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Twenty Chinese Instruments and "Concerto East and West." (Original Composition).

Wayne Yunwei Chow
Louisiana State University and Agricultural & Mechanical College

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Twenty Chinese instruments and *Concerto East and West*.
[Original composition]

Chow, Wayne Yunwei, D.M.A.

The Louisiana State University and Agricultural and Mechanical Col., 1987

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TWENTY CHINESE INSTRUMENTS
AND
CONCERTO EAST AND WEST

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

Wayne Yunwei Chow

B.M., Pittsburg State University, 1983

M.M., Pittsburg State University, 1984

August 1987

ACKNOWLEDGMENTS

The author wishes to express his sincere appreciation to Dr. Dinos Constantinides, author's major professor, to Dr. Wallace Mckenzie, professor of music history, and to each member of author's examining committee. Gratitude is also given to the following people who are very helpful and have influence on this writing:

Mr. John Mackay

Mr. Richard Cook

Mr. Zhang Naicheng

The author also wishes to take this opportunity to thank a very special couple, the author's uncle and aunt, Dr. Stanley and Ann Chow for their great moral and financial support.

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ABSTRACT

The first part of this dissertation describes twenty Chinese music instruments which appear to be the most popular instruments of the Han national people of China (China has fifty-six nationalities and Han is the majority). The reason for selecting these twenty, out of more than two hundred Chinese instruments existing today, is that they are the basic instruments of a modern Chinese orchestra. Instruments selected are the following: Di-zi, Suo-na, Guan-zi, and Sheng from the wind family; Pi-pa, Liu-qin, Yue-qin, Ran, San-xian, Yang-qin, and Zheng from the plucked string family (all strings are divided into two categories: strings which are plucked by fingers or struck by hammers, and strings which are played by a bow); Ban, Gu, Bo, and Luo from the percussion family; and Er-hu, Gao-hu, Zhong-hu, Da-hu, and Di-hu from the bowed string family. Each instrument is approached from its historical, structural, notational and idiomatic point of view, together with an illustration.

The second part is an original musical composition of the author, entitled Concerto East And West. It is written for two orchestras in the concertato style. Orchestra I is a medium sized Chinese ensemble employing nine different instruments described in part one, including the Di-zi, Suo-na, Pi-pa, San-xian, Gao-hu, Er-hu, Zhong-hu, Dage-hu, and Di-hu. Orchestra II is a Western symphony orchestra. The composition is composed

in a single movement. All themes are original and tonal. Besides these tonal themes there is a free atonal pitch-class motif alternating throughout the entire composition. The orchestration is based on the contrast between the two orchestras and the combination of Chinese and Western instruments, creating a very colorful sound.

PART I

TWENTY CHINESE INSTRUMENTS

Introduction

The history of Chinese instruments can be traced back to over four thousand years. According to early sources, the Chinese people bound some bamboo pipes together to make a wind instrument called Yue during the time of Xia Yu (2140 B.C.)¹. It was used for the dance of victory over the flood. In 1931, another instrument called Xun was found through excavation. It also could be thousand years old. Shaped like an egg, the Xun was made of pottery clay and had a mouth hole on the small end and finger holes around it. Its dreary sound was used to express sadness and depression.² Up to the late Zhou dynasty (450 B.C.), more than seventy types of instruments already existed. They were classified in eight categories, called the Ba-yin (eight-sound), according to the material of which they were made: Jin (gold), Shi (stone), Tu (dirt), Ge (skin), Si (string), Mu (wood), Pao (gourd), and Zhu (bamboo). During thousands of years, some of them vanished and some of them developed into the modern versions. Also, many kinds of instruments were introduced to the Han people from other nationalities and countries.

Today Chinese instruments may be classified into one of four families according to the playing techniques and tone colors:

¹ Xia Yu: the first emperor of Xia Dynasty 2140 B.C.
(Xin Hua Zi Dian Appdix P.5)

² Dengtiao Hu, Chinese Orchestration, p.27

1. Chui-guan (wind)
2. Tan-po (plucked string)
3. La-xian (bowed string)
4. Da-ji (percussion)

Three different kinds of notation are used today to write instrumental music:

1. Jian-pu (number notation). The Jian-pu was originated from France in the eighteenth century¹. It was introduced into China from Japan in the early twentieth century and it has had a popularity over other notations ever since. This notation uses the Arabic numbers, 1 through 7, to represent a musical scale. A full description is found in the Appendix. Example 1 is a Jian-pu compared to staff notation.

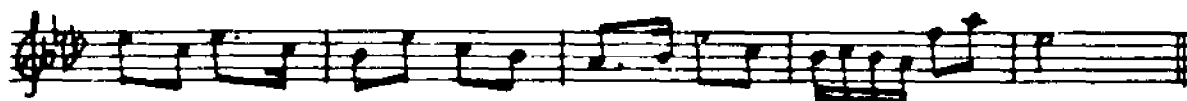
Ex. 1.

1=A \flat 2/4

5653 5653 | 2356 3532 | 1. 2 3 5 | 2321 6 1 | 5 - |



5 3 5. 3 | 2 5 3 2 | 1. 2 5 3 | 2321 6 i | 5 - ||



("Yunan Huadeng" Chinese Folk Music, Shanxi Publication, 1981)

¹ In 1742, the Frenchman Rousseau proposed a figure-notation which was systematized later by Galin, Paris, and Cheve, and was called the Galin-Paris-Cheve Method. (New Grove Dictionary of Music and Musicians)

2. Staff notation. This notation is adapted from Western countries. Only few Chinese scores are notated that way and most of them are for large ensembles or for ensembles including Western instruments.

3. Zi-pu (character-tablature). This is the oldest notation in China. It uses Chinese characters to show the pitch levels and playing techniques, like fingerings and positions. One of the earliest preserved Zi-pu, called Jieshidiao Youlanpu, was written in the Sixth century by Liang Qiuming. The Zi-pu now has been gradually replaced by the Jian-pu. Only percussion scores are still written in this notation; more details are found in Chapter IV. The following example is a Zi-pu compared to staff notation.

Ex. 2.

The image displays three staves of musical notation, each comparing a Western staff notation with its corresponding Zi-pu (character-tablature) notation. The characters are written below the notes on the staff.

Staff 1:

Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5.

Characters: 勾, 四, 勾, 世, 勾, 世, 勾, 世, 勾, 世.

Staff 2:

Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6.

Characters: 世, 厘, 勾, 世, 勾, 世, 勾, 世, 勾, 世, 勾, 世.

Staff 3:

Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6.

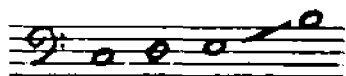
Characters: 勾, 世, 勾, 世, 勾, 世, 勾, 世, 勾, 世, 勾, 世.

(--, Collect Solo Music of Chinese Instruments, P.71)

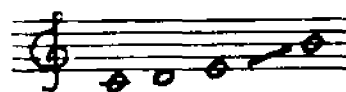
Most of the musical examples in this dissertation are in the staff notation transfered from the Jian-pu. The Appendix gives more information on this matter. However in some cases, the pitch notation is used according to the following scheme:



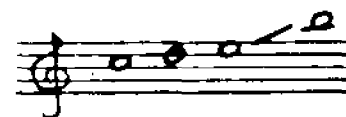
by C, D, E, etc.



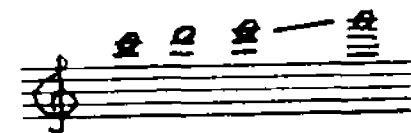
by c, d, e, etc.



by c', d', e', etc.



by c'', d'', e'', etc.



by c''', d''', e''', etc.

The spelling of Chinese words in this dissertation may differ from that in other English books translated from Chinese. All spelling in this dissertation are according to the 1986 edition of Xin Hua Zi Dian (New Chinese Dictionary) published by Shangwu Yinshuguan in Beijing. The titles of Chinese books listed in Bibliography are translated into English by the author of this dissertation. In China, all publications including books, periodicals, music scores, and photographs are under the public dominion. They are not copyrighted.

CHAPTER I

WIND INSTRUMENTS

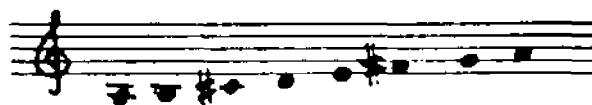
The wind instruments probably are the earliest instruments in China. Most of them today are made of bamboo or wood and have resonant sounds with distinctive tone colors.

The key of Chinese wind instrument is determined by the Xiaogongdiao fingering. According to this fingering, if the fundamental of an instrument is the note A, the D major scale starting with the dominant is played; thus this instrument is referred to as being in the key of D. The fundamental can be produced in all Chinese wind instruments except the Sheng (mouth organ). Although the notes of a Sheng are not produced by using the harmonic series (details are under the section of Sheng), the key of Sheng is still determined by the Xiaogongdiao fingering. The lowest note of a Sheng is the dominant of the key. For instance, if the lowest note of a Sheng is the A, this Sheng is called the Sheng in D.

Traditionally Chinese music did not have a key designation. The music for wind instruments was notated in a kind of Zi-pu (character-tablature), called Gongchi-pu, which uses characters to indicate the fingerings. Two basic fingerings were called Xiaogongdiao and Zhenggongdiao. In the first one, the fundamental was read as the character 合 (He) and in the second, as the 尺 (Ri)

(Chi). In the early twentieth century, with the infiltration of Western culture, Western musical theory exerted a great influence on Chinese music. The concept of key was introduced into China with the Jian-pu (number notation). The Jian-pu gradually replaced the Gongchi-pu. The character 合 (He) transferred to the 5 (sol) of the Jian-pu and the 尺 (Chi), to the 2 (re). In playing a wind instrument, a major scale could be played by using the Xiaogongdiao fingering but not the Zhenggongdiao fingering. Therefore the Xiaogongdiao was used to determine the key. See example 3.

Ex. 3.



Notes: a b c# d e f# g a

Xiaogongdiao: 5 6 7 1 2 3 4 5

Zhenggongdiao: 2 3 #4 5 6 7 1 2

Most wind instruments players prefer the Jian-pu notation. The numbers of Jian-pu do not indicate pitches. The 1 (do) could be tonic of any major key and its pitch changes according to the key; therefore, the numbers of a piece of music is always the same regardless of the key. Jian-pu should not be confused with the transposition system of the western instruments. The Chinese instruments are not transposing in the meaning of key. The name of the key implies only the length of the vibrating body (fundamental). A parallel example in Western instruments is the case of the tuba family.

The following instruments are presented:

1. Di-zi.
2. Suo-na.
3. Guan-zi.
4. Sheng.

The Di-zi (bamboo flute)

The Di-zi, also called Heng-di (transverse flute) or Heng-chui (horizontal blowing), is originated from the minority people of north-west China. It flourished throughout China after the Han Wu Di (140 B.C.-87 B.C.)¹.

ILLUSTRATION 1

Di-zi



(Collect Solo Music of Chinese Instruments. P. 3)

The Di-zi is made of bamboo, shaped like the Western flute, and has six finger holes, one mouth hole and one reed hole. The reed hole is between the mouth hole and finger holes and is covered by a piece of bamboo membrane. Air blown into the mouth hole causes the bamboo membrane to vibrate and produces a sound. The tone color is brighter and clearer than the Western flute.

Historically, the Di-zi was one of the most important instruments used for accompanying the Kun-qu and the Bang-ziqiang (two kinds of Chinese native operas). The Qu-di was used in

¹ Han Wu Di was the sixth emperor of the Han Dynasty 206 B.C.-220 B.C. (Xin Hua Zi Dian, Appendix p.10)

Bang-di for the accompanying the Bang-ziqiang and flourished in the north. The Bang-di is shorter and a perfect fourth higher than the Qu-di. After 1949, the Di-zi has been one of the most popular instruments for playing all kinds of music including solo.

Nowadays, Di-zi comes in a set of nine to fifteen in different sizes and keys. If the fundamental of a Di-zi is A, this Di-zi is called the Di-zi in D. Using an advanced fingering a player can play two octaves of a diatonic scale with few altered notes; thus, advanced fingering makes modulation possible on a Di-zi. Beside the original key, three other keys could be played. For instance, four keys could be played on the Di-zi in D. They are D (the fundamental is read as 5), G (the fundamental is read as 2), A (the fundamental is read as 1), and C (the fundamental is read as 6). See Example 4.

Ex. 4.



Original key	D	5̣ 6̣	7̣ 1̣ 2̣	3̣ 4̣	5̣ 6̣	7̣ 1̣ 2̣	3̣ 4̣	5̣
Other keys	G	2̣ 3̣ 4̣	5̣ 6̣	7̣ 1̣	2̣ 3̣ 4̣	5̣ 6̣	7̣ 1̣	2̣
	A	1̣ 2̣	3̣ 4̣ 5̣	6̣ 7̣	1̣ 2̣	3̣ 4̣ 5̣	6̣ 7̣	1̣
	C	6̣ 7̣ 1̣	2̣ 3̣ 4̣	5̣ 6̣ 7̣	1̣ 2̣ 3̣ 4̣	5̣ 6̣	7̣ 1̣	2̣

The Di-zi is a transposing instrument, sounding an octave higher than written. Table 1 shows ranges and keys of some of the most frequently used Di-zi.

The Di-zi has a wide dynamic range from ppp to fff. The fff is more difficult to achieve in the lower register and

TABLE 1 Range and Keys of Di-zi

	Range	Key
C		Fundamental is
B		
Bb		
A		
A#		
G		
G#		
F		
F#		
E		
E#		
D		
D#		
C		
C#		
B		
Bb		

(Dengtiao hu, Chinese Orchestration P.29)

the ppp is more difficult to achieve in the higher register.

Although the chromatic scale is impossible to play in a fast tempo, a good player can play almost any note altered a half step or even a quarter step at a slow or a moderate tempo. Generally, two techniques are used to achieve those altered notes:

1. Finger technique. By covering a part of the finger hole,

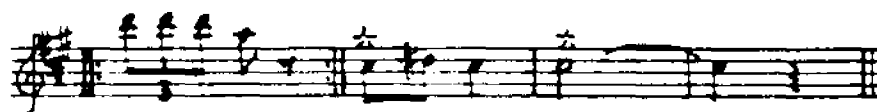
an altered note can be produced. For example, by partially covering the first finger hole a Bb is sounded instead of the open-hole B. By covering more of the hole, successively lower pitches can be produced.

2. The holding and blowing technique. Turning the mouth hole away from the mouth slightly, the note will sharpen, turning it toward the mouth, the note will flatten. Also blowing harder or softer will cause notes to sharpen or flatten, respectively.

Symbols appearing above the notes indicate special sound effects:

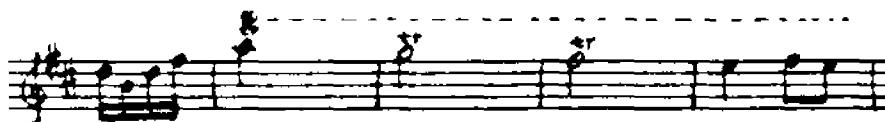
"ㄣ", Hua-she (flutter tongue).

Ex. 5.



"⊗", Hou-yin (throat tone). Blowing the air against the throat makes a light noise together with the note from the Di-zì.

Ex. 6.



"ㄣ", Hua-yin (sliding tone). Sliding from one note to another is a characteristic of the northern opera, Bang-zì.

Ex. 7.



"ㄣ", Duo-yin (chopping tone). An accented note is preceded

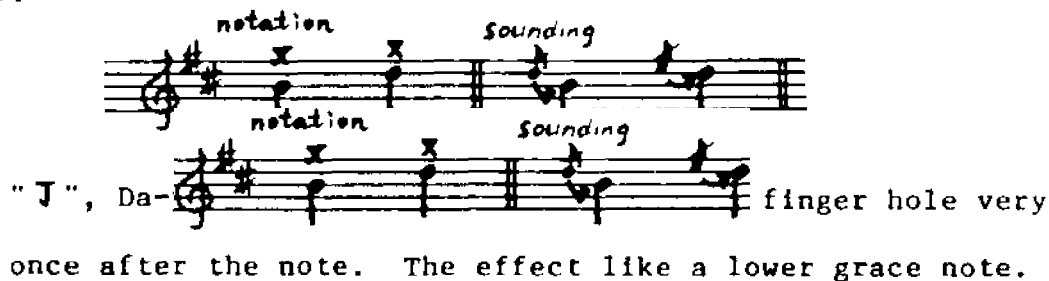
by a note from a fourth to seventh above.

Ex. 8.

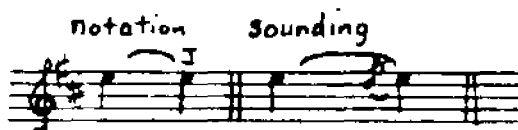


"ㄨ", Die-yin (overlap tone). An upper grace note. It may be a second or a minor third above the melody note.

Ex. 9.



Ex. 10



The Suo-na (Suo-na Horn)

The Suo-na originated in Persia, and its name was taken from Persian "surna". Introduced into China during the time of the Ming Dynasty (1368-1644), its bright and triumphant sound made the Suo-na one of the most important instruments for all kinds of ceremonies and festivals and even a required instrument for the ceremony of red happiness (marriage) and white happiness (funeral). It was also used for the accompaniment of native musical plays or used as a solo instrument. This instrument is also known by the name, "La-ba".

The Suo-na consists of three parts: a double reed, a wood

ILLUSTRATION 2

Suo-na



(Collect Solo Music of Chinese Instruments. P. 25)

tube with eight finger holes, and a brass bell. It is made in many different keys. The Suo-na in D is the most frequently used. Regardless of its key, the Suo-na is not a transposing instrument.

The range of a Suo-na is roughly two octaves. As with the Di-zi, the chromatic scale is extremely difficult to play in a fast tempo. By using some fingering and lip controlling techniques, seven major scales can be played on a Suo-na. They are the fundamental note as 5 or 2 (frequent); as 6, 3, or 1 (less frequent); and as 4 or b7 (rare). For instance, a Suo-na in D can play the major scales of D, G, C, F, A, E, and B.

Today, the Suo-na are commonly classified in three groups according to their sizes and ranges. A Suo-na with the fundamental notes of $f\sharp'$ or higher is called the Gao-yin Suo-na (soprano); those with a fundamental note of $f\sharp$ to f' are called Zhong-yin Suo-na (alto); and those with a fundamental note lower than the f belong to the Di-yin Suo-na (bass).

The fingering techniques of Suo-na are the same as for the Di-zi. The blowing technique is similar to that used in playing a reed instrument such as the oboe. But more strength is needed to play the Suo-na, especially in its high register.

The Guan-zi (Pipe Horn)

The Guan-zi was an ancient Guiss¹ folk instrument. It was first introduced into the court of Kai-huang² in the sixth century. In the twentieth century, it is very popular along the Yellow River and in the northeast region.

The Guan-zi is a straight pipe with a double-reed mouth piece on one end. The pipe is made of hard wood or hard bamboo. It has eight finger holes and a seventh hole on the back. Other names for the Guan-zi are Bi-li, Feng-guan, and Tou-guan. It is also called the Shuang-guan (Double pipes) if the player plays two Guan-zi simultaneously.

¹ Guiss: now the Xinjiang Province of China.

