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**CHARACTERISTICS AND TECHNIQUES OF HARP IN CHINESE  
WORK**

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HUDEBNÍ UMĚNÍ

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**DIPLOMOVÁ PRÁCE**

**CHARAKTERISTIKA A TECHNIKA HRY NA HARFU V ČÍNSKÉ  
HUDBĚ**

**NI PAN**

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## **D e c l a r a t i o n**

I declare that I have prepared my Master's Thesis on the following topic:

**CHARACTERISTICS AND TECHNIQUES OF HARP IN CHINESE WORK**

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## **Abstract**

The harp, a musical instrument that first appeared in China during the reign of Emperor Kangxi of the Qing Dynasty, gradually became familiar with and loved by the Chinese. This article analyzes the development of the harp in China and the characteristics of Chinese harp music based on the interrelation between an ancient musical instrument (Kunghou) and the harp, harp playing and teaching in China and the study of creation analysis, music analysis, accompaniment texture and performance skills about three Chinese harp music, including the Dancing Grains, Spring on the Moonlit River and Ravings while Drinking. Meanwhile, this article will provide an elaborate and authoritative summary of the experience of the development of the harp in China and the performance of Chinese harp music works

## **Keywords**

Harp, Konghou, localization, teaching methodology, performing techniques

## **Anotace**

Harfa se v Číně poprvé objevila v období vlády císaře Kangxi z dynastie Qing a od té doby postupně narůstala její oblíbenost napříč čínským obyvatelstvem. Tato práce se zabývá popisem vývoje harfové hry v Číně a charakteristikou čínské hudby psané pro harfu s ohledem na vztah moderní harfy a starověkého čínského nástroje Kunghou. Dále se věnuje harfové hře a výuce harfové hry v Číně a rozboru čínské tvorby pro harfu, struktury doprovodu a interpretaci harfových skladeb na příkladu tří čínských skladeb Grain of Dancing, Spring on the Moonlit River a Ravings while Drinking. Rozbor je obohacen o odborné osobní zkušenosti s interpretací uvedených skladeb i čínské hudby pro harfu všeobecně.

## **Klíčová slova**

Harfa, Kongu, regionalita, metodika, technika hry

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## **Introduction**

Compared with other popular musical instruments, the development and influence of the harp in China are weeny. The author has understood the obstacles to the development of the harp in China after interviewing many students engaged in the music industry and studying music. Through these interviews, there exist following issues on the development of the harp in China: harp music is marginal, the great harp is exclusive, the small harp is not practical, maintenance and transport of musical instruments are difficult, instrument manufacturers lack competition, there are no high-quality products, less harp teacher education resources, and the harp exposure rate is not high, many people have not seen also don't understand, much less to learn". The author has studied harp for many years, but there is little research content on harp music in China. With a love for the harp, the author hopes to promote the development of harp music in China. The article will introduce in detail the relationship between harp and harp, harp teaching and performance, and at the same time select three famous music *Dancing grains, spring on the moonlight river* and *ravings while drinking* for comprehensive analysis to provide theoretical experience for harp learners and enrich the research of Harp music in China.

## **Current Research Status of Predecessors**

The teaching of the harp in China started late, and there is little research material on harp music in China. In fact, it has also made great achievements and reached a significant level in the world in decades in Hong Kong, Beijing, Shanghai and other places. Although these improvements cannot be ignored, the author still noticed several shortcomings in its development. For example, the development of the harp is extremely uneven in different regions, harp teaching is still **blank** in many regions,

and there is still a long way for the popularization of the harp. Meanwhile, the harp research is still in a preliminary stage because of the lack of harp-related academic research and discussion activities compared with the mature other development of musical instruments, such as the piano, and violin. In China, there are almost no books written in Chinese to discuss the harp music and the development of its history and introduce famous harp players and other aspects, as well as no theoretical books related. The number of Chinese harp works is too small to be easy when forming a system, which causes certain learning difficulties for students when they learn the harp. All in all, these problems above caused a barrier between the popularization of the harp and the public so that the difficulty of popularizing harp music was increased.

The author proposed that the harp in the West and the Chinese harp are indeed similar in appearance, but different in playing method based on Xuzishan's research *Relationship between Harp and Chinese Harp*. In Wang Tian's research, the *Development of Harp Teaching in China*, he studied the development of Harp teaching in China, sorted the experience of the harp in the process of localization as a foreign instrument, and made an objective evaluation of its outstanding achievements and existing problems. Another researcher, Wang Qian, proposed the correlation application between Chinese folk music and harp performance to explore innovative techniques of harp performance in the *Application of Chinese Folk Music Performance Techniques in Harp Performance*. Moreover, Xie Jin analyzed the eastward transmission paths and areas of the harp in the sixteen Kingdoms period of Han, as well as the shape of the harp in his research named *Investigation on the Eastward Transmission and Shape of Harp in the Sixteen Kingdoms Period of Han, Wei and Jin Dynasties*, combining historical documents, image datum and archaeological relics. In the meantime, there are no other articles about the harp in China.

## **Research basis and significance**

Due to the lack of study of the harp music and the less well-known status of learning the harp in China, the author would like to make a link to the western harp and the Chinese harp through individual research and conclusion from previous researchers, analyzing four famous Chinese melodies, such as grains dancing, flowers and moonlight on a night in a river of spring and insane for alcohol. Since the analysis of harp music works in China is at the blank stage, the author is going to extract the intercommunity of music performance features and spiritual connotation from scores of three music mentioned above and analysis to them based on other musical instruments, accumulating experience in the process of learning to play as a research achievement. In the meantime, the author aims to assist beginners to understand and learn the above works, promote the theoretical research of harp music, give full play to the value of this article, and make a certain contribution to the popularization of Harp music in China.

## **CHAPTER 1 – Development of harp and Konghou in China**

### **1.1 The Relationship Between Harp And Konghou**

For the link between harp and Konghou, it seems that people who know these two instruments would make a comparison about their similarities and differences.

In Relationship between harp and Harp written by Xu Zishan, she mentioned that researchers in the history of Chinese music hold two views on this issue. First, someone argue that the harp was introduced into China from outside. The third page of the National Musical Instrument written by Yuan Jingfang writes that the main musical Instruments introduced into ancient China were the upright harp, Persian pipa (Qu Xiang Pipa), Tartar Pipe, etc because of the interaction with the western culture from the Qin and Han dynasties to the Wei and Jin Dynasties. Konghou, also a Persian instrument, was introduced into China during the Wei and Jin Dynasties. Second, others think it was introduced from China because the upright harp was formed by the bow of ancient hunters. However, both views are biased, and therefore there are certain problems that required further clarification.

In Xu Zishan's research, she presented two viewpoints to refute the above issues, and exemplify them. Firstly, she proposed that the harp and Konghou were produced independently and proved that based on the historical records and archaeological excavation. The history of the harp can be traced back to 5,000 years ago and was called the "harp" in the West. According to Egyptian ancient maps, the harp appeared around the third to fourth millennium BC, and the people in ancient Egypt regarded the harp as the most sacred instrument, which was usually used in religious activities. Nowadays, it is generally accepted that the inspiration for the creation of the harp mainly came from the bow used in ancient human production activities.

However, Konghou, also known as Kanhou or Konghou, was an ancient traditional plucking instrument in China. According to the investigation, the original shape of konghou already appeared konghou from about 770 BC to 221 BC during the Spring and Autumn Period and the Warring States Period. Konghou, an instrument, would often be mentioned in poems of the Han Dynasty. For example, in the poem "*Peacock flying Southeast*", the author mentioned that "a teenager who would weave plain at thirteen, learn to cut clothes at fourteen and play the harp at fifteen, showing Konghou had a certain extent of popularity at that time. During this period, Konghou was included in Qing Shang Music as the representative instrument of Huaxia ZhengSheng because its music system was more perfect and many musical works appeared. Therefore, there was a history of over 2,000 years of Konghou in China from the Han Dynasty. Since Konghou was becoming popular in the Han Dynasty, this kind of musical instrument ushered its prosperous period of development and performance in the Tang Dynasty. For instance, Konghou music at that time was described by the famous poet Li as a welcomed musical instrument in China, as well as by other prestigious poets. At the same time, Konghou was introduced successively into neighboring countries such as Japan and Korea in Tang Dynasty.

Secondly, Xu Zishan also mentioned that "Harp and konghou are an instrument of similar shape and similar nature yet different." The geographical distribution and internal structure of harp and konghou are different, but the origin of harp and konghou is both evolved from the "bow" used for hunting in ancient times. Konghou is clear in sound and has the flavor of Chinese national characteristics. Due to its complex structure, konghou gradually disappeared in the late 14th century, and only some of the original appearance of konghou can be seen through the patterns on the murals and reliefs. It was not until the 1980s that yanzhu Harp was successfully designed and manufactured, and konghou improved many problems that had occurred in previous manufacturing with a more scientific and reasonable overall structure, and since then, konghou has been officially promoted and applied

in music performance.

In appearance, the harp is different from Konghou as the following aspects. First, the harp column is based on a column, while Konghou has more square columns; Second, harp has only a single row of strings, while Konghou has a double row of strings; Third, the harp is a flat, backward-facing sounding box with the shape of narrow water droplets at the top and wide water droplets at the bottom, while the harp is a longitudinal sounding box with the shape similar to that of the pipa when viewed from the side. The above three points would roughly distinguish harp from Konghou.

In structure, the internal structure of the harp is highly sophisticated, the manufacturing process is extremely complex, and the production requirements are also quite demanding, especially for its shape art. As a harmonic instrument, the harp is highly artistic and rich in playing techniques, and the most characteristic techniques such as **scratching, arpeggio, overtone and plucking** are widely used in western music works. Comparing with the harp, the technical requirements for making Konghou are also very delicate. Konghou has two rows of strings on the left and right, and the technical difference between it and the harp is that Konghou is made with **shaking fingers and knead strings** so that melody can be played with both hands at the same time without interfering with each other, which can be used to increase strength, allowing two different playing techniques to integrate into each other and be flexible and convenient. As a result, the harmony of music is more colorful because the left and right strings surround the resonating box, making it less of the harp's finger tapping technique on the sound box.

In terms of tone, the difference between the harp and Konghou is that the harp has a full and stable sound, which is capable of vigorous passion and gentle beauty and good at being played for a wonderful sound like flowing water. At the same time, the harp can be played to all kinds of sound effects according to different

requirements, which is quite infectious. Konghou is similar to guzheng when talking about their tones, so the techniques of guzheng are also used for performance of the Konghou as reference, featuring the characteristics of Chinese classic instruments. All in all, the tone of music can be perfectly expressed no matter it is pure or magnificent, and this kind of instruments is better at conveying Chinese music with a clear and ethereal feature.

