

Секция 5
МУЗЫКАЛЬНОЕ ИСКУССТВО И НАУКА
(MUSICAL ART AND SCIENCE)

MAO ZIQIANG

China – Republic of Belarus, Vitebsk, VSU named after P.M. Masherov

**BAMBOO FLUTE: FROM TRADITIONAL CHARM
TO CONTEMPORARY PERFORMANCE**

The bamboo flute has extremely strong expressiveness and diverse performance forms, including solo, accompaniment and ensemble. It is not only an important accompaniment instrument for Chinese folk music, local opera and ethnic song and dance, but also a core member of the Chinese national orchestra. It can not only show the delicacy and grace of solo, but also play an important role in setting the atmosphere and connecting melodies in ensemble, which is a key instrument for conveying the charm of Chinese national music.

The purpose of this article is to briefly analyze the basic provisions of the Chinese national musical instrument bamboo flute.

The main part. The bamboo flute has a long history of origin, and there are various theories about its origin. At present, the oldest flute instrument found in China is the 7-hole Jiahu bone flute unearthed at the Jiahu Site in Wuyang County, Henan Province, which is about 9,000 years old. This also proves the long history of Chinese flute instruments. According to "Lu Shi Chun Qiu · Gu Yue Pian" (Spring and Autumn Annals of Lu Buwei – Ancient Music), around the Yellow Emperor's era, flute instruments began to change from bone to bamboo, and the bamboo flute gradually took shape, with a history of about 4,000 years to date.

In the pre-Qin period, the bamboo flute was mainly used in the elegant music of court sacrifices, court meetings and other ritual occasions, as an important part of court music, showing a solemn and elegant atmosphere. In the Qin and Han dynasties, the bamboo flute gradually walked out of the court and became the core instrument of Naoge (a type of court music) and Hengchui (a type of wind music) in the wind and drum music, widely used in military camps, celebrations and other scenes, and its timbre gradually became more expressive.

The Tang and Song dynasties were the prosperous development stage of bamboo flute art. At that time, professional music institutions such as Jiaofang (imperial music academy) and Liyuan (imperial opera troupe) appeared, cultivating a large number of excellent bamboo flute players. The playing skills and repertoires of the bamboo flute were greatly enriched, making it one of the most popular instruments at that time. In the Song and Yuan dynasties, the application scenario of the bamboo flute was further expanded, becoming an

indispensable accompaniment instrument in opera music such as Zhugong Diao (a type of narrative music), Zaju (traditional opera) and Sanqu (a type of verse), integrating deeply with opera art.

From the Ming and Qing dynasties to the 1950s, the bamboo flute art showed a trend of north-south differentiation, gradually forming two major schools: "Qu Di" which accompanies the southern Kunqu Opera, and "Bang Di" which accompanies the northern Bangzi Opera. The two formed distinct regional characteristics in timbre, skills and repertoires, promoting the diversified development of bamboo flute art.

After the 1950s, the north-south differentiation of bamboo flute art was officially finalized, with the southern solo style represented by Lu Chunling and the northern solo style represented by Feng Zicun. The two schools learned from each other and developed together. Since the 1980s, the bamboo flute art has broken the boundary between the north and south schools, showing a development trend of integration of north and south and combination of China and the West. The playing skills and repertoires have been continuously innovated, and it has gradually become internationalized, becoming an important carrier to show the charm of Chinese national music to the world.

The bamboo flute is made from a one-piece bamboo tube hollowed out inside with nodes removed to form an internal cavity. It has a cylindrical shape and is equipped with one breathing hole, one membrane hole, six tone holes (for bass flutes such as salt or la, there are seven finger holes), two holes for the main tone and two auxiliary tone holes. The flute body is made of a one-piece bamboo tube hollowed out inside with nodes removed to form an internal cavity (Figure 1).

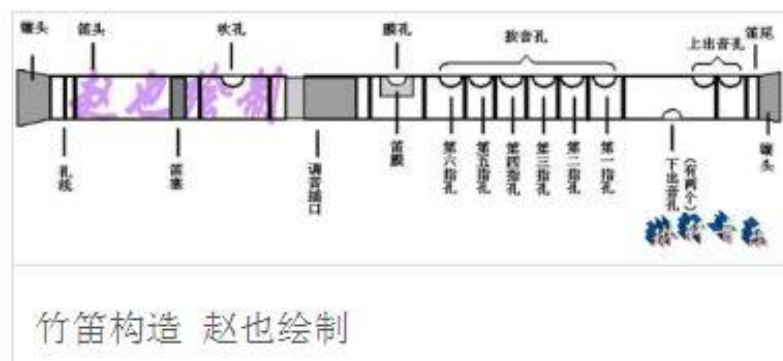


Figure 1 – Bamboo flute components

The basic design of the bamboo flute is represented by the following components (Table).

Table – Bamboo flute components [1]

No.	Component	Description
1.	Cap	made of cork and inserted to a certain depth above the breathing opening
2.	Respiratory opening	the first hole on the left side of the flute body, causes resonance of the membrane and air flow inside the bamboo tube
3.	Orifice for membrane	a second opening on the left side of the flute body; used to attach a membrane that changes timbre
4.	Membrane	vibrates under the influence of air flow, producing a clear, bright sound
5.	Finger holes	change pitch
6.	Top tone hole	used for tuning, defining the lowest flute tone range
7.	Bottom tone holes	used to adjust higher notes, improve tone, and increase volume
8.	Head (mouthpiece)	prevents air flow from rising, directing breathing downward for focused sound; usually inlaid with cow bone, cow horn, jade or ivory
9.	Connecting thread	protects against possible breakdown

There are various types of bamboo flutes with diverse classification methods. According to the north-south schools and usage scenarios, it can be divided into three categories: Qu Di (melody flute), Bang Di (clapper flute) and Zhong Di (alto flute); according to the range, it can be divided into soprano flute, alto flute and bass flute. Among them, the common keys of soprano flute are F to C, alto flute are ^bB to E, and bass flute are A to C; according to the production materials, it can be divided into bamboo flute, eagle bone flute, copper flute, redwood flute and so on; according to the regional characteristics, it can be divided into Qiang Di, Dong Di and so on. Different types of bamboo flutes have their own focuses in shape and timbre, adapting to different performance scenarios and musical styles (Figure 1).