² Kai-huang: the first emperor of the Sui Dynasty (581-618 A.D.) (Xin Hua zi Dian, Appendix P.21)

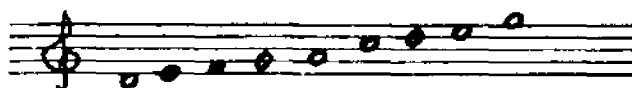
ILLUSTRATION 3

Guan-zi

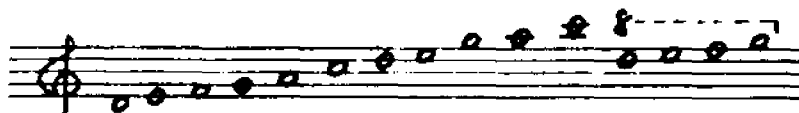


(Collect Solo Music of Chinese Instruments. P. 12)

The Guan-zi has various sizes like the Di-zi and Suo-na. The fundamental note is the 2 in the Jian-pu (numbered notation). If the fundamental is the note d, this Guan-zi is in the key of C. Normally, a Guan-zi can only play a pentatonic scale plus one altered note:



The full range is about two octaves and four notes:

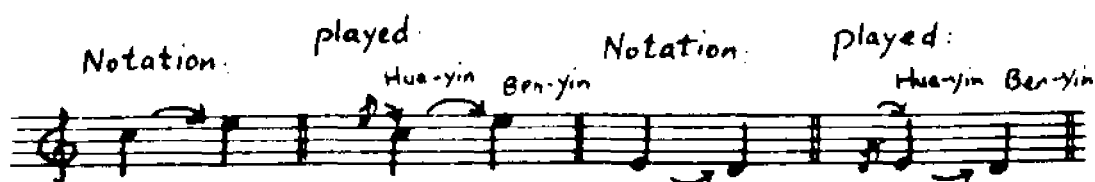


The Guan-zi is more difficult to play than the Suo-na because of its bigger and longer reed which, if placed too far back in the mouth, can cause serious intonation problems. The farther back in the mouth the reed is placed, the higher the note produced, a

difference as great as a perfect fourth. A good player can use this as a technique to play a major scale or even a scale with some chromatic notes.

Most of time the Guan-zi is used to play an expressive melodic solo passage. The frequently used special effect is the Hua-yin (sliding tone). It is very subtle and smooth, not unlike the human voice. Sometimes the Hua-yin is preceded by the Ben-yin (resolution note) especially a lower Hua-yin at the middle or high range and an upper Hua-yin at the low range:

Ex. 11



The Sheng (mouth organ)

The name of Sheng appeared in many ancient books including Confucius' Shi-jing (the Book of Odes) as early as two thousand years before Christ. Among those three hundred and sixty texts in the Shi-jing, six were written particularly for the Sheng, called Sheng-qu.

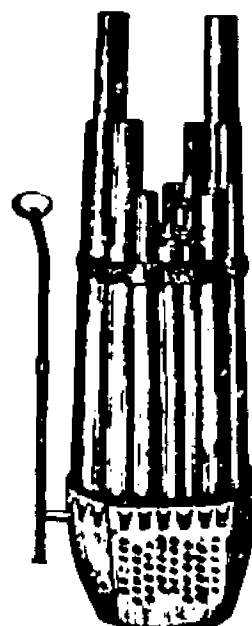
The Sheng is basically constructed in three parts: Sheng-huang (metal vibrating pieces), Sheng-miao (pipes), and the Sheng-dou (base). The Sheng-huang is placed inside each Sheng-miao. Sheng-miao are made of bamboo in different lengths and are plugged at the Sheng-dou. The Sheng-dou comes in two different shapes, square and round. The square Sheng-dou is popular in regions along the Yang-zi River and the round one

ILLUSTRATION

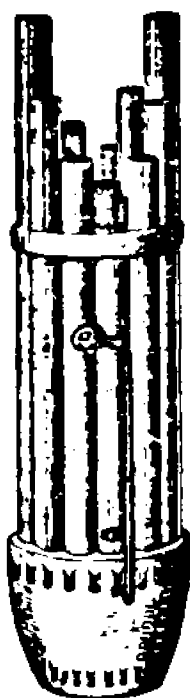
4. Sheng



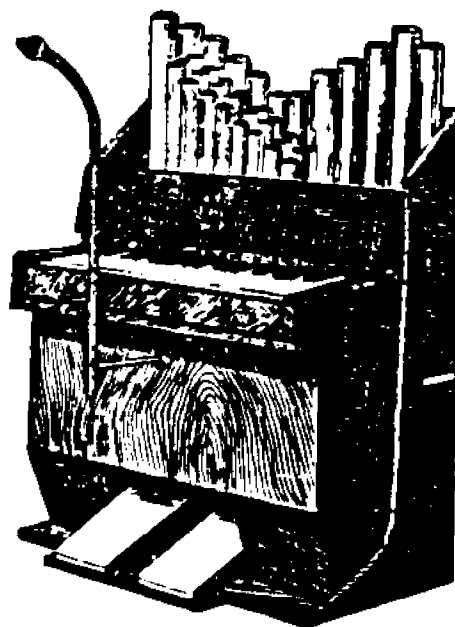
5. Alto Sheng



6. Bass Sheng



7. Pai Sheng



flourished in the north. The Sheng has many finger holes matching numbers of Sheng-miao. These finger holes are on the Sheng-dou beside a mouth piece. The player holds the Sheng with both hands around the Sheng-dou. When the player inhales or exhales air through the mouth piece, the sound comes from those Sheng-miao whose finger holes are covered. Sheng is the only wind instrument that can play a harmonic progression.

The Sheng's characteristic tone color is the result of its metal reeds mixing with its bamboo pipes. It is a beautiful solo instrument and, in addition, its sound blends well with the winds, plucked string and bowed string instruments of the Chinese orchestra.

The Sheng's range varies depending upon the lengths of Sheng-miao. The fingering also changes according to how the Sheng-miao are arranged. The following are some frequently used Sheng:

1. The Fourteen-huang Sheng in D

This is a square Sheng (square Dou) with fourteen Sheng-miao. It has twelve notes with the d" and the a" doubled in a unison. Fig. 1 shows the most convenient arrangement of Sheng-miao.

2. The Thirteen-huang Sheng in D

This is a traditional round Sheng (round Dou). It actually has seventeen Sheng-miao but among them only thirteen have Sheng-huang (There is no explanation for this fact.) Its range

is from a^1 to $d^{3''}$. Fig. 2 demonstrates the arrangement of Sheng-miao.

Fig. 1. The Fourteen-huang Sheng in D

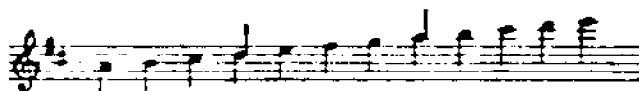
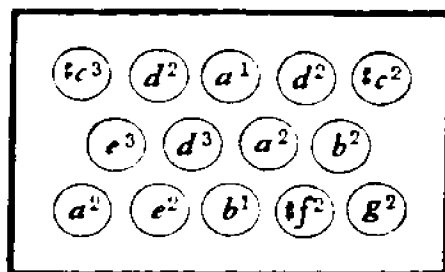
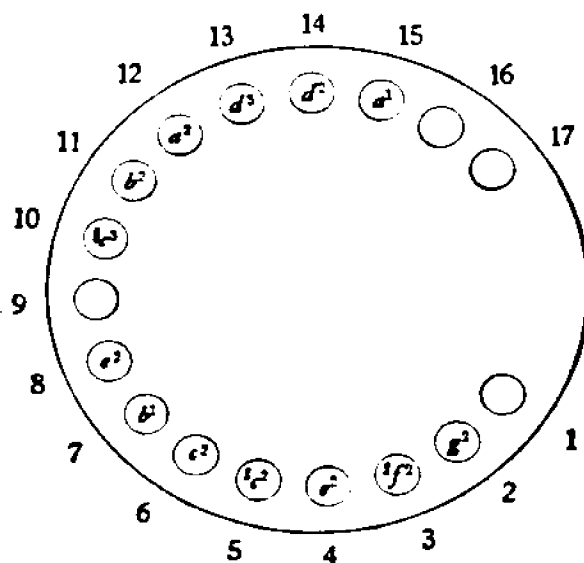


Fig. 2. The Thirteen-huang Sheng in D

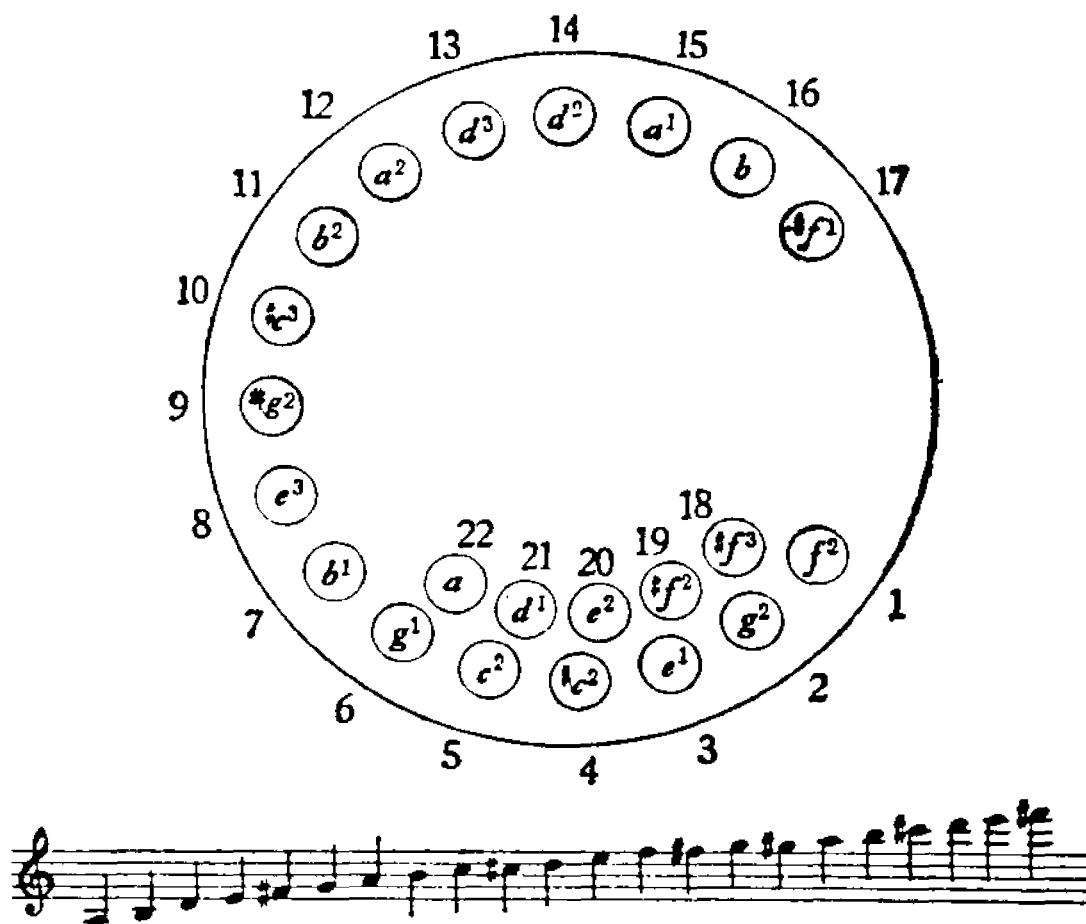


(Fig. 1 & 2: Dengtiao Hu, Chinese Orchestration. P. 44.)

3. The Twenty-one or more Huang round Sheng

Within the last two decades, the development of playing technique has given the possibility of adding more Sheng-miao on the traditional Thirteen-huang Sheng, improving the ranges and the chromatic possibilities. For instance, the Xu Chao-ming Sheng, named after Xu Chao-ming of the Shanghai Conservatory, has twenty-two Sheng-miao. The Sheng-miao arrangement is shown in the Fig. 3.

Fig. 3. The Twenty-two-huang Sheng



Five Sheng-miao are exchangeable. The five substitute

Sheng-miao and their pitches are

$c\sharp^{\sim}$ (substitutes for the $g\sharp^{\sim\sim}$ of the ninth)

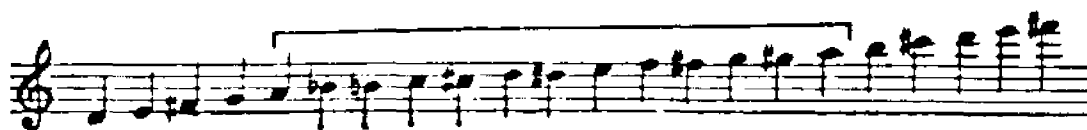
$g\sharp^{\sim}$ (substitutes for the $e^{\sim\sim\sim}$ of the eighth)

bb^{\sim} (substitutes for the a of the twenty-second)

$c^{\sim\sim}$ (substitutes for the $f^{\sim\sim}$ of the first)

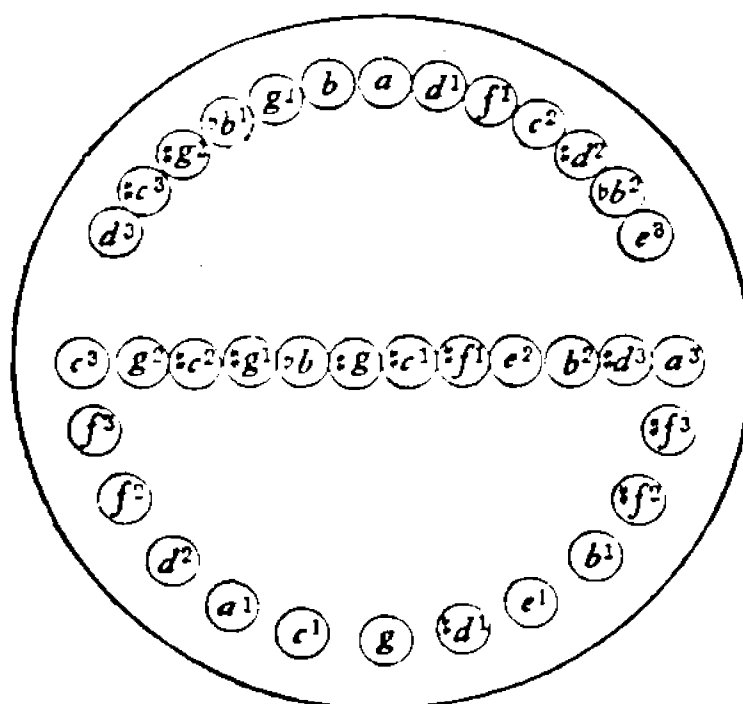
$d\sharp^{\sim\sim}$ (substitutes the b of the sixteenth)

If the bb^{\sim} and $d\sharp^{\sim\sim}$ substitutions are used, a chromatic scale can be played:



4. Zhang Zhi-liang of the Beijing Conservatory designed a Thirty-six Huang round Sheng with the chromatic scale in a three-octave range from g to $f\sharp^{\sim\sim\sim}$.

Fig. 4. The Thirty-six-huang Sheng



(Fig. 3 & 4: Dentiao Hu, Chinese Orchestration. P. 46.)

All kinds of chords can be played on a Sheng if the notes are in its range. It is a non-transposing instrument. In traditional music, only the melody line was written out and in performance was doubled at the fourth or fifth interval to make the melody more colorful. Usually the fifth was added above the melody and the fourth was added below. Today composers for the Sheng always write out all the notes to be played. See example 12.

Ex. 12.



(Minchao Xu, Tiaodan Chayie Shang Beijing, Beijing People's Publication, 1975)

After 1949, the alto and bass Sheng were designed to complete the Sheng family. These are similar in shape to the traditional Sheng but are bigger and the player must sit and hold the instrument on his knee while playing. See illustrations 5 and 6. The range of the alto Sheng is three octaves from d to c^{'''}. The range of the bass Sheng is from D to c^{''}.

Another modified Sheng, designed according to principles of the Sheng and the Organ, is called Pai-sheng. It has a keyboard. See illustration 7. Its blowing technique is like that of the Sheng, and its finger technique is like that of the Organ. There is also a pedal air pump used for playing long notes. The range of the Pai-sheng is four octaves from D to e^{'''}. A two-staff score is used when the music is written in the staff notation.

CHAPTER II

PLUCKED STRING INSTRUMENTS

The plucked string instruments are also important among Chinese instruments. Their history encompasses a period of over three thousand years. They can be classified into three categories according to their shapes and playing techniques:

1. Lute-like instruments. These are held in the arms and the strings are plucked by fingers. The earliest one was called Xian-gu, and it later developed into many different types, including the Pi-pa.

2. Dulcimer-like instruments. The strings are struck by a pair of hammers, such as the Yang-qin.

3. Instruments having a long soundboard. They are placed in a flat position when being played, such as the Zheng.

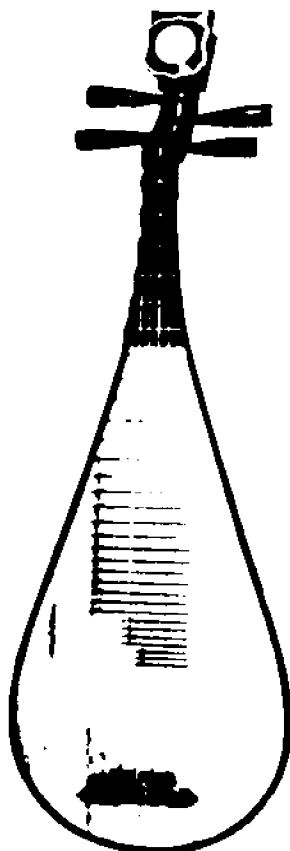
Because the number of plucked string instruments is so great, for the sake of clarity, only the most popular and frequently played of these will be discussed. These are presented in the following order: Pi-pa, Liu-qin, Yue-qin, Ruan, San-xian, Yang-qin, and Zheng.

The Pi-pa (Pi-pa lute)

The Pi-pa, also called the Qu-xiang Pi-pa (curved neck), is named according to the playing method. The word Pi refers to the technique of plucking strings outward with the right hand, and the

ILLUSTRATION 8

Pi-pa



(Collect Music of Chinese Instruments. P. 116.)

word Pa refers to the opposite motion. There were two kinds of Pi-pa in the early time. One was popular during the Qin Dynasty (214 B.C.). It had a round body and a straight finger-board. Both sides of the body were covered by animal skin, like the drum. Later, it developed into the San-xian. The other kind of Pi-pa originated in India and was brought into west China around the middle of the fourth century. It had a curved body made of solid wood as it is today. Although it did not have a fingerboard, frets were glued on its body under the strings. Since the seventh

century, the second kind has flourished throughout China as an important solo instrument and has developed into the modern Pi-pa. In south China, Pi-pa is also used for accompanying, especially for the Ping-tan (a native dramatic recitative).

During its thousand years of development, the Pi-pa has improved in range and sophistication of playing technique. The playing position has evolved from that of holding the instrument sideways to holding it straight.

The Pi-pa has four strings. Normally they are tuned in a, e, d, and A, but sometimes they are tuned according to the range of music or the convenience of playing, as in the scordatura type of tuning used by German composers of the seventeenth century.

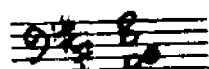
Ex. 13. Scordatura Tunings For The Pi-pa



for Fujian music (music of the Fujian region)



for Pu Yian Zhou (anonymous nineteenth century composition)



for Ba Wang Xie Jia (a Pi-pa music from the nineteenth century)



for Jiang Jue Ling (anonymous nineteenth century composition)

The modern Pi-pa has a range of more than three octaves. It has a small but clear sound and can be used to play monophonic,

polyphonic, or chordal passages. The tone color also can be changed dramatically by using different finger techniques. Usually two staves are used for a Pi-pa solo when the music is notated in staff notation.

Pi-pa music cannot be accurately notated using either staff or number notation. Many symbols are used along with notes to indicate finger techniques and special effects. Some symbols used in notation appear in the following table, and Example 14 is music for Pi-pa solo.

