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Wichmann, Elizabeth Ann

THEY SING THEATRE: THE AURAL PERFORMANCE OF BEIJING OPERA

University of Hawaii

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THEY SING THEATRE:
THE AURAL PERFORMANCE OF BEIJING OPERA

A DISSERTATION SUBMITTED TO THE GRADUATE DIVISION OF THE
UNIVERSITY OF HAWAI'I IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

IN DRAMA AND THEATRE

MAY 1983

By

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ABSTRACT

Beijing opera has been the nationally dominant form of traditional Chinese theatre for more than one hundred years. For Chinese audiences and Beijing opera performers, aural performance is the most dramatically and aesthetically important aspect of the total performance of Beijing opera. The importance attached to aural performance can be seen in the basic terminology used by theatregoers and performers—attending a performance is referred to as "listening to theatre," and performing itself is termed "singing theatre."

Aural performance consists of four major components: the language of the scripts, the music of the musical system, the voices of the performers, and the sounds of the orchestra. Each component is a complex system which may be independently described and analyzed; the primary sources for the study of these components are the performances and performers themselves.

Beijing opera is a performer-centered theatre form. The stage is perceived as a platform on which performers may display their skills—song, speech, dance-acting, and combat. The first two skills, song and speech, are the skills of aural performance. Each of the four components of aural performance is directly related to these two skills. The
display of skills is not an end in itself, but is rather the means whereby performers may express the feelings and emotions of the characters whom they portray.

The language of Beijing opera scripts consists of the lyrics for songs, and of stage speeches. The major purpose of song lyrics is the expression of emotion. They are written within a system of lyric types, and according to basic patterns of lyric structure, rhyme, and speech-tones. Stage speeches are intended primarily to advance the plot through the social intercourse of dramatic characters; they provide the context for the expression of emotion. Conventionalized speeches, which are often rhymed, serve the additional function of marking transitional structural points within each play.

The Beijing opera musical system, pihuang, is conceptualized as the source of music for song. It includes three major elements: melodic-phrases, metrical types, and modes and modal systems. Melodic-phrases, the smallest, most basic element, are pitch progressions for singing individual words. They have certain melodic tendencies, arising primarily from the tonal nature of the Chinese language. Metrical types are patterns of meter and tempo which influence the melodic tendencies of melodic-phrases. Each is perceived as evocative of a general psychological state. Modes and modal systems consist of patterns of rhythm, song structure, melodic contour and construction,
and key and cadences; they influence the rhythm and melodic tendencies of their associated metrical types, and of individual melodic-phrases. Each modal system and mode evokes a different overall atmosphere.

A major part of the process of character interpretation and portrayal in Beijing opera is the composition of melodies for songs. In composing, performers first select atmospherically appropriate modal systems and modes for an entire play, and then select psychologically appropriate metrical types for each passage of lyrics. Finally, following the patterns of the modal system, mode, and metrical types selected, performers interpretively compose specific melodies, intended to convey precise emotional nuances, for each word and line of the song lyrics.

In performance, the sounds actually heard are the voices of the stage performers, and the music of the orchestra. The basic techniques of vocal production, which concern the use of breath and pronunciation, are used throughout both song and speech. Certain specialized techniques of pronunciation and delivery apply only to song, and others only to speech.

The orchestra accompanies and supports the voices of the stage performers. The full orchestra provides accompaniment for song, while the percussive section of the orchestra alone accompanies speech. The percussive orchestra also punctuates the movement of stage performers,
provides sound effects, and punctuates structural transition points throughout every Beijing opera performance.

The most fundamental relationship amongst the four components of aural performance is that of substance to sound. The substance of aural performance—the material which is performed—is provided by the language of the script, and by the music composed for each specific play. Because music composed in the pihuāng musical system is intended to evoke atmosphere, psychological states, and specific emotions, it may be considered a language of affective meaning. In performance, the voice and orchestra give sound to both the denotative language of the script and the affective language of the musical system. Performers vocalize the Chinese language of the script in speech, accompanied by the percussive section of the orchestra. In song, performers vocalize both the Chinese language of the script and the pihuāng language of the music, and are accompanied by the full orchestra. Song therefore has the most meaning—i.e., both denotative and affective—and the fullest complement of aural components. The percussive orchestra aurally unifies whole performances by providing an aural dimension to the visual, physical expression of the stage performers, and by creating structural punctuation. Conventionalized speeches assist in aurally demarcating structural units. Prose speeches, by conveying situation and relationships, provide a dramatic
context for the emotional expression of song within that structural fabric of sound. Song is then dramatically, structurally, and aesthetically the heart of aural performance.
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CHAPTER I
THE STUDY

Purpose

The purpose of this dissertation is to describe the major components of the aural performance of Beijing opera as they are conceptualized and perceived by Beijing opera practitioners and aficionados. Through this description, the study aims to arrive at an understanding of how those components are used and related in creating a performance, and of how that performance is appreciated by its audience.

Scope and Limitations

For the purposes of this study, "aural" is defined as "all that is heard"; not only the actual sounds produced, but also the words and music whose presentation in performance is made possible by the production of sound. Following this definition, there are four major components of aural performance: language, musical system, voice, and orchestra. The intimate relationships in Beijing opera between vocal performance and language, and between the
musical system and vocal and orchestral performance, necessitate this fairly comprehensive definition.

Each of these major components is described in detail in the body of this dissertation. In the introductory second chapter, fundamental aspects of the total performance of Beijing opera are discussed, providing an understanding of the context in which aural performance occurs. Chapters III through VII constitute the main body of the study. In Chapter III, language levels and the language of both song and speech are described. Chapters IV and V are concerned with the musical system, describing the major musical elements and the composition process respectively. Chapter VI details the techniques of vocal production, song, and speech, and Chapter VII presents the instruments of the orchestra and their individual and collective functions. In Chapter VIII, the interrelation of these four major components of aural performance is analyzed.

There is no attempt made in this dissertation to prove a particular thesis; the study is rather a descriptive, analytical one. It is focused upon aural performance in the contemporary period--1977-1981. In China, this period is known as "post Gang-of-Four" (sirenbang zhihou 人帮之后); it is a period characterized culturally by the resurgence of traditional arts after the ten year hiatus produced by the Cultural Revolution. However, contemporary practitioners of Beijing opera view the art as being a
continuous tradition, extending from approximately 1850 to the present, with a break from 1966-1976 caused by the Cultural Revolution. The theatrical lives of many contemporary practitioners span a considerable portion of this period; many began learning the art in the 1940's, and not a few practitioners have performance experience dating from the 1930's. Their descriptions of aural performance and of their own practices are drawn freely from this entire period. This perspective has been accepted in this study, and no attempt is made to compare the aural performance of Beijing opera in the first half of the century with that of the second.

This dissertation is not concerned with the historical development of Beijing opera, its social milieu, the visual aspects of performance, nor the process of training stage performers and musicians; these matters are dealt with only sparingly, when they have an important bearing upon actual aural performance. While the study deals extensively with areas of potential interest to literary scholars, ethnomusicologists, and linguists, it is written from a theatrical, performance-oriented perspective; more specifically, from the perspective of Beijing opera's practitioners and connoisseurs. All techniques and aesthetics are described as they are conceptualized by those authorities.
Beijing opera (jingju 京剧, lit., "capital drama"; also jingxi 京戏, lit., "capital theatre," and guoji 国剧, lit., "national drama") has been the nationally dominant form of traditional Chinese theatre (xiqu 戏曲, lit., "theatre of song") for at least one hundred years. During this period, it has been a major source of entertainment and aesthetic enjoyment for one quarter of the world's population. In the West, Beijing opera is best known and appreciated for the visual aspects of its performance, including its colorful makeup and costumes, simple staging, and complex pantomimic and acrobatic sequences. However, for Chinese audiences the aural aspects of Beijing opera performance are more important than these visual aspects. Connoisseurs refer to attendance at a Beijing opera performance as "listening to theatre" (tingxi 听戏), and practitioners refer to their performance as "singing theatre" (changxi 唱戏).³

The major aspects of such a widespread and long-lived theatrical tradition certainly merit scholarly investigation. A brief review of the literature concerning Beijing opera confirms the need for further research on aural performance.

Since the early years of the twentieth century, numerous general studies of Beijing opera have been
undertaken by Western scholars. Two of the best are *The Classical Theatre of China* by A.C. Scott and *Peking Opera: A Short Guide* by Elizabeth Halson. Such studies, however, are general descriptions of all aspects of the form, with greatest concentration upon visual aspects, plots, and characters. They include only brief descriptions of aural performance, concentrating in this dimension primarily upon the instruments of the Beijing opera orchestra. A major reason for this relative neglect of aural performance by Western scholars is perhaps the complexity of aural performance, and its essential alienness to Western audiences; Halson suggests this in the introduction to her chapter on "Music and Singing": "To the unaccustomed Western ear, the music and singing in Peking [i.e. Beijing] opera seem strange, and are often dismissed as a series of discords and a noisy banging of gongs which are totally incomprehensible." 

In recent years, detailed English-language studies of specific aspects of the aural performance of Beijing opera have begun to appear. Most notable are those by Rulan Chao Pian, such as "Aria Structural Patterns in the Peking Opera," which analyzes different applications of one element of the musical system, and "The Function of Rhythm in the Peking Opera," which compares certain functions of rhythm in the musical system, in percussive orchestral music, and in one type of speech. To date however, there has been no
comprehensive study in the West of the aural performance of Beijing opera.

Chinese theatre scholars and Beijing opera practitioners have produced a large body of written material in the Chinese language which deal with Beijing opera. Those which include material concerning aural performance may be divided into three categories: general introductions to Beijing opera, collected works and autobiographies of practitioners, and studies of individual aspects of aural performance.

Introductions to Beijing opera, such as 我怎样学会了演京戏 (Wo Zenyang Xuehuile Yan Jingxi) (How I Mastered the Performance of Beijing Opera) by Ouyang Yuqian (欧阳予倩), 京剧常识讲话 (Jingju Changshi Jianghua) (A Guide to General Knowledge of Beijing Opera) by Sun Rongbai (孙荣柏), 京剧常识 (Jingju Changshi) (General Knowledge of Beijing Opera) by Yang Mao (杨茂), and 国剧简介 (Guoju Jianjie) (A Brief Introduction to Beijing Opera) by Yu Dagang (俞大纲), include general descriptions of all the major components of aural performance, and brief descriptions of some of the major techniques associated with each component. These introductions are valuable sources for researchers who can check the partial descriptions given against the techniques as applied in actual performance, but do not provide full descriptions, nor analyses of the entire aural performance system.
Some of the collected works and autobiographies of theatre practitioners are liberally sprinkled throughout with information on aural performance. Those which include the most detailed information are: Ah Jia (阿甲), 戏曲表演论集 (Xiqu Biaoyan Lunji) (A Collection of Essays on the Performance of Traditional [Chinese] Theatre), Mei Lanfang (梅兰芳) 舞台生活四十年 (Wutai Shenghuo Sishi Nian) (Forty Years of Life on the Stage), Qi Rushan (齐如山) 齐如山全集 (Qi Rushan Quan Ji) (The Complete Works of Qi Rushan) and 国剧艺术考证 (Guoju Yishu Huikao) (A Collection of Studies of Beijing Opera Art), Xu Lanyuan (徐兰源) 徐兰源操琴生活 (Xu Lanyuan Caoqin Shenghuo) (Xu Lanyuan's Life as a Qin [stringed-instrument] Player) and Xun Huisheng (荀慧生) 荀慧生演剧散论 (Xun Huisheng Yanju Sanlun) (Random Essays on Theatrical Performance [by] Xun Huisheng). These writers are primarily concerned with expressing their personal interpretations of the techniques and aesthetics of Beijing opera performance; basic descriptions of the aural components are therefore largely missing from these works as is any attempt at providing a total picture of aural performance. While a careful search of the collected works and autobiographies of these theatre practitioners will reveal valuable, detailed information on certain techniques and aesthetics of aural performance, these works are not intended as comprehensive studies of the subject.
The most prevalent studies of individual aspects of aural performance are "how to" manuals devoted to the playing of one or more orchestral instruments, such as: Chen Weilun (陈维良), ed., 京胡学习法 (Jinghu Xuexi Fa) (Methods of Studying the Jinghu [a two-string spike-fiddle]), Li Pinrong (李品荣) 唢呐吹奏法 (Suona Chuizou Fa) (Methods of Playing the Suona [a double-reed wind-instrument]), Liu Ming (刘敏), ed., 怎样学二胡 (Zenyang Xue Erhu) (How to Study the Erhu [a two-string spike-fiddle, larger than the jinghu]), and Lu Mai (鲁麦), ed., 怎样打锣鼓 (Zenyang Da Luogu) (How to Play the Percussion Instruments). They are extremely useful in gaining a practical understanding of the individual orchestral instruments themselves, but shed only minimal light upon the functions of the instruments in ensemble, and upon the relationship of the orchestra to the other three components of aural performance.

Among the most in-depth Chinese-language studies of aural performance are works by six well-known theatre scholars: Xiao Qing (肖晴), Xia Ye (夏野), Zhou Yibai (周贻白), Yu Binsheng (余滨生), Qiu Wen (秋文), and Liu Jidian (刘吉典). Xiao's 戏曲唱工讲话 (Xiqu Changgong Jianghua) (General Knowledge of Singing Skill in Traditional [Chinese] Theatre) is a useful introduction to vocal technique in the major forms of traditional Chinese theatre, and includes a fairly detailed description of this component
of Beijing opera's aural performance. Xia's \textit{戏曲音乐研究} (\textit{Xiqu Yinyue Yanjiu})(A Study of the Music of Traditional [Chinese] Theatre), while concerned primarily with Beijing opera's historical predecessors, does discuss the musical system of Beijing opera, as well as its relationship with the language of song lyrics. Zhou's \textit{戏曲演唱理论辑释} (\textit{Xiqu Yanchang Lunzhu Jishi})(Edited and Interpreted Treatises on the Performance of Song in Traditional [Chinese] Theatre) provides an excellent theoretical understanding of the relationships between language, musical system, and voice, though the essays are devoted primarily to Beijing opera's predecessors. Yu's \textit{国剧音韵及唱念法研究} (\textit{Guoju Yin Yun ji Chang Nian Fa Yanjiu})(A Study of Rhyme Schemes and the Techniques of Song and Speech in Beijing Opera) is a detailed analysis of the script-writing techniques employed in the verse of Beijing opera, and of the relationship of these techniques to the vocal techniques with which they are performed. Qiu's \textit{京剧流派欣赏} (\textit{Jingju Liupai Xinshang})(An Appreciation of the Schools [i.e. styles, performance traditions] of Beijing Opera) includes considerable description of Beijing opera vocal technique, and of the composition process in Beijing opera's musical system. Liu's \textit{京剧音乐介绍} (\textit{Jingju Yinyue Jieshao})(An Introduction to the Music of Beijing Opera) deals primarily with the musical system and the orchestra of Beijing opera,
but discusses all four components of aural performance as they relate to song.

None of these works, however, is a systematic, comprehensive study of all four components of the aural performance of Beijing opera and their interrelation. Because aural performance is the most important dimension of the total performance of Beijing opera, and its appreciation requires considerable knowledge of the aesthetics and techniques of each major component of aural performance, such a study seems warranted. That is the intent of this dissertation.

Research Methodology

This dissertation is based on field study that was conducted in the People's Republic of China between August 1979 and August 1981. The field study was supported by a fellowship granted by the Committee for Scholarly Communication with the People's Republic of China, an organization under the auspices of the National Academy of Sciences and the International Communication Agency. Research was conducted primarily at two institutions in Nanjing, the capital of Jiangsu Province: the Jiangsu Province Beijing Opera Company (Jiangsu Sheng Jingju Tuan 江苏省京剧团), hereafter referred to as "the Beijing Opera Company," and the Jiangsu Province Traditional
[Chinese] Theatre School (Jiangsu Sheng Xiqu Xuexiao 江苏省戏曲学校), referred to henceforth as "the Theatre School." During the two-year period, seven supplementary research trips were made to Shanghai, and five to Beijing, each of from one to three weeks duration. Beijing opera plays were also attended, and practitioners informally interviewed, in Shenyang, Anshan, and Dalian in July 1978, and in Guangzhou, Hangzhou, Suzhou, Yangzhou, Zhenjiang, Wuxi, Kaifeng, Loyang, Xian, Lanzhou, Huhehot, Datong, and Qufu during July and August of 1980. Two major approaches were used for gathering data: that of the researcher, and that of the student performer.

As a researcher, I employed three methods of gathering data: I attended performances, attended rehearsals and workout sessions, and conducted interviews.

During the two-year period I attended more than two hundred performances of forty-seven different plays. I was able to record twelve of these plays in their entirety on at least three different occasions each; these multiple recordings proved invaluable in comparing the aural performances of the same performers in the same play on different occasions, and in comparing the performances of different performers in the same play. Additionally, as published scripts of Beijing opera plays are relatively scarce and not readily accessible, these recordings provided
"scripts" for use in the description and analysis of stage language in this dissertation.

I also attended eight films of complete Beijing opera plays as performed by master performers in the 1950's and early 1960's, and listened to and recorded twenty-three full and partial Beijing opera plays broadcast on the radio. Fifteen of the plays broadcast were not available for live or filmed viewing during the period of field study; the recordings of those plays were especially valuable additions to the collection of recordings made at live performances.

By attending the entire rehearsal process (guanbu paixiguocheng 全部排练过程) for fourteen productions, I was able to gain a much better understanding of the practical application of aesthetics and techniques to specific plays, role types, and characters. Attendance at the workout sessions (lian gong 练功) of professionals, and the training sessions (xunlian ban 训练班) of student performers conducted by those professionals, increased my understanding of the aesthetics and techniques themselves. Without this experience of witnessing professional theatre practitioners developing and selectively applying the "tools" of aural performance, of witnessing the "process" of aural performance as opposed to its "product" in actual performance, I seriously doubt that I would have been able to comprehend the aural performance of Beijing opera as it is perceived by its practitioners.
Formal interviews with professional practitioners--stage performers, musicians, directors, and playwrights--were conducted with two primary aims. First, each interview sought to elicit from the interviewee his or her understanding of the role of his or her specialty within the total performance of Beijing opera. For instance, interviews with musicians focused upon the relationship of orchestral music to total performance, and upon the various specific functions served by orchestral music and by the particular instrument(s) played by each musician. Secondly, each interview attempted to clarify questions concerning the area of specialization of each interviewee which arose in the course of the field study. No standard questionnaire was employed in these interviews; the questions for each interview were prepared in advance of that interview, with the specific specialization of the interviewee and his or her background as primary considerations.

In arranging the interviews, every effort was made to fully cover each aspect of aural performance; i.e., every role type and important subtype, and every major instrument and class of instruments. Especially in the case of stage performers, individuals in each of three age groups were sought for interviews: 25-35, the "young performers" (qingnian yanyuan 青年演员); 36-50, the "middle-age performers" (zhongnian yanyuan 中年演员); and performers over 50, the highly respected "old performers" (lao yanyuan 老演员).
This effort was made not only because performers in these age groups are believed to have developed different sets of skills, but also because the events of twentieth century Chinese history have given them quite different cultural backgrounds; an awareness of the different perspectives on Beijing opera performance produced by these different backgrounds was a necessary step in arriving at a comprehensive understanding of contemporary aural performance. In all, forty-nine stage performers, eight musicians, six directors, and two playwrights were interviewed. In most instances, notes were taken by hand rather than by tape recording, at the request of the interviewees.

In addition to these formal interviews, I engaged in innumerable informal conversations with practitioners and students throughout the course of the field study. These conversations were invaluable, not only as sources of data, but also for the assistance which they provided in understanding the relevance of that data.

As a student performer, I participated in workout sessions (lian gong) at both the Beijing Opera Company and the Theatre School. I was given special guidance in these workout sessions by Xu Meiyun (徐美云) and Sha Yu (沙钰), actresses at the Beijing Opera Company, and by Xu Xiaotao (徐小涛), an instructor at the Theatre School. At the school I also participated in lecture classes, took
individual lessons in the performance of specific plays, and finally participated in several public performances of the play, *The Favorite Concubine Becomes Intoxicated* (Guifei Zui Jiu 贵妃醉酒) with the Young People's Experimental Beijing Opera Troupe (Qingnian Shiyan Jingju Tuan 青年实验京剧团), a troupe composed of senior students.

The lecture courses were a mine of information as well as a major source of insight into the relationships between the various components of Beijing opera performance. Those related to the aural performance of Beijing opera included: The Role Types of Beijing Opera and Their Characteristics (Jingju de Jiaose Fen Hang ji qi Tedian 京剧的角色分行及其特点), taught by Yang Shengming (扬盛鸣), The Theory of Directing for Beijing Opera (Jingju Daoyan Lilun 京剧导演理论), taught by Liu Jingjie (刘静杰), and The Theory of Beijing Opera Music (Jingju Yinyue Lilun 京剧音乐理论), a private tutorial directed by Wu Junda (武俊达), a traditional Chinese theatre playwright and a nationally recognized scholar of traditional Chinese theatre music.

Participation in workout sessions gave a practical grounding to the accumulating data which could be achieved in no other way. Particularly useful were vocal exercise sessions (diao sangzi 吊嗓子), in which I was accompanied by Bian Shuangxi (卞双喜), Hu Zhongwu (胡忠武), and Xu Yifang (许义芳), professional musicians and instructors at
the Theatre School. In these sessions, I could try out breath control and projection techniques explained to me in classes and interviews, and receive the comments and criticisms of the instructors.

Learning to perform specific plays, and actually performing in the company of professionals and pre-professionals, were perhaps the most valuable individual research activities undertaken. My primary performance teacher was Shen Xiaomei (沈小梅), the youngest student of the legendary, master performer Mei Lanfang (梅兰芳). She introduced me to major performers and musicians from all over China, taught me basic techniques of vocal production, song and speech, and trained me to perform the Mei Lanfang version of the play The Favorite Concubine Becomes Intoxicated.

Although my performances were understandably rudimentary at best, they allowed me to personally experience from the "inside" the patterns of applied aesthetics and techniques which make up a Beijing opera performance. Immersion in the world of Beijing opera study and performance as a participant as well as an observer substantially enlarged my own perceptions of Beijing opera, and brought me to a closer, more practical understanding of the aural performance of Beijing opera as it is conceptualized by its practitioners.
During the final six months of my period of field study, I began the process of classifying and analyzing data, consulting frequently with professional practitioners and instructors at the Theatre School. Upon my return from China, I conducted further analysis, compared my field data with that available in published sources, consulted with Western ethnomusicologists and linguists, and finally wrote this analytical description of the aural performance of Beijing opera.

Orthography and Word Usage

Whenever possible, Chinese terms are translated into English. Terms which require more than one English word in their translation are hyphenated to identify them as specific, translated terms. For instance, the Chinese word zi (字) is translated in this dissertation as "written-character." This system of hyphenation also avoids possible confusion; i.e., in this example, between characters in a play and the written-characters in the script of that play.

The initial appearance of every translated term is accompanied by its written-character(s), and by the romanization of that written-character's pronunciation. The romanization system used throughout this dissertation is pinyin (拼音), the official romanization system of the
People's Republic of China. Exceptions are made only in the case of quotations from English language works which utilize different romanization systems; in these cases, the pinyin romanization is also given, in brackets within the quotation, following the quoted romanized term.

Because Beijing opera performance practice does not distinguish between male and female performers, but only between male and female characters, the terms "performer" and "actor" are used in this study to refer to both actors and actresses. Performers of musical instruments are referred to as "musicians."

**Musical Notation**

All musical notation in this dissertation is in cipheric notation (jianpu 简谱). This system was adopted nationally in China after Liberation for recording the music sung and played in Beijing opera performances. In this system, numbers are assigned to relative pitches: 1 = do, 2 = re, 3 = mi, 4 = fa, 5 = so, 6 = la, 7 = si. Silence (a rest) is indicated by zero. Dots placed under numbers lower their register one octave (i.e., 1 is an octave lower than 1); dots above numbers raise their register one octave; (i.e., 1 is an octave higher than 1). Metric divisions are shown by bar lines: i.e., | 1 2 | 3 4 | is duple meter; | 1 2 3 4 | 5 6 7 0 | is quadruple meter.
Duration is indicated in this system by underlining: a single underline halves the duration of a pitch, a double underline quarters duration, a triple underline reduces duration to one-eighth of the original value, etc. For example, in the measure \[ \underline{12} \ 3 \ \underline{45} \ 6707 \], each of the four groups of pitches has the same duration. The 1, 2, 4, and 5 are each half as long as the 3; the 6, 7's, and 0 (a rest) are each one-quarter as long as the 3. Uneven rhythmic divisions are shown by internal dots: a dot following a note increases its duration by one-half of its original duration. For example, in the measure \[ \underline{12} \underline{3.4} \underline{56} \underline{7} \], each group of pitches again has the same duration. The 1, 2, 5, and 6 are each half as long as the 7; the 3 is three-quarters of the 7, and the 4 is one-quarter of the 7. In most Beijing opera cipheric scores, a note represented by a number with no underlining is analogous to a quarter note in staff notation.

A note sounded before or after another note as an accessory to it (zhuangshiyin, grace note) is written higher than the main row of numbers, is attached to the note with which it is associated, and "steals" its duration from the associated main note. For example, in \[ \frac{3}{8} 2 \], the 3 accounts for one-quarter of the duration assigned to the 2; and in \[ 5 \frac{6}{9} \], the 6 accounts for one-half the duration of the 5.
All Beijing opera performers and musicians are now trained in cipheric notation, and most read and write it fluently. Because it is the system in general use in China, and is simple to read and understand, it is employed in this study.
Notes to Chapter I

THE STUDY


3 This terminology is in wide general usage, and was encountered innumerable times throughout the field research for this dissertation (July 1978, and August 1979-August 1981). Beijing Waiguoyu Xueyuan Yingyu Xi Han Ying Cidian Bianxie Zu (北京外国语学院英语系汉英词典编写组) (the Chinese-English Dictionary Editorial Committee of the English Language Department of the Beijing Foreign Languages Institute), eds., The Chinese-English Dictionary, 汉英词典 (Han Ying Ci Dian) (Hong Kong: The Commercial Press, Ltd.)
商务印书馆 [Shangwu Yinshuguan], 1979), p. 78, defines "changxi" as "act in an opera".


5 In the summer of 1981 this company was enlarged, and renamed the Jiangsu Provincial Beijing Opera Academy (Jiangsu Sheng Jingju Yuan 江苏省京剧院).

6 Directors are a new phenomenon in Beijing opera; productions began to have directors in the 1950's, but the practice did not become widespread until the Cultural Revolution, according to Wu Junda (武俊达), a playwright and scholar at the Theatre School, and Shi Yukun (石玉昆), a director at the Beijing Opera Company. Most current directors are master performers, rather than trained directors; Shi, however, is one of the latter. He received his training at the Shanghai Theatre Academy (Shanghai Xiju Xueyuan 上海戏剧学院). In the spring of 1980, the Theatre School in Nanjing inaugurated its own directorial program.
CHAPTER II
BACKGROUND

The aural dimension of Beijing opera performance is so fundamentally important to the identity of this theatrical form that attending a Beijing opera is referred to as "listening to theatre" (tingxi 听戏), and acting in a play is termed "singing theatre" (changxi 唱戏). But when Beijing opera performers apply stylized makeup, dress in elaborate costumes, and go on stage to "sing theatre," they actually do much more than sing and speak. Beijing opera singers are in fact consummate performers, who sing, speak, dance, and often perform acrobatics in their portrayal of the dramatic characters in the plays of Beijing opera.

Before proceeding to the study of the specific aural components of Beijing opera performance, it is quite helpful to understand the total performance of Beijing opera, which provides the overall context for its aural performance, and the plays of Beijing opera, which provide the dramatic characters and plots for Beijing opera performance as well as the overall performance structure. The fundamental aesthetics of total performance, and the plays which are performed, unavoidably affect the aural performance of Beijing opera in certain very basic ways.
The Total Performance of Beijing Opera

The total performance of Beijing opera presents a kaleidoscopic array of theatrical elements--music, voice, movement, makeup, costume, and stage properties. The presence of these numerous elements justifies calling Beijing opera "total theatre," according to E.T. Kirby's general definition of the term: "Theatre as the place of intersection of all the arts is ... the meaning of 'total theatre.'" We most often find this totality indicated by a list of components such as music, movement, voice, scenery, lighting, etc."¹

Kirby, however, goes on to establish a more specific criterion for "total theatre:"

More important ... is the understanding that there must be an effective interplay among the various elements, or a significant synthesis of them. Totality may, in this sense, be more or less extensive, including a greater or lesser number of aspects, but it must always be intensive, effecting an integration of the components. While totality as an ideal is extensive and all-inclusive, it is this relationship between elements, rather than an accumulation of means, which actually distinguishes the form.²

By this more specific standard, Beijing opera not only qualifies as "total theatre," but in fact exemplifies the concept. Its performance elements are bound together--are almost organically related to one another--by the fundamental aesthetics of Beijing opera performance: the
aesthetic aim, the basic aesthetic principles, and the role types of its dramatic characters. Beijing opera performers refer to the importance of these fundamental aesthetics by saying that they make Beijing opera a complete, integrated art (wanzheng yishu 完整艺术), possessed of "a complete set of things" (yitao dongxi 一套东西)—i.e., a complete set of performance elements and techniques.3

Aesthetic Aim

In the performance of Beijing opera, the stage is perceived as a platform upon which to display the performers' four skills (gōng 功): song (chāng 唱), speech (niàn 念), dance-acting (zuò 做), and combat (dá 打).4 These skills are displayed within the context of a drama, with each performer portraying a character within the drama.

The display of skills, however, is not an end in itself. Even the most virtuoso technique will be criticized as "empty" (kòng 空) if in performance it does not contribute to the pursuit of a larger aesthetic aim. The fundamental aesthetic aim of traditional Chinese painting, to "write [i.e., draw/paint] the meaning" (xíe yì 写意), rather than to "write realistically" (xíe shí 写实), is frequently referred to by Beijing opera practitioners as being analogous to their own.5 Traditional painting
is not realistic in the Western sense; for instance, landscape paintings are rarely identifiable as portraying a specific place. Rather, a painting of a particular mountain will resemble that mountain in broad terms, and will convey the essence of that mountain and the spirit of the total concept, "mountain." Beijing opera likewise aims first to strike the audience with a resemblance to life—and then to convey the very essence of life. It is through the display of skills, externalizing the thoughts and feelings of major characters and elaborating upon their actions and interactions, that Beijing opera performance transcends a resemblance to life, and builds an overall effect which conveys its essence.

In the pursuit of this aesthetic aim, performers adhere strictly to a basic aesthetic value: everything within the world of the play must above all be beautiful (mei 美). In its simplest applications, the demand for beauty requires for instance that a beggar be dressed in a black silk robe covered with multicolored silk patches, rather than in actually dirty or tattered clothes, which would not be considered beautiful.

The demand for beauty also affects the portrayal of certain emotions; a performer playing a young woman who has just received heart-breaking news will never cry real tears, for the accompanying red eyes and runny nose are considered anything but beautiful. The act of crying is
suggested vocally and physically, rather than actually engaged in; when done skillfully, the resulting portrayal is quite moving.

In fact, the demand for beauty affects the display of every performance skill. Song, speech, dance-acting, and combat must at all times appear effortless (bu shi li 不使力) in order to be beautiful. Any hint of strain at hitting a high note, performing a complex series of somersaults and flips, or speaking an extended declamatory passage is perceived as indicating that the performer's command of technique is insufficient. When skills are not displayed adequately---i.e., when strain or effort is noticeable---the build to an overall effect capable of conveying the essence of life rather than its resemblance is destroyed by the evident, un-beautiful actuality of a struggling performer.

In training schools and rehearsal halls, the criticism heard with much the greatest frequency, directed at song, speech, dance-acting, and combat alike, is that the particular sound or action being performed is incorrect because it is not beautiful. And the highest praise which can be given a performance is to say that it is beautiful. Ultimately, beauty as an aesthetic value connotes conformance to the aesthetic aim and principles of Beijing opera---anything which is not within the aesthetic parameters of Beijing opera is not beautiful within that world.
Aesthetic Principles

Every aspect of Beijing opera performance is governed by three aesthetic principles: synthesis, stylization, and convention. Together, these principles provide the basic fabric of Beijing opera performance—the overall patterns (guilu 规律) which characterize each aspect of Beijing opera performance, as well as the relationships among them.

Synthesis

Story, music, song, speech, and dance-acting are present in almost every Beijing opera performance; many include stage combat and acrobatics as well. These elements are not simply presented in sequence, however. It is their synthesis (zonghe xing 综合性) which is characteristic of Beijing opera performances.

Song and speech in performance occur simultaneously with the choreographed movement of the performer; dance-acting and combat are interwoven on the stage with musical and/or percussive accompaniment. The primary skill displayed in some passages is an aural one—song or speech. In others it is visual—dance-acting or combat. However, if the focus at a given moment is aural, as when a singer relates a sad separation from a loved one, that song is performed within the complementary visual fabric presented
by the unceasing gentle synchronized movements of eyes, hands, torso, feet, and often the body through space. And if the focus is visual, as upon a brave warrior ascending a steep mountain, that pantomime is enacted within a texture of percussive sound provided by the orchestra. Percussive sound also provides aural punctuation to speech, which is performed within a visual fabric of movement punctuation as well. Extended speech and song without choreographed movement and accompanying musical or percussive sound rarely occur in Beijing opera, nor does dance-acting or combat without musical or percussive accompaniment. Both the eyes and the ears of the audience are engaged at all times.

Stylization

Stylization (xiangzheng shoufa 象征手法) refers to the divergence between the behaviors of daily life and their presentation on the stage—the non-realistic representation of those behaviors in performance, within a particular style. In Beijing opera, stylization is considered to be the act of raising and refining (tilian 提炼) the behaviors of daily life, with the aim of making them beautiful—making them a part of the world of Beijing opera performance.

The most basic physical, visually perceived characteristic of stylization in the performance of Beijing
opera is roundness (yuan xing 圆性). Roundness applies to posture and movement, both of various parts of the body in isolation, and of the entire body in or through space. Straight lines and angles are to be avoided; positive aesthetic value is perceived in the presentation of a three dimensional network of circles, arcs, and curved lines.

In stasis, this means for instance that an outstretched arm will be held in an extended curve unbroken at either the shoulder or elbow by angles. In movement, this aesthetic applies to action as small as the gaze of an eye, and as large as the blocking of major characters. For many types of characters, the performer’s eyes are used to focus the attention of the audience; to lead it with the movement of a gaze. In such an instance, if the performer intends to indicate an object on the ground, the gaze of his or her eyes will begin away from the object, sweeping up first, and then curve down to rest on the object. Conversely, if the gaze is to end in an indication of something above eye level, it will travel down as it moves toward that object, and then sweep up to light upon it. This same use of the arc is made in pointing gestures, which first curve away from the direction in which the hand will ultimately point; to point directly in front of his or her body, a performer will begin by sweeping the pointing hand in towards the body before sending it out to point. To point to the left, the performer will begin with
a sweep of the pointing hand to the right, and vice versa.

In movement through space, the performer similarly avoids straight lines and angles. For instance, a move from downstage center facing out to an upstage center chair is begun by circling to either the left or the right while gradually turning the entire body to face upstage. The performer then crosses upstage on a slight diagonal to the side of the chair, and circles again in the opposite direction to return to the face front position, this time directly in front of the chair. The resulting S-shaped curve has been compared to the movement of a marionette puppet, necessary in order to keep the puppet's strings from entangling, and hypotheses have been drawn on this basis concerning the origins of traditional theatre movement in puppet theatre. Whatever the origin, the ceaseless pattern of curved lines, arcs, and circles running throughout all Beijing opera performances helps to create a characteristic visual world for Beijing opera.

The foundation for Beijing opera's aurally perceived stylization is its musical system (shengqiangxi 声腔系); the elements of the musical system as presented orchestrally and vocally in the performance of Beijing opera plays serve to create a characteristic--aural--world for Beijing opera. This aural dimension, like the visual one, is perceived by the practitioners and connoisseurs of Beijing opera as being characterized by roundness. But while
roundness in visual stylization is fairly understandable and therefore readily appreciated by Western audiences, roundness in aural stylization is a more alien concept. Its appreciation requires that the auditor be cognizant of the aesthetics, elements, and techniques of the musical system, and of composition and performance within that system. These topics are discussed in detail in the body of this study.

Conventions

In the broadest sense, convention (chengshixing) is an aspect of stylization; conventions are also departures from daily reality. But conventions are more specialized; they are specific practices to which fairly precise meanings have been ascribed by tradition. The use of a particular convention serves to signal its ascribed meaning to the audience. A great many conventions are utilized in Beijing opera performance; the meanings of some are immediately recognizable to an uninitiated audience member, while others require preknowledge for comprehension.

Dance-acting conventions most frequently fall in the former category, especially pantomimic actions such as opening and closing doors and windows, mounting and descending stairs, tending fowl, sewing, and movement over rough terrain and in conditions of darkness, heat, cold,
rain, and wind—these actions are directly communicative and require no informed expertise of the spectator. Other dance-acting conventions are more formal, such as the act of walking in a large circle, which connotes traveling a great distance, and the straightening of costume and headdress parts upon entrance to signal the presence of an important character who is about to speak; these conventions do require familiarity from audience members, as do the visual conventions associated with the staging of Beijing opera.

The traditional Beijing opera stage is bare, with a decorative rather than realistic backdrop, and a carpet covering the floor for the protection of acrobatic performers. The only scenery used is one or two tables, and one to four chairs. While recent years have seen the advent of more realistic backdrops and additional, background set pieces in the performance of some plays, the staging of Beijing opera remains quite simple.

This simple staging achieves a high degree of plasticity through the use of conventions. The table(s) and chair(s), through their placement and use, serve as conventions for a city wall, a mountain, a bed, a throne, or simply a table and one or two chairs. Conventional use of stage properties frequently signals the presence and use of large objects not visually present on the stage; a whip signals the presence of a horse, an oar that of a boat, and large blue banners swung in wide arcs close to the stage.
floor that of rushing water.

Aural conventions require that audience members learn beforehand their ascribed meanings--very few aural conventions are immediately understandable without preknowledge of their significance. The most important aural conventions are individual elements of the musical system, which through their appropriate combination conventionally express specific emotions. Chapters IV and V of this study are devoted to describing these elements, and the way in which they may be combined in musical composition.

Role Types

The four principal role types in Beijing opera are sheng (生, straight male characters), dan (旦, female characters), jing (净, painted face male characters), and chou (丑, lit. "ugly" characters, who are usually male). Each of these role types, and even more specifically their major subcategories, are indicative of a particular age, sex, and social status; makeup, headdress, and costume conventions indicate visually the role type and subcategory of every character in each play.

All Beijing opera performers specialize in the performance of only one role type--the term "sheng" refers both to sheng characters and to performers who play sheng
characters. This does not imply that actors perform stereotypes, however; the characters included in each of the several role types and subcategories may be good or bad, strong or weak, intelligent or stupid. Role type specialization produces patterns (guilu 规律) of performance technique rather than dramatic characters with stereotyped personalities. Performers of each role type specialize in the display of certain selected performance skills. And the performance of each role type is characterized by certain important physical and vocal stylizations specific to that role. While some of the major physical stylizations are touched upon in the following basic descriptions of each role type, the vocal stylizations are not discussed here--they are dealt with in Chapter VI.

**Sheng**

_Sheng_ (生) characters are intrinsically dignified male characters. Generally, they are of high social status, or deserving of such. There are three major subcategories of sheng roles: older _sheng_ (laosheng 老生), martial _sheng_ (wusheng 武生), and young _sheng_ (xiaosheng 小生).

Older _sheng_ roles are those of scholars, statesmen, and faithful retainers; while the vagaries of fortune as dictated by plot may place them in positions of low social
status, the intrinsic dignity of older sheng always implies that they are deserving of respect. Their makeup is fairly simple, consisting of black-rimmed eyes and sharply rising black eyebrows on a flesh-colored face tinged slightly peach around the eyes. All older sheng wear waist-length beards (rankou 鬚口), which may be black, grey, or white, depending upon the age of the specific character being portrayed. Every beard is divided into three separate parts--sideburns and a central chin portion. Black cloth boots with thick white wooden soles (guan xue 官靴, also called hou di xue 厚底靴, lit., "thick bottom boots") enhance the dignity of the older sheng's gait, lending weight and solidity to each step. Costumes for older sheng frequently include water sleeves (shui xiu 水袖); these are extensions of the sleeves proper, made of white silk from twelve to eighteen inches long. They may be held folded at the wrist, or dropped and moved by the arm in a variety of gestural patterns. Older sheng roles feature primarily song, speech, and dance-acting skills. There is an important further subdivision of the role, martial older sheng (wulaosheng 武老生), in which combat skills are featured as well. These characters wear stage armor (kao 靠), which includes four small flags attached to the back at the shoulders.

Martial sheng roles are those of warriors and bandits. Their makeup is identical with that of older sheng; however, they do not always wear beards. Generally, martial sheng
characters who are under thirty years old and/or unmarried are unbearded.

There are two major subcategories of martial sheng: changkao (long armor), and duanda (short combat). The former are high-ranking warriors, and are dressed in stage armor, like the martial older sheng. Duanda martial sheng are lower-ranking warriors, bandits, criminals, or supernatural characters. They wear close-fitting costumes which facilitate movement, flat soft-soled boots (bo di xue, thin bottom boots), and do not use water sleeves. The major skills of all martial sheng are combat and dance-acting, though some song and speech are used, most frequently by the changkao martial sheng, who tend to be more dignified.

Young sheng characters are under thirty and/or unmarried. Their makeup follows the overall design of the older sheng's; however, the basic color is much paler, and the tinge around the eyes pinker. Young sheng are always unbearded, but usually wear the thick-soled boots. Their major skills are song, speech, and dance-acting. Lovers and poor scholars are played by civil young sheng (wenxiaosheng) actors; they frequently use water sleeves and folding fans. Princes and young warriors are played by martial young sheng (wuxiaosheng) actors; they often wear two long pheasant feathers.
also called lingzi 铃子) attached to their headdresses which figure prominently in their gestures, and utilize combat skills as well.

Dan

The second principal role type in Beijing opera is dan (旦), female characters. There are four major subdivisions: older dan (laodan 老旦), "blue cloth" dan (qingyi 青衣), "flower" dan (huadan 花旦), and martial dan (wudan 武旦).

Older dan are always dignified characters, respected because of their great age. They wear essentially no makeup, and have unadorned hair in a simple bun on the top of the head. Older dan always walk with a long staff (guai zhang 拐杖) in a quite realistic portrayal of extreme old age, with a bent back and a slow and painful gait. Most older dan roles use costumes with water sleeves. Their major skills are song and speech, supported by dance-acting.

The remaining subcategories of dan are all young women. While hair styles and headdresses differ among the subcategories and for specific roles within them, the makeup is the same throughout. It is similar to that of the young sheng, but the basic color is even whiter, the tinge around the eyes and on the cheeks is a deep rose, and the mouth is red or deep rose, and quite small.
"Blue cloth" dan are demure young women, usually of high social status and/or high intrinsic dignity. The name for the role type comes from the fact that a blue cloth is used to wrap the head of "blue cloth" dan who are poverty-stricken or travelling. "Blue cloth" dan usually wear costumes with long skirts and water sleeves. The main skill of "blue cloth" dan is song, supported by speech and dance-acting.

"Flower" dan are vivacious young women, usually of fairly low social status. They may be dressed in either long skirts or trousers, but rarely use water sleeves, the role type featuring much hand gesture. Whereas the eyes of "blue cloth" dan are usually downcast, those of "flower" dan are used extensively and flirtatiously. And while "blue cloth" dan roles are usually serious, "flower" dan roles generally are quite humorous. The main skill of "flower" dan performers is dance-acting, supported by speech.

Martial dan characters may be of high or low social status; they are generally more dignified than "flower" dan, but less so than "blue cloth" dan. They may be dressed in the female version of stage armor, often with pheasant feathers in their headdresses, or in a feminine version of the close-fitting garments of the duanda military sheng. Their main skill is combat, supported by speech, dance-acting, and in some instances song.
A fifth major subcategory of dan, the "flower shirt" (huashan 花衫), was developed by Mei Lanfang, the master Beijing opera dan actor of the twentieth century. The "flower shirt" role is a combination of the three young dan role types. Such characters may or may not use water sleeves, depending upon the particular play being performed. "Flower shirt" roles combine the natures and skills of martial dan, "blue cloth," and "flower" dan, allowing the performer to display all four skills: song, speech, dance-acting, and combat.

jing

The third principal role type in Beijing opera, jing (净) is also known as "painted face" (hualian 花脸, lit., "flower face"). Painted-face characters are men of great strength—men with suprahuman physical or mental powers, or supernatural beings. One of the most striking features of the role type is its makeup; the entire face is completely painted from high on the forehead, which is shaved, to the jawline. The designs of painted-face makeups (lianpu 脸谱) range from faces which are a single, solid, brilliant primary color, broken only by white eye areas between black eyebrows and black-rimmed eyes, to complex, multicolored abstract designs and carefully rendered, realistic paintings of real and mythical animals which are
totally unrelated to the natural features of the face. The colors and designs used have specific connotations, telegraphing every character's nature to the audience and identifying many characters specifically. Most painted-face characters wear beards which are as long as those of sheng characters, but are broad and solid rather than in three separate parts. All painted-face characters wear padded shoulder jackets under their costumes and very high thick-soled boots to increase their physical size.

There are two main categories of painted-face roles: civil jing (wenjing 文淨), also called great painted faces (dahualian 大花脸), and martial jing (wujing 武净), also called secondary painted faces (erhualian 二花脸). The former frequently use water sleeves and feature song skill supported by speech and dance-acting. Martial jing usually wear stage armor, and feature dance-acting and combat skills supported by speech.

Chou

The fourth principal role type in Beijing opera, chou (丑), is often referred to in English translation as "clown" or "jester." While they frequently portray humorous characters, the actors of this role type may also play villains, young lovers, and other characters which are not necessarily humorous. The major distinguishing features
of the role are that actors in performance may improvise, ad lib, and talk directly to the audience as actors, activities in which performers of other role types do not engage. **Chou** characters therefore serve as a direct link to the audience, clarifying and commenting upon the actions of other characters. Perhaps for this reason, **chou** characters are rarely leading characters, but rather, important supporting characters.

There are three major subcategories of **chou**: civil **chou** (wenchou 文丑 ), martial **chou** (wuchou 武丑 ), and "colored" **dan** (caidan 彩旦 ). Civil and martial **chou** are male characters of less intrinsic dignity than older **sheng**, though they may be of any social status, high or low. They are often called "small painted face" (xiaohualian 小花脸 ) because of their makeup—a patch of white in the center of the face, enclosing the eyes and nose. Black eyebrows, soft red blush on the cheeks, and black-outlined reddish-brown mouths are frequently featured in the makeup as well. **Chou** may wear beards when appropriate for the age of the character being portrayed—**chou** beards, however, are short and patchy in comparison with those of **sheng** and **jing**. Civil **chou** occasionally use water sleeves and thick-soled boots, and always feature speech and dance-acting skills in their performance. Martial **chou** dress in the manner of **duanda** military **sheng**, and feature combat skills supported by dance-acting and speech.
Colored dan are usually somewhat older, ugly female characters—matchmakers, nagging wives, and other women with undesirable qualities who are usually of rather low social status. Though such roles were once the province of dan performers, they are now considered to be chou roles. The makeup, hair, and costume for colored dan are designed for each specific character in parody of the young dan aesthetics—tiny eyes, large red mouths and red circles on the cheeks, faint downward curving eyebrows, and large black moles are common makeup features, accompanied by skirts which are too long or too short; water sleeves which are too narrow or improperly attached, or other comically reinterpreted young dan costume features. Colored dan roles, like civil chou roles, feature speech and dance-acting skills in performance.

Every Beijing opera troupe aims for a playable balance of role types. This balance is often described through analogy to a table whose top is supported by four beams which in turn are supported by four legs. The top represents the full repertoire of Beijing opera plays; in order to perform them, four "beams," i.e., four principal performers, are required to portray leading roles. These principal performers are an older sheng, a martial sheng, a young dan, and either a young sheng or a jing. These four "beams" are then supported by four "legs," the absolutely essential performers of supporting roles: a secondary older
Every troupe also requires a number of tertiary performers to serve as foot soldiers, attendants, and servants of both sexes.

The Plays

Most Beijing opera plays are anonymous, having been devised by actors as vehicles through which to display their own performance skills. Many have never been published, and exist only as part of the oral acting tradition, or in handwritten copies in the possession of individual actors. Many of those which have been published contain no stage directions or descriptions of action; they include only the language which is spoken and sung in performance. In addition to this important component of aural performance, however, Beijing opera plays provide the plots, and thereby the characters in whose portrayal performers display their skills, as well as the overall structure of each performance.

Plot

The plots of most Beijing opera plays are well-known stories concerning familiar characters. Most early plays were adaptations of the plays of kunqu (昆曲) or its
predecessors, chuanqi (传奇) and zaju (杂剧). At least half of the 272 Beijing opera plays listed in 1824 had the same titles as plays performed in those earlier theatre forms. The most comprehensive listing of Beijing opera plays to date, Tao Junqi's (陶君起) 京剧剧目初探 (Jingju Jumu Chu Tan) (An Initial Exploration of the Beijing Opera Repertoire), first published in 1957 and updated in 1964 and 1980, includes 1,389 play synopses. According to the scholar Hwang Mei-shu, the plots of more than one-third of these plays can be found in just thirteen novels. Most of the remaining plays in the Beijing opera repertoire are based upon "history, true stories, sketches, notebooks, legends, [other] novels, and earlier plays."

Because they are based upon well-known stories, the plots of Beijing opera plays may "unfold in a leisurely and natural way, without the tension and violence that characterize Western plays. . ." Dramatic interest does not arise from the plot, for there is very little question as to eventual outcome. As Sophia Delza points out, "This theatre is not one of suspense, as is our Western theatre." Dramatic interest instead arises from the interpretation given these familiar characters, and most especially from the expression of their reactions to the circumstances in which they find themselves. In the expression of those feelings
and emotions, performers make the greatest, most concentrated display of their performance skills.

Because most plays were devised as vehicles to display the skills of specific performers, many plays have a number of versions, often with different titles. Each version is the province of the school or style of performance (liupai 流派) developed by the actor who initially performed the play. For instance, The Fisherman's Revenge (Dayu Sha Jia 打漁杀家) is in other versions known as The Lucky Pearl (Qing Ding Zhu 庆顶珠) and Demanding Fish Tax (Tao Yu Shui 讨渔税); the story of The Butterfly Dream (Hudie Meng 蝴蝶梦) also occurs as Zhuangzi Fanning the Grave (Zhuangzi Shan Fen 庄子扇坟) and Breaking Open the Coffin (Da Pi Guan 大劈棺). 20

Not surprisingly, this large body of plays with overlapping plots and characters has been classified according to a number of systems during the course of its development. 21 In contemporary China, Beijing opera plays are classified according to three main systems, 22 described in detail in the following pages. While each system is concerned primarily with plot and subject matter, all are related to performance, as well. In the first classification system, inaugurated after Liberation in 1949, plays are each placed in one of three categories according to didactic intent. This system is based upon the various historical periods during which Beijing opera plays were developed, and
reflects certain basic, overall performance considerations. The second two systems are traditional, and can be represented as continuums along which each given play is placed. The characterizing extremes of the continuum in the first system are civil (wen 文) and martial (wu 武), and those in the second system are serious (da xi 大戏, lit. "great drama") and light, or comic (xiao xi 小戏, lit. "small drama"). These two classification systems reflect the different purposes served by each of the four performance skills—song, speech, dance-acting and combat—and the relationship of these skills to one another in performance.

Didactic Intent

Since the establishment of the Drama Reform Committee in July of 1950, less than a year after Liberation, all Beijing opera plays have been divided into three categories which are based upon the didactic intent of the plays and the historical period in which they were written. The first category, that of traditional plays (chuantong xi 传统戏), includes all plays which were already in performance before 1949 and were devised or written without the intention of conveying the values and ideology of the Chinese Communist Party. Some of them have been altered somewhat to remove or replace objectionable attitudes and
situations, particularly those with overt erotic content. The aesthetic principles and performance techniques of all aspects of Beijing opera performance are exemplified in the performance of traditional plays.

The second category is called newly-written historical plays (xin bian de lishi ju / xi 新编的历史剧 / 戏). The term "historical" is used loosely here—while some of these plays do concern historical figures, many have well-known mythological heroes such as the Monkey King Sun Wukong and the legendary Judge Bao. These plays have newly-created plots constructed to consciously embody the values and ideology of the Chinese Communist Party and are distinguishable from traditional plays on that basis. For instance, the plot of the play Memorial for Judge Bao (Ji Bao Gong 祭包公), written in 1979, a year prior to the trial of the Gang of Four, concerns Judge Bao's efforts and eventual success at bringing the son of the emperor to trial for murder. Jiang Qing (江青), one of the Gang of Four, was the wife of Mao Zedong (毛泽东); through analogy the play denounces the notion that, because of her kinship to the founder of the People's Republic of China, Jiang Qing would not be brought to trial. While no newly-written historical plays were produced from 1966-1976, from the beginning of the Cultural Revolution until the overthrow of the Gang of Four, they are currently a major focus for Beijing opera playwrights. Because newly-written historical plays are set
in the past, the entire body of traditional performance techniques may be utilized in the performance of plays in this category; except for their didactic intent, such plays are essentially identical to traditional plays in both script and performance. The descriptions of aural components of performance in the body of this study therefore apply to the performance of newly-written historical as well as traditional plays.

The final category of plays is termed contemporary plays (xiandai xi 现代戏). Like newly-written historical plays, contemporary plays consciously embody the values and ideology of the Chinese Communist Party. However, their plots and characters are all of the 20th century. The aesthetic principles and performance techniques of Beijing opera, developed for the presentation of plays concerning familiar characters in traditional Chinese society, are not necessarily directly applicable to the performance of contemporary plays. Contemporary plays in performance are experimental theatre pieces. Though they share the basic aesthetic aim of all Beijing opera plays, contemporary plays require the creative adaptation of aesthetic principles and development of new performance techniques. The aural components of Beijing opera performance described below are an important foundation to the aural performance of contemporary plays; however, the experimental components of that performance exceed the scope of this study.
Civil and Martial

The civil and martial classification system is the oldest and most generally used. In this system, civil plays (wenxi 文戯) have plots involving personal, social, domestic, and romantic situations; the plots of martial plays (wuxi 武 戯) center upon wars, military encounters, the activities of bandits, and other such situations which feature heroic, martial activity.

The performance skills of Beijing opera serve different purposes, purposes which are related to these two types of plots. Civil plays are concerned with the relationships between characters, and most especially with those characters' feelings and emotions. In the performance of civil plays, the expression of feelings and emotions is achieved primarily through the display of song skill. Martial plays are more concerned with situation and action--with the representation of martial activity, portrayed through the display of combat skill. Dance-acting occurs in both types of plays. It is always performed in synthesis with song, combat, and speech, its display supporting the display of those skills. Dance-acting may also be featured as a major display of skill; in such cases, it usually serves to establish environment, and in some instances to advance the plot. The display of speech skill occurs in all civil plays, and in most martial plays as well, serving in
both types of plays primarily as the means of interaction--i.e., communication--between characters, and therefore as a major means of furthering the plot. Dialogue in Beijing opera is quite realistic in its reflection of conversation in daily life. In traditional Chinese society, the direct expression of emotion, both physically and vocally, is strongly discouraged. In the civil plays of Beijing opera, where the expression of emotion is a major aim, emotions are expressed through the departure from realistic social interaction, i.e., through the stylized display of song skill.

In keeping with this distribution of performance skills, civil and martial plays feature those role types whose performers specialize in the appropriate skills. The leading performers in martial plays are martial sheng, martial young sheng, martial dan, and martial jing actors, supported by martial chou actors. Civil plays feature performers of the older sheng, civil young sheng, older dan, "blue cloth" dan, "flower" dan, and civil jing role types, supported by actors of civil chou and colored dan roles.

Very few full-length plays, however, are limited entirely to either civil or martial elements. Most predominantly civil plays feature some martial elements, usually performed by supporting martial-role characters. Sometimes, however, combat skills are displayed by the leading characters as well. The play The White Snake
(Bai She Zhuan 白蛇传) provides a good example. In this primarily civil play, a white and a blue snake spirit descend to earth in human form—-that of a "blue cloth" dan and a "flower" dan respectively. The love affair between the White Snake and a young man (a young sheng), their marriage, and their domestic life together are portrayed through song, speech, and dance-acting skills. However, after the young man is turned against his wife by a powerful Buddhist monk, and locked away from her in that monk's impregnable temple, the two snakes lead an army of water spirits in an attack upon the temple—and the two leading performers playing the snakes are called upon to display combat skills themselves during the battle. In such cases, performers such as "flower shirt" dan actors, capable of displaying all four skills—song, speech, dance-acting, and combat—are required if the major characters are to be played by the same performers throughout. The majority of predominantly martial plays likewise include some civil elements. However, the song and speech skills in martial plays are almost always displayed by the performers playing the leading roles. Whatever the balance of martial and civil elements in a given play, the inclusion of both is in keeping with the basic aesthetic principle of synthesis. It also requires that performers of all role types be trained in the aural performance skills—song and speech—because at least one of those skills is displayed in the vast
majority of plays. Even in those few strictly martial
plays, such as Yandang Mountain (Yandang Shan 鹼荡山), in
which no song or speech is performed, there remains a strong
aural dimension to performance, for the percussive orchestra
accompanies and punctuates all displays of combat and
dance-acting skill.

Serious and Light

Every Beijing opera play is also classified as being a
predominantly serious play (daxi 大 戏), or a primarily
light or comic play (xiaoxi 小 戏). The play Silang Visits
His Mother (Silang Tan Mu 四郎探母) is one of the most
serious. It concerns divided national and familial
loyalties and a conflict between the considerations due past
and future generations in terms of filial piety. Among the
lightest are plays involving the Monkey King Sun Wukong, and
plays of lighthearted romance, like Picking Up the Jade
Bracelet (Shi Yu Zhuo 拾玉镯), in which the only hindrance
to the joining of two lovers is their own shyness.

The performance skills of Beijing opera serve different
purposes in relation to serious and light plays, purposes
which parallel their functions as represented by the civil
and martial classification system. In civil plays, the
display of song skill is the primary means whereby the
feelings and emotions of major characters are expressed to
the audience; it is therefore the major source of serious
elements. In martial plays, combat skill is used to portray the serious, martial activity with which these plays are concerned. Light elements in both civil and martial plays are presented primarily through the display of speech and dance-acting skills.

This does not imply that speech and dance-acting skills are always a source of humor. In both civil and martial plays, as discussed above, they are important means of advancing the plot and establishing environment as well. And dance-acting may even serve as the primary, serious dramatic focus, as in the danced portrayal of tragic suicide in *Investigating the Jade Bracelets* (*Kan Yu Chuan* 勘玉钏), and of the death of a fallen horse and his heroic rider in *Overturning the War Machine* (*Tiao Huache* 挑滑车). However, in the vast majority of serious civil plays, serious emotions are expressed through song. As Wu Junda says, "The more complicated the internal feelings and emotions of the major characters, the more song is needed." And in martial plays, "the more immediate the martial situation [i.e., the more serious], the more combat is needed." The aural performance of civil, serious plays features the display of both song and speech skill, as well as the music of the orchestra. The aural performance of civil, light plays features primarily speech skill, and orchestral music. In the performance of martial plays, whether serious or light, speech is generally the major aural performance skill, and
the percussive accompaniment of the orchestra is an important component of the aural performance.

Even the most serious plays are by no means required to end tragically. The vast majority of Beijing opera plays, no matter how serious, are given tuanyuan (団圆) endings. Tuanyuan, which literally means "round round" and in common usage connotes "reunion," is perhaps best defined in English as a "modified happy" ending. Even if the major positive character(s) dies as a result of the machinations of negative characters or the general pressures of an unjust society, he or she will be vindicated in the end, his or her name cleared or revered, and his or her descendants rewarded for the virtue of their ancestor. And much more often than not, the still living major positive character(s) is cleared and rewarded for his or her virtue by the end of the play.

Furthermore, even the most serious plays include some light elements, provided in the aural dimension of performance through the display of speech skills. The serious, primarily civil Silang Visits His Mother provides an excellent example.

While the barbarian Princess is trying to come to terms with the fact that for fifteen years she has not known the true identity of her husband, and Silang is tearfully mustering the courage to tell her his real name, their baby son, Ah Ge, cries, and she holds him off to the side so that he may urinate through the slit in his trousers. Silang
says, "Ah, Princess, I am talking to you. Why are you disturbing Ah Ge in this way?" And the Princess replies, "Say what you have to say but don't prevent my son from making water." 

Because the Princess is a "flower shirt" dan role, which includes the skills of "flower" dan, and comedy is primarily the province of "flower" dan and chou roles, it is not surprising that humorous elements are to be found in scenes involving this character. However, even in the tearful reunion scenes of Silang Visits His Mother in which his mother is an older dan role, his brother an older sheng role, and his Chinese wife and sisters are "blue cloth" dan roles, humor is in evidence. When his younger brother escorts him to his mother's tent for their first meeting in fifteen years, upon seeing the elderly woman standing before him, Silang turns immediately to his brother and asks, "Is this my mother?" Simultaneously, the matriarch turns to her two daughters and asks, "Is this Yanhui, my son?" The two daughters and younger son answer in unison, "Truly, it is." The same device is used when Silang and his Chinese wife have their first meeting after fifteen years. Silang turns to one of the two sisters and asks, "This is your fourth sister-in-law?" while his wife simultaneously turns to the other sister and asks, "This is your fourth brother?" The two sisters then respond in unison, "Indeed it is!" In both instances, the performers
must pause after the exchanges to allow the audience's laughter to die down before proceeding to the tearful, sung reunions between son and mother, and between husband and wife.

For a Chinese audience, this comedy in the midst of seriousness and sadness serves to heighten the impact of the total experience by stressing the humanity of the characters involved. By inserting daily concerns of the average man in the midst of the serious, "higher" concerns of the elite, the latter are brought closer to the average audience member, facilitating empathy. Simultaneously, especially in the last example given above, the emotional state of major characters is more clearly delineated through the use of comic effects; humor in the moment of reunion serves for the Chinese audience to underscore the pain of the past fifteen-year separation, and of Silang's knowledge that he must within hours leave them once again. 29

The basic aesthetic principle of synthesis supports the practice of mixing serious and light elements, as well as civil and martial elements, in one play. Humor as conveyed through speech also increases the variety of skill displayed in the performance of speech, thereby enriching the aural dimension of performance.
In Beijing opera, play structure is generated by the demands of performance. The structure of every play is designed to display the skills of major performers through the portrayal of the feelings and reactions of major characters arising from the dramatic situation provided by the plot. Generally the focus is on one skill at any given time, with a second and often a third skill simultaneously displayed in support of the first. As discussed above, when song or speech is the featured skill, dance-acting supports it; when combat is the featured skill, it is also supported by dance-acting, and occasionally by brief displays of speech skill as well.

Many Beijing opera performances in pre-Liberation China consisted of zhezixi (折子戏), short plays or selected scenes from longer plays. Three to five zhezixi were performed together as a single bill. While such performances are no longer as common as they once were, they do still occur; this performance practice is directly related to the structure of Beijing opera plays. The short plays have simple plots which feature a single situation. In civil plays, the major character expresses his or her emotional reaction to the situation; in martial plays, he or she carries out a plan of action arising from the situation. The performer portrays these emotions or actions through
several virtuoso displays of skill. The longer plays may have much more complex plots, but are also structured to feature a single situation and the concentrated display of skill in each major scene; these scenes, when excerpted, can stand alone as complete performance pieces. Generally, a bill of zhezixi is composed so as to feature as many of the four performance skills as possible.

Short plays usually consist of one act. In Chinese they are termed xiaoxi (小戏, lit. "small dramas"), the same designation used for light, or comic, plays. Longer plays consist of from six to fifteen scenes, and are termed daxi (大戏, lit. "great dramas"), the same designation used for serious plays. Since the introduction of Western drama into China in the late 19th and early 20th centuries, short Beijing opera plays are also referred to as one-act plays (dumuxi 独幕戏, lit. "single curtain plays"), and long plays are often referred to individually by the number of scenes in a given play--e.g., as a twelve-scene play (shierchang xi 十二场戏)--or collectively as multi-scene plays (jichang xi 几场戏). For purposes of clarity, they will be referred to in this study as one-act plays and multi-scene plays respectively.

All plays--light and serious, civil and martial--may be composed in either one-act or multi-scene structure. In this following basic description of play structure, the examples cited are from serious, civil plays, because
these plays feature the aural performance skills--song and
speech--most predominantly. In light, civil plays, the same
types of structure are used to feature dance-acting, speech,
and sometimes song; in martial plays, to feature combat and
dance-acting, and in many instances speech and even song as
well.

The primary structural features which will be discussed
are the use of emotional-progression structure (cengcixing
buju 层次性布局 , lit., "progressional composition"),
and the conceptions of time (shijian de gainian 时间的
can) . These features are fundamental to the structure
of both one-act and multi-scene plays.

Emotional-Progression Structure

The structure of most one-act plays and of the major
scenes of multi-scene plays consists of a series of
emotional states, each the reaction of the major
character(s) to a change in the overall situation. After
presenting as little expositional material as possible
through speech and dance-acting, the majority of each
one-act play and major scene is devoted to the concentrated
display of performance skill in the presentation of these
successive emotional states. When song is the featured
skill, the successive emotional states of the major
character(s) being portrayed are the foundation of musical
composition, as discussed in Chapters IV and V. In the one-act play The Favorite Concubine Becomes Intoxicated (Guifei Zuijiu 貴妃醉酒), the first emotional state is the proud joy the Favorite Concubine feels in strolling through the moonlit gardens to an appointed rendezvous with the Emperor. This is expressed through song, speech, and dance-acting skills. She is then informed by her attendants that the emperor has gone to visit another concubine instead, and enters a second emotional state. Her anger and jealousy are controlled by her desire to appear undisturbed before her attendants; after an initial outburst in a spoken aside to the audience, she proceeds to drink the wines of the feast alone in an attempt to demonstrate the desired lack of concern. The performer conveys this emotional conflict through dance-acting skills. The character enters the third emotional state through increasing intoxication. Playfulness alternates with progressively more obvious displays of anger and jealousy, conveyed by song and dance-acting skills. In the fourth, very brief emotional state she accepts defeat and the uncertainties of her fate; sadness and loneliness are expressed through song, speech, and dance-acting skills as the character departs for her chambers alone.

Not all scenes in multi-scene plays are composed in emotional-progression structure. The simplest multi-scene plays use an overall structural pattern termed focal-scene
structure (zhōngdiàn tuchu xíng de bùjú 重点突出型的 布局, lit., "highlighting the focus type composition"). Such plays feature one, or at most two, major focal scene(s), which is preceded by several shorter, expositional scenes, and often followed by one or more concluding scenes as well. Only the major focal scene(s) is composed in emotional-progression structure, and may be excerpted for performance as zhezixi. More complex multi-scene plays are composed in contrast structure (duìbǐ xíng bùjú 对比性布局, lit., "contrast nature composition"), and feature several major scenes, most of which are composed in emotional-progression structure and may be performed as zhezixi. Contrast in such plays is achieved by alternating between scenes concerned with positive characters (zhèngmiàn rénwù 正面人物) and scenes concerned with negative characters (fànmiàn rénwù 反面人物), between civil (wén 文) and martial (wǔ 武) scenes, or between scenes set in two different "worlds."

In the first two instances, one type of scene usually features the major character(s), and the other, supporting characters; the scenes featuring the major character(s) are of course the major scenes. For instance, in the six-scene play The Fisherman’s Revenge (Dàyu Shā Jiā 打渔杀家), the scenes alternate between those concerned with the fisherman and his daughter, the positive characters, and those concerned with the negative characters and their
attempts to tax and drive out the fisherman and his daughter. However, the scenes which feature the older sheng actor playing the fisherman and the young dan performer playing his daughter include more extensive, concentrated displays of song, speech, and dance-acting skill than those of the negative characters; only the former can be excerpted for performance as zhezixi.

