

# Chinese Ancient Music Table of Contents

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## GENERAL PREFACE TO "CHINESE ANCIENT MUSIC"

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The history and fountainhead of ancient Chinese music is just like asleep enormous treasure house. Even when people nowadays had tried their best to dig the treasure out, they would have only touched it a little bit. Owing to the inherent historical limitation such as the unitary way in handing down the music, the fleeting vanish of music media as well as the difficulty in decoding the ancient music scores, some ancient melodies were lost a long time ago. It is really a sorrowing matter for pity to Chinese classic culture and music hobbyists.

In order to better spread ancient Chinese music and enable more music hobbyists to enjoy the glorious ancient Chinese music culture, we have put into a great deal of manpower, material resources as well as financial resources to collect the existing representative essence of ancient Chinese music from the Chin Dynasty, the six dynasties including Han Dynasty and Wei Dynasty and the dynasties of Tang, Song, Yuan, Ming, Qing. After music archaeological excavation and some necessary recreation, we have hereby issued with solemnity these collections of "Ancient Chinese Music" which is extremely worthy of being treasured up. It opens out in front of us the process of ancient Chinese music development for thousands of years of history covering from the ancient times to the end of Qing Dynasty. These ancient melodies will cause you to associate with something in thinking as if the sound history of the figures, local customs, and the life of the ancient people had been reappeared vividly.

Ancient Chinese music has a distant source and a long stream. In an old book called "Lv Shi Chun

Qiu • Ancient Melody", a fact was recorded that "several ancient people of Ge Tian Shi grasped the ox-tail and stamped by their feet to sing". Another fact is that archaeological scientists found an earthen wind instrument called "Xun" had been used by ancient people about 7000 years ago. These two facts have proved that our ancestors created music long time ago.

Among the series of "Ancient Chinese Music", there are two collections named "The Hunting Drawing of Ancient People" and "High Mountain and the Flowing Water" which are the essence of the ancient six dynasties from Qin Dynasty (221-206 B.C.) to Han Dynasty (206 B.C.- 220 A.D.) and Wei Dynasty (386-532). In order to show vividly the real historical scenery and the music style of that time, some of these selected melodies were played with the ancient excavated instruments with thousands of years of history. Among these, there is either the classical Chinese serial bell, which was used to play "Chu Sheng" music, a music representing the brilliance of the bell music or the instrument "Xun", an ancient earthen egg-shaped wind instrument which was popular in the Neolithic Age representing the ancient music style. "Chu Sheng" was a folk music of ancient Chinese Chu State and rose and developed in the Warring States (403-221 B.C.) and represented a higher level of music and the composed music with poems. At that time, under the background of letting a hundred flowers blossom and a hundred schools of thought contend. The music activities were blooming, and gradually three main music schools of thought were formed: Confucianism with its representative person Confucius; Mohist School with its representative person Mo-tzu and Taoism School with its representative person Lao-tzu. After the foundation of the Han Dynasty, the music was rapidly developed. Wu Di, emperor of the Han Dynasty ordered to set up "Yue Fu" (a government office in Han Dynasty for collecting folk songs and ballads. The folk songs and ballads collected by "Yue Fu" were improved by the scholars and became the music with higher artistry used to be accompanied with the main music; or dance and songs. The most famous ancient melodies of Gu Qin in Han Dynasty were "Guang Ling San" and "Hu Jia 18-Beat" which are still popular today. In the Northern & Southern Dynasties (420-589), the local customs of the

Han nationality in the Central Plains were also brought to the South of Yangtze River. A kind of music generally called Qing Shang Music therefore included the music of the Han nationality in Central Plains and the folk music of the South of Yangtze River. In the period of the Eastern Jin Dynasty (317-420), a musician called Huan Yi composed a bamboo flute melody called "Mei Hua San Nong (Three Stanzas of Plum Blossoms)" • Later in the Tang Dynasty (618-907), another musician called Yan Shi Gu revised the melody as a Qin melody (Qin, a zither-like plucked instrument) and henceforth this melody has been spread out till now. After the foundation of the Tang Dynasty (618-907), with the execution of the policy of "taking in everything" on the outside music culture, all music schools were assembled in the Palace and therefore pushed the blooming of the Palace Music. The most representative famous music was "Ni Shang Plume Clothes" which was accompanied with songs and dance. At that time, the singers usually

## Chinese Ancient Music General Preface

composed the poems with the popular tunes and repeated singing the same tune or add some words. Gradually, this style formed a new melody mode - melody. The representative classical melody was "Yang Guan San Die" (a parting tune with a thrice-repeated refrain) which was composed with the poem written by Wang Wei (a famous poet in the Tang Dynasty) and has been popular till now. The most exciting thing attractive to the world's attention was that the music scores in the period of the Tang Dynasty & the Five Dynasties were found in Dun Huang depositary hole of Buddhist texts located in Gansu Province. The music in the collection of "Ni Shang Plume Clothes" was replayed according to the translated ancient remaining melodies found in Dun Huang. The current translated documents have brought quite a number of academic achievements. The recorded melodies here were played on the basis of the translated music scores made by the deceased Professor Ye Dong who had taught in Shanghai Music Institute. Besides, we have also selected the Zheng melodies in the Tang Dynasty (Zheng, a Chinese zither with 21 or 25 strings) translated by Professor Ye Dong from a Japanese Zheng Scores Collection named "Renzhi Excerpts". Therefore, we can learn more about the music of the Tang Dynasty from these valuable materials.

In the Song Dynasty (960-1279), with the growth of the townspeople stratum, music mainly described about the life of townspeople. The melody, which rose and developed in the period of the Sui Dynasty and the Tang Dynasty was called "Ci Diao (tonal patterns & rhyme schemes)" at the time and represented the music carriers of the Song Dynasty. It has two developmental styles: one was to compose poetry in the old tunes; the other was to create new tunes. The only existing 17 pieces of Ci Diao were composed by a musician called Jiang Kui in the South Song Dynasty (1127-1129). The special collection "Xing Hua Tian Ying" (The Shadow of Apricot Flowers) has collected some classical melodies from "The Song of Bai Shi Taoists". On the basis of the existing music material, some of the melodies are played with Ci Diao mode and some has been revised as instrumental music. These different modes have provided more copious music effect to listeners. Besides, we have also added the necessary explanation for the original poems to help listeners well understand the artistic conception of the melodies. Another representative music of the Song Dynasty was the Qin melodies played with Qin (a zither-like plucked instrument). The Qin melody "Xiao Xiang Shui Yun" (Water of Xiang River) was the most representative one, which highly represented the spiritual artistic conception just like the landscape painting of the Song Dynasty.

In the Yuan Dynasty (1271-1368), the poetry drama rapidly developed. The music of the poetry drama was a kind of the music with the structure by stringing several melodies. Normally, a poetry drama consisted of four acts called Zhe, with one Gong Diao (modes of ancient Chinese music) as its music in each Zhe. The melodies of the poetry drama continued using those of Da Qu, Ci Diao, and Gong Diao of the Tang Dynasty and the Song Dynasty as well as the folk music of the Jin Dynasty and the Yuan Dynasty. The music of the poetry drama had intense rhythms with vigorous, bold, and unconstrained style. It was suitable for stage performance. The poetry drama might represent the highest music level of the Yuan Dynasty. In the later period of the Yuan Dynasty, a new music mode called "San Qu" (a type of verse popular in the Yuan, Ming & Qing dynasties, with total patterns modeled on tunes drawn from folk music) became popular in many cities. It had two modes: one was Xiao Lin with single tune mode, the other was divertimento composed with several tunes from one Gong Diao. The rhythm of San Qu was slow, gentle, and graceful so it was suitable for playing in the brothels and the wine shops.

