

Historical Changes and Regional Differences of Bamboo Flute Music Style: Perspective of Ethnomusicology

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Abstract: The bamboo flute as an accompaniment and ensemble instrument began in the 20th century, and the 1950s to 1960s was a new stage of bamboo flute art development. During this period, the bamboo flute school began to form, and its performance art style began to gradually distinct, mainly in the north and south schools. This article takes the North and South schools of bamboo flute art and their artistic styles as the main line to discuss the style circulation and change of bamboo flute art.

Keywords: Bamboo Flute Art; Music Style; Genre Division

1. INTRODUCTION

As shown in Figure 1, the bamboo flute is a traditional Chinese musical instrument. It is named because it is made of bamboo and has a strong expression (Wang, 2014). The originator of the bamboo flute, the "bone flute," has a history of more than 8,000 years and is the earliest musical instrument that can be verified today. The bamboo flute plays a vital role in Chinese folk music.

Whether it is Li Bai's pen, "whose jade flute flying dark sound, scattered into the spring breeze full of Los Angeles." In Du Fu's pen, "Blowing flute in autumn mountain wind and moon Qing, who skillfully makes the sound of broken bowels." Or Wang Anshi's pen of "leaving feelings by the flute, blowing through the chaos of Shandong," the sound of the flute is the poet's homesickness, the joy of meeting, the sadness of the broken country, the music of resignation (Tian & Tian, 2012).