The research and exploration of the origin and development of the harp to Konghou is an significant embodiment of whether or not a nation has made achievements in music and their levels. The relationship between harp and Konghou enables us to realize the formation, interaction and independent development of the two instruments with a long history. After the introduction of harp into China, not only was the localization of the performing technique brought as a western instrument, but the recurrence of Konghou, ancient plucked-string instrument was triggered, which means a phenomenon that Chinese Konghou reappeared since the 1980s in China. Although Konghou once achieved a highly welcomed status in the royal palace music in the Tang Dynasty, it was gradually withdrawn from the Chinese music stage for various reasons since the Song Dynasty. Unexpectedly, the spread of the western harp activated the recurrence of Konghou on stage, making the two instruments from the same origin but different paths join together in the same cultural area and period. Such cultural exchanges have hardly paid attention to by academic fields, which also proves the great creativity and vitality of cultural exchanges along the Belt and Road. If we observe the development history of the instrument in China from this point of view, the contemporary significance of the harp becomes extraordinary.

## **1.2. Teaching And Playing The Harp In China**

Based on studying the introduction and origin of the harp in China, it can be known that the harp had appeared in court during the period of emperor Kangxi in Qing

dynasty. In *Zhang Cheng's diary*, published in January 26, 1690, he recorded that there was an ambassador from Holland, and the emperor liked him because he was good at playing harp. After the first time when he performed for the emperor, he was asked to stay and teach how to play harp for other young people. So, it is easy to be seen that the Harp had shown up in the imperial court in China at that time, and became an instrument only heard by the royal family. Moreover, some ones began to learn how to play the harp.

At the end of the 19th century and the beginning of the 20th century, three major Western orchestras appeared in China, which were Beijing Hurd Orchestra, Shanghai Symphony Orchestra of ministry of Industry, and Harbin Middle East Railway Administration Symphony Orchestra. They played a major role in promoting the development of Orchestral music in China. In the first half of the 20th century, activities of harp performance had begun among Chinese, and then foreign performers came to China to perform. In those activities, western music and cultural activities in Harbin and Shanghai concessions were particularly prosperous partly because of the emergence of Shanghai Bureau of Industry orchestra and Harbin Zhongdao-Qing Railway Administration Symphony Orchestra. Therefore, the initial development and promotion of harp in China can be seen from the these performances happened in the two regions.

In the aspect of harp teaching, Wang Tian's research on the *Development of Harp Teaching in China* has made a detailed discussion. The author mainly selected important timing to summarize the process from the beginning of learning harp to the establishment of harp playing major in professional colleges and universities in China

At the beginning of the 20th century, influenced by the "October Revolution", many Russian musicians settled down in China. Most of them performed in orchestras as professional. Besides performing activities, they also taught students musical

instruments, including the harp. Drurenina Skaya was the first and only harpist who enrolled Chinese students at the Harbin Railway Management Symphony Orchestra. In a long-term way, She lit the fire of hope for Chinese harp music and laid a certain foundation for the development of harp in China because she cultivated the first group of Harp students in China, and these students were engaged in harp performing and teaching in major music colleges and orchestras later, making the breakthrough of Harp teaching in China. Furthermore, they also improved development of Harp music in China.

From January in 1959 to July in 1960, Conservatory of Music in Shanghai invited Miss Schwartz, a harpist from East Germany, to China to establish an expert class including ten students of the expert class to learn how to play harp together on harp. It is worth mentioning that Hu Jianming in Shanghai Conservatory of Music and Le Pingqiu in Shenyang Conservatory of Music both established harp majors in their schools after finishing their studies.

Since then, the Central Conservatory of Music had formulated a new teaching plan, which was a mention to extend the length of schooling and improve the specialty setting to establish a harp. In 1960, central academy of music sent Zuoyin to Moscow music for study, following Nova, famous artist, for learning harp playing. Nova trained Zuoyin with all her efforts, and he also trained many excellent harp playing students after he came back. Those students played a role in various groups across the country with their profession. At the same year, Shanghai music academy sent Cao Chengjun to study abroad in the Soviet union learning from a famous harp player. Under the teacher's teaching, he had a great improvement on harp playing, and collected a lot of music from his teacher.

With their return, Zuo Yin established the harp major in the Central Conservatory of Music, and Cao Chengyun joined the Shanghai Conservatory of Music, and both of them motivated the harp teaching in China. They brought back a lot of textbooks, scores and records to relieve the shortage of teaching materials at that time, they

also advocated that harp should be cultivated at an early age. Since then, music colleges began to recruit students from primary schools to middle schools attaching to them for harp major, which laid a solid foundation for harp talents and made it possible to participate in more international harp competitions for exchange and learning of harp performance. For instance, Wei Linlin was one of the earliest professionals who entered the school at the age of eight and studied harp all the way from the affiliated primary school to middle school and university. Nowadays, he has become a famous harp player and harp educator.

With the rapid development of music education after the reform and opening-up, music colleges in China began to set up harp majors, followed by art colleges and normal universities. The establishment of harp major in various colleges and universities has brought further development to harp, which means that the establishment of the major also needs to complete the construction of teaching staff, curriculum system and teaching materials to promote the systematic process of harp teaching. Since the introduction and development of Chinese harp, there have been a number of influential teachers who have made great contributions to the development of Chinese harp education.

The author explored the Chinese music elements in the harp teaching in China by combining Wang Tian's research on the *Development of Chinese Harp Teaching* and Wang Qian's Research on the *Application of Chinese Folk Music Playing Techniques in Harp Playing*. Since the teaching of harp in China started late, and the number of learners was small so that there were barely Chinese composers to write music for harp alone in the early stage. As a result, the creation of harp solo in China was basically blank. Meanwhile, all learners had to learn harp music works from foreign countries because there was no local harp teaching material in China. In such cases, Chinese harp players mixed the techniques of folk music with harp playing, combining with the musical instrument characteristics of harp to make technological innovation. For example, they took the Chinese folk music and

ancient music to be re-composed, so the exchange and fusion of Chinese and western music could be promoted. Thereby, students not only played music in the west, but also played music in China.

In Cao Chengjun's *Basic Course of Harp*, it contains all sorts of harp music with different styles, such as France, Germany, United States, Russia and middle countries, and there are adaptations of Chinese songs, such as the folk songs of northern Shaanxi, Mongolia folk song and Jiangxi folk songs etc. This book also includes many harp music adapted from Chinese living museum, which combines many techniques of harp playing and uniqueness with Chinese classic. For example, Xie Zhezhi, student majoring harp, adapted spring *night on fall behind*, Chen gang adapted *sing night fishing boat*. The three music stand for outstanding works of harp adaptation. In addition to these, there are also a series of music, such as *The River Runs Water* adapted by Gao Feng based on the Yunnan folk song. The book has been the most widely known Chinese harp textbook since it was published resulting from that it includes a large number of Chinese works. Le Pingqiu, one of teachers in teaching harp, compiled and published *Twelve Chinese Harp Works*, all of which were adapted from Chinese harp works. These Chinese harp teachers attach great importance to Chinese music elements in the teaching content, which is not only reflected in their creation and adaptation of Chinese repertoire, but also in their daily teaching. Miss Le learned piano and guzheng before learning the harp, and such learning experience of traditional Chinese music provided her with more rich and comprehensive teaching experience in playing harp. The four Chinese harp music that the author will study are from Teacher her music collection.

Evidently, that the contents of harp music teaching focus on element is a basic concept of harp teaching in China, and harp teachers in China have made great efforts for this to also make some achievements. However, there is a long way to go for the Chinese harp music compared with well-developed piano music or violin music in China. Both system of thinking and aesthetic features, there are different

opinions between east and west, resulting in that the harp teaching should not only learn national appeal of Chinese traditional music and the characteristics of implicative inside, but also allow students to understand the characteristics of the western artistic expression, achieving the fusion of Chinese and western. So, we can better grasp the playing style of music, continue to explore their own national characteristics into the harp playing and form our own national style and attraction.

## **Chapter 2 – Music Analysis of The Dancing Grains, Spring on the Moonlit River, and Ravings while Drinking**

### **2.1. Music Analysis of "The Dancing grains"**

#### **2.1.1. Creation Analysis**

Sun Yiqiang, a renowned Chinese-American composer and pianist, is the composer of "The Dancing grains." Mr. Sun was part of a wave of educated teenagers who moved to the countryside in the 1960s, and he studied piano at the Shanghai Conservatory of Music. He was moved by the farmers' toil and The Dancing grains in the sky, and the joy of harvest inspired him to compose. This resulted in the creation of the now-famous piano composition "The Dancing grains."

The piece is based on folk music tunes from the south of the Yangtze River, employing a contextual descriptive technique, national pentatonic tuning combined with a western three-part structure, the toccata technique of rapid hand alternation, fusing Chinese folk music elements and western music structure principles, employing a simple and easy musical language, in a relaxed musical rhythm as well as an elegant and heartfelt melody, graphically presenting a lively aural landscape. The song effectively captures the workers' delight following the harvest. "The Chinese Characteristics of the Piano Composition The Dancing grains" by Zhu Sha. "The Chinese Characteristics of The Dancing grains Piano Composition," With Song Yi's "Beating notes - A superficial analysis of the Chinese piano work The Dancing grains>"

The work is inspired by Toccata's compositional style, and despite its brief duration, the piano piece conveys a distinct and vivid musical image through its basic

language and graceful melodies, incorporating rich piano weaving and different folk songs, and generally displaying a strong Chinese character. The melody of the folk song mixes Chinese folk tuning techniques and European harmonic techniques, and the image emphasizes the sequential presentation and rising and falling themes, properly and flexibly expressing the farmers' delight following the crop's harvest.

From Tang poems and Song lyrics to Yuan operas and diverse dramas, from ancient folk legends to contemporary ethnic traditions, the majority of musical works contain content and subject matter from our nation's traditional culture. "The Dancing grains," composed by Sun Yiqiang, is a musical piece infused with Chinese themes. Mr. Sun Yiqiang drew inspiration from the Chinese nation's culture and long history of over 5,000 years, combining folk tunes from Jiangnan and Zhejiang with real scenes of farmers' labor to create a three-part piano composition that is also considered a classic work of Chinese piano music.

The Chinese musical style is consistently demonstrated throughout the song, with simple, vibrant, and exquisite melodies fully representing the piece's profound ideas. The piece makes extensive use of local color and the bucolic style of Jiangnan, emphasizing the two changeable themes that are interspersed and transformed by the replication technique. Simultaneously, the work is mixed throughout with gong and drum rhythms, gradually intensifying the peasants' joyous mood and graphically depicting the sight of people singing and dancing. The composer makes use of the piano's polyphonic function, combining weaving, rhythm, and harmony, and on the basis of the perfect integration of Chinese folk tunes and European harmonies to make the tunes stand out more clearly, and the addition of Western instruments enhances the vibrancy of the Chinese folk style musical language, so that the entire piece achieves the perfect consistency of polyphony and melody. The two-handed substitution of the toccata brings the piece to a close and emphasizes the theme. Cao Chengjun also modified this work for harp.