In the period of the Ming Dynasty (1368-1644) and the Qing Dynasty (1644-1911), the blooming city economy had stimulated the development of the townspeople music. The townspeople music mainly described the real-life and common customs with its style vivid and plain. The folk songs and ditties were widely popular in cities. The Telling & Singing music had the following modes: Tang Ci (storytelling to the accompaniment of stringed instruments), Gu Ci (Storytelling to the accompaniment of drum instruments), Dao Qing (chanting folk tales to the accompaniment of simple percussion instruments),

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and Pai Zi Qu (a folk art form). In the early Ming Dynasty, the widespread play was Nan Xi (a kind of local classical opera in South China). After the period of Emperor Jia Jing, the four main vocal operas were rising and became popular originated from the four areas with four tune styles: Hai Yan Tune, Yi Yang Tune, Yu Yao Tune, and Kun San Tune. The Kun San Tune was redeveloped by the musician Wei Liang Zuo and became the representative of all the operas with its features of euphemistic and exquisite music for clear pronunciation in singing, profuse accompaniment, complete roles and fastidious performance. One of the famous Kun San Tune arias called "Wan Sha Ji" made by Liang Chen Yu has been collected into the special collection of "Dong Ting Qiu Si" (Longing for the Autumn of Dongting River). The instrumental music became more popular and mature during the Ming Dynasty and the Qing Dynasty and therefore many kinds of instrumental music were gradually formed such as Shi Fan Gu (a kind of ensemble of ten Chinese folk wind and percussion instruments), Shi Fan Luo Gu (a kind of ensemble of ten Chinese folk drums), Shang Xi Gu Yue (a strain of music accompanied by drumbeats which was popular in Shan Xi area), Jiang Nan Shi Zhu (traditional stringed and woodwind instruments popular in the south of Yangtze River), Shanxi Ba Da Tao (folk music series consisted eight melodies which are popular in Shanxi Province). For this reason, the special collection "Ping Sha Luo Yan" (Gooses Settling down the Plain) has collected and recorded the melodies of the Qing Dynasty mainly with instrumental music by multi performance forms and different styles reflecting the civil temperament and interests at that time.

Except the edition by historical clues, the series 'Ancient Chinese Music has also focused on "ancient Chinese figures" and has compiled the special collection named "Wang Zhao Jun (a famous lady who was under the order of the Han Dynasty to be merry with a ruler of the border area)". The- "ancient Chinese figures" are linked together with their exciting stories under their specific historical cultural backgrounds, which become an important part of the music enjoyment. This "ancient Chinese figures" are thus compiled as a special collection to help listeners well understand and enjoy the music connotation.

Another special collection of "Fenghuang Taishang Yi Cui Xiao (Standing on the Fenghuang base and remembering the past event of blowing the vertical bamboo flute)" mainly reflects the strong sentiments: sadness in the palace, bitter for parting from bosom friends, remembrance of old friends... This collection was compiled on the basis of various sentiments of ancient people under their specific backgrounds. In this collection, we can read more about the ancient people's deep feelings. Ancient Chinese music has been always famous in the world for its long history and brilliant achievements. The publication of the series "Ancient Chinese Music" has shown a constructive and outstanding significance for helping the music hobbyists to fully comprehend and enjoy Chinese classical music and helping the students to develop their music education in schools in China

Chinese Ancient Music  
CD 1 - Picture of Primitive Hunting



## CD 1 - Picture of Primitive Hunting



### 01 - Chu Shang (Chime Bells from Marquis Yi's Tomb and Orchestra)

Arranged by Wang Yuanping  
Played by the Hubei Orchestra of Chime Bells

This piece is based on the musical idea of the qin piece “Li Sao”. The Theme of the original qin piece is presented at the beginning of this piece. In addition to demonstrate the sounds of the chime bells from the Pre-Qin dynasty, the arranger, to some extent, shows the musical style of the Chu State in the Pre-Qin period, which has been passed down to the posterity. The arranger means to express the same emotion as poured out by the poet Qu Yuan in his poem with the same title.

### 02 - Clouds (Chi (flute))

Music: Yin Weihe  
Performer: Yin Weihe  
Accompaniment: Orchestra of Ancient Chinese Music of Hubei Provincial Song and Dance Ensemble

Chi. Ancient Chinese wind instrument, the 5-holed chi is made of bamboo with both ends closed. Its higher notes resemble the sound of the guqin (zither) and the lower notes the sound of the dongxiao (vertical pipe). The chi used here, a replica of the instrument found in Marquis Yi's tomb, was designed by player, Yin Weihe. Its pure tones are highly expressive. Range: c1-b3

### 03 - For Those Fallen for Their Country (Xun and Qin)

Arranged by Gong Guofu and Zhao Liangshan  
Played by Zhao Liangshan and accompanied by the Chinese Musical Instruments Orchestra of the Central Music Conservatory with Zhao Liangshan as conductor

This piece is composed on the idea of Qu Yuan's famous poem “Nine Chapters”. It expresses a deep sorrow for the fate of Ying, the capital of Chu, which was destroyed by the Qin army so that the King Huai was insulted by the Qin and the Chu people were forced to leave their homeland. The poem gives a full display of Qu Yuan's patriotic spirit. This musical work for xun and orchestra is not based on the traditional Chinese pieces. However, by featuring a historical subject, it makes us to gain more experience and idea about the age-old musical instrument xun, its timbres, and multiple power of expressing the feelings of Qu Yuan's poem in music.

### 04 - Gods and Men Rejoice (Bianzhong (Chime Bells))

Arrangement: Peng Xian cheng  
Performers: Li Gongqing, Ning Hanqiao, Wang Min, Tian Shichang, and Gong Ganoying Bianzhong

The bronze bianzhong (chime bells) found in Marquis Yi's tomb numbered sixty-five, including a large bell given to the Marquis by King Xiang of Chu. The set of sixty-four chime bells were discovered hanging in three rows on a large L-shaped frame. The biggest bell is 153.4 cm high and weighs 203.6 kg. The smallest bell is 20.4 cm high

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and weighs 2.4 kg. With a range of five octaves and a chromatic scale, the bianzhong is capable of playing polyphonic music and music that changes keys. The upper register bells produce a clear ring while the lower register ones are deep and resonant.

### **05 - A Grieved Life in Changmen Spirit, (Xun and Qin (Zither))**

Resentment

Ancient Melody

Xun Performer: Zhao Liangshan Qin Performer Li Xinangting

Qin. The oldest string instrument in China, the zither-like qin comes in three varieties the five string, the seven string, and the ten string. Generally, the faceplate is made of paulownia and the back plate is made of cataipa. The guqin, meaning “ancient qin”, can be tuned flexibly although it is usually set in the five- tone scale. The guqin has a pure timbre and a wide range.

### **06 - Chu Song (Xun and Orchestra)**

Arranged by Chen Zhong and Du Ciwen

Played by Zhao Liangshan and accompanied by the Chinese Musical Instruments Orchestra of the Central Music Conservatory with Peng Xiancheng as conductor

This piece is based on the historical story of the struggle between the Conqueror Xiang Yu of Chu and Liu Bang of Han. It creates the moving scene of Xiang Yu, a tragic figure in Chinese history, killing his beloved concubine in the Chu songs from all sides. It reminds people of the plaintive mood in Xiang Yu's “Song at Gaixia”, which shows a strong flavor of the Chu dialects.

### **07 - Mount Spirit**

Ancient Chinese Music Ensemble Music: Peng Xiancheng Conductor: Peng Xiancheng

Performed by Hubei Provincial Song and Dance Ensemble Mezzo—soprano: Liu Miyan

### **08 - Wine Frolic (Qin Solo)**

Qin Solo played by Yao Bingyan

The score is from the “Secret Scores of Wonders”. The composer is said to be Ruan Ji, a well-known scholar of the Wei and Jin period. This piece illustrates the manner of Ruan Ji intoxicated from wine. With the triple measures, which are rarely found in the qin pieces, and continuous wide intervals, it creates a special musical effect.

### **09 - Guang Ling San (Guqin Solo)**

Soloed with Guqin (a seven - stringed plucked instrument in some ways similar to the zither)

The Score recorded by Wu Jing Lve according to (Magical Secret Scores) Played by Wu Wen Guang

This ancient melody is also called “Guang Ling Zhi Xi” originated from “Magical Secret Scores”. It had been very popular during the periods of Dong Han Dynasty, Wei Dynasty & Jin Dynasty as a harmonious music. Later it became an independent instrumental music. In the literature masterpiece “Qin Fu” (Song of Qin, a zither-like plucked instrument) written by Ji Kang, the writer had mentioned this melody. The existing “Guang Ling San” was

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described with captions on the basis of the story of Nie Zheng assassinating the King of Han Dynasty. The melody mainly expresses the emotions of lament and resentment as well as the heroically tragic fighting atmosphere. The famous historical story that Ji Kang played this melody “Guang Ling San” with a smile just before death execution helps people to understand well this melody.

