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THE INTEGRATION OF CHINESE OPERA TRADITIONS INTO NEW MUSICAL COMPOSITIONS

by

SHEN NALIN

Thesis

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requirements for the degree of
Doctor of Philosophy of Music
in Composition*

Volume I: Exegesis

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ABSTRACT

Almost fifty years ago Chinese composer Chou Wen-chung proposed a musical “re-merger” of East and West. For many Chinese composers of today a sense of historical continuity and an awareness of inherited musical traditions are important contributor to cultural identity, and a basis on which to build the future. The generation that emerged after the Cultural Revolution found new freedoms, and has become, at the beginning of the twenty-first century, a significant presence on the international musical stage, as the paradigm shifts away from being European-centered, to a culture belonging to the “global village”.

As with many other Chinese composers of my generation, the creation of new compositions is both a personal expression and a manifestation of cultural roots. Techniques of “integration” and “translation” of musical elements derived from traditional Chinese music and music-theatre are a part of my musical practice. The use of traditional Chinese instruments, often in combination with Western instruments, is no longer a novelty.

The written exegesis examines some of the characteristic elements of *xìqǔ* (戏曲) (the generic term for all provincial Chinese operas), including *dǎ* (打) (percussion - an enlarged interpretation of *dǎ*, as found in *chuānjù gāoqiāng* (川剧高腔) Sichuan *gāoqiāng* opera), *bǎnqiāng* (板腔) (The musical style that characterizes Chinese *xìqǔ*), and *niànbái* (念白) (recitation and dialogue), as well as the *kuàibǎnshū* (快板书) (storytelling with percussion) of *qǔyì* (曲艺) (a term to use to include all folk genres), and *shāngē* (山歌) (mountain song). The techniques employed in integrating and translating these elements into original compositions are then analyzed.

In the second volume of the thesis the scores of five compositions are presented, four of the five works are set in Chinese, exploring the dramatic aspects of language, and may be considered music-theatre, one being an opera scene intended for stage production.

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 and Melbourne

Anna Fraser, soprano
 Nicole Thomson, soprano
 Lanneke Wallace-Wells, mezzo-soprano
 Richard Blank, tenor
 Mark Donnelly, baritone
 Clive Birch, bass

Wǎngē (挽歌) Elegy

Vita Brevis Concert
 St Mary of Angels Church, Wellington

November 26, 2005
 Yono Soekarno, *gender*
 Wang Xingxing, *zhēng*
 Robert Easting, voice
 Shen Nalin, voice

also
 Hunter Council Chamber, Victoria University of Wellington
 April 14, 2009

Budi Putra, *gender*
 Wang Xingxing, *zhēng*
 Jack Body, voice
 Shen Nalin, voice

Wang

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 November 1- 4, 2009
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 November 1, 2009, CCOM Recital Hall

Horomona Horo, *nguru*, *kōauau kōiwi*, *tumutumu*, *pūkāea* and *haka*
 Cui Yanlin, *bonang*
 Liu Jing, *zhēng*
 Zhang Yuwen, *saron*
 Huang Yuting, *shēng*
 Chen Shubo, tenor
 Wei Yunxi, soprano
 Wang Yang, mezzo-soprano
 Wang Yunpeng, baritone
 Shen Nalin, conductor

Jiǔ Dé Sòng (酒德颂) Hymn to the Virtue of Wine ***Zuì (醉) Drunkenness***

Performances in the Project *Liù Yǐngshì (六隐士) Six Hermits*
 Artistic director, Roland Peelman
 The Song Company and the Chinese Music Virtuosi
 October 26, 2002, Sydney Conservatorium of Music
 October 27, 2002, Riverside Theatres, Parramatta
 October 30, 2002, St Paul's Cathedral, Melbourne
 November 2, 2006, Loke Yew Hall, University of Hong Kong

Clive Birch, bass
 Richard Blank, tenor

Mark Donnelly, baritone
 Ruth Kilpatrick, soprano
 Nicole Thomson, soprano
 Sze-wang Loo, *húqín*
 Hiu-hung Ng, *zhēng*
 Lok-ting Wong, *shēng*
 Shen Nalin, vocal (Australia only)
 Roland Peelman, conductor

Chūyè (初夜) Scene of the First Night

Asia Pacific Festival Production, 2007
 Te Whaea, National School of Dance and Drama, Wellington
 February 12 and 14, 2007

Sara Brodie, director
 Gao Ping, conductor
 Andrew Brettell, audio-visual designer
 Tamsin Lakeman, lighting designer
 Judy Huo, costume designer
 Laurence Walls, producer

Linden Loader, mezzo-soprano
 Wang Xingxing, soprano
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11 CDs & DVD

Audio (I)

1. *Xià Sìchuān* (下四川) *Going Down to Sichuan Province* /6'22"
(The recording was made for the Song Company by Matthew McGuigan and Jacob Craig at the Hunter Baillie Church Hall, Sydney, August 2010)
 - a. Original *Shāngē* (山歌) of *Going to Sichuan Province* by Li Guizhou /2'50"
(Studio recording by Roy Carr, 1998)
2. *Wǎngē* (輓歌) *Elegy* /8'42"
(Live recording by Roy Carr, November 2005, Church of St Mary of Angels, Wellington)
3. *Wang* /16'05"
(Live recording by the Musicology Department of the Central Conservatory of Music, November 2009)
4. *Jiǔ Dé Sòng* (酒德颂) *Hymn to the Virtue of Wine* /13'38" (including recitation)
 - a. *Zuì* (醉) *Drunkenness* /2'10" (including recitation)
(Live recording was from Sydney Conservatorium, October 2002. Produced by Malcolm Batty for ABC Classic FMABC Radio National, Australia)

Audio (II)

5. *Chūyè* (初夜) *Scene of the First Night* (9 individual tracks) /42'56"
(Live recording at Te Whaea, National Dance and Drama Centre by Roy Carr, February 2007)

Video

1. *Wǎngē* (輓 歌) *Elegy* /8'42"
(Domestic recording by Brian Shen, in Hunter Council Chamber VUW, April 2009)
2. *Wang* /16'05"
(Live recording by the Musicology Department of the Central Conservatory of Music, November 2009)
3. *Chūyè* (初 夜) *Scene of the First Night* /42'56"
(Live recording at Te Whaea, National Dance and Drama Centre by Paul Wolfram, February 2007)

Preface

Background of My Experience in Theatrical Performance

I was brought up in Gulin county of Sichuan province. In the 1970s, during the Cultural Revolution, I worked in a performing group, *Gǔlín xiàn gé mìng wěi yuán huì Mǎo Zédōng sī xiǎng xuān chuánduì* (古蔺县革命委员会毛泽东思想宣传队) (Mao Zedong's Thought Propaganda Troupe of Gulin County), later renamed *Gǔlín xiàn wén yì gōng zuò tuán* (古蔺县文艺工作团) (The Song and Dance Troupe of Gulin County). When I joined, in 1972, I was 14 years old, the youngest member of the troupe. In the troupe I had opportunities to learn many new skills, and play many different roles *hángdang* (行当). I learned dance, Sichuan opera acrobatic skills, acting, and musical instruments including the percussion of Sichuan opera.

Because the clarinetist moved away, I was offered the chance to play this instrument and also encouraged to compose songs for the troupe.

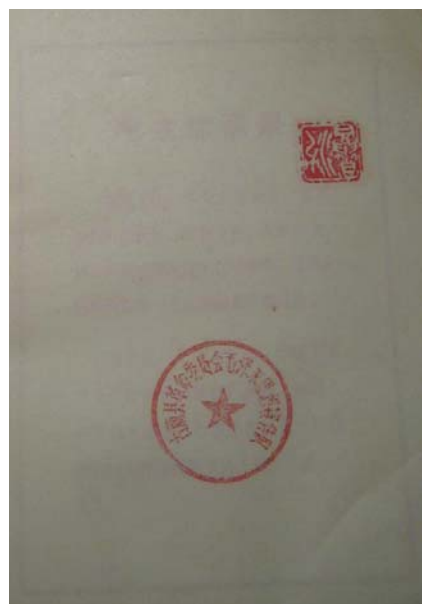


Illustration 1: Stamp of The Song and Dance Troupe of Gulin County

On stage I first played the part of *hóng xiǎoguǐ* (红小鬼) (Little Red Devil), in a song and dance sequence entitled *Revolutionary Historical Songs*. I had to teach myself the clarinet since there was no teacher or instruction book. After six months I was able to perform some popular solo pieces, such as *The Joy of a Female Soldier* from the ballet *The Red Detachment of Women*, and *Good News from Beijing has come to a Frontier*

Village. As required by Chairman Mao's dictum that literature and art must serve the workers, peasants and soldiers, our performance troupe toured the countryside, factories and army camps for six months every year. I was well-known as a "foreign *Suona*" (*Yáng suǒnà* 洋唢呐 i.e. clarinet) player. Then I became interested in composition and taught myself harmony from a Russian text book (translated into Chinese) that had been copied out by hand.

I also participated in excerpts from *Gémìng yàngbǎnxì* (革命样板戏) (The Revolutionary Model Plays). These "plays", which included five Beijing Opera two ballets and a symphony¹, were the only theatrical performances officially permitted and were performed throughout the country during the years of the Cultural Revolution (1966-1976). Our troupe presented excerpts from *Hǎi*

Gǎng (海港) *On the Docks*, *Shā Jiā Bāng* (沙家浜) *The Sparks in the Reed Marshes*, *Hōng Dēng Jì* (红灯记) *The Legend of Red Lantern*, *Zhìqǔ Wēihǔshān* (智取威虎山) *Takeover by Strategy of Mount Tiger*, *Báimǎo Nǚ* (白毛女) *The White-Haired Girl* and *Hóngsè Niángzǐjūn* (红色娘子军) *The Red Detachment of Women*.

¹ "The Eight Revolutionary Model Plays" were a series of government-sponsored performances in Beijing for the 25th anniversary celebration of the glorious work, "A Speech of the Yan'an- Literature Symposium" by Mao Zedong. A total of 218 performances over 35 days was watched by a total audience of nearly 330,000. The "Eight Revolutionary Model Plays" included five Beijing operas (*The Legend of Red Lantern*, *The Sparks in the Reed Marshes*, *Takeover by Strategy of Mount Tiger*, *Raid the White-Tiger Regiment* and *On the Docks*), two ballets (*The Red Detachment of Women* and *White-Haired Girl*), and a symphony, *The Sparks in the Reed Marshes*. Cf. The Xinhua New Agency, *A Series of Performances of The "Eight Revolutionary Model Plays" in Beijing*, *People's Journal*, 17/6/ 1967, available from <http://news.sina.com.cn/c/144484.html>; accessed, 16 July 2010. My translation.



Illustration 2: Full orchestra score of *Takeover by Strategy of Mount Tiger*

Later on some other revolutionary works were introduced into the repertoire: there were two *Gémìng xiàndài jīngjù* (革命现代京剧) (The Modern Revolutionary Beijing Opera) *Lóngjiāng Sòng* (龙江颂) *Ode to Dragon River* and *Dùjüān Shān* (杜鹃山) *Mountain Dujuan*, and two *Gémìng Xiàndài Gējù* (革命现代歌剧) (The Modern Revolutionary Opera) *Jiāngjiě* (江姐) *Sister Jiang* and *Hónghú Chìwèidui* (红湖赤卫队) *The Red Guards on Lake Hong*.

With several critical co-related events happening in quick succession in 1976, namely the death of Mao Zedong, the downfall of “The Gang of Four” and the end of the Cultural Revolution, China entered a new era. In the subsequent campaign of *Bōluàn Fǎnzheg* (拨乱反正) (bringing order out of chaos) our Song and Dance Troupe of Gulin County took over *Gǔlín Xiàn Chuānjùtuán* (古蔺县川剧团) (The Gulin County Sichuan Opera Troupe). This expansion provided new personnel and increased our repertoire to include Sichuan Opera. In the following years, many new programmes were created and performed, such as *Biānjìng Qíndí* (边境擒敌) *Capturing the Enemy at the Border*, *Zhuī Bàobiǎo* (追报表) *Take back the Report Forms*. Traditional *Chuānjù* Sichuan Opera material was also performed, such as *Shíwǔ Guàn* (十五贯) *Fifteen Strings of Coins*, *Liǔ Yīn Jì* (柳荫记) *Story in the Shade of a Willow*, *Kǎo Hóng* (考红) *Questions on*

Lady Hong, and *Sānchā Kǒu* (三岔口) *At the Cross Roads*.