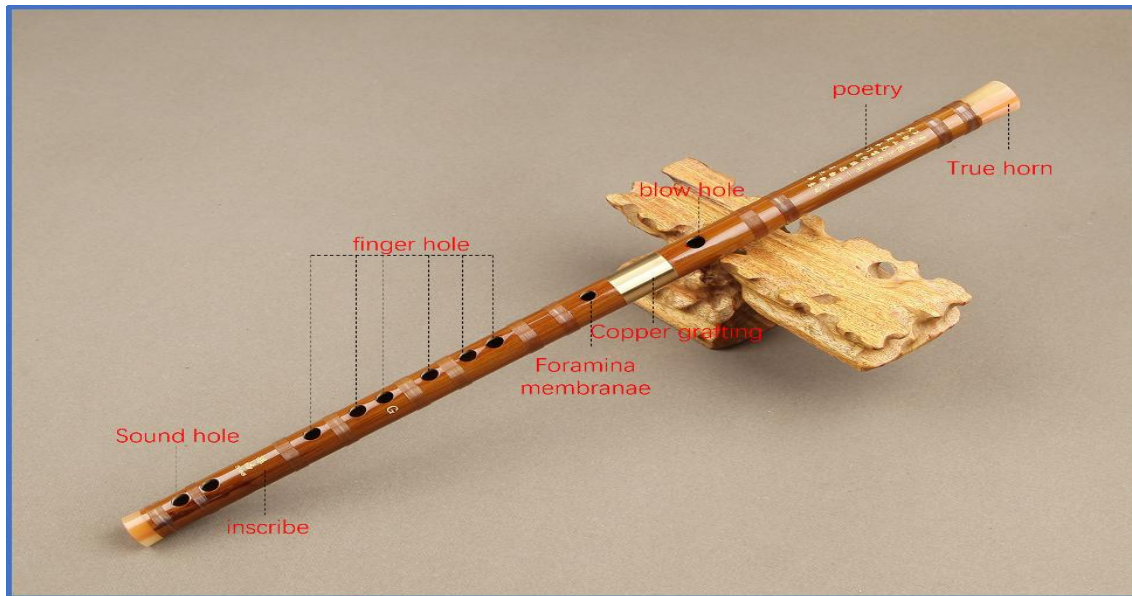


Figure 1: Bamboo Flute and Its Composition

The sound of the bamboo flute is similar to a human voice, which is inevitable for the bamboo flute to be widely used in opera accompaniment. In the mature stage and peak stage of opera, the Qu flute and the clapper flute, because of their advantages of being close to the human voice, imitating the voice and intense expression, were used as the main accompaniment instruments or the main playing instruments in various kinds of opera or instrumental ensemble music (Chao & Razali, 2022; Lu, 2012). After thousands of years of development and change, the bamboo flute, in the 20th century, gradually moved to the stage, from a musical instrument for opera accompaniment to a solo instrument. After the baptism of various regional customs, humanities, geography, and other factors, the traditional bamboo flute adapted to the "assimilation" of various regions and gradually formed the two factions of "Southern" and "Northern" (Zhan, 1997). The southern and northern versions of the bamboo flute have their characteristics. The southern version of bamboo flute music is like a Jiangnan woman beside a small bridge and running water, while the northern version is like a man with a straight character on the Loess Plateau. It was also in this era that a group of composers and performers emerged, enriching the music of bamboo flute, and the essence of their respective schools was reflected in each piece. Nowadays, the newly created flute music is emerging in an endless stream, the repertoire style is diversified, the factors appearing in the repertoire are more inclusive, the boundary between the north and south flute music is becoming more and more blurred, and the flute school is no longer limited to the two factions of the South and the North. The bamboo flute is a musical instrument with

the concept of first tune; a flute can be blown out of 7 tones, and five are more commonly used: Barrel tone 5 (the traditional tone name is slight gong tone), barrel tone 2 (the traditional tone name is regular Gong tone), barrel tone 1 (the traditional tone name is H-character tone), barrel tone 3 (the traditional tone name is six-character tone), barrel tone 6 (the traditional tone name is ruler tone), and barrel tone four and barrel tone b7 two fingerings, the traditional repertoire does not appear. In modern compositions, these two fingerings are also widely used, such as "Oasis" by Li Zengguang, a typical representative of tube tone Zuo 4. In the traditional repertoire, the fingering method is relatively simple. The G tune Clapper flute generally uses the drum tone as 2, and the blow out is the key of C. There are two kinds of flute in the key of D, mainly using the barrel tone as 5, blowing out the key of D, and also using the barrel tone as 2, blowing out the key of G (HAN, 2003; SHEN, 2022; XIE, 2005). The author statistics the fingering and tonality of traditional north-south school songs as follows:

Table 1: Flute Fingering

| | Song Name | Fingering | Tonality |
|-----------------|--------------------------|----------------------|-----------------|
| Southern School | Paean | The barrel tone is 5 | 1=C |
| | Middle flower six boards | The barrel tone is 5 | One =D |
| | Little Cowboy | The barrel tone is 2 | One =D |
| | Partridge fly | The barrel tone is 2 | 1=C |
| | Jolly meeting | The barrel tone is 2 | 1=C |
| Northern School | Five wooden clappers | The barrel tone is 2 | 1=C |
| | Bird in the Shade | The barrel tone is 5 | 1=G |
| | Sell vegetables | The barrel tone is 2 | 1=C |

2. NEW PERIOD AND DIVISION OF BAMBOO FLUTE ART DEVELOPMENT

The sound of the bamboo flute is clear, bright, and expressive. The development process is shown in Figure 2. In the Sui and Tang Dynasties, there were both large and small hengblowing records. The flute played an essential role in folk music in the Song Dynasty. At that time, there was a form of folk music performance, "drum and flute music." from its name, it can be seen that drum and flute are more essential instruments. In the Ming and Qing dynasties, the flute began to be widely used in folk music, among which ten kinds of gongs and drums and Jiangnan silk and bamboo music used the flute as its main instrument (ZHANG, 2021). After the founding of New China, the playing techniques of the bamboo flute

gradually developed and matured, and the musical style gradually became clear.

