

中国出版集团重点图书出版资助项目

Twenty Pieces for Dizi, xiao and Guzheng

李江花月夜

笛箫与箏曲谱二十首（五线谱与简谱）

得想江头夜送客 枫叶芦花秋瑟瑟
主人下马客在船 半酒欲饮还无乐
醉不成欢惨将别 别时茫茫江浸月

夜宴

星光寒暑天未明 乱云飞渡梦未醒
霞光似云散天际 无人知是寒梅言

胡笳

望君烟水远 携手泪沾巾
飞鸟没何处 青山空向人
长江一棹远 落日五湖春
谁见汀洲上 相思愁白苹

清歌上河图

青山隐隐水迢迢 秋尽江南草未凋
二十四桥明月夜 玉人何处教吹箫

暮满梅台

好花不与香人 浪散秋
无愁春风吹去绿成阴 玉袖何愁手
漫向秋山 山下荒庭草 草黄时一春

得秋台

暮秋光 亦属承平正音字
玉露降霜佳气 香风过散寒香
谁能寻尔地无花 芳菲十枝秋黄长

夜笛风箫箏雅韵



后附双CD

张维良 编著

Zhang Weiliang

People's Music Publishing House

人民音乐出版社

楼上黄昏欲望休，玉梯横晓月如钩。
芭蕉不展丁香结，同向春风各自愁。

苏武牧羊

苏武留胡节不辱，雪地又冰天，苦楚十九年。
愿使君，但见长信，牧羊北海边。心存汉社稷，进退无自违。

潇湘水云

湘江月冷，银河耿耿，
水云涵林麓花镜，
增佳兴，潇湘佳胜。

极眸高览，
遥见渔村板舟影。

空翠半染，
高阁霞顶。

举目危峰，
指天为证，不受飘风撼。

世法我清，
众醉我醒。

风月襟怀，
像宽诗管领，
听天鼓吹争。

阳关三叠

惜别殷殷，
恨花薄水凉言深。

请君试看，
分季处。

一片芳洲，
起行云。

楼空别树，
断肠，一杯酒，
无故人。

怕听阳关第三声，
相对无言暮山青。

花江

春城漫天花飞，
才只是风絮飘零，
转眼芳华尽。

一行尘土，
春魂独眠。

扇沾果去，
恨犹疑，
何如他年，
陈幕僚。

一颗香尽，
红颜老，
花落人亡，
两不晓。

南韵

风雨送春归，
飞雪迎春到。

已是悬崖百丈冰，
犹有花枝俏。

俏也不争春，
只把春来报。

待到山花烂漫时，
她在丛中笑。

筝箫雅韵

Ten Pieces for Xiao and Guzheng

1. 春江花月夜 Moonlight Over the Spring River
2. 良宵 Beautiful Night
3. 胡笳 The Barbarian Pipes
4. 清明上河图 Life Along the River on the Qingming Festival
5. 鬲溪梅令 Geximeiling
6. 傍妆台 Next to Make-up Table
7. 月儿高 The Moon on High
8. 苏武牧羊 Suwu Tending Sheep
9. 潇湘水云 Water and Clouds Over Xiao and Xiang Rivers
10. 阳关三叠 Parting at Yangguan

笛韵筝情

Ten Pieces for Dizi and Guzheng

11. 花泣 Weeping Flower
12. 南韵 Southern Charm
13. 行云流水 Floating Clouds, Flowing Water
14. 鹧鸪飞 Flight of the Chinese Partridge
15. 凤凰楼 Phoenix Tower
16. 妆台秋思 Autumn Thoughts at the Make-up Table
17. 清夜吟 Reciting a Poem on the Clear Night
18. 月落平湖 The Moon Sets on the Calm Lake
19. 虎跑听泉 The Tiger Runs to Listen to the Spring
20. 梅花三弄 Three Variations on Plum Blossom

