CHINA

CHUIDA WIND AND PERCUSSIVE INSTRUMENTAL ENSEMBLES
SONNEURS ET BATTEURS CHUIDA

MUSIQUES & MUSICIENS DU MONDE
MUSICS & MUSICIANS OF THE WORLD
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CHUDA WIND AND PERCUSSIVE INSTRUMENTAL ENSEMBLES

We are becoming increasingly acquainted with so-called "field music," a term that covers all kinds of music, as well as "national" music arranged and orchestrated for performances in China. In the march of archipelago of communities definable more by their languages than by the political entities they inhabit. Such local community groups, which are structured through an ancient system of local hierarchies, are mostly different in form and function, and are of course based on musics that are quite unknown not only to foreigners but also to the Chinese themselves beyond their provincial boundaries. They are essentially the local musical organizations that, by publishing authentic music played by ensembles that are representative of their excellence and recorded before an appreciative public.

In China, the art of combining percussion with melodic instruments (strings and winds) reached heights that owe nothing to Western influence: the mral paintings of Dun-huang, dating from the first millennium, and the music of the Tang court preserved in Japanese Gagaku, testify to this. And the art where tone-colours are blended and differing sonorities confronted, is also an art of timing, and, over and above all this, of rhythm, of cohesion and dynamic contrasts. Ultimately, it is proof of the alertness of a tradition, open to influences from the West, that we could keep for the public. The programme that day comprised ballads and instrumental pieces, opera arias and finally airs for winds and percussion of the Shih and Longchup style.

Traditionally, the Longchup (also "musicians with wicker-baskets", errant musicians who carried their instruments with them) is considered the direct descendant of professional orchestras of the court. In the 20th century, certain musicians from the imperial court in Nankin, accompanying the retreat of the Song court before the menace of Mongol invasion, had taken refuge in the Minnan (south of Fujian). They are said to have formed military orchestras and had been actively engaged in performances. Gradually, the musicians must have "melted into the local population", because in the course of evolution of music, its place in society, is quite simply that of music performed by specialists, in public or in private, and its function has been to benefit the community at times of family celebration and ritual calendar feasts. The repertoire consists of a fusion of local melodies from different regions.

The term Longchup can be applied to a great variety of genres and ensembles. It designated a category of itinerant musicians, especially wind-players (chhu) who carried their equipment in a wicker basket and performed in the streets.

The ensemble for "Overture" (Yin tou) comprises two big oboes (sougu), a barrelled drum fitted with two studded skins (gan), and five or six players who wear symbols (tai) on their sleeves and a large mounted gong, characteristic of the region, the jiang. In the second melody, "Seven melodies" (Qi guan fan) we have in addition a local version of the pipa (a four-stringed lute), here narrower and played horizontally, the sanxian (a three-stringed lute) with the violin erhu and xian, the latter with its bamboo neck, typical of the South. The big oboes are replaced by the little aizi. The large gong and cymbals are replaced by the clappers (can). The title of "Incertation to Guanyin" (Guanyin chui) is understandable how to adopt numerous instruments imported via the Tang court, preserved by the official court's music, as well as "national" music, in other words professional kinds. "The Prince's Voyage" is a traditional melody, with its own version in the Fujian operas, Tang Ming huan, this, one of the oldest labelled melodies, has been found in the purely instrumental repertory. The programme of the modern Chinese Music Association, more especially linked to the Nanjin ballad repertoire. The ensemble comprises four violas, two pairs of cymbals, the drum, the little gong and the clappers. The oboes are replaced by two flutes (pianxiao). "Behind Incertation to Guanyin" (Guanyin chui) or, "Incertation of the double sound" (Shuangyin zhudan), the ensemble comprises one loud gong (luo), two small gongs (luo), the so-called "river" (luo), two pairs of cymbals, and a pair of clappers. The remaining musicians, including the percussionists, are of course also linked to the wicker-baskets, errant musicians who carried their instruments in the streets. They were known as the "surprise players" (pinxiao).

On the 14th of May, 1987, the ensemble performed a concert as part of the 16th Shanghai Music Congress. The occasion was a private concert held in the Shanghai Music Association, the programme included some typical music of the Chinese Music Association, presented by the Shanghai association for the study of Jiangnan music and Chinese Music Association in Shanghai, of several local groups, with the invitation of the Shanghai Association for the study of Jiangnan music and Chinese Music Association in Shanghai, with the invitation of a representative of the Shanghai Concert Association of Chinese Music.