A broad range is one of the prominent characteristics of the bamboo flute. The range of ordinary bamboo flutes can cover two and a half octaves, and some specially made bamboo flutes can reach 3 octaves. Moreover, the same bamboo flute can flexibly change four modes, which can easily meet the needs of pieces with different pitches and styles during performance, with extremely flexible expressiveness (Figure 2).

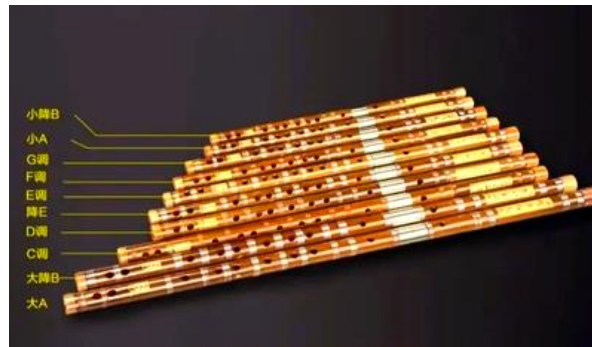


Figure 2 – Types of bamboo flute

The bamboo flute has a unique tone, generally rich, soft, and vibrant. The sound is clear and pleasant. It was praised by the ancients as "the roar of the dragon and the song of the phoenix". Among these, the Qu Di has a warm, fresh, and soft tone, suitable for slow and graceful pieces; the Bang Di has a high, transparent, and bright tone, more suited to lively, passionate, and rapidly changing melodies. The two tones create a distinct contrast, enriching the artistic expression of the bamboo flute.

The bamboo flute has rich and varied playing skills. It can be played both sitting and standing. Musical performance is characterized by three methods of breathing: thoracic, abdominal and mixed. Breathing skills can also be used to achieve long-term continuous play. In addition, the use of various skills, such as light single staccato, vibrato, mordent and appoggiatura, can make bamboo flute playing more attractive, showing the diverse effects of expressing musical thought.

Musical works for bamboo flute are filled with subtle sensitivity and extraordinary imagery. According to the author of this article, a member of the Chinese National Orchestra Society; director of the Xiao Culture Society of Jiangxi Province; member of the professional flute and xiao committee of the Shaanxi Provincial Musicians Association; a member of the Dongxiao Chinese Educational Base of the Chinese Association for the Promotion of Traditional Culture, the content of the play "Dreams in the Distance" can be conveyed by the following truly poetic text: "Ignore the noise of rain pounding trees. Why not sing mantras and walk slowly? The bamboo staff and straw sandals are lighter than a horse; what's the odds? Let rain and fog accompany me through life. Life is fickle; let it be as it is, with its ups and downs, meetings and breakups. Instead of complaining about heaven and earth, blaming wind and rain, it is better to sing mantras and walk slowly. Listening to the rain knock on small leaves, its rustling surpasses even the music of nature. Admiration for the misty landscape in the rain, beautiful as a picture, inspires poetic reflection. In the course of life, some landscapes once seen remain unforgettable. People often say dreams are distant; in fact, the distance to the dream is sometimes very close, and sometimes extends to the very ends of the earth" [2].

As a treasure carrying thousands of years of Chinese folk music culture, the bamboo flute's development trajectory is profoundly imprinted with historical changes and artistic innovations. From the Jiahu bone flute dating back 9,000 years to the mature bamboo flute and xiao, from the elegant court music of the pre-Qin period to the diverse stages of contemporary music, it has not only completed the evolution of materials from bone to bamboo and the expansion of scenarios from a single function to multiple applications, but also formed an artistic pattern of north-south division and East-West integration. Its unique bamboo structure endows it with a distinctive timbre reminiscent of "dragon's roar and phoenix's cry", while its wide range and rich playing techniques allow it to perform both soothing and elegant southern melodies and convey the vigorous and lively northern style, becoming a model of a national musical instrument that combines delicate emotion with powerful expressiveness.

Conclusion. In the contemporary context, the art of the bamboo flute has broken down the boundaries of schools and regions, achieving international dissemination through technical innovation and cross-disciplinary integration. It upholds the cultural genes of traditional music while continuously absorbing the nourishment of modern art, becoming an important vehicle for showcasing the charm of Chinese folk music to the world. From the craftsmanship and aesthetics of the instrument itself, to the inheritance and innovation of playing techniques, and the Eastern artistic conception contained in musical works, the bamboo flute has always carried the cultural sentiments and aesthetic pursuits of the Chinese nation. With the revival of traditional music culture and the deepening of cross-cultural exchanges, this ancient instrument will surely rejuvenate itself while upholding tradition, continuing to write a unique chapter in Chinese folk music.

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HUANG SHIXIA, WANY INGBO, GAO YIFAN

China – Republic of Belarus, Vitebsk, VSU named after P.M. Masherov

**DEVELOPMENT OF POP PERFORMANCE SKILLS
IN CHILDREN OF SECONDARY SCHOOL AGE**

In modern music education, the development of pop performance skills in middle school-age children is of particular importance, since pop vocals represent a unique synthesis of technical training (microphone technology for close sound capture, diaphragmatic breathing control, the formation of natural