

THE TRENDS OF MUSIC IN U.S.A.
AND AN INTRODUCTION TO CHINESE MUSIC

A THESIS
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We hereby recommend that the THESIS prepared under
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be accepted as fulfilling this part of the requirements for the Degree of
MASTER OF ARTS

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PREFACE

Investigation of the music text book series published in the United States of America, and in general use in the schools today, reveals a limited number of songs from the Oriental culture. There is a rich heritage of beautiful and unusual music in the East. The purpose of this study is to present additional songs from the Republic of China that may be suitable for use in the public schools of America.

Chapter I presents a brief review of the development of music in the United States of America. This review is concerned with the historical aspects as well as the current trends of development.

In Chapter II a brief survey of the development of oriental music is presented in order to better understand the music of the Republic of China. Emphasis is placed on a cultural heritage going back some 3000 years.

Chapter III contains both vocal and instrumental Eastern music that may be adapted for use in the public schools in America.

TABLE OF CONTENTS

	Page
PREFACE.	iii
LIST OF TABLES	vi
Chapter	
I. THE DEVELOPMENT OF MUSIC IN THE UNITED STATES	1
Early Music Activities	
The Development of Music in The Schools	
The Band	
The Symphony Orchestra	
Opera in America	
Musical Composition in The United States	
Music Therapy	
II. THE MUSIC IN THE REPUBLIC OF CHINA	16
Eastern Music in The Republic of China	
Chinese Musical Instruments	
Chinese Orchestra	
Chinese Opera	
Chinese Folk Song	
Chinese Folk Dance	
Western Music in The Republic of China	
The Music of Piano, Violin, and Voice	
Social Music Education	
School Music Education	
III. SONGS FROM THE REPUBLIC OF CHINA.	41
BIBLIOGRAPHY.	73

LIST OF TABLES

Table	Page
1. Symphony Orchestra Summary	8
2. Twelve Tone Scale Forms.	12

CHAPTER I

THE DEVELOPMENT OF MUSIC IN THE UNITED STATES

Early Music Activities

Early in the seventeenth century when the United States of America was a new nation the people lived a primitive life. The difficult living conditions did not leave much time for literary or musical activities.¹

The first printing in America was the Bay Psalm Book (1640). This psalter was brought to Massachusetts by the Puritans. In 1651 this book was widely used in England and in America as far south as Philadelphia. By 1750 twenty-seven editions had been printed. The later editions contained fifty English hymn-tunes to be sung in unison.²

Before the Bay Psalm Book was published Harry Ainsworth's Book of Psalms was popularly used. This book included thirty-nine tunes. It is musically supe-

¹Pao Ch'en Lee, The Collection Thesis of Music (Taipei: Vai Sin Book Store, 1960), p. 17.

²Louis C. Eldon, The History of American Music (New York: Macmillan Co., 1915), pp. 2-4.

rior to any English psalm book.¹

The Development of Music in The Schools

Almost 100 years after the first settlements in America there was no music education in the present day meaning of the term. There were no music teachers, few instruments of any kind, no singing societies, and little printed music. Early musical activity was mostly singing the hymns of the church service.²

During the first 100 years, singing societies were gradually established throughout the New England area. The first important musical organization was the Stoughton Musical Society.³ The Handel and Haydn Society of Boston was of greater influence than the Stoughton Society. It founded a school and built a music hall. The first concert in the new music hall featured Beethoven's Symphony No. 1. It was also the first time that this particular symphony had been performed in the United States.⁴

Lowell Mason became president and conductor of

¹ John Tasker Howard, Our American Music-A Comprehensive History from 1620 to the Present (New York: Thomas Y. Crowell Co., 1958), p. 4.

² Edward Bailey Birge, History of Public School Music in the U. S. A. (Boston: Oliver Ditson Company, 1928), p. 1.

³ Elson, loc. cit., p. 27.

⁴ Ibid., pp. 39-40.

the Handel and Haydn Society in 1827. He immediately started to do two things: (1) to raise the standard of singing school teaching; and, (2) to improve the quality of church music material.¹ By 1834 he was well-established in Boston musical activities. It was then that he first asked for and received permission to teach music classes in the public schools.² Lowell Mason published a large number of music collections which included psalm-tunes and hymns. He established teacher-training institutes and conducted summer music seminars for the training of music teachers. In 1834 he issued his famous book of instructions which became the handbook of singing-school teachers.³

Basic principles set forth in the handbook are quoted as follows:

(1) To teach sounds before signs--to make the child sing before he learns the written notes or their names; (2) To lead him to observe by hearing and imitating sounds, their resemblances and differences, their agreeable and disagreeable effect instead of explaining these things to him; (3) To teach but one thing at a time--rhythm, melody, expression being taught and practiced separately before the child is called to the difficult task of attending to all at once; (4) To make them practice each step of each of these divisions, until they are masters of it, before passing to the next; (5) To give the principles and theory after practice; (6) To analyze and practice the elements of articulate sounds in order to apply them to music; (7) To have the names of the notes

¹Birge, loc. cit., p. 42.

²Birge, loc. cit., p. 34.

³Lee, loc. cit., p. 19.

correspond to those used in instrumental music.¹

Oberlin College (Ohio) established the first Department of Music in the United States in 1837.² In 1857 Pennsylvania University established its first Chair of Music. The University of Michigan was one of the earliest to follow this example.³

Lugher Whiting Mason wrote a music textbook in 1870 which was widely used. This textbook was sold in Europe and Southern Asia. His influence spread even as far as Japan, where he was under contract for three years as music commissioner to the Japanese Government.⁴

The New York College of Music and Fine Arts was the only college devoted exclusively to music prior to World War I. Eastman School of Music, the Julliard Music School, and the Curtis Musical College were all established by 1924.⁵

Most music departments, music schools, and conservatories of music are now integral units of colleges or universities. This system of musical education seeks to combine the best of the academic and the conservatory traditions.⁶

¹Birge, loc. cit., p. 38.

²Lee, loc. cit., p. 30f.

³Elson, loc. cit., p. 353f.

⁴Lee, loc. cit., p. 30f.

⁵Elson, loc. cit., p. 353.

⁶Randall Thompson, College Music. New York: (MacMillan Company, 1935), p. 4.

The Band

The most important development of the past forty years has been the growth of band music in the schools and colleges of America. Today there are estimated to be at least 20,000 bands in high schools and colleges.¹

The first well-known band was one assembled by Patrick Gilmore in 1837. After many tours of the United States and Canada this band made its first tour of Europe in 1878.²

John Philip Sousa was the greatest of all march composers. At age twenty-six he became the leader of the United States Marine Band. During the next twenty years he built this unimportant musical organization into one of the best military bands in the world.

In 1892 Sousa withdrew from the military service and organized a professional band which carried his own name. This band gave its first concert in Plainfield, Pennsylvania. For the next forty years this was the best known band in the United States.³ Sousa has over 200 published compositions. His best known work

¹Ibid., p. 15.

²Paul Henry Lang, Our Hundred Years of Music in America. (New York: G. Schirmer, Inc., 1961), p. 131.

³Ibid., p. 132f.

is the patriotic march, The Stars and Stripes Forever.¹

The significance of school bands has grown since World War I. Today the appearance of marching bands at football games is commonly expected. They often appear in parades and marching contests.² Serious musicians, however, consider the band to be primarily a musical organization for concert music. Instrumentation has changed from that of the brass band of the military marching band to the symphonic band capable of subtle tonal nuances.

The Symphony Orchestra

The father of the American Symphony Orchestra was a German oboe player, Gottlieb Graupner. He formed the first orchestra in America in Boston in 1799. Graupner was active in many musical groups. He was the first President of the Philharmonic Society.³

Theodore Thomas, a violinist, came to Boston from Europe in 1845. First he played in the orchestra and was appointed conductor in 1890. He did more to raise musical standards in America than any other man.⁴

Great developments have been made since 1900

¹Rupert Hughes, American Composers (Boston: The Page Company, 1921), p. 120f.

²Edwin Franko Goldman, Band Betterment, (New York: Carl Fischer, Inc., 1934), p. 88.

³Elson, loc. cit., p. 46, 50.

⁴Lee, loc. cit., p. 19.

when only thirteen orchestras existed in the United States. There are now thirty-eight metropolitan orchestras; 1032 community orchestras; and 290 orchestras (see Table 1).¹

Opera in America

The first opera performance in America was the Beggar's Opera. This was performed in New York City on December 3, 1750.²

In 1791 there was a regular troupe of French comedians and singers in New Orleans. The group introduced operas of the French and Italian school into America. It was not until 1810, however, that Paisiello's The Barber of Seville was produced, thus marking the beginning of regular operatic performances in New Orleans.³

Charleston, South Carolina and Baltimore, Maryland entered the operatic field at the beginning of the nineteenth century. At the same time traveling troupes were formed that made short circuits from New York City.⁴

Composers such as William H. Fry and George F. Bristow tried to create American grand opera by a slavish imitation of Italian models. Paul Henry Lang eval-

¹ Edwin D. Goldfield, Statistical Abstract of the United States. Washington, D. C.: Government Printing Office, 1956, p. 211.

² Elson, loc. cit., p. 95.

³ Ibid., p. 96.

⁴ Lang, loc. cit., p. 55.

