Orchestra.</td>
</tr>
<tr>
<td>Jiang Xianwei</td>
<td>江先渭</td>
<td>Jiang was an early second generation <em>dizi</em> player. He is best known for his <em>dizi</em> solo piece <em>Gu Su Xing</em>.</td>
</tr>
<tr>
<td>Du Ciwen</td>
<td>杜次文</td>
<td>Du is a second generation <em>dizi</em> player, and former principal <em>dizi</em> player of the Central Chinese Orchestra.</td>
</tr>
<tr>
<td>Ma Baoshan</td>
<td>马宝山</td>
<td>Ma is a second generation <em>dizi</em> player, former Head of China Conservatory High School, and <em>dizi</em> Professor of China Conservatory of Music.</td>
</tr>
<tr>
<td>Jiang Zhichao</td>
<td>蒋志超</td>
<td>Jiang was a second generation <em>dizi</em> player and former <em>dizi</em> Professor of the Central Conservatory of Music.</td>
</tr>
<tr>
<td>Jian Guangyi</td>
<td>简广易</td>
<td>Jian was a second generation <em>dizi</em> player and former principal <em>dizi</em> player of the Central Radio Chinese Orchestra. He is best known for his composition <em>Song of the Mongolian Herdsmen</em>.</td>
</tr>
<tr>
<td>Zeng Yongqing</td>
<td>曾永清</td>
<td>Zeng is a second generation <em>dizi</em> player, and former principal <em>dizi</em> player of the Song &amp; Dance Company of General Political Department of PLA.</td>
</tr>
<tr>
<td>Name</td>
<td>Nickname</td>
<td>Biography</td>
</tr>
<tr>
<td>------------</td>
<td>----------</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Liu Sen</td>
<td>刘森</td>
<td>Liu is a second generation <em>dizi</em> player. And former Conductor of the Opera Company of the General Political Department of PLA.</td>
</tr>
<tr>
<td>Gao Ming</td>
<td>高明</td>
<td>Gao is a second generation <em>dizi</em> player. He is a former principal <em>dizi</em> player of the Song &amp; Dance Company of Shaanxi Province.</td>
</tr>
<tr>
<td>Wei Xianzhong</td>
<td>魏显忠</td>
<td>Wei was a second generation <em>dizi</em> player and former principal <em>dizi</em> player of the Song &amp; Dance Company of Laoning Province.</td>
</tr>
<tr>
<td>Yu Xunfa</td>
<td>俞逊发</td>
<td>Yu was a second generation <em>dizi</em> player. He was a former principal <em>dizi</em> player of the Shanhai Chinese Orchestra.</td>
</tr>
<tr>
<td>Qu xiang</td>
<td>曲祥</td>
<td>Qu is a second generation <em>dizi</em> player, and former Director for the Song &amp; Dance Company of Shandong Province.</td>
</tr>
<tr>
<td>Ning Baosheng</td>
<td>宁宝生</td>
<td>Ning was a second generation <em>dizi</em> player. He was also a former principal <em>bangdi</em> player of the Central Chinese Orchestra.</td>
</tr>
<tr>
<td>Jiang Guoji</td>
<td>蒋国基</td>
<td>Jiang is a second generation <em>dizi</em> player, and a former principal <em>dizi</em> player of the Song &amp; Dance Company of Zhejiang Province.</td>
</tr>
<tr>
<td>Cai Jingmin</td>
<td>蔡敬民</td>
<td>Cai is a second generation <em>dizi</em> player, and a former <em>dizi</em> Professor of Nanjing Conservatory of Music.</td>
</tr>
<tr>
<td>Li Zhen</td>
<td>李镇</td>
<td>Li is a second generation <em>dizi</em> player, and a former principal <em>dizi</em> player of the Song &amp; Dance Company of the Inner Mongolian Autonomous Region.</td>
</tr>
<tr>
<td>Yuan Xiuhe</td>
<td>原修和</td>
<td>Yuan was a second generation <em>dizi</em> player, and a former <em>dizi</em> Professor of Xian Conservatory of Music.</td>
</tr>
<tr>
<td>Huang Jincheng</td>
<td>黄金城</td>
<td>Huang is a second generation <em>dizi</em> player, and a former <em>dizi</em> Professor of Xinghai Conservatory of Music.</td>
</tr>
<tr>
<td>Lu Jinshan</td>
<td>陆金山</td>
<td>Lu is a second generation <em>dizi</em> player, and a former <em>dizi</em> Professor of Tianjin Conservatory of Music.</td>
</tr>
<tr>
<td>Hu jiexu</td>
<td>胡结续</td>
<td>Hu is a second generation <em>dizi</em> player, and a former principal <em>dizi</em> player for the Song &amp; Dance Company of PLA in the region of Sichuan.</td>
</tr>
<tr>
<td>Kong Qingbao</td>
<td>孔庆宝</td>
<td>Kong is a second generation <em>dizi</em> player, and a former principal <em>dizi</em> player of Shanhai Chinese Orchestra.</td>
</tr>
<tr>
<td>Li Datong</td>
<td>李大同</td>
<td>Li is a second generation <em>dizi</em> player, and a former principal <em>dizi</em> player for the Song &amp; Dance Company of Peoples Liberation Army in the region of Xinjiang.</td>
</tr>
<tr>
<td>Liu Fengsheng</td>
<td>刘凤山</td>
<td>Liu is a second generation <em>dizi</em> player, and a former principal <em>dizi</em> player for the Song &amp; Dance Company of PLA in the region of Jinan.</td>
</tr>
<tr>
<td>Qu Guangyi</td>
<td>曲广义</td>
<td>Qu is a second generation <em>dizi</em> player. and a former <em>dizi</em> Professor of Tianjin Conservatory of Music.</td>
</tr>
<tr>
<td>Name</td>
<td>Nickname</td>
<td>Profile</td>
</tr>
<tr>
<td>------------</td>
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<td>--------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Gao Jicai</td>
<td>高继才</td>
<td>Gao is an early third generation <em>dizi</em> player. He is presently <em>Dizi</em> Professor of Tianjin Conservatory of Music.</td>
</tr>
<tr>
<td>Zhang Yanwu</td>
<td>张延五</td>
<td>Zhang is an early third generation <em>dizi</em> player. He was a former principal <em>dizi</em> player of the Shaanxi Radio Chinese Orchestra.</td>
</tr>
<tr>
<td>Liu Kuanren</td>
<td>刘宽忍</td>
<td>Liu is a third generation <em>dizi</em> player and is Cultural Minister of Shaanxi Province.</td>
</tr>
<tr>
<td>Wang Ciheng</td>
<td>王次恒</td>
<td>Wang is a third generation <em>dizi</em> player. He is Principal <em>dizi</em> player of the Central Chinese Orchestra.</td>
</tr>
<tr>
<td>Dai Ya</td>
<td>戴亚</td>
<td>Dai is a third generation <em>dizi</em> player, and is <em>dizi</em> Professor of the Central Conservatory of Music.</td>
</tr>
<tr>
<td>Zhang Weiliang</td>
<td>张维良</td>
<td>Zhang is a third generation <em>dizi</em> player. He is <em>dizi</em> Professor of the China Conservatory of Music.</td>
</tr>
<tr>
<td>Wang Jianxin</td>
<td>王建新</td>
<td>Wang is a third generation <em>dizi</em> player. He is <em>dizi</em> Professor and Head of the Department of Musicology of Tianjin Conservatory of Music.</td>
</tr>
<tr>
<td>Ma Di</td>
<td>马笛</td>
<td>Ma is a third generation <em>dizi</em> player. He was a former principal <em>dizi</em> player of the Song &amp; Dance Company of Shaanxi Province.</td>
</tr>
<tr>
<td>Wang Mimhjun</td>
<td>王明君</td>
<td>Wang is a third generation <em>dizi</em> player. He is now living in Japan.</td>
</tr>
<tr>
<td>Chen Tao</td>
<td>陈涛</td>
<td>Chen is a third generation <em>dizi</em> player. He now lives in the United States of America.</td>
</tr>
<tr>
<td>Li Zengguang</td>
<td>李增光</td>
<td>Li is a third generation <em>dizi</em> player, and a former principal <em>dizi</em> player of the Central Radio Chinese Orchestra.</td>
</tr>
<tr>
<td>Zhan Yongming</td>
<td>詹永明</td>
<td>Zhan is a third generation <em>dizi</em> player, and principal <em>dizi</em> player of Shanghai Chinese Orchestra.</td>
</tr>
<tr>
<td>Sun Yongzhi</td>
<td>孙永志</td>
<td>Sun is a third generation <em>dizi</em> player, and principal <em>dizi</em> player of the Hong Kong Chinese Orchestra.</td>
</tr>
<tr>
<td>Chai Changning</td>
<td>柴长宁</td>
<td>Chai is a third generation <em>dizi</em> player. He is Chairman &amp; Artistic Director of the Middle Kingdom Festival in Australia. Chai now lives in Sydney.</td>
</tr>
</tbody>
</table>
## INSTRUMENTS