Plays concerning the exploits of the legendary Judge Bao perhaps best exemplify the contrast between "worlds." They often alternate between scenes involving officials and aristocrats, and those concerned with peasants and outcast members of society. The Judge himself then moves between these two "worlds" of society in the course of making his investigation, and arrives at a true and just solution. In every such play, there are several major scenes in which the civil jing actor playing Judge Bao has ample opportunity to display song, speech, and dance-acting skills. These major scenes are usually composed in emotional-progression structure, and can be excerpted for performance as zhexixi.

The most complex multi-scene plays are said to follow emotional-progression structure throughout. In such plays, the majority of scenes are composed in emotional-progression structure, with every scene beginning its emotional build at the point where the preceding scene concluded. The performance of these plays requires enormous stamina of their leading performer(s), who must almost
constantly perform concentrated displays of skill. The thirteen-scene play Silang Visits His Mother (Silang Tan Mu 四郎探母), a virtuoso performance piece for the older sheng actor in the title role, provides a good example.

Within the overall emotional-progression structure of this complex play, contrast structure is also utilized. There are seven major scenes; the first two are set in the "barbarian world" of which Silang has become a member through marriage, as is the final scene in the play. Scenes seven through ten occur in the "Chinese world" where Silang's Chinese family is encamped. Scenes three through six and eleven and twelve are short, and transitional. All major "Chinese world" and "barbarian world" scenes are civil, with martial scenes performed "on horseback" occurring in the transitions from one world to the other.

In the first two scenes, Silang persuades his barbarian wife to help him in his effort to visit his Chinese family, and she tricks her mother the Empress into giving her a pass, good until dawn, with which Silang may cross the border. During the first transition, the first transitional scene is set in the "barbarian world" (scene three), and is civil; the last is set in the "Chinese world" (scene six), and is martial. The two intervening scenes occur on the border, rather than in either world, and are both martial. This progression takes Silang from the peaceful life he has known for fifteen years, and thrusts him into the tense,
unsettled milieu of the deposed Chinese ruling class in exile.

In the four major scenes set in the "Chinese world," Silang is briefly joined with his Chinese family in tearful reunion. Then, despite their protests, he painfully tears himself away and returns to the "barbarian world" in order to prevent his barbarian wife and son from suffering for their part in his unlawful visit to enemy country. Upon his return, he once again passes through the martial border transition (scenes eleven and twelve), and once again suffers for having done so; he is imprisoned and sentenced to death. However, in the final scene of the play, the barbarian princess pleads with her mother and succeeds in saving her husband's life. This tight structure of multiple contrasts--Chinese and barbarian worlds and the transitions between, and civil and martial activities--creates a total theatrical piece of strong cohesion. None of the major "world" scenes is of less importance than any other, and each features major displays of song and speech skill. Furthermore, all thirteen scenes are integral, successively building parts of the full play.

Nonetheless, four separate zhezixi, each an integral theatrical piece in itself, can be excerpted from the play. The first, second, and final scenes, each of the major scenes of the "barbarian world," are composed in emotional progression structure, and may be performed alone as a
complete theatrical piece. The major "Chinese world" scenes are usually not separated from one another because together they constitute a single, unbroken emotional progression for the major character, Silang. However, as a set they are frequently performed as a single, complete and quite complex zhezixi.

Multi-scene plays composed in focal-scene structure with only one focal scene are rarely performed in their entirety. Such plays simply do not have enough concentrated display of skill. This concentration is best created by zhezixi, each of which is a focal scene or one-act play composed in emotional-progression structure, or by a multi-scene play composed in contrast structure, or in emotional-progression structure throughout, in the manner of Silang Visits His Mother.

The Conception of Time

Time on the Beijing opera stage is conceptualized in three separate ways: as stage time (wutai shijian 舞台时间), also referred to as the span of time covered by the action of the play (juqing shijian de kuandu 剧情时间的宽度, lit. "breadth of dramatic plot time"); as performance time (yanchu shijian 演出时间); and as script length (juben changdu 剧本长度).
In terms of stage time, a number of Beijing opera plays cover very short periods of time; the action of *Silang Visits His Mother* occurs within a twenty-four hour period, from early morning of one day, when the barbarian Princess learns of Silang's plight and helps him to visit his Chinese family, to early morning of the next day, when he returns from that visit and the Princess must plead for his life. However, many plays may be considered "epic" in the sense that the action of the play may span years or even decades; *The White Snake*, with its final scene in which the Blue Snake returns to free her friend and mistress from imprisonment, spans more than thirty years.

In the exposition of plot, stage and performance time in a Beijing opera play are often compressed. For instance, a journey of several hours or months duration may be portrayed by a few lines of speech and several circles of the stage. The passage of many years may not even be enacted at all, with a character simply stating at the beginning of a scene that a certain number of years have passed since the last action portrayed.

In the expression of emotional states, however, the opposite phenomenon often occurs; stage and performance time are expanded, with, for instance, several minutes of song or speech occurring in the several "seconds" it takes a watchman to strike the hour. Reactions to surprising events are often extended in this manner, so that every step
and realization of the reaction may be fully portrayed through song and/or dance-acting. This manipulation of time serves an important purpose: it allows a greater proportion of performance time to be devoted to the display of skill.

One-act plays usually have a performance time of approximately one hour, and multi-scene plays generally take from two to three hours to perform. Because most post-Liberation performances are approximately three hours in length, one or two complete plays may be performed on one bill; i.e., a single bill may consist of one long multi-scene play, or of one one-act play and one short multi-scene play. In either case, the multi-scene play selected for this type of performance generally utilizes contrast structure or emotional-progression structure throughout, rather than focal-scene structure, in order to provide the concentrated display of skill necessary to create a build of effect; this is especially true when only one long multi-scene play is performed. And, as previously noted, a single performance may also consist of zhezixi; a combination of from three to five one-act plays or excerpted scenes may be performed on one bill, the number depending upon the exact performance time of each piece.

Performance time is not necessarily reflected in script length, however. Because many published scripts contain no stage directions or descriptions of action, dance-acting and combat skills do not appear; the display of these skills may
occupy a considerable portion of actual performance time. Scripts for predominantly civil plays are therefore in most cases considerably longer than those for predominantly martial plays, because civil plays contain more song and speech. Even with civil plays, however, the scripts for two plays with the same performance time vary markedly in length if one features more song than speech; the performance time required to sing a given number of written-characters (zì 篇) is much longer than that needed to speak the same number.

When compared with the scripts of plays for Western-style Chinese theatre (huājù 话剧, lit., "spoken drama") and translated realistic Western plays of the same performance time, even the scripts for predominantly civil Beijing opera plays are quite short. The Western and Western-style plays average ten thousand written-characters each; the longest civil plays of Beijing opera contain at most five thousand written-characters, and most multi-scene Beijing opera plays average only two thousand five hundred written-characters. This difference in script length is due in large measure to the display of aural performance skills in Beijing opera; whereas speech in Western and Western-style realistic theatre is delivered naturalistically, and therefore fairly rapidly, a large portion of the performance time of civil Beijing opera plays is occupied by the music to which song lyrics are
sung, and by the stylization of the spoken passages. The unique language of Beijing opera facilitates this prolonged delivery.
Notes to Chapter II

BACKGROUND


2 Kirby, p. xiii.

3 These terms were used innumerable times by almost every performer, musician, director, and playwright interviewed; they were explained in some detail by Wu Junda and Liu Jingjie (刘静杰) of the Jiangsu Province Traditional [Chinese] Theatre School.

4 The third skill, dance-acting, includes pure dance, pantomime, and all movements which accompany the display of song and speech skills--the visible, physical results of "acting" in the Western sense. Combat, the fourth skill, encompasses not only actual fighting with fists, knives, swords, and spears, but also acrobatics as well.

5 The significance of the two terms was explained by Wu Junda, and by Huang Yuqi (黄玉琦) of the Jiangsu Province Beijing Opera Company.

6 Wu Junda and Liu Jingjie.
See Sun Kaidi (孙楷第), 傀儡戏考原 (Kuilei Xi Kaoyuan) (Shanghai: Shangza, 1952) for a well-supported thesis aiming to prove that puppetry was the origin of theatre in China, and that theatre therefore imitates the techniques of puppetry. See Sun Rongbai (孙荣柏), 京剧常识讲话 (Jingju Changshi Jianghua) (Beijing: Zhongguo Xiju Chubanshe, 1959), p. 7, for a description of S-shaped movement patterns in Beijing opera.

This concept was explained by Wu Junda, and by Shen Xiaomei (沈小梅) of the Jiangsu Province Traditional [Chinese] Theatre School. It was corroborated in interviews with other theatre practitioners.


Gui Weizhen (桂卫桢) and Wang Qinsheng (王琴生) of the Jiangsu Province Beijing Opera Company, in interview.


See William Dolby, A History of Chinese Drama (New York: Barnes & Noble, 1976), hereafter cited as History, for descriptions of these three important predecessors of Beijing opera.


15 Hwang Mei-shu, pp. 30-21.

16 Hwang Mei-shu, p. 29.


19 Wu Junda.

20 Hwang Mei-shu, pp. 34-35. In Tao's listing, all plays with essentially the same plot are listed only once, with alternate titles following each play synopsis.

21 See William Dolby, History, and Lo Chin-t'ang (罗锦堂), 中国戏曲总目索编 (Zhongguo Xiqu Zhongmu Huibian) (Hong Kong: Wanyou Tushu Gongs, 1966), for descriptions, analyses, and applications of these earlier systems; Prof. Lo's comprehensive work includes synthesis and refinement of major antecedent classification systems, as well.
These systems were described by Huang Yuqi and Wu Junda and corroborated in numerous interviews. They are regularly applied in articles appearing in theatre journals as well; e.g. 江苏戏剧 (Jiangsu Xiju), 人民戏剧 (Renmin Xiju), 上海戏剧 (Shanghai Xiju), 戏剧界 (Xiju Jie), and 戏剧艺术 (Xiju Yishu).

The current policy of "simultaneously develop the three" (san zhe bing ju 三者并举) is associated with Zhou Enlai's policies of the 1950's and early 1960's regarding theatrical development. For a fairly comprehensive history of theatre in China from the current perspective of cultural officials, see 在中国戏剧家协会第三次会员代表大会上赵寻同志作戏剧工作报告. ("Zai Zhongguo Xijujia Xiehui Disanci Huiyuan Daibiao Dahui Shang, Zhao Xun Tongzhi Zuo Ju Xie Gongzuo Baogao") 人民戏剧 (Renmin Xiju), No. 12 (1979), pp. 8-16.


Scott, Traditional I, 68.

Scott, Traditional I, 74.

Wu Junda.

Interviews at the Jiangsu Province Peking Opera Troupe.

Wu Junda and Liu Jingjie.

Wu Junda.

Wu Junda.

Wu Junda.

The first two types of contrast were described by both Wu Junda and Huang Yuqi. The third type was discovered through the analysis of playscripts and performances, and was acknowledged in interviews as valid.

Wu Junda.

Wu Junda.

While contemporary practitioners and connoisseurs frequently refer to these conceptualizations, they are not
in fact traditional; as articulated concepts, they are products of the introduction of Western dramatic theory into China in the 20th century. See Zhang Geng (张庚), 戏曲艺术论 (Xiqu Yishu Lun) (Beijing: Zhongguo Xiju Chuban She, 1980).

39 Wu Junda.
CHAPTER III

LANGUAGE

The language of Beijing opera is a major component of aural performance—it is sung and spoken by Beijing opera performers in their display of song and speech skills. Because song and speech serve different purposes in performance—i.e., song is used primarily in the expression of emotion, and speech in most instances advances the plot through the social intercourse of dramatic characters or serves as a major source of humorous, light elements—song lyrics (changci 唱词) and stage speech (nianbai 念白) have certain very different characteristics. Song lyrics and stage speech are therefore discussed separately below. However, all Beijing opera stage language is composed within a system of language levels; an understanding of the specific language of song and speech necessitates familiarity with these language levels.

Language Levels

There are two basic levels of language used in Beijing opera plays. The more heightened level, classical Chinese (wenyanwen 文言文), is the language of classical Chinese
literature. This is actually an old written language, differing markedly from all of the numerous contemporary Chinese dialects. Its grammar is different from that of contemporary Chinese, and its syntax is made up almost exclusively of single written-character words (zi 字), each of which represents a complete unit of meaning and is spoken in a single syllable pronunciation. There are very few compound words such as those in contemporary language, compounds which consist of two or more syllables joined together to express a single unit of meaning, and which are recorded by a corresponding number of written-characters. The meaning for each written character in classical Chinese is therefore broader than it is for the same written-character in contemporary language, since it is not narrowed by the presence of other directly-associated written-characters; and fewer written-characters are required in classical Chinese than in contemporary language to express the same general meaning. This gives classical Chinese, when spoken, a quite poetic flavor. Additionally, the meanings of an appreciable number of written-characters are somewhat different in classical Chinese than they are in contemporary language; spoken classical Chinese creates an imposing, "ancient" impression as a result.

The second level of language is vernacular (baihua 白话). This level consists primarily of standard spoken "mandarin" Chinese (putonghua 普通话, lit. "common
speech"), which was historically the regional dialect of Beijing and its environs. Mandarin has been the official language of all 20th century Chinese governments; because it is a tool for mass communication, it is understood throughout China, including Taiwan, but is somewhat "antiseptic" due to its standardization. In certain instances, contemporary Beijing slang is therefore inserted in vernacular stage language. As with classical Chinese, the meanings of some of the written characters used to record this slang differ from those used to record Mandarin. In this case, however, the divergence is experienced as colorful and immediate rather than as erudite and removed. The occasional use of other regional dialects and their slang achieves this same effect.

The level of language sung and spoken by each character reflects the role type, and therefore the social status, age, and sex of that character. Pure classical Chinese usually occurs only in passages quoted directly from classical writings. A practical function is served by this practice; famous passages from classical writings are known and therefore understandable to the majority of audience members, whereas original composition in classical Chinese would, when spoken or sung, be understandable only to the most highly educated members of the audience. Characters in all role types may quote from the classics, though chou roles frequently quote them incorrectly.
In most cases, the level of language used by each role type is in fact a blend of classical Chinese and vernacular. Characters of higher status—older sheng, changkao martial sheng, older dan, "blue cloth" dan and the young sheng paired with them, and jing roles—use a blend of language levels which is closer to classical Chinese than it is to vernacular. Duanda martial sheng and "flower" dan and the young sheng paired with them, being characters of lower status, use language which contains more vernacular than classical Chinese elements. Only characters of the lowest social status and least intrinsic dignity—chou, minor characters like servants and attendants, and the very young (i.e. children)—ever speak in straight vernacular. And only chou make use of slang, regional dialects, and topical ad libs. In a given play, the language level of a specific character usually varies somewhat, becoming more classical in formal situations, and more vernacular in informal situations.

Language level also varies according to whichever skill it helps display; the language of song contains more classical elements than does the language of speech. This is due primarily to the different purposes served by the display of song and speech skill. Plot exposition and humor are more readily understandable if presented in language which is closer to vernacular. The expression of emotion,
however, is heightened by the poetic flavor of classical Chinese in the language of song lyrics.

Song Lyrics

A fairly complex system of common practices and techniques exists for the composition of song lyrics (changci 唱词) in Beijing opera. The four most fundamental common practices are: the composition of lyrics according to lyric types, the use of a basic lyric structure, the use of rhyme, and the composition of speech-tone patterns within every passage of lyrics.

Lyric Types

Six basic types of song lyrics facilitate the expression of emotion through the display of song skill: emotive, censurios, narrative, descriptive, disputive, and "shared space separate sensations" lyrics. These types all share the same basic lyric structure discussed separately below; they differ rather in kind and degree of emotional content and expression. Each type facilitates the expression of a different facet of the personality of the character singing it by revealing a different sort of reaction to the circumstances in which that character is involved. 3
Emotive (shuqing 抒情) lyrics are introspective, direct statements of a character's feelings. In many cases, they occur when there is only one character on stage; that character can therefore commune only with him- or herself, or directly with the audience. For example, in the opening section of the first scene of Silang Visits His Mother, Silang (Yang Yanhui) is alone on stage, and sings of his own emotional state:

Yang Yanhui sits in the palace  
And thinking to himself sighs  
While reflecting on events of years ago.  
How sad and dispirited.  
I am like a bird in a cage,  
I have wings but cannot stretch them;  
I am like a tiger forgotten in the mountain  
Alone and suffering.  
I am like a wild goose come from the South  
Lost from the flight.  
I am like a dragon out of water  
Besieged on a sandbank.

In other instances, emotive lyrics are used when more than one character is on stage; however, under such circumstances the emotive lyrics are by convention generally not heard by the other character or characters.

Censuriously (zhize 指责) lyrics are pointed, direct statements of a character's feelings, expressed purposively in criticism of another character. After learning that her husband has taken another wife, Silang's Chinese wife sings in censuriously lyrics:

When I hear your words I am unhappy.  
You married the Iron Mirror Princess.
Because of you I did not wear flowers in my hair.
Because of you I did not wear embroidered shoes.
I did not eat, I could not drink tea.
For fifteen years I have not sat down at
my dressing table to do my coiffure.

Narrative (xushu 叙述) lyrics are indirect statements
of a character's reactions to circumstances expressed
through a description and/or explanation of those
circumstances. In the course of the narrative, the
character's feelings are made clear, as are Silang's in the
passage of narrative lyrics\(^6\) just following the emotive
lyrics quoted above:

I think of that year and the meeting at Shatan,
A bloody battle they fought,
Rivers of blood and the dead piled up in mountains.
A bloody battle,
The Yang family fled and scattered East and West.
A bloody battle,
All the young men fell from their horses.
I was captured and assuming another name
escaped disaster.
Dividing my name character Yang, I turned it
into Mu Yi and married.
Now Xiao Tianzuo prepares for battle.
Both sides are ready to fight, my mother guides
Troops to the Northern barbarian country.
I wish I could return to the Sung camp
to see my mother,
But what am I to do in a barbarian place
as distant as the skies?

Descriptive (xingrong 形容) lyrics are metaphorical,
indirect statements of a character's feelings, expressed
through the description of physical surroundings. In the
first section of *The Favorite Concubine Becomes
Intoxicated*, as she walks proudly with her attendants
through the palace gardens on her way to the appointed rendezvous with the Emperor, the Favorite Concubine sings in descriptive lyrics:

How I am like Chang E [the goddess of the moon]
descending from heaven;
clear, clear and empty is the palace of the moon,
ah, the palace of the moon!
A jade bridge over a stream; I take the rail and lean.
Now two swans come to play!
Golden carp swim in the stream and watch me,
ah, swim and watch me!
Boundless space, geese in flight; wild geese, fly,
I rejoice to see you!
Wild geese in pairs ascend,
hearing my singing settle in the flowers' shade.
This landscape intoxicates me;
without noticing I've reached my destination.

The first two lyric types, emotive and censurious, are for the direct expression of emotion; the second two, narrative and descriptive, are for more indirect emotional expression. A complete song in each of these four lyric types is sung entirely by one character. Songs in both the remaining two lyric types, however, are sung by two or more characters in alternation.

Disputive (zhengbian 争辩) lyrics are for the direct expression of opposing views. They resemble censurious lyrics in that they are pointed, and expressed with a purpose. They may occur as formal debate between defendants in trial scenes or between ministers of a court, or as argument between family members or friends. Scene ten in Silang Visits His Mother utilizes disputive lyrics in a
family argument; the statement of opposing views is made in speech, with song serving to express the intense emotions involved in the conflict:

WIFE: (speaking) Aiya, mother-in-law, he has only just returned home and he wants to go back to the foreign state.

MOTHER: (speaking) Aiya, my son! You have only just come back. Why do you want to return? Do you not know that to put filial loyalty first is the greatest thing in heaven and on earth?

SILANG: (speaking) Aiya, my mother. Does your son not know that the greatest thing in heaven and on earth is to put filial loyalty first? If I do not return by the fifth watch at dawn your foreign daughter-in-law and her child will be beheaded. It is truly bitter.

MOTHER: (singing) I weep, weep for my son Yanhui.

SILANG: (singing) My old mother.

BROTHER: (singing) My fourth elder brother.

SILANG: (singing) My worthy sixth brother.

SISTERS: (singing) Our fourth elder brother.

SILANG: (singing) Ah, my two kind sisters.

WIFE: (singing) Hard-hearted husband.

SILANG: (singing) My unfortunate wife.

ALL: (singing) Ai...

SILANG: (singing) Mother, your son...

MOTHER: (singing) My son...

BROTHERS/SISTERS: (singing) Fourth elder brother.
WIFE: (singing) My husband. . .

SILANG: (singing) Aiya.
The fifth watch has struck
in the drum tower.
I bid goodbye to my family.
I must leave the tent.
I, Yang Silang, feel my heart
pierced as by a knife.

MOTHER: (speaking) Ai, my son.

SILANG: (singing) I am unable to stay,
Old mother advanced in years.

BROTHER: (speaking) Fourth elder brother.

SILANG: (singing) I am unable to stay, worthy
sixth elder brother with
your great talents.

SISTERS: (speaking) Fourth elder brother.

SILANG: (speaking) I am loath to leave my worthy
sisters not yet married.

WIFE: (speaking) Cruel-hearted husband.

SILANG: (speaking) I am loath to leave my first
wife. We must part. I,
Yang Silang, am resolved
in my mind to return to
the foreign outpost. I
must not delay but leave
the whole family and go
from this tent.

In these disputive lyrics, the emotional intensity of the
opposing view is expressed through the use of relational
terms; in traditional Chinese society, an individual's sense
of self is primarily defined by his relationships with
others. The repeated calling of Silang by his relational
names is the strongest argument that could be advanced
against his leaving.
Lyrics of shared space and separate sensations (tong chuáng yì mèng 同床异梦, lit. "same bed different dreams") express the thoughts and emotions of two characters who are on stage at the same time, but who are either unaware of each other's presence, or unable to hear one another. Many plays which involve love affairs use lyrics of shared space and separate sensations in the former situation; each of the two lovers sings of his or her own thoughts and feelings alternately, with the passages becoming progressively shorter until finally the two meet. In the play Black Dragon Residence (Wu Long Yuan 烏龍院), two lovers who have just quarreled bitterly are locked together in one bedroom for the night by the girl's mother, who hopes that this arrangement will encourage them to make up. Song Jiang and Yan Xijiao awake alternately, sing of their feelings and intentions towards the other, and then resume sleeping:

SONG: The watchtower has announced the first part of the night; In silent melancholy I retreat to serious thinking. Suddenly I have a desire to make up with her... But she treats me as if I were a stranger, a real stranger.

YAN: The watchtower slowly drumming Recalls to me his kindliness; I'd better go embrace him... But I've sworn to cut him away, ah, to cut him away.

SONG: The watchtower has sounded a third time. My anger shoots up high from my heart.
SONG:  Going forward, I'll settle my score with her. . .
       A man should think thrice before he acts, yes, to think thrice.

YAN:    The watchtower strikes the fourth watch.
       A desire for murder comes over me;
       With this scissors I could stab his heart. . .
       But I'm afraid it'll ruin my plan, my long held plan.

Lyrics of shared space and separate sensations may be introspective, direct expressions which resemble emotive lyrics, as in the above example, or may be indirect expressions resembling narrative or descriptive lyrics.

In addition to these basic lyric types, there are lyrics not designated by a specific name; some serve conventionalized purposes, and some serve as dramatic dialogue. "Conventionalized" lyrics are usually quite short, and are not intended to express the emotions of the character singing; they are rather intended to convey the status of that character in society, and/or to stress certain elements important to the plot. Conventionalized lyrics are usually sung immediately after a character enters, or just before he or she exits, thereby marking transition points in the play. In the first scene of Silang Visits His Mother, the Princess sings the following conventionalized lyrics just after entering: 10

The peonies are in flower, masses of red blossom;
How glorious the spring with the birds all singing!
I must go to my husband and banish his everyday cares with play;  
What is to be done? He sits all day, his brows knit in sorrow.

The first three lines suggest the Princess's status; she is definitely a woman of the aristocracy, with time to view the pleasures of spring, and no duties other than the entertainment of her husband. The last line introduces the Princess's function in the plot of this scene--she will try to solve her husband's problem. Within scenes, such conventionalized lyrics may also mark a transition from one subject to another.

Lyrics which serve as dialogue function in part as speech; they are statements made to other characters which directly further the plot, and only indirectly express emotion. Such lyrics may be considered "elevated speech." Elevated speech lyrics occur in the final scene of Silang Visits His Mother:

PRINCESS: Why are you bound as though for execution?

SILANG: A little while ago they bound me up. I am confused, I cannot make it out. . .
Keep your tears and if you remember what a faithful wife should do,
Go quickly to the Silver Hall and intercede for me, Yang Silang, the man you married.

PRINCESS: Husband, bear your bonds a little while. I will go to the Palace and intercede for you. Taking my pretty child in my arms, I enter the Silver Hall.
All but the last line in this exchange are urgent, sung dialogue; the final line is a conventionalized lyric, marking the transition from this portion of the scene to the portion in which the Princess pleads with the Empress for Silang's life.

The several types of lyrics are in many instances combined with one another, or with conventionalized or elevated speech lyrics, in order to achieve the precise emotional content and expression appropriate to each individual character and specific situation. Furthermore, there are some lyrics which are atypical and simply do not fit into one of these categories. However, the majority of lyrics in Beijing opera plays are either within or based upon these categories.

It should be clear from this description of the basic types of lyrics that most lyrics are sung either by one character, or by two characters in alternation; in most cases there is only a single, solo performer displaying his or her song skill at any one time. However, occasionally two or more performers sing in unison. The disputive lyrics of scene ten in *Silang Visits His Mother* are sung in sequence by Silang, his mother, his brother, and his wife as solo lines, by his two sisters in unison, and once by the entire family in unison. Because the two sisters are minor, primarily functional characters, whose other actions in the play are also basically in
ensemble, their singing in unison serves to underscore the fact that emotionally and functionally they are as one; their singing serves an atmospheric purpose, and is not a featured display of skill. The lyric for the single line sung in unison by the entire family is an onomatopoeic syllable expressive of crying; though Silang's determination to leave and his family's desire that he stay with them constitute an irresoluble conflict, the misery of that situation is shared by all. As a general practice, unison singing, whether by two or more characters, tends to occur in situations in which the characters participating are functioning as one. And generally, such singing features minor, supportive characters, as in the unison lines of the two sisters, and is a brief section of a full passage which primarily features the individual display of song skill.

**Lyric Structure**

The basic structural unit for all types of lyrics is a couplet (lian 联) consisting of two lines (ju 句, lit. "sentences"). A given passage of lyrics includes as many couplets as necessary to convey the desired dramatic content--passages of from one to more than twenty couplets occur. The first line in each couplet is termed the opening line (shangju 上句), and the second is called the closing line (xiaju 下句). The full couplet may consist of two
complete sentences, or may be a single grammatical sentence, in which the opening and closing lines are independent clauses. In either case, each line is a complete unit, independent of the other line in the couplet grammatically and syntactically, but related to it in meaning.

Couplets may be written in two lines of ten written-characters each, or in two lines of seven written-characters each. Internally, each line is further divided into three semantic and rhythmic units, each of which is called a dou (進/讀, lit., "pause"). The usual division of a ten written-character line is into three dou of three, three, and four written-characters respectively; a seven written-character line is usually divided into three dou of two, two, and three written-characters respectively each. The third dou of a ten written-character line may then be subdivided into two equal portions; if this is done, each half of the third dou must also be a discrete semantic and rhythmic unit.

Figure 1

Basic Structure of a Couplet

<table>
<thead>
<tr>
<th>10 written-characters/line</th>
<th>7 written-characters/line</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st dou</td>
<td>2nd dou</td>
</tr>
<tr>
<td>opening line</td>
<td>x x x</td>
</tr>
<tr>
<td>closing line</td>
<td>x x x</td>
</tr>
</tbody>
</table>
This basic lyric structure facilitates the creation of extremely effective, "dense" antithetical couplets (duizhang 对仗). The corresponding dou of the opening and closing sentences can be composed so as to match written-character to written-character--monosyllable to monosyllable--in syntax, creating couplets of a strong rhythmic nature.

Lyric structure is fairly flexible, however, allowing for a number of variations to facilitate emotional expression. The simplest variations are created by subdividing a given line differently, producing for instance, in a ten written-character line, dou of four, three, and three written-characters respectively. Three techniques for producing more substantial variations are frequently employed, each changing the basic couplet structure to a progressively greater extent: the insertion of "padding written-characters," (chenzi 陈字, also termed cunzi 存字, lit. "accumulated written-characters," and duozi 堆字, lit. "piled written-characters"); the insertion of "padding lines" (chenju 陈句, also termed chenzi 陈字, lit. "padding written-characters"); and the use of the "sweephead" (saotou 扫头) technique.

The insertion of padding written-characters increases the number of written-characters in a seven written-character line to eight or nine written-characters,
and the number in a ten written-character line to as many as sixteen written-characters. A brief look at the script of almost any Beijing opera play will reveal a number of such lengthened lines. Padding written-characters are added to increase clarity of expression, usually within dou, and are an integral part of the dou as a semantic and rhythmic unit. Practically speaking, therefore, padding written-characters cannot be isolated as individual written-characters; it is only possible to point to a particular dou and say that, since it has more than the basic number of characters, it includes padding written-characters. There is no common practice governing the insertion of padding written-characters; one padding written-character may be inserted into any one dou, two may be inserted into any one or two dou, three into any one, two, or three dou, etc. In Figure 2, the possible line structures produced by inserting one and two padding written-characters within dou are illustrated.
Figure 2

Line Structure Varied by Insertion of Padding Written-characters Within Dou

<table>
<thead>
<tr>
<th>Basic Line Structure</th>
<th>10 written-characters/line</th>
<th>7 written characters/line</th>
</tr>
</thead>
<tbody>
<tr>
<td>xxx xxx xx / xx</td>
<td>xxx xx xxx</td>
<td></td>
</tr>
<tr>
<td>Possible Line Structures with One Padding Written-character</td>
<td></td>
<td></td>
</tr>
<tr>
<td>xxx xxx xx / xx</td>
<td>xxx xx xxx</td>
<td></td>
</tr>
<tr>
<td>xxx xxx xxx xx / xx</td>
<td>xxx xx xxx</td>
<td></td>
</tr>
<tr>
<td>xxx xxx xx / xxx</td>
<td>xxx xx xxx</td>
<td></td>
</tr>
</tbody>
</table>

Possible Line Structures with Two Padding Written-characters |

| xxx xxx xx / xx      | xxx xx xxx                |
| xxx xxx xx / xx      | xxx xx xxx                |
| xxx xxx xx / xxx     | xxx xx xxx                |
| xxx xxx xx / xxx     | xxx xx xxx                |
| xxx xxx xx / xxx     | xxx xx xxx                |
| xxx xxx xx / xxx     | xxx xx xxx                |
| xxx xxx xx / xxx     | xxx xx xxx                |
| xxx xxx xx / xxx     | xxx xx xxx                |

*Underlining denotes dou which contain padding written-characters.
Two or more padding written-characters may also be placed before, between, or after the dou of a line, effectively constituting an additional dou. In this case, they are an integral part of the line as a unit of meaning; it is usually not possible to state which of the four dou is additional. One is only able to observe that a given sentence has an additional dou. For instance, a line whose basis was ten written-character structure could be varied to read: [xxx xxx xxx xx / xx]; and a line whose basis was seven written-characters could be varied to read: [xx xx xx xxx]. In both instances there is no way to tell which dou is the added unit, for the additional dou in no way differs from the regular units.

Padding written-characters simply produce lines of irregular length; they do not change the basic semantic or rhythmic nature of the couplet, line, dou structural system. Occasionally a written-character, or rarely, more than one, is omitted from a line. Here, also, the basic nature of the system is not altered, because the line and each of its three dou remain the semantic and rhythmic units.

When the second technique for variation is employed, however, the balance of the couplet structural system is altered. Padding lines (chenju 补句) are inserted before, between, or after either of the basic two lines. Padding lines may consist of from one written-character to a full
grammatical sentence; unlike the padding written-characters, padding lines function as discrete semantic units unto themselves. The insertion of a padding line between the opening and closing lines of a couplet, for instance, can create the following altered couplet structure:

```
xxx xxx xx / xx
xxxx
xxx xxx xx / xx.
```

According to Dolby,14 padding lines generally consist of words of slighter meaning than the rest of the song, very often more colloquial words or conventional phrases which are easily recognized as such. Many of them have meanings such as, 'You might think he would . . .', 'Do they not say that . . .', 'there is a saying that . . .', and '[By] good fortune it happened that . . .'; they are somewhat similar to the storyteller's stock phrases and impart a similar narrative intimacy and directness.

Single word or sound interjections may also function as padding lines. The overall effect produced by the presence of padding lines is the unbalancing of the two lines per couplet structure, interrupting the rhythm and creating a sense of suspense, urgency, or casualness depending upon the context.

A similar effect is produced by the "sweephead" (saotou ) technique. In it, a three-line lyric is sung, with the implied fourth line played by the percussive orchestra, as discussed below in Chapter VII. The three-line lyric consists of one complete couplet, and the opening line of a
second couplet; the orchestra may be seen therefore as taking the closing line of the second couplet. The sense of interruption produced by this divergence from basic couplet structure is quite strong, and can be used for dramatic effect in situations where a character is startled or surprised.

In fact, the couplet structure, by creating the expectation that an opening line will be followed by a closing line, lends itself generally to a technical enhancement of dramatic tension. As Rulan Chao Pian points out, there is "a feeling of suspense in line one [i.e., in the opening line] and a sense of repose in line two [the closing line]."15 In disputive lyrics, the assignment of the opening line to one character involved in the contention, and the closing line to the other, technically creates a situation in which the former character is questioning or attacking and the latter is successfully responding. This basic structure can then be elaborated upon: a summation can be made by the former character in a complete couplet, after which the latter character may take up the attack with the opening line of the next couplet, with the former character responding in the closing line; the latter character may fail to respond, indicating temporary or final defeat, with the closing line taken up by either character after a pause, thereby changing the direction of the contention. If the closing line is omitted altogether, the
sense of interruption and non-resolution is strongest, in the manner of the "sweephead" technique.

Speech may be inserted between the opening and closing lines, similarly creating a sense of interruption and expectation. Speech interruption frequently heightens leavetaking and the giving of orders, as for instance by speaking after an opening line of farewell or dismissal to call the parting character or recipient of the orders back, and then making a final statement in the sung closing line. Interruption by speech may be used to further increase the dramatic tension in disputive lyrics. It may also be used to create an entertaining pattern, as in the first scene of Silang Visits His Mother, where the Princess is trying to guess the reason for Silang's unhappiness. Each guess is sung by the Princess in one line, and is followed by spoken discussion as to why that guess was incorrect. The first guess is sung on an opening line, suggesting that it is the first in a series: "Is it that my mother the Empress has not treated you well?" The second guess, sung on a closing line, therefore has the flavor of "then it must be...": "Is it that you are tired of me?" The third guess, on the opening line of the second couplet, has the sense of, "Well, then, is it this?: "Are you not longing to go and enjoy yourself in the Pavilion of Qin and the Chu Hall [courtesan quarters]?" And the fourth guess suggests, "Aha, it's got to be this!":
"Do you not wish to take a concubine?" When this guess is also proven in discussion to be wrong, the Princess engages in serious thought in the opening line of the third couplet: "It is not this, it is not that, then what is it?" And her final guess is given an air of certainty by being sung on the closing line: "You are thinking of your family, and would like to flee to them." Rulan Chao Pian believes that this sort of guessing sequence, "which stretches out a simple question-and-answer episode over a long time, usually does not really build up tension. . . . What the audience looks for is a playful patterning for its own sake. . . . The audience enjoys in a relaxed manner the virtuosity of the performers." Variations in lyric structure, through enhancement of dramatic tension and the creation of entertaining patterns, directly serve the display of song skill in the expression of emotion.

Rhyme in Lyrics

Rhyme in Beijing opera lyrics is of course a function of the Chinese language. Both classical and vernacular Chinese are based upon the monosyllable. In classical Chinese, each written-character and the monosyllable with which it is pronounced constitute a complete unit of meaning—a "word." A given monosyllable and the written-character with which it is recorded is not
necessarily a complete unit of meaning in vernacular Chinese, in which monosyllables are in many instances used only as one of the two or more components joined to form a compound word. However, in both classical and vernacular Chinese, monosyllables are the smallest meaningful unit of sound. And it is upon these monosyllables—referred to henceforth as "words" for convenience's sake—that rhyme is based.

All words are composed of an initial consonant (shengmu 声母) and a final vowel (yunmu 韵母). The latter may be either simple or compound, and may end in a terminal n or ng. Classical Chinese and all vernacular dialects are fairly "sound poor." In mandarin Chinese there are twenty-one sounds which function as initial consonants: b, c, ch, d, f, g, h, j, k, l, m, n, p, q, r, s, sh, t, x, z, and zh. Additionally, the vowels i and u may serve as initial consonants; when they do so, they are viewed as "semi-vowels," and are written y and w respectively. Thirty-seven sounds function as final vowels—they are listed in Figure 4. Twelve of these final vowels may serve as words without initial consonants. Theoretically, then, there are less than eight hundred and seventy possible discrete monosyllabic pronunciations in mandarin Chinese. The actual number is even less, since certain combinations of initial consonants and final vowels do not occur.
Rhyme is a function of the composition of final vowels. At their most complex, compound final vowels consist of a medial vowel (yuntou, lit. "vowel head"), a central vowel (yunfu, lit. "vowel belly"), and a terminal vowel or consonant (yunwei, lit. "vowel tail"). For instance, in the word guai (怪, strange), g is the initial consonant, u is the medial vowel, a is the central vowel, and i is the terminal vowel; in the word guan (官, official), n is the terminal consonant. Simpler words have no medial vowel, such as gan (敢, to dare), and gai (改, to alter). The simplest words have no initial consonants, such as an (安, peace), and ai (短, short), or consist of only an initial consonant and a simple, final vowel, as in lu (鹿, deer) and bi (笔, brush). Rhyme exists in the simplest words if the entire final vowel is the same in any given two words. In all other cases, it exists if the central vowel and terminal vowel or consonant are the same.
FIGURE 3
The Range of Final Vowel Composition in Relation to Rhyme Determinants

<table>
<thead>
<tr>
<th>Word</th>
<th>Initial Consonant</th>
<th>Final Vowel</th>
<th>Rhyme Determinant</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Medial Vowel</td>
<td>Central Vowel</td>
</tr>
<tr>
<td>ai¹</td>
<td></td>
<td>a</td>
<td>i</td>
</tr>
<tr>
<td>an¹</td>
<td></td>
<td>a</td>
<td>n</td>
</tr>
<tr>
<td>ye²</td>
<td></td>
<td>e</td>
<td></td>
</tr>
<tr>
<td>li</td>
<td>l</td>
<td>i</td>
<td></td>
</tr>
<tr>
<td>lie</td>
<td>l</td>
<td>i</td>
<td>e</td>
</tr>
<tr>
<td>lei</td>
<td>l</td>
<td>e</td>
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<tr>
<td>lan</td>
<td>l</td>
<td>a</td>
<td>n</td>
</tr>
<tr>
<td>liao</td>
<td>l</td>
<td>i</td>
<td>a</td>
</tr>
<tr>
<td>liang</td>
<td>l</td>
<td>i</td>
<td>a</td>
</tr>
</tbody>
</table>

¹ These two words are examples of final vowels serving as words without initial consonants.

² This is an instance of a "semi-vowel" serving as an initial consonant; were there a standard initial consonant, this sound would be a medial vowel and would be written i, as in lie above.
Beijing opera uses thirteen rhyme categories (yunbu 韻部) which are based upon this definition of rhyme; they are referred to commonly as the thirteen zhe (辙). These thirteen rhyme categories are each designated by two words which represent the rhyme sounds they include. Figure 4 lists the thirteen rhyme categories, and the final vowels which are included in each category. The final vowels are shown in the four standard divisions of Chinese vowels, each denoted by a word whose pronunciation places the mouth in the correct position for pronouncing the initial sound of all vowels included in that division, and whose meaning suggests that placement. Each final vowel is placed in its division according to its medial or, if it does not have a medial, its central vowel sound, because it is upon that sound that the entire vowel begins.
Figure 4

Final Vowels and Their Placement in Rhyme Categories

<table>
<thead>
<tr>
<th>Vowel Classification</th>
<th>Vowel Type</th>
<th>Vowel</th>
<th>Classification</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(Kai)</td>
<td>(Qi)</td>
<td>(Huo)</td>
</tr>
<tr>
<td></td>
<td>Opened-mouth</td>
<td>Level-teeth</td>
<td>Closed-mouth</td>
</tr>
<tr>
<td>SIMPLE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>yi qi</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>gu su</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>fa hua</td>
<td></td>
<td>ia</td>
<td>ua</td>
</tr>
<tr>
<td>suo bo</td>
<td>e, e 2</td>
<td>uo</td>
<td>Medialized</td>
</tr>
<tr>
<td>mie xie</td>
<td>ie</td>
<td>üe</td>
<td>VOWELS</td>
</tr>
<tr>
<td>VOWELS</td>
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<td></td>
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<tr>
<td>(6)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>huai lai</td>
<td>ai</td>
<td>uai</td>
<td>Triphongs:</td>
</tr>
<tr>
<td>hui dui</td>
<td>ei</td>
<td>uei</td>
<td>have medial-</td>
</tr>
<tr>
<td>yao tao</td>
<td>ao</td>
<td>iao</td>
<td>ized central</td>
</tr>
<tr>
<td>you gu</td>
<td>ou</td>
<td>iou</td>
<td>vowels (5)</td>
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<td>COMPOUND</td>
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<td>VOWELS</td>
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<td>(13)</td>
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<tr>
<td>Front Vowels</td>
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<td>(8)</td>
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<tr>
<td>Nasal Vowels</td>
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<tr>
<td>Front Vowels</td>
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<td>Nasal Vowels</td>
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<tr>
<td>TERMINAL</td>
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<tr>
<td>VOWELS</td>
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<td>(16)</td>
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<tr>
<td>Rear Vowels</td>
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<tr>
<td>Nasal Vowels</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CONSONANTS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(16)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Figure 4: Notes

1 All the opened-mouth vowels except ong may serve as words without initial consonants. A twelfth final vowel, er, which does not appear in the figure, may do so as well; it is the only sound in standard Mandarin to use r as a terminal consonant.

2 The suo bo rhyme category includes sounds which would not be considered rhymes in English:
e, pronounced like the e in her (with the r silent), and o, pronounced like the a in all. A practical reason for this might be simply that both sounds occur infrequently without terminal vowels or consonants.

3 The ren chen rhyme category also includes sounds which would not be considered rhymes in English:
en, pronounced like the en in chicken; and in, pronounced like the in in machine. In fact, in everyday speech, these two sounds are frequently indistinguishable.

4 The zhong dong rhyme category then incorporates the "exceptional" rhyme sounds of both the suo bo and ren chen categories, making the following sounds rhyme:
eng, pronounced like the ung in lung;
ing, pronounced like the ing in sing; and ong, pronounced like the u in put, plus the ng in sing.

5 When not preceded by a standard initial consonant, this sound is written yi; the i sound serves in such instances as both a "semi-vowel" initial consonant and as a final vowel. Sounds in its vowel type without standard initial consonants are written ya, ye, yao, you, yan, yin, yang, ying, and yong respectively.

6 When not preceded by a standard initial consonant, this sound is written wu; the u sound serves in such instances as both a "semi-vowel" initial consonant and as a final vowel. Sounds in its vowel type without standard initial consonants are written wa, wo, wai, wei, wan, wen, wang, and weng respectively.

7 The yi qi rhyme category also includes sounds which would not be considered rhymes in English:
i, pronounced like the ea in eat; and ü, pronounced like the German ü.
As with the suo bo rhymes, the scarcity of the ü sound as a terminal vowel may account for this.

There are two other sets of sounds included in the yi gi rhyme category which are not present in the figure. The first set consists of:

- zhi, pronounced like the j in jump, with the tongue further back;
- chi, pronounced like the ch in teach, with the tongue further back;
- shi, pronounced like the sh in shore, with the tongue further back; and
- ri, pronounced like the z in azure, with the tongue tip curled but not rolled.

The sounds in the second set are:

- zi, pronounced like the ds in woods;
- ci, pronounced like the ts in tsar; and
- si, pronounced like the s in sister.

These sounds include no vowels in their common speech pronunciation, and therefore have no place in the vowel type classification. Their inclusion in the yi gi rhyme category gives that category the largest number of possible rhyme sounds, and hence the largest number of words to be used in the composition of lyrics.
It should be noted that in practice there is some flexibility within these rhyme categories; certain sounds are accepted as imperfect rhymes. The most usual such rhymes are *yi ei*, which combines the *yi qi* rhyme category with the *hui dui* rhyme category; *ai ei*, which combines *huai lai* with *hui dui*; *an en*, combining *yan qian* and *ren chen*; *an ang*, combining *yan qian* and *jiang yang*; *en eng*, combining *ren chen* and *zhong dong*; and *ang eng*, combining *jiang yang* and *zhong dong*.  

Although the rhyme categories themselves are somewhat complex, standard rhyming practice is quite simple. Generally, one rhyme category is used throughout a given passage of lyrics, and most lines end on a word within that rhyme category. For example, in the *yan qian* rhyme category, the rhymes for a two-couplet lyric might be:

```
xxx xxx xx / x y~n
xxx xxx xx / x qian.
xxx xxx xx / x bian
xxx xxx xx / x lian.
```

Within this practice, dramatic tension can be created by using a non-rhyming word at the end of one of the first three lines, most frequently the opening line of the first couplet, so that the rhyme scheme is not resolved until the second couplet is completed, i.e.:

```
xxx xxx xx / x gong
xxx xxx xx / x yan.
xxx xxx xx / x bian
xxx xxx xx / x lian.
```

In some cases the same rhyme category is used in all the
lyrics of a given scene. However, in most instances the rhyme category changes when another character enters, or there is a major change in topic.

The final vowels, initial consonants, and rhyme categories are all associated with specific aesthetic and emotional qualities. These qualities are important considerations in the choice of words throughout a passage of lyrics, as well as in the actual end rhymes.

Each type of vowel is perceived as having its own aesthetic and emotional qualities. "Opened-mouth" (kaikou 开口) vowels are seen as having a "frank, straightforward, open and clear, firm, unyielding, ringing flavor."29 "Level-teeth" (qichi 齊齿) vowels on the other hand are experienced as "relatively soft and gentle, graceful, elegant, and eloquent."30 "Closed-mouth" (huokou 合口) and "scooped-lips" (cūochun 撈唇) vowels are felt to be "short and impetuous, with a clear and fresh flavor."31

Similar aesthetic and emotional qualities are attached to the initial consonants. M, n, l, w, y, and all vowels used without initial consonants are known as "muddy sounds" (zhuoyin 浊音) and are perceived as "most expressive of sluggish, weak, slow and dilatory situations."32 B, d, g, p, t, k, f, j, q, x, zh, ch, sh, r, z, c, and s are known as "clear sounds" (qingyin 清音) and are experienced as "lucid, lively, and sprightly."33
A third set of aesthetic and emotional qualities is seen in the rhyme categories themselves; each rhyme category is perceived as representing one of two fundamental principles, \textit{yin} and \textit{yang}. \textit{Yin} (阴) is the feminine or negative principle in nature according to Chinese philosophy and its application in medicine and the arts; \textit{yang} (阳) is the masculine or positive principle. The two exist not in opposition, but ideally in a state of balance. A disruption of that balance produces illness in physiology, and dissonance in aesthetics. It is therefore important that every play have a balanced—i.e., equal—representation of \textit{yin} and \textit{yang} sounds. The four rhyme categories with nasal finals, \textit{yan qian}, \textit{ren chen}, \textit{jiang yang}, and \textit{zhong dong}, and the \textit{fa hua} category are experienced as "clear and sonorous,"\textsuperscript{34} and are termed the \textit{yang} rhyme categories (yangzhe 阳辙). The remaining eight categories are known as the \textit{yin} rhyme categories (yinzhe 阴辙), and are further divided into two levels. \textit{Suo bo}, \textit{huai lai}, \textit{yao tiao}, and \textit{you qiu} are a lower level of \textit{yin}, felt to be "soft, gentle and mild."\textsuperscript{35} \textit{Yi qi}, \textit{gu su}, \textit{mie xie} and \textit{hui dui} are a higher level of \textit{yin}—experienced as even more \textit{yin}—and are felt to be "slight, fine, and subtle."\textsuperscript{36}

In the composition of lyrics, the most firm, straightforward, clear and sonorous sounds possible are those from the \textit{yang} rhyme categories which utilize opened-mouth vowels and "clear sound" initial consonants—
sounds such as da, gan, ren, bang, leng, and zhong. And the most graceful, subtle, slow and elegant sounds possible are those from the higher level yin rhyme categories which have level-teeth type vowels and "muddy sound" initial consonants—sounds such as ni, ya, and mie. The range of aesthetic and emotional possibilities between these two extremes is quite broad. Words are selected for a given passage of lyrics so that the nature of the character singing and the emotion being expressed are enhanced and supported by the appropriate, specific balance of these qualities.

Speech-tone Patterns in Lyrics

Classical Chinese and all vernacular Chinese dialects are tonal languages. Mandarin Chinese uses four speech-tones, or inflections; a single sound, such as ma, may have at least four completely different meanings, indicated in writing by four different written-characters, and in speech by the use of the four speech-tones. As a third component of monosyllabic pronunciations, speech-tones serve to increase the number of discrete sound units in Mandarin Chinese almost fourfold (certain syllables do not occur with all four speech-tones). Please refer to Figure 5 following.
Figure 5
Tones in Mandarin Chinese

<table>
<thead>
<tr>
<th>order</th>
<th>tone category</th>
<th>tone name</th>
<th>tone pitch</th>
<th>pitch diagram</th>
<th>tone mark</th>
<th>example</th>
</tr>
</thead>
<tbody>
<tr>
<td>first tone</td>
<td>yin ping sheng</td>
<td>(high)</td>
<td>high and level</td>
<td></td>
<td></td>
<td>i -- ma</td>
</tr>
<tr>
<td></td>
<td>(yin level tone)</td>
<td>level-tone</td>
<td></td>
<td></td>
<td></td>
<td>(mother)</td>
</tr>
<tr>
<td>second tone</td>
<td>yang ping sheng</td>
<td>(middle)</td>
<td>begins in middle</td>
<td></td>
<td></td>
<td>6 i. ma</td>
</tr>
<tr>
<td></td>
<td>(yang level tone)</td>
<td>rising-tone</td>
<td>and rises high</td>
<td></td>
<td></td>
<td>(hemp)</td>
</tr>
<tr>
<td>third tone</td>
<td>shang sheng</td>
<td>turning-tone</td>
<td>from 1/2 low,</td>
<td></td>
<td></td>
<td>5 3. 6 ma</td>
</tr>
<tr>
<td></td>
<td>(ascending tone)</td>
<td></td>
<td>falls, then rises to 1/2 high</td>
<td></td>
<td></td>
<td>(horse)</td>
</tr>
<tr>
<td>fourth tone</td>
<td>gu sheng</td>
<td>falling-tone</td>
<td>from high, falls</td>
<td></td>
<td></td>
<td>i 3. ma</td>
</tr>
<tr>
<td></td>
<td>(going tone)</td>
<td></td>
<td>to low</td>
<td></td>
<td></td>
<td>(to curse)</td>
</tr>
</tbody>
</table>
The first and second tones are collectively known as level- (ping 平 ) tones; the third and fourth tones are collectively known as oblique- (ze 上 ) tones. In the writing of lyrics in couplets, as previously described, patterns of level- and oblique-tone words considered pleasing to the ear are followed. The most basic common practice is that the closing line of every couplet in each aria must end with a level-tone word; exceptions are made only when the expression of contents absolutely requires an oblique-tone word. General patterns of level- and oblique-tone words are also followed within each line. Most two-couplet lyrics with seven written-characters per line adhere fairly closely to one of the following two patterns:

(Pattern One)  
```
- - | | - - |
```

(Pattern Two)  
```
| | - - | | -
```
```
- - | | - - |
```
```
| | - - - | |
```
```
- - | | - - |
```
The most common, standard variation of these two patterns is the use of a level-tone word for the last written character in the opening line of the first couplet. The first, third, and fifth written-characters in a line also frequently vary in tone from those prescribed by these two patterns; tones for words in these places are considered relatively unimportant. Patterns such as the following therefore also occur quite frequently in seven written-character lines:

| | | | | |
|---|---|---|---|

No basic set of speech-tone patterns exists for couplets with ten written-character lines; patterns are developed for each specific passage of lyrics. However, all patterns are built around the necessity for a level-tone word at the end of each closing line.

Because speech-tones require a relative pitch progression in the pronunciation of each word in order to make its meaning clear, patterns of speech-tones within the
lyric structure create lyrics with a strong musical flavor. This musical quality of the language in song lyrics is heightened by the use of rhyme, and by the rhythmic effect of *dou* in the lyric structure itself.

A broad and subtle range of emotional expression is possible through the use of appropriate lyric type, variations in lyric structure and common rhyming practices, and the specific balance of aesthetic and emotional qualities perceived in initial consonants, final vowels, and rhyming categories. This range and subtlety is further increased by the poetic nuances possible in the primarily classical Chinese language of song lyrics. In conjunction with the highly rhythmic and musical quality produced by the basic lyric structure and the use of rhyme and speech-tone patterns, song lyrics eminently well-suited to the display of skill through the expression of emotion can be created.

*Stage Speech*

There are three major types of stage speech (*nianbai* 念白) in Beijing opera, all of which may be spoken by characters of any role type: prose speeches, the recitation of quotations from classical poetry, and conventionalized stage speeches. Each type of speech serves a different structural and dramatic purpose.
Prose Speeches

The majority of stage speech consists of prose speeches (taici 台词, lit. "stage lines"), the monologue and dialogue of Beijing opera. In the early years of Beijing opera, prose speeches were frequently improvised; in the twentieth century, this practice is continued by chou roles. Improvisation is possible because even the most heightened prose speeches contain much more vernacular than do song lyrics. There are no prescribed forms for prose dialogue or monologue. The most fundamental common practice is that prose speeches are short, achieving their purpose—plot advancement through conversation, or the injection of humorous elements—as directly as possible.

Prose speeches are by no means colorless, however. All have strong rhythmic elements, achieved in performance through the stylized articulation of monosyllabic sound units, and all have a musical flavor, attained in performance through the stylized pronunciation of speech-tones. The more heightened prose speeches make use of literary allusion; alliteration is used for both serious and comic effect. Their very brevity causes prose speeches to stand out in contrast to song lyrics—they are sparkling compressions of a character's nature as evidenced in social interaction, set amidst the extended emotional expressions of song.
Classical Poetry

Quotations from classical poetry are used sparingly; few plays include more than one or two such quotations, and many plays have none at all. In most instances, the quotation of classical poetry provides a heightening effect; these poems are the only instances of pure classical Chinese in the vast majority of Beijing opera plays. However, incorrect quotation is occasionally made, especially by chou and "flower" dan, for comic effect.

In quotations of classical poetry, the poetic form is of course that in use at the time the poetry was written; Han fu, Tang shi, Song ci, and Yuan qu forms are all quoted, as are their even earlier predecessors. Classical poetry is indisputably beautiful, as well as complex in form, and its proper reading and interpretation—or skillful misreading and misinterpretation—constitute a major display of speech skill.

Conventionalized Stage Speeches

Conventionalized stage speeches are spoken in almost every play, at important transition points. There are three major types of conventionalized stage speeches, which provide a standard procedure for entrance, exit, and for plot recapitulation.
Entrance (shang chang 上场) speeches are the most complex. Unlike prose speeches, each type of conventionalized entrance speech has a prescribed form and structure, inherited from Yuan, Ming, regional, and folk dramas. The initial entrance of a major character frequently includes the delivery of three distinct kinds of entrance speeches in a prescribed order: a prelude poem, a set-the-scene poem, and a self-introduction.

The prelude poem (yinzi 引子) is spoken immediately upon entrance, and is usually delivered downstage center prior to sitting. Prelude poems serve to establish the general atmosphere of the scene which is to follow. Most do not exceed four lines in length. Those which do are termed "large" prelude poems (da yinzi 大引子). Two standard patterns of equal-length lines are frequently followed: two lines of seven written-characters each, and four lines of five written-characters each, the latter of which is termed "tiger head" prelude poem (hutou yinzi 虎头引子). However, prelude poems often do not occur in pairs of related lines; they are not bound by the couplet (lian 联) structure of the lyrics. An odd number of lines and unequal line length are in fact considered to be of greater aesthetic value in prelude poems. The Ruse of the Empty City (Kong Cheng Ji 空城计) includes a "large" prelude poem in seven lines of four, three, four, four, three, three, and four written-characters respectively.
The play *Silang Visits His Mother* includes a prelude poem in three lines of five, four, and four written-characters respectively. Nor is rhyme a necessary attribute of prelude poems. Those which do rhyme do so within one of the thirteen rhyme categories utilized by the lyrics. Rhymes may occur at the end of lines, internally within lines, or in a combination of these two placements, as in *Silang Visits His Mother* (rhyming words are underlined twice):  

\[ \text{jìn jìn suǒ wù tōng,} \]  
\[ \text{tóng, (The wutong tree locked in a golden courtyard,)} \]  
\[ \text{chāng tān shēng suì} \]  
\[ \text{suì (A long sigh)} \]  
\[ \text{yì zhēn nà fēng.} \]  
\[ \text{fēng. (carried away on the breeze.)} \]

A prelude poem may be replaced in the sequence of three entrance speeches by an opening song which fulfills the same atmospheric function, as in *The Favorite Concubine Becomes Intoxicated*.

The second conventional entrance speech, a set-the-scene poem (variously termed *chuchangshi* 出场诗, *dingchangshi* 定场诗, *shangchangshi* 上场诗, and *zuochangshi* 坐场诗 in Chinese), is spoken after the prelude poem and usually after the character doing the speaking is seated. Set-the-scene poems describe the basic situation in which the character speaking is involved, and convey his or her general state of mind. Unlike prelude poems, set-the-scene poems are bound by the
couplet (lian 联) structure of the lyrics; the equal length lines of each poem occur in related pairs, with each line divisible into three dou. Most set-the-scene poems are composed of two couplets, with seven written-characters in each of the four lines. However, poems of four couplets do occur, as do poems with ten written-characters per line. A special type of set-the-scene poem, called "single couplet" set-the-scene poem (shangchang dui 上场对) is composed of only one couplet, often with five written-characters per line instead of seven; it is conventionally used to indicate that the character speaking is poor, but has a soaring, beautiful spirit. Each set-the-scene poem is rhymed, usually at the end of every line, in one of the thirteen rhyme categories. The set-the-scene poem in The Favorite Concubine Becomes Intoxicated is in the standard two couplets (rhyming words are underlined twice):

```
Li zhi                    tian sheng        nan zi juan;
Cheng huan                shi van           jiu wei nian.
Liu gong                  fen dai           san qian zhong;
San qian                  chong ai          yi shen zhean.
```

In translation, this poem reads (rhyming words are underlined):

True beauty is heaven sent, not one's own;
So bestowed, gratefully, I serve the throne.
Concubines numbering three thousand souls;
Of them all, he adores myself alone.

The last major conventional entrance speech is for self-introduction. It begins with a statement of the character's name (tong ming 通名), which is followed by a prose speech of self-introduction (zibao jiamen 自报家门), in which the character speaking more explicitly identifies him- or herself by describing family and social relations, and explains in some detail the situation and his or her feelings about it. Self-introductions vary greatly in length, depending primarily upon the complexity of the situation involved. Their language is of the level appropriate to the role type and specific character speaking, as is all the monologue and dialogue following the conventional entrance speeches in each scene. In The Favorite Concubine Becomes Intoxicated, the Favorite Concubine speaks the following self-introduction: "I am Yang Yuhuan; by my lord adored, and named his Favorite. Last night he ordered me to arrange a feast at Fragrance Hall today. Gao, Pei, my lords; the feast is well prepared. Lead on, to Fragrance Hall." Simplified conventions are applied when major characters make subsequent entrances, and for all minor character entrances which utilize conventionalized entrance speeches. In the simplest instances, a cough, a cry, or a prose line is delivered off-stage; the character then enters and proceeds immediately to the action of the scene.
In other cases, one of the above three types of entrance speeches is delivered alone, again followed immediately by the action of the scene. When two or more characters enter together, they frequently speak the lines of a prelude poem or set-the-scene poem in alternation. In some plays the first entrance of a chou character is marked by the recitation of "counted beats" (shuban 数板). Usually these speeches have the same content and function as set-the-scene poems or self-introductions; in the latter instance, however, they are rarely preceded by a statement of the character's name (tong ming 通名). "Counted beats" speeches are usually fairly long, and have no prescribed number of lines. They often have seven or ten written-characters per line, though they are not bound by the lyric couplet (lian 联) structure and hence may be of unequal line length. Lines are generally divisible into two semantic and syntactic units which may therefore be separated by pauses in delivery. Units of four and three written-characters are common in seven written-character lines; three and seven written-character units often occur in ten written-character lines. "Counted beats" speeches are rhymed, usually at the end of each line and in one of the thirteen rhyme categories throughout. They are recited to a strong rhythm which is punctuated by the clapper, and are usually quite humorous, in keeping with the chou role type. However, they can also be used quite tragically and
movingly, as they are by the character Zhang Yunxiu in *Qing Feng Pavilion* (*Qing Feng Ting* 青风亭). Such serious "counted beats" speeches are referred to as "tearful yearning" (*ku xiang si* 哭相思). Entry may also be marked by the singing of conventionalized lyrics, followed directly by the action of the scene, as in the first scene of *Silang Visits His Mother*. If the entering character is coming from a distance, this singing may occur offstage, with action commencing immediately upon the performer's physical appearance on the stage. In all cases except the cough or cry, single prose line, and unprefaced self-introduction, entrance conventions utilize verse.

Conventionalized exit (*xiachang* 下场) speeches are similar to simplified entrance conventions. An exit poem (*xiachang shi* 下场诗) may be read, sometimes followed by a single spoken line. Like set-the-scene poems, exit poems describe the basic situation in which the character speaking is involved, and convey his or her general state of mind. They are also bound by the lyric couplet structure, occurring therefore in related pairs of equal length lines, each divisible into three *dou*. When a set-the-scene poem of two couplets is used at the beginning of a scene, an exit poem with the same number of couplets and matching line length (usually seven written-characters per line) is often recited. When a scene opens with a "single couplet" set-the-scene poem, it almost invariably
closes with a "single couplet" exit poem (xiachang dui 下场 对). However, while the "single couplet" set-the-scene poem is usually in seven written-character lines, the "single couplet" exit poem may occur in either seven or five written-character lines. Exits may also be marked by "counted beats" speeches, again with the same content and function as set-the-scene poems or self-introductions, or by singing. In the latter case, the singing is sometimes followed by spoken lines, laughing, or crying. All exit conventions begin in verse, though they frequently end in prose.

Recapitulation (diaochang 吊场, lit. "hanging, or suspending, the scene"), the third major type of conventionalized stage speech, may occur during the course of any scene other than the first, and may be spoken by supporting as well as by major characters. It consists of a prose recapitulation of the major plot developments up to that point in the play. Recapitulation occurs primarily because of the zhezixi performance tradition; a recapitulation reminds the audience of the entire plot when a scene is excerpted from a full play and performed separately. Recapitulation serves a second purpose as well, however; in recapitulation, plot development and the character's feelings are stated clearly in predominantly vernacular prose. Because the lyrics and many heightened speeches may not be readily understandable to many audience
members, recapitulation also serves a useful clarifying function in the production of an entire play.

In fact, all conventionalized stage speeches, in the course of marking transition points within a given play, serve to clarify plot and character relationships. Perhaps even more importantly, however, they provide a conventionalized aural framework which runs throughout all Beijing opera plays. The marking of transition points with conventionalized speeches highlighting the importance of major characters is an important element in creating a separate, aural world for Beijing opera. And the performance of prelude poems, set-the-scene poems, and exit poems constitutes major displays of speech skill within that world.

The display of speech skill serves primarily to support—to lead into and out of—the primary, extended emotional expression which occurs in the display of song skill. Prose speech does so by advancing the action of the plot, creating the situations which produce emotional reactions. The conventionalized stage speeches of major characters do so by conveying the basic emotional states of those characters at transition points—by clearly stating the emotions which are to be expressed. Featured within this focusing, supportive fabric of speech are the concentrated, extended expressions of emotion made through the display of song skill. In performance, the lyrics sung in the display
of song skill are wedded to those melodic and rhythmic practices of the Beijing opera musical system which best convey the precise emotions being expressed.
Notes to Chapter III

LANGUAGE

1 Wu Jun-da.

2 Because the majority of traditional plays were developed by actors who, in most cases had received only a minimal education, this is not surprising. See Scott, Classical, and Mackerras, Rise, for descriptions of actor training practices.

3 This description of lyric types is based upon interviews with Huang Yuqi.

4 Translation by Scott, Traditional I, 35-36.

5 Scott, Traditional I, 75.

6 Scott, Traditional I, 36.

7 Translation is by the author.

8 Scott, Traditional I, 78-79.


10 Scott, Traditional I, 51.

12 Scott, Traditional I, 82-83.

13 For the first technique, the term chenzi (衬字) is used by Yu Dagang (俞大綱) in 国剧简介 (Guoju Jianjie) (Taipei: Jiaoyubu Shehui Jiaoyusi Bianyin, n.d.), according to Hwang Mei-shu, p. 187; Dolby in History, p. 183, uses the term duozi (垛字), and the term used most frequently by contemporary practitioners and connoisseurs is cunzi (存字). Yu Dagang refers to the second technique as chenju (衬句), whereas contemporary practitioners and connoisseurs most frequently use the term chenzi (衬字). I have chosen to use the terms employed by Yu Dagang, because in translation they most clearly contrast the nature of the two techniques.

14 Dolby, History, p. 57.

15 Pian, "Aria Structural Patterns," p.66.

16 Translation is by Scott, Traditional I, 40.

17 Tr. Scott, Traditional I, 40.

19 Scott, *Traditional I*, 40-41.

20 Scott, *Traditional I*, 41.

21 Scott, *Traditional I*, 42.


23 See C. C. Huang, *A Modern Chinese-English Dictionary for Students* (Lawrence, Kansas: The University of Kansas, International Studies, Center for East Asian Studies, Reference Publication No. 1, 1968), p. xvii. For the exact pronunciation of these initial consonants, see pp. xvii-xviii in that text.

24 Hwang Mei-shu, p. 185.

25 Yang Mao (扬 貌), *京剧常识* (*Jingju Changshi*) (Shanghai: Wenyi Chubanshe, n.d.).

26 For a guide to pronouncing the romanized sounds, see C.C. Huang, pp. xvii and xviii. The pronunciation notes to the chart are from that source.

28 Wu Junda.
29 Wu Junda.
30 Wu Junda.
31 Wu Junda.
32 Wu Junda.
33 Wu Junda.
34 Wu Junda.
35 Wu Junda.
36 Wu Junda.
37 Huang Yuqi.
38 Hwang Mei-shu, pp. 164-65.
39 Wu Junda.
40 Hwang Mei-shu, pp. 164-65.
41 Huang Yuqi.
For a description of these poetic forms, see Liu Wuqi, *An Introduction to Chinese Literature* (Bloomington: Indiana University Press, 1966).

See Dolby, *History*, and Mackerras, *Rise*, for discussions of the development of Beijing opera and the influence of other theatre forms upon that development.

Yang Mao, p. 15.

Yang Mao, p. 15.

Yang Mao, p. 15.

Wu Junda and Huang Yuqi.

Scripts consulted are: (a) tapes of performances; (b) Yang Mao.

The translation is by Scott, in *Traditional I*, 34; the Chinese original in the text is from the tape of a performance by the Jiangsu Province Beijing Opera Company in Nanjing, 1980.

E.g. Huang Yuqi; Wu Junda; Scott, *Classical*; Yang Mao; and Hwang Meishu. It is possible that these terms at one time specifically designated the number of couplets in a given set-the-scene poem, according to Wu Junda.

Wu Junda.
52 Wu Junda.

53 The translation is by the author. The Chinese original in the text is transcribed from the tape of a performance by Shen Xiaomei in Nanjing, 1980.

