

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

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.

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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.

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. Schönberg 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.

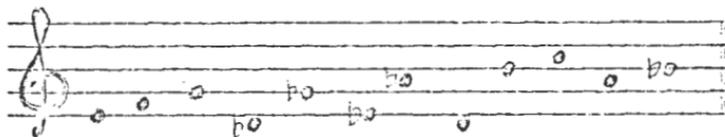
²Gilbert Chase, America's Music From the Pilgrims to the Present, (McGraw-Hill Book Co., Inc. 1955) p. 599.

³Ibid., p. 601.

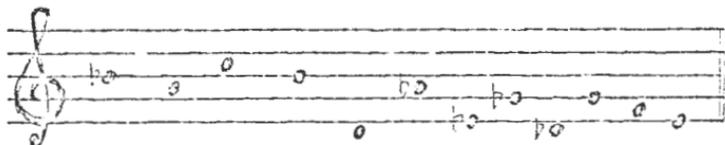
⁴Chase, loc. cit., p. 602.

TABLE 2
 TWELVE TONE SCALE FORMS

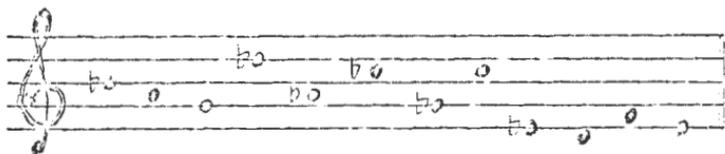
1. Original form (Symbol O)



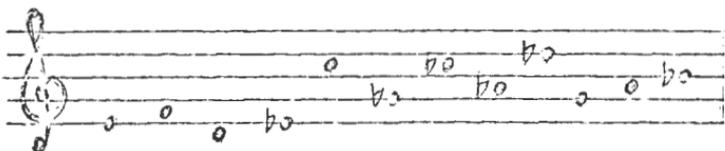
2. Retrograde or "backwards" form (Symbol R)



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

¹Ibid., p. 6.

²C.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 (凜胡) 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 (揚琴). 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
Ornament-
stierer
Klingstein
(Kling)



Bild 12
Klingsteinspiel
oder
Lithophon
(Planking)

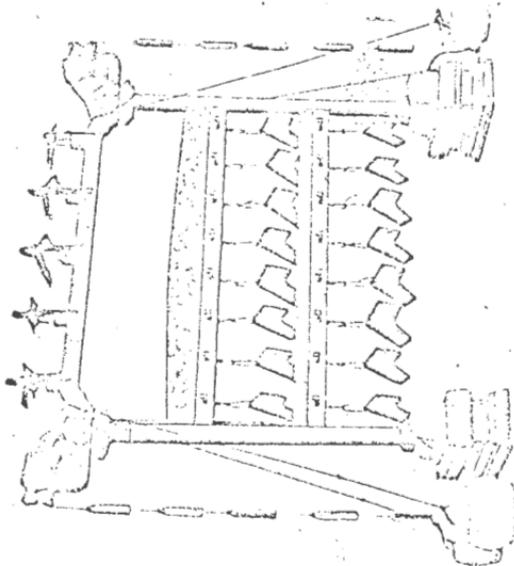


Bild 9
Gong (Lo),
Orchester-
instrument

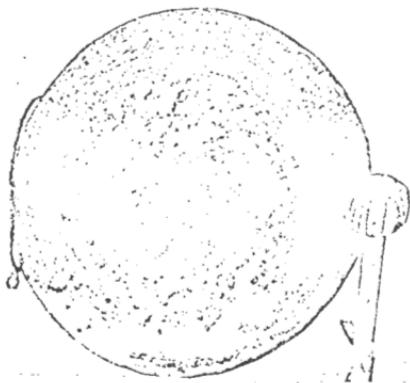


Bild 10
Chinesische
Becken



24
Chinesische Panflöte (Pansiu)

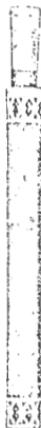
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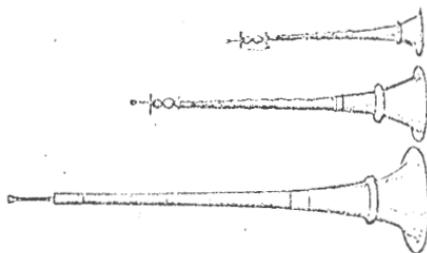