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Chinese Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangdi</td>
<td>梆笛</td>
<td>A shorter flute from northern China</td>
</tr>
<tr>
<td>Qudi</td>
<td>曲笛</td>
<td>A longer flute from southern China</td>
</tr>
<tr>
<td>Xiao</td>
<td>箫</td>
<td>An end blown flute</td>
</tr>
<tr>
<td>Xun</td>
<td>塌</td>
<td>A globular flute</td>
</tr>
<tr>
<td>Koudi</td>
<td>口笛</td>
<td>A mouth flute</td>
</tr>
<tr>
<td>Bawu</td>
<td>巴乌</td>
<td>Uses a single-reed without drones</td>
</tr>
<tr>
<td>Hulusi</td>
<td>葫芦丝</td>
<td>Uses a single-reed with drones</td>
</tr>
<tr>
<td>Suona</td>
<td>唢呐分高</td>
<td>Uses a double reed with a bell at the end. There are soprano and alto suona.</td>
</tr>
<tr>
<td>Sheng</td>
<td>笙分17,</td>
<td>A mouth organ. Models come with 17, 21 and 36 pipes.</td>
</tr>
<tr>
<td></td>
<td>21和36</td>
<td></td>
</tr>
<tr>
<td>Guanzi</td>
<td>管子分双</td>
<td>A double-reed instrument using a single pipe and also a double-reed using two pipes.</td>
</tr>
<tr>
<td></td>
<td>管和单管</td>
<td></td>
</tr>
<tr>
<td>Pipa</td>
<td>琵琶</td>
<td>A plucked instrument of four strings. Tuned ‘ADEA’ from the lower fourth string.</td>
</tr>
<tr>
<td>Liuqin</td>
<td>柳琴</td>
<td>A plucked instrument of four strings. Tuning is ‘GDGD’ from the lower fourth string.</td>
</tr>
<tr>
<td>Yueqin</td>
<td>月琴</td>
<td>A plucked instrument of four strings. Tuned ‘GDGD’ from the lower fourth string.</td>
</tr>
<tr>
<td>Yangqin</td>
<td>杨琴</td>
<td>A Dulcimer.</td>
</tr>
<tr>
<td>Sanxian</td>
<td>三弦</td>
<td>A plucked instrument of three strings. Tuning is ‘GDG’ from the lowest string.</td>
</tr>
<tr>
<td>Ruan</td>
<td>阮分小中</td>
<td>A plucked instrument of four strings. Models are made in soprano, alto, tenor and bass. Bass Ruan tuning is ‘CGDA’ from the lower fourth string.</td>
</tr>
<tr>
<td></td>
<td>大低阮</td>
<td></td>
</tr>
<tr>
<td>Zheng or Guzheng</td>
<td>筝或古筝</td>
<td>A plucked string instrument with bridge. Traditionally there are 16 or 17 strings. Now 21 strings are common.</td>
</tr>
<tr>
<td>Qin or Guqin</td>
<td>琴或古琴</td>
<td>A seven stringed plucked instrument without a bridge (zither-like).</td>
</tr>
<tr>
<td>Gaohu</td>
<td>高胡</td>
<td>A two stringed instrument played with a horse-hair bow which is inserted between the strings. It is normally used for Music of Guangdong. Tuning is ‘AE’.</td>
</tr>
<tr>
<td>Erhu</td>
<td>Erhu</td>
<td>A two stringed instrument with a bow inserted between the strings. Tuning is ‘DA’.</td>
</tr>
<tr>
<td>-----------</td>
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<td>-----------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Zhonghu</td>
<td>中胡</td>
<td>A two stringed instrument with a bow inserted between the strings. Tuning is ‘AE’.</td>
</tr>
<tr>
<td>Dahu</td>
<td>大胡</td>
<td>A two stringed instrument with a bow inserted between the strings. Tuning is ‘AE’. The player reads from the bass clef.</td>
</tr>
<tr>
<td>Gehu</td>
<td>革胡</td>
<td>A four stinged bass instrument copied from the European double bass.</td>
</tr>
<tr>
<td>Banhu</td>
<td>板胡</td>
<td>A two stringed instrument with a bow inserted between the strings. Normally used for northern Chinese ‘Banzixi’ music. Tuning is ‘DA’. The sound box is covered with wood, unlike the rest of the Huqin families. Snake skin is used to cover the sound box.</td>
</tr>
<tr>
<td>Jinghu</td>
<td>京胡</td>
<td>A two stringed instrument with a bow inserted between the strings. It is normally used for Beijing opera. Tuning is ‘AE’.</td>
</tr>
<tr>
<td>Dagu</td>
<td>大鼓</td>
<td>A large drum.</td>
</tr>
<tr>
<td>Xiaogu</td>
<td>小鼓</td>
<td>A small drum.</td>
</tr>
<tr>
<td>Paigu</td>
<td>排鼓</td>
<td>A group of five tuned drums.</td>
</tr>
<tr>
<td>Shougu</td>
<td>手鼓</td>
<td>A hand-drum.</td>
</tr>
<tr>
<td>Daluo</td>
<td>大锣</td>
<td>A large gong.</td>
</tr>
<tr>
<td>Xiaoluo</td>
<td>小锣</td>
<td>A small gong.</td>
</tr>
<tr>
<td>Shimian luo</td>
<td>十面锣</td>
<td>Ten gongs hung on a wooden frame.</td>
</tr>
<tr>
<td>Dabao</td>
<td>大钹</td>
<td>A pair of large cymbals.</td>
</tr>
<tr>
<td>Xiaobao</td>
<td>小钹</td>
<td>A pair of small cymbals.</td>
</tr>
<tr>
<td>Bangu</td>
<td>板鼓</td>
<td>A small wooden drum used for keeping the beat for opera singers and ensemble. It is commonly used in Chinese opera (drama) music.</td>
</tr>
<tr>
<td>Bangzi</td>
<td>梆子</td>
<td>A pair of wooden clappers.</td>
</tr>
<tr>
<td>Nanbangzi</td>
<td>南梆子</td>
<td>A pair of wooden clappers from Guangdong province.</td>
</tr>
<tr>
<td>Muyu</td>
<td>木鱼</td>
<td>Two or more wood blocks of different pitches, painted to appear like a fish.</td>
</tr>
<tr>
<td>Pengling</td>
<td>碰铃</td>
<td>The sound made by touching together two copper finger cymbals.</td>
</tr>
</tbody>
</table>
### MUSICAL TERMS AND GENRES