54 Scott, *Traditional I*, 150.

55 Huang Yuqi.

56 Translated by the author from the tape of a performance by Shen Xiaomei in Nanjing, 1980.

57 Unless otherwise noted, this description of simplified entrance conventions is based upon:
Qi Rushan (齐如山), *上下场* ("Shang Xia Chang"), in 齐如山全集 (Qi Rushan Quan Ji), ed. Chen Jiying (陈纪澄) and Zhang Daxia (张大夏) (Taipei: Qi Rushan Xiansheng Yizhu Bianying Weiyuanhui, 1964), vol. 1; Qi Rushan (齐如山), *国剧艺术彙考* (Guoju Yishu Hui Kao) (Taipei: Zhongguang Wenyi Chubanshe, 1962), pp. 45-77; and Hwang Mei-shu, pp. 37, 138-39.

58 Pian, "Aria Structural Patterns," p. 78; also interviews with Liu Debao (刘德宝) of the Jiangsu Province Beijing Opera Company.

59 Yang Mao, pp. 15-16.

60 Hwang Mei-shu, p. 37.
61 Unless otherwise noted, this description of simplified entrance conventions is based upon the sources cited in note 57.

62 Xu Fuming (徐扶明), 元代杂剧艺术 (Yuandai Zaju Yishu) (Shanghai: Shanghai Wenyi Chuban She, 1981), pp. 119-120.
CHAPTER IV
THE MUSICAL SYSTEM: MUSICAL ELEMENTS

In Beijing opera, the musical system (shengqiangxi 声腔系, lit. "vocal melodic passage system") is conceptualized as the source of vocal music. Beijing opera's musical system is known as pihuang (皮黄); it is so important to this "sung theatre" that Beijing opera is frequently referred to as pihuang theatre (pihuangxi 皮黄戏). Yet no music for any passage of lyrics in any specific Beijing opera play is entirely fixed. Specific musical passages are to varying extents actually created by the singing performers themselves, both in rehearsal and in performance.¹

The pihuang musical system is characterized by three major elements: melodic-phrases (qiang 腔), metrical types (banshi 板式), and modes (diaoshi 调式) and modal systems (shengqiangxi 声腔系).² These major elements are hierarchically related, and influence one another to considerable extents. Collectively, melodic-phrases, metrical types, and modes and modal systems provide performers with patterns (guilu 规律) of melody, meter, tempo, and rhythm. Melodic-phrases with certain melodic tendencies are the smallest meaningful element. Metrical
types are a more comprehensive element; the meter, tempo, and melodic tendencies of melodic-phrases are modified by metrical types. Modes and modal systems are the most comprehensive element. Specific metrical types are each associated with a specific mode, and each mode is associated with a modal system. Every mode significantly modifies the rhythm and melodic tendencies of both its associated metrical types and its individual melodic-phrases, and each modal system has regular procedures for modulation between its associated modes. In composing the music for a specific play, performers select and interpretively arrange modal systems and modes to suit the overall atmosphere of that play and the fundamental psychology of its major characters. They then select and interpretively arrange metrical types, and finally compose specific melodic-phrases, to express the specific emotional content of each passage of lyrics.

Two modal systems are included in the pihuang musical system, xipi 西皮 and erhuang 二黄. The term pihuang is simply an abbreviated statement of their names ([xi]pi [er]huang). Because the melodic-phrases of the two modal systems share several important characteristics, as do the metrical types, the following analysis of the major elements of the pihuang system begins with discussions of these two smaller elements, and then proceeds to an analysis of the modes and modal systems themselves.
Melodic-phrases

A melodic-phrase (qiang腔) is defined as "the joining of written-character and song." The term is often loosely applied to any passage of singing in Beijing opera. However, it also has a much more specific meaning. The couplet structure of song lyrics provides the structural framework for pihuang music; within this framework, a melodic-phrase is the melodic progression, i.e., passage of specific pitches, for singing a single written-character. The two or more melodic-phrases needed to sing a dou (读, or 读) are termed a melodic-section (qiangjie腔节, lit., "section of melodic phrases"), and the three or more melodic-sections required to sing an entire opening or closing line are termed a melodic line (qiangju腔句, lit., "line of melodic-phrases").

Collectively, these progressively larger units of melodic-phrases are called melodic-passages (changqiang唱腔, lit., "sung melodic-phrases"). Each song consists of a complete melodic-passage (wanzheng changqiang完整唱腔) in which the written-characters of a complete passage of lyrics (wanzheng changci完整唱词) are joined with music in melodic-phrases, -sections, and -lines which correspond to the individual written-characters, dou, and lines of lyrics.
The following example of a melodic-passage is a single melodic-line. Vertical dotted lines separate the individual melodic-phrases; those dotted lines with bracket tails indicate dou, and therefore melodic-section, divisions. The pitches in parentheses are instrumental interludes, and are not sung.

Ex. 1. A melodic-passage

_dou_: first

As all countries vie for strength, none will give way:

_in this melodic-line, the direct correspondence between written-characters and melodic-phrases is evident, as is that between melodic-sections and dou._
Each mode and metrical type influences the melodic progressions of melodic-phrases, -sections, and -lines. However, melodic-phrases themselves have certain innate melodic tendencies. These tendencies arise from two types of influences: the influence of language, and the influence of role types.

The Influence of Language on Melody

The meaning of every written-character, when pronounced in Mandarin Chinese, is conveyed not only through articulation, but through the use of speech-tone as well. In the melodic-phrase used to sing a given written-character, the appropriate speech-tone must be made clear, or the meaning of that written-character will be lost. Hence, melodic-phrases are based upon four very fundamental pitch progressions, one for each speech-tone: \( \text{I I} \) for the level-tone, \( \text{6 1} \) for the rising-tone, \( \text{5 3 6} \) for the turning-tone, and \( \text{1 3} \) for the falling-tone. But these pitches are relative rather than absolute, so that, for instance, a level-tone may be sung \( \text{2 2} \), and a rising tone \( \text{1 2} \) relative to it.

The general rule in singing is "first set the written-character, then move the melodic-phrase." In other words, the first several pitches of a given melodic-phrase usually make the speech-tone of that written-character
clear; further pitches sung during a continuation of that syllable are then free of denotative restrictions in melodic contour, except that the final pitch of a given melodic-phrase must be one which allows the speech-tone of the following written-character to be set clearly relative to it. For instance, the melodic-phrase used to sing a turning-tone word should probably not end on 5, if a level-, rising-, or falling-tone word is to follow, because 6 is above many performers' vocal ranges.

Certain standard variations in the pitch progressions used to indicate speech-tone are made for word emphasis. As in English, a given word may be stressed by raising or lowering the pitch at which that word is spoken or sung; i.e., a turning-tone word, 5 3 6, may be stressed by the initial pitch progressions 6 5 1, and 3 2 5. In Mandarin Chinese, word emphasis may also be attained by stressing the speech-tone of the written-character; a turning-tone word may therefore also be stressed by enlarging the pitch range of the pitch progression indicative of its speech-tone; i.e., 5 2 6.

Because of the influences of metrical types and modes upon melody (discussed below), in some instances it is not possible to clearly sing the speech-tone of every written-character. Several conventional techniques of indicating speech-tone are used in such cases. When it is not possible to sing a level-tone word on a high pitch of
fairly long duration, level-tone words are indicated by a sustained unvarying vocal intensity. For instance, the progressions \(\widetilde{3\ 2\ 3}\) and \(\widetilde{2\ 3\ 2\ 1}\) on the words zhong and xiang respectively in Example 1 above are sung with a sustained, unvarying vocal intensity to indicate a level-tone word. Rising-tone words which cannot be sung on a rising pitch progression are indicated by an increase in vocal intensity in the course of their melodic phrase; in most such instances they are sung to a level pitch progression, but even in the course of a falling pitch progression, an increase in vocal intensity will make the speech-tone clear. Turning-tone words are represented by one of four conventional techniques: by any single pitch of very brief duration; by a jump in pitch from low to high (i.e., \(\widehat{3\ 6}\)); by a slide in pitch from low to high (i.e., \(\widehat{3\ 3}\)); or by a level, usually quite high pitch progression in which the vocal intensity drops and then increases. Falling-tone words are also frequently indicated conventionally by a level, usually high progression of pitches (i.e., \(\widehat{2}\) on the word lun in Example 1 above), with a decrease in vocal intensity indicating the speech-tone.

While no fixed, absolute pattern of pitch progression is followed for each speech-tone, the indication of speech-tone by fundamental relative pitch progressions, standard variations for word emphasis, or conventional techniques in each melodic-phrase gives melodic-phrases
certain characteristic melodic tendencies. Cumulative patterns of melodic tendencies in melodic-sections, -lines, and arias are the result of the patterns of level and oblique speech-tones followed in the couplet structure of the lyrics. If, for instance, the speech-tone pattern followed in a given line is —||—| (level, level, oblique, oblique, level, level, oblique), a finite though large number of speech-tone placement possibilities are prescribed: level level, rising rising, level rising, or rising level for the first dou; turning turning, falling falling, turning falling, or falling turning for the second dou; and level level turning, level level falling, rising rising turning, rising rising falling, level rising turning, level rising falling, rising level turning, or rising level falling for the third dou. Because the speech-tone of each written-character is in its melodic-phrase indicated by one of several melodic tendencies, the finite though large number of speech-tone placement possibilities in melodic-lines gives to melodic-lines a large but also finite number of possible patterns of cumulative melodic tendencies. The melodic tendencies of melodic-phrases and -lines are integral to the pihuang musical system; the change to another dialect of Chinese would necessitate a corresponding change to another set of melodic tendencies to indicate the tones peculiar to that dialect, and on that basis alone the musical system would no longer be pihuang. Figure
6 illustrates the differences such a change would make in the fundamental pitch progressions indicative of speech-tone.

**Figure 6**

*A Comparison of Speech-tones in Mandarin Chinese and in Selected Regional Dialects*

<table>
<thead>
<tr>
<th>Tone Name in Mandarin</th>
<th>Mandarin Word Example</th>
<th>Fundamental Pitch Progressions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Mandarin</td>
</tr>
<tr>
<td>level</td>
<td>.level</td>
<td>i -</td>
</tr>
<tr>
<td>rising</td>
<td>rising</td>
<td>6 i.</td>
</tr>
<tr>
<td>turning</td>
<td>turning</td>
<td>53 6</td>
</tr>
<tr>
<td>falling</td>
<td>falling</td>
<td>1 3.</td>
</tr>
</tbody>
</table>

**The Influence of Role Type on Melody**

Whether a character is male or female makes an important difference in the melodic tendencies of the melodic-phrases, -sections, and -lines which a performer sings to express that character's feelings. Melodic-passages which by association are indicative of
masculinity are called male melodic-passages (nanqiang 男腔); those which convey femininity are termed female melodic-passages (nuqiang 女腔). While certain specific melodic tendencies and contours of male and female melodic-passages arise from the influence of metric types and modes, two basic differences between male and female melodic-passages are evident in all melodic-passages: female melodic-passages are pitched higher than male, and are more melismatic (i.e., have more individual pitches within each melodic-phrase) than male.

The following example compares a male with a female melodic-line, both of which are in the same metrical type, mode, and modal system. 8

Ex.2 A male and a female melodic-line compared

dou: first second

male: 6 1 1 1 2 3 2 3 (6) 2 1 5 3 1 2

Lè quó zhòng lún qiáng ruò
As all countries vie for strength

female: 5 3 1 1 0 7 6 5 (3 6) 1 1 3. 6 5 6 5

Lǎo dié dié qīng chén qì
Old father at dawn arose
The female-line is much higher in overall pitch than the male, and contains appreciably more melisma—the male melodic-line has twenty-four notes and one grace note, and the female line has thirty-eight notes and one grace note.

Female melodic-passages, characterized by these two important melodic tendencies, are used when musically interpreting the lyrics of most dan characters; male melodic-passages are sung in the interpretation of most sheng and all jing and chou lyrics. However, the lyrics of older dan characters and young sheng characters are major exceptions. Young sheng characters, who have not yet entered the state of adult manhood, are perceived as fairly effeminate; their lyrics are sung with female
melodic-passages, containing slightly less melisma than other female melodic-passages and frequent uncharacteristically low pitches, to convey the strength of potential manhood. Older dan characters have the same intrinsic dignity and social status associated with older sheng characters; their lyrics are sung with male melodic-passages, pitched slightly higher and containing slightly more melisma than male melodic-passages for other role-types, to convey the residual femininity of older dan.

These melodic tendencies are modified somewhat by each individual role type. Role types which feature the expressive display of song skill are in most instances interpreted musically with somewhat higher overall pitch and somewhat more melisma than are those in which song is not the major expressive skill. Of those roles which are interpreted with male melodic-passages, older sheng, older dan, and civil jing roles are therefore in most instances sung with a higher overall pitch and more melisma than are martial sheng, martial jing, and chou roles. And of those roles which are interpreted with female melodic-passages, "blue cloth" dan and the young sheng paired with them are usually interpreted with higher overall pitch and more melisma than are "flower" dan, the young sheng paired with them, and martial dan. The fundamental difference, however, is between male and female; all role types and the melodic
passages used in their musical interpretation are classified as either male or female.

**Metrical Types**

The second basic element of the *pihuang* musical system is metrical type (*banshi*, lit., "accented beat styles"); *pihuang* music includes ten major metrical types. Each metrical type has a characteristic tempo, is associated with certain characteristic melodic tendencies, and is perceived as appropriate for certain dramatic situations. Metrical types are classified in two categories: metered metrical types (*shangban de banshi*, lit., "accented beat styles which use accented beats") and free metrical types (*ziyou banshi*, lit., "accented beat styles free of accented beats"). To facilitate comparison between metrical types, all examples in the following descriptions of specific metrical types are opening-line male melodic-passages in the same mode unless otherwise noted. ⁹

**Metered Metrical Types**

The *pihuang* musical system includes six metered metrical types: primary-meter (*yuanban*), slow-meter (*manban*), fast-meter (*kuaiban*),...
fast-three-eyes-meter (kuaisanyan 快三眼 ), two-six-meter (erliu 二六 ), and flowing-water-meter (liushui 流水 ).

Every metered metrical type provides a pattern of accented beats (ban 板 ) and unaccented beats (yan 眼 , lit., "eyes") by which melodic-lines and passages are organized. In performance, each accented beat is marked by the percussive sounding of the wooden clapper (ban 板 , lit., "accented beat [marker]"), described in detail in Chapter VII below.

Primary-meter (yuanban 原版 , lit., "primary/original accented beat [type]") is perceived as the most fundamental metrical type; all other metrical types are defined relative to it. Primary-meter is "designed to be about seventy-two beats per minute, like a healthy resting heart." In other words, its tempo is moderate. Primary-meter is characterized by performers as having "one accented beat [for every] one unaccented beat" (yi ban yi yan 一板一眼 ), i.e., one accented beat and one unaccented beat in each measure. In Western musical analysis, it is duple meter, in most instances $\frac{2}{4}$. Lyrics with either ten or seven written-characters per line may be sung in primary-meter, although the latter occurs somewhat more frequently. In the following example, accented beats (ban) are marked with an X, and unaccented beats (yan) with an O.
Ex. 3. Primary-meter in ten and seven written-character lines

A Ten Written-character Line

dou: first  
second  
third

As all countries vie for strength none will give way;

A Seven Written-character Line

dou: first  
second  
third

Two countries in battle a dragon & tiger struggling;

Primary-meter is used most often in fairly straightforward, relatively unemotional situations for the narration of events or the setting forth of facts and explanation.

Slow-meter (manban 慢板, lit., "slow accented beat [type]") is the slowest metrical type. "Its special characteristic is that you have to wait five minutes for the next word." Performers characterize slow-meter as having "one accented beat [for every] three unaccented beats" (yi ban san yan 一板三眼); i.e., one accented and three unaccented beats in each measure. In Western musical
analysis, slow-meter is in quadruple meter, in most instances $\frac{4}{4}$. Every accented and unaccented beat of slow-meter has a longer duration than do those of primary-meter. Slow-meter is generally used to sing lyrics with ten written-characters per line. In the following example, the third dou is divided into two syntactic and melodic-sections; this in some instances occurs in primary-meter with lines of ten written-characters, but almost always occurs in slow-meter.

Ex. 4. Slow-meter

<table>
<thead>
<tr>
<th>dou: first</th>
<th>dou: third$^a$</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 0 0 0</td>
<td>X 0 0 0 X 0 0 0</td>
</tr>
<tr>
<td>32 5 6</td>
<td>3532 1 (2 62 1)</td>
</tr>
<tr>
<td>10 0 0 0</td>
<td>11 53 76 5 (5 56)</td>
</tr>
</tbody>
</table>

Tīng tā yăn
Hearing his words xìà de wǒ
frightens me

<table>
<thead>
<tr>
<th>dou: second</th>
<th>dou: third$^b$</th>
</tr>
</thead>
<tbody>
<tr>
<td>X 0 0 0</td>
<td>X 0 0 0 0 X 0 0 0 X 0 0 0 0 X 0 0 0 0</td>
</tr>
<tr>
<td>35 5 6</td>
<td>3532 1 (2 62 1)</td>
</tr>
<tr>
<td>10 0 0 0</td>
<td>11 53 76 5 (5 56)</td>
</tr>
</tbody>
</table>

xīn jīng dān pà;
my heart is shocked and my courage gone;

As is evident from this example, slow-meter is considerably more melismatic than is primary-meter--several melodic-phrases in every line of slow-meter have extended,
highly ornamented melodic progressions. Slow-meter is usually sung in relatively peaceful, introspective situations.

Fast-meter (kuai ban 快板, lit., "fast accented beat [type]") is the fastest metrical type. "Fast-meter is used when you've got a lot to say, fast!" Performers characterize fast-meter as having "four accented beats [and] no unaccented beats" (si ban wu yan 四板无眼); i.e., each measure of fast-meter contains only one, accented, beat. Every beat has a shorter duration than do those of primary-meter. In Western musical analysis, fast-meter is single-beat meter, in most instances \( \frac{1}{4} \). Fast-meter is usually used to sing lyrics with seven written-characters per line. As is evident in the following example, fast-meter melodic-lines are quite short.

Ex. 5. Fast-meter

\[
\begin{array}{c|c|c}
\text{dou: first} & \text{second} & \text{third} \\
01 & 11 & 61 \\
X & X & X \\
X & X & X \\
0 & 1 & 3 \\
\end{array}
\]

If you remember the feelings of husband and wife,

Whereas slow-meter is extremely melismatic, fast-meter is basically syllabic—each melodic phrase contains only one, or a very few, pitches. Fast-meter is highly
and usually occurs in situations of excitement or anticipation.

Slow-meter, primary-meter, and fast-meter encompass the entire range of possible tempos and degree of melisma in the metered metric types of *pihuang* music. Slow-meter, which is slow in tempo and has strong melismatic melodic tendencies, and fast-meter, which is fast in tempo and strongly syllabic in its melodic tendencies, define the two extremes of this range. Primary-meter is firmly in the center, moderate in both tempo and degree of melisma. The three other metered metrical types, fast-three-eyes, two-six, and flowing-water-meters, fall within the range thus demarcated.

Fast-three-eyes (kuaisanyan 快三眼) -meter is approximately twice as fast as slow-meter, and twice as slow as primary-meter. It takes its name from its metrical organization, which is the same as that of slow-meter (*yi ban san yan 一板三眼*, lit., "one accented beat [for every] three eyes [i.e., unaccented beats]"). Each beat in fast-three-eyes-meter is of longer duration than a beat in primary-meter, but of shorter duration than a beat in slow-meter. Like slow-meter, fast-three-eyes-meter is in quadruple meter, according to Western musical analysis, in most instances $\frac{4}{4}$. It is generally used to sing lyrics with ten written-characters per line, as in the following example.
Ex. 6. Fast-three-eyes-meter

Fast-three-eyes-meter is less melismatic than slow-meter, but more melismatic than primary-meter, as can be seen through a comparison of the above examples: there are thirty-two notes and seven grace notes in the fast-three-eyes meter in Example 6; forty-one notes and seven grace notes in the slow-meter in Example 4; and twenty-four notes and one grace note in the ten written-character primary-meter in Example 3.

Fast-three-eyes-meter is sung in introspective situations, like slow-meter, and in relatively unemotional, straightforward situations like primary-meter.

When fast-three-eyes-meter is sung in interpretation of a young sheng character, it is given a special name:
As mentioned above, certain important melodic tendencies differentiate between male and female melodic-passages; young sheng roles are sung with female melodic-passages. However, male melodic-passages with occasional especially high pitches are used by young sheng performers when singing fast-three-eyes-meter. In spite of its name, children's-tune-meter, through its use of male melodic tendencies, gives the impression of great strength—perhaps the strength peculiar to youth.

Between primary-meter and fast-meter there are two metred metrical types of faster tempo and less melisma than primary-meter: two-six-meter (erliu 二六), and flowing-water-meter (liushui 流水). Two-six-meter is faster and more syllabic than primary-meter; flowing-water-meter is faster and more syllabic than two-six-meter, but still less so than fast meter.

Two-six-meter in most instances uses the metrical organization of primary-meter (i.e., "one accented beat [for every] one unaccented beat"—$\frac{2}{4}$ meter). In some instances, however, two-six-meter uses the metrical organization of fast-meter (i.e., "four accented beats [and] no unaccented beats"—$\frac{1}{4}$ meter). The pulse of the former is slower than that of the latter, with each accented and unaccented beat of $\frac{2}{4}$ meter two-six-meter being held longer than those of $\frac{1}{4}$ meter. However, a single beat in either
meter of two-six-meter is shorter in duration than one in primary-meter, and longer than one in flowing-water-meter.

Flowing-water-meter, also called piled-up-meter (duoban 堆板), uses the metrical organization of fast-meter (i.e., "four accented beats [and] no unaccented beats"—\(\frac{1}{4}\) meter). But each beat in flowing-water-meter is longer in duration than each beat of fast-meter.

Lyrics of both ten and seven written-characters per line may be sung in both two-six-meter and flowing-water-meter. The following examples compare ten and seven written-character lines in \(\frac{2}{4}\) meter two-six-meter, and in flowing-water-meter.

Ex. 7. Two-six-meter and flowing-water-meter in ten and seven written-character lines

A Two-six-meter, Ten Written-character Melodic Line

\[
\begin{array}{cccccc}
\text{dou:} & \text{first} & \text{second} & \text{third} \\
\hline
0 & X & O & X & 0 & X & X & 0 & X & 0 & X \\
76 & 5 & 35 & 76 & 5 & 35 & 76 & 56 & 1 & 1 & 0 & 63 & 2 \\
\end{array}
\]

Lu Buoshe yu ni fu xiang jiao bu jia; and your father are friends it's true
A Two-six-meter, Seven Written-character Melodic-line

dou: first  second  third

Zhan(na) guan  duo zhai  gong  lao da,
To storm a pass and seize a fort is a great contribution,

A Flowing-water-meter, Ten Written-character Melodic-line

dou: first  second  third

Yi lu shang  qiu hao wu fan  jun wei zhuang,
On the road we will not interfere so our army will be strengthened,

A Flowing-water-meter, Seven Written-character Melodic-line

dou: first  second  third

Xian jing  xian yang  wei  huang shang,
Who first enters Xianyang will become emperor,

Two-six-meter is more syllabic and less ornamented than primary meter, as can be seen through a comparison of the above examples: the ten written-character primary-meter melodic-line in Example 3 contains twenty-four notes and one grace note, while the ten written-character two-six-meter melodic-line contains only nineteen notes and no grace.
notes; the seven written-character primary-meter melodic-line in Example 3 contains eighteen notes and five grace notes, while the seven written-character two-six-meter melodic-line contains sixteen notes and two grace notes. However, two-six-meter is less syllabic and more ornamented than flowing-water-meter; the ten and seven written-character flowing-water-meter melodic-lines both contain only twelve notes and no grace notes. Yet flowing-water-meter is less syllabic than fast-meter, whose illustrative melodic-line in Example 5 contains only ten notes and no grace notes. Duple meter two-six-meter is sung in situations which are fairly straightforward, but nonetheless have a sense of excitement or anticipation about them. Somewhat more excitement calls for single-beat meter two-six-meter, and excitement or anticipation approaching (but not quite reaching) that conveyed in fast-meter calls for flowing-water-meter.

Figure 7 lists the names and metrical organization patterns of the six principal metered metrical types, and illustrates the overall relationship of their tempos and melodic tendencies.
Figure 7
Metered Metrical Types

<table>
<thead>
<tr>
<th>Tempo</th>
<th>Metrical Type</th>
<th>Metrical Organization</th>
<th>Melodic Tendencies—Degree of Melisma &amp; Ornamentation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Chinese analysis</td>
<td>Western analysis</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td># notes/-line in examples</td>
</tr>
<tr>
<td>slow</td>
<td>slow-meter</td>
<td>X000</td>
<td>4/4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>7 w-c* lines</td>
</tr>
<tr>
<td></td>
<td>fast-three-eyes-meter</td>
<td>X000</td>
<td>4/4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>10 w-c* lines</td>
</tr>
<tr>
<td></td>
<td>primary-meter</td>
<td>XOXO</td>
<td>2/4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>7 w-c* lines</td>
</tr>
<tr>
<td></td>
<td>two-six-meter</td>
<td>XOXO</td>
<td>2/4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>10 w-c* lines</td>
</tr>
<tr>
<td></td>
<td>flowing-water-meter</td>
<td>XXXX</td>
<td>1/4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(14 15 1 0)</td>
</tr>
<tr>
<td></td>
<td>fast-meter</td>
<td>XXXX</td>
<td>1/4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>12 12 0 0</td>
</tr>
</tbody>
</table>

**melismatic**

**sylablic**
*The letters "w-c" refer to "written-characters."

**These figures for single beat two-six-meter are an extrapolation; no notated examples are given in the above discussion, nor are any available to the author.
Free Metrical Types

The pihuang musical system includes three free metrical types, dispersed-meter (sanban 散板), lead-in-meter (daoban 导板), and shaking-meter (yaoban 搖板). A fourth metrical type, undulating-dragon-meter (huilong 回龙), is associated with the free metrical types, although it is actually metered. The free metrical types have no rhythmic regulation. In each melodic passage in every free metrical type, the duration of every pitch is regulated relative to all other pitches in the melodic passage. However, all free metrical types are free of patterns of accented and unaccented beats. In performance, the clapper is regularly struck together only between melodic-lines; while the performer is actually singing, there is no percussive accompaniment. Free metrical types are therefore "like the stopping of the heartbeat." This freedom from a regulating pulse allows each free metrical type to be sung at a fairly broad range of tempos.

Dispersed-meter (sanban 散板, lit., "dispersed/loosened/scattered accented beat [type]") is the basic free metrical type. It is generally sung at moderate tempos—within the tempos of fast-three-eyes-meter, primary-meter, and two-six-meter. Lyrics with either ten or seven written-characters per line may be sung in dispersed-meter.
Ex. 8. Dispersed-meter in ten and seven written-character lines

Ten Written-character Line

doù: first  \( \begin{array}{c} 7.7 \ 7.5 \ 6 \ 5 \ 5 \ 6 \ 6 \ 7 \ 2 \ 3 \ 6 \ 2 \ 7.6 \ 6.6 \ 6.5 \end{array} \)  

Nǐ gīe mò  yāo hù yán  
You shouldn't speak rashly

doù: third  

\( \begin{array}{c} 6 \ 1.3 \ 21 \ 1 \ 6 \ 1 \ 2 \end{array} \)  

pān chè wǒ hǎo rén.  
implicating me

Seven Written-character Line

doù: first  \( \begin{array}{c} 1.3 \ 2 \ 321 \ 12 \ 2.3 \ 21 \ 6 \end{array} \)  

Zài yú shī yè  
Again with my private advisor

doù: second  \( \begin{array}{c} 35 \ 321 \ 1.65 \ 1 \end{array} \)  

bā  huà  dā.  
I will talk.

doù: third  

Dispersed-meter is perceived as "less tense, more happy and gentle"\(^{25}\) than the other free metrical types discussed below.

Lead-in-meter (daoban 导板, also written as "collapsed" meter 倒板), is slower than dispersed-meter; its tempos range from those slower than slow-meter to those of slow-meter and fast-three-eyes-meter. Like
dispersed-meter, it may be sung with lyrics of either seven or ten written-characters per line. However, the latter is more common. Unlike dispersed-meter, lead-in-meter is in many instances only one melodic-line long; when it is used, it is usually sung with the first line of a multi-couplet passage of lyrics. One of its unique features is that although it is sung with an opening line, it uses the song structure pattern for closing lines instead. 26

Undulating-dragon-meter (huilong 龙, lit., "turning/circling dragon") is actually a metered metrical type. However, it is associated with the free metrical types because it is sung only after a melodic line in lead-in-meter. Although lead-in meter may be used without undulating-dragon-meter, the latter must follow a melodic-line in lead-in-meter. A melodic-line in undulating-dragon-meter begins with the closing line of a couplet, using the song structure pattern for closing lines. Undulating-dragon-meter is always followed by slow-meter, fast-three-eyes-meter, or primary-meter, and takes the meter and tempo of the metered metrical type which succeeds it. A melodic passage in undulating-dragon-meter may be only one melodic-line in length, or may include several melodic-lines. In most instances, the first line (i.e., a closing line) of a multi-line passage in undulating-dragon-meter has the same number of written-characters as the line which precedes it (i.e., an opening line); successive lines may continue
with that number, or may switch to the line length of the
lyrics sung in metered metrical type which follows. The
following example illustrates a ten written-character
line sung in lead-in-meter and followed by a ten
written-character line sung in undulating-dragon-meter.

Ex. 9. Lead-in-meter and undulating-dragon-meter

Lead-in-meter
dou: first

\[
\overbrace{253}^{2} \quad 2 - \frac{3}{6} \quad (43)
\]

Xue tian wen
To study astronomy

dou: second

\[
\overbrace{3 \frac{32}{61}}^{3} \quad \overbrace{212 \frac{3}{61} 3 \frac{32}{61}}^{3} \quad 61 \frac{3}{61} 32 \frac{1}{61} 61 \frac{32}{61} \quad \overbrace{6.1}^{6.1} \quad \overbrace{1 \frac{12}{76} 33 \frac{2}{76} 76 \frac{5}{76}}^{1}
\]

xi bing fa
and learn military tactics

dou: third

\[
\overbrace{3 \frac{22}{60}}^{3} \quad \overbrace{4.6 \frac{23}{60}}^{2} \quad \overbrace{121 \frac{66}{66}}^{2} \quad 60 \frac{66}{66} \quad 132 - \frac{5}{3} \quad \overbrace{3.2 \frac{12}{35}}^{2} \quad \overbrace{31 \frac{2}{35}}^{2} - (0 \frac{2}{35})
\]

you ru fan zhang;
are as easy as turning over one's hand;
Undulating-dragon-meter

dou: first

\[
\begin{array}{c|c}
2.432 & 123 \\
023 & 43 \\
\end{array}
\]

shè tān tài jì dōng fēng
I build an altar and worship the east wind

dou: third

\[
\begin{array}{c|c}
35 & 23 \\
31 & (35) \\
\end{array}
\]

xīāng zhù zhōu

lǎng

(enter primary meter)

to help the young Zhou;

Lead-in meter tends to be quite high in pitch.

Undulating-dragon-meter, as its name suggests, has melodic progressions which tend to undulate; rising and falling progressions of pitches within a fairly narrow range. Both are considerably more melismatic than dispersed-meter; lead-in-meter is more ornamented as well. The ten written-character dispersed-meter in Example 8 has twenty-eight notes and six grace notes, whereas the lead-in-meter has forty-seven notes and ten grace notes, and the undulating-dragon-meter has forty-five notes and four grace notes. Although there is considerable leeway for individual passages of free metrical types in melisma and ornamentation, these figures are representative of the average ratios. Lead-in-meter, often followed by undulating-dragon-meter, is perceived as expressive of
sudden grief, extreme unhappy surprise, and other intense, unexpected emotions. It may be sung on stage during a scene in which the singing character has just been startled, or off stage, preceding the character's highly emotional entrance.²⁹

The third free metrical type, shaking-meter (yaoban 摇板) is somewhat faster than dispersed-meter; its tempos are those of primary-meter and two-six-meter. Shaking-meter is distinct from the other two free metrical types in that it uses the single-beat-meter percussive accompaniment of flowing-water-meter. However, the singing itself is free from this rhythmic accompaniment; shaking-meter is frequently referred to as "beat urgently sing slowly/freely" (jin da man/san chang 紧打慢 /散唱) for this reason. Like the other free metrical types, shaking-meter may be sung with lyrics of either seven or ten written-character lines, though the former is more common. In the following example,³⁰ the first and third dou of a seven written-character line both include padding written-characters.

Ex. 10. Shaking-meter

dou: first

\[
\begin{array}{c|c|c}
\frac{3}{5} & 55 & 5 \\
\hline
\frac{5}{5} & 55 & 312 \\
\end{array}
\]

With this foot

\[zhè yī zuò\]

second

\[
\begin{array}{c|c|c}
\frac{6}{2} & 12 & 12 \\
\hline
\frac{3}{5} & 21 & 2 \\
\end{array}
\]

\[tā zài ní dì ài chén,\]

third

\[
\begin{array}{c|c|c}
\frac{6}{2} & 2 & 2 \\
\end{array}
\]

\[tā zài ní dì ài chén,\]

I tread on you in the dust,
Shaking-meter is somewhat less melismatic than dispersed-meter, although it is approximately equally as ornamented. There are thirteen notes and four grace notes in this example of shaking-meter, and nineteen notes and four grace notes in the seven written-character dispersed-meter in Example 8; these examples are representative of average ratios. Shaking-meter is expressive of exterior calm and interior tension—the emotions of lead-in-meter under control—frequently with the singing character in pursuit of a particular aim.

Figure 8 is a graphic representation of the general relationship between the free and the metered metrical types.
### Figure 8

**A Comparison of Tempo and Melodic Tendencies in Free and Metered Metrical Types**

<table>
<thead>
<tr>
<th>Tempo</th>
<th>Free Metrical Types</th>
<th>Metered Metrical Types</th>
<th>Melodic Tendencies</th>
</tr>
</thead>
<tbody>
<tr>
<td>slow</td>
<td>lead-in-meter</td>
<td>slow-meter</td>
<td>melismatic</td>
</tr>
<tr>
<td></td>
<td>undulating-dragon-meter</td>
<td>fast-3-eyes-meter</td>
<td></td>
</tr>
<tr>
<td></td>
<td>dispersed-meter</td>
<td>primary-meter</td>
<td></td>
</tr>
<tr>
<td>fast</td>
<td>shaking-meter</td>
<td>two-six-meter $\frac{2}{4}$</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>two-six-meter $\frac{1}{4}$</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>flowing-water-meter</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>fast-meter</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>syllabic</td>
</tr>
</tbody>
</table>
The melodic-phrases used to sing a melodic-line in each metrical type must cumulatively produce the proper degree of melisma for that metrical type. Simultaneously, they must indicate the speech-tone of each written-character being sung, and must be representative of either the male or female category of melodic-passages. In even the most melismatic metrical type, male melodic-passages are less melismatic than female; they have a lower overall pitch, as well. Each metrical type provides the overall tempo for its melodic-passages, and, in the case of metered metrical types, a rhythmic organization for melodic-phrases, -sections, and -lines. Most metrical types have at least two major versions, however—a xipi version and an erhuang version. All xipi metrical types share certain rhythmic and melodic characteristics, and differ substantially from their erhuang versions as a result.

Modes and Modal Systems

Modes (diaoshi 調式) and modal systems (shengqiang xi 声腔系) are the most comprehensive element of the pihuang musical system. Each of the two modal systems encompasses a principal mode, whose rhythmic and melodic characteristics are shared by all of its associated metrical types, and several secondary modes. The principal mode of the xipi modal system is also called xipi; that of the erhuang system, erhuang. The secondary modes and their associated
metrical types in each modal system have rhythmic and melodic characteristics similar enough to those of the principal mode to allow their inclusion in the same modal system.

Principal Modes

The *pihuang* musical system possesses two principal modes (*zheng diaoshi* 正调式), *xipi* (西皮) and *erhuang* (二黄). Each has an identifiably different modal identity (*diaoshi xing* 调式性, lit., "modal nature"), established by four types of structural patterns (*guilu* 规律, which may also be translated as "rules"). Each principal mode is identified by its unique, characteristic patterns of: modal rhythm; song structure; melodic contour and construction; and keys and cadences. As a result of the modal identity established by the combination of specific structural patterns, each principal mode is experienced as having its own characteristic atmosphere (*qifen* 气氛). The following sections describe each of these types of structural patterns, and compare the specific patterns followed in *xipi* and *erhuang* modes. The initial comparison is made in male primary-meter for clarity; alterations in these patterns for female melodic-passages and different metrical types are discussed thereafter.
Modal Rhythm

Modal rhythm (diaoshi jiezou 调式节奏) concerns the placement of the written-characters of the lyrics within metrical organization. Each mode follows a different, specific pattern of association between written-characters and accented and unaccented beats. In xipi, the melodic-phrase for singing the first written-character of each line begins on an unaccented beat; the melodic-phrase for singing the last written-character begins on an accented beat. In erhuang, the melodic-phrases for both the first and last written-characters in each line begin on accented beats. Within each melodic-line, a more flexible pattern of written-character placement is followed in each mode. The melodic-phrases for the internal written-characters in each line begin in many instances between beats; however, each internal written-character centers (wei zhongxin 为中心) on an accented or unaccented beat, depending upon its order within the melodic-line. For instance, in Example 3 above, the first dou of the opening line of ten written-character xipi primary-meter is:

```
0  X  0
611  1232  3 (6)
```

Lìè guó zhōng
As all countries
Lie begins on an unaccented beat; guo begins between beats, but centers upon an accented beat; and zhong begins between beats, but centers upon an unaccented beat. Figure 9 illustrates the patterns of modal rhythm in ten and seven written-character opening lines in xipi and erhuang modes. The underlining identifies those written-characters which must begin on the beat indicated; melodic-phrases for all other written-characters need only center upon the indicated beat.

**Figure 9**

Patterns of Modal Rhythm in Opening Lines

<table>
<thead>
<tr>
<th>Mode:</th>
<th>Xipi</th>
<th>Erhuang</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Written-Characters per line:</td>
<td>ten</td>
<td>seven</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dou</td>
<td></td>
<td></td>
</tr>
<tr>
<td>first</td>
<td>o</td>
<td>o</td>
</tr>
<tr>
<td>second</td>
<td>x</td>
<td>o</td>
</tr>
<tr>
<td>third</td>
<td>x</td>
<td>o</td>
</tr>
</tbody>
</table>

x = accented beat
o = unaccented beat

These patterns of modal rhythm are modified somewhat when line length is not standard; i.e., in the presence of padding written-characters. And specific words are in some
instances given interpretive stress by deviating from these
patterns; i.e., a word which should center on an unaccented
beat may be stressed by centering it on an accented beat,
and a word which should center on an accented beat may be
underplayed by centering it on an unaccented beat. However,
the tendency to follow these patterns is quite strong. 34

In xipi mode, the patterns for placing
written-characters within metrical organization in ten and
seven written-character lines are the same in both opening
and closing lines. In erhuang, however, the second dou in
both ten and seven written-character closing lines have
different placement patterns than in the opening lines:
0 0 0 and 0 0 respectively in the closing lines, rather than
the X 0 X and X 0 of the second dou in the opening lines.

Assuming one beat per melodic-phrase, these patterns of
modal rhythm give xipi a single, standard melodic-line
according to metrical organization, and give erhuang two
standard lines—a standard opening line, and a standard
closing line. All three of these hypothetical standard
lines are seven measures long, and are adaptable to lines of
both ten and seven written-characters. In the following
example, the letters below the line of beats indicate
character placement— a "t" indicates a written-character in
a ten written-character line, and an "s" a written-character
in a seven written-character line. Beats in parentheses do
not serve as centers for written-characters in either the
ten or the seven written-character pattern.

Ex. 11. Hypothetical standard metrical organization
of melodic-lines in xipi and erhuang

Hypothetical Standard Xipi Opening and Closing Melodic-lines:

\[
\begin{array}{c|c|c|c}
\text{dou:} & \text{first} & \text{second} & \text{third} \\
& (x) & x & (x) \\
& t & t & t \\
& s & s & s \\
\end{array}
\]

Hypothetical Standard Erhuang Opening Melodic-line:

\[
\begin{array}{c|c|c|c}
\text{dou:} & \text{first} & \text{second} & \text{third} \\
& x & x (o) & x \\
& t & t & t \\
& s & s & s \\
\end{array}
\]

Hypothetical Standard Erhuang Closing Melodic-line:

\[
\begin{array}{c|c|c|c}
\text{dou:} & \text{first} & \text{second} & \text{third} \\
& x & x & (x) \\
& t & t & t \\
& s & s & s \\
\end{array}
\]

...
Song Structure

Song structure (qu shi 曲式, lit. "song style") concerns the relationship of the melodic-sections in the opening line of each couplet to the corresponding melodic-sections in the closing line—i.e., the relationship of the first dou in the opening line to the first dou in the closing line, etc. Because the lyrics of both xipi and erhuang are in couplet structure, both use couplet song structure (duiju qu shi de jie gou 对句曲式的结构). However, each uses a different type. The couplet song structure of xipi is termed changed-tail-structure (huanwei shi 换尾式, lit., "change the tail style"); it is a parallel couplet structure, with melodic-lines of equal length. Erhuang's couplet song structure is called extended-pattern-structure (yanshen xing 延伸型, lit., "extend the pattern"); it is a contrast couplet structure, with melodic lines of unequal length.

In the changed-tail-structure of xipi, the first dou of the opening and closing lines are sung with the same melodic-section; likewise, the melodic-section for the second dou are the same in both lines. The third dou, however, has a different melodic-section in each line. In the extended-pattern-structure of erhuang, the opening line is almost twice as long (i.e., contains almost twice as many measures) as the closing line; the standard is ten measures
for the opening line, and five for the closing line.\textsuperscript{35} And since note values are not simply lengthened, the opening line therefore has approximately twice as many notes per melodic phrase as does the closing line. In practice, the melodic-phrases for the final written-characters in the first and second \textit{dou} of the opening line are usually extended the most, and the melodic-sections for the first and second \textit{dou} of the closing line are the most compact (i.e., have the fewest notes per melodic-phrase), allowing the melodic-section for the third \textit{dou} of the closing line to be a bit more elaborate than those for the first two \textit{dou}. In the following example of standard lines in changed-tail-structure and extended-pattern-structure,\textsuperscript{36} beats which have no associated melodic-phrase are in parentheses. Parentheses within the melodic-line enclose the notes for connective instrumental accompaniment; when that accompaniment may be extended for an extra measure(s), it is indicated by the letters "i.c."--instrumental connective.
Ex. 12. Actual standard metrical organization of melodic-lines in *xipi* and *erhuang*

### Standard Lines in the Changed-tail-structure Song Structure of Xipi

<table>
<thead>
<tr>
<th>Both Lines</th>
<th>dou: first</th>
<th>second</th>
<th>third</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>beats:</strong></td>
<td>X) 0</td>
<td>X (0)</td>
<td>X 0</td>
</tr>
<tr>
<td>opening line:</td>
<td>i.c.) 12</td>
<td>23</td>
<td>(36)</td>
</tr>
<tr>
<td>closing line:</td>
<td>i.c.) 12</td>
<td>23</td>
<td>(36)</td>
</tr>
<tr>
<td>written-characters:</td>
<td>s s s</td>
<td>s s s</td>
<td>s</td>
</tr>
</tbody>
</table>

### Standard Lines in the Extended-pattern-structure Song Structure of Erhuang

<table>
<thead>
<tr>
<th>Opening Line</th>
<th>dou: first</th>
<th>second</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>beats:</strong></td>
<td>X 0</td>
<td>X 0</td>
</tr>
<tr>
<td>opening line:</td>
<td>2 3</td>
<td>2</td>
</tr>
<tr>
<td>written-characters:</td>
<td>s s</td>
<td>s s</td>
</tr>
<tr>
<td>dou: third</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>beats:</strong></td>
<td>X 0</td>
<td>(X) 0</td>
</tr>
<tr>
<td>opening line:</td>
<td>2 3</td>
<td>(36)</td>
</tr>
<tr>
<td>written-characters:</td>
<td>t t</td>
<td>s s</td>
</tr>
</tbody>
</table>

(Ex. 12, Extended-pattern-structure of Erhuang, cont'd)

Closing Line

doù: first second third
beats: \[ \begin{array}{ccc}
X & 0 & X \\
0 & X & 0 \\
\end{array} \]
closing line: \[ \begin{array}{ccc}
2 & 7 & 5 \\
6 & 2 & 2 \end{array} \ (i.c.) \]
written-characters: s s s s s s t t t t t t

The standard lines in the changed-tail-structure song structure of xipi are nearly identical to the hypothetical standard line constructed in Example 11 for xipi on the basis of its modal rhythm patterns. The actual standard lines are both seven measures long, with melodic-sections of two, two, and three measures respectively.

The effects of the extended-pattern-structure of erhuang are in keeping with its name. The actual standard opening line is extended to ten measures, with melodic-sections of three, four, and three measures respectively; the actual standard closing line is compacted to five measures, the first two of which complete the first two melodic-sections. In some instances, the opening line is tightened to parallel the closing line in both individual melodic-section and overall line length. When this is done, it usually occurs midway through a multi-couplet passage of lyrics, and does not constitute a change to xipi, as the other fundamental patterns of erhuang remain unchanged.
In addition to sung sections, songs in *pihuang* music also include instrumental connectives (*guomen 过门*, lit., "through the door"). They are integral to song structure in both *xipi* and *erhuang*. There are three major types of instrumental connectives. Small instrumental connectives (*xiao guomen 小过门*) are quite short, in most cases only one or part of one measure in length. Large instrumental connectives (*da guomen 大过门*) average eight measures in length, though they may be even longer. The third type of instrumental connective is from one and one-half to three and one-half measures in length; such instrumental connectives are termed half-line instrumental connectives (*banju guomen 半句过门*).

Most passages of song are introduced by instrumental connectives which serve as preludes, and are played before the singing of the lyrics begins; in the case of *xipi*, the final pitches of the prelude instrumental connectives occupy the first, accented beat of the first measure in the opening melodic-line of an initial couplet, as can be seen in the above example. Prelude instrumental connectives are in many cases large instrumental connectives, though small ones may be used as an indication of surprise or sudden determination.

All three types of instrumental connectives serve as interludes within and between melodic-lines. Interlude instrumental connectives punctuate song structure,
clarifying textual meaning by making the units of meaning (dou and lines) clear. By connecting closing lines to successive opening lines, they also tie together successive couplets in multi-couplet passages of lyrics.

Patterns for the placement of instrumental connectives are provided by the changed-tail-structure song structure in xipi, and by the extended-pattern-structure song structure in erhuang. In both lines of a xipi couplet, small instrumental connectives occur at the end of the first dou and at the end of the second dou. Instrumental connectives which may be either large or small occur within the third dou, and at the end of the third dou; the latter instrumental connective then continues through the first beat of the first dou of the succeeding line. In erhuang opening lines, instrumental connectives occur at the end of the first dou and at the end of the second dou; the first is small and the second is half-line. A small instrumental connective may also be placed within the third dou, and a large or small instrumental connective may be placed at the end of the third dou if their occurrence in these positions enhances emotional expression in a particular passage of lyrics. Erhuang closing lines have only one prescribed instrumental connective, which may be either large or small, at the end of the third dou; it ties the closing line to the succeeding opening line. If helpful for emotional expression, a second, small, instrumental
connective may be used, in most instances placed either at
the end of the first **dou** (usually in seven written-character
lines only) or within the third **dou** (in either line length).

The following example illustrates the placement and
function of instrumental connectives in song structure.
Underlining indicates the beat(s) devoted to each
instrumental connective, abbreviated as "i.c."

Ex. 13. Placement and function of instrumental
connectives in **xipi** and **erhuang**

**Xipi**

**Opening Line of the Initial Couplet**

<table>
<thead>
<tr>
<th>dou:</th>
<th>first</th>
<th>second</th>
<th>third</th>
</tr>
</thead>
<tbody>
<tr>
<td>beats:</td>
<td>(X) O</td>
<td>(X (O))</td>
<td>(X O)</td>
</tr>
<tr>
<td>i.c. function:</td>
<td>prelude</td>
<td>interlude</td>
<td>interlude</td>
</tr>
<tr>
<td>i.c. type:</td>
<td>large or small</td>
<td>small</td>
<td>large or small</td>
</tr>
</tbody>
</table>

**All Successive Lines**

<table>
<thead>
<tr>
<th>dou:</th>
<th>first</th>
<th>second</th>
<th>third</th>
</tr>
</thead>
<tbody>
<tr>
<td>beats:</td>
<td>((X) O)</td>
<td>(X (O))</td>
<td>(X O)</td>
</tr>
<tr>
<td>i.c. function:</td>
<td>interlude</td>
<td>interlude</td>
<td>interlude</td>
</tr>
<tr>
<td>i.c. type:</td>
<td>large or small</td>
<td>small</td>
<td>large</td>
</tr>
</tbody>
</table>

*connects to closing line
**connects to succeeding line
(Ex. 13, cont'd)

Erhuang

**Opening Line of the Initial Couplet**

<table>
<thead>
<tr>
<th>dou: first</th>
<th>dou: second</th>
</tr>
</thead>
<tbody>
<tr>
<td>beats:</td>
<td></td>
</tr>
<tr>
<td>i.c. function:</td>
<td>prelude</td>
</tr>
<tr>
<td>i.c. type:</td>
<td>large or</td>
</tr>
</tbody>
</table>

**All Successive Opening Lines**

| i.c. function: |   | interlude |   |
| i.c. type:     |   | small     | half-line |

(Opening Line of the Initial Couplet, cont'd)

<table>
<thead>
<tr>
<th>dou: third</th>
</tr>
</thead>
<tbody>
<tr>
<td>beats:</td>
</tr>
<tr>
<td>i.c. function:</td>
</tr>
<tr>
<td>i.c. type:</td>
</tr>
</tbody>
</table>

(All Successive Opening Lines, cont'd)

| i.c. function: |   | interlude |
| i.c. type:     | small | large or small |
(Ex. 13, Erhuang, cont'd)

All Closing Lines

<table>
<thead>
<tr>
<th>dou:</th>
<th>first</th>
<th>second</th>
<th>third</th>
</tr>
</thead>
<tbody>
<tr>
<td>beats:</td>
<td>X 0</td>
<td>X</td>
<td>0</td>
</tr>
<tr>
<td>i.c. function:</td>
<td>optional</td>
<td>interlude</td>
<td>optional</td>
</tr>
<tr>
<td>i.c. type:</td>
<td>small</td>
<td></td>
<td>small</td>
</tr>
</tbody>
</table>

*connects to next opening line

The song structure of both principal modes is quite detailed. Yet it is a pattern, rather than an unbending rule. Within either mode, song structure may be modified--i.e., an instrumental connective may be omitted or added, melodic-phrases and -sections may be lengthened or shortened--in the process of interpreting a specific passage of lyrics. However, such modification has impact and effectiveness as an interpretive technique precisely because of the strength of the basic patterns of song structure in xipi and erhuang. Changed-tail-structure and extended-pattern-structure are the standard conventional musical structures for emotional expression in the display of song skill.
Melodic Contour and Construction

Xipi and erhuang modes each have a basic melodic contour (jichu changqiang 基础唱腔, lit., "basic melodic-passage") in two lines—an opening line, and a closing line. The basic melodic contour for each mode is constructed upon characteristic pitch progressions. In xipi, the characteristic pitch progressions are 1 2 3 and 3 2 1; in erhuang, they are 2 3 2 and 1 2 1. The following example illustrates these basic melodic contours.

Ex. 14. Basic melodic contours in xipi and erhuang

**Xipi Opening Line**

<table>
<thead>
<tr>
<th>dou:</th>
<th>first</th>
<th>second</th>
<th>third</th>
</tr>
</thead>
<tbody>
<tr>
<td>beats:</td>
<td>X</td>
<td>0</td>
<td>X (0)</td>
</tr>
<tr>
<td>basic melodic contour:</td>
<td>i.c.)</td>
<td>12</td>
<td>23</td>
</tr>
</tbody>
</table>

**Xipi Closing Line**

<table>
<thead>
<tr>
<th>dou:</th>
<th>first</th>
<th>second</th>
<th>third</th>
</tr>
</thead>
<tbody>
<tr>
<td>beats:</td>
<td>X</td>
<td>0</td>
<td>X (0)</td>
</tr>
<tr>
<td>basic melodic contour:</td>
<td>i.c.)</td>
<td>12</td>
<td>23</td>
</tr>
</tbody>
</table>

**Erhuang Opening Line**

<table>
<thead>
<tr>
<th>dou:</th>
<th>first</th>
<th>second</th>
</tr>
</thead>
<tbody>
<tr>
<td>beats:</td>
<td>X</td>
<td>O</td>
</tr>
<tr>
<td>basic melodic contour:</td>
<td>i.c.)</td>
<td>2</td>
</tr>
</tbody>
</table>

182
(Ex. 14, Erhuang Opening Line, cont'd)

dou: third
beats: \[ \begin{array}{c|c|c|c|c} & X & 0 & (X) & 0 & X & 0 \\ \hline \text{basic melodic contour}: & 2 & 3 & \text{(36)} & 2 & 1 & \text{(i.c.)} \end{array} \]

**Erhuang Closing Line**

dou: first second third
beats: \[ \begin{array}{c|c|c|c|c|c|c|c|c} & X & 0 & X & 0 & X & 0 & X & 0 & X & 0 \\ \hline \text{basic melodic contour}: & 2 & 7 & 6 & 6 & 5 & 5 & 6 & 2 & 2 & \text{(i.c.)} \end{array} \]

Specific melodic-passages are composed for specific passages of lyrics following these basic melodic contours, frequently using their characteristic pitch progressions as figures (i.e., clearly recognizable melodic themes) as well. Each mode uses a different type of melodic construction (*chanqqiang jianzhu* 唱腔建築, lit. "melodic passage construction"). Xipi's melodic construction is more disjunct. "Its melodies rise and fall over a rather wide pitch range, often in a series of step-wise [i.e., sequential] pitch progressions, but frequently soaring or dropping" as much as a sixth or a seventh. Most second dou, however, are given melodic-sections with relatively level pitch progressions. The usual pitch range is 2 to 6. Erhuang's melodic construction is more conjunct, using step-wise pitch progressions within a narrower pitch range, 5 to 6. "While sometimes small skips up or down in pitch are used, the melodies tend to
be stable, smooth and steady, and relatively complex." In both modes, the specific melodic progression for each melodic-phrase is of course influenced by the speech-tone of the word being sung.

In the following example, the basic melodic contour for each melodic-passage is notated above each specific melodic-passage. Although in most instances each specific melodic-passage contains more individual pitch occurrences than does its basic melodic contour, the overall correspondence is evident.

Ex. 15. Basic melodic contours and specific examples in *xiipi* and *erhuang*

### Xipi Opening Line

<table>
<thead>
<tr>
<th>dou:</th>
<th>first</th>
<th>second</th>
<th>third</th>
</tr>
</thead>
<tbody>
<tr>
<td>beats:</td>
<td>X) 0 X (O)</td>
<td>X) O (X 0)</td>
<td>X) O (X 0)</td>
</tr>
<tr>
<td>BMC:</td>
<td>i.c.) 12 23 (36)</td>
<td>2 2 (21 612)</td>
<td>2 1 (61) 3 2 (ic.</td>
</tr>
<tr>
<td>example:</td>
<td>i.c.) 611 1232 3 (6)</td>
<td>215 3 4 (21 612)</td>
<td>6 3 2616 (6216) 2321 2 (ic.</td>
</tr>
</tbody>
</table>

\[
\text{Lìè guó zhōng lùn qiáng rùō} \quad \text{hù bù} \quad \text{xiāng ràng;}
\]

As all countries vie for strength, none will give way;

---

*Basic Melodic Contour*
(Ex. 15, cont'd)

**Xipi Closing Line**

<table>
<thead>
<tr>
<th>dou:</th>
<th>first</th>
<th>second</th>
<th>third</th>
</tr>
</thead>
<tbody>
<tr>
<td>beats:</td>
<td>X) O</td>
<td>X (O)</td>
<td>X O</td>
</tr>
<tr>
<td>BMC:</td>
<td>i.c. 12</td>
<td>23 (36)</td>
<td>2 2 21 (612)</td>
</tr>
<tr>
<td>example:</td>
<td>i.c. 1212</td>
<td>23 2 6 (3)</td>
<td>63212 21612</td>
</tr>
</tbody>
</table>

Wei you wo zhao qu bo di but only my nation can resist the Western force.

**Erhuang Opening Line:**

<table>
<thead>
<tr>
<th>dou:</th>
<th>first</th>
<th>second</th>
</tr>
</thead>
<tbody>
<tr>
<td>beats:</td>
<td>X O</td>
<td>X O</td>
</tr>
<tr>
<td>BMC:</td>
<td>i.c. 2 3 2 = (21 612) 1 3 2 6 1 (i.c.)</td>
<td></td>
</tr>
<tr>
<td>example:</td>
<td>i.c. 215 3 12 3 (2317 612) 6161 321 161 23 1 (i.c.)</td>
<td></td>
</tr>
</tbody>
</table>

Di yi pai er zeng zyu in the first row is your great grandfather,

<table>
<thead>
<tr>
<th>dou:</th>
<th>third</th>
</tr>
</thead>
<tbody>
<tr>
<td>beats:</td>
<td>X O</td>
</tr>
<tr>
<td>BMC:</td>
<td>2 3</td>
</tr>
<tr>
<td>example:</td>
<td>215 3</td>
</tr>
</tbody>
</table>

Xue Rén-gui;
Xue Rengui;
(Ex. 15, cont'd)

**Erhuang Closing Line:**

<table>
<thead>
<tr>
<th>dou:</th>
<th>first</th>
<th>second</th>
<th>third</th>
</tr>
</thead>
<tbody>
<tr>
<td>beats:</td>
<td>X 0</td>
<td>X 0</td>
<td>X 0</td>
</tr>
<tr>
<td>BMC:</td>
<td>2 7</td>
<td>6 6 5</td>
<td>5 6</td>
</tr>
<tr>
<td>example:</td>
<td>5635 6</td>
<td>2 2</td>
<td>6. 765 56</td>
</tr>
</tbody>
</table>

The basic melodic contour and melodic construction patterns of *xipi* and *erhuang* apply to their instrumental connectives as well. Interlude small instrumental connectives in most cases follow their basic melodic contours quite closely. The melodies of interlude large and half-line instrumental connectives are composed according to their mode's pattern of melodic construction, as are prelude instrumental connectives. "*Xipi*'s contain pitch progressions with a relatively large range of rising and descending flow; *erhuang*'s are a progression of small jumps or leaps in pitch within a narrower range."^44^ The following notation^45^ illustrates the standard prelude large instrumental connectives in *xipi* and *erhuang*.
Ex. 16. Standard prelude large instrumental connectives in xipi and erhuang

Xipi

\[
\begin{array}{cccccccc}
62 & 165 & 321 & 61 & 12 & 35 & 6535 & 25.5532 \\
1235 & 6535 & 2165 & 3212 & 6125 & 3612 & 16
\end{array}
\]

Erhuang

\[
\begin{array}{cccccccc}
56 & 123 & 216 & 56 & 5 & 61 & 25 & 3276 & 53 & 2161 \\
525 & 3276 & 5612 & 7656 & 123 & 216 & 56 & 5 & 61
\end{array}
\]

When describing the experiential differences produced by these two prelude large instrumental connectives, performers regularly mention three characteristics: the xipi prelude "drops one," like a rubber ball, and the opening pitch of the singer's melody rebounds from the falling closing pitches of the prelude; the erhuang prelude "lifts the singer," whose opening pitch continues the rise of the rising closing pitches of the prelude; the erhuang prelude prominently includes the characteristic rhythm of the second measure in the closing melodic-line (i.e., \(\frac{56\ 5\ 61}{6\ 6\ 5}\) in the prelude, \(\frac{56\ 5\ 61}{6\ 6\ 5}\) in the melodic-line).46

Within the patterns provided by the basic melodic contour and the type of melodic construction of each mode, there is a great deal of flexibility. These patterns are by no means "set melodies;" they are rather modal melodic tendencies. The experience of one learning pihuang music
is that periodically, familiar melodic progressions occur; just as one begins to hum along, however, the melodic progression becomes unfamiliar once again. These familiar melodic progressions occur most often at the beginning of individual melodic-phrases, due to speech-tone indications, and at the end of melodic-sections, particularly of those for singing third dou. The frequency of familiar melodic progressions at the end of melodic-sections is due to the cadence patterns of xipi and erhuang.

Key and Cadences

Pihuang music is based upon the pentatonic scale prevalent in traditional Chinese music. The five tones of this scale are called gong (官), shang (商), jiao (角, also pronounced jue), zhi (徵) and yu (羽), and are written in cipheric notation as 1, 2, 3, 5, and 6 respectively—contemporary Beijing opera performers refer to them as do, re, mi, so, and la. The tones 4, fa, and 7, si, are not a part of this basic scale. They are used, however, in both xipi and erhuang, as coloration tones (cecai yin 色彩音), and for modulating between the keys of the two modes.

In pihuang music, key (diao 调) is defined as the centering (wei zhongxin 为中心) of melodic-passages around a particular relative pitch. The shifting between
melodic-passages centering around 1 (i.e., the tonic; do) to those centering around 2 (i.e., the supertonic; re) is considered modulation (zhuandiao 转调, lit., "shifting keys"). Xipi is perceived as 1-centered, or in the key of do, and erhuang is perceived as 2-centered, or in the key of re; more melodic-phrases in xipi center around 1 than around any other tone, and more in erhuang around 2 than around any other tone. The word for mode, diaoshi 调式, literally means "key style." The tuning of the two strings of the spike fiddle (jinghu 京胡), which provides the major instrumental accompaniment to pihuang singing, facilitates this modal difference; in xipi they are tuned to 6 and 3, in erhuang, to 5 and 2.

However, melodic-phrases centering around any of the basic tones—1, 2, 3, 5, and 6—are in practice used in both modes. The most important factor in determining the keys of xipi and erhuang is their pattern of cadences (zhongzhi yin 终止音, lit. "finishing note[s]"). Because xipi is 1-centered, what can best be termed resolution (i.e., completion) in the analysis of common practice nineteenth century European concert music is achieved in xipi by the use of 1 as the cadential tone; in erhuang, this sense of completion occurs when 2 is the final tone.

Xipi and erhuang each have a pattern of cadential tones; both patterns complement the lyric structure and the type of song structure specific to each mode. In xipi,
the first dou of both lines often end on 1, and the second
do on 2, creating a sense of parallelism and balance. In
almost all cases, the third dou of the opening line, and
therefore the opening line itself, ends on 2; because xipi
is 1-centered, this line ending gives the opening line
a feeling of incompleteness and a need to continue.
The closing line then ends on 1, creating a sense of
completeness and resolution. In erhuang, the first dou of
the opening line frequently ends on 2, and the second dou on
1. The line itself then ends on 1, an unfinished cadence in
this 2-centered mode. The first dou of the closing erhuang
line often ends on 6, 7, or 3; the second dou has no
prescribed cadential tone because it is extremely short,
and the line itself ends on 2, in resolution.49

In both modes, performers interpretively vary the
cadential tones for the first and second dou fairly
frequently. However, deviation from the pattern of
cadential tones at the ends of lines occurs only in the
expression of the most intense emotions; these cadences are
essential to modal identity.

Figure 10 compares dou and line cadence patterns in
xipi and erhuang; single underlining indicates dou endings,
and double underlining, line endings. The length of the
underlining indicates relative dou length in measures.
Figure 10

Cadence Patterns in Xipi and Erhuang

<table>
<thead>
<tr>
<th>Opening Line</th>
<th>Xipi</th>
<th>Erhuang</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Closing Line</th>
<th>Xipi</th>
<th>Erhuang</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

\(\frac{3}{4}\)" = one measure (passages more than one measure long devoted entirely to instrumental connectives are not indicated)
The specific combination of modal rhythm, song structure, basic melodic contour and construction, and key and cadence patterns in xipi and erhuang gives each mode its modal identity. Xipi's modal rhythm is regular, with an equal number of written-characters centering on accented and unaccented beats in each line. Its changed-tail-structure song structure creates parallel melodic-lines of equal length, in which its more disjunctly-constructed melodies rise and fall over a wide pitch range. Xipi is in the key of 1, with resolution achieved through the return to 1 at the end of the melodic-passage for each couplet.

Erhuang's modal rhythm is irregular, with more written-characters centering on accented beats in opening lines, and more centering on unaccented beats in closing lines. Its extended-pattern-structure song structure creates contrasting melodic-lines of unequal length--opening lines are twice as long as closing lines--in which its more conjunctly-constructed melodies are complexly woven within a relatively narrow range of pitch. And erhuang is in the key of 2, with resolution achieved through a return to 2 at the end of the melodic-passage for each couplet.

Performers and audience members experience two very different atmospheres (qifen 气氛) as a result of these two modal identities, somewhat comparable to a Westerner's experience of the difference between major and minor mode.
Xipi is experienced as "sprightly, bright and clear, energetic, forceful, and purposeful." And erhuang is experienced as "relatively dark, deep and profound, heavy and meticulous." Xipi is therefore considered best suited to expressing joy, delight, and vehemence, while erhuang is considered most expressive of grief, remembrance, and lyricism. Although these patterns are in certain respects applied differently in female melodic-passages and in other metrical types, these basic modal identities as described in male primary-meter remain constant, as does the atmosphere created by each mode.

Patterns of Modal Identity for Female Melodic-passages

In most respects, both male and female xipi and erhuang follow the same patterns of modal identity. However, the female versions differ from the male in melodic contour, certain aspects of melodic construction, and in their cadence patterns. The melodic tendencies characteristic of female melodic-passages are the primary source of these differences.