### 10 - Picture of Primitive Hunting (Bone-Whistle and Orchestra)

Arranged by Qian Zhaoxi

Bone-whistle by Zhan Yongming and accompanied by the Chinese Musical Instruments Orchestra of the China Broadcasting Arts Company

The bone-whistle used in this piece is reproduced according to the shape and structure of the bone whistle excavated from the Hemudu relics in 1973. The instrument dates back 7,000 years. Its replica is made of the chicken bone. The modern musicians use it to represent the mysterious atmosphere of the primitive forest and the hunting scenes in the remote ancient times.

The chime bells of Marquis Yi were excavated from Marquis Yi's tomb in the Suizhou of Hubei province. It is named after the master of the tomb. The other musical instruments in addition to this set of bronze bells from the tomb include chime stones, qin, bell for tuning, se, sheng, chi, panpipes, and drums, in a sum of nine types and 125 pieces. These musical instruments have a history of more than 2,400 years, especially the chime bells are called the “Eighth Wonder of the World” by some world-famous scholars because of its achievements on the musicology and natural sciences. It is also regarded as a miracle in the music history of the world and the cultural history of mankind.

The basic designing of “one bell with two tones in third” for the chime bells of the Marquis Yi as well as correlative mining, craft and structure display the high level of the musical art, science and technology in the Pre-Qin period. The structural design of the whole chime bells shows a perfect twelve-pitch system which had been mature in the Zhou dynasty. In the central range of the chime bells, all of the 12 semitones are prepared. The temperament is rather precise and shows a concept of absolute pitch. All of the main tones of the bells form diatonic scales. All groups of yong bells have altered tones, which can form a roughly complete series of semi-tones. This allows the change of tonic tones and can create harmony, polyphony and modulation in performance, which is suitable to some contemporary compositions. The whole chime bells consist of four registers, i.e. double bass, bass, middle, and high, which give it rich and beautiful timbres as well as wide range.

Xun is a wind instrument well developed as early as in the primitive society of China. It is made by burning the pottery earth and has holes. The earliest pottery xun found in the relics of Hemudu of Zhejiang province has one blowing hole. With a history of 7,000 years, xun is a major melody instrument in the Neolithic age. It could play a four-tone scale, which was adopted from the xun with five tone holes of the Shang dynasty to the chime bells of the Zhou dynasty and became the source of the Chinese five tone scales. From this, we can also see the important role of xun in the development of the Chinese scale. The shape and structure of xun were basically completed in the Shang dynasty. It takes a shape of egg with a flat bottom. It belongs to the “claytype in the “Eight-timbre” classification of the Chinese musical instruments in the Zhou dynasty, The xun sounds mellow and is good at expressing an empty, spacious and distant sense. In the musical life of the Zhou dynasty, xun is often played together with chi. As described in the Book of Songs, “while the elder brother plays xun, the younger brother plays chi”, it indicates the harmony of the two instruments. The verse is also used to symbolize the harmony between brothers.

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CD 1 - Picture of Primitive Hunting

01	楚商 (曾侯乙编钟与乐队)	Chu Shang (Chime Bells from Marquis Yi's Tomb and Orchestra)	4'16"
02	云	Clouds (Chi (flute))	3'40"
03	哀郢 (埙与古琴)	For Those Fallen for Their Country (Xun and Qin)	2'50"
04	神人畅 (编钟)	Gods and Men Rejoice (Bianzhong (Chime Bells))	2'44"
05	长门怨 (陶埙与古琴)	Lament at Changmen Palace, Resentment (Xun and Qin-Zither)	5'42"
06	楚歌 (埙与乐队)	The Song of Chu (Xun and Orchestra)	5'29"
07	山鬼 (古乐队)	Mount Spirit (Orchestra)	10'25"
08	酒狂 (古琴)	Wine Frolic (Qin Solo)	2'14"
09	广陵散 (古琴)	Guangling Tune (Guqin Solo)	13'32"
10	原始狩猎图 (骨哨与乐队)	Picture of Primitive Hunting (Bone-Whistle and Orchestra)	7'09"

Chinese Ancient Music  
CD 2 - High Mountains and Flowing Water



## CD 2 - High Mountains and Flowing Water

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### 01 - Flowing Water (Bianqing)

Ancient Melody

The score recorded by Peng Xian Cheng

Played by Hubei Song & Dance Ensemble Ancient Melody Orchestra

Conducted by Peng Xian Cheng

According to the ancient masterpiece “Tian Wen Ge Zither Scores: “Liezi Tang Wen” , Bo Ya (a famous ancient music talent) was good at playing stringed instruments and Zhong Zi Qi was good at listening to the music. Once, Bo Ya played a music describing high & magnificent mountains. Zhong Zi Qi deeply understood the connotation of the music and praised with admiration for Bo Ya, saying “The music is loftily aimed for high mountains”. Then Bo Ya played another music describing the terrifying & surging waves. Zhong Zi Qi also deeply understood it; he said “This music is copiously aimed for the flowing water”. As Zhong Zi Qi can deeply understand the music played by Bo Ya, they became bosom friends. This story was spread out on everybody’s lips through all ages.

According to the documentary record, originally the melody of “High Mountain & Flowing Water” was one melody. Since Tang Dynasty, the melody was separated into two independent melodies “High Mountain” and “Flowing Water”. These melody scores were firstly found in “Magical Secret Scores”. The melody “Flowing Water” in “Tian Wen Ge Zither Scores” recorded by the zitherist Feng Tong Yun of Chuan Zither Clique in Qing Dynasty was roughly the same as the melody “Flowing Water” in “Magical Secret Scores”, but the former was added the 72 trundling & brushing fingering method in the 6th & the 8th sections which enabled the effect of surging flowing water to be more lifelike.

### 02 - High Mountains and Flowing Water (Guzheng)

Ancient Melody

Guzheng: Xiang Sihua

This melody is a treasure of Chinese Music Arts. It highly praised the friendship of the player Bo Ya & the listener Zhong Zi Qi who sworn to live or die together. The real meaning implies, “it is difficult to find a confidant.” The melody expresses a spiritual soul aloof from politics & materials pursuits with daring courage and momentum. The player has fully shown the skills of Gu Zheng (a Chinese zither with 21 or 25 strings) to express lofty high mountains & surged waves, giving the listener a relaxed and happy feeling.

Chinese Ancient Music  
CD 2 - High Mountains and Flowing Water

**03 - Running Stream (Guqin)**

Ancient Melody  
Guqin: Wu Wenguang

**04 - Offering Sacrifices**

Ancient Chinese Music Ensemble  
Music: Peng Xiancheng Hubei Song and Dance Ensemble  
Conductor: Peng Xiancheng

**05 - Calling Back the spirit of the Dead Paixiao (pan pipes)**

Music: Peng Xiancheng  
Performer: Yu Yizhong  
Accompaniment: Orchestra of Ancient Chinese Music of Hubei Provincial Song and Dance Ensemble

**06 - The Silent Moon Mirrored in the Fish Pond (Se)**

Se: Lou Huiping  
Accompaniment: Orchestra of Ancient Chinese Music of Hubei Provincial Song and Dance Ensemble

**07 - The Elegant Orchid in Jieshi Tune**

Chime bells and orchestra Transcribed by Li Xiangting  
Arranged by Wang Yuanping  
Played by the Hubei Orchestra of Chime Bells with Wang Yuanping as conductor

This is the oldest surviving qin piece recorded with character notation. The notation manuscript of Tang dynasty is passed from Liang Qiuming of the Southern dynasties. The "Elegant Orchid in the Jieshi Tune" has four beats, which is just in conformity with the four-episode structure of Cao Cao's poem "Jieshi Dancing Song". It is reckoned that this qin piece originated from the Jieshi dance music and later was combined with the noble image of the elegant orchid in the deep valley. Just like many qin pieces of that time, this work maybe had its own lyric at first but later evolved into an instrumental piece.

**08 - Three Variations on the Plum (Qin Solo)**

Played by Zhang Ziqian

The score is included in the "Qin Scores From the Plum Nunnery". It creates a musical image of plum, which is noble and strong, blossoms braving wind and snow. The theme is simple and clear, played in harmonics for three times on different registers. Hence the name. It was originally played on the bamboo flute. The qin version an adaption.

Chinese Ancient Music  
CD 2 - High Mountains and Flowing Water

**09 - Dragon Boat (Ancient tune (Pipa Solo))**

Performed by Xu Zhengyin

In memory of Ou Yuan, a patriotic poet and statesman of the ancient Chu State, a traditional festival to hold dragon boat race on the lunar double fifth was established more than two thousand years ago. The music "Dragon Boat" depicts a thrilling scene of boat race. Through unique playing techniques of pipa, the jubilant songs and beats of gongs and drums are vividly reflected with ease and verve.

