

Chinese Music

Sin-yan Shen

Chinese Music Jie Jin,2011-03-03 This accessible, illustrated introduction explores the history of Chinese music, an ancient, diverse and fascinating part of China's cultural heritage.

Remarks on Chinese Music and Musical Instruments Zhi Meng,1932

Chinese Music J. A. Van Aalst,1884 Contains 9 pages of description of the Chinese Lute in French and 4 pages of a music score written in Chinese. Also includes two scores by Confucius translated from Chinese musical notation, with description in French.

Qupai in Chinese Music Alan R Thrasher,2016-03-31 Presenting the latest research in the area, this volume explores the fundamental concept of qupai 曲牌, melodic models upon which most traditional Chinese instrumental music (and some vocal music) is based. The greater part of the traditional instrumental repertoire has emerged from qupai models by way of well-established 'variation' techniques. These melodies and techniques are alive today and still performed in 'silk-bamboo' types of ensemble music, zheng 筝, pipa 琵琶 and other solo traditions, all opera types, narrative songs, and Buddhist and Daoist ritual music. With a view toward explaining qupai as a musical system, contributors explore the concept from multiple directions, notably its historic development, patterns of structural organization, compositional usage in Kunqu classical opera, influence on the growth of traditional ensemble and solo repertoires, and indeed on 19th-century European music as well. Related essays examine the use of shan'ge 山歌 folksongs as qupai models in one local opera tradition and the controversial relationship between qupai forms and the metrically-organized banqiang 板腔 forms of organization in Beijing opera. The final three essays are focused upon traditional suite forms in which qupai and non-qupai tunes are mixed, examples drawn from the Minnan nanguan 南管 repertoire, Jiangnan 'silk-bamboo' tradition and the ritual music of North China.This is the first Western-language study on the nature and background of the qupai tradition, and the methods by which model melodies have been varied in creation of repertoire. The volume is essential reading for East Asian music specialists and contributes to the fields of ethnomusicology, musicology, music theory, music composition, and Chinese music and performing arts.

Tradition & Change Performance Tsao,2013-12-19 First published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

The Semantics of Chinese Music Adrian Tien,2015-01-14 Music is a widely enjoyed human experience. It is, therefore, natural that we have wanted to describe, document, analyse and, somehow, grasp it in language. This book surveys a representative selection of musical concepts in Chinese language, i.e. words that describe, or refer to, aspects of Chinese music. Important as these musical concepts are in the language, they have been in wide circulation since ancient times without being subjected to any serious semantic analysis. The current study is the first known attempt at analysing these Chinese musical concepts linguistically, adopting the Natural Semantic Metalanguage (NSM) approach to formulate semantically and cognitively rigorous explications. Readers will be able to better understand not only these musical concepts but also significant aspects of the Chinese culture which many of these musical concepts represent. This volume contributes to the fields of cognitive linguistics, semantics, music, musicology and Chinese studies, offering readers a fresh account of Chinese ways of thinking, not least Chinese ways of viewing or appreciating music. Ultimately, this study represents trailblazing research on the relationship between language, culture and cognition.

Tradition and Change in the Performance of Chinese Music Tsao Pen-yeh,2013-12-19 First published in 1998. As a cultural entity of over five thousand years of history, Chinese music is a multi-faced phenomenon consisting of diverse regional and transregional traditions. Two large categories of Chinese music can be distinguished: music(s) of the Han nationality and music(s) of the ethnic nationalities. The present volume brings together ten articles written largely by native scholars, with the general aim of presenting a dialogue about Chinese music from 'insider's' view-points.

Dangerous Tunes Barbara Mittler,1997 Barbara Mittler's book is the first comprehensive monographic study of China's New Music written in a Western language. It deals with two key points of contention: the effects of politics on the development of Chinese New Music, and the importance of China's indigenous musical traditions for the development of her New Music. In many ways, it is a handbook to New Chinese Music as it provides biographical and musicological sketches of the greater number of China's composers. As a reference work it will thus be of interest to libraries as well as to musicologists and music impresarios. The book is unique as a comparative study of New Chinese Music under three different political systems. Its conclusions, the discovery of (and explanations for) inherent similarities in those three New Musics will be of interest to sinologists in the field of politics and cultural studies.