The most striking contrast between the male and female versions of both modes is the difference in pitch. The male and female pitch ranges in each mode span the same number of pitches; however, the female pitch ranges are much higher than the male. Each mode employs a different standard
relationship between its male and female pitch ranges. In female xipi the pitch range is 6 to 3, a fifth higher than that of the male (2 to 6). In female erhuang, the ideal pitch range is 5 to 6, a full octave higher than that of male erhuang (5 to 6). These different pitch range relationships make ideal female erhuang considerably higher in average pitch than female xipi. For this reason it is said that "women are afraid of erhuang." As a result, the actual pitch range used in female erhuang is in practice usually 2 to 3. However, the basic melodic contour for female erhuang reflects its ideal pitch range. Female xipi and female erhuang have different basic melodic contours, serving to maintain the separate modal identities in the female versions. They are not, however, direct transpositions of the male basic melodic contours. The following example compares the basic melodic contours of male and female xipi and erhuang.
Ex. 17. Basic melodic contours in male and female xipi and erhuang

### Male Xipi Basic Melodic Contour

<table>
<thead>
<tr>
<th>dou:</th>
<th>first</th>
<th>second</th>
<th>third</th>
</tr>
</thead>
<tbody>
<tr>
<td>beat:</td>
<td>X) 0</td>
<td>X (0)</td>
<td>X 0</td>
</tr>
<tr>
<td>opening line:</td>
<td>i.c.) 12 23 (36)</td>
<td>2 2</td>
<td>(21 612)</td>
</tr>
<tr>
<td>closing line:</td>
<td>i.c.) 12 23 (36)</td>
<td>2 2</td>
<td>(21 612)</td>
</tr>
</tbody>
</table>

### Female Xipi Basic Melodic Contour

<table>
<thead>
<tr>
<th>dou:</th>
<th>first</th>
<th>second</th>
<th>third</th>
</tr>
</thead>
<tbody>
<tr>
<td>beat:</td>
<td>X 0</td>
<td>0 0</td>
<td>X 0 0 (0)</td>
</tr>
<tr>
<td>opening line:</td>
<td>i.c.) 5 1 7 6 (36)</td>
<td>5 3 5 6</td>
<td>(34 36 123)</td>
</tr>
<tr>
<td>closing line:</td>
<td>i.c.) 5 6 1 7 6 (36)</td>
<td>5 3 5 6</td>
<td>(34 36 123)</td>
</tr>
</tbody>
</table>
Male Erhuang Basic Melodic Contour

<table>
<thead>
<tr>
<th>dou:</th>
<th>first</th>
<th>second</th>
<th>third</th>
</tr>
</thead>
<tbody>
<tr>
<td>beat:</td>
<td>X O</td>
<td>X O X 0</td>
<td>(X O)</td>
</tr>
<tr>
<td>opening line:</td>
<td>i.c.</td>
<td>2 3 2</td>
<td>(21 612)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>dou:</th>
<th>first</th>
<th>second</th>
<th>third</th>
</tr>
</thead>
<tbody>
<tr>
<td>beat:</td>
<td>X O</td>
<td>X O X 0</td>
<td>X O</td>
</tr>
<tr>
<td>opening line:</td>
<td>i.c.</td>
<td>2 3 2 1</td>
<td>(i.c.)</td>
</tr>
</tbody>
</table>

Female Erhuang Basic Melodic Contour

<table>
<thead>
<tr>
<th>dou:</th>
<th>first</th>
<th>second</th>
<th>third</th>
</tr>
</thead>
<tbody>
<tr>
<td>beat:</td>
<td>X O</td>
<td>X O X 0</td>
<td>(X O)</td>
</tr>
<tr>
<td>opening line:</td>
<td>i.c.</td>
<td>5 6 5</td>
<td>(5643 235)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>dou:</th>
<th>first</th>
<th>second</th>
<th>third</th>
</tr>
</thead>
<tbody>
<tr>
<td>beat:</td>
<td>X O</td>
<td>X O X 0</td>
<td>X O</td>
</tr>
<tr>
<td>opening line:</td>
<td>i.c.</td>
<td>5 6</td>
<td>(i.c.)</td>
</tr>
</tbody>
</table>
The male and female basic melodic contours are more nearly similar in erhuang than they are in xipi, especially at the end of dou and in the closing erhuang line, as can be seen in the above example. This is due at least in part to the interval relationships produced by the different pitch range relationships. In erhuang, the octave difference between the male pitch range and the ideal female pitch range produces the same interval relationships in ideal female erhuang as exist in male erhuang. However, the fifth difference in pitch range between male xipi and female xipi gives the two versions different interval relationships. Figure 11 compares these interval relationships. Although the upper range of the ideal female erhuang pitch range is not used in the female basic melodic contour, the interval relationships in male and female erhuang are in fact the same.
Figure 11

Interval Relationships in the Pitch Ranges of Male and Female Xipi and Erhuang

<table>
<thead>
<tr>
<th></th>
<th>Xipi</th>
<th>Erhuang</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>2 3 5 6 1 2 3 5 6</td>
<td>5 6 1 2 3 5 6</td>
</tr>
<tr>
<td>Keynote</td>
<td>M2 m3 M2 m3 M2 m3 M2</td>
<td>M2 m3 M2 m3 M2</td>
</tr>
<tr>
<td>intervals</td>
<td>M2 m3 M2 m3 M2 m3 M2</td>
<td>M2 m3 M2 m3 M2</td>
</tr>
<tr>
<td>Female</td>
<td>6 1 2 3 5 6 1 2 3</td>
<td>5 6 1 2 3 5 6</td>
</tr>
<tr>
<td>intervals</td>
<td>m3 M2 M2 m3 M2 m3 M2</td>
<td>M2 m3 M2 m3 M2</td>
</tr>
</tbody>
</table>

M2 = a major second; i.e., two "half-steps"
m3 = a minor third; i.e., three "half steps"
The patterns of melodic construction used in female xipi and erhuang are fundamentally the same as the male versions. Female xipi's melodic construction is more disjunct; melodies often leap, soaring or dropping as much as a sixth or a seventh, and have a wide pitch range (6 to 3). Female erhuang, like male erhuang, is more conjunct; melodies generally utilize level or step-wise pitch progressions or small jumps up or down in pitch, and have a narrower pitch range (ideally 5 to 6, but actually usually 2 to 3). And in the female versions of both modes, the specific melodic progression for each melodic-phrase is of course influenced by the speech-tone of the word being sung.

However, the female versions of both modes are more melismatic than the male, in keeping with this basic melodic tendency of female melodic-passages. This is especially true in female xipi; whereas the basic melodic contour for male xipi primary-meter is in $\frac{2}{4}$ meter, the female xipi primary-meter is in $\frac{4}{4}$ meter, as can be seen in the above example. This means that there are more beats per melodic-phrase in female xipi, and therefore, since pitches are not merely extended, more pitch occurrences per melodic-phrase. Additionally, in specific female melodic-passages the third dou in both xipi lines, and in the closing erhuang line, are lengthened, especially
in slow-meter, much more frequently and to greater extents than they are in specific male melodic-passages.

The altered patterns of melodic contour and construction in the female versions are apparent in their instrumental connectives as well. In the female versions of both xipi and erhuang, interlude small instrumental connectives are frequently omitted at the end of the second dou in the closing xipi line, and at the end of the first dou in the opening erhuang line, as can be seen in the above example. Although such omission does not create more melisma per se, the absence of these instrumental connectives does make song more concentrated in the female versions.

The prelude large instrumental connectives in female erhuang are essentially the same as those in male erhuang, but an octave higher, in keeping with the octave difference in pitch range and the relatively high degree of resemblance between male and female erhuang basic melodic contours. However, the female prelude large instrumental connectives in xipi primary-meter, like the melodic-passages of female xipi primary-meter, are in $\frac{4}{4}$ meter instead of the $\frac{2}{4}$ meter utilized by the male versions. They use more high pitches, as well. The following example compares standard male and female prelude large instrumental connectives in xipi primary-meter.
Ex. 18. Standard male and female large instrumental
connectives in xipi primary-meter

Male: 62 | 165 321 | 61 12 | 35 6535 | 25 5 5532 |
| 1235 6535 | 2165 3212 | 6215 3612 | 16 |

Female: | 1 65 32 1 | 05 13 51 65 | 36 35 13 55 | 36 35 13 55 |
| 23 51 65 32 | 12 35 6136 51 | 23 55 216 12 | 772 64 32 126 | 1 16 |

The cadence patterns in female xipi and erhuang are
fundamentally in keeping with the pitch-range difference
and resulting interval relationships in the male and female
versions of each mode. The correspondence is closest in
xipi: the cadential tone for the female opening line is 6,
and that for the female closing line is 5. Both of these
tones are a fifth higher than their male counterparts
(2 and 1 respectively), and the interval between the two is
the same as the male version, a major second. The pattern
of cadential tones for the first and second dou in each line
of female xipi is simpler than that for the male version;
both first and second dou often end on 6 in female xipi, as
opposed to 3 and 2 respectively in male xipi. The second
dou cadential tones are therefore frequently a fifth higher
than the male in the female version, while the first dou
cadential tones are often only a fourth higher.

In erhuang, the ideal octave difference in pitch range
between the male and female versions is preserved in the
cadential tone for the opening line: the male final tone is 1, and the female final tone is ǐ. The final tone for the second dou in the opening line often preserves this same relationship (1 in the male version, and ǐ in the female version), as does the first dou in the closing line (6, 7, or 3 in the male version, and 6, 7, or 3 in the female version). However, the cadential tone for the closing line in female erhuang is only a fourth higher than the male counterpart: the male final tone is 2, and the female final tone is 5. The cadential tone for the first dou in the opening line frequently follows this relationship as well (2 in the male version, and 5 in the female). The final tone for the female erhuang closing line is therefore a fourth lower than that for the opening line. While this is a different interval than the one between the cadential tones for the two male erhuang lines (the male closing line is a second higher than the opening line), it is also different than the interval between the cadential tones for the two female xipi lines (the female xipi closing line is a second lower than the opening line). The integrity of modal identity in the female versions is maintained by this difference in female xipi and erhuang cadential patterns. Figure 12 compares the cadence patterns in male and female xipi and erhuang.
Figure 12
Cadence Patterns in Male and Female Xipi and Erhuang

<table>
<thead>
<tr>
<th>Lines</th>
<th>Xipi</th>
<th>Erhuang</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Male</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>opening line</td>
<td>3 2 2</td>
<td>2 1 1</td>
</tr>
<tr>
<td>closing line</td>
<td>3 2 1</td>
<td>6/7/3 2</td>
</tr>
<tr>
<td><strong>Female</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>opening line</td>
<td>6 6 6</td>
<td>5 1 1</td>
</tr>
<tr>
<td>closing line</td>
<td>6 6 5</td>
<td>6/7/3 5</td>
</tr>
</tbody>
</table>

¾" = one measure (passages more than one measure long devoted entirely to instrumental connectives are not indicated)
Patterns of Modal Identity for Other Metrical Types

Like primary-meter, most metrical types have a xipi and an erhuang version. All metrical types associated with each mode follow that mode's basic patterns (guilu 规律) of modal rhythm, song structure, melodic contour and construction, and key and cadences. Each has a male and a female version, as well.

The only major difference between the metrical types of the two modes is one of tempo. The same metrical type in xipi is faster (i.e., the duration of each of its beats is shorter) than it is in erhuang. Additionally, two-six-meter and fast-meter do not have erhuang versions. Erhuang does have a version of flowing-water-meter, termed piled-up-meter (duoban 簾板). However, in erhuang this is a very subsidiary metrical type, used only for lyrics with a large number of padding written-characters. The absence of the faster metrical types in erhuang, and the reduced tempo of all other metrical types in their erhuang versions, contributes to the "relatively dark, deep and profound, heavy" atmosphere associated with erhuang modal identity. Figure 13 lists the metrical types associated with each primary mode.
Table 13.1: Metrical Types and Their Association with Xipi and Erhuang

<table>
<thead>
<tr>
<th>Metrical Types</th>
<th>Xipi</th>
<th>Erhuang</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Metered</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>slow-meter</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>fast-three-eyes-meter</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>primary-meter</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>two-six-meter</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>flowing-water-meter</td>
<td>x</td>
<td>(piled-up-meter)</td>
</tr>
<tr>
<td>fast-meter</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><strong>Free</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>lead-in-meter</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>undulating-dragon-meter</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>dispersed-meter</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>shaking-meter</td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>

1Xipi undulating-dragon-meter in most instances consists of only a closing line; it can function somewhat more independently in erhuang, often continuing for several lines, and is used more often. Although metered, undulating-dragon-meter is categorized with the free metrical types because it always follows lead-in-meter, and has no meter and tempo of its own, taking those of the metered metrical type which follows it in each instance.

x = presence
- = absence
Within each mode, certain adaptations in modal rhythm and basic melodic contour and construction are made to accommodate the meters and melodic tendencies of each associated metrical type. Because slower metrical types are more melismatic and ornamented than primary-meter, their melodic-passages in both xipi and erhuang are more melismatic and complex than those of primary-meter. This is generally the case throughout melodic-passages in slower metrical types; it is often intensified in certain melodic-phrases. For instance, in both xipi and erhuang slow-meter, the last written-character in the third dou of both lines is frequently lengthened by one or more measures. The instrumental connectives of the slower metrical types are also longer and/or more melismatic.

Similarly, melodic-passages in the faster metrical types in xipi are less melismatic and simpler than those of primary-meter. And modal rhythm is occasionally sacrificed to speed, especially in flowing-water-meter and fast-meter, which have no unaccented beats. In these metrical types, the characteristic modal rhythm is suggested in the first dou of each line by preceding the first pitch by a rest of equal duration: i.e., 0 1. Generally no attempt is made in the remaining dou in each line to suggest the pattern of written-character placement within accented and unaccented beats followed in the other metrical types associated with xipi. The instrumental connectives in the
faster meters are shorter and/or less melismatic; in fast-meter, interlude small instrumental connectives are occasionally omitted altogether. Fundamentally, however, the basic patterns which establish modal identity are followed by every metrical type in each mode.

The following four examples illustrate the close correspondence between the principal metrical types in each mode and the basic patterns of modal identity. The first two examples compare specific instances of fast-meter, primary-meter, and slow-meter in male\textsuperscript{56} and female\textsuperscript{57} \textit{xipi} respectively; the second two examples compare specific examples of primary-meter and slow-meter in male\textsuperscript{58} and female\textsuperscript{59} \textit{erhuang} respectively. \textit{Dou} divisions, beats, and the basic melodic contour applicable to each example are notated as well.
Ex. 19. Fast-meter, primary-meter, and slow-meter in male xipi

Opening Line
dou: first  
beats:  
x  

basic melodic contour:  

fast-meter:  
x  

primary-meter:  
x  

slow-meter:  

Hearing his words frightens me.
(Male Xipi Opening Line, cont'd)

dou:  
beats:  
<table>
<thead>
<tr>
<th>X 0</th>
<th>(X) 0</th>
<th>X (0)</th>
</tr>
</thead>
</table>

basic melodic contour:  
<table>
<thead>
<tr>
<th>2 1</th>
<th>(6 1) 3</th>
<th>2 (i.c.)</th>
</tr>
</thead>
</table>

fast-meter:  
<table>
<thead>
<tr>
<th>X</th>
<th>X</th>
<th>X</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>3</th>
<th>2 1</th>
<th>2</th>
</tr>
</thead>
</table>

fù  
qi  
yì,

the feelings of husband and wife,

primary-meter:  
<table>
<thead>
<tr>
<th>X 0</th>
<th>X (0)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>1/2 2 5 3 1</th>
<th>2 (i.c.)</th>
</tr>
</thead>
</table>

lóng hǔ dou

a dragon and tiger struggling

slow-meter:  
<table>
<thead>
<tr>
<th>X 0 0 0 0</th>
<th>(X 0) 0 0</th>
<th>X 0 0 0</th>
<th>X 0 0 0 0</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>1 1 5 3 7 6 5</th>
<th>(5 5 6) 2 5 6</th>
<th>11 6 3 2 3 5 5</th>
<th>3 2 3 1 2</th>
</tr>
</thead>
</table>

xīn  
jiāng  
đänn  
pà
gin

my heart is shocked and my courage gone ;
Male Xipi, cont'd

Closing Line

dou: first                  second
beats: 
| X | (0) | X | 0 | (X | 0 | |

basic melodic contour:  
i.c.: | 1 | 2 | 3 | (36) | 2 | 2 | (21 612) |

fast-meter:  
| X | X | X | X |

primary-meter:  
i.c.: | 1212 | (21 612) | (35 36) | 61 | 3 | 2 | (21 612) |

gè wei  
each one for

slow-meter:  
i.c.: | 31 | 135 | 5 | 76 | 5 | (65) | 63 | 261 | 1 | 2 | 6 | (23 55 61 2) | 1 |

bei zhuan  
I turn

shen  
my back

zi man yuan  
and blame myself

You should go to Nanjing

Nanjing (X 0 0) 0 0 (X 0) 0 0 (X 0 0) 0

gi zhǔ  
it's own sovereignty

wo
(Male Xipi, Closing Line, cont'd)

<table>
<thead>
<tr>
<th>dou:</th>
<th>third</th>
</tr>
</thead>
<tbody>
<tr>
<td>beats:</td>
<td></td>
</tr>
<tr>
<td>basic melodic contour:</td>
<td>x 0</td>
</tr>
<tr>
<td>2 3</td>
<td>(6 1) 2</td>
</tr>
</tbody>
</table>

| fast-meter: | 1 | 6 2 | 1 |
| ban | jiu | bing; |
| and | get | troops; |

| primary-meter: | x 0 | x 0 | x (0) |
| 2 3 1 | 1 2 | 20 5 6 | 1 1 (i.c.) |
| tong | pi | xiu |
| commands | fierce | troops |

| slow-meter: | x 0 0 0 | x 0 0 0 | x 0 0 0 | (x 0 0 0 |
| 6 1 | 6 1 3 | 7 6 5 0 6 1 6 1 | 2 3 2 6 1 | (i.c. |
| zi | ji | zuo | cha |
| for | having | done badly. |
Ex. 20. Fast-meter, primary-meter, and slow-meter in female xipi

Opening Line

dou: first second
beats: X O) O O X O O (O) X O O O (X O O O)

basic melodic contour: i.c.) 5 1 1 7 6 (36) 5 3 5 6 (34 3 6 1 2 3)

fast-meter:
\[
\begin{array}{c}
\text{Pian} \\
\text{Gracefully}
\end{array}
\quad
\begin{array}{c}
\text{nuo} \\
\text{like}
\end{array}
\quad
\begin{array}{c}
\text{jing} \\
\text{startled}
\end{array}
\quad
\begin{array}{c}
\text{hong} \\
\text{geese}
\end{array}
\]

primary-meter:
\[
\begin{array}{c}
\text{Lao} \\
\text{My old father}
\end{array}
\quad
\begin{array}{c}
\text{die} \\
\text{rose early in the morning}
\end{array}
\quad
\begin{array}{c}
\text{qingchen qi} \\
\text{rose early in the morning}
\end{array}
\quad
\begin{array}{c}
\text{geese}
\end{array}
\]

slow-meter:
\[
\begin{array}{c}
\text{Zao bu} \\
\text{Unfortunately}
\end{array}
\quad
\begin{array}{c}
\text{laoyan qin} \\
\text{unfortunately}
\end{array}
\quad
\begin{array}{c}
\text{hui} \\
\text{my old father}
\end{array}
\quad
\begin{array}{c}
\text{123}
\end{array}
\]

212
(Female Xipi, Opening Line, cont'd)

dou: third
beats:  
| X 0 0 0 | X (0) 0 0 | X 0 0 0 |

basic melodic contour:  
| 5 7 6 3 | 3 (36) 5 7 | 6 (i.c.) |

fast-meter:  
| 3 3 | 3 5 | 6 (i.c.) |

laizhao  
ying,  
seeing their reflections,

| X 0 0 0 | X (0) 0 0 | X 0 0 0 | X (0 0 0) |

primary-meter:  
| 7 6 7 2 6 3 | 5 3 0 (36) 7 6 7 2 | 6.7 5 6 3 5 6 7 5 6 7 | 6 (i.c.) |

qian gu  
chushou,  
and went to the court to make accusations,

| X 0 0 0 | X (0) 0 0 | X 0 0 0 |

slow-meter:  
| 7.6 6 7 2 6 6 7 2 | 3 (66) 5.6 7 6 2 | 7.6 2 6 6 3 (36) 5.6 1.25 |

yun bian  
sang ming;  
far away met his death;

| X 0 0 0 | X 0 (0 0) |

| 6 (61) 5 3 (23) 36 2 | 5 6 2 6 6 5 7 6 7 | 7 6 6 6 6 (i.c.) |
Female Xipi, cont'd

Closing Line

dou:

first
beats:  X 0 0 0  X 0 0 (0)

second
beats:    X 0 0 0

basic melodic contour:  i.c. ) 5 6 1  i 7 6  (3 6)

fast-meter:

X          X

2            2 3

wǎn       shí

like      a

primary-meter:

X 0 ) 0 0  x 0 0 0 (0)

X 0 0 0

i.c. ) 5 6 1 1 0 7 6 5  (3 6)  i 5 6 5

dào jiào    wǒ

making     me

primary-meter:

Guì-yìng    Ér

Guìying     his child

X 0 ) 0 0  X 0 0 0 0

X 0 0 0 0

i.c. ) 2 2 1 6 1 1 (25) 6 7 7 6 .7  (6 5 3 6 6)

pie bù     xià

left behind ,

primary-meter:

X 0 0 0 0

i.c. ) 1 6 1 .2 3 .6 5 3 1 6 7 7 5 6 5 6

mǔ zǐ  mèn

my mother and I
(Female Xipi, Closing Line, cont'd)

dou:  
beats:  
<table>
<thead>
<tr>
<th>X 0 0 0</th>
<th>X 0 0 0</th>
<th>X (0 0 0)</th>
</tr>
</thead>
</table>

basic melodic contour:  
<table>
<thead>
<tr>
<th>5 3 5 6</th>
<th>3 6 4 3</th>
<th>5 (i.c.)</th>
</tr>
</thead>
</table>

fast-meter:  
<table>
<thead>
<tr>
<th>4 6 4 3</th>
<th>2 3</th>
<th>5</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>xǐ</th>
<th>hǎi</th>
<th>bīng.</th>
</tr>
</thead>
<tbody>
<tr>
<td>playing on the shore.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

primary-meter:  
<table>
<thead>
<tr>
<th>5 3 5</th>
<th>3 5 6</th>
<th>3 0 6</th>
<th>0 6 4 3</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>guì</th>
<th>zài</th>
<th>xīn</th>
<th>tóu.</th>
</tr>
</thead>
<tbody>
<tr>
<td>uneasy in heart and mind.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

slow-meter:  
<table>
<thead>
<tr>
<th>5.6 5.6</th>
<th>34</th>
<th>35</th>
<th>651</th>
<th>6.765</th>
<th>(356)</th>
<th>5.643</th>
<th>235</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>xǐ</th>
<th>dū</th>
<th>guāng</th>
<th>yīn.</th>
</tr>
</thead>
<tbody>
<tr>
<td>have suffered greatly over time.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2</th>
<th>2 3</th>
<th>23</th>
<th>321</th>
<th>6.161</th>
<th>25325</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>tō</th>
<th>l</th>
<th>1 (i.c.)</th>
</tr>
</thead>
</table>

215
Ex. 21. Primary-meter and slow-meter in male erhuang

Opening Line

dou:
beats:

basic melodic contour:

primary-meter:

In the first row

slow-meter:

| i. c. | ) | 2 1 5 3 | 1 2 1/3 | (2 3 1 7 6 1 2) |

| i. c. | 3 5 3 (6) | 3 2 3 4 5 3 | 1/1/2 2 (3 6 5 6 1 2) |

Di yi pai

In the first row

Vi jin

A round
(Male Erhuang, Opening Line, cont'd)

dou

second:
beats:          X 0      X 0      X  ( 0      X  0 )
basic melodic contour:  1 3      2 6      1 ( i.c. )

primary-meter:

| X 0      X 0      X  ( 0      X  0 )
| 6 1 6 1 3 2 1 1 6 1 2 3 1 ( i.c. )

er  deng  zu
is your great grandfather

slow-meter:

| X 0 0 0      X 0 0 0      X 0  ( 0 0      X  0 0 0 )
| 2 1 3 0 6 1 2 3 4 4 3 3 3 2 1 2 3 2 6 1 ( i.c. )

ming  yue
bright moon
(Male Erhuang, Opening Line, cont'd)

dou:         third
beats:     |   X  0   |   (X) 0   |   X  ( 0    |
basic melodic contour:     |  2  3   |   (3.6) 2   |     1 ( i.c.  |
    |   X  0   |   (X) 0   |   X  ( 0    |
primary-meter:     |  2 1.5  3   |   (3.5) 3 2 1   |     1 6 ( i.c.  |
    |   Xue   |  Rengui    |
    |   Xue   |  Rengui    |
slow-meter:     |  66 1 23 16 5 3  |   30 2 3 23 21 6 5  |     6.1 23 76 5.6  |
    |  zhao    |  chuang    |   xia     |
    |  shines   |  outside   |   the     |
    |  window   |            |           |
    |   X  0  0  0   |   X  0  0  0   |   X  0  0  0   |   X  0 ( 0 0  |
    |  762 6276 5765 3.5  |  6535 61 212 32  |  6171 7276 56 65  |  5 6  ( i.c.  |
## Male Erhuang, cont'd

### Closing Line

<table>
<thead>
<tr>
<th>dou:</th>
<th>first</th>
<th>second</th>
</tr>
</thead>
<tbody>
<tr>
<td>beats:</td>
<td>X</td>
<td>0</td>
</tr>
<tr>
<td>basic melodic contour:</td>
<td>5 7</td>
<td>6 6 5</td>
</tr>
<tr>
<td>primary-meter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>kua</td>
<td>5 6 3 5</td>
<td>6 2 7</td>
</tr>
<tr>
<td>hai</td>
<td></td>
<td></td>
</tr>
<tr>
<td>who crossed the sea to the east to fight</td>
<td></td>
<td></td>
</tr>
<tr>
<td>slow-meter:</td>
<td>X</td>
<td>0 X</td>
</tr>
<tr>
<td>Chen</td>
<td>5 5 6 0</td>
<td>3 3 2 3</td>
</tr>
<tr>
<td>Gong</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chen Gong's heart is</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
(Male Erhuang, Closing Line, cont'd)

dou:  
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td></td>
<td></td>
<td>X</td>
</tr>
</tbody>
</table>

beats:  
<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>X</td>
<td></td>
</tr>
</tbody>
</table>

primary-meter:  
<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>0</td>
<td>(X)</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td></td>
<td>X</td>
<td></td>
</tr>
</tbody>
</table>

basic melodic contour:  
<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>2</td>
<td></td>
<td>2 (i.c.)</td>
</tr>
</tbody>
</table>

slow-meter:  
<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>X</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>X</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

---

\[ \text{li} \quad \text{xìà liáo} \quad \text{gòng} \quad \text{xùn.} \]

and won honor in battle.

---

\[ \text{luàn} \quad \text{rù má.} \]

confused as hemp.

---

\[ X \quad 0 \quad 0 \quad 0 \quad (0) \]

\[ 5 \quad \text{(i.c.)} \]
Ex. 22. Primary-meter and slow-meter in female erhuang

Opening Line

dou:
beats:
<table>
<thead>
<tr>
<th>X O</th>
<th>X O</th>
<th>X O</th>
<th>( X O )</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. c.</td>
<td>5 6</td>
<td>5 —</td>
<td>( 5643 235 )</td>
</tr>
</tbody>
</table>

primary-meter:
<table>
<thead>
<tr>
<th>X O</th>
<th>X O</th>
<th>X</th>
<th>( O )</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. c.</td>
<td>51 6561</td>
<td>5.</td>
<td>( 643 235 )</td>
</tr>
</tbody>
</table>

Chù bīng
The troops of Chu

slow-meter:
<table>
<thead>
<tr>
<th>X O O O</th>
<th>X O O O</th>
<th>X O</th>
<th>O O</th>
<th>0 0</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. c.</td>
<td>51 65 12 161</td>
<td>5 53</td>
<td>( 66 3643 2356 )</td>
<td></td>
</tr>
</tbody>
</table>

xiāng danger nián
I think of that year
(Female Erhuang, Opening Line, cont'd)

<table>
<thead>
<tr>
<th>dou:</th>
<th>second</th>
</tr>
</thead>
<tbody>
<tr>
<td>beats:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>X 0</td>
</tr>
<tr>
<td></td>
<td>X 0</td>
</tr>
<tr>
<td></td>
<td>X ( 0</td>
</tr>
<tr>
<td></td>
<td>X 0</td>
</tr>
<tr>
<td>basic melodic contour:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>7 6</td>
</tr>
<tr>
<td></td>
<td>5 6</td>
</tr>
<tr>
<td></td>
<td>i ( i.c.</td>
</tr>
<tr>
<td>primary-meter:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>7 7</td>
</tr>
<tr>
<td></td>
<td>6 6</td>
</tr>
<tr>
<td></td>
<td>656 7256</td>
</tr>
<tr>
<td></td>
<td>i ( i.c.</td>
</tr>
</tbody>
</table>

fen fen
in succession

| slow-meter: |                      |
|            | 57 6765 7 65 535     |
|            | 66 6 72 506          |
|            | i i ( i.c.           |

jie    jiang shi

when I was intercepted at the river
(Female Erhuang, Opening Line, cont'd)

dou:  
third

<table>
<thead>
<tr>
<th>dou</th>
<th>third</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>x</td>
<td>0</td>
</tr>
<tr>
<td>x</td>
<td>0</td>
</tr>
<tr>
<td>x</td>
<td>0</td>
</tr>
</tbody>
</table>

basic melodic contour:

<table>
<thead>
<tr>
<th>dou</th>
<th>third</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>x</td>
<td>0</td>
</tr>
<tr>
<td>x</td>
<td>(6.5) 6</td>
</tr>
<tr>
<td>x</td>
<td>0</td>
</tr>
<tr>
<td>x</td>
<td>0</td>
</tr>
</tbody>
</table>

primary-meter:

fanning lines,

<table>
<thead>
<tr>
<th>slow-meter:</th>
</tr>
</thead>
<tbody>
<tr>
<td>x</td>
</tr>
<tr>
<td>x</td>
</tr>
<tr>
<td>x</td>
</tr>
</tbody>
</table>

zhá     liao   duì

zhā liáo duì,

forming lines,

<table>
<thead>
<tr>
<th>slow-meter:</th>
</tr>
</thead>
<tbody>
<tr>
<td>222</td>
</tr>
<tr>
<td>6</td>
</tr>
<tr>
<td>(5327)</td>
</tr>
<tr>
<td>5.656</td>
</tr>
<tr>
<td>i27</td>
</tr>
<tr>
<td>(i.c.)</td>
</tr>
</tbody>
</table>

xīn zhōng  hūi hěn

zhēn zhōng  hūi hěn;

and my heart is filled with regret and hate;

<table>
<thead>
<tr>
<th>slow-meter:</th>
</tr>
</thead>
<tbody>
<tr>
<td>762</td>
</tr>
<tr>
<td>5.652</td>
</tr>
<tr>
<td>6765356</td>
</tr>
<tr>
<td>76.7</td>
</tr>
<tr>
<td>5.656</td>
</tr>
</tbody>
</table>

x   0 (0 0)

6 (i.c.,
### Closing Line

**Female Erhuang, cont'd**

<table>
<thead>
<tr>
<th>dou:</th>
<th>first</th>
<th>second</th>
</tr>
</thead>
<tbody>
<tr>
<td>beats:</td>
<td>X</td>
<td>0</td>
</tr>
<tr>
<td>basic melodic contour:</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>primary-meter:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>jùn chén</td>
<td></td>
<td></td>
</tr>
<tr>
<td>the emperor and officials</td>
<td></td>
<td></td>
</tr>
<tr>
<td>slow-meter:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>béi fù jūn</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I left my husband</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
(Female Erhuang, Closing Line, cont'd)

**dou:**

<table>
<thead>
<tr>
<th>basic melodic contour:</th>
<th>5 6</th>
<th>6 7 2 6</th>
<th>5 ( i.c. )</th>
</tr>
</thead>
</table>

**beats:**

<table>
<thead>
<tr>
<th>dou:</th>
<th>third</th>
</tr>
</thead>
<tbody>
<tr>
<td>X 0</td>
<td>X 0</td>
</tr>
</tbody>
</table>

**primary-meter:**

<table>
<thead>
<tr>
<th>hāo</th>
<th>bù</th>
<th>shàng</th>
<th>běi</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 765 356</td>
<td>(6 7) 2</td>
<td>6 2 7 6</td>
<td>6 4 3 ( i.c. )</td>
</tr>
<tr>
<td>and all is tragedy.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**slow-meter:**

<table>
<thead>
<tr>
<th>liáng</th>
<th>dì</th>
<th>lǐ</th>
<th>fēn</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 3</td>
<td>63</td>
<td>53 56 66 7</td>
<td>(6 2 7 6 5 3 5 6) 7 2 6 3 0</td>
</tr>
<tr>
<td>and we became separated in two distant places.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>dou:</th>
<th>6 6 5 3 0 7 6 7 2 7</th>
<th>6 7 2 2 7 6 4 3 6 3 4 3 6 2 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>X 0 0 0 0</td>
<td>X 0 0 0</td>
<td>X 0 0 0 0</td>
</tr>
</tbody>
</table>

| 6 6 5 3 0 7 6 7 2 7 | 5 6 | 6 7 2 2 7 6 4 3 6 3 4 3 6 2 3 | 5 5 1 6 2 7 6 1 3 5 6 1 |

<table>
<thead>
<tr>
<th>dou:</th>
<th>6 5 7 2</th>
<th>( 0 0 )</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 6</td>
<td>5 ( i.c. )</td>
<td></td>
</tr>
</tbody>
</table>
The four examples just given also illustrate the complex interrelation of the major elements of the pihuang musical system. Each principal mode sets patterns of modal rhythm, song structure, melodic construction, and key, patterns which are followed by both its male and female versions in all metrical types associated with that mode. Each male and female version of each mode sets patterns of basic melodic contour and cadences, and influences melodic construction through its inherent melodic tendencies (i.e., female versions are more melismatic). And each metrical type in each mode sets patterns of meter and tempo, and influences melodic construction through its inherent melodic tendencies (i.e., the slower metrical types are more melismatic, and the faster metrical types more syllabic); the faster metrical types adapt modal rhythm as well.

In every specific melodic-passage, the precise melodic progression for each melodic-phrase is composed according to these patterns; simultaneously, each indicates the speech-tone of the word being sung by means of one of the fundamental relative pitch progressions, standard variations, or conventional techniques. Figure 14 diagrams this interrelation of basic elements and patterns.
Figure 14

The Interrelation of Basic Elements and Patterns in the Principal Modes of the Pihuang Musical System

---

Hierarchical, uni-directional relationships

Mutual, two-way influences

---
Secondary Modes

In addition to their principal modes (zheng diaoshi, the xipi and erhuang modal systems include several important secondary modes. Both modal systems have an inverse (fan; zheng may also be translated as "obverse") version of their principal modes. The xipi modal system includes one other important secondary mode, nanbangzi (南梆子), and the erhuang modal system includes two additional important secondary modes, sipingdiao (四平调) and gaobazi (高拨子). The secondary modes in each modal system follow the basic patterns of modal identity established by the principal mode closely enough to allow their inclusion in the same modal system; there are standard procedures based upon those patterns for modulating between the modes of each system. Like the principal modes, each secondary mode is experienced as producing its own characteristic atmosphere, and is therefore considered most appropriate for certain dramatic situations.

Inverse Modes

The inverse modes are a fourth higher in overall pitch than the principal modes. The spike fiddle for inverse xipi is therefore tuned to 2 - 6 (xipi's is tuned to 6 - 3), and that for inverse erhuang to 1 - 5 (erhuang's is tuned to
Within this pitch range difference, the basic melodic contours remain essentially similar: in a given male melodic-passage in an inverse mode, some pitches are the same as those in the melodic contour for the principal mode, some are a fourth higher, and some are an octave higher. The same is true in female melodic-passages. In spite of the higher pitch ranges, the inverse modes use the patterns of cadential tones characteristic of the principal modes, especially at the end of melodic-lines. However, both the male and female patterns of cadential tones in each principal mode may be freely used by either the male or the female version of the inverse mode; when male cadential tones are used in female melodic-passages in the inverse modes, the tones are generally an octave higher in pitch.

Both inverse modes follow the same patterns of modal rhythm, song structure, melodic construction, and key as do their respective principal modes. The metrical types associated with each inverse mode have the same characteristic meter, tempo, and melodic tendencies as do their principal mode counterparts. The inverse modes, however, have fewer associated metrical types: inverse xipi includes only primary-meter, two-six-meter, and dispersed-meter, lacking both the slowest and fastest metrical types; inverse erhuang includes only slow-meter, primary-meter, lead-in-meter, undulating-dragon-meter, and dispersed-meter, lacking erhuang's faster metrical
types. Additionally, the overall tempo of each metrical type associated with each inverse mode is slower than that of its principal mode counterpart. The absence of the faster metrical types in the inverse modes, as well as the slower tempo of the inverse modes, contribute to the atmosphere created by the inverse modes; each is experienced as "more meticulous and profound, more tragic, and more lyric" than its principal mode. The atmosphere produced by inverse xipi is therefore substantially different than that of principal xipi, whereas inverse erhuang's atmosphere is simply a heightening of the atmosphere characteristic of principal erhuang. Perhaps for this reason, inverse erhuang is used much more often than is inverse xipi.

In the following example, female erhuang primary-meter is compared to female inverse erhuang primary-meter.
Ex. 23. Female erhuang and female inverse erhuang

Opening Line
dou:

first
beam: | i.c. | 5 6 | 5 — | (optional 5643 235) |
basic melodic contour: | | | |  
beats: | X 0 0 0 | X 0 0 0 | X (0 0 0) |
erhuang: | i.c. | | | |
beats: | | | | |
inverse erhuang: | i.c. | | | |
dou: second
beam: | 7 6 | 5 6 | i (i.c.) |  |
basic melodic contour: | | | |  
beats: | X 0 0 0 | X (0 0 0) | X (0 0 0) |
erhuang: | 57 665(6) 765 535 | 6 (7656) 72 5.6 | (i.c.) |
beats: | | | | |
inverse erhuang: | 2325 30 161 2.343 | 3 3022 7622 7.656 | (i.c.) |

Wo xin zhong
In my heart

Wo zhè lǐ
Here I am

Zhī bā nà
there is only

Jiā yì ěr
pretending
(Opening Line, cont'd)

**dou:**

third basic melodic contour

| 5 | 6 | (6 5) | 6 | i | (i.c.) |

**beats:**

| X 0 | X 0 | (X 0) | X 0 | X 0 0 0 | X 0 0 0 |

**erhuang:**

| 7.2 663 (6) 535 6 6 (63 5616) 5.5 35 | 666 50 767 266 | 2 \( \frac{2}{3} \) 776 6 507 6755 |

Tāng zei lai hèn, Hate for that evil Tāng,

| (X 0) 0 0 | X 0 0 0 | X 0 0 0 | X (0 0 0) |

| 3 (643 235276) 55 6 (6) | 51 305 6.756 762 | 672 305 6722 725 | 7 \( \frac{7}{6} \) 6 (i.c.) |

**beats:**

| X 0 0 0 | X 0 0 0 | X 0 0 0 | X 0 0 0 |

**inverse erhuang:**

| 235 \( \frac{5}{6} \) 31 5.2 30 | 0 | 3.233 2.321 60 | 2.225.6 7.276 76567672 |

| 67653235 6.1 2.312 322 |

lán zèng xìng yán, lazily opening almond eyes,

| X 0 0 0 | X (0 0 0) |

| 276767 2.327 67671712 7276615 | 6 6 (i.c.) |
Closing Line

doú:

<table>
<thead>
<tr>
<th>first</th>
<th>5</th>
<th>7</th>
<th>second</th>
</tr>
</thead>
</table>

basic melodic contour:

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>6</td>
<td>(57)</td>
<td>6</td>
<td>(56)</td>
<td>66276</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1633</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>56203</td>
<td>231</td>
<td>6</td>
<td>63</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>657</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

beats:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>(0)</td>
<td>(0)</td>
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<td></td>
<td>0</td>
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</tr>
<tr>
<td>X</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

erhuang:

hai dé wǒ
he harmed my

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

inverse erhuang:

yàoyàobài
swaying

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>5</td>
<td>22</td>
<td>3,523</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>356</td>
<td>3,526</td>
</tr>
<tr>
<td></td>
<td></td>
<td>0</td>
<td></td>
</tr>
<tr>
<td></td>
<td>55</td>
<td>3</td>
<td>231</td>
</tr>
</tbody>
</table>

yàobài yàobài
rocking

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>yaó</td>
<td>yaó</td>
<td>bái</td>
<td></td>
</tr>
<tr>
<td>v</td>
<td>v</td>
<td>bái</td>
<td>bái</td>
</tr>
</tbody>
</table>
(Closing Line, cont'd)

dou:

third

basic melodic contour:

beats:

erhuang:

\[\begin{array}{l}
\text{liàng} \quad \text{xìà} \quad \text{li} \\
\text{fen.}
\end{array}\]

separating us in two different places.

inverse erhuang:

\[\begin{array}{l}
\text{niú} \quad \text{nie} \quad \text{xìàng} \\
\text{gàn}.
\end{array}\]

bashfully coming forward.
The general correspondence between the patterns of melodic contour and cadences in these two examples is fairly clear. The melodic-phrase for the last written-character in the third dou of the opening line in both examples uses what is called a tone 6 large melodic-phrase (6 yin da qiang 6 音大腔); the term refers to the use of 6 as the melodic-line cadence tone. This is one of the most frequently applied techniques in the extension of this melodic-phrase in both the male and female versions of these two modes. The cadential tone in the third dou of the closing line in the erhuang example is 5, characteristic of the pattern of female erhuang cadences; that in the inverse erhuang is 2, an octave higher than the corresponding male erhuang cadence. Other patterns of modal identity are closely followed in both examples.

Modulation to and from each inverse mode is accomplished through two standard procedures. Modulation between inverse and principal modes may occur within the same metrical type; i.e., from inverse xipi primary-meter to principal xipi primary-meter, and vice versa. And it may occur between two commonly associated metrical types: i.e., from inverse erhuang lead-in-meter to principal erhuang undulating-dragon-meter; from inverse erhuang undulating-dragon-meter to principal erhuang slow-meter, fast-three-eyes-meter, or primary-meter; or from the
principal versions of these metrical types to their inverse versions.

**Nanbangzi Mode**

Nanbangzi (南梆子) is used only for female melodic-passages (i.e., those of young dan and young sheng), and therefore has no male version. There are only two metrical types associated with nanbangzi, primary-meter and lead-in-meter. Primary-meter nanbangzi has two patterns of metrical organization, $\frac{2}{4}$ and $\frac{4}{4}$; the latter is slower (i.e., the duration of each beat is longer in $\frac{4}{4}$ nanbangzi than in $\frac{2}{4}$ nanbangzi). Nanbangzi [which literally means "southern clapper"] represents pihuang's adaptation of the numerous regional clapper operas of northern China. 66

Nanbangzi's modal rhythm is parallel, like that of xipi. However, both the first and second dou in most nanbangzi melodic-lines follow the modal rhythm of the first dou of xipi: O X O in ten written-character lines, and O X in seven written-character lines. Both third dou in nanbangzi follow the modal rhythm of xipi's third dou: X O O X, and X O X. Similarly, nanbangzi's song structure is parallel, like xipi's. The melodic-phrase for the last written-character in the first and third dou of both lines is generally extended, however, particularly in the former case.
Nanbangzi's melodic contour resembles that of xipi, but has two versions; a low (di 低) and a high (gao 高) version. The former is generally a major second lower in pitch than xipi's female melodic contour; the latter is a fourth higher. The two versions are not mutually exclusive, however, and may be switched to and from freely in the same melodic-passage. Nanbangzi's melodic construction is very similar to xipi's, but somewhat simpler.

Nanbangzi, like xipi, is in the key of 1, and the spike fiddle is tuned the same in nanbangzi as it is in xipi: 6 - 3. Cadence patterns in both the low and high versions of nanbangzi are generally the same as those of female xipi, especially at melodic-line ends: 6 and 5. Nanbangzi is experienced as more graceful than xipi. It is considered appropriate for expressing "smooth and exquisite or happy sentiments, as well as meditation and silent thought." 67

The following example 68 compares $\frac{2}{4}$ and $\frac{4}{4}$ primary-meter nanbangzi with the basic melodic contour of female xipi. Both use low and high melodic-passages, though the $\frac{2}{4}$ uses somewhat more high passages than the $\frac{4}{4}$. 
Ex. 24. \(\frac{2}{4}\) and \(\frac{4}{4}\) primary-meter nanbangzi and the female xipi basic melodic contour

Opening Line

dou:

\[
\begin{array}{c|ccc}
\text{first} & \text{basic melodic contour:} & \text{beats:} \\
\hline
X & O & 0 & 0 & X & O & 0 & ) & 0 & 0 & \text{(i.c.)} & 5 & 1 & \text{176} & (36) \\
\hline
\end{array}
\]

\(\frac{2}{4}\) primary-meter:

\[
\begin{array}{c|ccc}
\text{i.c.)} & \text{\(\frac{3}{2}\)} & \text{\(\frac{4}{3}\)} & 212 & 2.327 & 656 & 0676 & 565 \\
\hline
\end{array}
\]

Wang Chun - 
I, Wang Chun'e

beats:

\[
\begin{array}{c|ccc}
\text{X} & 0 & 0 & 0 & X & O & 0 & X & O & ( & X & O \\
\hline
\end{array}
\]

\(\frac{4}{4}\) primary-meter:

\[
\begin{array}{c|ccc}
\text{i.c.)} & \text{16} & \text{176} & 656 & 05 & 35 & 6156 & 76 & 5 & ( & \text{i.c.} \\
\hline
\end{array}
\]

Tā míng zhī
She clearly knew
(Opening Line, cont'd)

dou: second

<table>
<thead>
<tr>
<th>X</th>
<th>0</th>
<th>0</th>
<th>0</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td>(X</td>
<td>0</td>
<td>0</td>
<td>0)</td>
<td></td>
</tr>
</tbody>
</table>

basic melodic contour: 5 3 5 6 (3 4 3 6 1 2 3)

beats: X X 0

\[ \frac{2}{4} \text{ primary-meter: } \]

\[ \text{i.c.) } \frac{1 5 6 1}{1 6 5} \frac{3}{4} \]

\[ \text{ting yi yan} \]

heard those words

beats: X X 0

\[ \frac{4}{4} \text{ primary-meter: } \]

\[ \text{i.c.) } \frac{3 1}{1 6 0} \frac{1}{4} \]

\[ \text{lao die die} \]

my father
(Opening Line, cont'd)

do: third

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>X</td>
<td>(0)</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>X</td>
<td>(0)</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

basic melodic contour: 5 7 6 3 3 (36) 5 7 6 (i.c.)

beats:

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>0</td>
<td>X</td>
<td>0</td>
</tr>
<tr>
<td>X</td>
<td>0</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

\[ \frac{2}{4} \] primary-meter:

\[ 1.612 \ 0 6545 \ 5.6 5.3 \ \cdot \ \cdot 6.135 \ 6 \ (i.c.) \]

\( x_1 \ cong \ tian \ jiang \),

and joy from heaven fell,

beats:

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>X</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>X</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

\[ \frac{4}{4} \] primary-meter:

\[ 7.6 \ 7.6 5 \ 6.0 \ 6.5 \ 7 \ 6.7 \ 6.5 \ \cdot 6 \ (i.c.) \]

\( wei \ nu \ xing \ pin \),

was searching for a husband for me;
**Closing Line**

**dou:**

<table>
<thead>
<tr>
<th>X ) 0 0 0</th>
<th>X 0 0 (0)</th>
</tr>
</thead>
</table>

**basic melodic contour:**

| i.c. | 5 6 1 | 1 7 6 (36) |

**beats:**

<table>
<thead>
<tr>
<th>X ) 0</th>
<th>X 0</th>
<th>(X) 0</th>
<th>X 0</th>
<th>(X) 0</th>
</tr>
</thead>
</table>

**$\frac{2}{4}$ primary-meter:**

| i.c. | 6.161 | 2532 161 | $\frac{6}{4}$ (212) $\frac{3.43}{4}$ | $\frac{4}{4}$ | 2321 6.276 | $\frac{5}{4}$ (135 2161) |

_yuan_ lai shi

it was that

**beats:**

<table>
<thead>
<tr>
<th>X 0</th>
<th>0 0</th>
<th>X 0 0 0</th>
<th>X 0 0 0 0</th>
<th>X 0</th>
</tr>
</thead>
</table>

**$\frac{4}{4}$ primary-meter:**

| i.c. | 6.1 61 | 2.5 32 16 1 | (13 21) 6.5 61 | 3.5 |

_fan jiang ta_

but she gave
(Closing Line, cont'd)

dou: second

```
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X000</td>
<td>(X000)</td>
<td></td>
</tr>
</tbody>
</table>
```

basic melodic contour:

```
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>5356</td>
<td>(3436123)</td>
<td></td>
</tr>
</tbody>
</table>
```

beats:

```
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X0</td>
<td>X (0)</td>
</tr>
</tbody>
</table>
```

primary-meter: \(\frac{2}{4}\)

```
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>536</td>
<td>61 (\frac{2}{35})</td>
<td>356</td>
</tr>
</tbody>
</table>
```

wo lao ye
my husband

beats:

```
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>00</td>
<td>X00 (0)</td>
<td></td>
</tr>
</tbody>
</table>
```

primary-meter: \(\frac{4}{4}\)

```
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>615</td>
<td>3563 (\frac{2132}{3})</td>
<td></td>
</tr>
</tbody>
</table>
```

qing sheng nu
her own daughter
(Closing Line, cont'd)

dou: third

| x 0 0 0 | x 0 0 0 | x (0 0 0) |

basic melodic contour: 5 3 5 6 | 3 6 4 3 | 5 (i.c.)

beats:

| x 0 | x 0 | x 0 |

$\frac{2}{4}$ primary-meter:

\[
\begin{array}{c}
63 21651 1.2 \frac{2}{7} 7767 2.376 56.5
\end{array}
\]

zhuan hui jia xiang.

is returning home.

beats:

| x 0 0 0 | x 0 0 0 | x 0 0 0 |

$\frac{4}{4}$ primary-meter:

\[
\begin{array}{c}
1.2 32 3 6.1 63 231 6.2 76 56.5
\end{array}
\]

ji a yu mu men.

to the Mu family.
Modulation to and from both meters of nanbangzi primary-meter, as well as nanbangzi lead-in-meter, is usually made from xipi primary-meter or two-si-six-meter. Nanbangzi is perceived as most resembling these two xipi metrical types. 69

Sipingdiao Mode

Sipingdiao (四平调) may be used by all role types but jing. It is the most highly developed mode after xipi and erhuang, and has its own inverse mode, pitched a fourth higher. Historically, sipingdiao is erhuang's ancestor; however, sipingdiao retained its own characteristics after the development of erhuang.

Sipingdiao's modal rhythm resembles erhuang only in the most basic respect--it is not parallel. Opening lines in sipingdiao usually begin on an accented beat, like erhuang, and closing lines on an unaccented beat, like xipi. Within lines, the placement of written-characters within the pattern of accented and unaccented beats is quite flexible, accommodating lines of extremely irregular length.

Sipingdiao's song structure also resembles erhuang only in that it is not parallel. Like its modal rhythm, sipingdiao's song structure is highly flexible, accommodating not only lines of irregular length
(i.e., lines with padding written-characters), but also lines not a part of couplet structure (i.e., padding lines). 71

The basic melodic contour of sipingdiao essentially resembles that of male erhuang. In sipingdiao, female melodic-passages more nearly adhere to the ideal erhuang female pitch range, and therefore follow the male melodic contour, an octave higher.

The pattern of melodic construction in sipingdiao is similar to that in erhuang, with an even stronger tendency to step-wise pitch progressions. Sipingdiao uses the same instrumental connectives as does erhuang, but they are frequently placed differently than they are in the erhuang extended-pattern-structure song structure and basic melodic contour.

Sipingdiao is considered to be in the same key as erhuang. 72 The spike fiddle tuning is the same: 5 - 2. However, the cadence patterns are quite flexible, generally resembling those of xipi more than those of erhuang. Opening lines often end on 2 (or 2 in female melodic-passages), and closing lines on 1 (or 1), as in male xipi; opening lines also frequently end on 6 (or 6), and closing lines on 5 (or 5), as in female xipi. Lines which precede padding lines, and padding lines themselves, often end on 2 or 6 (or 2 or 6).
Sipingdiao utilizes slow-, primary-, lead-in-, undulating-dragon-, and dispersed-meters. Each of its metrical types are somewhat faster (i.e., each beat has a shorter duration) than their erhuang counterparts. Sipingdiao therefore provides the erhuang modal system with its more rapid tempos.

Sipingdiao is also quite flexible in atmosphere. It is considered expressive of a wide variety of emotional states: "relaxed lightness, remembrance, impelling indignation, and sorrowful desolation,"73 depending upon its compositional relationship to other modes, and upon the compositional relationship of its metrical types.

The following example74 compares male and female primary-meter sipingdiao melodic-passages with the male erhuang basic melodic contour. Each melodic-passage, as well as the basic melodic contour, is preceded by a prelude large instrumental connective not noted here.
Ex. 25. Male and female primary-meter *sipingdiao* and the male *erhuang* basic melodic contour

**Opening Line**

<table>
<thead>
<tr>
<th>dou:</th>
<th>first</th>
</tr>
</thead>
<tbody>
<tr>
<td>beats:</td>
<td></td>
</tr>
<tr>
<td>(male) basic melodic contour:</td>
<td></td>
</tr>
<tr>
<td>X 0</td>
<td>X 0</td>
</tr>
<tr>
<td>2 3</td>
<td>2 -</td>
</tr>
</tbody>
</table>

| beats:        |       |
| male:         |       |
| X 0 | X (0) | X 0 | 0 |
| 5 3 123 5 | 23 | 2321 6123 | 25 |

Song Gongming

I, Song Gongming,

| beats:        |       |
| female:       |       |
| X 0 | X 0 | X (0) | X 0 | X 0 | X |
| 1.2 765 | 061 2365 | 3.1 2 | 25 | 2356 3216 | 2321 6123 | 25 |

Hai dao

An island in the sea,
(Opening Line, cont'd)

dou: second
beats: 
(male) basic melodic contour: 

beats:

male: 

\[
\begin{array}{c}
\text{da zuo} \\
cross my legs
\end{array}
\]

beats:

female: 

\[
\begin{array}{c}
\text{bing} \\
\text{lun}
\end{array}
\]

the ice wheel
dou:  
beats:  
(male) basic melodic contour:  

beats:  

male:  

female:  

---

Wù Lóng (ah) Yuàn,  
in Black Dragon Residence,  

chù zhùn tōng,  
starts to turn and rise,
**Closing Line**

**dou:** first

beats:

<table>
<thead>
<tr>
<th></th>
<th>X</th>
<th>0</th>
<th>X</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(male) basic melodic contour:

<table>
<thead>
<tr>
<th></th>
<th>5</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

beats:

<table>
<thead>
<tr>
<th></th>
<th>0</th>
<th>X</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

male:

|   | \( \frac{5}{36} \) |

caǐ yī caǐ

and try to guess

beats:

<table>
<thead>
<tr>
<th></th>
<th>X</th>
<th>0</th>
<th>X</th>
<th>0</th>
<th>(X</th>
<th>0</th>
<th>X</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>( \frac{3}{12} )</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>5</td>
<td>3</td>
<td>2</td>
</tr>
</tbody>
</table>

female:

<table>
<thead>
<tr>
<th></th>
<th>( 6.5</th>
<th>621</th>
<th>(1276</th>
<th>5676</th>
<th>161</th>
</tr>
</thead>
</table>

jian
tyù tū
tsee the jade hare,
(Closing Line, cont'd)

dou:  second
beats:  0
(male) basic melodic contour:  6 5

beats:

\begin{array}{c|c|c}
\text{male:} & X & 0 \\
& (X) & 0 \\
& X & (0) \\
\hline
3.5 & 615 & (6) \\
5 & 35 & 6276 \\
635 & (656) & \\
\hline
dà & jie \\
her & & \\
\end{array}

beats:

\begin{array}{c|c|c}
\text{female:} & 0 & X \\
& X & 0 \\
\hline
212 & 2 & 3 \\
365 & & \\
1.2 & 765 & \\
\hline
yu & tú \\
you & zhuan \\
the jade hare & turns & \\
\end{array}
(Closing Line, cont'd)

dou: third

beats:

(male) basic melodic contour:

beats:

male:

inner thoughts.

beats:

female:

dong sheng. [connects directly to next line]
to the east and leaps.
Modulation to and from sipingdiao's metrical types is usually made in erhuang dispersed-meter; this avoids any rhythmical problems which might otherwise arise from the difference in tempos between sipingdiao and erhuang.

**Gaobozi Mode**

Gaobozi (高拨子) may be sung by all role types, although male gaobozi occurs much more often than does female. The instruments which provide its major musical accompaniment are different from those used in pihuang's other modes; the primary melodic accompaniment in gaobozi is provided by a double-reed instrument (suona 唢呐, described in detail in Chapter VII), rather than by the spike fiddle. And the spike fiddle which supports the suona in gaobozi is slightly larger than that which accompanies other modes. Gaobozi's primary percussive accompaniment is usually provided by the Guangdong clapper, rather than the clapper described in Chapter VII which accompanies all other modes. The Guangdong clapper consists of a hollow block of wood which is struck by an unpadded wooden beater. Gaobozi is the pihuang musical system's adaptation of southern regional forms which developed out of sipingdiao.75

The modal rhythm of both lines in gaobozi resembles that of the closing line in erhuang (the beats in
parentheses indicate those additional beats required by ten written-character lines):

both gaobozi lines: X O (O), O O (O), X O (O) X;
closing erhuang line: X O (X), O O (O), X O (O) X.

The only difference is in the ten written-character line, where written-characters centering on unaccented beats are even more predominant than in erhuang. The song structure in both lines of gaobozi is also very similar to that of the closing line in erhuang; the first two dou in each line are very short, and the third dou is longer. As a result, gaobozi's song structure and modal rhythm are parallel, resembling xipi in this respect rather than erhuang.

Gaobozi's spike fiddle is tuned to 1 - 5, like that for inverse erhuang, and gaobozi's pitch range is higher than that of erhuang, as this would suggest. However, gaobozi is irregularly higher, rather than a fourth higher throughout as in inverse erhuang; unlike erhuang or inverse erhuang, gaozbozi's male and female pitch ranges are approximately the same.

The melodic contour is quite simple, built around a strong pattern of cadences. While gaobozi is considered to be in the key of 2, like erhuang, its cadences are very dissimilar; resolution (i.e., a return to 2 at the end of closing lines) is generally avoided. In the male
version, the opening line ends on 5 and the closing line on \( \tilde{i} \). The final tone in the closing line is higher than that in the opening line, as in erhuang, but the interval between the two is a fourth instead of a major second (erhuang's lines end on 1 and 2, respectively). In the female version, the opening line ends on 3, and the closing line on 5;\(^{76}\) they may also end on 6 and \( \tilde{i} \) respectively. In both female gaobozi cadence patterns, the cadential tone for the closing line is a third higher than that for the opening line, rather than a fourth lower, as in erhuang (erhuang's female lines end on \( \tilde{i} \) and 5 respectively). These cadence patterns are closer to those of erhuang than to those of xipi, however; in xipi, the final note of the closing line in both the male and female versions is a major second lower than the final note in the opening line.

Within this pattern of cadences, melodic construction is predominantly step-wise, like that of erhuang. But the pitch range is even narrower, and the construction quite simple; all metrical types associated with gaobozi are more syllabic than their erhuang counterparts. The tempos of all metrical types in gaobozi are faster (i.e., each beat is of shorter duration) than those of their erhuang counterparts, as well. Gaobozi uses essentially the same instrumental connectives as does erhuang, though they are placed differently; in gaobozi, instrumental connectives are commonly at the end of the second and third dou in both
lines. They may be either small or half-line, and may be replaced by rhythmic rhyming sounds spoken in these positions.

Gaobozi has as many metrical types as sipingdiao: primary-meter, lead-in-meter, undulating-dragon-meter, dispersed-meter, and shaking meter. Free metrical types are not only more numerous, but are also used more extensively than primary-meter in the melodic passages of gaobozi. All are more independent than in erhuang; entire long melodic-passages may be sung in any one of gaobozi's free metrical types. Gaobozi is considered most expressive of indignant grief. Its name, which literally means "high stirring," reflects this atmosphere as well as the high pitch range (in the male version) and faster tempos of gaobozi.

The following examples compare male erhuang dispersed-meter with male gaobozi dispersed-meter, and illustrate male gaobozi primary-meter.
Ex. 26. Male erhuang dispersed-meter and male gaobozi dispersed-meter

dou: | first | second | third |
---|---|---|---|
erhuang: | 312 | 212 312 3 | 261 22 2 |
ai qiu niang zi she qing sheng.
I implore you, relinquish your son.

gaobozi: | i i | i | 5 5. 6 i |
sha shang tian zi wu chao men.
slaying to ascend to the emperor's gate.

Ex. 27. Male gaobozi primary-meter

Opening Line

dou: | first | second | third |
---|---|---|---|
beats: | X | 0 X (0) X 0 | X 0 X (0) |
| i | 231 | 10 (561) | 13 3 |
zhàn zhàn qing tian bu ke qi
Clear blue sky cannot be deceived,
Closing Line

dou: first \(X\) second \((X\ 0)\) third \((X\ 0)\ 0\)

beats: \[
\begin{array}{c}
3161 \\
323 \\
(3532 123) \\
\end{array}
\]

right and wrong, \(\text{shì fēi} \), \(\text{shàn ě} \), good and evil, \(\text{zèn jīn} \), \(\text{zhī} \), all men know.
Modulation between *gaobozi* and *erhuang* may occur in the same metrical type, or between commonly associated metrical types, such as lead-in-meter and undulating-dragon-meter. However, *gaobozi* is most frequently employed as the only mode used in an entire scene or play.\(^7^9\)

The secondary modes increase the dramatic and musical potential of the two modal systems. Every secondary mode has a characteristic atmosphere different from that of the principal mode in each modal system, thereby expanding the expressive capabilities of each system. By modifying the patterns of modal identity in order to produce these different atmospheres, the secondary modes also increase the rhythmic and melodic variety of each modal system. The combination of these two modal systems makes the *pihuang* musical system one of the most varied, complex, and expressive musical systems in traditional Chinese theatre.\(^8^0\)

Figure 15 illustrates the more comprehensive basic elements of the *pihuang* musical system, indicating the metrical types associated with each mode in both modal systems.
### Figure 15
The Modal Systems, Modes, and Metrical Types of the Pihuang Musical System

<table>
<thead>
<tr>
<th>Modal System:</th>
<th>Xipi</th>
<th>Inverse Xipi</th>
<th>Nan-Bangzi</th>
<th>Erhuang</th>
<th>Inverse Erhuang</th>
<th>Siping-diao</th>
<th>Inverse Sipingdiao</th>
<th>Gao-bozi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mode: Metrical Type</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M slow-meter</td>
<td>x</td>
<td>-</td>
<td>-</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>-</td>
</tr>
<tr>
<td>E fast-three-eyes -meter</td>
<td>x</td>
<td>-</td>
<td>-</td>
<td>x</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
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X = presence
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Performers thoroughly trained in the various patterns provided by the elements of this system interpretively apply these patterns when composing and singing the lyrics of specific Beijing opera plays.
Notes to Chapter IV

THE MUSICAL SYSTEM: MUSICAL ELEMENTS

1 Wu Junda. Rulan Chao Pian makes the same point in "Aria Structural Patterns in the Peking Opera," p. 232: "I have watched my husband sing to entries in a telephone book. As long as the syllables are distributed correctly, he can do it. Of course, this would be the dullest opera possible. . ." In rehearsals, performers develop their melodies as they develop their character, and receive notes from directors concerning both.

2 The Chinese term shengqiangxi (声腔系; lit., "vocal melodic passage system") is translated above as "musical system" and here as "modal system." The differing translations are intended to clarify for the English-language reader the fact that pihuang is a complete system, encompassing all the vocal music in Beijing opera, while xipi and erhuang are subsystems within it. The concept is the same, however; both individually and collectively, xipi and erhuang are systems of related elements which provide patterns for the creation of Beijing opera vocal music.
The example is from The General and the Prime Minister Agree (Jiang Xiang He 将相和), transcribed by Wu Junda, and translated by the author. It is an opening line in xipi male yuanban.

Lu Genzhang (陆根章); "先定字,后运气行腔" ["xian ding zi, hou yun/xing qiang"].

Sun Rongbai (孙荣柏), 京剧常识讲话 (Jingju Changshi Jianghua (Beijing: Zhongguo Xiju Chubanshe, 1959), p. 50. The techniques utilized for varying vocal intensity are described in Chapter VI below.

The male example is from The General and Prime Minister Agree; the female from The Fisherman's Revenge (Dayu Sha Jia 打渔杀家). Both examples were transcribed by Wu Junda, and translated by the author. Both are opening lines in primary meter xipi.
11 From The Ruse of the Empty City (Kong Cheng Ji 空城计), and The General and Prime Minister Agree respectively; transcribed by Wu Junda, and translated by the author.

12 Lu Genzhang.

13 From Catching and Releasing Cao Cao (Zhuo Fang Cao 捉放曹), transcribed by Wu Junda, and translated by the author.

14 Lu Genzhang and Huang Yuqi.

15 From The Battle of Taiping (Zhan Taiping 战太平) in 京剧传统唱腔选集 (Jingju Chuantong Changqiang Xuanji) (Beijing: Renmin Yinyue Chuban She, 1981), p. 119; hereafter cited as JCCX. Translated by the author.

16 This characterization is borrowed from Pian, "Aria Structural Patterns," p. 67.

17 Ye Hexiang.

18 From Manual of Imperial Examination Success (Zhuangyuan Pu 状元谱; lit. Manual of Placing First in the Imperial Examinations), transcribed by Wu Junda, and translated by the author.
19 Wu Junda.

20 The origin of the name is obscure--Wu Junda simply points out that it does not refer to $\frac{2}{6}$ meter.

21 Piled-up-meter is the term for flowing-water-meter in erhuang mode. While the tempo and beat duration of piled-up-meter is the same as that for flowing-water-meter, piled-up-meter always includes multiple padding characters; lines of more than fifteen written-characters each are not as uncommon in piled-up-meter.

22 The seven written-character two-six-meter melodic-line is from Dingjun Mountain (Ding Jun Shan 定军山), in JCCX, p. 175. The ten written-character two-six-meter melodic-line is from Catching and Releasing Cao Cao in JCCX, p. 215. Both flowing-water-meter examples are from The Pursuit of Han Xin (Zhui Han Xin 追韩信), in JCCX, pp. 158-159. All translations are by the author.

23 Wu Junda.

24 The seven written-character example is from Dingjun Mountain, p. 178. The ten written-character example is from Seeking and Saving the Orphan (Sou Gu Jiu Gu 搜孤救孤), in JCCX, p. 135; it is in erhuang mode. Both translations are by the author. Both examples are closing lines;
dispersed-meter in many instances is used in this position, as is discussed in Chapter V.

25 Wu Junda.

26 Described below in the analysis of modes.

27 From Borrowing the East Wind (Jie Dong Feng 借东风), in JCCX, pp. 164-65. Translations are by the author. Both passages are in erhuang mode; lead-in-meter and undulating-dragon-meter are much more prevalent in erhuang.

28 Wu Junda.

29 Wu Junda.

30 From The Battle of Taiping, in JCCX, p. 118. Translation by the author.

31 Wu Junda.

32 The concept of mode in the pihuang musical system is not the same as the major/minor dichotomy in common practice in nineteenth-century European concert music. It is more analogous to the Church Modes of medieval Europe, according to Barbara Smith, Professor Emeritus of Music at the University of Hawaii.
The melodic-passages which accompany the standard lines in these examples are the basic melodic contours for male primary-meter; they are described in detail below under melodic contour.


41 Wu Junda.

42 Wu Junda.

43 The xipi example is from The General and Prime Minister Agree, and the erhuang from Raise the Cauldron and Look at the Paintings (Ju Ding Guan Hua 举鼎观画); both were transcribed by Wu Junda and translated by the author.

44 Wu Junda.
Transcribed by Wu Junda.

Gong Suping (龚苏萍), Huang Kailiang (黄凯良), Liu Debao (刘德宝), Liu Zhixiang (刘志翔), Lu Genzhang (陆根章), Sha Yu (沙钰), Wu Xingyue (吴星月), Xu Meiyun (徐美雲), Ye Hexiang (叶和祥), and Zhu Ya (朱雅), of the Jiangsu Province Beijing Opera Company.


Described in detail in Chapter V below.

Wu Junda.

Wu Junda.

Wu Junda.

Li Qingsen, p. 24. The full saying is, "Women are afraid of erhuang, and men are afraid of xipi." The reason for the latter statement is that a wider pitch range is commonly used in xipi than in erhuang because of the different patterns of melodic construction--this is in fact true for female xipi as well as male, because the pattern of melodic construction is basic to modal identity.
From a conversation with Professor Barbara Smith.

Transcribed by Wu Junda.

The male xipi fast-meter is from the play, The Battle of Taiping, JCCX, p.119. The primary-meter is from The Ruse of the Empty City, and the slow-meter from Catching and Releasing Cao Cao, both transcribed by Wu Junda. All examples are translated by the author.

The female xipi fast-meter is from The Luo River Spirit (Luo Shen 洛神) in Zhongguo Xiqu Yanjiu Yuan (中国戏曲研究院) (The Chinese Traditional Theatre Research Institute), eds., 梅兰芳演出剧本选集曲谱 (Mei Lanfang Yanchu Juben Xuanji Qupu) (Beijing: Yinyue Chuban She, 1959), p. 65. The primary-meter is from The Fisherman's Revenge, and the slow-meter from Lian Jingfeng (Lian Jinfeng 廉锦枫), both transcribed by Wu Junda. All examples are translated by the author.

The male erhuang primary-meter is from Raise the Cauldron and Look at the Paintings, and the slow-meter from Catching and Releasing Cao Cao; both are transcribed by Wu Junda, and translated by the author.

The female erhuang primary-meter is from Wu Zhao Pass (Wuzhao Guan 武昭关), and the slow-meter from Memorial to
the River (Ji Jiang 祭江); both are transcribed by Wu Junda, and translated by the author.

60 The term "secondary" is my own; I know of no Chinese term inclusive of all the modes other than the principal mode in each modal system. They are simply referred to as "xipi's (or erhuang's) other modes."

61 There are also less important modes in the pihuang system. One of the most frequently used is chuigiang (吹腔), which is associated with the erhuang modal system, according to Wu Junda. It is a fairly direct inheritance from kunqu (昆曲), the predominant national traditional form prior to the ascent of Beijing opera. Chuigiang is in fact often referred to as kunqiang (昆腔). Its main accompanying instrument is a horizontal bamboo flute, rather than a spike fiddle; when spike fiddles are used as well, they are tuned as in erhuang. Some modification is made of kunqu where possible to make it somewhat more like erhuang in modal rhythm, song structure, basic melodic contour, and key and cadence patterns. However, the dominating features of chuigiang are the fixed melodies in irregular-length lines (qupai 曲牌), taken from kunqu. The principal and important secondary modes of both the xipi and erhuang modal systems also occasionally use fixed melodies from various regional theatre forms as the melodies for lyrics, as well as popular folk melodies.
62 Wu Junda.