**10 - Gufengcao (Ancient Melody Guqin))**

Guqin Score recorded by Gong Yi

Compiled by Zhou Cheng Long

Played by Gong Yi

The melody Gu Feng Cao (Ancient Nationalities Dance) was recorded in "Magical Secret Scores" which fully showed the dancing and singing majestic scenery reflecting communication and unity with each other between the ancient peoples of Han nationality and the minority nationality from the northwestern China area. With long-drawn-out style, Gu Qin music instrument was fully played with intense rhythm expressing the braveness of the Chinese nationality and the people from all the nationalities and their coexisting peacefully and enjoying their work.

**11 - The peacocks fly to the southeast**

Music by Yang Jieming

Performed by Li Baolin

Accompaniment by Central Traditional Music Orchestra

Conductor: Yan Huichang

01	流水 (编磬)	Running Waters (Bianqing)	2'16"
02	高山流水 (古筝)	High Mountains Flowing Water (Zheng)	5'20"
03	流水 (古筝)	Running Waters (Qin)	4'12"
04	祭 (古乐队)	Offering Sacrifices (Orchestra)	5'52"
05	招魂 (排箫)	Calling Back the Spirit of the Dead (Pan-Pipes)	3'40"
06	澹月映鱼 (瑟)	The Silent Moon Mirrored in the Fish Pond (Se)	2'26"
07	幽兰 (古琴与编钟)	The Elegant Orchid in Jieshi Tune (Qin and Chime Bells)	7'29"
08	梅花三弄 (古琴)	Three Variations on the Plum (Qin Song)	8'04"
09	龙船 (琵琶独奏)	Dragon Boat (Pipa Solo)	4'15"
10	古风操 (古琴)	Gufengcao (Qin)	5'12"
11	孔雀东南飞 (管子)	The Peacocks Fly to the Southeast	7'46"

Chinese Ancient Music  
CD 3 - Dance Music of Imperial Palace



## CD 3 - Dance Music of Imperial Palace



### 01 - Anchoring at the Autumn River in the Night

Ancient tune Rearranged by Yang Qing Zhang Weiliang  
Performed by Zhang Weiliang

It is said that the composer of the music "Anchoring at the Autumn River in the Night" was inspired by the noted poem "Fengqiao Yebo" (Night Anchoring at the Maple Bridge) written by the famous Tang poet Zhang Ji, reading: The moon has set While crows cried in frosty night. Facing the riverside maples And the fisherman's light. I fail to fall asleep on board With a lonely heart.

Oh! The bells from the Hanshan Temple  
Outside Gusu City  
Were faintly heard at midnight.

### 02 - Flowers and Jade Trees at Back Courtyard

Arranged by Gu Guanren Sung by Shen Dehao

This piece is from the "Important Records of Benevolence and Wisdom". The original piece is a song and dance tune set to the lyric of the last emperor of Chen in the Southern dynasty. In the Sui dynasty, it was given a new lyric by the Emperor Yang. In the Tang dynasty, it was adapted into a grand piece of song and dance. As the song goes, "Flowers and Jade Trees at back courtyard will not last long", the State of Chen was destroyed soon. This song is regarded by the posterity as a tone symbolizing the doom of a country.

### 03 - Li Sao

Qin solo played by Guan Pinghu

This piece was composed by Chen Kangshi of the late Tang dynasty for Qu Yuan's poem of the same title. Chen Kangshi is known as a qin master. According to the "History of Qin Music" written in the Song dynasty, he composed one hundred tunes. However, only this piece has been passed down. The earliest notation of this piece is recorded in the "Secret Scores of Wonders" compiled in the Ming dynasty. The emotion reflected in this piece is related to the original poem. The sorrowful mood dominates the piece. In the middle part, there is a brighter melody which seems to show a ray of hope. Then the music quickly returns to a worried atmosphere. It ends in a lonely and desperate grief.

### 04 - Prelude of Dance Music of Imperial Palace

Ensemble of Chinese musical instruments Arranged by Zhu Runfu  
Played by Zhu Runfu, Li Xiangting and Cao Jianguo

This piece is from the "Songs by Taoist Baishi" Jiang Baishi, the famous musician of citunes in the Song dynasty, who discovered the 18 episodes of notations without words for the "Rainbow Skirt Song" in the old books by the then musicians. He added the interlude with words, which, as the only surviving episode of the work, has offered the only reference for the modern people to know of the "Dance Music of Imperial Palace (also translated

## Chinese Ancient Music CD 3 - Dance Music of Imperial Palace

as "Rainbow Skirt Song" -- a grand piece of song and dance popular in the Tang dynasty. The piece was originally named "Brahman". As a piece of religious piece, it became more suitable for the content of Taoism with its elegant and solemn atmosphere through the adaptation by the Emperor Xuanzong of Tang.

### 05 - Three Variations at Yangguan Pass

Qin solo transcribed by Wu Jinglue Played by Wu Wenguang

This piece originated from a tune to the poem of Wang Wei in the Tang dynasty. The tune was very popular at that time. Since the poem made mention of Yangguan Pass and Town of Wei, it is also called "Yangguan Tune" or "Tune of Wei Town". This piece became a qin song. It has many versions of scores but with little difference in melodies. This version is transcribed according to the "Introduction to the Study of Qin Music". The music expresses a feeling at the parting moment.

### 06 - Three Tang Melodies: Yipinnong, Xijiangyue, Changshantuyin

(Xun, an ancient earthen egg-shaped wind instrument still used to begin music in the Confucian shrine ceremony, and orchestra)

Yipinnong, Xijiangyue, Changshanuyin Ancient melodies Compiled by Liu Bin

Played by Wang Li Diao with Xun and by Shen Guo Qin with percussion instruments

"Three Tang Melodies" was recompiled according to the ancient melody "Dunhuang Melodies". The three melodies are played successively. The melody of "Yipinnong" is started with slow rhythm to express solemn and respectful atmosphere. The melody "Xijiangyue" (The Moon Over the West River) is euphemistic and gentle while the melody "Changshanuyin" emerges with a rejoice and enthusiastic ambiance under the accompaniment of the percussion instruments such as drum and cymbals. With a passage of music played with cymbal, the melody of "Yipinnong" replays and disappears gradually...

### 07 - Fishermen's Song in the Evening

Ancient tune from Shandong Province Rearranged by Lou Shuhua Performed by Xiang Sihua

The title of the music "Fishermen's Song in the Evening" was inspired by the sentence "In the evening, the songs from the returning fishing boats resound in the open air over the Penli Lake" in the famous prose "Tengwangge Xu", an extempore at the grand gathering in the Tengwang Pavilion written by the young poet Wang Bo, Tang Dynasty. The cantabile melodies in the first two sections of the music describe the evening scenery around the Pengli Lake while the third depicts the returning fishing boats, from which resound the songs.

### 08 - Birds Singing in Spring

Ensemble

Transcribed by ye Dong Arranged by Gu Guanren

Played by the Shanghai Chinese Music Orchestra

This score is from the "Important Records of Benevolence and Wisdom". It was originally a piece of grand song and dance music in the Tang dynasty. Later it spread to Korea and Japan. The piece has six episodes. It is told that on one spring morning, Emperor Gaozong of Tang was attracted by the bird's singing, so he ordered a musician from Qiuzi to compose this piece.

Chinese Ancient Music  
CD 3 - Dance Music of Imperial Palace

## 09 - Vast Desert

Bili and orchestra Composed by Zhou Ji

Played by the Central Orchestra of Chinese Music with Min Huichang as conductor

This is a piece composed by a modern musician. The composer means to express a solemnly heroic and elegiac feeling of the soldiers fighting on the frontier, which is a common subject for the poetry and music of Tang. Bili (a kind of wind musical instrument) is often used to portray such feelings according to the description of the Tang poems. This piece brings the expressive power of Bili into full play.