Ex. 14

海 青 拿 天 鵝
(雙 簧)

沈 岩 研 究 譜
林 石 城 豐 盛

(Haochu Shen, collector, "Qinhai Natiane", Collected Solo Music of Chinese Instruments, P.118)

TABLE 2
PI-PA SYMBOLS

The left hand:

Symbol	Name	Explanation
◦	Fan	partial
◆	Yin	vibrato
9. e	Sou	left hand pizzicato
▲	Da	stricking the string with a finger
+	Sha	putting a finger nail on the string lightly
↵, ↶	Tui & La	sliding tone by using a finger to push or pull the string hard to change the string's tension
↗, ↘	Jin & Tui	sliding the finger up or down on the string
+++	Sha-zhu	stopping the sound
⌒	Xu-an	putting the finger on the note but not touching the string

The right hand:

Symbol	Name	Explanation
↖	Tan	plucking the string outward with the index finger
↗	Tiao	plucking the string inward with the thumb
⌒	Gou	plucking the string outward with the thumb
⌒	Mo	plucking the string inward with the index finger
↖	Ti	plucking the string outward with the middle finger
↗	Mo	plucking the string inward with the middle finger
⌒	Ti	using two fingers to pull the string up then release it to make a sound by the string against the finger wood body

TABLE 2--Continued

Symbol	Name	Explanation
L	Pa1	same as the T1
†	Tan-ban-mian	knocking the wood surface with the finger nail
ㄣ	Gun	plucking the string very fast
✱	Lun	plucking the string very fast with all five fingers in turn
✱	Ban-lun	plucking the string very fast with four fingers (no thumb) in turn
€	Da-zhi-yao	plucking the string back and forth with the thumb
€₁, €₂, €₃, €₄	Yao	plucking the string back and forth with other fingers
⊗	Man-lun	The Lun on all four strings
⊕	Lun-ban	The Lun on the wood surface
≡	Shuang-tan	plucking two strings outward with the index finger
≡	Shuang-tiao	plucking two strings inward with the thumb
∧	Fen	plucking two strings together with both the index finger and the thumb as the Tan & Tao
()	Zhe	plucking two strings together with both the index finger and the thumb as the Gou & Mo
ㄥ	Kou	plucking two strings together with both the index finger and the thumb as the Tan & Gou
ㄣ, ㄣ	Sao	plucking three or four strings with the index finger
ㄣ, ㄣ	Fu	plucking three or four strings with the thumb
上, 中, 下	Shang, Zhong, & Xia	positions of the right hand: Shang (up) is close to the frets, Zhong (middle) is between the last fret and the end of strings, and Xia (down) is close to the end of strings.

The Liu-qin (Liu-qin lute)

Liu-qin, also Liu-yie Qin or Tu Pi-pa, was found in the Shandong (the east coast) region. It was mainly used for accompanying Shandong Liu-qin Xi, a native musical drama. Flourishing along the east coast, it was an important instrument in many native operas and musical dramas, such as Anhui Si-zhou Xi and Zhejiang Luan-Tan.

The Liu-qin looks like the Pi-pa but it is smaller. It originally had two or three strings, which were tuned in two notes:

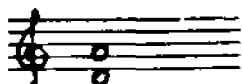
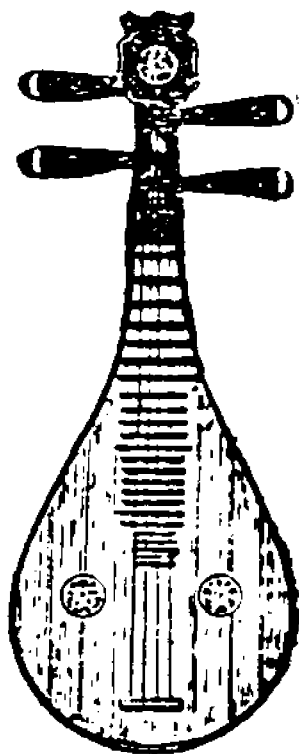


ILLUSTRATION 9

Liu-qin



Nowadays, a bass string is added. There is no fixed tuning for the four strings, but most players prefer the tuning of d'' , g' , d' , and g . The Liu-qin has a range of four octaves. It is not a transposing instrument. The tone color is very bright and clean, especially in the high register.

The Liu-qin is held in a vertical position on the player's legs, like the Pi-pa, and is played with a Bo-zi (plectrum) most of the time. Other right hand techniques and notation symbols are also similar to those of the Pi-pa.

The Example 15 is music for the Liu-qin.

Ex. 15



(Hueiran Wang, Chuendao Yihe, Beijing People's Publication 1975)

The Yue-qin (moon lute)

The earliest Yue-qin existed during the time of Bei-song¹, about the eleventh century. It was used in the Beijing opera, Yun-nan Hua-deng, and other native plays.

¹ Bei-song: North Song dynasty (960-1279) (Xin Hua Zi Dian Appendix P. 25)

The four-string Yue-qin is used in the Chinese orchestra. It is tuned in two different ways. One is in a pair of d' and a' ; the other, d'' , g' , d' , and g :



The Yue-qin has a richer and louder sound than the Liu-qin. It is also played with a Bo-zi and uses some Pi-pa finger techniques.

The Ruan (Ruan lute)

The Ruan appeared two thousand years ago at about the same time as the Di-zi. It had a round wood body, a finger board with twelve Pin-wei (frets), and four strings. The name, at the early time, was confused with the Pi-pa. Not until the Tang dynasty was (618-907), the name changed to the Ruan-xian and later, shortened to the Ruan. The strings were tuned in a pair of d and a .

In the 1950s, a set of Ruan in four different sizes were made by the People's Central Radio Orchestra. This family was used as a part of the plucked string section, thus producing unified tone color in all registers. The various instruments of the Ruan family were named according to their sizes: the Xiao-ruan (small), the Zhong-ruan (medium), the Da-ruan (big), and the Di-ruan (bass). Their tunings and ranges are shown in Table 3.

ILLUSTRATION 11

Ruan

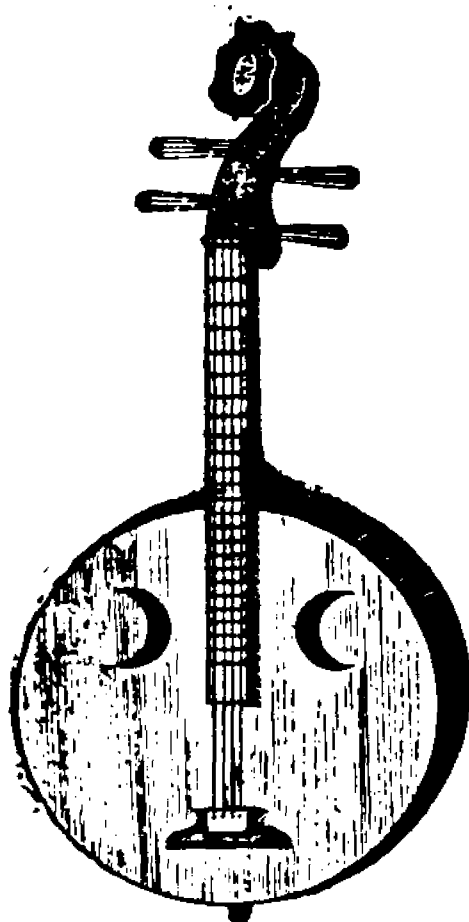


TABLE 3 Tunings and Ranges of Ruan

	Tuning	Range
Xiao-ruan		
Zhong-ruan		
Da-ruan		
Di-ruan		

(Dengfiao Hu, Chinese Orchestration, P.118)

The Xiao-ruan is not a transposing instrument. The Zhong-ruan is not a transposing instrument if the alto or the bass clef is used; however, it is notated an octave higher if the treble clef is employed. The Da-ruan is also a non-transposing instrument, and it uses either the bass or the treble clef. The Di-ruan is a transposing instrument. It sounds an octave lower than written.

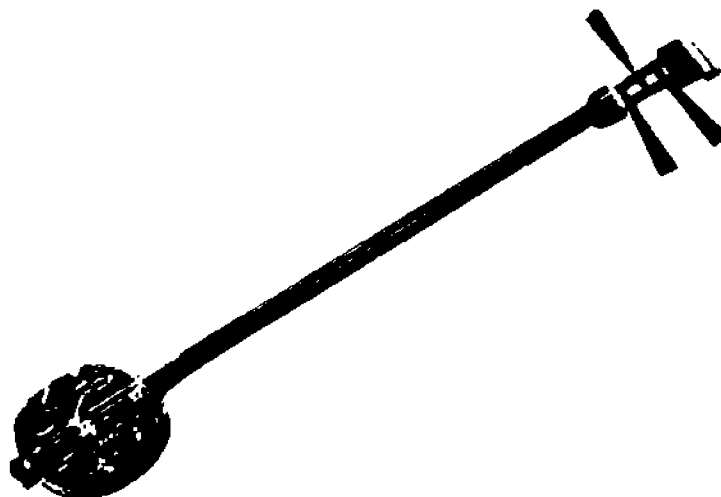
The Ruan is held sideways, like the Guitar, and is played with a Bo-zi or Zhi-tiao (artificial finger nails). The techniques and notational symbols are the same as that of the Pi-pa.

The San-xian (Three-stringed lute)

As an important accompaniment instrument, the San-xian has been popular since the Yuan dynasty (1206-1368). There was also another similar instrument, the Xian-gu (stringed drum), that existed about one thousand years earlier. It probably was the forerunner of the San-xian

ILLUSTRATION 12

San-xian



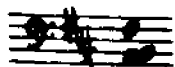
(Collect Solo Music of Chinese Instruments. P. 105.)

The San-xian has a small body with a snake skin covering its surface. Unlike other plucked string instruments, the San-xian has a very long finger-board without frets. It is in two sizes. The one which flourished in the north is bigger than that in the south. Generally, the three strings are tuned to suit the music. In ensembles, the most frequent tunings are g, d, G for the big San-xian, and d', a, d for the small one. Some regional music requires different tunings which are shown in the following example.

Ex. 16. Tunings of the San-xian for Regional Music



for Suzhou Pintan, Fujian Nanyue,
and Jiangnan Sizhu



for Xihe Dagu and Shanxi Bangzi



for Nanyang Bangzi



for Sichuan Yangqing

Having a body covered by skin, the San-xian produces a loud and unique tone color. It has a long sustained sound, especially on open strings. Its high register sounds like a small drum and its middle register sounds like the Pi-pa. When a player places his right small finger on the bridge, the sound is muted and becomes soft and sweet in quality.

Some right hand techniques of the Pi-pa can also be used with the San-xian. Those techniques include Tan, Tiao, Gun, Shuang-tan, Shuan-tiao, Fen, Zhe, Kou, Sao, and Fu¹. The practice of playing slides from one note to another, marked "ㄣ", is an important technique used with the San-xian and it accounts for its characteristic whining sound, see example 17.

Ex. 17. **Moderato** 民间乐曲 李 乙改编:《十八板》

(Dengtiao Hu, Chinese Orchestration P.127)

The Yang-qin (struck instrument)

The Yang-qin was brought into Guangdong region (south China) from western Asia about late Ming dynasty (1600) and then flourished throughout China. It was a major instrument in many Chinese native musical works that included speaking and singing as well as such plays as Guangdong Yin-yue, Changde Si-xian, Shandong Qin-shu, Sichuan Qin-shu and Jiangnan Si-zhu.

ILLUSTRATION 13

Yang-qin



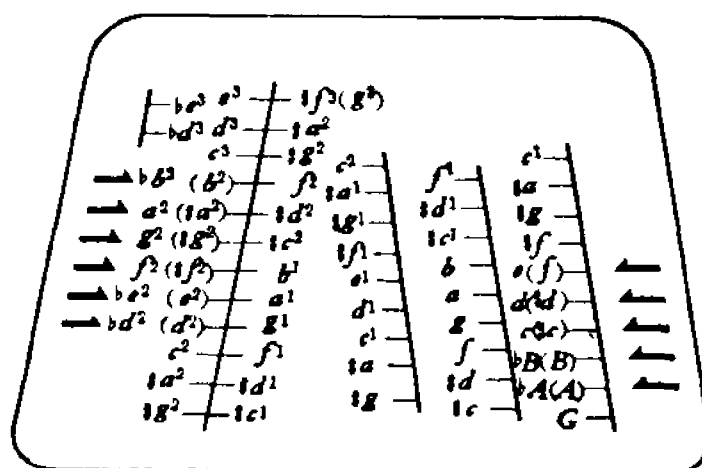
(Collection of Folk Music
P. 87.)

¹ for a description of techniques see the Pi-pa section.

The shape of Yang-qin is very similar to that of the dulcimer with many strings which are stretched across bridges connected to a flat soundboard. Originally the Yang-qin had only two bridges and a range of two and half octaves. Like the piano, every two or three strings were tuned to the same pitch, and the entire instrument was tuned in a diatonic scale according to the particular music. For instance, the D scale was used for the Jiangnan Si-zhu; and the C scale, for the Guangdong Yin-yue.

Since 1950, structure of the Yang-qin has been improved. Today's most popular version of the Yang-qin has four bridges, five rows of notes and a range of four octaves. There are some slides, under the end of strings, that can alter pitches by a half step for the purpose of modulation. Some advanced models even have dampers to stop the sound as needed. The tuning also may be varied by the player. Table 4 shows the most common tuning for the Yang-qin.

TABLE 4. Yang-qin Tuning



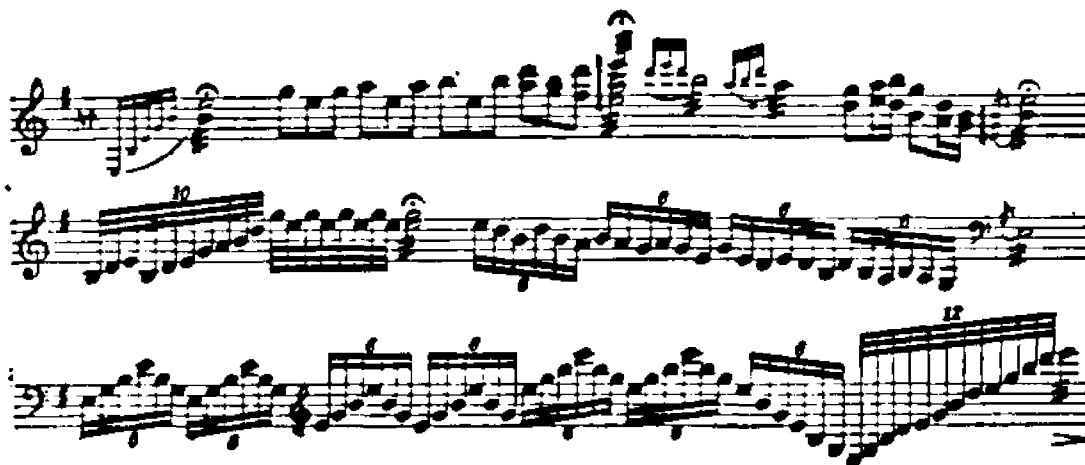
(Huongnian Yang: Chinese Orchestration. P.--.)

The Yang-qin is a non-transposing instrument and, its music is usually notated on a double staff when staff notation is used.

The Yang-qin is played with a pair of small hammers called the Qin-qian. They are made of bamboo, and their heads are covered by a piece of felt or thick cloth. Playing techniques include Dan-yin (single striking), Jia-hua (ornament), and Zhen-yin (tremolo).

In the Dan-yin technique the player strikes once on each note. He could use only one Qin-qian or both Qin-qian alternately and can play a very fast or elaborated passage. See example 18.

Ex. 18




(Shuhua Xiang, Saiwai Xinchuen, Shanghai Art Publication 1981)

Besides simply striking the strings, other techniques can be employed such as:

1. Fan-zhu: using the back of Qin-qian's head or a bare bamboo Qin-qian to strike the strings. This produces a clear and melodious sound.

2. Bo-xian: plucking strings with the tail of the Qin-qian.

This effect is indicated by a "+" mark above the note. Using the tail of the Qin-qian to play a glissando (indicated by ") is also a popular technique. See example 19.

Ex. 19



(Haoyie Wu: Yanhe Changxiangqu. Shanxi Publication. 19--)

3. Zhua-xian: plucking strings with the fingers.
4. Men-zhu: holding the string after striking it which produces a short and muffled sound.
5. Yin-yin or Hua-yin: a vibrato effect achieved by applying pressure to the string with the finger of one hand and rocking the hand back and forth while striking the string with a Qin-qian in the other hand.
6. Fan-yin: harmonics. These are very clear, especially in the middle register.

The Jia-hua is a technique characteristic of Chinese folk music. It is used not only with the Yang-qin but also with other instruments. Originally, the Jia-hua was a freely ornamented melody but, today, it is often written out by the composer. Some frequently used Jia-hua for the Yang-qin are:

1. Adding a grace note at an octave below. See example 20.
2. Striking a single note repeatedly. See example 21.

3. Adding and repeating a note on the weak portion of each beat. See example 22.

4. Filling in leaps with notes. See example 23.

The Zhen-yin is similar to the tremolo used with drums. It involves rapid repetition of one or two notes alternately to produce a trembling effect, like that of xylophone.

Ex. 20



Ex. 21



Ex. 22



Ex. 23

江南丝竹 上海民族乐团记谱,《三六》

Melody

Yang-qin

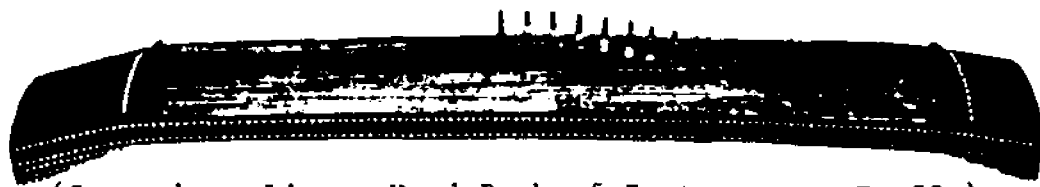
(Ex.19-23: Dentiao Ho, Chinese Orchestration, P.139-143)

The Zheng (many-stringed zither-like instrument)

The Zheng, also Qin-zheng, originated in the Qin Kingdom¹ about 400 B.C. It was very popular throughout China and was used for solo and accompaniment as well as in ensemble.

ILLUSTRATION 14

Zheng



(Guangcheng Liang: Hand Book of Instruments. P. 58.)

The Zheng has a rectangular wood soundboard and from thirteen to forty strings that are tuned in a pentatonic scale. Under each string is a movable bridge used for adjusting the pitch. The three types of Zheng are classified according to the kinds of strings: Lao-xian (nylon string), Gang-xian (metal string) and Si-xian (silk string).

The most frequently used Zheng today has twenty-one strings.

¹ Qin Kingdom is now the Shanxi Province of China.

It is tuned in the D pentatonic scale from D to d''' and uses a double staff when staff notation is used:



It is difficult to modulate on the Zheng but this can be accomplished in music which features closely related keys by moving the bridge or by varying the amount of pressure on the strings. For example, the G pentatonic scale can be played by raising the F# to G:



and the A pentatonic scale could be played by lowering the D to the C#:



The Zheng is played with both hands. As with other plucked string instruments, the right hand is used to pluck the strings and the left, to stop them. Some right hand playing techniques are presented below:

1. Pi (㇏), using the thumb to pluck strings inward.
2. Tuo (㇏), the opposite motion of Pi.
3. Mo (㇏), using the index finger to pluck strings inward.
4. Tiao (㇏), the opposite of Mo.

5. Gou (ㄣ), using the middle finger to pluck strings inward.
6. Ti (ㄣ), the opposite motion of Gou.
7. Ti' (h), using the ring finger to pluck strings inward.
8. Dazhi-yao (ㄣ), using the thumb to pluck strings back and forth rapidly.
9. Shizhi-yao (ㄣ), using the index finger to pluck strings back and forth rapidly.

Some left hand playing techniques.

1. An-yin (stop strings). The player presses a finger on a string near the bridge to increase tension on the string; thus a higher pitch which could be as high as a perfect fourth above the fundamental is produced.

2. Hua-yin (sliding note). Sliding from a grace note within a minor third below or above is a characteristic play of the Zheng. See example 24.

Ex. 24.



(Collection of Chinese Folk Music, Henan People's Publication)

3. Yin-yin (vibrating note). There are two kinds of Yin-yin, the free vibrating and the trill. The first is a very fast vibrato with an unspecified pitch above. It is marked "w". The second one is a regular trill marked "tr".