63 Wu Junda.

64 Pian, in "Aria Structural Patterns," p. 69.

65 The *erhuang* is from *The Execution of Tang* (*Ci Tang* 刺汤) in *JCCX*, pp. 86-88; the inverse *erhuang* from *Cosmos Point* (*Yuzhou Feng* 宇宙锋), in *JCCX*, pp. 26-29. Both are translated by the author.

66 Wu Junda.

67 Wu Junda.

68 The $\frac{2}{4}$ primary-meter is from *The Phoenix Returns to Its Nest* (*Feng Huan Chao* 凤还巢), in *JCCX*, pp. 8-10. The $\frac{4}{4}$ primary-meter is from *Sanniang Teaches the Child* (*Sanniang Jiao Zi* 三娘教子), transcribed by Wu Junda. Both are translated by the author.

69 Wu Junda.

70 Wu Junda.

71 According to Wu Junda, special techniques must be used to accommodate padding written-characters and padding lines in other modes. For padding written-characters,
melodic-phrases may be added within melodic-sections (the technique is termed kuoqiang 扩腔, lit., "expanding melodic-passages") and at the end of melodic-sections (termed jiaqiang 加腔, lit., "adding/additional melodic-passages"). For padding lines, melodic-phrases and sections may be added between lines (also termed jiaqiang 加腔), before opening lines (termed jiamao 加帽, lit., "adding a hat"), and after closing lines (termed jiawei 加尾, lit., "adding a tail").

72 Wu Junda.

73 Wu Junda.

74 The male version is from Black Dragon Residence (Wu Long Yuan 乌龙院), transcribed by Wu Junda. The female is from The Favorite Concubine Becomes Intoxicated (Guifei Zui Jiu 贵妃醉酒), in JCCX, pp. 60-61. Both translations are by the author.

75 Wu Junda.

76 Wu Junda.

77 Wu Junda.

78 The male principal erhuang dispersed-meter is from Seeking and Saving the Orphan, in JCCX, p. 133. The male
gaobozi dispersed-meter is from *Xu Ce Runs On the City Wall* (Xu Ce Pao Cheng, 徐策跑城), in Hao Dequan (郝德泉), Li Buhai (厉不害), and Lo Xuanbing (罗选斌), eds., *徐策跑城: 周信芳演出本* (Xu Ce Pao Cheng: Zhou Xinfang Yanchu Ben) (Shanghai: Shanghai Wenyi Chuban She, 1981), p. 23. The male gaobozi primary-meter is from the same play and volume, p. 27. All translations are by the author.

79 Wu Junda; the play just quoted, *Xu Ce Runs on the City Wall*, is such an instance—it is sung entirely in gaobozi.

80 This type of musical system, in which patterns of modal identity are combined with metrical types and the speech-tones of the language in the composition of vocal music, is termed a banqiang system (banqiangti, 板腔体). Ban refers to the metrical types; qiang to both melodic-passages (changqiang) and modal systems (shengqiangxi). Many forms of traditional Chinese theatre have banqiang musical systems; however, a number have musical systems structured according to the joined-song system (lianguti, 联曲体) instead. Each musical system structured according to the joined-song system has a large number of specific, fixed melodies (gupai), to which lyrics are written for specific plays. Kunqu is the best-known traditional theatre form which uses a joined-song system.
CHAPTER V
THE MUSICAL SYSTEM: MUSICAL COMPOSITION

Musical composition for specific Beijing opera plays is called buju (布置), which literally means "arrangement of the parts." The composition process is perceived as occurring in three sequential stages.¹ In the first stage, modal systems and modes are selected and arranged for an entire play; in the second, metrical types are selected and arranged for passages of lyrics. Certain standard compositional patterns (guilu 规律) are usually followed in these first two steps. In the third stage, individual melodic-passages are interpretively composed.

The selection and arrangement of modal systems and modes for a given play provide the basic, general musical interpretation of that play's overall atmosphere and of the fundamental psychology of its major characters. In the selection and arrangement of metrical types for specific passages of lyrics, the overall emotional content of each passage is more explicitly interpreted. Finally, through the interpretive composition of specific melodies for individual melodic-passages, the precise emotional content of each written-character, dou, line, and couplet is given specific musical expression.
For newly-written historical plays, contemporary performers have a great deal of compositional freedom. During rehearsals, they first select and arrange modal systems and modes, and then metrical types, frequently in consultation with members of the orchestra. When the fairly general interpretation entailed in these first two stages is agreed upon, performers then compose their own specific melodies on the basis of the patterns provided by the specific modal system, mode(s), and metrical type(s) selected, the speech-tones of the words being sung, and their interpretations of the characters whom they portray.

When composing for traditional plays, contemporary performers usually do not select and arrange modal systems, modes, and metrical types; traditional plays have been sung a number of times before, in many cases by master performers, and the selection and arrangement of these more comprehensive musical elements is already essentially fixed. However, contemporary performers do, to varying extents, interpretively compose their own specific melodies for traditional plays.

In the following discussions of the three compositional stages, the examples used are from traditional plays. Because the more comprehensive musical elements have already been selected and arranged in traditional plays, the basis for that selection and arrangement can be analyzed.
Standard Patterns of Modal Composition

Depending upon its atmosphere and the basic psychology of its major characters, a given Beijing opera play is composed in one of three standard patterns of modal composition: entirely in one mode of one modal system, in more than one mode of one modal system, or in one or more modes of both modal systems. The overall atmosphere of a specific play and the basic psychology of its major characters not only provide the basis for selecting the pattern of modal composition, but also for selecting and arranging the specific modal system(s) and modes. Music for both one-act and multi-scene plays may be composed according to any of the three patterns.

Single Mode Composition In One Modal System

When one atmosphere and one psychological trait dominate an entire play, that play is generally composed in one mode of one modal system. The one-act play *Xu Ce Runs on the City Wall*, excerpted above as an example of gaobozi, is characterized by a highly charged, tense atmosphere throughout, and is composed entirely in the *erhuang* modal system's gaobozi mode. The entire play is primarily an expression of Xu Ce's indignation and grief at his plight, and is therefore well suited to gaobozi.
The multi-scene play Silang Visits His Mother is one of the most complexly-structured Beijing opera plays (see Chapter II). Yet its music is composed entirely in the xipi modal system's principal mode. This single mode composition is extremely important to the interpretation of Silang's character; he is a strong, purposive individual, not given to self-pity. Though homesick and reflective in the first scene, Silang is determined to find a way to visit his Chinese family. Were erhuang sung in the first scene, remembrance would be clearly indicated, but it would be imbued with grief; Silang loves his barbarian wife, has no desire to leave her permanently, and is therefore not grief-stricken. Even more importantly, the use of erhuang would suggest that Silang was overcome by the sadness of separation from his Chinese family, and had no purposeful desire to go and see them once more. Through the use of xipi's slower metered metrical types and free metrical types, Silang's sadness can be expressed; simultaneously, xipi clearly conveys his strength and determination. Xipi is similarly appropriate to Silang's character in the "Chinese world" scenes (scenes seven through ten); though he is distressed to part with his Chinese family once again, and sympathizes with their desire to have him remain, he is determined to return to the barbarian Princess and his son.
Xipi is quite suitable as an interpretive vehicle for the other characters, as well. The barbarian Princess is a practical, loving woman who demonstrates in scene one that she trusts her husband despite his unusual past; she is determined to help him see his Chinese family, and to save his life after he has done so and returned. The confident, regal power of the barbarian Empress and the strong desires of Silang's Chinese family are also well-expressed in xipi.

Multiple Mode Composition in One Modal System

When the basic atmosphere remains the same throughout a play, but the major characters experience an important psychological change or conflict, that play is generally composed in two or more modes of the same modal system. In the one-act play The Favorite Concubine Becomes Intoxicated, the basic atmosphere is that of the regal beauty associated with an imperial concubine; limited power and unlimited prestige with an uncertain future. The erhuang modal system, with its fairly deep and profound atmosphere and its ability to convey lyricism is more suitable than the energetic, purposeful xipi system. In the first portion of the play, during the Favorite Concubine's walk through the imperial gardens to her appointed rendezvous with the Emperor, erhuang's sipingdiao is sung. She is proud of her beauty, feels sure of her high position, and sees both reflected in
the scenery around her—the relaxed lightness of sipingdiao helps to convey this psychology. However, after the Favorite Concubine learns that the Emperor has gone to visit another concubine instead, the certainty which she originally felt in her position evaporates, and she becomes angry, jealous, and hurt. During the central portion of the play, in which she drinks alone to hide her feelings from her attendants, there is no song. As she becomes intoxicated, that desire to "save face" lessens, and she abandons herself to her pain. Her first song after drinking alone is therefore in principal erhuang, a lyrical, contemplative mode expressive of grief and remembrance. The final portion of the play, in which she abandons herself to the uncertainty of her fate, is then sung in sipingdiao, which with this principal erhuang introduction is expressive of sorrowful desolation.

The majority of songs in the multi-scene play Yu Tangchun are concentrated in its two focal scenes, scenes five and six. The dominating atmosphere of both scenes is one of tension, characterized by Yu Tangchun's desire to vindicate herself. Except for two melodic-passages at the beginning of scene five, both scenes are sung entirely in the xipi modal system; its energetic, forceful atmosphere is best for the expression of such vehement determination. The play is in fact considered a model for the use of the xipi modal system in female roles. ² Yet the two erhuang
melodic-passages are extremely important in setting up the blend of xipi modes which then dominates the focal scenes.

As scene five opens, Yu Tangchun is in prison; her fate is extremely uncertain, she doubts the likelihood of any happy outcome, and she is without any plans. When she is called out of her cell to begin her journey to trial, she sings first of her fear in principal erhuang, and then of her doubts in inverse erhuang. The first mode is experienced as heavy and profound and the second as even more profound, and tragic; a clearer expression of her helplessness could not be made within the pihuang musical system. Yu Tangchun then rallies her strength and determination; throughout her journey to trial in the rest of scene five, she sings in principal xipi, expressive of vehemence and purpose.

Once she arrives at the provincial court, however, she is intimidated by its grandeur and power, and some of her original fear and helplessness return. Throughout scene six, she is therefore in psychological conflict; she knows she must defend herself well if she is to live, yet she doubts her chances of succeeding. This is expressed musically through a blend of principal xipi, which conveys her determination to vindicate herself, and nanbangzi. The latter is more graceful, smooth, and contemplative than principal xipi, suggesting her fear and potential weakness. Principal xipi and nanbangzi are at various points in the
scene blended in the same melodic-lines, and sung in alternation, subtly expressing her ongoing psychological conflict. 

Multiple Mode Composition in Two Modal Systems

When the basic atmosphere itself undergoes a major change in a given play, that play is usually composed in one or more modes of both modal systems. In Catching and Releasing Cao Cao, principal xipi is used for the first half of the play, and principal erhuang for the second. The first half is action-oriented, concerned with the capture of Cao Cao and the subsequent murder of the entire Lu family. The major character, Chen Gong, undergoes violent changes of mood. Xipi, experienced as energetic and forceful and expressive of vehemence, is considered best for the music of arias sung in such a situation. The second half of the play is concerned with Chen Gong's recollection and assessment of all that Cao Cao has said and done that day. Because the arias must therefore express a complex state of mind, erhuang is considered most appropriate; it is experienced as deep, profound, and meticulous, and best for expressing remembrance and thought.

In Shepherd's Story (Muyang Juan), the mode changes from principal erhuang to principal xipi. The play uses the focal scene structure discussed in Chapter II
above, with the first eight scenes setting up the major, lengthy ninth. In the first half of the ninth, focal scene, the hero weeps at the tomb which he believes contains his mother and wife, and the mother and her daughter-in-law beg for food. The second half begins with the daughter-in-law relating her feelings, and ends with the hero recognizing his mother and wife. Erhuang best expresses the remembrance of grief in the first half, while xipi best conveys the vehemence and joy in the second.

Occasionally some plays alternate back and forth between modal systems; for instance, The Luo River Spirit (Luo Shen 洛神), which begins and ends in xipi, with a central section in erhuang. Each of the three sections ends after the completion of a song. This is a standard practice—switching modes normally takes place between songs, and not within them. Only very rarely do plays switch modal systems within a single passage of lyrics.

In this first stage of the composition process, the selection and arrangement of modal system(s) and mode(s) for a given play provide the basic musical interpretation of that play's overall atmosphere and of the fundamental psychology of its major character(s). In the second stage, the overall emotional content of each passage of lyrics is interpreted through the selection and arrangement of metrical types within those modes.
While appropriateness of emotional expression is the most important consideration in selecting and arranging metrical types for passages of lyrics, it is not the first factor considered in this second stage of the composition process. The first consideration in selecting metrical types for specific passages of lyrics is a practical one, concerning the timing of the entire play. Stage and performance time are extended in the expression of emotion through the display of song skill—yet even the longest multi-scene plays should run only two to three hours in playing time, as discussed in Chapter II. Because some metrical types are more melismatic and slower than others, expanding stage and performance time to a greater extent, a balance of slower and faster metrical types needs to be maintained so as not to expand performance time excessively.

In common practice, dispersed-meter and shaking-meter are therefore used the most frequently, with fast-meter, flowing-water-meter, and two-six-meter occurring quite often as well in plays which include principal xipi in their composition. Primary-meter is sung less often, "three or four times in one play." Fast-three-eyes-meter is used even less, and slow-meter the least, "one or two times in one play." Because slow-meter is the most introspective
metrical type, directly expressive of emotion, the effect of its scarcity is to make a passage of lyrics sung in slow-meter an important, featured moment in any play. Lead-in-meter and undulating-dragon-meter are also slow and melismatic, and are also sung only once or twice in each play, similarly creating important focal moments.8

From the perspective of composing in metrical types, there are three major types of song in Beijing opera. The first two types are both considered arias (changduan 唱段): large arias (daduan 大段), and small arias (xiaoduan 小段). Any of the six types of lyrics discussed in Chapter III may be composed as either a large or a small aria, and all except emotive lyrics may be interspersed with speech. The third type of song is referred to only as song (chang 唱), rather than as aria (changduan), and is hereafter referred to as "small song" for clarity. Small songs are for conventionalized lyrics and elevated speech.9

Large Arias

Large arias are each composed in two or more metrical types, at least one of which is metered. Analysis reveals that there are two basic sub-types of large arias: large arias of alternation, and large arias of acceleration. A third type of large aria may be composed by combining these first two; such large arias are referred to here as complex
large arias. All are designed to express and interpret two or more emotional states presented by the emotional progression structure of one-act plays and the focal-scenes of multi-scene plays discussed in Chapter II.

Large Arias of Alternation

Large arias of alternation alternate melodic-passages composed in a free metrical type (i.e., in dispersed-meter, lead-in-meter, or shaking-meter) with melodic-passages composed in a metered metrical type (i.e., in slow-meter, fast-three-eyes-meter, primary-meter, two-six-meter, flowing-water-meter, or fast-meter). They may begin in either type of metrical type, alternate only once or several times, and may end in either type of metrical type. Although they may include lyrics of more than one lyric type, such large arias more frequently are composed for one complete passage of lyrics in one lyric type.

The one-act play The Favorite Concubine Becomes Intoxicated contains an excellent example. After her entrance and the opening sequence, the Favorite Concubine sings a long passage of descriptive lyrics composed as a large aria of alternation. It opens in primary-meter, conveying her relaxed state as she indirectly describes her own beauty and happiness through a description of her resemblance to the legendary goddess Chang E, who lived in
the moon, and of the beauty of the garden's curved bridges, colorful carp, and mandarin ducks. She then sees geese in flight, a rare and excellent omen, and her "heart stops;" she initially sings of this sighting in dispersed-meter. She then continues her description of the geese in a more relaxed fashion in primary-meter, relating them to herself, until she arrives at her destination, enters the pavilion and begins to speak.

In some instances, large arias of alternation are composed entirely in metered metrical types. This occurs most frequently in lyrics of contention in which the opening line is taken by one character, and the closing line by a second character, as discussed in Chapter II. The lines for the first character may be composed in one metrical type, and those for the second character in another; in this way, for instance, primary-meter may alternate with two-six-meter for a number of successive melodic-lines. As the direction of the argument changes, the assigned metrical types may also change—i.e., the two characters may switch metrical types, or both may change to new metrical types.

Large Arias of Acceleration

Large arias of acceleration are composed in two or more metered metrical types; they begin in a slower metrical type
and then switch to a faster one. More, progressively faster metrical types are frequently used, as well. Although they may be composed for lyrics of only one lyric type, large arias of acceleration in many instances include two or more lyric types.

In the play Yu Tangchun, the major, xipi portion of the first focal scene, scene five, includes a large aria of acceleration composed for a sequential passage of emotive and censurisious lyrics; it is interspersed with the speech of the official who is taking Yu Tangchun on her journey to trial.

The large aria of acceleration begins with a passage of emotive lyrics in which Yu Tangchun expresses her grief at the difference between her present state as an accused murdereress and her former state as an elegant courtesan; the passage is composed in slow-meter, implying an introspective, passive state. She then sings a passage of censurious lyrics in which she condemns all who are responsible for this downfall. The first several couplets are composed in primary-meter; the increase in tempo suggests that she is coming to terms with her situation, and feels wronged but no longer hopeless. In these couplets she condemns her parents for selling her, the merchant for buying her, his wife for poisoning him, the wife's servant for helping carry out the crime, and the corrupt officials for arresting her, accepting bribes, and torturing her into
confessing. The final couplets of censururious lyrics, in which she condemns all residents of the district in which her downfall occurred, but excepts the kindly official accompanying her, are composed in flowing-water-meter. Its still faster tempo expresses Yu Tangchun's rising anger at her situation and her growing determination to vindicate herself.

Complex Large Arias

Alternation and acceleration are combined in the composition of complex large arias. A melodic-passage in a free metrical type is followed by successive passages in increasingly faster metered metrical types, which "reach such a high [emotional] pitch that the only way to bring it [i.e., the full passage] to a close is to break down the rhythm in the last line. . . ."11 Such a progression from increasingly faster metered metrical types to a free metrical type--for example, from slow-meter, to primary-meter, to fast-meter, and then to the free meter dispersed-meter--is known as "singing it loose" (chang san le 唱散了). While "singing it loose" does occur in large arias of alternation which conclude in free metrical types, the emotional "contrast . . . is not always as striking"12 as it is in complex large arias, where appreciable acceleration occurs before the free metrical type is sung.
The second focal scene in *Yu Tangchun*, scene six, features such a complex large aria. The entire trial scene, from the time Yu Tangchun formally presents herself before the three judges until the adjournment and exit of the two assistant judges, consists primarily of a long passage of narrative lyrics sung by Yu Tangchun, interspersed with the questions and comments of the judges. During the course of this long passage of lyrics, Yu Tangchun experiences four different basic emotional states: fear of the trial situation, a reexperiencing of her love for Wang Jinlong, anger at the merchant's wife and the corrupt local authorities, and a desire to see Wang Jinlong again.

In her first emotional state, Yu Tangchun gives her name in lead-in-meter, and appeals in undulating-dragon-meter for a chance to explain her situation, conveying her tension and anxiety. She then tells of her initial sale to the brothel and her first meeting with Wang in slow-meter, expressive here of her tentativeness and fear. Having begun to speak of her lover, she reexperiences her love for him, and sings of their life together, his fall into poverty, and her financial assistance in primary-meter, suggesting the basic importance of this man and their love to her life. She switches to the faster two-six-meter at the end of this passage, emphasizing the determination of her vow to wait for him. In her third emotional state, Yu Tangchun tells the story of her forced association with the merchant and
his family, the resulting false accusation of murder, and corrupt local trial; her anger and desire for vindication are conveyed through the use of fast-meter. Finally, her "heart stops" as she sings in dispersed-meter of her desire to see her lover one more time.

Complex large arias may be considerably shorter than this, but are always characterized by successive metered metrical types of mounting tempos which are "sung loose," i.e., concluded by a passage in a free metrical type. One such shorter complex large aria is sung after the opening sequence of the first scene of Silang Visits His Mother. Silang first sings a passage of emotive lyrics in the introspective slow-meter, expressing his sadness at having been away from his Chinese family for so long. He then sings narrative lyrics which relate the circumstances of battle, capture, and marriage which have prevented him from seeing his family; all but the last line of this passage is sung in two-six-meter, suggesting his determination to overcome these obstacles. Finally, he cries out his desire to see his mother once more in a last line composed in dispersed-meter; by "singing it loose" after the previous acceleration, the composition sets off and emphasizes the depth of that desire.

In the longest complex arias, the composition may revert to a slower meter before continuing the tempo acceleration, and may include interspersed free metrical
types. Such composition is capable of expressing subtle
details of thought and emotion; a character's reassessment
of his or her position, the effect of the speech of other
characters upon the character singing, sudden remembrance
of relevant past experience, etc. However, the overall
progression is always from slow to fast, and the final
metrical type is always free.

Small Arias

Small arias each consist of only one type of lyrics
composed in only one metrical type, usually slow-meter,
fast-three-eyes-meter, primary-meter, or dispersed-meter.
Every small aria is designed to express and interpret only
one emotional state.

A good example of a small aria can be found in The Ruse
of the Empty City (Kong Cheng Ji 宋城計). Zhu Geliang
sings a passage of emotive lyrics in which he expresses his
belief in his own prowess, and in his ability to reunite the
Han dynasty. The passage is sung in the introspective
slow-meter; better than could the faster meters, this
metrical type helps express his calm assurance in his power
to transcend all difficulties.

Both Yu Tangchun and The Favorite Concubine Becomes
Intoxicated contain important small arias. In the former
play, Yu Tangchun sings two couplets of emotive lyrics as
soon as she enters the courtroom in scene six, expressing in dispersed-meter the incapacitating fear which strikes her as soon as she sees the provincial courtroom. In the latter play, the Favorite Concubine's first entrance is marked by a passage of descriptive lyrics instead of a prelude poem. The five lines (the first couplet has two successive opening lines) are sung in primary-meter, clearly expressing her confidence in and reliance upon the Emperor's preference for her beauty.

Some plays which feature several major characters are composed almost entirely in small arias; in such plays, specific metrical types may be assigned to each major character. Assignment is made on the basis of social status and overall emotional state. In *Ascending the Heavenly Altar* (Shang Tian Tai 上天台), Han Guangwu sings primarily in slow-meter, indicating that he is an Emperor with unchanging policy. Guo Niangniang, whose father was killed by Yao Gong, has come before the Emperor to plead that the murderer be punished; she sings primarily in shaking-meter, simultaneously expressing her high state of tension and purposive control. Yao Qi, the murderer's father, takes his son before the Emperor and pleads for his life in lead-in-meter and dispersed-meter, indicating his nervous and frightened state. Yao Gong, the murderer, sings in dispersed-meter for the same reason. When the murderer is
pardoned, his father sings his gratitude to the Emperor in primary-meter, expressing his return to a relaxed state.

Small Songs

Small songs are composed for conventionalized lyrics and elevated speech lyrics. Although such lyrics are not directly expressive of emotion in their textual content, they are considered more emotionally expressive than straight speech because they are sung and therefore expressed with the atmospheric, psychological, and emotional connotations of mode and metrical type.

Small Songs for Conventionalized Lyrics

Small songs for conventionalized lyrics are composed in only one metrical type, usually in one of the faster metrical types, which occupy less performance time. The specific metrical type for each set of conventionalized lyrics is chosen to reflect the mood of the scene at the time of the transition point. Shaking-meter is the most frequently used. It is the fastest free metrical type, and its connotations of exterior calm and interior tension are often appropriate for transitional situations; in small songs composed for conventionalized lyrics, shaking-meter suggests that something is about to happen, or that what has
just happened has larger implications which will become known in the next scene. At the end of scene two of Silang Visits His Mother, the Empress sings conventionalized lyrics in which she adjourns the royal court until dawn, when the arrow of command is to be returned. They are composed in shaking-meter, suggesting that difficulties will arise at that time. At the beginning of scene ten, Silang's mother sings conventionalized lyrics in shaking-meter which announce that she hears Silang and his Chinese wife crying; the implication is that the difficulty soon will affect her.

Conventionalized lyrics are also frequently composed in dispersed-meter for less tense situations; in fast-meter, flowing-water-meter, or two-six-meter for more animated, excited situations; and occasionally, for very calm situations, in primary-meter. Those composed in the metered metrical types may conclude by being "sung loose;" however, this non-metered conclusion is relatively rare, with the vast majority of small songs for conventionalized lyrics composed in only one metrical type.

Small Songs for Elevated Speech Lyrics

Small songs for elevated speech lyrics are also composed only in the faster metrical types. Among these, shaking-meter, with its connotations of inner tensions under control, is again the most commonly used metrical type.
In scene seven of *Silang Visits His Mother*, Silang and his brother discuss their mother's whereabouts and current activities, and Silang asks his brother to take him to see her; these elevated speech lyrics are composed in shaking-meter, suggesting the intense emotions of reunion controlled by the demands of proper social intercourse. Elevated speech lyrics may also be composed in dispersed-meter, lead-in-meter, fast-meter, flowing-water-meter, and two-six-meter.  

Unlike the small songs for conventionalized lyrics, those for elevated speech lyrics may be interspersed with speech, and may be composed in more than one metrical type, resembling large arias in their use of alternation, acceleration, or the combination of both patterns. However, small songs which employ these more complex compositional patterns (referred to henceforth as complex small songs), always use only the faster metrical types. The elevated speech lyrics of the Princess and Silang in scene thirteen of *Silang Visits His Mother* are composed as a complex small song, using alternation composition; the Princess expresses her surprise and concern in dispersed-meter, Silang tells her of his difficulties and pleads for her assistance in lead-in-meter, and the Princess assures him that she will intercede on his behalf in flowing-water-meter. 

Narrative, censuric, and disputive lyrics may also be composed, like elevated speech lyrics, in small songs or
complex small songs composed in one or more of the faster metrical types respectively. Such composition heightens their urgency and implies great excitement. In scene seven of *Silang Visits His Mother*, before Silang's brother learns the identity of his prisoner, the two brothers sing a passage of disputive lyrics composed as a complex small song. Silang first declares in flowing-water-meter that he will only answer when questioned. His brother then asks his name, nationality, and intentions in the same metrical type. Silang responds in fast-meter, which conveys the excitement he feels at revealing his identity and their relationship. His brother then greets him brokenly in dispersed-meter, which expresses the heart-stopping surprise he feels at Silang's return.

The Relationships Between Metrical Types, Lyric Types, and Song Types

It is apparent from this discussion of the standard patterns of metrical type composition that this second stage of the composition process is quite flexible; there are a number of possible permutations to the patterns of metrical type composition. A single metrical type may be used to compose a given passage of lyrics, expressing one specific emotional state; more than one metrical type may be used instead, connoting a specific emotional progression within
that passage of lyrics. A given passage of lyrics may be composed independently as a complete song, or may be joined with passages in one or more different lyric types to form a complete song expressing a more varied range of specific emotions.

However, the aim of metrical type composition is the musical interpretation of the overall emotional content of each passage of lyrics; because each lyric type facilitates a different kind and degree of emotional expression, the specific lyric type of a given passage of lyrics appreciably influences the metrical type composition of that melodic passage.

Certain tempos are considered most appropriate for specific lyric types. Emotive and descriptive lyrics are rarely composed in the faster metrical types; censurious and disputive lyrics are rarely composed in the slower. Narrative lyrics may be composed in any metrical type, and are frequently composed in more than one. Lyrics of shared space and separate sensations, depending upon their specific content, may be composed like emotive, descriptive, or narrative lyrics.

Because metrical types are not applied directly to lyric types, but are composed according to the compositional patterns provided by the specific song types, these compositional patterns also influence metrical type composition. The compositional pattern of each song type
specifies the number of lyric and metrical types which may be used in one song composed according to that pattern. Most specify the tempos which may be used, as well.

A single large aria may include one or more lyric types, and uses two or more metrical types in its composition; any of the several metrical types may be selected. Small arias include only one lyric type, and use only one metrical type in their composition, in most instances one of the slower ones. Short songs for conventionalized lyrics also include only one lyric type and use only one metrical type, but usually one of the faster metrical types. Short songs for elevated speech lyrics include only one lyric type, but may be composed in one or more metrical types. Like those for conventionalized lyrics, short songs for elevated speech lyrics use only the faster metrical types.

The compositional patterns of certain song types are therefore considered most appropriate for certain lyric types. Small aria composition is considered appropriate for emotive, narrative, descriptive, and shared space separate sensations lyrics; it is rarely used for disputive or censuruous lyrics. Large aria composition is considered appropriate for all six lyric types. However, disputive and emotive lyrics are only infrequently composed as large arias. In large arias, emotive lyrics often occur as a first passage, followed by narrative, descriptive, or
censuruous lyrics; disputive lyrics are more frequently composed as small songs. Small song composition is used for conventionalized and elevated speech lyrics, and for disputive lyrics which function as elevated speech. Narrative and censuruous lyrics are also composed as small songs when they function as elevated speech.

These relationships between lyric types, song types, and metrical types are in fact complex musical conventions which serve to heighten the communicative value of metrical type composition. Their flexibility allows for the sensitive and precise musical expression of emotion in the display of song skill.

Figure 16 illustrates the complete metrical type composition of three plays excerpted frequently as examples in the discussion: The Favorite Concubine Becomes Intoxicated, Yu Tangchun, and Silang Visits His Mother. In the latter two multi-scene plays, it is possible to see the predominance of faster metrical types, as required by the demands of performance time. In Silang Visits His Mother, the resulting predominance of small songs is evident as well. In the listing of metrical type composition for each song, free metrical types are underlined, and lyric types are given in parentheses before the metrical types used in their composition. Asterisks mark those specific songs excerpted as examples of lyric and song types above.
FIGURE 16

Mode, Song and Metrical Type Composition
in The Favorite Concubine Becomes Intoxicated, Yu Tangchun, and Silang Visits His Mother

<table>
<thead>
<tr>
<th>Character</th>
<th>Mode</th>
<th>Song Type</th>
<th>Metrical Type Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. The Favorite Concubine Becomes Intoxicated</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Favorite Concubine</td>
<td>Sipingdiao</td>
<td>Small aria*</td>
<td>(descriptive) primary-meter</td>
</tr>
<tr>
<td>Favorite Concubine</td>
<td>Sipingdiao</td>
<td>Large aria of alternation*</td>
<td>(descriptive) primary-meter→dispersed-meter→primary-meter</td>
</tr>
<tr>
<td>Favorite Concubine</td>
<td>Sipingdiao</td>
<td>Small aria</td>
<td>(narrative) primary-meter</td>
</tr>
<tr>
<td>Favorite Concubine</td>
<td>Erhuang</td>
<td>Large aria of alternation</td>
<td>(descriptive) lead-in-meter→undulating-dragon-meter→dispersed-meter</td>
</tr>
<tr>
<td>Favorite Concubine</td>
<td>Sipingdiao</td>
<td>Large aria of alternation</td>
<td>(narrative) primary-meter→dispersed-meter→primary-meter→dispersed-meter</td>
</tr>
</tbody>
</table>

B. Yu Tangchun

<table>
<thead>
<tr>
<th>Scene 5</th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Yu</td>
<td>Erhuang</td>
<td>Small aria</td>
<td>(narrative) shaking-meter</td>
</tr>
<tr>
<td>Yu</td>
<td>Inverse</td>
<td>Small aria</td>
<td>(narrative) slow-meter</td>
</tr>
<tr>
<td></td>
<td>Erhuang</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yu</td>
<td>Xipi</td>
<td>Small aria</td>
<td>(narrative) flowing-water-meter</td>
</tr>
<tr>
<td>Character</td>
<td>Mode</td>
<td>Song Type</td>
<td>Metrical Type Composition</td>
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<tr>
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<tr>
<td>Yu Tangchun cont'd</td>
<td></td>
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</tr>
<tr>
<td>Yu</td>
<td>Xipi</td>
<td>Small aria</td>
<td>(narrative) fast-meter</td>
</tr>
<tr>
<td>Yu</td>
<td>Xipi</td>
<td>Small song</td>
<td>(elevated speech) lead-in-meter</td>
</tr>
<tr>
<td>Yu</td>
<td>Xipi</td>
<td>Large aria of acceleration*</td>
<td>(emotive) slow-meter → (censurrous) primary-meter → flowing-water-meter</td>
</tr>
<tr>
<td>Yu</td>
<td>Xipi</td>
<td>Small song</td>
<td>(conventional) shaking-meter</td>
</tr>
<tr>
<td>Scene 6</td>
<td></td>
<td></td>
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<tr>
<td>Yu</td>
<td>Xipi</td>
<td>Small aria*</td>
<td>(emotive) dispersed-meter</td>
</tr>
<tr>
<td>Wang</td>
<td>Xipi</td>
<td>Large aria of alternation</td>
<td>(narrative) dispersed-meter → primary-meter</td>
</tr>
<tr>
<td>Yu</td>
<td>Xipi</td>
<td>Complex large aria*</td>
<td>(narrative) lead-in-meter → undulating-dragon-meter → slow-meter → primary-meter → two-six-meter → fast-meter → dispersed-meter</td>
</tr>
<tr>
<td>Wang</td>
<td>Xipi</td>
<td>Small song</td>
<td>(narrative as elevated speech) shaking-meter</td>
</tr>
<tr>
<td>Yu</td>
<td>Xipi</td>
<td>Complex small song</td>
<td>(elevated speech) two-six-meter → dispersed-meter → fast-meter → dispersed-meter → flowing-water-meter → shaking-meter → fast-meter → shaking-meter</td>
</tr>
<tr>
<td>Character</td>
<td>Mode</td>
<td>Song Type</td>
<td>Metrical Type Composition</td>
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<tr>
<td>Scene 1</td>
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<tr>
<td>Silang</td>
<td>Xipi</td>
<td>Complex large aria*</td>
<td>(emotive) primary-meter → (narrative) two-six-meter → dispersed-meter</td>
</tr>
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<td>Princess</td>
<td>Xipi</td>
<td>Small song*</td>
<td>(conventional) flowing-water</td>
</tr>
<tr>
<td>Princess</td>
<td>Xipi</td>
<td>Large aria of alternation</td>
<td>(narrative) lead-in-meter → slow-meter</td>
</tr>
<tr>
<td>Silang</td>
<td>Xipi</td>
<td>Complex small song</td>
<td>(elevated speech) flowing-water-meter → shaking-meter → flowing-water-meter</td>
</tr>
<tr>
<td>Princess</td>
<td>Xipi</td>
<td>Small song</td>
<td>(elevated speech) dispersed-meter</td>
</tr>
<tr>
<td>Silang</td>
<td>Xipi</td>
<td>Large aria of alternation</td>
<td>(narrative) lead-in-meter → primary-meter → shaking-meter</td>
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<td>Princess</td>
<td>Xipi</td>
<td>Small song</td>
<td>(narrative as elevated speech) flowing-water-meter</td>
</tr>
<tr>
<td>Princess</td>
<td>Xipi</td>
<td>Small song</td>
<td>(elevated speech) flowing-water-meter → fast-meter → fast-meter →</td>
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<td>Silang</td>
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<td></td>
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<tr>
<td>5x Princess</td>
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<tr>
<td>Silang</td>
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<tr>
<td>Princess</td>
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<tr>
<td>Silang</td>
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<tr>
<td>Silang</td>
<td>Xipi</td>
<td>Small song</td>
<td>(conventional) fast-meter → dispersed-meter</td>
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<tr>
<td>Character</td>
<td>Mode</td>
<td>Song Type</td>
<td>Metrical Type Composition</td>
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<tr>
<td><strong>Scene 2</strong></td>
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<tr>
<td>Empress</td>
<td>Xipi</td>
<td>Large aria of alternation</td>
<td>(narrative) lead-in-meter → slow-meter → dispersed-meter</td>
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<tr>
<td>Princess</td>
<td>Xipi</td>
<td>Small song</td>
<td>(conventional) shaking-meter</td>
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<tr>
<td>2x Empress</td>
<td>Xipi</td>
<td>Small song</td>
<td>(elevated speech) shaking-meter → shaking-meter → flowing-water-meter → flowing-water-meter</td>
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<tr>
<td>2x Princess</td>
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<td>Princess</td>
<td>Xipi</td>
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<td>(conventional) shaking-meter</td>
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<td>Empress</td>
<td>Xipi</td>
<td>Small song*</td>
<td>(conventional) shaking-meter</td>
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<td><strong>Scene 3</strong></td>
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<td>(narrative as elevated speech) flowing-water-meter</td>
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<td>Princess</td>
<td>Xipi</td>
<td>Small song</td>
<td>(conventional) shaking-meter</td>
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<td>Silang</td>
<td>Xipi</td>
<td>Small song</td>
<td>(elevated speech) fast-meter</td>
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<td>Silang</td>
<td>Xipi</td>
<td>Small song</td>
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<td>Princess</td>
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<td><strong>Scene 4</strong></td>
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<tr>
<td>Officials</td>
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<td>Small song</td>
<td>(conventional) dispersed-meter</td>
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<td>Xipi</td>
<td>Small song</td>
<td>(narrative as elevated speech) flowing-water-meter</td>
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<td>Xipi</td>
<td>Small song</td>
<td>(elevated speech) flowing-water-meter → shaking-meter → shaking-meter → shaking-meter</td>
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<td>Xipi</td>
<td>Large aria of alternation</td>
<td>(narrative) lead-in-meter → slow-meter</td>
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<tr>
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<td>Xipi</td>
<td>Small aria</td>
<td>(narrative) slow-meter</td>
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<tr>
<td><strong>Scene 5</strong></td>
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<td><strong>Scene 6</strong></td>
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<tr>
<td>Brother</td>
<td>Xipi</td>
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<tr>
<td>Nephew</td>
<td>Xipi</td>
<td>Small song</td>
<td>(conventional) shaking-meter</td>
</tr>
<tr>
<td>Character</td>
<td>Mode</td>
<td>Song Type</td>
<td>Metrical Type Composition</td>
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<td>Scene 7</td>
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<td>Xipi</td>
<td>Small song</td>
<td>(conventional) flowing-water-meter</td>
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<tr>
<td>Silang</td>
<td>Xipi</td>
<td>Small song</td>
<td>(elevated speech) dispersed-meter</td>
</tr>
<tr>
<td>Silang</td>
<td>Xipi</td>
<td>Complex small song*</td>
<td>(disputive as elevated speech) flowing-water-meter→</td>
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<tr>
<td>Brother</td>
<td>Xipi</td>
<td>Small aria</td>
<td>(narrative) primary-meter</td>
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<td>Silang</td>
<td>Xipi</td>
<td>Small song</td>
<td>(elevated speech) primary-meter</td>
</tr>
<tr>
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<td>Xipi</td>
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**Scene 10**

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*Small song* indicates a shorter form of the song.
When the overall emotional content of each passage of lyrics has been interpreted through metrical type composition in this second stage of the composition process, each performer then develops his or her own specific melodies for each melodic-passage.

**Individual Melodic-passage Composition**

Performers compose specific melodies for each melodic-passage to musically express their interpretation of nuances of character, and of the specific emotional content of the lyrics. In this third stage of the composition process, certain standard interpretive techniques are applied. However, unlike the standard patterns of modal and metrical type composition, these standard techniques of melodic-passage composition are discretionary, rather than prescribed. While these standard techniques are used in composition as appropriate, the process of composing a specific melodic-passage is fundamentally one of interpretively applying the patterns provided by the modal system, mode, and metrical type(s) selected for that passage of lyrics in order to give specific musical expression to emotions and character interpretation.
Three standard interpretive techniques are frequently used in the composition of melodic-passages: empty-words (xuzi 虚字), extended tones (yanyin 延音), and a gradual decrease in tempo (che 撒, or jianman 漫慢). The latter two are used for emphasis; empty-words increase the ease with which language is sung.

Empty-words are sounds, such as "ah" and "oh," which have no denotative meaning, but are considered easy to sustain when singing. The pronunciations of certain written-characters are considered difficult to sustain; if one of those written-characters is located in a position which calls for an extended melodic-phrase--i.e., at the end of a third dou--it is often sung quickly, with just one or two notes. An empty word is then used to sing the remainder of the melodic-phrase. The selection of appropriate empty words is discussed in detail in Chapter VI.

Extended tones function much like the fermata in Western music; in fact, they are indicated in cipheric notation by that mark, as can be seen in many of the examples cited in Chapter IV above. When a performer decides to make a certain note an extended tone, it is freed from its rhythmic relationship to other notes and may be held for as long as the performer deems dramatically appropriate. Tones may be extended in both metered and free
metrical types. When they are extended in the former, the effect is that of one note sung in free meter; however, because the original meter is immediately resumed, the use of extended tones is not considered a switch to free meter. The final tones in melodic-sections and -lines are those most often extended.

A gradual decrease in tempo is most frequently employed at the end of a melodic-passage, and is used only in metered metrical types. It also does not constitute a change to free meter, but rather functions much like the use of ritard in Western music; all notes in the melodic-phrase or -section selected for a decrease in tempo retain their original rhythmic relationships, but the duration of each beat becomes progressively longer.

Every performer is adept at the use of these techniques, and applies them discretionarily in the composition of specific melodies. Extended tones and gradual decreases in tempo serve to emphasize—and empty-words to facilitate—the expression of emotion in the singing of specific words. The melodies to which those words are sung are composed through the creative, interpretive application of the compositional patterns provided by mode, metrical type, and role type.

Once the modal system, modes, and metrical types have been selected for a given play, the patterns governing the composition of individual melodic-passages are clear. Each mode provides patterns of modal rhythm, melodic construction,
and keys for every melodic-passage composed in that mode; its appropriate male or female version provides patterns of melodic contour, cadences, and melodic tendencies. Each metrical type provides meter, tempo, and additional melodic tendencies for every melodic-passage composed in that metrical type. The script itself provides the speech-tone to be indicated by one of several patterns in each melodic-phrase. These patterns, and their atmospheric, psychological, and emotional connotations, are second nature to Beijing opera performers. "All these factors are molded into what one may call the 'artistic instinct' of the singer, who is able to compose orally musical lines from written text, on the spur of the moment, without any apparent conscious effort." 16

Through the application of this trained, musical instinct, each performer develops a specific melody for each line of text he or she is to sing. The melody developed for a given line of text is a detailed musical expression of the performer's interpretation of that line's emotional meaning within the patterns of the pihuang musical system.

Comparisons of Interpretive Composition

The interpretive precision and variety possible in the third stage of the composition process can most clearly be seen through three sorts of comparisons: a comparison of
different lines as sung by the same performer in the portrayal of the same character in the same play, composed in the same mode and metrical type; a comparison of the same lines as sung by different performers in the portrayal of the same character in the same play, also composed in the same mode and metrical type; and a comparison of the same lines as sung by the same performer on two different occasions in the portrayal of the same character in the same play, again composed in the same mode and metrical type.

Different Lines By the Same Performer

Cheng Yanqiu (程砚秋) is famous for his interpretation of the title role in the play *Yu Tangchun*; the analysis of mode, song, and metrical type composition in Figure 16 are based upon the published notation of a transcription of his performance. This traditional play was performed in the nineteenth century by several major actors. By the time Cheng Yanqiu composed his interpretation in the early twentieth century, mode and metrical type arrangement were essentially fixed. For instance, it had become standard to sing the complex large aria and the complex small song in scene six in *xipi*, with certain passages in two-six-meter. Cheng followed this traditional arrangement. He points out, however, that "although both the earlier and later songs each have a
two-six-meter passage, the inner feelings expressed are not the same."  

In the complex large aria which constitutes Yu Tangchun's testimony before the court, the two-six-meter passage "is a kind of recollection, a reminiscence."  

In the complex small song sung after the trial is adjourned, the two-six-meter passage "has a kind of light, relaxed feeling, as if [Yu Tangchun is] relieved of a heavy load."  

The difference between the specific melodies composed by Chang Yanqiu for these two passages is quite great.

Ex. 28. Two different two-six-meter melodic-passages composed by Cheng Yanqiu

Opening Line

dou:              first              second
basic melodic contour: | i.c.) 5 i | 1 7 6 | (3 6) | 5 3 5 6 | (34 36 123) |
complex large aria:  | i.c.) [1 1 6 2 2 6 1] 5 (36) 5356 1i | 135 6765 |
| Zi  cong | Leaving me, | Gong zi | the young Master |
complex small song:  | i.c.) [5 5 3 1 6 1 3 (565 3561] 5356 1i | 131 665 |
| Zhe  tang | This court's | guan si | trial |
(Opening Line, cont'd)

dou:  
third

basic melodic contour:  
5 7 6 3 | 3 (36) 57 | 6 (i.c.)

complex large aria:  
\[ \overline{353} (5536) | \overline{5\hat{i}35} | \hat{i} | \overline{65} \] (i.c.)
Nanjing went,

complex small song:  
\[ \overline{322} 17 (62) | \overline{1321} 6 (61) | \overline{222} 1 \] (i.c.)

weil dong xing,  
has been without torture,

Closing Line

dou:  
first  
second

5 6 1 | 7 6 (36)  | 5 3 5 6 | (34 36 12 3)

complex large aria:  
\[ \overline{332} | \overline{3.535 665} | \overline{3.565 433} | \overline{2 (321 612)} \]

Yu Tang-chun in the north hall

complex small aria:  
\[ \overline{332} | \overline{3.535 605} | \overline{3.1643} | \overline{32 243} \]

Yu Tang-chun therefore can

Dou:  
third

5 3 5 6 | 3 6 4 3 | 5 |

complex large aria:  
\[ \overline{\hat{2} 722} | \overline{672 7643} | \overline{233 23235} \] (i.c.)

zhuang bing pretended illness;

complex small aria:  
\[ \overline{\hat{3} 2 2233} | \overline{0643 233} | \overline{43466 4.323} \] 5 (i.c.)

fang liao relax, kuan greatly xin relieved;
These two, two-six-meter melodic-passages differ in three major respects: pitch, length of melodic-phrases, and the use of coloration tones. These compositional differences are interpretive, designed to express the specific emotional content of each passage.22

Both melodic-passages have the characteristic disjunct melodic construction of xipi, with frequent, large rises or falls in pitch. But the placement of those rises and falls is different in the two passages, expressing the different emotional states. For example, in the third dou of the opening line in the complex large aria, the first syllable of "Nanjing" is low and relatively level in pitch; the pitch then leaps, and the second syllable is sung a sixth higher. The pitch drops a third to begin the final melodic-phrase, for the word "qu" ("went"), and falls stepwise a major second to conclude the line. This progression, in the context of the emotional content of the lyrics, produces a lonely, plaintive effect. In the same dou of the same line in the complex small song, the melodic-phrase for the initial word "wei" ("has been without") is a falling, step-wise pitch progression that leaps a seventh at the end; the pitch then falls slightly for "dong" (the first syllable of "torture"), and leaps again, a fourth, for "xing" (the second syllable of "torture"). This combination of melody and lyrics produces a celebratory, happy effect.
The relative length of melodic-phrases is also different in the two passages, contributing to the expression of their different emotional content. For example, in the third dou of the closing line in the complex large aria, the word "zhuang" ("pretended") has a short melodic-phrase; "bing" and "xing" (the two syllables of "illness") both have considerably longer melodic-phrases. The effect is that the concept and remembrance of illness is stressed; this phrasing also implies, as is explained in the following line of lyrics, that while Yu Tangchun pretended physical illness in order to avoid being forced to entertain other patrons of the brothel, her internal pain was real. In the same dou of the same line in the complex small song, the first two melodic-phrases are both very short--"fang" and "liao" (both syllables of the word "relaxed"). The third melodic-phrase, for the word "kuan" ("greatly"; lit., "broadly"), is a very long, melismatic one, stressing the enormity of the relief which is named in the single-tone melodic-phrase at the end of the line. The combination of phrasing and lyrics creates a feeling of freedom and lightness.

The use of coloration tones constitutes a third important expressive, compositional difference in these two passages. In both closing line, third dou sections, coloration tones are used extensively: there are three 7's and one 4 in the second melodic-phrase of the complex large
aria, enhancing the word "bing" ("ill"), and four 4's in the third melodic-phrase of the complex small song, enhancing the word "kuan" ("greatly"). In combination with the meaning of the respective words, these coloration tones in the first instance have a haunting flavor, and in the second are suggestive of an actual sigh of relief.

The Same Line By Different Performers

Mei Lanfang (梅兰芳) and Xun Huisheng (荀慧生) have also composed famous interpretations of the role of Yu Tangchun. All three performers agree that there are certain basic demands made of the composition of melodic-passages in scene six of this play: \(^{23}\)

"The primary expressive medium is song; because very few supplementary mediums are used, the musical expression of Su San's (i.e., Yu Tangchun's) emotions and psychology is very important. . . . But she is a prisoner, and her expressions cannot be too complex. . . . If melodic-passages are too complex, they will appear 'oiled'; if they are excessively simple, however, they will appear insipid and pedestrian. . . . Obviously, they must be just right, not damp, and not fiery."

The melodic-passages composed by each of these three performers for the opening small aria in xipi dispersed-meter illustrate the balance between these two extremes that each has achieved; in the differences between the three passages, one can see each performer's unique interpretation of the role. \(^{24}\)
Ex. 29. The same xipi dispersed-meter melodic-passages as composed by Mei Lanfang, Cheng Yanqiu, and Xun Huisheng

**Opening Line**

**First Couplet**

dou:  
first  
second

basic melodic contour:  
Mei Lanfang:  
Cheng Yanqiu:  
Xun Huisheng:

\[ 5 \_ 7 \_ 6 \_ (36) \_ 5 \_ 3 \_ 5 \_ 6 \_ (34 \_ 36 \_ 12 \_ 3) \_ \\
\]  
\[ 5 \_ 3 \_ 5 \_ 6 \_ (55 \_ 5 5) \_ \\
\]  
\[ 5 \_ 3 \_ 0 \_ (5 5 \_ 5 3) \_ \\
\]  
\[ 5 \_ 3 \_ 5 \_ (55 \_ 5 5) \_ \\
\]  

\[ 5 \_ 7 \_ 6 \_ 3 \_ (36) \_ 5 \_ 7 \_ 6 \_ (i.c.) \_ \\
\]  
\[ 5 \_ 7 \_ 6 \_ 3 \_ (36) \_ 5 \_ 7 \_ 6 \_ (i.c.) \_ \\
\]  
\[ 5 \_ 7 \_ 6 \_ 3 \_ (36) \_ 5 \_ 7 \_ 6 \_ (i.c.) \_ \\
\]  

Mei Lanfang:  
Cheng Yanqiu:  
Xun Huisheng:

\[ \text{Dù Chā} \]  
\[ \text{Yuàn, Court,} \]  
\[ \text{Dù Chā} \]  
\[ \text{Yuàn, Court,} \]  
\[ \text{Dù Chā} \]  
\[ \text{Yuàn, Court,} \]  
\[ \text{Dù Chā} \]  
\[ \text{Yuàn, Court,} \]  

Arriving at

Arriving here

Arriving at

Arriving at

The Capital Law

The Capital Law

The Capital Law
Closing Line 321

Dou:

first

basic melodic contour:

\[ i.c.) \ 5 \ 6 \ \hat{i} \ \hat{1} \ 7 \ 6 \ (36) \ | \ 5 \ 3 \ 5 \ 6 \ \hat{\hat{1}} \ (34 \ \hat{36} \ 12 \ 3) \]

second

Mei Lanfang:

\[ i.c.) \ 3.6 \]

\[ \hat{j}u \]

\[ m\hat{u} \]

I lift

my eyes

Cheng Yanqiu:

\[ i.c.) \ \hat{i} \ \hat{i} \ \hat{z} \ z \ \hat{z} \ (\hat{6} 5) \]

\[ \hat{j}u \ \hat{m\hat{u}} \]

I lift my eyes

Xun Huisheng:

\[ i.c.) \ \hat{i} \ \hat{i} \ \hat{6} \ 6 \ \hat{5} \ \hat{5} \ (5 \ 5) \]

\[ \hat{j}u \ \hat{m\hat{u}} \]

I lift my eyes
(Closing Line, cont'd)

doù: third

basic melodic contour: \[ 5 \ 3 \ 5 \ 6 \ | \ 3 \ 6 \ 4 \ 3 \ | \ 5 \] (i.c.

Mei Lanfang:
\[ \text{wang shàng} \quad \text{guàn.} \]
in an upwards gaze.

Cheng Yanqiú:
\[ \text{wang shàng} \quad \text{guàn.} \]
in an upwards gaze.

Xun Huisheng:
\[ \text{cháo shàng} \quad \text{guàn.} \]
with an upwards gaze.
Opening Line

**dou:**

<table>
<thead>
<tr>
<th>i.c.</th>
<th>5 7 6 (36)</th>
</tr>
</thead>
<tbody>
<tr>
<td>first</td>
<td>5 3 5 6</td>
</tr>
<tr>
<td></td>
<td>(34 36 12 3)</td>
</tr>
</tbody>
</table>

**Mei Lanfang:**

<table>
<thead>
<tr>
<th>i.c.</th>
<th>1 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liàng páng</td>
<td>di</td>
</tr>
<tr>
<td>On both sides</td>
<td>are</td>
</tr>
</tbody>
</table>

| 6 5 4 5 2 3 5 (6 5) |

**Cheng Yanqiu:**

<table>
<thead>
<tr>
<th>i.c.</th>
<th>6 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liàng páng</td>
<td>di</td>
</tr>
<tr>
<td>On both sides</td>
<td>are</td>
</tr>
</tbody>
</table>

| 5 5 2 (3) |

**Xun Huisheng:**

<table>
<thead>
<tr>
<th>i.c.</th>
<th>5 5 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liàng páng</td>
<td>di</td>
</tr>
<tr>
<td>On both sides</td>
<td>are</td>
</tr>
</tbody>
</table>

| 6.1 5 - 4 - 5 2 3 5 - (5 5) |
(Opening Line, cont'd - Second Couplet)

dou: third

basic melodic contour: 5 7 6 3 | 3 (36) 5 7 | 6 (i.c.)

Mei Lanfang:

\[
\begin{array}{cccc}
 & & & \\
5.6 & 7.2 & 63 & 5 \tilde{t} 5 \\
\end{array}
\]

\[ \text{guì zì shòu,} \]

executioners (lit., "chop-off hands"): 5.6 7.2 63 5 \tilde{t} 5 6 - (i.c.)

Cheng Yangqiu:

\[
\begin{array}{cccc}
 & & & \\
1 & 2 & 1 & 05 \\
\end{array}
\]

\[ \text{dao fu shòu,} \]

executioners (lit., "knife-axe hands"): 1 2 1 05 6 66 42 32 2 3 5 43 3 2 1 2 22 1 2 1 - (i.c.)

Xun Huisheng:

\[
\begin{array}{cccc}
 & & & \\
5 & 6 & 7 & 2 \\
\end{array}
\]

\[ \text{dao fu shòu,} \]

executioners: 5 6 7 2 6 3 5 - 5 6 - (i.c.)
Closing Line - Second Couplet

dou: first
basic melodic contour: i.c. 5 6 1 1 7 6 (36) 5 3 5 6 (34 36 12 3)

Mei Lanfang: i.c.) 3 3 6 5 5.65 3 5 6 (66)

he de wo dan zhan
intimidated, my courage wavers

Cheng Yanqiu: i.c.) 3 3 6 5 (5) 5 5 3 2 1 2. 3 5 - 5 (3 6 5 5)

xia de wo dan zhan
frightened, my courage wavers

Xun Huisheng: i.c.) 5 - 3 0 1 1 3 0 3 5 6 - 3 4 - 3 3 2 - (21 61 2 -)

he de wo dan zhan
intimidated, my courage wavers
(Closing Line, cont'd - SecondCouplet)

dou:  
third

| basic melodic contour: | 5 3 5 6 | 3 6 4 3 | 5 (i.c.) |

Mei Lanfang:

\[
2 \frac{3}{2} 2 7 6 5 6 7 \frac{2}{2} \text{(2)}
\]

\[\text{xīn} \]

and my spirit

\[7 - \frac{2}{7} 6 5 5 - \frac{353}{7} 5 6 6 (66) 7 - \frac{7}{7} \text{ (i.c.)}
\]

\[\text{yòu hán!}
\]

you are cold!

Cheng Yanqiu:

\[
2 - \frac{2}{2} 7 6 5 6 5 0 \frac{6}{7} \frac{3}{2} \text{ -- (22)}
\]

\[\text{xīn} \]

and my spirit

\[7 - 6 6 5 5 - \frac{353}{7} 5 6 6 (66) 7 - \frac{7}{7} \text{ (i.c.)}
\]

\[\text{yòu hán (na)!}
\]

you are cold (oh)!

\[\frac{2}{7} 6 5 6 6 \frac{1}{5} 5 - (i.c.)
\]

\[\text{is cold!}
\]

Xun Huisheng:

\[
3 5 6 \frac{1}{1} 3 6 7 2 - (2)
\]

\[\text{xīn} \]

and my spirit

\[65 5 2 5 3 2 1 2 5 - 3 2 - 2 2 1 - (i.c.)
\]

\[\text{yòu hán!}
\]

you are cold!
Of the three, Xun Xuishenq's melodic-passage appears the simplest; however, its notation is "relatively sketchy; ornamentation is not included. In performance, Xun's ornamentation was approximately as extensive as Mei Lanfang's." Cheng Yanqiu's melodic-passage is the most complex, with the longest final melodic-phrases in third dou, and the most ornamentation. The differences in character interpretation can be seen most clearly in the three areas discussed above—pitch, length of melodic-phrases, and the use of coloration tones—and in the use of standard interpretive techniques.

By far the greatest difference between the three melodic-passages is their interpretive use of pitch. The opening line of the first couplet in Mei Lanfang's melodic-passage is high, indicating initial courage as Yu Tangchun enters the court. The first two dou of the closing line are low, suggesting tentativeness as Yu Tangchun sings that she will lift her eyes; these low melodic-sections also imply that her initial show of bravery was perhaps an attempt to bolster her own spirits. In the last melodic-phrase of the third dou, Mei's passage returns to the high pitch, again suggesting bravery, as Yu Tangchun begins to sing the word "guan" ("gaze"). However, the pitch falls a fifth in the course of the melodic phrase, with the connotation that her sudden burst of courage is ebbing.
The opening line of the second couplet in Mei's passage begins high once again, here indicating that she is startled by what she sees. The pitch falls quite low in the second dou, suggesting tentativeness and fear. The third dou rises steadily in pitch in the first two melodic-phrases, and then falls, wavers, and rises somewhat in the last. The impression conveyed is one of extreme, frightened tension—as though Yu Tangchun had had the breath knocked out of her by the sight before her eyes. The closing line is basically low—and hence fearful—with occasional sudden high notes indicative of actual trembling. The final melodic-phrase falls extremely low, suggesting an almost stark terror.

Cheng Yanqiu's first couplet opening line, unlike Mei's, begins low, "expressing Su San's (i.e., Yu Tangchun's) experience of torture and suffering in a situation of injustice hard to redress." However, in the third dou of the line, Cheng's melodic-passage is high in pitch, expressing "an attempt at courage as she prepares to look at the court." In the closing line, Cheng's pitch remains high and brave for the first dou, as Yu Tangchun announces her intention to lift her eyes. The third dou is quite similar to Mei's in pitch; low and tentative for the first two melodic-phrases, high and courageous as she begins the final melodic-phrase for the word "guan" ("gaze"), and progressively falling during the course of that phrase, connoting the ebb of Yu Tangchun's courage.
Cheng's pitch for the first two dou in the opening line of the second couplet is also similar to Mei's, beginning with startled high notes and falling quite low in the suggestion of fear. However, Cheng begins the third dou fairly high, and then follows a weaving but steadily dropping pitch progression to conclude a full octave lower, creating the strong impression that Yu Tangchun's courage has entirely left her with the sight of the executioners. In the closing line, the first two dou are basically low, like Mei's, indicating fear; the middle of the second drops even lower in pitch than Mei's, on the word "zhan" ("wavers"). The first melodic-phrase of the third dou also includes occasional sudden high notes indicative of trembling. In the final melodic-phrase, however, Cheng's pitch progression gradually falls, rises quite high, and falls again, suggesting that Yu Tangchun feels an enormous frustration mixed with her fear.

Xun Huisheng sings the opening line of the first couplet high, like Mei, indicating initial courage. The bravery is continued in the first dou of the closing line, which is also sung high, like Cheng's. However, in the third dou, Xun's pitch steadily falls—the final note in the last melodic-phrase for the word "guan" ("gaze") is a full octave lower than the note which began the line, indicating that the actual contact with the court has drained Yu Tangchun's courage and left her quite frightened.
The opening line of the second couplet in Xun's melodic passage is very similar to Mei's; it begins with startled high notes, falls quite low in the second dou indicating fear, and rises, falls, wavers, and rises somewhat in the third, suggesting extreme tension and fright. The closing line also resembles Mei's, but is even lower in overall pitch, with fewer but more abrupt occasional high notes indicative of trembling; the final melodic-phrase, like Mei's, falls extremely low in pitch, suggesting helpless terror.

As a result of the interpretive use of pitch, even line cadence tones are different in the three melodic-passages; some are different from the pattern of cadences prescribed for the xipi mode, as well. In the first couplet, Mei and Cheng end the opening and closing lines on 1 and 5 respectively; female xipi cadences are commonly 6 and 5. The use of the female erhuang opening line cadential tone (1) for the opening line gives the couplet a tragic air. Xun also concludes the opening line with this tone; his closing line ends with 1, the male xipi cadential tone, in order to facilitate that line's progressive fall in pitch.

In the second couplet, Mei and Xun use the cadential tones 6 and 1; the former is the common final tone for female xipi opening lines, and the latter is the final tone for male xipi closing lines, the use of which makes possible the gradual, extreme fall in pitch used by both these
performers in the closing line. Cheng's opening line concludes on 1, the male erhuang cadential tone, which simultaneously facilitates his octave fall in pitch during the third dou, and lends a feeling of tragedy to the couplet. Cheng's closing line ends on 5, the common female xipi closing line cadential tone.

Melodic-phrase length also differs in some instances among the three melodic-passages. For instance, in the second dou of the closing line of the second couplet, Mei uses a fairly long melodic-phrase for the word "dan" ("courage"), and a single-note melodic-phrase for the word "zhan" ("wavers"). This composition creates a sense of the courage "breaking," as well as indicates that further description is to follow. Cheng and Xun, however, use very short melodic-phrases for "courage"--one and two notes respectively--and much longer melodic-phrases for "wavers," in which the pitch progressions themselves suggest wavering.

Coloration tones are not used extensively by any of the three performers for these two couplets; however, those which are used are employed differently by the three performers. In the third dou of the closing line of the first couplet, Mei and Cheng enhance the sense of tentativeness and fear by using five and four 7's respectively in the melodic-phrase for the word "guan" ("gaze"). Xun, however, follows a step-wise downward pitch
progression for this phrase which includes only the tones 3, 2, and 1. In the third dou of the opening line of the second couplet, Cheng sings the coloration tone 4 twice in the melodic-phrase for the final syllable of the word "execution" ("shou"). The effect heightens the impression that Yu Tangchun has lost her courage. In their considerably shorter and somewhat higher-pitched corresponding melodic-phrases, Mei and Xun use only the tones 6, 5, and 3. And in the second dou of the closing line of the second couplet, Xun uses the coloration tone 4 to heighten the sense of wavering in the melodic-phrase for the word "zhan" ("wavering"); Mei sings only the single note 6, whereas Cheng uses the tones 6, 5, 3, 2, and 1. All three performers employ the coloration tone 7 in the third dou of the closing line in the second couplet. Mei and Xun use it sparingly, however, in the first half of the melodic-section; in Cheng's fall, rise, and fall in pitch in the last melodic-phrase, 7 is repeated five times as the highest pitch in the melodic-phrase, greatly enhancing the musical expression of Yu Tangchun's sense of frustration in Cheng's interpretive composition of that melodic-phrase.

Two standard interpretive techniques are applied in these three melodic-passages: empty-words and extended tones. Only Cheng Yanqiu uses an empty-word, in the last melodic-phrase of the third dou in the closing line of the second couplet. In the word "han" ("cold"), the final vowel
ends with a terminal consonant. As will be discussed in Chapter VI, such final vowels require a special type of vocal projection which is very difficult to achieve. Cheng sings the word "han" with a fairly short melodic-progression and then switches to the empty-word "na" for the major portion of the melodic-phrase. Because na contains no terminal consonant, and its vowel is regarded as one of the easiest to sustain, the use of this technique facilitates Cheng's exceptionally long melodic-phrase. Mei Lanfang and Xun Huisheng also sing fairly long melodic-phrases for the word "han"; however, theirs are not as long as Cheng's, and they do not utilize the empty-word.

Extended tones are used twice in the melodic-passages composed by Mei Lanfang and Cheng Yanqiu. Both Mei and Cheng use an extended tone in the third dou of the closing line of the first couplet, for the final melodic-phrase sung for the word "guan" ("gaze"). However, they extend different tones in the phrase. Mei extends the final tone in the melodic-phrase, 5. Because the pitch falls a fifth in this melodic-phrase, and 5 is the lowest tone as well as the final tone, its extension heightens the implication that Yu Tangchun's courage is ebbing. Cheng extends the opening tone, 2, instead. Therefore, although Cheng's pitch progression is essentially the same as Mei's, his interpretation of the melodic-phrase puts more emphasis upon Yu Tangchun's initial attempt at courage.
Both performers use extended tones in the third dou of the closing line of the second couplet, as well, for the word "han" ("cold"); again, the two place the extended tones differently. Mei extends the final tone, 1. The melodic progression for his melodic-phrase begins fairly high and falls extremely low; by extending this final, lowest tone, Mei heightens the expression of Yu Tangchun's terror. Cheng extends the first of the five successive 7 coloration tones which characterize his melodic-phrase; the expression of Yu Tangchun's frustration at her unjust fate is thereby further enhanced.

Through their melodic-passage compositions, these three performers have expressed three quite different interpretations of Yu Tangchun. Cheng Yanqiu's Yu Tangchun is a strong woman, aware of and frustrated by the injustice of her fate. She experiences extremes of emotions in this melodic-passage. Initially she is preoccupied by her fate, and therefore fearful of the court. She then makes a strong attempt at courage, which is overcome by extreme fear after she sees the executioner--both of these emotions are given a tragic flavor. The melodic-passage concludes with Yu Tangchun experiencing great frustration at her fate.

Mei Lanfang's Yu Tangchun is a more reserved woman, not demonstrably aware of the injustice of her fate, who tries to be brave but is reduced to terror by the visible powers of the court. She is never as brave as Cheng's, and is a
much more tender individual. Her attempts at courage are interspersed with tragic tentativeness and fear, which give way to frightened tension, trembling, and finally to terror after she sees the executioners.

Xun Huisheng's Yu Tangchun is a simpler woman. Like Mei's, she is not perceptibly aware of the injustice of her fate in this melodic-passage. Initially, she is a stronger woman than is Mei's Yu Tangchun--she expresses more genuine courage in the first half of this melodic-passage. She is then more psychologically affected by the court and is reduced to terror every bit as great as Mei's by the sight of the executioners.

The Same Lines By the Same Performer on Different Occasions

Mei Lanfang, Cheng Yanqiu, and Xun Huisheng are now recognized as three of the "four great dan performers" (si da ming dan 四大名旦),29 they are regarded as masters. Each trained a number of other performers in his style of interpretive composition and performance (liupai 流派, henceforward translated as "school"). A great many more performers follow each of their schools, learning from their students, recordings, and published notation the plays for which they have composed the melodic-passages; Yu Tangchun has a recognized, standard Mei Lanfang version (Mei pai xi 梅派戏), Cheng Yanqiu version (Cheng pai xi), and
Xun Huisheng version (Xun pai xi). However, even these standard versions are not entirely fixed, and are open to further musical interpretation in performance.

While watching a respected performer trained personally by the master older sheng performer Tan Xinpei (谭鑫培) rehearse a young professional for the leading role in the Tan version of Silang Visits His Mother, the following advice was recorded: "You must go off, work on your own, and find alternate ways of singing the major melodic-passages. Find a high, strong method as well as a lower, softer one for performances in which your voice is not as good or you feel tired. This is the only way in which to have art. Otherwise you are a faulty tape recorder. The stage must be alive and malleable, not rigid."  