### 2.1.2. Composition Analysis

The work "The Dancing grains" has a three-step structure with a clear sense of section, and the periods are naturally connected and logical. In harmony, the composer boldly conceived, sketched a picture of farmers' bumper harvest with nationalized harmonic language, and the pentatonic melody was built on the national mode, and filled with harmony in the second and fourth degrees with rich national meaning. The tempo is slow and orderly, the performance skills are gorgeous, similar to the characteristics of "Toccatà" in the Western Renaissance, and the rhythm is compact and dense, which makes the music as a whole appear smooth, unrestrained, free and exquisite. The specific structure is illustrated as follows.

单三部曲式 Ternary form								
一级结构 Primary structure	引子 Intro	A	连接 Connection	B	连接 Connection	A'	连接 Connection	尾声 Coda
小节 Bar	1—4	5—40	41—46	47—84	85—92	93—110	111—116	117—132
调式调性 Modality	<sup>b</sup> a 羽 <sup>b</sup> a Yu	<sup>b</sup> a 羽 <sup>b</sup> C 宫 <sup>b</sup> d 羽 <sup>b</sup> a Yu <sup>b</sup> C Gong <sup>b</sup> d Yu		<sup>b</sup> e 徵 <sup>b</sup> g 徵 <sup>b</sup> e Zhi <sup>b</sup> g Zhi		<sup>b</sup> a 羽 <sup>b</sup> C 宫 <sup>b</sup> a Yu <sup>b</sup> C		<sup>b</sup> a 羽 <sup>b</sup> a Yu

Table 1 Illustration of the structure of "The Dancing grains"

As shown in Table 1, "The Dancing grains" consists of three basic parts, which can be divided into a ternary form (including the intro and coda) in terms of pitch organization and the layout of tonal modality. The following is a logical and technical analysis of each part.

The intro (bars 1-4) consists of a 4-bar repetitive sound-type of rapid sixteenth notes, characterized by second, fourth and fifth intervals, which has a strong national sound without losing dynamics and also foreshadows the cheerful and dynamic character of the theme.

The first section A (bars 5-40) consists of six 6-bar sections. The first 6 bars are the theme, which is repeated in variations using the technique of variation, in which the fourth phrase has the nature of connection, and the tonal modulation shifts from <sup>b</sup>a Yu to <sup>b</sup>C Gong of the same system, and then to <sup>b</sup>d Yu.

The middle section B (bars 47-84) can be divided into two sections. The first section (bars 47-62) is a four-measure structure, which is stated on the <sup>b</sup>e Zhi. The second section (bars 63-84) is based on the melody of the previous section, which is shifted up to the <sup>b</sup>g Zhi, with a smooth arpeggio progression in the mid tone, making the composition richer and the music more emotional. In bars 79-84, the upper and lower parts of the piece are in the same mode. In bars 79-84, the imitative progressions of the upper and lower parts achieve a good effect of asking and answering, and also provide the momentum for the development of the music.

The recapitulation section A' (bars 93-110) is a reduced recapitulation, reproducing only three phrases, after which the coda is introduced through a connection.

The Coda (117-132) adopts the theme of the first section to echo it, and the continuous use of tonic in harmony strengthens the stability and tends to end. The music imitates the rhythm of gongs and drums with strong chord staccato, and the

fast melody of octave plays a vigorous and grand sound, which effectively renders the atmosphere. The author creatively uses texture technique to successfully combine two folk music factors of different styles, vividly reproduces the exultant singing and dancing scenes, and shows the optimistic and cheerful spirit of the people.

## **2.2. Music Analysis of "Spring on the Moonlit River"**

### **2.2.1. Creation Analysis**

"Spring on the moonlit river" is an old pipa song, adapted from "Xunyang Pipa" in the "Thirteen Sets of New Pipa Scores of the North and South School" compiled by Li Fangyuan in 1895, which was circulated in the folklore more than one hundred and twenty years ago under the name of "Sunset xiao drum". In ancient times, xiao and drums referred to an ensemble form of music played by a combination of instruments such as reeds, pipes and drums, and the scene depicted therein is likely to be a picture of xiao and drums being played at sunset. The name of the piece was first found in the book "Modern Music Examination" written by Yao Xie in the Qing Dynasty before 1864, and it is said that the handwritten score by Wu Wanqing in Wuxi in 1875 was the earliest blueprint, when the whole piece was divided into seven sections, and the whole piece developed into ten sections after being adapted by Li Fangyuan, and each section was added with a subtitle, after which Yang Zhengxuan, Wang Xianting and others processed and organized the "Xunyang Pipa" and renamed it "Xunyang Song" and "Xunyang Night and Moon". In the early twentieth century, against the backdrop of Western music's complete influence on Chinese society, musicians recognized the field of national instrumental music composition's weakness and insufficiency. Wu Bochao, who studied both Chinese and Western music, believed that "our national music ensembles, with their diverse instruments all playing the same tone, tune, and rhythm, were too simple, lacking a strong, clear, subtle, and harmonious flavor,

and there was no way to express the distinctive timbre and sound quality of various instruments." Zhu Ying, a Pipa writer, advocated that "new works be produced to address the urgency of national music," emphasizing that "those who study national music must study composition." Numerous Chinese artists have also begun to investigate the direction of national music development and have devoted themselves to the creation of national instrumental pieces of exceptional professionalism and creative quality. It wasn't until around 1925 that Liu Yaozhang and Zheng Zhanwen of the Shanghai Da Tong Music Association adapted the pipa solo piece into a national ensemble piece titled "Spring on the moonlit river," combining their own performance experience and emotional expression abilities with Western orchestration techniques. The music is a smooth, expansive rhythmic framework that expands the layers of acoustic waves, stirring up the endearing tones of ancient fragrances and colors, imbuing the ancient music with a fresh creative impact. Following the work's presentation, it elicited strong reactions from all walks of life and was hailed as "a one-of-a-kind composition for the silk and bamboo industries," as well as a major masterpiece of China's modern national instrumental music. The Cosmos Music Club pioneered the modern Chinese folk instrumental ensemble through its innovative pursuit of art. Hu Tianhong's "Spring on the moonlit river: A Historical Examination of the Folk Instrumental Piece's Artistic Achievement—A Discussion of the Work's Traditional Music Form and Style"

[1] Hu Tianhong, "Spring on the moonlit river: A Historical Exploration of the Artistic Achievement of the Folk Instrumental Piece River >Artistic Achievement of Historical Exploration Source—Besides Discussing the Traditional Music Form and Style in the Work," Shenyang Education College Journal, No. 01, 1999]] With Cai Meng's "'Feet for the Silk and Bamboo Realms with a Different Face" - A Musical Analysis of the Chinese Folk Instrumental Ensemble "Spring on the moonlit river" [2] Cai Meng, "Sufficient for the silk and bamboo world to reveal a new face"—a musical study of the Chinese folk instrumental ensemble Spring on the moonlit river, Guizhou University Journal, 2018, 01]] A research investigation was undertaken on this piece of music.

Since the establishment of New China in 1949, numerous renowned composers, conductors, and folk ensembles in China have revised and arranged, processed and finished, and recorded "Spring on the moonlit river", gradually perfecting the composition. Peng Xiuwen and the China Radio Ethnic Orchestra, for example, have made painstaking adjustments based on the score of various instruments passed down to them, attempting to retain the music's rich traditional appeal. "Spring on the moonlit river" has been recorded and published numerous times by the China Radio Ethnic Orchestra. "Spring on the moonlit river" is an outstanding example of contemporary Chinese folk instrumental music, evolving from the folk pipa piece "The sound of Sunset" to the far-reaching and captivating silk and bamboo music "Spring on the moonlit river." development. Although the musical structure of "Spring on the moonlit river" has been modified by numerous schools of music and famous artists, the essence of the piece has always remained the same and has been enthusiastically supported and appreciated by all, which means that the success of "Spring on the moonlit river" is in large part dependent on the accumulation and evolution of the ancient pipa piece "Spring on the moonlit river." With its fresh and beautiful melody, this treasure of our country's folk music conjures an enchanting scene of Spring On The Moonlit River in the Yangtze River's south bank, as if it were a lyrical and poetic landscape painting extolling the virtues of our country's beautiful rivers and mountains.

The composition quickly gained popularity in China and internationally and has been performed on the music stage for a long period of time, becoming an exceptional representation of traditional Chinese music style. As a work of outstanding traditional style, "Spring on the moonlit river" more fully reflects the inheritance and development of China's historical music culture, and in this regard, the work more prominently reflects the process of accumulation and development of outstanding works of Chinese traditional music, reflecting the exploration and development of classical music forms. In this regard, the work more conspicuously

represents the process of gathering and development of outstanding works of our traditional music, as well as the discovery and development of classical music forms. Thus, it can be said that the artistic achievement of "Spring on the moonlit river" embodies both ancient and modern meanings, namely, the inheritance of traditional culture and its contemporary development, demonstrating that the excellent musical works of China represented by this piece have essentially undergone a long development and evolution in the process of reflecting traditional culture, which must have incorporated the merits of various schools of thought and a synthesis of their respective merits. Additionally, the composition symbolizes the reality that our country's music has progressed and evolved over time.

At the same time, this work displays the long history and powerful absorbency of China's instrumental music, which has been adapted by composers Lai Yinghai for piano, Liu Zhuang for woodwind quintet, Chen Peixun for symphonic sound painting, and Xie Zhezhi for harp. As can be observed, its visual appeal is considerable, as is its artistic value.

### 2.2.2. Composition Analysis

"Spring on the Moonlit River" as a whole shows the structural characteristics of variations, and each section is clearly divided, which can be seen from the section lines in the music score. As shown in the figure below:

分组循环重尾变奏曲式 Group cycle heavy-tailed variation							
一级结构 Primary structure	引子 Intro	段落一 Section 1	段落二 Section 2	段落三 Section 3	段落四 Section 4	段落五 Section 5	尾声 Coda
小节 Bar	1—3	4—30	31—64	65—82	83—127	128—140	143—149

Table 2 Illustration of the structure of "Spring on the Moonlit River"



node is widely used, including termination, which also shows the particularity of the principle of balance in the national mode.

In addition, the adaptors used heterophony in many places in their works. In almost every section, the adaptors made the accompaniment part heterophonized corresponding to the theme, and combined heterophony techniques with imitation, counterpoint and other techniques. The use of structural chords of the fourth and fifth degrees is also a major harmony feature of this work. There are no three-tone chords (or second-degree chords instead), so the functions are weakened, and the color of national harmony is enhanced, which can be found everywhere in the works. For example, in the end of the work, a large number of parallel five degrees are used, combined with the overtone playing method, which is like simulating the timbre sound in the bass area of Guqin. In addition, since the work is adapted from the versions of pipa and piano, the playing methods of guzheng, guqin, pipa and other musical instruments are also absorbed, which also provides more diverse timbre materials for the work.