TABLE 1
SYMPHONY ORCHESTRA SUMMARY 1950-1965

Item	1950	1955	1960	1961	1962	1964	1965
Symphony Orchestra Total	893	1,029	1,266	1,259	1,301	1,363	1,385
College	231	240	250	258	265	284	290
Community	561	761	933	955	987	1,025	1,032
Metropolitan	(x)	(x)	18	21	24	29	38
Major	27	28	25	25	25	25	25
Major Orchestra Musicians	2,319	2,079	(NA)	2,202	2,188	2,207	2,216
Concerts Played	2,016	2,257	(NA)	2,578	2,782	2,877	2,987
Attendance	5,072	4,900	(NA)	5,502	6,000	6,400	6,750
Gross Expenditures	10,653	13,838	(NA)	22,762	22,800	24,100	27,700

Calculated from: Edwin D Goldfield Statistical Abstract of the United States: (87th edition, Washington, D. C. 1966). p. 211.

uated these efforts as follows: "Because they tried too hard to emulate the style of grand opera with the result that they were imitative, stilted, artificial, and pretentious."¹

A new opera house seating 1500 people was opened in New York City at Astor Place in 1847. At this time excellent operatic companies were sent to New York from Havana, Cuba. The impresario, Senor Marty, brought the best, most complete, and finest operatic troupes of the world.² Even so, by the end of the Civil War there were few operatic performances in America and the principle singers in America came from Europe.³

At the present time there is considerable operatic activity in the United States. Most cities do not have the resources to maintain resident opera companies. Therefore, professional companies are located only in the metropolitan centers such as New York, Chicago, and San Francisco.

There are thriving opera departments in the departments of music of many large universities. According to Graf¹ there are three types of operatic activity in educational institutions, namely: (1) opera departments; (2) opera workshops; and, (3) educational opera companies.

¹Ibid., p. 96.

²Ibid., p. 107.

³Lee, loc. cit., p. 21.

Musical Composition in the
United States

American composers attempted to write American music in the eighteenth century, but the work of these musicians did not produce a distinctive American style.¹

In the nineteenth century, there were many composers in the U.S.A. Many songs were composed by Stephen Collins Foster (1826-1964). The Indian Suite was written by Edward MacDowell (1866-1908).²

The composer who first composed the modern music of America was Charles Ives (1874-1954). Although his occupation was selling insurance, his primary interest was composing music. When many other musicians went to Europe to advance their study of music, Ives was composing at home in seclusion. He wrote in many styles, including polytonal and atonal music. His Third Symphony, composed in 1904, won the Pulitzer Prize in 1947. The Fourth Symphony, composed in 1916, was first performed by Leopold Stokowski and the American Orchestra in New York in 1965.³

The composer, George Gershwin (1898-1937), created a distinctive style by using the jazz rhythms and

¹Herbert Graf, Producing Opera for America, (New York: Atlantis Books, 1961), p. 135.

²V. L. Sui., The New Music, Taipei: Vai Sui Book Store, 1965. p. 153-54.

³Howard, loc. cit., p. 367-68.

melodies of Negroes. In 1924 Rhapsody in Blue was performed by Paul Whiteman. The Negro folk opera Porgy and Bess was also written in this idiom.¹

After thirty years of experimentation seeking a new method of composition, Arnold Schönberg (1847-1951) developed the idea of the tone row using the twelve tone scale. In this technique all twelve tones are equally important. When the music starts, the twelve tones must appear in order.² All twelve tones provide the material in the melody. Some of the basic forms are derived from traditional contrapuntal devices³ (see Table 2).

In Schönberg's American period, his first work was a tonal Suite for Strings. The Kol Nidre for solo voice, chorus, and orchestra was written in 1938. The Variations on a Recitative for Organ was written in 1941. Schoenberg also used the twelve-tone method in such works as The Violin Concerto, Opus 36 (1936), The Fourth String Quartet, Opus 37 (1936), The Piano Concerto, Opus 42 (1942), The String Trio, Opus 45 (1947), and others.

Dimitri Tiomkin (b. 1899) is considered by many to be the dean of composers of the motion picture

¹Lang, . loc. cit., p. 28.

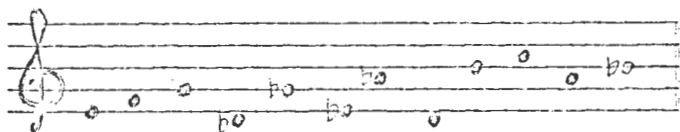
²Gilbert Chase, America's Music From the Pilgrims to the Present, (McGraw-Hill Book Co., Inc. 1955) p. 599.

³Ibid., p. 601.

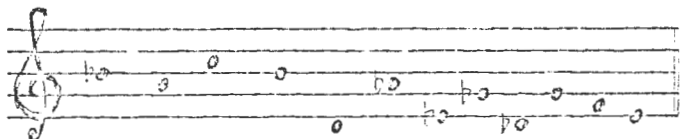
⁴Chase, loc. cit., p. 602.

TABLE 2
TWELVE TONE SCALE FORMS

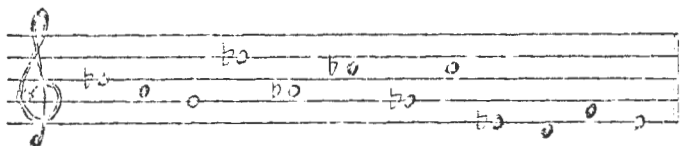
1. Original form (Symbol O)



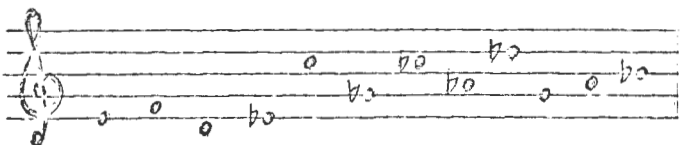
2. Retrograde or "backwards" form (Symbol R)



3. Inverted or "upside-down" form (Symbol I)



4. Retrograded inversion or "upside-down backwards" form (Symbol RI)



industry. He wrote the music for more than 120 films. He has won three Academy Awards. During World War II he composed and conducted the scores for the orientation and training films of the Signal Corps of the United States Army.¹

¹Ibid., p. 478.

Joseph Schillinger (1895-1943) was best known as a teacher of composition at Teachers College at Columbia University and New York University. He had a unique system of instruction which applied scientific formula to harmonic, contrapuntal, and melodic construction. These methods were written in his book, The Schillinger System of Musical Composition.¹

A new trend in composing music seeking to reach its production in another way is called electronic music. Electronic music had its origin in several European radio studios. Its conception and execution derived from the use of the magnetic tape recorder and the manipulation of its sound bands. Aside from recording conventional music, the tape may be used to split, alter, or delete any sounds.

In electronic music, traditional instruments are not used. Instead, the sounds are produced mechanically with laboratory equipment. The effort is made technologically. Although the concept of electronic music is yet in the experimental stage, its developmental possibilities seem to be virtually unlimited. Some experimentation has attempted to combine this artificial music with instrumental ensembles but with small success. However, its enthusiasts find it more convincing in its pure form. The new vista of sound pro-

¹Howard, loc. cit., p. 457.

vided by electronic music has already exerted an influence on conventional instrumental music.¹

Music Therapy

Music is proving its worth as a therapeutic medium in the United States. Music therapy is a new science, a behavioral science. During World War II the United States Army started a music therapy program at Walter Reed Hospital in Washington, D. C. Similar activities continued in more than forty field stations of the Veterans Administration.²

Roy Green performed a notable service in marshalling forces to promote the successful uses of music therapy when the Veterans Administration later re-organized their hospitals.

The first four-year course of study leading to a bachelor's degree in music therapy was organized by Ray Underwood at Michigan State College in 1944.³

For the purpose of setting therapeutic standards, The National Association for Music Therapy was organized in 1950 with 100 members. Today this organization has more than 700 members. Twelve colleges

¹ "Electronic Music", The World of Music, 8th ed., Vol. II.

² Erwin H. Schneider, Music Therapy (National Association for Music Therapy, Inc., 1965.), p. 26.

³ Ibid., p. 53.

and universities offer degrees in music therapy and fourteen psychiatric hospitals are approved as clinical training institutions.¹

The use of music as a therapeutic treatment is spreading to areas such as treatment for the physically disabled patient and the cerebral palsied child.

Music therapists employ a variety of musical activities: singing, listening, and playing instruments. An important therapeutic device is to offer the patients an opportunity for individual response.²

Summary

The musical culture of the United States of America represents a development of about 200 years. Early settlers of America came from Europe. Consequently, the musical heritage is based on the European culture. The natural resources of the vast American continent have been developed during the twentieth century. Cultural resources, including musical activities, have also developed until now, in the latter half of this century, the American performers, teachers, and composers are influencing others throughout the world.

¹Ibid., p. 53.

²Paul Sugarman, Music Therapy. (New York: Philosophical Library, 1954), p. 117.

CHAPTER II

THE MUSIC IN THE REPUBLIC OF CHINA

Chinese culture is very ancient. Chinese music today consists of a mixture and blend of the Eastern traditions and the Western influences. In order to best understand the current musical situation in China it is necessary to investigate culture that goes back to the third century before the birth of Christ.

Chapter II will be divided into two parts as follows: (1) Eastern Music in the Republic of China; and, (2) Western influences.