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前 言

笛、箫、箏三种乐器有着几千年的历史,历代文人常以它们来抒发内心之情,它们已成为中国民族器乐大家族中的重要成员,代表了中国传统文化的一个侧面。历史上,它们从民间走进宫廷,又从宫廷走向大众,无论是在戏曲,还是在民间音乐中都充当着重要角色。由于历史原因,包括笛、箫、箏在内的许多民族乐器的演奏乐谱遗存甚少。1950年以来,作曲家和演奏家们创作了许多中国民族乐器独奏、合奏等多种表演形式的作品,这些作品的表演形式大致分为两大类:(1)一件乐器独奏加上小乐队的伴奏;(2)民族乐器大乐队合奏。以上两种演奏形式,在民族乐器的表演领域大约持续了30年之久。1980年以后,中国民族乐器的表演形式才逐渐趋于多样化,在创作中力求将中国民族乐器所表现的内涵与特点呈现出来,有不少作品已经在国内外赢得了广泛的声誉,例如:刘为光先生创作的《清明上河图》(箫与箏篪)和谭盾先生创作的《南乡子》(箏与箫)等作品。这些作品的诞生使中国乐器在表现技巧上更为丰富,在乐器的个性表达和内涵的体现方面展现出更大的空间。

这次出版笛箫与箏曲谱20首,是出于以下几个目的:(1)弥补单一乐器音色的不足,以点线结合的形式出现,发挥其各自的优势,达到互补;(2)训练两件乐器合奏的音准、音色、音乐呼吸气口的默契;(3)用于艺术院校的教学和舞台表演;(4)满足文人雅士自娱的需求。

本书收入的曲目分为两个部分,一部分是传统经典名曲,另一部分是创作作品。传统作品部分是我近二十年来艺术实践的积累,乐曲以琴曲和古代艺术歌曲旋律为基础,根据乐器自身的特点,经过重新整理改编而成,在演奏上与传统原谱有较大的不同,主要体现在技法和音乐语汇以及笛箫与箏的合奏表现上更为器乐

化;创作作品主要体现箏与笛箫节奏的相互交织与音色的对比、点线结合等方面巧妙的配合。

乐曲在记谱上,没有详细注明演奏符号,有些乐句可根据演奏者自己的演奏能力和对乐曲的理解,灵活运用传统技法,目的是避免教条理解和音乐语言僵硬不自然的现象。有些具体的演奏手法可参照本书附赠的 CD 音响。

本书的出版应该是一次追补,它不属于创新的范畴,可以作为音乐院校的教材或舞台演出曲目的补充。

此外,本书采用简、线谱与中、英文对照的形式,旨在方便国际交流。希望我国灿烂的国乐文化能进一步走出国门,为更多的国外音乐爱好者所了解和喜爱。

张维良

2004年8月30日于北京

PREFACE

The Chinese instruments dizi (transverse flute), xiao (vertical flute), and guzheng (21 – 25 stringed zither) have thousands of years in their history. Scholars of the past often used them to express their deepest feelings. They have already become irreplaceably key members among the family of Chinese folk instruments, and represent one aspect of traditional Chinese culture. During the course of history, they have been moved from the common people to the palace, and then from the palace back to the people. They have been given an important role in everything from ancient operas to folk music. Due to historical reasons, very few musical scores have been survived for Chinese folk instruments, and these includes the scores for dizi, xiao, and guzheng. Since 1950, through the efforts of numerous composers and performers, a great deal of scores for Chinese instrumental solos, ensembles, and other musical forms have been created. The performance forms have mainly fallen into two categories: (1) A solo instrument accompanied by a small ensemble, or (2) a large orchestra of Chinese instruments. With these two types of performance forms, the area of Chinese instrumental music sustained itself for approximately thirty years. It was only after 1980 that Chinese instrumental music gradually moved towards a greater variety of performance forms, as new compositions sought to bring out the expressive content inherent to the instruments. There have been quite a few works that have already won widespread fame in China, some other countries and areas. Some examples include Mr. Liu Weiguang's "Xiao and Konghou Harp" (based on "Life along the River on the Qingming Festival") and Mr. Tan Dun's "Guzheng and Xiao" (based on "Nanxiangzi"), etc. The emergence of these works brought about an even greater diversity of expressive techniques for Chinese instruments and opened up a greater space which to exhibit each instrument's personality and nuances.

The publication of these twenty pieces for dizi, xiao, and guzheng has come about in keeping with the following goals and demands:

(1) In order to make up for the lack of tone color of a single instrument, we combine several together into a group, giving play to the strong points of each and allowing them to make up for each other's

weaknesses.

(2) To train in using two instruments to reach a unison of pitch, timbre, and musical breath, or phrasing.