Bild 29 Mandorgeln (Schong)

Bild 30 Rohrbläsinstrumente (Soni)

Bild 26 Chinesische Flöte (Tjisiu)

Bild 27 Chinesische Flöten (Düsiu)

Bild 28 Bambus-Rohrbläsinstrument (Guan)

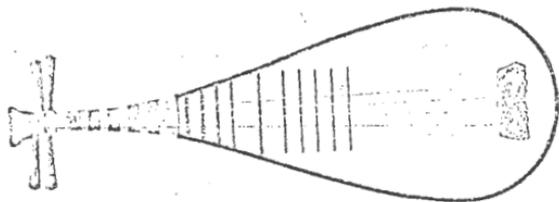


Bild 34 Chinesische Laute (Pipa)

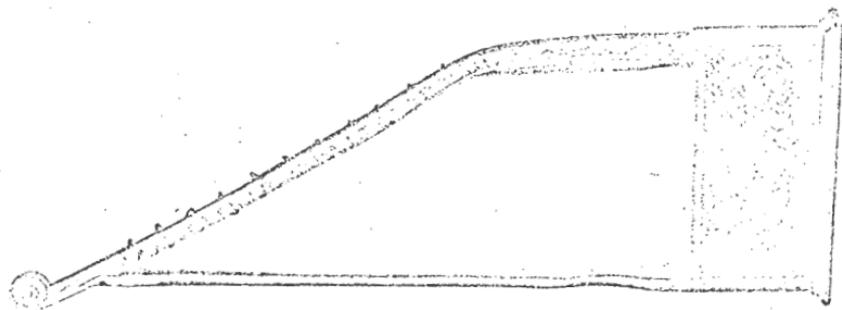


Bild 35 Chinesische Harfe (Kungfu)



Bild 31 Siebensaitige Tischzither (Tian)

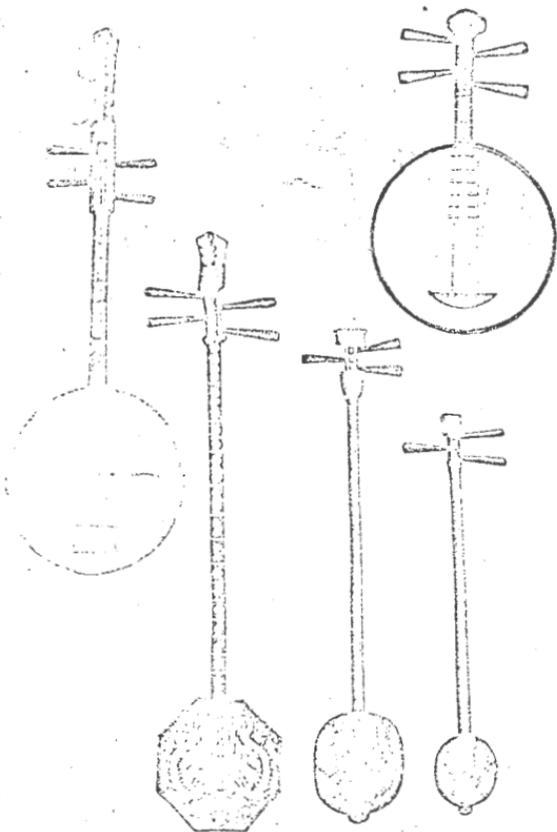
Eracheit auch unter den Bezeichnungen Jangjin und Curjje



Bild 32 Fünfzehnsaitige Tischzither (Se oder Gutschong)



Bild 33 Zither mit 25 Saiten auf Gestell (Se)



36

38

39

oben: 37

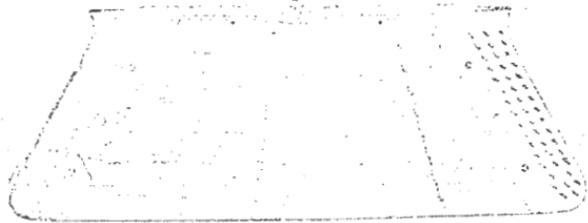


Bild 40 Hackbrett oder chinesisches Cymbal (Jangtjin)

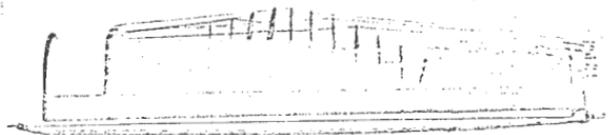


Bild 41 Ein der Zither (Tjin) ähnliches Instrument, dessen Saiten mit einem Bogen gestrichen werden (Latjin)

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 Doppeltgitarre (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--.