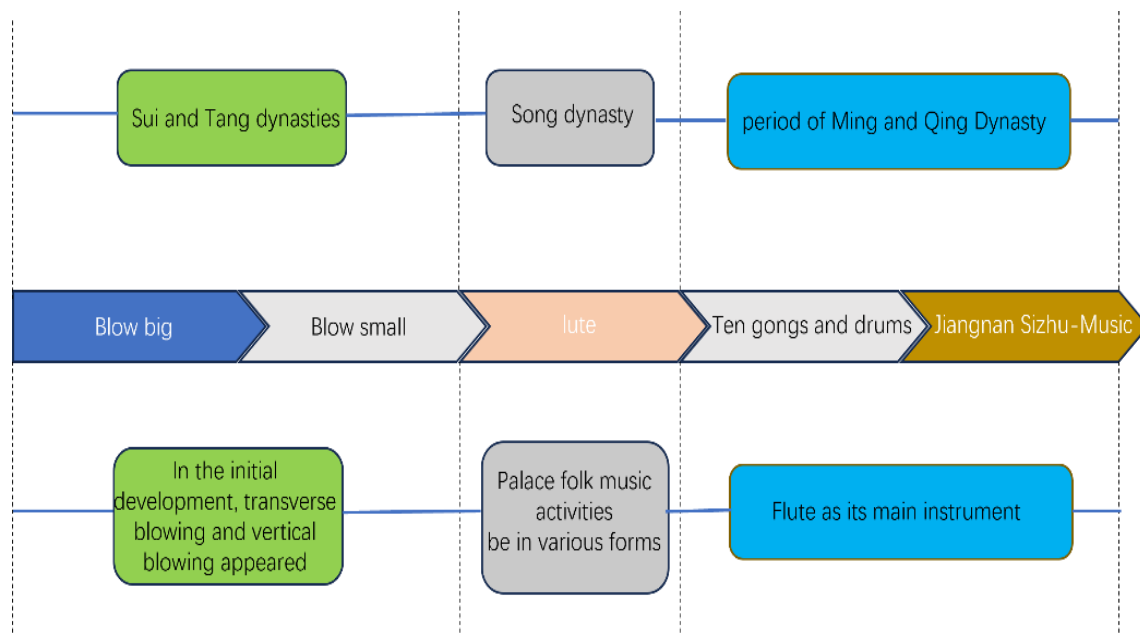


Figure 2: The Modern Development of the Bamboo Flute

Chinese bamboo flute art entered a new development period in the 20th century. During this period, many outstanding bamboo flute artists emerged and significantly contributed to developing the bamboo flute cause. The excellent works created by them have injected fresh blood into bamboo flute art. Among them, Mr. Feng Zicun and Mr. Wei Zhongle can be called the leading figures in the cause of bamboo flute. In 1938, when Mr. Wei Zhongle went to the United States with the "Chinese Culture Troupe," he played the folk music "Partridge Fly" for the first time and recorded it. Mr. Feng Zicun's solo bamboo flute "Happy Reunion" was a sensation (Wu, 2021). Since then, the Chinese bamboo flute began to appear frequently on the stage as a solo and ensemble and became a popular instrument for the masses. In its development, there is a distinction between schools and styles. Chinese traditional music represented by bamboo flute has been divided into North and South since its emergence. This distinction is due to the difference between the North and the South cultures, the region, and the North and the South cultures. Since ancient times, people in the North have been rough and bold, and people in the South have been delicate and graceful, which is also reflected in the bamboo flute art. The flute music styles of the Northern and Southern schools are different, and the Southern school emphasizes the softness of timbre, the undulation of melody, and the stability. The Northern style of

music emphasizes high timbre and dramatic melodies (LIU, 2020; Manifold, 1971; WANG, 2019). In the 1950s and 1960s, the two schools represented by Mr. Feng Zicun and Mr. Zhao Songting had significant differences in bamboo flute playing styles. At this time, bamboo flute art has achieved comprehensive development in playing style, playing skills, and creating works. The southern school mostly plays the Qu flute, and the works performed are mostly local music of the Jiangnan area, and most of them are solo songs adapted from Jiangnan folk songs. In the performance skills, through the control of breath, the use of bamboo flute playing in the "flutter," "beating," and other playing skills, the unique charm of Jiangnan Watertown is vividly displayed.

3. COMPARATIVE ANALYSIS OF NORTH AND SOUTH PIE FLUTE SONGS

China is divided by the Qinling Mountains and the Huai River, with the South of the Qinling Mountains, the Huai River in the South, the North of the Qinling Mountains, and the Huai River in the North. The North is mountainous with a dry climate and little precipitation. The South has more plains and hills, more rainfall, and a mild climate (Shou et al., 2023). There are many mountains in the North, and the mountains are separated, making it inconvenient for people to communicate with each other. People communicate by Shouting, and the high voice passes from one side of the mountain to the other side and reaches each other's ears. People communicate and express their feelings in this way. The cold weather in winter tempered the will of northerners. Since ancient times, the political center has been in the North, so there have been more wars, and the temperament of the North is more robust over time. In the South, there are many plains, hills, and more precipitation, so it is mostly the scene of small Bridges running water; the temperature is higher than in the North, and the change is small, flowers and plants are more competitive, people do not need more food and clothes to keep out the cold like the North, the body size is smaller, and the character of people is gentle and delicate over time. This directly affects the difference in musical style between southern and northern bamboo flute schools, as shown in Table 2. This is related to China's geography, climate, culture, history, and other factors, just as the so-called "one side of the soil and water nourishes the other side." Bamboo flutes, such as Musical Instruments, have also appeared in the "Tangerine Huainan is orange, Tangerine Huaibei is orange" situation.