<table>
<thead>
<tr>
<th><strong>Guchuiyue</strong></th>
<th>鼓吹乐</th>
<th><strong>Ensemble of drum and winds music.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Hebei chuige</td>
<td>河北吹歌</td>
<td>Uses wind instruments to perform local folksongs from Hebei Province.</td>
</tr>
<tr>
<td>Jinzhong guanyue</td>
<td>冀中管乐</td>
<td>Uses wind instruments to perform folksongs from middle Hebei Province.</td>
</tr>
<tr>
<td>Shanxi badatao</td>
<td>山西八大套</td>
<td>“Great Eight” suites from Shanxi province.</td>
</tr>
<tr>
<td>Luxinan guchuiyue</td>
<td>鲁西南鼓吹乐</td>
<td>Drum and winds music from the southwest of Shandong Province.</td>
</tr>
<tr>
<td>Laonan guyue</td>
<td>辽南鼓吹</td>
<td>Drum and winds music from the south of Laoning Province.</td>
</tr>
<tr>
<td><strong>Chuidayue</strong></td>
<td>吹打乐</td>
<td><strong>Ensemble of winds, drum and percussion music.</strong></td>
</tr>
<tr>
<td>Shifan luogu</td>
<td>十番锣鼓</td>
<td>Ten Variations of drum and gong ensemble.</td>
</tr>
<tr>
<td>shifang</td>
<td>十番鼓</td>
<td>Ten Variations of drum ensemble.</td>
</tr>
<tr>
<td>Zhedong luogu</td>
<td>浙东锣鼓</td>
<td>Ensemble of gong and drum from east Zhejiang province.</td>
</tr>
<tr>
<td>Chaozhou luogu</td>
<td>潮洲锣鼓</td>
<td>Ensemble of gongs and drums from the Chaozhou area of Guangdong province.</td>
</tr>
<tr>
<td>Xian or Changan guyue</td>
<td>西安鼓乐长安古鼓乐</td>
<td>Xian drum and wind music ensemble Music from Xian (Changan) city, the ancient capital of the Middle Kingdom</td>
</tr>
<tr>
<td><strong>Music of Sizhu</strong></td>
<td>丝竹乐</td>
<td>Ensemble of Strings and bamboo</td>
</tr>
<tr>
<td>Jiangnan sizhu</td>
<td>江南丝竹</td>
<td>Ensemble of Strings and bamboo covering Shanghai city, Zhejiang and Jiangsu provinces.</td>
</tr>
<tr>
<td>Guangdong yinyue</td>
<td>广东音乐</td>
<td>Music from Guangdong Province.</td>
</tr>
<tr>
<td>Chaozhou xianshi</td>
<td>潮卅弦诗</td>
<td>Poetic strings of Chaozhou. This music is from the Chaozhou area of Guangdong Province.</td>
</tr>
<tr>
<td>Fujian nanyin</td>
<td>福建南曲</td>
<td>Southern music from Fujian province. This ensemble instrumental music is</td>
</tr>
<tr>
<td>Drama</td>
<td>Language</td>
<td>Description</td>
</tr>
<tr>
<td>-------</td>
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<td>-------------</td>
</tr>
<tr>
<td>Qinqiang</td>
<td>秦腔</td>
<td>Qin drama (opera) from Shaanxi province. Qinqiang is the world’s earliest drama from Qin Dynasty 221BC.</td>
</tr>
<tr>
<td>Wan Wan Qiang</td>
<td>碗碗腔</td>
<td>A type of drama from the middle area of Shaanxi province.</td>
</tr>
<tr>
<td>Chuanju</td>
<td>川剧</td>
<td>A type of drama (opera) from Sichuan province.</td>
</tr>
<tr>
<td>Jingju</td>
<td>京剧</td>
<td>A type of drama (opera) from Beijing.</td>
</tr>
<tr>
<td>Huangmeixi</td>
<td>黄梅戏</td>
<td>A type of drama (opera) from Anhui province.</td>
</tr>
<tr>
<td>Hebei Bangzi</td>
<td>河北梆子</td>
<td>A type of drama (opera) from Hebei province.</td>
</tr>
<tr>
<td>Er-renzhuan</td>
<td>二人转</td>
<td>A type of drama, performed as duets between male and female singers. It comes from north eastern China.</td>
</tr>
<tr>
<td>Er-rentai</td>
<td>二人台</td>
<td>A type of drama called ‘xiaoxi’. It is popular in Shanxi, Shaanxi, Hebei provinces and Inner Mongolia autonomous region.</td>
</tr>
<tr>
<td>Jinju</td>
<td>晋剧</td>
<td>A type of drama (opera) from Shanxi province.</td>
</tr>
<tr>
<td>Xiangju</td>
<td>湘剧</td>
<td>A type of drama (opera) from Hunan province.</td>
</tr>
<tr>
<td>Huju</td>
<td>沪剧</td>
<td>A type of drama (opera) from Shanghai.</td>
</tr>
<tr>
<td>Yueju</td>
<td>粤剧</td>
<td>A type of drama (opera) from Guangdong province.</td>
</tr>
<tr>
<td>Kunju</td>
<td>昆剧</td>
<td>A type of drama (opera) from Jiangsu province.</td>
</tr>
<tr>
<td>Suzhou tanci</td>
<td>苏州弹词</td>
<td>A type of ‘ballad’ or narrative singing, accompanied by plucked string instruments. The genre comes from the city of Suzhou. Also called Pingtan.</td>
</tr>
<tr>
<td>Xintianyou</td>
<td>信天游</td>
<td>Mountain folksong, from the north of Shaanxi province.</td>
</tr>
<tr>
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<td>------------------------------------------------------</td>
</tr>
<tr>
<td>Huaer</td>
<td>花儿</td>
<td>A genre of folksong popular in the Ningxia autonomous region, north western China, where most of the population is Muslim.</td>
</tr>
<tr>
<td>Qinghai minge</td>
<td>青海民歌</td>
<td>Folksong from Qinghai province, north western China.</td>
</tr>
<tr>
<td>Neimeng minge</td>
<td>内蒙民歌</td>
<td>Folksong from the Inner Mongolian autonomous region, where most of the population is ethnic Chinese. The location is northern China.</td>
</tr>
<tr>
<td>Dongbei minge</td>
<td>东北民歌</td>
<td>Folksongs from north eastern China, covering Liaoning, Jilin and Heilongjiang provinces.</td>
</tr>
<tr>
<td>Hebei minge</td>
<td>河北民歌</td>
<td>Folksong from Hebei province.</td>
</tr>
<tr>
<td>Jiangsu minge</td>
<td>江苏民歌</td>
<td>Folksong from Jiangsu province.</td>
</tr>
<tr>
<td>Shandong minge</td>
<td>山东民歌</td>
<td>Folksong from Shandong province.</td>
</tr>
<tr>
<td>Shanxi minge</td>
<td>山西民歌</td>
<td>Folksong from Shanxi province.</td>
</tr>
<tr>
<td>Zhejiang minge</td>
<td>浙江民歌</td>
<td>Folksong from Zhejiang province.</td>
</tr>
<tr>
<td>Suzipu huo banzipu</td>
<td>俗字谱或半字谱</td>
<td>Traditional music notations from Tang Dynasty (618AD).</td>
</tr>
<tr>
<td>Gongchepu</td>
<td>工尺谱或宫尺谱</td>
<td>Traditional music notations from Ming Dynasty (1368AD), based on the suzipu notation.</td>
</tr>
<tr>
<td>Jianpu</td>
<td>简谱</td>
<td>Number notation, currently used for every Chinese musical instrument and for singing.</td>
</tr>
<tr>
<td>Minyue</td>
<td>民乐</td>
<td>National or traditional music. This term is used in mainland China.</td>
</tr>
<tr>
<td>Guoyue</td>
<td>国乐</td>
<td>National or traditional music. This term is used in Taiwan.</td>
</tr>
<tr>
<td>Huayue</td>
<td>华乐</td>
<td>National Music. This term is used in Singapore.</td>
</tr>
<tr>
<td>Qupai</td>
<td>曲牌</td>
<td>Labelled tune or pieces.</td>
</tr>
<tr>
<td>Jiahua bianzou</td>
<td>加花变奏</td>
<td>Adding ornamentation with variations.</td>
</tr>
<tr>
<td>Guomen</td>
<td>过门</td>
<td>An introduction or interlude.</td>
</tr>
<tr>
<td>---------</td>
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<td>------------------------------</td>
</tr>
<tr>
<td>Diao</td>
<td>调</td>
<td>The key signature, or tune.</td>
</tr>
<tr>
<td>Tongyi</td>
<td>简音</td>
<td>All finger holes closed. It is commonly used for woodwind instrument players to determine the key signature.</td>
</tr>
<tr>
<td>Xiqu yinyue</td>
<td>戏曲音乐</td>
<td>Music for drama (opera).</td>
</tr>
<tr>
<td>Xiaodiao</td>
<td>小调</td>
<td>A little dittie. A popular tune or melody in folksongs and dramatic music. Set in a mode equivalent to the western natural minor scale.</td>
</tr>
<tr>
<td>Wudao yinyue</td>
<td>舞蹈音乐</td>
<td>Dance music.</td>
</tr>
<tr>
<td>Gewuyue</td>
<td>歌舞乐</td>
<td>Song and dance music.</td>
</tr>
<tr>
<td>Shange</td>
<td>山歌</td>
<td>Mountain songs.</td>
</tr>
<tr>
<td>Qingyue</td>
<td>清乐</td>
<td>Pure music, abstract in character without extra-musical connections.</td>
</tr>
<tr>
<td>Xixiangfeng</td>
<td>喜相逢</td>
<td>A happy reunion.</td>
</tr>
<tr>
<td>Duige</td>
<td>对歌</td>
<td>Folksongs in duet form. Normally sung between a girl and boy.</td>
</tr>
<tr>
<td>Luiqingniang</td>
<td>柳青娘</td>
<td>A tune labelled with a meaningless name, a melody adaptable to suit new musical purposes, its identity still intact. Lui used this for his dizi solo piece.</td>
</tr>
<tr>
<td>Huanlege</td>
<td>欢乐歌</td>
<td>Song of joy.</td>
</tr>
<tr>
<td>Musical Organization</td>
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</tr>
<tr>
<td>Zhongyang yinyue xueyuan</td>
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<tr>
<td>Zhongguo yinyue xueyuan</td>
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<tr>
<td>Wuhan yinyue xueyuan</td>
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<tr>
<td>Nanjing yinyue xueyuan</td>
<td>南京音乐学院</td>
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</tr>
<tr>
<td>Zhongyang menzu yuetuan</td>
<td>中央民族乐团</td>
<td>Central Chinese Orchestra</td>
</tr>
<tr>
<td>Zhongguo guangbo yuetuan</td>
<td>中国广播民乐团</td>
<td>China Radio Chinese Orchestra</td>
</tr>
<tr>
<td>Zhongguo geju wujuyuan Menyuetuan</td>
<td>中国歌剧舞剧院民乐团</td>
<td>Chinese Orchestra of China Opera</td>
</tr>
<tr>
<td>Shanghai menzu yuetuan</td>
<td>上海民族乐团</td>
<td>Shanghai Chinese Orchestra</td>
</tr>
<tr>
<td>Shaanxi gewu juyuan</td>
<td>陕西歌舞剧院</td>
<td>Song &amp; Dance Theatre of Shaanxi Province.</td>
</tr>
<tr>
<td>Laoning gewu juyuan</td>
<td>辽宁歌舞剧院</td>
<td>Song &amp; Dance Theatre of Laoning Province.</td>
</tr>
<tr>
<td>Hubei gewu juyuan</td>
<td>湖北歌舞剧院</td>
<td>Song &amp; Dance Theatre of Hubei Province.</td>
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<tr>
<td>Shaanxi guangbo yuetuan</td>
<td>陕西广播民乐团</td>
<td>Radio Chinese Orchestra of Shaanxi Province.</td>
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## COMPOSITIONS

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<td>柳青娘</td>
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</tr>
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<td>黄莺亮翅</td>
<td>Xiqu qupa, arranged by Feng Zicun</td>
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<td>茉莉花</td>
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<td>HAPPY REUNION</td>
<td>喜相逢</td>
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<td>FLYING PARTRIDGE</td>
<td>鹧鸪飞</td>
<td>Traditional music, arranged by Lu Chunling</td>
</tr>
<tr>
<td>Title</td>
<td>Translation</td>
<td>Composer/Arrangement</td>
</tr>
<tr>
<td>-------------------------------</td>
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</tr>
<tr>
<td><strong>SONG OF JOY</strong></td>
<td>欢乐歌</td>
<td>Jiangnan sizhu, Arranged by Lu Chunling</td>
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<tr>
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<td>早晨</td>
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</tr>
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<td>一支梅</td>
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</tr>
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<td>春到湘江</td>
<td>Ning Baosheng</td>
</tr>
<tr>
<td><strong>HIMALAYA</strong></td>
<td>西马拉亚</td>
<td>Traditional music from Tibet, arranged and composed by Chai Changning</td>
</tr>
<tr>
<td><strong>HAN TIAN LEI</strong></td>
<td>旱天雷</td>
<td>Traditional music from Guangdong</td>
</tr>
<tr>
<td><strong>MOUNT ALI, DID YOU HEAR MY VOICE?</strong></td>
<td>阿里山，你可听到我的声音</td>
<td>Du Ciwen</td>
</tr>
<tr>
<td><strong>XINAGQING PALACE (IMPERIAL PALACE)</strong></td>
<td>兴庆宫</td>
<td>Gao Ming</td>
</tr>
<tr>
<td><strong>THE MELODY OF MEIHUA</strong></td>
<td>梅花三弄</td>
<td>Traditional music</td>
</tr>
<tr>
<td><strong>SONG OF CHU</strong></td>
<td>楚歌</td>
<td>Du Ciwen &amp; Chen Zhong</td>
</tr>
<tr>
<td><strong>SONG OF CHAO YUAN</strong></td>
<td>朝元歌</td>
<td>Traditional music. Yu Xunfa playing spectrum, Chia Changning notation</td>
</tr>
<tr>
<td><strong>HOMESICKNESS OF PRINCESS ZHAO JUN</strong></td>
<td>敷台秋思</td>
<td>Du Ciwen</td>
</tr>
<tr>
<td><strong>HUA QING HOT SPRINGS (HUA QING CHI)</strong></td>
<td>华清池</td>
<td>Gao Ming</td>
</tr>
<tr>
<td><strong>SONG OF YUNNAN - A SUITE IN TWO MOVEMENTS</strong></td>
<td>美丽的云南组曲</td>
<td>Chai Changning</td>
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<tr>
<td><strong>LITTLE GREEN</strong></td>
<td>小绿</td>
<td>Traditional Irish music, arranged for <em>dizi</em> by Chai Changning</td>
</tr>
<tr>
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<td>雄鹰</td>
<td>Traditional South America music, arranged for <em>dizi</em> by Chai Changning</td>
</tr>
<tr>
<td><strong>FLUTE SONATA V</strong></td>
<td>亨德尔第五长笛奏鸣曲</td>
<td>Handel, G transcribed by Chai Changning</td>
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<td><strong>YUNLIN AND FUXIN</strong></td>
<td>雲霖和馥馨</td>
<td>Chai Changning</td>
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APPENDIX F  A COPY OF MY ACADEMIC ARTICLE

This article was published by the Council for Asian Musicology in 2012[Volume 19]
CONTRIBUTORS

CHAII CHANGNING is one of the most acclaimed Chinese flautists of his generation. He graduated from the Central Conservatorium of Music in Beijing, China, where he also lectured until 1988. In 1987, Chai was awarded first prize at the prestigious Fourth Annual Guan Dong Music Festival. In 1984, he was guest soloist with the 'Great Tang Dynasty Music and Dance Orchestra', which performed at the Ninth Asian Festival in Hong Kong. He has been associated with the soundtracks of several acclaimed movies, including 'Children of the Dragon', 'The Road to Xanadu', 'Mao's Last Dancer', and 'The Last Emperor' – which received seven Academy Awards including best soundtrack. Since arriving in Australia in 1988, he has given lectures and recitals at the Sydney Conservatorium of Music, and performed with legendary trumpet player James Morrison, celebrated Australian pianist Michael Kieran Harvey and as guest soloist with the Australian Ensemble, Sirocco. Chai is currently pursuing a Doctorate in Musical Arts at the Sydney Conservatorium of Music, University of Sydney.

