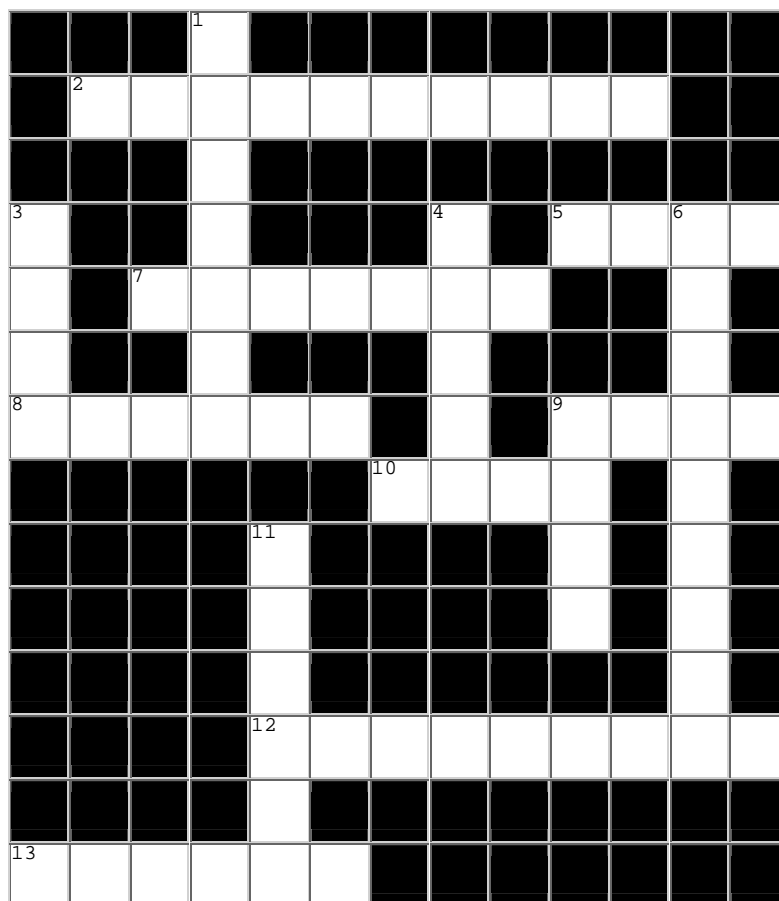




### Test 7: Final Crossword - Chinese Musical Instruments



#### Across:

- 2 The English word for SHENG
- 5 One categorie of the ancient Chinese system for musical instruments (stringed instruments)
- 7 Metal gong with a sound bending upwards
- 8 Other name of the flower-drum
- 9 Shape of the YUE QIN
- 10 The contrabass instrument in a Chinese orchestra
- 12 Racket with a big bell at the right side of the entrance of Chinese Buddhist temples
- 13 The animal, which gives the skin for the ER HU

#### Down:

- 1 Chinese seven-stringed-zither
- 3 Dynasty in China with rich development of cultural forms of expression, music instruments and ensembles
- 4 Province in China, where the first BIAN ZHONG was found in a tomb
- 6 Stone chime instruments
- 9 Wooden fish in front of Chinese Buddhist temples or on the left side of the altar
- 11 Main material of Chines flute instruments



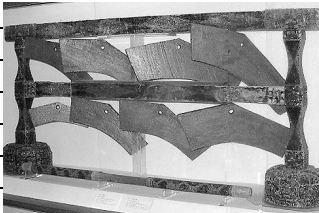
## Test 6: Mixed Questions: Chinese Idiophones and Membranophones