Chinese Music and Orchestration Sin-yan Shen,1991

Gender in Chinese Music Rachel A. Harris,Rowan Pease,Shzr Ee Tan,2013 Village ritualists, international classical pianists, pop idols, and professional mourners -- whether they perform in temples, on concert stages, or in TV shows, Chinese musicians continually express and negotiate their gendered identities. Gender in Chinese Music brings together contributions from ethnomusicologists, anthropologists, and literary scholars to explore how gender is not only manifested in the diverse musical traditions of Chinese culture but also constructed through performing and observing these traditions. Individual chapters examine unique music cultures ranging from those of courting couples in China's heartlands to ethnic minority singers in the borderlands, and from Ming-period courtesans to contemporary karaoke hostesses. The book also features interviews with musicians, music industry workers, and fans talking about gender. With its wide-ranging subject matter and interdisciplinary approach, this volume will be an important resource for researchers and students interested in how music is implicated in the changing notions of masculinity, femininity, and genders in between. Contributors: Ruard Absaroka, Rachel Harris, Stephen Jones, Frank Kouwenhoven, Olivia Kraef, Joseph Lam, Rowan Pease, Antoinet Schimmelpenninck, Hwee-San Tan, Shzr Ee Tan, Xiao Mei, Judith Zeitlin, Tiantian Zheng. Rachel Harris is a senior lecturer in ethnomusicology at SOAS, University of London. Rowan Pease is a senior teaching fellow at SOAS, University of London. Shzr Ee Tan is a lecturer in music at Royal Holloway, University of London.

Lives in Chinese Music Helen Rees,2010-10-01 Until recently, most scholarly work on Chinese music in both Chinese and Western languages has focused on genres, musical structure, and general history and concepts, rather than on the musicians themselves. This volume breaks new ground by focusing on individual musicians active in different amateur and professional music scenes in mainland China, Hong Kong, and Chinese communities in Europe. Using biography to deepen understanding of Chinese music, contributors present contextualized portraits of rural folk singers, urban opera singers, literati, and musicians on both geographic and cultural frontiers. Contributors are Nimrod Baranovitch, Rachel Harris, Frank Kouwenhoven, Tong Soon Lee, Peter Micic, Helen Rees, Antoinet Schimmelpenninck, Shao Binsun, Jonathan P. J. Stock, and Bell Yung.

Chinese Music J. A. Van Aalst,2016-12-26 This is a very interesting popular account of the theory of Chinese music, with numerous wood-cuts illustrating the principal instruments and the mode of musical notation used by Chinese musicians. The author states his aim to have been 'to point out the contrasts or similarity between Western and Chinese music, to present abstruse theories in the least tiresome way, to add details never before published and to give a short yet concise account of Chinese music.' After an introductory chapter on ancient music in general or rather on the history of European music, which our author believes to have 'gradually risen and progressed with Christianity, ' follows a chapter entitled, 'on Chinese music.' Here we are told that of the ancient music of China nothing remains now but a few abstruse theories, and that, at the rise of the Han dynasty the great music master Chi, whose ancestors had for generations held the same dignity, scarcely remembered anything about (ancient) music but the noise of tickling bells and dancers' drums.' We venture to say, that the author Would have modified his opinions regarding ancient Chinese music very considerably, if he had read Faber's essays on the subject. In the same chapter it is asserted, that ever since the Han dynasty nothing has been done of any value in the sphere of music, either practically or theoretically, that the attempt of Kanghi and Kienlung to revive the study of music in China failed, and that the Chinese

people, erroneously supposed to be quite unchangeable in their predilections, have so radically changed in the course of ages, that the musical art, which anciently always occupied the place of honour, is now deemed the lowest calling a man can profess. Serious music, according to Mr. Van Aalst, has been totally abandoned, and the kind of music in which the populace of China. now-a-days delights in, consisting of the deafening noise of gong or drum accompanied by the shrieking tones of the clarinet, requires no scientific study. But as Mr. van Aalst informs his readers at the same time, that ' Chinese music must be divided into two different kinds, ritual Or sacred music, which is passably sweet and generally of a minor character, and the theatrical or popular music, ' and as he subsequently describes the ritual music now used at Court and at religious ceremonies in the temples of Confucius and elsewhere, we are constrained to assume, either that ritual music is not serious because it is passably sweet, or that his previous allegation, that ' serious music is totally abandoned in China, ' goes for nothing. The next chapter treats the twelve Lii of ancient Chinese music, and we are told that they form ' a kind of semi-diatonic scale of 12 degrees, nearly identical with our chromatic gamut, the only difference being that our scale is tempered, while that of the Chinese is untouched.' Then follow five brief sentences on the pitch of Chinese music, and we learn that 'the present pitch approaches our D (601.5 vibrations per second) as nearly as possible.' Next we have a chapter on the Chinese system of notation, illustrated by diagrams, a few words on the stave, the value of notes, the rests, the time, the signs of alteration of notes, the diatonic gamut, etc..... -The China Review, Or, Notes and Queries on the Far East, Vol.

Jade Flute T. C. Lai,Robert Mok,1985 The question what is Chinese music? has often been asked but the answer is not easy to give. With a history which spans over many thousand years, Chinese music has undergone considerable changes due to racial interaction as a result of wars and conquests. Many books have been written on the subject but they tend to cater to specialists and do not reach the general public. Hence the need for the present volume. The book is designed as a general description, supported by recent discoveries and research. Anecdotes, poems and numerous illustrations are used so that the book not only gives the reader an idea of what Chinese music is but also how it is related to its culture, literature and art. Combining the technical with the literary and artistic is not an easy task. The risk is that the result may be too technical for the layman and not learned enough for the specialist. It is hoped, however, that the reader will find here something informative as well as entertaining.

