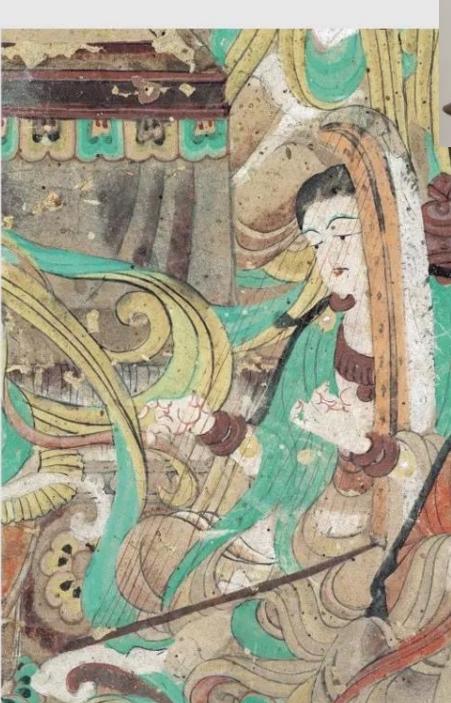




14.Chinese Music as World Music



Can you identify these instruments?





Historical fusion of music and culture

1. The localization of the Lute family instruments



Wall painting of Egypt, B.C.1400

Ancient records of the San Xian:
Xian Tao or Tan Tao

《旧唐书·音乐志二》：
初，秦长城之役，有弦鼗而鼓之者。



Historical fusion of music and culture

2. The localization of the Lute family instruments



Pantur of Ancient
Greek, 2nd BC

Ancient records of the San Xian:
Xian Tao or Tan Tao

《旧唐书·音乐志二》：
初，秦长城之役，有弦鼗而鼓之者。



Historical fusion of music and culture

2. The localization of the Lute family instruments



Barbat of Gandharan school,
Pakistan, 1st Century



Oud of Persian/
Barbat of south and southeast Asian



Performer of the Lute,
Painted by Caravaggio,
1594, Italy



Historical fusion of music and culture

2. The localization of the Lute family instruments



A comparison between the earliest Pipa unearthed in Xinjiang and the Ming and Qing Dynasties



Diversity of the Pipa in China

Pipa of Tang dynasty,
Collected in the Shoso-in museum,
Japan





Historical fusion of music and culture

2. The localization of the Lute family instruments



The earliest figure of the Ruan,
From Three Kingdom dynasty.



Wall painting of Ruan Xian and his Instrument,
5th century.

Historical records of the Ruan:

唐·杜佑《通典》：

阮咸，亦秦琵琶也，而颈长过于今制，列十有三柱……晋竹林七贤阮咸所弹与此类同，因为谓之阮咸……今清乐秦琵琶，俗谓之秦汉子，圆体修颈而小，疑是弦鼗之遗制。



Historical fusion of music and culture

2. The localization of the Lute family instruments



Flower-shape Ruan



Qin qin 秦琴
Shuang qing 双清



Ruan of Tang Dynasty



Shuang qing of Fuzhou



Historical fusion of music and culture

2. The localization of the Lute family instruments

Ruan of different sizes:
Double bass Ruan,
Da Ruan
Zhong Ruan
Xiao Ruan



Yue qin,
Widely used instrument in opera music
before the restoration of the Ruan in
the early 20th century



Folk Music as World Music

- With the process of globalization, folk music has gradually embraced the world.
- With the hot Oriental cultural symbols, breaking through the boundaries of the region, the shackles of the old rules.
- It has attracted the attention of performers, audiences and composers from more and more diverse cultures.



Folk Music as World Music

Changes:

- Local style works. - Cross-cultural works
- Player-composer division of labor
- Technical skill breakthrough - innovation in musical form



Folk Music as World Music

Exploration of the Pipa :

Wu Man 吴蛮

Zhong Yufeng 钟玉凤



↑ Wu Man : Famous for her fusion music styles as BGM of movies

← Zhong Yufeng : Try to express the Others



Folk Music as World Music

The Chinese wind music :

Imagination of the ancient aesthetic,

Encounter of china and the world.





Folk Music as World Music

The Chinese wind music :

Blue and White Porcelain 《青花瓷》

Composed by Jay Chou, Written by Fang Wenshan

.....

The sky is crying blue as I wait for you

天青色等烟雨 而我在等你

The fire in my heart burning white and true

心中莫名燃起白亮光影

A thousand miles the smoke is rising high both sides

炊烟袅袅升起 隔江千万里

.....