CHEN CHIN-bin is Assistant Professor of Ethnomusicology at Taipei National University of the Arts, Taiwan. He received his PhD from the University of Chicago. He is currently researching the cassette culture of Taiwanese Aborigines.

Lancini Hen-Hao CHENG is a PhD candidate at the Department of Music, University of Otago, New Zealand. He works in the fields of ethnomusicology, organology and folk
THE REPERTOIRE OF THE DIZI CHINESE BAMBOO FLUTE: AN OVERVIEW AND COMMENTARY

CHANG NING CHAI

Figure 2.1 The dizi

Abstract
This paper constitutes one of the first English-language attempts using the pinyin romanization system to explore the repertoire of the Chinese flute, more specifically the repertoire that I have arranged or played during my career. I begin with an overview of the regions of China and their flute music, taking into account geography, population and ethnicity. I then outline some of the grand master flautists of North and South China who were active from 1950 onwards. Finally, I conclude with a discussion of examples of regional music for flute.

China's Regions and their Flute Music
There is a long history of instrumental music making in China, and musical instruments remain an important part of the culture. In order to understand the diversity of music, it is worth reminding readers of a few facts about the nation as a
whole. Firstly, China is the third largest country in the world after Russia and Canada, and almost the same size as Europe, covering 9,600,000 square kilometres. Secondly, China has the world’s largest population with 1.3 billion people, constituting roughly one fifth of the world’s total. With such a large population, there is significant cultural diversity in China’s musical scene. While most of the population is Han Chinese, making up 93.4 percent of the total, there are also officially 55 ethnic groups who make up the remaining 6.6 percent of the total.

The Yangtze River (known to the Chinese people as the Changjiang River) divides China into northern and southern geographic regions, and the styles of music in these regions can, broadly speaking, be divided into northern and southern styles. The southern style can be further subdivided into the music of Jiangnan sizhu representing Jiangsu and Zhejiang provinces (including Shanghai); the music of Guangdong, representing Guangdong province; the music of Nanyin, representing Fujian province; and the music of the Southwest, representing Sichuan, Yunnan and Guizhou provinces. It is of note that most of the Yunnan and Guizhou population are from non-Han ethnic groups, particularly in Yunnan, which borders Burma, Vietnam, and Laos.

The northern style can be further subdivided into the music of the North, representing Hebei, Henan, Shandong, Shanxi and Shaanxi Provinces, and includes the music of Beijing city; while the specifically north-western region comprises the provinces of Gansu, Qinghai, and Shaanxi, and as well as the Xizang Tibet, Ningxia Hui, and Xingjiang Uyghur Autonomous Regions. Music of the northeast is represented by Jilin, Liaoning and Heilongjiang Provinces. Shaanxi Province is often noted as being the most important
geographical area in Chinese history. It was where the ancestor of the country, Huangdi, is said to have lived and where he is buried, and every year on 5 April people flock to his tomb from all over China to honour his memory. It was here that the so-called ‘Yellow River culture’ began. The first emperor, Qin, came from here, and Chang’an (now Xi’an), the capital of the province, served as the Chinese capital for 13 dynasties. Xi’an, the home of the terracotta warriors, was the start/end of the Silk Road. Other areas of China that are known for being rich in the music of China’s ethnicities include Mongolia, Tibet, and Xinjiang, which are all large autonomous regions within China that border on countries to the north and west of China.

Master Flautists

In discussing Chinese master flautists we can begin in 1950, because before that year no music for flute solo was recorded. The key flautists in northern music were Liu Guanyue (1918-1990) and Feng Zicun (1904-1987). Liu was born in Hebei Province and was an expert in Chinese woodwinds, especially the bamboo flute bango. During his life he was a soloist for various leading orchestras as well as a guest professor at several conservatories, including China’s leading institution, the Central Conservatory of Music in Beijing. I myself was a principal student of Liu. Liu composed and arranged music for the flute, including ‘Hepingge/The Peace of the Dove’, ‘Musical/The Vegetable Seller’, ‘Guxiang/My Hometown’, ‘Xiaokaimen/The Little Door’ and more. His ‘Yingchongzhiao/Bird Song’ is a well-known tune across China and throughout the world. In 1951, he performed at the Prague Festival. Feng was born in the same province as Liu. His flute music is based on both northern folk music and Shaoxi local opera. His flute compositions include ‘Guahongdeng/Red
Lantern’, ‘Xixiangfeng/Happy to Meet You’ and ‘Huangyin liangdi/Birds Flying’. Many flute players say that his ‘Wubangdi/the Wooden Block’ is their favorite piece. Feng was a professor at the Central Conservatory of Music in Beijing.

Lu Chunling (b.1921) and Zhao Songting (1924-2004) were southern grand master flautists. Lu is particularly well-known, and in the last 40 years has performed in North and South America, Europe, Africa, the Pacific region and throughout Asia. He was a professor at Shanghai Conservatoire of Music, and his flute compositions include ‘Zhengyue/Flying Partridge’ and ‘Huanlege/Song of Joy’. Zhao was a professor at the Chinese Conservatoire of Music; a place that in his time specialized in teaching only traditional music. Most of his compositions derived from Zhejiang local operas, including ‘Sanwong/Three, Five, Seven’ and ‘Zuochen/Morning’. Zhao spent much time innovating in the design of the flutes, developing three different sizes to increase the total range.

Comparing Northern and Southern Flutes
The bangdi is a northern flute. Externally it is shorter than the qudi, the equivalent southern flute. The bangdi played a prominent role in northern operas, and in folk and traditional music. The two instruments are very similar, but the bangdi requires superior technical skills that include very fast double tonguing, triple tonguing, and focused central pressure on both lips. Because the size is shorter, the bangdi has a higher range than the qudi, and comes in four keys: B♭, A, G, and F. Figure 2.2 shows the bangdi. Note the length and the lip embouchure.
Figure 2.2 The bangdi

‘Qudi’ literally means ‘song flute’, and this is a principal accompanying instrument in the southern Kunqu opera tradition. It is also used to play folk and traditional music. Because the *qudi* is longer than the *bangdi* its pitch range is lower, and the keys it is most often found in are E, D, C and low B♭. Its sound is considered very lyrical, even when playing faster music. Figure 2.3 is of a *qudi*; note the longer length.
Repetoire

1. Himalaya/Himalaya

This example of traditional Tibetan folk music, which I have named 'Himalaya,' originally described the majesty of the Himalayan Mountains and the people of Tibet. Since the advent of New China in 1949, the traditional melody has been used for political propaganda with new lyrics that glorify the Communist Party. For the arrangement of this piece I used two melodies now renamed 'Chang zhi shan ge gei dang ting/Sing a Mountain Song for the Party' as the introduction, and 'Pan Shen Nong Nu Ba Ge Chang/The Song of the Liberated Slaves' as an adagio section.1 Leading master Tibetan singer,

1 The new Chinese lyrics for 'Sing a Mountain Song for the Party' are available in Chinese at http://shiduan.baidhu.com/question/94383803 and for the 'The Song of the Liberated Slaves' at
Chaidan Zuoma, first sang the newly re-named version of these songs with their new politically steeped lyrics with the aim of spreading the glory of the party and — as was the central state’s wish and perspective — to liberate the Tibetan people. In my arrangement of the melodies there are three movements with a coda. 

*Himalaya* begins with drum and orchestra, where the drum imitates a Lama’s horn,\(^1\) using very strong accents to mark each beat. The horn begins with a long note which is repeated and steadily gets faster. After a sudden pause, a human voice is heard singing a song proclaiming the glorious history of the mountains — the highest ranges on the planet, and home to an ancient Buddhist religion and lifestyle. Then a flute solo enters, the short, high-pitched *bangdi* of northern China, to represent the high peaks of the mountains.

In the second movement beautiful *andante* melodies in lyrical style are used. A calmly flowing melody of balanced four-bar phrases conjures up a picture of the loving care and kindness of the Tibetan people, who respect nature and proudly love their motherland. Within this movement there are two important sections. The first, featuring the traditional melody, uses long, deep sounds of the southern Chinese flute *qudi*, in the manner of an old man telling a tale. The second, which continues to use the traditional melody, employs the short high-pitched *bangdi* to develop a more intense emotional response to the eagle’s soaring views of the lake and snowy

\(^1\) The Lama horn represents a kind of authority. Lama horns are played when something important is to be announced or played as a fanfare to precede an important event. Normally Lama horns are played in groups.
peaks of the Himalaya Mountains. This section continues to
drive toward the final climax describing the highest peak,
Mount Everest.
A very joyful and fast third movement follows. This is
traditional Tibetan dance music in simple duple time and with
a presto tempo running at between 168 and 200 beats per
minute, and the whole movement uses double tonguing on
semiquavers. After a sudden stop, the coda begins, where we
hear the human voice again, accompanied by the orchestra
singing in praise of the mountains of the Himalayas. The
movement concludes in a very spirited and animated tempo.
This composition provides an example of the use of two
different flutes to display a richness of musical melody and
tone colours.

