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DEVELOPMENT AND DIFFERENCE OF
CHINA AND WESTERN MUSIC FOR FLUTE

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Tiriamajame darbe nagrinėjami skirtumai ne tik tarp Kinijos ir Vakarų Europos muzikos fleitai, bet ir pateikiama analizė apie specifinius grojimo stilius Pietų ir Šiaurės Kinijos bambukinėmis fleitomis ir jų skirtumus. Išnagrinėjus tūkstantmečius trukusį kinų fleitos raidos procesą, įsigilinant į Vakarų Europos muzikinės raiškos fleitai pokyčius, galima lengviau suprasti, iš kur atsirado tokie kultūriniai skirtumai tarp šių vienu seniausių pučiamųjų instrumentų pasaulyje. Studijuodama Lietuvoje supratau, kad kalba ir muzikavimo stilius skiriasi, tačiau meilė muzikai yra ta pati.

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ABSTRACT

This final project's topics are the development of Chinese flute and which difference between Western music and Chinese music for flute.

The structure is presented around three main points: in the first one, we will talk the development of Chinese flute, which includes about flute's main strain development of different dynasties. It can be clearly understood different species of Chinese flute and the process of flute's development. In the second section, we will analyze the style of Northern and Southern for flute playing. Obviously, introduce two masters of bamboo flute playing on technology and characteristic. And the last part, we will research the difference between Western and China music on thoughts of music and notation and playing skill on flute. And also we will study what is a similarity in both.

This article will let us know that how to influence flute development based on exactly social background and maintain thoughts. Furthermore, the difference in performance style is connected with local people's lifeway in Northern and Southern China. According to the difference between Western and China music on flute, it could understand a different culture.

1.INTRODUCTION

Chinese traditional music culture has a long history. According to current archaeological findings, Chinese music can be traced back to more than 9,000 years ago, and the ritual and music system was given the function of maintaining social order. There are also categories based on musical instrument materials, which can be divided into string instruments, which has more than 34 different pieces and woodwind instruments which own 15 different pieces and percussion instruments which include over 20 different pieces.

It can be clearly seen that there are many kinds of flutes. For the convenience of writing, I will use Chinese bamboo flutes as a general term in my article.

We will through the whole process of the development history of China bamboo flute, which leads us more clearly and scientifically to figure out this amazing traditional Chinese flute how to be created. Meanwhile, we also will research from several resources to analyze

the Northern style and Southern style of bamboo flute playing. Lead more and more classical musicians to understand our China bamboo flute playing.

And last, by analyzing and learning differences on notation and performance skill and composer how to compose music on flute, to understand based on different cultures and backgrounds, how to influence them creating music.

1.1. Justification

As a Chinese studying flute performance in a European country for a long time, I have learned and understood a series of systematic music education, deeply aware that the continuation and development of Western classical music are closely related to the systematic teaching mode and a large number of musical works that can be learned and studied. Because the flute is after the founding of new China to come into contact with the modern Western musical instruments after new China was founded in 1949s.

What is more, I also hope to make a brief historical review to let more foreign friends know this ancient instrument, the flute, human civilization has always been in mutual influence and prosperity. And we're making our contribution to our current music development.

1.2. Objectives

The following are the objectives that we will address in this research work:

1) Through the existing historical records, we can be more scientific and systematic to verify, to understand the history of the development of the Chinese bamboo flute. To have a clearer understanding of the development history of the bamboo flute in China from ancient times to modern times.

2) By analyzing and comparing the playing styles and skills of modern bamboo flutes, we learn and study more about the specific differences between the Southern bamboo flutes

and the Northern bamboo flutes. Meanwhile, we also learn more about the skills and playing characteristics of bamboo flutes in detail for more peers who study classical music.

3) According to analyze and compare the differences between Chinese and Western writers in music creation under different cultural backgrounds, we can learn that although the language is different, the love for music is the same.

1.3. Problem statement

In my country uses to be *Jianpu* notation and many of the technical marks on the notation are difficult to translate in English, and Chinese music culture also too. Only living in China for a long time can you feel this music culture. And many ancient texts cannot be translated into English. Although there are people to connect with Chinese music works of bamboo flute and flute of Western music works and Chinese music works. However, just a few people compare and collect bamboo flute with Chinese music works and China flute music works. So, I want to translate from *Jianpu* notation to standard Western classical notation, It makes people, who used to be notation, let them understand our *Jianpu* notation.

What is more, most of the bachelor thesis and master thesis, they focus on the single skill of bamboo flute, but I want to compare and analyze the big difference of Northern style and Southern style of bamboo flute performance.

1.4. Status of research

To introduce what our mainstream instrument bamboo flute was like before flute came to China, what schools there were, and the differences in musicality. And Chinese bamboo flute and Western flute as the object of study, this paper focuses on the differences in composers' creation and skills of musical works under different cultural backgrounds, as well as the similarities in musical expression and understanding.

What I plan to do is summarize the whole process of the development history of China bamboo flute, and more deeply research the big difference between two main performance styles.

1.5. Methodology

First of all, we will refer to *Records of the Grand Historian*¹ of each in each generation of ancient historical records, it is a great book history historian Sima Qian, it records the history of rising and fall of dynasties, details the various dynasties cultural development of historical events, and we can dig cultural context associated with the development of the instrument, it is for us to confirm bamboo flute on each of the various generations of development has made a detailed history of scientific basis.

Secondly, we need to research from *Yuefu*², which contains a large number of poetry and music works. This is an ancient book combining music and poetry. This ancient book is a reflection of the relationship between the composer and the poet at that time, and how they influenced and developed each other.

Besides, we also need to rely on the national museum of China and the museum of Henan province on the bone flute's detailed historical records, after all, this is the most scientific and reliable first-hand historical data.

Not only that, I also consulted a large number of graduate and undergraduate papers on flute and bamboo flute performance on the technical level and writer's style. What is more, I also consulted a lot of opera materials and drama periodicals, because bamboo flute is also a common accompaniment instrument for Chinese opera performance. It can be said that the development of drama and bamboo flute has been complementary since ancient times. It can be seen that popular music in different dynasties also influenced the development of bamboo flute.

Finally, I have to say, about the history of the development of bamboo flute, I have been as short and concise as possible to summarize, after all, a dynasty of music development history can be written at least tens of thousands of words. I also try my best to summarize the style characteristics of the mainstream schools of bamboo flute.

And last, I hope that my thesis can inspire other authors to make contributions to the study of bamboo flute and flute, Chinese music, and western music.

¹The *Records of the Grand Historian*, also known by its Chinese name *Shiji*, is a monumental history of ancient China and the world finished around 94 BC by the Han dynasty official Sima Qian after having been started by his father, Sima Tan, Grand Astrologer to the imperial court. The work covers the world as it was then known to the Chinese and 2500 years period from the age of the legendary Yellow Emperor to the reign of Emperor Wu of Han in the author's own time.

²The word *yuefu* came first into being in the Qin dynasty (221 BC – 206 BC). *Yue* (樂) means "music", *fu* (府) means "bureau": put together *yuefu* means "Music Bureau". The *yuefu* poems of the Han Dynasty have been held in high regard over the history of Chinese poetry. The Han *yuefu* tradition inherited the traditional realistic approach of the *Shi Jing*'s, "feeling of funeral music, causes behind the affairs". Folk songs collected or written by the Musical Department in the Han Dynasty were typically done from the perspective of a certain set of personas—vividly and visually mirroring the perceived typical characters of people whose lives mirrored the different social roles which typified the society of the Han dynasty.

2. The development of history

The flute as the oldest Chinese Han people musical instrument discovered so far (there are 56 ethnic minorities ³in China), and it is also the most representative of the Han people musical instruments, the most ethnic characteristics of the wind instrument. The flute is used in folk music, opera, folk orchestra, symphony orchestra, and modern music. Most of the flutes are made of bamboo, mainly bitter bamboo and purple bamboo. Recently, there is also the use of Xiangfei bamboo, there are also wood, jade, other materials flute. In ancient times, the earliest found flute is a seven-hole bone flute unearthed in the Jiahu cultural site, dating from about 9000 to 7500 years ago. About 7000 years ago, bone whistle, primitive Taoxun began to appear in various places.



Figure 1. The Jiahu gǔdí (Chinese: 贾湖骨笛)

Jiahu bone flute, also known as "Jiahu bone tube", was unearthed in the Jiahu site, dating from about 9000 to 7700 years ago. It is located in Jiahu village, 1.5 kilometers southwest of Beidu town, Wuyang County, Luohe City, Henan province, covering an area of about 55,000 square meters. In the autumn of 1979, teachers and students in the primary school in Jiahu, during the construction of protecting the dike of the village, found it in the excavation pit. It is the earliest, the most complete, and the largest number of Musical Instruments unearthed in China.

³ 56 nationalities including like Tibetan, Manchu, Bai, Korean, etc., collectively known as the Chinese nation, The Times based on different locations, dispersed, long history, and because of the climate, geographic position, and have different customs, different language accent, although has the name of han full-back to Tibet and Mongolia, as well as different surnames, in fact is the entire Chinese nation, we are family, as we all nationalities celebrate Chinese New Year. China explicitly stipulates in article 36 of the constitution that "citizens of the People's Republic of China enjoy the freedom of religious belief. No state organ, public organization or individual may compel citizens to believe in, or not believe in, any religion, nor may they discriminate against citizens who believe in, or do not believe in, any religion. It was incorporated into the constitution to guarantee the human rights and freedom of worship of all ethnic groups and respect their living customs and cultures.

Jiahu bone flute is made of water bird's ulna, which is 22.7cm long, with both ends of joints cut off and drilled. There are small holes in the flute body, and it is estimated that the flute maker used the method of making small holes to adjust the pitch difference of individual holes, which reflects the basic concept of scale and pitch distance of Jiahu people.

The *Jiahu* bone flute was discovered in early May 1986, and two complete bone flutes were first removed from the tomb numbered M78. In the autumn of the same year, more than four tombs were found. Several more were discovered in 1987. A seven-hole bone flute unearthed from M282 is very well preserved. *Zhang Juzhong* took this complete seven-hole flute to Beijing for evaluation. In November, *Huang Xiangpeng*, *Xiao Xinghua*, *Xu Taoying*, *Gu Bobao*, *Tong Zhongliang*, and other music experts carried instruments to Zhengzhou to carry out another test on the bone flute numbered m282:20. The method of vertical blowing was used to test the blowing. After the test, the conclusion was that the scale structure of this bone flute was at least the sixth tone of the Qing quotient scale, and it might also be the descending scale of the seventh tone order, and it was given a natural and simple name "flute".

Based on the formation and shape of the flute, the researchers divided it into three stages:

Early: around 9000 BC ~ 8600 BC, the flute was perforated with more than five or six hole, and could play a four-tone scale and a complete pentatonic scale.

Middle period: 8600 BC ~ 8200 BC, the flute are all carved seven holes, can play six and seven sound levels.

Late period: 8200 to 7800 BC, more than seven holes, some have eight holes, can play a complete seven sound order, and the change of the seventh scale.