1. In which Chinese province did researchers find the eldest Chinese membranophone?
  - a) Yunnan
  - b) Henan
  - c) Anhui
2. Which type of LION DANCE DRUM can you identify in the PowerPointPresentation?
  - a) The "southern" type
  - b) The "northern" type
  - c) The "eastern" type
3. Stone-chimes played in ancient China were played during...
  - a) banquets
  - b) ceremonies
  - c) temple services
  - d) birthdays
4. The BIAN ZHONG originates from the following dynasty:
  - a) HAN
  - b) ZHOU
  - c) MING
  - d) SHANG
5. How many octaves can we find in the BIAN ZHONG?
  - a) six
  - b) three
  - c) five
  - d) four
6. What is the main sound characteristics of a FENG LUO?
  - a) the pitch bends downwards
  - b) the pitch remains permanent
  - c) the pitch bends upwards
7. What do the BAN characterize in a Chinese opera?
  - a) a military scene
  - b) a love situation
  - c) a sad occasion
8. Why has the MUYU become the symbol for the buddhist "permanent mental awareness"?
  - a) because its sound reminds the praying person permanently
  - b) because it has the shape of a fish with permanently open eyes
  - c) because it looks nice at the entrance of every temple and reminds the people to pray
9. Which percussion instrument does not belong to Chinese Buddhist services?
  - a) MU YU
  - b) YIN QING
  - c) LION DANCE DRUM
  - d) DA QING
10. Which instruments are mainly used in LION DANCES?
  - a) CYMBALS
  - b) BIAN ZHONG
  - c) LION DANCE DRUM
  - d) GU


-----Schlüssel-----

1. (b)
2. (a)
3. (a) (b)
4. (d)
5. (c)
6. (c)
7. (a)
8. (b)
9. (c)
10. (a) (c)

## Test 2: Ancient Chinese Classification of Musical Instruments

1 silk of 2 skin of 3 metal of 4 wood of 5 stone of 6 bamboo of 7 clay of 8 gourd of bells clappers drums globular flutes litophones strings the mouth organ tubular flutes	-----Schlüssel-----		
	1 silk of	strings	
	2 skin of	drums	
	3 metal of	bells	
	4 wood of	clappers	
	5 stone of	litophones	
	6 bamboo of	tubular flutes	
	7 clay of	globular flutes	
	8 gourd of	the mouth organ	

## Test 5: The Background of the ritual idiophone MUYU/Wooden Fish in Chinese Buddhism

<p>"wooden fish".  According to  are always open.  as a symbol  because its eyes  Buddhist temple  Chinese imagination  cristal clear  in front of a  is called  mental awareness,  never sleeps,  of The Buddha  represents  should try to reach.  such a wooden fish  the fish as an  animal  the instrument  the permanent,  Therefore  which a follower</p>		<p>The instrument  in front of a  Buddhist temple  is called  "wooden fish".  According to  Chinese imagination  the fish as an  animal  never sleeps,  because its eyes  are always open.  Therefore  such a wooden fish  represents  as a symbol  the permanent,  cristal clear  mental awareness,  which a follower  of The Buddha  should try to reach.</p>
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## Test 4: Mouth organs with circular arrangement of pipes

Probably the most familiar type of Asian mouth organ to most people is the Chinese sheng, its most common form having **17** pipes of varying lengths forming an incomplete circle around a windchest of either carved wood or metal. Tradition credits the invention of the sheng to various semi-mythical characters such as the Emperor Huang Ti or the Empress Nu Qua in the third millennium BCE, its shape said to have been inspired by the phoenix at rest on its nest (with the shape of the Chinese panpipes paixiao representing the phoenix in flight). The word sheng has become something of a standard term for mouth organs, however the earliest written descriptions (as far back as the fifteenth century BCE) use the name he to describe a small mouth organ, chao to describes a medium sized one and yu to describe a somewhat larger one, all having varying numbers of pipes often arranged in crosswise rows. Later the seventeen pipe circular arrangement became more or less standardised, with the name yu denoting an **instrument** primarily used for melodic purposes and the name sheng denoting one **used for mainly harmonic purposes**. These older instruments often had much longer mouthpieces than those used on modern ones - it is suggested that this was so the emperor could see the faces of the female court musicians that serenaded him!