4. Overtones. The most frequently used overtone is the first harmonic, and the best range is from A to a'.

5. Sha-yin (damped note). Using the left hand to stop the sound immediately after playing.

6. Kou-xian (held note). By pressing on the string with the left hand and moving the hand from side to side while plucking the string with the right hand, a wind-like effect is produced.

CHAPTER III

BOWED INSTRUMENTS

The name Hu-qin refers generally to all Chinese bowed string instruments. Historically, they appeared later than wind, plucked string, and percussion instruments. The earliest Hu-qin was the Xi-qin appearing during the seventh century at the time of the Tang Dynasty. For many years, the Hu-qin developed in every region of China into the type that is suitable for using in native musical plays and operas. Examples of these instruments are the Hu-qin in the Han-ju of Hubei Province, Ban-hu in the Qin-qiang of Shanxi Province, Yu-hu in the Yu-ju of the Guangdong Province, Jing-hu in the Jing-ju (Beijing opera) etc. All of these are different types of Hu-qin. They vary in their materials, sizes, and shapes, as well as tone colors.

The standard Hu-qin used in Chinese orchestras is of the Er-hu family which includes Er-hu, Zhong-hu, Da-hu, and Di-hu, and sometimes the Gao-hu. Parallel to the violin family of Western instruments, the Er-hu family may well be considered the most important section of a Chinese orchestra. As a group, the Er-hu family possesses a very great pitch range encompassing EE of Di-hu to the d^{~~~~} of Gao-hu. Unlike wind, plucked, or percussion instruments, the Er-hu family has a uniform tone color, as well as a wide dynamic range. The following details pertain to the

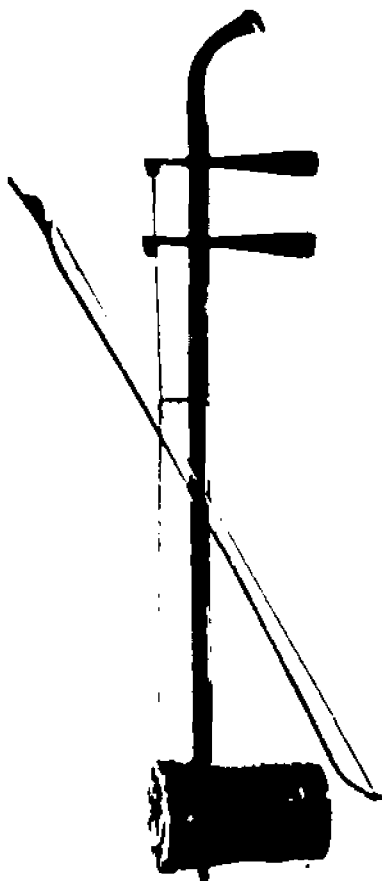
pertain to the Hu-qin of the Er-hu family.

The Er-hu (two-string fiddle)

The Er-hu is the most popular bowed string instrument in China. The word Er means two and the hu means the Hu-qin. As the name implies, the Er-hu is a two stringed Hu-qin. It was originated from the north of the country in the eleventh century and used mainly for accompaniment of native plays. Not until the twentieth century did it become a solo instrument as well.

ILLUSTRATION 15

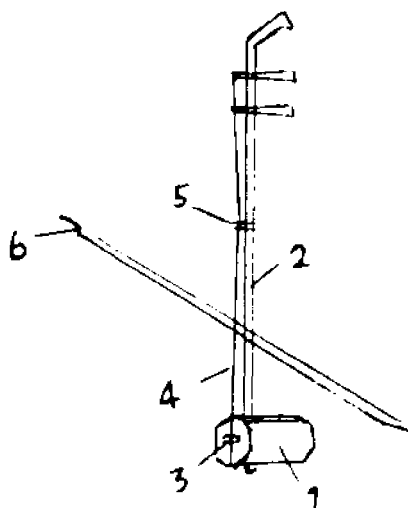
Er-hu



(Guangcheng Liang: Hand Book of Instrument. P. 81.)

The parts of the Er-hu include 1. Qin-tong (soundbox), 2. Qin-gan (holder), 3. Zhen-zi (bridge), 4. Qin-xian (strings), 5. Qian-jin (nut), and 6. Gong-zi (bow). See fig. 5.

Fig. 5. Er-hu Structure



The Qin-tong is a small, hexagonal tube made of wood. One end is covered by the snake skin over which two strings are strung while the other end is open. Shaped like the violin bow, the Gong-zi is made of bamboo and horsehairs. It is placed between the two strings. The inside string is called Nei-xian and the outside one the Wai-xian. They are tuned in a perfect fifth whose pitches are variable according to the mode of the music. For instance, they are tuned in sol-re for the Zhi mode (similar to the mixolydian) and la-mi for the Yu mode (similar to the Aeolian). Rarely are the strings tuned in intervals other than a fifth, a perfect fourth or an octave. For most solo and ensemble music, the Er-hu is commonly tuned in d' and a' . The range of Er-hu is about four octaves according to tuning and proficiency

of the performer.

The player always sits and holds the Er-hu in a vertical position on his knee. The right hand is used for bowing and the left hand, for stopping the strings. Although the bow is placed between the two strings, many bowing techniques of the violin are possible on the Er-hu such as legato, détaché, staccato, portato, and spiccato. The spiccato, marked "A", is played by bouncing the bow up and down on the Qin-tong.

The Er-hu produces a soft and expressive sound. The Wai-xian (outside string) is brighter but the Nei-xian (inside string) is richer. Composers take advantage of this to achieve a contrasting tone color in writing for the solo Er-hu.

The Gao-hu (soprano Er-hu)

The Gao-hu is a modified Er-hu but is smaller and has a brighter sound. In ensemble playing, the Gao-hu is generally used to enrich the sounds of Er-hu especially in the high register. The playing technique is the same as for the Er-hu. The tuning of Gao-hu is d'' and g'.

The Zhong-hu (alto Er-hu)

The Zhong-hu is bigger than the Er-hu, and is tuned in d' and g. It has a range of two and one half octaves and the player reads the treble clef when staff notation is used. The playing techniques are the same as for the Er-hu, but for the performer of the Zhong-hu, it is more difficult to play very fast passages. The

tone color of Zhong-hu is sweet, especially in its middle range.

Another type of Zhong-hu called the Shuangqianjin (double nuts) Er-hu is, basically, an Er-hu with an upper and lower Qian-jin. When using the lower Qian-jin, the instrument may be used as an Er-hu; and when using the upper Qian-jin it may be used as a Zhong-hu. The Shuangqianjin is thus a very versatile instrument.

The Da-hu (tenor Er-hu)

The Da-hu traditionally had two strings. The playing position was like that of the Er-hu. In 1959, Yang Yusen of the Shanghai Conservatory designed and constructed a new Da-hu, also called the Dage-hu (improved Da-hu), see illustration 16. It had four strings instead of two. The Qin-tong of the Dage-hu was much bigger than that of the old Da-hu, and one end was covered by a piece of wood board rather than snake skin. A fingerboard was added and the instrument was placed on the floor rather than held on the knee. The playing position and techniques were adopted from those of the cello. After 1960, this Dage-hu replaced the old Da-hu in the most of professional Chinese orchestras.

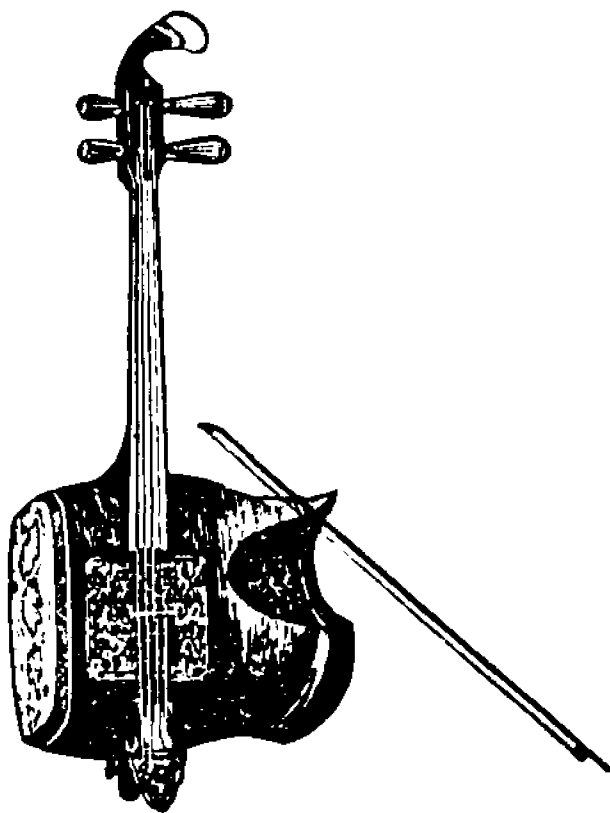
The Dage-hu is tuned to a, d, G, and C. It is not a transposing instrument, and the player reads the bass or the treble clef when staff notation is used. The range of the Dage-hu encompasses more than four octaves. The tone color in the lower register is very rich, and the sound lingers for a long time. The upper register of the instrument has a warm, mellow sound.

The Di-hu (bass Er-hu)

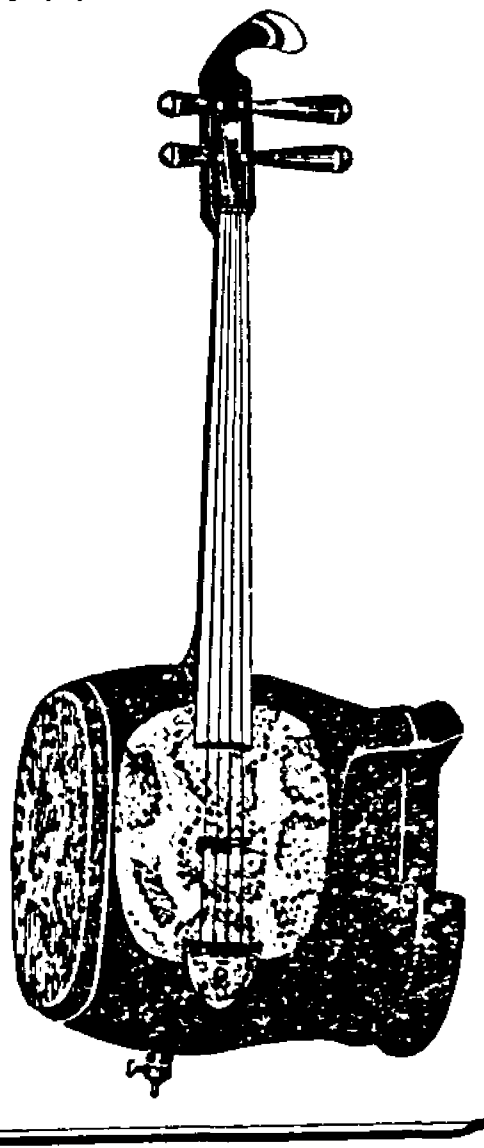
The Di-hu is the lowest instrument in the Er-hu family. Its shape is like that of the Dage-hu. It originally had three strings, but today it has four. The tuning and the playing position are the same as for the double bass of the violin family. The Di-hu is a transposing instrument, sounding an octave lower than written.

ILLUSTRATION

16. Dage-hu



17. Di-hu



(Dengtiao Hu: Chinese Orchestration. P. 189.)

CHAPTER IV

PERCUSSION INSTRUMENTS

Chinese percussion instruments are very important in the native plays and operas. In the Beijing opera, for example, each character is represented by a specific rhythmic pattern, a technique similar to the leitmotif used by Wagner and other composers of Western music. This pattern is played by percussion instruments during the character's entrance on stage. Thus the audience is effectively informed of a character's entrance.

In addition to using percussion instruments in native plays and operas, the Chinese people use these instruments in holiday celebrations. The instruments are to a certain extent representative of their feelings of happiness and joy.

Traditionally, Chinese percussion scores are notated by a type of Zi-pu (character notation) called Luo Gu Jing. Each percussion instrument is assigned to one or more Chinese characters according to its sound. For example, the character 𪛗 (pronounced Da) is used for the big drum and 𪛖 (Cang) for the big gong. For the same instrument, characters may also vary according to the type of music played. For example, the characters used in the Beijing opera are different from those used in Jin opera (the native opera of the Shanxi province). The Luo Gu Jing

is easy to read in many ways for Chinese percussionists, like a short hand chart, but it cannot represent complicated rhythm or complex instrument combinations. To some extent the player has freedom to interpret a character therefore, the same Luo Gu Jing may be played differently by different players. The following example is a Luo Gu Jing compared to staff notation.

Ex. 25

$\frac{2}{4}$ 大 台 | 扑大 台 | 扑大 扑大 | 台台 台 | 乙台 乙台 | 乙台 台 | 乙扑 乙台 | 台 〇 ||

(Dengtiao Hu: Chinese Orchestration. P.305.)

There are many different kinds of percussion instruments which may be classified by the materials of which they are made, by their pitches, or by the sounds they produce. Presented here are some of the most frequently used percussion instruments. These may be grouped into four different categories, according to their sounds and the methods by which they are played:

1. Ban (block).
2. Gu (drum).
3. Bo (cymbals).
4. Luo (gong).

The Ban (block)

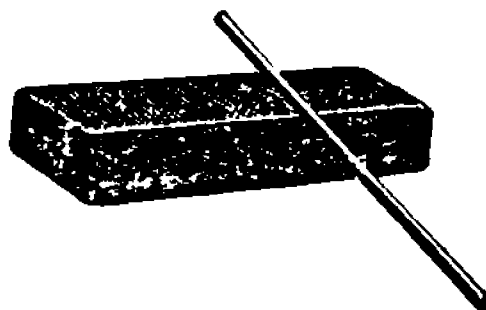
The Ban are wooden block instruments including the Pai-ban,

Bang-zī, and Mu-yu. Their tones are dry and brittle.

ILLUSTRATION 18

Pai-ban

Bang-zī



Mu-yu



(Guangcheng Liang: Hand Book of Instrument.
P.141.)

The Pai-ban is also called Chuo-ban. It is named after Chuo, a court musician during the reign of Tang Xian-zong (712-754)¹. Since that time, the Pai-ban is made of three pieces which are bound together by string. In performance, the drummer plays the Pai-ban with his left hand while beating the drum with his right hand. Usually the Pai-ban is played on the strong beat only.

The Bang-zī is a pair of hard wooden sticks in different sizes: one stick is columnar in shape and about seven inches long;

¹ Tang Xian-zong, the tenth emperor of the Tang Dynasty (618-907).

the other, cuboid in shape and shorter. The player holds a stick in each hand and claps the two together to produce a loud, sharp sound, usually on strong beats.

The Mu-yu is known as the temple block, and its name means literally wooden fish. It is a hollow wooden block, roughly circular in shape and has a fish figure engraved on its surface. Sometimes a series of two to twelve Mu-yu in various sizes, and pitches are used. The performer strikes the Mu-yu with small, wooden mallets.

The Gu (drum)

The Gu is made in many different shapes and sizes. The most popular ones are the Da-gu (big drum), the Xiao-gu (small drum), the Pai-gu (tom-tom) and the Dingyin-gu (timpani).

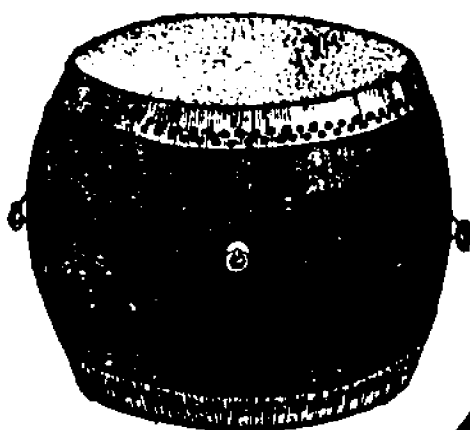
The Da-gu has a wooden frame shaped like a barrel. Both the top and bottom have a diameter of 18 inches and are covered by animal skin. It is played with two round wooden sticks. Its sound is low and deep like that of thunder.

The Xiao-gu differs from the Da-gu only in its size. It has a diameter of 5 inches. Its sound is ecstatic. The tremolo is used effectively to express moods of tension and when combined with other percussion instruments, enthusiasm.

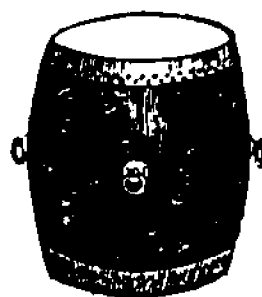
The Pai-gu is a set of small drums in various sizes which have definite pitch. The modern Pai-gu usually is a set of five drums, each producing definite pitches on both heads. Their sound is similar to that of the timpani but at a higher pitch. The

ILLUSTRATION 19

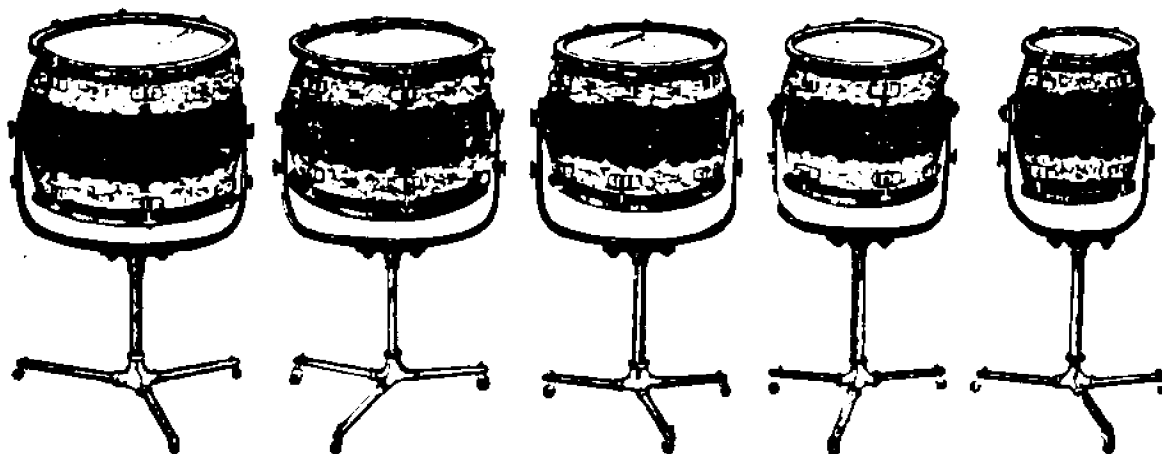
Da-gu



Xiao-gu



Pai-gu



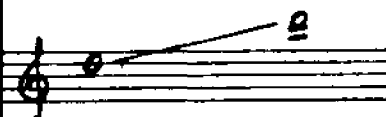
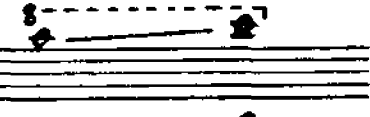
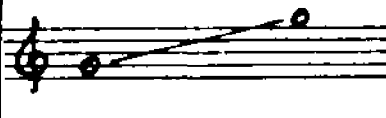

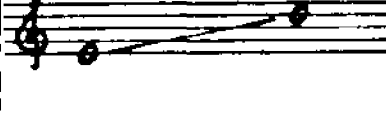
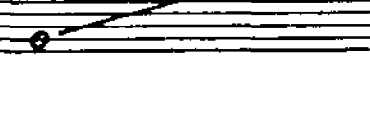
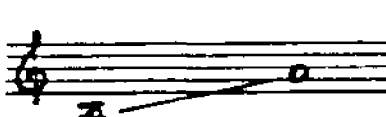
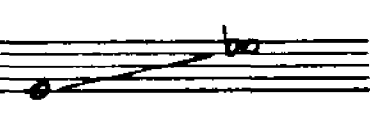
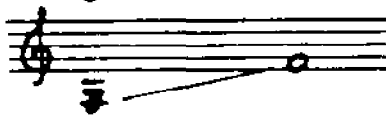
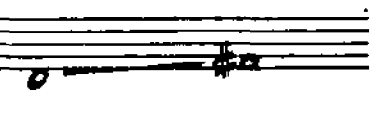
Dingyin-gu



ranges of the Pai-gu are shown in table 5.