The discovery of the Jiahu bone flute pushes the Chinese music culture back to 9000 years ago. This paper rewrites the historical examination of the pre-Qin period music history in Chinese history, which only has the fifth-order register, and the Jiahu flute has the seventh order register. Its shape and system are fixed, the production is very standard, very expressive, most can reach 2 octaves range above. It is the earliest, the most complete, the largest number of unearthed and playable musical instruments in the world so far. Thus rewrote the Chinese and even world music history, has an important position in world music history.

In the Yellow Emperor period⁴ (about 5,000 years ago), there is a *Ge Tian Shi* "three people hold oxtail, cast enough to sing eight tie-down", it can be seen that the ancient music culture has the characteristics of the song, dance, music. "Respect to the heavens", "vigorously five grains", "the total animal pole" reflect the ancestors of agriculture, animal husbandry, and natural law of understanding. These songs, dances, and music are one of the primitive music and dance and primitive clan totem worship to connect. According to an ancient legend that *Fu Xi* and *Shen Nong* both played the musical instrument. *Fu Xi* made lyre instruments, but it was not perfect. When it was handed down to *Shen Nong*, *Shen Nong* researched it again and developed, so the instruction of lyre gradually became the system of later generations. There are also legends of *Ling Lun* making harmony and music form analysis, *Yang Yan* making music score, *Da Rong* playing music, *Huang Di* (the Yellow Emperor) making *Sheng Yu* (a woodwind instrument), *Kui* making a drum, *Ling Lun* and *Da Rong* making bell instruments. Due to the abundance of bamboo in the Yellow River basin, people began to use bamboo instead of waterbird bones to make flutes. According to "Records of the Historian"⁵ records: "the Yellow Emperor asked *Ling Lun* cutting bamboo, which made into flute instrument in *Kun Qi*."

In Xia⁶ and Shang⁷ dynasties, music, and dance gradually broke away from the characteristics of "primitive clan music and dance are shared by the clan". For the content, they gradually left the primitive totem worship and turned to the people who conquer nature. For example, *Xia Yu* controlled the flood and brought benefits to the people. As *Jie* had no way in the Xia dynasty, the *Shang Tang* launched a campaign against him. The wizard wind prevailed in the Shang dynasty, and there appeared wizards (witches) and wizards who specialized in sacrificial rites. They danced and sang during the sacrificial rites, and they were the earliest people who took music as their profession. The chief offered sacrifices to heaven

⁴ The Yellow Emperor, an ancient Chinese figure, is the first of the five emperors in the records of the grand historian. Myth and legend of his fatherless dian for a bear, because of the hill in Xuan Yuan, so the name Xuan Yuan, long in Ji water, Ji surname, the country in the bear (now Henan Xinzheng), also known as a bear. Chinese emperors in successive dynasties often set up temples and shrines for the Yellow Emperor to obtain symbolic legitimacy of governance. They are important symbols of Chinese culture and regarded as the blood relatives of the ancestors of the Chinese nation. The Yellow Emperor is the head of the five emperors. The juxtaposition of the Yellow Emperor and the Yan Emperor, such as the descendants of the Yellow Emperor, has also become one of the self-proclaimed statements of the Han people and even the Chinese people after the qing dynasty.

⁵ "Records of The Historian" is the western Han dynasty Emperor Han Wudi period of office seeks to make written by sima qian 司马迁 (Tai Shi Gong) biographical history books, which covers recording of the legendary Yellow emperor to the beginning years of emperor Han Wudi. It covers two thousand five hundred years of Chinese history. The book includes 12 volumes, 30 volumes, 70 volumes, 10 volumes, 8 volumes, a total of 130 volumes, more than 526,500 words.

⁶ Xia dynasty (2070 BC / 1920 BC -- 1600 BC) is the first hereditary clan feudal dynasty in Chinese traditional history. Later generations often call themselves "Hua Xia" and "Zhu Xia", making them synonymous with China.

⁷ The Shang dynasty (1600 B.C. -- 1046 B.C.) had a high standard of economic, cultural, scientific, and military achievement in the world. Its oracle-bone script "has formed a complete decimal system", and its number system is more advanced and scientific than the writing of ancient Babylon and ancient Egypt. Its economy was the first peak period of economic development after China entered the civilized society. The handicraft industry has a complete range of categories and high technical content. The most representative industry is bronze smelting. The Simu Wuding, weighing 875 kilograms, is a masterpiece in ancient China and even the world. China's porcelain and silk, which had long been popular with the rest of the world, in particular silk, were able to produce goods of fairly good quality in the Shang dynasty.

and ancestors with music and dance, and at the same time obtained sensory enjoyment with music and dance, which reflected the progress of the productive forces compared with the primitive era, thus enabling the music culture to have the conditions for development. Dynasty myth has a crocodile system drum, Shang dynasty wooden drum cavity pythons, Shi Pan, two birds gluttonous grain Tong Gu, bells, cymbals. Musical instruments in the Xia period were made of bone, wood, stone, leather, and pottery. More than 5,000 years before the BC, Tao Xun⁸ developed from the monophonic hole and the two-tone hole to the five-tone hole, and it could produce 12 semitones. According to Tao Xun's pronunciation, the pentatonic scale appeared in the late neolithic age, while the seventh order appeared at least in the Shang and Yin dynasties.

In the Qin⁹ and Han¹⁰ dynasties, it inherited the Zhou dynasty's system of collecting and changing folk music, and concentrated a large number of musicians to perform in feasting. lyrics used for singing are called "Yuefu". Yuefu, later extended to refer to all kinds of music or music lyrics, even some opera, and instrumental music are also called Yuefu. The main form of song in the Han dynasty was "Xianghe song". From the original "one singing, three harmonizing" cantata, gradually developed into the silk and bamboo instruments accompaniment of "Xianghe daqu", and with the "colorful, trend, chaos" structure, it has an important impact on the song and dance Daqu in the Sui and Tang dynasties. In the Han dynasty, advocacy music arose in the northwest frontier area. It is composed of wind instruments and percussion instruments in different systems to form a variety of advocacy forms, such as horizontal blowing, riding blowing, yellow door advocacy, and so on. They were played either on horseback or in procession and were used in military ceremonies, court feasts, and folk entertainments. The folk music that still exists today should have the legacy of advocating the Han dynasty. And "hundred plays" is will dance, acrobatics, horn against the performance of the program together. Since the Qin and Han dynasties, with the opening of the silk road, songs of the western regions began to be introduced. The flute has become the

⁸ Taoxun is a very old Chinese national wind instrument with a history of more than 7,000 years. Shi Ji calls it "the sound of virtue". The origin maybe that ancestors used to imitate the sounds of birds and animals to trap prey, and developed Musical Instruments as the culture progressed. The xun comes in a variety of sizes, colors, textures, and vocal ranges. Some parts of the xun are similar in shape to the ocarina, but there is no whistle for the flute, and players can rotate the xun to change the pitch.

⁹ The Qin dynasty (221 B.C. -- 207 B.C.) became the most powerful state in the world because of the unification of vehicles and roads, books and characters, behavior and ethics, and the implementation of Shang Yang's political, military, economic and transportation reforms. From 230 to 221 BC, Ying Zheng, the king of Qin, conquered the other six major vassal states and unified the central plains.

¹⁰ The Han dynasty (202-220 BC) was the first empire in the history of China to truly unify the Yellow River and Yangtze river valleys. From the north to the grasslands, from the south to Changsha, from the west to the desert and Qinghai lake, and from the east to the Liaodong peninsula, the Han dynasty was a stable land. Therefore, the Han dynasty is often called the "strong han", and with the later tang dynasty called the "strong han prosperous tang", tang people also have the "han tang" phenomenon. The Han dynasty and the Roman empire, which began in the Italian peninsula in the first century BC, were parallel to each other in the east and west. Later generations have listed the Han dynasty and the Roman empire in Europe at the same time as jojo as the most advanced and civilized powerful empires in the world at that time.

common name of the vertical flute and the horizontal flute and continued for a long time. During the Han dynasty, horizontal flute playing played a very important role in the propaganda of the court and the army. It is worth noting that after absorbing the musical elements of other ethnic flutes, the horizontal flute in this period became more reasonable and perfect in terms of tone, shape, and system, and could play more harmoniously with other instruments in the band.

In the period of The Three Kingdoms¹¹, the two Jin¹² and the Northern and Southern dynasties¹³, *Xunxu* found the number of "pipe mouth correction" of wind instruments in the Jin dynasty. In the southern Song dynasty, *He Chengtian* established a new law which was very close to the twelve-average law by using the principle of arithmetic sequence and superposition. And initially solved the problem that in Chinese "三分损益法"¹⁴ could not be restored. In the northern dynasty, not only the development of the flute is more common, its shape, length, the thickness is also larger.

In the Sui¹⁵ and Tang¹⁶ dynasties, tang dynasty court banquet music, known as "yan music." In Tang poetry, a masterpiece in literary history could be sung to music at that time. At that time, the Geisha used to be able to sing famous poems as fast; Poets also measure the quality of their writing by the popularity of their poems. The song was written by Tang Xuanzong, the ninth emperor of the Tang dynasty. The prosperity of music culture in the Tang dynasty was also manifested in a series of music education institutions, such as 教坊 *jiaofang*, pear garden, Dayue bureau, advocacy bureau, and pear garden, which specialized in teaching young children. These institutions produce batches of highly talented musicians through rigorous performance appraisal. In the Tang dynasty band, Pipa is one of the main

¹¹The three countries (220-280 in the narrow sense and 184-190 in the broad sense)

¹²The Western Jin dynasty (266-316) and the Eastern Jin dynasty (317-420), known collectively as the "two Jin dynasties", lasted 154 years.

¹³The Northern and Southern dynasties (420-589) was a period in Chinese history, called the Northern and Southern dynasties because of the long confrontation between the north and the south. The Southern dynasty (420-589) included the Song, Qi, Liang, and Chen dynasties. The Northern dynasty (439 -- 581) included the Northern Wei, Eastern Wei, Western Wei, Northern Qi and Northern Zhou dynasties.

¹⁴Shi-er-lü (Chinese: 十二律, [sɿ.äə. lɿ], 12 pitches) (twelve-pitch scale) was a standardized gamut of twelve notes. Also known, rather misleadingly, as the Chinese chromatic scale, it was one kind of chromatic scale used in ancient Chinese music. The Chinese scale uses the same intervals as the Pythagorean scale, based on 2:3 ratios (8:9, 16:27, 64:81, etc.). The gamut or its subsets were used for tuning and are preserved in bells and pipes. Unlike the Western chromatic scale, the shi-er-lü was not used as a scale in its own right; it is rather a set of fundamental notes on which other scales were constructed. The first reference to "standardization of bells and pitch" dates back to around 600 BCE, while the first description of the generation of pitches dates back to around 240 CE.