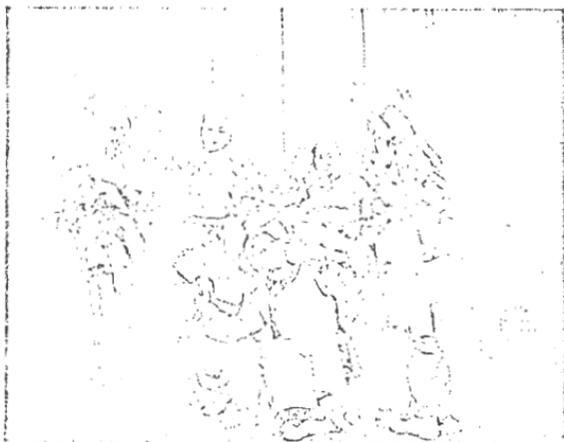
Instruments used in the wen are the Chinese violin having two strings, the moon guitar having four strings, and the nan-shuan having three strings. Singing is the intonation of the Chinese opera. All the words and speeches are involved in the singing. The singers use the rhythm of the drum as their guide. 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 tseu, eines der vielen Tanzspiele, die aus dem Arbeitsalltag des Volkes eine künstlerische Anekdote zu ziehen wissen.

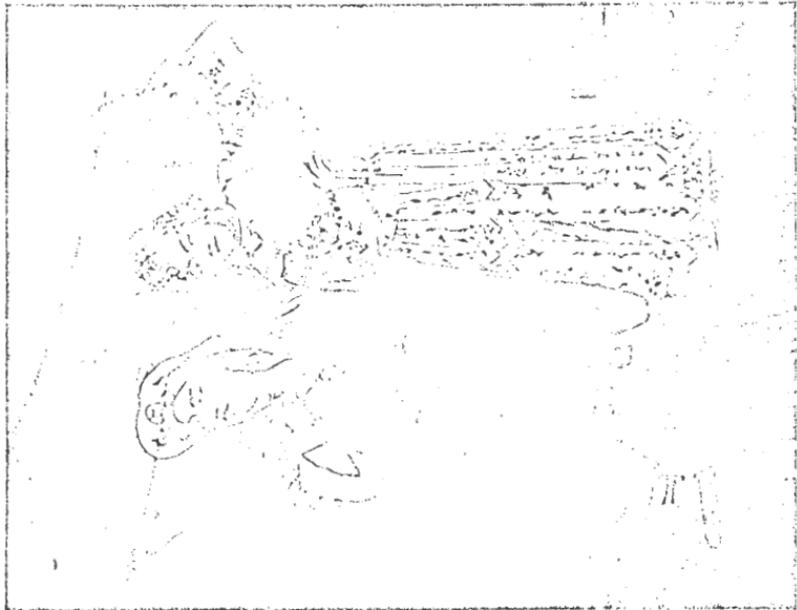


Bild 71. Szene aus 'Liu Hai Kan Diao' ('Der Holzfäller und die Fuchsin'), Oper im Stil einer der kleinen Lokal-Volkoperen

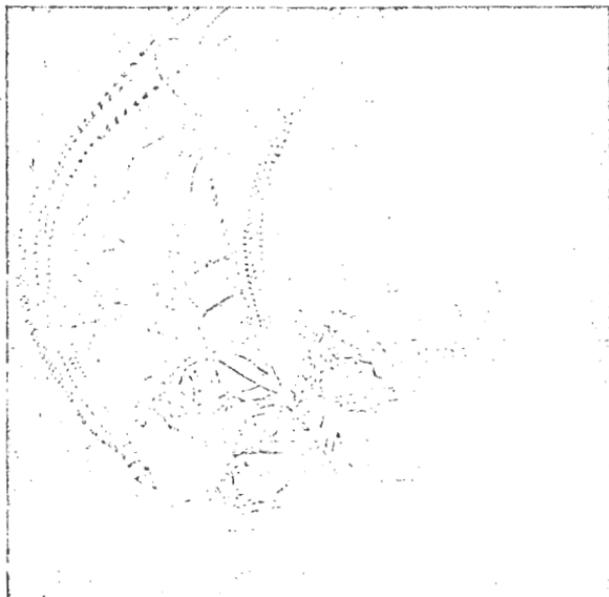


Bild 70. Mee Lan-fang, der berühmte Darsteller von Frauenrollen des Peking-Opernstils

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.