Even the master performers themselves varied their melodic-passage composition at different performances, on the basis of this principle. The following example compares the published notation for the Cheng Yanqiu version of the melodic-passage analyzed above with the same passage as performed at the 1957 Forum on Traditional Theatre Music.
Ex. 30. The same Xipi dispersed-meter melodic-passage as performed by Cheng Yanqiu on two different occasions

First Couplet

Opening Line

<table>
<thead>
<tr>
<th>dou:</th>
<th>first</th>
<th>second</th>
</tr>
</thead>
<tbody>
<tr>
<td>basic melodic contour:</td>
<td>i.c.) 5 1 7 6 (36)</td>
<td>5 3 5 6</td>
</tr>
<tr>
<td>published notation:</td>
<td>(5 30) (5 5 3)</td>
<td></td>
</tr>
<tr>
<td>Lai zhi</td>
<td>zai</td>
<td></td>
</tr>
<tr>
<td>Arriving here</td>
<td>at</td>
<td></td>
</tr>
<tr>
<td>1957 performance:</td>
<td>i.c.) 5 3 5 6</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5 3 5 6</td>
<td></td>
</tr>
<tr>
<td>Lai zhi</td>
<td>zai</td>
<td></td>
</tr>
<tr>
<td>Arriving here</td>
<td>at</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>dou:</th>
<th>third</th>
</tr>
</thead>
<tbody>
<tr>
<td>basic melodic contour:</td>
<td>5 7 6 3</td>
</tr>
<tr>
<td>published notation:</td>
<td>2 1/2 4 6 (1 6)</td>
</tr>
<tr>
<td></td>
<td>(i.c.</td>
</tr>
<tr>
<td>Dù Chá</td>
<td>Yuan</td>
</tr>
<tr>
<td>the Capital Law</td>
<td>Court</td>
</tr>
<tr>
<td>1957 performance:</td>
<td>i 2 - 22 1/2 1/2 1</td>
</tr>
<tr>
<td></td>
<td>(i.c.</td>
</tr>
<tr>
<td>Dù Chá</td>
<td>Yuan</td>
</tr>
<tr>
<td>the Capital Law</td>
<td>Court</td>
</tr>
</tbody>
</table>

Closing Line

<table>
<thead>
<tr>
<th>dou:</th>
<th>first</th>
<th>second</th>
</tr>
</thead>
<tbody>
<tr>
<td>basic melodic contour:</td>
<td>i.c.) 1 7 6 (36)</td>
<td>5 3 5 6</td>
</tr>
<tr>
<td>published notation:</td>
<td>i 2 1/2 4 6 (i.c.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(i.c.</td>
<td></td>
</tr>
<tr>
<td>I lift my eyes</td>
<td>(i.e.</td>
<td></td>
</tr>
<tr>
<td>1957 performance:</td>
<td>i 1 6</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(i.e.</td>
<td></td>
</tr>
<tr>
<td>I lift my eyes</td>
<td>(i.e.</td>
<td></td>
</tr>
</tbody>
</table>
First Couplet, cont'd

(Closing Line, cont'd)

dou: third

basic melodic notation: \[ 5 3 5 6 \mid 3 6 4 3 \mid 5 \text{ (i.c.)} \]

published notation: \[
\begin{array}{c}
35 & 5 & 6 \\
\text{(66)} & \frac{2}{5} & \frac{2}{5} & \frac{2}{5} & 27 & 6 & 0 & 7 & \frac{2}{5} & 7.2 & 7.65 & 5 & 6 & 6 & \frac{1}{5} & 5 & 5 & \text{ (i.c.)}
\end{array}
\]

wang shang guan.
in an upwards gaze.

1957 performance: \[
\begin{array}{c}
5 \\
\text{(3.5 5.6 6 0)} & \frac{2}{5} & \frac{2}{5} & 6 & \frac{2}{5} & 7.2 & 7.65 & 66 & \frac{1}{5} & 5 & 5 & \text{ (i.c.)}
\end{array}
\]

wang shang guan.
in an upwards gaze.

---

Second Couplet

Opening Line

dou: first

basic melodic contour: \[ \text{i.c.)} \ 5 \quad \frac{6}{1} \ 7 \ 6 \quad \text{(36)} \quad \text{i.c.)} \ 5 \quad \frac{6}{1} \ 5 \ 2 \quad \text{(3)} \]

published notation: \[
\begin{array}{c}
\text{i.c.)} \ 5 \quad \frac{6}{1} \\
\text{Liang pàng} \quad \text{di} \\
\text{On both sides} \quad \text{are}
\end{array}
\]

1957 performance: \[
\begin{array}{c}
\frac{6}{1} \\
\text{Liang pàng} \quad \text{di} \\
\text{On both sides} \quad \text{are}
\end{array}
\]
Second Couplet, cont'd

(Opening Line, cont'd)

doù:  third
basic melodic contour:  
\[
\begin{align*}
\text{published notation: } & \quad 5 7 6 3 \quad | \quad 3 (36) 5 7 \quad | \quad 6 \quad (i.c.) \\
\text{1957 performance: } & \quad 5 7 6 3 \quad | \quad 3 (36) 5 7 \quad | \quad 6 \quad (i.c.) \\
\end{align*}
\]

dao fu shou ,
executioners ;

Closing Line

doù:  first  second
basic melodic contour:  
\[
\begin{align*}
\text{published notation: } & \quad i \cdot 5 6 | i 7 6 (36) \quad | \quad 5 3 \quad 5 \quad 6 \quad | \quad (34 36 12 3) \\
\text{1957 performance: } & \quad i \cdot 5 6 | i 7 6 (36) \quad | \quad 5 3 \quad 5 \quad 6 \quad | \quad (34 36 12 3) \\
\end{align*}
\]

dan zhan
frightened, my courage wavers

frightened, my courage wavers

\text{frightened, my courage wavers

339}
Second Couplet, cont'd

(Closing Line, cont'd)

dou: third

| basic melodic contour: | 5 3 5 6 || 3 6 4 3 |
| published notation: | 2 22 7 6 565 067 \( \frac{3}{2} \) \( \cdot \) (22) || 7 -- 6 6 5
| xin and my spirit | you is |

1957 performance:

| published notation: | 2 22 222 || 656 7 \( \frac{2}{7} \) 2 7 2 65 0
| xin and my spirit | you is |

dou: third (cont'd)

| published notation: | 5 353 || 5 66 (66) 7 \( \cdot \) \( \frac{2}{7} \) \( \frac{2}{7} \) \( \frac{2}{7} \) \( \cdot \) \( \frac{1}{7} \) 6 5 \( \frac{1}{7} \) \( \frac{2}{5} \) \( \frac{5}{5} \) (i.c.
| xin cold | (na) ! | (oh) ! |

1957 performance:

| published notation: | 5 353 || 56 6 || 7 \( \frac{2}{7} \) \( \frac{2}{7} \) \( \frac{2}{7} \) \( \cdot \) \( \frac{1}{7} \) \( \frac{6}{5} \) \( \frac{1}{5} \) \( \frac{5}{5} \) 5 (i.c.
| xin cold | (na) ! | (oh) ! |
Except in the closing line of the second couplet, the transcription of the 1957 performance is considerably less melismatic than the published notation, with shorter melodic-phrases. In the closing line the second dou and the second melodic-phrase of the third dou are longer and more melismatic in the 1957 performance; as though Cheng Yanqiu were "saving himself" for this final line.

While no interview is available to corroborate this hypothesis, it is further substantiated by the pitch of the 1957 performance, which has fewer high notes, and assigns shorter durations to those high notes which are sung. Additionally, the 1957 version does not use extended tones, which require exceptional breath control.

In a few instances, these pitch changes produce interpretive differences. For instance, the octave fall in pitch during the third dou of the opening line of the second couplet is lessened to the fall of a seventh in the 1957 performance. This alters the cadential tone from 1, the male erhuang opening line final tone which gives the published notation a tragic flavor, to 2, the standard male xipi cadential tone for opening lines. However, no new overall character interpretation is evident in the 1957 performance. 32

It is therefore quite probable that the composition for the 1957 performance was adapted primarily for ease in singing. Perhaps Cheng was more tired, felt his voice was
less strong, or was singing in a hall with poorer acoustics at this performance than at the one which was transcribed for the published notation. In such circumstances, the somewhat simplified melodic-progressions of the 1957 melodic-passage would help avoid strain, thereby facilitating the display of apparently effortless song skill under adverse conditions.

Through the application of the performer's trained, musical instinct in this third stage of the composition process, a startlingly wide range of character interpretations may be given extremely precise musical expression in the same mode and metrical type. The flexibility of melodic-passage composition also permits carefully composed melodic-passages to be adapted to different performance conditions, allowing the performer to make the best possible display of his or her song skill under less than ideal circumstances.

In fact, musical composition is prominently featured in the emotionally expressive display of song skill. In the performance of a given play, each performer's compositional skill is displayed in the musical expression he or she gives to overall atmosphere, and to the psychology and emotions of the character being portrayed. Different Beijing opera performers are like different speakers of the same language. Using the same basic vocabulary and syntactic structure, one
speaker can be dull and matter-of-fact, and another, a moving orator; similarly, one performer can be "an automatic converter of speech into passable [pihuang] melodies, [and another,] a truly artistic singer."
Notes to Chapter V

THE MUSICAL SYSTEM: MUSICAL COMPOSITION

1 Wu Junda and Huang Yuqi.

2 Wu Junda; also in Scott, Traditional III, 65.

3 Scott, Traditional III, 78-79.

4 Xun Huisheng (荀慧生) and Cheng Yanqiu (程砚秋), quoted in unpublished manuscripts of Wu Junda.

5 Xun Huisheng and Cheng Yanqiu, quoted in unpublished manuscripts of Wu Junda.

6 Yao Mingde (姚明德) and Yao Tongsheng (姚桐生), of the Jiangsu Province Beijing Opera Academy in interview, Nanjing, January 9, 1980.

7 Yao Mingde and Yao Tongsheng.

8 Yao Mingde and Yao Tongsheng.

9 Lu Genzhang.

10 Pian, "Arias Structural Patterns," p. 66.

12 Pian, "Aria Structural Patterns," p. 72.


14 Pian, "Aria Structural Patterns," p. 77.

15 Yao Mingde and Yao Tongsheng.

16 Bell Yung, "The Role of Speech Tones in the Creative Process of Cantonese Opera," CHINOPERL News, No. 5 (1975), p. 164. Bell Yung is of course referring to the techniques and patterns of Cantonese opera; however, the principles of the two musical systems are essentially the same. The primary difference between the two in composition is that, whereas Cantonese opera performers actually compose on stage in performance, Beijing opera performers compose primarily in rehearsal. Additionally, since Beijing opera is the more highly developed form, it has a larger body of standard, traditional pieces which serve as models for composition.

17 Zhongguo Xiqu Yanjiu Yuan (中国戏曲研究院) (Academy of Traditional Chinese Theatre Research), eds., 玉堂春：程砚秋唱腔选集之二 (Yu Tangchun: Cheng
Yanqiu Changqiang Xuanji Zhi Er) (Beijing: Yinyue Chuban She, 1960), title page.

18 Quote is from the personal notes of Wu Junda.

19 Quote is from the personal notes of Wu Junda.

20 Quote is from the personal notes of Wu Junda.

21 Zhongguo Xiqu Yanjiu Yuan, Yu Tangchun, pp. 35 and 46-47. Translations by the author.

22 The emotional connotations of pitch, melodic-phrase length, and the use of coloration tones in these two passages are from the personal notes of Wu Junda.

23 From the notes of Wu Junda, probably made at the 1957 Forum on Traditional Theatre Music.

24 The Mei Lanfang passage is from the Bai Dai (百代) record, transcribed by Wu Junda. The Cheng Yanqiu version is from Zhongguo Xiqu Yanjiu Yuan, Yu Tangchun, pp. 7-9. The Xun Huisheng version was transcribed by Wang Qiu, and published in 戏剧月刊 (Xiju Yuekan), No., year, and pp. unknown, from which it was copied by Wu Junda. Translations are by the author.

25 Wu Junda.
The emotional connotations of pitch, melodic-phrase length, the use of coloration tones and standard interpretive techniques in these three passages are from the personal notes of Wu Junda.

The fourth is Shang Xiaoyun (尚小云), who did not achieve quite the same degree of fame and prestige as the other three.

Recorded Spring, 1980. The speaker is Huang Kexiao (黄克孝) of the Jiangsu Province Beijing Opera Company.

Transcribed by Wu Junda.

Yung, pp. 164-65.
CHAPTER VI
THE VOICE

In the aural performance of Beijing opera, two types of sounds are actually heard: song and speech vocalized by the stage performers, and instrumental music played by the musicians of the orchestra. The voice (sangzi 嗓子, also termed sangyin 嗓音, lit., "voice sound") of the Beijing opera performer, accompanied and punctuated by the orchestra, is the featured component of aural performance. The voice of every Beijing opera performer is developed through lengthy, rigorous training, during which a complex body of vocal techniques is learned; it may therefore be said to be an artificial voice, in the sense of displaying artifice, or art. In Chinese terms, it is a stylized, conventionalized (dai chenshixing de xiangzheng shoufa 带程式性的象征手法) voice. The same basic techniques of vocal production are used in both speech and song; however, certain special techniques are employed only in song, and others only in speech—and the vocal performance of each role type has certain unique characteristics. In vocal performance, the performer displays his or her skill at employing these techniques of basic vocal production, song, and speech. Simultaneously, he or she clearly indicates the
role type of the character he or she is portraying by displaying the vocal characteristics unique to that role. In the following descriptions of vocal production, song, speech, and role specific characteristics, little attempt is made to relate the vocal techniques of Beijing opera to Western linguistic or vocal studies; all techniques are described as they are conceptualized by Beijing opera performers.

Vocal Production

From the perspective of vocal production (fasheng 发声, lit., "production of sound"), rather than that of dramatic purpose, all vocalized sound in Beijing opera is conceptualized as song. There are said to be four "levels of song: songs with music, verse recitation, prose dialogue, and [vocalizations like] crying, laughing, and coughing." Because the same basic techniques of vocal production are used for all types of vocal performance, there is no feeling that a character suddenly stops talking and starts singing, or stops singing and begins talking; "a very smooth transition from speech to song and vice versa [is achieved], contributing to the unity of a whole play." The basic techniques of vocal production shared by all four "levels of song"—i.e., by song, verse speech, prose speech, and wordless vocalizations—are classified in three categories:
The use of breath (yongqi 用气), pronunciation (fayin 发音), and special Beijing opera pronunciation (shangkouzi 上口字, lit., "go-to-the-mouth written-characters").

The Use of Breath

In Chinese theatrical terminology, breath (qi 气, which may be translated as both "breath" and "air," and often implies the act of "breathing") is based in the pubic region (dantian 丹田); a Western explanation for this description is that the abdominal muscles support the breath. A central breathing cavity (zhong qi xing qiang 中气行腔) is seen as extending from the pubic region to the top of the head, and breath is conceptualized as being drawn up this cavity from the pubic region, becoming sound by vibrating over the larynx (houtou 喉头, lit., "throat head"). Control over the way in which breath enters, leaves, and is held within this central breathing cavity allows the exiting breath to then control the pitch, tone color (i.e., timbre), and energy of the sound produced, and to be employed in certain special techniques of vocal projection.
Breath Control

"The exchange of breath" (huanqi 换气) refers generally to the entire process of breath entering, leaving, and being held within the central breathing cavity in Beijing opera vocal practice. The basic principle governing this process is "the control of breath" (caozung qi 操纵气); the breath must be under firm control at all times.

Inhaling breath (xiqi 吸气) and stealing breath (touqi 偷气) are the two major techniques for taking breath into the cavity. Xiqi is the word generally used outside of Beijing opera vocal practice for the act of inhalation; in Beijing opera, it is a relatively relaxed, unhurried intake of breath. Stealing breath is a much more rapid inhalation. In both cases, air is drawn in through the nose with the mouth closed; in keeping with the aesthetic demand for apparent effortlessness, obvious inhalation is avoided. While the inhaled air is, of course, drawn to its base in the pubic region, the use of the nose for inhalation requires that the inhaled air travel the entire length of the central breathing cavity in order to reach that base; nasal inhalation helps assure that the entire cavity is in use and under control at all times.

In both song and speech, precisely placed intervals are set for both relaxed inhalation and stolen breath inhalation; even the latter is never done arbitrarily, because control of the exchange of breath implies that no
unforeseen need for more breath will arise. The precise intervals for inhalation (qikou 气口, lit., "breath mouths") are set according to the demands of sense and dramatic interpretation made by the text, as well as the practical need for breath. In singing, particularly of slower, more melismatic metrical types, breath is frequently stolen within the melodic-phrase of a single written-character, so that an important succeeding written-character may follow immediately, without a pause for inhalation. Published scripts which include musical notation often mark these inhalation intervals with carats (\(^{\nu}\)), as in the following example from the Mei Lanfang version of The Favorite Concubine Becomes Intoxicated:

\[
\begin{array}{cccc}
22^{\nu} & 3235^{\nu} & 235 & 3217 \\
6\cdot^{\nu} & 621 & 60 & 0 \\
\end{array}
\]

Just

Exhalation is referred to in Beijing opera vocal practice as "the release of breath" (xièqi 泄气). Outside of Beijing opera, exhalation is generally called hu (呼), rather than xièqi; the theatrical term implies controlled release, rather than a sudden relaxation and "letting go." In Beijing opera vocal production, exhalation occurs only for the conscious production of vocalized sound, and should never have a breathy quality which would indicate the release of more breath than necessary to produce the sound.
When a vocalization is completed, it is stopped—i.e., cut off—by closing the lips. This cutting off of the sound by the lips also stops the exhalation; exhalation does not occur without the controlled production of vocalized sound.

Between inhalation and exhalation in the production of vocalized sound, as well as within the latter, a pause is often taken, termed "resting the breath" (xièqi 歇气). In this pause, no sound is produced, and no inhalation occurs. When resting the breath between an inhalation and an exhalation, inhalation through the nose stops, and the lips are kept closed for the duration. When resting the breath in the midst of an exhalation, the lips cut off the sound, and then remain closed until the sound recommences; this may occur within a single word, or between words. During the pause, the manner in which control is exerted over the air within the central breathing cavity may be changed to prepare for the production of the pitch, tone color (i.e., timbre), and energy of the succeeding vocalization, but the amount of air present in the central breathing cavity is not altered.

Breath held within the central breathing cavity is conceived as being under constant pressure, whether it is being rested, or being exhaled in the production of sound. There are numerous terms for the act of exerting this pressure; two of the most commonly used are "pushing down the breath" (āngqì 按气, which may also be translated "keeping a tight grip on the breath"), and "pressing down
the breath" (yāqi 压气). The experience is described as being physically aware of "holding" the breath within the central breathing cavity at all points along the cavity; the "pushing" or "pressing" down implies the exertion of controlled pressure, which makes air tangibly felt at all points within the cavity—from the top of the head to the pubic region.  

In order to maintain this controlled pressure upon the breath within the central breathing cavity, "saving the breath" (cūnqì 存气) is absolutely necessary. The "held" air is never allowed to become totally depleted; to do so would be to lose control. Saving the breath assists in achieving the appearance of effortlessness, because it prevents a gasp for breath. And it makes resting the breath possible; without saving the breath, no reserve of breath would exist in a cut-off exhalation with which to continue the vocalized exhalation after the pause.

Functions of the Controlled Breath

The breath is controlled by the performer so that it may in turn be relied upon to control four fundamental aspects of vocalized sound. By "relying on the breath" (tuoqì 托气), each performer controls the pitch, timbre, energy, and manner of projection of every vocalization.
Tuning the breath (tiáóqi 调气) refers to the use of breath to control the pitch of a tone. Controlled breath, rather than the larynx (houtou 喉头) alone, produces the pitch desired by placing the breath and the sound which it is producing at the proper pitch level. This is considered important for every individual pitch in all types of vocal performance. It is considered especially important when vocalizing glides (huayin 滑音; i.e., continuous step-wise pitch progressions) and sudden jumps in pitch (jianzi 尖子) in all types of vocalizations, and when singing the ornamented melodic-passages (huqianq 花腔) of the more melismatic metrical types, which contain numerous grace notes (zhuangshi 装饰音). In these instances, reliance on the larynx alone is perceived as resulting in sound which changes pitch too slowly, and is "dead" or "overly fixed" (si 死); tuning the breath, however, allows rapid, flexible, vibrant changes in pitch.\(^{12}\)

Transferring the breath (diáóqi 调气) and conveying the breath (shuìqi 输气) both refer to the use of breath to control tone color (i.e., timbre). In Beijing opera vocal practice, the human body is conceptualized as having five important resonating cavities (wu qian 五腔): the chest (xiong 胸), the throat (hou 喉), the mouth (kou 口), the nose (bi 鼻), and the back of the head (naohou 脑后, lit., "behind the brain"). By causing certain resonating areas to resonate more than others, the breath controls the timbre of
the tone produced as well as its pitch. In general, the latter four resonating cavities are considered more important in Beijing opera vocal production than is the chest cavity. In fact, the way in which those cavities are utilized is one of the main distinguishing characteristics of the several role types, as will be discussed in more detail below. The nose cavity is the most important, and is often further classified and referred to as three separate cavities: the nose (bi 鼻 ), the paranasal sinus (bidou 鼻窦 ), and the frontal sinus (edou 额窦 ). These cavities are regarded as facilitating high pitches, which are greatly valued in Beijing opera; even in the jing role type, which makes the greatest utilization of the chest cavity and lower pitches, high tones are considered the most beautiful. However, in all role types, utilization of the nose cavity(s) alone, untempered by other cavities, is regarded aesthetically as a negative vocal quality.

Skill in transferring and conveying the breath implies the simultaneous utilization of two or more cavities.

Breath is also used to control the energy flow (jin 劲 ) of vocal production. There are numerous terms for specific types of energy flow, many of which are associated with only certain schools (liupai 流派 ), or are interpreted differently in different schools and hence serve as matters of dispute amongst them. However, the concept of controlled variation in energy for interpretative
purposes is a basic one. While variation in energy often produces a variation in volume, the latter change is not the primary one; energy variation primarily indicates different types of intensity. For instance, "suppressing the breath" (bieqi 慆气) produces less volume than does the "norm," releasing the breath (xieqi 泄气). However, the suppression of volume is achieved by the use of additional energy, making the intensity of a spoken or sung passage actually greater when the breath is suppressed. "Growing the breath" (xugi 蓄气) is the gradual increase of energy in the course of a vocal passage. In this case, intensity and volume may mount together, or volume may remain unchanged. "Pounding [or 'breaking'] the breath" (zaqi 砸气) is not associated with volume at all, and may be done quite softly or very loudly. It is the production of highly intense, staccato bursts of sound. Through the use of such techniques, a wide range of interpretive dramatic variation is possible. Additionally, the tones of the language can be made especially clear, as discussed above in Chapter IV; in song, even when a rising-tone written-character must be sung on a falling progression of notes, the rising can be suggested by an increase of intensity within the word. Similarly, sustained unvarying intensity represents a level-tone, a lessening of intensity a falling-tone, and a drop in intensity followed by a rise represents the turning-tone.
While basic vocal projection is achieved through breath control, the concept of the use of breath (yong qi 用气) also includes two special techniques of vocal projection. These techniques, called "spray [or 'spurt'] mouth" (penkou 喷口) projection and "back of the head sound" (naohouyin 脑后音) projection are primarily utilized for speaking or singing the last written-character in a given sentence, when sound has the greatest tendency to "die away," and hence has the greatest need for additional projection.

Spray mouth projection is described as "heavily spitting out the sound of the written-character." This technique is best utilized with written-characters enunciated mainly with the lips or the tip of the tongue against the teeth. It also requires that the sound be fairly short; a melismatic sung passage or an extended reading of the written-character does not lend itself to spray mouth projection. In spray mouth projection, the written-character is heavily enunciated with strong impulse from the abdominal muscles. The spray of saliva which frequently results from the use of this technique is the source of its name.

Back of the head sound projection is regarded as every bit as essential to vocal production as spray mouth projection, but much more difficult to achieve. It is utilized with written-characters whose final vowel sound is "i" (pronounced "ei"), or which contain a
terminal consonant. And it is best utilized with relatively lengthy sound production; melismatic sung passages and extended readings of written-characters with the "i" vowel sound or with terminal consonants are ideal for back of the head sound projection. In back of the head sound projection, the sound is first directed out, and is fairly open. The "i" or nasal consonant sound is then "received" or "closed" (shou 收); this "closing" resonation begins in the nasal cavity, and is then moved to the cavities at the back of the head, from which the resonation at the end of the reading of the written-character is projected.

Pronunciation

The controlled breath and projected sound achieved through the "use of breath" techniques are then articulated into precise units of meaning through attention to the techniques of pronunciation (fayin 发音). Basic pronunciation is viewed as having two major aspects; the throat and mouth must take on the shape necessary for producing the desired vowel sound, and the initial consonants must be clearly and precisely articulated. The basic shapes for the throat and mouth are categorized as the four vowel types (sihu 四呼, lit., "four exhalations"), and the basic means of articulating consonants are categorized as the five consonant types
In Beijing opera vocal practice, a further aspect of pronunciation is extremely important—the pointed or rounded quality of every sound.15

The Four Vowel Types

The four vowel types discussed briefly in Chapter III are standard divisions of Mandarin Chinese vowels, each denoted by a written-character whose pronunciation places the mouth and throat in the correct position for pronouncing the initial sound of all vowels included in that division, and whose meaning suggests that placement. The four are "opened-mouth" (kaikou 开口), "level-teeth" (gichi 齐齿), "closed-mouth" (huokou 合口), and "scooped-lips" (cüochun 撮唇); in each case, it is the first of the two written-characters which represents the initial sound of all vowels in the category. Opened-mouth vowels are those vowel sounds which require a fully opened mouth: separated lips and teeth, and a definite distance between the tongue and palate. The pure opened-mouth vowels are the simple vowels a, e, and o; compound vowels which begin with opened-mouth sounds are ai, ei, ao, ou, an, en, ang, eng, and ong.

Level-teeth vowels require only slightly separated lips, and an even alignment between the upper and lower front teeth which brings them almost to touch each other; the tongue is
raised in the center to almost touch the palate, and dropped in the front so that the tip almost touches the back of the lower front teeth. The simple level-teeth vowel is i, and ia, ie, iao, iou, ian, in, iang, ing, and iong are all compound vowels which begin with level-teeth sounds. The pronunciation of closed-mouth vowels necessitates that both the lips and teeth are almost closed, with the lower front teeth placed behind the upper; the tongue lies lower in the mouth than it does for level-teeth vowels, but not as low as in opened-mouth vowels. The simple closed-mouth vowel is u; the compound vowels are ua, uo, uai, uei, uan, uen, uang, and ueng. Scooped-lips vowels require that the teeth and tongue be placed as for level-teeth vowels, but that the lips be brought together, projecting outward in an "o" shape. Ü is the simple scooped-lips vowel; the compound vowels are üe, üan, and ün. The four vowel types are customarily listed in this order to present a progression from the most "opened" sounds to the most "closed." This listing also reflects the number of different vowel sounds in each division; while there are a total of twelve simple and compound vowels in the opened-mouth division, the level-teeth division contains ten, the closed-mouth division nine, and the scooped-lips division only four.
The Five Consonant Types

Each of the five consonant types is denoted by the portion of the mouth most critical to the articulation of the consonant sounds within its category: hou (喉, throat, or larynx), she (舌, tongue), chi (齿, molars—more specifically, the jaw and palate), ya (牙, the front teeth), and chun (唇, lips). The category of throat or larynx sounds includes all vowels used as initial sounds for the pronunciation of written-characters, and certain guttural exclamatory sounds. Tongue consonants are d, t, n, and l, produced by the tip of the tongue against the front of the palate, just behind the upper front teeth. While the production of the consonant sounds in other categories also utilizes the tongue, these sounds are viewed as being produced solely by the tongue. The molar, or jaw and palate, consonants are g, k, h, zh, ch, sh, and r. In the first three, the back of the tongue together with the palate produces the consonant sound; in the latter four, the tip of the tongue is curled back to touch the center of the palate. The ch and sh consonants force air out between the molars, making them critical to the production of the sounds. Front teeth consonants are j, q, x, z, c, and s. The first three require that the forward portion of the tongue, but not its tip, be in contact with the forward portion of the palate; the latter three use the tip of the
tongue against the back of evenly aligned front teeth. Lip consonants are b, p, m, and f. For all four sounds the tongue is held low and fairly relaxed in the mouth, and the sound is produced by the lips; f, of course, utilizes only the lower lip, and necessitates the use of the upper front teeth as well.

The precise, clear formation of the proper vowel and articulation of the proper consonant is of course critical to listening comprehension; it is also an important aural aesthetic value of Beijing opera. The proper pronunciation of the appropriate vowel type and consonant type for each written-character in Beijing opera performance is termed "biting the written-character" (yaozi 咬字) or "spitting out the written-character" (tuzi 吐字). And while the categories and specific vowels and consonants described above are those of Mandarin Chinese, it is widely accepted that the clearest pronunciation and articulation of Mandarin is that of the Beijing opera performer.

Pointed and Rounded Sounds

Within the aural realm of Beijing opera, the sound of each written-character is viewed as being either pointed (jian 尖), or rounded (tuan 圆). Whether a particular written-character's sound is pointed or round is determined by the vowel and consonant type of that character. The
terms are most directly associated with consonants, however; they refer specifically to the use of the tongue in articulation. In pointed sounds, the tip of the tongue is forward in the mouth and pointed directly out; while in rounded sounds, the tongue is rounded, or actually curled-back. The most pointed sounds are those written-characters which have no vowel, and are produced by utilizing the tip of the tongue against the back of evenly aligned, upper and lower front teeth to force the sound between the upper and lower teeth; i.e., zi, ci, and si. The most rounded sounds also have no vowel, but are produced with the tongue curled back so that its tip meets the center of the palate; i.e., zhi, chi, shi, and ri. In terms of the five consonant types, then, the most pointed consonants are in the front teeth category, with z, c, and s being even more pointed than j, q, and x because the tip of the tongue is further forward. And the most rounded consonants are in the molar, or jaw and palate, category, with zh, ch, sh, and r being more rounded than g, k, and h because the tongue is actually curved back into the mouth in their formation. Lip consonants are regarded as pointed, although less so than front teeth consonants, because the relaxed tongue does point directly forward. Tongue consonants are viewed as rounded, though they are less so than molar consonants; the tip of the tongue is directed upward to meet the front of the palate in their formation, and has therefore left the
directly forward position to curve back somewhat. Throat sounds, since they are not in fact considered consonants, are classified as pointed or rounded in the same manner as are vowels, within the four vowel type divisions, discussed below.

Figure 17

The Four Consonant Types in Relation to Pointed and Rounded Sound

<table>
<thead>
<tr>
<th>most pointed:</th>
<th>pointed:</th>
<th>rounded:</th>
<th>most rounded:</th>
</tr>
</thead>
<tbody>
<tr>
<td>front teeth</td>
<td>lips</td>
<td>tongue</td>
<td>molar, or jaw and palate</td>
</tr>
<tr>
<td>z j</td>
<td>b</td>
<td>d</td>
<td>g zh</td>
</tr>
<tr>
<td>c q</td>
<td>p</td>
<td>t</td>
<td>k ch</td>
</tr>
<tr>
<td>s x</td>
<td>m</td>
<td>n</td>
<td>h sh</td>
</tr>
<tr>
<td></td>
<td>f</td>
<td>l</td>
<td>r</td>
</tr>
</tbody>
</table>

The pronunciations of all vowel sounds, as well as the full pronunciations of all written-characters, are usually discussed according to their rhyme categories, whether or not a given vowel sound or word is being used as a rhyme in a particular instance. These rhyme categories account for the majority of the sound in every word, as discussed in Chapter III; every possible vowel sound in Mandarin Chinese is accounted for and precisely located in terms of its
pointed or rounded quality by the combination of the vowel type and rhyme category classification systems.

Because only the simple vowels in each of the four vowel categories consist of just one vowel sound, many vowels in fact modulate from pointed to rounded or vice versa in the course of their pronunciation. Most vowels are seen as having an opening (zhang kou 张口, lit., "opening of the mouth") in which they are opened, or sent out, and a closing (shou wei 收尾, lit., "closing tail") in which they are closed. Only a, ua, ia, o, uo, e, ie, and üe are viewed as simply being sent out, and not closed. These are the sounds included in the fa hua, suo buo, and mie xie rhyme categories. In Figure 18, all vowel sounds are compared in terms of the relationship between rhyme categories, vowel categories, and the pointedness or roundedness of each sound as it is opened and closed.
Figure 18

Vowel Categories and the Thirteen Rhyme Categories in Relation to Pointed and Rounded Sound

<table>
<thead>
<tr>
<th>OPEN POINTED</th>
<th>Vowel Category</th>
<th>Rhyme Category</th>
<th>Vowel Category</th>
<th>OPEN ROUNDED</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Level Scooped Qi Cuo</td>
<td></td>
<td>Closed Opened Huo Kai</td>
<td></td>
</tr>
<tr>
<td>Close pointed</td>
<td>i ü</td>
<td>vi qi huai lai hui dui</td>
<td>uai ai uei ei</td>
<td>Close pointed</td>
</tr>
<tr>
<td>Do not close</td>
<td>ia</td>
<td>fa hua suo buo mie xie</td>
<td>ua a uo e,o</td>
<td>Do not close</td>
</tr>
<tr>
<td></td>
<td>ie üe</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Close rounded...</td>
<td>iao iou</td>
<td>gu su yao tiao you qiu</td>
<td>u ao ou</td>
<td>Close rounded</td>
</tr>
<tr>
<td></td>
<td>ian üan</td>
<td>yan qian ren chen</td>
<td>uan an uen en</td>
<td>more round-ed...</td>
</tr>
<tr>
<td></td>
<td>in ün</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>most rounded</td>
<td>iang ing iong</td>
<td>jiang yang zhong dong</td>
<td>uang ang ueng eng ong</td>
<td>most rounded</td>
</tr>
</tbody>
</table>
As mentioned above, the most pointed words are zi, ci, and si, and the most rounded are zhi, chi, shi, and ri. These words have no vowel; the i in these cases represents vocalization of the consonant, and none of these consonants can be used in common speech with either i or ü as a medial or central vowel. Because i and ü are the most pointed vowels, the most pointed words with vowels are therefore ji, qi, xi, and jü, qü and xü, words composed of front teeth consonants and yi qi category vowels, which both open and close pointed. Vowels which end in n or ng, the vowels with nasal terminals, are considered more rounded than the closed-mouth and opened-mouth vowels without such terminals; vowels with ng terminals are even more rounded than those with n terminals. Hence zhang, zheng, zhong, zhuang, and similar combinations of these jiang yang and zhong dong category vowels with the initial consonants ch, sh, and r constitute the most rounded words with vowels. (The vowel ueng does not occur with an initial consonant; words utilizing it are therefore written weng, and are less rounded than other words with nasal terminals, because the initial is of the throat consonant type and is therefore considered a vowel.)

Words composed of molar consonants, and closed-mouth or opened-mouth category vowels in the yan qian or ren chen rhyme categories are also rounded, but less so than those in the jiang yang and zhong dong rhyme categories. Such words
in the gu su, yao tiao, and you qiu rhyme categories also remain rounded throughout, but to an even lesser degree. Fa hua, suo buo, and mie xie rhyme category words with molar consonants and closed-mouth or opened-mouth category vowels open rounded, but because of their vowels do not close at all; the unclosed ending is more rounded than a pointed close, simply because the pointed quality is not present, but does not have the rounded strength of words in those rhyme categories which actually have the presence of the rounded quality in their close. Words in these three rhyme categories with front teeth consonants and level-teeth or scooped-lips category vowels are likewise more pointed than rounded, because the rounded quality is not present, but do not have the pointed strength of words in the yi qi rhyme category, which actually contain the pointed quality in their close.

The complexity of the system becomes apparent in words beginning with lip consonants, which are pointed but less so than front teeth consonants, and in words beginning with tongue consonants, which are rounded but less so than molar, or jaw and palate consonants; in conjunction with vowels which open pointed but close rounded, or open rounded but close pointed, the possible shadings of degree between wholly pointed and wholly rounded sounds become almost innumerable. While these shadings are also theoretically present in everyday Mandarin Chinese, in practice only the
difference between the two extremes is actually audible. In Beijing opera speech and song, however, the precise degree of pointedness or roundness is clearly articulated, as are the modulations of degree within words. This practice is perhaps due to the relative paucity of sound units in Mandarin Chinese, and the need for variety and color in the sound of stage language. For whatever reason, the precision and exaggeration of the pointed and rounded qualities of sound is the most outstanding feature of Beijing opera pronunciation.

Special Beijing Opera Pronunciation

The Mandarin Chinese spoken and sung on the Beijing opera stage is the most clearly and precisely pronounced and articulated rendition of that spoken language. However, certain written-characters have special pronunciations in Beijing opera theatrical language which differ from their normal Mandarin pronunciations. There are two major reasons usually given for these differences.

Historically, Beijing opera came into being through the creative combination and development of a number of regional theatre forms and kungu. In the process of this development, certain regional pronunciations of written-characters were adopted into the newly emerging form, primarily from Anhui, Hubei, Sichuan, and Suzhou
Many of these regional pronunciations are still retained in Beijing opera language. For example, the word *ni* (你), which is the Mandarin pronunciation of the written-character meaning "you," may be pronounced *li* in Beijing opera, following the Anhui dialect pronunciation. *He* (何), Mandarin for "what," may be pronounced *huo* as in Hankou dialect, the regional speech of a city which is now a part of Wuhan in Hubei. *Liu* (六), Mandarin for "six," may be pronounced *lu* according to its Sichuan pronunciation, and *wo* (我), for "I," often becomes *ngo*, following the pronunciation of Suzhou, the home of kunqu. Such special pronunciations are referred to as "accustomed (or 'traditional') sounds" (xiquan yin 习惯音) when they occur in Beijing opera.

Secondly, during the development of Beijing opera, alterations have been made in the Mandarin pronunciation of certain written-characters for ease or variety in pronunciation and projection of sound. For instance, certain sounds which do not close are frequently given altered endings which do close, making them much easier to sustain and complete; *ya* may become *yai*, *zuo* may become *zhu*, *jie* may become *jiao*, and *xie* may become *xiai*. There are many more rounded closes in Mandarin than there are pointed; variety in the number of possible pointed endings is increased by altering the endings of certain words. For instance, the rounded sounds *zhu*, *chu*, *shu*, and *ru* are often
given pointed closes, altering their pronunciation to zhřū, chřū, shrū, and rū. The most rounded sounds, zhi, chi, shi, and ri, do not carry well and are difficult to sustain since they occur quite far back in the mouth and do not contain vowels. They are frequently pronounced zhrii, chrii, shrii, and rii in Beijing opera, simultaneously enhancing the ease with which they can be pronounced and projected, and increasing the number of sounds with pointed vowel closes. Special pronunciations of this type are termed "go to the mouth" written-characters (shangkouzi 上口字). 22

While the specific pronunciation changes just discussed are recognizable as having been made for ease and variety in sound production, the reasons for alteration of pronunciation in the majority of "go to the mouth" written-characters are not readily discernible. In fact, in practice both types of special pronunciations are usually referred to as "go to the mouth" written-characters, translated here as "special pronunciations." 23 All are established by tradition; no overall set of rules or regulations exists by which special pronunciations can be logically established. For instance, most sounds represent a number of words with very distinct meanings, which are differentiated from one another by speech-tone, and of course by written-characters, as discussed in Chapters III and IV. For each sound which may have a special pronunciation, there are only certain specific words
which will take that pronunciation; all others will not. The performer must simply memorize the sounds and specific written-characters whose pronunciations may be given special pronunciations, as well as those special pronunciations themselves. This process of memorization is an ongoing one; it occurs each time a student or professional performer learns an established play from a particular school, in which the words which have special pronunciations and those specific altered pronunciations have been set by tradition. And this body of memorized special pronunciations is then applied by every performer who participates in developing a new play, and must decide which words will have what special pronunciations.

The following two figures list many, but not all, of the sounds and specific written-characters which may have special pronunciations. Because of the traditional nature of these pronunciations, such a listing can only present those which have been brought to the attention of the compiler to date. 24 The first figure, Figure 19, lists those written-characters whose special pronunciations maintain the same rhyme category as that of the original pronunciations; the second, Figure 20, lists those in which the rhyme category is altered by the special pronunciations. The special pronunciations in the second figure are regarded as more extreme than those in the first, because such alterations affect the textual rhyme scheme as well as the
sound in performance, and their use therefore must be considered in the composition of the text.
### Figure 19

**Written-characters Which Have Special Pronunciations That Maintain the Same Rhyme Category**

<table>
<thead>
<tr>
<th>Mandarin Pronunciation</th>
<th>Special Pronunciation</th>
<th>Written-characters</th>
<th>Rhyme Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>zhi</td>
<td>zhrii</td>
<td>know; spider</td>
<td>yi gi</td>
</tr>
<tr>
<td>chi</td>
<td>chrrii</td>
<td>eat; slow; gallop; shame; relax</td>
<td></td>
</tr>
<tr>
<td>shi</td>
<td>shrii</td>
<td>lose</td>
<td></td>
</tr>
<tr>
<td>ri</td>
<td>rii</td>
<td>day</td>
<td></td>
</tr>
<tr>
<td>ni</td>
<td>li</td>
<td>you</td>
<td></td>
</tr>
<tr>
<td>ge</td>
<td>guo</td>
<td>elder brother; song; dagger/axe; pavilion; pigeon</td>
<td></td>
</tr>
<tr>
<td>ke</td>
<td>kuo</td>
<td>division; severe; thirst; class; a measure word</td>
<td></td>
</tr>
<tr>
<td>he</td>
<td>huo</td>
<td>peace; standing grain; wheat; river; lotus; combine; box; entire; congratulate</td>
<td></td>
</tr>
<tr>
<td>e</td>
<td>ngo</td>
<td>mistaken; soon; pretty young woman; evil; calyx; hold back</td>
<td></td>
</tr>
<tr>
<td>wo</td>
<td>ngo</td>
<td>I</td>
<td></td>
</tr>
<tr>
<td>bo</td>
<td>be</td>
<td>silk</td>
<td></td>
</tr>
<tr>
<td>ai</td>
<td>yai</td>
<td>short; receive; get close to; dust</td>
<td></td>
</tr>
<tr>
<td>hai</td>
<td>xai</td>
<td>skeleton</td>
<td></td>
</tr>
<tr>
<td>mao</td>
<td>miao</td>
<td>cat; flag; anchor</td>
<td></td>
</tr>
</tbody>
</table>


(Figure 19, cont'd)

<table>
<thead>
<tr>
<th>Mandarin Pronunciation</th>
<th>Special Pronunciation</th>
<th>Written-characters</th>
<th>Rhyme Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>jiu</td>
<td>ziu</td>
<td>rice wine</td>
<td>you gius</td>
</tr>
<tr>
<td>ban</td>
<td>buan</td>
<td>kind; remove; scar; half; accompany; stumble</td>
<td>yun gian</td>
</tr>
<tr>
<td>pan</td>
<td>puan</td>
<td>a surname; lose; betray; judge; scatter; side; plate; nirvana; boulder; coil</td>
<td></td>
</tr>
<tr>
<td>man</td>
<td>muan</td>
<td>evade truth; steamed; full</td>
<td></td>
</tr>
<tr>
<td>lian</td>
<td>lian</td>
<td>love; golden rain tree; contraction</td>
<td></td>
</tr>
<tr>
<td>lian</td>
<td>jian</td>
<td>face</td>
<td></td>
</tr>
<tr>
<td>han</td>
<td>xian</td>
<td>shout</td>
<td></td>
</tr>
<tr>
<td>rong</td>
<td>yong</td>
<td>dissolve; contain; a kind of flower; glory; lofty; misty</td>
<td>hong dong</td>
</tr>
</tbody>
</table>
Figure 20
Written-characters Which Have Special Pronunciations
That Change the Rhyme Category

<table>
<thead>
<tr>
<th>Mandarin Pronunciation</th>
<th>Special Pronunciation</th>
<th>Written-Characters</th>
<th>Original Rhyme Category</th>
<th>New Rhyme Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>lü</td>
<td>lu</td>
<td>green</td>
<td>yi qi</td>
<td>gu su</td>
</tr>
<tr>
<td>zhu</td>
<td>zhřü</td>
<td>vermilion; a surname; tree trunk; pearl; spider; pig; host; all; shuttle; explain; casting; halt</td>
<td>gu su</td>
<td>yi qi</td>
</tr>
<tr>
<td>chu</td>
<td>chrřü</td>
<td>get rid of; store up; kitchen; livestock; dwell; toad; out</td>
<td></td>
<td></td>
</tr>
<tr>
<td>shu</td>
<td>shrřü</td>
<td>book; stretch; transport; different; skill; relate; tree; forgive; vertical; office; hub; rat; millet; express</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ru</td>
<td>řü</td>
<td>as if; eat; scholar; child; you; breast; haltingly</td>
<td></td>
<td></td>
</tr>
<tr>
<td>yu</td>
<td>yo</td>
<td>desire</td>
<td>gu su</td>
<td>suo buo</td>
</tr>
<tr>
<td>ya</td>
<td>yai</td>
<td>cliff</td>
<td>fa hua</td>
<td>huai lai</td>
</tr>
<tr>
<td>zuo</td>
<td>zhu</td>
<td>sit</td>
<td>suo buo</td>
<td>gu su</td>
</tr>
</tbody>
</table>
(Figure 20 cont'd)

<table>
<thead>
<tr>
<th>Mandarin Pronunciation</th>
<th>Special Pronunciation</th>
<th>Written-characters</th>
<th>Original Rhyme Category</th>
<th>New Rhyme Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>lue</td>
<td>lio</td>
<td>brief; plunder;</td>
<td>mie xie</td>
<td>suo buo</td>
</tr>
<tr>
<td>jue</td>
<td>juo</td>
<td>role/part; sense;</td>
<td>mie xie</td>
<td>suo buo</td>
</tr>
<tr>
<td>que</td>
<td>que</td>
<td>retreat; authentic</td>
<td>mie xie</td>
<td>suo buo</td>
</tr>
<tr>
<td>qüo*</td>
<td>chew</td>
<td></td>
<td>mie xie</td>
<td>suo buo</td>
</tr>
<tr>
<td>que</td>
<td>cuentu</td>
<td>sparrow; magpie</td>
<td>mie xie</td>
<td>suo buo</td>
</tr>
<tr>
<td>nue</td>
<td>nio</td>
<td>cruel; tease</td>
<td>mie xie</td>
<td>suo buo</td>
</tr>
<tr>
<td>xue</td>
<td>xuo</td>
<td>study</td>
<td>mie xie</td>
<td>suo buo</td>
</tr>
<tr>
<td>xue</td>
<td>suo</td>
<td>whittle</td>
<td>mie xie</td>
<td>suo buo</td>
</tr>
<tr>
<td>yue</td>
<td>yo</td>
<td>high mountain;</td>
<td>mie xie</td>
<td>suo buo</td>
</tr>
<tr>
<td></td>
<td></td>
<td>arrange; music;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>leap</td>
<td></td>
<td></td>
</tr>
<tr>
<td>jie</td>
<td>jiai</td>
<td>all; steps;</td>
<td>mie xie</td>
<td>huai lai</td>
</tr>
<tr>
<td></td>
<td></td>
<td>street; between;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>boundary; avoid;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>fall due; divide</td>
<td></td>
<td></td>
</tr>
<tr>
<td>xie</td>
<td>xiai</td>
<td>shoes; in accord;</td>
<td>huai lai</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>crab; slack</td>
<td>lush</td>
<td></td>
</tr>
<tr>
<td>bai</td>
<td>be</td>
<td>white; 100;</td>
<td>huai lai</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>brother-in-law;</td>
<td>lush</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>cypress</td>
<td>lush</td>
<td></td>
</tr>
<tr>
<td>mai</td>
<td>mo</td>
<td>wheat; vein</td>
<td></td>
<td></td>
</tr>
<tr>
<td>chai</td>
<td>che</td>
<td>take apart</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
(Figure 20 cont'd)

<table>
<thead>
<tr>
<th>Mandarin Pronunciation</th>
<th>Special Pronunciation</th>
<th>Written-characters</th>
<th>Original Rhyme Category</th>
<th>New Rhyme Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>wei</td>
<td>wui</td>
<td>not; flavor; tireless; tiny; only; only; hold together; tail</td>
<td>hui dui</td>
<td>yi qi</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(no implied e before the i)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bei</td>
<td>be</td>
<td>north</td>
<td>hui dui</td>
<td>su buo</td>
</tr>
<tr>
<td>mao</td>
<td>mieou</td>
<td>spear</td>
<td>yao tiao</td>
<td>you qiu</td>
</tr>
<tr>
<td>jiao</td>
<td>jüo*</td>
<td>foot</td>
<td>yao tiao</td>
<td>su buo</td>
</tr>
<tr>
<td>qiao</td>
<td>ciòo</td>
<td>sparrow</td>
<td></td>
<td></td>
</tr>
<tr>
<td>yao</td>
<td>yo</td>
<td>medicine</td>
<td></td>
<td></td>
</tr>
<tr>
<td>liu</td>
<td>lu</td>
<td>six</td>
<td>you qiu</td>
<td>gu su</td>
</tr>
<tr>
<td>rou</td>
<td>ru</td>
<td>meat</td>
<td></td>
<td></td>
</tr>
<tr>
<td>geng</td>
<td>jin</td>
<td>change; plough</td>
<td>zhong dong</td>
<td>ren chen</td>
</tr>
<tr>
<td>heng</td>
<td>hun</td>
<td>horizontal</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*There is no ëo sound in the original su buo rhyme category.*
The special pronunciations of these written-characters may occur in all sung passages, and in certain types of speech, as will be discussed below. However, the special pronunciations of these written-characters are not always used. Generally speaking, the last written-character in a sentence will be given its special pronunciation; however, if that written-character is spoken or sung very quickly, it often will not. And the special pronunciations of written-characters occurring in the middle of a sentence are frequently not used, especially if that sentence is sung.

The use of these special pronunciations produces two major effects in performance. Firstly, they serve to link northern and southern language. Northern dialects have more rounded sounds, and southern dialects more pointed; standard Mandarin Chinese is primarily a northern language. Special pronunciations enlarge the number of pointed sounds in Beijing opera language by both including certain specific southern pronunciations, and by creating new pronunciations with the pointed quality, suggesting the flavor of southern language. The language of Beijing opera is thereby made more appealing to speakers of the diverse range of dialects throughout China than is Mandarin alone. Secondly, the use of special pronunciations in essence creates for Beijing opera a language of its own; this special stage language heightens and stylizes the effects of speech and song in Beijing opera.
Beijing opera song (chang 唱) in performance consists of lyrics, music for those lyrics composed in the elements of the pihuang musical system, and the performer's voice, employing fully all the basic techniques of vocal production. In song, however, the performer uses two additional vocal techniques: exaggerated pronunciation (qieyin 切音, lit., "cut sound"), and empty-words (xuzi 虚字). These techniques serve both an aesthetic and a practical function, functions which are related to the different dramatic purposes of speech and song, and to the different uses of stage and performance time which stem from those dramatic purposes. Whereas speech is frequently used in the compression of stage time, recounting in a few moments of performance time the events of days, weeks, or years, both stage and performance time are often expanded in song for the expression of emotion. As a result, the pronunciation of a single monosyllabic word may occupy many seconds of performance time. Several of Beijing opera's metrical types are quite slow and melismatic; even fast-meter allows ample time to present the speech-tone and pronunciation of the sound of each written-character very clearly. The vowel types, consonant types, and pointed or rounded quality of each word therefore become even more important as aesthetic and communicative factors in song, and are exaggerated to
an even greater extent than in speech. Together, the exaggerated pronunciation techniques and the use of empty-words serve to further stylize the emotional expression of song, and simultaneously to further clarify the precise sound of each written-character being sung. In conjunction with lyric structure, song structure, and vocal production techniques, they produce the complex and varied phrasing characteristic of Beijing opera song.

Exaggerated Pronunciation Techniques

There are two separate but related exaggerated pronunciation techniques: segmented pronunciation (fanqie 反切, lit., "to make cuts"), and direct pronunciation (zhinian 直念, lit., "straight reading"). Segmented pronunciation is for the pronunciation of words with complete, complex sound structures. Direct pronunciation is employed in pronouncing words with either incomplete or simple sound structures. Every word sung is sung utilizing either the segmented or the direct exaggerated pronunciation technique.25

Segmented Pronunciation

In segmented pronunciation, the sound of a written-character is divided into three parts: the "head" (tou 头), the "belly" (fu 腹), and the "tail" (wei 尾).
These three portions of the sound are directly related to the sound structure of Mandarin Chinese and the rhyme categories of Beijing opera, discussed in Chapter III. The head consists of the initial consonant or vowel, and the medial vowel if the particular sound includes one. Articulation of the head is called "putting out the written character" (chu zi 出字). The consonant type of the initial consonant and its pointed or rounded nature must be clear, as must the vowel type of the medial vowel, if one is present, and its pointed or rounded quality. The belly follows the head, and consists of the central vowel. In more melismatic passages, it is the belly which is extended throughout the melodic-phrase of the written-character. Singing this portion of the word is referred to as "moving the melodic-phrase" (yunqiang 运腔). In it, the vowel type of the central vowel must be clear and unaltered throughout, and the pointed or rounded quality of that vowel must be constantly clear. The tail of the written-character includes its terminal vowel or consonant. Pronunciation of this portion of the sound is termed "closing the sound" (shousheng 收声); the pointed or rounded quality of the terminal vowel or consonant must be clear. In "closing the sound," the entire pronunciation, and hence the specific meaning, of the written-character is made evident.

The pronunciation of the speech-tone may occur in the head and the first part of the belly in relatively
melismatic melodic-phrases, as described in Chapter IV; it may also, however, be extended throughout a melodic-phrase, particularly in those that are more syllabic. In the latter instance, the approximate speech-tone in relation to that of the preceding written-character is indicated in the head. Internal pitch relations of the speech-tone are established in the belly, and the ending pitch of the speech-tone in relation to that of the succeeding written-character is made clear in the tail.

It is evident that the requirement mentioned in Chapter IV, that the performer "first set the written-character, and then move the melodic-phrase," applies only to speech-tone, and then only in the more melismatic melodic-phrases; in fact, the pronunciation throughout most melodic-phrases is related to the meaning of the written-character. When the breath is rested in the middle of a melodic-phrase, all three portions of the written character's sound are pronounced before the pause; when the singing resumes, it does so with the belly, and once again "closes the sound" with the tail. In this case, the second partial singing of the written-character is decorative; while it need not be associated with meaning in speech-tone, the same demands are made upon clarity of the vowel type and pointed or rounded quality.

Segmented pronunciation is employed in singing all words which have both central vowels and terminal vowels.
or consonants. All words in the huai lai, yao tiao, you qiu, yan qian, ren chen, jiang yang, and zhong dong rhyme categories are so structured, and are therefore given segmented pronunciations. Some of these words do not have heads; for instance, those which are in the open mouth vowel category and do not have initial consonants. In these cases, "putting out the written-character" occurs at the beginning of the belly portion, and is followed by vowel modulation to the terminal vowel or consonant. All words with segmented pronunciation may freely be given melismatic musical composition.

Direct Pronunciation

Direct pronunciation is for words which are only "sent out" and do not close, and for words which have only a single, simple vowel, with neither a medial vowel nor a terminal vowel or consonant. These words consist of only a head and a belly. Direct pronunciation does in fact modulate in pronunciation from head to belly, and demands the same clarity in "putting out the written-character" and "moving the melodic-phrase" as does segmented pronunciation. However, this is modulation from a consonant or initial vowel to a central vowel only; direct reading is for words which have no internal vowel modulation.
The sounds of written-characters in the fa hua, suo buo, and mie xie rhyme categories may have both medials and central vowels, but they do not have tails; additionally, their central vowels are of the type which do not close—a, e, and o. These vowels are quite short in duration. All such words therefore receive "straight readings," and rarely employ melisma in their musical composition. Yi qi and gu su rhyme category words likewise are given direct pronunciations, because all such words have only a single, simple vowel. Finally, words in the hui dui rhyme category are read in this manner; although they may have medial, central, and tail vowels, as in the word hu[e]i, when pronounced their sound proceeds immediately to their tails, i, making those tails central vowels in practice. Words in these last three rhyme categories may be given melismatic melodic-phrases; although they have no vowel modulation, their vowels do close and hence can be sustained.

Empty-words

Empty-words were discussed briefly in Chapter V as one of the standard interpretive techniques for the composition of individual melodic-passages. They have no denotative meaning, but are considered easy to sustain; when an empty-word is employed, the sound of a written-character is
sung completely but briefly, and then the empty word is used to sing the remainder of the melodic-phrase.

Empty-words are most frequently used after sounds which are given direct pronunciations. Because their vowels do not close, sounds in the fa hua, suo buo, and mie xie rhyme categories are considered the most difficult to sustain. When these sounds are located in a position which calls for an extended melodic-phrase, such as at the end of a third dou, empty-words are usually inserted. Although their vowels do close and can therefore be sustained, sounds in the gu su and hui dui rhyme categories are considered not sufficiently resonant, and are judged to sound bad when they are sustained for very long; they, too, are often augmented by empty-words when they occur in positions which call for extended melodic-phrases.

Sounds with segmented pronunciations are also supplemented by empty words in certain instances. Like those in the gu su and hui dui rhyme categories, sounds in the you qiu and ren chen categories are considered unpleasant when sustained for very long, and are often followed by empty-words when given extended melodic-phrases. Additionally, empty-words are used whenever a particular sound has occurred quite often in a song, and variety is desired.

Empty-words do not contain medial vowels; most consist of a central vowel alone, or an initial and a central vowel.
In some cases, the central vowels are those which are normally considered not to close: a, o, and e. However, when used in empty-words, which have no denotative meaning, these vowels are considered both sustainable and closeable. Empty-words are not associated with speech-tones, and may therefore be melodically interpreted quite freely for dramatic purposes.

A fairly strict set of regulations governs the use of empty-words. Sounds in each rhyme category may take only one or two specific empty-words. The only major exception to this is the ren chen rhyme category; since it is regarded as containing the most strictly nasal, and therefore unpleasant, sounds, there is some flexibility in the empty-words which may be used with ren chen words. However, it, too, has one preferred empty-word. Figure 21 matches the several rhyme categories with their appropriate empty-words.
Figure 21
Rhyme Categories and Their Preferred Empty-words

<table>
<thead>
<tr>
<th>rhyme category</th>
<th>empty-word</th>
<th>a</th>
<th>ai</th>
<th>e*</th>
<th>na</th>
<th>nei</th>
<th>wa</th>
<th>ya</th>
</tr>
</thead>
<tbody>
<tr>
<td>yi qi</td>
<td></td>
<td>x</td>
<td></td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>gu su</td>
<td></td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>fa hua</td>
<td></td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>suo buo</td>
<td></td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mie xie</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>huai lai</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>x</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>hui dui</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>yao tiao</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>you qiu</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>yan qian</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>ren chen</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>jiang yang</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>zhong dong</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>x</td>
</tr>
</tbody>
</table>

*(or "ngo")
Overall Aesthetics

Many of the aesthetic values concerning song in Beijing opera are specific to role types, and will be discussed below. However, certain fundamental aesthetics concerning vocal range and timbre are common to all roles.26

The majority of songs in Beijing opera are within a pitch-range of an octave and a fifth (i.e., nineteen "half-steps"). At the same time, high pitch is a positive aesthetic value for all role types. Performers therefore generally pitch their songs as high as possible, so that the highest notes in the songs approach the upper limits of their vocal ranges. This is of course done with the aesthetic demand for effortlessness as a prime consideration; to pitch a song so high as to give the appearance of strain in the highest notes would be counterproductive aesthetically. As a result of this value placed on high pitch, key in its Western conception functions solely as a technical tool of the performer, rather than as an interpretive technique; if he or she can properly produce the high notes of a song sung in the key of F, that key will be used rather than the lower keys of C, D, or E. Only in individual songs which alternate passages between two different performers is a compromise made in choice of key to accommodate more than one voice; in cases where one performer sings an entire song, the choice of key
is entirely up to that performer, and the key may freely be changed for the next song by the next performer. This practice frequently necessitates retuning the accompanying stringed instruments, or switching instruments or players.

The ideal basic timbre for singing in all role types may be described in Western terms as a controlled nasal tone; the nasal resonating cavities are always in use. However, nasality alone, untempered by the use of other cavities, is a negative aesthetic value. One or more other resonating cavities must always be employed as well, modifying and augmenting the nasal tone.

Vibrato (chanyin 颤音 ) is extremely important in Beijing opera singing; no single pitch is extended without it. The Beijing opera vibrato is characterized by performers as slow (man 慢 ), and wide (kuan 宽 ); the tremors in the tone are both fairly long in duration, and separated by fairly wide pitch intervals. Their production is consciously controlled and timed by the performer. Beijing opera performers contrast the vibrato of "Western opera" to their own by saying that Western opera vibrato is fast (kuai 快 ), and narrow (zhai 窄 , or xia 狭 ). In the context of Beijing opera singing, a fast, narrow vibrato is a negative aesthetic value, indicative of lack of control and therefore improper use of breath; such a vibrato is felt to enlarge the pitch being sung, to make it less specific. The aesthetic effect of the Being opera vibrato is perceived as
clearly presenting the tone, and then producing variations on it; for the Western-trained listener, it is at time difficult to discern which is the basic pitch, and which pitches are the result of the use of vibrato.

Sophia Delza was referring to this phenomenon when she wrote, "The voice, which violates every familiar conception of human intonation, covers the gamut of sound . . . with the confused nonchalance of an orchestra tuning up on a damp day. . . ." In the Beijing opera vibrato, the singing of a particular pitch may begin and/or end above or below that pitch, and will clearly move to and from it in the course of singing that note. The variations in pitch produced by the vibrato are not, however, considered a part of the melodic progression, and are not included in the notation of those plays which have been transcribed. For example, in the published notation of the Mei Lanfang version of the play The Favorite Concubine Becomes Intoxicated, the following melodic-passage occurs:

\[ \begin{array}{c}
0 \frac{2}{2} \frac{1}{1} \frac{2}{2} \frac{1}{1} \\
\hline
\end{array} \]

\[ \text{bīnlún} \]
\[ \text{ice wheel} \]

In actual performance, more notes are sung:

\[ \begin{array}{c}
0 \frac{2}{2} \frac{1}{1} \frac{2}{2} \frac{1}{1} \\
\hline
\end{array} \]

\[ \text{bīnlún} \]
\[ \text{ice wheel} \]
The apparent expansion of the melodic progression is stylistic rather than compositional; such melodic expansion through the use of vibrato requires that the performer be well versed in the vocal techniques of Beijing opera. A singer untrained in Beijing opera vocal production and singing aesthetics cannot, as a result, sing from notation and "sound like" Beijing opera; pitch movement is around pitches, rather than from one directly to another.

The overall effect of this nasal tone and distinctive vibrato is perceived as an intense voice with a narrow focus. Beijing opera performers characterize the singing of "Western opera" as presenting round tones in straight, or direct, melodic-passages; they perceive their own song as presenting narrow, sharply focused tones in weaving, "round" melodic-passages.

Speech

The single most striking feature of Beijing opera theatrical speech (nianbai 尾白) is its wide variety of speech style. Much of this variety is provided by the two distinctly different major types of speech, heightened speech and colloquial speech. Heightened speech (yunbai 颜白, lit., "rhymed speech") is used for delivering prose as well as verse; it is employed for all speeches in poetry, and for prose speeches written in classical
Chinese, or in a blend of classical and vernacular language in which the classical language is more dominant. Because language in which classical Chinese predominates is characteristic of the speech written for characters of high social status, as discussed in Chapter III, heightened speech is therefore spoken primarily by performers playing characters of relatively high status. There are two types of colloquial speech: colloquial Mandarin speech (jingbai 京白, lit., "[Bei]jing colloquial"), and the colloquial speech of regional dialects (fangyanbai 方言白, lit., "regional colloquial speech"). Either type of colloquial speech may be employed for prose speeches with a blend of classical and vernacular language in which the vernacular language is more dominant, and for prose speeches written entirely in vernacular language. Colloquial speech is therefore spoken for the most part in the portrayal of characters of lower social status.

**Heightened Speech**

Heightened speech (yunbai) has very strong musical qualities, and frequently has the flavor of declamation as well. It uses special pronunciations extensively, to an even greater extent than does song, and is slower than vernacular speech, with much greater extremes in pitch. It has been described as "exaggerated, cadenced half-singing
and half-spoken intonation. However, its pitch range is narrow in comparison with that of song; in heightened speech, the pitch of each written-character relative to those which precede and follow it is much more important than any internal variations in pitch.

The pitches of written-characters in heightened speech follow the speech-tones of the Song and Yuan dynasty dialect of Zhongzhou, a district in Henan province. These Zhongzhou speech-tones are called Zhongzhou yun (Zhongzhou rhyme), and it is from this terminology that heightened speech takes its name (yunbai 雲白). They are appreciably different than the speech-tones of Mandarin Chinese, which stress internal pitch modulation as well as relative pitch. Zhongzhou dialect does not distinguish between the level-tone (yinpingsheng 阴平声, lit. "feminine-principle level-tone;" the first tone in Mandarin Chinese) and the rising tone (yangpingsheng 阳平声, lit. "male-principle level-tone;" the second tone in Mandarin). The same pitch is used for both types of "level-" (ping 平) tones; it is not as high as the high level pitch used for the level-tone in Mandarin, because the highest pitch in Zhongzhou dialect is reserved for the turning-tone (shangsheng 上声, the third tone in Mandarin Chinese), which in Zhongzhou dialect is perceived as vigorous and strong. Zhongzhou dialect's lowest pitch is that of the falling-tone (qusheng 去声, the fourth tone in Mandarin),
which in Zhongzhou dialect is regarded as plaintive. Finally, in contrast to Mandarin, in which written-characters with entering-tone (rusheng 入声) pronunciations have been distributed among the other four tone categories, Zhongzhou dialect preserves the entering-tone, a speech-tone most recognizable by its short duration. Because they are not a feature of Mandarin, Beijing opera performers must simply memorize entering-tone words in order to give them their proper pitch in heightened speech. Among the most important entering-tone words are the four which change their speech-tone in Mandarin according to that of the word which follows them: one (yi 一), seven (qi 七), eight (ba 八), and not (bu 不). In the original Zhongzhou dialect, level- and entering-tones had the same pitch, in between those of turning- and falling-tones, and were distinguishable from each other only by the brevity of the entering-tones. So as not to confuse the two types of speech-tones, heightened speech allows level-tones a slightly higher pitch than entering-tones, while maintaining the shorter duration of the entering-tones. Figure 22 compares the speech-tones of Mandarin with those of Zhongzhou dialect as adapted for heightened speech; Figure 23 illustrates the relative pitches of the latter.
Figure 22

Speech-tones in Mandarin Chinese and the Zhongzhou Dialect of Heightened Speech Compared

<table>
<thead>
<tr>
<th>Order in Mandarin</th>
<th>Tone Category</th>
<th>Tone Name</th>
<th>Pitch Diagram</th>
<th>Example</th>
<th>Pitch Diagram</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>first tone</td>
<td>yinpingsheng</td>
<td>(high) level-tone</td>
<td></td>
<td>1 1</td>
<td></td>
<td>6 6</td>
</tr>
<tr>
<td></td>
<td>(yin level tone)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>second tone</td>
<td>yangpingsheng</td>
<td>(middle) rising-tone</td>
<td></td>
<td>6 1</td>
<td></td>
<td>6 6</td>
</tr>
<tr>
<td></td>
<td>(yang level tone)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>third tone</td>
<td>shangsheng</td>
<td>turning-tone</td>
<td></td>
<td>5 3.6</td>
<td></td>
<td>1 1</td>
</tr>
<tr>
<td></td>
<td>(ascending tone)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>fourth tone</td>
<td>gusheng</td>
<td>falling-tone</td>
<td></td>
<td>1 3</td>
<td></td>
<td>3 3</td>
</tr>
<tr>
<td></td>
<td>(going tone)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-</td>
<td>rusheng</td>
<td>entering-tone</td>
<td></td>
<td></td>
<td></td>
<td>50 0</td>
</tr>
<tr>
<td></td>
<td>(entering tone)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Figure 23

Relative Pitches of the Zhongzhou Dialect
of Heightened Speech

<table>
<thead>
<tr>
<th>Order (in common speech)</th>
<th>Tone Category</th>
<th>Tone Name</th>
<th>Pitch Diagram</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>third tone</td>
<td>shangsheng (ascending tone)</td>
<td>turning-tone</td>
<td></td>
<td>1 1</td>
</tr>
<tr>
<td>first &amp; second tones</td>
<td>yin and yang pingsheng (yin and yang level tones)</td>
<td>level- (and rising-) tone(s)</td>
<td></td>
<td>6 6</td>
</tr>
<tr>
<td></td>
<td>rusheng (entering tone)</td>
<td>entering-tone</td>
<td></td>
<td>50 0</td>
</tr>
<tr>
<td>fourth tone</td>
<td>gusheng (going tone)</td>
<td>falling-tone</td>
<td></td>
<td>3 3</td>
</tr>
</tbody>
</table>
It is easiest to see the basic application of these relative pitches in simple phrases with no consecutive, like speech-tones. The sentence, "work hard [and] endure labor,"  kè kǔ nài láo (刻苦耐劳), is made up of a falling-, a turning-, a falling-, and a level- (rising) tone. In Mandarin speech, it is read:\textsuperscript{34}

\begin{itemize}
  \item \begin{tikzpicture}
    \draw (0,0) -- (1,0) -- (1,1) -- (2,0) -- (2,1) -- (3,0);
    \node at (0.5,0) {kè};
    \node at (1.3,0) {kǔ};
    \node at (2,0) {nài};
    \node at (2.8,0) {láo};
  \end{tikzpicture}
\end{itemize}

However, in heightened speech it becomes:

\begin{itemize}
  \item \begin{tikzpicture}
    \draw (0,0) -- (1,0) -- (1,1) -- (2,0) -- (2,1) -- (3,0);
    \node at (0.5,0) {kè};
    \node at (1.3,0) {kǔ};
    \node at (2,0) {nài};
    \node at (2.8,0) {láo};
  \end{tikzpicture}
\end{itemize}

Not only are the tones different; the internal modulations in pitch are replaced by sliding connectives between the relative pitches. A second example is provided by the sentence, "Who [literally "which one"] dares to come to steal grass?" Nǎ ge gǎn lái dài cǎo? (哪个敢来盗草). In Mandarin, it is read:
Of course, in actual performance, leeway is necessary for interpretation and variety. In the second example, it is unlikely that the three turning-tones would all be read at exactly the same pitch; however, all would be higher than the pitch of lai, a level- (rising) tone written-character.