¹⁵Sui dynasty (581 -- 619)

¹⁶The Tang dynasty (618-907) achieved great achievements in culture, science, and technology, politics, economy, and diplomacy. Because of the cultural inclusiveness of the Tang dynasty, various ethnic groups and religions were accepted, exchanges and integration, such as the marriage of princess wencheng and the prince of Xizang, became an open international culture.

instruments. It is similar to today's Pipa. Nowadays, the Nanguan Pipa still retains some characteristics of the Tang's Pipa in terms of shape and playing method. In the Tang dynasty, *Cao Rou* created the subtraction spectrum that has been used in modern times. And in the instrument of playing, the flute also has the big horizontal blow and the small horizontal blow difference. Before the Tang dynasty, there was no film on bamboo flutes in China. The earliest recorded film on flutes appeared in the Tang dynasty.¹⁷ At the same time, there were also records about famous flute players, such as *Li Mo*, *Sun Chuxiu*, *You Cheng'en*, *Yun Zhaoxia*, etc. Among them, *Li Mo* once studied under the Qiuci musicians in the western regions. He was known as "the first in the world" in the Kai Yuan years for his outstanding flute performance and outstanding skills.



Figure 2 Chiba

At the same time, will Shu Chui Chi (chi) called the Xiao, while “Hengchui” is referred to as the flute. Chiba becomes the main instrument in the court. The biography of in the new Tang dynasty: "in the period of Zhenguan (627-649), the ancestor Xiaosun added to the damage to the music, and the musicians' *Wang Changtong* and *Bai Mingda* were more difficult to resolve. *Taizong Zhao* courtiers promote good sound. *Wang Giu* and *Weisheng* called it shakuhachi, which is made of 12 pieces with different length and harmony with the rule. Now more popularly called shakuhachi by Japanese.

¹⁷The dizi membrane is a feature of the Chinese dizi which was later transferred to Korea and evolved into the da qin which inherited the dizi membrane. By the vibration of the flute membrane, produce a brighter, transparent timbre. Now, most of the Chinese bamboo wind instruments are made of flute film, not used bamboo wind instruments are new flutes (11 hole flutes), xiao, mouth flute, etc. The flute membrane is composed of amniotic membrane, bamboo membrane, reed membrane. Because reed film advantage for timbre is very bright, and has the certain toughness, not easy to break, at present the most people use.

Shakuhachi was originally a woodwind instrument in the kingdom of Wu (from the 12th century BC to 473 BC, in the northern provinces of Jiangsu, Anhui, and Zhejiang). It was named shakuhachi because its length was mostly one foot and eight inches. In addition to the most common one, which is a foot and eight inches, the second most common one is a foot and six inches (this is used in the famous work "the sea of spring"). Made from the roots of bamboo. When playing, blow air through the hole of the upper "song mouth" and press the hole with both hands to make all kinds of music. Four for the front and one for the back. The range is slightly wider than 2 octaves. Its timbre is bleak and vast and can show an empty, quiet artistic conception. The ancient shakuhachi was introduced to Japan during the Tang dynasty (nara). The shakuhachi is a vertical blowing instrument. The shakuhachi used for court music is called the shakuhachi, and the shakuhachi is commonly referred to as the universal shakuhachi.

Shakuhachi was introduced into Japan more than 1300 years ago. According to historical records, shakuhachi dates from the end of the Northern and Southern dynasties to the early Tang dynasty (581-618), which corresponds to the nara period in Japan. Today, in the masakura courtyard of Todaiji temple in nara, Japan, there is still eight Tang-style shakuhachi handed down in the Tang dynasty. One of the bamboos carved eight, 43.7 cm long, the upper end of the tube opening, five holes in the front of the tube body behind a hole. Each press soundhole edge has a circular pattern. It is beautifully be made, with carved patterns and ladies' figures. The first bore was engraved with two women, one bent down to pick flowers, the other set up a sleeve. In the back, under a hole, a woman is standing with a fan in her hand, and another woman sitting on the pipa. Zen monks once went to China to learn how to play shakuhachi and brought songs such as void back to Japan, from which came the universal shakuhachi, the forerunner of Japan's modern shakuhachi. Later, various types of shakuhachi were developed, among which the general shakuhachi mainly played religious music, and the three-quo-chi eight mostly played together with zheng and shamisen, which had a high artistic quality.

In the Song dynasty¹⁸, China's cultural history is a rich period, art, music, literature, philosophy, all very successful. Western and Japanese historians consider the song dynasty as

¹⁸The Song dynasty (feb.4, 960 – feb.19, 1279) enjoyed unprecedented prosperity in economy and commerce. Commercial economy developed, the development of science and technology is very progressive, the four great inventions in the song dynasty were also improved; Relatively liberal in politics, the status of the literati has been promoted, it is said that the song dynasty is "the emperor and scholar-officials jointly governing the world" era.

an era of Renaissance and economic revolution in Chinese history. The Song dynasty saw the recording of the yan music scale. The early gongche spectrum also appeared in *Zhang Yan's* etymology and *Shen Kuo's* dream brook. In modern times, the general ruler spectrum directly leads to this time. There are many kinds of flute making, not only the harpoon flute, the dragon-neck flute, the eleven-hole flute, but also the nine-hole flute, the seven-hole jade flute, and so on. This is more widely used in the court and folk music activities, such as the court of the Northern Song's advocacy music, the court of the Southern Song's "with the army", "tianji holy festival arranged music", the folk instruments in the folk house "drum".

During the Yuan dynasty¹⁹, the influence on Chinese traditional culture was greater than that on social economy. Different from other conquering dynasties in Chinese history, which actively absorbed Chinese culture to improve their own culture, the Yuan dynasty royal family had a strong interest in religion, and vigorously advocated Islam, Tibetan Buddhism, and even terrorism. They developed Chinese culture by paying equal attention to western Asian culture. In the aspect of art and literature, the development of drama and artistic ability with the common people as the object, among which the Yuansong is the most popular.²⁰ After the Yuan dynasty, the flute was similar to the present. Due to the vigorous development of opera, the flute became an accompaniment instrument for many operas, which were divided into two types: Bangdi and Qudi.

In the Ming²¹ and Qing²² dynasties, the social and economic development of the Ming and Qing dynasties developed, the growth of the public class, the development of music culture tends to secularize. In musical instrumental music, its development is manifested by the emergence of a variety of folk instrumental ensemble forms. In the late Ming dynasty in the 16th century, western music from abroad reached China through missionaries. Among the

¹⁹The Yuan dynasty (1271-1368) is established by the Mongolian (see note 1) dynasty, in 1260, Kublai Khan peanuts, self-reliance for the fifth generation of big Mongolia khan, in 1271 after taking Confucian scholar ping-chung liu advice, pronounce Chinese name "Yuan", of name change of Mongolian "Mongolia" as the "big yuanta Mongolia", it is capital in most of han (now Beijing). In 1271, after Kublai Khan named the state dayuan, wusi Tibet (the central, western and western regions of modern Tibet) and dogan officially became part of the Dayuan empire. In 1279 the Yuan army completely destroyed the remnants of the southern Song and took control of the whole of China.

²⁰Opera refers to the traditional drama of Chinese culture. Including Beijing Opera, kunqu opera, cantonese opera, Tibetan opera and so on. Yongjia opera, popular among the people in the southern song dynasty (see note 12), was the beginning of the development of southern opera. Unearthed in a song dynasty tomb in yanshi city, henan province, the "statue brick of song opera actor ding dusai" is the earliest cultural relic in China that records the images of opera performances. Kunqu opera was included in the representative list of intangible cultural heritage of humanity published by UNESCO in 2001. In 2009 and 2010, Cantonese opera, Tibetan opera, and Beijing Opera were listed as world-class intangible cultural heritage.

²¹The Ming dynasty (January 23, 1368 -- April 25, 1644) was the last unified dynasty established by the Han people in Chinese history. Late peak population close to 200 million, the GDP during the period of the Ming dynasty had accounted for the proportion of the world is the highest in the history of Chinese ancient history, the Ming dynasty in 1600 GDP is \$96 billion, accounting for 29.2% of the world's economy, China's per capita GDP at \$600 late Ming dynasty, some scholars think that the golden age of Ming dynasty is after the Han and Tang dynasties, also known as the last one can be comparable and Han and Tang dynasties.

²²The Qing dynasty, founded by the manchu people (see note 1), was the last dynasty in history, reaching 13.1 million square kilometers in its heyday, second only to the yuan dynasty in Chinese history, and maintaining 11.3 million square kilometers even at the end of the Qing dynasty. Political stability, the widespread planting of new crops and changes to the tax system meant that China's population finally broke through its previous average to reach around 400 million. Diplomacy and east Asian countries have contacts and during the navigation of the era of Europeans, directly through the sea to trade with China and missionary activities, mainly concentrated in Guangzhou, but the western powers in the 18th century by virtue of industrialized breakthrough, power gap, dramatically since the opium war in 1840 by British open China's modern history, forced selling heroin to China, in 1900, in order to suppress the viltetuan movement and expand the privileges in China, in Britain, the United States, France, Germany, Russia, Japan, the austro-hungarian empire, in Italy the g8 coalition forces attack and rob destroyed a large number of Chinese culture art. Forced the qing government to sign unequal treaties, occupied and colonized the qing territory, and forced all countries to pay reparations.

gift list presented by Matteo Ricci to the emperor Wanli in Beijing is a Xiqin, which is considered to be a clavichord. The Staff was also introduced into China at this time. Qianlong emperor, in the palace also formed a western band, instruments are violin, cello, double bass, woodwind, clarinet, xylophone, organ, guqin, playing wearing a western wig. In terms of music theory, Zhu Zaiyu²³ correctly put forward the twelve equal temperament²⁴ for the first time in the world, and horizontal flute playing was more widely used in court and folk music activities, such as court Jiao Miao sacrificial music, imperial chamber, Taiping Qing music, and Ming dynasty Yuyao opera accompaniment, Kunshan opera accompaniment. In the Qing dynasty, the horizontal flute was continued and developed, and "ten drums" (ten flutes), "ten drums", "ten drums", shaanxi drum music and various songs and dances, opera accompaniment, etc., were widely used.

During the modern new culture movement of the 1910s to the 1920s, many Chinese musicians who had studied abroad returned to play European classical music and began to record new works on staff. New orchestras formed in the big cities, mixing European classical music with jazz, were popular in concert halls and on the radio. Shanghai reached its peak in the 1930s. Rising from the 1930s, Shanghai period music has become the ancestor of Chinese pop music. The bamboo flute has made unprecedented development and innovation in both performance form and inheritance teaching.

Throughout the development history of a Chinese flute, from ancient times to modern China, music was created by people's understanding of life, nature, and faith at the very beginning, and developed to the point that music only serves the ruling class, and then to the ruling class and the common class. Since the establishment of the dynasty in China, the development of both culture and art was closely related to the ruling class regime and the ideas they advocated. For all dynasties and even in modern China, there was a time when one kind of thought was promoted and another was suppressed, which was inseparable from the level of economic development at that time and the ideology of the rulers. For example, the burning of books and buried Confucian scholars in the Qin dynasty kept only the culture that

²³Zhu Zaiyu, a member of the royal family. He was a musician, mathematician, dancer, instrument maker, physicist, astronomer and essayist in Ming dynasty. Westerners praised him as an 'encyclopedic figure of eastern art'.