Table 2: Comparison of Bamboo Flute in North and South

| | Tone Quality | Tone | Corner Angle | Breath |
|-----------------|---------------------|------------------|---------------------|------------------|
| Northern School | Strong and powerful | Loud, strong | Round | Thick, steady |
| Southern School | gentle and graceful | Bright, ethereal | firm | elastic movement |

The bamboo flute of the South is quiet and gentle, and the musical instrument is the Qu flute. Jiangnan Water Town is quiet, creating the smooth and gentle music style characteristics of southern music, showing the musical character and the beautiful style of water town culture match and strong civic cultural characteristics. The southern region's culture, geography, and climate directly affect musical style formation. The southern region has outstanding people and beautiful mountains and rivers, so the southern language expression is very soft, with elegant clothes and smooth dance, just like flowing clouds. Therefore, the control of breath is the focus of the Southern bamboo flute performance, and the Southern bamboo flute also pays great attention to the voice and sound, and the stepped progression is the most common form of expression of the main melody of the music. The expressive force of the melody is vibrant, the tone is delicate and round, and the style is elegant and harmonious, showing the beautiful and smooth beauty. The most basic requirement of the southern bamboo flute performance is to use qi and calm. The performance often adds the technique of adding flowers, such as beating, giving, folding, and trembling. Through these aesthetic decorative skills, the musical expression is more prosperous. The melody lines of southern Qudi music are smooth and soft, the tone is round and rich, and the rhythm is also very stretched (CHAI, 2012). The music melody is generally carried out in a wave style. Emotional expression is vibrant singing, euphemism, and lyrical. "The technique of using qi is the specialty of the bamboo flute playing the art of the southern school, which makes its music style more appealing by combining other playing techniques." The main representative tracks are shown in Table 3:

Table 3: Repertoire of South Delegates

| Name | Time | Tracklist |
|---------------|-------------|--------------------------------|
| Jiang Xianwei | 1962 | A Trip to Gusu |
| Zhan Yongming | 1976 | Spring to the Xiangjiang River |
| Yan Gufan | 1926 | Partridge fly |
| Zhao Songting | 1979 | The orchids come in spring |

The bamboo flute of the northern school is the Clapper flute, which is

named because it is commonly used as an accompaniment instrument in the Northern Clapper opera. In the North of China, the clapper flute is mainly used to perform. Its style is characterized by strong penetrating power, crispness, and high timbre, which matches the characteristics of the northern people in terms of language characteristics and personality characteristics. The expressive aspect of the music gives people a feeling of optimism and festivity, showing the phenomenon of life quickly. The whole music style of the North is expressed through the Clapper flute, showing the bold and rough characteristics of the North wind music. Therefore, the vigorous qi of the North can be vividly reflected by the pronunciation technique of the bamboo flute. At the same time, using different fingering techniques will show the artistic aesthetic characteristics of the bamboo flute performance of the northern school. Many of Mr. Feng Zicun's works are representative of Northern Pai Di music, such as "Five Clapper," "Happy Meeting," "Hanging Red Light," etc. the repertoire has the music style of Duet, which is also a highlight of Northern Pai Di music. The Northern Bamboo Flute school mainly plays the northern Clapper flute as an instrument, which also better expresses the characteristics of northern music. For the development of Chinese bamboo flute music, the northern bamboo flute is one of the essential style schools. The northern bamboo flute has ups and downs of melody, bright and high tone, lively rhythm, and dramatic style, giving the music a rich mood. "In the application of playing skills, the most important thing is to flower tongue and enunciation, which has a positive significance for expressing rough and enthusiastic northern folk customs.". The main representative tracks are shown in Table 4:

Table 4: Repertoire of Northern Delegates

| Name | Time | Tracklist |
|-------------|------|-------------------------------|
| Liu Sen | 1958 | A Trip treed pipe Gusu |
| Jan Guangyi | 1966 | New songs of herdsmen |
| Feng Zicun | 1950 | Jolly meeting |
| Jan Guangyi | 1953 | Huang Yingying's bright wings |