2 Chang Ning Gong/Chang Ning Palace
‘Chang Ning Palace’ is the title of a brilliant piece of court
music in the style of the Tang Dynasty (712 AD), but
composed by Gao Ming in 1989. Changning Palace was built
during the Tang Dynasty and can still be seen today in the
ancient Capital, Changan (today’s Xian). I arranged it for
piano and percussion in 2001. The Tang dynasty is
remembered as the greatest period in Chinese history. Its royal
court was in Changan. The dynasty was known for its music
and arts. Due to its strong economy, people had sufficient
wealth to live in harmony and peace. The Tang people
respected each other, different religions and different cultures,
and allowed for an international approach to affairs. Because
people came from outside China along the Silk Road to
Changan, they bought their own music, culture, and arts, and
these different musics came to be integrated with Tang music.
'Chang Ning Palace' has three movements. The first starts with the full orchestra and Chinese gong to show off this glorious dynasty. Then a flute solo enters, bridging the first and second movements. The second movement is played *andante* and in lyrical style, with a beautiful melody describing what a wonderful place the palace was and is — a heavenly palace on earth! The third movement starts with a solo for the Chinese version of the harp, beginning in slow tempo, then steadily getting faster, with other instruments gradually being added one by one. At the climax of the instrumental layering, the flute enters to play the rest of the movement with a mood of joy and happiness.

3 *Chao Yuan Ge* Song of Chao Yuan

The 'Song of Chao Yuan' is an aria from the *Kunqu* opera ‘Yu Zanji, Qin Tiao’ (the long jade hairpin, plucked string of the zither) and is in one movement. The plot concerns a nun, Chen, who is plucking the strings of her zither-like *qin* one autumn evening beneath the moonlight. Her playing attracts the attention of a bookish scholar, who falls in love with her; the two begin to converse (Jiang 2000: 34). *Kunqu*, which means 'southern opera', was already popular in the Yuan Dynasty and experienced rapid development during the Ming Dynasty, during the fourteenth century. A most important element in its music is the use of the 'gift' note — a brief, rising, high-pitched sound made at the end of a phrase or long note when all fingers are removed simultaneously from the finger holes of the instrument and the breath is instantly stopped — when the vocal melody is doubled by the flute. In this arrangement, the tempo remains *andante* throughout and must be kept even at all times.
4. Wu Bangzi

"Wu Bangzi" is a typical example of northern Chinese music. It is an example of a gupai, a 'labelled tune', that is a melody adapted to suit new musical purposes but which nonetheless retains its original identity (Stock 1996: 191). Unlike lyrical southern music, northern musical expression is powerful and forceful with strong and dramatic accents. The melodies are played on short high-pitched flutes that best project the brilliant and penetrating sounds. The tempo is always very fast, in this case, prestissimo. "Wu Bangzi" is popular in Hubei, and is normally performed between the acts of an opera. Feng Zicun arranged it for solo flute, and it has become so popular with Chinese audiences that it is a 'must' in the repertoire of every flute player. It requires strong technical skills to produce the required speed, clarity and evenness in double and triple tonguing and flutter tonguing. Ornamentation is lavish and includes up and down and combination slide notes, fly-finger trills sliding rapidly across the finger-holes, and down and up liyi, douyi and douyi glissandi. To elaborate on these techniques, in order but using the Chinese terms, shangliyin is an ascending glissando over seven notes, xialiyn a descending glissando over seven notes, douyi an assertive blunt 'chopping' of groups of three notes using the index, middle and ring fingers of either or both hands, and douyi are 'crushed notes'. "Wu Bangzi" is in a typical form of theme and variation across four movements. The first movement starts slowly, introducing the theme. The speed of each of the following three movements gradually increases until the fourth movement is at a very fast tempo. During this final movement, there is a sudden stop at the climax, then a powerful end.
5 Yunnan Zhi Ge/Song of Yunnan Suite

The first part of the ‘Song of Yunnan Suite’, titled ‘Mei Li De Yunnan/Beauty of Yunnan’, describes the nature and beauty of the province, attempting to show the kindness and honesty of the people. It has three movements. The first starts with an introduction in free time. Linking the first to the second movement is a long trill played on the bawu, a special transverse flute from Yunnan that incorporates a metal reed. This is accompanied by a slow pattern on the drum, which sets the andante tempo for the second movement. The second movement is in ternary form and aims to describe the people of Yunnan living together in harmony, despite coming from different ethnicities. The last movement returns to the material of the first, but played freely. The entire piece is played andante with the accompaniment of the drum’s deep sound.

The soft and gentle melody is performed on the bawu.

The second part of the suite, ‘Gou Hua Zhi Ye/Dancing Around the Fire at Night’, which I composed, describes the famous water festival during which people gather together to dance around the fire. If a girl likes a particular boy, then she tips water onto him. This part also has three movements and begins with a 4/4 allegro drum solo. In the second movement the meter changes to 2/4 and the tempo increases. In the last movement the time signature changes to 6/8. The drum starts each movement before the melody is heard. The entire second part is about the happiness of people and humankind, illustrated by the antics of the festival where people tip water on each other regardless of whether they know each other or not. This is dance music performed on an end-blown instrument called a hulusi, with both a metal reed and a drone pipe.
6 Zhuang Tai Qiu Si/Homesickness of Princess Zhao Jun

‘Homesickness of Prince Zhao Jun’ is an example of ancient Chinese classical music from the Han Dynasty dating from two thousand years ago. The background story is that one Xiongnu (Mongolian) chief formally requested the Han Chinese emperor to be allowed to marry a Han girl in order to make peace. The emperor told his concubines that if one of them married the chief, he would treat them like his princess. None would agree except Zhao Jun. During the 60 years that Zhao Jun lived in Xiongnu there was total peace between the Han and the Xiongnu. She thereby made an incredible contribution to society. Before she died, Zhao Jun asked to be buried facing south so that she could look forever toward her hometown. Following the story, the music is full of sorrow and a sense of longing to return. The composition has four movements: outside Mongolia (describing the vast land with its white clouds and blue sky); at the dressing table (describing Zhao Jun’s beauty as she sits before a mirror reflecting sadly on her situation and sacrifice); homesickness (where Zhao Jun misses her people); and dreaming of returning home (she believed she would one day return to Changan). The piece uses a longer southern qudi flute, and maintains a flowing tempo throughout as the lyrical style attempts to draws out a sense of sadness and wistfulness.

7 Min Xin Ge/Song of Mongella (also call Herdsmen’s New Song)

This piece, composed in Mongolian style by Jian Guanyi, is well known across China and the world; I have arranged it for
piano and percussion. Most flautists keep it Jian’s piece in their repertoire. He was the greatest flautist in China between 1970 and 1980, and gave concerts in many countries. After he migrated to Paris he became very sad. He played his great music in Paris subways to make enough money to live, but after ten years his financial situation had not improved at all, so he decided to return to his former work in China. But when he returned, many things had changed. He found himself a stranger in his home country and committed suicide. His death was a big loss to Chinese musical society and this piece stands as testament to his legacy. The composition has three movements with a very fast coda. Starting freely, the music describes the vast Mongolia steppes, the blue sky, white clouds and endless grass: nothing but a contrast between heaven and earth. Mongolians are proud to call themselves ‘caoyuan sheng di xiongying’ eagles of the grassland.

In the first movement the flautist uses minor thirds to imitate the human voice. In the second andante movement an older man tells the story about the land to his children. The melody is deep, just like the human voice it imitates. Normally this melody would be played on a horse-head fiddle (matouqin) with two strings. This slow movement contains very powerful melodies in a minor key. The third movement is very fast, describing a typical Mongolian horse racing festival. During the race, a game to catch sheep takes place, beginning with the chief who throws the dead body of an animal up into the air. The participants try to catch it, and somewhat akin to Australian Rules football (or rugby) in which players attempt to catch a ball that is difficult to grasp, the riders attempt to

3 My performance of ‘Song of Mongolia’ is available at: http://www.youtube.com/watch?v=hoTreRbPMRs
take the sheep from each other while racing. At the end the rider with the sheep is the hero of the year. The character of the third movement is very fast and powerful. For this movement, high technical skills are required to play the double, triple and flutter tonguing at a very fast tempo, imitating the horse’s neighing, coordinating between double tonguing and fingering semiquavers at a tempo of up to 200 beats per minute. The original key signature was F♯ minor, but in my arrangement it has been lowered to E minor because this provides a darker and deeper colour more appropriate to the Mongol style of ‘changdiao’ – the Mongolian vocal technique of humming from the throat to express strong emotion (typically given in free tempo). The music is diatonic.

8 Gu Su Xiu/Sightseeing around Gusu City

This composition by well-known flute player Jing Xianwei is typical of southern Chinese music. It was composed in 1962 but based on Ququ Opera (see Stock 1996: 191) from Suzhou City near Shanghai, and uses the gudi. In the key of C major and based on a pentatonic scale, the flute is played in a lyrical style. This composition expresses the great beauty of Gusu, modern day Suzhou in Jiangsu province, portraying the beautiful Chinese gardens, with large ponds full of goldfish, and surrounded by lush green bamboo groves.

The composition has three movements and a coda. The first starts with a freely moving introduction. The second, andante, has three sections, as the listener is taken on a tour of the beautiful city. The third begins allegretto, but builds excitement developing right up to the coda. The tempo suddenly changes to allargando until a short semi-free passage returns us to an andantino coda that highlights elements of the three movements and leaves the listener with images of the
city. Our ancestors described Gusu in terms of heaven on earth: 'Above are the heavens, below (on earth) is Gusu'. The elegant, gentle and lyrical style aptly describes the beauty and serene atmosphere of this ancient city.

The piece demands technical fluency. The player must hold air deep down in the diaphragm to support the long and smooth phrases of the lyrical melodies. Starting and ending notes must be treated gently, particularly as each of the starting notes needs single tonguing. The last note is the tonic, and must be played at the softest possible without the pitch going flat, as the whole piece disappears into the sky. The required fingerings, unlike Baroque trills for the Western flute, involves the ability to produce semiquavers at a very fast tempo, while being played evenly and gently.

9 Hua Xing Chi/Hua Qing Palace

'Hua Qing Palace' is regarded by many as the greatest piece of court music surviving from the Taung Dynasty. The music describes the beauty and ethereal appearance of Lady Yang Guifei, who is widely renowned as one of the four most beautiful women in Chinese history. Lady Yang was Emperor Xuan Zong's favourite. Hua Qing Palace is known for its hot spring, where during the winter the emperor and Lady Yang bathed. The piece has three movements. Beginning with a free introduction, the music continues with an andante movement, and the third movement is played allegro.