²⁴twelve equal temperament also known as the law of ten degrees, is a law of music, an octave divided equally into ten parts, each is called a semitone, is the most important tuning method. An octave refers to doubling the frequency. The octave's frequency is divided into twelve equal parts, that is, into a series of twelve geometric terms, that is, the frequency of each note is the 12th root of the 2 of the previous note. In 1638, mason published an introduction to consonance, in which the number 1.059463 appeared for the first time in the western world. Therefore, Zhu Zaiyu is the inventor of the twelve equal temperament which is currently used in the world music circle

the authorities thought right and burned another culture, such as Taoism in the Han dynasty, Buddhism in the Tang dynasty, and the cultural revolution in modern times, which destroyed cultural relics and monuments, and then vigorously repaired and protected the remaining cultural relics. The same is true if you look at the history of Europe as a whole, with destruction and persecution as well as Renaissance and technological development. After all, they are all human beings with human flaws. The purpose of reviewing history is for us to learn about the way and wisdom of our ancestors, to learn the best and the lessons. For now, we provide more experience to continue to develop and explore human civilization. While tracing our roots, we should also preserve our traditional culture and the roots of our national characteristics. For the wind must leave a trail, and those civilizations are the trail that proves that our ancestors lived.

The interesting thing is that the earliest ancestors of western flutes are from the Jiahu bone flute in Stone Age China, which is now 7000 years old, while the ancestors of modern flutes are different from some other flutes today. The pointed and bird's mouth flutes are not directly related to flutes themselves, although they are often considered the true ancestors of modern flutes. Another close ancestor of the flute is the horizontal flute, whose ancestor is the reed-flute from Asia. The characteristic of the flute is that it no longer uses reeds, but opens a "mouthpiece" on the side of the pipe, which is more similar to today's flute. However, before the 17th century, the flute was far below the clarinet. After the 17th century, the advantages of the flute were gradually recognized and became a stable member of the band. However, the development of the pointed flute was limited due to its characteristics. In the period when the horizontal flute became more and more popular, the pointed flute gradually withdrew from the stage of history, and now it can only be found in ancient music and museums.

With modern flute nearest is a kind of old D key German flute, according to the record the German flute in about 1667 or so in the orchestra, since reed from Asia to Europe, Germany is at the center of its development, and so the name of the flute to Germany, but didn't get the further development of the German flute itself, until the beginning of the 20th century, still retain the original characteristics and using. After the German flute has got some development in France, after back to Germany, the German flute player and mathematician Theobald Boehm (1794-1881), according to the British people before William Gordon's

theory, the design and manufacture of a new type of flute, the flute is using a metal material, the use of metal material to make the flute is more durable, parts are easier to mass production in the factory, the volume of the metal flute is also bigger than a traditional wooden flute, more suitable for performing in a large concert hall. What is more, there are a series of specific specifications such as tapered upper tube and tube body thickness, soundhole diameter, and distance between sound holes, which further improve the intonation of the flute. Which the most important thing in the design of this flute is the key structure known as the puma system. The puma system is a multi-key linkage, in which one key is pressed and the associated key is automatically pressed, enabling one finger to press two sound holes.

By Haydn's time (1732-1809), the flute had become an indispensable member of the orchestra. The early 19th century was an important period to improve the flute because the German Theobald Boehm invented the principle of continuous keys, and later in 1832 invented the mechanical device of opening and closing flute holes. Reform in 1847 and the flute tube type as cylindrical, makes it sound more even, the range is wider, the players were also more likely to play a chromatic, the breakthrough to consolidate the status of the flute in the orchestra, also makes the flute solo increased greatly, the sound of his flute than previous flute instrument is stronger, more uniform, laid the foundation of the modern flute. Bem, in addition to his fame for improving the flute, made many flute solos, including variations, fantasia, and adapted many forms for the alto flute. Later also used for clarinet, oboe, and bassoon.

3. Representative of Northern and Southern

3.1. The main style of Northern style

About the master of the Northern style, which has two masters names *Feng Zicun* and *Liu Guanyue*. And here we only concentrate on master *Feng Zicun*. And for the Northern style of bamboo flute performance. The biggest feature to use Bangdi to play. And Bangdi playing is also one type of bamboo flute.

Northern style (北派) – The Dizi used for the Northern style, the Bangdi, is shorter and higher in pitch, and its sound quality is brighter and more shrill. In Northern China, it is used in Kunqu and Bangzi opera, and as well as regional musical genres such as parental. Dizi music of the Northern style is characterized by a fast, rhythmic and virtuosic playing, employing techniques such as glissando, tremolo, flutter tonguing, and fast tonguing.

The techniques for northern Chinese opera are as follows:

First, emphasize the strength of the playing. For example, the chopping technique is often used in the works of *Feng Zicun* and *Liu Guanyue*. Chopping is a technique that emphasizes the strength of melody by extending the interval span (or length) between the grace note and the tonic. Later, this technique was developed into soft, hard, and even cutting. Certain volume is the formation of the basic conditions of the Bangdi passion and heroic.

Second, emphasize the rhythm of the music. For example, the north style clapper flute works often used in the tongue, flying fingers, spit, and other playing techniques. The so-called flutter is to make the airflow quickly through the mouth and make the tongue vibrate up and down quickly so that the audience can hear the sound of the flute and produce countless sounds. The so-called flying fingers is to play, a finger or several fingers in the soundhole quickly wipe back and forth, so that the music quickly produced interval changes. And the so-called spit, is in the playing time, rhythmic control of the auditory effect. These playing techniques have the role of depicting the brave and lively characters of Northern people.

Third, emphasize the singing melody of music performance. Because no matter what kind of music type, the overall style of music is to reflect the unique folk customs of the local character. In the cause of fully displaying the Northern people have both warm, brave, and forthright character characteristics and a delicate side. In the Northern style Bangdi playing techniques, a lot of use of sliding, wipe, knead, pressure, and other playing techniques.

3.1.2. *Feng Zicun* (master of Northern style)



Figure 3 Fengz Zicun

Feng Zicun, musician and composer and educator and musical history researcher. He was born in 1904 in Yangyuan county, Hebei province. Influenced by the folk music in his hometown since childhood, his eldest brother can play Banhu, Sihu, when the overblown drummer; The second brother can play the flute. Under the influence of his brothers, Feng also liked music. He especially loved flutes, so he learned to play bamboo flute from his second brother. At the age of 11, he learned to play the flute and began to accompany the village seesaw team. Due to the hardship of life, he followed his eldest brother to Bao Tou to make a living at the age of seventeen. During the day he learned the fur trade from his older brother, and at night he would gather with the local musicians and play and sing. *Feng Zicun* was fascinated by the high-pitched, bold and rugged "mountain climbing melody" of Inner Mongolia, so he tried to imitate it with a flute. Four years, he not only learned to Inner

Mongolia "climbing", but also learned to "Mongolian folk songs" and "Er RenTai", which has an important influence on his flute art, especially in the study and combining Er RenTai music of the flute of the "sliding, rubbing, wipe, chop" and so on unique technique, form the "lip, tongue, means, gas, combination" five complete playing technique system.

In 1927, *Feng Zicun* straying busking to be located in the dam Shangyi county, he sold cigarettes, selling melon seeds, while continuing to practice flute art. He often lives in a small shop, stays in a temple, drinks ice and snow, and eats frozen steamed buns. The gully, the high slope, the yard, the mill were all places where he busked. His flute art was perfected by hard work. Sometimes he would ride a camel and play his flute alone in the desert sand against a strong wind. This was one of his greatest feats.

After 1958, *Feng Zicun* went out frequently with the Chinese artist's delegation to perform, his flute spread throughout the whole country, he not only enjoys a high reputation in China but also in Korea, Vietnam, Sweden, Finland, as well as our country's Macao, Hong Kong, and many other countries and regions are warmly welcomed by the majority of the audience. Everywhere he went, there were applause and flowers. *Feng's* flute playing is known abroad as the "magic flute". In 1964, he was transferred to teach at the China Conservatory of music, where he trained a large number of flute players and players, including *Liu Sen, Ma Baoshan, Zeng Yongqing, Lu Jinshan, Yang Ming, Tu Chuanyao, Guo Hongwu, and Wang Xiang.*

Feng Zicun usually plays with very strong strength, the flute to his mouth to higher scores, even half a note. To add color, he used the technique of "tongue of flowers". On this basis long, short, dense, thin, soft, hard tongue skills came into being. To enhance the performance of the cheerful, jumping mood, a variety of spit is produced. To be able to sing as a euphemism, consistent, a variety of "slippery", "wipe", "rub", "press" techniques have been fully displayed. To make a sound produced a strong strength, he used the "chop" technique, the "flying fingers" and "flower tongue" together, and the "flying fingers flower tongue" sound. A special "six-hole overtone" was developed to describe the slow fall of a kite. For the purpose of describing the crying of people in distress, they played the "gas rush" sound and so on. "Beat", "band", "flutter", "increase" and various grace notes can be seen

everywhere in Feng's performance. According to the different content of the music and the need for performance, the skills are organically incorporated in the music.

Apart from rental music, *Feng Zicun's* creation materials are opera music and folk music from Hebei and Shanxi provinces. In the music of parental, the flute is mainly composed of tube notes 3, 6, 4, and 7. In addition to the occasional use of tube notes 6, these four fingering methods are taboo in other places. In addition to the traditional fingering method of errentai, *Feng Zicun's* performance mainly adopts four kinds of tube tones, namely 5, 1, 2, and 6, to facilitate the melody playing and the expression of feelings without losing the local style characteristics.

Another characteristic of *Feng Zicun's* works is that most of his works are variations on the same theme, and his musical language is mainly dialogue and simulation. In addition to simplifying and adding flowers to the melody, the other important thing is the change of speed. In addition to the obvious change in speed between each section, the natural growth of the speed in each section is also obvious, the general music to the end of the speed is faster, the mood is enthusiastic, such as: "five Bangzi", "ten thousand years of red", "hung the red light", "flying a kite" and so on. *Feng Zicun's* playing skills are most plentifully, varied, in addition to the flexible use of spit, slippery, dunes, but also with kneading, shaking, trembling and other sounds combined, in the use of air, finger, the tongue is also very characteristic.

The breath of *Feng Zicun's* flute is the combination of firmness and softness, with the emphasis on firmness. Most of his flute music uses the fork fingering method, flying fingers, kneading is a common technique. Playing the semitone, the duet, the duet, the duet, all need good training, can cooperate with the appropriate. Some of *Feng Zicun's* slides are very slow and smooth. In the process of slides, there is a charm and a style. For example, the glide in "flying a kite" vividly imitates the sound of natural kite falling and rising. *Feng Zicun's* flute music mostly uses a single spit and flower tongue, followed by three spit, double spit, single spit is often used at the beginning of the music sentence and the slow sentence to change the tone, having a unique style. *Feng Zicun* plays the single spit very elastic, like Inner Mongolia and Shanxi Jinbei people's speech, with a clear sense of frustration and distinct local characteristics. His flower tongue density is big, the volume is strong, appears in the music

appears to be vigorous, powerful, straightforward, rich working people's temperament, makes music language more personalized.