Illustration 3: Protagonist role in *From the Silent Quarter*

1976-1980 was a time of significant social and political change. Having learned percussion in Sichuan Opera from a traditional master of percussion for a few years, I was assigned a new role in the troupe, in 1977, one of the popular ironical comedies designed to express the public’s indignation towards the Gang of Four. I played the main character in *Fēngyè Hóngle de Shíhou* (枫叶红了的时候) *When the Maple Leaves Turn Red*. In 1978, another popular play *Yǐ Wú Shēng*

Chù (于无声处) *From the Silent Quarter*, it was raised an enthusiastic theatrical response across the country, with 2700 troupes performing this play, I played the protagonist role: *Hewei* (何为) for our troupe. Then, for the first time we presented a love story of folk opera *Liǔ Sānjiě* (刘三姐) *Third Sister Liu*, as well as premiering a new opera *Lúshēng Qǔ* (芦笙曲) *Song of The Mouth-organ*, for which the libretto and music were composed by a group from the Dance and Song Troupe; I was one of the composers.



Illustration 4: Protagonist role in *When the Maple Leaves Turn Red*

After the Song and Dance Troupe of Gulin County was disbanded in 1980, I joined the Song and Dance Troupe of Zigong City where I had three years formal training in acting from Ms Lin Fen 林芬². Lin was a graduate of the Central Academy of Drama in Beijing (now the Central University of Drama). She not only taught us Chinese opera, but also the theory of Western drama, including Bertolt Brecht, and Constantin Sergeyevich Stanislavski, two of most innovative and influential figures in twentieth century Western theatre. We practiced and performed excerpts from *Léiyǔ* (雷雨) *Thunderstorm Rain*, *Lóumǐōu Yǔ Zhūlìyè* (罗密欧与朱丽叶) *Romeo & Juliet*, with a complete production of *Píngguǒ Shùxià* (苹果树下) *Under the Apple Tree*, *Yìshuāng Xiùhuā Xié* (一双绣花鞋) *A Pair of Embroidered Shoes*, and *Píngfǎ Rénjiā* (平凡人家) *The Common Family*. During this time I continued to study composition and harmony by myself, and also had lessons on piano. After these three years, with the approval of the Zigong Song

² Lin Fen 林芬, a lecturer in Acting at the Hebei Institute of Communication.

and Dance Troupe, I entered Sichuan Conservatory of Music having passed their entrance examination in 1982.



Illustration 5: Protagonist role in
The Common Family

My ten years of practical experience laid a solid foundation for my knowledge of Chinese music and theatre. This experience informs my PhD thesis, especially concerning Beijing opera and Sichuan opera, in both theory and practice.

1 Introduction

1.1 West-East/East-West³

The history of China's social and cultural contacts with the West stretches back many centuries. Western classical music was first heard in China when Matteo Ricci⁴ gave Emperor Shenzong 神宗 (Wanli 万历 1563 -1620) a clavichord as a present and composed eight songs in Chinese which he sang in the presence of the court in 1601.⁵ "Western music was spread through the growing number of missionaries who came to China and by the foreigners who settled in the so-called "treaty ports" that China was forced to create after the first Opium War in 1839".⁶

However, it was only in the early twentieth century that Chinese musicians began to explore Western musical instruments and Western compositional techniques. Composers travelled overseas for musical study, first to Japan and later to Europe and the United States.⁷ This direct contact with Western musical practice equipped Chinese composers

³ This Introduction looks back on both "West-East and East-West" musical influences. West-East focusses on the early time of Western influences on the musical history of China.

⁴ "He was born in Macerata, Italy, on 6 Oct 1552, and began his studies in a Jesuit school in 1561. In 1578, he left from Lisbon to travel to Goa, on the coast of India. He was ordained a priest in 1582 and left for Macao in China, where the Jesuits had hoped to evangelize from the moment of their foundation in 1534. In 1589, he was transferred to Shao Zhou, in the Province of Guang Dong, leaving two years later for Beijing." Cf. <http://www.newsahed.com/preview/2010/05/11/beijing--rome-11-may-2010-catholics-mark-400th-anniversary-of-jesuit-matteo-ricci/index.php>: accessed Friday, 24 September 2010.

⁵ Yves Camus SJ, "Matteo Ricci's legacy: a loving patience", *Journal of British Jesuits*, 11 May, 2010, available from http://www.thinkingfaith.org/articles/20100511_1.htm: accessed, 24 September 2010. Cf. also Zhang Xiping 张西平, *Following the Steps of Matteo Ricci to China*, translation by Ding Deshu & Ye Jinping, Beijing: Wuzhou Chuanbo Chubanshe. 2006. pp. 17-20.

⁶ Sheila Melvin and Jingdong Cai, "Finding The Right Note: *How China Made Western Classical Music its Own*", 2004. Available from <http://www.btmbeijing.com/contents/en/btm/2004-08/art/music>; accessed Friday, 24 September 2010.

⁷ "In 1902 Shen Gongxin (1876 - 1947) studied at the Tokyo *Hong* College. He returned to China 1903 and taught at the Premiere School *Nányáng gōngxué fùshǔ xiǎoxué* 南洋公学附属小学 attached to *Nanyang* College, where he founded the "Song-School", a course in group singing, the earliest such institutionalized music tuition by a Chinese. Xiao Youmei (1884 - 1940) became the first Chinese musician to gain a PhD in music (from the Royal Conservatory of Music in Leipzig, Germany). On returning to Beijing in 1920 he founded the Music department of Beijing High Normal Girls College, and the following year became Dean of the

with the musical techniques and concepts that enabled them to forge a national music that could speak to an international as well as Chinese audience, in sympathy with the emerging currents of Chinese nationalism. Some foreign musicians who lived and worked in China also had a significant impact on Western style music in China, through their compositions and through their teaching.⁸

During the twentieth century, Western music underwent extraordinary transformations of styles, techniques and aesthetics. The impact of these changes was not felt in China until after the Cultural Revolution (1966-1976), with the opening up to the West after the death of Mao Zedong. Schools and universities reopened. Foreign books, fiction and non-fiction, were translated into Chinese. Among these was Peter S. Hansen's *Introduction to Twentieth Century Music*, translated⁹ by Meng Xianfu 孟宪福, a book that gave an insight into the multiplicity of new musical styles and techniques, information that fired the imagination of

faculty of Training Institute of Music attached to Beijing University.⁷ Here he conducted the School's orchestra in a performance of his own orchestral composition *New dance of Yúshāng yǎyī*.⁷ Xiao moved to Shanghai and helped found the nation's first conservatory in 1927. Huang Zi 黄自 (1904 - 1938) studied music in the United States from 1924, at Oberlin and Yale, where his symphonic work *Huáijiù* (怀旧) (Reminiscence) was premiered. 1929, he returned to China via Europe, to become Dean of the State Music College of Shanghai. Xian Xinghai 冼星海 (1904 - 1945) studied composition with Paul Dukas in Paris in 1929. He returned to China in 1935, and became Dean of *Lu Xun* College of Arts in 1939. His most well-known work is the chorus *Yellow River*, the theme of which was immortalised in the *Yellow River Concerto*, created by committee during the Cultural Revolution. Ma Sicong 马思聪 (1912 - 1987) became the first Chinese violin student at the Conservatoire de Paris in 1923. He returned to China and established a private conservatory in Guangzhou (with Chen Hong) in 1932, and also as a lecturer in the Century University of Nanjing. In 1949, Ma Sicong was appointed president of the newly established Beijing Central Conservatory of Music until 1967. All information from: Lu Ji 吕骥 & Wu Xiaobang 吴晓邦 (*et al*, ed.), *The Great Encyclopaedia of China*, Dance and Music Volume, Beijing & Shanghai: The Great Encyclopaedia of China Press, 1989. (My summary and translation of pp. 578, 745, 284, 278, 422).

⁸ Foreign musicians who lived and worked in China also had a significant impact on Western-styled music in China, through their compositions and through their teaching. Most importantly, "In 1934, Russian composer and pianist Alexander Tcherepnin came to Shanghai from Paris as a consultant to the Ministry of Education. In order to encourage the development of new Chinese music, Tcherepnin organized a competition for piano compositions that used both Western and Chinese styles (cf. Huang Xiaohe 黄晓和, "Qiellepunin" *The Great Encyclopaedia of China*, Dance and Music Volume, p. 526). Russian composer Aaron Avshalomov (1894-1965) lived 30 years in China from 1918. Besides composing he studied classical Chinese music and worked to create a synthesis of Chinese musical elements and Western techniques of orchestral composition. (Cf. Wang Peiyuan 汪培元. "Afuxialoumufu", *The Great Encyclopaedia of China*, Dance and Music Volume, p. 3. (My translation).

⁹ Peter S. Hansen, *An Introduction to Twentieth Century Music* (Fourth edition), Boston: Allyn and Bacon, Inc, 1978. Chinese translated by Meng Xianfu 孟宪福. *Èrshí Shìjì Yīnyuè Gàilùn* 二十世纪音乐概论, Beijing: Renmin Yinyue Chubanshe, Vol. 1 was first printed in 1981 and Vol. 2 in 1986.

Chinese composers. “(Music in) the first half of twentieth century has as many shifting patterns and designs as a kaleidoscope”.¹⁰

The many compositional methods and styles of 20th-century music which appeared separate and distinct from one another are being synthesized in new ways in the 21st- century. Applicable to this situation, a well known Ming dynasty author Lou Guanzhong 罗贯中 (ca.1330-1400) proposed a general principle which has relevance today: “Separation occurs after a long period of unity, and vice versa; synthesis after a long period of differentiation”. (分久必合, 合久必分).¹¹ As prominent Chinese composer Tan Dun remarked, “I think that the huge shakeup of the 21st-century will be in the blend of East and West. It won’t be superficial, as it was before. It will be a true blending of concepts. [...] Now is being created a new concept with the power to change the world”.¹²

This “blend” of East and West has become a significant feature of art music in the latter part of the twentieth century, a movement that developed in two directions,¹³ from the West to the East, and from the East to West, producing a blending of ideas and aesthetics, musical instruments and musical materials.

An early promoter of this concept and someone who influenced Tan Dun’s generation was composer Chou Wen-chung (b.1923) who left China in 1946 to study in the US, notably at Columbia University where he became an influential member of the faculty in 1964. In his 1971 article “Asian Concepts and Twentieth Century Composers” Chou comments on the growing fascination of Western composers with the music of Asia:

¹⁰ Peter S. Hansen, *An Introduction to Twentieth Century Music*, Preface.

¹¹ Luo Guanzhong 罗贯中(ac.1330-1400), (*Romantic of the Three Kingdoms*) 《三国演义》, Beijing : Renmin Wenxue Chubanshe, 1973.

¹² Chen Yanni 陈燕妮, *Chen Yanni cáifǎnglù* 陈燕妮采访录: *Zāoyù Méigóu* 遭遇美国: Tan Dun 谭盾, (“Meeting in with in America: Tan Dun”), Beijing : Zhongguo she hui chu ban she, 1997. p. 21. My translation.

¹³ A discussion of the twentieth century interaction between East and West is presented in Frederick Lau’s chapter, “*Fusion or Fission The Practice and Politics of Contemporary Chinese Avant-Garde Music*” *Locating East Asia in Western Art Music*. Edited by Yayoi, Uno Everett and Frederick Lau. (Music / Culture) Middletown, CT: Wesleyan University Press, 2004, pp. 22-39. In his consideration of composers, Lau’s focus as in the present thesis is on Chinese composers.

But as we approach the last quarter of our century, more and more on-going events and new perspectives on things past point to the thesis that Asian music has now re-emerged as an influence of growing significance on the development of Western music. The turning point took place almost a century ago. [...] Debussy's awareness of the values in Asian music was phenomenal, particularly in view of the fact that Asian instruments were still being caricatured as "instruments of torture." [...] Similarly, the sonority that is largely the admixture of a melodic, rhythmic, registral and timbral variants of a single linear movement is a prominent characteristic of the Debussian orchestra.

Chou then discusses "certain Eastern concepts" in the music of Webern and Varèse, but highlights the impact of Asian music and philosophy on the music of Messiaen and of the Americans, Henry Cowell and John Cage:

(Cowell) advocated "world music," firmly believing in a synthesis of East and West; indeed, his early use of tone clusters and his exploration of tone qualities to be obtained inside the piano may have been the result of his early exposure to Asian music. [...] (Cage's) most important work for prepared piano, *Sonatas and Preludes* (1946-48), is "an attempt to express in music the "permanent emotions" of Indian tradition." [...] Cage later turned his attention to *I Ching* and Zen and evolved the chance operations that he first used in 1951 in *Music of Changes and Imaginary Landscapes No. 4*. [...] Even more intriguing is Messiaen's penchant for verbal imagery in prescribing the character of his rhythmic, melodic, harmonic, and timbral ideas. This not only echoes the Indian concept of *rasa*, but also finds a distant precedent in the Chinese *Ch'in music*. [...] Messiaen's thinking and teaching must be regarded as another major step forward in the integration of Western and non-Western musical concepts and techniques.¹⁴

In Chou Wen-chung's own compositions he attempted the philosophical and musical synthesis of East and West which he proposed as the path to the future:

Exactly thirty years ago, however, I began to advocate publicly for a "re-merge" of eastern and western musical concepts and practices. Subsequently, I talked about the music of tomorrow as an era of confluence, during which different traditions intermingle, or better, interpenetrate to bring forth a new mainstream – a vast expanse of musical currents.¹⁵

¹⁴ Chou Wen-chung, "Asian Concepts and Twentieth Century Composers" *The Musical Quarterly*, Vol. 57, No. 2 April, 1971, pp. 211-229.