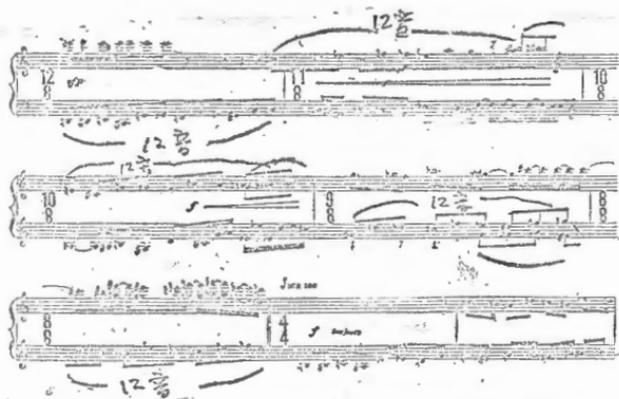
A composition of Hsu Chang-Hwei, a well known Chinese composer, written in the twelve tone serial technique¹ is presented below (see the following page).

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 ——現代開拓之八

·蔚·

在現代音樂中，被目為新派的音三種，即十二音的替樂、電子音樂和其替樂。其替樂對音樂上可謂開拓；電子音樂在音樂發展中，雖然能對音樂來說，已無獨立的地步，但確有相當的一段距離。但十二音的音樂，已極有發展的可能。它一運用傳統的工

具，而表現的內容已完全與傳統的迥異。國內著名的作曲家許常春，是對現代音樂開拓最力的一位。他有兩首作品，即「有一天在牧羊家」和「兵車行」，都利用了十二音的效果。一般來說，他的作品不控泥死水，沒有死硬的毛病，技巧新穎，而含有極濃的抒情的成份。

因為「有一天在牧羊家」鋼琴曲在國內是很大的開拓的一步！

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

Scr.

Remember the time! Long good that you remember the time!
Sister, I and sister sister become love.

Scr.

Remember the time! One day that you remember the time!
In the month of August, I thought of you, and you thought of me.

dim.