Eastern Music in the Republic of China

Wang Huang, a contemporary Chinese musician, said the world of music could be divided into three big families: Chinese, Greek, and Persian-Arabian. He also wrote that the Chinese and Greek families were the same in theory but different in spirit and that the Persian-Arabian family was completely different from the others. About 3000 years ago, Chinese music was¹ the most prominent.

According to legend, the founder of China,

¹G.M. He, Music. (Taipei: Vai Sin Music Company, 1967), p. 38.

Huang Ti (ca. 2697 B.C.), developed his country by means of music. The Chinese music had its original constant form and theory. During the times of Yoa and Shun, the emperors used music as a tool to educate their subjects. A music department was included in the governmental system to help education.

In the Chou Dynasty (1155-22 B.C.), there were forty-nine departments. Chinese music could be divided into the following schools:

(1) Kuo Fung: a style of folk song; (2) Shiao Ya: music played in the national feast before the king and high officials; (3) Ta Ya: the national anthem, solemn, grand, and splendid; (4) Sung: the doxology of the national temple, played during the offering and worship; and (5) Ta Shao: composed by Emperor Shun with exquisite inspiration.¹

However, during the golden age of the Chou Dynasty (1155-22 B.C.) all the music scriptures were burned by the Chin Emperor; nothing was left.

Confucius (779-551 B.C.) was a great historical figure, a philosopher, a scholar, and a political leader. He was also a great musician. When he was twenty-eight years old he studied music in a neighboring state. When he returned he advocated education based on six kinds of art, namely: (1) rites, (2) music, (3) shooting, (4) driving, (5) writing, and (6) mathematics. These coincide with the principles of today's education in virtue, physical recreation, and wisdom. He wrote

¹Ibid., p. 6.

Yueh Ching, a book of music.

The Tang Dynasty (618-905) was another period of great musical progress. Foreign influences were strong during this period and many new musical instruments were introduced into the country.¹

Another significant consolidation and a revision of music books was carried out during the Ch'ing Dynasty (1643-1911). As a result, typical Chinese court music based on ancient music of the Chou Dynasty was born. This court music, which should be played with traditional Chinese instruments according to the movements patterned after the melodies and rhythms as recorded in ancient music books, was used to highlight national festivals and solemn ceremonies.²

Chinese Musical Instruments

Chinese musical instruments are delicately and carefully constructed. They are divided into many families. There are fourteen kinds of bells and gongs and thirteen kinds of drums in the percussion family alone. The fifteen types of wind instruments include the brass and woodwind instruments common to America. There are twenty-two types of string instruments. There are more than 100 types of instruments used in China

¹ Ibid., p. 6.

² C.K. Teng, Chinese Music, (Taipei: China Publishing Company, 1961), p. 2-3.

today.¹

One of the most ancient and poetical of all instruments is the ch'in (琴). The ancient ch'in had five strings. The bottom of the instrument was flat, representing the ground. The studs represented the twelve moons and the intercalary moon. The modern ch'in has seven strings of the best quality silk.

The Chinese zither, called a cheng (箏) has sixteen strings stretched over sixteen feet on a wooden sound box. The cheng originated during the Ch'en Dynasty (221-2-6 B.C.). The koto, as used in Japan today, is very similar to the original cheng.

The huan (埙), similar to the Chinese ocarina, was invented by Pua Hai about 2700 years B.C. This instrument, made of baked clay or porcelain, was pierced with seven holes. One hole, for blowing, was at the apex. Two holes were in the back of the instrument and four holes were in the front.

The ballon guitar, introduced to China through the Sinkang Province around 140 B.C., was known as the p'i p'a. Four silk strings, representing the four seasons, are tuned to A, E, D, and A.

An instrument similar to the flute is the ti (笛). The ti dates from the period of Huang T'i (2697 B.C.).

¹V. U. Wang, The Music History of China. (Taipei: Van Sin Book Store, 1965), p. 102f.

The tube, blown in a transverse position, is bound with waxed silk and is sometimes ornamented with tassels. Six of the eight holes are for the fingers. One hole is for blowing and the other is covered with a thin reedy membrane.

The haiao (簫) was invented by Chin Chung during the Han Dynasty. It is a dark brown tube made of bamboo, measuring about sixty centimeters. There are five holes on the top of the haiao and another at the end.

Lan hu (蘭胡) is the name of an instrument with two strings resembling the violin. The body is made of hard wood instead of bamboo. A and D are the pitches of the two strings.

The sound of the kuan (管) is produced by the vibration of a reed inserted into the upper end of the instrument. Seven holes on the top and two below change the pitches.

The sheng (笙) was intended to symbolize the phoenix. The tubes in the lower portion were furnished with reeds like those of an accordion. The tubes were pierced above the reeds so as to control the sound.

A stringed instrument imported to China from Europe some 2000 years ago is the yang ch'in (楊琴). Fifty-six sets of strings pass over fourteen bridges on the right side and fourteen bridges on the left side of the instrument. The sound is produced with two light slips of bamboo.

Bild 11
Ornamenten-
tierer
Klingstein
(Kling)



Bild 12
Klingsteinspiel
oder
Lithophon
(Planking)

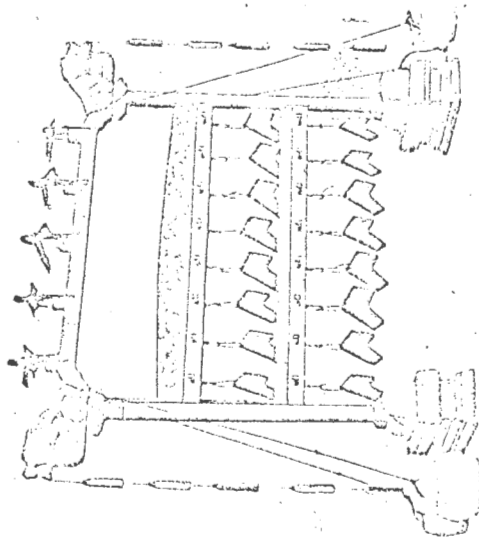


Bild 9
Gong (Lo),
Orchester-
instrument

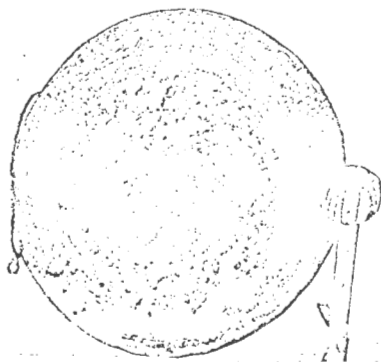


Bild 10
Chinesische
Becken





24 Chinesische Panflöte (Pansiu)

26



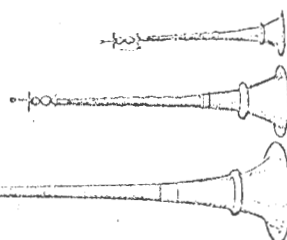
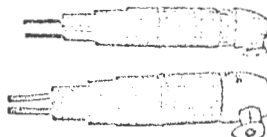
27



27



28



29, 30

Bild 26 Chinesische Flöte (Tijian)

Bild 27 Chinesische Flöten (Didse)

Bild 28 Bambus-Rohrblattinstrument (Guan)

Bild 29 Mundorgeln (Schong)

Bild 30 Rohrblattinstrumente (Soni)



Bild 31 Siebensaitige Tischzither (Tjin)

Erzheiser auch unter den Bezeichnungen Jaujin und Cuijia

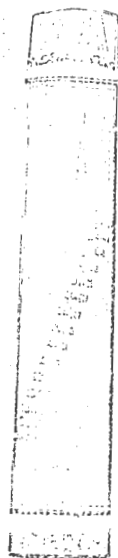


Bild 32 Fünfzehnsaitige Tischzither (Sse oder Gutschong)



Bild 33 Zither mit 25 Saiten auf Gestell (Sse)

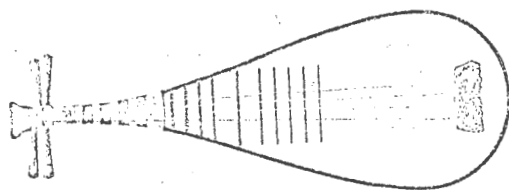


Bild 34 Chinesische Laute (Pipo)

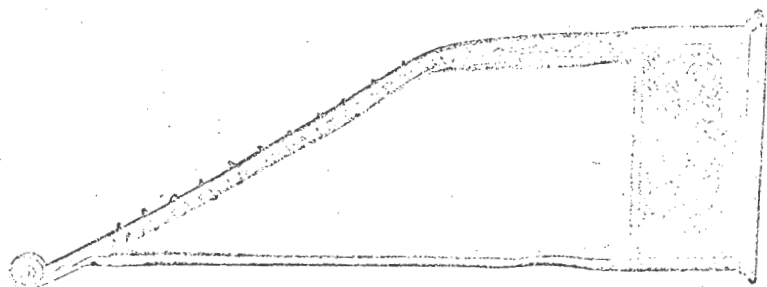


Bild 35 Chinesische Harfe (Kungho)