## **2.3. Music Analysis of "Ravings While Drinking"**

### **2.3.1. Creation analysis**

"Ravings While Drinking" is a Chinese zither piece based on the "Magical Secret Score". Ravings While Drinking is the earliest surviving collection of Chinese zither compositions, edited by Zhu Quan in the early Ming Dynasty; the collected compositions are divided into three volumes: the upper, middle and lower volumes. The upper volume is named "Taizhan Superb Work", and all the pieces collected are from the Sui and Tang dynasties, such as "Guangling Verse" and "Little Mongolian reed whistle", which were considered long-standing at that time. Ravings While Drinking is also included in the above volume, and it still retains the earliest traces of written scores in its notation. Although the "diminutive score" was used, there

are still many differences from the later writing style. Based on the characteristics of the notation and the style of the music, it can be judged that it appeared in roughly the same period as "Guangling Verse" and others. Xu Junyue's "The interpretation and development of the qinqu <Ravings While Drinking> by the Qin family" <sup>[3]</sup> Xu Junyue, "The interpretation and development of the Qin Song <Ravings While Drinking> by the Qin family."

The song is said to have been composed by Ruan Ji, one of the famous "Seven Sages of the Bamboo Forest" in the Wei and Jin dynasties. It is said that Ruan Ji composed this piece of music. Ruan Ji lamented that he could not be with the world. So, he wanted to forget the worries of the world by drinking and have fun all his life. Such was his intention. He was not really a drunkard, but he had his own moral righteousness. He could appreciate the pleasure in it, but would not share it with mere mortals. Those who know will naturally know. Ruan Ji was constantly torn between Confucianism and Taoism due to his location between the Wei and Jin dynasties' ideological strife. Ruan Ji's opposition to the Sima administration was unique in comparison to the general reaction to the dynasty shift, and his support for the old dynasty stemmed mostly from the influence of his "lineage" in addition to his political allegiance. Ruan Ji's father, Ruan Yu, was one of the Seven Sons of Jian'an and studied under Cai Yong, a poet and composer who was also skilled at interpreting music and playing the zither. Cao Cao was a tremendous benefactor to Ruan Yu, and Ruan Li immortalized Cao Cao with the words "A man dies for his soulmate." As a result, we might believe that Ruan Yu, who was raised in the traditional Confucian concept of loyalty and righteousness, was really saddled with a higher familial load than the average person. He was incapable of resisting or evading this load, and for the rest of his life he roamed, struggled, and negotiated between Confucianism and Taoism. His mind wandered in a split second, his character was indecisive but ready to explore new possibilities, and his life was honest but restricted and cautiously veiled, all of which were represented in a state

of "feigning lunacy through drink," anxious to seek consolation from the false world.

Ravings While Drinking is a piece of music with clear background and distinct image and context. Without the rhythm and beat of the diminished score, the reduction of Ravings While Drinking into sound requires the player to study the original score in depth and conform to it. Ravings While Drinking score is interpreted differently according to one's own understanding. Because of the influence of various factors, such as the multiple interpretations and uncertainties of music, as well as the different understanding of humanities and history of each luthier, the rhythm and melody of the original score will be treated differently by the luthier when interpreting it. Thus the piece has appeared in the following different versions during its historical transmission.

The 1425 version "Magical Secret Score" divides it into four sections: "madness", "song", "drinking", "immortality", and "liquor". The words "madness", "song", "drinking", "immortality", and "liquor" are dispersed throughout the score, as is the line "the immortal spits out liquor". Wang Zhi stretched the melody of "Ravings While Drinking" into eight sections and called it "Flowing Goblets" in 1549's "West Lutang Chinese Qin System." Throughout the piece, the words "flow," "goblet," "Song," "water," and "geese" appear. The expressions "The words "Flow", "Goblet", "Song", "Water", and "Goose" are scattered throughout the score, and the phrase "Ravings While Drinking Sound" at the end of the song "The Sound of the Immortal Spitting Liquor" in the "Magical Secret Score" has been changed to "Ravings While Drinking Sound" and relocated to the sixth section; Yang Biao Zheng was first edited in the first year of the Ming Dynasty (Ravings While Drinking (1585). Ravings While Drinking is divided into six sections, each of which has a four-word title: 1) Heaven and Earth; 2) Drunken Dance of the Flying Immortals; 3) Heaven and Earth's Hao Song; 4) Post-philia; 5) Flower Paper and Grass Sweep; and 6) Low Spitting Wine. Simultaneously, its tune is accompanied by lyrics, such as the first line, which says,

"Who is weak and who is powerful in the world's rush, let me be wild, intoxicated, and insane; That is a hundred years (brrr) 30,000 (brrr) 6,000 sceneries, calling out (brrr)to heaven and earth (ah). What a wasteland! " Ravings While Drinking" is likewise a Qin song, but with enlarged parts and lyrics. The six stanzas of "Ravings While Drinking" in "The Genealogical Score of the True Tradition" were changed to seven stanzas: 1) "Forgetfulness with Liquor"; 2) "Drunkenness and Dance"; 3) "The Song of Heaven and Earth"; 4) "Forgetfulness with Wine"; 5) "Sweeping with Flowers and Grass"; 6) "Lowly Spitting Wine"; and 7) "Pretending to be Additionally, the lyrics shift, as evidenced by the first verse: "The world chuckles at Yi's hectic schedule and worries quietly about his empty bowels. In a hundred years, 36,000 scenes, the meeting must be a drink of 300 goblets, Tao Tao that music people are intoxicated (of that) country, awake and drunk (of that) country again, like a mountain of major events to forget." Zhang Tingyu's 1618 publication "Xin Chuan Rational Yuan Ya" includes seven pieces of the above-mentioned "Ravings While Drinking" score from the "Genuine Authentic Qin Score - Tai Gu Legacy."

Contemporary luthiers have added a fresh hue to Ravings While Drinking. In 1956, while teaching at the Nanjing Art Institute, Liu Shaochun of the Guangling School collaborated with Gan Tao to score Ravings While Drinking, utilizing a combination of tiles and the Guangling School's fingering; in the 1950s, the scored version of Ravings While Drinking, which garnered widespread attention and praise in the music industry, was successfully scored by the famous zhejiang school zither player Mr. Yao Binyan in 1957, using The Magical Secret When Mr. Yao traveled to Beijing from Shanghai in the autumn of 1959 to attend the "Mongolian reed whistle" concert, he submitted his score for "Ravings While Drinking" to Beijing. When Mr. Yao traveled from Shanghai to Beijing in the fall of 1959 to attend the "Mongolian reed whistle" concert, his rendition of "Ravings While Drinking" was conveyed to Beijing, where it was immediately recognized and appreciated by the Beijing Chinese zither society. However, the players were dissatisfied with the neat and

tidy meaning and slightly western music style of the pure 6/8 beat, believing that the long tone of three beats deprives the melody of a sense of fluent pause, so Mr. Wu Jingliu and other gentlemen in the version of the beat, the rhythm of the brain, and Mr. Yao's original main theme of the last half of the bar of three beats long tone, cut it short to two beats, converting the original The piece's original set 6/8 beat progression is transformed into a mixture of 6/8 and 5/8 beat progressions. With this adjustment, the erratic music becomes more fit for drinking, much like a swaying and uncontrollable intoxicated dancer. Due to the fact that this style of compound beat produced a high aesthetic effect in Ravings While Drinking and was recognized by a large number of players, the later scoring versions of Ravings While Drinking largely followed this style of compound beat. However, due to the variety of interpretations of Ravings While Drinking's picture and the variety of individual treatments in terms of pace, intensity, rhythm, and melodic embellishments, the same 6/8 and 5/8 mixed meter scoring can also convey varying degrees of inebriation. For instance, Mr. Li Xiangting's rendition of the work is slightly faster, with more vibrant moods and stark contrasts between power and weakness, revealing a slightly intoxicated and enthusiastic persona.

Later on, when this version of "Ravings While Drinking" was circulated in Hangzhou, the source of the New Zhejiang School, the zither player Xu Kuang-hua extended the second beat of the second section of the main melody in 6/8 time at will, in order to highlight the instability of the music: at the same time, the melody gradually increases in strength when it goes up and decreases in strength when it goes down, which portrays a slightly drunken man dancing with drunken steps, sometimes near and sometimes far. The music portrays a slightly drunken man dancing with wine steps, sometimes near and sometimes far.

Chinese composer Mr. Gong Yi has his own insights into this piece. When he scored "Ravings While Drinking", he completely abandoned the triple meter laid down by Mr. Yao and turned the whole piece into a loose beat, with a slow tempo and

sometimes loose and tight rhythm: the musical image is of a heavy-headed alcoholic stumbling around, drunk as hell but still struggling to continue drinking from time to time. Compared to other versions of Ravings While Drinking, Gong's portrayal of Ruan Ji seems to be more drunken, and it is through this image of the "drunkard" that he portrays Ruan Ji's outward madness and inner misery. As the saying goes, "The only solution to his sorrow is to drink Dukang".

Additionally, Mr. Wu Wenguang composed a version of "Ravings While Drinking." It maintains the complex beat throughout the phrase but intersperses it with a simple beat. It intensifies the expression of drunkenness by the contrast of the beat changes. For instance, numerous whole lines in 5/8 time are interspersed with the melody in 6/8 and 5/8 time: this method of refining the overall contrast to the local contrast is also quite novel. Mr. Wu's arrangement of "Ravings While Drinking" for two Chinese zithers is a successful foray into folk music. The two Chinese zither ensemble is not merely a leveled ensemble, as we are accustomed to thinking. Rather than that, it is a synthesis of rhythmic forms within the same voice. Megumi also employs this form as a counterweight to the first and second Chinese zither. The initial Chinese zither maintains the previous rhythm. The second guzheng is composed of a four-note group. This is comparable to the 4-to-3 rhythm that is frequently heard in piano music. This is a really dynamic approach to depict Ruan Ji swaying from side to side and stumbling in a very complex rhythm. This twin Chinese zither ensemble not only enriches the expressive effect of the work, but is also an excellent attempt to widen the realm of Chinese zither expression. In the qin realm, there are more popular versions of double Chinese zither ensembles, such as the Ping Sha Falling Geese Duet. Thus, Mr. Wu's and other qin masters' unique thoughts about Chinese zither pieces serve as a kind of ideological weapon, driving the growth of music performance and Chinese zither performance of subsequent pupils.