TABLE 5

The Ranges of Pai-gu

	Head One	Head Two
1		
2		
3		
4		
5		

(Dengtiao Hu: Chinese Orchestration. P.11.)

The Dingyin-gu is similar to the timpani and is normally used in a set of two or three. Its tuning method is also adapted from that of timpani, but it is a transposing instrument, sounding an octave lower than written when staff notation is used.

The Bo (cymbal)

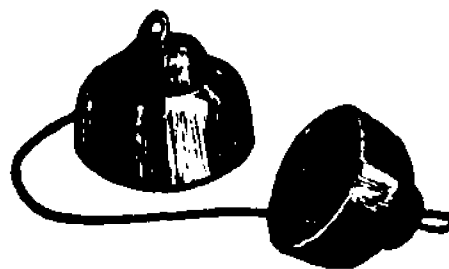
The Bo originated from the west of China and became popular during the time of the Southern and Northern dynasties (420-589). There are five different Bo which are frequently used: Xiao-bo (small), Zhong-bo (medium), Da-bo (large), Shui-bo (water sound), and Xing (literally, "star").

ILLUSTRATION 20

Xiao-bo



Xing



(Dengtiao Hu: Chinese Orchestration. P.14.)

The Xiao-bo has a diameter of 3 inches and produces a bright and clear sound. The Zhong-bo is 6 inches in diameter. It is an essential percussion instrument in the Beijing opera. The Da-bo is over 9 inches in diameter and its sound is profoundly affecting when it is played very loud. The Shui-bo is so called because its sound is like that of running water. It is slightly bigger and thinner than the medium Bo. The Xing is a modified Bo. It is a pair of small bells that produces a clear high pitch and a very quiet melodious tone.

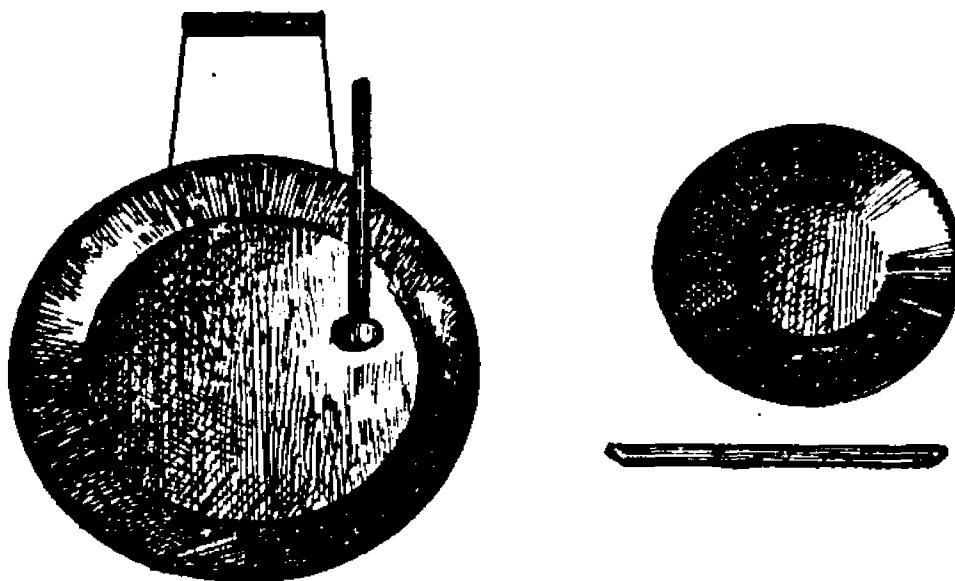
The Bo have indefinite pitches. They can be played by hitting the pair together or by beating on the half pair with a wooden stick.

The Luo (gong)

The Luo is a circular piece of metal which is struck with a beater. Made in various sizes, the largest Luo is carried on the shoulders of two people when used at festivals. Luo has a colorful but approximate pitch. Generally when used in an ensemble, a pair of Luo of different size is chosen. The small Luo is a

ILLUSTRATION 21

Luo



(Guangcheng Liang: Hand Book of Instruments. P.131.)

fifth higher than the big one.

The Shimian-luo (gong set), also Yun-luo, is made of ten or more different Luo hung on a wooden frame. These are chosen according to the pitches required by particular compositions.

Examples of the use of Luo include:

1. The Shimian-luo used by the Shanghai Conservatory of Music has ten Luo. Their arrangement on the frame and approximate pitches are shown in fig. 6.

2. The Yun-luo used in Yuzhou Kaige (composed by the Chinese Art Troupe in 1974) has fifteen small luo. Their setting and approximate pitches are shown in fig. 7.

3. In the Jiangjunling (arranged by the Shanghai National Ensemble in 1959) eleven big luo are used. Their setting and approximate pitches are shown in fig. 8.

Fig. 6. Shimian-luo (Shanghai Conservatory)

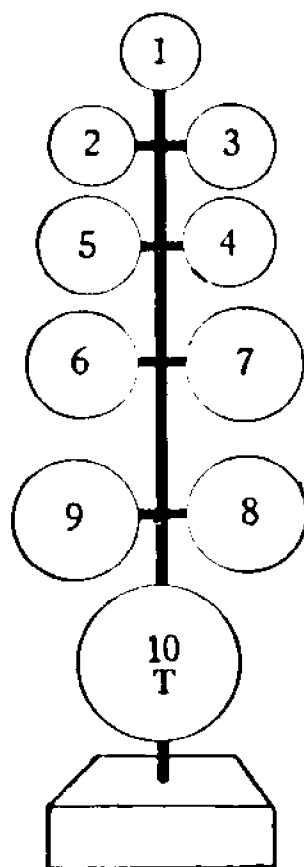


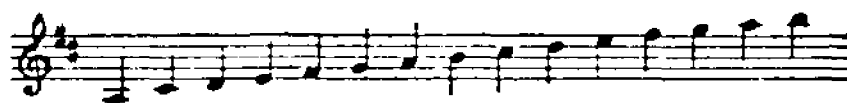
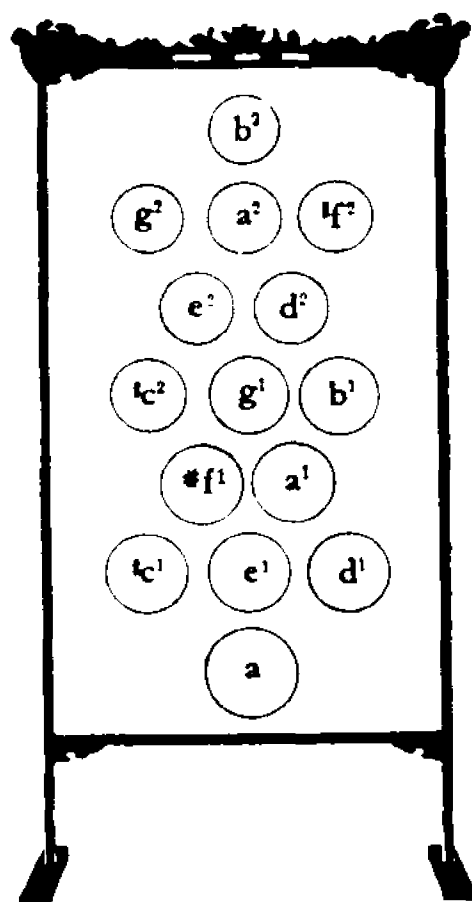
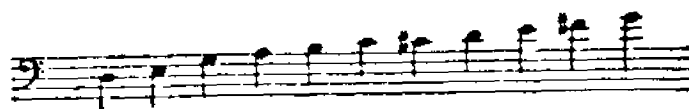
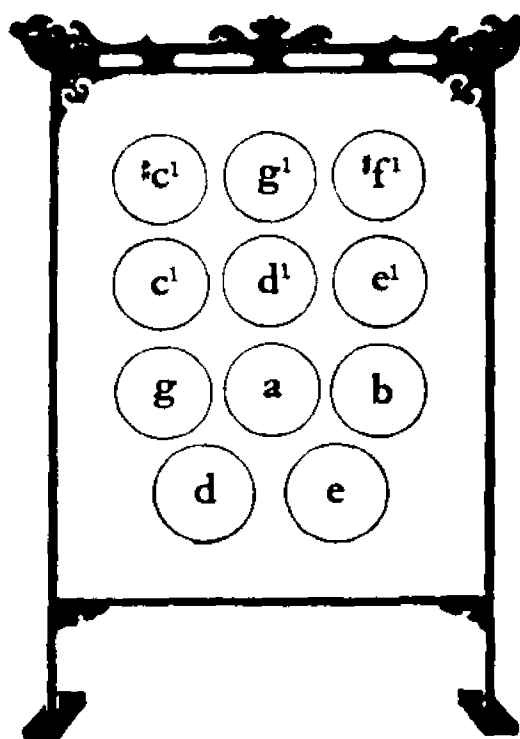
Fig. 7. Yun-luo (Yuzhou Kaige)

Fig. 8. Yun-luo (Jiangjunling)



(Fig.6-8: Dehtiao Hu, Chinese Orchestration, P.19-26)

Chapter V

ORCHESTRA

The Chinese orchestra appeared as early as the time of the Zhou dynasty (1066 B.C.). It was classified in two types: the court orchestra and the folk orchestra.

The court orchestra of emperor Liang Wu Di of the sixth century A.D. employed more than five hundred percussion instruments alone. In addition, this orchestra included other wind and plucked string instruments. Such a large ensemble was maintained for over a thousand years in the imperial court. At that time, there were two kinds of court orchestras, one was used to play Ya-yue (ceremony music), and the other, to play Yan-yue (banquet music). The Ya-yue consisted of odes to the emperor and the Yan-yue was based on folk tunes. The Ya-yue orchestra was formal in its size and instrumentation, but the Yan-yue orchestra was not.

The structure of folk orchestras outside the court varied from region to region. For example, the orchestra used in the south was called Sizhu-yue and included percussion, wind, plucked string and bowed string instruments; the orchestra in the north was called Chuída-yue and included only percussion and wind instruments. A folk orchestra played only its own regional music.

In the first half of the twentieth century, under the

influence of the May 4th Movement¹, the large court orchestra gradually lost its position; but folk orchestras developed more and more.

After 1949, many professional orchestras were founded under the support of the government. They are combined orchestras of all types and can play all kinds of Chinese music including the Ya-yue and the Yan-yue. Also, composers write music particularly for those orchestras to play in concert halls.

Today's typical Chinese orchestra has four sections: wind, percussion, plucked string, and bowed string instruments. The size of the orchestra depends upon the type of music. The basic numbers of each instrument in a small, medium, or large orchestra are shown in the table 6.

The order of instruments in music scores is not standardized, but generally, five principal orderings may be found in most scores.

1. Order according to the importance of each instrument in the music. In the Beijing opera, for example, the Jing-hu (Hu-qin of Beijing opera) is always placed on the top of score due to its importance.

2. Order according to the pitch level of instruments from high to low. Sometimes the names of the instruments are not specified in this kind of ordering. The instruments are grouped

¹The New Culture Movement that was started on the May 4th 1919 at Beijing University (now, Beijing University), China.

into three sections: high, middle, and low. In this case, only a three-line score is needed.

TABLE 6

Numbers of Each Instrument in Chinese Orchestras

	Large	Medium	Small
Di-zi	3	2	1
Sheng (Soprano)	2	1	1
(Alto)	2	1	
(Bass)	1		
Suo-na (Soprano)	4	1-2	
(Alto)	2		
(Bass)	1		
Guan-zi	2	1	
Percussion	4-6	2-3	1
Yang-qin	2	2	1
Zheng	1	1	
Liu-qin	4	2	2
Pi-pa	4	2	1
San-xian	4	2	1
Ruan	8	6	2
Gao-hu	8-10	2	1
Er-hu	10-12	6	2
Zhong-ho	6-8	4	1
Da-hu	6	3	1
Di-hu	4	2	1

(Huoguan Yang, Chinese Orchestration, Beijing Conservatory)

3. In the order of wind, plucked string, bowed string, and percussion instruments:

	Di-zi
Wind	Suo-na
	Sheng
	Pi-pa
Plucked string	Zhong-ran
	San-xian
	Er-hu
Bowed string	Zhong-hu
	Da-hu
	Luo
Percussion	Gu
	Bo

4. In the order of wind, plucked string, percussion, and bowed string instruments.

5. In the order of wind, percussion, plucked string, and bowed string instruments.

The last ordering is the most popular. It is similar to that used for the Western symphony orchestra:

Symphony Orchestra	Chinese Orchestra
Woodwind	Wind
Brass	
Percussion	Percussion
String	Plucked string
	Bowed string

Examples of this ordering are Boluojiang Huanxianqu (by Huanzhi Li), Huangqiqiu (by Jingxi Xu), and Tianxianpei (by Jiaqin Zeng).¹

The four sections of the orchestra have a vast difference in their relative loudness. That is, if a forte is marked in each section, percussion instruments will be the loudest and they are followed decreasingly by the winds, the bowed strings and the plucked strings instruments.

In conclusion, today's trends of the development of Chinese instruments is in three main directions. The first trend is to improve the temperament. This includes increasing the capabilities of playing chromatic passages and modulations. The second trend is to extend the range of the instruments which may be done by improving the instrument's structure or by developing a particular instrument into a family (a set of the instrument) to achieve a wider range. The last is to adjust the volume of sound. Some instruments are too loud and some are too weak and they need to be adjusted so that they can be balanced easier in an orchestra.

¹ All three scores are published by Beijing People's Publication.

PART II
CONCERTO EAST AND WEST








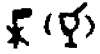

LIST OF INSTRUMENTS

Orchestra I		Orchestra II	
Wind	2 Di-zi	2 Flutes	
	1 Suo-na	2 Oboes	
Plucked String	6 Pi-pa	2 clarinets in Bb	
	2 San-xian	1 Bass clarinet	
Bowed String		2 Bassoons	
	2 Gao-hu	2 Horns in F	
	8 Er-hu	2 Trumpets in Bb	
	6 Zhong-hu	2 Trombones	
	4 Dage-hu	4 Percussions	
	2 Di-hu	Celesta	
		Harp	
		Violins I	
		Violins II	
		Violas	
		Cellos	
		Double Basses	

Explanations:

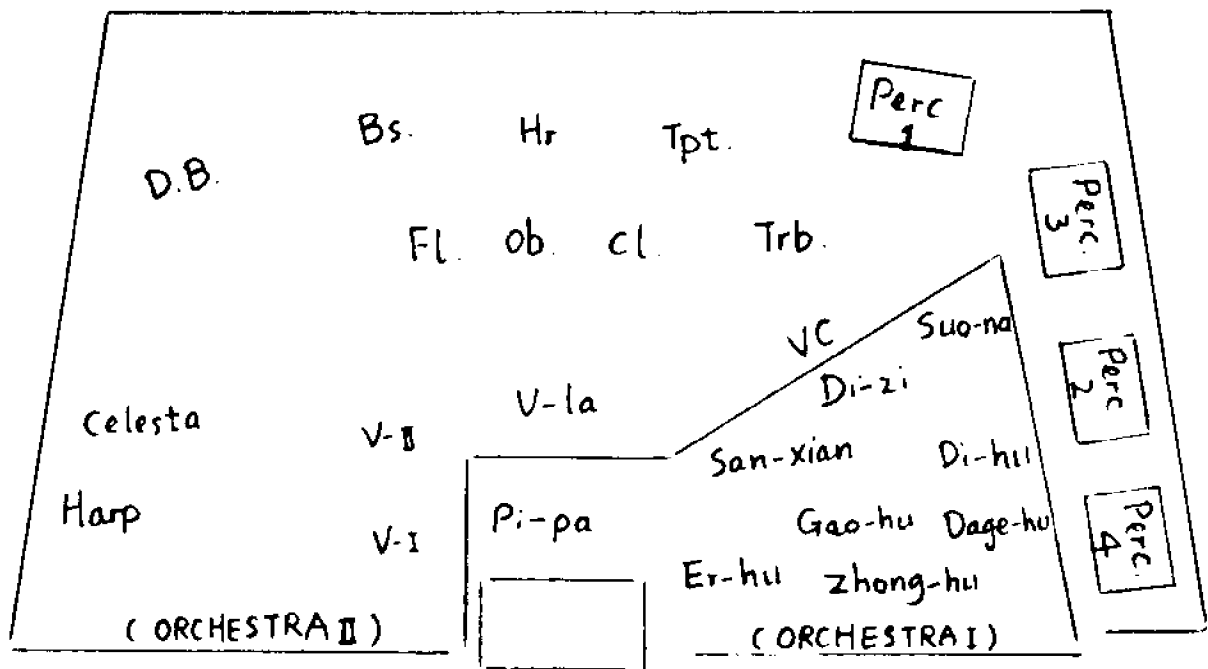
1. See the Part I for details regarding orchestra I and all Chinese instruments.
2. Da-hu and Di-hu are noted on the same staff (the sounding of Di-hu is one octave lower).
3. The bass clarinet is played by the second clarinetist.
4. The distribution of percussion instruments among the four

EXPLANATION OF SYMBOLS

-  =allow to vibrate for the notated duration.
-  =allow to vibrate and die out.
-  =measured roll (eight 32nds)
-  =unmeasured roll, as fast as possible.
-  =unmeasured roll, last note not accented.
-  =unmeasured roll, last note slightly accented.
-  =on the edge (cymbals)
-  =on the edge (timpani)
-  =on the kettle (timpani)

SEATING ARRANGEMENT

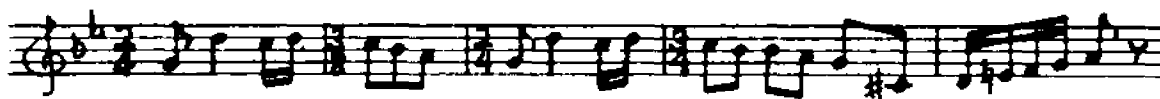
The following chart is a seating arrangement. However, a conductor may change it as necessary due to the spatial allowance or acoustical problems.



INTRODUCTION

As the title Concerto East And West implies, the idea of this musical work is to highlight contrasting tone colors between Chinese and Western instruments. The entire composition is written in a single movement and is scored for a Chinese orchestra (orchestra I) and a symphony orchestra (orchestra II). The percussion section of the Chinese orchestra is omitted but those percussion instruments are included in the symphony orchestra (orchestra II).

This composition has three themes. The first is the main theme:



CONCERTO EAST AND WEST

Allargo non troppo *Adagio*

Wayne Yarnall Chew

Score for **CONCERTO EAST AND WEST** by Wayne Yarnall Chew. The tempo is *Allargo non troppo* and the mood is *Adagio*.

The score is written for a large orchestra and includes the following instruments:

- Flute
- Oboe
- Clarinet (Bb)
- Bass Clarinet
- Bassoon
- Horn (F)
- Trumpet (Bb)
- Trombone
- Tuba
- Euphonium
- Drum
- Cymbal
- Bell
- Triangle
- Snare
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

The score is divided into four measures, each with a time signature of 2/4. The first measure is marked with a 2, the second with a 3, the third with a 2, and the fourth with a 3. The tempo is marked *Allargo non troppo* and the mood is *Adagio*.

This page of a musical score, page 74, contains the following instruments and parts:

- Flute
- Oboe
- Clarinet (Bb)
- Bassoon
- Horn (F)
- Trumpet (Bb)
- Trombone
- Percussion (P)
- Cymbal
- Drum
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *ALTO* and *ALTO* in the string section, and *ALTO* in the woodwind section. The page is numbered 74 in the top right corner.