## 10 - Battle Music for King Qin's Army

Chime bells and chorus

Played by the Hubei Orchestra of Chime Bells with Wang Yuanping as conductor

Arranged by Wang Yuanping and Huang Xunfang

This music-dance was spread to Japan in the history. It is still included in the "Five string Pipa Scores," published by Japan. The modern Chinese musicians have arranged this piece in the style of the battle music-dance in the Tang dynasty. According to the records of "Former Tang History", As soon as the "Battle Music" starts, big drums are beaded. Combined with the Qiuzi music, the sounds reverberate for hundred mile and shake the mountain valley". So we can imagine the momentum of this piece. The historical records describe that Emperor Taizong of Tang as well as his ministers couldn't help standing up to watch the music-dance when it was performed in the palace since the dancers made vigorous actions and sonorous voices

01	秋江夜泊 (箫)	Mooring at Night on the Qiu River (Xiao)	7'10"
02	玉树后庭花 (歌曲)	Flowers and Jade Trees at Back Courtyard (Song)	1'55"
03	离骚 (古琴独奏)	Li Sao [Lament] (Qin Solo)	10'16"
04	霓裳中序第一 (合奏)	Prelude of Dance Music of Imperial Palace (Ensemble)	2'28"
05	阳关三迭 (古琴独奏)	Three Variations at Yangguan Pass (Qin Solo)	5'29"
06	唐曲三首:一品弄、西江月、长沙女引 (埙与乐队)	Three Tang Melodies-Yipinnong, Xijiangyue, Changshanvinyin (Xun and Orchestra)	7'36"
07	渔舟唱晚 (古筝独奏)	Fishermen's Song at Dusk (Zheng Solo)	3'02"
08	春莺啭 (合奏)	Birds Singing in Spring (Ensemble)	7'18"
09	大漠抒怀 (箏箏与乐队)	Vast Desert (Bili and Orchestra)	7'52"
10	秦王破阵乐 (编钟乐队与歌队)	Battle Music for King Qin's Army (Chime Bells and Chorus)	2'40"

Chinese Ancient Music  
CD 4 – Shadows of Apricot Blossoms



## CD 4 - Shadows of Apricot Blossoms



### 01 - Shadows of Apricot Blossoms

Song with title ci tune Music and lyrics by Jiang Kui  
Arranged by Liu Quanfu Sung by Shan Xiurong  
Accompanied by the Beijing Film Studio Orchestra of Chinese Musical Instruments

With Liu Quanfu as conductor

This score is included in the "Songs by Taoist Baishi". The downward melody in steps for the line "Only waves can know man's bitterness" expresses the gloomy mood of the composer.

Xiaoxiang's Waters and Clouds

Qin solo transcribed and played by Wu Jinglue according to the "Qin Scores from Five—knowledge Studio"

This piece is a representative work of Guo Chuwang, a well-known master of Zhejiang qin school in the Southern Song dynasty. It became a classical qin piece through the adaptations by the qin musicians of the Ming and Qing dynasties. The music expresses a deep worried emotion of the composer for his motherland, which is in danger. The music creates a stirring image of misty waves and swift clouds. The harmonics in the final part put the audience into a profound meditation.

### 03 - Love for the Red Dress

Ensemble

Composed by Jiang Kui Arranged by Zhu Runfu Played by a small orchestra

This score is included in the "Songs by Taoist Baishi". According to the composer's introduction to this song, it was written in the summer of 1187 when he passed through some pink lotuses several times on his tour of Wuxing.

### 04 - Plums by the Ge River

Ensemble of Chinese musical instruments Composed by Jiang Kui Arranged by Zhu Runfu Played on the Orchestra

This score is included in the "Songs by Taoist Baishi". The composer sighs for a life which he fancies in vain.

Chinese Ancient Music  
CD 4 – Shadows of Apricot Blossoms

### **05 - Short Drinking Music in Shang Mode**

Song with title of ci tune  
Music and lyrics by Jiang Kui  
Arranged by Liu Quanfu  
Sung by Jinang Jiaqiang and Shan Xiurong  
Accompanied by the Beijing Film Studio  
Orchestra of Chinese Musical Instruments with Liu Quanfu as conductor

This score is included in the "Songs by Taoist Baishi". The preface to this piece writes that in the summer of 1191 the composer met a pipa musician in Jingling (present Nanjing), then he learned to play the piece from him and transcribed the score.

### **06 - Delicate Fragrance**

Ensemble  
Composed by Jiang Kui Arranged by Zhu Runfu Played by a small orchestra

This score is included in the "Songs by Taoist Baishi". In 1191, the composer went to visit Fan Chengda, a famous ci writer of the Song dynasty. He lived in Fan's home for over a month and was invited to compose two pieces. Fan appreciated the works very much and asked his musicians and singing maids to learn them. The melodies are harmonious and delicate. Hence, get the titles "Delicate Fragrance" and "Scattered Shadows"

### **07 - Song of Yangzhou in Andante**

Song with title of ci tune Lyrics and music by Jiang Kui  
Arranged by Liu Quanfu  
Sung by Shan Xiurong  
Accompanied by the Beijing Film Studio Orchestra of Chinese Musical Instruments with Liu Quanfu as conductor

This score is included in the "Songs by Taoist Baishi". On a winter night of 1196 when the composer passed Yangzhou, the desolate scene in the city and the plaintive sounds of bugles on the gate tower inspired him to write this melancholic song.

### **08 - Jade Plum Blossoms**

Ensemble  
Composed by Fan Chengda Arranged by Zhu Runfu Played on the orchestra

This score is included in the "Songs by Taoist Baishi". The lyrics were written by Fan Chengda, a famous ci writer in the Song dynasty. Jiang Baishi was invited by the writer to set music for his ci. The words were inspired by a winter scene of snow falling on the plum blossoms in his quiet garden.

Chinese Ancient Music  
CD 4 – Shadows of Apricot Blossoms

## 09 - Scattered Shadows

Ensemble

Composed by Jiang Kui Arranged by Zhu Runfu Played by a small orchestra

This score is included in the "Songs by Taoist Baishi". This piece and the "Delicate Fragrance" have the same background.

## 11 - Oriole Singing

Qin, Xiao and pipa Arranged by Zhu Runfu

Played by the Orchestra of Chinese Instrumental Music

This is a qin piece handed down from the Yuan dynasty. As the title suggests, it expresses a delighted feeling over the natural sights.

## 12 - Jiao Shao

Ensemble

Composed by Jiang Kui Arranged by Zhu Runfu Played by a small orchestra

This score is included in the "Songs by Taoist Baishi". In 1194, the composer made a trip to the West Lake with Yu Shangqing. They appreciated the plum blossoms together. Shangqing was good at singing. Whenever Jiang Baishi composed a piece and played on xiao, Shangqing would sing to the melodies. Later, the composer visited the same place alone. He remembered Shangqing and composed this piece.

## 12 - Ritual Songs for Yue: Chu Tune on Emperor Shun

Song with title of ci tune

Composed by Jiang Kui

Arranged by Shi Fu Sung by Shan Xiurong

Accompanied by the Orchestra of the Central Ballet Troupe with Li Zhigong as conductor.

This is one of the ten ritual songs for Yue. With four episodes, it sings of Emperor Shun.

## 13 - The Immortal of Stone Lake

Ensemble

Composed by Jiang Kui Arranged by Zhu Runfu

Played by a small orchestra

This score is included in the "Songs by Taoist Baishi". It is a birthday congratulation contributed by Jiang Kui to Fan Chengda, the prime minister of the Song dynasty

Chinese Ancient Music  
CD 4 – Shadows of Apricot Blossoms

## 14 - Floating across waters

### Ancient Melody

Small Ensemble Musical notation recorded by Gong Yi Compiled by Zhou Cheng Long  
Played by Gong Yi with Gu Qin (a seven-stringed plucked instrument in some ways similar to the Either)

This was an ancient melody of Gu Qin composed by Guo Chu Wang in the Song Dynasty. Now it was reorganized as an ensemble melody. The melody expresses the ancient people's appeal of pursuing natural life by sailing around the world and prevailing against the water.

## 15 - Ancient Lament

### Ensemble

Composed by Jiang Kui Arranged by Zhu Runfu Played by a small orchestra

The lyrics of this song imitate the style of Chu songs. This song gives a strong expression of the composer's sorrowful feeling at his old age. It is portrayed through a metaphor of flowers falling to the earth after all and beautiful women usually with a miserable fate.