According to the inscription in the "Magical Mysteries," the repeated use of the dominant do and the genitive sol at the conclusion of "Ravings While Drinking" symbolizes "an immortal exhaled drunkenness," which expresses the concealed pain behind the feigned lunacy. At the time, the Wei and Jin literati had a penchant for wailing, or whistling. Perhaps because whistling lacks both language and a fixed melody, in keeping with the Ohio scholars' belief that words do not exhaust the meaning and that nothing is the basis, people used it to express emotions that language and music were incapable of expressing, and Ruan Ji was a pioneer in pursuing this trend. Even with this more concrete and marked musical phrase, qin scholars interpreted it differently: Mr. Yao Binyan assigned it a fixed three-beat pattern; Mr. Xu Kuang Hua used the nine-voice "long lock" fingering to capture the rising tone; and Beijing qin scholar Li Xiangting deemed it indecent and superfluous and deleted it.

As previously stated, different zitherists interpret "Ravings While Drinking" differently, resulting in a variety of scores and musical approaches. Perhaps it is the chaotic attractiveness of Chinese zither music that allows us to view the various images of Ruan Ji fashioned by the painter's brush and to experience each person's knowledge of a famous scholar's wild and unrestrained, complex and endearing inner world. There are several varieties and a plethora of interests. Music's diversity is completely exhibited here.

Not only was the piece "Ravings While Drinking" valued by luthiers, but also owing to its distinctive musical image and individuality, composers and other instrumentalists became interested in it and made bold attempts with innovative ideas in various instrumental forms. As far as I can see, after the reform and opening up, the first person to make a cross-border adaptation of Ravings While Drinking was the composer Ye Xiaogang. In 1981, when the New York Harp Ensemble came to China for an exchange performance, he adapted the piece into "Ravings While Drinking" for solo harp, based on the basic melody. In 1994, Bao

Yuankai premiered it as Ravings While Drinking for string quartet. In the same year, Zhou was commissioned by the American Composers Foundation to compose "Ravings While Drinking" for string quartet as the material for the fourth of the four poems of the Tang Dynasty, "Song of the Eight Immortals in Drinking Water". In 2006, Liang Wenxi was commissioned by Xu Yang to compose "The New Drunkard" for the Ruan Ensemble. In the same year, the Art Festival of the Central Conservatory of Music held a concert entitled "Tradition and Change", which featured "Ravings While Drinking", an unaccompanied violin piece adapted by Yang Baozhi and performed by Chai Liang. "Ravings While Drinking Again" is a jazz improvisation with electric bass, drums and piano, framed by the melody of "Ravings While Drinking" for solo guqin, which "reflects the contrast and fusion of two very different musical elements: Eastern and Western, ancient and modern." In 2012, Tao Yu's adaptation of the pipa string quintet Ravings While Drinking was performed in the Netherlands by the Dutch Ragazze Quartet in collaboration with Chinese European pipa player Yu Lingling, and in May 2013 at the Taipei Concert Hall, Zhao Xiaoxia performed the guqin concerto "Langya Xing" with the National Symphony Orchestra of Taiwan, a piece that Chen Shuxi deconstructed from the themes of "Ping Sha Fei Yan" and "The The piece was composed by Chen Shuxi after deconstructing the theme of "Ravings While Drinking". In September of the same year, the Youth Chinese Orchestra of the Central Conservatory of Music gave its premiere concert "Tradition and Modernity", opening with Ravings While Drinking, a duet for guqin and zhongruan adapted by Chen Leiqi. In November of the same year, Yo-Yo Ma and the Shanghai Symphony Orchestra held a concert of contemporary works at the Shanghai Oriental Art Center, entitled "The Degree", which featured a new work by Zhao Lin, "Ravings While Drinking", a quintet for sheng and strings called "Goblet". It is clear that from the interpretation of various versions of the ancient zither piece "Ravings While Drinking" by zither players, to the formation of other instrumental adaptations, to the creation of new music based on it, this is precisely a path of folk music development that coexists between

inherited tradition and gradual, mutant innovation. Ravings While Drinking was given a new color and life under the background of this folk music development.

### 2.3.2. Composition analysis

The work "Ravings While Drinking" is adapted from the guqin music of the same name, and its structure is also different from that of guqin version. The research object of this paper — the harp version of "Ravings While Drinking" is characterized by the combination of the principle of trisection and variation in structure, and it also has the structural aesthetics of traditional Chinese music, especially the structural features of the latter two parts which are similar to those of Tang Large Suite, namely "Zhongxu and Po". The specific structure paragraphs are shown in the following chart:

一级结构 Primary structure	第一部分 Part 1				第二部分 Part 2		第三部分 Part 3		尾声 Coda
二级结构 Secondary structure	主题 Theme (a <sub>4</sub> +b <sub>4</sub> +c <sub>4</sub> )	变奏一 Variation 1	变奏二 Variation 2	变奏三 Variation 3	变奏四 Variation 4	变奏五 Variation 5	变奏六 Variation 6	变奏七 Variation 7	
小节 Bar	1—55				56—84		85—110		111— 123
调式调性	F 宫 F Gong						<sup>b</sup> B 宫 <sup>b</sup> B Gong		F 宫 F

Modal tonality			Gong
紧张度 Tonicity	静态-----动态 Statics                  Dynamics		静态 Statics

Table 3 Illustration of the structure of "Ravings While Drinking"

As can be seen from the above table, the work consists of the theme plus seven variations and the coda. The pitch material presents the variation principle, and the modal tonality present the three-step (reproduction) principle, thus creating a misalignment between the pitch material and the modal tonality and strengthening the correlation and unity of the various parts of the work.

The work begins with a direct statement of the theme, which is divided into three phrases (a+b+c), each of which is in four bars, with the a phrase being the core of the work and the basic material for the development of the piece. The form of phrase b is similar to that of phrase a, and a downward hidden melody is formed by "retrograde" technique, which contrasts with and echoes phrase a. The phrase c can be divided into two festivals of 2+2, introducing new materials, with smooth melody, and ending in Gong f.

## **CHAPTER 3 – Research of performance techniques of The Dancing Grains, Spring on the Moonlight River and Ravings while Drinking**

### **3.1. Overall harp performance in China**

The development of Chinese harp has made a lot of achievements since it was introduced into China, so we should think more deeply for the current harp music, such as how to build localized characteristics. If we cannot find the correct position and just learn foreign technology no matter what they are, we will lose vitality no matter how impressive we perform the harp. However, the serious deficiency of teaching materials for Chinese harp mentioned above is the creation of Chinese harp works.

That recovery of the harp in China has been transferred in modern times in the Conference of World's Harp once impressed the world. Foreign harp players watched Konghou in surprise as the elegant musical instruments, exclaiming this beautiful voice from Konghou since it is similar but different from the harp. This kind of music with Chinese characteristic combined with harp playing techniques and Chinese ones won everyone's favorite, so accordingly, whether we should mix Chinese elements and the West on the harp and integrate our national elements and personalities into it is topic worthy to be discussed.

For this question above, we can get inspiration from Chinese piano music, which was produced in China in the 20th century and has been an excellent achievement of Chinese musicians to western music culture -- the localized transformation of piano music. It has become a new cultural carrier to express the connotation of Chinese music, being full of Chinese cultural implications and a part of Chinese music culture that represents the spirit of the Chinese nation. The development of Chinese piano music has developed highly mature, and there emerged a large number of outstanding works which are outstanding achievements from

localization. Influenced by the last generation of Chinese educators such as Cai Yuanpei, Xiao Youmei and Huangzi, Chinese cultural implication and the traditional western instruments both have communication and integration to create a unique Chinese piano culture. All in all, it was an extraordinary attempt and successful experience for Chinese harp to learn from.

Greatly, there are a lot of harp music composers who began to make Chinese style comparing with those could only create harp music based on Chinese folk songs, living museum in previous because there were very scarce harp music tracks in China. However, the number of this kind of music are still too little, so it is urgent to form a Chinese harp music culture belonging to our own, build the harp localization characteristic, and construct Chinese harp music system.

When playing Chinese harp works, we need to learn the harp playing method with Chinese rhyme. Rhyme is the highest aesthetic category of Chinese art and determined by the linear thinking of Chinese people. Since melody is the soul of Chinese folk music, we can increase the rhyme in harp performance through some methods. First, it can be nearly vocals. In traditional aesthetic of Chinese, people feel that the sound of plucked instruments as wind instruments, and wind instruments and vocals, than as a plucked string instrument, harp is not good at nearly vocals to reflect the aesthetic preferences, we can play with some new playing techniques to close to the tone, For example, when the string vibrates, stepping the pedal is just like a sigh, which is full of Chinese charm. When playing, pay attention to the performance of the melody and highlight the sense of line of the melody. The complete, smooth and lyrical melody is an important way to win the favor of The Chinese audience and maintain the lasting vitality of the work. It is to play in the white space, often use of white space in traditional Chinese landscape painting, left to the imagination, create a kind of cool in the actual contrast profound artistic conception, in the Chinese music playing and vice-versa, to increase the blank with rest, give a person the imagination, making music with a

significant and lasting appeal is dye-in-the-wood. The third is to master the playing methods of The Chinese sanban. In harp playing, many romantic music of The French school composers had rubato, a kind of free sanban, but it was very different from the traditional Chinese sanban.

Chinese music, such as the ragtime of ancient music in *plum three lane*, only gave some pitch, and it is significant to rely on players to play freely. However, freedom in the works of French ragtime is not like this. It is still keep a constant rhythm on the basis of appropriate acceleration deceleration section, so it is a kind of limited freedom. There is still a long way to go for harp on how to build the local characteristics. Harp is a less popular musical instrument, and there are less people to know it. So, it is a wish that more and more composers like harp and understand the harp because they can make works with their qualification and make a long-term vitality for harp.

### **3.2. Research on music details of processing performance**

#### **3.2.1. Performance research of <*The Dancing grains*>**

Introduction to the work <The Dancing grains>

Sun Yiqiang composed "The Dancing grains," a piano composition with a distinct ethnic flavor. The piece is based on a Zhejiang ethnic melody and employs the toccata style of quick alternation of both hands to demonstrate the song's distinct ethnic qualities. The piece is popular with the public and is one of the representative works with strong Chinese characteristics.

##### **3.2.1.1. Techniques of harp performance <The Dancing grains>**

Granular performance

While playing, it is vital to keep in mind that the presentation and replication parts of the piece contain a large number of sixteenth notes, and it is necessary to keep each note separate and granular throughout the performance to avoid murmurs. To begin, you should always pay attention to the direction of the hand shape, find it, and practice slowly; then, divide the notes into groups of four for practice; play each note accurately; avoid murmurs; and, at the same time, you should evenly grasp the strength and angle of the fingers hitting the strings, to ensure the full and even tone of the sixteenth notes; and, at the same time, you should evenly grasp the strength and angle of the fingers hitting the strings, to avoid the phenomenon of missing notes and beats in Slowly practice flexibly and gently manipulating the pedal up and down to restore the three frets, while attempting to maintain a pure and gritty tone.

