

Chinese Folk Songs for Trumpet

傳統民歌 小號



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Dragon Boat Tune

龍船歌 Hubei Folk Song

Andante

Pratice Patterns
Transposition: Trumpet in Ab, A, C, and Db on Bb Trumpet

Double Tounging

This folk song from Hubei, a Chinese province east of Shanghai, has a theatrical element to it. During each holiday a young woman travels to visit her family, and with each trip she must take a brief voyage on a boat to cross the river. Each strophe has a small pause in the melody, in which the beautiful young lady calls: "Who will help me cross the river?" With each visit, an ever-growing crowd of young men appear, each hoping to be the one to ferry the maiden across. Every verse begins with a different month and holiday.

The title "Dragon Boat Tune" comes from the Dragon Boat Festival, a holiday on the 5th day of the 5th month of the lunar calendar. As legend tells, this holiday honours the memory of the famous poet Qu Yuan (340-278 BC).

Qu Yuan was a dedicated advisor to the Kingdom of Chu during the warring states period. After being slandered and accused of treason by envious members the court, Qu Yuan was exiled by his King. During this time he composed many patriotic poems, some of which are still well known today. Later, upon hearing news of the defeat of the Chu state, Qu Yuan committed suicide by throwing himself into the Miluo River on the 5th day of the 5th month. Local people loved the poet, so to protect his body and spirit they paddled boats around the river, beating evil spirits away, and threw rice into the water so that fish would not eat his body.

Eventually the practice of padding the boats evolved into the dragon boat races, which give the holiday its most well-known English name, and the thrown rice became the tradition of eating zongzi (sticky rice balls wrapped in bamboo leaves) every year during the Dragon Boat Festival.

Dragon Boat Tune Lyrics Verse 1

In January the New Year comes;	正月里是新年哪咿咿喂
And a young girl goes to pay a New Year's visit	娃娃我去拜年哪阿喂
Her gold and silver ornaments gleam	金哪銀兒索銀哪銀兒索
While the cuckoo sings with the warbler.	那陽鵲叫啊是捎著鸞鴿啊捎著鸞阿鴿
"Who will help me cross the river?"	白：娃娃要過河是哪個來推我嗎
A young sailor calls: "Am I the one?"	答：我來推你嗎
The sailor maneuvers the rudder	捎公你把舵搬哪娃娃子我上了船
And she boards the boat to cross the river!	啊喂噠噠啊喂噠噠將阿娃推過河叻阿喂

Selling Tang Yuan

賣湯圓 Taiwan Folk Song

Moderato

Pratice Patterns
Transposition: Trumpet in Ab, A, B, C, and Db on Bb Trumpet

Selling Tang Yuan is a folk song from Taiwan. Tang Yuan is a food item made from glutinous rice flour rolled into balls, usually with a sweet or savory filling such as red bean, sesame or taro, and served in a sweet soup. Tang Yuan have been called many names, and were officially known as Yuan Xiao for many years. The name changed around 1912 during Yuan Shikai's rule, as a result of his strong dislike for the name Yuan Xiao (元宵) which is a homonym (衰消) also meaning "remove Yuan." Yuan decided to change the name to Tang Yuan, which means "round balls in soup." Tang Yuan (湯圓) is pronounced similarly to Tian Yuan (團圓), which means reunion - a clever near-homonym linking food and family.

The name Yuan Xiao comes from the Yuan Xiao Festival, which is also known as the Lantern Festival. Is is the first important holiday after Chinese New Year, occurring on the fifteenth day of the lunar calendar. One legend tells the tale of a maid who worked in the emperor's palace during the Han Dynasty. One day Fangshuo Dong, a trusted advisor to the emperor saw a little girl crying and ready to throw herself into a well. Fangshuo stopped her and asked her why? The girl, called Yuan Xiao, had not had a chance to see her parents since she began working at the palace, and tells Fangshuo that without a chance to show her devotion to her family, she would rather die. Fangshuo promises Yuan Xiao that he will find a way to help Yuan Xiao to see her parents.

Fangshuo begins to spread a rumour that the God of Fire is going to burn down the city on the fifteenth lunar day. People begin to worry, and turn to Fangshuo for help. He tells the people that on the thirteenth lunar day a fairy dressed in red will ride through the town, and that people should beg her for mercy. This imposter fairy is Yuan Xiao, who brings the people a decree from the Fire God to take to the emperor, which states that the capital city will burn down on the fifteenth. Fangshuo tells the emperor that the God of Fire likes to eat Tang Yuan, so every household should prepare some and also hang red lanterns and explode firecrackers to make the city look as if it is already burning and therefore avert the fire. Yuan Xiao and her parents are reunited as people are welcomed to the palace to see the red lanterns. Later, the emperor decides that this should be done every year, creating a holiday to celebrate family. Because Yuan Xiao cooked the best Tang Yuan, the holiday was called Yuan Xiao Festival.