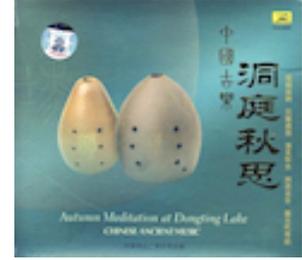
01	杏花天影 (词调歌曲)	Shadows of Apricot Blossoms (Song with Title of Ci Tune)	3'05"
02	潇湘水云 (古琴独奏)	Clouds over the Xiao and Xiang Rivers (Qin Solo)	7'56"
03	惜红衣 (合奏)	Love for the Red Dress (Ensemble)	2'29"
04	鬲溪梅令 (合奏)	Plums by the Ge River (Ensemble)	2'45"
05	醉吟商小品 (词调歌曲)	Short Drinking Music in Shang Mode (Song with Title of Ci Tune)	2'36"
06	暗香 (合奏)	Delicate Fragrance (Ensemble)	3'30"
07	扬州慢 (词调歌曲)	Song of Yangzhou in Andante (Song with Title of Ci Tune)	3'22"
08	玉梅令 (合奏)	Jade Plum Blossoms (Ensemble)	2'14"
09	疏影 (合奏)	Scattered Shadows (Ensemble)	3'15"
10	黄莺吟 (古琴, 箫, 琵琶)	Oriole Singing (Qin, Xiao and Pipa)	2'29"
11	角招 (合奏)	Jiao Shao (Ensemble)	3'36"
12	越九歌 帝舜楚调 (词调歌曲)	Ritual Songs for Yue- Chu Tune on Emperor Shun (Song with Title of Ci Tune)	2'45"
13	石湖仙 (合奏)	The Immortal of Stone Lake (Ensemble)	2'46"
14	泛沧浪 (合奏)	Floating Across Waters (Ensemble)	5'48"
15	古怨 (合奏)	Ancient Lament (Ensemble)	2'53"

Chinese Ancient Music  
CD 5 - Autumn Meditation at Dongting Lake



## CD 5 - Autumn Meditation at Dongting Lake

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### 01 - Autumn Meditation at Dongting Lake

Qin, xiao and erhu  
Played by Sun Guisheng, Zhu Runfu and Sun Fengzhong

The original score is included in the "Complete Handbook of Qin Music" compiled by Jiang Keqian in 1590. This piece is adapted from the Qin composition with the same title collated in Jiang's book.

### 02 - Remembering an old friend

Guqin and Ensemble Memories of the Dead  
Transcript from Liqinxuan (a music book store in early China)  
Decipherment: Wu Jinglue  
Arrangement: Wu Houben  
Traditional Orchestra of Experimental Music,  
Troupe of the Department of Chinese Music,  
Central Conservatory of Music  
Leading Performer: Wu Jinglue  
Guqin: Liu Li  
Others: Li Xiangting, Zhao Jiazhen and Yu Qin Xin

### 03 - Yang Chun Bai Xue

This melody is also called "Xiao Yang Chun" as a widely spread ancient famous melody played with Pipa (a plucked string instrument with a fretted fingerboard). With fluent and brisk rhythm, the melody vividly shows a scenery of the early spring revived with full of vitality after winter.

Chinese Ancient Music  
CD 5 - Autumn Meditation at Dongting Lake

#### 04 - Chao Yuan Song

Ensemble: Guqin, Xiao and Pipa Arranged by Zhu Runfu

Played by the Orchestra of the Chinese Instrumental Music

The title of this piece came from the "Tale of Emerald Hairpin", a famous drama of the Ming dynasty. The piece expresses the deep love between the Taoist nun Chen Miaochang and the scholar Pan Bizheng.

#### 05 - Crow Croaking at Night

Qin solo played by Wu Wenguang

This score is included in the "Secret Scores of Wonders" compiled by Zhu Quan of the Ming dynasty. It originally was a folk song with foreign melodies in the South and North dynasties. It was also found among the tune titles of the Song and Yuan dynasties. The music describes the life of an old crow and her nesting.

#### 06 - Vulture Catches Swan

Pipa solo by Lin Shicheng

This pipa piece was popular as early as in the Yuan dynasty. The score was first found in the "Reference to the Strings". The later players of this piece often referred to the score included in the "Pipa Scores from the Yang Zheng Studio". The music vividly describes the fierce struggling scene of a vulture catching a swan.

#### 07 - Dressing Table

Xiao and Orchestra

Arranged by Yang Qing and Zhang Weiliang Xiao solo by Zhang Weiliang

This piece is adapted from the xiao piece recorded with Gongche notation in the Ming dynasty. It is composed of four-tune titles i. e., Dressing Table, Playing with Children, Suzhou Song and Clear River Yin.

#### 08 - Recalling the Past at Tongguan Pass

Scattered tune of Yuan Lyrics by Zhang Yanghao Arranged and sung by Fu Xueyi

Zhang Yanghao, a writer of scattered tune of Yuan dynasty, had been the minister of the Board of Rites. He went to his post by way of the Tongguan Pass in Shanxi. Then he wrote this piece to express his resentment for the rulers in the Chinese history and sympathy for the miserable people.

#### 09 - Ancient Music of the Naxi Nationality suite of Baisha Xiyue Orchestra and voices

Played by the Performing Troupe of YuanNan Minority Nationalities

This recording includes the prelude, first and second movements of the suite. The prelude was originally used in the ceremony of praying for the soul of the dead. The first movement is based on a legend of the Naxi people, which tells that a princess of the Naxi nationality sending a message to her husband of Pumi nationality when her

Chinese Ancient Music  
CD 5 - Autumn Meditation at Dongting Lake

father is going to attack the Pumi people. The second movement is also known as "Beautiful Clouds". The melody is wide and Lyrical with a style of folk songs on the grassland.

01	洞庭秋思 (古琴、箫、二胡)	Autumn Meditation at Dongting Lake (Qin-Xiao-Erhu)	4'05"
02	忆故人 (古琴与乐队)	Remembering an Old Friend (Qin & Orchestra)	7'38"
03	阳春白雪 (琵琶独奏)	The Spring Snow (Pipa Solo)	3'27"
04	朝元歌 (古琴、箫、琵琶)	Chao Yuan Song (Qin-Xiao-Pipa)	4'08"
05	乌夜啼 (古琴独奏)	Crow Croaking at Night (Qin Solo)	5'47"
06	海青拿天鹅 (琵琶独奏)	Vulture Catches Swan (Pipa Solo)	9'11"
07	傍妆台 (箫与乐队)	Dressing Table (Xiao & Orchestra)	4'26"
08	潼关怀古 山坡羊 (元散曲)	Recalling the past at Tongguan Pass (Scattered Tune of Yuan)	1'50"
09	纳西古乐 白沙细乐套曲 序曲: 笃 (乐队与声乐)	Ancient Music of the Naxi Nationality-Suite of Baisha Xiyue (Ensemble)	10'22"

Chinese Ancient Music  
CD 6 - Wild Goose On The Peaceful Beach



## CD 6 - Wild Goose On The Peaceful Beach

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### 01 - Lyrics on Autumn Wind

Double pipe solo played by Cao Jianguo Arranged by Zhu Runfu



This score is from the "Donggao Qin Scores". The original lyrics were written by Emperor Wu of the Han dynasty. It tells that a man is boating on the river happily but suddenly becomes gloomy at the sight of the yellow plants falling in the autumn wind and sighs for the shortness of life. This instrumental solo adaptation focuses on the sad and sighing mood.

### 02 - Wild Goose on the Peaceful Beach

Qin solo played by Yang Baoyuan

This qin piece has been the most popular one of the type for the past three hundred years. It was first found in the "Authentic Ancient Music (1643)". According to the introduction in the "Qin scores from the Heaven hearing Studio", the work portrays the image of a wild goose to symbolize the broad bosom of the ambitious scholars. The music moves freely with balanced timbres and creates a peaceful atmosphere.

### 03 - Qing Lian Yuefu

Ancient melody  
Played by Lin Shi Cheng

This melody was firstly found in "Pipa Scores" (The melodies of Pipa, a plucked string instrument with a fretted fingerboard) compiled by Hua Qiu Ping in 1819. In 1895, Li Fang Yuan compiled these ditties into (13 Suites of New Major Pipa Scores of South & North Schools) •

### 04 - Sunny Spring

Qin solo played by Wu Jinglue

This score is based on the "Qin Scores from the Pine String Studio" and "Qin Scores From the Great return Studio". The music illustrates a vigorous sight when spring comes back and all lives in nature awakes.

### 05 - Walking on the Street

Silk and bamboo ensemble  
Directed by Lin Shicheng  
Played by the central Nationalities Ensemble

This musical work played on the string and bamboo musical instruments is adapted on the basis of a folk piece in the Qing dynasty. It originally was a piece of music played by the team of meeting a bride while walking on the street. The melody is lyrical, light, and cheerful.