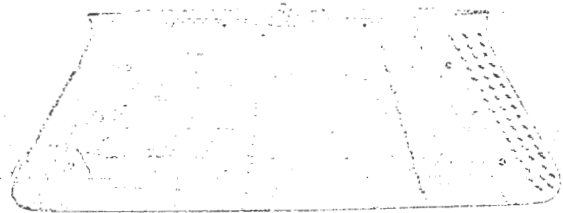
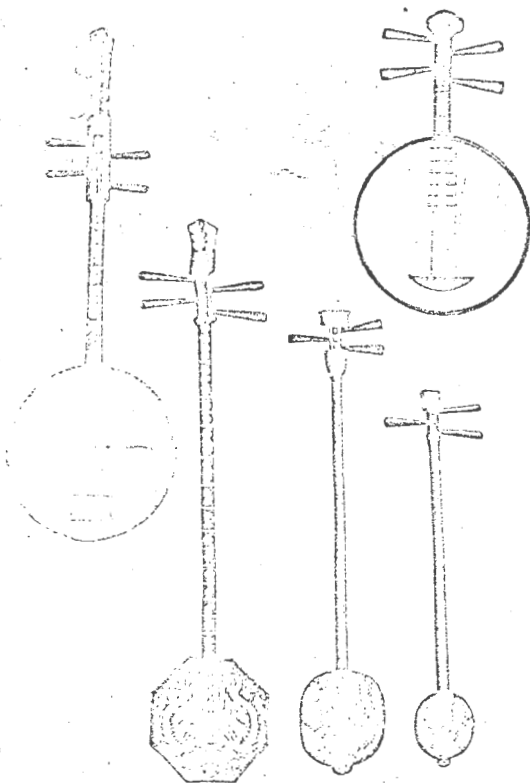


Bild 40 Hackbrett oder chinesisches Cymbal (Jangtjin)

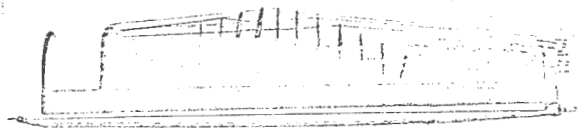


Bild 41 Ein der Zither (Tjin) ähnliches Instrument, dessen Saiten mit einem Bogen gestrichen werden (Latjin)

Bild 36 Altes Gitarren-Instrument (Jüansian), verwandt mit der späteren Mondgitarre, stammt aus der Wee-Zeit (220—265)

Bild 37 Viersaitige Mondgitarre mit kurzem Hals (Jüatjin)

Bild 38 Doppelgitarre (Schuangtjin), reich mit Elfenbeintarsien geschmückt

Bild 39 Dreisaitige Gitarren (Sansian)

Chinese Orchestra

The ancient Chinese orchestra was named Yuey Shen. It was divided into two parts. The first part consisted of seventy-two musicians singing in the choir and playing string instruments. The second part was made up of 260 dancers, brass and percussion players.

Another type of music band was called Hsien, meaning musical formation. The Hsien was divided into four parts. The first formation was called kung hsien. The kung hsien was dedicated to the emperor. A second formation, hsien hsien, was presented in a formation of three parts and was dedicated to the feudal princes. The formation of two parts, dedicated to high officials, was called the poan hsien. The fourth formation, dedicated to the gentries, was presented in one frontal formation.

According to the book of Rites, at the beginning of the Ta Chung reign, T'ang Dynasty, there were 5000 musical officers, and over 1500 performers. At every feast the people were entertained with drama, music, and dancing.

In the reign of Chia Ching (1536), Ming Dynasty, there were 2200 musicians in the ceremonies of the imperial temples.

The central broadcasting station of Chungking, Department of Music, reorganized a Chinese orchestra in 1941. There were more than twenty Chinese instruments.



The seating arrangement was similar to the Western orchestra (see Table 3).

The modern orchestra was also led by a conductor. The music was performed from memory. New performing techniques were introduced, and the notation was carefully observed. The solo part enabled the performer to show his skill and emotion. The orchestra was also used to accompany male and female solo singers and a chorus.

Chinese Opera

Chinese opera originated from ancient lyrics and choral dances dating as far back as the Tang Dynasty. The Chinese opera was derived from Pi-Huang (The Provincial Opera). The first showing at Peiping consisted of many well-known roles. It attracted hundreds and thousands of spectators. The Li'yuen theater was constructed especially for the purpose of showing Chinese opera at that time. Chinese opera was one of the most popular recreations among the populace. However, the Chinese historians as well as men of letters did not make any progressive study leaving the performance conservative, though not without its tradition.

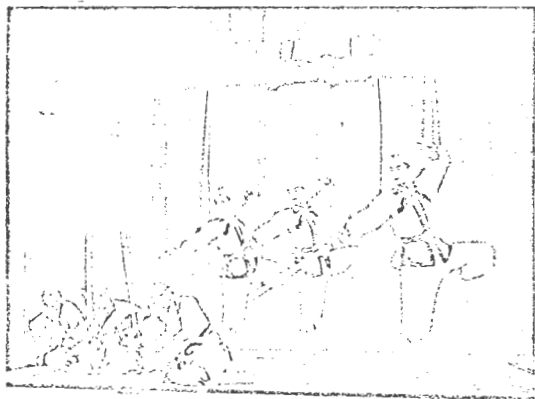
Four principle parts of the Chinese opera are music, singing, speaking, and dancing. Before the opera begins. there is a percussion overture.

The music can be divided into two parts called the wen--gentle sight--or the wu--militarized sight--.

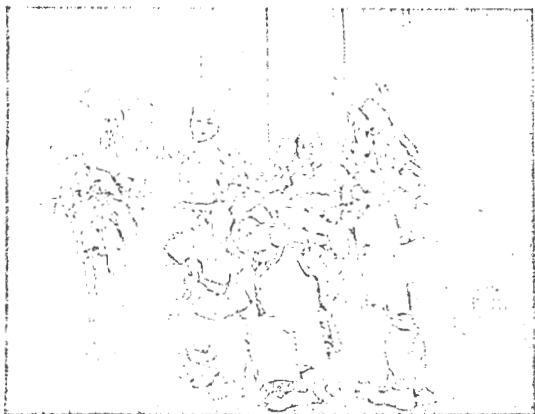
Instruments used in the wen are the Chinese violin having two strings, the moon guitar having four strings, and the nan-shuan having three strings. Singing is the intonation of the Chinese opera. All the words and speeches are involved in the singing. The singers use the rhythm of the drum as their guide. Action in the Chinese opera is shown in the style of dancing, performed with beauty of physical expression.

Chinese opera is mainly the actor's theater in which he displays his skill. The familiar stories are taken from folklore, legends, and historical events. These stories are notably from the Romance of the Three Kingdoms or from the dramas of the Yuan and Ming Dynasties. In order to combine the dramatic forms, the operas are divided into many parts to combine the following: (1) singing and dancing as basic for all action; (2) symbolism in costume and the beard; (3) face painting; and, symbolism in stage props.

On the Chinese opera stage, there are many shifts of scenery, as in a movie. It is impossible to have real scenery on the stage as in the Elizabethan Period. Chinese opera is a unique theatrical art whose beauty and dramatic power are achieved through symbolism in dancing, singing, make-up, costume, and musical accompaniment (see the picture of a Chinese opera actor shown on the next page). At the present time there is



47



48



Bild 49 Szene aus der Oper „Lian Schan-po“ und Tschu Jing-tai“, gespielt im Jüa-Stil
Links Tschu Jing-tai, rechts Lian Schan-po.

Bild 47 Szenenbild eines Kampfspiels, aus dem eine Grundbewegung des Tanzes erkennbar wird

Bild 48 Tanz der Teeplückerinnen
Tsai tschu, eines der vielen Tanzspiele, die aus dem Arbeitsalltag des Volkes eine künstlerische Arabeske zu ziehen wissen.

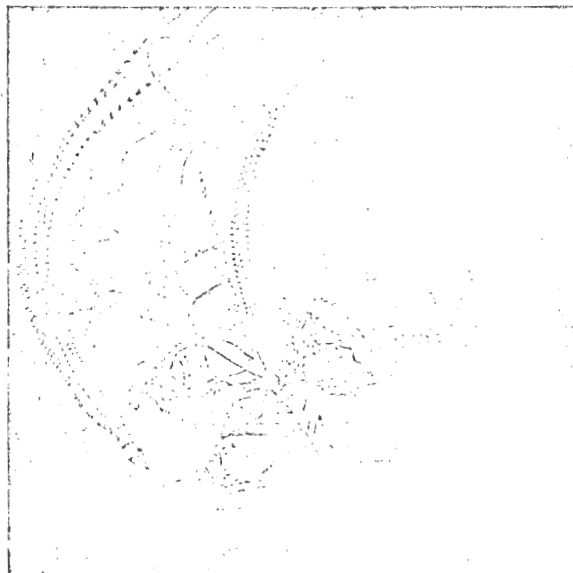


Bild 70. Mee Lan-fang, der berühmte Darsteller von Frauenrollen des Peking-Opernstils



Bild 71. Szene aus 'Liu Hai Kan Dijiao' (Der Holzfäller und die Fuchsin), Oper im Stil einer der kleinen Lokal-Volkopern

a great master in Chinese opera. Chi Lu Shan with his energetic study in this field has developed and improved the art.

Chinese Folk Song

During the Chou Dyansty, officers were appointed to collect folklore and legends. They traveled and collected hundreds and thousands of odes. As revealed by Confucius, more than 300 extant pieces were previously found in the great books of folk songs. The origin of these folk songs can be traced to the Hsia and Chi Dynasty, 439 B. C. to 867 B. C.