Feng's bamboo flute art style had a great influence on the whole country. He became one of the pioneers of bamboo flute in half a century. He devoted his whole life to the bamboo flute. *Feng Zicun* dedicated his life to the bamboo flute of the noble spirit and moral character of the far-reaching influence inspired people. He has made outstanding contributions to the development of folk music and is the pride of the Chinese music industry. He arranged, adapted, and composed a large number of flute music, full of the characteristics of folk instruments and a strong earthen atmosphere. Over the past 30 years, he wrote, adapted and played large flute music, leaving a large number of solo pieces. Publications: selected works of *Feng Zicun* flute. He co-edited the adaptation of "happy meeting", which not only became a piece of famous flute music, but also was adapted into piano, violin and xylophone repertoire, which was incorporated into the music teaching materials of various countries by the Asia-pacific music council. He has published selected works of *Feng Zicun's* flute.

3.2. The main style of Southern style

About the master of the Southern style, which has two masters names *Lu Chunling* and *Zhao Songting*. And here we only concentrate of master *Lu Chunling*. And for the Southern style of bamboo flute performance. The biggest feature to use qudi (曲笛) to play. And Qudi is also one of type of bamboo flute. Southern school (Nanpai) – In Southern China, the qudi is the lead melodic instrument of kunqu opera and is also used in music such Jiangnan Sizhu (江南丝竹). It is longer and has a more mellow, lyrical tone. The music of the Southern school is usually slower, and the ornamentations are predominantly short melodic turns, trills, and appoggiatura or grace note.

The techniques of southern style Qudi performance are as follows:

- 1) Most the Qudi performer usually use gliss on Qudi, which means from one note to another note use the air let the first note slip to last note. And, more remarkable, Qudi does not like flute. Flute has key to press, but Qudi is open key, use people's Fingertip to cover

the whole hole. Whereas most simple flutes have only a blowing hole (known as *chui kong* (吹孔) in Chinese) and finger-holes. It the key role of Control semitone and Fanyin²⁵.

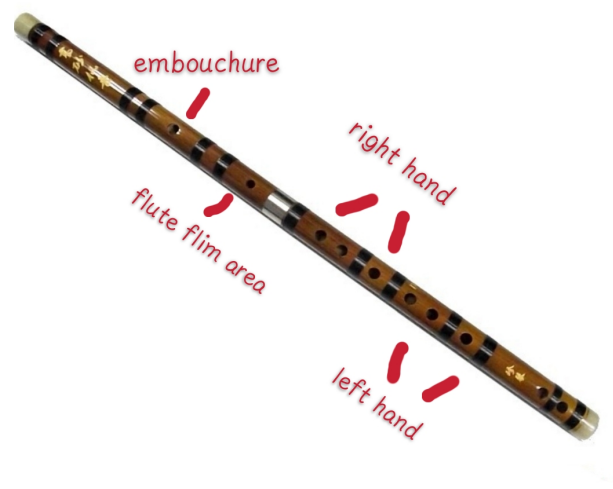


Figure 4 Fingering of bamboo flute

2) In the Jiangnan water region, the Southern opera is very popular. This Southern opera is one type of Chinese opera, which is a typical elegant and soft characteristic. Qudi mostly accompanies with them. They usually use circulate breath and vibrato and overlapping and kick key.

²⁵Wind instruments manipulate the overtone series significantly in the normal production of sound, but various playing techniques may be used to produce multiphonics which brings out the overtones of the instrument. On many woodwind instruments, alternate fingerings are used. "Overblowing", or adding intensely exaggerated air pressure, can also cause notes to split into their overtones.

in Chinese Pinyin
 叠音 dié yīn "又"
 in order to strength
 under note

Jianpu: $\frac{4}{3}$ $\frac{4}{2}$ $\frac{1}{2}$
 playing: $\frac{4}{3}$ $\frac{43}{2}$ $\frac{176543}{2}$

in Chinese Pinyin
 打音 dǎ yīn "丁"
 When same note appear,
 use finger quickly kick the
 hole.

Jianpu: 丁
 playing: $\frac{7}{1}$

in Chinese Pinyin
 赠音 zèng yīn "赠"
 least the air speed from first
 note to the end of note.

Jianpu: 赠 (4)
 playing: 2-- (4)

Figure 5 Dayin and Dieyin and Zengyin by Ningrui Liu

3.2.1. Zhao Songting (master of Southern style)



Figure 6 Zhao Songting

Zhao Songting (1924-2002) was born in Dongyang city, Zhejiang province. He was a Chinese flute player, educator, and composer. This paper combines the playing skills of the Southern flute and the Northern flute and uses the flute skills for reference to create the Zhejiang flute. The cyclic ventilation method of the suona²⁶ is applied to the flute. *Zhao Songting* began to learn the flute at the age of 9, and when he was 14, he became an amateur opera troupe. After graduating from middle school at the age of 16, I joined the Kunqu opera singing class to learn from *Ye Xiaoqiu*. In 1947, he was admitted by his father to Shanghai law school to study law. Gave up studying law and joined the art troupe in 1949. Later, he took part in the Korean war. In 1954, while recuperating in Northeast China, he composed "morning", "357" and other flute songs, and recorded "morning", "dove of peace", "shepherd song" and other records.

In 1956, he joined Zhejiang folk song and dance troupe and Chinese musicians' association and performed "morning" successfully in the first national music week. In the same year, *Zhou Enlai* invited *Zhao Songting*, *Fu Cong*, *Huang Hong*, *Zhou Xiaoyan*, and other literary and art celebrities to visit *Zhou Enlai's* home, and was nominated by *Zhou Enlai* to participate in the delegation of Chinese young artists to visit Western Europe.

In 1979, *Zhao Songting* was allowed to perform and perform his new work, the orchid in spring. To better express the spirit of The Times, *Zhao Songting* broke the boundary between the north and the south, absorbed the strengths of both, and drew lessons from some western flute techniques to form the "Zhejiang school" that combines softness with firmness and softness. Master *Zhao Songting's* performance not only has the elegant style of the south school but also absorbs the strong and bright characteristics of the north school. He has been engaged in flute art for 60 years. He is recognized as one of the representative figures of Chinese flute and the founder of Zhejiang school flute art. He transplanted the method of cyclic ventilation used in Wuxi opera suona to flute playing, which enriched the performance of bamboo flute playing and formed a unique style of combining hardness and softness. He created and first used the whistle, created the L double bass flute, greatly broaden the range of

²⁶The suona, also called 喇叭 (laba) or 海笛 (haidi), is a Chinese sorna (double-reeded horn). Dating the use of the suona as far back as the Jin dynasty (265-420)it has a distinctively loud and high-pitched sound and is used frequently in Chinese traditional music ensembles, particularly those that perform outdoors. It is an important instrument in the folk music of northern China.

a bamboo flute playing, and designed to produce the ancient flute playing Musical Instruments "Chi".

Zhao Songting also carried out two research, one is the Pipe, which can increase the length of the flute, without affecting the convenience of playing. The second is "double flute with the same Pipe", also known as "wild goose flute" when playing the hands like a wild goose flying, very chic and beautiful. This flute has been recorded in historical documents and can be seen from the frescoes. It has been invented and innovated by two brothers, *Lu Wenhan* in Tsitsihar. *Zhao Songting* went to investigate the unearthed bone whistle in Hemudu, Yuyao and determined that the flute was the oldest musical instrument in China, with a history dating back 7,000 years. He from "who the jade flute dark flying sound, scattered into the spring breeze full of Los Angeles", "the yellow crane tower in the jade flute blowing, Jiangcheng may plum" and other ancient verses, germination of the idea of using jade flute, reproduce the national treasure, the trial production of a successful jade flute has been put into practice in overseas performances.

Zhao Songting wrote a book, which names “ *Chinese Flute performance ten chapters*”.

Chapter 1 History of chinese flute and basic ways of performance

Chapter 2 Breathing Methode

Chapter 3 Training finger, air and tongue

Chapter 4 Zheng Yin, Die Yin, Zeng Yin, Da Yin, and southern performance style

Chapter 5 Round gliss skill

Chapter 6 Duo Yin

Chapter 7 Modulation and Chromatic semitone

Chapter 8 How to control the air and circulate breathing

Chapter 9 Diverse Chinese flute

Chapter 10 How to play “Morning”

In the aspect of the law, he thought that the pure law and the flat law were both indispensable, and it was not appropriate to die, or the style would suffer. Temperature affects the frequency of pronunciation, and he argued that flutes of different sizes made at different temperatures should not be mixed. He insisted that flutes must be scientific, and only those with advanced knowledge of mathematics, physics, and computing ability could make flutes that were up to standard.

He also applies the special cyclic ventilation method of the Suona²⁷ to the flute playing, which enriches the performance means of the flute. *Zhao Songting's* flute art has its system, integrating flute performance, creation, production, scientific research, writing, and teaching. His contribution to the development of Zhejiang and Chinese national folk music is enormous.

He pioneered the flute circulation ventilation method, and the first to use in the creation of a row of flute, created the L double bass flute, designed to produce the ancient flute playing Musical Instruments "Chi". He pioneered the theory and method of frequency calculation of the horizontal flute and composed and adapted more than ten flute solos, such as Erfan, Xipi flower board, partridge flying, busy gathering tea, and the orchid meeting spring, which have been widely circulated. These pieces have become treasures in the treasure house of Chinese music art. At the same time, he published the origin of bamboo flute, the bass flute and the L flute, the inheritance and development of Chinese flute art, the same pipe and double flute, and compiled and published the bamboo flute playing skills broadcast lecture.

From the perspective of aesthetics, *Zhao Songting* maintains that "musical skills serve to express the content, and those separated from the content cannot be called skills. The bamboo flute itself is in constant development, skills must be constantly innovative. whether foreign, ancient, modern, north, south, west, east, or west, as long as the content of the performance of help, we must absorb. Although *Zhao Songting's* flute art comes from the folk and he has never been to a music college, his literature accomplishment and scientific and technological

²⁷ The Suona is a Chinese reed wind instrument. The traditional Suona has a bright tone and high volume, and the pipe body is made of wood, in the shape of a round cone link. The top end of the pipe is equipped with a "whistle" (reed, whistle) made of lu reed, and the bottom end is covered with a copper trumpet mouth called a "bowl". The modern suona is more like an oboe in a symphony orchestra.

knowledge are quite profound, so his teaching is systematic and scientific, the compilation of teaching materials is also quite concise and to the point, the structure is rigorous, his disciples have a high rate of success, many of his students are famous at home and abroad. *Zhao Songting's* only regret is that he has not yet cultivated excellent female disciples. "Most flute players in the Tang and Song dynasties were girls," he said. "I plan to recruit a group of female students to explore whether there could be female flute players."