¹⁵ Chou Wen-chung, "Music by Asian Composers", *Journal of Music in China*, Vol. 1, ISSN 1092-1710, USA: KNI. Incorporated, 1999, p. 112.

Yü Ko (1965) is a transcription by Chou Wen-chung for an ensemble of Western instruments of a Yuan dynasty composition for *qín* (seven string zither) by Mao Min-chung (c.1280). This “translation” for western instruments of the subtleties of sound articulation that are intrinsic to *qín* technique produced, in this composition, a work of astonishing freshness. It became a model for other Chinese compositions including Zhou Long’s *Song of the Ch’in* (1982).

Chou’s *Yün* (1969) for winds, two pianos and percussion refers to the Taoist concept of art as “the moment when the universe and the individual merge as one” (*tiān rén hé yī* 天人合一), when the macrocosm and microcosm resonate in sympathy. “The title, *Yün*, is taken from the expression “*ch’i yün*,” the foremost principle in Chinese art, which means reverberation (*yün*) of the revitalizing force in nature (*ch’i*).” The work “revels in the resonances of nature”, some audible, others inaudible. Chou quotes Chuang Tzu: “When it cannot be heard by the ear, listen with the mind, when it cannot be heard by the mind, listen through *ch’i*”.¹⁶

1.2 New Chinese Opera¹⁷

At the close of the twentieth century one of the most dramatic developments on the international musical scene has been the appearance of New Chinese opera, exemplified in the operatic and music-theatre works of such composers as Tan Dun 谭盾 (b. 1957), Qu Xiaosong 瞿小松 (b. 1952) and Guo Wenjing 郭文景 (b.1954). Although China has its own opera traditions that predate the creation of a Western operatic tradition, its formalism discouraged experimentation and the creation of new musical material. The opera *Kuan Yin* by Russian composer Aaron Avshalomov (1894 - 1965) is possibly the first Western-style opera composed and produced in China, premiered in Peking [Beijing] in 1925. This was

¹⁶ Cf. Chou Wen-chung, works: *Yün*, available from http://www.chouwenchung.org/works/1969_yun.php ; accessed 25 September 2010.

¹⁷ Wang Yuehe 汪毓和, “New Chinese Opera” *The Great Encyclopaedia of China*, Dance and Music Volume, p.756. My translation.

followed by two further Avshalomov operas, *The Twilight Hour of Yan Kuei Fei* (1933) and *The Great Wall* (1933–41).¹⁸

In China the beginnings of a new tradition of opera composed by Chinese composers is commonly credited to Li Jinhui 黎锦晖 who wrote twelve dance and music theatrical works for performance by children between 1921 - 1929, with titles such as *The Birds and Child*, and *The Little Artist*.¹⁹ However, history records another work which may have been the first new opera by a Chinese composer, *High Mountain and Flowing Water* by Yan Shushi 阎述诗 composed in 1927, which used a Western style of singing, accompanied by a Chinese instrumental ensemble.²⁰ Yan composed five further operas all of which were produced on stage.²¹

The composers of new Chinese opera during the 1930s and 40s drew on many sources for their works:

In large cities such as Shanghai, Chongqing and Yan'an, composers began to explore the operatic genre in such works as *Qiūzi* (1942) by Huang Luoyuan. [...] At the Communist *Lu Xun* College of Arts, Yan'an, Xian Xinghai 冼星海 wrote his opera *The March of the People and the Soldiers*. Under the influence of Maoist ideology, five composers – Ma Ke 马可, Zhang Lu 张鲁, Qu Wei 瞿维, Xiang Yu 向隅 and Li Huanzhi 李焕之 – collaborated in composing an landmark operatic work, *Báimǎo Nǚ* (白毛女) *The White-Haired Girl*, in 1945. This work established a new concept for Chinese opera, based on a western opera model, yet drawing musical material from Chinese folk music and song, and traditional Chinese opera (*xìqǔ*) [...].

¹⁸ Neil W. Levin. "Biography: Aaron Avshalomov", available from <http://www.milkenarchive.org/people/view/all/630/Aaron+Avshalomov>; accessed 24 September 2010; cf. also David Stabler, "Avshalomov Aaron", in Grove Music Online Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/50665>; accessed 25 September 2010.

¹⁹ Li Quanmin 李全民, "Li Jinhui" 黎锦晖, *The Great Encyclopaedia of China*, Volume of Dance and Music, Beijing & Shanghai: The Great Encyclopaedia of China Press, 1989. My translation.

²⁰ Xue Zongming 薛宗明, "The history of Western Music in Taiwan", *Yuexun*, Vol. 88, June, 1998, pp. 14-17.

²¹ Lin Ruilan 凌瑞兰, *Àigóu Yīnyuèjiā Yan Shushi* 爱国音乐家阎述诗 "Yan Shushi: The Patriotic Musician" Journal: *Yuè Fǔ Xīnshēng* 乐府新声 of Shenyang Conservatory of Music, Vol. 1, 1988.

After 1949, with the many productions of new opera in China, works may be distinguished as being one of three styles: 1) with elements of music derived from Chinese traditional opera (*xìqǔ*), such as *Hóngxiá* (红霞) by Zhang Rui, and *Hóng Shānhú* (红珊瑚) by Wang Xiren and Hu Shiping; 2) with elements of folk vocal and instrument music, such as *Hónghú Chīwèidù* (洪湖赤卫队) by Zhang Jingan and Ouyang Qianshu, or *Jiāngjiě* (江姐) By Jin Sha, Yang Ming and Jiang Chunyang, 3) as following the model of Western opera, such as *Ayī Gǔlì* (阿依古丽) by Shi Fu and Musi Manjiang.²²

With the mid-1980s came the “Broken Silence”²³ generation of Chinese composers, born during the 1950s, who created new operatic forms that used elements of traditional Chinese opera but with a musical language that was aligned to contemporary Western music of the time. Composers such as Tan Dun, Qu Xiaosong and Guo Wenjing all displayed extraordinary talent and musical skill in using Western compositional techniques, and their operatic works had a dramatic impact on Western audiences, even though Chinese audiences were at first baffled and confused.

Tan Dun says: “My experience is different, my time is different, but the method is very much the same. You get some grounding in traditional music, and then you think imaginatively about things you want to create. Your musical language is new, but it also expands tradition. You look for something that’s about the past and the future, and you end up creating yourself.”²⁴ Tan Dun’s first opera, *Nine Songs*, is an abstract, non-narrative “ritual opera”. “I took the tones and sounds of Chinese dialects, and the declamatory style of local opera, to compose a kind of vocalizing in between chanting, yelling, speaking, and singing. The vocal line [...] is concerned with the relative space between pitches, of single and multiple voices, and develops single lines into more complex patterns, creating a texture similar to Chinese calligraphy”²⁵. Tan’s following operas become more eclectic in their sources.

²² Wang Yuehe 汪毓和, “New Chinese Opera” *The Great Encyclopaedia of China*, Dance and Music Volume, p. 757. My translation.

²³ Eline Flipse (director), film: *Broken Silence*, this film presents portraits of five Chinese composers: Tan Dun, Chen Qigang, Guo Wenjing, Mo Wuping, Qu Xiaosong, who grew up during the Cultural Revolution and were stunned by the discovery of Western music after China opened up in the late 70s. Goirle, the Netherlands: Scarabee Filma, 1990.

²⁴ Matt Dobkin & Ken Smith, “Tan Dun Operatic Odyssey (2006), available from <http://www.metoperafamily.org/metopera/news/features/detail.aspx?id=1945>; accessed 7 September 2010.

²⁵ Tan Dun, program notes “About the Music: *Nine Songs*”; sound recording: ritual opera / Tan Dun. New York, NY: CRI, p1990.

Marco Polo (1996) is considered “a wonderful blend of Peking opera and Chinese folk music, Tibetan overtone singing, Puccini, Stravinsky, Strauss and Mahler’s *Das Lied von der Erde*”.²⁶

Qu Xiaosong’s approach to the medium of opera is quite different from Tan Dun’s. His *Oedipus* (1993), *The Death of Oedipus* (1994), *Life on a String* (1998), and *The Test* (2004) are intimate chamber works, rather than opera on the grand scale of *Marco Polo*. His *Life on a String* uses stylish speech (in Sichuan dialect) rather than sung arias, and its presentation is as music-theatre rather than an opera, with all musicians present on stage. The “music is characterized by the power of individual notes and the silence between the sounds, as well as the intention to create elementary emotional resonances with quite reduced musical means”.²⁷

Guo Wenjing’s opera *Wolf Cub Village* (1994) and *The Night of Banquet* (1998) both show significant influence of the composer’s mother-tongue, Chongqing dialect. *Poet Li Bai* (2007), which “blends post-modern orchestral atmospherics, traditional Beijing Opera and a dreamy, imaginative libretto that paints an impressionistic portrait of one of China’s greatest poets”.²⁸ His recent chamber opera *Feng Yi Ting* (2004) uses a tenor from the Beijing opera tradition, and a soprano from the Sichuan tradition, in a theatrical “translation” from a traditional to contemporary opera. His *Trilogy of War Heroines* began with *Mu Guiying* (2003), was followed by *Hua Mulan* (2004), and was completed by *Liang Hongyu* (2008). “The music in *Liang Hongyu* is a true melting-pot of Chinese regional operas as performers draw on different traditional and contemporary operatic styles including Sichuan, Kun, Peking, Huangmei, even Cultural Revolution model operas and popular

²⁶ Bas van Putten, “East-West divide disappears in global music culture” (2010), English translation by Hilary Staples, Music Centre The Netherlands, available from <http://www.muziekcentrumnederland.nl/en/contemporary/in-the-spotlight/east-west/>; accessed 18 September 2010.

²⁷ Martin Wilkening, “Salvation for the Narrator *Life on a String* – an East-West opera by Qu Xiao-song”, translated by Klaus Heiliger, The Zeitgenössische (Contemporary) Opera Berlin. 2001. Available from <http://www.zeitgenoessische-oper.de/english/productions.html>; accessed 25 September 2010.

²⁸ Bob Bows, Review: *Poet Li Bai*, Available from <http://www.variety.com/review/VE1117934133.html;categoryid=33&cs=1>; accessed 25 September 2010.

music”.²⁹

As an indication of the international context in which these composers have developed their careers almost all of the works were commissioned and premiered outside of China, even though two of them live and work in China.

1.3 Inspirations for My Musical Creativity: Philosophical Considerations

Two ancient Chinese philosophical concepts have been inspirational in my musical development. Laozi (571-472 BC), in the well-known *Dàodě Jīng* 道德经, is attributed as describing universals that may be applied to artistic creation, principles that have strongly influenced Chinese arts throughout history, up to the present time. “One is the child of the divine law. After one come two, after two come three, after three come all things”.³⁰ According to Laozi’s teaching “All things change at all moments. They are all different and even conflicting, but Tao (Dao) transforms and harmonises them and combines them into a unity. It is in this stage – of everything following its own nature and yet all forming a harmonious whole – that happiness and freedom are to be found. Therefore, the ideal man, the “true man”, does not allow the way of man to interfere with that of Nature, but becomes a “companion of Nature” and forms a unity with Heaven.”³¹ For me this “companionship with Nature” is the key to creating coherence in my music, to finding natural and meaningful forms and modes of expression.

²⁹ *Trilogy of War Heroines*, director and librettist Li Liuyi, was co-commissioned by the New Vision Arts Festival and the Holland Festival 2008. Cf. the New Vision Arts Festival, Hong Kong. Available from <http://www.lcsd.gov.hk/CE/CulturalService/FestivalOffice/newvision/2008/en/prog/liang.html>; accessed 7 September 2010.

³⁰ Xu Yuanchong 徐渊冲 (translation), 道德经与神仙画, *Laws Divine and Huamn and Picturesof Deities*, (in Chinese and English). Beijing: China Intercontinental Press, 2006, p. 100.