The southern and Northern schools were derived from the Kunqu Opera and Clapper Opera. In the accompaniment of Kunqu Opera and Clapper opera, the piper accompanied the opera by singing impromptu, some blowing the main melody with flowers, and some blowing variations of the main melody. Over time, from generation to generation, the melody and pattern of the flute accompaniment for the opera have been fixed (Xingchen & Karin, 2022). Most of the traditional flute songs are adapted

from the part of the one-piece structure, and through the performance and variation of this melody, a two-piece variation is formed, the common denominator between the traditional repertoire of the North and the South. The difference is that the repertoire of the northern school is mostly repeated variations, such as the Five Clapper Opera, which has three variations. For example, see (Figure 3) :

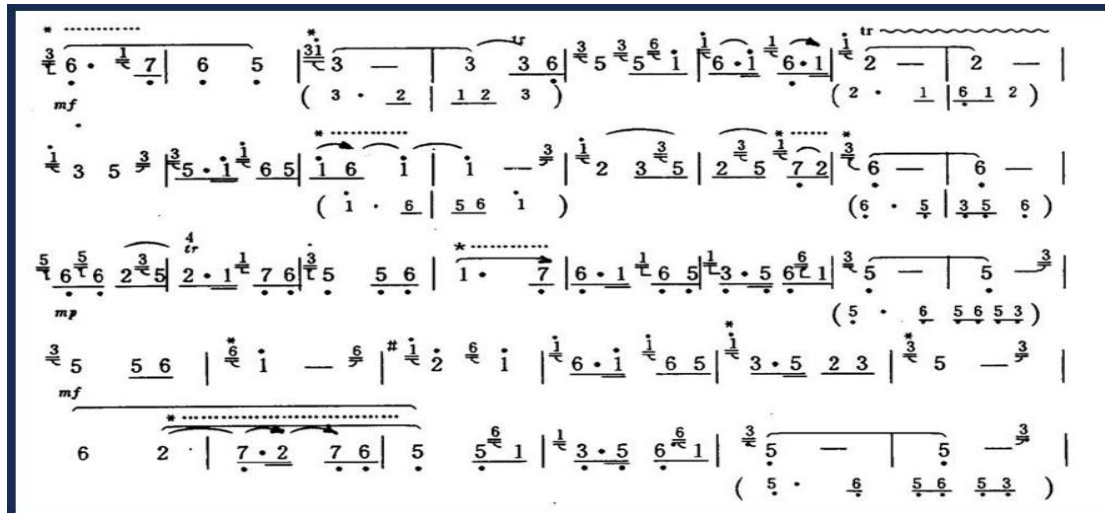


Figure 3: Five Clapper Operas (Image source: Baidu Images)

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On the other hand, the songs of the southern school are mostly composed of fancy variations and plate variations, such as the theme of "Chaoyuan Song" for example, see (Figure.4) :