In his teaching, he attaches great importance to the solid foundation of basic skills and the cultivation of artistic ethics. He uses vivid metaphors to make students forget his artistic ethics and skills. Sometimes, he encourages students to improve their understanding and enhance their confidence in a humorous way. He has a high literary accomplishment and a wealth of historical knowledge, and when talking with people, he can often cite the classics, export them into a chapter. His flute skills were still flourishing in his seventies. He also personally participated in the performance and published the printed film "*Zhao Songting selected flute*".

4. The difference between China and Western music

4.1. Difference on struction

In China and the West, there is a great difference in the vocal range of bamboo flute and flute itself. The flute has a vocal range of three octaves, which is equivalent to B to C on the piano. A flute can be used to play 24 major and minor keys. Different from the flute, the bamboo flute is used according to the different tonality of the music. The disadvantage is that it is tedious and often takes several tonality bamboo flutes when playing several pieces of music.

Chinese bamboo flutes can be divided into two types: flutes with and without flutes. There are film flutes according to its length and range into a small flute, clapper flute, qu flute, large flute, no film for the new flute (11 hole flute), mouth flute. As a major solo and ensemble instrument, there is also the development of a variety of modes of dizi (starting from the lowest hole in the third hole as the pitch of the flute), there are also customized "giant flute", which need to be played by more than one person. Bangdi (short film flute) is

mainly spread in the north, used for opera 梆子腔 (bangziqiang) music accompaniment and northern folk instrument ensemble, compared with the Qudi, its Pipe body is slightly shorter. The Pipe diameter is slightly smaller; The pitch is high and bright, and the rhythm is lively. There are F key flute G key flute A flute, player commonly used are F key clapper flute and G key clapper flute. The western equivalent of the flute.

Xiao Bangdi is shorter and higher pitched than it is. There is a flat b minor, c minor, d minor, usually in c minor and d minor Xiao Bangdi. Qudi (long flute), also known as the Chinese flute, mainly spread in the South, used for Kunqu opera accompaniment and Southern folk instrument ensemble (such as Jiangnan Sizhu), so also known as Kundi. The tone is rich and mellow, soft, and smooth, playing with the skills of qi for a specialty. There are C key, D key, and E key flutes. The commonly used are the C key, D key, and E key flutes. The Western equivalent of the flute. A large flute, also called bass flute, has a flute membrane, but is longer than a quad and has a bass. (the tonality is Bb to F) have big G flute big F key flute, A key flute, Bb key flute. New flute (horizontal Xiao, eleven hole flute) is a flute without a membrane hole. It is the product of the modern Chinese orchestra and plays a coordinating role in the orchestra. Equivalent to a Western bass flute. Double bass flute C key flute and D key flute, E key flute. Junkong flute, mostly for the use of traditional music, such as Kunqu Opera, Shiyin music and so on. Traditionally, the equalizer is either between D key flute and C key flute, or flat E key flute. Equivalent to the Western double bass flute.

In the material and production, the early flute is ebony or coconut wood, modern use of metal material, such as ordinary nickel silver alloy to professional silver alloy, gold (9K, 14K, 18K, 24K) and platinum, and some performers use special glass flute. The timbre of traditional wooden flutes is mellow, warm, and delicate, while that of metal flutes is bright and broad. Although some flute players still prefer wooden flutes, metal flutes are more widely used. Because the material used is different, bamboo flute to pick up a lot of light, the production of flutes commonly used bitter bamboo, purple bamboo, after drying basically through cutting, baking, painting, drilling, tuning, winding, lettering, and other processes, the process is more complicated. Famous flute makers include Dong Xuehua, Lin Guzhen, Huang Zhaoqing, Li Xiqi (making 10-hole flute), Wang Yiliang, Ying Mingzhang, Huang Weidong, Zou Xuisheng, etc. Because of the climate, the temperature of bamboo flute

maintenance requirements are also relatively high, this point with the oboe and single pipe, the instrument itself is wood material, maintenance is not easy.

The Western flute and bamboo flute play similar roles in music performance. For example, the western flute serves as the main high-pitched melody instrument in modern orchestral and chamber music, and can also be used as a solo instrument. Many famous composers have written moving pieces for the flute. The most famous are Bach's Suite in B minor, Mozart's flute concerto, Beethoven's Serenade for flute, violin and viola, and Debussy's flute solo. Modern Western orchestras usually have two flutes for different parts, but sometimes they are used as ensembles to play the same part. The second flute player is also responsible for playing the piccolo (octave higher than the flute) if a bright and harsh treble is required. The flute can be played independently with strings, and its timbre varies greatly, so it is the first choice for solo instruments. The high-pitched parts are bright and clear, while the low-pitched parts are hollow and low. The bamboo flute can also be used as a solo instrument, as well as a high-pitched melodic instrument in modern folk bands and ensembles. From the 50 s, for example, pure adapted from traditional music "jolly meeting" ode to joy ", etc. the most traditional flute is good at using a traditional bamboo piece of the pie techniques: quiver, fold, a gift, play with and vomit, slippery, crib, flower, etc. these techniques of rich, makes our country early bamboo flute solo with rich Chinese opera music style and lasting appeal.

The bamboo flute in China is traditionally divided into two schools: the Southern school, which often uses techniques such as tremolo, overlapping, gift, and beat. North multi-tonguing, sliding, chopping, tongue, and other skills, more lively and fancy. Techniques such as cyclic ventilation, cyclic exhalation, cyclic double exhalation, kneading sound method, bag blowing method, roar sound, punching sound, flying finger, large seven degree kneading sound, whistle sound and so on were invented one after another. The playing techniques also reflected on the flute, flute also have affected, skipping, tone, articulation, double articulation, triple articulation flutter derived and modern techniques, etc., but the big difference on the glide, because the cause of the button, the flute is not like a bamboo flute glide control of interval number, because the bamboo flute button is the finger of the players, the flute is the

key itself, so the glides on the interval difference are very big, another bamboo flute 3-component dynamometer is no keyring.

4.2. Difference on notation

There is a big difference in notation between the West and China. The subtracted or simplified word notation is a special notation method in ancient China, which is only used to record the guqin music. It belongs to a fingering spectrum, developed from the earlier text spectrum. Guqin subtracted word spectrum has appeared in the Tang dynasty, generally believed to be invented by the Tang dynasty *Cao Rou*. Before the Tang dynasty, the guqin music was written as text, combining finger-pointing names with chord orders and emblem positions. However, the text spectrum is very complicated and inconvenient to use. According to legend, *Cao Rou* simplified and combined the characteristic parts of the text spectrum fingering and terminology and developed it into the subtracted word spectrum. In addition to *Cao Rou's* theory, some scholars also believe that the subtraction spectrum was born as early as The Three Kingdoms period, which was first created by *Cao Zhi*. Except for the old piano, in, flute, two-string fiddle instruments such as spectrum also has use of words in the spectrum.

Moreover, the Gongche spectrum is a special typical notation in the cultural circle of Chinese characters. It originated in the Tang dynasty of China and later passed to Japan, Vietnam, the Korean peninsula, Ryukyu and other regions where Chinese characters are used. It is a kind of writing spectrum. Today, only the smart people and learners of traditional opera can still use Gongchi to sing or write music. The ruler was traditionally written straight from right to left, like writing, but can be written horizontally. In principle, a notation is not just as an absolute sound name, but also as realizable notation, similar to the note call in Western classical music (Solfege: do, re, mi fa, so, la, si). In different parts of China, because of the differences in dialects, the characters used in Gongche notation will be slightly different. The following examples are the comparison of the scale and the notation and in piano:

Gongche e	上	尺	工	凡	六	五	乙
Jianpu	1	2	3	4	5	6	7
in piano	do	re	mi	fa	sol	la	si

Figure 7 Gongche Pu

The other is the more modern use of the simplified spectrum. Here is an example of a Chinese musical composition:

江仙调曲

姑苏行 Gu Su Xing

市

Handwritten musical notation for the piece "Gu Su Xing". The top staff shows a sequence of numbers: 1=D, 2^{tr}, 1, 2, 3, 4, 5, 4, 5, 3, 2, 1. A green box highlights the number 2. The bottom staff shows the corresponding musical notes on a treble clef staff in 4/4 time, with a key signature of one sharp (F#). The notes are D4, E4, F#4, G4, A4, B4, C5, D5. A green box highlights the note E4. The piece ends with a fermata over the final D5 note.

1=D That's mean number 1 is D in Piano. And is D major.

Diagram illustrating the mapping of numbers 1-8 to notes in a normal piano setting. The notes are C, D, E, F, G, A, B, C. Arrows point from the numbers 1-8 down to the notes. The word "Normal" is written to the right.

1	2	3	4	5	6	7	8
↓	↓	↓	↓	↓	↓	↓	↓
C	D	E	F	G	A	B	C

Diagram illustrating the mapping of numbers 1-8 to notes in a D major piano setting. The notes are D, E, F#, G, A, B, C#, D. Arrows point from the numbers 1-8 down to the notes. The text "1=D" is written to the right.

1	2	3	4	5	6	7	8
↓	↓	↓	↓	↓	↓	↓	↓
D	E	F#	G	A	B	C#	D

Figure 8 Jianpu translate to notation by Ningrui Liu

4.3. The difference in composition thoughts

Since the bamboo flute was created, it has been loved by musicians in various dynasties, and the music was also influenced by religion. For example, China's oldest religion, Taoism. The essence of Taoist thought is doing nothing. From *Laozi*²⁸ opinion, people should balance with nature and find great beauty and love and peaceful in nature.



Figure 9 Laozi (571-471BC)

Perhaps it is a coincidence that our ancestors put his ideal into practice thousands of years before *Laozi*, and the bamboo flute was invented. It secretly conforms to *Laozi*'s basic concept of "doing nothing in silence", "returning to simplicity" and "following nature". However, *Zhuangzi* romantically developed it into "zhi ren" and "yao". Therefore, *Zhuang Zi*

²⁸Laozi (UK: /'lɑʊ'ziə/; US: /'lɑʊ'tsi:/; Chinese: 老子 Mandarin pronunciation: [lɑʊ.tsi]; literally "Old Master"), also rendered as Lao Tzu (/ˈlɑʊˈtzuː/ or /ˈlɑʊˈdʒɑː/) and Lao-Tze (/ˈlɑʊˈdʒeɪ/), was an ancient Chinese philosopher and writer. He is the reputed author of the *Tao Te Ching*, the founder of philosophical Taoism, and a deity in religious Taoism and traditional Chinese religions. A semi-legendary figure, Laozi was usually portrayed as a 6th-century BC contemporary of Confucius, but some modern historians consider him to have lived during the Warring States period of the 4th century BC. A central figure in Chinese culture, Laozi is claimed by both the emperors of the Tang dynasty and modern people of the Li surname as a founder of their lineage. Laozi's work has been embraced by both various anti-authoritarian movements and Chinese Legalism.

developed *Laozi's* "Wuwei" to the extreme, and *Laozi's* "nothing" to the extreme. In his eyes, true freedom is "the man who takes the right of heaven and earth, while the man who takes the right of six chi to swim to infinity", and the real pure person is "the man who has no self, the man of God has no work, and the saint has no name.