10 Mei Hua San Nong/The Melody of Meihua

'The Melody of Meihua' is an ancient classical melody that originated about 1500 years ago during the Jin dynasty (265–420CE). A meihua is a plum flower that blossoms in the winter. The composer uses the blossom to describe his character as
noble and pure. I perform this piece on the ancient end-blown xiao flute with a notched mouthpiece.

11 Yin Zheng Niao/Birdsong
This well-known piece by Liu Guanyu was first performed in 1951 at the Prague Festival. The composition has three movements; the second being the most important part and using the flute to imitate bird calls, as if there are hundreds and hundreds of birds in the forest. The imaginatively written accompaniment is very clever, using an eight-bar ground bass with the flute freely imitating birds above it. I use the short hangdi for this piece, and consider it the Chinese equivalent of D'Aquin's 'Cuckoo', Haydn's 'Har' symphony, and Messiaen's incorporation of birdsong into 'Catalogue d'oiseaux'.

12 Chu Ge/Song of Chu
This is an item of classical music originating in the Han Dynasty (202BCE–220CE). It describes the war between the Han chief Liu Bang and the chief of Chu, Xiang Yu. The Han army surrounds the Chu army, and it is clearly impossible for Xiang Yu to win. Liu Bang orders his soldiers to play Chu music on the xun ocarina or globular flute. When the Chu troops hear their music, none want to fight any more. The music has seven parts, as per its traditional format: Beginning; Song of crying; Dance of sadness; Song of war; Song of the soul; Song of regret; Coda.

13 Yi Zhi Mei/A Plum
This is an example of traditional southern music from China's ethnic minorities, with lyrical, beautiful and elegant melodies
that require even breathing and playing. In one movement, the
qudi is the favoured flute for this piece.

14 Mai Cad/vegetable Seller
‘Vegetable Seller’ is a piece in northern style composed by Liu
Guanyu for the bangdi. In the old days, the vegetable seller
would travel the streets carrying fresh vegetables to sell. The
piece is in three movements with a coda, starting slowly and
gradually getting faster and faster until a tempo of 200 beats
per minute is reached. It then subsides steadily until it reaches
an andante tempo.

15 Pamier De Chun Tian/Spring of Uyghur
This piece is a good representation of music in the
northwestern Xinjiang region near the border with Central
Asia. It has three movements with a coda, the first starting
with a slow introduction, the second in an andante 7/8, and a
fast drum solo introducing the 2/4 allegro third movement.
The coda has two sections, the first in 7/8 and the second in
2/4. The piece finishes very powerfully.

Summary
This article has aimed to give readers an overall picture of
Chinese flutes and their music, as I have explored, arranged,
and performed them during my professional career. The earlier
pieces discussed above were once regularly performed in
concert halls, but today are hardly heard at all. This is because
Chinese people have during the course of the twentieth century
increasingly turned away from traditional music. If
performances of such pieces occur at all, the music is
invariably arranged in a popular style that does not require the
technical and expressive expertise of the refined traditional
styles of performance. In conclusion, then, I believe that the
goodness and expressiveness of Chinese flute music should not just be heard in the regions of China where it originated, but
should be shared with audiences around the world, but without compromising on the technical and expressive qualities. It should have an international presence. Accordingly, I feel that
musicians have a responsibility to preserve and keep performing this traditional music in public settings.

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APPENDIX G  MY IMPORTANT PERFORMANCES OF WU BANGZI IN AUSTRALIA AND SOUTH-EAST ASIA

1988- for International Refugee Week, at Riverside Theatre, Parramatta, NSW.

1988- Recital at Sydney Conservatorium of Music.

1989 – for Australian-Chinese Communities in the Great Hall of Parliament House Canberra, VIPs including Hon. Bob Hawke, then Prime Minister of Australia, and Cabinet Ministers. The concert was a token of thanks by the Australian–Chinese community to the Australian people and Government for allowing forty thousand Chinese students to remain in Australia after the Tiananmen Square incident.

1989 to 2010 – with World Music Ensemble “Sirocco” Wu Bangzi was performed throughout Australia and south east Asia as a ‘Musica Viva of Australia’ tour for public and school concerts.

Note: from 1989 the candidate arranged Wu Bangzi as a duet for bangdi and darabukka (middle eastern drum). The performance was a World premier.


1991- Channel ten on GMA (Good Morning Australia) program.

1992- WOMAD (world of music and dance) Festival in Adelaide, South Australia.

1993- Asian Foreign Ministers Conference at Port Douglas, Queensland. As well as Asian Foreign Ministers, also present were Hon. Bill Hayden, Governor General of
Australia, Gary Evans, Foreign Minister, and others.

1993- Lecture recital for Department of Music, the University of Sydney, at Old Darlington School.

1996 – Taiwan and Hong Kong tour to promote today’s Australian culture in the region.

1998 – ABC Radio AM promoting Australia as a multi-cultural country – a live broadcast throughout Australia and Asia to counteract the racist effects of Pauline Hanson’s public statements.

2000 – Chinese New Year Celebration, at China Town, among the notable people present was Hon. Bob Carr, then Premier of New South Wales.

2008 – Wu Bangzi performed in concert in Melba Hall, the University Melbourne. It was arranged by the candidate for a trio of bangdi, Piano and percussion.

2009- Wu Bangzi was re-arranged by the candidate for dizi and Trumpet to perform as a duet with the leading Australian Trumpeter, James Morrison. It was performed in the State Theatre, Sydney, as part of the “Year of China Celebration Concert”, and was recorded as a world premier by China Central Television Station for broadcast to enormous audiences throughout China and the world.

For this piece of music the key is in C Diao. With all finger holes closed the note ‘Re’ is sounded. The G Diao bangdi (a northern short Chinese flute) is being used.
AUTO ETHNOGRAPHY

My family can be traced back as far as the Later Zhou Dynasty (951-960AD) after the fall of the Tang Dynasty Empire. This statement is supported by my older uncle, Matthew Chai.

The later Zhou Dynasty was ruled by the Emperor Chai Rong (Shi Zhong) in the year 954 AD during the era of the Five Dynasties\textsuperscript{157}. The Chai family lived in Kaifeng city. Chai Rong is one of well-known and best Emperor in the Chinese history, Wu Zhaoji: 645).

By the end of the nineteenth century in Shangdong Province my ancestors had become Catholic Christians under the guidance of Jesuit missionaries from Germany. My grandfather’s name was John, my grandmother’s Mary (who I have never seen, as she passed way in 1951 while my father was fighting in the Korean War). My mother’s name is Xu Guilan, while my father’s name is Paul. My father’s older brother is named Matthew. About 1910 the family moved to Shanxi Province on the east side of the Yellow River. On the other side of the river is Changan city in Shaanxi Province, from where the Chai family originated. The family had moved to help Italian missionary priests with their work. This is why my younger uncle’s name is “Anthony”.

With the Japanese invasion of Shanxi Province in 1937, my entire family crossed the Yellow River to Shaanxi Province (their original home), where they continued their missionary work at the north and south cathedrals in Xian city and the surrounding countryside.

Tragically, during the Japanese invasion in Shanxi Province the Japanese killed my grandmother’s older brother. My grand uncle with his sister, my grandmother, and other people from Shanxi Province, fought the Japanese invaders along the Yellow River. Eventually the Japanese troops surrounded the mountain where my grand uncle was hiding, and, because he refused to co-operate or surrender, the Japanese sealed off the mountain so that no one could enter or leave. His body has never been found.

My grand uncle and his family were well known in that region. Local people called him “Mr. Dong shanren” literally meaning ‘kindness of Mr Dong”. He held a senior position in the National Government as Minister for the Post Office. This information was provided by phone by my Father in June 2012 and also by my older Uncle Matthew. The telephone conversation with my father made me very emotional and painfully sad. It was a most tragic story from the Chai family.

As a member of the younger generation of the Yellow River people, it is my duty to do something for my people, not just for my family. I thank God that as a musician I can compose music to commemorate their bravery. I have commenced a piece with the title, “The Yellow River Thunder - For My Own Hero”, dedicated to my grand
uncle, Dong Shanren, and Mary my grandmother. The composition will take the form of a concerto for European concert flute and will have three movements; 1) The Battlefield - *Allegro vivace*, 2) Farewell (Yang Liuqing) Bother and Sister – *Adagio* and *Andante*, 3) The Soul of the Yellow River – *Presto*.

My grandfather John, in the early twentieth century studied visual arts at Hangzhou City Arts School. He majored in the restoration of ancient Chinese buildings and monuments. Some of his projects were frescoes on the interiors of heritage buildings such as Xian Bell Tower. He was very musical and able to play a Chinese instrument called ‘sanxian, a three string plucked instrument. He liked to sing and hum all sorts of tunes, sometimes just for me. He also had a very extensive knowledge of Chinese herbal medicine and chiropractic. When I was a small child, I saw him treat many patients with all kinds of illnesses, especially problems with arms, legs and backs. He was able to reset dislocated limbs. (My grand father by this time was a cripple, caused by deplorable working conditions.)

During the late 1960s and early 1970s, all of China was very poor, including my family. Patients who came to my grandfather for treatment could only pay with eggs, wheat flour, fruit, and vegetables. I remember that he always refused to accept them and replied; “we have everything that we need”. But of course the patients always felt the need to leave the goods for him. However, because he was crippled, he usually called me to chase after them and return the goods. I was instructed to repeat
what my grand father had said, “uncle, and my grandfather asked me to return these to you because we have every thing that we need. Your family needs these more than we do”.

From the age of seventeen in 1951 and until the end of 1953 my father fought in the Korean War. He was awarded a medal of honour for bravery, after which he had the privilege of joining the Communist Party during wartime. He was one of two in his regiment to be selected as a fighter pilot. But because his eyesight was not perfect he rejoined his regiment. On returning to Xian at the end of the war he became its youngest Government Official, mainly responsible for major road construction and supervision of the introduction of motorized transport. My father also has a vision, an ideal and ambition for the new China, but has never had the opportunity to work towards them. His arranged marriage to seventeen year old Xu Guilan from Kaifeng city in Henan Province was in 1956. Xu Guilan never had the opportunity to go to school. Nevertheless she displayed much wisdom and kindness. She was a very punctual and loyal worker for her government employers. During thirty years as factory worker Xu Luilan was awarded the honour of “Model Worker” by the government.