(3) To fit in appropriately in both conservatory classes and onstage performances.

(4) To restore the scholar – literati's form of self entertainment.

The pieces in this collection are divided into two groups. The first section contains traditional pieces and classics. The second one is made up of composed pieces. The traditional piece section is comprised of a collection that I have accumulated over almost twenty years. The majority of these pieces were based on guqin (seven – stringed zither) pieces and ancient art songs. In turn, I have given them a fresh arrangement and adaptation, in keeping with the special characteristics of the instruments. There is a rather large difference between the performance of these adapted pieces and the original scores of the traditional pieces. The main differences include playing techniques and musical vocabulary, as well as the greater instrumentalization of the pieces caused by the addition of guzheng accompaniment. The composed pieces were chosen from my own works and other works that I have transposed for dizi and xiao. The outstanding qualities of these pieces come from the coordination between the guzheng and dizi and xiao, the interweaving rhythms and contrast in tone colors between them, and the expression of the superior characteristics of the instruments when placed together in the correct combinations.

In the scores themselves, these are not especially detailed notes and symbols as to how the pieces are to be performed. Instead, there are some musical phrases in which one can flexibly embellish the written notation with traditional techniques, in accordance with one's own performance ability and understanding of the piece. The purpose is to avoid dogmatic interpretations and a tendency towards a stiff and unnatural melody. For some of the performance techniques, one can use the recording published together with this book as a reference.

This book's publication should be helpful to a wide range of audiences. It does not attempt to put forth new ideas or blaze new trails. This collection can serve in the construction of teaching materials for music conservatories and schools. It can also add to and enrich the programs of a variety of stage performances. As far as "blazing new trails," I have another book in mind for publication in the future.

Zhang Weiliang

Beijing, China

August 30, 2004

作者简介

张维良,江苏苏州人。现任中国音乐学院教授、中国竹笛学会会长、中国音乐家协会管乐研究会副会长、中国民族管弦乐学会常务理事、北京市人民对外友好协会理事、首都师范大学音乐学院客座教授、中央民族大学音乐学院客座教授、中国戏曲学院客座教授、南京东南大学名誉教授,此外,还是文化部突出贡献专家、文化部历届高级职称评委、中国音乐学院学术委员会委员。2002年荣获北京市“德艺双馨”奖。

近年来发表的著作有:《笛子基础教程》、《笛箫演奏法》、《箫演奏法》(人民音乐出版社,1995年)、《箫曲集》(人民音乐出版社,1996年),论文《中国笛乐文化发展的透视》、《中国竹笛教学回顾与展望》、《笛箫乐器呼吸理论及其实践》等十余篇。录制的激光唱片专辑有:《箫的世界》、《张维良的吹管艺术》、《花泣》、《殇》、《别梦》、《喜相逢》、《问情》、《天幻箫音》、《问天》、《醉笛》、《茶雨》、《红叶》、《茶禅一味》等。

获得的奖项有:1982年参加全国民族器乐独奏比赛获优秀表演奖(笛子组第一名);1983年创作的笛子独奏曲《太湖春》,获中国音乐学院首届创作比赛二等奖;1987年参加海内外江南丝竹比赛获一等奖;1987年演奏的《清明上河图》(箫与箜篌),获1987年国际放送基金大奖;1988年创作的笛子独奏曲《南韵》,获全国第六届器乐作品创作比赛三等奖;1995年6月录制的激光唱片《箫的世界》荣获中国唱片金唱片奖;2000年舞蹈《庭院深深》获中国电视舞蹈比赛一等奖(担任音乐创作);2001年舞蹈《缘》获俄罗斯世界舞蹈比赛金奖(担任音乐创作);2002年古筝独奏《沧浪秋吟》在MTV比赛中获中央电视台“新光奖”一等奖;(担任音乐创作);2003年男子独舞《墨竹》获“桃李杯”舞蹈大赛音乐创作一等奖。先后

在电影《菊豆》、《大红灯笼高高挂》、《霸王别姬》、《荆柯刺秦王》等数十部影视剧中担任音乐独奏,许多影片还在国际重大电影节上荣获最佳音乐奖。分别于1987年、1992年、1995年在北京音乐厅3次举行个人独奏音乐会。在英国伦敦皇家音乐厅先后举办过5次独奏会,与法国许多著名音乐家和现代音乐研究中心进行过数十次的合作和研究。目前在培养学生的基础上,着力研究、创新、发展笛箫乐器的演奏技巧和在更大范围内进行运用。创作笛箫和其他音乐作品近百首。培养的学生大多成为国家艺术院团和院校的骨干。曾出访亚、欧、美、非和大洋洲数十个国家和地区。

RESUME

Zhang Weiliang is a wind instruments player.