³¹ Chan Wing-tsit, “Chinese Philosophy”, *The New Encyclopedia Britannica, in 30 Volumes, Macropedia*, Volume 4, Chicago: The University of Chicago, Helen Hemingway Benton, Publisher, 1973-74. p. 416.

The ancient philosopher Zi Xia (子夏 507 – 420 BC) (the Spring and Autumn Period 721-481BC, *Chūnqiū* 春秋) wrote in his “Poetic Preface”:³² “Poetry is the expression of mind; when in the mind it is will, when spoken it is poetry; feelings stir in the heart, so they have to be expressed in words; where words are insufficient, sighs are heard; when sighs are not sufficient to express them, songs are sung; but what the songs find it hard to convey, hands and feet start to dance irrepressibly; feelings emanate from aspirations, when expressed in composition, they become music”.³³ Zi Xia’s concept has been a guiding principle in my work; music grows from the sound of a text, its meaning, its implications, and the ideas and emotions contained within it.

1.4 The Language of the Libretto

Since the first opera *Dafne*, premiered in 1597 at the home of Jacopo Corsi (d.1604) in Florence, Italian opera has had a dominant position on the world stage. However, as the medium spread, composers were moved to write in their own languages, creating rich traditions of French, German, English and Russian opera. The language of these works carries cultural, historical and contextual associations of cultures from which they come.

All my works included in this thesis use the Chinese language, sung and recited. The text of *Scene of the First Night* is particularly significant, since it was extracted from the writings of the subject of the opera, the poet Gu Cheng, who refused to learn English: “Gu Cheng had vowed never to learn as he feared learning a foreign language would affect his ability to write”³⁴; “If a Chinese person learns another language,” he explained, “he will

³² *Cihai* 辞海 (*Chinese Encyclopaedia*), Shanghai: Shanghai Cishu Press, 1980, Literature Volume, p.115.

³³ Zi Xia 子夏, *Poetic Preface*, English translation by Zhang Jige.

³⁴ Anne-Marie Brady, “Dead in Exile: The Life and Death of Gu Cheng and Xie Ye”, *China Information*, Vol. 11, No. 4, March, 1997, p 129.

then lose his feeling of the existence of the Self, his being.”³⁵ Thus the sounds of the sung and spoken language of *Scene of the First Night* are essential to the intention of the work. The vocal part in the score is also written in Romanized phonetic *pīnyīn* (see Appendix, 7.3) as a pronunciation aid for performers who are not able to read Chinese characters.

The *pīnyīn* style in this thesis uses the “rules of pronunciation” (*hànyǔ pīnyīn fāngàn* 汉语拼音方案) which include the indication of vocal intonation, the tones, which in Chinese, as in other tonal languages, are intrinsic to meaning. The one “word” vocal composition *Wang* (see Chapter 4.4) uses the “tones” as the principle for creating a rich content for the piece. In this thesis, following common practice, the tones are not indicated for proper names or place names.

1.5 Musical “Transcription”, “Translation” and “Integration”

Having established a context for understanding the background and aspirations of contemporary Chinese composers, including myself, the current situation can be viewed. We enter the “Information Age”³⁶, and live in the “global village”³⁷ of the twenty-first century, the internet plunging us into the midst of radical change. Information technology impacts on our daily lives, including how we make music, listen to music and think about music. The new environment of globalisation has opened up the whole world of musical cultures for exploration by composers who can only inherit the past, and proceed to the future. Ancient Chinese philosophical thought encourages us to understand and respond to the changing cultural environment in which we find ourselves.

³⁵ Eliot Weinberger, “Next stop, the Forbidden City”, *London Review of Books*, Vol. 27, June, 2005, pp. 42.

³⁶ “The Third Wave” is the post industrial society. Toffler says that since the late 1950s most countries have been transitioning from a Second Wave society into a Third Wave society. He coined many words to describe it and mentions names invented by others, such as the Information Age. Cf. “Some Issues on Impacts and Characteristics of Information as Wealth in the New Economy”, *International Journal of Information Science & Technology*, Vol. 6, July / December, 2008, p. 40.

³⁷ “Global village” is a term coined by Marshall McLuhan in his book *The Gutenberg Galaxy* (1962).

The Amsterdam-based contemporary music group Atlas Ensemble is an example of this new “global” concept in music. With the long-established Nieuw Ensemble as its core, the Atlas Ensemble is a pioneer enterprise in integrating a Western musical ensemble with non-Western instruments from China and the Middle East, instruments that are played by musicians drawn from these various traditions. Composers from around the world are encouraged to compose works that integrate these disparate sonorities from different traditions into a coherent sounding ensemble. The Atlas Ensemble has become a model for other such groups, including the Contemporary Music Ensemble Korea (CMEK), an ensemble that I composed for in my *Scene of the First Night*.

In analysing this blend of ideas and aesthetics, musical instruments and musical materials, it is useful to define the terms “transcription”, “translation” and “integration”.

Musical “transcription” is a term with many meanings. In composition it has been commonly used for the process of arranging music for a new performing medium, often with elaboration, as in Liszt’s numerous piano transcriptions from other composers’ orchestral music. As an essential tool in ethnomusicology, transcription is the representation in notation of a music which does not yet exist in notated form or which is transferred from one notational system to another. However, the creative reinterpretation of music between cultures which has become a preoccupation of numerous composers in the latter part of the twentieth century is a concept for which the conventional definition of “transcription” is no longer adequate. As a term borrowed from linguistic studies “translation” is now considered a more appropriate concept for this style of cross-cultural musical transference.

Translation, involving the transposition of thoughts expressed in one language by one social group into the appropriate expression of another group, entails a process of cultural de-coding, re-coding and en-coding. As cultures are increasingly brought into greater contact with one another, multicultural considerations are brought to bear to an ever-increasing degree. [...] We are not just dealing with words written in a certain time, space and socio-political situation; most importantly it is the "cultural" aspect of the text that we should take into account. [...] Multiculturalism, which is a present-day phenomenon, plays a role here, because it has had an impact on almost all peoples worldwide as well as on the international relations emerging from the current new world order. Moreover, as technology develops and grows at a hectic pace, nations and their cultures have, as a result, started a merging

process whose end (-point?) is difficult to predict. We are at the threshold of a new international paradigm.³⁸

Musical “translation” in the twentieth century had its beginnings in the detailed transcription and analysis of folk music, such as in Bartok’s detailed transcriptions of Romanian, Bulgarian and Turkish folk music. As pointed out above, Chou Wen-chung’s *Yü Ko* is a “translation” of *qin* music,³⁹ just as Jack Body’s *Long-ge* a movement from his *Three Transcriptions* (1987) for string quartet, is a “translation” of a recording of a Chinese Yi (彝) minority Jews harp.⁴⁰

“Integration” has been defined as:

The making up or composition of a whole by adding together or combining the separate parts or elements; combination into an integral whole: a making whole or entire.⁴¹

This thesis uses the concept of “integration” as a method of musical composition of combining (musical) elements previously separated. The sociological paradigm of integration often deals with the integration of a minority culture within a majority culture. In this thesis, elements of Chinese traditional music are introduced and integrated into compositions based on Western musical compositional practice. These elements may be melodic, rhythmic, structural, textural, stylistic, or as having a defined function, they may be

³⁸ Alejandra Patricia Karamanian, “Translation and Culture”, *Translation Journal*, Vol. 6, No.1, January, 2002. Available from <http://accurapid.com/journal/19culture2.htm>; accessed 26 September 2010.

³⁹ Chou Wen-chung, “*Yü Ko*, or “fisherman’s song”, is originally an ancient *ch’in* (zither) melody in tablature notation composed by Mao Min Chung (c. 1280). The fisherman is a symbol of man in communion with nature. Through the deciphering of the tablature notation, this work produces a modern adaptation that realizes the rich variety in tone production found in the precise *ch’in* finger technique, one that employs over a hundred symbols to achieve an elusive yet vital expression that is the essence of this art. The composer clarifies: “I have magnified... these inflections in pitch, articulation, timbre, dynamics and rhythm to a more perceptible level by expanding the articulations and timbres possible on each instrument used and by controlling the microtonal modifications in pitch according to the nature of each instrument.” Available from http://www.chouwenchung.org/works/1965_yu_ko.php; accessed 25 September 2010.

⁴⁰ Jack Body, “*Long-ge* is a multiple jew”’s harp of the *Yi* nationality of Southern China. The instrument is tiny, comprising three thin metal blades. As with other jews harp music the melody is in the harmonics which are reinforced in the mouth cavity of the player. Given the fact that the *Long-ge* has three fundamental tones the musical texture becomes a charming two-part counterpoint.” Cf. Jack Body, *Three Transcriptions String Quartet*, Wellington: Waiteata Music Press, 1994. (1994 music edition no.5).

⁴¹ *The Oxford English Dictionary* published by the Oxford University Press, Available from http://dictionary.oed.com/cgi/entry/50118573?single=1&query_type=word&queryword=integration&first=1&max_to_show=10; accessed 7 September 2010.

identified in the instruments used, and methods of playing, the style of singing, and, perhaps most importantly, in the use of Chinese language, including dialects.

My experience during the years 1973-82 as a member of the Gulin Song and Dance Troupe performing *chuānjù*, and *jīngjù* gave me a practical understanding and appreciation of traditional Chinese music-theatre, and my sixteen years' residence in New Zealand's multicultural society is also a fundamental influence on my musical creative process. In this thesis the "integration" of *chuānjù*, *jīngjù* and *yuèjù* styles of percussion, recitation and the musical singing with other musico-dramatic elements, appear in several of my works including *Xià Sìchuān* (下四川) *Going Down to Sichuan Province* (for vocal ensemble), is a "translation" composition of mountain song (*shāngē*) from the central-northern region of Gansu province (see Chapter 4.2.3). *Wǎngē* (輓歌) *Elegy* uses the Chinese instrument *zhēng*, Indonesian gamelan instrument of *saron* and vocal recitative (see Chapter 4.3). *Wang* is a cross-culture composition which integrates musical elements and instruments from China, Indonesia and Aotearoa/New Zealand for a vocal quartet, *shēng*, *zhēng*, *saron*, *bonang*, and *taonga pouro* (see Chapter 4.4). The following new compositions were part of the project *Six Hermits*, *Jiǔ Dé Sòng* (酒德颂) *Hymn to the Virtue of Wine* is for five singers, *zhēng*, *shēng* and two *húqín* (see Chapter 4.5.3) and *Zuì* (醉) *Drunkenness* (for *zhēng* solo) (see Chapter 4.5.2). A major composition of the thesis integrates a plainsong in the operatic scene *Chūyè* (初夜) *Scene of the First Night* (see Chapter 5.4). In the CD recording of all five works plus original *shāngē* "Going to Sichuan Province" is also included, as well as a DVD of three works, a concert performance of *Wǎngē* (輓歌) *Elegy*, *Wang* and the stage production of the operatic scene *Scene of the First Night*.

2. The *Sìgōng* (四 功) (Four Skills) of Traditional Chinese *Xìqǔ* (戏 曲)⁴² and Their Wider Application

2.1 Introduction

Chinese *xìqǔ* is traditional Chinese opera, which draws on traditions of ancient poetry, song, instrumental music, dance, painting, acrobatics, and martial arts, distilled into a comprehensive, stylised art form. The origin of *xìqǔ* can be traced back thousands of years, from the *páiyōu* (俳 优) (dance-and-music theatre)⁴³ of the Qin dynasty (221-206 BC) and the *báixì* (百 戏) (dance-and-music, acrobatics theatres)⁴⁴ of the Han dynasty (206 BC-AD 220), the *cānjūnxì* (参军戏) (military theatre)⁴⁵ of the Tang dynasty (618-907), the *nánxì* (南 戏) (Southern theatre)⁴⁶ of the Song dynasty (960-1279) and the *zǎjù* (杂 剧)⁴⁷ of the Yuan dynasty (1279-1368). The long history of Chinese theatre grew from simple forms of en-

⁴² “In English, *xìqǔ* (戏曲) (literally, theatre of song) is usually translated as “Chinese opera” or “traditional Chinese theatre”. However, this translation easily leads to misunderstanding. The word “opera” might confuse a Westerner who has never seen this Chinese theatrical form as it suggests Western classical grand opera. On the contrary, in contemporary China, there is indeed a dramatic form which blends Chinese and Western forms, and can be called “opera” – *gējù* (歌剧) (literally, sung drama). Sun Mei, “*Xìqǔ*, the Indigenous Chinese Theatre” *Asian Culture*, Vol. 16, no. 2 (Summer, 1998), p. 1.