Flute
Oboe
Clarinet
Bassoon
Horn
Trumpet
Trombone
Tuba
Euphonium
Violin I
Violin II
Viola
Cello
Double Bass

10

Di-ri
Soprano
Alto
Tenor
Bass
Flute
Oboe
Clarinet (Bb)
Bassoon
Horn (F)
Trumpet (Bb)
Trombone
Violin I
Violin II
Viola
Cello
Double Bass
Piano
Harp

Orchestra score page 77. The page contains staves for various instruments and voices, including:

- Violon I
- Violon II
- Viola
- Violoncello
- Double Bass
- Flute
- Oboe
- Clarinet
- Bassoon
- Horn
- Trumpet
- Timpani
- Drum
- String Quartet (Violin I, Violin II, Viola, Violoncello)
- String Quintet (Violoncello, Double Bass)

The score is written in musical notation, featuring various notes, rests, and dynamic markings. The page is numbered 77 in the bottom right corner.

The image shows a page from a musical score, likely for a symphony or opera. The score is written on multiple staves, with some parts marked with large numbers (1, 2, 3, 4) indicating measures or sections. The instruments listed on the left include Flute, Clarinet, Bassoon, Trumpet, Trombone, Violin, Viola, Cello, and Double Bass. The vocal parts are labeled 'Soprano', 'Alto', 'Tenor', and 'Bass'. The score is in a standard musical notation with notes, rests, and other musical symbols.

This page contains a musical score for a large ensemble, likely a choir or orchestra. The score is written in Hebrew and is divided into systems. The first system includes staves for Soprano (Soprano), Alto (Alto), Tenor (Tenor), and Bass (Bass), as well as a staff for the Piano (Piano). The second system includes staves for the Violin (Violin), Viola (Viola), Cello (Cello), and Double Bass (Double Bass), as well as a staff for the Piano. The third system includes staves for the Trumpet (Trumpet), Trombone (Trombone), and Euphonium (Euphonium), as well as a staff for the Piano. The fourth system includes staves for the Flute (Flute), Clarinet (Clarinet), and Bassoon (Bassoon), as well as a staff for the Piano. The fifth system includes staves for the Saxophone (Saxophone) and Piano (Piano). The sixth system includes staves for the Percussion (Percussion) and Piano (Piano). The seventh system includes staves for the Piano (Piano) and Percussion (Percussion). The eighth system includes staves for the Piano (Piano) and Percussion (Percussion). The ninth system includes staves for the Piano (Piano) and Percussion (Percussion). The tenth system includes staves for the Piano (Piano) and Percussion (Percussion). The page is numbered 10 in the bottom right corner.

Flute

Oboe

Clarinet (Bb)

Bassoon

Horn (F)

Trumpet (Bb)

Trombone

Percussion (P)

Cymbal

Triangle

Violin I

Violin II

Viola

Cello

Double Bass

A musical score for the song "The Rose Tree". The score is written for a full orchestra and includes vocal parts. The instruments listed on the left are: Flute I, Flute II, Oboe, Clarinet (Bb), Bassoon, Trumpet (F), Trombone (Bb), Tuba/Euphonium, Percussion, Harp, Cello, Double Bass, and Violin I. The vocal parts are: Soprano, Alto, Tenor, and Bass. The score is in 2/4 time and features a key signature of one flat (Bb). The music is written in a traditional staff notation with various musical symbols, including notes, rests, and dynamic markings. The lyrics of the song are written below the vocal staves.

The musical score on page 82 is a page from a larger work, featuring a variety of instruments and vocal parts. The notation is dense, with many notes and rests, indicating a complex piece of music. The instruments listed on the left side of the page are: Soprano, Alto, Tenor, Bass, Flute, Clarinet, Violin, Viola, Cello, and Double Bass. The vocal parts are written in a standard four-part setting. The instrumental parts are written in a more complex, often multi-measure, style. The page is numbered 82 in the top right corner.

This is a page from a musical score, likely for a symphony. The score is written in a standard musical notation with staves and notes. The instruments listed on the left side of the page are:

- Flute
- Oboe
- Clarinet (Bb)
- Bassoon
- Trumpet (Bb)
- Trombone
- Timpani
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

The score is divided into measures by vertical bar lines. The notes and rests are written on the staves, with some measures containing multiple notes or rests. The overall layout is typical of a musical score, with the instruments listed on the left and the corresponding musical notation on the right.

Musical score for a symphony, page 84. The score is written for a full orchestra and includes parts for strings, woodwinds, brass, and percussion. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics.

Instrumentation:

- Flute
- Oboe
- Clarinet (Bb)
- Bassoon
- Horn (F)
- Trumpet (Bb)
- Trombone
- Violin I
- Violin II
- Viola
- Cello
- Double Bass
- Percussion

Key Features:

- Violin I:** Features a melodic line with a crescendo and a dynamic marking of *forte*.
- Violin II:** Provides harmonic support with a steady eighth-note pattern.
- Viola:** Plays a melodic line with a crescendo and a dynamic marking of *forte*.
- Cello:** Features a melodic line with a crescendo and a dynamic marking of *forte*.
- Double Bass:** Provides harmonic support with a steady eighth-note pattern.
- Percussion:** Includes a variety of rhythmic patterns, including a prominent eighth-note pattern.

DE-11
Soprano
Piano
Soprano
Oboe
Clarinet
Bassoon
Flute
Clarinet (Bb)
Bassoon
Horn (F)
Trumpet (Bb)
Trombone
Piano
Cello
Double Bass
Violin I
Violin II
Viola
Celli
Double Bass

The musical score is written for a large orchestra and choir. The instruments listed on the left are: DE-11, Soprano, Piano, Soprano, Oboe, Clarinet, Bassoon, Flute, Clarinet (Bb), Bassoon, Horn (F), Trumpet (Bb), Trombone, Piano, Cello, Double Bass, Violin I, Violin II, Viola, Celli, and Double Bass. The score is written in a standard musical notation with staves and notes. The page number 85 is in the top right corner.

0.

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

P 1

P 2

P 3

P 4

P 5

P 6

P 7

P 8

P 9

P 10

P 11

P 12

P 13

P 14

P 15

P 16

P 17

P 18

P 19

P 20

P 21

P 22

P 23

P 24

P 25

P 26

P 27

P 28

P 29

P 30

P 31

P 32

P 33

P 34

P 35

P 36

P 37

P 38

P 39

P 40

P 41

P 42

P 43

P 44

P 45

P 46

P 47

P 48

P 49

P 50

P 51

P 52

P 53

P 54

P 55

P 56

P 57

P 58

P 59

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P 61

P 62

P 63

P 64

P 65

P 66

P 67

P 68

P 69

P 70

P 71

P 72

P 73

P 74

P 75

P 76

P 77

P 78

P 79

P 80

P 81

P 82

P 83

P 84

P 85

P 86

P 87

P 88

P 89

P 90

P 91

P 92

P 93

P 94

P 95

P 96

P 97

P 98

P 99

P 100

Chorus

Violin I

Violin II

Viola

Cello

Double Bass

Cresc.

ff

Flute
 Oboe
 Clarinet (Bb)
 Bassoon
 Horns (F)
 Trumpets (Bb)
 Trombones
 Tuba
 Timpani
 Cymbals
 Snare
 Violin I
 Violin II
 Viola
 Cello
 Double Bass

Musical notation includes various note values (e.g., 16th, 32nd notes), rests, and dynamic markings (f, ff, mf). The score is written for a full orchestra and voices.

rit. Largo 3/56

Drum
Saxophone
Trumpet
Saxophone
Clarinet
Flute
Bassoon
Double Bass

Largo 3/56

Flute
Oboe
Clarinet (Bb)
Bassoon
Trumpet (Bb)
Trombone

Violin I
Violin II
Viola
Cello
Double Bass

Conductor

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The instruments listed on the left side of the page are: Flute, Oboe, Clarinet (Bb), Bassoon, Horn (F), Trumpet (Bb), Trombone, Percussion (I, II, III, IV), Cymbal, Violin I, Violin II, Viola, Cello, and Double Bass. The score features various musical notations, including notes, rests, and dynamic markings such as 'p' (piano) and 'mp' (mezzo-piano). The page is numbered '1' in the top right corner.

The image shows a page of a musical score, likely for a symphony or concert piece. The page is numbered 90 in the top right corner. The score is written for a large ensemble, including the following instruments and parts:

- Flute**: The first staff shows a melodic line with a forte (*ff*) dynamic marking.
- Clarinet**: The second staff shows a melodic line with a forte (*f*) dynamic marking.
- Bassoon**: The third staff shows a melodic line with a forte (*f*) dynamic marking.
- Horn**: The fourth staff shows a melodic line with a forte (*f*) dynamic marking.
- Trumpet**: The fifth staff shows a melodic line with a forte (*f*) dynamic marking.
- Trombone**: The sixth staff shows a melodic line with a forte (*f*) dynamic marking.
- Percussion**: The seventh staff shows a melodic line with a forte (*f*) dynamic marking.
- Cello**: The eighth staff shows a melodic line with a forte (*f*) dynamic marking.
- Double Bass**: The ninth staff shows a melodic line with a forte (*f*) dynamic marking.

The score includes various musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The notation is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4.

Flute

Oboe

Clarinet in B \flat

Bassoon

Saxophone

Trumpet in B \flat

Trombone

Percussion

Cym

Tr

Chorus

Soprano

Alto

Tenor

Bass

Harp

Violin I

Violin II

Viola

Cello

Double Bass

rit. allargo

Flute

Oboe

Clarinet (Bb)

Bass Clarinet

Trumpet (Bb)

Trombone

Tuba

Violin I

Violin II

Viola

Cello

Double Bass

rit. allargo

rit. allargo

The musical score on page 95 features the following parts and lyrics:

- Flute**: *Flute*
- Oboe**: *Oboe*
- Clarinet (B)**: *Clarinet (B)*
- Bass (Clarinet)**: *Bass (Clarinet)*
- Baritone (F)**: *Baritone (F)*
- Trumpet (B)**: *Trumpet (B)*
- Trombone**: *Trombone*
- Percussion**: *Percussion*
- Chorus**: *Chorus*
- Violin I**: *Violin I*
- Violin II**: *Violin II*
- Viola**: *Viola*
- Cello**: *Cello*
- Double Bass**: *Double Bass*

The lyrics for the vocal parts are:

第一
 第二
 第三
 第四
 第五
 第六
 第七
 第八
 第九
 第十
 第十一
 第十二
 第十三
 第十四
 第十五
 第十六
 第十七
 第十八
 第十九
 第二十
 第二十一
 第二十二
 第二十三
 第二十四
 第二十五
 第二十六
 第二十七
 第二十八
 第二十九
 第三十
 第三十一
 第三十二
 第三十三
 第三十四
 第三十五
 第三十六
 第三十七
 第三十八
 第三十九
 第四十
 第四十一
 第四十二
 第四十三
 第四十四
 第四十五
 第四十六
 第四十七
 第四十八
 第四十九
 第五十
 第五十一
 第五十二
 第五十三
 第五十四
 第五十五
 第五十六
 第五十七
 第五十八
 第五十九
 第六十
 第六十一
 第六十二
 第六十三
 第六十四
 第六十五
 第六十六
 第六十七
 第六十八
 第六十九
 第七十
 第七十一
 第七十二
 第七十三
 第七十四
 第七十五
 第七十六
 第七十七
 第七十八
 第七十九
 第八十
 第八十一
 第八十二
 第八十三
 第八十四
 第八十五
 第八十六
 第八十七
 第八十八
 第八十九
 第九十
 第九十一
 第九十二
 第九十三
 第九十四
 第九十五

Drums

Bass

Horns

Trumpets

Trombones

Flutes

Oboes

Clarinets

Bass Clarinet

Saxophone

Baritone

Tenor

Bass

Violins I

Violins II

Viola

Cello

Double Bass

SD

2nd

Flute

Oboe

Clarinet (Bb)

Bassoon

Horn (F)

Trumpet (Bb)

Trombone

Percussion (P, T, C, B, D, S, X, Y, Z)

Cello

Violin I

Violin II

Viola

Cello

Double Bass

This page of a musical score, page 98, features a complex orchestration and vocal parts. The instruments and voices are listed on the left side of the page:

- Flute
- Oboe
- Clarinet
- Bassoon
- Horn
- Trumpet
- Trombone
- Drum
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

The musical notation includes various notes, rests, and dynamic markings such as *ff* (fortissimo) and *ffz* (fortissimo crescendo). The lyrics are written below the vocal staves, including the word "Tel." and "Sluo". The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 4/4.

100

Drum

Oboe

Clarinet in Bb

Bassoon

Flute

Piccolo

Violin I

Violin II

Viola

Cello

Double Bass

100

Sheet music for page 101, featuring multiple staves for various instruments and voices. The score includes dynamic markings like *p* and *f*, and articulation marks like *acc* and *tr*. The instruments listed on the left include Oboe, Flute, Clarinet (Bb), Bassoon, Trumpet (Bb), Trombone, Percussion, Violin I, Violin II, Viola, Cello, and Double Bass.

This page of a musical score, numbered 102, contains the following elements:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Clarinet (Bb)), Bassoon (Bassoon), and Contrabassoon (Contrabassoon).
- Brass:** Horns (Horns), Trumpets (Trumpets), and Trombones (Trombones).
- Percussion:** Timpani (Timpani), Snare Drum (Snare), and Cymbals (Cym).
- Strings:** Violin I (Violin I), Violin II (Violin II), Viola, Violoncello (Vcllo), and Double Bass (Dble Bass).
- Piano:** Piano (P).
- Rehearsal Marks:** Two vertical lines with numbers 4 and 3, indicating specific points in the score.
- Dynamic Markings:** 'mf' (mezzo-forte) and 'f' (forte) are present in the woodwind and piano parts.
- Other Notation:** Various musical symbols including notes, rests, and slurs are used throughout the staves.

[illegible]

This page of a musical score, numbered 104, contains the following staves and musical notation:

- Flute:** The first staff shows a melodic line with a slur over the first two measures.
- Clarinet (Bb):** The second staff shows a melodic line with a slur over the first two measures.
- Bassoon:** The third staff shows a melodic line with a slur over the first two measures.
- Violin I:** The fourth staff shows a melodic line with a slur over the first two measures.
- Violin II:** The fifth staff shows a melodic line with a slur over the first two measures.
- Viola:** The sixth staff shows a melodic line with a slur over the first two measures.
- Cello:** The seventh staff shows a melodic line with a slur over the first two measures.
- Double Bass:** The eighth staff shows a melodic line with a slur over the first two measures.

The score is written in black ink on a white background. The page number 104 is in the top right corner.

The musical score on page 105 is a complex orchestral or vocal arrangement. It features a variety of instruments and voices, each with its own staff. The notation is dense and intricate, with many notes, rests, and dynamic markings. The instruments listed on the left side of the page are: Flute, Oboe, Clarinet (Bb), Bassoon, Trumpet (Bb), Trombone, Violin I, Violin II, Viola, Cello, and Double Bass. The score is written in a complex, dense notation style, likely for a symphony or opera. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page number 105 is located in the top right corner.

Music score page 106, featuring multiple staves for various instruments and vocal parts. The score is divided into two systems, each marked with "poco string" and "poco meno (J=88)".

System 1 (Top):

- Vocal Parts:** Soprano, Alto, Tenor, Bass.
- Instrumental Parts:** Flute, Clarinet (Bb), Bassoon (F), Trumpet (Bb), Trombone (Bb), Tuba, Euphonium, Double Bass, Violin I, Violin II, Viola, Cello, Double Bass.

System 2 (Bottom):

- Vocal Parts:** Soprano, Alto, Tenor, Bass.
- Instrumental Parts:** Flute, Clarinet (Bb), Bassoon (F), Trumpet (Bb), Trombone (Bb), Tuba, Euphonium, Double Bass, Violin I, Violin II, Viola, Cello, Double Bass.

The score includes dynamic markings such as *p* (piano) and *f* (forte), and tempo markings like *poco string* and *poco meno (J=88)*. The notation includes various musical symbols, including notes, rests, and articulation marks.

This image shows a page from a musical score, likely for a symphony. The score is written in a complex, handwritten style with many notes and rests. The staves are labeled as follows:

- Violins I
- Violins II
- Violas
- Cellos
- Double Basses
- Flutes
- Oboes
- Clarinets
- Bassoons
- Contrabassoon

The score is written in a complex, handwritten style with many notes and rests. The staves are labeled as follows:

- Violins I
- Violins II
- Violas
- Cellos
- Double Basses
- Flutes
- Oboes
- Clarinets
- Bassoons
- Contrabassoon

Flute

Oboe

Clarinet (Bb)

Bassoon

Trumpet (Bb)

Trombone

Percussion

Violin I

Violin II

Viola

Cello

Double Bass

Soprano

Alto

Tenor

Bass

This page contains a musical score for a large ensemble. The notation is spread across multiple systems of staves. The right side of the page lists the instruments for each staff, including:

- FLUTE
- CLARINET
- VIOLA
- II VIOLA
- I VIOLA
- CELLO
- CONTRABASS
- TRUMPET (1)
- TRUMPET (2)
- TRUMPET (3)
- TRUMPET (4)
- TRUMPET (5)
- TRUMPET (6)
- TRUMPET (7)
- TRUMPET (8)
- TRUMPET (9)
- TRUMPET (10)
- TRUMPET (11)
- TRUMPET (12)
- TRUMPET (13)
- TRUMPET (14)
- TRUMPET (15)
- TRUMPET (16)
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- TRUMPET (87)
- TRUMPET (88)
- TRUMPET (89)
- TRUMPET (90)
- TRUMPET (91)
- TRUMPET (92)
- TRUMPET (93)
- TRUMPET (94)
- TRUMPET (95)
- TRUMPET (96)
- TRUMPET (97)
- TRUMPET (98)
- TRUMPET (99)
- TRUMPET (100)

Flute

Oboe

Clarinet (Bb)

Bassoon

Bass (F)

Trumpet (Bb)

Trombone

Percussion (I, II, III, IV)

Cymbals

Snare

Viola

Violin I

Violin II

Cello

Double Bass

110

This image shows a page from a musical score, likely for a symphony. The score is written in a standard musical notation with notes, rests, and dynamic markings. The instruments listed on the left side of the page include:

- Flute
- Oboe
- Clarinet (Bb)
- Bassoon
- Trumpet (Bb)
- Trombone
- Timpani
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *ffz* (fortissimo crescendo). The page is numbered 100 at the top right.

This page of a musical score, numbered 113, contains a complex orchestral arrangement. The score is written for a full orchestra, including woodwinds, brass, strings, and harp. The notation is dense, with many notes and rests, indicating a complex piece. The page number 113 is visible in the top right corner.

The score is written for a full orchestra, including woodwinds, brass, strings, and harp. The notation is dense, with many notes and rests, indicating a complex piece. The page number 113 is visible in the top right corner.

The instruments listed on the left side of the score are:

- Flute
- Clarinet (Bb)
- Trumpet (Bb)
- Trumpet (Bb)
- Violin I
- Violin II
- Viola
- Cello
- Double Bass
- Conductor
- Harp

The score is written for a full orchestra, including woodwinds, brass, strings, and harp. The notation is dense, with many notes and rests, indicating a complex piece. The page number 113 is visible in the top right corner.

This page of a musical score, page 114, features a variety of instruments and vocal parts. The instruments listed on the left include Flute, Oboe, Clarinet (Bb), Bassoon, Trumpet (Bb), Trombone, Tuba, Euphonium, Cello, Double Bass, Violin I, Violin II, Viola, and Double Bass. The vocal parts include Soprano, Alto, Tenor, and Bass. The score is written in a standard musical notation with notes, rests, and other musical symbols. The lyrics are written below the vocal staves. The page is numbered 114 in the top right corner.