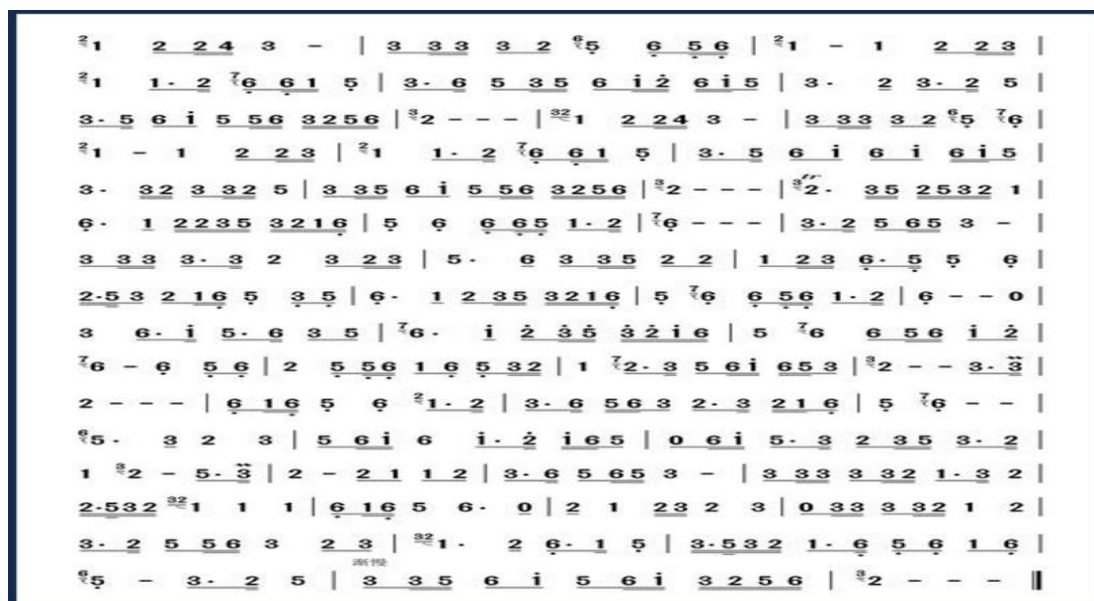


Figure 4: Chowon Song (Image source: Baidu Images)

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In the music, the rhythm and the beat are together, forming a variety of combinations. The rhythmic patterns of the traditional North and South school repertoire are mostly the same, with one beat of dots, four sixteenth notes or two eighth notes in one beat, and the first eight followed by sixteen (Xu, 2022). The difference is that the end note of the Southern repertoire is mostly long, and the time value is longer, while the end note of the Northern repertoire is mainly without a long note, and the rhythm pattern before the sentence is the same: a few paragraphs will have a two-beat long note at the end. The author's comparative analysis of the rhythm of the North and South school songs is shown in the following table 5:

Table 5: Comparison of Rhythm Between North and South School Songs

| | Tracklist | Meter |
|---------------------|--------------------------|--------------|
| Southern Repertoire | Middle flower six boards | 4/4 |
| | paean | 4/4 |
| | Song of the dynasty | 4/4 |
| | Partridge fly | 4/4 |
| | Everbright red | 2/4 |
| Northern Repertoire | Put on a red light | 2/4 |
| | Jolly meeting | 2/4 |
| | Five wooden clappers | 2/4 |

Compared with the Western mode, the Chinese pentatonic mode has fewer intonation levels and no chromatic concept, so it is not as directional as Western music. The melody is different from the sharp Western mode. The Northern style of music adds a little conciseness and directness, while the Southern style is more winding and graceful. The traditional repertoire of the North and South School, mostly adapted from the opera Qupai or Jiangnan silk and bamboo instrumental music, is primarily six-tone mode, adding a seventh tone, that is, changing palace, based on the five-tone mode, basically as a passing tone, or in the position of weak beat and grace note.

The four tones of apparent Angle, changing palace, changing character, and running, combined with the pentatonic mode, have different mode colors. A fourth tone is added to the seven sound scales, most appearing as a variant (#4) and less of an apparent Angle (4). For example, "Eternal Red," adapted from the Duerrentai Qu brand "Eternal Happiness," adds the seven-tone mode of Qingjiao and Changgong based on the five-tone mode. "Dove of Peace" added a variant (Peng & Geng, 2017).

4. ANALYSIS OF REPRESENTATIVE FLUTE MUSIC OF THE NORTH AND SOUTH SCHOOL

4.1 Analysis of North School Song "Happy Reunion"

The original music of "Happy Reunion" is folk music in Inner Mongolia, and later spread in the northern area of Zhangjiakou and gradually developed into the cut music of local operas such as Duet. At that time, the song was the accompaniment of the characters entering the bridal chamber and wiping the dust. Mr. Feng Zicun (See Figure 5) began to try to adapt "Happy Encounter" as a bamboo flute solo. As the first music work adapted by Mr. Feng Zicun, it was based on the Pai Zi song of the Duet. The bamboo flute solo song "Happy Reunion" premiered at the "First National Music and Dance Concert Watching Conference," which caused a great sensation in the national fan circle and won unanimous praise. Bamboo flute solo "Happy Meeting" has become one of Mr. Feng Zicun's leading representative works and has since become a classic bamboo flute solo masterpiece and most bamboo flute players' concert repertoire (Day, 2000). The adapted "Happy Meeting" retains the same style of the original juice and taste so that people can hear the flute solo's beautiful color and feel the music's delicate emotional content. Mr. Feng Zicun highly concentrated Duet's opera factors and characteristics into the music through various creative methods, taking its essence, pioneering and innovative, giving this music enduring vitality.