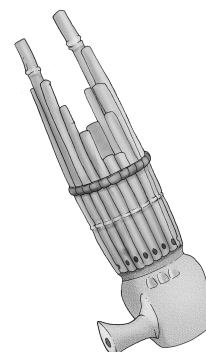
Of the seventeen pipes of the typical sheng, traditionally three or four were blocked and had no reeds, however by the mid-twentieth century these silent pipes were often given reeds to add some chromatic notes to its traditional **diatonic** scale. Also larger instruments with more pipes started to be produced and resonators added to give more volume. New variations on the traditional sheng have been invented, such as the keyed sheng or jiajian sheng. As its name suggests, instead of the notes being selected by the player's fingers, there is a system of keys or buttons which open and close the ends of the pipes. The most recent versions of this instrument have 37 pipes, covering **three fully chromatic octaves**. Larger ensembles sometimes use the da paisheng, a large floor-standing organ-like instrument and the somewhat smaller baosheng, supported by a stand or held in the player's lap.

The sheng was introduced into **Korea** during the Three Kingdoms period (57 BCE to 668 CE), where it became known as the saeng or saenghwang. Typically the saenghwang has seventeen pipes, with one of them being silent. It is not a commonly featured instrument in Korean classical music, although it is sometimes used in duet with flute or dulcimer.

By the sixth century CE, the Chinese mouth organ had also spread to Persia, where it was known as mushtaq sini, bisha-i mushta and later as chubchiq. The instrument is depicted in **several illustrations (iconography)** from that period, but seems not to have entered the mainstream of Persian music.

Around the eight century CE, the Chinese presented a gift of three sheng and three yu to the Japanese court. The yu fell almost immediately into disuse, but the sheng took root and became known by the Japanese name **sho**. Slimmer and higher pitched than the typical sheng, the sho has seventeen pipes of which two are traditionally silent. Its most common application is in playing long sustained tone clusters to accompany gagaku performance, but in recent years some composers have started to exploit the melodic capabilities of the sho, the late **John Cage** being one of them.

Various specimens of sheng also made it as far as Europe, where they are said to have been one of the main inspirations for the development of the Western free reed instruments.



### Test 3: What is ERHU?

The erhu belongs to the \_\_\_\_\_ family which comprises various Chinese \_\_\_\_\_. In the beginning of the 20th century, under the influence of the new cultural ideas and the originality and efforts of Liu Tianhua, a prestigious traditional Chinese music innovator, the erhu became a \_\_\_\_\_ instrument. According to historical records, the huqin was formerly the xiqin of Northern Chinese in the \_\_\_\_\_ Dynasty. People produced sounds on the xiqin by rubbing a \_\_\_\_\_ strip against the \_\_\_\_\_ strings. Its appearance is similar to the modern huqin, yet its neck and \_\_\_\_\_ are shorter and it has no qianjin, a restrainer for the strings between the pegs and bridge. In the Sung Dynasty, among the Northwestern minorities, a huqin played with a bow made of a stick and \_\_\_\_\_ tail hair appeared. Until the Yuan Dynasty, the huqin was commonly used in \_\_\_\_\_ and in military music. In 'Soaring to the Skies', which is one of the \_\_\_\_\_ murals of the Yuan Dynasty, there is a figure holding a huqin which appears on a scroll painting of the Ming Dynasty; 'The Autumn Banquet at Lintang' is decorated with a dragon-head scroll and played with a bow with hair which is placed \_\_\_\_\_ the two strings. The huqin in the painting also has a qianjin and its structure is very similar to the modern erhu. With a history of over a \_\_\_\_\_ years, Chinese stringed instruments have been constantly developed. As local \_\_\_\_\_ have gradually developed over the past few hundred years, the huqin has been used extensively in opera performance. It has also become an indispensable element in singing and \_\_\_\_\_ performance and in different kinds of ensemble, including string and wind ensembles and wind and percussion ensembles. The parts of an erhu include the neck, pegs, sound box, strings, qianjin, bridge, and bow. The neck, pegs and sound box are made of \_\_\_\_\_ wood, the best of which is red sandalwood, with other choices being ebony and red wood. The sound box is made in different \_\_\_\_\_ - hexagonal, octagonal, circular, square front and round back. One end of the box is covered with \_\_\_\_\_ skin (python skin) on which the \_\_\_\_\_ is placed. The erhu has two strings usually made of \_\_\_\_\_ nowadays but formerly of \_\_\_\_\_, and the qianjin is installed between the pegs and the bridge for the control of \_\_\_\_\_. The bow with hair is inserted and played between the two strings. Xu Ke's superb technique, deep understanding and exciting interpretation of the erhu repertoire has given him an international following. He is also an outstanding \_\_\_\_\_ as well as an ardent erhu reformer. He has expanded its range from two to more than \_\_\_\_\_ octaves. He has also developed techniques such as double stopping, artificial harmonics in high position and graduated prestissimo staccato. (<http://www.xuke.net/whatiserhu.html>)