Laozi in the "tao te ching" has such a narrative: "to the virtual pole, shoujing duduan, all things together, I view the recovery. Laotse thought that only by clearing his mind and gradually calming down, can he achieve the goal of "seeing the fu". The complete emptiness of the mind is the state of inaction. This kind of true freedom of the soul, only in the music can reflect the most perfect, such as *Ji Kang* before the execution of a song “广陵散 (Guangling San) ” on the whole life of grief and anger and regret, generous to die. There is no doubt that Chinese bamboo flute artists are influenced by Taoism's "free and unfettered" and "to the imaginary pole". For example, the contemporary flute song “The Orchis in spring ” reflects a free and carefree attitude towards life. Think of bamboo flute, imagine “lake under moonlight in autumn”, "Taihu spring" such a beautiful picture, or slow or urgent movement, wandering in the intoxicating scenery, full of intoxication. In music, we can depict nature, create the enjoyment of beauty, and finally achieve the integration with nature, which is in line with the guidance of Taoist music thoughts on Chinese music and bamboo flute music. By listening to nature, people can easily find their spiritual resting place in their sleep.

The following is the Chinese bamboo flute music composed by modern musicians after the founding of the People's Republic of China.

Although the history of bamboo flute music can be traced back to the Ming and Qing dynasties since the Kunqu music, northwest rental music, and so on. The solo works of bamboo flute appeared slowly after the founding of the People's Republic of China, which can be said to have a history of more than half a century. In this process, bamboo flute works have gone through different periods of development: while the form structure of the works is relatively simple, most of them are two or three sections similar to opera music, and the length of the works is moderate. 60 to eighty s is the bamboo flute work another period of development, the stage of the works form and style of music start characteristics under the influence of Western classical music technique, mostly with represent the trilogy type, on the

music not only constrained by the style of opera music, absorbed some of the march, dance music theme features such as "Tatar ethnic dance music" the train to Beijing, etc. some transplant foreign works "boating tuning" "three girls in the song and dance" and so on, the works of this period length is not big, but playing technology difficult degree has had the obvious promotion period than the previous one. After this period, in the eighties is the bamboo flute work, change is the biggest stage, the fastest growing in the period of the bamboo flute work, the music style is not constrained to a single, from the adaptation of traditional folk music to the west of the twelve-tone system concerto all-encompassing, the length is longer than a few times before work, technical difficulty is bigger and bigger, some work needs very high-performance levels to well done.

Whereas in the west, there is more emphasis on harmonic colors, various sound colors, such as Berlioz and Debussy in the French school of music, and the more important thing is to create a picture sense for people through sound. Chinese composers, on the other hand, tend to emphasize inner zen, a deeper philosophical meaning. Different people understand differently, not through the large harmony color and the large instrument ensemble produced by the picture sense. For example, Guqin famous songs such as mountains and rivers.

5. CONCLUSION

Bamboo flute playing in the process of professional teaching, though in recent decades has a great development which progresses by leaps and bounds, modern bamboo flute teaching system and mode is a basic, but from the teaching content, teaching mode, teaching means, such as details of ways, from the performance of the Chinese traditional instrumental music playing art aesthetic teaching need, bamboo flute and flute playing professional teaching also has many differences. The first is the difference between teaching and learning of basic skills. Western flute playing although all attaches great importance to teaching basic training, as a result of bamboo flute playing to the influence of the traditional ethnic folk style, the technique is rich, the diversification of traditional schools also makes the bamboo flute instrument itself has had a different shape, as a result, the foundation of the bamboo flute playing training more inclined to gas, fingers and tongue play respectively with comprehensive training of skill, that make up a significant component of in teaching and practice; And flute art is the product of Western music system development, the flute art, and bamboo flute has the essential difference between different music system, like other Western instrumental music, flute very pays attention to the practice of scales, scales under different mode tonality and changes chromatic holds a large proportion in the basic training of the flute.

Secondly, the differences in textbook construction. In history, bamboo flute teaching has almost ignored the necessity of teaching materials and musical scores due to the way of oral instruction. With the establishment and development of modern bamboo flute teaching in music and art colleges, the construction of bamboo flute teaching materials has achieved steady development. At present, there are several kinds of teaching materials for bamboo flute performance: training materials for playing technical skills, bamboo flute solo and concerto works collection, and teaching materials for theoretical works. However, the content, level, and quality of many different teaching materials are uneven, and the number of effective teaching materials is not much. Moreover, there is no fixed model of teaching materials application, and there are different local teaching materials in different regions.

Bamboo flute solo begins after the founding of the people, the history of the development of bamboo works creation after the founding of has experienced several stages, from the

original style of the folk music to contemporary literary theme, genre and style diversification, the modern and traditional melt, especially in recent years the development of the bamboo flute work sprang up, the popularity of their works, communication is restricted by many objective factors, many works of bamboo blind pursuit of scale and westernization, the content of works creation and significance has not influenced by history and art practice test; And flute work is accompanied by the development of Western music for hundreds of years of development, from the Renaissance classicism period until the twentieth century after the establishment of modern music styles, so the modern flute music works basic has experienced the test of history and practice, and has gradually formed a series of flute playing teaching materials system. For example, Taffanel's flute practice series.

And flute professional construction of teaching material is accompanied by the flute teaching is set up with the development of the teaching material content has been through many kinds of music and art practice and gradually fixed hundreds of years teaching practice, whether our country's flute teaching, teaching materials and the Western developed countries on the teaching material has formed a fixed pattern and content, which makes the worldwide, the flute teaching and communication, and effectively promoted the advance of the flute teaching.

Finally, differences in teaching conditions. Bamboo flute and flute are similar in teaching forms such as solo and ensemble, but there are great differences in the teaching form and content of chamber music. In the development of Western music, the composer of the flute has never stopped in the creation of chamber music works, doubling the chamber music performance with other instruments makes the flute track number is very abundant, and there is no lack of classic, an important link of the flute chamber music into the teaching of the flute, is a compulsory course for students majoring in flute, by doubling the training better cultivate the student's intonation, rhythm and the ability to cooperate. The teaching of chamber music ensemble of bamboo flute in China is still in its initial stage. In recent years, the creation and artistic practice of chamber music of bamboo flute in China's top music schools have only begun to produce achievements, and the ensemble repertoire of bamboo flute and other ethnic instruments is scattered. In general, there is a definite difference between bamboo flute and flute at the micro-level of performance teaching.

To sum up, it can be seen that different musical aesthetic theories in different musical systems in China and the west are the basic reasons for forming different performing arts styles of bamboo flute and flute. The performance art of bamboo flute and flute still retains many cultural differences between east and west. The contemporary bamboo flute performance art not only fully shows the characteristics of traditional Chinese music aesthetics but also integrates many performance characteristics of Western music aesthetics. Therefore, we summarize the similarities and differences between Eastern and Western flute and music, hoping to promote the future development of bamboo flute performance art, that is, on the one hand, inherit the traditional Chinese aesthetics, on the other hand, reasonably draw on the advantages and essence of Western flute performance art and even other ethnic music performance art, and make progress in the integration of the two.

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幽 思

Thinking Quietly

贺绿汀曲
He Luting

Adagio tranquillo ♩ = 58

p dolce

mf

mp

poco rit.

a tempo

12

Musical score for measures 12-14. The piece is in G major (one sharp) and 4/4 time. Measure 12 features a melodic line in the right hand with eighth-note patterns and a piano accompaniment in the left hand with quarter notes. Measure 13 continues the melodic development. Measure 14 shows a change in the piano accompaniment with a 3/4 time signature change.

15

Musical score for measures 15-17. Measure 15 begins with a melodic phrase in the right hand marked *mf* and a piano accompaniment in the left hand. Measure 16 continues the melodic line, marked *p*. Measure 17 features a melodic phrase in the right hand and a piano accompaniment in the left hand with a *p* dynamic.

18

Musical score for measures 18-20. Measure 18 features a melodic phrase in the right hand and a piano accompaniment in the left hand. Measure 19 continues the melodic line with a *f* dynamic. Measure 20 features a melodic phrase in the right hand and a piano accompaniment in the left hand.

21

Musical score for measures 21-23. Measure 21 features a melodic phrase in the right hand marked *f* and a piano accompaniment in the left hand. Measure 22 continues the melodic line with a *ff* dynamic. Measure 23 features a melodic phrase in the right hand and a piano accompaniment in the left hand.

24

8

poco *a* *poco*

poco *a* *poco*

Detailed description: This system contains measures 24, 25, and 26. The right-hand part features a melodic line with eighth-note patterns and slurs. The left-hand part provides harmonic support with chords and moving bass lines. Dynamic markings include *poco* and *a* (accrescendo).

27

8

dim. *rit.*

dim. *rit.*

Detailed description: This system contains measures 27, 28, and 29. The right-hand part shows a melodic line with a decrescendo (*dim.*) and a ritardando (*rit.*). The left-hand part features a complex texture with a tremolo effect in measure 28. Dynamic markings include *dim.* and *rit.*

30

f

Detailed description: This system contains measures 30 and 31. Measure 30 features a series of repeated notes with accents (*pv*) in the right hand, while the left hand is silent. Measure 31 contains a long, sweeping melodic line in the right hand. The dynamic marking is *f* (forte).

tr

Detailed description: This system contains measures 32 and 33. The right-hand part features a melodic line with a trill (*tr*) in measure 32 and a series of slurred notes in measure 33. The left hand is silent.

f *p* *f* *p* *rit.* *tr*

Detailed description: This system contains measures 34 and 35. The right-hand part features a melodic line with alternating dynamics of *f* and *p*, a ritardando (*rit.*), and a trill (*tr*) in measure 35. The left hand is silent.

31 Andante ♩ = 66

Musical score for measures 31-33. The piece is in G major and 3/4 time. The tempo is Andante with a metronome marking of ♩ = 66. The score consists of a vocal line and a piano accompaniment. The piano part is marked *più agitato*. The vocal line is mostly rests, with some notes appearing in measure 33.

Musical score for measures 34-36. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The vocal line has some notes in measure 34 and rests in measures 35 and 36.

Musical score for measures 37-39. The piano accompaniment features a steady eighth-note pattern. The vocal line has notes in measure 37 and rests in measures 38 and 39. The piano part is marked *f* and *con brio* in measure 39.

Musical score for measures 40-42. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The vocal line has notes in measure 40 and rests in measures 41 and 42.

43

46

49

51

54

con espressivo *mf poco* *a*

57

poco *dim.* *e* *rall.* *p*

60 **Cadenza**

f *tr* *f* *p*

f *tr* *rit.* *molto* *ppp*

阳光灿烂照天山

The Bright Sun Shines over the Tianshan Mountains

黄虎威曲

Huang Huwei

Lento grandioso

自由而不松散，雄伟秀丽，春光明媚

The musical score is written for piano and consists of four systems. The first system begins with a right-hand melody in G major, marked *ff* and *ad libitum*. The left hand provides a rhythmic accompaniment of eighth notes. The second system continues the right-hand melody with a large slur and includes a triplet in the left hand. The third system features a descending right-hand line and a triplet in the left hand, ending with a *rit.* marking. The fourth system shows the right hand playing a melodic phrase with dynamics *mf*, *p*, *mf*, and *p*, while the left hand plays chords with dynamics *mf* and *pp*.