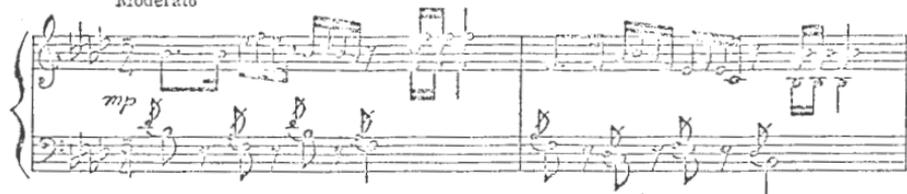
採茶歌

PICKING TEA LEAVES

夏 芥詞

沈炳光的

Moderato



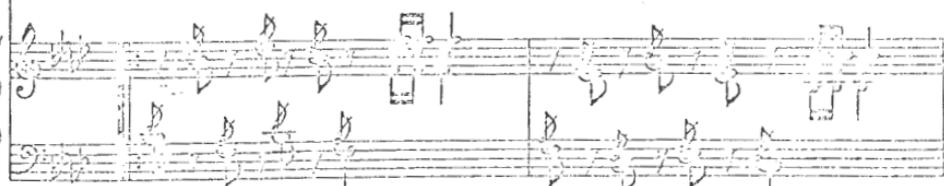
2. 2 5 6 5 3 2 3 2 1 6

6. 6 1 2 1 6 5 6 5 3 2

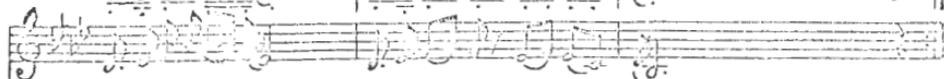


濟早開門望茶山，
一路唱歌上山，
昨夜落雨像落金，

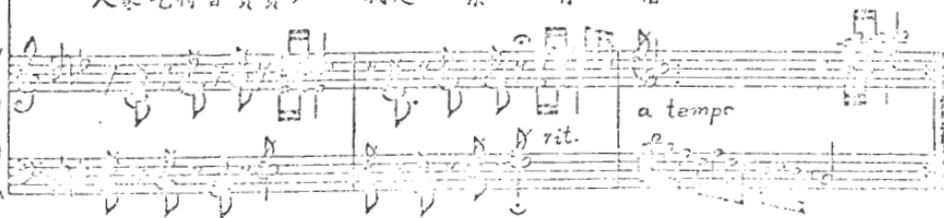
山色青青天色藍，
仔仔細細把茶採，
今朝嫩枝都長心，



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



西邊月兒還未落，東方太陽已出山。
十指酸痛臉也帶，方才鼓滿一小籃。
人家吃得香噴噴，我是一茶一青春。



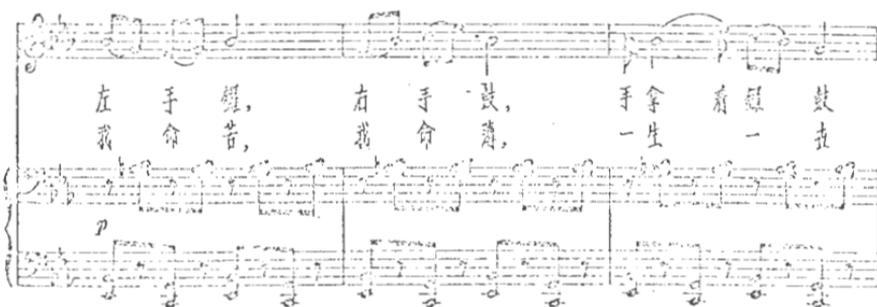
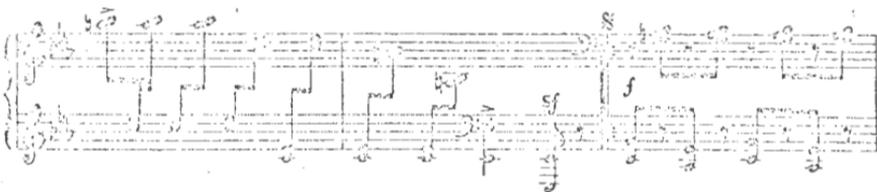
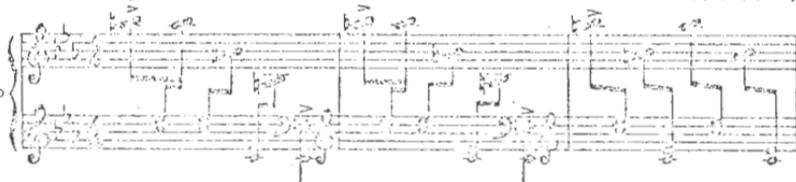
鳳陽花鼓

FLOWER DRUM SONG

中國民歌
黃永熙和聲

Allegro scherzando (♩=144)