bamboo between bridge composer dance Dunhuang four hard horse huqin  
operas pitch rites shapes silk snake solo sound box steel stringed instruments  
Tang thousand two

-----Schlüssel-----

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The erhu belongs to the huqin family which comprises various Chinese stringed instruments. In the beginning of the 20th century, under the influence of the new cultural ideas and the originality and efforts of Liu Tianhua, a prestigious traditional Chinese music innovator, the erhu became a solo instrument. According to historical records, the huqin was formerly the xiqin of Northern Chinese in the Tang Dynasty. People produced sounds on the xiqin by rubbing a bamboo strip against the two strings. Its appearance is similar to the modern huqin, yet its neck and sound box are shorter and it has no qianjin, a restrainer for the strings between the pegs and bridge. In the Sung Dynasty, among the Northwestern minorities, a huqin played with a bow made of a stick and horse tail hair appeared. Until the Yuan Dynasty, the huqin was commonly used in rites and in military music. In 'Soaring to the Skies', which is one of the Dunhuang murals of the Yuan Dynasty, there is a figure holding a huqin which appears on a scroll painting of the Ming Dynasty; 'The Autumn Banquet at Lintang' is decorated with a dragon-head scroll and played with a bow with hair which is placed between the two strings. The huqin in the painting also has a qianjin and its structure is very similar to the modern erhu. With a history of over a thousand years, Chinese stringed instruments have been constantly developed. As local operas have gradually developed over the past few hundred years, the huqin has been used extensively in opera performance. It has also become an indispensable element in singing and dance performance and in different kinds of ensemble, including string and wind ensembles and wind and percussion ensembles. The parts of an erhu include the neck, pegs, sound box, strings, qianjin, bridge, and bow. The neck, pegs and sound box are made of hard wood, the best of which is red sandalwood, with other choices being ebony and red wood. The sound box is made in different shapes - hexagonal, octagonal, circular, square front and round back. One end of the box is covered with snake skin (python skin) on which the bridge is placed. The erhu has two strings usually made of steel nowadays but formerly of silk, and the qianjin is installed between the pegs and the bridge for the control of pitch. The bow with hair is inserted and played between the two strings. Xu Ke's superb technique, deep understanding and exciting interpretation of the erhu repertoire has given him an international following. He is also an outstanding composer as well as an ardent erhu reformer. He has expanded its range from two to more than four octaves. He has also developed techniques such as double stopping, artificial harmonics in high position and graduated prestissimo staccato. (<http://www.xuke.net/whatiserhu.html>)