First system of musical notation. The upper staff features a melodic line with a slur over the first two measures, a fermata over the third measure, and a five-measure phrase starting with a '5' above the staff. The lower staff contains piano accompaniment with a triplet of eighth notes and a fermata. Dynamics include *mf* and *11*.

Second system of musical notation. The upper staff has a melodic line with a slur and a fermata. The lower staff has piano accompaniment with a slur and a fermata. Dynamics include *f* and *11*.

Third system of musical notation. The upper staff features a melodic line with a slur and six sixteenth-note groups, each marked with a '6'. The lower staff has piano accompaniment with a slur and a fermata. Dynamics include *mf*.

Fourth system of musical notation. The upper staff has a melodic line with a slur and a fermata, marked with a '27' below. The lower staff has piano accompaniment with a slur and a fermata. Dynamics include *p* and *mf*. Text includes *rit.*, *adagio sereno e cantato* ♩=56, and the Japanese characters 明朗、歌唱地.

3

mf

Musical notation for measures 3 and 4. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). Measure 3 features a vocal line with a dotted quarter note followed by an eighth note, and a piano accompaniment with a sixteenth-note arpeggiated pattern. Measure 4 continues the vocal line with a quarter note and a half note, while the piano accompaniment features a long melodic line with a slur. The dynamic marking 'mf' is present.

5

Musical notation for measures 5 and 6. The system includes a vocal line and a piano accompaniment. The key signature is two sharps. Measure 5 shows a vocal line with a quarter note and a half note, and a piano accompaniment with a sixteenth-note arpeggiated pattern. Measure 6 continues the vocal line with a quarter note and a half note, while the piano accompaniment features a long melodic line with a slur. The piano accompaniment in measure 6 includes a complex rhythmic pattern with sixteenth notes.

7

Musical notation for measures 7 and 8. The system includes a vocal line and a piano accompaniment. The key signature is two sharps. Measure 7 shows a vocal line with a quarter note and a half note, and a piano accompaniment with a sixteenth-note arpeggiated pattern. Measure 8 continues the vocal line with a quarter note and a half note, while the piano accompaniment features a long melodic line with a slur. The piano accompaniment in measure 8 includes a complex rhythmic pattern with sixteenth notes.

9

Musical notation for measures 9 and 10. The system includes a vocal line and a piano accompaniment. The key signature is two sharps. Measure 9 shows a vocal line with a quarter note and a half note, and a piano accompaniment with a sixteenth-note arpeggiated pattern. Measure 10 continues the vocal line with a quarter note and a half note, while the piano accompaniment features a long melodic line with a slur. The piano accompaniment in measure 10 includes a complex rhythmic pattern with sixteenth notes.

11

Musical score for measures 11-12. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). The melody in the top staff features a series of eighth notes with slurs. The piano accompaniment in the grand staff includes sixteenth-note patterns in the right hand and eighth-note patterns in the left hand.

13

$\text{♩} = 80$

mf

Musical score for measures 13-14. The system consists of three staves. A tempo marking of quarter note = 80 and a dynamic marking of *mf* are present. The top staff continues the melody. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and eighth-note patterns in the left hand. A fermata is placed over the final notes of the piano part in measure 14.

15

mf

Musical score for measures 15-17. The system consists of three staves. A dynamic marking of *mf* is present. The piano accompaniment in the grand staff features prominent triplet patterns in both the right and left hands. The right hand has chords and triplets, while the left hand has eighth-note triplets.

18

Musical score for measures 18-20. The system consists of three staves. The piano accompaniment in the grand staff features a complex texture with sixteenth-note runs in the right hand and eighth-note patterns in the left hand. A fermata is placed over the final notes of the piano part in measure 20.

21 *allargando*

23 *a piacere* *cresc.* *bliss.*

Largo appassionato ♩=48

宽广而激情地

24 *ff*

26

Musical score for piano, measures 27-31. The score is written for a grand piano with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. Measure 27 features a treble clef with a half note chord and a bass clef with a triplet of eighth notes. Measure 28 shows a treble clef with a half note chord and a bass clef with a triplet of eighth notes. Measure 30 has a treble clef with a half note chord and a bass clef with a triplet of eighth notes. Measure 31 is marked with a forte *f* dynamic and contains two large arpeggiated chords, each with an 8-measure slur. The first chord is marked with a 13 and the second with a 15. The score includes various musical notations such as slurs, triplets, and dynamic markings.

32

10 9 13 7 7

33

14 15 10 12

34

15 8 12 15

mf

35

5

a piacere

37

f *mf*

f

p *f*

tr *mf*

f

allegro giocondo $\text{♩} = 88$

欢快的

38

pp 由远渐近

p

43

mp

52

mf

mf

This system contains measures 52 through 58. The top staff has a whole rest for the first six measures, followed by a quarter note G4 and a quarter note F4 in the seventh measure. The middle and bottom staves feature a piano accompaniment with chords and eighth-note patterns. A dynamic marking of *mf* is present in the top staff at measure 58 and in the middle staff at measure 57.

59

This system contains measures 59 through 65. The top staff continues with eighth-note patterns. The middle and bottom staves show a consistent piano accompaniment with chords and eighth-note figures.

66

f

p

f

This system contains measures 66 through 70. The top staff features a melodic line with a dynamic marking of *f* at measure 66. The middle staff has a piano accompaniment with a dynamic marking of *p* at measure 66. The bottom staff continues with eighth-note accompaniment and has a dynamic marking of *f* at measure 66.

70

This system contains measures 70 through 75. The top staff has a melodic line with a dynamic marking of *f* at measure 70. The middle staff has a piano accompaniment with a dynamic marking of *p* at measure 70. The bottom staff continues with eighth-note accompaniment and has a dynamic marking of *f* at measure 70.

74 *cantabile* 歌唱地

mf

Ossia
或

78

Ossia
或

84

Ossia
或

Detailed description: This system covers measures 84 to 89. The vocal line begins with a trill on a note, followed by a melodic phrase. The piano accompaniment consists of arpeggiated chords in the right hand and block chords in the left hand. A second system below, labeled 'Ossia 或', provides an alternative piano accompaniment for the same vocal line.

90

Ossia
或

Detailed description: This system covers measures 90 to 95. The vocal line starts with a forte (*f*) dynamic and includes a trill. The piano accompaniment features arpeggiated chords in the right hand and block chords in the left hand. A second system below, labeled 'Ossia 或', provides an alternative piano accompaniment for the same vocal line.

96

Ossia
或

allegro vivace, ebollimento

急速、热烈地 ♩=176

102

108

114

Musical score for measures 114-118. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with eighth and sixteenth notes, including slurs and accents. The piano accompaniment includes a bass line with triplets and chords in the right hand.

119

Musical score for measures 119-123. The system consists of a vocal line and a piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment features a bass line with triplets and chords in the right hand.

124

Musical score for measures 124-128. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with slurs and accents. The piano accompaniment includes a bass line with chords and chords in the right hand. The dynamic marking *mf* is present.

129

Musical score for measures 129-133. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with slurs and accents. The piano accompaniment includes a bass line with chords and chords in the right hand. The dynamic marking *mf* is present.

134

Musical score for measures 134-138. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The treble staff features a continuous sixteenth-note pattern with slurs. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

139

Musical score for measures 139-142. The system consists of three staves: a single treble staff and a grand staff. The treble staff has a sixteenth-note pattern with slurs. The grand staff accompaniment includes dynamic markings: *f* (forte) at the beginning and *poco dim.* (poco decrescendo) towards the end of the system.

143

Musical score for measures 143-146. The system consists of three staves: a single treble staff and a grand staff. The treble staff continues with sixteenth-note patterns and slurs. The grand staff accompaniment features chords and moving lines.

147

Musical score for measures 147-151. The system consists of three staves: a single treble staff and a grand staff. The treble staff has a sixteenth-note pattern with slurs. The grand staff accompaniment includes dynamic markings: *f* (forte) at the beginning and *f* (forte) at the start of the second measure.

152

f *p*

157

mf *mf*

162

cresc. *f* *cresc.* *cresc.*

167

ff *ff*

172

mf

mf

This system contains measures 172 through 177. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides harmonic support with chords and a bass line. The dynamic marking *mf* is present at the beginning of the system.

178

This system contains measures 178 through 183. The musical notation continues with similar melodic and harmonic patterns as the previous system.

184

f

f

This system contains measures 184 through 188. The dynamic marking *f* (forte) is introduced in the upper staff at measure 184 and in the lower staff at measure 187.

189

poco dim.

poco dim.

This system contains measures 189 through 194. The dynamic marking *poco dim.* (poco diminuendo) is used in both the upper and lower staves, indicating a gradual decrease in volume.

194

tr
mp

199

cresc. poco a poco
cresc. poco a poco

204

f
f

209

più mosso
mf
mf

214

Musical score for measures 214-218. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The top staff features a melodic line with slurs and dynamic markings *f* and *ff*. The grand staff provides harmonic accompaniment with chords and some melodic fragments.

219

Musical score for measures 219-224. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The top staff contains a melodic line with slurs and dynamic markings *f* and *ff*. The grand staff features a complex accompaniment with many chords and slurs.

225

Musical score for measures 225-229. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The top staff contains a melodic line with slurs and dynamic markings *f* and *ff*. The grand staff features a complex accompaniment with many chords and slurs.

230

Musical score for measures 230-234. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The top staff features a melodic line with a long slur and dynamic markings *f* and *ff*. The grand staff features a complex accompaniment with many chords and slurs.

- 3) <https://www.youtube.com/watch?v=BRTmn9TfsFs>
- 4) <https://www.youtube.com/watch?v=0hmCp66Sadk>
- 5) <https://www.youtube.com/watch?v=JmFwAPbJxxs>
- 6) <https://www.youtube.com/watch?v=RjHJSnhGnNg>
- 7) <https://www.youtube.com/watch?v=7tG8r3VBvEI>
- 8) <https://www.youtube.com/watch?v=s3P47XF9DxA>
- 9) https://www.youtube.com/watch?v=GteGCSuj_4A
- 10) <https://www.youtube.com/watch?v=m1GxmBsxQ1g>
- 11) https://www.youtube.com/watch?v=b_HetUDEqu4
- 12) https://www.youtube.com/watch?v=Kb_mfQZNIyE
- 13) <https://www.youtube.com/watch?v=9m5wqtvL3qU>
- 14) <https://www.youtube.com/watch?v=X1TEVbxh780>
- 15) https://www.youtube.com/watch?v=T0dA_VTOV2I
- 16) https://www.youtube.com/watch?v=aKz_HIh-fF0

6.6. Internet sources

- 1) <https://ssb22.user.srcf.net/mwrhome/jianpu-ly.html>
- 2) <https://www.cnki.net/old/>

6.7. Bachelor's Thesis

6.8. Master's Thesis

6.9. Doctoral Thesis

- 1) Du Juan “ *Aesthetics for flute and bamboo flute* ” in 2015

7.APPENDIX

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