Make use of the harp pedal's unique function.

By changing pedals, the harp can be transposed and tones changed. As the music contains numerous repetitive tones, we employ the harp pedal's specific feature to transform them to equal tones, so avoiding the murmurs created by the fingers repeatedly contacting the strings. For instance, in the first bar, we insert the harp pedal G into the ascending slot to convert it to an equal note of A-flat, which means that playing G and A requires two strings and two fingers plucking the strings, rather than one finger repeatedly plucking the A string and creating a noise of nails touching the strings, which improves the sound's accuracy and granularity.

Given that there are many temporary ascending and descending signs in the work, we need to control the pedal flexibly to complete the ascending and descending reduction triplet transition. First, you should carefully analyze the score and make pedal markings, and then adjust the position of the foot according to the score changes. For example, in the first bar, D just starts to do a good job of restoring the pedal placement, and then observes the second group of sixteenth notes in the

score when it converts to equal temperament, that means that after the first group of sixteenth notes is played, the pedal D is quickly stepped down and continues to restore the pedal D in the middle frame in the next bar. This requires us to put our foot on the pedal and move it up and down flexibly, rather than putting the pedal into the groove with one foot and then changing it. By taking advantage of this special feature of the instrument itself, the technique of using the left and right foot to change the pedal at the same time to accomplish various changes and equal notes helps us to play more smoothly.

#### Melodic distinction between the left and right hands

Since the piece's primary melodies are spread equally between the left and right hands, it's critical to practice distinguishing the key melodies and controlling the intensity. For instance, the melody for the opening section of the composition is hidden in sixteenth notes in the right hand, therefore we must first practice and locate the melody line individually. Then, when it comes to the unfolding part, the main melody transitions to the left hand and enters a lovely telling, not just highlighting the accents visually and audibly, but highlighting the line on the basis of its integrity; then, when it comes to the unfolding part, the main melody transitions to the left hand and enters a lovely telling. The right hand must work flawlessly with the left hand, or slow practice, because the two hands are very close to the pitch area and require reasonably marked fingering to avoid touching the strings and the phenomenon of hand fumbling; the right hand plays the main melody in the chord run of six consecutive notes; the melody note is then found in the right hand's decomposed chords in practice, or slow practice; finally, the main melody alternates with the alternate melody. Finally, the left and right hands alternate with the main theme, and octaves are added.

### **3.2.1.2. Summary of the performance of "The Dancing grains"**

It is expressed in the Chinese work "The Dancing grains" in a vibrant and rich Chinese nationalistic art style, and its aesthetic features are also quite different, as proven by the techniques used: 1. mellow melody 2. dissimilar strength 3. melodic line with multiple layers 4 instances are common. Modulation of Folk Music and Harp Pedal Transformation.

### **3.2.2. Performance research of *Spring On The Moonlit River***

Analysis of the Chinese pipa piece "Spring On The Moonlit River" performed on the harp.

#### **3.2.2.1 .A brief overview of the work "Spring On The Moonlit River"**

"Spring On The Moonlit River" is a well-known pipa solo piece that was once known as "Sunset xiao drum." ". This piece has a strong traditional cultural meaning, expressive strength, and artistic atmosphere, and is a classic example of how Chinese music operates. Due to its success with domestic and international audiences, "Spring River and Moonlight Night" has been converted into numerous versions and performed in a variety of styles; the next section will analyze the harp interpretation approaches used in "Spring River and Moonlight Night."

#### **3.2.2.2. Techniques of harp performance in "Spring On The Moonlit River"**

Flower finger playing technique (leaning tone)

The work's intro employs numerous leaning tones, a free rhythm, a range of speeds from slow to rapid, a range of strengths from weak to strong, a range of rhythms from loose to tight, the same tone is repeated, and the image is opened.

After conducting research and reading literature, the second bar of the work is embellished with a type of pentatonic scale ornamentation known as flower finger, which originated in the traditional Guzheng technique and may be learned from the leaning tone performance approach in harp performance.

### Vibrato Tremolo

Vibrato Tremolo is the tr-sister marking that shows on the surface of the score; it must be played extremely clearly and with a full grains. It is irrelevant whether you play a little slower, as there is no necessity to play many trills in a measure; therefore, you should play as many trills as possible within your rhythmic capacity. In general, the trill is fingered with 121212 fingers, but if it lasts a long time, is quick, and appears frequently, you can change the 12 fingers with 13 fingers, i.e., 12131213 fingers alternatively, to avoid finger strain. For instance, in the start of *Meno mosso*, the speed should be 48, and the vibrato should be fully demonstrated.

### A unique method of finger shaking



For instance, as illustrated in the score example, the following image depicts a typical approach for playing folk instrumental music: finger wiggling, which is performed with nails or plectrums and repeats rapidly on the same note. However,

because the harp does not have a plectrum, you must use your thumb and index finger to quickly repeat the plucking on the same note. You can only attempt to emulate the sound of the wagging finger and practice slowly to avoid string compression.

## Overtones

Harp overtones are very pure and ethereal, and this piece "Spring On The Moonlit River" uses overtones in many places. The prerequisite for playing overtones well is to be familiar with the instrument you play, because the overtones on each instrument sound different, so we need to repeatedly find and try the best overtones during the practice process.

### Combo sweeping of nails



For instance, in the example of the score, the fingernails of the second, third, and fourth fingers of the left hand are used to sweep the strings from high to low, similar to the fingernail sweeping technique used in popular guitar playing, and then the sweeping technique is performed in the area marked in the score, intensifying the player's emotion.

## Scraping

The most recognizable harp scraping technique is "Spring On The Moonlit River", which makes excellent use of folk music's unique pentatonic tuning and scraping technique. For instance, in the final section of the piece, the pedal becomes a pentatonic pedal, the left hand overtones are gentle and lovely, and the right hand scraping is like flowing water, reflecting the music's mood and providing a blank

canvas for imagination.

A succinct summary of the emotion "Spring On The Moonlit River"

The work "Spring On The Moonlit River" includes certain tone and technique requirements, as well as requirements for imagination and expression of the piece's mood. We should pay close attention to the rhythm, the graininess of the tone, and the expression of emotion when performing this composition. Prior to performing this Chinese piece, we should listen to other instruments and outstanding performers, study the literature and experience the emotions of other outstanding performers, improve our technique and artistic quality, and gain a better understanding of the artistic emotions and expressions evoked by Chinese music works.

### **3.2.3. Performance research of <Ravings While Drinking>**

On the analysis of the technique of playing the Chinese guqin work "Ravings While Drinking" on the harp.

#### **3.2.3.1. Introduction to the work "Ravings While Drinking"**

This piece was originally excavated from the upper volume of the "Magical Mysteries" edited by Zhu Quan in the Ming Dynasty, and is said to have been composed by Ruan Ji of the Jin Dynasty. This piece has a three-beat rhythmic treatment rarely found in general qin pieces, with a distinctive and vivid musical image and a unique style, and is a high artistic achievement.

The following is an example of a harp solo piece adapted by Ye Xiaogang to introduce the analysis of the technique of interpreting the ancient piece by harp.

### 3.2.3.2. Harp performance techniques of <Ravings While Drinking>

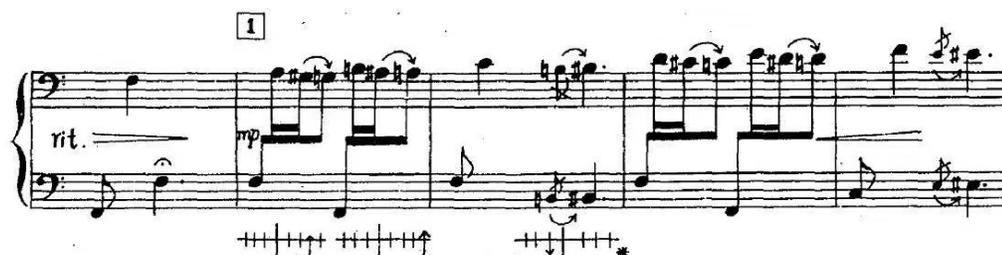
The rhythm of the piece is relatively free, and the beat structure is 8-6. Usually, the first beat is the accent of the three beats, but the accent of this piece is on the second beat, and the change of the accent will give people an audio-visual effect of stumbling and stumbling, which is closely related to the theme of drunkenness in Ravings While Drinking. You can divide the phrase into two bars, so that the rhythmic emphasis is obvious and easy to tell.

### 3.2.3.3. Special Techniques

There are many special techniques in "Ravings While Drinking" to imitate the distinctive sound of the traditional Chinese harp with the harp.

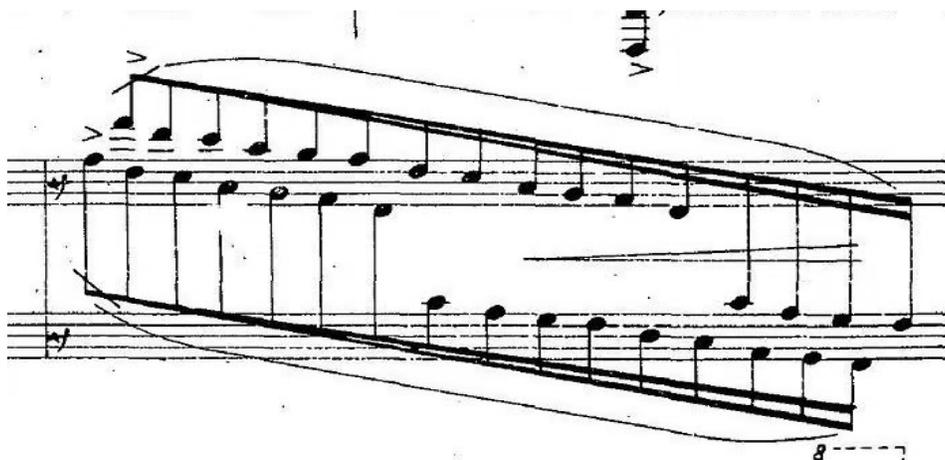


The technique shown above requires that the marked notes be played close to the saddle (below the strings).



\* [1] 中以后的踏板踩法照此类推。

The technique demonstrated above demands that the designated note be played by stepping up and down and back and forth in accordance with the indicated pedal. For instance, in the diagram above, the first half of the bar represents the pedal G, the second half represents the pedal A, and the second designated bar represents the pedal B. Due to the fact that the pedal continually changes, we must practice with our feet flexibly, pedaling lightly and releasing lightly to prevent noise.