Performing in a tea-rooms and large clubs, the Jiangnan ensemble was able to get invited to this private concert, and to the north of Fujian. The occasion was a private concert held in the Shanghai Music Association, the programme included some typical music of the Chinese Music Association, presented by the Shanghai association for the study of the central region. Through the programme of the dressing-table "Beng zhuang tai" is the most important piece of the concert, and which brought together several local groups. As a matter of fact, this ensemble comprises strings: two-stringed violins, violas and mandolins, and a small mounted gong, characteristic of the region, the jiang. In the second melody, "Seven melodies" (Qi guan fan) we have in addition a local version of the pipa (a four-stringed lute), here narrower and played horizontally, the sanxian (a three-stringed lute) with the violin erhu and xian, the latter with its bamboo neck, typical of the South. The big oboes are replaced by the little aizi. The large gong and cymbals are replaced by the clappers (can). The title of "Incertation to Guanyin" (Guanyin chui) is understandable how to adopt numerous instruments imported via the Tang court, preserved by the official court's music, as well as "national" music, in other words professional kinds. "The Prince's Voyage" is a traditional melody, with its own version in the Fujian operas, Tang Ming huan, this, one of the oldest labelled melodies, has been found in the purely instrumental repertory. The programme of the modern Chinese Music Association, more especially linked to the Nanjin ballad repertoire. The ensemble comprises four violas, two pairs of cymbals, the drum, the little gong and the clappers. The oboes are replaced by two flutes (pianxiao). "Behind Incertation to Guanyin" (Guanyin chui) or, "Incertation of the double sound" (Shuangyin zhudan), the ensemble comprises one loud gong (luo), two small gongs (luo), the so-called "river" (luo), two pairs of cymbals, and a pair of clappers. The remaining musicians, including the percussionists, are of course also linked to the wicker-baskets, errant musicians who carried their instruments in the streets. They were known as the "surprise players" (pinxiao).
The ensemble comprises a central player of large drums; to one controlling the ordering of and others attributed to contemporary musicians like great residence of the Mandarin” or gong from the east of Zhejiang is particularly hard to date. One notices a homogenous style between classical pieces considered “very ancient” like “The great residence of the Mandarin” or Beautiful flowers” or “Jealousy” and his right, two players of wood-blocks, cymbals, gongs and lutes (jinghu). The central percussionist with his very rich playing has a fundamental role. Most likely one controlling the ordering of all parts, without him coordination is impossible.)

“Summer rain” is another classic of the repertoire. Some musicians claim that in the thirties this instrument was written by Wei Qiyuan, the leading man in the Yang style. Nevertheless, it has evolved with time as confirmed by the presence in the orchestra of a number of exotic percussionists (sanqu). It is in this period that the repertoire was extended with a dBx noise-reduction system.

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locale, plus étroite et jouée horizontalement, du luth à trois cordes sanxian, des vièles erhu et erhu, cette dernière, avec son manche en bambou, typique du Sud. Les grands hautbois sont remplacés par le petit aizi. Le grand gong et les cymbales sont remplacés par les claquettes paibian. Comme son nom l’indique, le même air est successivement varié dans sept tonalités différentes. "Le Pavillon de la Toile" (Zhedong luoju) et le "Voyage du prince" (Jiangnan Guoyue hui) représentent la formation du premier air. "Voyage du prince" est l’abréviation du titre "Le Prince se rend aux quatre portes ("Taiziyou", "Pengjia", "Shifangui" et "Yunmin")"

"L’Empereur Guanyin" (Bang zhuang tai) est un des airs les plus anciens, il comprend des cordes et des cymbales, sans doute plus tardive que dans les années 1600. "Le Prince se rend aux quatre portes" est une des formes les plus anciennes avec le tambour et la clochette, et qui a fait partie du répertoire de l’art des tambours et gongs de l’est du Zhejiang, et qui a fait partie du répertoire de l’art des tambours et gongs de l’est du Zhejiang.