Born in Jiangsu Province, China, Zhang Weiliang graduated from the China Conservatory of Music (major in Dizi Performance) in 1982. He is a member of the Chinese Musicians Association and an Professor at the China Conservatory of Music. In 1982, Zhang Weiliang took part in the National Instrument Solo Competition and obtained the Prize for Dizi Section. In 1983, his composition Spring of Tai Lake won him the Second Prize in the First Composition Competition in the China Conservatory of Music. In 1987, his partners and he were awarded the First Prize in the Traditional Stringed and Woodwind Instruments Competition. In the same year, Zhang was awarded the Grand Prize of the International Competition for Broadcasting. In 1988, Zhang's work lingering Charm of the Southern Area won him the Third Prize in the 6th National Instrument Competition for Composition.

Zhang Weiliang has also participated in soundtrack recording of the internationally awarded films, including "Ju Dou", "Raise the Red Lanterns", "Five Women and A Rope" and "Farewell My Concubine". Zhang held his recital in 1987 and received great success as this was the first Xiao solo performance with the symphony orchestra. In 1992 and 1993, He held two concerts with the Shakuhachi master from Japan and the flute master from France respectively. Thus, "People's Daily", "Guang Ming Daily", "Literature and Art", "Music Weekly", "People's Music" and other publications delivered reviews. The press in Europe also delivered special features. They stated that Zhang had made a valuable contribution to the art of Dizi and Xiao.

In 1987, People's Music Publishing House published his thesis, including "The Fundamentals of Music", "The Performance of Dizi and Xiao". In 1994, "The Performance of Xiao" and "Forty Xiao Pieces" were also published. The magazine, "Chinese Music" published his essay "Breathing Theory of Dizi and Xiao and Their Practice". In 1993, his other essay "Perspectives on the Art of Dizi" was

delivered by a magazine in Taiwan.

Zhang Weiliang has visited to Hong Kong, Philippines, Austria, France, Britain, Holland, Germany, Denmark, Japan, Seychelles, Canada, American, New Zeland Putruga and Mauritius to perform and give lectures, Some of his students obtained various prizes in national competition and many students have become core members in art troupers.

Zhang Weiliang albums under Hugo lable include Dizi pieces “Joyful Reunion” and new age music “The heavenly Sound of Xiao” and “of Heaven and Earth”.

乐曲说明 (英文)

A Brief Introduction

1. Moonlight Over the Spring River

Originally used for the pipa, this piece is also called “Xunyang Pipa”, “Moonlight Night at Xunyang” and “Xunyang Melody” etc. Hand – copied booklets of this piece were being circulated as early as 1875. The name “Moonlight Over the Spring River” was finally chosen in *New Notations of Thirteen Pipa Pieces from the Northern and Southern Schools* (Nanbeipai shi san tao daqu pipa xin pu), written by Li Fangyuan during the Qing Dynasty (1644 – 1911).

2. Beautiful Night

Originally served for an erhu (two – stringed Chinese spike fiddle) solo, this piece was written in 1928 by Liu Tianhua (1895 – 1932), a famous composer, folk music instrumentalist, and music educator. Liu improvised the piece while having dinner with his students and friends on the eve of the Chinese New Year. Now adapted as a xiao solo, the unique timbre of the xiao narrates even more warmly the happiness of being together with loved ones.