Selling Tang Yuan Lyrics Verse 1 and 3 – The last two lines of each verse repeat

賣湯圓賣湯圓	Selling Tang Yuan, Selling Tang Yuan!
小二哥的湯圓是圓又圓	My Tang Yuan are full and round
一碗湯圓滿又慢	Every bowl is filled to the brim
三毛錢呀買一碗	Thirty cents buys you a bowl
湯圓湯圓賣湯圓	Tang Yuan, Tang Yuan, Selling Tang Yuan
湯圓一樣可以當茶飯	One bowl and you both eat and drink

賣湯圓賣湯圓	Selling Tang Yuan, Selling Tang Yuan!
小二哥的湯圓是圓又圓	My Tang Yuan are full and round
要吃湯圓快來買	If you want Tuan Yuan come quickly and buy.
吃了湯圓好團圓	Eat Tang Yuan, your reunion will be joyous.
湯圓湯圓賣湯圓	Tang Yuan, Tang Yuan, Selling Tang Yuan
晚來一步只怕要買完	If you come too late we will be sold out!

Introduction

At the beginning of the third year of my undergraduate degree in 2015, I began to study Chinese. Having never previously studied any language except for English I did not know what to expect, however my interest in learning Chinese quickly became quite serious culminating in a three month stay in Taiwan in the summer of 2016. After returning, I was eager for an opportunity to begin a research project that combines Music and Chinese, my two main interests. I therefore submitted a proposal for a JCURA.

The purpose of my research project is to create a lyrical studies book for trumpet titled Chinese Folk Music for Trumpet. The lyrical studies are based off of traditional music from China and Taiwan. Each folk song also includes translated as well as the original lyrics which should be of interest to Chinese speakers and learners, a short blurb describing the cultural significance of each folk song, and some suggested studies or practice patterns based off the original music developed using methods I learned from study of trumpet pedagogy. Each folk song is conveniently formatted over two pages, so each flip of the page reveals exactly one complete study.

Methodology

The first step in my research method was to gather as many folk songs as I could, in order to select twelve to transcribe for trumpet. I found some resources in the UVic library which helped me find titles of folk songs, and using UVic databases I was able to find quality recordings. All written music, I found online using Chinese to search for scores. Originally I gathered about twenty potential songs, to allow myself freedom to discard some as I ran into difficulties later in the process.

Alongside gathering the music sources, I also conducted research on cultural and historical information relating to the folk songs I had selected. Some information, particularly relating to certain festivals, I learned while studying Chinese and from talking to Taiwanese friends who have been immersed in this culture for their whole lives. Often a friend would enlighten me about the meaning of lyrics for a song that I might have otherwise thought was simply a pleasant tune. In the case of the Hubei folk song 'Dragon Boat Tune' (龍船歌), I learned about the festival by actually celebrating it while living in Taipei. After sketching out a draft of the text, I would ask a Taiwanese friend to look it over or I would check online to confirm details, as many of my primary sources came from spoken or written Chinese.

In addition to my solo research, I also collaborated when translating the lyrics. About half of the songs I translated on my own, and for the rest I asked my Taiwanese friend Bai Jia-Ying to help me by writing direct translations. This helped me to better understand the Chinese lyrics so that I could then go on to make my own more poetic translations, with the goal of making the meaning flow more naturally in English.

In order to transcribe the folk songs for trumpet in a format that would suit publishing, I had to learn to use the music notation software Sibelius. I worked through the software's tutorials, transcribed the songs and then wrote short studies based on the melodies. I transcribed several of the tunes by listening to recordings and notating them by ear. Others, I found notated in a numerical style commonly used in China and Taiwan, and then transcribed them into western-style notation, which uses a staff instead of numbers. A comparison of these notations is pictured to the left. Some melodies were already available in western notation, making them the simplest to input into Sibelius, and requiring only small changes to be idiomatic for the trumpet.

Following this presentation of my research in poster form, the final steps of my project will be to format my research into a book, create an accompanying recording of the folk songs played on the trumpet, and finally reach out to potential publishers.