Flute

Oboe

Clarinet (Bb)

Bassoon

Trumpet (Bb)

Trombone

Tuba

Euphonium

Cello

Double Bass

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

This image shows a page from a musical score, likely for a symphony. The score is written in a standard musical notation with staves and notes. The instruments and parts visible include:

- Flutes:** Two staves at the top, with notes and rests.
- Oboes:** Two staves below the flutes, with notes and rests.
- Clarinets (Bb):** Two staves below the oboes, with notes and rests.
- Bassoons:** Two staves below the clarinets, with notes and rests.
- Trumpets:** Two staves below the bassoons, with notes and rests.
- Trombones:** Two staves below the trumpets, with notes and rests.
- Choir:** A section labeled "Choir" with four staves (I, II, III, IV) below the brass instruments.
- Violins:** Two staves labeled "Violin I" and "Violin II" below the choir.
- Viola:** One staff labeled "Viola" below the violins.
- Cello:** One staff labeled "Cello" below the viola.
- Double Bass:** One staff labeled "Double Bass" at the bottom.

The score is written in a standard musical notation with staves and notes. The page is numbered "10" in the top right corner.

This page of a musical score contains the following staves and parts:

- Violin I**: The top staff, featuring a melodic line with various note values and rests.
- Violin II**: The second staff, providing harmonic support with sustained notes and moving lines.
- Viola**: The third staff, often playing a counter-melody or harmonic accompaniment.
- Cello**: The fourth staff, typically playing a lower melodic line or harmonic support.
- Double Bass**: The fifth staff, providing the lowest melodic line or harmonic support.
- Piano**: The bottom staff, featuring a complex accompaniment with many sixteenth and thirty-second notes.

The score includes various musical notations such as notes, rests, and dynamic markings. The page is numbered 911 in the bottom left corner.

Flute

Oboe

Clarinet (Bb)

Bassoon

Horn (F)

Trumpet (Bb)

Trombone

Percussion (P)

Tuba

Euphonium

Double Bass

Violin I

Violin II

Viola

Cello

Double Bass

Soprano

Alto

Tenor

Bass

musical score for page 118, featuring a large woodwind section, strings, and piano.

Woodwind Section:

- Flutes (4 staves): Flute 1 (4/4), Flute 2 (4/4), Flute 3 (4/4), Flute 4 (4/4). Flute 1 has a key signature change to one flat.
- Oboes (2 staves): Oboe 1 (4/4), Oboe 2 (4/4).
- Clarinets (2 staves): Clarinet 1 (4/4), Clarinet 2 (4/4).
- Bassoons (2 staves): Bassoon 1 (4/4), Bassoon 2 (4/4).
- Trumpets (2 staves): Trumpet 1 (4/4), Trumpet 2 (4/4).
- Trombones (2 staves): Trombone 1 (4/4), Trombone 2 (4/4).

String Section:

- Violins I (4 staves): Violin I 1 (4/4), Violin I 2 (4/4), Violin I 3 (4/4), Violin I 4 (4/4).
- Violins II (2 staves): Violin II 1 (4/4), Violin II 2 (4/4).
- Violas (2 staves): Viola 1 (4/4), Viola 2 (4/4).
- Cellos (2 staves): Cello 1 (4/4), Cello 2 (4/4).
- Double Basses (2 staves): Double Bass 1 (4/4), Double Bass 2 (4/4).

Piano:

- Piano (4 staves): I (4/4), II (4/4), III (4/4), IV (4/4). The piano part includes dynamic markings: *pp*, *ppp*, and *pp*.

Other markings:

- Rehearsal mark 118 at the beginning of the page.
- Rehearsal mark 119 at the beginning of the second system.
- Rehearsal mark 120 at the beginning of the third system.
- Rehearsal mark 121 at the beginning of the fourth system.
- Rehearsal mark 122 at the beginning of the fifth system.
- Rehearsal mark 123 at the beginning of the sixth system.
- Rehearsal mark 124 at the beginning of the seventh system.
- Rehearsal mark 125 at the beginning of the eighth system.
- Rehearsal mark 126 at the beginning of the ninth system.
- Rehearsal mark 127 at the beginning of the tenth system.
- Rehearsal mark 128 at the beginning of the eleventh system.
- Rehearsal mark 129 at the beginning of the twelfth system.
- Rehearsal mark 130 at the beginning of the thirteenth system.
- Rehearsal mark 131 at the beginning of the fourteenth system.
- Rehearsal mark 132 at the beginning of the fifteenth system.
- Rehearsal mark 133 at the beginning of the sixteenth system.
- Rehearsal mark 134 at the beginning of the seventeenth system.
- Rehearsal mark 135 at the beginning of the eighteenth system.
- Rehearsal mark 136 at the beginning of the nineteenth system.
- Rehearsal mark 137 at the beginning of the twentieth system.
- Rehearsal mark 138 at the beginning of the twenty-first system.
- Rehearsal mark 139 at the beginning of the twenty-second system.
- Rehearsal mark 140 at the beginning of the twenty-third system.
- Rehearsal mark 141 at the beginning of the twenty-fourth system.
- Rehearsal mark 142 at the beginning of the twenty-fifth system.
- Rehearsal mark 143 at the beginning of the twenty-sixth system.
- Rehearsal mark 144 at the beginning of the twenty-seventh system.
- Rehearsal mark 145 at the beginning of the twenty-eighth system.
- Rehearsal mark 146 at the beginning of the twenty-ninth system.
- Rehearsal mark 147 at the beginning of the thirtieth system.
- Rehearsal mark 148 at the beginning of the thirty-first system.
- Rehearsal mark 149 at the beginning of the thirty-second system.
- Rehearsal mark 150 at the beginning of the thirty-third system.
- Rehearsal mark 151 at the beginning of the thirty-fourth system.
- Rehearsal mark 152 at the beginning of the thirty-fifth system.
- Rehearsal mark 153 at the beginning of the thirty-sixth system.
- Rehearsal mark 154 at the beginning of the thirty-seventh system.
- Rehearsal mark 155 at the beginning of the thirty-eighth system.
- Rehearsal mark 156 at the beginning of the thirty-ninth system.
- Rehearsal mark 157 at the beginning of the fortieth system.
- Rehearsal mark 158 at the beginning of the forty-first system.
- Rehearsal mark 159 at the beginning of the forty-second system.
- Rehearsal mark 160 at the beginning of the forty-third system.
- Rehearsal mark 161 at the beginning of the forty-fourth system.
- Rehearsal mark 162 at the beginning of the forty-fifth system.
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- Rehearsal mark 164 at the beginning of the forty-seventh system.
- Rehearsal mark 165 at the beginning of the forty-eighth system.
- Rehearsal mark 166 at the beginning of the forty-ninth system.
- Rehearsal mark 167 at the beginning of the fiftieth system.
- Rehearsal mark 168 at the beginning of the fifty-first system.
- Rehearsal mark 169 at the beginning of the fifty-second system.
- Rehearsal mark 170 at the beginning of the fifty-third system.
- Rehearsal mark 171 at the beginning of the fifty-fourth system.
- Rehearsal mark 172 at the beginning of the fifty-fifth system.
- Rehearsal mark 173 at the beginning of the fifty-sixth system.
- Rehearsal mark 174 at the beginning of the fifty-seventh system.
- Rehearsal mark 175 at the beginning of the fifty-eighth system.
- Rehearsal mark 176 at the beginning of the fifty-ninth system.
- Rehearsal mark 177 at the beginning of the sixtieth system.
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- Rehearsal mark 184 at the beginning of the sixty-seventh system.
- Rehearsal mark 185 at the beginning of the sixty-eighth system.
- Rehearsal mark 186 at the beginning of the sixty-ninth system.
- Rehearsal mark 187 at the beginning of the seventieth system.
- Rehearsal mark 188 at the beginning of the seventy-first system.
- Rehearsal mark 189 at the beginning of the seventy-second system.
- Rehearsal mark 190 at the beginning of the seventy-third system.
- Rehearsal mark 191 at the beginning of the seventy-fourth system.
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- Rehearsal mark 194 at the beginning of the seventy-seventh system.
- Rehearsal mark 195 at the beginning of the seventy-eighth system.
- Rehearsal mark 196 at the beginning of the seventy-ninth system.
- Rehearsal mark 197 at the beginning of the eightieth system.
- Rehearsal mark 198 at the beginning of the eighty-first system.
- Rehearsal mark 199 at the beginning of the eighty-second system.
- Rehearsal mark 200 at the beginning of the eighty-third system.
- Rehearsal mark 201 at the beginning of the eighty-fourth system.
- Rehearsal mark 202 at the beginning of the eighty-fifth system.
- Rehearsal mark 203 at the beginning of the eighty-sixth system.
- Rehearsal mark 204 at the beginning of the eighty-seventh system.
- Rehearsal mark 205 at the beginning of the eighty-eighth system.
- Rehearsal mark 206 at the beginning of the eighty-ninth system.
- Rehearsal mark 207 at the beginning of the ninetieth system.
- Rehearsal mark 208 at the beginning of the ninety-first system.
- Rehearsal mark 209 at the beginning of the ninety-second system.
- Rehearsal mark 210 at the beginning of the ninety-third system.
- Rehearsal mark 211 at the beginning of the ninety-fourth system.
- Rehearsal mark 212 at the beginning of the ninety-fifth system.
- Rehearsal mark 213 at the beginning of the ninety-sixth system.
- Rehearsal mark 214 at the beginning of the ninety-seventh system.
- Rehearsal mark 215 at the beginning of the ninety-eighth system.
- Rehearsal mark 216 at the beginning of the ninety-ninth system.
- Rehearsal mark 217 at the beginning of the one hundredth system.

100

This page of a musical score, page 121, contains the following parts and markings:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. Bb), Bassoon (Fg.), and Contrabassoon (Cb.).
- Brass:** Trumpets (Tr.), Trombones (Tb.), and Tuba (Tb.).
- Strings:** Violins I and II, Viola, Violoncello (Cello), and Double Bass (Kontrabaß).
- Soloists:** Soprano (Sopran), Alto (Alt.), Tenor (Tenor), and Bass (Bass).
- Dynamic Markings:** *pp* (pianissimo) and *f* (forte) are used throughout the score.
- Other Notations:** The score includes various musical symbols such as notes, rests, and slurs, indicating the melodic and harmonic structure of the music.

The image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed on the left side of the page are:

- Flute
- Oboe
- Clarinet (Bb)
- Bassoon
- Bass (P)
- Trumpet (Bb)
- Timpani
- Percussion (I, II, III, IV)
- Celesta
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

 The musical notation includes various notes, rests, and dynamic markings. A prominent "pp" (pianissimo) marking is visible at the top right of the page. The score is divided into measures by vertical bar lines.

Flute I 2/4 3/8 2/4 3/8 2/4 3/8

Flute II 2/4 3/8 2/4 3/8 2/4 3/8

Oboe 2/4 3/8 2/4 3/8 2/4 3/8

Clarinet in Bb 2/4 3/8 2/4 3/8 2/4 3/8

Bassoon 2/4 3/8 2/4 3/8 2/4 3/8

Horn I 2/4 3/8 2/4 3/8 2/4 3/8

Horn II 2/4 3/8 2/4 3/8 2/4 3/8

Trumpet I 2/4 3/8 2/4 3/8 2/4 3/8

Trumpet II 2/4 3/8 2/4 3/8 2/4 3/8

Trombone 2/4 3/8 2/4 3/8 2/4 3/8

Percussion I 2/4 3/8 2/4 3/8 2/4 3/8

Percussion II 2/4 3/8 2/4 3/8 2/4 3/8

Percussion III 2/4 3/8 2/4 3/8 2/4 3/8

Percussion IV 2/4 3/8 2/4 3/8 2/4 3/8

Cymbal 2/4 3/8 2/4 3/8 2/4 3/8

Triangle 2/4 3/8 2/4 3/8 2/4 3/8

Violin I 2/4 3/8 2/4 3/8 2/4 3/8

Violin II 2/4 3/8 2/4 3/8 2/4 3/8

Viola 2/4 3/8 2/4 3/8 2/4 3/8

Cello 2/4 3/8 2/4 3/8 2/4 3/8

Double Bass 2/4 3/8 2/4 3/8 2/4 3/8

Flute
Oboe
Clarinet (Bb)
Bassoon
Horn (F)
Trumpet (Bb)
Trombone
Timpani
Snare
Cymbal
Violin I
Violin II
Viola
Cello
Double Bass

mp
p
f
TA
SD
T.C.
P

This is a page from a musical score, likely for a symphony. The score is written in a standard musical notation with staves and notes. The instruments listed on the left side of the page are:

- Flute
- Oboe
- Clarinet (Bb)
- Bassoon
- Horn (F)
- Trumpet (Bb)
- Trombone
- Percussion
- Cello
- Double Bass
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

The score is written in a standard musical notation with staves and notes. The page is numbered 10 in the bottom right corner.

Flute

Clarinet (Bb)

Bassoon

Oboe

English Horn

Violin I

Violin II

Viola

Cello

Double Bass

126

The musical score on page 127 is a page from a symphony, featuring a complex arrangement of instruments. The score is written in 4/4 time and includes a variety of musical notations, including clefs, key signatures, and dynamic markings. The instruments listed on the left side of the page are:

- Flute
- Oboe
- Clarinet in Bb
- Bassoon
- Horn in F
- Trumpet in Gb
- Trumpet
- Trombone
- Drum
- Cymbal
- Viola I
- Viola II
- Violoncello
- Double Bass

The score is divided into measures, with the first measure starting at the top left. The music is written in a standard musical notation, with various clefs and key signatures. The dynamic markings include *pp* (pianissimo), *f* (forte), and *mf* (mezzo-forte). The score is a page from a symphony, and the page number 127 is visible in the top right corner.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, and strings. The instruments listed on the left side of the page are: Flutes (I and II), Oboes (I and II), Clarinets (I and II), Bassoons (I and II), Horns (I and II), Trumpets (I and II), Trombones (I and II), Tuba, Euphonium, Violins I and II, Viola, Cello, and Double Bass. The score is written in a standard musical notation, with notes, rests, and other musical symbols. The page is numbered 12 at the top right. The score is written in a single system, with all instruments playing together. The music is in a major key and 4/4 time. The tempo is marked 'Allegro'. The score is written in a standard musical notation, with notes, rests, and other musical symbols. The page is numbered 12 at the top right.

This page of a musical score, numbered 129, presents a complex orchestral arrangement. The score is organized into two main systems, separated by a double bar line. The upper system encompasses the woodwind and brass sections, including staves for Flute, Clarinet (Bb), Bassoon, Trumpet (F), Trombone, and Percussion (SD, CC). The lower system features the string section, with staves for Violin I, Violin II, Viola, Cello, and Double Bass. The musical notation is dense, featuring a variety of note values, rests, and dynamic markings. The percussion part includes specific notations for SD (Snare Drum) and CC (Cymbal). The string section plays a prominent role, with Violin I and II parts showing sustained notes and rhythmic patterns. The overall layout is professional, with clear staff lines and legible notation.

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Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

P I

P II

P III

P IV

Cym

Violin I

Violin II

Viola

Cello

Double Bass

Handwritten musical score on ten staves. The notation is in a traditional style, featuring various note values, rests, and bar lines. The staves are labeled as follows from top to bottom:

- Staff 1: *Handwritten title or section name*
- Staff 2: *Handwritten title or section name*
- Staff 3: *Handwritten title or section name*
- Staff 4: *Handwritten title or section name*
- Staff 5: *Handwritten title or section name*
- Staff 6: *Handwritten title or section name*
- Staff 7: *Handwritten title or section name*
- Staff 8: *Handwritten title or section name*
- Staff 9: *Handwritten title or section name*
- Staff 10: *Handwritten title or section name*

The score includes various musical notations such as notes, rests, and bar lines, indicating a complex musical composition. The handwriting is in a traditional script, likely from a South Asian musical manuscript.

Flute

Oboe

Clarinet (Bb)

Bassoon (F)

Trumpet (Bb)

Trombone

Violin I

Violin II

Viola

Cello

Double Bass

arco *mp*

This is a page from a musical score, likely for a symphony. The score is written in a standard musical notation with staves and notes. The instruments listed on the left side of the page are:

- Violin I
- Violin II
- Viola
- Cello
- Double Bass
- Harp
- Flute
- Oboe
- Clarinet (Bb)
- Bassoon
- Trumpet (Bb)
- Trombone
- Timpani
- Drum
- Triangle
- Bell
- Cymbal
- Tam-tam

The score is written in a standard musical notation with staves and notes. The page number 10 is visible in the bottom right corner.

This page of musical notation is for a large ensemble, likely a symphony or a large vocal group. It features multiple staves with various instruments and vocal parts. The notation includes notes, rests, and dynamic markings. The page is numbered 134 at the bottom left.

The notation is arranged in several systems. The first system includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The second system includes staves for Flute, Oboe, Clarinet, and Bassoon. The third system includes staves for Trumpet, Trombone, and Tuba. The fourth system includes staves for Percussion and Timpani. The fifth system includes staves for Harp and Piano. The sixth system includes staves for Chorus and Soloists.

The notation is written in a standard musical notation style, with notes, rests, and dynamic markings. The page is numbered 134 at the bottom left.

Allegro non troppo ♩ = 112

Oboe
 Clarinet in Bb
 Bassoon
 Trumpet in Bb
 Trombone
 Tuba
 Euphonium
 Double Bass

Allegro non troppo ♩ = 112

Flute
 Oboe
 Clarinet in Bb
 Bassoon
 Trumpet in Bb
 Trombone
 Tuba
 Euphonium
 Violin I
 Violin II
 Viola
 Cello
 Double Bass

This musical score page, numbered 136, features a full orchestral and choral arrangement. The instruments and voices are listed on the left side of the page, including Flute, Clarinet (Bb), Trumpet (Bb), Trombone (Bb), Tuba, Euphonium, Baritone, Bass, Violin I, Violin II, Viola, Cello, and Double Bass. The score is written in a key signature of one flat (Bb) and a 4/4 time signature. The music is characterized by a strong, rhythmic pulse, with many notes beamed together in eighth and sixteenth notes. The Flute and Clarinet parts have melodic lines, while the strings and lower brass provide a solid harmonic foundation. The choir parts, indicated by 'C' and 'S' for Contralto and Soprano, enter in the first measure and sing in a homophonic style. The score is divided into measures by vertical bar lines, and the page concludes with a double bar line at the end of the first system.

The musical score is arranged in systems. The first system includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba, Euphonium), and vocal soloists (Soprano, Alto, Tenor, Bass). The lyrics are written below the vocal staves. The second system continues the vocal parts and includes a piano accompaniment. The third system features a piano solo and a vocal solo. The fourth system includes a piano solo and a vocal solo. The fifth system features a piano solo and a vocal solo. The sixth system includes a piano solo and a vocal solo. The seventh system includes a piano solo and a vocal solo. The eighth system includes a piano solo and a vocal solo. The ninth system includes a piano solo and a vocal solo. The tenth system includes a piano solo and a vocal solo.

This page of a musical score, page 138, features a large ensemble of instruments and vocalists. The instruments listed on the left include Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion (P), Timpani (T), Cymbals (C), Snare (S), and Double Bass (DB). The vocal parts include Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is written in a complex, multi-measure format with various musical notations, including notes, rests, and dynamic markings. The lyrics are written in Hebrew characters below the vocal staves. The page is divided into two main systems of staves, with the vocal parts and some woodwinds in the upper system and the strings and other woodwinds in the lower system. The music appears to be a dramatic or operatic work, given the presence of multiple vocal parts and the use of Hebrew lyrics.

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Orchestra and Choir Score, Page 140

Woodwinds:

- Flute 1
- Flute 2
- Oboe
- Clarinet (B)
- Bassoon
- Trumpet (B)
- Trombone

Strings:

- Violin I
- Violin II
- Viola
- Cello
- Double Bass

Choir:

- Soprano
- Alto
- Tenor
- Bass

Other:

- Piano

The score is written in 4/4 time. The key signature is one flat (B-flat). The tempo is marked "Allegro". The score includes various musical notations such as notes, rests, and dynamic markings.