Chinese folk songs can be divided into various categories such as shepherd songs, folk say, folk songs, ditties, woodcutter songs, and rustic songs.¹

The shepherd song is a form decending from the Greeks when they encircled the fire to worship their gods. The stories tell of the landscape and herdsmen's life. People tried, with a pivotal technique, to make the front section of the scenery depict the landscape and the rear section of the scenery depict one's imaginary wishes.

The folk say was the purest invention among the people. Such songs showed rich, compact, patriotic feel-

¹M.C. Sgn. Music Lovers Monthly No. 18, (Taiwan: National Music Research Company, 1965), p. 1-3.

ings. The intonation was clear and delightful and the phrases were vivid. The folk song resembled the folk story, but the meter sometimes extended to three stanzas containing wide literary significance. Ditties expressed the trifles of the Chinese society. The Chinese ditties were mostly romances. The lightest and happiest among the folk songs were those sung by the woodcutters or the farmers. These were mostly sung by two people. Rustic songs were used to test the reaction of the populace in the olden days.

Chinese Folk Dance

Folk dances gradually came into being through the natural movement of human beings. Originally there were five kinds of folk dances which derived from the movement and action in fighting with nature for survival. Some native singing and shouting were also included.

From the early days of the East Chou and Han Dynastys, folk dances were very popular. Hundreds of beautiful dancing girls joined in a group. The dances were all destroyed because of the civil wars during the Tang Dynasty.

In 1952 the government of the Republic of China established the Chinese Folk Dance Association to develop music, art, and dancing. This Association has succeeded in accomplishing the following: (1) preserving the folk dance collection, (2) controlling dance studios, (3) beautifying the dance styles, and

(4) conducting folk dance contests every year. At present, the action and the costumes are very beautiful. The music is also peaceful and exquisite.¹ Pictures showing some Chinese folk dancers can be seen on the following page.

Western Music in the Republic of China

Chinese music can be traced back to the beginning of the civilization. The oriental heritage must surely have had its effect on musical composition for a long time. Chinese musicians are now striving to improve their compositional methods and techniques as they attempt to develop a nationalistic style.

Since 1945 such composers as Kiang Wen-Yeh, Ko Cheng, Li Chih-Fu, Ch'en Shih, and Lu Chuan-sen have displayed distinctive patriotic emotions in their compositions. Kiang, the official representative to the Olympic Games in Berlin, wrote Dancing Tune, Taiwan for this occasion. Some of the music of the nationalistic school embodies the traits of the traditional ancient Chinese music along with Western harmony and melody. Other compositions show the influence of expressionistic music.² There are also composers writing in the modern

¹C. F. Hus, Chinese Folk Dance History, (Folk Dance Association, Taipei Book Store, 1959), p. 1-2.

²Newspaper of Central China. (December 25, 1965)
p. 1.





idiom which can not be described as nationalistic.

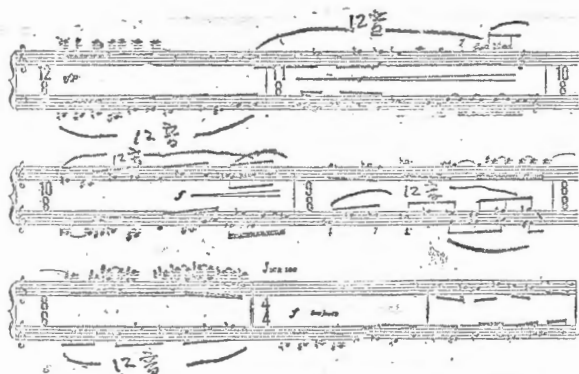
A composition of Hsu Chang-Hwei, a well known Chinese composer, written in the twelve tone serial technique¹ is presented below (see the following page).

The Music of Piano, Violin, and Voice
in Republic of China

Although the piano is one of the basic instruments for performing music, there were not enough instruments during World War II. After the retrocession of Taiwan to China in 1945, only a few pianos could be used. Tutor's fees were expensive. People who were interested in buying pianos had to get their instruments from Hong Kong or Japan. These instruments carried heavy import duties as luxury items. Social stability, increased incomes, and the encouragement of President Chiang Kai-Shek gradually opened the way for duty-free importation of musical instruments.

The prominent professor, Dr. Robert Scholz, founder of the Mozart Symphony and Chamber Music Orchestra in New York, taught piano in the National Academy of Arts and Crafts in Taiwan Normal University and China Culture College. He acted as a visiting conductor to the Taiwan Symphony Orchestra when he began his work in Taiwan in 1965. He was also a private tutor after class. His pupils respected him for his emulous instruction and

¹Ibid., p. 1.



二十音的一步 ——向現代開拓之八

• 蔚 •

在現代音樂中，被目為新穎的音三種，即十二音的音樂、電子音樂和具象音樂。具象音樂則實際上可視為一種新的音樂，它利用現有的內容，但經過一番改造，已成為一種新的音樂。但十二音的音樂，它是一種現有的內容，已成為一種新的音樂。但十二音的音樂，它是一種現有的內容，已成為一種新的音樂。

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profound knowledge of piano.

The development of skill for violin playing involves many difficulties. Since it is often difficult to find an experienced violin teacher, there are not as many children playing the violin.¹

Vocal music is highly developed in China. There are vocal students who have been successful in their foreign study. Shih-I Kwei is highly regarded in the United States and Fei-r Man is well known in Europe.²

Social Music Education

The social music in Taiwan derived from provincial folk songs, Chinese mainland songs, Japanese military ballads, and other world-wide influences. There was no taste and rhythm in it. Very few of these songs had art value. They were incompatible with Western classical music.

Recently, due to the establishment of the Chinese Music Association, the development of music has flourished. Due to the cooperation of the musicians, concerts are often held. Chinese musicians travel abroad to perform, and foreign musicians are invited to Taiwan to perform. Though interest in symphony orchestras has increased,

¹C.G. Teng, The Violin & The Children (Taipei: Musical Art Monthly. September 20th, 1931), p. 7.

²V. L. Sui, The Musical Companion. (Taipei: Vai Sin Book Store, 1965), pp. 9 & 23.

these groups are not as popular as they are in the United States.

School Music Education

Music education in schools is the initial force. If it is insufficient, the children and youths will have nowhere to develop their interests.

Some years ago schools in China did not invest enough money in music. There was a deficiency of rooms and supplies. Text books were out of date. Teachers could not agree about the method of teaching singing.

Under the leadership of President Chiang Kai-Shek many music departments have been set up in the colleges and universities. There are music departments in Taiwan Provincial Normal University, China Cultural College, Political Staff College, and the National Chinese Arts College. Promising teachers, composers, and performers are trained in these Chinese Schools or abroad.¹

¹ B. S. Tang, The Music of the Primary School in Taiwan. (Taiwan: Music Magazine, No. 4. February 1958), p. 10f.

CHAPTER III

SONGS FROM THE REPUBLIC OF CHINA

The first two parts of the thesis have reviewed the development of music in the United States of America and the Republic of China. A review of the song books used in the elementary schools of the United States shows that few oriental songs are available for the children to sing. Twelve songs have been selected that might be adapted for use. These songs range in difficulty and are written in various styles.

My Little Sister is a song sung by a boy to his lover (see p. 44). In this song he describes the beauty of the girl, but instead of addressing the song to her he says that he is describing his little sister. This is a Chinese folk song in typical minor style.

Picking Tea Leaves is a work song sung while the women pick the tea leaves from the mountain groves (see p. 45). The melody has a beautiful florid movement.

Flower Drum Song is a prayer song (see p. 46). Typically it is sung with the aid of the drum. This song is in a major mode and has a nice quick movement which suggests a happy occasion.

Packing Plum Flowers by Z. Hang is a gay Chinese song (see p. 48). It pictures a happy girl roaming freely and light-heartedly as she picks some flowers. The bells ring on a donkey as he walks across a bridge.

Young Rice Transplanting can be sung with three voice parts and solo voice (see p. 49). This song has flowing vocal parts with a solo line that is generally moving in contrary motion to the chorus.

My Youth Never Comes Back Like A Little Bird is also for two parts and solo voice (see p. 51). The chorus parts move in parallel motion beneath the solo imposed above them.

Alamughan is a folk song arranged for three men's voices (see p. 54). The mode is major with interesting voice parts often presented in solo passages.

Little Path is a folk song arranged for four-part mixed chorus and soprano solo (see p. 56). The music, though slow moving, is very florid with the solo voice contrasting with the chorus.

The Little Bird, composed by T. Su, reminds one of a bird singing while he flies (see p. 59). The characteristic style is one of grace.

Universal Love, by Z. Hang is a Chinese art song (see p. 60). It begins with the mourning and sad expressions of an orphan. The song gradually becomes hopeful and confident. The orphan realizes that life is more meaningful when dedicated to all mankind instead of

being restricted to family and parents' love. When the orphan decides to serve society he enjoys universal love.

Red Beans by S. I. Lu is a sad song about a woman who is lonesome for her lover (see p. 64). She cries so much that the tears become blood like the red beans.