3. The Barbarian Pipes

Originally sung as a song together with the guqin (seven – stringed zither), this piece was based on a poem by Cai Yan of the Han Dynasty (202 B. C. – 220 A. D.). The earliest records of the lyrics are found in the *Addendum to the Songs of Chu* (Chuci houyu), written by Zhu Xi during the Southern Song Dynasty (1127 – 1279). The musical score was preserved in the *Deng Qian Tang Guqin Manual* (Dengqiantang Qinpu), edited by Xu Changyu in 1686 (the 25th year of the reign of Emperor Kangxi of the Qing Dynasty). It was later passed on as two separate pieces, “Big Barbarian Pipes” (Da Hujia) and “small Barbarian Pipes” (Xiao Hujia). In the process of adapting it into a piece for the xiao, material from both of these was used. The music expresses the contradiction Cai Wenji felt between missing her homeland and not wanting to leave her children. The tortured feeling of her heart and the indescribable tragic sorrow fill every note.

4. Life Along the River on the Qing Ming Festival

This piece depicts the mood of a painting by the same name done by Zhang Zeduan of the Song Dynasty (960 – 1229). The whole piece is divided into five sections: Introduction, Adagio, Andante, Presto, and Allegretto.

5. Geximeiling

This piece was recorded in Songs of the White Stone Daoist Priest (Baishidaoren Gequ), written by Jiang Kui in the Song Dynasty. The author originally wrote a preface, which basically said the following: In the winter of 1196, after returning from the city of Wuxi, he composed this piece in order to leave a record of his feelings and give expression to the recollections of his travels.

6. Next to the Make – up Table

This piece was adapted from gongchipu cipher notation for the xiao from the Wanli Era (1563 – 1620) of the Ming Dynasty. It is made up of the following four melodies: “Next to the Make – up Table” (Bang Zhuangtai), “Children at Play” (Shua Hai’er), “Suzhou Song” (Suzhou Ge), and “Prelude to Qingjiang River” (Qingjiang Yin).

7. The Moon on High

This piece is adapted from “The Moon on High” published in the Yang Zheng Xuan Pipa Manual (Yangzhengxuan Pipapu), edited by Shen Jiechu in 1929. The piece’s style is quietly elegant, sketching a landscape in which the clouds and the moon create a contrast between each other.

8. Suwu Tending Sheep

This piece is adapted from a song of the same name. It emits a simple and ancient musical quality that is both deep and sorrowful. The song eulogizes the awe – inspiring patriotic moral courage, loyalty, and integrity of the Han Dynasty diplomatic envoy, Suwu.

9. Water and Clouds Over Xiao and Xiang Rivers

Originally served for the guqin, it was composed by the Zhe School Guqin Master, Guo Chuwang. The music depicts the way the clouds and water on the banks of the Xiao and Xiang Rivers give contrast to each other. The vast, mist – covered waters appear as if they are the border between the mortal and immortal worlds. However, as the composer looked from afar at the Jiuyi Mountain of the North, enshrouded in mist, he thought of how the Jiangnan area in the South had contented itself to retain sovereignty over only part of the country and had allowed different tribes in the North to command separate areas. Fed by the hatred between the peoples in these smaller kingdoms and the division of China’s land, he could not help but feel a strong emotion surge up into his heart,

one of intense anger, patriotism, and concern for the people. The piece is based on a version interpreted from the ancient score in the *Wu Zhi Zhai Guqin Manual* (Wuzhizhai Qinpu) by Mr. Wu Jinglüe in 1937, which was then transposed into a piece for the xiao.

10. Parting at Yangguan

Originated a song from the Tang Dynasty (618 – 907), there is now still the score for a version to be sung with guqin accompaniment. It was first seen in the *Zhe Yin Shi Zi Guqin Manual* (Zheyinshizi Qinpu), edited by Gong Jing in 1491 (the fourth year of the Hongzhi Emperor in the Ming Dynasty). The song's lyrics follow the poem by Wang Wei entitled "Sending Off Yuan Er to Anxi". During the song, the line "Once one leaves Yangguan Pass for the West, he will see their friends no more" is repeated three times, and thus the song is also known as "Three Repetitions at Yangguan". Another title is "Weicheng Melody", named after another city mentioned in the poem. The music expresses the intense emotions caused by separation, the deep melancholy, sadness, and the endless reluctance to part.

11. Weeping Flowers

Written in 1991, the composer used the Suzhou pingtan aria "Daiyu Gives the Flowers a Funeral" (in the lidiao melody) as source material. The piece borrows several operatic techniques in its performance. Expressing a strong musical appeal, it portrays the spirit of Daiyu as she sighs over flowers shedding their petals and people passing away.