Folk Music as World Music

- 笙：陈银淑，笙协奏曲《Su》《空气》，吴巍演奏。





Folk Music as World Music

- 竹笛协奏曲：《愁空山》郭文景作曲，唐俊乔演奏



愁空山

作者

$J=142$



Folk Music as World Music

- 唢呐协奏曲：《唤凤》秦文琛作曲

作为大曲结构												
“艳”	“曲”						“乱”					
作为开放型结构												
Exp.		re	D.G.			Coda						
前奏	主题 1		re	主题 2		re	主题 3		尾声 I			
[1—3]	[4—8]	[9]	[10—14]	[15]	[16—25]	[26—28]	[29—31]					
散板		$\text{♩}=82$			$\text{♩}=160$			$\text{♩}=42$	$\text{♩}=76$			
作为回旋曲式												
A	B	A	C	A	D	A	E	A	F			
[1—3]	[4—5]	[6—8]	[9]	[10—11]	[12—13]	[14—20]	[21—22]	[23—25]	[26—28]			
唢呐	乐队	唢呐	乐队	唢呐	乐队	唢呐	乐队	唢呐	乐队			

廖卓伦：秦文琛唢呐协奏曲《唤凤》多重结构分析



On-site appreciation

A show of the process "national music to folk music" :

The classical and modern music of the Guzheng



On-site appreciation

A show of the process "national music to folk music" :

- Shape of the Gu zheng





Classical music of the Guzheng

渔舟唱晚

卷之三

- 魏子猷、楼树华：《渔舟唱晚》



1=D

慢板

4/4 5 6 2 2 | 3 5 (32 1 1 6 | 5 5 - *6156 1 1 | 6 185 3 | 5 66 5 66 |

1 2 3 - | 5 53 2 2 3 32 1 1 | 5/4 1 6 5 5 | 5 6156 1 1 |

6 185 3 | 4 66 3 6 | 5 5 5 55 5 66 | 1 i 1 6 5 5 5 |

2 2 *1 11 1 22 | 3 3 5 *6 6 | 1 2 2 3 33 5 5 |

25 6 | 1 11 5 1 | 1 11 5 1 | 1 i 3 16 | 5 5 | 5 66 1 1 | 6 1 6.165 |

4. * | 4. * | 2. * | 2 * 2 44 | 3/4 5 5 6 6 | 2 16 5 5 | 6 * 3 3 |

5(53 2 2 | 3 3 * 1 1 | 2 2 21 6 6 | 3/4 16 5 5 6 | 5 5 3561 | 2 45 5 | 2356 |

3 3 1235 | 2 2 6123 | 1 1 5612 | 6 6 3561 | 5 5 5 * | 3/4 5 5 5 * |

1 1 1 * | 6 6 6 * | 2 2 2 * | 1 1 1 * | 3 3 3 * | 2 2 2 * | 5 5 5 * |

3 3 3 * | 6 6 6 * | 5 5 5 * | 1 1 1 * | 5 5 5 * | 6 6 6 * | 3 3 3 * |

5 5 5 * | 2 2 2 * | 3 3 3 * | 1 1 1 * | 2 2 2 * | 6 6 6 * | 1 1 1 * |

自由地 由快渐慢 慢起渐快 渐慢 -

乐曲说明：

这是一首典型的五声音阶作品，旋律优美典雅，对后来的筝乐发展有广泛的影响。乐曲的标题借用了唐代《滕王阁序》中“渔舟唱晚，响穷彭蠡之滨”之句而得名。音乐意在描绘夕阳西下之际，在美景如画的湖面上，渔民欸乃归舟，尽兴欢悦之情。

乐曲分为两部分：第一部分是如歌的慢板，是抒情写意的音乐。第二部分乐曲进入由慢渐快的快板。右手的龙指连续不断，但仍是流畅、圆滑的，曲终意未尽，此曲给人以回味无穷的感觉。



Classical music of the Guzheng

- History of 《渔舟唱晚》

双八板	
工六尺。工八尺。上四合。	四合四上。四合二。合四合四
上尺。工六尺。工尺上。	上四合。四合四上。四合二。合
四合四合合。合六六五。上上	上五六六二尺。尺。二尺
上上。上尺上上。四四四上尺。	工六尺。一工二六六。上
五。上上五六五。上上上五五。	立上。六六五。工工六工尺。
工工一六一五。上上上五六。工尺工六六二尺。工工上尺上	四合四上。一上。仕仕五。工尺工六六二尺。工工上
上尺上。四上合四上上。四上尺。尺工六。工尺。工工上尺	尺上。四合四上。一尺尺工。工尺。工尺。工工上尺