My Native Land by H. V. Lu is an art song much loved by the people of China (see p. 66). It describes the beauty of the land and expresses majestic feelings of patriotism:

My Native Land, I long for my homeland now occupied
by the enemy. I pray that my family and friends
are well and that someday I may return.

Buffalo Boy's Flute by L. D. Ho for the piano is an example of a chinese melody set with a western style of composition (see p. 70).

紅彩姊妹

MY LITTLE SISTER

Allegretto Moderato

綏遠民歌

Red color sister sister
Three months ago

8va

Remember me! I look so good, remember me!
Flower girl, I and sister become love.

8va

Remember me! I look so good, remember me!
In the month of the New Year, I thought of you.

dim.

8va

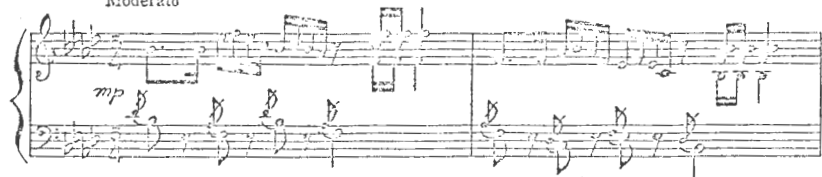
採茶歌

PICKING TEA LEAVES

夏 菁詞

沈炳光的

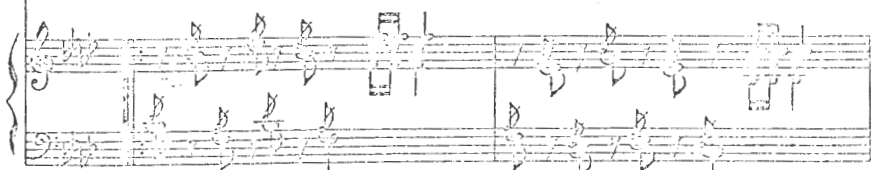
Moderato



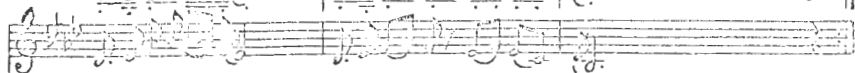
||: 2. 2 5 6 5 3 2 3 2 1 6 ——— | 6. 6 1 2 1 6 5 6 5 3 2 ——— |



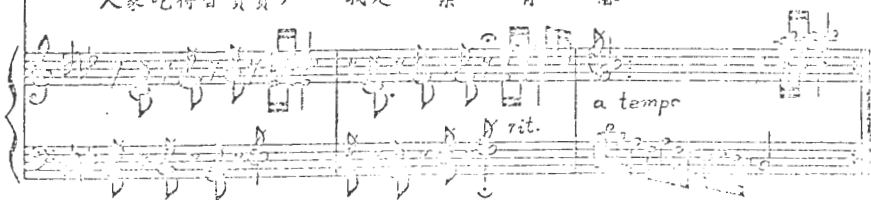
清早開門望茶山，	山色青青天色藍，
一路唱歌上山，	仔仔細細採茶採，
昨夜落雨像落金，	今朝嫩枝都長心，



4. 5 6 2 1 2 1 6 5 ——— | 4. 5 6 1 6 0 ——— *rit.* 5 6 5 3 | 4. 2 *a tempo* ——— 0 ||



西邊月兒還未落，	東方太陽已出山。
十指酸痛腰也彎，	方才採滿一小籃。
人家吃得香噴噴，	我是一茶一青春。



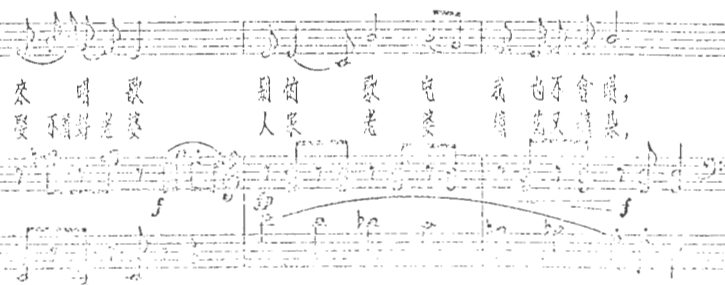
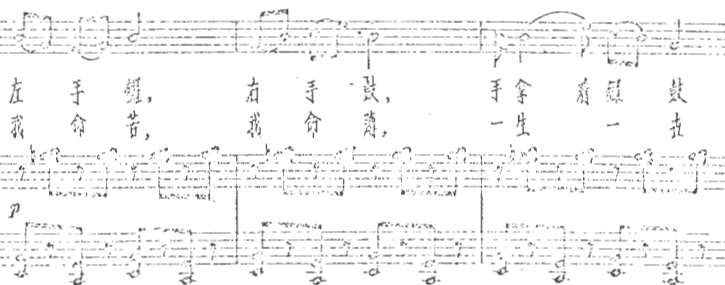
鳳陽花鼓

FLOWER DRUM SONG

Allegro scherzando (♩ = 144)

中國民歌
黃永熙和聲

Piano



sp

旅會 唱 個 鳳 陽 歌。 鳳 徽 鳳 陽
我 家 老 婆 一 雙 大 花 鞋。 量 鞋 量 量

sp *f*

f

歌 兒 衆。 得(呢) 堂 堂 親 一 親, 得(呢) 堂 堂 親 一 親,
一 人 多。

D. S.

得(呢) 親, 得(呢) 親。 得(呢) 親 親 親 親 一 親 親 親 一 親。

D. S.

踏雪尋梅

Allegro Giocoso

Picking Plum—Flowers

劉雪 詞
黃 白 曲

雪 霽天晴 朗， 臘梅處處

mf *p*

香， 騎 驢 壩橋過， 鈴兒响叮噠。

响叮噠， 响叮噠， 响叮噠， 响叮噠。 好

花 採得 瓶供養， 伴我 茗茶 琴韻， 共度好時光。

3 插秧歌 青海

Young rice transplanting

許常惠作曲

9 :

Moderato

Soprano Solo

Soprano

Alto

mf

qing hai lu lu

P 啊!
ah*P* 啊!
ah

好 插 秧， 油 綠 綠 的 好 泥 漿，
 hao cha yang yu lu lu te hu ni chuang

兄 妹 倆 齊 勁 手， 插 好 禾 兒 好 生 長，
 xiong mei liang qi jin shou cha hao he er hao sheng chang

ff 烈 日 當 空 不 怕 晒 大 雨 卻 倒 反 清
 līh jū tang kung pu g'ā shāi ta yu lín lí jūn ch'ing

f

涼 反 清 涼 但 望 人 人
 líang fan ch'ing líang mǎf tàn wàng jén jén

P

得 溫 飽 更 望 孩 兒 沒 餓 傷
 té wen p'au hēng wàng hái ér m'āi shāng

rit. *P*

4 我的青春小鳥一樣不回來 新編

My youth never comes back like a little bird

Adagio

許常惠作曲

Soprano Solo

Soprano

Alto

pp

太 陽 下 去 明 天 依 舊 爬 上 來
 tai yang hsia chu ming tien i chiu' p'a shang lai

Andante

Allegro

太 陽 下 去
 tai yang hsia chu

太 陽 下 去 明 天 依 舊 爬 上 來
 tai yang hsia chu ming tien i chiu' p'a shang lai

太 陽 下 去
 tai yang hsia chu

太 陽 下 去
 tai yang hsia chu

Allegretto

明 天 依 舊 爬 上 來
 ming tien i chiu' p'a shang lai

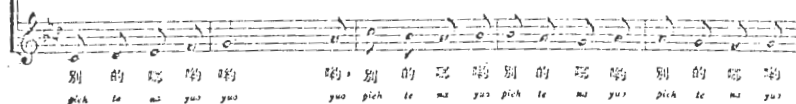
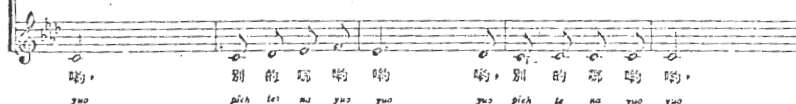
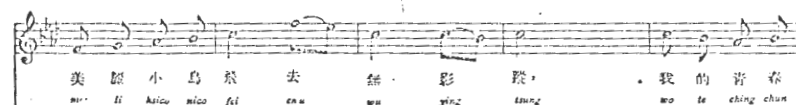
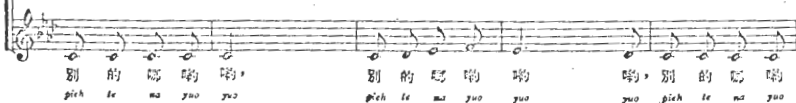
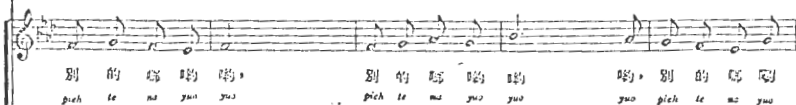
太 陽 下 去 明 天 依 舊 爬 上
 tai yang hsia chu ming tien i chiu' p'a shang

明 天 依 舊 爬 上 來
 ming tien i chiu' p'a shang lai

別 的 叮 叮 叮 叮
 bieh te na yui yui yui yui

明 天 依 舊 爬 上 來

別 的 叮 叮 叮 叮
 bieh te na yui yui yui yui



不 回 來。 別 的 咕 咕 咕 咕。

pu hui lai pieh te na yuo yuo yuo

小 鳥 一 樣 不 回 來。 不 回

hsiao miao i yang pu hui lai pu hui

別 的 咕 咕 不 回 來。 不 回

pieh te na yuo pu hui lai pu hui

別 的 咕 咕 咕 咕。 我 的 青 春 小 鳥 一 樣 不 回

pieh te na yuo yuo wo te ch'ing ch'un hsiao miao i yang pu hui

來 不 回 來 不 回 來。

lai pu hui lai pu hui lai

來 不 回 來 不 回 來。

lai pu hui lai pu hui lai

來。

lai

P 不 回 來。

pu hui lai

P 不 回 來。

pu hui lai

9 阿拉木汗 音韻

35

Moderato

Alamaghon

許常惠作曲

Tenor Solo

f 阿拉木汗住 幾樣？ 身段不肥也 不瘦。
a la mu han di li mi yang shen ta bu fei ye bu xou.
 阿拉木汗住在 那裏？ 吐魯番西三 百六。
a la mu han zai na li tu lu fan xi san bai liu.