Piano



fp

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

fp *f*

f

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

一 尺 多。

D. S.

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

D. S. *f*

踏雪尋梅

劉雪 厂詞
黃 白曲

Allegro Giocoso

Picking Plum—Flowers

雪霽天晴朗， 臘梅處處

香， 騎 驢 壩 橋 邊， 鈴 兒 响 叮 啷。

响 叮 啷， 响 叮 啷， 响 叮 啷， 响 叮 啷。 好

花 採 得 瓶 供 養， 伴 我 茗 琴 琴 韻， 共 度 好 時 光。

3 插秧歌 青海

Young rice transplanting

許常惠作曲

Moderato

Soprano Solo

Soprano

Alto

mf 青海綠綠
qing hai lu lu

P 啊!
ah

P 啊!
ah

好插秧，油綠綠的好泥漿，
hao cha yang you lu lu de hao ni jiang

兄妹倆齊動手，插好禾兒好生長，
xiong mei liang qi dong shou cha hao he er hao sheng chang

烈 日 當 空 不 怕 晒 大 雨 淋 我 不 怕
 lih ju tang kung pu fa shai ta yu lin li jen k'ing

f

涼 反 清 涼 但 望 人 人
 liang fan ching liang mf tan wang jin jin

P

得 溫 飽 更 望 孩 兒 沒 餓 傷
 te wen pao rit. heng wang hai erh mo n'go shing

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

許常德詞曲

Soprano Solo

Soprano

Alto

pp 太陽下去 明天依舊爬上來
 tai yang hua chu ming tien i chiu' p'a shang lai

Andante

Allegro

太陽下去
 tai yang hua chu

太陽下去 明天依舊爬上來
 tai yang hua chu ming tien i chiu' p'a shang lai

太陽下去
 tai yang hua chu

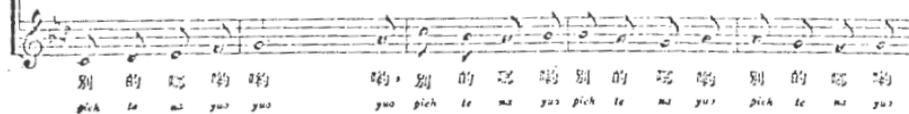
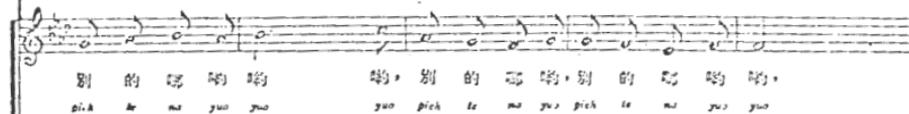
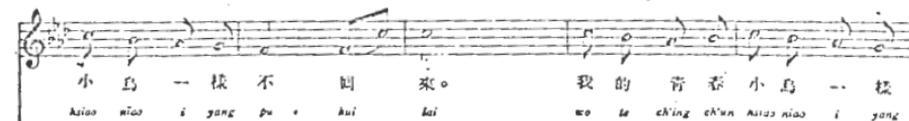
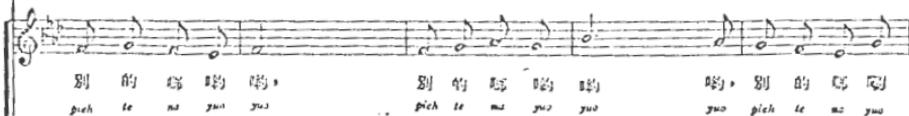
太陽下去
 tai yang hua chu

Allegretto

明天依舊爬上來 *ff* 太陽下去 明天依舊爬上
 ming tien i chiu' p'a shang lai *ff* tai yang hua chu ming tien i chiu' p'a shang

明天依舊爬上來 *ff* 別的叮叮叮叮
 ming tien i chiu' p'a shang lai *ff* bie de ding ding ding ding

明天依舊爬上來 *ff* 別的叮叮叮叮
 ming tien i chiu' p'a shang lai *ff* bie de ding ding ding ding



不 回 來。 別 的 咕 咕 咕 咕。

pu hui lai bie de gu gu gu gu

小 鳥 一 樣 不 回 來。 不 回

xiao niao yi yang pu hui lai pu hui

別 的 咕 咕 不 回 來。 不 回

bie de gu gu pu hui lai pu hui

別 的 咕 咕 咕 咕。 我 的 青 春 小 鳥 一 樣 不 回

bie de gu gu gu gu wo de qing chun xiao niao yi 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

Moderato

Alaughan

許常惠作曲

Tenor Solo

f 阿拉木汗住 麼 樣？ 身 段 不 肥 也 不 瘦。
 e la mu han dhi nu yang shen ta bu fei ta bu sou
 阿拉木汗住 在 那 裏？ 吐 魯 番 西 三 百 六。
 e la mu han dhi zai na li tu lu fan sui bai liu

Tenor

mf 身 段 不 肥 也 不 瘦。
 shen ta bu fei ta bu sou
 吐 魯 番 西 三 百 六。
 tu lu fan sui bai liu

Bass

mf 身 段 不 肥 也 不
 shen ta bu fei ta bu sou
 吐 魯 番 西 三 百
 tu lu fan sui bai

阿拉木汗住 麼 樣？ 身 段 不 肥 也 不 瘦。
 e la mu han dhi nu yang shen ta bu fei ta bu sou
 阿拉木汗住 在 那 裏？ 吐 魯 番 西 三 百 六。
 e la mu han dhi zai na li tu lu fan sui bai liu