⁴³ *Páiyōu* were emperor musicians who performed music and dances, comedies, music and acrobatics for the Emperors. Cf. Cihai 辞海 *Chinese Encyclopaedia*, Shanghai: Shanghai Cishu Chubanshe, 1980, Arts Volume, p. 2. My translation.

⁴⁴ *Báixì* (historically, hundreds of Chinese theatrical arts were once called *báixì*) is a title for all theatrical performances of music, dances and acrobatics. Cf. *ibid*, p.2.

⁴⁵ The Tang dynasty boasted both song and dance dramas and the *cānjūnxì* play, which is developed on the basis of the *yōu* play performed by *páiyōu*. The *Cānjūnxì* play was named after a desperado who sued to be a *cānjūnxì* (military officer). There were two actors on the stage. Cf. Zhang Yihe, Fu Shuyun and Cao Juan, *Chinese Theatre*, Beijing: Culture and Art Publishing House, 1999, p. 27.

⁴⁶ “*Nánxì* was the earliest *xìqǔ* form that has completely extant play scripts. In other words, they consider that the earliest full-fledged *xìqǔ* form is *nánxì* than Yuan *xìqǔ*”. Sun Mei, “Performances of *Nánxì*”, *Asian Theatre Journal*, Vol.3 no. 2, 1996, p. 143. *Nánxì*, “profoundly influenced subsequent developments in *Xìqǔ*. It influenced the music, role categories, performance techniques, dramatic subject matters as well as script structure”. Sun Mei, “Exploring the Historical Development of *Nánxì*, Southern Theatre”, *CHINOPERL Papers* No. 24, 2002, p. 35.

⁴⁷ Yuan *zǎjù* (historically, a number of Chinese theatrical arts were once called *zǎjù*) the rival of *nánxì*, another significant form of *xìqǔ*, which appeared between the Jin (1115-1234) and Yuan dynasties in North China, has a vital position in the histories of both Chinese theatre and Chinese literature. Cf. Sun Mei, “*Xìqǔ*, the Indigenous Chinese Theatre”, p.2.

tainment involving music and dance, comedy acts, and story-telling, its style and artistic characteristics moulded by the country's many national and folk art traditions into a matured opera tradition in the Song and Yuan dynasties.

Beijing opera (*jīngjù* 京剧) has only a short history, having been established in the Qing dynasty. In 1790, the *sānqīng* (三庆) (opera troupe) from Zhejiang went to Beijing to perform for Emperor Qianlong's 乾隆 (1711-1799) eightieth birthday celebration. The troupe consisted of male and female performers from Anhui (安徽) province. Soon, three other leading local troupes followed. At the conclusion of the birthday celebrations, the four troupes remained in the capital to offer performances to the local public. To adjust their repertoire and tunes to the tastes of cosmopolitan Beijing audiences, the performers of Anhui Opera adopted elements from other types of opera, notably *píhuáng qiāng* (皮黄腔) from Hubei (湖北) province. Eventually, a new kind of opera emerged, called *jīngdiào* (京调), later on known as *jīngjù* (京剧) (Beijing opera).⁴⁸ The flourishing of numerous local forms during the Qing dynasty created the rich third period of Chinese *xìqǔ*.⁴⁹

It should be pointed out that, besides Beijing opera, there are many other regional opera styles still in existence in China, collectively called *xìqǔ*. Some references list more than 300 regional opera styles, some no longer extant, but some still popular, including *yùejù* (粤剧) (Cantonese opera), *bāngzixì* (梆子戏) (Hebei clapper opera), *yùejù* (越剧) (Zhejiang yue opera), *chuānjù* (川剧) (Sichuan opera), *qínqiāng* (秦腔) (Shanxi qín opera), *huāngméixì* (黄梅戏) Anhui and Hebei (*huāngméi* opera). Although there are many different regional styles, all *xìqǔ* share these similarities:

1. The role system of four categories: male roles *Shēng* (生)⁵⁰ female roles *dàn* (旦)⁵¹, painted-face roles *jìn* (净)⁵² and comedy roles *chǒu* (丑)⁵³, also known as partly-painted-face roles *xiǎo huāliǎn* (小花脸).

⁴⁸ For more details, cf. Zhang Yihe, Fu Shuyun and Cao Juan, *Chinese Theatre*, trans. Kuang Peihua, Beijing : Culture and Art Publishing House, 1999, p. 77.

⁴⁹ Sun Mei, "Xìqǔ, the Indigenous Chinese Theatre", p.4.

⁵⁰ *Cihai* 辞海 (*Chinese Encyclopaedia*), Shanghai: Shanghai Cishu Press, 1980, Arts Volume, p. 1. My translation.

2. The same repertoire of traditional stories.
3. The music of Chinese *xìqǔ* is an integral part of “the suite form” *qǔpái tǐ* (曲牌体) and “a form based on a sectionalised arrangement of varied metres and tempi of *chàngqīāng* (song)”, calls *bǎnqiāng tǐ* (板腔体), particularly for the *bǎnzi* (梆子) and *pīhuāng* (皮黄) styles of regional operas.
4. The performance conventions including techniques of expression, and the functions of singing *chàng* (唱), recitation *niàn* (念), actions or postures *zuò* (做), and acrobatics *dǎ* (打).

2.2 The Skills *Sìgōng* (四功) for Chinese *Xìqǔ* (戏曲) Original Concept

Traditionally, singing *chàng* (唱), recitation *niàn* (念), actions or postures *zuò* (做), and acrobatics *dǎ* (打) are the four skills of traditional Chinese *xìqǔ* performers. These relate both to the training system and the performance, and are called “four skills” (*sìgōng* 四功)⁵⁴. Each of the four has its own rules and conventions.

2.2.1 *Chàng* (唱) Singing

Chàng (唱) is short for *chàng gōng* (唱功). Singing skill *xìqǔ* (singing) “has established its own unique styles and techniques over a long period of time. It focuses on the relations between words and voices, and between voices and feelings. The prime requirement for singing is how to pronounce words correctly and express their meanings. As a result, a series of singing methods and techniques have developed, with the common purpose of expressing the feelings of the characters”.⁵⁵

⁵¹ *Cihai* 辞海 (*Chinese Encyclopaedia*), p. 15. My translation.

⁵² *Ibid*, p. 14.

⁵³ *Ibid*, p. 15.

⁵⁴ *Ibid*, p. 16.

⁵⁵ Zhang Yihe, Fu Shuyun and Cao Juan, *Chinese Theatre*, p. 146.

The *xìqǔ* performers have to practice vocally every morning using the conventions of this unique singing style. Vocal practices unique to *xìqǔ*, called: *diàosǎng* (吊嗓)⁵⁶: use of vowels on a variety of vibration pitches to free the voice, from middle vibration to slow or fast: and from very low to very high.

1. Breath control (*yùnqì* 运气)⁵⁷
2. Clarity of diction (*zìqīng* 字清)⁵⁸
3. Singing in the appropriate local style (*qiāngchún* 腔纯)⁵⁹
4. Singing in the correct metre (*bǎnzhǔn* 板准)⁶⁰
5. Singing in the right tempo (*chǐcùn* 尺寸)⁶¹

2.2.2 *Niàn* (念) - Non-singing vocalisations: recitation and dialogue

Niàn (念) (short for *niàn gōng* 念功) is the skill of non-singing vocalisations including recitation and dialogue on stage, which “cannot be expressed naturally, but must be recited with a cadence, focusing on rhythm and metre. The combination of language with music makes the language musical”.⁶²

The non-singing vocalisations in *xìqǔ* include *sprechgesang* (*yùnbǎi* 韵白) and recitation and dialogue (*dàobǎi* 道白). *Dàobǎi* may use two different forms of pronunciation of certain words, one being Beijing dialect (*jīngbǎi* 京白) and the other a local dialect, depending on the traditions inherent in the language and music.

The roles are characterised by the use of different vocal techniques for their non-singing vocalisations, for example “the *lǎoshēng* (老生) and *lǎodàn* (老旦) roles use full voice,

⁵⁶ He Changgao 何长高, *Jīngjù Jīchǔ* 京剧基础, (*The fundamentals of Beijing Opera*), Singapore: Telok Ayer Performing Arts Centre, 1989, p. 56. My translation.

⁵⁷ Ibid, p. 170. In this thesis for the sake of phrasal flow I give the English translation first.

⁵⁸ Zhang Yihe, Fu Shuyun and Cao Juan, *Chinese Theatre*, p. 172.

⁵⁹ Ibid, p. 175.

⁶⁰ Ibid, p. 180.

⁶¹ Ibid, p. 183.

⁶² Ibid, p. 112.

the *shēng* (生) and *dàn* (旦) roles use full and falsetto voices, and the *jìn* (净) roles use a rough voice (*cūsǎng* 粗 嗓).⁶³

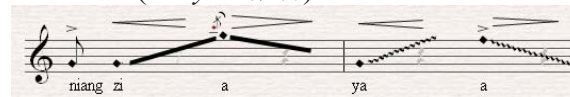
In addition, there are some conventions of *niàn* in the *xìqǔ*. These are:

1. Opening (*yǐnzi* 引子),⁶⁴ which has two parts, the first being recitation and the second sung with instrumental accompaniment.
2. A poem to launch the performance (*dìngchǎng Shī* 定场诗)⁶⁵
3. The character introduces him/herself (*zìbàojiāmén* 自报家门)⁶⁶
4. A rhythmic style of *yùnbǎi* (*shǔbǎn* 数板),⁶⁷ couplets with 5, 7, or 10 syllables per line, with wooden percussion (*bǎn*) accompaniment.

Yùnbǎi is a poetic language, a stylized form of declamation similar to Western *sprechgesang*. It follows the conventions of local styles, in which rhyme dominates, as in a poem.

Regarding rhythm, metre and pitch, it should be noted that there are various techniques available to give expression to certain words.

- 1) Glissando (*huáyīn* 滑音)⁶⁸



- 2) Emotional tension (*rùnyīn* 润音)⁶⁹



- 3) Staccato (*dùnyīn* 顿音)⁷⁰



⁶³ 何长高 He Changgao, 京剧基础 (*Jīngjù Jīchǔ*), (*The fundamentals of Beijing Opera*), p. 198. My translation.

⁶⁴ Ibid, p. 193.

⁶⁵ Ibid, p. 195.

⁶⁶ Ibid, p. 197.

⁶⁷ Ibid, p. 198.

⁶⁸ Ibid, p. 192.

⁶⁹ Ibid.

⁷⁰ Ibid, p. 193.

4) Prolongation (*tuōyīn* 拖音)⁷¹



As mentioned above *dàobǎi* (道白) recitation and dialogue may use different forms of pronunciation of certain words, some being in Beijing dialect, called *jīngbǎi* (京白), others using local dialects called *sūbǎi* (苏白) or *dàobǎi* (道白).

Niàn has some similarities of technique with *chàng*, including breath control and clarity of diction. Of the several differences, however, one of the most significant is the use of strongly accented plosives *pēnkǒu* (喷口).⁷²

1. Intonation (tones and register) (*yǔ diào* 语调)
2. Accent (whether accented or gentle) (*zhòngyīn* 重音)
3. Spaces between syllables (*tíngdùn* 停顿)
4. Rhythms (fast and slow, with or without metre) (*jiézòu* 节奏)

2.2.3 *Zuò* (做) Actions or Postures

Zuò (short for *zuò gōng* 做功) is the physical action of parts of the body, including dance movements, postures, expressions, acrobatic movements etc, which are stylised and exaggerated. Important basic skills for all *xìqǔ* performance include waist and leg exercises⁷³ which are part of a training regime comprising aspects called *wǔfǎ* (五法):⁷⁴

1. *Shǒufǎ* (手法)⁷⁵ refers to “the posture and movement of hands express joy, anger, sorrow and happiness, that is beauty of dancing” (quoted from famous *dàn* actor: Mei Lanfang 1894-1961).

⁷¹ 何长高 He Changgao, 京剧基础 (*Jīngjù Jīchǔ*), (*The fundamentals of Beijing Opera*), p. 193.

⁷² Ibid, pp. 200-203.

⁷³ Ibid, p. 128.

⁷⁴ Ibid.

⁷⁵ Ibid, pp. 213-29.

- 1) Gestures of the fingers (*zhǐzī* 指 姿)
- 2) Gestures of the palm (*zhǎngzī* 掌 姿)
- 3) Gestures of the fist (*quánzī* 拳 姿)
- 4) Postures and hand actions of the male role (男式手, 膀位置及动作).
- 5) Postures and hand actions of the female role (女式手, 膀位置及动作).

2. *Yǎnfǎ* (眼 法)⁷⁶ refers to the actions and movements of the eyes.