Figure 5: About the Author (Image Source: Baidu Images)

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In traditional music for two people, whether it is singing or brand music, the structure of the music is developed by three fixed traditional opera music plates, namely adagio, flow plate, pinch plate, and several kinds of rhythm changes. The speed of the three plates is from slow to fast, and the adagio is beat, one bang every four beats. The water board is beaten every two beats - whisk. The knead plate is a beat; each beat is a throw, the unadapted happy meeting; the whole song only has short sections, but in the actual interval, it must be repeated three times in the way of instant performance; each repetition adopts the above different plate to complete the change in speed, and suddenly stops at the climax of the music, and adds a brief epilogue to the end (Xia, 2023).

Table 6: Music Pattern Diagram of Happy Meet After Adaptation

| Card Type | Adagio | Allegro | | Pile Plate |
|------------|------------|--------------|----------------|------------|
| Period | A | A1 | A2 | A3 |
| Bar | | | | |
| Number | 1-30 | 31-55 | 56-83 | 84-111 |
| SOLO Speed | 56 | 92 | 176 | Presto |
| | | | | happy |
| Expression | leave | send word | returning home | reunion |
| | Glissando, | Single spit, | Three kinds of | |
| Skill | crenel | crenel sound | vomiting | synthesize |

As can be seen in the table, the author used the technique of multiple variations in the adaptation and creation of the flute melody and expanded the single paragraph of the original melody into four paragraphs according to the characteristics of the plate style of the tradition. After the modification of the composer, the Dizi Quxi Meet has removed the hand method of "fixed playing" in the traditional plate style, and each section is played at the same speed and gives different musical expressions to each section. Such a hand is more suitable for solo; the player can proceed to the second creation according to the different tone mood on the set playing.

4.2 Analysis of Nan Pai Song "Partridge Fly"

"Zhetridge Fly" was originally a Hunan folk music written by Lu Chunling (see Figure 6); the score was first included in 1926 and published by Yan Jifan. Chinese Elegant Music Collection. Note after the score: "Xiao, small gong tune. This song should not use the flute; it is better to use a lower sound instrument; it seems elegant and pleasant." Early "Partridge Flying" is shown as a Xiao solo or Jiangnan silk and bamboo ensemble. A solo flute version was made into a record, and even a stage

version of "Partridge in Flight" in the 1950s. All are "Jiangnan silk and bamboo ensemble music" or accompanied by big drums. The version played by the flute is now widely used; it can be seen that traditional music is a rapidly changing stage (Maarif & Indrayuda, 2019).

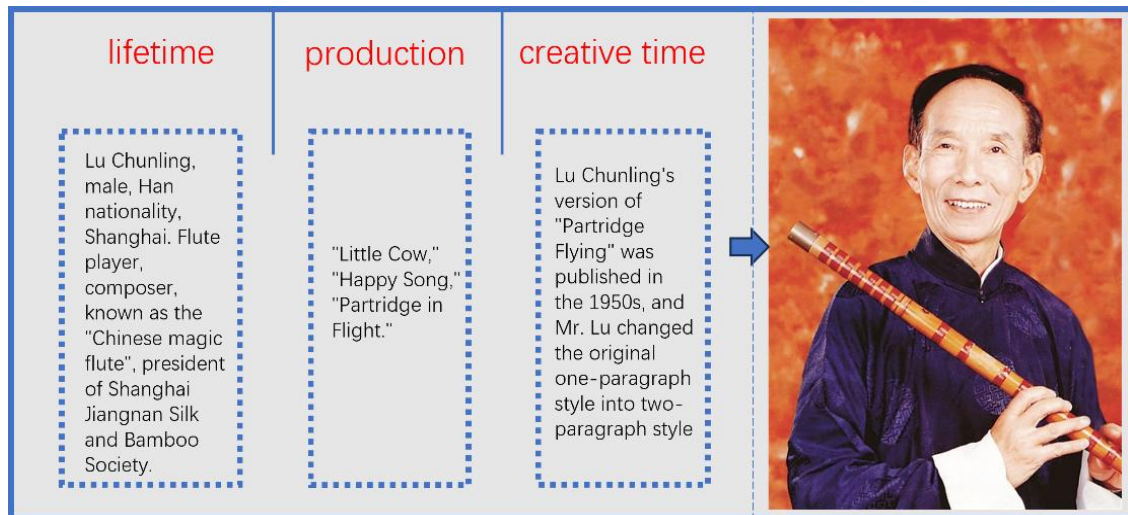


Figure 6: About the Author (Image Source: Baidu Images)