身 段 不 肥 也 不
 shen ta bu fei ta bu sou
 吐 魯 番 西 三 百
 tu lu fan sui bai

段 e
 sou
 六 e
 liu

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

每 月 兒，
 mei yue er
 沒 時 候，
 mei shi hou

身 段 不 肥 也 不 瘦。
 shen ta bu fei ta bu sou
 吐 魯 番 西 三 百 六。
 tu lu fan sui bai liu

每 月 兒，
 mei yue er
 沒 時 候，
 mei shi hou

first performance

MAY 13 1955 8:00 P.M.
TAIPEI CITY HALLMiss Ch'ing Chu Ch'eng / soprano
Mr. Wen Yuo Yu / tenor
The National Taiwan Art College - Music Division - Evening School / chorus
Mr. Ting Chieh Yen / conductor

1 小 路 輕 遠

Little Path

許常惠編曲

Lento

Soprano Solo

fú qián de dà lù ai níng níng níng wǎi zǒu.
fú qián de dà lù ai níng níng níng wǎi zǒu.

Soprano

ai ah

Alto

ai ah

Tenor

ai ah

Bass

ai ah

f 房後邊 走下 哎， 鄉鄉 一條小路。 啊！

fang *hou* *pin* *tsu* *hsia* *ai* *chiang* *chiang* *i* *tsu* *hsiao* *lu* *ah*

哎， 啊！ 啊！

ai *ah* *ah*

f 房前的大路 哎， 鄉鄉

fang *chien* *te* *ta* *lu* *ai* *chiang* *chiang*

哎， 啊！

ai *ah*

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，哎， 帶帶一條小路。

nǐ mào zǒu chǎng hòu biān zǒu xià ai chīng chīng yī tiáo xiǎo lù

哎！ 啊！

ai ah

哎！ 啊！

ai ah

哎！ 啊！

ai ah

哎！ 啊！

ai ah

啊！

ah

場後邊走下， 哎！ 帶帶一條小路。

chǎng hòu biān zǒu xià ai chīng chīng yī tiáo xiǎo lù

場後邊走下， 哎！ 帶帶一條小路。

chǎng hòu biān zǒu xià ai chīng chīng yī tiáo xiǎo lù

場後邊走下， 哎！ 帶帶一條小路。

chǎng hòu biān zǒu xià ai chīng chīng yī tiáo xiǎo lù

場後邊走下， 哎！ 帶帶一條小路。

chǎng hòu biān zǒu xià ai chīng chīng yī tiáo xiǎo lù

小黃鸝鳥

Allegretto

THE LITTLE BIRD

蘇 夏的

8va

8va

mf

6 5 6 3 2 1

5 5 6 5 6 i

3 3 3 2 3

小黃鸝鳥兒呀，

你可曾知道嗎？

馬 鞋上綉 着

1 2 1 6 5

2 2 2 2 1 6 6 6 5

6 1 3 2 1

龍頭鳳尾花，

兩朵兒花呀，一雙鞋呀，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 花。

PPP

6

Moderato

天倫歌
UNIVERSAL LOVE

鍾石 撰詞
黃 自 曲

The first system of the musical score consists of a vocal line and a piano accompaniment. The piano part features a flowing melody with a *mf* dynamic marking. The vocal line is partially obscured by the piano accompaniment.

The second system of the musical score includes a vocal line with the lyrics "人皆有父，誰我獨無？人皆有母，誰我獨無？白" and a piano accompaniment. The piano part continues with a *mf* dynamic marking.

人皆有父，誰我獨無？人皆有母，誰我獨無？白

The third system of the musical score includes a vocal line with the lyrics "雲。悠悠，江水東流，小鳥歸去已" and a piano accompaniment. The piano part features a *mp* dynamic marking.

雲。悠悠，江水東流，小鳥歸去已

無 疑，兒 欲 辭 去 已 無 舟；何 處 見 源 頭，何 處 見 路

mf

頭？ 兵 道 兒 是 飲 茶 的 羔 羊， 兵 道 兒 已 哭 斷 了

mf *p* *mf*

肝 腸；人 世 間 珍 貴，誰 能 是 失 了 爹 娘。 雷 起 叮 叮 兒 啼

mf *p* *mf*

服務我，服務我，捨己為人無等。。

This system contains a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The music is in a minor key and 4/4 time. The lyrics are written below the vocal line.

浩浩江水，巍巍白雲，莊嚴宇宙 亙古存。大同博愛，

This system continues the musical piece with a vocal line and piano accompaniment. It includes dynamic markings such as *f* (forte) above the vocal line and below the piano accompaniment. The lyrics are written below the vocal line.