Chinese Ancient Music  
CD 6 - Wild Goose On The Peaceful Beach

## 06 - The Yinhua mountain

Ancient tune  
violin in the lead by Luo Jin  
Performed by Band of Nanguo Guangdong Music Society

This is also called "Jin Bu Huan", A traditional minor tune, the tone is elegant and sweet, and a relatively popular one. In "Guide to Musical Strings and Songs" edited by Qiu Hechou in 1917, it was carried, so it had been in vogue by the last years of Qing Dynasty.

It is said that the title is formed from one of the characters of the names of three Guangdong music fans.

## 07 - Deep night

Jinghu and orchestra  
Compiled and arranged by Liu Mingyuan Jinghu solo played by Liu Ming Yuan  
Accompanied by the Beijing Film Studio Orchestra of the Chinese Musical Instruments with Zhao Baochang as conductor

This piece is developed on the basis of the episode "Wind Blowing the Lotus Leaves" from the Kunqu opera "Love of mortal Life". The title is from the words in the first line. As a tune title of the Peking opera, it is often used for the dancing scene of the Peking opera. The music is lively and smooth.

## 08 - Tune of Happy Evening

Qin solo played by Fu Xuezhai

The score was first found in the "Qin Scores from the Pine-string Studio". This recording adopts the "Qin Scores from the Five knowledge Studio". According to the comments from the "Introduction to the Study of Qin Music", it is short but profound in meaning with a perfect arrangement of opening, development, variations and ending.

## 09 - Fallen petals scattered on green meadow

A masterpiece of the School of Hai Men Chong Ming Accompanied by Shen Cheng Pei Played by Yang Jing

This melody describes the scenery of the flying snow embellishing the pines in the frosty season, reflecting the artistic conception of the elegant and virtuous pines not flinching from the snow.

## 10 - Dragon Chanting in the Vast Sea

Ensemble Arranged by Zhu Runfu  
Played by the Orchestra of the Chinese Instrumental Music

This piece consists of nine sections. It is handed down from the "Skills in Boya's Heart" compiled by Yang Lun of the Ming dynasty in 1609. As recorded in the "Qin Scores From the Five knowledge Studio", the piece puts the floating and swaying gestures into the clear and andante melody. The music sounds like dragon chanting. This adapted version is based on the "Harmonious Sounds of Qin Scores (1820)". As its title suggests, this piece gives a picture of a dragon swimming freely in the vast sea.

Chinese Ancient Music  
CD 6 - Wild Goose On The Peaceful Beach

01	秋风辞 (双管独奏)	Lyrics on Autumn Wind (Double-Pipe Solo)	5'35"
02	平沙落雁 (古琴独奏)	Wild Goose on the Peaceful Beach (Qin Solo)	7'26"
03	青莲乐府 (琵琶独奏)	Qinglian's Collected Songs (Pipa Solo)	6'44"
04	阳春 (古琴独奏)	Sunny Spring (Qin Solo)	6'53"
05	行街四合 (丝竹乐合奏)	Walking on the Street (Silk and Bamboo Ensemble)	5'11"
06	荫华山 (古曲)	The Yinhua Mountain	2'22"
07	夜深沉 (京胡与乐队)	Deep Night (Jinghu and Orchestra)	4'08"
08	良宵引 (古琴独奏)	Tune of Happy Evening (Qin Solo)	2'08"
09	飞花点翠 (琵琶独奏)	Fallen Petals Scattered on Green Meadow (Pipa Solo)	6'28"
10	沧海龙吟 (合奏)	Dragon Chanting in the Vast Sea (Ensemble)	7'01"



## CD 7 - Wang Zhaojun



### 01 - Wang Zhao Jun

Sheng (a reed pipe wind instrument) & Orchestra Composed by Cao Jian Guo / Zhang Fu Quan  
Played by Wang Yong & The Nationality Orchestra of Central Conservatory of Music  
Conducted by Wang Fu Jian

This melody tells a historical story that Ms. Wang Zhao Jun was under the order of the emperor of Han Dynasty to be married with a ruler of minority nationality in the border area. The tune changes gradually to vividly express the mood of Ms. Wang Zhao Jun's yearning for her homeland when leaving for the border area.

### 02 - Qu Yuan Asking Way at the Ferry Crossing

Chime Bells of Marquis Yi and Orchestra Arranged by Wang Yuanping and Huang Xun  
Played by the Hubei Orchestra of Chime Bells with Wang Yuanping as conductor

The original model for this piece is a qin piece of the same title from Ming and Qing dynasties. It expresses the ancient Chinese poet Qu Yuan's heavy feeling when he was sent into exile. Anyway, he would rather drown himself in the Xiangjiang River than live on the dirty earth. Here, we can appreciate the colorful sound effects made by the unique combination of the chime bells from Marquis Yi's tomb and the orchestra.

### 03 - Conqueror Xiang Yu's Triumphant Return

Phang Return  
Pipa solo arranged and played by Lin Shicheng

This piece was first included in the "Pipa Scores" compiled by Hua Qiuping in 1818. The score is passed down from Chen Mufu, a pipa player of the southern school. It features the battle at Gaixia during the War between Chu and Han. The music is characterized with a tragic, heavy style, stressing on the portrayal of Xiang Yu's inner world. There are various versions of the piece, which show different interpretations for the division of Sections. This recording is based on the score compiled by the pipa player Li Tingsong. It emphasizes the parts of Chu Songs and Parting with Yuji-Xiang Yu's concubine.

### 04 - 18 Beats on the Hujia

Qin song  
Lyrics by Cai Wenji  
Collated by Chen Changling based on the score from "Qin Shi" with Yang Yinliu as artistic director  
Sung by Dong Wanhua  
Qin solo by Li Xiangting and accompanied by Du Ciwen with xiao

It is told that the "18 Beats on the Hujia" is composed by Cai Wenji of the Han and Wei period. According to the historical records, Cai Wenji is good at playing qin and has high attainments in music. Although there was a poem of Tang, which described Cai playing the piece, the "Hujia Tune" in instrumental ensemble had been popular during

## Chinese Ancient Music CD 7 - Wang Zhaojun

the Six Dynasties. The famous qin master Dong Tinglan of Tang was especially skillful in playing the "Hujia Tune". This recording is based on the score from "Qin Shi" compiled in the Ming dynasty. This qin piece portrays the miserable experiences and the grievous, indignant feelings of Cai Wenji. It also represents a common feeling of the patriotic heroes of different dynasties. The excerpts here are the first, second and twelfth beats of the composition. They portray the complicated inner world of Cai Wenji after her returning to the land of Han people.

### 05 - Su Wu tending sheep

Zhong Hu (A kind of stringed Chinese instrument)

Composer: Unfound Reorganized by Zhu Chang Yao Instruments disposed by Cui Xin

Played by the Folk Orchestra of Jiangsu Song & Dance Ensemble

This melody was originally a song made after The Revolution of 1911 (the Chinese bourgeois democratic revolution led by Dr. Sun Yat-sen which overthrew the Qing Dynasty) and became very popular in the 1920s and the 1930s. It highly praised an ancient historical hero Su Wu. In 100 BC, Wu Di, an emperor of Han Dynasty sent his general called Su Wu on a diplomatic mission to Xiong Nu (an ancient nationality in China). But the aristocrat of Xiong Nu forced Su Wu to surrender by putting him in the ice jail. Su Wu firmly refused and ate snow to survive. Then Xiong Nu sent him to herd by the BaiKal Lake for 19 years. But Su Wu was not yielded and was sent back to his homeland in 81 BC. This song reflects the patriotic volition of the Chinese people's anti-imperialism and anti-feudal during the time. The tune is understandable and fluent to express the solemn and stirring sentiments. In the 1960s, the melody was compiled as a concerto of Zhong Hu.

### 06 - The Injustice Done to Dou E

Qin, xiao and pipa Arranged by Zhu Rrnfu

Played by the Orchestra of Chinese Instrumental Music

The "Injustice Done to Dou E" is a representative work of Guan Hanqing, a famous artist of the Yuan drama. It is a classical tragedy. This piece is arranged on the basis of the survived northern drama music of the same title. It expresses the sorrows of Dou E before being wrongly sentenced to death and her grievance for her miserable fate.