Pauses and variations in intonation within the parameters of the relative pitch relationships are not only used to separate dou, but also, on a lesser scale, to set off level-tones (i.e., both level- and rising-tones). For example, following the basic rules of Zhongzhou speech-tone, the sentence "Give priority to education," jiao xue wei zhu (教学为主), would be read:
However, this is an unbroken upward progression; it is difficult to say, and judged to be unpleasing to the ear. It becomes:

The carat represents a slight pause, separating the two level- (rising) tones and setting them both off.

In fact, there are rules governing variations in intonation to deal with both two and three consecutive written-characters with the same tone. When there are two level-tones, as is evident above, the second one is pitched slightly lower than the first. With two turning-tones, the first is low and the second is high; the pitch dips even lower than it begins, in transit to the second written-character:
When there are two falling-tones in succession, both are low; however, the pitch rises quite high before falling low again in transit to the second written-character:

This sliding with a variation in pitch is an important instance of the use of controlled breath to control pitch— it is perhaps the major application of the glide (huàyīn 滑音) technique mentioned above. With two entering-tones, both are cut off; there is no sliding connective:
Three consecutive level-tones are described as sounding like flowing water; they may have either a downward progression of pitches, or may have the pitch of the second slightly higher than the first, and the pitch of the third slightly lower:

\[ \text{chén} \quad \text{xīāng} \quad \text{tīng} \]

(agalloch eaglewood pavilion)

or:

\[ \text{chén} \quad \text{xīāng} \quad \text{tīng} \]

With three consecutive turning-tones, it is the third which rises high; the first two are low:

\[ \text{nǎ} \quad \text{lǐ} \quad \text{yǒu} \]

(what place has)
The second may in fact drop even lower:

```
\begin{align*}
\text{\ pitch} & \quad \text{\ pitch} & \quad \text{\ pitch} \\
\text{\ pitch} & \quad \text{\ pitch} & \quad \text{\ pitch} \\
\text{\ pitch} & \quad \text{\ pitch} & \quad \text{\ pitch} \\
\end{align*}
\end{equation}
```

\begin{align*}
\text{na} & \quad \text{li} & \quad \text{you} \\
\end{align*}

In the case of three consecutive falling-tones, the glide technique is used twice; once between the first two written-characters, and on a rising slide at the end of the third:

```
\begin{align*}
\text{\ pitch} & \quad \text{\ pitch} & \quad \text{\ pitch} \\
\text{\ pitch} & \quad \text{\ pitch} & \quad \text{\ pitch} \\
\text{\ pitch} & \quad \text{\ pitch} & \quad \text{\ pitch} \\
\end{align*}
\end{equation}
```

```
\begin{align*}
\text{\ pitch} & \quad \text{\ pitch} & \quad \text{\ pitch} \\
\text{\ pitch} & \quad \text{\ pitch} & \quad \text{\ pitch} \\
\text{\ pitch} & \quad \text{\ pitch} & \quad \text{\ pitch} \\
\end{align*}
\end{equation}
```

\begin{align*}
\text{wan} & \quad \text{wan} & \quad \text{su} \\
\text{long} & \quad \text{long} & \quad \text{life} \\
\end{align*}

Three consecutive entering-tones may have the third slightly lower than the first, as in the case of level-tones; however, the second drops lower instead of rising higher than the first:

```
\begin{align*}
\text{\ pitch} & \quad \text{\ pitch} & \quad \text{\ pitch} \\
\text{\ pitch} & \quad \text{\ pitch} & \quad \text{\ pitch} \\
\text{\ pitch} & \quad \text{\ pitch} & \quad \text{\ pitch} \\
\end{align*}
\end{equation}
```

```
\begin{align*}
\text{\ pitch} & \quad \text{\ pitch} & \quad \text{\ pitch} \\
\text{\ pitch} & \quad \text{\ pitch} & \quad \text{\ pitch} \\
\text{\ pitch} & \quad \text{\ pitch} & \quad \text{\ pitch} \\
\end{align*}
\end{equation}
```

\begin{align*}
\text{yi} & \quad \text{shi} & \quad \text{ba} \\
\text{ten} & \quad \text{ten} & \quad \text{eight} & \quad \text{eight} \\
\end{align*}

They are cut off, and not connected with a slide.
While relationships between pitches remain constant, the overall range may vary considerably. In calm or formally polite situations, it is relatively flat; in excited situations, the pitch range becomes more extreme.

Because heightened speech is used primarily in the portrayal of upper class characters, it is spoken most often by older sheng, martial sheng, young sheng, blue cloth dan, older dan, and jing. However, under certain circumstances it is also spoken by flower dan and chou. For instance, the flower dan character Li Fengjie in Mei Long Town (Mei Long Zhen 梅龙镇) speaks in heightened speech for symmetry with the Emperor, Zheng De, an older sheng. When chou play young scholars they frequently speak in heightened speech, as does Zhang Wenyuan in Black Dragon Residence (Wu Long Yuan 乌龙院). Other chou may also use heightened speech occasionally, for comic purposes. Mu Xuan, in the newly written historical play The Battle of Shouzhou (Zhan Shouzhou 战寿州), opens in heightened speech, with highly formal accompanying physical movements. He is feeling quite self-important at this point, and the use of heightened speech helps to convey this attitude. However, he quickly switches into colloquial speech, which is more appropriate for his role type, for the duration of the play.
Colloquial speech in Beijing opera has a smaller pitch-range than does heightened speech. Most colloquial speech is colloquial Mandarin speech (jingbai 京白 ). It follows the pronunciation, intonation patterns, and tones of Mandarin Chinese. Different levels of speech can be achieved in colloquial Mandarin through the degree of use of special pronunciations; the more special pronunciations that are used, the more heightened the speech level. However, even in the most heightened colloquial Mandarin, special pronunciations are used to a much lesser extent than in heightened speech, and the level of speech is consequently considerably lower.

The colloquial speech of regional dialects (fangyanbai 方言白 ) follows the pronunciation, intonation patterns, and tones of the particular regional dialect in use. It does not use special pronunciations, because the pronunciations of regional dialects are already different from those of Mandarin. Regional colloquial is used much less frequently than is colloquial Mandarin; the former is generally considered a lower speech level than colloquial Mandarin, and becomes even lower when it employs regional slang expressions.

Colloquial speech is used primarily in the portrayal of lower class characters. Regional colloquial is spoken
primarily by chou; for example, the merchant Shen Yanling in Yu Tangchun speaks in Shanxi dialect. Colloquial Mandarin is spoken most often by flower dan and chou. However, under certain conditions older sheng, jing, and young sheng may use colloquial Mandarin. In the play Kaishan Prefecture (Kaishan Fu), Zou Yinglong, an older sheng role, and Yan Song, a jing role, speak primarily in heightened speech. However, in highly emotional situations, both occasionally break into colloquial Mandarin; the technique is highly moving, underlining the humanity of the characters. Additionally, older sheng and jing always use colloquial Mandarin when the characters being portrayed are eunuchs, even when the language spoken is predominantly classical Chinese; the older sheng role Chen Lin in Nine Songs Bridge (Jiu Qu Qiao) and the jing role Liu Jin in Law Gate Temple (Fa Men Si) are typical. Young sheng may use colloquial Mandarin in plays in which they are paired with a flower dan; the young sheng role Yang Zongbao speaks colloquial Mandarin with the young dan Mu Guiying in The Capture of Hongzhou (Po Hongzhou), as does Lu Kunjie with Di Yunluan in Proud Fate (De Yi Yuan). Finally, all children's roles use colloquial Mandarin, no matter what their social status. In Qing Feng Pavilion (Qing Feng Ting), the young sheng role Zhang Jibao is a child in the first half of the play, and therefore
speaks colloquial Mandarin; in the second half of the play, after he has become an official, all of his speech is in heightened speech.\textsuperscript{36}

Overall Aesthetics

Because the overall pitch range in song is greater than that in speech, the lowest notes in song are lower and the highest notes higher than those in speech. However, the median speaking pitch for each performer is usually about a full tone higher than their median singing pitch.\textsuperscript{37} As with singing, the ideal speaking tone is a controlled nasal tone which is augmented by other resonating cavities as well.

In the performance of rhymed speech, certain patterns of overall intonation and rhythm are discernible. Such patterns do not change the relative pitches or internal pitch movement required by the tones of written-characters in heightened and colloquial speech, respectively, nor do they alter the placement of pauses required by level tones, 

\textbf{dou}, and the ends of sentences and poetic lines. These patterns instead vary the range of pitch placement or movement, the length of pauses, and the length of syllable prolongation in the interest of enhancing overall lyricism and euphony.

For instance, in the performance of prelude poems (\textit{yinzi \textcopyright 31 \textcopyright 3}), there is a basic pattern for the reading of
each poetic line. The first half of each line is to be given a relatively sturdy, stable reading, within a minimal, fairly flat range of pitch. The second half of each line rises and then falls in overall pitch, with the reading tempo slowing down at the end. This basic line reading pattern is then modified within the reading of the full prelude poem. In a four line prelude poem, the first two lines have less overall pitch range than does the third, which rises in pitch throughout to a "long, drawn out utterance of the final syllable. . . . [The] fourth line [is then] taken very smoothly, or alternatively given a brisker emphasis as an indication of following action."^39

Overall, however, there are two major demands made of all stage speech, both heightened and colloquial speech, and both poetry and prose. The first is for variety. Every spoken passage must have variety within the range of high (gao 高) and low (di 低) pitches. It must vary between light, soft (qing 轻) speech, and heavy, loud (zhong 重) speech. And each spoken passage must include variation between slow, prolonged (man 慢) speech, and rapid, more staccato (ji 急) speech. Secondly, the impetus for this variety must be the meaning of what is said, and the interpretation of the specific character being portrayed. Without this interpretive impetus for variety, stage speech "sounds like that of children who have memorized passages; it cannot satisfy the listener."^41
Role Specific Vocal Characteristics

All role types in Beijing opera are divided into two categories according to their basic vocal timbre: small-voice (xiaosangzi 小嗓子) and large-voice (dasangzi 大嗓子). The performers of all small-voice roles sing and speak in a falsetto voice—those of large-voice roles do not. Within each of these two categories, every role type has a characteristic vocal timbre, produced by the use of specific resonating cavities. Each role type is characterized as well by certain distinctive song, speech, and wordless vocalization practices. These role-specific vocal characteristics are referred to generally as "the characteristic uses of the voice in each role type" (mei yige hangdang/jiaose [or juese] yunyung sangzi de tedian 每一个行当 / 角色运用嗓子的特真). 42

Small-voice Roles

All young dan and young sheng role types sing in female melodic-passages, as discussed in Chapter IV; they also sing and speak with the small-voice (i.e., in falsetto). For two major reasons, performers of these roles feel that the ideal sounds for important, extended words, whether sung or spoken, are those in the yi qi rhyme category. 43 Firstly, it is believed that the falsetto voice may be best displayed
in the production of these sounds. Secondly, these sounds are pronounced with a nearly closed mouth; because young 
roles require that the teeth rarely be shown and the mouth never open wide, these sounds enhance visual aesthetics as well. In addition to the yi qi rhyme category, performers who speak and sing with the small-voice are partial to the hui dui, ren chen, yan qian, and jiang yang rhyme categories; the mouth is nearly closed for the pronunciation of sounds in these categories, as well.

The yi qi and hui dui rhyme categories are classified as the most female (yin ； i.e., as being most representative of the feminine principle), as discussed in Chapter III. Sounds in these categories are sung with direct pronunciation. The latter three rhyme categories are classified as male (yang ; i.e., as being representative of the male principle); sounds in these categories are given segmented pronunciation in song. Together, these five most frequently-used rhyme categories provide performers who use the small-voice with a sufficient number of both male (yang) and female (yin) sounds to achieve the necessary balance between the two required of the song and speech of every performer, as discussed in Chapter III. They also provide for both direct and segmented pronunciations, contributing to the required variety and color in sung stage language discussed above. Beijing opera playwrights must of course
write lyrics and speech with these preferences for certain rhyme categories in mind.

From the perspectives of playwriting, musical composition, and basic vocal timbre, then, young dan and young sheng are considered quite similar; performers of these role types prefer the same rhyme categories, compose in female melodic-passages, and sing and speak with the same basic vocal timbre. However, in performance both of these major role types, as well as their several sub-categories, are characterized by certain distinctive practices affecting specific vocal timbre, song, speech, and in some cases, wordless vocalizations. These distinguishing practices function as conventions, aurally establishing the identity of each role type.

The Young Dan Voice

The voice of the young dan is an especially high falsetto. It has a high, light, buzzing quality, yet the sound is very penetrating; ". . . although it must have strength, it is not robust." 45

There is more variation in vocal timbre among the various schools of young dan than among those of any other role type. The vocal technique of the Mei Lanfang (梅兰芳) school places the voice in the mask of the face, producing an intense nasal tone. It is not, however, purely
nasal; as discussed above, this is a negative aesthetic quality. The entire mask of the face is used in resonation; performers describe this process as placing each tone high in the head and forward in the face. The vocal timbre of the Cheng Yanqiu (程砚秋) school is markedly different. In the Cheng school, the voice is placed more directly in the center of the face, and is augmented by some resonation in the chest cavity. Additionally, slight breaks or pauses in singing are used much more frequently within the melodic-phrases of individual written-characters. The overall effect is seen as a "smokier" sound; the voices of performers who follow the Cheng school are definitely a bit lower in pitch than are those of performers who follow the Mei school, in both speech and song.

"Flower" dan and martial dan roles feature much less singing than do "blue cloth" dan roles. When they do sing, "flower" dan and martial dan do so in the manner of "blue cloth" dan, but in somewhat simpler versions. For instance, they rarely use metrical types slower than primary-meter, thereby avoiding extended melisma, and usually sing in xipi rather than erhuang, with the major exception of erhuang's sipingdiao, because xipi female melodic-passages are pitched lower than are erhuang female melodic-passages. Additionally, "flower" dan and martial dan songs are usually pitched lower than those of "blue cloth" dan.
Styles of speech vary much more markedly among the various subcategories of young dan than do styles of song. "Blue cloth" dan of course speak in heightened speech. They have a fairly wide range of pitch in their speech, and use more modulation of pitch within each given word in heightened speech than does any other role type. "Blue cloth" dan frequently break the pronunciation of single words, sounding the major vowel twice in succession; overall, they take more time in the pronunciation of each word than do "flower" dan and martial dan.

"Flower" dan and martial dan generally speak in colloquial speech, and at a noticeably lower overall pitch than that of "blue cloth" dan speech. However, the internal range of pitch within their speeches is comparable to that of the "blue cloth" dan. Minor female roles, such as maids (yatou 女头), ladies in waiting (gongnu 宫女), and female troops (nubing 女兵), speak at an overall pitch even higher than that of "blue cloth" dan; however, they have the least range of pitch of all young dan roles.

The young dan roles all make considerable use of "steeply rising and descending cadences as conclusions to emotionally charged passages of speech." With "blue cloth" dan, especially, the final one or two words of an emotional speech are very drawn out, and almost sung. These words are not melismatic, but are rendered on a long, rising and/or falling glide (huayin 滑音), as described above.
The Young Sheng Voice

The basic voice of the young sheng, like that of the young dan, is a high falsetto. However it is somewhat more nasal than that of the young dan, and has less of the buzzing quality associated with the latter. Furthermore, it encompasses a much broader range of timbre. In a manner which stylistically suggests a young man whose voice is changing, the young sheng voice "breaks" periodically from the small-voice (falsetto) into the large-voice. The breaks occur both in speech and song, but are especially marked in the former. In some schools, the breaks from small- to large-voice are accompanied by a gravelly vocal quality; in others, a quality "purer" and sweeter than young dan vocalization is used.

Martial young sheng sing less frequently and in shorter passages than do civil young sheng. When they do sing, it is in a simplified version of the civil young sheng's singing style; martial young sheng usually sing in primary-meter or in an even faster metrical type, and at an overall pitch somewhat lower than that of civil young sheng. Both the song and speech of the martial young sheng have a more abrupt, militant quality than those of the civil young sheng. As mentioned above, all young sheng match their speaking style to that of the young dan playing opposite
them; with "blue cloth" dan, they speak in heightened speech, and with "flower" dan or martial dan, in colloquial speech.

All young sheng share a stylized type of laughter which is characteristic of the role category. A.C. Scott describes it as "prolonged and high but rich in quality." It is open to wide variations in interpretation, and can be expressive of states ranging from boyish exuberance to lustful exaltation.

Large-voice Roles

All older dan, older sheng, jing, and chou role types sing in male melodic-passages, as discussed in Chapter IV; they also sing and speak with the large-voice (i.e., the non-falsetto voice). Performers of these role types find sounds in the jiang yang rhyme category ideal for displaying the large-voice in singing or speaking important, extended words. All such sounds end in a nasal terminal consonant, which is excellent for back-of-the-head (naohouyin 脑后音) sound projection, a technique used most frequently by performers who sing and speak with a large-voice. Ren chen and yan gian category words are also favored for the same reason. Sounds in all three of these rhyme categories are classified as male (yang 阳; i.e., as being representative of the male-principle), and are given segmented pronunciation in song. Words in the zhong dong
rhyme category, also classified as male and given segmented pronunciation, are used less frequently, and are almost solely the provenance of older sheng. 51

Performers of large-voice roles are also partial to fa hua, huai lai, and yao tiao category words. 52 Fa hua category sounds are considered male, but are given direct pronunciations. Huai lai and yao tiao sounds are considered female (yin 阴; i.e., indicative of the feminine-principle), although less so than the yi qi and hui dui category words used by the small-voice role types; they are given segmented pronunciations. In the pronunciation of words in all three of these categories, the mouth must be fully open; such sounds are therefore considered very appropriate for the large-voice, male melodic-passage role types, because an open mouth is a sign of masculine strength.

Together, words in these six (seven, including zhong dong) rhyme categories provide performers who use the large-voice with a variety of male and female sounds for use in both song and speech (i.e., four--or five--categories of male sounds, and two of female sounds), as well as with both direct (i.e., the fa hua rhyme category) and segmented pronunciations (i.e., the huai lai, yao tiao, ren chen, yan qian, jiang yang, and zhong dong rhyme categories) for song. Playwrights must write according to these preferences of large-voice performers for certain rhyme categories, just as
they must follow the preferences of small-voice performers when writing their lyrics and speech.

All large-voice roles are therefore quite similar in their use of male melodic-passages, rhyme categories, and in their basic vocal timbre. However, in performance every major large-voice role type, as well as each sub-category, is characterized by certain distinctive practices affecting specific vocal timbre, song, speech, and in some cases, wordless vocalizations.

The Older Dan Voice

The older dan speaks and sings with the large-voice, and concentrates her primary resonation in the throat (hou 喉) cavity, as do older sheng. However, the overall pitch of both the song and speech of older dan performers is higher than that of older sheng performers, and is slightly thinner in vocal timbre. The full range of head resonating cavities (i.e., the mouth, nose, and back-of-the-head cavities) are also utilized, lending a femininity to the sound. In the words of A.C. Scott, "the actor's voice combines qualities of both [young] dan and [older] sheng, and must possess a vibrant power typifying the dignity and pride as well as the sadness of old age."53

Older dan are among the most elderly characters in Beijing opera; only white-bearded older sheng characters are
as physically and vocally aged. The physical techniques used to convey this great age are supportive, and do not occur as focal exhibitions of skill. As a result, song and speech are the primary skills of all older dan, and are of critical importance to the portrayal of every older dan character. In song, the entire range of metrical types may be utilized by older dan; long melismatic passages sung by older dan are especially striking, utilizing extreme ranges in pitch. Older dan speak in heightened speech, and make much interpretive use of the interjection, "ah." It is used in a wide variety of situations, ranging from anger to consuming sadness; in the former instance, it is an extended exhalation which rises progressively in volume and pitch; in the latter, it is a somewhat shorter exhalation which begins both low and soft, rises a bit in pitch, and then falls in pitch as it diminishes even more in volume.

The Older Sheng Voice

Like older dan, older sheng speak and sing in the large-voice, with primary resonance concentrated in the throat (hou 喉) cavity; older sheng also augment that resonance with resonance in the full range of head cavities, but utilize the head cavities to a lesser extent than do older dan. The vocal practices of the two role types differ appreciably in overall pitch ranges and in
specific timbre. The older sheng voice is fairly high in overall pitch, but less so than that of the older dan; it is also fuller and richer than the older dan voice, and has a slightly throaty undertone not present in the older dan voice.

Older sheng speak primarily in heightened speech. Pitch modulation is greatest between written-characters, rather than internally within each written-character, as in the case of the young dan. The speech of martial older sheng is generally more abrupt and somewhat faster than that of civil older sheng, whose speech is quite slow.

The singing of martial older sheng differs from that of civil older sheng in the same way as the martial young sheng's does from that of the civil young sheng; the songs of martial older sheng are simpler and lower in overall pitch than those of civil older sheng, and are rarely slower than primary-meter. Civil older sheng themselves, however, generally do not use metrical types as slow as those used by dan; fast-three-eyes-meter is usually featured in the songs of older sheng, rather than slow-meter.

The weeping style of older sheng is perhaps that role's single most characteristic vocalization. The cry begins with an extended, melismatic pattern of sound, which is followed by several short stylized sobs. The first scene of Silang Visits His Mother features several instances of virtuoso older sheng weeping.
The Jing Voice

Jing actors, trained to use the chest (xiong 胸) resonating cavity as well as the throat and head resonating cavities, have the widest range of vocal timbre in Beijing opera. The jing voice produces a harder, fuller, more nasal sound than that of the older sheng. However, the sound, especially of jing singing, is still high to Western-trained ears; in fact, the attainment of high pitched tones while utilizing all possible resonating cavities is one of the most valued aesthetic achievements for jing performers. This achievement entails sound production at a remarkably great volume. A.C. Scott describes it by saying that the voice of the jing performer "is full and . . . has great carrying power. . . . The vocal technique of the jing actor is quite extraordinary; his voice is robust and full, nasal, even raucous in quality, and characterized by protracted enunciations of tremendous volume. It is common for Chinese dramatic writers to say of their favorite jing actor that the walls of a theatre still echo three days after he has sung on stage."54

Jing speak primarily in heightened speech. Their speech is by far the most guttural stage speech in Beijing opera, as well as the deepest. Contrary to the general practice, jing speech is lower in pitch than jing singing. It is also harsher and gruffer in quality. Jing take
considerably less time in the pronunciation of each written-character than do other role types, and have the least modulation in pitch within words. This characteristic rapid tempo is also found in jing singing; they rarely sing slower than primary-meter.

The jing "howl" (hao 魁, lit., "howl, as of a wolf or jackal") is the role type's most striking vocalization. It is a protracted ululation within a narrow, fairly high pitch range, produced at a tremendous volume. The "howl" is expressive of anger, or of threat to an enemy.

The Chou Voice

Chou performers also speak and sing in the large-voice, and utilize the same resonating cavities as do older sheng performers. However, their vocal timbre is much thinner than that of older sheng performers, as well as much more nasal. And the overall pitch of the chou voice is appreciably lower than that of the older sheng voice.

The chou voice is the least stylized Beijing opera voice; its vocal stylization is much closer to that of popular comedians (xiangsheng 相声) than to that of any other role type in Beijing opera. Popular comedians usually speak in Beijing dialect, a dialect which is known for its nasality and emphasis on the round quality of sound. Chou generally speak in colloquial Mandarin speech, which is
based on the Beijing dialect, and frequently use Beijing and/or regional slang as well. Like popular comedians, chou performers further exaggerate nasality, further emphasize all round quality sounds, and increase the tempo of everyday Mandarin speech while maintaining its characteristic patterns of intonation, phrasing, and rhythm.

Most chou roles do not feature singing. When chou do sing, it is frequently in parody of other role types; for instance, Zhang Wenyuan in Black Dragon Residence sings in parody of a young sheng. Like popular comedians, chou performers also occasionally sing folk and popular songs (chang ger 唱歌, lit., "sing songs"), songs which are not a part of the pihuang musical system of Beijing opera; when singing such songs, chou performers use a "natural" (ziran 自然) voice, rather than singing in the trained, stylized fashion of Beijing opera (chang xi 唱戏, lit., "sing theatre").

Figure 24 compares the overall pitch range and vocal timbre of the major role types in Beijing opera. Important sub-types which differ appreciably from one another in vocal stylization are included separately in the comparison. The chou role type is listed in the figure as a large-voice role; however, because it is not a part of the spectrum of overall pitch range and vocal timbre presented by the highly stylized voices of the other role types, it is not included in the comparison.
## Figure 24

A Comparison of the Overall Pitch Range and Vocal Timbre of Major Role Types in Beijing Opera

<table>
<thead>
<tr>
<th>Type of Melodic-passage and Voice</th>
<th>Role Type</th>
<th>Voices Which May Be Perceived As Feminine by Western-trained Listeners</th>
<th>Overall Pitch Range and Vocal Timbre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female melodic-passages, small-voice</td>
<td>&quot;Blue-cloth&quot; dan, &quot;Flower&quot; dan, Martial dan, Young sheng</td>
<td>&quot;Feminine&quot;</td>
<td>Thinnest sound, highest overall pitch</td>
</tr>
<tr>
<td>Male melodic-passages, large-voice</td>
<td>Older dan, Older sheng</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Martial older sheng, Jing</td>
<td>&quot;Masculine&quot;</td>
<td>Fullest sound, lowest overall pitch</td>
</tr>
<tr>
<td></td>
<td>Chou</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The specific vocal characteristics of each role and sub-type serve as aural conventions, clearly identifying the role type and therefore the social status and basic character traits of every character portrayed. In combination with the more comprehensive techniques of vocal production, song, and speech, they also help to create a separate, stylized aural "world" for Beijing opera. Within this world, performers demonstrate their mastery of this body of vocal techniques in the display of song and speech skill. And their display is supported and accompanied by the musicians of the orchestra.
Notes to Chapter VI

THE VOICE

1 Wu Junda.

2 Qi Rushan, Qi Rushan Quan Ji, Vol. I, pp. 1-20; and Qi Rushan, Guoju Yishu Huikao, pp. 115-46.

3 Hwang Mei-shu, p. 219; the quote is a summation of the discussions in the two works cited in the preceding footnote.

4 Hwang Mei-shu, p. 220.

5 Sun Rongbai, p. 53.

6 From discussions with Annette Johansson, Professor of Voice in the Dept. of Music, University of Hawaii, May 1982.

7 Sun Rongbai, p. 53.

8 Information in the following description of techniques in the use of breath is based upon my analysis of Sun Rongbai, pp. 53-54, and of information obtained in conversations with Gong Suping, Lu Genzhang, Sha Yu, Wu Xingyue, Zhu Ya, and Shen Xiaomei.

9 Shen Xiaomei.
10 Zhongguo Xiqu Yanjiu Yuan, Mei Lanfang Yanchu Juben Xuanji Qupu, p. 11; translation by the author.

11 Description is by those performers listed in note #8.

12 Shen Xiaomei.

13 Sun Rongbai, p. 54.

14 Sun Rongbai, p. 54.

15 Information in the following description of the four vowel types, five consonant types, and pointed and round sounds is based upon my analysis of Sun Rongbai, pp. 49-59; of Yang Mao, pp. 14-23; and of information obtained in conversations with Gong Suping, Liu Debao, Lu Genzhang, Zhu Ya, and Shen Xiaomei.

16 "Zh is pronounced like the j in jump; ch like the ch in teach; sh like the sh in shore, and r like the z in azure, with the tongue tip curled but not rolled." (C.C. Huang, p. xvii.)

17 "J is pronounced like the j in jeep; q like the ch in cheek; x like the sh in shoe, with the tongue further forward; z like the ds in woods; c like the ts in tsar; and s like the s in sister." (C.C. Huang, p. xvii.)
18 Sun Rongbai, p. 49.

19 See Mackerras, *Rise*.


21 Sun Rongbai, pp. 51-52; and Wu Junda.

22 Sun Rongbai, pp. 51-52; and Wu Junda.

23 Wu Junda.

24 Primarily by Wu Junda; also by attendance at Beijing opera performances, 9/79-8/81.

25 The following description of exaggerated pronunciation and empty words is based upon analysis of Sun Rongbai, pp. 51-53, and of conversations with Wu Junda.

26 The information in this section is based on the analysis of live performances viewed between 9/79 and 8/81, tapes of those performances and of performances broadcast in Nanjing during the same period, and on conversations with Liu Debao, Lu Genzhang, Wu Xingyue, Shen Xiaomei and Wu Junda, and with Jiang Yan (江燕) of the Jiangsu Province Beijing Opera Company. Portions of the analysis were done in conjunction with Mary Wulf, a voice student in the Dept.
of Music at the University of Hawaii, in fall 1981. She made her own presentation of the results in an unpublished paper for the course Music 470, entitled, "The Voice of the Peking Actor."


28 Zhongguo Xiqu Yanjiu Yuan, Mei Lanfang Yanchu Juben Xuanji Qupu, p. 10.

29 Notation by the author.

30 The following descriptions of heightened and colloquial speech are based on analysis of Yang Mao, pp. 14-18; Sun Rongbai, p. 50; and of conversations with Huang Yuqi and Wu Junda.

31 Hwang Mei-shu, p. 220.


33 Yi is read with a level tone when not followed by another word, with a rising tone when followed by a falling tone word, and with a falling tone when followed by level, rising, or turning tones; qi and ba are read with level tones unless followed by fourth tone words, in which case
they are given rising tone pronunciations; bu is read with a falling tone, except when followed by a falling tone, when it is given a rising tone reading.

34 The graphs in this section are conceptual; in all heightened speech examples, the central pitch of each written-character's pronunciation is indicated by a dot.

35 Examples are from Yang Mao, pp.14-18.

36 Examples are from Yang Mao, pp.14-18.


38 Yang Mao, p. 15.


40 Lu Genzhang and Shen Xiaomei.

41 Yang Mao, p. 18.

42 Wu Junda and Lu Genzhang.

43 Wu Junda and Lu Genzhang.

44 Yang Mao, pp. 19-22.

45 Scott, Classical, p. 72.
Jiang Yan and Shen Xiaomei.

This characterization was made by Zhong Rong (钟荣), a Cheng school dan performer at the Jiangsu Province Beijing Opera Company.


Scott, Classical, p. 68.

Wu Junda and Lu Genzhang.

Yang Mao, pp. 19-22.

Yang Mao, pp. 19-22.

Scott, Classical, p. 74.

Scott, Classical, p. 75.

From the field notes of John Rosenhow, Professor of Chinese Linguistics, University of Illinois at Chicago Circle; notes taken in China (predominantly in Hangzhou and Nanjing), 9/79-8/81.

This characterization was made by Wei Chengwu (魏承武), a chou performer, at the Jiangsu Province Beijing Opera Company.
CHAPTER VII
THE ORCHESTRA

The musicians of the Beijing opera orchestra (yuedui 乐队, also termed changmian 场面) play in intimate ensemble with the stage performers. Because the focus of Beijing opera performance is the stage performers' display of skills in the expression of emotion, the vast majority of orchestral music accompanies the song, speech, and dance-acting of the stage performers; only very rarely is orchestral music featured independently. But the aesthetic and interpretive importance of this accompanying role cannot be overemphasized. The Beijing opera orchestra provides a fabric of punctuating and integrating sound which runs throughout every Beijing opera performance, serving simultaneously to aurally characterize every performance as Beijing opera, and to express the musical interpretation of each play's atmosphere and emotional content. The pihuang music of Beijing opera is characterized not only by the elements and composition process of the pihuang musical system, but also by the specific instruments which make up its orchestra, the sound and use of each, and the functions which they perform together.
Instruments

The instruments which comprise the Beijing opera orchestra for the performance of a given play are selected according to the musical requirements of that play. No performance, however, is without two or more two-string spike fiddles (huqin 胡琴), a moon guitar (yueqin 月琴), a clapper (ban 板), a clapper-drum (bangu 板鼓), a large gong (daluo 大锣), a small gong (xiaolu 小锣), and cymbals (naobo 锣钹). Other instruments which may be included are: a pipa (琵琶), a ruan (阮), a sanxian (三弦), a suona (唢呐), horizontal and vertical bamboo flutes (dizi 笛子 and xiao 箫), a sheng (笙), a guan (管), a tang (堂) drum, a large tang drum, large cymbals (dabo 大钹), a large "screen" gong (dashailuo 大筛锣), "bump bells" (pengling 碰铃), a nine-tone-gong (jiuyinluo 九音锣), and a Guangdong clapper (Guangdong ban 广东板).

Descriptions of the Instruments

The instruments of the Beijing opera orchestra are divided into two sections, the melodic orchestra (wenchang 文场, lit. "civil section"; also referred to as guanxian yuedui 管弦乐队, lit., "wind and string orchestra"), and the percussive orchestra (wuchang 武场, lit., "martial
section"; also termed daji yuedui 打击乐队, lit., "percussive orchestra"; usually referred to as luogu 罗鼓, lit., "gongs and drums"). While the melodic orchestra may be somewhat more prominent in the performance of civil plays, and the percussive in martial plays, every performance includes both sections. In all plays, the two sections are combined to form a full orchestra (quan yuedui 全乐队) for the accompaniment of singing and some dance-acting. In other situations, the percussive orchestra performs alone.

Melodic Instruments

The melodic orchestra is itself divided into three groups of instruments: bowed (拉) instruments, plucked (弹) instruments, and blown (吹) instruments. All bowed instruments are two-string spike fiddles (huqin 胡琴, lit., "introduced-from-abroad stringed-instruments"), which were originally indigenous to the areas north and west of China, but were adopted by Chinese musicians in the Song dynasty (960-1279 AD).  

Spike fiddles are played with a bamboo bow strung with horsehair. One of the two closely-placed strings of the instrument runs between the bamboo and the horsehair of the bow--the bow can therefore be removed from the instrument only by detaching that string. Because the string enclosed
by the bow is separated from the musician's body by the horsehair of the bow, that string is perceived as being farther from the musician than the unenclosed string, and is therefore referred to as the outer string (waixian 外弦). The string not enclosed by the bow is perceived as being closer to the musician's body, and is referred to as the inner string (neixian 内弦). The inner string is thicker than the outer, and is tuned to the lower of the two pitches appropriate to whatever mode is being played. The body of the instrument is a hollow cylinder, covered in front with a taut skinhead, and pierced at a right angle by the spike, a longer, thinner, solid cylinder. All spike fiddles are held vertically, with the body resting on the musician's left thigh, the skinhead facing forward in the same direction as the musician, and the spike supported and the two strings fingered by the left hand. The bow, held parallel to the ground, is drawn diagonally across the strings by the right hand. By controlling the direction of the pressure exerted by the bow, the musician selects the string to be sounded at any given time; pressure outward sounds the outer string, and pressure inward, the inner. The strings are secured at the base of the instrument to the bottom end of the spike, where it pierces the underside of the body. They are drawn up over a bamboo bridge near the center of the head, through a metal hook attached to the spike, and are wrapped around two wooden tuning pegs inserted through the
spike near its upper end. In fingering the strings, the musician exerts pressure upon them with the left hand, but does not press them against the spike.

The **jinghu** (京胡, lit., "Beijing opera introduced-from-abroad stringed-instrument"); i.e., **jing[ju] hu [qin] 京[剧]胡[琴]") is the principal spike fiddle in Beijing opera. It is the smallest spike fiddle used in Beijing opera, and its body and spike are constructed of bamboo. The size, construction, and playing technique result in a piercing, high-register sound.

The major supporting spike fiddle is the **erhu** (二胡, lit., "second hu [qin]", i.e. "second introduced-from-abroad stringed-instrument"). The **erhu** is somewhat larger than the **jinghu**, and its strings are slightly thicker. The body and spike of the **erhu** are constructed of redwood.⁴
These differences in size and construction give the erhu a lower-pitched, gentler tone quality (i.e., timbre) than the jinghu; at least one of each accompanies every Beijing opera play.

Several other types of tertiary spike fiddles may also be used: zhonghu (中胡, "middle hu [gin]"), dahu (大胡, "large hu [gin]"), and dihu (低胡, "bass hu [gin]"). These vary in size, all being larger than either the jinghu or the erhu, and in the materials with which they are constructed. As a result, each has a unique pitch-range and timbre. However, none is so large as to require a different playing position—all are rested on the left thigh, and supported vertically by the left hand.

The plucked instruments group is composed of the moon guitar (yueqin 月琴, lit., "moon [shaped] stringed-instrument"), pipa (琵琶), ruan (阮), and sanxian (三弦). All are much more mellow in timbre than is the jinghu.

Of these, the moon guitar is the principal instrument; only it is included in the orchestra for every Beijing opera
play. The moon guitar has two pairs of strings and a circular body which rests on its side on the thighs of the musician, with the rather short neck slanting to the left. The instrument has ten frets, and is plucked with the fingers.

The most frequently used secondary plucked instrument is the pipa, often called a "lute" in English translation. It is also a four-stringed, fretted instrument which is plucked with the fingers. Its body is long and pear-shaped, and its face indented in a shallow curve. When played its body rests on the thighs and it is held upright.

The ruan is visually quite similar to the moon guitar, but has three strings. It is played in the same position as the moon guitar, is also fretted, and is also plucked with the fingers.

The sanxian (lit., "three strings") is, as its name suggests, a three-stringed instrument. It has no frets, and is plucked with a single plectrum. The body is a flattened
oval with a snakeskin head, and the neck is quite long. The instrument is held virtually horizontally in the lap, face out, when played. It has the most piercing sound of all the plucked instruments, but is still quite gentle and soft in comparison with the jinghu.

None of the blown instruments is used in every Beijing opera play. The suona (唢呐) and horizontal bamboo flute (dizi 笛子) are used more frequently, however, than are the vertical bamboo flute (xiao 箫), the sheng (笙), and the guan (管).

The suona is used more often than is the horizontal bamboo flute. It is constructed of a conical redwood body, a metal mouthpiece fitted with a small double reed, and a moveable flared metal bell which is shaped like the end of a trumpet. Different pitches are produced by fingerings of the seven front and
one rear finger holes on the redwood body, and by moving
the trumpet-shaped bell, which alters the tone quality as
well. Because of the moveable bell, the suona is capable of
producing a wide variety of timbres.

The horizontal bamboo flute (dizi) produces a clear,
sweet sound. There are ten holes in the top of the flute;
the mouth hole is on the far
left as the flute is played.
The hole to its right is
covered with a thin membrane
which enhances tone quality,
and the next six are finger
holes; there are two
additional holes, in some
flutes on the top and in
others on the bottom, on
the far right.  

The secondary blown instruments are used less often,
with approximately equal frequency. The vertical bamboo
flute (xiao) is similar to the horizontal with regards to
holes other than the mouth hole; one open end of the tube
serves as the mouth hole, into which air is blown. It is
held nearly vertically when played, instead of horizontally.
The sheng is a multiple reed-pipe instrument. It is
constructed of bamboo pipes resembling the pipes of a pipe
organ in miniature, each equipped with a single free reed.
The pipes are set into a cup-shaped hollow wooden or metal holder, into which the player alternately blows out and sucks in air through a protruding mouthpiece. The guan is a cylindrical wooden instrument with a broad double-reed inserted into the mouth end. It has seven holes in the front and one in the rear for fingering, as does the suona, but does not have a moveable bell; it is therefore more nearly consistent in tone quality than is the suona.

Illus. 8
Vertical bamboo flute

Illus. 9
Sheng

Illus. 10
Guan
Percussive Instruments

The percussive orchestra is said to have four basic instruments: the drum-and-clapper (guban 鼓板), the large gong (daluo 大锣), the small gong (xiaoluo 小锣), and the cymbals (naobo 锣钹). None of these instruments is constructed so as to have a specific pitch in relation to the voices of the stage performers, or to the melodic instruments of the orchestra. All four are included in the orchestra for every Beijing opera play.

The first and most important percussive instrument, the drum-and-clapper, is in fact two separate instruments: the clapper (ban 板, lit., "the accented beat [marker]") ⁶ and the clapper-drum (bangu 板鼓, lit., "'ban'--i.e., accented beat--'drum'"). Both these instruments are played, often simultaneously, by the conductor (sigu 司鼓, lit., "manager of the drum"), who conducts not only the percussive orchestra, but the full orchestra as well.

The clapper consists of three pieces of hard redwood which are just over ten inches long and taper slightly in a convex curve from a little over two inches wide at their
tops to about two-and-a-half inches wide at their bottoms. Two of these pieces are three-sixteenths of an inch thick, and one is twice that. The thick piece is firmly bound to one of the thinner pieces at top and bottom with fine cord, forming a single piece nine-sixteenths of an inch thick. This thick piece and the remaining thin piece are tied together loosely with a thick cord which runs through two holes bored in each piece one-third of the way down from the top on either side of longitudinal center. When the clapper is held preparatory to playing, the thin piece is held thirty degrees off vertical in the left hand with the cord draped over the thumb, suspending the thick piece on the other side of the thumb, which is thereby sandwiched between the two pieces; the lower portion of the thick piece rests on the lower portion of the thin piece. The forearm rotates counter-clockwise rapidly at the elbow when the clapper is played, causing the thick piece to travel up to approximately forty-five degrees off vertical; it is then caught by the thin piece as it descends, producing a sharp, clear percussive sound. The volume may be modulated by the speed of the forearm rotation; a faster rotation causes the pieces to be struck together more firmly, and produces a louder sound.

The clapper-drum is made of a solid piece of hard wood a little over ten inches in diameter and about three inches thick. A relatively small hole, less than two inches in
diameter, is bored through the instrument in the center of its convex top. The inside is then carved out in a funnel shape, producing inside walls which are less than an inch thick at the bottom but become considerably thicker as the carved-out area tapers to the dimensions of the small hole at the top. The hole, and in fact the entire top of the drum, is covered with tightly-stretched skin nailed around the sides. The clapper-drum is mounted on a tripod and struck with unpadded, knobless bamboo beaters (qian 签) resembling chopsticks. Only one is used, held in the right hand, when the conductor is also playing the clapper; two are used, one held in each hand, when he is not. Striking the skin directly over the hole produces a sharp, piercing sound which carries very well. The volume may be modulated by striking firmly, or more gently. Striking the wooden portions of the drum head produces a much softer, quieter sound with very little resonance.

The remaining three basic percussive instruments are constructed of brass. The large gong comes in two types; at least one type of large gong is used in every Beijing opera
play. The jingluo (lit., "Beijing opera gong"—i.e., jing [ju] luo 京 [剧] 锣) is about a foot in diameter, with a slightly convex face which is flattened in the center. The suluo (lit., "Suzhou gong"—i.e. "Su [zhou] luo 苏 [州] 锣) is larger in diameter and has an essentially flat face. The former is used more frequently. Both large gongs are held in the left hand by a rope attached through two holes in the rim, struck with a padded stick held by the right hand, and produce loud, sonorous, intense sounds. In the collection of instruments examined, the jingluo produces fairly strong and clear basic pitches. When it is hit lightly, the pitch falls slightly and then rises a half step in the duration of the ringing tone; when the gong is hit more firmly, the pitch falls slightly and then rises a minor third. The overall pitch of the suluo is considerably lower, and less specific than that of the jingluo. When struck, the initial sound is complex, containing a wide range of pitches (inharmonic partials—overtones not within the harmonic series). When the suluo is struck firmly, many of these pitches are quite high. In the duration of the ringing tone, whether the gong is struck lightly or firmly, a central pitch is heard rising slightly.
and then falling, with numerous lesser pitches rising as the central one falls. The interval of the central descending pitch is a major third.

The small gong (xiaoluo, 小锣) is about half the diameter of the jingluo, and has a convex face comprised of a flat circle in the center, a little over an inch in diameter, and sloping shoulders. The small gong is held by balancing the rim, which extends to the back, on the fingers of the left hand. It is struck in the center of the face with the corner of a thin, flat piece of wood about six inches long and less than two inches wide. This beater is held in the right hand, upright, with the edge of the long side perpendicular to the face of the gong, and manipulated by the ring finger, thumb, and a clockwise rotation of the wrist—the hand itself does not move towards or away from the face of the gong. The small gong must be struck within the flat circle to produce the proper sound—a clear, melodious, bounding tone quality. When struck lightly, one pitch predominates; it is a fifth below the primary pitch of the jingluo. When struck firmly, a clear rising progression of three pitches is produced: i.e., 1 2 3, with 1 being the single pitch produced by the light striking.
The cymbals are about six inches in diameter, and are each composed of a flat outer ring and an inner cup-shaped portion with a small central hole through which a cloth or rope "handle" is attached. The pitch of the two cymbals is not the same, and the interval separating the two pitches is a small, dissonant one to Western ears. When struck and held together, i.e., muffled (stopped/closed), only the two "dissonant" pitches are heard. When struck and immediately separated, the pitch of each rises slightly and then falls a minor third, with more overtones emerging in the duration of the ringing tone. When the two are rubbed together in a continuous circular motion, a wave of rising, falling, and rising pitches within a full octave pitch range are produced. While this third method creates a rather gentle overall sound, the first two produce penetrating, stimulating, jarring effects which are rather shrill.

The percussive orchestra frequently includes one or more of these seven supplementary percussive instruments, as well: the tang drum (tanggu 堂鼓, lit., "hall drum" or "Tang dynasty drum"), the large tang drum (da tanggu 大堂鼓), the large cymbals (da bo 大钹), the large "screen" gong (dashailuo 大築锣), the "bump bells"
The tang drum has a barrel-shaped black-lacquered wood body to which two skinheads about the same diameter as the head of the clapper-drum are nailed. It is a little over a foot tall, and is suspended by ropes from a stand so that one head faces up and the other down; the ropes run through equally spaced rings around the center of the tang drum's body. It is struck with two knobless, unpadded sticks. The large tang drum comes in varying sizes, all larger than the tang drum, and all in the shape of a truncated cone; the larger the diameter of the head which is struck, the more squat the body and the smaller the diameter of the lower head. In other respects, it resembles the tang drum.

The large cymbals and the large "screen" gong are, as their names imply, larger, lower-pitched versions of the basic brass percussive instruments. The "bumpbells" and nine-tone-gong are also made of brass. The former consists of two small brass cups connected by a cord; the center of the cord is held in the hand, causing the two cups to be
suspended as bells and allowing them to hit against one another. The latter consists of nine small, tuned gongs, all less than three inches in diameter, suspended from a small wooden frame. A tenth gong is in some instances attached to the top of the frame, belying the name of the instrument. The small gongs are struck with a small wooden hammer.

Use of the Instruments

Every musical instrument has a characteristic pitch range and/or timbre. Many are associated with certain aesthetic values as well. The use of each instrument within the two sections of the Beijing opera orchestra is based upon these characteristics and values.

The Melodic Instruments

As will be described below in detail, the major function of the melodic orchestra is the accompaniment of
singing. It is the jinqhu which provides the principal accompaniment; the jinqhu follows the melody composed and sung by the stage performer. The other melodic instruments then follow the melody played by the jinqhu, supporting and accompanying it. The piercing, high-register sound of the jinqhu characterizes the sound of the melodic orchestra. It cuts through the sounds of all other melodic instruments, and is clearly audible at all times, facilitating its use as leader of the melodic orchestra.

The erhu and the moon guitar are the major supporting melodic instruments. Since the erhu is a spike fiddle, like the jinqhu, their sounds blend well; however, the erhu is lower in pitch range than the jinqhu, and has a gentler tone quality. It therefore serves to broaden the pitch range and tone quality of the bowed instruments in every Beijing opera play. The moon guitar, which is the only plucked instrument used in every play, provides a very different tone quality than either bowed instrument; the sound of plucked instruments is experienced as lilting, and lyrical. Together, the jinqhu, erhu, and moon guitar are known as the "three major pieces" (san da jian 三件) of the melodic orchestra.

When they are used, the tertiary spike fiddles serve to further broaden the pitch range and tonal qualities of the bowed instruments. Similarly, the secondary plucked instruments increase the range of pitch and timbre in the
plucked instruments group. In doing so, they of course expand the pitch range and tonal qualities of the entire melodic orchestra.

The two most frequently used blown instruments, the suona and the horizontal bamboo flute, unlike the stringed instruments, do not follow the jinghu throughout a given play, but are used for specific occasions. The sound of the suona is often quite strident, and is therefore experienced as martial. Because of its broad range of tone quality, the suona is also used extensively for sound effects; for instance, in Silang Visits His Mother, the suona provides both the cry of his baby and the neigh of his horse. It is also frequently featured in the music which opens plays, and which closes plays ending with weddings, processions, and other auspicious occasions. And the suona often provides the principal accompaniment for singing when a scene or play is composed in the erhuang system's gaobizi mode, as discussed in Chapter IV. In such situations, the suona follows the singer, and the other melodic instruments follow the suona; the suona replaces the jinghu as both the principal accompanying instrument, and as the leader for the melodic orchestra.

The clear, sweet sound of the horizontal bamboo flute is considered lilting and lyrical. The horizontal bamboo flute provides the principal accompaniment for singing in kunqu, the predominant national traditional theatre form.
prior to the ascent of Beijing opera. It is most frequently used in Beijing opera to accompany songs (gupai, lit., "fixed melodies") taken from that older form, from other forms of traditional theatre, or from folk music. When such pieces are played, the horizontal bamboo flute in some instances replaces the jinghu as the principal accompanying instrument, and as the leader of the orchestra; in other instances, the horizontal bamboo flute follows the jinghu, which retains its position of leadership.

The secondary blown instruments, when used, follow the principal accompanying instrument. In most cases, this is of course the jinghu; however, in gaobozi compositions they follow the suona, and in compositions in which the principal accompanying instrument is the horizontal bamboo flute, they follow that instrument. The sounds of the vertical bamboo flute and the sheng are experienced as lyric and lilting, whereas that of the guan is considered more martial.

These instruments serve to broaden the pitch range and tone quality of the blown instrument group, and thereby of the entire melodic orchestra, much as do the secondary plucked instruments and the tertiary spike fiddles.

The Percussive Instruments

The principal percussive instrument is the set of two instruments known collectively as the drum-and-clapper; the
clapper, and the clapper-drum, both of which are played by the conductor ( sigu 司鼓 ). Only the latter instrument is used to conduct the percussive orchestra. However, both are played when the conductor directs the combined, full orchestra.

When the full orchestra is combined, the conductor maintains the tempo and rhythm established by the singing performer, so important to each metered metrical type, with the drum-and-clapper. The clapper is struck together firmly on every accented beat; i.e., on the one accented beat for every three unaccented beats in slow-meter, on the one accented beat for every one unaccented beat in primary-meter, and throughout the unbroken series of accented beats in fast-meter. On every unaccented beat, the conductor strikes the clapper-drum with one stick. In some instances, the clapper is struck together lightly on unaccented beats; this may occur alone, or in conjunction with the striking of the clapper-drum. Only when conducting melodic-passages composed in the gaobozí mode does this system alter. For that mode, the Guangdong clapper replaces both the clapper and the clapper-drum; it is struck firmly on accented beats, and lightly on unaccented beats. The Guangdong clapper is also used occasionally for sound effects such as the sound of horses' hooves. 16

The use of each of the three brass percussive instruments carries certain conventional connotations.
A predominance of large gong connotes the presence of male characters who are of high status, or are bold, fierce warriors. It is used extensively in accompaniment for older sheng, martial sheng, martial young sheng, and jing; older dan, who share the same dignity associated with older sheng, are also frequently accompanied by large gong. It is considered the most appropriate for expressing solemn, stately grandeur and heroism, as well as for battle or intense situations in which emotions suddenly burst forth. The small gong dominates percussive accompaniment for elegant, refined characters such as "blue cloth" dan, and civil young sheng; for commoners, including "flower" dan, some older sheng, and most chou; and for secondary negative characters, often played by chou. A predominance of cymbals indicates a tense, confused atmosphere; they are also frequently used to produce sound effects. Together, the three basic brass percussive instruments and the drum-and-clapper are known as the "four major pieces" (si da jian 四大件) of the percussive orchestra.

The supplementary percussive instruments are used only in certain, special circumstances. The tang drum and large tang drum are both associated primarily with martial activities. However, they are also occasionally used in the percussive accompaniment of melodic-passages composed in inverse erhuang mode. The large cymbals, large screen
gong, bamp bells, and nine-tone-gong are used primarily for special effects, such as temple bells and the sounds of ritual instruments in ceremonial scenes. 23

Each of the four major pieces of the percussive orchestra may be struck in several standard ways. These methods of striking are all named, and are each represented by a written-character and a romanized symbol based on that written-character's pronunciation. Percussive scores may therefore be written down, in a manner similar to cipheric notation, using either written-characters or romanized symbols. Such percussive scores are termed "percussive classics" (luoqu jing 鐈鼓经). 24 Figure 25 lists these methods of striking, their names, and their romanized symbols. 25
### Figure 25
Methods of Striking the Four Major Pieces of the Percussive Orchestra

<table>
<thead>
<tr>
<th>Predominant Instrument</th>
<th>Method of Striking</th>
<th>Other Instruments Involved</th>
<th>Name</th>
<th>Romanized Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>large gong:</td>
<td>one firm beat</td>
<td>none, or with the small gong</td>
<td>kang/kuang</td>
<td>K</td>
</tr>
<tr>
<td></td>
<td>one light beat</td>
<td>none</td>
<td>kong</td>
<td>R</td>
</tr>
<tr>
<td></td>
<td>one firm beat</td>
<td>small gong and cymbals</td>
<td>cang</td>
<td>Z</td>
</tr>
<tr>
<td></td>
<td>one light beat</td>
<td>small gong and cymbals</td>
<td>qing</td>
<td>q</td>
</tr>
<tr>
<td>small gong:</td>
<td>one firm beat</td>
<td>none</td>
<td>tei</td>
<td>t</td>
</tr>
<tr>
<td></td>
<td>one light beat</td>
<td>none</td>
<td>ling</td>
<td>L</td>
</tr>
<tr>
<td></td>
<td>one muffled beat</td>
<td>none--or with the cymbals</td>
<td>za</td>
<td>z</td>
</tr>
<tr>
<td>cymbals:</td>
<td>one firm clap</td>
<td>none</td>
<td>qi</td>
<td>Q</td>
</tr>
<tr>
<td></td>
<td>one muffled clap</td>
<td>none</td>
<td>pu</td>
<td>P</td>
</tr>
<tr>
<td></td>
<td>one firm clap</td>
<td>small gong</td>
<td>cei/cal</td>
<td>c</td>
</tr>
</tbody>
</table>

(continued)
Additionally, the symbol 0 represents a rest, as it does in cipheric notation; no sound occurs. It is read yi.

*Yi as played by the clapper generally occurs on the unaccented beats in passages of singing; zha marks the accented beats.
These strikes are joined together to make more than one hundred named, identifiable percussive passages (luogu dian, 锣鼓点, lit. "gong and drum points"; "points" signifies "beats," as in "drumbeats"). The passages are of different lengths; some are as short as one measure, while others are as long or longer than an opening melodic-line composed in female erhuang slow-meter (i.e., up to twelve or more measures long).

There are more methods for striking the clapper-drum than for any other percussive instrument. This reflects the use of the clapper-drum; it is the principal instrument employed by the conductor in directing the percussive orchestra.

The conductor utilizes the clapper-drum in three basic ways when conducting the percussive orchestra. The first is via an extensive set of gestural signals (shoushi 手势), made by placing and moving the two knobless drum sticks (qian 签) across the face of the clapper-drum. These signals are visual, and hence produce no sound; they indicate the specific percussive passages to be played. The first sound heard is then that of percussive instruments other than the clapper or clapper-drum. Basic examples of such signals include pointing with one stick to the center of the drum, pointing with two sticks to the center of the drum, placing one stick on the rim of the drum, placing both sticks on the rim of the drum, placing both...
sticks on the center of the drum and then moving them
together to one side, and placing both sticks on the center
of the drum and then moving them to opposite sides of the
drum face.

In the second method of conducting, the conductor plays
a specific passage of strikes of the clapper-drum; such
passages are called "basic drummings" (digu 底鼓 ). These
aural directions alone may serve to indicate the specific
percussive passage to be played, or they may be followed by
a single gestural signal, further clarifying the direction,
after which the percussive orchestra joins in. Frequently
used "basic drummings" include: d, bd, Bd///, bbd, and
dd dd jd j.

Certain "basic drumming" passages are classified as a
third means of conducting the percussive orchestra. These
passages, called "raising the gong" (tiluo 提锣 ), end with
a strike of the small gong, i.e.: dt, djt, bdt, Bt, and bdBt.
They are frequently used to introduce percussive passages
which give predominance to the large gong. The conductor
utilizes a gestural signal to let the small gong player know
when to play, and for how long. A second gestural signal
may follow the strike of the small gong to further clarify
the nature of the percussive passage to be played.

The conductor selects and times percussive passages
on the basis of the song, speech, dance-acting, and combat
of the stage performers; his eyes are therefore at all
times focussed on those performers. The remaining members of the percussion orchestra, however, concentrate their attention throughout every performance on the face of the clapper-drum.

The Musicians and Their Placement on Stage

The most basic orchestra consists of eight musicians: the conductor playing drum-and-clapper, a large gong player, a small gong player, and a cymbals player, providing the four major pieces of the percussive orchestra; a jinghu player, an erhu player, and a moon guitar player, providing the three major pieces of the melodic orchestra; and one other musician, usually a sanxian or tertiary spike-fiddle player. Performers of stringed instruments other than the jinghu generally play the horizontal bamboo flute and suona as needed for each play in such a basic arrangement. Frequently it is the erhu or tertiary spike-fiddle player who plays the horizontal bamboo flute when it is called for, because the flute is most often played in conjunction with the plucked instruments. And conversely, it is usually the moon guitar or sanxian player who plays the suona when it is needed, the suona most often being played with the spike fiddle.

When an orchestra has more than eight musicians, a second erhu is usually the next additional instrument,
followed by a sanxian or tertiary spike-fiddle (whichever was not present before), a ruan, and a pipa. Frequently a second jinghu is added as well. When plays which require a considerable amount of horizontal bamboo flute, suona, or supplementary percussion accompaniment are being performed, separate musicians are also added for these instruments. An enlarged Beijing opera orchestra of seventeen musicians includes the conductor, large gong player, small gong player, cymbals player, two jinghu players, two erhu players, a moon guitar player, a sanxian player, a ruan player, a horizontal bamboo flute player, a suona player, and four other musicians who might be players of tertiary spike-fiddles, additional plucked string instruments, supplementary blown instruments (a vertical bamboo flute, sheng, and/or guan), or supplementary percussive instruments, as appropriate for the play being performed.

The overall sound of the orchestra is therefore open to some variation. The use of numerous plucked string instruments produces an effect quite different from that in which horizontal and vertical bamboo flutes are used extensively, though both create a lyric, lilting atmosphere; the latter is a more "classical" sound to a Chinese audience, being more like kunqu. A preponderance of spike-fiddles, suona, guan, and supplementary percussion instruments on the other hand produces a much more martial atmosphere. However, except when playing gaobozi compositions and
certain fixed-melodies, the full orchestra is conducted by
the drum-and-clapper, and led melodically by the jinghu;
the percussion orchestra is led by the clapper-drum, and
dominated by the sounds of the three basic brass percussion
instruments.

The musicians are seated just off-stage at the
downstage left corner. Seating is arranged so that the
conductor and the jinghu player(s) have an unobstructed view
of the stage performers, the jinghu player(s) can clearly
hear the conductor's drum-and-clapper, and the percussive
instrument players have a close and unobstructed view of the
face of the clapper-drum. The conductor is therefore seated
in the center of the musicians, facing the playing area;
often, his chair is placed on a raised platform. The jinghu
player(s) is seated in front and to the left of the
conductor, in the front row of the orchestra, where the
closest possible proximity to the stage performers is
obtained, and yet the conductor is also very close. The
other members of the percussive orchestra are seated in a
semi-circle around the conductor. While the specific
placement of musicians may vary from performance to
performance and troupe to troupe, the diagram in Figure 26
represents the standard arrangement for a basic, eight-man
full orchestra; the percussive orchestra is generally seated
farther back from the stage than the melodic orchestra,
because the sounds of their instruments have much greater carrying power.\textsuperscript{32}

Figure 26
Standard Seating in a Basic Eight-man Full Orchestra
Functions of the Melodic Orchestra

The melodic orchestra always performs in conjunction with the percussive orchestra, as a part of the combined, full orchestra—it never performs independently. The most important function of the melodic orchestra is accompaniment for singing. It also performs two important, related functions: it plays instrumental connectives (guomen 过门), and it plays action-strings (xingxian 行弦) and fixed-melodies (gupai 曲牌).

Accompaniment for Song

The vast majority of accompaniment for Beijing opera singing is led melodically by the jinghu. Only in the qaobozi mode and in the rare pieces borrowed from other traditional theatre forms and folk music do other instruments lead instead; the suona in the former case, and the horizontal bamboo flute in the latter. The jinghu player plays in close ensemble with the singing stage performer.

Accompaniment for Beijing opera singing is not chordal. Chordal texture is in fact not a part of traditional Chinese music. However, accompaniment for singing is also not strictly in unison—the jinghu player does not play exactly the same notes as the singer is singing. It is instead
heterophonic—while the basic melodic contour played by the jinghu is the same as that sung by the singer, there is appreciable divergence. In most instances, the jinghu plays more notes per measure than the singer sings. The effect is that the two melodies seem regularly to "cross" one another, with the jinghu elaborating upon and weaving around the vocal line. The following melodic-line illustrates this relationship; it is a closing line in sipingdiao primary-meter, from the Mei Lanfang version of the one-act play, The Favorite Concubine Becomes Intoxicated. 34

Ex. 31. A comparison of jinghu and vocal melodies

dou:  
first
jinghu:  | 22312 3235 | 253256 3217 | 6,765 6216 | 162376 56567656 | 12361  
singer:  | 2 3233 | 2 3 5 3217 | 6. 5 621 | i 0 0 | 0  
jiàn  
yù tù  see  the jade hare,

second
jinghu:  | 212343 | 2534 3565 | 1612 7653 | 5  
singer:  | 212 | 2. 3 3 65 | 1. 2 765 | 5  
yù tù  you zhuăn  dōng  shāng.
the jade hare  turns to the  east and leaps.

third
jinghu:  | 3 3516 | 22 2  
singer:  | 3 3 1 | 2 2  

The two melodies are quite similar; they share the same meter and overall melodic contour. However, it is obvious
that they differ in both rhythmic detail and in specific notes, and that the jinghu accompaniment contains many more pitch occurrences than does the singer's line. In this example, as is often the case, the jinghu is an octave lower than the singer, and has a slightly larger pitch range (5-6) than does the singer (5-5).

For the accompaniment of melodic-passages composed in a free metrical type, the jinghu does play essentially the same melody as the singer sings—frequently, however, an octave lower. When accompanying these metrical types, the jinghu player audibly and literally "follows" the singer; each note of the jinghu accompaniment is played slightly after the singer has begun to sing his or her corresponding note. As a result, the melody in the accompaniment is always slightly behind the melody sung by the performer, repeatedly producing what to a Western ear sounds like dissonance quickly corrected.

In the performance of metered metrical types, specific notes shared by the jinghu and singer are played and sung simultaneously, as is evident in the above example. The jinghu player develops his own specific variation on the singer's melody during the course of rehearsals. In performance, the tempo and rhythm for the singing, and therefore for the accompaniment, is established by the singer, and maintained by the conductor with the drum-and-clapper. However, the jinghu player does follow
the melody of the singer in performance, as well; when
the performer adapts his or her composition to different
performance conditions, the jinghu player follows these
adaptations. The melodic-line illustrated in the above
example was recorded at one performance given by Mei Lanfang.
In Chapter IV, the transcription of the same line as sung
by Mei Lanfang at a different performance is given; the
specific melodies sung on these two occasions are
somewhat different, and the jinghu player on each occasion
instinctively adapted his melodic variation as a result.\textsuperscript{35}

This instinctive ability of the jinghu player is
analogous to that of the singing performer; both have
mastered the elements and patterns of the pihuang musical
system, and are able to use those elements and patterns as
an interpretive vocabulary. However, accompaniment makes an
additional demand of the jinghu player; he must be extremely
well-attuned to the singing performer with whom he plays.
Because of this need, every major stage performer
traditionally employed his own jinghu player; the two worked
together exclusively on- and off-stage.\textsuperscript{36} In contemporary
China, each troupe has several jinghu players; most stage
performers work with only one of them.

The most basic element of the pihuang musical system
is the melodic-phrase, as discussed in Chapter IV. In
performance, the most important melodic-phrases are of
course those sung by the singer; second in importance,
however, are the *jinghu* variations on those melodic-phrases, played in accompaniment. The relationship of the other melodic instruments to the *jinghu* is analogous to the *jinghu*’s relationship to the singing; they follow it heterophonically. Their primary functions are to broaden the pitch range and expand the types of tone quality—and to increase the number of variations upon the melody being sung by the singer.

**Instrumental Connectives**

The melodic orchestra plays instrumental connectives (*quomen* 过门) which serve as preludes to the sung melodic-passages, and as interludes between them, as discussed in Chapter IV; instrumental connectives are therefore closely related to the accompaniment of song, because they introduce, connect, and sometimes conclude that accompaniment. In spite of this close connection, however, instrumental connectives are classified as a function separate from the accompaniment of song. There are two major reasons for this classification.

The first reason may be termed the "source of the melodic initiative." The specific melody of every sung melodic-passage is composed by the singing performer; the melody played by the *jinghu* player in accompaniment is a variation on that specific melody, and the *jinghu* player follows the singer when playing that accompaniment.
However, instrumental connectives are purely instrumental; when the jinghu player leads the melodic orchestra in playing them, he follows only the tempo and rhythm set and maintained by the conductor with the drum-and-clapper. Because there is no sung melody during instrumental connectives, the melodic initiative is, within the patterns of the mode and metrical type, his own.