## Test 1: Chinese Musical Instruments – Overview

 <p>1</p>	<p>Bowed instruments became popular in China during the Sung Dynasty (960 to 1279 AD). This is one of the most widely used bowed instruments in China, and its tone is mellow and bright. Played with a variety of techniques, it is now extremely popular for both solo and orchestral performances. The instrument has two strings and is played with the bow clasped between them. The sound box is covered by snake skin which gives the instrument its distinctive tone color.</p> <p>A</p>
 <p>2</p>	<p>(Wooden Fish) Temple blocks are made of a hollow wooden block and were originally used by Buddhist priests to beat rhythm when chanting scriptures. In recent years, a full set of wooden fish has been produced for use in the orchestra.</p> <p>B</p>
 <p>3</p>	<p>Fretted instrument from China, also called the Moon Guitar. The Ruan was originally called like this instrument. It has a short neck and a flat sound box. The sound board is generally thinner than the Ruan. Some are either hexagon or octagon in shape. There are two, three and four string versions. Together with the Jinghu, the Jingerhu, the instrument is named as one of the three great Peking Opera string instruments. It is tuned to double fifths: a, d, e and a.</p> <p>C</p>
 <p>4</p>	<p>It is the leading instrument of the Chinese plucked-string instrumental group and pear-shaped. Playing techniques vary widely. The four strings of the instrument are tuned respectively A, D, E, A. The compositions for the instrument can be classified as "Civil" and "Military Programme". There are about 48 playing techniques for the right hand and 24 for the left hand. Presently performers like to attach plastic nails on their hand to play instead of using plectrum.</p> <p>D</p>
 <p>5</p>	<p>It is made of bamboo and a unique solo instrument and is also used extensively in ensembles and orchestras. These instruments have 6 open holes and a lovely bright sound. Often players will carry around several instruments for all the different keys.</p> <p>E</p>


# Instrumentenkunde

Name:

Einordnung nach der Systematik von Hornbostel/Sachs:	
Offizielle Bezeichnung:	Ortsübliche, auch scherzhafte Bezeichnung:
Photo/Zeichnung (+ Beschreibung des Produkts, welches nach Ablauf der Informationsphase zur Präsentation des Instruments verwendet wird, z. B. Photostory, Minivitrine, Plakat, Info-Broschüre, graphische Darstellung, Video-Film, CD-ROM-Show usw.):	
<b>Objekt:</b> <ul style="list-style-type: none"> <li>- Fund:</li> <li>- erhalten von:</li> <li>- gekauft von/in:</li> <li>- beschrieben in (Autor, Buchtitel, Jahr, Seite)</li> </ul>	<b>Objektbeschreibung:</b> <ul style="list-style-type: none"> <li>- Maße:</li> <li>- Form:</li> <li>- Material/-ien</li> <li>- Verzierungen/Zeichen:</li> <li>- Kennzeichen (musikbezogen, z. B. Tonleiter, Stimmung usw.):</li> </ul>
Kulturtradition, aus der das Instrument stammt:	Hersteller:
Musikkulturen, in denen das Instrument bzw. verwandte Instrumente auch verbreitet sind:	
Ortsbelege (z. B. in Büchern, erster Fundort, erster Beleg):	Zeitbelege:
Wer spielt das Instrument? - mit wem wird es gespielt? - wann wird es gespielt? - wo wird es gespielt?	- mit welchen anderen Instrumenten wird es gespielt? - mit Gesängen? - welche Handlung wird bei Gebrauch des Instruments ausgeführt?
Symbolische Bedeutung des Instruments:  Legende/Sage:	Örtliche Geschichte/persönliche Erzählung, die mit dem Instrument zu tun hat:
Spieltechnik (Handhaltungen, Handbewegungen, Körperposition, wie erzeugt der Mensch mithilfe seines Körpers den Klang?):	
Musikalische Einsatzmöglichkeiten	Musikstücke, in denen das Instrument vorkommt:
Tonaufnahme (eigene Daten; als Tonträger sind zugelassen: Audio-Cassette, Videocassette, CD):	Datum, Spieler, Aufnahmemedium, Name des Aufnehmenden, Ort

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Beiblatt zur instrumentenkundlichen Analyse:

**Materialien zur instrumentenkundlichen Analyse:** Hier kann man ein Instrument nach allen instrumentenkundlichen Kriterien genau untersuchen; daneben kann man die Online-Tests Offline durchführen.

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