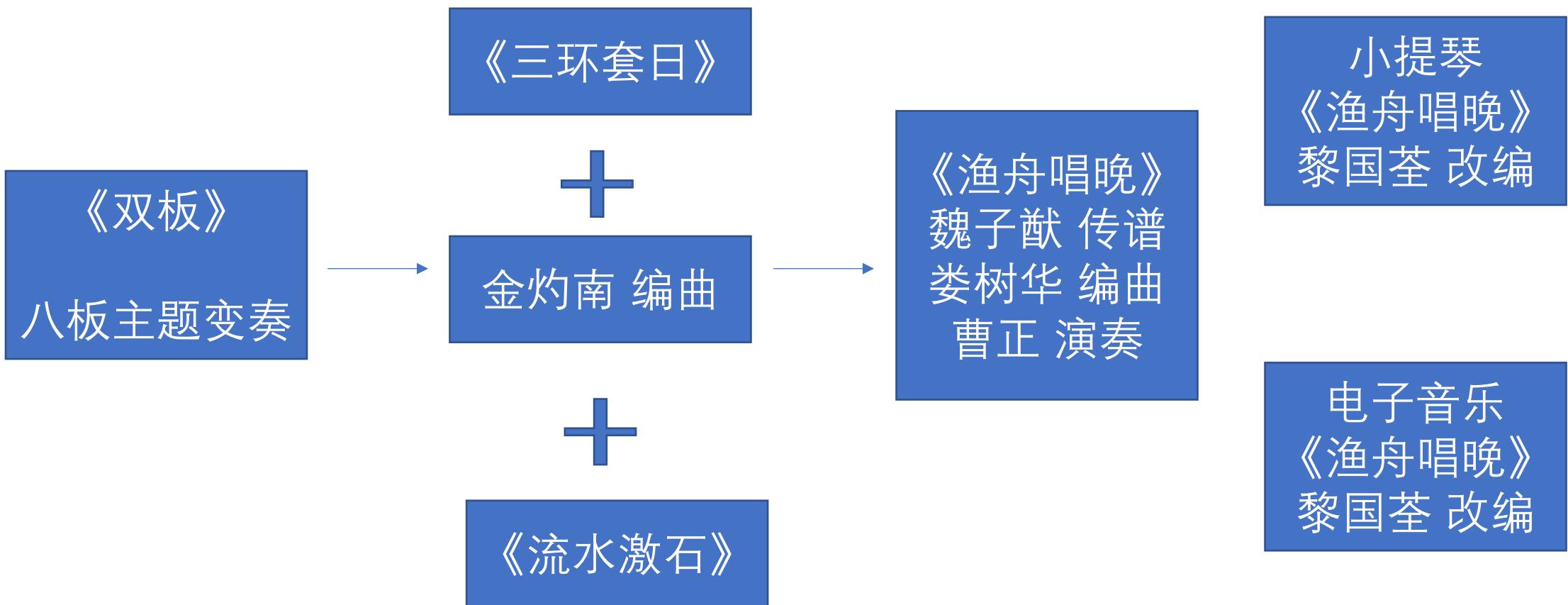
三環套日
力对板
工工工六尺尺尺工尺上工天工天工天工工工
上工天工工工工尺尺尺尺尺尺尺尺尺尺尺尺
四上上上尺尺工工尺上上上四令合。板頭
尖尖化。
六五六工尺尺六五六工尺尺上尺六工尺上四四上上尺六
工上六工尺工尺上令四、工尺上尺上四上四上令工工六五令四
工尺上尺上四上令。可用

流水漱石
板範



Classical music of the Guzheng

- History of 《渔舟唱晚》





Modern music of the Guzheng

- Concerto music 《临安遗恨》

作曲：何占豪

旋律素材：词调歌曲 《满江红》

新技法的使用：左手弹奏、摇指、点指、快速指序……



Summary

- The spread and history of lute family instruments: Pipa and Ruan
- The combination of world music styles and conceptions with folk music in China.
- Explorations of the traditional Chinese music on its way to the world.