12. Southern Charm

This piece is based on the second movement in the Fujian nanyin notation, Plum Blossom Music (Meihuacao), entitled "A Beautiful Smile Facing the Wind" (Liufengyanxiao). The music is tactful, fine, and smooth; rich in the charm of the South.

13. Floating Clouds, Flowing Water

This is based on the Cantonese music piece, "Flowing Water, Floating Clouds" (Xingyunliushui), composed by Shao Tiehong in the early twentieth century. It is made up of a reserved and tactful slow section and a magnificent, flowing fast section. The former is naturally elegant and unrestrained, like floating clouds. The latter carries a distant tinkling sound, just like flowing water.

14. Flight of the Chinese Partridge

Originally a folk tune from Hunan Province, this piece was first seen in *A Collection of Chinese Elegant Music* (Zhongguo Yayueji), edited by Yan Gefan in 1950. In the 1906's, Mr. Zhao

Songting arranged it as a dizi solo piece. The mood for the piece is based on a poem from the Tang Dynasty by Li Bai, entitled “Visting Historic Sites in the Kingdom of Yue” (Yuezhonglangu).

15. Phoenix Tower

Adapted from a Suzhou folk melody of the same name, this piece possesses the traditional, classic, simple, but elegant style of the Jiangnan region. It is just like a moving lyric poem.

16. Autumn Thoughts at the Make – up Table

“The Border Melody” (Saishangqu) was originally a pipa (four – stringed Chinese lute) piece, the earliest record of which is in New Notations of Thirteen Pipa Pieces from the Northern and Southern Schools, edited by Li Fangyuan of the Qing Dynasty. It links together five pieces of Chinese folk music, including “Thinking of Spring in the palace” (Gongyuansichun), “The Complaints of Zhaojun” (Zhaojunyuan), “Xiangfei’s Tears” (Xiangfei Dilei), “Autumn Thoughts at the Make – up Table” (Zhuangtai Qiusi), and “Remembering the Han Dynasty” (Sihan). During the 1960’s, this piece was arranged into different version of dizi and xiao solos by Sun Yude, Chen Zhong, Wei Zhongle, and Jin Zuli. Based on the story of Wang Zhaojun, the piece’s style is elegant, reserved, casually conveying feelings of sadness and longing.

17. Reciting a Poem on a Clear Night

This was originally a piece for the guqin. According to some sources, the piece originated from the Ming Dynasty (1368 – 1644) as a folk melody. It was first seen in the Xi Lu Tang Guqin Anthology (Xilutang Qintong), edited by Wang Zhi in 1549 (the 28th year of the reign of the Ming Emperor Jiaqing), which records the titles for three subsections of the piece as “Autumn Scenery” (Yi Lun Qiuse), “Four Accounts of Desertion and Loneliness” (Sigujiliao), and “The East is Already Bright” (Dongfang Jibai). Others say that it was written based on a poem by Su Dongpo.

18. The Moon Sets on the Calm Lake

The music begins lightly and simply with the guzheng, leading the listener to imagine the moonlight softly scattered on Xihu Lake, reflected on the closely – knit ripples in the water. The slow and relaxed entrance of the dizi opens up the listener’s field of vision to the immense line dividing water and sky along Xihu’s horizon.

19. The Tiger Runs to Listen to the Spring

The flowing, rushing sound in the music is the winding, crystal – clear waters of a mountain spring. It creates the illusory feeling of a fantasy based on the movement of the spring’s water,

draping a layer of mysterious color over the image of the tiger running to play in the water. The principal dizi sings high and low, covering its entire range. The melody carries the strong flavor of songs from the Wu region (near Suzhou).

20. Three Variations on Plum Blossom

This piece was first seen in the Ming Dynasty collection of guqin music, *The Handbook of Spiritual and Marvelous Mysteries* (Shenqimipu), compiled and written by Zhu Quan in 1425. According to its records, this piece was originally written for the dizi by Huan Yi of the Jin Dynasty (1115 – 1234), and only later became a melody for the guqin. Unfortunately, the original dizi notation no longer exists. The main melody is repeated using the same playing techniques in three different ranges of the scale, thus giving it the name “Three Variations”. The piece depicts the plum blossoms in full bloom, despite the bitter cold of ice and snow; a symbol of a lofty and pure moral character.