Trumpet Pedagogy

An important part of a trumpeter's fundamental technique is informed by the Italian Bel Canto School. Bel Canto, meaning "Beautiful Singing", was one of the most famous vocal schools of the 16th century, whose teachings are still used today. From the beginning of study on the trumpet, and continuing throughout one's development, making a beautiful sound is the primary goal. Playing with a beautiful sound is often taught to young trumpeters using similar musical material as the Italian vocal studies used by aspiring opera singers - including studies written by Bordogni, Concone, and many other Italian composers. Through the application of slow, simple melodies, students are taught to focus on tone quality, phrasing, and musicality. By internalizing a good sound concept and applying it with material that facilitates development of this sound, a player will naturally progress. When striving to always play with a beautiful sound, the sometimes illusive mechanical and technical aspects of playing will naturally fall into place. The core pedagogical theory behind Chinese Folk Songs for Trumpet is very similar to the Bel Canto school, the difference being that instead of transcribing Italian melodies, I have used Chinese and Taiwanese Folk songs as the source material.

The material I have chosen for this book compliments the concept of "Wind and Song", a phrase coined by the late Chicago Symphony tubist Arnold Jacobs. This methodology refers to the use of air (wind) and also the practice of clearly establishing one's internal musical intent by singing in the mind (song.) One can then transfer the musical concepts to the instrument by practicing wind patterns away from the trumpet, and then through the trumpet. These pedagogical methods form a large part of the Chicago School of Brass playing which has been passed down to many of my own teachers by Mr. Jacobs and the famous trumpet pedagogue Vincent Cichowicz. I originally heard these concepts from my first teacher Gareth Jones, and this year have gained a deeper understanding of them during my studies with professor Merrie Klazek here at UVic. I have asked Professor Klazek, who is also my project supervisor, to write more about these concepts and how the material in my book relates to them, in an introduction to Chinese Folk Songs for Trumpet.

The 'Practice Patterns' deal with another important part of trumpet pedagogy - the question of how to practice effectively. In my own studies as I began to learn more difficult music, simply playing the music over and over became ineffective because I couldn't play the music properly in the first place! My early trumpet teachers, Gareth Jones, Adam Zinatelli and Lou Ranger taught me methods to break music down in a number of different ways in order to build a solid foundation. The Practice Patterns are not fully written out for each etude, instead just a short example is given which students can creatively apply to the rest of the study. One example of this is to omit some of the quicker notes in a passage and only play the longer notes like in this example:

Original

Simplified

Another Practice Pattern based on the same Original part above helps to improve rhythm by breaking the rhythm down into the smallest possible parts (i.e. playing the subdivision) like in this example:

Taken from the Dragon Boat Tune, these are just a few examples showcasing the pedagogical theory behind the practice patterns which I have written to enhance the benefit of the lyrical studies in Chinese Folk Songs for Trumpet. These studies will help students develop a repertoire of effective practice methods; tools which they can make their own through creative application during one's continued study of music.

Methodology - Comparison of notation styles

玫瑰三愿

Three Wishes of the Rose

<p>1-8 8 8</p> <p>玫瑰 花。 玫瑰 花。 栏 开 在 碧 栏 下。</p> <p>原 谱</p> <p>1. 1 0 1 3. 2 2 0 2 4. 3 3 0 0 6 5 3 1 2. 3. </p> <p>2. 2 0 2 4. 3 2 2 0 7 6. 5 3 3 0 5 </p> <p>3. 2 0 2 4. 3 2 2 0 7 6. 5 3 3 0 5 </p> <p>7. 7. 6. 6. 5 5 6 2 4. 3 0 0 3 4 3 </p> <p>8. 2. 2 1 1 5 7. 7. 6. 6 0 0 5 6 1 </p> <p>9. 2 2 3. 1. 1. 1 4 3 6 5 1 1. 1. </p>	<p>玫瑰三愿</p> <p>原 谱</p> <p>1. 1 0 1 3. 2 2 0 2 4. 3 3 0 0 6 5 3 1 2. 3. </p> <p>2. 2 0 2 4. 3 2 2 0 7 6. 5 3 3 0 5 </p> <p>3. 2 0 2 4. 3 2 2 0 7 6. 5 3 3 0 5 </p> <p>7. 7. 6. 6. 5 5 6 2 4. 3 0 0 3 4 3 </p> <p>8. 2. 2 1 1 5 7. 7. 6. 6 0 0 5 6 1 </p> <p>9. 2 2 3. 1. 1. 1 4 3 6 5 1 1. 1. </p>
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