This page of a musical score, numbered 141, features a complex arrangement of instruments and vocal parts. The staves are organized as follows from top to bottom:

- Choir:** Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics in Hebrew. The lyrics include "אֵלֶּיךָ אֵלֶּיךָ אֵלֶּיךָ אֵלֶּיךָ" and "אֵלֶּיךָ אֵלֶּיךָ אֵלֶּיךָ אֵלֶּיךָ".
- Woodwinds:** Flute, Oboe, Clarinet (Bb), Bassoon, and Contrabassoon.
- Brass:** Trumpet (F), Trombone (Bb), and Tuba.
- Percussion:** Timpani (I, II, III, IV) and Cymbal.
- Strings:** Violin I, Violin II, Viola, Cello, and Double Bass.

The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *pp* (pianissimo). The tempo is marked *Allegro*. The key signature has one flat (Bb), and the time signature is 4/4. The page is numbered 141 in the top right corner.

This image shows a page from a musical score, likely for a symphony. The score is written in a standard musical notation with notes, rests, and dynamic markings. The instruments listed on the left side of the page include:

- Flute
- Oboe
- Clarinet (Bb)
- Bassoon
- Horn (F)
- Trumpet (Bb)
- Trombone
- Percussion (I, II, III, IV)
- Cello
- Viola
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *ff* (fortissimo). The page is numbered 11 in the bottom right corner.

Flute 1

Flute 2

Clarinet (Bb)

Bassoon

Horn (F)

Trumpet (Bb)

Trombone (Bb)

Tuba

Euphonium

Violin I

Violin II

Viola

Cello

Double Bass

Tam

This image shows a page from a musical score, likely for a symphony. The score is written in a complex, multi-staff format, featuring various instruments including strings, woodwinds, brass, and percussion. The notation is dense, with many notes, rests, and dynamic markings. The page is numbered '1' in the top left corner. The instruments listed on the left include: Violin I, Violin II, Viola, Cello, Double Bass, Flute, Oboe, Clarinet (Bb), Bassoon, Trumpet (F), Trombone (Bb), Tuba, Percussion (I, II, III, IV), and Chorus (Soprano, Alto, Tenor, Bass). The score is written in a complex, multi-staff format, featuring various instruments including strings, woodwinds, brass, and percussion. The notation is dense, with many notes, rests, and dynamic markings. The page is numbered '1' in the top left corner.

Musical score for page 145, featuring woodwinds, strings, and percussion. The score is written for a full orchestra, including woodwinds, strings, and percussion. The woodwind section includes Flute I, Flute II, Oboe, Clarinet in Bb, Bassoon, and Contrabassoon. The string section includes Violin I, Violin II, Viola, Cello, and Double Bass. The percussion section includes Timpani, Snare Drum, and Cymbals. The score is in 4/4 time and features a variety of musical notations, including dynamics (p, mp, mf, f), articulation (accents, slurs), and phrasing (breath marks, phrasing slurs). The woodwinds and strings play melodic lines, while the percussion provides a rhythmic foundation.

Instrument parts shown: Flute I, Flute II, Oboe, Clarinet in Bb, Bassoon, Contrabassoon, Violin I, Violin II, Viola, Cello, Double Bass, Timpani, Snare Drum, Cymbals.

Dynamics: *p*, *mp*, *mf*, *f*.

Performance markings: *acc.* (accents), *sl.* (slurs), *ph.* (phrasing), *tr.* (trills), *mf* (mezzo-forte), *f* (forte).

The musical score on page 146 is organized into two main systems. The first system, located in the upper half of the page, includes staves for the following instruments: Oboe, Clarinet, Flute, Bassoon, Trumpet, Trombone, Tuba, Euphonium, Baritone, Bass, Violin I, Violin II, Viola, Cello, and Double Bass. The second system, located in the lower half of the page, includes staves for the vocal parts: Soprano, Alto, Tenor, and Bass. The score is written in 4/4 time and features complex rhythmic patterns and melodic lines. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page number 146 is printed in the top right corner.

Oboe

Clarinet

Flute

Bassoon

Trumpet

Trombone

Tuba

Violin I

Violin II

Viola

Cello

Double Bass

Flute 2 4 3 4 2 3 4 2

Oboe 2 4 3 4 2 3 4 2

Clarinet in B-flat 2 4 3 4 2 3 4 2

Bassoon 2 4 3 4 2 3 4 2

Horn 2 4 3 4 2 3 4 2

Trumpet 2 4 3 4 2 3 4 2

Trombone 2 4 3 4 2 3 4 2

Tuba 2 4 3 4 2 3 4 2

Double Bass 2 4 3 4 2 3 4 2

Violin I 2 4 3 4 2 3 4 2

Violin II 2 4 3 4 2 3 4 2

Viola 2 4 3 4 2 3 4 2

Cello 2 4 3 4 2 3 4 2

Double Bass 2 4 3 4 2 3 4 2

The image shows a page of a musical score for a 12-piece band. The score is divided into three systems. The first system includes parts for Flute, Clarinet, Saxophone, Trumpet, Trombone, Euphonium, Tuba, and Percussion. The second system includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. The third system includes parts for Flute, Clarinet, Saxophone, Trumpet, Trombone, Euphonium, Tuba, and Percussion. The score is written in 4/4 time and features various musical notations including notes, rests, and dynamic markings.

Soprano
 Alto
 Tenor
 Bass
 Flute
 Clarinet
 Bassoon
 Trumpet
 Trombone
 Tuba
 Euphonium
 Timp
 Snare
 Cym
 Triangle
 Violin I
 Violin II
 Viola
 Cello
 Double Bass

Orchestra score, page 151. The score is divided into two systems. The first system includes woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and percussion (Timpani, Snare, Cymbal, Triangle, Tom-tom). The second system includes strings (Violin I, Violin II, Viola, Cello, Double Bass). The music is in 4/4 time and features complex rhythmic patterns and melodic lines.

System 1:

- Flute
- Oboe
- Clarinet
- Bassoon
- Horn
- Trumpet
- Trombone
- Timpani
- Snare
- Cymbal
- Triangle
- Tom-tom

System 2:

- Violin I
- Violin II
- Viola
- Cello
- Double Bass

Flute 1
Flute 2
Piccolo
Clarinet in Bb
Bassoon
Trumpet 1
Trombone 1

Violin I
Violin II
Viola
Cello
Double Bass

Flute
Oboe
Clarinet
Bassoon
Trumpet
Trombone
Tuba
Euphonium
Timp

Violin I
Violin II
Viola
Cello
Double Bass

Violin I
Violin II
Viola
Cello
Double Bass

The musical score on page 154 is arranged in several systems. The top system includes staves for Soprano, Alto, Tenor, and Bass voices, each with lyrics underneath. Below the voices are staves for various instruments, including Flute, Clarinet, Bassoon, and Trumpet. The bottom system features staves for Violin I, Violin II, Viola, Cello, and Double Bass. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in a serif font, and the overall layout is typical of a professional musical score.

Oboe
Clarinet
Flute
Bassoon
Trumpet
Trombone
Tuba
Euphonium
Violin I
Violin II
Viola
Cello
Double Bass

The musical score is written for a large ensemble. The top system includes Oboe, Clarinet, Flute, Bassoon, Trumpet, Trombone, Tuba, and Euphonium. The middle system includes Violin I, Violin II, Viola, Cello, and Double Bass. The bottom system includes Violin I, Violin II, Viola, Cello, and Double Bass. The music is in 4/4 time and features various musical notations including notes, rests, and dynamic markings. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a common time signature (C).

This image shows a page from a musical score, likely for a symphony or orchestra. The page is filled with numerous staves of musical notation, including notes, rests, and other musical symbols. The notation is arranged in a structured manner, with staves grouped together. On the right side of the page, there are labels for various musical parts, such as "Violin I", "Violin II", "Viola", "Cello", "Double Bass", "Flute", "Clarinet", "Bassoon", "Oboe", "English Horn", "Mandolin", and "Harp". The page is numbered "157" in the bottom left corner.

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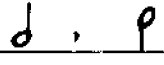
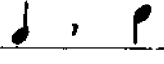
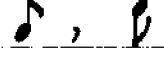


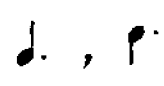






APPENDIX

JIAN-PU

The most of Chinese music scores are in the Jian-pu (numbered notation). The following chart shows corresponding notes of jian-pu to the staff notation:

Jian-pu	Staff notation	Explanation
1	Do ¹	Represents a tonic of any major key or a mediant of any minor key
2	Re	Represents a supertonic of any major key or a subdominant of any minor key
3	Mi	Represents a mediant of any major key or a dominant of any minor key
4	Fa	Represents a subdominant of any major key or a submediant of any minor key
5	Sol	Represents a dominant of any major key or a seventh of any minor key
6	la	Represents a submediant of any major key or a tonic of any minor key
7	Si	Represents a leading tone of any major key or a supertonic of any minor key
x	the note is played an octave higher	x represents any number; more dots may applied as more octaves higher
x	the note is played an octave lower	x represents any number; more dots may applied as more octaves lower

¹ Movable do of the solfeggio, the do changes along with the key changes.

Jian-pu	Staff notation	Explanation
x---		x represents any number
x-		
x		
<u>x</u>		
<u><u>x</u></u>		
<u><u><u>x</u></u></u>		
x.		same as a dotted note x represents any number with any duration
0 0 0 0		0=rest
0 0		
0		
<u>0</u>		
<u><u>0</u></u>		
<u><u><u>0</u></u></u>		
#	# (sharp)	It is placed before a number
b	b (flat)	It is placed before a number
1=(C D A bE #F etc.)	a major key signature of C, D, A, Eb, F#, etc.	
6=	a minor key signature, it is rare	

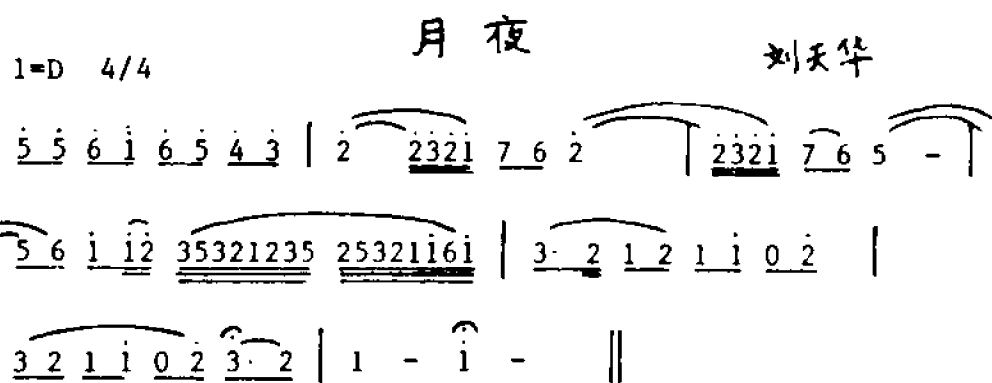
Characters of Jian-pu not listed above, such as time signatures, bar-lines, slurs, repeat marks, and so on, are the same as those used in the staff notation.

There are two very important things regarding the transference of music written in Jian-pu to staff notation: the key signature and the range of instrument must both be considered.

In Jian-pu, the key signature is located at the left top corner above the music. 1=A means the key signature of A major and the number 1 is note A, 2 is B, 3 is C, and so on. Some compositions use a major key signature although the music is in a minor key, 1=C instead of 6=A for instance. This may be confusing. Since the key signature for A minor is the same as that for C major in the staff notation; therefore, the principle of relative majors and minors existing in staff notation also exists in Jian-pu notation. Another problem results when music written in Jian-pu is transferred to staff notation, that of range. 1=A in Jian-pu does not indicate which octave is required. This depends upon the medium for which the piece is written. Certainly, one should use the bass clef instead of the treble if the music is for low voices or low instruments.

The following is an example of music originally in Jian-pu transferred to staff notation.

Jian-pu:



Staff Notation:

The Moon Night

by Liu Tian-hua



(Hu, Dengtiao: Chinese Orchestration)

GLOSSARY

A

Anhui Si-zhou Xi 安徽泗洲戏

An-yin 按音

B

Ba-yin 八音

Ban 板

Ban-hu 板胡

Ban-lun 半抡

Bang-di 梆笛

Bang-zi 梆子

Bang-ziqiang 梆子腔

Beijing 北京

Beiping 北平

Bei-song 北宋

Ben-yin 本音

Bi-li 篳篥

Bo 拨

Bo-xian 拨弦

Bo-zi 拨子

C

Cang 仓

Chi 尺

Changde Si-xian 常德丝弦

Chui-guan 吹管

Chuida Yue 吹打乐

Chuo 绰

D

Da 打

Da-bo 大钹

Da-gu 大鼓

Da-hu 大胡

Da-ji 打击

Da-ruan 大阮

Da-yin 打音

Da-zhi-yao 大指挥

Dage-hu 大革胡

Dan-yin 单音

Di-hu 低胡

Di-ruan 低阮

Di-yin 低音

Di-zi 笛子

Die-yin 叠音

Dingyin-gu 定音鼓

Duo-yin 刮音

E

Er-hu 二胡

F

Fan 反

Fan-zhu 反竹

Fen 分

Feng-guan 风管

Fu 拂

Fujian 福建

Fujian Nanyue 福建南乐

G

Gao-hu 高胡

Gao-yin 高音

Gang-xian 钢弦

Ge 革

Gong-zi 弓子

Gongchi-pu 工尺谱

Gou 勾

Gu 鼓

Guan-zi 管子

Guangdong 广东

Guangdong Yin-yue 广东音乐

Guiss 龟丝

Gun 滚

H

Han 汉

Han-ju 汉剧

Han Wu Di 汉武帝

He 合

Heng-chui 横吹

Heng-di 横笛

Hou-yin 喉音

Hu-bei 湖北

Hu-qin 胡琴

Hua-she 花舌

Hua-yin 滑音

J

Jia-hua 加花

Jian-pu 简谱

Jiangjunling 将军令

Jiangnan Sizhu 江南丝竹

Jieshidiao Youlanpu 竭石调幽兰谱

Jin 金

Jin 进

Jin 晋

Jing-hu 京胡

Jing-ju 京剧

K

Kai-huang 开皇

Kou 扣

Jou-xian 扣弦

Kun-qu 昆曲

L

La 拉

La-ba 喇叭

La-xian 拉弦

Lao-xian 老弦

Liang Qiurming 梁丘明

Liang Wu Di 梁武帝

Liu-qin 柳琴

Liuqinxì 柳琴戏

Liuyieqin 柳叶琴

Lun 抡

Lun-ban 抡板

Luo 锣

Luo Gu Jing 锣鼓经

M

Man-lun 满抡

Men-zhu 闷竹

Ming 明

Mo 抹

Mu 木

Mu-yu 木鱼

N

Nanyang Bangzi 南洋梆子

Nei-xian 内弦

P

Pai 拍

Pai-ban 拍板

Pai-gu 排鼓

Pai-sheng 排笙

Pao 匏

Pi 劈

Pi-pa 琵琶

Pin-wei 品位

ping-tan 评弹

Pu Yan Zhou 普庵咒

Q

Qian-jin 千金

Qin 秦

Qin 琴

Qin-gan 琴杆

Qin-qian 琴杆

Qin-qiang 琴腔

Qin-tong 琴筒

Qin-xian 琴弦

Qin-zheng 琴箏

Qu-di 曲笛

Qu-xiang 曲项

R

Ruan 阮

Ruan-xian 阮弦

S

San-xian 三弦

Sao 扫

Sha 煞

Sha-zhu 煞住

Shandong 山东

Shandong Qinshu 山东琴书

Shang 上

Shanghai 上海

Shanxi 山西

Shanxi 陕西

Shanxi Bangzi 山西梆子

Sheng 笙

Sheng-do 笙斗

Sheng-huang 笙簧

Sheng-miao 笙苗

Sheng-qu 笙曲

Shi 石

Shi-jing 诗经

Shimianluo 十面锣

Shizhiyao 食指谣

Shuangqianjin 双千金

Shuang-tan 双弹

Shuang-tiao 双挑

Shui-bo 水鼓

Si 丝

Si-xian 丝弦

Sichuan Qinshu 四川琴书

Sichuan Yangqin 四川扬琴

Sizhuyue 丝竹乐

Sou 擞

Sui 隋

Suo-na 唢呐

Suzhou Pingtan 苏州评弹

T

Tan 弹

Tan-ban-mian 弹板面

Tan-po 弹拨

Tang 唐

Tang Xianzong 唐玄宗

Ti 剔

Ti 提

Tiao 挑

Tou-guan 头管

Tu 土

Tu Pi-pa 土琵琶

Tui 退

Tui 推

Tuo 托

W

Wai-xian 外弦

X

Xi-qin 奚琴

Xia 下

Xia Yu 夏禹

Xian-gu 弦鼓

Xian-gu 弦鼓

Xiao-bo 小钹

Xiao-gu 小鼓

Xiao-ruan 小阮

Xiaogongdiao 小工调

Xihe Dagu 西河大鼓

Xin Hua Zi Dian 新华字典

Xing 星

Xinjiang 新疆

Xu chao-ming 徐超铭

Xu-an 虚按

Xun 项

Y

Ya-yue 雅乐

Yan-yue 燕乐

Yang-qin 扬琴

Yang-jie 杨杰

Yao 摇

Yin 吟

Yu 羽

Yu-hu 粤胡

Yu-ju 粤剧

Yuan 元

Yue 箫

Yue-qin 月琴

Yun-luo 云锣

Yunnan Huadeng 云南花竹

Yuzhou Kaige 渔舟凯歌

Zhu 竹

Zhua-xian 抓弦

Zi-pu 字谱

Z

Zhang Zhi-liang 张之良

Zhe 蔗

Zhejiang Luantan 浙江乱弹

Zhen-yin 震音

Zhen-zi 轮子

Zheng 箏

Zhenggongdiao 正宫调

Zhi 徵

Zhi-tiao 指挑

Zhong 中

Zhong-bo 中钹

Zhong-hu 中胡

Zhong-ruan 中阮

Zhong-yin 中音

Zhou 周

VITA

Wayne Yunwei Chow was born on January 14, 1956, in Beijing, China. He studied at Beijing Lixin High School where he graduated in 1975 with honors. In the same year he attended the teachers' training program in the Third Normal School of Beijing. At the age of twenty he became a music teacher at Beijing Lixin School.

In the summer of 1979, Mr. Chow came to the United States. He held a Geraidine P. Gordon Music Scholarship for four years at Pittsburg State University from where he received his B.M. degree in piano performance in 1983 and his M.M. degree in theory/composition in 1984. During those years Mr. Chow was inducted into the Phi Kappa Phi American Graduate School and College Honor Society. He won one of the prizes of the Waddill Chamber Music Competition with his own composition Piano Quintet in F. His biography was published in the eighth annual edition of The National Dean's List, 1984-85.

In the fall of 1984, Mr. Chow was accepted as a doctoral student in music composition by Louisiana State University. He was inducted into Pi Kappa Lambda National Music Honor Society in 1985 and received the National Collegiate Music Award and the Academic All-American Collegiate Award in 1987. Presently, he is a member of The College Music Society and served as the vice-president of LSU Chapter of American Society of University Composers.

Mr. Chow's professional experience includes three years as a

teacher at a public school in China, two years as a music theory and piano assistant teacher at Pittsburg State University, two years as a graduate assistant in composition/new music ensemble and one year as an assistant piano technician at Louisiana State University. Also many of his compositions were recorded by the Beijing Radio and performed in China and the United States.

DOCTORAL EXAMINATION AND DISSERTATION REPORT

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Major Field: Music

Title of Dissertation: Twenty Chinese Instruments and Concerto East and West

Approved:

Dir. Ambrose
Major Professor and Chairman

William Cooper
Dean of the Graduate School

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July 15, 1987