"L’art des tambours et gongs de l’est du Zhejiang (Zhediang luoju)" est un des plus riches et des plus méconnus de Chine. De tradition orale, il est resté à l’extérieur des améliorations modernes de la musique des temples taoïstes et de l’association de musique chinoise du sud de la Chine. Ce répertoire est caractérisé par un choix de luths et de cymbales, mais aussi par une diversité de percussions. "Le Prince se rend aux quatre portes" est un des airs les plus anciens avec le tambour et la clochette, et qui a fait partie du répertoire de l’art des tambours et gongs de l’est du Zhejiang.

"La Grâce du mandarin" (Da Yuannen)"

"De belles fleurs" (Duohua)"

"Pluie d’été" (Xia ya)

"Célébration d’une bonne récolte" (Qing feng shou)

L’orchestre de village de Baining a été enregistré à Baining, district de Shengxian, dans le Zhejiang, province côtière au sud de Shanghai et au nord du Fujian, à l’occasion d’un voyage d’étude des étudiants du Conservatoire de musique de Shanghai sous la direction du professeur Li Minxiang, lui-même ancien de l’orchestre de village de Shanghai.

"Célébration d’une bonne récolte" (Qing feng shou), en cinq sections, suit la classe instrumentale de développement-transformation-élection (chef-cheng-zhuan-he). François PICARD

Musiques enregistrées et présentées par François Picard et proposées par CHIME, European Foundation for Chinese Music.

Les enregistrements ont été réalisés avec un couple de microphones, deux flûtes traversières et deux hautbois, et c’est un des rares enregistrements publiés de tels répertoires. Il est vraisemblablement le seul à maltraiter tout l’univers des musiciens, étant ainsi officier de véritable chef d’orchestre.

"La Grande Révolution du mandarin" (Da Yuannen)"

"Les musiciens de Baining", de même que "Jalouse des fleurs" (Duohua) suivis d’une suite de cinq sections, est un excellent exemple de répertoire de musique chinoise populaire.

"Pluie d’été" (Xia ya) est due à Wei Qiyuan, le plus grand musicien local de percussions du XXe siècle. Deuxièmes des quatre pièces thématiques sur les saisons, elle comprend cinq sections.

"Célébration d’une bonne récolte" (Qing feng shou), en cinq sections, suit la classe instrumentale de développement-transformation-élection (chef-cheng-zhuan-he). François PICARD.
Photos : Collection François PICARD.
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Recordings & commentary: FRANÇOIS PICARD

QUANZHOU, Southern Fujian / Sud du Fujian
The Peartree Orchard (Liyuan xi) opera troupe of Quanzhou / Troupe d'opéra du Jardin des Poiriers (Liyuan xi) de Quanzhou

1. YIN TOU
   Overture / Ouverture
   4'53

2. QI GUAN FAN
   Seven modulations / Sept modulations
   5'33

3. SHUZHUANG LOU
   Dressing Pavilion / Le Pavillon de la toilette
   2'48

4. TAIZI YOU
   The Prince's Voyage / Le voyage du prince
   2'49

5. GUANYIN ZHOU
   Incantation to Guanyin / Incantation à Guanyin
   2'01

SHANGHAI

South River Chinese Music Association (Jiangnan Guoyue hui) & New Sound Music Association (Xinsheng Guoyue hui) / Association de musique chinoise du sud du Fleuve (Jiangnan Guoyue hui) & Association de Musique Chinoise du Son Nouveau (Xinsheng Guoyue hui)

Edited by UNESCO and AUVIDIS 12, av. M. Thorez
F-94200 IVRY-SUR-SEINE and in collaboration with the

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5. BANG ZHUANG TAI
   Approaching the dressing-table / A l'approche de la coiffeuse
   4'08

7. LUOGU SIHE
   Four in one / Union de quatre
   15'29

BAINIGAN, Eastern Zhejiang / Est du Zhejiang
Bainigan village orchestra / Orchestre du village de Bainigan

8. DA YUANMEN
   The Great Residence of the Mandarin
   La grande résidence du mandarin
   7'41

9. DUHUA
   Beautiful flowers / De belles fleurs
   9'32

10. XIA YU
    Summer rain / Pluie d'été
    7'05

11. QING FENG SHOU
    Celebration after a good harvest
    Célébration d'une bonne récolte
    7'39

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