An ex-serviceman’s cottage was provided by the Government in a southern suburb of Xian where they brought up three children (a girl and two boys) of which I am the youngest. As a family man my father loved music and played dizi, erhu and yangqing. He was also my first dizi teacher and remains my chief mentor in life.
I was born 17th June 1963 in Xian city; China. (the ancient capital of Chian for the thirteen Dynasties. My very first music (dizi) lesson was in 1973, taught by my dearest father.

In May 1974 at almost the age of 11, I was auditioned in Xian by the Central Five-Seven Arts University (now called Central Conservatory of Music). 1974 was the only year ever that Conservatory staff went to Shaanxi Province to audition students. In every other year prospective students have always travelled to Beijing for auditions. (Refer to the international concert pianist Langlang for his story.) I received the most outstanding results of all of candidates across China, and was the only dizi candidate for the whole of China in the auditions of 1974.

At the audition, I performed a newly composed and highly popular Dizi solo containing immense technical challenges. The piece was titled Yangbian cuima yunliangmang (Harvest Time). Among the technical content displayed are all the northern Chinese dizi virtuosic skills, such as single, double, triple, and flutter tonguing, dieyin, upward and downward huayin, and ascending and descending liyin. Full details are discussed in Chapter 4: Northern Repertoire.

Success in the audition was great news! I still remember that nervous yet exciting moment when the postman on a motor-cycle delivered the registered letter from the Central Conservatory to our house. In those days in China, only registered and
urgent mail was delivered by motor-cycle. In order to see the contents, my father held the letter up to the light with his left hand, while with his right hand he tried to keep the scissors steady, as he was afraid to open the letter in case it held bad news. During the preparation for my going to Beijing as a boarding student, everyone was happy except my mother, who cried. She was concerned for her little boy who was to live so far away in Beijing, over 1100km distant. In those days it took twenty-three hours by train to travel from Xian to Beijing. She was very distressed when it was time to say goodbye. I still remember when the train began to move forward, that my mother fainted on the platform. It was very sad moment, and it still remains in both my mother’s and my memories.

In September 1974, I was formerly enrolled, but not in the traditional Chinese music Department, rather in the Department of Piano and Orchestra, which teaches purely western art music. I understood this special arrangement at a later stage when the Central Conservatory of Music deliberately placed me, along with another five students learning traditional Chinese instruments, in the western music department, Such an arrangement was a part of “the Eight Word’s Arts Policy”; the model adopted from the Central Symphony Orchestra of China, where at that time, the pipa master Liu Dehai was employed in the orchestra. His aim as a soloist was to perform with a western style orchestra. For further discussion, see the example in the section, ‘Western Symphony Orchestras in China under the ‘Eight Words’ arts policy’.
At the beginning of our very first study period, we were told that the central government and people of the nation expected much from us. We must study very hard, we must not disappoint the government and people, we are literally the successors to the revolution in the New China. Because we are all future musicians of the nation, we must understand that the arts serve the politics and the nation. Since the arts came from people, the arts must serve the people. For without people the arts do not exist.

Study and life in the Central Conservatory was very busy and happy. Professors, teachers and support staff treated us as if we were their own children. Our six day study time-table was always very full. We were out of our beds at 6 o’clock each morning, excercised for about half hour then went to our studios to practise for about half an hour. At 7.30 am we ate breakfast, from 8 am until 12 noon we were in the class-room learning different subjects. At 12 noon we had lunch and after that we slept until 2pm (in winter time until 3pm). Every afternoon we engaged in sports or various other activities or individual practice. At 6pm we ate dinner, and at 7pm we went to studio-practice until 10pm. In the Conservatory all students had two hours individual subject lessons with their professors. Piano lessons were compulsory for every student as a second subject, and most students practised for about six hours each day. However, piano students practised between eight to ten hours each day.
Accommodation in the Conservatory was good, and the food was excellent. With regard to the food, the Central Government paid a subsidy of $21.95 each month for every student. (This was huge amount for the time, because the young workers in the factories only received a wage of $18 for the entire month.) Additionally, Mr. Zhou Enlai, the Prime Minister of New China, ordered his first class national banquet chef, Master Chef Tang, to go to the Central Conservatory of Music to cook for the students. Because we were woodwind students, Prime Minister Zhou ordered the Central Government pay $5 dollars more per student on top of $21.95 to buy milk for us.

Early significance of the time I was studying at Central Five – Seven Arts University (Central Conservatory of Music)

In 1974, aged 11 years, I spent a winter in compulsory military service. My schoolmates and I were sent to the most powerful and modernized army in China, the 38th Division. Then in the summer of 1975 I was a factory worker in the Beijing Capital Steel Works. In 1976 I worked as a peasant farmer of the Red Star People’s Peasant Commune. It was the Central Government’s policy that every generation of successors to the revolution in the New China must serve in the army, factory, and peasant farm. This was to give us an appreciation and respect, as future leaders of society, of all aspects of Chinese life.
During this significant time of my life in the army, the leader of Central Five – Seven Arts University (Central Conservatory of Music) gave me the privileged job as soloist in a concert-hall performance for the Lieutenant General, his staff, solders and Principal of the Central Conservatory of Music and all the professors and teachers.

I performed *Harvest Time* accompanied by Professor Ying Shizhen. It was at this very early stage, probably for the first time in China, that a *dizi* player performed as soloist accompanied by piano, making the occasion a significant example of cultural/stylistic blend under the “Eight Words Arts policy”.

An incident that illustrates my young yet purposeful composure while performing on stage is worth relating. While performing on stage the power suddenly went off, creating a very tense situation. I did not stop playing the music, but continued in the dark. Three solders came onto the stage and held candles by me until power came back on. After the performance all the leaders came on stage to congratulate the musicians. The Lieutenant General lifted me in his strong arms and told the Conservatory Principal that “this boy was very brave, his is a good soldier and you (The Con) should cultivate (educate) him well in the future”.

On another occasion, in 1975 I was given a privileged opportunity to perform in a public concert for Madam Mao – Jiang Qing (Chairman Mao’s wife, the Honorable Principal for the Central Five – Seven Arts University; Central Conservatory of Music) and Central Government officials. The performance was on Chinese bamboo flutes...
accompanied by a western symphony orchestra of thirty players in “Zhongshan Park National Concert Hall” inside the Forbidden City of Beijing. In this privileged and dedicatory concert the use of a western modern art music instrumental ensemble to accompany a solo traditional Chinese flute (dizi) demonstrated two of the three elements already found in ‘Cultural Revolution’ Opera. The two elements were the use of traditional Chinese instruments with modern western orchestral instruments, while the third element found in ‘Cultural Revolution’ opera was the use of the traditional operatic voice together with traditional Chinese instruments used only for opera. Participating in this concert was beneficial to me, being one of a younger generation of professional performers working within the framework of Mao Zedong official ‘New China’ Arts Policy of 1964.

Thirdly, in 1986 as guest principal flautist of China Radio Chinese Orchestra, under the master conductor Yan huichang, we played accompaniments in the ‘China Central Television National Young Singers’ Competition’ held in Beijing. This was the first ever singing competition held in China, and it was regarded as starting a new epoch for Chinese television. From the competitors, the committee selected the top 10 singers, including three female singers, Peng Liyuan, Song Zuying, and Dong Wenhua. They are still the most well-known musicians in China after almost three decades. These three female singers wield a very powerful influence in the Chinese arts policy making of the central government. The most significance of the three is

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158 Yan Huichang, in the middle of 1980 was chief conductor of the Central Chinese Orchestra, China Radio Chinese Orchestra. He is now Artistic Director and Chief conductor of Hong Kong Chinese Orchestra.
Lady Peng liyuan, wife of the new President and Chairman of China, Mr Xi Jinping.

It would be valuable if Lady Peng would use her privileged position to influence the Central Government in making a good arts policy for China, as one is urgently needed for its people now. As mentioned before, I have argued that the younger generation in China today is becoming increasingly disconnected from its own culture.

Curriculum Vitae

Chai, Chang-Ning is one of the most acclaimed Chinese flautists of his generation. He graduated from the Central Conservatorium of Music in Beijing, China, where he also lectured until 1988. Whilst still in China, Chai was awarded First Prize at the prestigious 4th Annual Guan Dong Music Festival. In 1984 Chai was guest soloist of the “Great Tang Dynasty Music and Dance Orchestra” which performed at the ninth Asian Festival in Hong Kong. In concerts throughout Europe, North America and Asia, this outstanding orchestra demonstrated the brilliance of the arts in the overall achievements of the Tang Dynasty.

Chai was frequently engaged as soloist and also ensemble-member with major Chinese traditional orchestras and symphony orchestras.

He has been associated with the sound-tracks of several acclaimed movies. The most distinguished of these include *The Last Emperor*, *Children of the Dragon*, and *The
Road to Xanadu. The filmscore of The Road to Xanadu was composed by Australian composer Nigel Westlake, and Mao’s Last Dancer by Christopher Gordon. The Last Emperor (1986) directed by the Italian Director Bertolucci received seven Academy Awards including best soundtrack.

Chai migrated to Australia in 1988. Since his arrival he has made a distinct mark on the music community of Australia. In the year of his arrival he gave a lecture-recital for the Sydney Conservatorium of Music. Then in 1989 and 1991 he gave two presentations and a recital as a guest lecturer for the Music Department of Sydney University. He was also engaged by the Woodwind Department of the Victorian College of the Arts and Pan Pacific Music Camp at Collaroy. He has regularly toured Australia and Asia as featured guest soloist with the respected Australian Ensemble, Sirocco. His involvement with the Australian media, in particular the Australian Broadcasting Corporation has been much appreciated by Australian audiences.

Chai is greatly admired not only as an ensemble musician but also as a solo performer; playing extensively in Australia as a soloist and with many other acclaimed musicians, in 2009 performed candidate’s arrangement for Trumpet and trio with legendary Trumpet player James Morrison, for celebrating the Chinese New Year in the State Theatre. This music was recorded by the China Central Television Station and broadcasted in the period of Chinese New Year, and received over billion viewers, and Celebrated Australian pianist Michael Kierin Harvey. In 2011 the candidate set up the
‘Middle Kingdom Festival’ in Sydney. As chairmen and artistic director, the festival has been in association with Sydney Conservatorium of Music, the University of Sydney successfully present twice even at the Verbruggen Hall. First, in 2011 event title; ‘Xi An Drum & Winds Music Ensemble’- Living Fossil of Chinese Ancient Music. In 2009, this special music was recognized and listed under the United Nations World Intangible Culture Heritage. Second, in 2012 event title; ‘Qinqiang’ (Shaanxi oper), The World earlist opera frm Qin Dynasty 221BC.