共享天 倫。

This system concludes the musical piece with a vocal line and piano accompaniment. It includes dynamic markings such as *rit* (ritardando) above the vocal line and *pp* (pianissimo) below the piano accompaniment. The lyrics are written below the vocal line.

mp *f*

醒吧，迷途的羔羊！收拾起痛苦的呻吟，

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 | 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， 噙不下 玉粒金波

6 3 ⁵⁶5 — | 6 . 3 5 6 5 1 2 3 | 2 6 1 — | mf 6 5 . 6 3 3 0 |

啞滿喉， 瞧不盡 鏡裏 花容瘦。 展不開 眉頭，

dim.

mf

p 5 1.6 2 2 0 | f i 6. i 5 5 0 | mf 2 i. 3 6 6 0 | p 6. 7 5 3

捱 不 明 更 漏， 展 不 開 眉 頭， 捱 不 明 更 漏。 呀！

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

呀！ 恰 似 遠 不 住 的 青 山 隱 隱， 流 不 斷 的 綠 水

7 5 7 6 — | p 6. 7 5 3 | f i 2 7 6. 6 7 | 6 3. 5 6 5 2 3 5

悠 悠。 呀！ | 呀！ 恰 似 遠 不 住 的 青 山

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

隱 隱， 流 不 斷 的 綠 水 悠 悠。

故 鄉

孫 楓詞

Andantino

MY NATIVE LAND

陸 華 柏 曲

First system of musical notation, including piano accompaniment and vocal line. The tempo is marked 'Andantino' and the mood is 'P dolce'. The score includes a treble clef, a key signature of one flat, and a 4/4 time signature. The vocal line begins with the lyrics '故鄉'.

Second system of musical notation. The vocal line continues with the lyrics '我生長的地方'.

Third system of musical notation. The vocal line continues with the lyrics '本來是一個天堂，那兒有清澈的河'.

Fourth system of musical notation. The vocal line continues with the lyrics '流，垂楊交岸，那兒有茂密的松'.

在，一切都改变了，
 在，已经是野 歌 的 屠 场。
 故 乡！ 故 乡！ 我的 母 亲， 我的

Con forza
Lent
Cresc.

此乐谱为钢琴与声乐合奏。上方为声乐部分，下方为钢琴部分。乐谱包含多个系统，每个系统由声乐谱和钢琴谱组成。歌词为中文，描述了一个关于故乡和母亲的主题。乐谱中使用了多种力度和速度标记，如“Con forza”、“Lent”和“Cresc.”。

家呢? 那一天, 再能回到 你的懷裏!

p

8va

poco rit. a tempo

那一切是否, 能依然 無 恙?

Presto



牧童短笛

(Buffalo Boy's Flute)

賀綠汀

Commodo

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The first measure has a dynamic marking of *mp*. The second measure has a dynamic marking of *mf*. The notation includes eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1-3 above the notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth and sixteenth notes. Dynamic markings include *f* and *p*. Fingerings are indicated by numbers 1-3.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth and sixteenth notes. Dynamic markings include *f* and *p*. Fingerings are indicated by numbers 1-3.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth and sixteenth notes. Dynamic markings include *pp* and *mp*. Fingerings are indicated by numbers 1-3.

1 4 2 5

f *p*

mp *pp* *rit*

Vivace *mp* *Cresc.*

pp *f* *mp*

Cresc. *p*

f *Dim.*

First system of musical notation. The right hand (treble clef) features a melodic line with triplets and slurs. The left hand (bass clef) provides a rhythmic accompaniment with slurs and fingerings. Dynamic markings include *mp* in both hands.

Second system of musical notation. The right hand continues with intricate melodic patterns, including slurs and fingerings. The left hand has a more active role with slurs and fingerings. Dynamic markings include *f* and *p*.

Third system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand has a rhythmic accompaniment with slurs and fingerings. Dynamic markings include *f*.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand has a rhythmic accompaniment with slurs and fingerings. Dynamic markings include *pp* and *mp*.

Una corda

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand has a rhythmic accompaniment with slurs and fingerings. Dynamic markings include *f* and *p*.

Tre corda

Sixth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand has a rhythmic accompaniment with slurs and fingerings. Dynamic markings include *mp*, *pp*, and *rit*.

8va. -----

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