Tenor

mf 身段不肥也 不瘦。
 shen ta bu fei ye bu xou.
 吐魯番西三 百六。
 tu lu fan xi san bai liu.

Bass

mf 身段不肥也 不
 shen ta bu fei ye bu
 吐魯番西三 百
 tu lu fan xi san bai

阿拉木汗住 幾樣？ 身段不肥也 不 瘦。
a la mu han di li mi yang shen ta bu fei ye bu xou.
 阿拉木汗住在 那裏？ 吐魯番西三 百六。
a la mu han zai na li tu lu fan xi san bai liu.

身段不肥也 不
 shen ta bu fei ye bu
 吐魯番西三 百
 tu lu fan xi san bai

瘦
 shou
 六
 liu

她的眉 毛 像 月， 她的
 ta de mei mao xiang yue ta de
 我 因 愛 她 沒 時 候， 我 因
 wo yin ai ta mei shi hou wo yin

像 月，
 xiang yue
 沒 時 候，
 mei shi hou
 像 月，
 xiang yue

身段不肥也 不瘦
 shen ta bu fei ye bu xou
 吐魯番西三 百六
 tu lu fan xi san bai liu

小 雀 像 雀 儿。
 xiǎo què xiàng què er
 她 的 小 嘴 更 多 情。
 tā de xiǎo zuǐ gèng duō qíng
 思 念 常 咬 啞。
 sī niàn cháng yǎo yā
 我 常 记 着 风 和 雨。
 wǒ cháng jì zhe fēng hé yǔ
 为 她 唱。
 wèi tā chàng

f 像 雀 儿。
 xiàng què er
 常 咬 啞。
 cháng yǎo yā
 p 更 多 情。
 gèng duō qíng
 pp 风 和 雨。
 fēng hé yǔ
 更 多 情。
 gèng duō qíng
 风 和 雨。
 fēng hé yǔ

1. 你 能 受 得 恩 情 使 你 能 受 得
ni neng ta de en qing shi ni neng ta de
桂 庭 常 跑 邊 為 媽 桂 庭 常 跑 邊
gui ting chang pao bian wei ma gui ting chang pao bian

2. 情 更 多 情 更 多 情 更 多
qing geng duo qing geng duo qing geng duo
情 風 和 雨 情 風 和 雨 情 風 和 雨
qing feng he yu qing feng he yu qing feng he yu

3. 情 更 多 情 更 多 情 更 多
qing geng duo qing geng duo qing geng duo
情 風 和 雨 情 風 和 雨 情 風 和 雨
qing feng he yu qing feng he yu qing feng he yu

first performance

MAY 15 1955 8:00 P.M.
TAIPEI CITY HALLMiss Ch'ing Chu Ch'eng / soprano
Mr. Wen Yue Yu / tenor
The National Taiwan Art College - Music Division - Evening School / chorus
Mr. Ting Chieh Yen / conductor

1 小 路 緩 遠

Little Path

許常惠作曲

Lento

Soprano Solo

房 前 的 大 路 哎
fong ch'ien te ta lu ai導 你 莫 走
t'ing ching ni mo tsu

Soprano

哎
ai ah

Alto

哎
ai ah

Tenor

哎
ai ah

Bass

哎
ai ah

f 房後邊 走下 哎， 唧唧 一條小路。 啊！
 fang hou pian zou xia ai chingching i tiao xiao lu ah

哎， 啊！ 啊！
 ai ah ah

哎， 啊！ 啊！
 ai ah ah

哎， 啊！ 啊！
 ai ah ah

哎， 啊！ 啊！
 ai ah ah

f 房前的大路 哎， 唧唧
 fang qian de ta lu ai ching ching

哎， 啊！
 ai ah

哎， 啊！
 ai ah

哎， 啊！
 ai ah

啊！
 ah

哎， 啊！
 ai ah

你 莫 走 場 後 邊 走 下 坡， 鄉 鄉 一 條 小 路。

nǐ mào zǒu chǎng hòu biān zǒu xià pō, xiāngxiāng yī tiáo xiǎo lù

哎！ 啊！

ai ah

哎！ 啊！

ai ah

哎！ 啊！

ai ah

哎！ 啊！

ai ah

房 後 邊 走 下， 哎！ 鄉 鄉 一 條 小 路。

fáng hòu biān zǒu xià, ai xiāngxiāng yī tiáo xiǎo lù

房 後 邊 走 下， 哎！ 鄉 鄉 一 條 小 路。

fáng hòu biān zǒu xià, ai xiāngxiāng yī tiáo xiǎo lù

房 後 邊 走 下， 哎！ 鄉 鄉 一 條 小 路。

fáng hòu biān zǒu xià, ai xiāngxiāng yī tiáo xiǎo lù

房 後 邊 走 下， 哎！ 鄉 鄉 一 條 小 路。

fáng hòu biān zǒu xià, ai xiāngxiāng yī tiáo xiǎo lù

小黃鸝鳥

Allegretto

THE LITTLE BIRD

蘇 夏曲

8va

8va

mf

6 5 6 3 2 1 —

5 5 6 5 6 1 —

3 3 3 2 3

小黃鸝鳥兒呀，

你可曾知道嗎？

馬 鞋上騎 着

1 2 1 6 5 —

2 2 2 2 1 6 6 6 5 | 6 1 3 2 1 —

5 6 1 —

龍頭鳳尾花，

兩朵兒花呀，一隻鞋呀，只有兩朵花，

我 和你

1 2 3 6 | 5 6 3 2 1 —

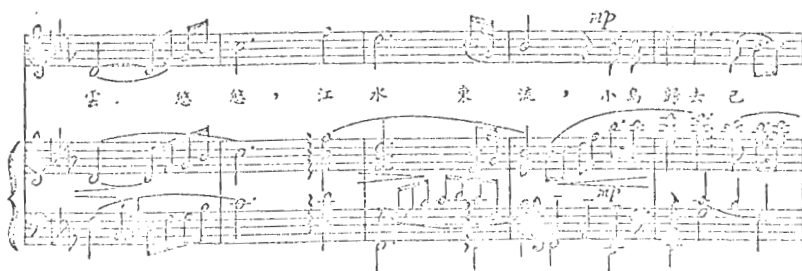
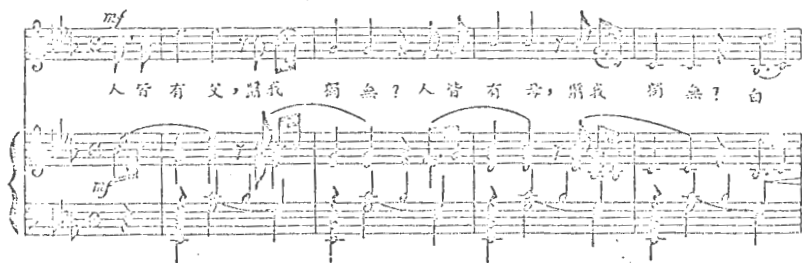
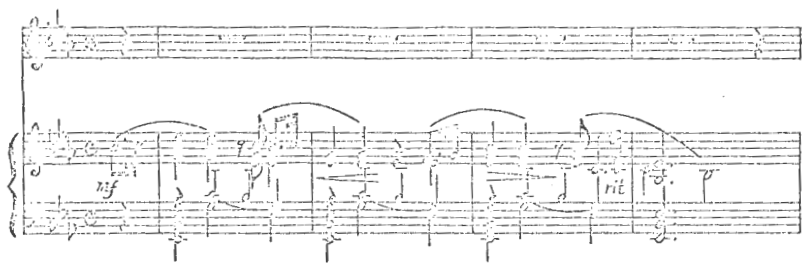
兩 個四 朵， 裝 成八朵兒。