Secondly, the purpose of instrumental connectives is somewhat different than that of accompaniment for song. In the accompaniment of singing, the jinghu provides the major variation on the melody sung by the singing performer, with the other instruments of the melodic orchestra providing additional variations. Prelude instrumental connectives, however, introduce and establish the atmosphere and emotional color of the composition of melodic-passages; interlude instrumental connectives maintain that atmosphere and emotional color when the singer is not actually singing, but the song has not yet concluded. Additionally, interlude instrumental connectives serve to punctuate the dou, clarifying meaning by making the units of meaning distinct. Instrumental connectives are therefore interpretively quite important. But the focus of every song is on the display of song skill by the singer(s) in the expression of emotion. Although the singer may adapt his or her melody to suit performance conditions, instrumental connectives are more melodically fixed, serving as constants between the more
melodically flexible melodic-passages of the singer and his or her accompaniment.

Most metrical types in each mode of both modal systems therefore have standard instrumental connectives with relatively set melodies, which conventionally establish and maintain the atmosphere and emotional color associated with each metrical type, mode, and modal system. However, some standard instrumental connectives are shared by two different metrical types in other modes. These shared instrumental connectives serve important interpretive functions. For instance, shaking-meter, the free metrical type which expresses exterior calm and interior tension through the use of the single-beat-meter drum-and-clapper accompaniment of flowing-water-meter, is in a given mode performed with the same instrumental connectives as are employed in the performance of compositions in flowing-water-meter in the same mode. These flowing-water-meter instrumental connectives introduce and maintain the urgency of the drum-and-clapper accompaniment in shaking-meter. Similarly, compositions in each of the metrical types of sipingdiao mode are performed with the same instrumental connectives as are employed for those same metrical types in principal erhuang mode compositions. Sipingdiao differs from principal erhuang in certain major respects, as discussed in Chapter IV; the shared instrumental connectives serve to clarify sipingdiao's
resemblance to erhuang in atmosphere and emotional color.

There is also a prelude instrumental connective which serves to modify the atmosphere and emotional color of the metrical types which it introduces. It is called "colliding-meter" (pengban 碰板). Despite its name, it is not a metrical type, but rather an abrupt, three-note prelude instrumental connective which may be used to introduce slow-meter, fast-three-eyes-meter, and primary-meter melodic-passages. Frequently, the tempo of the metrical type which follows it is somewhat faster than usual—i.e., each beat is of somewhat shorter duration than usual. The "colliding-meter" instrumental connective serves to express anxiety or surprise in those slower meters, without switching metrical types. Its use is decided upon in the course of the compositional process.

As discussed in Chapter IV, there are two major types of instrumental connectives—large instrumental connectives (da quomen 大过门) and small instrumental connectives (xiao quomen 小过门). The former type is longer than the latter; the standard instrumental connective for each metrical type in each mode is its large instrumental connective. The shorter small instrumental connectives may consist of an excerpt from the large instrumental connective, or may be a simplified version of the entire large instrumental connective. Both large and small instrumental connectives may serve as either prelude or
interlude instrumental connectives. Because the display of song skill in the expression of emotion is always performed in synthesis with dance-acting, instrumental connectives serve a third function; in addition to establishing and maintaining atmosphere and emotional color, and to clarifying meaning by punctuating dou, instrumental connectives also accompany the dance-acting movements of the stage performers. When longer sections of dance-acting movement are appropriate, large instrumental connectives are played. And when shorter sections of dance-acting movement are called for, small instrumental connectives are performed.

A common rehearsal practice attests to the interpretive and structural importance of instrumental connectives. In early rehearsals, the orchestra is not present. But the stage performers themselves sing the melodies of instrumental connectives to onomatopoetic sounds (i.e., "ling ker long ker") before and in between their melodic-passages; the instrumental connectives are an integral part of the performer's emotional expression. Action-strings and Fixed-melodies

Action-strings (xingxian 行弦) are passages of instrumental music played by the melodic orchestra to accompany lengthy segments of dance-acting movement.
They are not a part of song structure or melodic construction—unlike instrumental connectives, action-strings are not required by the pihuang musical system, and their placement is not prescribed. Action-strings are played only when physical performance time with musical accompaniment is desired.\textsuperscript{42}

Action-strings may be played in conjunction with song, or completely separate from it. They are played before or after a song, or internally, between the lines or couplets of a song, when sections of interpretive dance-acting movement not accompanied by instrumental connectives placed according to song structure and melodic construction are performed. They are also played to accompany dance-acting movement and pure dance (such as that of a concubine before an Emperor) which occurs without song. There are four types of action-strings; the first three types are composed of instrumental connectives, and the fourth utilizes fixed-melodies (gupai 龟牌).

The shortest action-strings are composed of one or part of one standard instrumental connective. Such action-strings accompany movement closely connected to the song lyrics themselves. Longer passages of action-strings composed of instrumental connectives may consist of two or more repetitions of one standard instrumental connective. This type of composition is generally used to create tension or an atmosphere of
expectant waiting, or to accompany movement patterns which are themselves repeated more than once. Action-strings may also be composed of two or more standard instrumental connectives representative of different metrical types. Action-strings of this third type are usually played when the stage performer expresses changes of emotional state in the course of his or her danced-acting movement.

Fixed-melodies (gupai) may also be employed as action-strings. Fixed-melodies are complete melodies, in which the rhythm and specific melodic progression is essentially set. In a number of traditional theatre forms, lyrics are fit to fixed-melodies in the composition of songs--kunqu, the predominant national traditional theatre form prior to the ascent of Beijing opera, is composed in this fashion. Folk melodies are also occasionally used in some traditional theatre forms as fixed-melodies. In Beijing opera, fixed-melodies from these traditional theatre forms and from folk music are only rarely used in the composition of sung melodic-passages. However, they are employed quite frequently in action-strings.

Action-strings which are played in conjunction with song and are composed of an instrumental connective(s) begin with the standard instrumental connective appropriate to the metrical type and mode being sung. That instrumental connective may then be repeated, if interpretively appropriate; the action-strings may instead modulate to the
standard instrumental connective of another metrical type to indicate a change in emotional state. Modulation occurs through the use of 7 and 4 tones, accompanied by the appropriate change in rhythm and tempo, as discussed in Chapter IV. The final instrumental connective used is the opne which represents the metrical type of the next sung melodic-passage, and therefore connects to it.

When fixed-melodies are used in action-strings played in conjunction with song, they are adapted to the pihuang musical system at least minimally, in terms of meter—i.e., they are arranged in $\frac{1}{4}$, $\frac{2}{4}$, or $\frac{4}{4}$ meter, rather than in $\frac{3}{4}$, $\frac{6}{8}$, etc. Such action-strings begin with the standard instrumental connective appropriate to the mode and metrical type being sung. They then modulate to the fixed-melody via the use of 7 and 4 tones, and a change in rhythm and tempo if necessary. At the end of the fixed-melody, modulation is then made into the instrumental connective representative of the mode and metrical type of the following sung melodic-passage. Because the jinghu tunings for fixed-melodies may be different than those for the mode being sung, fixed-melodies are sometimes played on a different jinghu or by a different jinghu player. For instance, in the play The Favorite Concubine Becomes Intoxicated, the fixed-melody "Near the Makeup Table/Boudoir" (pang zhuangtai 妆台) is played while the Favorite Concubine drinks the wines of the feast alone.
For this fixed-melody, the jinghu is tuned to 1-5, as in inverse erhuang, rather than to 5-2, as in the sipingdiao composition which follows. The passage of action-strings begins with the fixed-melody and its 1-5 tuning, obviating the need for modulation; it is followed by a small instrumental connective representative of inverse erhuang, which then modulates to a principal erhuang primary-meter large instrumental connective, played with the standard erhuang 5-2 tuning. This instrumental connective then connects to the sipingdiao primary-meter sung melodic-passage. In performance, the fixed-melody is usually played by an additional jinghu player; the jinghu player who accompanies song then joins in the passage of modulation to the principal erhuang primary-meter large instrumental connective, and the additional jinghu player drops out when that modulation is complete.

Action-strings composed of one or more instrumental connectives which are played completely separately from song do not connect to sung melodic-passages, and may therefore begin and end in any metrical type. However, such action-strings are usually composed in the predominant mode for the scene in which they occur. Fixed-melodies in passages of action-strings not connected to song need not be preceded or followed by instrumental connectives, though they may be if such composition is deemed interpretively appropriate. Modulation occurs in passages
of action-strings played completely separately from song when more than one metrical type or fixed-melody is used, and when instrumental connectives and fixed-melodies are both employed.

Action-strings are sometimes played to open or close a play, or to provide musical transitions between scenes. In such instances they do not accompany the dance-acting movements of individual stage performers, but rather musically express the overall atmosphere and emotional color of the entire play at these transition points. Fixed-melodies are used more often to fulfill these functions than are instrumental connectives. For many plays, however, the melodic orchestra does not perform in these transitional situations; such music is primarily the responsibility of the percussion orchestra, and will be discussed in more detail below.

The melodic lead for most passages of action-strings is taken by the jinghu, as it is in accompaniment for song and in instrumental connectives. In some instances, however, it is taken by another spike fiddle, a plucked string instrument, the horizontal bamboo flute, or the suona; this transference of the melodic lead occurs more often in action-strings which employ fixed-melodies than in those composed of instrumental connectives. In all passages of action-strings, the tempo and rhythm are set and maintained by the conductor, usually with the drum-and-clapper.
Action-strings serve both interpretive and aesthetic purposes. They add an aural dimension to the visually-perceived, interpretive dance-acting movements of the stage performers. And through the use of fixed-melodies, they increase the melodic variety of the aural performance by providing melodies which do not occur in song.

Functions of the Percussive Orchestra

The percussive orchestra plays in conjunction with the melodic orchestra whenever the latter performs, as a part of the full, combined orchestra. Numerous times during the course of every play, the percussive orchestra also performs completely independently of the melodic orchestra. The percussive orchestra creates a fabric of sound which runs throughout every Beijing opera performance, simultaneously characterizing those performances as Beijing opera, and significantly contributing to the expression of atmosphere and emotions specific to each play.

In Conjunction with the Melodic Orchestra

In conjunction with the melodic orchestra, the percussive orchestra performs three basic functions. The first of course is actually provided by the conductor alone; he marks rhythm and tempo in passages of singing,
instrumental connectives, and action-strings, primarily utilizing the drum-and-clapper to do so. Under the direction of the conductor, the entire percussive orchestra plays percussive passages which serve two additional functions: they introduce and punctuate passages of singing and instrumental music.

Introductions

Introductory percussive passages are called "openers" (kaitou 开头). They indicate the meter of the passage of singing or instrumental music which they precede, and conventionally establish the overall emotional state.

For passages of singing, openers very rarely introduce the sung melodic-passage directly; in most instances, they serve to open the prelude instrumental connective, which in turn introduces the sung melodic-passage itself. The prelude instrumental connectives to passages of song almost invariably are introduced by an opener. Within a given sung melodic-passage, modulation between metrical types may include a short opener, which introduces the instrumental connective leading into the new metrical type; however, modulation may also be made by the melodic orchestra alone, as discussed above.

There are numerous openers, all of which are named, and each of which is expressive of a particular emotional state;
only melodic-passages composed in lead-in-meter, always expressive of intense, unexpected emotions, are always introduced by the same opener. It is called "the lead-in-meter opener" (daoban tou, "lead-in-meter head"), and is played:

\[ \text{\texttt{aat \ z z z \ x}}; \text{the final measure may also be played \texttt{z z d}.} \]

The following examples illustrate openers frequently used to introduce the prelude instrumental connectives to sung melodic-passages in other metrical types. All are used in relatively calm situations; different openers are employed to indicate surprise, excitement, anger, fear, and other strong emotions.

"Slow Long Hammer" (man chang chui, 慢长锤), for slow-meter, fast-three-eyes meter, and primary-meter, in \( \frac{4}{4} \) time:

\[
\text{\texttt{t | || \zQ \zQ \zQ tQ | \zQ it \zQ d p tQ z}} \]

It may also be played in \( \frac{2}{4} \) time:

\[
\text{\texttt{t | \zQ tQ | \zQ tQ | \zQ tQ}} \]

"Fast Long Hammer" (kuai chang chui, 快长锤), for two-six-meter, flowing-water-meter, fast-meter, and shaking-meter, in \( \frac{2}{4} \) time (it may also be played in \( \frac{1}{4} \) time:

\[
\text{\texttt{dd | i i | || \zQ tQ | \zQ d i | q Q | \zQ it \zQ z}} \]
"Lightning Hammer" (shan chui 内 锤 ), also for
two-six-meter, flowing-water-meter, fast-meter, and
shaking-meter, in $\frac{1}{4}$ time (it may also be played in $\frac{2}{4}$ time):\[l\ddot{d}i \quad \dddot{d}i \quad | \quad ZL \quad | \quad c t \quad | \quad ZL \quad | \quad c t \quad | \quad z \quad | .\]

"Button Thread" (niu si 组 芥 ), for dispersed-meter:\[l\ddot{d} \quad b d t \quad | \quad \hat{z} \quad \hat{c} \quad | \quad \hat{z} \quad \hat{c} \quad | \quad z t \quad o t t \quad | \quad z t \quad c t t t \quad | \quad z \quad z \quad | .\]

It may also be played:\[l\ddot{d} \quad b d t \quad | \quad K t \quad c t \quad | \quad K t \quad c t \quad | \quad K t \quad c t \quad | \quad K t \quad c \quad | \quad K O \quad z \quad | \quad z \quad z \quad | .\]

Passages of action-strings played in conjunction with
song which occur between sung melodic-lines or couplets, or
at the end of a song, usually do not begin with openers
because they begin with the instrumental connective
of a metrical type which has just been sung, and is
therefore already established. However, modulation between
metrical types, between metrical types and fixed-melodies,
or between fixed-melodies often includes a short opener
for the new metrical type or fixed-melody. Passages of
action-strings which precede sung melodic-passages, or
which are played completely independently of song, do begin
with openers, which serve the same functions as for sung
melodic-passages; they indicate the meter and tempo of the
 instrumental music which will follow, and conventionally
establish the overall emotional atmosphere.
Punctuation

Playing in conjunction with the melodic orchestra, the percussive orchestra also punctuates passages of singing and instrumental music. In Chinese, this punctuating function is termed "emphasizing" (jiazhong 加重) and "strengthening" (jiaqiang 加强) the "tone of voice" (yugi 语气) and the dance-acting movement skill (zuo gong 做功) of the stage performer.56

In passages of singing, the percussive orchestra may play passages after lines or couplets, creating structural markers which "simultaneously drive the music forward."57 For instance, lines of dispersed-meter are often separated by the short percussive passage "one hit of the large gong" (daluo yi ji 大锣一击), which may be played in several different ways: BD z, dt z, d /// z, or simply k or z.58 Percussive passages may also replace passages of action-strings, accompanying performer's movements before or after songs, or between melodic-lines or couplets. When they do so, there is a much greater feeling of urgency than with the melodic instrumental music.59

There are two important interpretive techniques for punctuating passages of singing: the "withdrawn gong" and the "sweep head" techniques. Percussive passages known collectively as the "withdrawn gong" (che luo 撤锣) may be used between melodic-lines or couplets in passages
of continuous singing in which two different types of characters sing alternately. Such percussive passages are divided into two sections: the first section emphasizes one gong, and the second a different gong. For instance, a "withdrawn gong" passage which initially emphasizes the large gong and then emphasizes the small gong may be used to indicate a switch from an older sheng singer to a young dan singer:

\[ \text{\textbackslash d} \\text{\textbackslash t} \quad \text{\textbackslash t} \quad \text{\textbackslash c} \quad \text{\textbackslash c} \quad \text{\textbackslash c} \quad \text{\textbackslash c} \quad \text{\textbackslash t} \quad \text{\textbackslash t} \quad \text{\textbackslash t} \quad \text{\textbackslash t} \quad \text{\textbackslash t} \quad \text{\textbackslash t} \quad \text{\textbackslash t} \quad \text{\textbackslash t} \]

The "sweep head" technique was discussed in Chapter IV above as one of the three major techniques for varying couplet line length, one which creates a sense of interruption indicative of surprise, expectancy, or urgency. When it is employed, the percussion orchestra replaces the closing line of a couplet (other than the first couplet) with the percussive passage known as "sweephead" (sao tou 扫头).

In scene six of the play Yu Tangchun, the dispersed-meter small aria which the title character sings just after entering the courtroom is punctuated between lines by "one hit of the large gong" in one of its simplest versions: K. It is introduced by the opener "Button Thread," as described above, and followed by the percussive passage "sweep head," which serves both as the final line of the last couplet, and as a passage of action-strings, accompanying her frightened dance-acting movement.
Throughout the small aria, these percussive passages "join and extend her feelings, engulfing the audience in the mood." 62

Within the instrumental connectives of a sung melodic-passage, or within passages of action-strings played in conjunction with singing, percussive passages may be played which are related to the movement of the performer, rather than to the emotional color or structure of the music. They may be subtle, not interrupting the musical piece, as for instance a strike of the small gong marking the opening of a fan or the toss of a sleeve. They may also mark a major interruption, as in the unexpected entrance of another major character or the sudden beginning of a battle. The interruption may be permanent—the passage of singing may not be returned to and concluded—or it may be temporary, with an eventual resumption of the singing. In either case, such percussive passages are usually played after the opening line of a couplet, so that the interruption of the couplet structure serves to heighten the effect.

Percussive passages may also be used in passages of action-strings played completely independently from song. There also, they may serve to punctuate and integrate the instrumental music itself, or to punctuate the interpretive movements of the stage performer, highlighting eye, hand, head, sleeve, and foot movements as appropriate.
Independent Functions

The percussive orchestra performs four major functions completely independent of the melodic orchestra. It punctuates the speech of the stage performers, punctuates their movement, provides sound effects, and provides structural punctuation for each play as a whole. In all four of these functions it is still of course the conductor who controls the timing of percussive passages, so that the strikes correspond to what is transpiring on the stage, and leads the rest of the percussive orchestra in carrying out that timing.

Speech Punctuation

The percussive orchestra's speech punctuation is termed "emphasizing" (jiazhong) and "strengthening" (jiaqiang) the "tone of voice" (yuqi)--the same terminology applied to the punctuation of song, as discussed above. The function is indeed similar. When punctuating the speech of stage performers, the percussive orchestra plays percussive passages which serve as veritable aural punctuation marks--commas, periods, question marks, exclamation points, etc. Percussive speech punctuation may occur at regular intervals, often for syntactical purposes, or it may be used to provide dramatic stress.
Regularized punctuation is played most often for conventionalized speeches written as poetry; i.e., during the recitation of prelude and set-the-scene poems. Such punctuation is usually played for every punctuation mark which occurs in the text, serving to set off units of meaning, thereby making the meaning clearer, and to provide a rhythmic frame. For instance, in the three-line prelude poem in the first scene of Silang Visits His Mother, the percussive orchestra provides the following punctuation:

The wutong tree locked
\underline{in} a golden courtyard, \underline{t t t}

A long sigh
\underline{d d} \underline{t t t}.

The first percussive passage functions as a comma; the second, as a period. This formal, literal punctuation serves as well to heighten the effect of the recited poetry, and to set it off from the following prose speech, which lacks this regularized percussive punctuation.

The percussive orchestra also serves a regular, conventionalized purpose in its accompaniment of "count beats," the rhythmically recited type of speech frequently spoken in place of other conventionalized entrance and exit speeches by chou role types. Here, however, there are no syntactical denotations; the clapper maintains a steady beat while the performer recites in a regular but syncopated rhythm which generally groups the written-characters of each
line into two units separated by a pause, as discussed in Chapter III. During the performance of a passage of "count beats," the tempo of both the strikes of the clapper and the syncopated recitation gradually increases, each serving to drive the other on.65

Percussive speech punctuation which provides dramatic stress is not played at regular points. It is used rather to stress and highlight words, phrases, and pauses of especial dramatic importance, much as intonation is used in English. Scene six of Yu Tangchun provides a good example of such percussive speech punctuation:66

WANG JINLONG: Prisoner!

YU TANGCHUN: Yes.

WANG: Do you have a statement?

YU: Yes, I do.

WANG: Submit it.

YU: It... I can't.  

WANG: The court asked if you had a statement, and you said yes; when told to present it, you say you can't. It's obvious you are a scheming woman.

GUARD: Judge Liu can use torture.

JUDGE LIU: Slap her mouth!  

YU (during percussive passage): Your honor!

YU (cont'd): I haven't finished speaking yet, I can explain!
The first percussive passage is unnamed in the script. It serves as a period, indicating finality—\textit{it is not in Yu Tangchun's power to give Wang the written statement, because it is inside the lock of the cangue which chains her. This passage also creates an emphasized pause after her statement, stressing both characters' separate realization of what her inability means; during the pause filled by the percussive passage, the performer playing Yu Tangchun continues and builds her expression of fear, while the actor playing Wang builds his expression of anger. In this way, the impact of the following statement by Wang is increased.}

The second percussive passage is known as the "calling-out head" (\textit{jiao tou 叫头}). It is expressive of fear, surprise, and urgency. The first portion of the passage serves as an aural "slap in the face" to Yu Tangchun. As the passage continues and she cries out with the gong strikes, "Your honor," Yu Tangchun's past history of torture and her resulting extreme fear of it is aurally recalled for the audience. The percussive passage makes it seem as though she is crying out in the midst of actually being tortured—or of vividly remembering that past experience. This central portion of the passage thereby serves to heighten Yu Tangchun's fear—to underline the words of her plea. The final portion of the passage stresses the pause in which she gathers up her courage, and pleads for the
chance to explain her predicament. During the same pause, her extreme fear causes Wang to "soften" in his attitude towards her, and prepare to hear her explanation.

Examples of percussive speech punctuation for dramatic stress in tense situations are perhaps the most striking. However, such punctuation is also used to enhance the aural expression of the full gamut of human emotions, from intense joy to utter despair, and from complacent satisfaction to raving insanity.

Movement Punctuation

Percussive passages which punctuate movement are played in conventional situations, such as entrances, exits and formal stage crosses, and throughout the dramatic action of each scene. Such punctuation is termed "emphasizing" (jiazhong) and "strengthening" (jiaqiang) the dance-acting skill (zuo gong) of the stage performer --the same terminology applied to the punctuation of movement accompanied by the melodic orchestra, as discussed above. The two applications of the percussive punctuation of movement are analogous to the use of percussive punctuation for both conventionalized speeches and dramatic stress.

In conventionalized situations, percussive punctuation does not punctuate specific movement per se--i.e., it does not specifically mark a footfall or the swing of a hand.
It rather creates a rhythmic framework for movement, which is primarily indicative of role type.68 For instance, the entrance walk of an older sheng scholar may be accompanied by the percussive passage "The large gong hits the entrance" (daluo da shang)

\[
\text{dt } ||: \text{2Q QQ } | \text{to QQ } :|| \text{2Q 2Q } | \text{zQ to } | \text{zt Q } ||: \text{zQ:} || \text{2Q } | \text{z- } ||
\]

—a stable, regular, relatively slow passage, providing a good framework for formal movements. The faster, more forceful entrance of a martial sheng warrior dressed for battle may be accompanied by the passage:

\[
\text{Q pl} \hat{a} | \text{bd t } | \hat{t}. \ Zhu, \]

which is more suitable for several rapid movements culminating in a fierce pose. The vivacious entrance of a "flower dan" may use the pattern "solitary small gong entrance" (xiaoluo dan shangchang):

\[
t \ ||: \text{tt } || \text{t dd } | \text{t cod } | \text{t- } ||
\]

And the slower, more formal entrance of a "blue cloth" dan character may use the passage "dan small gong entrance" (xiaoluo dan shangchang):

\[
\text{dl} \ ||: \text{td dd } | \text{dd dl:} || \text{t alL } | \text{tL t } | \text{ddl0 } | \text{t- }||
\]

The punctuation of conventional movement is not, however, a simple denotative formula. There are numerous percussive passages for every role type, each of which connotes a different sort of entrance, exit, or cross. For the same role type, a major character's entrance is punctuated with a different percussive passage than that used for a minor character, a first entrance is punctuated
differently than a later entrance, hurried entrances are punctuated differently than leisurely entrances, etc. And many percussive passages may punctuate the conventional movements of more than one role type; i.e., the rapid entrance of a flirtatious "flower" dan bent on mischief may be punctuated by the same percussive passage as the rapid entrance of a mischievous chou with the same sort of intentions. The percussive punctuation of conventionalized movement is a highly flexible system for aurally indicating role type and general atmosphere at transition points within each play.

Percussive passages for punctuating dance-acting movements performed during the dramatic action of a play are even more numerous, and have a broader range of complexity. Frequently the simplest movements of a major character are punctuated by single percussive strikes; i.e., each completed movement in the process of writing a letter, having a drink, miming the opening of a window or door, and miming going up or down stairs, may be punctuated by a percussive strike, lending aural substance to those commonplace actions. The more interpretively significant head and eye movements of a major character going through a process of thought and realization or decision are likewise accented by percussive strikes, as are gestures of anger, frustration, and determination. The walk of a major character pacing in frustration is punctuated throughout by
a percussive passage; the same character pacing in fear is punctuated by a different percussive passage, selected for its suitability to the precise mood and conditions as well as the role type. The emotional reactions of two lovers meeting after a long separation are accented by percussive strikes and passages; two old friends meeting after years apart also have their emotional reactions accented, but with different strikes and passages, placed and played in a different manner, making clear the difference in the two types of relationships.

Percussive strikes and passages also punctuate the performance of combat skill. The percussive orchestra performs "fight openers" (kaida 开 打) which vary in composition and duration according to the type of combat which is to follow. Within the combat itself, all major movements and postures are punctuated by the percussive orchestra; such punctuation is vital in coordinating entrances, exits, and complex group combat sequences. Moreover, this punctuation provides an aural expression of the combat itself. The percussive punctuation of dance-acting and combat movement gives aural expression to the physical expression of action and emotion.
Sound Effects

These first two major functions of the independent percussive orchestra are concerned with the accompaniment of specific words or actions of the stage performers. The third major function, however, deals with general atmosphere, and the conventionally-evoked mise-en-scene; the percussive orchestra provides the sound effects of the natural and man-made environments.

Rain, snow, wind, darkness, cold, heat, and the presence of large bodies of water are among the features of the natural environment whose presence can be evoked by specialized percussive strikes and passages. Some are readily recognizable; the waves of rising and falling pitches of sound produced by rubbing the two cymbals together in circular motions directly resemble the actual gentle creaking of the metal fittings on a floating boat, and the soft lapping of small waves. Supplementary percussion instruments provide immediately recognizable sounds such as the clop of horses' hooves and the cries of birds. The suona sometimes joins the percussive orchestra in providing immediately recognizable sound effects, as discussed above; its broad range of timbre allows it to strikingly resemble the neigh of a horse and the cry of a baby. Other "sound effects" are more conventionalized, and require prior knowledge on the part of the audience.
For instance, the short passage "cold gong" (lengluo 冷锣) can be used to signal that it is in fact cold. However, the sounds \( b d_0 \) O K \( O \) and \( b l d_1 \) K,\( ^{71} \) which are the two most generally used "cold gong" passages, evoke cold solely by convention. The more lengthy pattern "nine hammers and a half" (jiuchuiban 九锤半), which has several possible playing methods, most of which include nine cang (Z) and one keng (K), is usually used to punctuate movement in the dark, especially the search for objects and other groping actions. It likewise conventionally rather than directly suggests the absence of light.

Sounds of the man-made environment are usually immediately recognizable rather than conventional. A keng (K) is played for the striking of a nightwatch, a tei (t) for the slipping home of a bolt on a door or window, a \( da \ da \ da \) (ddd) or \( zha \ zha \ zha \) (XXX) for a knock on the door, etc. Supplementary percussion instruments likewise provide such sounds as the creak of hinges, and the thud of falling objects.

Structural Punctuation

The fourth major function of the independent percussive orchestra is to provide structural punctuation within the context of each whole play. The percussive orchestra opens each play with one of several percussive passages known
collectively as "scene openers" (kaichang 开场), provides transitions between scenes with passages known collectively as "scene shifters" (zhuanchang 转场), and closes each play with one of several passages known as "tail sounds" (weisheng 尾声, often translated as "coda"; these closing passages are also known as "conclusions," jieshu 结束). The percussive orchestra may be joined by the melodic orchestra, playing passages of action-strings composed of instrumental connectives and/or fixed-melodies, but need not be—the percussive orchestra is responsible for punctuation and transition within the play as a whole, just as it is in movement and speech and even, to a considerable degree, in song. These passages of structural punctuation are the only instances of orchestral music featured independently of the song, speech, and movement of the stage performers.

Many different percussive passages may be used to open a play. One of the most frequently used is "charging head" (chongtou 冲头): d d /// | | | | | | z c z 0 |. In pre-liberation China, scene openers were played to announce that the action of the play was about to begin. Since 1949 and the advent of the act curtain and darkened auditorium throughout China's traditional theatre, scene openers generally begin as the lights start to dim, and continue throughout the opening of the curtain. When such opening passages are completed, they are then frequently followed by a second percussive passage, accompanying the
conventional movements of the first character's entrance. The pre-liberation purpose of the percussive scene opener, then, is simply accentuated by this addition of lighting change and curtain—the percussive orchestra signals that the play is opening, and serves to draw attention to the stage before the action of the play actually begins.

Scene shifters were traditionally played while stage assistants arranged or removed tables and/or chairs between scenes. In contemporary China, they occur in conjunction with the curtain; it is closed, the scene is changed behind it, and it opens again, all to the sound of percussive passages. Such passages are generally designed to begin with the atmosphere present at the end of the scene which has just closed, and then to "modulate" to the atmosphere present at the opening of the next scene. For instance, if a scene in which an older sheng has presided as judge or high official has just been completed, the transitional percussive passages will probably begin with passages which are fairly slow in tempo, and feature the large gong. Then, if a battle scene is to occur next, the passages will increase in tempo and volume of sound, adding a greater number of cymbal strikes while maintaining the dominance of the large gong. If the scene change is from one featuring an older sheng, a martial sheng, or a jing to one featuring a young sheng or a dan, the "withdrawn gong" technique mentioned above may be used, switching dominance from the
large gong to the small gong. The same is of course true in reverse.

In pre-liberation times, tail sounds were played until all characters had exited the stage. In contemporary China, tail sounds begin as the last sounds or movements of the play are occurring, and continue until the curtain is fully closed. Since most plays have modified happy (tuanyuan) endings, most end with the percussive orchestra playing in ensemble with the suona, thereby indicating the auspiciousness of the occasion.

The percussive orchestra creates a fabric of sound and rhythm which runs throughout every Beijing opera play. By adding this aural dimension to all movement, and highlighting and punctuating speech and song, the percussive orchestra appreciably enlarges the "life" presented on the stage. Its importance is perhaps most clearly illustrated by an all-pervasive rehearsal technique. The percussive orchestra does not participate in early rehearsals. Throughout these rehearsals, every performer speaks those percussive strikes and passages which accent his or her song, speech, and movement, just as each sings the instrumental connectives between his or her sung melodic-passages; these percussive strikes and passages are also inseparable from each performer's vocal and physical expression.
Notes to Chapter VII

THE ORCHESTRA

1 Wu Junda. The description of instruments is based on personal observation supplemented by the consultation of: Wu Junda; Prof. Barbara Smith; Scott, Classical; and Ci Hai Bianji Weiyuanhui ( 辞 海 编 辑 委 员 会 ) (Ci Hai Editorial Committee), eds., 辞 海 (Ci Hai), 3 vols. (Shanghai: Shanghai Ci Shu Chubanshe, 1979); hereafter cited as Ci Hai. The illustrations accompanying the text, which are not to proportionate scale, are taken from Ci Hai, pp. 11, 802, 1434, 1708, 2537, 2919, 3807, 3904, 4300, 4325; Josephine Hung Huang, Classical Chinese Plays (Taipei: Mei Ya Publications, 1971), p. 28; and Wu Zuguang, Huang Zuolin, and Mei Shaowu, Peking Opera and Mei Lanfang (Beijing: New World Press, 1981), pp. 93, 95, 96, 98.

2 From interviews with Ye Hexiang ( 叶 和 祥 ), a conductor (sigu 司 鼓 ) with the Jiangsu Province Beijing Opera Company, November 1979 to June 1980.

"Redwood" is a direct translation of the Chinese term hongmu; it is not the same wood as that of the California redwood, nor is it rosewood.

Cihai states that these last two holes are "for expelling air." Prof. Barbara Smith of the University of Hawaii Dept. of Music points out that they determine the pitch when all finger holes are closed. Her sources indicate that in some instances, especially when these two holes are on the lower side of the flute, they are strung with decorative tassels.

The written character ban (板) is used in three separate but related ways in the pihuang musical system. It refers to accented beats, to metrical types (which are characterized by a pattern of accented and unaccented beats), and to the clapper, which is used to mark accented beats.

Technically, the sound produced is concussive rather than percussive; the latter word is used for consistency.

It is also called the sukun (苏昆); Suzhou is the home of kunqu, Beijing opera's predecessor as the nationally dominant form of traditional Chinese theatre.

The instruments examined are those in the collection of the Department of Drama and Theatre at the University of Hawaii. Their sounds were analyzed with the assistance of Professor Barbara B. Smith of the Dept. of Music.
10 Wu Junda.

11 Wu Junda and Ye Hexiang.

12 Wu Junda and Ye Hexiang.

13 Wu Junda and Ye Hexiang.

14 Wu Junda and Ye Hexiang.

15 Wu Junda and Ye Hexiang.


17 Wu Junda.

18 Wu Junda.

19 Wu Junda.

20 Wu Junda and Ye Hexiang.

21 Wu Junda and Ye Hexiang.

22 Scott, Classical, p. 47.

23 Wu Junda and Ye Hexiang.

24 A collection of "percussive classics" has been printed in Hawaii: Xiaweiyi Zhongguo Xiju Yanjiu She
(夏威夷中国戏剧研究社 ) (the Chinese Theatre Research Society of Hawaii), eds., 锣鼓经 (Luogu Jing) (Honolulu: Xiaweiyi Zhongquo Xiju Yanjiu She, n.d.).

25 The figure is based on discussions with Wu Junda and Ye Hexiang in Nanjing; Daniel Shih-p'eng Yang in Honolulu; the text listed in note 24; and on information in Hao, et al., Xu Ce Pao Cheng, pp. 2-3.

26 The text in note 24, an incomplete listing, names and describes one hundred and one percussive passages.

27 The descriptions of these three methods of conducting are based on discussions with Wu Junda and Ye Hexiang.

28 Wu Junda and Ye Hexiang.

29 Wu Junda and Ye Hexiang.

30 Wu Junda and Ye Hexiang.

31 Wu Junda and Ye Hexiang.

32 The diagram is based on observation, and consultation with Wu Junda, Ye Hexiang, and Bian Shuangxi (卞双喜), the instructor of conducting at the Jiangsu Province Traditional Theatre School.


While neither text gives the specific dates of the performances transcribed, both performances occurred in the late 1950s according to Wu Junda.


Yao Mingde and Yao Tongsheng; Wu Junda.

By both musicians and stage performers, according to Wu Junda, Ye Hexiang, Yao Mingde and Yao Tongsheng, and all stage performers with whom this question was discussed.

This term is the author's own. Discussants referred to this characteristic of instrumental connectives more generally and indirectly by saying that accompaniment is "governed" (guanli 管理) by the "authority of the melodic-passages" (changqiang de guanli 唱腔的权力), whereas instrumental connectives are governed only by modal identity and metrical type.

Wu Junda and Ye Hexiang.
41 Based on observation.

42 Ye Hexiang. Used in a very strict sense, the term action-strings (xingxian) refers only to short passages of instrumental music played between lines or couplets of a song. In this study, however, the larger meaning of the term—all instrumental passages not a part of song structure or melodic construction—is intended. I know of no other Chinese term inclusive of all these types of instrumental passages.

43 See notes 61 and 80 in Chapter IV.


45 Ye Hexiang.

46 Ye Hexiang.

47 Ye Hexiang.

48 Hao, et al., Xu Ce Pao Cheng, p. 5.

49 Ye Hexiang.

50 From class with Daniel Shih-peng Yang, University of Hawaii, 1972.
51 Hao, et al., *Xu Ce Pao Cheng*, p. 5.

52 Daniel Shih-peng Yang, in class, 1972.

53 Hao, et al., *Xu Ce Pao Cheng*, p. 4.

54 Hao, et al., *Xu Ce Pao Cheng*, p. 5.


56 Wu Junda and Ye Hexiang.

57 Wu Junda.

58 Ye Hexiang.

59 Ye Hexiang.

60 Ye Hexiang.

61 Zhongguo Xiqu Yanjiu Yuan, *Yu Tangchun*, p. 10.

62 Wu Junda.

63 Ye Hexiang.

64 From Scott, *Traditional I*, p. 34.

65 Ye Hexiang and Liu Debao in conversation, spring 1980.
66 Zhongguo Xiqu Yanjiu Yuan, Yu Tangchun, *Yu Tanchun*, pp. 13-14; the English translation is by the author.

67 Ye Hexiang.

68 Ye Hexianq.

69 All examples are from the unpublished list of percussive passages played in Black Dragon Residence, compiled by Daniel Shih-p'eng Yang.

70 Ye Hexianq.

71 Ye Hexiang.

72 Ye Hexianq.

73 Ye Hexiang.
CHAPTER VIII
THE INTERRELATION OF COMPONENTS
IN AURAL PERFORMANCE

The aural performance of Beijing opera consists of four components in interrelation—language, musical system, voice, and orchestra. Each of these components is internally a highly complex system; their interrelationships are complex, as well. The most fundamental relationship amongst these components may be described as the relationship of substance to sound—the relationship of the material that is performed to the actual sound in performance. An examination of the meaning and ramifications of this basic relationship will help to clarify the more complex relationships amongst these components, and to relate the components of aural performance to the overall aesthetic aim of the total performance of Beijing opera.

The substance of aural performance—the material that is performed—is supplied by the first two components, language and musical system. In a very important sense, both of these components may be considered languages—both aim to convey specific meanings through the arrangement of their basic compositional units within specified structural
patterns. In the Chinese language of the script, words—individual written-characters—are the smallest compositional units. They are arranged in sentences according to grammatical structure and the compositional patterns provided by speech types and lyric types. In the pihuang language of the music, individual pitches are the smallest compositional units. They are arranged in melodic-phrases, dou, lines, and couplets according to structural patterns provided by selected metrical types, modes, and modal systems, and the compositional patterns provided by song types.

The Chinese language of the script occurs independently of the pihuang musical system in speech. And the language of the pihuang musical system is employed independently of the Chinese language in instrumental connectives. In song, however, the two languages are joined in a vital, symbiotic relationship.

THE CHINESE LANGUAGE OF THE SCRIPT

THE PIHUANG MUSICAL SYSTEM
Each of the written-characters in a script denotes a specific meaning by itself. Through combination with other written-characters, larger units of meaning are created. Individual pitches in the pihuanq music for song are not indicative of specific meanings in themselves. Within melodic-phrases, they serve first of all to clarify the denotative meaning of each written-character by indicating its speech-tone. Within the larger context of dou, lines, and couplets, however, melodies interpretively composed according to the patterns of a specific metrical type(s), mode, modal system, and song type musically express the connotations of words, and the emotional implications of words and sentences. In other words, the pihuanq music composed for a given play expresses specific affective meanings (i.e., evokes specific emotions, feelings, and moods) which are based upon, but not directly expressed by, the Chinese language of the script.

There are several levels of denotative meaning in the Chinese language of the script, and several levels of affective meaning in the pihuanq language of the music. The language of the script ranges from quite realistic language, in which denotation is the major aim and vernacular Chinese predominates, to very stylized language, in which the aesthetic as well as the denotative qualities of sound are valued, and classical Chinese predominates. The most realistic language is that of prose speeches
(i.e., dialogue), which advance the plot and convey humor. Prose speeches are written primarily in vernacular language, though the amount of classical Chinese included in prose speeches varies somewhat with role type. Conventionalized speeches and quotations from the classics are more stylized. Conventionalized speeches, which occur at transition points within the structure of each play, contain more classical Chinese language than do prose speeches, and provide a conventional aural structure running throughout all Beijing opera plays. Passages quoted directly from classical writings are written entirely in classical Chinese, and are often employed to convey emotion through analogy. The most stylized language, however, is that written for song lyrics. Song lyrics are stylized in content, expressing emotion within lyric types in predominantly classical language, and in form—in the use of lyric structure, rhyme, and speech-tone patterns.

The language of the music ranges from densely affective expression, in which subtle nuances of emotion are conveyed in detail, to more conventional affective suggestion. The densest affective expression occurs in arias composed in the melismatic, slower metrical types. Such arias have the most pitch occurrences per melodic-phrase (i.e., written-character), and therefore the most opportunity for the musical expression of emotion; arias composed in more syllabic, faster metrical types are of necessity briefer in
their affective expression. Small songs composed for conventionalized lyrics and elevated speech in essence telegraph affective statements—they are too fast and syllabic to contain an appreciable amount of nuanced expression. Instrumental connectives, which do not have the compositional flexibility of sung passages, are limited to conventional affective suggestion made through the introduction or continuance of specific metrical types within specific modes.

In song, the most highly stylized verbal language is joined with the more affective levels of the musical language. To comprehend and appreciate the substance of song, audience members must therefore be fluent in both these languages. They must instantly understand the denotative meaning of every written-character in the Chinese language of the lyrics, and be fully aware of the aesthetic values attached to the stylization of the lyrics in content and form. Equally importantly, they must immediately understand the affective meaning of each melodic-passage in the pihuang language of the music, as conveyed by the combination of selected modal system, mode, metrical type, and song type, and by the composition of the specific melodic progression. Only when fluent in both the Chinese language and the language of the pihuang musical system can audience members both appreciate skillful
composition in the two languages, and be moved by the thoughts and emotions which they respectively convey.

Actual sound in aural performance is provided by the second two components—the voice of the stage performer, and the instruments of the orchestra. The featured component of aural performance is the stage performers' display of the vocal skills—song and speech. The orchestra supports and accompanies that display. In displaying vocal skill, the stage performer gives sound to both the Chinese and the pihuang languages. Individual techniques of vocal production, song, and speech serve different purposes in relation to the two languages.

Some techniques are designed to clarify the denotative aspects of the Chinese language. These techniques include: the pronunciation of the four vowel types (sihu 四呼 ) and the five consonant types (wuyin 五音 ) in both song and speech, and the use of exaggerated pronunciation techniques in song. Other techniques are intended to enhance the aesthetic qualities of the Chinese language as sound: the careful pronunciation of the pointed and rounded qualities of sound in both song and speech, the delivery of rhymed speech with pleasing patterns of intonation and rhythm, and the delivery of all speech with both variety and emphasis. Finally, certain techniques both enhance the aesthetic sound qualities of the Chinese language, and, through their selective use by certain role types, serve as conventional
aural indicators of those role types. It might be useful therefore to refer to such techniques, which serve conventional, typifying purposes as well as aesthetic purposes, as typic techniques. They include: special Beijing opera pronunciation in both speech and song, and heightened and colloquial speech and wordless vocalizations in speech. Because wordless vocalizations do not give sound to the Chinese language per se, but rather give direct expression to feelings, these techniques of the voice are actually outside the scope of the Chinese language.

The Chinese language is joined with the language of the pihuang musical system in song. Certain vocal techniques are therefore designed to simultaneously enhance the aesthetic qualities of sound in both languages. These techniques, all of which apply to both song and speech, include: breath control; the use of the controlled breath to tune the breath
(tiaoqi 调气), transfer (diaoqi 调气) and convey (shuqi 输气) the breath, control the energy flow (jin 劲) of vocal production, and produce spray mouth (penkou 喷口) and back of the head sound (naohouyin 脑后音) projection; and apparently effortless high pitch. Other techniques also enhance the aesthetic sound qualities of both languages, but additionally serve as conventional aural indicators of role type—i.e., they are typic techniques. These typic techniques, all of which apply to both song and speech, include the large- and the small-voice, and emphasis upon particular resonating cavities to produce specific vocal timbres. Finally, certain vocal techniques—the majority of the specialized techniques for song—serve solely to enhance the aesthetic qualities of sound in the language of the pihuang musical system. These vocal techniques are therefore used only in song. They include: empty words, the Beijing opera vibrato (chanyin 颤音), and the production of narrow, sharply focused tones in weaving, "round" melodic passages.

The different purposes served by vocal techniques in relation to the two languages of Beijing opera divide the entire body of vocal techniques into three main types: those which serve denotative purposes, those which serve typic as well as aesthetic purposes, and those which serve solely aesthetic purposes. Figure 27 illustrates the relationships of these three types of vocal techniques to
the two languages of Beijing opera, and the two skills of vocal performance.
Figure 27

The Interrelation of Languages, Vocal Skills, and Vocal Techniques

<table>
<thead>
<tr>
<th>Language</th>
<th>Denotative</th>
<th>Type of Technique</th>
<th>Aesthetic</th>
<th>Skill</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chinese</td>
<td>four vowel types five consonant types</td>
<td>heightened speech colloquial speech wordless vocalizations</td>
<td>patterns of intonation and rhythm in rhymed speech variety and emphasis in all speech</td>
<td>Specialized Speech Techniques</td>
</tr>
<tr>
<td>Chinese and Pihuang</td>
<td>exaggerated pronunciation</td>
<td>special Beijing opera pronunciation</td>
<td>pointed and rounded sounds</td>
<td>Techniques for Both Song and Speech</td>
</tr>
<tr>
<td>Pihuang</td>
<td>empty-words Beijing opera vibrato narrow, sharply focused tones in weaving, &quot;round&quot; melodic-passages</td>
<td></td>
<td></td>
<td>Specialized Song Techniques</td>
</tr>
</tbody>
</table>
Denotative techniques are associated only with the Chinese language; typic and aesthetic techniques with both languages. The majority of techniques in all three categories are employed in both speech and song. However, whereas the specialized techniques of speech all derive from the Chinese language, those of song derive from both the Chinese and the pihuàng languages. Because the language of the pihuàng musical system and the Chinese language of the script are joined in song, the widest variety of vocal techniques is required in the display of song skill.

Facility in the performance of vocal techniques constitutes the totality of speech skill displayed in performance, and is an important part of the display of song skill. It requires not only physical ability on the part of the stage performer, but also the skillful cooperation of script writers. Script writers must pay careful attention to certain aspects of writing which affect the performance of typic and aesthetic techniques in both song and speech. Among these are role type preferences for rhyme categories; role type preferences for language levels; lyric structure; rhyme in lyrics; speech-tone patterns in lyrics; structure and rhyme in conventionalized speeches; and the aesthetic qualities of vowels, consonants, and rhyme categories. If a script were to be written without these aspects in mind, the full utilization of typic
and aesthetic techniques in the display of both song and speech skill would not be possible.

The major aim of the display of skill, however, is the expression of emotion—and in the aural performance of Beijing opera, emotion is expressed primarily in song. The stage performers themselves are responsible for the composition of affective meaning—for the composition of the music of song. Without that composition, there would quite simply be no song. The performance of song not only gives sound to the Chinese and pihuang languages, but also displays the skill with which affective meaning has been composed in the pihuang language. The display of compositional skill is an integral part of the total display of song skill. It is also the source of affective meaning in aural performance—it is the actual expression given to emotion. The display of speech skill, which gives sound only to the Chinese language, provides the focusing vocal setting for the expression of emotion in song.

The sound of the orchestra supports and accompanies the stage performer throughout every Beijing opera performance. To clearly see the relationships of the orchestra to the other three components of aural performance, it is helpful to separately consider the two sections of the orchestra—the melodic and the percussive.

The melodic orchestra is employed almost entirely within the spheres of the pihuang language and the voice—
its primary function is the accompaniment of song. In fulfilling this function, the melodic orchestra serves predominantly affective purposes--it supports and assists the stage performers in their expressions of emotion in the pihuang language. However, song accompaniment serves an important additional aesthetic function as well--it provides variations on the melody of the stage performer. In playing instrumental connectives (guomen 过门), which are closely related to song, the melodic orchestra provides the introductions to or continuances of affective expression by giving sound to conventional affective suggestion. Instrumental connectives, while separate from the performance of vocal techniques, are still within the pihuang language. Only in playing fixed-melodies (gupai 曲牌), which serve the primarily aesthetic function of providing melodic accompaniment for movement, does the melodic orchestra exceed the bounds of the pihuang language.

VOICE

THE CHINESE LANGUAGE OF THE SCRIPT

instrumental, song, speech

fixed melodies

wordless vocalizations

THE PIHUANG MUSICAL SYSTEM

MELODIC ORCHESTRA
The percussive orchestra joins the melodic orchestra in supporting and accompanying the vocalization of the pihuang language, and in playing fixed-melodies. Independently, it also provides speech and movement punctuation, sound effects, and structural punctuation for every performance.

Dramatic punctuation for speech may be considered denotative, because it emphasizes and clarifies the expression of meaning in the Chinese language. Regularized speech punctuation is also denotative in this sense, but additionally serves a typic purpose by aurally identifying conventional, transitional speeches. Sound effects, movement punctuation, and structural punctuation, however, are functions of the percussive orchestra which occur completely outside the bounds of the Chinese language, the pihuang musical system, and the melodic orchestra.

Sound effects may be considered denotative in that they denote the sounds of the natural and man-made environment within the aural performance of Beijing opera. Dramatic movement punctuation is also primarily denotative, serving to emphasize and clarify the physical expression of the stage performers; conventional movement punctuation is predominantly typic, aurally identifying role type. Structural punctuation may likewise be considered typic—the aural structure which it gives to all Beijing opera performances serves to aurally typify those performances as Beijing opera.
Figure 28 illustrates this interrelation of aural components, orchestra sections, and orchestral function.
Figure 28

The Interrelation of Orchestral Sections, Orchestral Functions, and the Other Components of Aural Performance

<table>
<thead>
<tr>
<th>Orchestral Section</th>
<th>Type of Orchestral Function</th>
<th>Denotative</th>
<th>Typic</th>
<th>Aesthetic</th>
<th>Affective</th>
<th>Other Components</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melodic and Percussive</td>
<td>song ← accompaniment</td>
<td>song</td>
<td>accompaniment</td>
<td>fixed-melodies</td>
<td>instrumental connectives</td>
<td>Chinese, Pihuange, and Voice</td>
</tr>
<tr>
<td>Percussive</td>
<td>dramatic speech punctuation</td>
<td>regularized speech punctuation</td>
<td>regularized speech punctuation</td>
<td></td>
<td></td>
<td>Chinese and Voice</td>
</tr>
<tr>
<td></td>
<td>sound effects</td>
<td>dramatic movement punctuation</td>
<td>conventional movement punctuation</td>
<td>structural punctuation</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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The percussive orchestra provides a pervasive fabric of sound running throughout the totality of every Beijing opera performance. It joins with the voices of the stage performers in giving sound to the Chinese language in speech, and with the melodic orchestra and the voices in giving sound to both the Chinese and the pihuang languages in song. Those of its functions which are independent of the other three components of aural performance then serve to aurally unify the full performance, typifying all performances as Beijing opera, and lending an aural dimension to the visual, physical expression of the stage performers.

Only in the performance of song are all four components of aural performance—the Chinese language of the script, the pihuang language of the music, the voices of the stage performers, and the sounds of both the melodic and the percussive orchestra—simultaneously combined. Song is dramatically, structurally, and aesthetically the heart of aural performance. Figure 29 illustrates this focal position of song within the interrelated components of aural performance.
Figure 29
The Interrelation of Components in Aural Performance

Languages

CHINESE LANGUAGE OF THE SCRIPT

THE PIHUANG MUSICAL SYSTEM

Sound in Performance

MELODIC ORCHESTRA

PERCUSSIVE ORCHESTRA

Sound effects, movement and structural punctuation
fixed-melodies
instrumental connectives

song

speech

speech punctuation

wordless vocalizations

VOICE
The total performance of Beijing opera aims first to strike its audience with a resemblance to life, and then to transcend that resemblance, and convey the very essence of life. This aim is facilitated by the interrelation of the components of aural performance. The most denotative aspect of aural performance--speech in the furtherance of plot and the creation of humor--allows the performance of Beijing opera to first strike its audience with a resemblance to social interaction in the everyday life of traditional China. The pervasive percussive orchestra, and the entire body of vocal techniques in conjunction with both the percussive and the melodic orchestras, create a separate, aural world for Beijing opera; one in which the transcendence of mere resemblance is possible. This separate aural world is further established through the performance of the typic techniques of the voice, and the typic functions of the orchestra. The typic techniques of the voice ceaselessly identify the role types of Beijing opera throughout vocal performance. Together, the voice and the orchestra give sound to conventionalized lyrics, marking transitions; independently, the percussive orchestra provides a typifying aural structure for all Beijing opera performances.

The aural performance of Beijing opera fully transcends everyday life in song. Through the display of song skill, fully utilizing the techniques of the voice, and supported and accompanied by both the melodic and the percussive
orchestras, the stage performer vocalizes the Chinese language of the script and the pihuang language of the music. In this concentrated expression of affective and denotative meaning, presented in a synthesis of denotative, typic, aesthetic, and affective sound, the essence of human feeling in traditional Chinese society is captured, and movingly displayed.
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Shanghai Wenyi Chubanshe, 1981.

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Yuan, Yong (元泳) and Liu Shui (流水). "The Tunes and Metrical Types of Beijing Opera". *Liaoning Xiju* (Liaoning Theatre), No. 6 (1980), pp. 10-11.

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Zhou, Xiyuan (周立园) and Ni Qiuping (倪秋平), eds. Shen Tou Ci Tang (Examining the Head and Assassinating Tang). Shanghai: Shanghai Wenyi Chubanshe, 1962.


Plays Attended in Live Performance

[In many instances I attended more than one performance of a single production; the date listed here indicates the first performance which I attended for a given production. Successive dates indicate my initial attendance at different productions of the same play by the same company. The designation RP means that I also attended the entire rehearsal process for the production; CR indicates that I have made a complete audio recording of the production. The majority of productions attended were those of the Jiangsu Province Beijing Opera Company (Jiangsu Sheng Jingju Tuan 江苏省京剧团); for brevity's sake, the name of that company is abbreviated as JPBOC in this listing. The names of all other companies are given in full.]

The Battle of Shou Zhou (Zhan Shou Zhou 战寿州). JPBOC, Nanjing. Dir. Liang Huichao (梁慧超). With Dong
Jinfeng (董金凤) and Zhan Guozhi (詹国治).
Nov. 23, 1979. RP, CR.

Borrowing the Fan (Jie Shan 借扇). JPBOC, Nanjing. With
Chen Baoqin (陈宝琴) and Luo Liankun (罗连坤).
Dec. 8, 1979. RP.

The Butterfly Cup (Hudie Bei 蝴蝶杯). JPBOC, Nanjing.
Dir. Shi Yukun (石玉昆). With Shen Xiaomei
(沈小梅) and Yang Xiaoqing (杨小卿). July 22,
1980.

The Case of the Murder of Mei (Zha Mei An 刺美案).
上海 京剧一团 (Shanghai Jingju Yi Tuan) (The
First Company of the Shanghai Beijing Opera Company),

Chen Sanliang (Chen Sanliang 陈三两). JPBOC, Nanjing.
With Zhong Rong (钟荣) and Zhan Guozhi (詹国治).
Dec. 16, 1979. RP, CR.

Chun Cao Braves the Court (Chun Cao Chuang Tang 春草闯
tang). JPBOC, Nanjing. With Huang Xiaoci (黄孝慈).

Cosmos Point (Yu Zhou Feng 宇宙锋). JPBOC, Nanjing.
With Shen Xiaomei (沈小梅), Fu Guansong (付关松),
and Zhong Yunlan (宗云兰). March 28, 1980. RP.
Destiny on the Cabinet (Gui Zhong Yuan 柜中缘). JPBOC, Nanjing. With Zhang Ling (张玲), Zhu Hongfa (朱鸿发) and Ji Huiming (季慧敏). May 1, 1980.


E Hu Village (E Hu Cun 恶虎村). JPBOC, Nanjing. Dec. 6, 1979. CR.

Eight Immortals Float on the Sea (Ba Xian Piao Hai 八仙飘海). JPBOC, Nanjing. With Xu Meiyun (徐美云), Wang Pengyun (汪朋云), Sha Yu (沙钰), and Zhang Licai (张立才). Nov. 11, 1979; Jan. 1, 1979; May 20, 1980.


An Entrancing Woman Separates from Her Soul (Qian Nu Li Hun 倩女离魂). JPBOC, Nanjing. With Shen Xiaomei (沈小梅) and Yang Xiaoqing (杨小卿). May 10, 1980. RP, CR.

**Fighting Jiao Zan (Da Jiao Zan 打焦赞)**. Suzhou City Beijing Opera Company, Suzhou. With Zhang Lizhu (张丽珠) and Xiao Zhang Yipeng (小张翼鹏). Nov. 6, 1979.

**Hong Niang (Hong Niang 红娘)**. JPBGC, Nanjing. With Gong Suping (龚素萍), Chen Baoqin (陈宝琴), and Zhan Guozhi (詹国治). Jan. 16, 1981. CR.

**Hong Yang Cave (Hong Yang Dong 洪羊洞)**. Suzhou City Beijing Opera Company, Suzhou. With Yu Shaochuan (俞少荃), Liu Chuanhai (刘传海), and Xu Hongliang (许洪良). Nov. 6, 1979.


**Jing De Feigns Madness (Jing De Zhuang Feng 敬德装疯)**. JPBGC, Nanjing. With Li Zhiyu (李植玉) and Chen Baoqin (陈宝琴). May 11, 1980. CR.


Lu Bu and Diao Chan (Lu Bu Yu Diao Chan 吕布与貂蝉). JPBOC, Nanjing. With Yang Xiaoqing (杨小卿) and Huang Xiaoci (黄孝慈). Jan. 15, 1980; May 14, 1980. CR.

Meeting in the Mulberry Field (Sang Yuan Hui 桑园会). Shanghai Jingju Yi Tuan (The First Company of the Shanghai Beijing Opera Company), Shanghai. March 28, 1980.

Memorial for Judge Bao (Ji Bao Gong 祭包公). JPBOC, Nanjing. By Huang Yuqi (黄玉琪) and Pan Heyun (潘鹤云). Dir. Pan Heyun (潘鹤云). With Huang Xiaoping (黄晓萍) and Li Zhiyu (李植玉). Jan. 9, 1980. RP, CR.
The Mu Family Axhandle Stockade (Mu Ke Zai 穆柯寨).


Obstructing the Horse (Dang Ma 挡马).

苏州市京剧团 (Suzhou Shi Jingju Tuan) (Suzhou City Beijing Opera Troupe), Suzhou. With Shen Xiajuan (沈霞娟) and Zhang Lingde (张令德). Nov. 6, 1979.

Orphan of the Zhao Family (Zhao Shi Gu'er 赵氏孤儿).


上海京剧一团 (Shanghai Jingju Yi Tuan) (The First Company of the Shanghai Beijing Opera Company), Shanghai. March 28, 1980.


Overturning the War Machine (Tiao Eua Che 挑滑车).

Picking Up the Jade Bracelet (Shi Yu Zhuo 拾玉镯). JPBOC, Nanjing. With Zhang Ling (张玲), Zhu Hongfa (朱鸿发), and Wang Pengyun (汪朋云). Nov. 11, 1979.

A Pig Butcher Places First in the Imperial Examinations (Tu Fu Zhuang Yuan 屠夫状元). JPBOC, Nanjing. Dir. Shi Yukun (石玉昆). With Jiang Yan (江燕), Wang Changhai (王长海), Zhan Guozhi (詹国治), Zhao Liyong (赵立庸), and Chen Junling (陈君玲). March 30, 1980. RP.

Record of Bloody Injustice (Xue Yuan Ji 血冤记). 苏州市京剧团 (Suzhou Shi Jingju Tuan) (Suzhou City Beijing Opera Company), Suzhou. Script by Wu Shijian (吴石坚), Bai Dongwu (白东吾), Jin Xun (金煦), and Li Chunting (李春亭). Dir. Li Chunting (李春亭) and Zhang Shanhong (张善鸿). With Fu Yiqun (傅艺群) and Hu Zhifeng (胡志凤). Nov. 8, 1979.

Seven Warriors & Five Righteous Men (Qi Xia Wu Yi 七侠五义). 上海京剧三团 (Shanghai Jingju San Tuan) (The Third Company of the Shanghai Beijing Opera Company), Shanghai.


上海京剧院一团 (Shanghai Jingju Yi Tuan) (The First Company of the Shanghai Beijing Opera Company), Shanghai. With Zhang Xuejun (张学津). March 31, 1980. CR.

Stealing the Mushroom of Immortality (Dao Xian Cao 盗仙草). JPBOC, Nanjing. With Ai Jinmei (艾金梅), Wu Xingyue (吴星月), and Yang Yunkun (杨云坤). May 11, 1980. RP.


**Tears of the Pipa (Pipa Lei 琵琶泪)**. JPBOC, Nanjing.

Script by Feng Yucheng (冯玉琮) and Jin Enqu (金恩渠). Dir. Feng Yucheng (冯玉琮) and You Chengren (尤诚仁). With Wang Qinsheng (王琴生), Huang Xiaoping (黄晓萍), Lu Genzhang (陆根章), Huang Kailiang (黄凯良), and Gong Suping (龚苏萍). Oct. 28, 1979.

**Tablets of Life and Death (Sheng Si Pai 生死牌)**. JPBOC, Nanjing. Dir. You Chengren (尤诚仁). With Lu Genzhang (陆根章), Huang Kailiang (黄凯良), Zhong Rong (钟荣) and Sha Yu (沙钰). Nov. 14, 1979.

**Three Attacks on Zhu Village (San Da Zhu Jia Zhuang 三打祝家庄)**. 旅大市京剧团 (Luda City Jingju Tuan) (Luda City Beijing Opera Company), Dalian. Script by Wei Chenxu (魏晨旭), Li Lun (李纶), and Ren Guilin (任桂林). July 12, 1978.

**The True and the False Sun Wukong (Zhen Jia Sun Wukong 真假孙悟空)**. JPBOC, Nanjing. With Zhou Yunliang (周云亮) and Zhu Hongfa (朱鸿发). Feb. 5, 1980.

**Wang Xifeng Disrupts Ningguo Prefecture (Wang Xifeng Da Nao Ningguo Fu 王熙凤大闹宁国府)**. JPBOC, Nanjing.

Script by Chen Xiting (陈西汀). Dir. Shi Yukun
(石玉昆). With Zhao Daoying (赵道英) and

Where Three Roads Meet (San Cha Kou 三岔口). JPBOC,

上海京剧院 (Shanghai Jingju Yi Tuan) (The First
Company of the Shanghai Beijing Opera Company),
Shanghai. March 31, 1980.

The White Haired Girl (Bai Mao Nu 白毛女). 江苏省戏
曲学校青年实验京剧团 (Jiangsu Sheng Xiqu
Xuexiao Qingnian Jingju Tuan) (Jiangsu Province
Traditional [Chinese] Theatre School, Young People's
Experimental Beijing Opera Troupe), Nanjing. Dir. Yang
Shengming (扬盛鸣). Feb. 19, 1981. RP.

The White Snake (Bai She Zhuan 白蛇传). JPBOC, Nanjing.
With Huang Xiaoping (黄晓萍) and Xui Meiyun (徐

Wu Song (Wu Song 武松). 苏州市京剧团 (Suzhou Shi
Jingju Tuan) (Suzhou City Beijing Opera Company),
Suzhou. With Xiao Zhang Yiping (小张翼鹏) and Feng
Younian (冯友年). Nov. 9, 1979.

Yan Dang Mountain (Yan Dang Shan 雁荡山). JPBOC,
Nanjing. With Ji Penglin (稽朋林) and Wang Xingkang
Yu Tangchun (Yu Tangchun 余堂春 ). JPBOC, Nanjing. With Huang Xiaoping (黄晓萍 ) and Zhang Shilan (张世兰 ). Nov. 1, 1979. With Zhong Rong (钟荣 ) and Zhang Shilan (张世兰 ), Nov. 20, 1979. With Jiang Yan (江燕 ), Huang Kailiang (黄凯良 ), Wang Pengyun (汪朋云 ) and Zhan Guozhi (詹国治 ). May 22, 1980. RP, CR.

Plays Attended in Filmed Version


Four Successful Examinees: Song Shijie (Si Jin Shi: Song Shijie 四进士: 宋士杰). With Zhou Xinfang (周信芳). Shanghai (?), 195?.

The Pursuit of Han Xin (Zhui Han Xin 追韩信). With Zhou Xinfang (周信芳). Shanghai (?), 195?.

The White Snake (Bai She Zhuan 白蛇传). Shanghai, 1980.

Wild Boar Forest (Ye Zhu Lin 野猪林). With Li Shaochun (李少春) and Du Jinfang (杜近芳). Shanghai (?), 195?.

Xiang Yu the Conqueror Parts with His Concubine (Ba Wang Bie Ji 霸王别姬). With Mei Lanfang (梅兰芳).


Plays Broadcast on Radio and Recorded

[All plays and play excerpts recorded were broadcast by the Jiangsu Guangbo Diantai (Jiangsu Broadcasting Company) between February and July, 1981; dates of broadcast and other pertinent bibliographic material were not noted and therefore cannot be listed here.]
Beating the Drum and Cursing Cao Cao (Ji Gu Ma Cao 击鼓骂曹).

The Capture of Five Dragons (Suo Wu Long 锁五龙).

Catching and Releasing Cao Cao (Zhuo Fang Cao 提放曹).

Exchange on the Execution Ground (Fa Chang Huan Zi 法场换子).

The Fisherman's Revenge (Dayu Sha Jia 打渔杀家).

Flag of the Blazing Pearl (Zhenzhu Liehuo Qi 珍珠烈火旗).

He Hou Curses the Palace (He Hou Ma Dian 贺后骂殿).

Killing Bao Mian (Zha Sao Mian 钏包勉).

The Love of the Butterfly and the Flower (Die Lian Hua 蝶恋花).

The Peacock Flies to the Southeast (Kongque Dong Nan Fei孔雀东南飞).

The Ruse of the Empty City (Kong Cheng Ji 空城计).

Tears of the Desolate Mountain (Huang Shan Lei 荒山泪).

Third Sister You (You Sanjie 尤三姐).

Yingtai Resists Marriage (Yingtai Kang Hun 英台抗婚).

Zhan Tianyou (Zhan Tianyou 詹天佑).
Personal Interviews and Conversations

[Unless otherwise noted, the individuals listed are members of the Jiangsu Sheng Jingju Tuan (Jiangsu Province Beijing Opera Company) in Nanjing. I was at the Company daily from Nov. 1979 - June 1980, and frequently from Sept. 1980 - July 1981; all company members listed were formally interviewed several times each, in addition to innumerable informal conversations. The following list therefore includes only the names of these individuals, and does not reiterate the name of their company, nor the period of our contact.]

Performers

Chen Baoqin (陈宝琴).
Chen Junling (陈君玲).
Dong Jinfeng (董金凤).
Fu Guansong (傅关松).
Ge Dexiang (葛德祥).
Gong Suping (龚苏萍).
Gui Weizhen (桂卫桢).
Guo Haiting (郭海亭).
Han Junkui (韩俊奎).
Han Junming (韩俊鸣).
Huang Kailiang (黄凯良).
Huang Kexiao (黄克孝).
Huang Xiaoping (黄晓萍).
Jiang Yan (江燕).
Li Fuzhong (李福忠).
Li Yongcai (李永才).
Li Zhiyu (李植玉).
Liu Debao (刘德宝).
Liu Ranhua (刘然华).
Liu Zhixiang (刘志翔).
Lu Genzhang (陆根章).
Luo Liankun (罗连坤).
Qu Shousen (曲守森).
Sha Yu (沙钰).
Tao Meijuan (陶美娟).
Wang Changhai (王长海).
Wang Qinsheng (王琴生).
Wang Pengyun (汪朋云).
Wei Chengwu (魏承武).
Wu Xingyue (吴星月).
Xu Meiyun (徐美云).
Yan Shaokui (颜少奎).
Yang Xiaqing (杨小卿).
Yu Shouqi (于守启).
Zhan Guozhi (詹国治).
Zhang Licai (张立才).
Zhang Shilan (张世兰).
Zhao Liyong (赵立庸).
Zhong Rong (钟 荣).
Zhong Yunlan (宗云兰).
Zhou Yunliang (周云亮).
Zhu Hongfa (朱鸿发).
Zhu Ya (朱 雅).

Musicians

Fang Jinsen (方锦森).
Shen Yang (沈 阳).
Yao Mingde (姚明德).
Yao Tongsheng (姚桐生).
Ye Hexiang (叶和祥).
Directors

Liang Huichao (梁慧超).
Pan Heyun (潘鹤云).
Shi Yukun (石玉昆).
You Chengren (尤诚仁).

Playwrights

Huang Yuqi (黄玉琪).