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It is played with a flute in the key of C, in a barrel tone of 2, in corner mode, in full 4/4 time, with no beat change. It can also be used B flat or A big flute to play, with a more mellow and deeper tone to express the artistic image of the partridge, but most still in the C flute version for the mainstream. The whole song is divided into an introduction, adagio, allegro, and epilogue, a total of four paragraphs 86, A small section. The lead score example is free scattered, although there are only five bars, only four long sounds with more extended arpeggios. The overall strength is not muscular, but it also shows a cheerful light, and the strength returns to very weak at the end of the lead, but the change of breath is noticeable. It also expressed the sound of the partridge's flapping wings through wildly exaggerated finger trills and then changed to a virtual finger vibratory sound. The timbral color was significantly softer, the trills were longer, the fluctuations were more significant, the rhythm was free, and the artistic image depicted was vivid, meaning that the partridge gradually flew away, which exactly met the traditional techniques of Jiangnan silk and bamboo "you are complex, and I am simple, you are high and I am low." It opens with a vivid picture of a partridge soaring (Zhu & Rodloytuk, 2022). Next is the adagio; the adagio is slowed down and added by the original folk flower part, which is used as the adagio in this piece. Adagio has a total of 48 bars, and the speed is slow, the speed of 52 through the whole

paragraph, but also more accessible. There is no one feeling. The melody follows the original song, adding more flowers and the skills on the finger are labor, overlapping, complimentary tone, Boeing, with apparent changes in the strength of the breath; while the melody line is beautiful, the theme is delicate and graceful to expand. The phrase at the beginning of bar 25 has a very weak overtone, which continues until the end of the following phrase, where the overtone has the function of imitating the organ and closely follows the note in the original score: "Xiao... Seems elegant and pleasant ", showing a quiet, far-reaching, ethereal meaning. After these two phrases, they return to their previous timbre (Rui & Xiang-jian, 2021). The passage ends with a slow variation to overdo it, tightly tied to the theme, without the slightest affectation. The allegro score is a reproduction of the adagio with floral variations and is also the theme of the original floral section, with a total of 28 bars. The first phrase starts, the speed goes from slow to fast, then to Allegro speed. The rhythm is mostly the first eight sixteenth and four sixteenth notes, which are emotional and are the climax of the whole piece. When playing, the fingering changes are elastic, the kung fu requirements of the fingers are high, and the breath should be smooth (Shou et al., 2023; Zhou, 2021). The allegro begins to slow down towards the end, creating a sense of space, starting with four eighth notes and ending with a three decorated with a trills poggatura in the front, which has a free extension mark and is played a little longer to be more artfully integrated with the epilogue (Wegst, 2008). The coda and introduction complement each other, also five bars, the first three of which are all quickening eighth notes, partially added flowers, after three bars of excess to pull out of the allegro mood. The last two bars are also a long note 3, from weak to medium weak and finally to fragile strength, and each bar has a small degree of gradual strengthening and weakening, showing the partridge gradually flew away and refused to leave the scene so that the audience is not satisfied.

5. CONCLUSION

The development history of the bamboo flute is almost synchronized with the development history of Chinese civilization. Bamboo flute players in different periods have injected different blood into the development of bamboo flute art. The development and evolution of bamboo flute music creation, playing technique, and music style follow the footsteps of The Times and keep moving forward. Bamboo flute music is no longer pure

folk music, and it has gradually evolved into a wealthy Chinese traditional music culture. The difference between the North and the South bamboo flute is inherited from China's cultural exchanges and living habits for thousands of years, inseparable from the structure of the Qudi and Clapper flute and the differences in customs between the South and the North. However, it also hinders the development of bamboo flutes. The northern performers need a deeper understanding of the southern style, and the southern performers need to be proficient in the northern skills. Then, the South and the North are in their closed circles, unable to jump out of their style's "platitude," monotonous repetition. Such a state cannot keep up with the development of today's society, and this ancient instrument will gradually die out. As a supporting discipline, musicology plays a crucial role in the future development of Chinese bamboo flute art. We have the obligation and necessity to carry forward Chinese bamboo flute art and let Chinese traditional music stand on the world stage.

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