### 07 - Lady Wenji Returned to Han Dynasty

An aria from Chinese Opera "Wen Ji Gui Han"

Accompaniment Played by: Tang Zai Qi and China Opera No. 2 Orchestra

The melody of "Wen Ji Gui Han" describes the historical story that in the late stage of Han Dynasty (early 300 A.C.), a gifted female scholar named Cai Wen Ji was captured by Xiong Nu nationality (an ancient Chinese nationality) during her escaping from war. Later, she was redeemed by Cao Cao, a prime minister of Han State, to fulfill the historical science work created by her dead father (a famous historical scientist, Cai Yi). The selected aria in this collection is transplanted from the vocal opera music by Cheng Yan Qiu, a famous artist of Chinese Opera. His melody has a special charm with a tune of rise and fall, stop or continue as if weeping and complaining. This aria mainly describes Cai Wen Ji sighing with emotion for her life experience on the way of returning to Han State when she visited the tomb of Ms. Zhao Jun (A famous lady who was under the order of the Han Emperor to be merry with a ruler of the border area).

Chinese Ancient Music  
CD 7 - Wang Zhaojun

**08 - Listening to the Sougning Winds In The Pines**

Erhu and orchestra Composed by Hua Yanjun Erhu Solo by Wang Guotong  
Performed by the Chinese Orchestra attached to the Chinese Broadcasting Art Troupe Rearranged  
and conducted by Peng Xiuwen

The music "Listening to the Sougning Winds in the Pines" depicts an episode in the tale of Yue Fei, a patriotic hero of the Song Dynasty, who bravely resisted the Jin invaders. It was told that General Jin Wujun of the Jin State was defeated by General Yue Fei, and fled to Huiquan Mount near Wuxi to the south of the Changjiang River, where he lay on a rock and listened apprehensively to whether the Song troops were drawing near. The music is in bold and unrestrained style.

01	王昭君 (笙与乐队)	Wang Zhaojun (Sheng and Orchestra)	13'10"
02	屈原问渡 (曾侯乙编钟与乐队)	Qu Yuan Asking Way at the Ferry Crossing (Chine Bells from Marquis Yi's Tomb and Orchestra)	5'51"
03	霸王卸甲 (琵琶独奏)	Conqueror Xiang Yu's Triumphant Return (Pipa Solo)	7'56"
04	胡笳十八拍 (琴歌)	Beats on the Hujia (Qin Song)	4'48"
05	苏式牧羊 (中胡)	Su Wu Tending Sheep (Erhu)	4'26"
06	窦娥冤 (古琴、箫、琵琶)	The Injustice Done to Dou E (Qin, Xiao and Pipa)	4'34"
07	文姬归汉 (古筝)	Lady Wenji Returned to Han Dynasty (Zheng)	12'42"
08	听松 (二胡)	Listening to the Sougning Winds in the Pines (Erhu)	3'55"

Chinese Ancient Music  
CD 8 - Remembering of The Xiao on the Phoenix Platform



## CD 8 - Remembering of the Xiao on the Phoenix Platform



### 01 - Si Chun

Ancient Melody

The Score recorded by Chen Mu Fu Played by Lin Shi Cheng

This ancient melody expresses the misery and plaintive sentiment of the ancient Chinese women. The tune is euphemistic, graceful, but implicit.

### 02 - Concubines Xiang's Sorrow (Qin Solo)

Transcribed by Wu Jinglue Played by Wu Wenguang

This qin piece expresses a nostalgic feeling for relatives. In the Chinese history, Emperor Yao had two daughters named E'huang and Nuying, who married Emperor Shun. After Shun died, they were immersed in great sorrows. The posterior composer then wrote this piece.

### 03 - Han Gong Qiu Yue

Ancient Melody Played by Lin Shi Cheng

This melody conveys the profound sorrow, resentment, sadness, and worry of the ancient women in the palace. The tune is desolate and euphemistic just like the grief at heart of the ancient women.

### 04 - Green Pavilio Chant

Song with title of ci tune Lyrics and music by Jiang Kui

Arranged by Liu Quanfu

Sung by Shan Xiurong

Accompanied by the Beijing Film Studio Orchestra of Chinese Musical Instruments with Liu Quanfu as conductor.

This score is included in the "Songs by Taoist Baishi". In the winter of 1186, the composer together with a friend went to attend the inauguration ceremony of the Anyuan pavilion in Wuchang and then wrote this song.

### 05 - Noisy Birds

Ancient tune

Ensemble by Qu Qing, Wu Guocai, Li Jingyun, Huang Dingshi. Wu Guozhong, Zhu Ziqing

The tune displays the feelings of missing the dear one. An ancient poem describes a lone young woman daydreaming. The chirping of birds interrupts her and she shoos them away. The whole tune uses 7-4 forms in the

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main, occasionally turns to 5-2 forms, describing the varying moods, the vexation by the noise of birds and the thinking of dear ones. Originally, the tune was performed with the pipa and later is performed with Ganhu.

### **06 - Song of the Western Chamber (Guzheng)**

Ancient Melody Guzheng: Xiang Sihua

His melody was selected from "Guangdong Han Music" with a euphemistic and lyric tune.

The story originated from the legend "Ying Ying Biography" during the period of Emperor Yuan Zhen in Tang Dynasty describing that an intellectual named Zhang Gong from Luo Yang city met with Ying Ying, the daughter of Prime Minister Cui on the road to Pudong Pujiu Temple and soon they both fell in love with each other and got married after some twists and turns.

### **07 - Light tower**

Ancient flute melody.

There is a story going around that Emperor Li Longji of the Tang Dynasty (712-755 A.D.) once held a grand song and dance activity to show the peace and prosperity of his country, and ascended the city tower to appreciate the occasion. In a hubbub of voices a renowned singer of the palace, Xu Hezi was asked to sing on the tower so as to calm down the masses hence the melody. It includes seven parts, "pressing the singer to ascend the tower". "Quick Short Steps", a description of the singer's graceful posture when ascending the tower "party on the light tower". "Intoxication", "Sharing a common light tower" "Enjoying the light tower" and "Watching Festival Lantern", the last three parts describing the emperor sharing joys with his people.

### **08 - Autumn Night (Qin, Xiao and Erhu)**

Ancient tune Arranged and orchestrated by Sun Guisheng  
Performed by Sun Guisheng, Zhu Runfu and Sun Fengzhong

The piece "Autumn Night" reflects the ancients' disconsolate feelings in the chill night of late autumn when the bushes and trees wither and fall.

### **09 - Lady Wang Zhaojun Repines**

Ancient tune of Guangdong music  
Ensemble by Qu Qing, Wu Guocai, Li Jingyun, Huang Dingshi, Wu Guozhong, Zhu Ziqiang

This is an ancient tune, having been propagated far and wide. "Lady Wang Zhaojun Repines" in Guangdong music stresses more the depiction of images. The melody is pathetic and touching. The end turns strident and repeatedly conveys an agitating emotion that amazes the listener. This is a creation that excels other forms of music; hence, the special favor of the people.

### **10 - The moon rises**

Ancient melody Guzheng Solo: Xiang Siha

In the music "The Moon Shining Aloft", the composer elaborately depicted a fascinating scene of the bright moonlight and cool, fresh air in terms of 12 sub-titles.

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CD 8 - Remembering of The Xiao on the Phoenix Platform

**11 - Remembering of the Xiao Performance on the Phoenix Platform**

Qin Song

Lyrics by Li Qingzhao of the Song Dynasty Transcribed by Wang Diding Sung by Wang Huiqin  
Accompanied by the Central Orchestra of Chinese Music

This piece is transcribed from the "Donggao Qin Scores". The lyrics are written by Li Qingzho a famous ci poetess of the Song dynasty. It expresses a nostalgic feeling for relatives.

01	思春 (琵琶独奏)	Yearn for Love (Pipa Solo)	5:02
02	湘妃怨 (古琴独奏)	Concubines Xiang Sorrow (Qin Solo)	2:21
03	汉宫秋月 (琵琶独奏)	An Autumn Moon Shines on the Han Palace (Pipa Solo)	5:37
04	翠楼吟 (词调歌曲)	Green Pavilion Chant (Song with Title of Ci Tune)	3:02
05	鸟惊喧 (古曲)	Noisy Birds (Ancient Tune)	7:59
06	西厢词 (汉乐箏曲)	Song of the Western Chamber (Zheng)	3:01
07	灯楼 (笛风古乐)	Light tower	11:24
08	秋夜 (古琴、箫、二胡三重奏)	Autumn Night (Qin, Xiao and Erhu)	5:26
09	昭君怨 (汉乐箏曲)	The Grievance of Zhaojun (A Collection Music)	3:22
10	月儿高 (古筝)	The Moon Rises	7:28
11	凤凰台上忆吹箫 (琴歌)	Remembering of the Xiao on the Phoenix Platform (Qin Song)	2:27