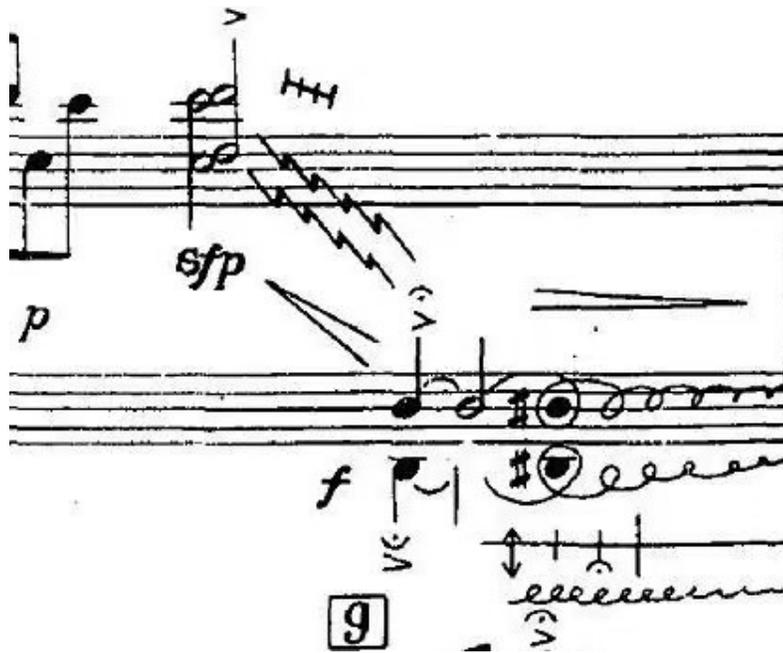


In the image above, a character similar to "+" appears in front of the notes; this character refers to a loose board with no beat, a frequent expression for Chinese folk instruments, or free play.

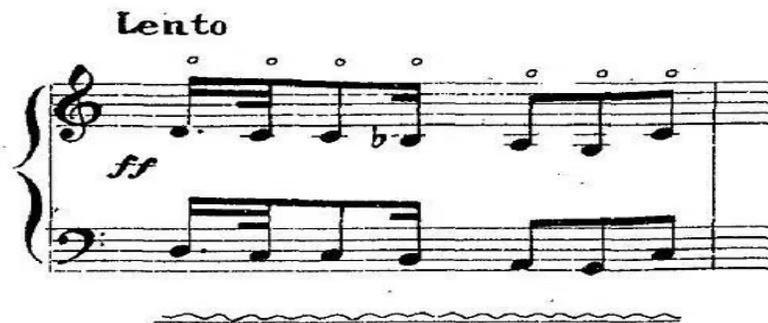


The upper and lower notes in the illustration above are denoted by a huge triangle with a slash; this symbol indicates that the rhythm is played gradually quicker and then slower. This sign indicates that the beat is accelerated and

decelerated. It is an emotional manifestation of disorientation and powerlessness.

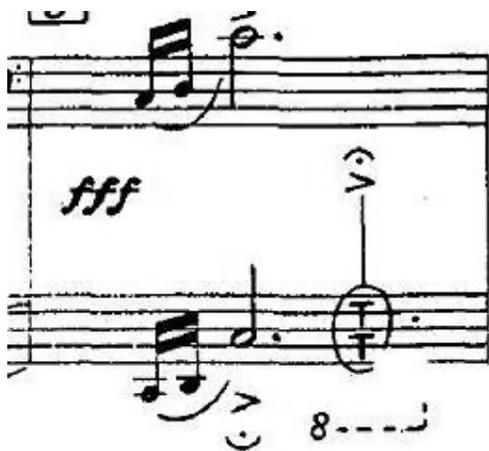


In the music score above, the mark in the treble clef is swept with the nail and scraped downward repeatedly until it reaches the low D. Press the pedal up and down under the bass clef in the music score above until the sustain fades to nothing.

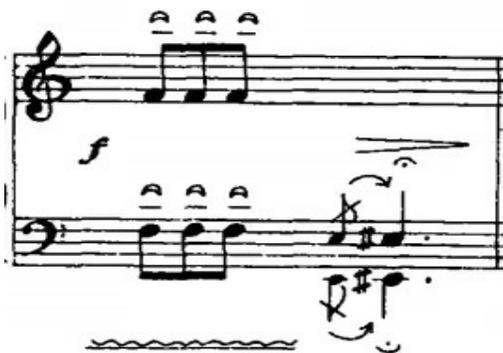


In the music score above, the wavy horizontal line below the note indicates that the melody is played with the left hand close to the base (at the root of the string), while the overtone is played with the right hand in the same rhythm,

imitating the guqin's unique sound and conveying the instrument's quiet and remote nature.



The notes in the music score above are denoted by a circle T. This technique involves striking the strings on the notes within the circle with the palm of the hand. For instance, if the above graphic is marked after the bass C, then repeatedly strike the string in the bass C range.



The little crescent on the note indicates that you are playing with your fingernail in the diagram above.

The ornamental upper and lower slides are noted after the bass clef in the image above, in imitation of the guqin's "walking tone that is on," an allusion to the

Western harp technique of leaning tone.

#### **3.2.3.4. The unfolded part's grainsiness**

Since the right hand of "Ravings While Drinking" contains a large number of sixteenth notes, we must maintain the granularity of each note and avoid murmurs. To begin, the right hand should be isolated for slow practice, and the metronome should be used strictly according to the rhythm to ensure the timing and clarity of each note; after that, the left hand should be added, and more emphasis should be placed on the contrast between the strength and weakness of the main melody in the left hand, as well as the accent marks marked on the surface of the score; finally, both hands should cooperate to achieve. Typically, in addition to practicing left and right hand sixteenth notes, we should also practice other practice pieces, such as left hand right hand reinforcement exercises, scales and arpeggios, and varied rhythm changes practice, to maintain finger flexibility and strong control.

#### **3.2.3.5. A summary of the emotional intensity of "Ravings While Drinking's" performance**

In the piece "Ravings While Drinking," the rhythm serves as the piece's emotional cue. Prior to playing, you should create and develop your own method of expressing feelings, ranging from mild inebriation to extreme inebriation. The most critical aspect is to practice numerous approaches and to develop strength in order to convey the piece's feeling smoothly.

## **Conclusion**

In years of learning and playing practice, on the one hand, the author has been trying to explore the characteristics of the harp, and introduce the above research experience and personal experience into the article, making harp students in China can learn the harp and the relation with the western harp, the development of Chinese harp music, various problems facing with in the process, the practical action in localization of harp. In this research, the author select three Chinese harp music works from theory to performance skills in the background to make a comprehensive interpretation. So, students are no longer limited to western music, but can be integrated, expand their thinking, having a better understanding the subtlety of Chinese harp music to promote the comprehensive diversity of their harp learning. On the other hand, the author tries to accumulate experience in practice and explore and study harp playing techniques that are still limited at present to find out problems and figure out solutions by playing harp music works adapted and created by Chinese composers. The most important point of whether the Chinese harp can continue to develop and form its own harp music culture by taking advantage of the current good situation is the creation of Chinese harp works. Only by creating works that can carry the excellent traditional culture can the performers and educators inherit them. The formation of the culture of Chinese piano music is because there are a large number of excellent Chinese piano works. And that the Chinese harp could be formed in future needs to create a large number of Chinese harp works. If there is no more outstanding works so that the Chinese harp player can only works a lot of playing abroad and harp teaching can only be based on a large number of foreign works, We will always be just a group of Chinese people playing foreign instruments, and we will never be able to form Chinese harp culture and burst out its unique charm.

In the process, music theory researchers, harp player, composer and musical instruments producers participate and cooperate with reasonable application of the

existing research results and practical experience to solve some technical problems of the current. Gradually, a complete harp system of new techniques can be formed in the playing and teaching practice. It is believed that the harp can better interpret the classical works of Chinese music and become a medium for the West to better understand Chinese music through our efforts, in the near future.

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## Appendix

The scores of Dancing Grains, Spring on the Moonlit River and Raving while Drinking.

### The Dancing Grains

THE DANCING GRAINS

孙以强 曲  
曹永筠移植

Allegro anima (♩ = 96)

*mf* *mp*

*p* *f*

*cresc.* *Ab* *f*

23

Detailed description: This is a page of a musical score for the piece 'The Dancing Grains'. The score is written for piano and includes a variety of musical notations such as treble and bass clefs, time signatures, and dynamic markings. The tempo is marked 'Allegro anima' with a quarter note equal to 96 beats per minute. The score is divided into several systems, each with multiple staves. The first system shows a piano introduction with a mezzo-forte (mf) dynamic. Subsequent systems feature more complex rhythmic patterns and dynamics ranging from piano (p) to forte (f). The score concludes with a crescendo leading to a fortissimo (f) section. The page number '23' is located in the top right corner.

First system of musical notation. It consists of two staves. The upper staff contains a complex rhythmic pattern of eighth and sixteenth notes. The lower staff contains a bass line with chords. Dynamic markings include *p* and *F*. Chord symbols  $G^{\sharp}$  and  $G^{\flat}$  are present.

Second system of musical notation. Similar to the first system, it features two staves with complex rhythmic patterns. Dynamic markings include *mp*. Chord symbols  $G^{\sharp}$  and  $G^{\flat}$  are present.

Third system of musical notation. It features two staves with complex rhythmic patterns. Dynamic markings include *f*. Chord symbols  $D^{\sharp}$  and  $F^{\sharp}$  are present. The system concludes with a *rit.* (ritardando) marking.

Istesso tempo

Fourth system of musical notation, starting with the instruction "Istesso tempo". It features two staves with complex rhythmic patterns. Dynamic markings include *mp*. Chord symbols  $C^{\sharp}$  and  $G^{\sharp}$  are present.

Fifth system of musical notation. It features two staves with complex rhythmic patterns. This system does not have explicit dynamic or chord markings.

Sixth system of musical notation. It features two staves with complex rhythmic patterns. This system does not have explicit dynamic or chord markings.



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The first measure contains a dynamic marking of *f* and a chord symbol of  $F\flat$ . The music consists of a melodic line in the treble clef and a bass line in the bass clef.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of a melodic line in the treble clef and a bass line in the bass clef.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature changes to two flats (B-flat, E-flat). The first measure contains a dynamic marking of *p* and a chord symbol of  $D\flat$ . The music consists of a melodic line in the treble clef and a bass line in the bass clef.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *mp* is present in the middle of the system.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *pp* is present in the middle of the system.

pp

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth notes. The lower staff contains a bass line with eighth notes. The dynamic marking *pp* is placed below the first measure.

*p* *Ad* *cresc.* *ff rit.*

Second system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth notes and some slurs. The lower staff features a bass line with eighth notes. Dynamic markings *p*, *Ad*, *cresc.*, and *ff rit.* are placed below the staves.