- 1) Held eye (*dìngyǎn* 定 眼)
- 2) Laughing eye (*xiàoyǎn* 笑 眼)
- 3) Loving eye (*qīngyǎn* 情 眼)
- 4) Mild eye (*rǎoyǎn* 柔 眼)
- 5) Glad eye (*mèiyǎn* 媚 眼)
- 6) Angry eye (*hěnyǎn* 狠 眼)
- 7) Thinking eye (*huísī* 回 思)
- 8) Charming eye (*chénjīn* 沉 吟)

3. *Shēnfǎ* (身 法)⁷⁷ refers to the actions and postures of the upper body.

- 1) Shoulders (*jiān* 肩)
- 2) Waist (*yāo* 腰)
- 3) Hips (*kuà* 胯)

4. *Bùfǎ* (步 法)⁷⁸ refers to the actions and postures of the feet.

- 1) Postures of the feet (*jiǎozī* 脚 姿)
- 2) Positions, postures and actions of the feet and legs (*jiǎowèi* 脚 位)
- 3) Conventions of physical movement, other than walking (*bùfǎ* 步 法)
- 4) Walking styles (*bùzī* 步 姿 or *táibù* 台 步), which might convey night patrols or journeys, secret attacks and fleeing. Walking can be by single per-

⁷⁶ Ibid, pp. 229-33.

⁷⁷ Ibid, pp. 234-37.

⁷⁸ Ibid, pp. 238-44.

son, two people or a group. Walking while singing is called sound walking, without singing is called silent walking.

5. “Fǎ” 法 (“法” 法)⁷⁹ has two meanings, one pertaining to the physical movements of the head, the other to the head as the seat of intellect and the initiator of all physical expression. The body (xíng 形) expresses the spirit (shén 神).

2.2.4 Dǎ (打)Acrobatics

Dǎ (打) (short for dǎ gōng 打功) is acrobatics, which is a stagecraft version of “gōngfū” martial arts. The basic skills include physical movements and acrobatics often while singing or reciting. There are three categories.

1. Jīndòugōng (筋斗功)⁸⁰ somersaulting, the strongest action in xìqǔ. It may represent a leap over a wall, river, to or from a hilltop or rooftop.
2. Tǎnzīgōng (毯子功)⁸¹ (carpet skills) for different kinds of somersaults, leaps, jumps and falls, with most leaps and jumps carried out with the hands touching the ground.⁸²
3. Bǎzīgōng (把子功)⁸³ (bundle skills) are combat techniques usually with stage weapons of many types and sizes.⁸⁴

⁷⁹何长高 He Changgao, 京剧基础 (*Jīngjù Jīchǔ*), (*The fundamentals of Beijing Opera*), pp. 244-46.

My translation.

⁸⁰Ibid, p. 282.

⁸¹ Zhang Yihe, Fu Shuyun and Cao Juan, *Chinese Theatre*, p. 282.

⁸² Ibid, p. 283.

⁸³何长高 He Changgao, 京剧基础 (*Jīngjù Jīchǔ*), (*The fundamentals of Beijing Opera*), p. 128. My translation.

⁸⁴Footnotes: “Bundle” means, in this content of the range stage weapons to be used. Cf. Ibid, p. 128.

2.3 The Expanded Concept of *Sìgōng* (四功) for the Performance of Chinese *Xìqǔ* (戏曲)

In my view, there are three categories under which an expanded concept of *niàn*, *chàng*, *zuò*, and *dǎ* can be proposed: the impact of *niàn* on structure of the script, redefining *niàn*, *chàng*, *zuò*, and *dǎ* as fundamental principles of *xìqǔ* performance in an enlarged interpretation of *da*, as found in *chuānjù gāoqiāng*

2.3.1 The Impact of *Niàn* on the Structure of the Script

A well-known saying is: *Jùběn, wéi yī jù zhī běn* (剧本, 为一剧之本) (the script is the fundamental root of *xìqǔ*.) There are no extant *zǎjù* scripts from the Song or Jin dynasties, but there are records of the titles of 280 Song *zǎjù*, and 690 Jin *yuánběn*. In 1920 Ye Gongchuo 叶恭绰 (1881–1968), a Chinese scholar, fortuitously discovered and purchased a copy of *Yǒnglè Dà Diǎn* (永乐大典) *The Yong Le Encyclopaedia* (Volume 13991) at an antique market in London. This volume contained three complete ancient *Nǎnxì*⁸⁵ scripts. One of these is the earliest surviving *xìqǔ* script with the title: *Zhāngxiè Zhuàngyuán* (张协状元) (*Top Scholar Zhangxie*), which reveals a fully established theatrical form which included singing and recitation within a drama proper.⁸⁶ The script is extensive, with a total of fifty-three scenes, of various lengths. Here is an example, scene 46, one of the shortest. Square brackets [.] indicate theatrical terms: singing (*chàng* 唱) and recitation (*bái* 白).⁸⁷ This shows how song and recitation may be used.

⁸⁵ Cf. footnote 5 above.

⁸⁶ Zhang Yihe, Fu Shuyun and Cao Juan, *Chinese Theatre*, pp. 33-6.

⁸⁷ Qian Nanyang 钱南扬, 永乐大典戏文三种校注 *Yongle Dadian Xiwen Sanzhong Xiaozhu*, (*Notes on Three Dramas from The Yong Le Encyclopaedia*), 张协状元 *Zhangxie Zhuangyuan* (*Top Scholer Zhangxie*), Biejing: Zhonghua Shuju, 2009. My translation.

张协状元¹⁷¹

(南宋)“温州九山书会”编撰

第四十六出

[生出唱]【蛮牌令】

一意要读诗书，
一身望改换门闾。
一路到京里受钳锤，
一查打得浑身破损，
一妻济不得吾儒。
一举早题雁塔，
第一是张协，
方表勤渠。

[白]韩文公曰：

圣人不世出，
贤人不时出。
且如张协，
独占魁名，
状元及第。
一来仰答天地，
二来感谢圣恩，
三来荷蒙慈父，
今日已成大器。
幸然得到梓州，
择吉日礼上。
十年窗下无人问，
举成名天下知。[生下]

¹⁷¹ The writers association of Wenzhou, members were called 才人(*Cáirén*) educated and talent people; they were businessman, doctors, teachers, actors and officers. Cf. Zhanggeng 张庚 and Gou Hancheng 郭汉城, 中国戏曲通史(*The History of Chinese Xiqu*), Beijing: The drama Publishing House of China, 1980, p. 236. My translation.

Top Scholar Zhang Xie

(Nan-Sung) by Wenzhou Jiushan book house

Scene 46

[Sheng enters, singing] 【Pretty card style】¹⁷²

With an ambition to study,
With a wish to reach a high position.
It was struggle from home to
the capital city,
Whole body was injured by bandits,
A wife cannot support a scholar.
The examination was from early
morning at the Wild Goose Tower,
The winner was Zhang Xie,
This announces his achievement.

[Recitation] Han Wengong said:
Spiritual sages are not of this world,
But wise men do appear.
And like Zhang Xie,
Monopolizes the honour.
With success for the top scholar.
First, respond to Heaven,
Second, gratitude for the saintly gift,
Third, thanks to parental generosity,
Become the day's success
Fortunately arrived in Xinzhou,
Offer up a lucky day gift.
Ten years' hard study in anonymity,
With success comes fame.
[Sheng exits]

(My translation)

¹⁷² Footnotes: this term of *qǐpái* shown in 【】 refers to the structure of the song, with regard to the number of lines, the number of syllables per line, tonal sequence and rhyme. (see Chapter 3.4.1).

The Yuan dynasty *zǎjù* was considered the first golden era of Chinese *xìqǔ*, in northern China, by which time its theatrical form was fully established. Wang Guowei 王国维 (December 2, 1877-June 2, 1927) was a Chinese scholar, writer and poet. He described the structure of *yuǎnjù* (short for Yuan dynasty *zǎjù*) as follows:

It normally comprises four acts (*sìzhé* 四折), each characterised by a particular seven note mode of *tóng gōng* (同宫), with a set of song forms (*qǔpái tǐ* 曲牌体), some of them with a preludes or interpolations *xīzi* (楔子).⁹⁰

Each script featured a leading role who performed (singing and reciting) throughout the four acts: if female (*dàn* 旦), the script is called *dànběn* (本), if male (*mò* 末) the script is called *mòběn* (末本). All other roles required only recitation.⁹¹

Another example is Guan Hanqing 关汉卿 (late Jin dynasty - after 1279), known as “the Chinese Shakespeare”. He composed sixty-eight *zǎjù* scripts, of which eighteen have been preserved. Remarkably, twelve of his scripts feature female leading roles drawn from the lives of common people.⁹²



Illustration 6: Guan Hanqing

⁹⁰ Wang Guowei, 王国维, 宋元戏曲史 (*The Chinese Xiqu History of Song and Yuan Dynasties*), Shanghai: (Normal University of Huadong Publisher), 1995, p. 114. My translation.

⁹¹ *Cihai* 辞海 (*Chinese Encyclopaedia*), Arts Volume, p. 10. My translation.

⁹² Zhang Yihe, Fu Shuyun and Cao Juan, *Chinese Theatre*, p. 43.

Guan Hanqing's best-known tragedy, *Dòu Ē Yuān* (窦娥冤)⁹³ *Injustice to Dou E*⁹⁴ (*The Injustice Done to Dou E*) (also known as *Liùyuè Xuě* (六月雪) *Snow in Midsummer*, according to a Beijing opera arrangement), is an example of his attention to the tragic life of an ordinary woman. Below is an extract⁹⁵ from Act Three:⁹⁶

《窦娥冤》第三折(片段)

(元) 关汉卿

[外扮监斩官上，云]

下官监斩是也。

今日处决犯人，

着做公的把住巷口，

休放往来行人闲走。

[净扮公人，鼓三通，锣三下科，

刽子磨旗、提刀、押正旦带枷上，刽子云]

行动些，行动些，监斩官去法场多时了。

[正旦唱]【正宫 端正好】 没来由犯王法，

不提防遭刑宪，

叫声屈动地惊天。

顷刻间游魂先赴森罗殿，

⁹³ “The Injustice Done to Dou E (also known as Snow in Midsummer) is one of Guan Hanqing's representative works. It tells of a girl named Dou E to whom a local tyrant takes a fancy and wishes to marry. On refusing to be his wife, Dou E is falsely charged with murder, and sentenced to death. At her execution, she proclaims her innocence, saying that on being beheaded her blood will spurt high enough to stain a piece of white gauze hanging overhead, that snow will fall in midsummer, and that the region will be hit by drought for three years in succession. All these phenomena occur exactly as she foretells. Three years later, her father comes back as judge and conducts a re-trial of this case, and clears Dou E of the false charge”. Huo Jianyi, *Yuan Dynasty Zaju*, available from: <http://www.chinavoc.com/magicn/yzaj.asp>; accessed, 15 July 2010

⁹⁴ Chung-Wen Shih: *Injustice to Tou (Tòu Ó Yuān (Dòu Ē Yuān)) A Study and Translation*, Cambridge: Cambridge University Press, 1972.

⁹⁵ Another English translation was made for a literary purpose. It is as Frederick Mote writes in the foreword: “Dr. Shih has drawn upon her skills as a specialist in Chinese and comparative literature. She has translated with grace and fidelity so that the play can be read in English with pleasure and interest”. Frederick. W. Mote, “Foreword” of Chung-Wen Shih: *Injustice to Tou (Tòu Ó Yuān (Dòu Ē Yuān)) A Study and Translation*, p. x.

⁹⁶ For the purpose of this thesis the former translation is preferred since it includes the theatrical instructions, shown in 【】 , represents the form of the song or poem (*qǔpái* 曲牌), and represents theatrical instruction.

怎不将天地也生埋怨。

【滚绣球】有日月朝暮悬，

有鬼神掌着生死权。

天地也只合把清浊分辨，

可怎生糊突了盗跖颜渊：

为善的受贫穷更短命，

造恶的享富贵又寿延。

天地也，做得个怕硬欺软，

却来也这般顺水推船。

地也，你不分好歹何为地。

天也，你错勘贤愚枉做天！

唉，只落得两泪涟涟。

[刽子云] 快行动些，误了个时辰也。

...⁹⁷

Injustice to Tou O Act III (extract)

Guan Hanqing (late Jin dynasty - after 1279)

[Wai-role in-make-up-of overseeing
executing official enters; says:]

“Humble official overseeing execution official is (P)⁹⁸.

Today executive criminal;
order officers to-guard lane entrances,
not let going/coming person idly walk,

[Ching - role in-make-up-of officer, performs-drumming three times, beating-gong three
strokes gesture. Executioner waving flag, carrying sword, guarding principal female-role,
wearing cangue, enters, Executioner says:]

“Move a-little, move a-little, overseeing executive official has-gone-to execution-ground
(L) long time (P).”