Origins of Chinese Music (2007 Edition - EPUB) Lim SK,2018-09-21 From the early days, musical instruments in China were made from everyday items: hunting tools, trees, bamboo and even bones. During the Zhou dynasty, there were about 70 instruments. Today, there are hundreds. But have you ever wondered how these musical instruments in China came about? Well, in this book, the evolution of Chinese music over the centuries is examined, from prehistoric times, through the Qin, Han, Sui and Tang dynasties, all the way to our modern times. In addition, the origins and characteristics of specific musical instruments are explored, giving insight in one's understanding of these instruments. Legendary accounts related to historical personalities are also featured, including: * How two phoenixes helped Fuxi, the earliest ancestor of the Chinese, add music to the lives of the people. * How the musical talents of some individuals were so high they could sense evil elements in a piece of music. * How Wangzi Qiao became an immortal from playing the sheng. Indeed, this book holds a treasury of fascinating information and stories pertaining to Chinese musical instruments. This is definitely something any music lover should have in his collection.

A Critical History of New Music in China Jingzhi Liu,2010 By the end of the nineteenth century, Chinese culture had fallen into a stasis, and intellectuals began to go abroad for new ideas. What emerged was an exciting musical genre that C. C. Liu terms new music. With no direct ties to traditional Chinese music, new music reflects the compositional techniques and musical idioms of eighteenth- and nineteenth-century European styles. Liu traces the genesis and development of new music throughout the twentieth century, deftly examining the social and political forces that shaped new music and its uses by political activists and the government.

Chinese Music and Musical Instruments Xi Qiang,2011-04-10 With dozens of color photographs and insightful text, Chinese Music and Musical Instruments describes in detail the musical instruments with which a Chinese folk orchestra is equipped and their working and sounding principles. There are as many as a thousand different kinds of musical instruments in China. Only a tiny portion of them are used in an orchestra. The selection of musical instruments for an orchestra depends on how well they complement one another. A Chinese folk orchestra is composed of four sections: wind, plucked, percussion and bowed. This book is also devoted to the description of the development of classical Chinese music and the introduction of some music-related tales of profound significance. Chinese music is a big family composed of various distinctive types of music: Chinese folk music played at weddings, funerals or in festivals and fairs. The religious music played in religious services conducted in Buddhist and Taoist temples. Court music, which reached its zenith during the Tang Dynasty. The scholars' music based on Confucian thinking was the embodiment of the musical life of academia and refined music of this kind is still prevalent in today's society.

A HISTORY OF ANCIENT CHINESE MUSIC AND DANCE Wang Ningning,2019-11-04 A History of Ancient Chinese Music and Dance describes the history of music and dance in ancient China in the past five thousand years in the forms of poems, music and dance. It includes court music and dance, music and dance in drama and folk music and dance. It covers historical and professional knowledge such as music, dance, poetry and drama. The book consists of eleven chapters, from ancient times to the Ming Dynasty and the Qing Dynasty. In each chapter, there are historical background, music and dance works, people, events, and related poetry and images. The Yellow Emperor created tonality for wind instruments. Emperor Yao and Emperor Shun invented musical instruments qin and se. Duke of Zhou made system of rites and music. Apart from these, music, dance and acrobatics in the Qin Dynasty and the Han Dynasty, grand compositions in the Tang Dynasty and the Song Dynasty and music and dance in drama in the Ming Dynasty and the Qing Dynasty can all lead us to the long developing process of ancient music and dance. The book was the Project of 2003 National Tenth Five-Year Plan for Art Science in China. It was co-funded by the National Publishing Fund and “China Classics International” of the General Administration of Press and Publication.

Paper on Chinese Music Mary (Martin) Richard ("Mrs. Timothy Richard, "),1923

Paper on Chinese Music Mary Martin Richard,1907

Traditional Chinese Music in Contemporary Singapore Michelle Loh,Lum Yan Sing, Traditional Chinese Music in Contemporary Singapore is a collection of essays written by 12 esteemed contributors who are greatly involved in building up and contributing to traditional Chinese music in Singapore. Ranging from musicians to lecturers and conductors, these essays present various perspectives and incisive insights into this particular sphere of music, and are both a useful entry point for the curious reader, as well as valuable companions to experienced enthusiasts. Featuring essays from: Lum Yan Sing; Quek Ling Kiong; Tan Chin Huat; Michelle Loh; Samuel Wong; Teresa Fu; Natalie Alexandra Tse; Chia Qilong Andy;

Chinese Music Book Review: Unveiling the Power of Words

In a world driven by information and connectivity, the ability of words has become more evident than ever. They have the capacity to inspire, provoke, and ignite change. Such could be the essence of the book **Chinese Music**, a literary masterpiece that delves deep to the significance of words and their impact on our lives. Compiled by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book's key themes, examine its writing style, and analyze its overall effect on readers.

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Chinese Music Introduction

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