Lento a tempo *f*

Third system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth notes and slurs. The lower staff features a bass line with eighth notes. The tempo markings *Lento* and *a tempo* are placed above the staves, and the dynamic marking *f* is placed below the first measure.

*ff*

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth notes and slurs. The lower staff features a bass line with eighth notes. The dynamic marking *ff* is placed below the first measure.

*p* *fff*

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth notes and slurs. The lower staff features a bass line with eighth notes. Dynamic markings *p* and *fff* are placed below the staves.

# Spring on the Moonlit River

## 春江花月夜 SPRING ON THE MOONLIT RIVER

李天海编曲  
谢哲宏改编

Lento Tempo Rubato

The musical score is written for piano and consists of five systems of staves. The first system is a grand staff with treble and bass clefs, featuring a melody in the right hand and accompaniment in the left. It includes dynamic markings such as *p*, *mf*, and *p*, and performance instructions like *accel. poco a poco*. The second system continues the melody and accompaniment, with dynamics *mf*, *mp*, and *mf*, and an *accel.* marking. The third system shows a change in the bass line with dynamics *mf* and *cresc.*, and includes chord symbols *C#* and *F#*. The fourth system is marked *Largo* with a tempo of  $\text{♩} = 40$  and features a slower, more spacious melody. The fifth system continues the *Largo* section with similar melodic and accompaniment patterns.

Un poco piu moto

Musical notation for the first system, measures 1-4. It features a treble and bass staff with a melody in the treble and accompaniment in the bass. A dynamic marking 'mf' is present.

Musical notation for the second system, measures 5-8. The treble staff continues the melody, and the bass staff provides accompaniment.

Musical notation for the third system, measures 9-12. The treble staff has a melodic line with a slur, and the bass staff has a more active accompaniment.

Musical notation for the fourth system, measures 13-16. The treble staff has a melodic line with a slur, and the bass staff has a more active accompaniment.

Andante  $\text{♩} = \text{♩}$

Musical notation for the fifth system, measures 17-20. The tempo changes to Andante. The treble staff has a melodic line with a slur, and the bass staff has a more active accompaniment. Dynamic markings 'rit.' and 'p' are present.

Musical notation for the sixth system, measures 21-24. The treble staff has a melodic line with a slur, and the bass staff has a more active accompaniment. Dynamic marking 'mp' is present.

Musical score for piano and violin. The score is written in G major (one sharp) and 2/4 time. It consists of six systems of music.

- System 1:** Piano part starts with a treble clef and a key signature of one sharp. Dynamics include *mp* and *sf*. A violin part is written above with a treble clef and a key signature of one sharp.
- System 2:** Piano part continues with a treble clef. Dynamics include *mf*. Instruction: *piu moto e cresc.*
- System 3:** Piano part continues with a treble clef. Dynamics include *mf*. A key signature change to C major (no sharps or flats) is indicated by *C#*.
- System 4:** Piano part continues with a treble clef. Dynamics include *mf*. A key signature change to F# major (two sharps) is indicated by *C#* and *F#*. The word *Elise* is written in a slanted box under the bass line.
- System 5:** Piano part continues with a treble clef. Dynamics include *mf*. Instruction: *rit.* (ritardando). Tempo instruction: *Meno mosso*.
- System 6:** Piano part continues with a treble clef. Dynamics include *p* (piano). Instruction: *molto rit.* (molto ritardando). A tempo marking *(♩ = 48)* is present.

Tr *tr* *tr* *tr*

accel. e cresc. poco a poco

J about 76 )

accel. poco a poco

(J=96) J=98

8- 8- 8- 8- 8- 8-

accel. poco a

8- 8- 8- 8- 8- 8-

poco

Meno mosso

43

Presto (♩ = 96)

8-7 8-7 8-7 8-7

(♩ about 148)

molto *allargando*

Maestoso (♩ = 64)

*ff*

r.h.

r.h.

l.h.

l.h.

44

Handwritten musical score for piano, consisting of six systems of two staves each. The music is in a minor key with a key signature of three flats. The first system includes a right-hand (r.h.) section starting with a treble clef and a sharp sign. The second system includes a left-hand (l.h.) section starting with a bass clef and a sharp sign. The sixth system includes a right-hand (r.h.) section starting with a treble clef and a sharp sign. The notation includes various rhythmic values, accidentals, and dynamic markings.

# Ravings while Drinking

52

## 酒 狂

RAVINGS WHILE DRINKING

古 曲

叶小钢 编曲

*Allegretto* 稍自由

The image shows a piano score for the piece 'Ravings while Drinking'. It consists of five systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is marked 'Allegretto' with the instruction '稍自由' (slightly ad libit). The dynamics are marked 'mp'. The score features a mix of eighth and sixteenth notes, often beamed together. The second system continues the melodic line. The third system introduces some trills and grace notes. The fourth system has a similar texture. The fifth system is marked with a circled '1' and contains a more complex, rhythmic passage with many sixteenth notes. Below the fifth system, there are two sets of rhythmic diagrams: the first is a sequence of vertical lines with upward-pointing arrows, and the second is a sequence of vertical lines with downward-pointing arrows, both with asterisks at the end.

\* ① 中以后的踏板踩法照此类推。

45

l.h. r.h.

A4

8

8-7

14 14 16

dim.

Andante, (♩ = 63)

rit.

8-7

Lento

pp

rit.

4. *Meno mosso*

The first system of music consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melody starting with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. The left-hand staff starts with a bass clef and contains a bass line with a quarter note G2, followed by eighth notes F2-E2, and a quarter note D2. Dynamics include *mf* and *mp*. A hairpin crescendo is shown over the first two measures. A first ending bracket labeled '1' spans measures 3 and 4.

The second system continues the piece with two staves. The right-hand staff features a more active melody with eighth and sixteenth notes. The left-hand staff provides a steady accompaniment with quarter notes. Dynamics include *mf*. A hairpin crescendo is shown over the first two measures.

The third system continues with two staves. The right-hand staff has a melody with some rests. The left-hand staff continues the accompaniment. Dynamics include *mf*. A hairpin crescendo is shown over the first two measures.

5

The fourth system continues with two staves. The right-hand staff has a melody with some rests. The left-hand staff continues the accompaniment. Dynamics include *mf*. A hairpin crescendo is shown over the first two measures.

The fifth system continues with two staves. The right-hand staff has a melody with some rests. The left-hand staff continues the accompaniment. Dynamics include *f*. A hairpin crescendo is shown over the first two measures.

The sixth system continues with two staves. The right-hand staff has a melody with some rests. The left-hand staff continues the accompaniment. Dynamics include *mf*. A hairpin crescendo is shown over the first two measures.

The musical score consists of six systems of staves. The first system is a grand staff with two staves. The second system has a treble clef on the top staff and a bass clef on the bottom staff, with a boxed '2' above the first measure. The third system is a grand staff. The fourth system has a treble clef on the top staff and a bass clef on the bottom staff, with a boxed '3' above the first measure. The fifth system is a grand staff. The sixth system has a treble clef on the top staff and a bass clef on the bottom staff. Dynamics include *mf* and *mp*. Articulation marks include accents (>) and slurs. A repeat sign with a boxed '2' is present in the second system, and a repeat sign with a boxed '3' is present in the fourth system. A fermata is present over a note in the sixth system.

6 *Piu mosso*

The first system of musical notation for exercise 6 consists of two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a piano (*f*) dynamic and includes a section marked *ff* (fortissimo). The music features a mix of eighth and sixteenth notes, with some slurs and accents.

The second system of musical notation continues exercise 6. It features piano (*p*) dynamics and includes a section marked *mf* (mezzo-forte). The notation includes slurs and accents over various note values.

7

The first system of musical notation for exercise 7 consists of two staves. It begins with a piano (*p*) dynamic and includes a section marked *mf* (mezzo-forte). The music features a mix of eighth and sixteenth notes, with some slurs and accents.

The second system of musical notation continues exercise 7. It features piano (*p*) dynamics and includes a section marked *mf* (mezzo-forte). The notation includes slurs and accents over various note values.

The third system of musical notation continues exercise 7. It features piano (*p*) dynamics and includes a section marked *mf* (mezzo-forte). The notation includes slurs and accents over various note values.

The fourth system of musical notation continues exercise 7. It features piano (*p*) dynamics and includes a section marked *mf* (mezzo-forte). The notation includes slurs and accents over various note values.

The fifth system of musical notation continues exercise 7. It features piano (*p*) dynamics and includes a section marked *mf* (mezzo-forte). The notation includes slurs and accents over various note values.

*ff*

8

*fff* *mp*

*p* *f* *p* *sfz*

Lento

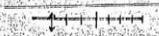
9

*ff* *fff*

The musical score is written on three systems of staves. The first system consists of two staves: the upper staff is in treble clef and the lower in bass clef. The second system also has two staves in the same clefs. The third system has a single grand staff with a treble clef on the left and a bass clef on the right. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *p*, and *pp*. There are also some handwritten annotations in Chinese characters.

注：

-  靠近琴座 (弦的下方) 弹奏。
-  紧贴琴座 (在弦的根部) 弹奏。
-  在圆圈范围内的音上用手掌敲击琴弦。

-  按所标的路径上下来回弹奏。
-  渐快, 再渐慢。
-  渐快。
-  没有拍子。

## 关于《酒狂》

《酒狂》原是从明代朱权编撰的《神奇秘谱》上卷《太古神品》中发掘出来的一首古琴曲, 相传为晋人阮籍所作。此曲有一般琴曲所少见的三拍子节奏处理, 音乐形象鲜明生动, 风格独特, 在艺术上有较高的成就。

一九八一年四月, 美国纽约竖琴演奏团来华访问演出, 我校管弦乐竖琴专业的老师约我写一个竖琴曲, 要求是“中国特点鲜明, 民族风格浓郁”, 以应当时中美双方相互交流之需。经考虑, 我决定尝试性地改编琴曲《酒狂》为竖琴独奏曲。将我国古曲或传统民间乐曲改编为某一器乐的独奏, 近年来出现了一些较为成功的例子, 如《三六》、《夕阳箫鼓》、《平湖秋月》、《百鸟朝凤》等等。但这些都是为钢琴而作的。限于手头资料, 我所知为竖琴而作的还不太多, 因此这也是一项颇有意义的工作。因我对古曲或传统民间音乐的学习还很不夠, 对如何使我国民族音乐的优秀遗产在今天进一步发扬光大这一重要问题也缺乏深入细致的研究, 故此曲虽在与听众几次见面之后得到了许多同志的热情鼓励与恳切建议, 并能在学报发表, 我内心是十分惭愧的。今作为一尝试性之作, 尚望各方不吝赐教。

在改编过程中得到了左因老师的大力相助, 在此深表感谢!

叶小纲 1982年4月