⁹⁷关汉卿 Guan Hanqing, *Snow in Midsummer* (a part of scene three), Wang Jisi 王季思, 中国十大古典悲剧(上) *Zhonggou Shiao Gudian Beiju* (Shang) (*A Collection of Ten Classical Tragedy of China*) (book one), Shanghai: The Arts Publishing House, p.19.

⁹⁸ Symbols and abbreviations, (P) for particle, (L) for line or locative, cf. Chung-Wen Shih: *Injustice to Tou (Tou O Yuan) A Study and Translation*, p. 33.

[Principal female-role sings:] 【Cheng-Kung (*zhènggōng* mode) Proper/Good】

“No reason sinned-against Imperial law,
unexpectedly suffered punishment.
Utter (a) cry (M) (of) injustice; stirs Earth, startles Heaven.
Instant-moment (L) drifting soul first goes-to Yama’s palace.
How not (Pr) (toward) Heaven/Earth also bigger harboured-resentment?”

【Rolling Embroidered Ball】

There-are sun (and) moon morning/evening hang;
there are ghosts, spirits control (P) life/death power. Heaven/Earth (P),
only should (Pr) pure, foul distinguish;
instead how confused (P) Bandit Chih, Yen Yuan. Do good (deeds) ones suffer poverty,
moreover life short; do evil ones enjoy wealth, nobility; moreover life-span extensive.
Heaven/Earth too have-so-acted-that (there is a) case-of (M) fear the-strong, oppress the-
weak; contrary [to expectations], after-all, also this way follow current push boat.
Earth (P) (if) you do-not distinguish good, evil, how be Earth?
Heaven (P) (if) you mistakenly examine virtuous, foolish, in-vain be Heaven.
Alas! only reduced-to two (streams of) tears flowing-unceasingly.
[Executioner says:]
“Quickly move some, have-missed (P) time (P)
99
...

The script indicates the use of the *zhènggōng* (正 宫) mode, with *xiāntiān* (先天韵) rhyme scheme, and the inclusion of ten songs. Square brackets ([]) are used for the theatrical term¹⁰⁰ indicating singing (*chàng* [唱]), recitation (*yún* [云]) and action (*kē* [科]). This excerpt demonstrates how the theatrical terms that appear in the script dictate the textual structure of the poems and the recitations. In other words, they are more than mere indications of performing skills. The implications of *chàng* (唱), *yún* (云), *bái* (白) and *kē* (科) affect the whole development of the production, extending to the contributions of the dramatist, composer, director, designers, etc, as well as the on-stage performers, musicians and actors.

2.3.2 Redefining *Chàng*, *Niàn*, *Zuò*, and *Dǎ* as Fundamental Principles of *Xiqǔ*

Performance

⁹⁹ Chung-Wen Shih: *Injustice to Tou (Tou O Yuan) A Study and Translation*, p. 186.

¹⁰⁰ Wang Guowei 王国维, 宋元戏曲史 *Song Yuan Xiqǔshǐ* (Chinese *Xiqǔ* History of Song and Yuan Dynasties), p. 114. My translation.

The second point is that the four classes of skills – *chàng*, *niàn*, *zuò*, and *dǎ* – become governing principles for the instrumental and percussion accompaniments as much as for the stage performers.

Music accompanies singing, reciting, actions and acrobatics in Chinese opera. It also helps develop the story, personalise the characters, expose their thoughts and feelings, and create a special atmosphere. The orchestra of a typical opera is composed of two parts: the *wénchǎng* (文场) or “civil” or “literate” section of string and wind instruments, and *wǔchǎng* (武场) or “military” section, composed of percussion instruments. The former section accompanies singing... [or constitutes the purely instrumental sections, called *qǔ* (曲)]. The latter accompanies the performers’ body movements, reciting, singing, dancing and acrobatics.¹⁰¹

Thus *chàng*, *niàn*, *zuò*, and *dǎ* imply much more than just the performer’s skills or techniques, but represent the all-encompassing performing principles of *xìqǔ*.

2.3.3 An Enlarged Interpretation of *Da*, as found in *Chuānjù Gāoqiāng*

Finally, in the consideration of *xìqǔ* the meaning of *dǎ* deserves special attention. In *chuānjù gāoqiāng* (川剧高腔) (see Chapter 3.2.1) there are three aspects: *bāng* (帮), *chàng* (唱), and *dǎ* (打), the last as referring to the acrobatic skills of *sigong*¹⁰². In Sichuan opera however *dǎ* meaning “hit”, refers to the percussion ensemble. Thus it is appropriate and useful to expand the concept of *dǎ* to embrace both meanings, viz. acrobatic skills, and the percussion ensemble.

In summary, the concept of *sìgōng* as the overall artistic principle for *xìqǔ* may be expanded beyond the four categories of recitation (*niàn*), singing (*chàng*), actions/ postures (*zuò*), and acrobatics (*dǎ*) to include the whole processes of creation, production and presentation. There include: *niàn* (念): text – composition and performance, *chàng* (唱): music – composition and performance (vocal and instrumental), *zuò* (做): production – stagecraft, action, design (lighting, makeup, costume), *dǎ* (打): presentation – acrobatics,

¹⁰¹ Zhang Yihe, Fu Shuyun and Cao Juan, *Chinese Theatre*, p. 148.

¹⁰² Lu Yingkun 路应昆, 高腔音乐与川剧 *Gaoqiang Yinyue yu Chuanju* (The Music of Gaoqiang With Chuanju), Beijing: The Music of People Publishing House, 2001, p. 2. My translation.

percussion, promotion. The developmental processes of *xìqǔ* run through four steps: the playwright pens the text, the composer marries the melodies and text into a musical score, the production team – including lighting, costume, multimedia and stage design – collaborate, and finally all personnel come together under the director, for rehearsals and performance.

2.3.4 *Niàn* (念): text – composition and performance

Niàn refers to the text, which is primordial. *Niàn* is one important skill of the roles of Chinese *xìqǔ* (as mentioned above). It also has rich connotations relating to the script. Thus, the extended concept of *niàn* comprises: the skill of the roles of Chinese *xìqǔ*, the methods used to assemble the text, and the script.

2.3.5 *Chàng* (唱): music – composition and performance (vocal and instrumental)

Chàng not only relates to singing skill, but also refers to the music. Therefore it has two aspects: composition and performance. For the unique style singing of *xìqǔ*, it is a part of important performing skills (see Chapter 2.2.1 above). In addition, there is other important part which relates to the music of *xìqǔ*: the instrumental accompaniment and the composition.

The music of Chinese *xìqǔ*, which is integrated with drama, has to meet the dramatic need to demonstrate the characters and create an atmosphere for the development of the story. It has its own special structural form, techniques of expression and artistic skill. It has close relations with dialects, folksongs and the music used to accompany recital-and-song performance. It is not created by specific musicians; it is the outcome of the long period of development of folk music and group creation through of the transmission across the generations and undergoing great changes because of different styles and dialects, deve

loped into different schools. In the historical process of creation, the performer is himself the composer of the *xìqǔ* music drawing on its composing conventions, tune systems, the names of tunes, and the percussion systems. It covers a wide range of singing, reciting, acting and acrobatics of all kinds of *xìqǔ* which are connected with the integration and application of musical conventions.¹⁰³ The musical accompaniments were for singing, reciting, acting and acrobatics in Chinese *xìqǔ*. They also help to develop the story, personalise the characters, expose their thoughts and feelings, and create a special atmosphere. Each local version of Chinese *xìqǔ* has its own ensemble, but in which the principal instrument has the same function for the style of the *xìqǔ*. E.g. bamboo flute (*zhǔdí* 竹笛) for Kun opera (*kūnqǔ* 昆剧), two-string spike fiddle (*húqín* 胡琴) for Beijing opera (*jīngjù* 京剧), *bǎnhú* (板胡) for *qín* opera (*qínqīāng* 秦腔), clapper opera (*bāngzixi* 梆子戏) and *chuānjù tán* opera (*tánxi* 弹戏).

2.3.6 Zuò (做): production – stagecraft, action, design (lighting, makeup, costume)

This expanded concept of *zuò* incorporates the process of production, which includes all aspects of stagecraft: directing, designing, performing and performance skills (see Chapter 2.2.3 above). One essential performance element of *xìqǔ* is face-painting, by which a character is identified. Historically, before the emergence of theatre proper as a genre, Chinese *xìqǔ* performers mainly adopted the following methods for facial characterization: masks and face painting. The mask (physical mask or face painting) originated from the ritual song and dance performances of primitive society, such as the dance of *nuó wǔ* (傩舞),¹⁰⁴ which contributed to the development of Chinese theatre. Chinese *xìqǔ* made full use of masks and other means of projecting character. Physical masks have the advantage over painted faces in that the mask can be frequently changed – this special technique is known as *biànlǎn* (变脸) (changing faces) and is used in many operas, especially *chuānjù* (Si-

¹⁰³ Zhang Yihe, Fu Shuyun and Cao Juan, *Chinese Theatre*, pp.141-143.

¹⁰⁴ *Cihai* 辞海 (*Chinese Encyclopaedia*), p.488. My translation.

chuan opera).¹⁰⁵ The limitation of any mask however, physical or painted, is that it has one fixed expression and is incapable of showing subtle changes of emotion.

Chinese *xìqǔ* facial painting falls into following categories: decorative makeup (decorated faces), personality makeup (character facial designs), mood makeup (changing facial designs) and pictographic makeup (animal-like facial designs).¹⁰⁶ In *chuānjù liǎnpǔ* (川剧脸谱) *The Facial Paintings of Sichuan Opera* there are images of 800 facial paintings.¹⁰⁷

Another important performance element of Chinese *xìqǔ* is costuming, which, “used in the Chinese *xìqǔ*, became more and more elaborate with the passage of time and the constant increase in the variety of repertoires [...]; the stage images of some well-known historical figures, such as Guan Yu 关羽, Zhang Fei 张飞 and Zhuge Liang 诸葛亮, were already fixed in the Ming dynasty”.¹⁰⁸ Like the highly-developed performance skills required of the performer, the stylised conventions of face-painting and costume are the result of a long history in the development of *xìqǔ*. Therefore, the concept of *zuò* can be enlarged to encompass all aspects of *xìqǔ* production.

2.3.7 *Dǎ* (打): presentation – acrobatics, percussion, production

The final expanded concept is of *dǎ*, concerns three aspects, which involve the three *dǎ*: acrobatics (*dǎgōng* 打 功) (see Chapter 2.2.4 above), percussion (*dǎjīyuè* 打击乐) and presentation (*dǎzào* 打 造). The primary reason for including percussion in the expanded concept of *dǎ*, is because of its use in *chuānjù gāoqiāng* (川剧高腔) (see Chapter 3. 2.1). *dǎzào* (打 造) is a word now commonly used to describe the presentation of a major project, event, or production. “In traditional Chinese theatre [*xìqǔ*], time, space and setting are mainly represented by means of the performers’ singing and, (recitation) and movements.

¹⁰⁵ Zhang Yihe, Fu Shuyun and Cao Juan, *Chinese Theatre*, p. 168.

¹⁰⁶ Ibid. p. 168.

¹⁰⁷ *Chuānjù Liǎnpǔ* 川剧脸谱 (*The Facial Paintings of Sichuan Opera*), Chongqing: Xueyuan Publishing House, 2009. p1.

¹⁰⁸ Zhang Yihe, Fu Shuyun and Cao Juan, *Chinese Theatre*, p. 174. My translation.

The change of time and place is accomplished by the actors frequently entering and leaving the stage”.¹⁰⁹ Today, *xìqǔ* has the opportunity to utilise all the facilities of the modern theatre including multimedia and computer-controlled lighting and staging. Thus the concept of *dǎzào* opens *xìqǔ* to a new world of possibilities for development.

¹⁰⁹Zhang Yihe, Fu Shuyun and Cao Juan, *Chinese Theatre*, p. 177.

3. Regional Folk Genre (*Qǔyì* 曲艺) and Sichuan Opera (*Chuānjù* 川剧)

3.1 Introduction

戏出一棚川杂剧

神头鬼面几多般

夜深灯火阑珊甚

应是无人笑倚栏

释道隆 (南宋 1127~1279)

四川涪州人¹¹⁰

“In performance on the open stage is a Sichuan Zǎjù,
Featured in different masks of grotesque shapes.
In the thick of night where lamps are flickering and dim,
Fascinated beyond the railings are viewers in silence”.