PPP

Moderato

天倫歌
UNIVERSAL LOVE

鍾石 樞詞
黃 自曲



無 疑，兒 欲 歸 去 已 無 舟；何 處 見 源 頭，何 處 見 源

頭？ 吳 道 兒 是 故 鄉 的 羔 羊， 吳 道 兒 已 覺 斷 了

肝 腸；人 世 間 珍 貴，竟 從 是 失 了 爹 娘。 奮 起 吧，小 兒 郎

服務我壯，服務我壯，捨己為人 無等辱。

浩浩江水，巍巍白雲，莊嚴宇宙 亙古存。大同博愛，

共孚天 倫。

mp *f*

醒吧，迷途的羔羊！收拾起痛苦的呻吟，

ba mp f

献出你赤子的心情。老吾老，以及人之老；幼吾幼，以及

ff

人之幼。收拾起痛苦的呻吟，献出你赤子的心情。

紅豆詞

RED BEANS

曹雪芹詞

劉雪舫曲

Andante

6 3 5 6 5 2 3 5 |

滴不盡 相思血淚

3 1 2 3 2 — | 3 1 2 3 2 6 1 2 | 7 5 7 6 — | 6 1 2 0 1 2 3 2 |

拋紅豆， 開不完 春柳春花滿 畫樓， 睡不穩 紗窗風雨

3 5 6 — | 5 3 5 0 i 3 6 | 5 6 1 2 3 — | 6 3 6 1 5 6 7 |

黃昏後， 忘不了新 愁與舊 愁， 嚙不下 玉粒金波

6 3 5 6 5 — | 6 3 5 6 5 1 2 3 | 2 6 1 — | mf 6 5 6 3 3 0 |

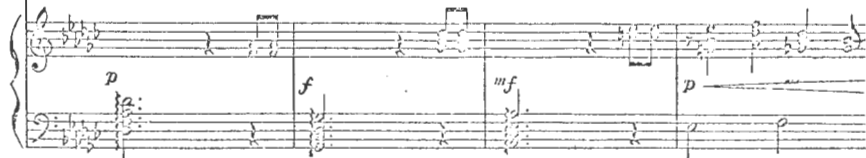
噎滿喉， 瞧不盡 鏡裏 花容瘦。 展不開眉頭，

dim.

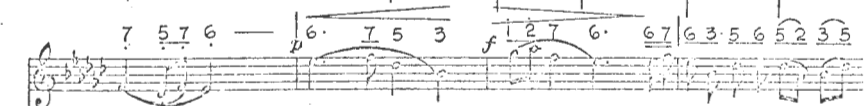
mf



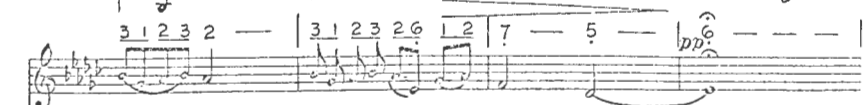
捱 不明更渴， 展 不開眉頭， 捱 不明更渴。 呀！



呀！ 恰似遮不住的青 山 隱 隱， 流不斷的綠 水



悠 悠。 呀！ 呀！ 恰似遮不住的青 山



隱 隱， 流不斷的綠 水 悠 悠。

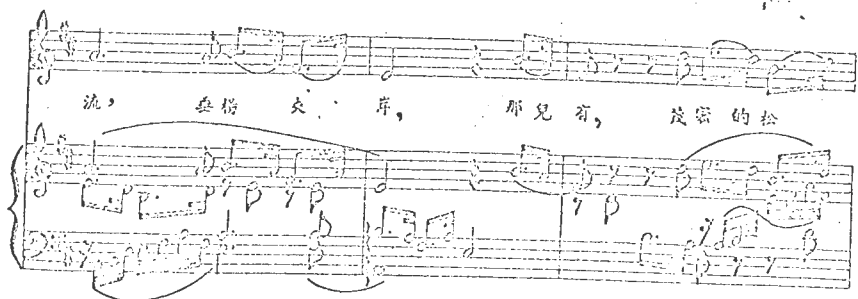
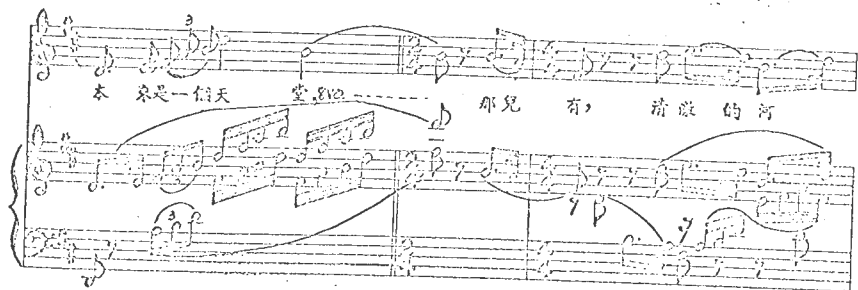
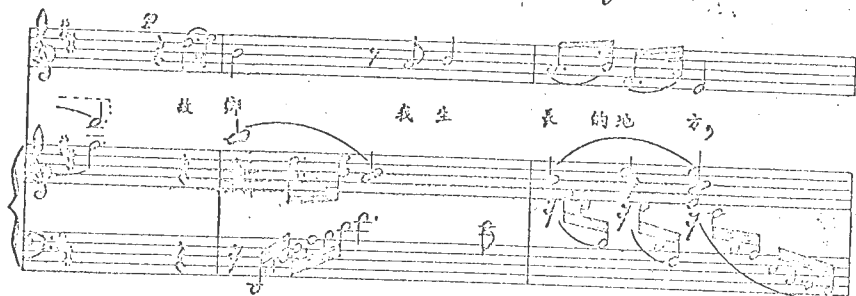
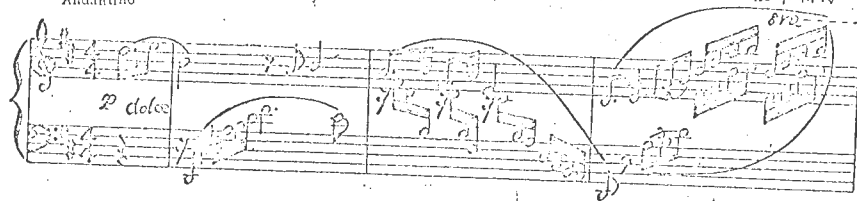


故 鄉

張 帆 詞
Andantino

MY NATIVE LAND

廖 彥 雄 曲



林，在那小小的山崗，春天，新綠的草

原，有牛羊來往，秋天的農樹，潔

細 輝煌，月夜，我們曾泛舟湖

上，在那莊嚴的古廟，幾次迴響過鈴聲。

Con forza

現

在，一切都改变了，

現

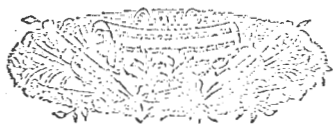
在，已经是野 獸 的 屠 場。

Lent
Con Esp.

故 鄉！ 故 鄉！ 我的母親， 我的

呢？ 那一天，再能回到 你的怀抱！
 poco

poco rit. a tempo
 那一切是否，能依然 无 恙？
 Presto



牧童短笛

(Buffalo Boy's Flute)

賀綠汀

Commodo

The musical score is written for piano and consists of four systems of music. Each system contains a treble staff and a bass staff. The music is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-3 above notes. The dynamics range from piano (p) to fortissimo (ff).

System 1: Treble staff starts with a *mp* marking. Bass staff starts with a *mf* marking. Both staves feature eighth and sixteenth notes with fingerings.

System 2: Treble staff features a *f* marking. Bass staff features a *p* marking. Both staves continue with eighth and sixteenth notes.

System 3: Treble staff features a *f* marking. Bass staff features a *p* marking. Both staves continue with eighth and sixteenth notes.

System 4: Treble staff starts with a *pp* marking. Bass staff starts with a *mp* marking. Both staves continue with eighth and sixteenth notes.

First system of musical notation. Treble and bass staves. Dynamics: *f* (first staff), *p* (second staff). Fingerings: 1, 2, 3, 4, 5, 6, 7, 8. Articulation: accents, slurs.

Second system of musical notation. Treble and bass staves. Dynamics: *mp* (first staff), *pp* (second staff). Articulation: accents, slurs.

Third system of musical notation. Treble and bass staves. Dynamics: *mp* (first staff), *Cresc.* (second staff). Tempo: *Vivace* (first staff). Articulation: accents, slurs.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p* (first staff), *f* (second staff), *mp* (third staff). Articulation: accents, slurs.

Fifth system of musical notation. Treble and bass staves. Dynamics: *Cresc.* (first staff), *p* (second staff). Articulation: accents, slurs.

Sixth system of musical notation. Treble and bass staves. Dynamics: *f* (first staff), *Dim.* (second staff). Articulation: accents, slurs.

First system of musical notation. The right hand features a triplet of eighth notes, and the left hand has a triplet of eighth notes. The dynamic marking *mp* is present in both staves.

Second system of musical notation. The right hand has a triplet of eighth notes. The dynamic marking *f* is in the right hand, and *p* is in the left hand.

Third system of musical notation. The right hand has a triplet of eighth notes. The dynamic marking *f* is in the right hand, and *f* is in the left hand.

Fourth system of musical notation. The right hand has a triplet of eighth notes. The dynamic marking *pp* is in the right hand, and *mp* is in the left hand.

Una corda

Fifth system of musical notation. The right hand has a triplet of eighth notes. The dynamic marking *f* is in the right hand, and *p* is in the left hand.

Tre corda

Sixth system of musical notation. The right hand has a triplet of eighth notes. The dynamic marking *mp* is in the right hand, and *pp* is in the left hand. The text *8va.* is written above the right hand staff, and *rit.* is written below the left hand staff.

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