In Sydney, Chai directs “Chai’s Music Ensemble” in performances of traditional Chinese music, and also Chai School of Music provides professional teaching in European modern concert flute and dizi (the Chinese bamboo flute) from primary school to professional levels. This school currently is only one in the world teaching ‘historically informed and stylistically accurate performance of Chinese music on the European concert flute’ (and also extending to performance on bassoon, oboe, violin and more). Chai School of Music is the centre for the creation of a ‘Chinese Music School’.

Most Representatives of Chai Changning’s Compositions

1. ‘Number one theme on China’; it was arranged for dizi and trumpet, and performed with James Morrison on 23rd September 2008 in Sydney for the opening ceremony of the China Industry Bank. VIPs who attended event include the Premier of New South Wales; Hon; Nathan Reed, and Ambassador from China to Australia; Mr, Zhang
Junsai.

2. *Good Luck Beijing 2008.* The piece was requested by the Year of China Committee to celebrate Chinese New Year, and in April 2008 for the Welcome Olympic Torch relay though Canberra. (The music was also used for the Chinese New Year Parade along George Street, Sydney.) The music contains two elements, Traditional Chinese music combined with Australian folk song. ‘Waltzing Matilda’ was performed on almost one hundred western flutes with Chinese flutes (*dizi*). The music was also widely reported in the Chinese number one news agency – the Xin Hua News, and the performance was seen by millions of viewers.

3. *Wu Bangzi.* This traditional melody for solo *dizi* was arranged in 2009 for *dizi* with jazz trumpet trio for celebrating the 2009 Chinese New Year. It was performed in the State Theatre, Market Street, Sydney, with Chai on *dizi*, James Morrison on trumpet and his trio. The music was recorded by China Central Television (Channel Four International), and was twice broadcast in China and overseas during the 2009 Chinese New Year celebration seasons, and was viewed by one over billion people.

4. *Yunlin and Fuxin.* This composition was originally for western concert flute and piano. I also re-arranged this piece for bassoon and piano at the request of Professor Kim Walker. It was performed by her as the only world premiere item for the second International Bassoon Festival in Beijing on 18th July, 2012. The festival was presented by the Central Conservatory of Music.
Articles about Chai Changning

Fred Blanks of the Sydney Morning Herald described Chai Chang-Ning as a “brilliant performer”.

Miranda Devine of the Sun-Herald described Chai Chang-Ning as a “Rare talent in our Midst, we are luck to have him”.

Yvonne Preston of the Sydney Morning Herald described Chai Chang-Ning as a “First person”.

“This man is a national treasure of China with an impeccable musical pedigree” from Bellingen Global Carnival.

Chang–Ning Chai delivers flute with flair. He evoked the ancient music of China. From Café Carnivale, Musica Viva Australia.

Chang-Ning Chai is one of the most acclaimed Chinese flautists of his generation and is known internationally for both his classical performances and work in film soundtracks from Music Viva Australia.
With my teachers - first generation grand master Flautist Liu Guanyue and Chen Zhong at Tianjin Conservatory of music, China, year 1987, (L. myself, middle master Liu, R. master Chen).

Chai Changing (from second left), as principal flautist of Great Tang Dynasty - The Song and Dance Company of Shaanxi Province of China. Performed at Ninth Asian Arts Festival, Hong Kong in 1984.
As Chairman, Artistic Director of Middle Kingdom Festival and also the featured Artist Chai Changning in association with Sydney Conservatorium of Music, the University of Sydney presented “Living Fossil of Ancient Chinese Music - Xian Drum and Wind Music Ensemble” special concert on 17th February, 2011, at the Verbrugghen Hall, Sydney Conservatorium of Music. In 2009 this special music was recognised and listed under the Unite Nations World Intangible Culture Heritage.

The Festival received a message of greeting from Australian Prime Minister, Julia Gillard.

“I trust the performance tonight will not only bring great joy to those of Chinese heritage but also introduce Australians to the outstanding talent of Chai Chang-Ning and the unique sounds of Chang An wind and drum music”.

Please see next page for message of greeting from the Prime Minister of Australia.
MESSAGE FROM PRIME MINISTER JULIA GILLARD

MIDDLE KINGDOM FESTIVAL SYDNEY 2011

I am pleased to provide this message for the Middle Kingdom Festival Sydney 2011 featuring the renowned master flautist Chai Chang-Ning and the Chang An Drum and Wind Music Ensemble.

For more than a millennium this special and ancient style of music has been practiced in China, passing from generation to generation.

This traditional music is certainly deserving of having been safeguarded under the United Nations Intangible Cultural Heritage Convention.

I trust the performance tonight will not only bring great joy to those of Chinese heritage but also introduce Australians to the outstanding talent of Chai Chang-Ning and the unique sounds of Chang An wind and drum music.

My warmest wishes go to everyone participating in the festival and I sincerely thank the performers and organisers for making it possible.

[Signature]

The Honourable Julia Gillard MP
Prime Minister of Australia
As Chairman and Artistic Director of Middle Kingdom Festival 2012 in association with Sydney Conservatorium of Music, the University of Sydney, I am pleased to present “An Evening of Shaanxi Opera (Qinqiang) from Northern China, the world’s earliest opera from the Qin Dynasty 221BC”. The Middle Kingdom Festival will be held on 2nd December 2012 in the Verbrugghen Hall, Sydney Conservatorium of Music. Some of the repertoire enjoyed in the festival concert has been proposed for listing under the “World Intangible Culture Heritage”.

The 2012 festival received much support from both Chinese and Australian governments and audience as did the 2011 festival. A letter of greeting from Australian Prime Minister, Julia Gillard, stated; “Such events are a critical aspect of our relationship as they bring Chinese and Australian people together on the ground of common artistic affinity and promote an understanding of our ever increasingly entwined cultures. I am delighted that Middle Kingdom Festival has become a mainstay of the cultural calendar, and wish all those in attendance an evening of world-class entertainment”.
People’s view of Middle Kingdom Festival

Dear Mr Chai Chang Ning,

I would like to personally congratulate you for wonderful evening for the Middle Kingdom Festival. It was an impressive occasion. It was wonderful to see the Shaanxi Quinxiang Opera Theatre Company in action, they certainly made the event come alive! The large audience was hugely receptive to their excellent performance and also the performances of the other artists during the evening.

The event was intended to promote friendship between Australia and China and, from my perspective, this was evident in the appreciation of the audience, the conversations held with artists and VIPs before and following the performance.

Thank you very much for developing this important festival in Australia, your careful invitation of leading musicians from China, and your inclusion of young people who are the hope of our joint futures.

Best wishes

Professor Anna Reid Associate Dean Learning and Teaching Head of School Sydney Conservatorium of Music The University of Sydney

Hi Chai. Sunday’s Opera presentation was brilliant! Sue and I were blown away by the incredible standard of choreography - Such dramatically expressive action, from the very serious to outrageous humour. Sue loved the beautifully made and pastel coloured costumes.

Dr James Forsyth FRSCM
Hi Chai, Thank you for a most entertaining evening of Chinese culture. Great to see so many people in the audience. The acrobatics were truly amazing. The sense of timing is something we can all learn from.

Keep up the good work of spreading Chinese culture in this country.

Gerard Willems AM | ASSOCIATE PROFESSOR
Piano Unit SYDNEY CONSERVATORIUM OF MUSIC

Dear Chai. Congratulations on a wonderful concert last night.
The acrobatics were amazing, though it is hard for a western ear to take in the singing!
I also loved your flute playing students. What a performance.
All very enjoyable and many thanks for the opportunity to see it.
Much love and seasons greetings (a bit early!)
Yvonne Preston, former Sydney Morning Herald Journalist

Hi Chai, Bravo last night for a wonderful event, I really enjoyed it – rest up today!! I did have to leave at interval because my daughter was ill but trust the rest of the night was a success.
STEVEN BURNS
Manager, International Development
Sydney Conservatorium of Music
The University of Sydney

Congratulations on a splendid concert. I really enjoyed it.
Jocelyn Chey
Visiting Professor
The University of Sydney

The festival also has been reported widely throughout China and Australia.
The Festival received messages of greeting from Australian Prime Minister, Julia Gillard and New South Wales Premier Barry O’Ferrell MP.

Please see next page for message of greeting from the Prime Minister of Australia and New South Wales Premier
MESSAGE FROM PRIME MINISTER JULIA GILLARD

MIDDLE KINGDOM FESTIVAL

On behalf of all Australians, it is my great honour to provide a message of support for the Middle Kingdom Festival in 2012, and warmly welcome Mr Chen Yan and the Shaanxi Qingjiang Opera Theatre Company of China on their visit to perform in Australia.

This festival promises to be an expression of artistic excellence, showcasing the mastery and brilliance of the evening’s performers through the world’s oldest known operatic style of Shaanxi.

The evening will also provide a valuable opportunity to celebrate the growing relationship between China and Australia to honour 40 years of diplomatic relations between our two nations.

Such events are a critical aspect of our relationship as they bring Chinese and Australian people together on the ground of common artistic affinity and promote an understanding of our ever increasingly entwined cultures.

I am delighted that the Middle Kingdom Festival has become a mainstay of the cultural calendar, and wish all those in attendance an evening of world-class entertainment.

[Signature]

The Honourable Julia Gillard
Prime Minister of Australia
MIDDLE KINGDOM FESTIVAL 2012

This year has seen many events celebrating the 40th anniversary of the establishment of diplomatic relations between Australia and China.

The Middle Kingdom Festival is yet another event celebrating the close friendship between our two nations and I would like to send my best wishes to all those involved in this event.

This performance by the Shaanxi Qinjiang Opera Theatre Company of China is sure to be a fantastic representation of the world’s earliest opera and it is a pleasure to welcome the theatre company to NSW.

In collaboration with the Sydney Conservatorium of Music and the University of Sydney, the Middle Kingdom Festival reflects not only our strong relationship with China, but also the importance of traditional Chinese culture here in NSW.

The Chinese-Australian community is an important part of our multicultural state and the NSW Government supports events such as this which help bring our two communities closer.

I would like to thank everyone behind the Middle Kingdom Festival and again send my best wishes to all those participating in the festival.

Barry O’Farrell MP
Premier