Shi Dao Long (Nan-Song dynasty, 1127-1297)

Fuzhou of Sichuan¹¹¹

¹¹⁰ Zhang Jiewen, *Poems of Zaju by the Buddhists of Dajiu temple in the Nan-Song Dynasty*, Beijing: The culture and Art press, 1983. Cf. Lu Yingkun 路应昆, 高腔音乐与川剧 *Gāoqiāng Yīnyuè Yǔ Chuānjù* (*Gaoqiang and the Music of Chuānjù*), p. 288.

¹¹¹ English translation by Zhang Jige, received informally in a letter written to me.

This poem pictures a theatrical performance of Northern *zǎjù* in Sichuan in the Song dynasty, indicating that styles of theatre imported from elsewhere in China, but using the local dialect, were already popular in Sichuan. It is generally acknowledged that Sichuan opera (*chuānjù*) was established in 1912, when the *sānqìnghuì* (三庆会) (*sānqìng* troupe) formally combined five theatrical styles and fused them into a new form of acting, singing, recitation and instrumental music, in which all the text was written and performed in the Sichuan dialect. The five theatrical traditions were characterized by differing singing styles, instrumentation, musical repertoire, and place of origin: *gāoqiān* (高腔), *kūnqiāng* (昆腔), *húqíngxì* (胡琴戏), *tánxì* (弹戏) and *huādēngxì* (花灯戏). All were maintained by their own independent respective troupes until the end of the Qing dynasty (1644-1911). The first four traditions originated outside Sichuan, in the northern and southern provinces. Although all used percussion accompaniment in their original forms, the new synthesis, developed by the *sānqìng* troupe in 1912, adopted the Sichuan percussion ensemble. This form has become *chuānjù* (川剧), the Sichuan opera of today. *Chuānjù* has five general categories. *chuānjù gāoqiān* (川剧高腔), *chuānjù kūnqiāng* (川剧昆腔), *chuānjù húqíngxì* (川剧胡琴戏), *chuānjù tánxì* (川剧弹戏) and *chuānjù huādēngxì* (川剧花灯戏).

The variety of *chuānjù* forms was the result of regional transmigration. During the Ming dynasty, Sichuan was embroiled in the turmoil of war for over 30 years. The first census of the Qing government, in 1661, the eighteenth year of Shunzhi (顺治), showed that Sichuan had only 16,096 families, giving an estimate of a total population under 90,000 compared with a population estimate of 310,000 in 1578, year six of the Wanli (万历) in the Ming dynasty.¹¹² Sichuan therefore lost almost 64% of its population over these 83 years. However, after the war, Sichuan received large numbers of immigrant groups organised by the Qing government, during a hundred years of three dynasties of emperors; Kangxi 康熙 (1661-1722), Yongzheng 雍正 (1722-1735) and Qianlong 乾隆 (1735-1796). The immi-

¹¹²Lu Yingkun 路应昆, *Gāoqiāng Yīnyuè Yǔ Chuānjù* 高腔音乐与川剧 (*Gaoqiang and the Music of Chuānjù*), p. 291.

grants came from Hunan (short as *Xiāng* 湘), Hubei (*Chǔ* 楚), Guangdong (*Yuè* 粤), Jiangxi (*Gàn* 赣) and Fujian (*Mǐn* 闽) of the southern China, and from northern Shanxi (*Shǎn* 陕), Shanxi (*Jìn* 晋), Henan (*Yù* 豫). This is represented by the following sentence: *Jiāngxī tián hú guǎng, hú guǎng tián sìchuān* (江西填湖广, 湖广填四川) (Jiangxi people fill in Hunan, Hubei and Guangdong provinces, and those provinces people fill Sichuan province)¹¹³. One of my own ancestors travelled up the Yangtze River from Hubei to Luzhou, Sichuan. From this I know that I come from a family of immigrants.¹¹⁴ The immigrants brought with them their own cultures and from this rich variety of traditions *Chuānjù* was born, incorporating both northern and southern theatrical influences.

3.2 The Categories of *Chuānjù* (川剧) (Sichuan Opera)

As a local opera mainly seen in south-west China, Sichuan, Yunnan, and Guizhou provinces, *chuānjù* is characterized by a unique style of singing, refined acting, rich percussion repertoire, comic roles, lively dialogues, and the use of local dialects.¹¹⁵

“Most *chuānjù* repertoires are adapted from Chinese classical novels, mythologies, legends, and folk tales. Statistics show that the total number of Sichuan Opera plays exceeds 2,000. Its special characteristic, one that distinguishes *chuānjù* from other theatrical traditions, is

¹¹³ *Weiyuan* 魏源, 魏源集 *Wèiyuán Jǐ* (Collection of Wei Yuan), Beijing: Zhonghua Shuju, 1976. Cf. Lu Ying-kun 路应昆: 高腔音乐与川剧 *Gāoqiāng Yīnyuè Yǔ Chuānjù* (Gaoqiang and the Music of Chuānjù), p. 291.

¹¹⁴ According to *Shěnsì Jiāpǔ* (沈氏家谱) (the family book of Shen), in the possession of my uncle Shen Liechun 沈烈春, in which each generation of the Shen family is identified by its sequenced position within a text.

¹¹⁵ The different dialects used in *Chuānjù* are from different regions: regional river style (*Hédào* 河道), such as: Ziyang river (*Zīyáng Hé* 资阳河), which includes the Ziyang, Zigong and Neijiang regions, Luzhou river (*Lúzhōu Hé* 泸州河), which includes the Luzhou, and Yibing regions, Lower Chuanjiang river (*Xià Chuāndōng Hé* 下川东河), which includes the Chongqing and Waixian regions, Chuanbei river (*Chuānbéi Hé* 川北河), which includes the Nanchong and Suilin regions, and 川西坝 (*Chuānxī Bà*) Xia Chuanxi plain, which includes the Chengdu, and surrounding regions. 缪天瑞等 Miu Tianrui, 中国音乐词典 (*Zhōnggōu Yīnyuè Cídiǎn*), Chinese Music dictionary, Beijing: People's Music Press, 1985, p. 54. My translation.

its immense vitality and dynamic performances that always strive to bring an individual's artistic abilities into play to ensure fresh material, and variety of folk songs. *Chuānjù* reveals an extraordinary flexibility and vitality of expression in its music and performance".¹¹⁶

3.2.1 *Chuānjù Gāoqiān* (川剧高腔) (Sichuan *Gāoqiān* Opera) with *Bāng*,

Dǎ and *Chàng*

A category of *chuānjù*, Sichuan *gāoqiān* provided the major inspiration for my composition *Hymn the Virtue of Wine*, particularly for its melodic style, its style of singing and recitation, as well as the prominent use of percussion.

Sichuan *gāoqiān* derived from *gēyáng* musical style *gēyángqiān* (戈阳腔) of Jiangxi at the end of the Ming dynasty. It absorbed remarkable traditions from both southern and northern China, combining with Sichuan dialect and local folk song, local musical traditions, as well as Taoist music, to become the most significant category of *chuānjù*.

Chuānjù gāoqiān is noted for the high tessitura of its melodies, accompanied only by percussion, without wind or string instruments. The concept of *chàng* (singing)¹¹⁷ in *chuānjù gāoqiān* is fascinating. It includes two important aspects, *bāng* (帮) and *chàng* (唱). *Bāng* refers to the origin of the dramatic "chorus" (*zhònghé* 众和), whether it be the leading solo or a group. The music of *bāng* is fixed and cannot be extended or varied, and is known as "fixed style" (*dìngqiāng* 定腔).¹¹⁸ *Chàng* refers to its origin in a style of the unaccompanied singing of a character on stage (*túgē* 徒歌), in which the music is variable and flexible

¹¹⁶ Cf. *Sichuan opera*, Available from: http://www.chinaculture.org/gb/en_madeinchina/2005-12/05/content_76647.htm; accessed 27 July 2010.

¹¹⁷ Cf. the expanded concept of *Chàng* (see Chapter 2.3.5).

¹¹⁸ Lu Yingkun 路应昆, *Gāoqiāng Yīnyuè Yǔ Chuānjù* 高腔音乐与川剧 (*The Music of Gaoqiang with Sichuan Opera*), pp. 40-44.

(*huóqiāng* 活腔).¹¹⁹ With the inclusion of *dǎ* (打), the three important production elements of *chuānjù gāoqiān* are:

1. *Bāngqiāng* (帮腔) (or simply *bāng* 帮) refers to the off-stage “chorus” (two female singers and five percussionists, the latter also joining in the singing of the unison vocal parts). The characters of *bāng* have three functions¹²⁰:
 - 1) *Bāng* represents the character, inner thoughts, what (s) he sees, responses, verbal expressions, and emotions, as well as behaviour.
 - 2) *Bāng* may also represent the author, when the actor steps out of character, for instance in providing commentary.
 - 3) *Bāng* may describe the circumstances of the character’s situation and state of mind.
2. *Dǎ* (打) refers to the percussion ensemble, which provides the accompaniment for *chuānjù gāoqiān*. The players of the percussion sometimes also perform as singers in the *bāngqiāng*, which comprises five players, one of whom is the ensemble leader.¹²¹
 - 1) Ensemble leader (*gǔshī* 鼓师) playing a single-skin drum (*bǎngǔ* 板鼓).¹²² and wooden clappers (*bǎn* 板).¹²³
 - 2) Player I: playing *dàluó* (大锣), a large *chuānjù* gong

¹¹⁹ Lu Yingkun 路应昆, (*The Music of Gaoqiang with Sichuan Opera*), p. 44.

¹²⁰ Ibid, pp. 12-3.

¹²¹ Ibid, pp. 19-20.

¹²² “This instrument is covered with leather on one side only. It has a small drum area (about 5 or 6 cm in diameter, which is called the *Gǔxīn*) with a high-pitched timber (the pitch being e or f), about a perfect fourth or fifth higher than the *Xiǎoluó* (small gong). This is the conducting instrument for the ensemble (commonly used in Chinese *Xiqǔ*: Peking opera, Sichuan opera and etc.).” Wen Chyouchu 溫秋菊, *HouYu-tzung de Pingjù luógǔ* 侯佑宗的平劇鑼鼓, *HouYu-tzung Percussion for Peking Opera*. Taipei: Moraity Printing Co. Ltd. 1992, p.40.

¹²³ Wooden clappers, consisting of three pieces of *tán* wood, two tightly bound together and struck with the third piece. Played by the ensemble leader *gǔshī* (鼓师).

- 3) Player II: playing *dàbó* (大钹) large *chuānjù* cymbals
- 4) Player III: playing *xiǎoluó* (小锣) small *chuānjù* gong, and *mǎluó* (马锣) small hand-held *chuānjù* gong
- 5) Player VI: *xiǎobó* (小钹) small *chuānjù* cymbals, and *tǎngǔ* (堂鼓) a middle sized drum

In the music of *chuānjù gāoqiān*, percussion always accompanies *bāng*, particularly to open a section and mark cadential points, or to make a transition to the next song. A recent development of *chuānjù gāoqiān* however has seen the addition of other string and wind instruments into the ensemble. *Chàng* refers to the solo singing of the actors on stage. It is the principal musical element of *chuānjù gāoqiān*. The musical phrases are dependent on the text according to the principle whereby the singer will adapt the chosen melody *yīzì xíngqīāng* (依字行腔),¹²⁴ with repetitions and variations, to match the number of syllables and phrases of the text to achieve a natural and artistic marriage of words and music, according to the role. In this way *chuānjù gāoqiān* offers audiences great opportunities to appreciate the interpretative artistry of the singers to an even greater degree than is possible in Western opera. “This highly ornamental vocal style is distinguished by brilliantly artful glissando links, skilfully implemented vibrato embellishments around a single tone in the form of a delicately elegant yet energetically melodic ornamentation”.¹²⁵

Since *chuānjù gāoqiān* was established in Sichuan, about five hundred *qǔpái* are known by name, although only three hundred have been notated in the score.¹²⁶ *chuānjù gāoqiān* became the dominant category of *chuānjù*, and remains the most popular local opera among the *gāoqiān* style operas in China.

¹²⁴Lu Yingkun 路应昆, *Gāoqiāng Yīnyuè Yǔ Chuānjù* 高腔音乐与川剧 (*The Music of Gaoqiang with Sichuan Opera*), pp. 44-54.

¹²⁵ *Sichuan opera*, Available from: http://www.chinaculture.org/gb/en_madeinchina/2005-12/05/content_76647.htm ; accessed 27 July 2010.

¹²⁶Lu Yingkun 路应昆, *Gāoqiāng Yīnyuè Yǔ Chuānjù* 高腔音乐与川剧 (*The Music of Gaoqiang with Sichuan Opera*), p. 67.

3.2.2 *Chuānjù Húqínxì* (川剧胡琴戏) (*Chuānjù Húqín Opera*)

A category of *chuānjù*, *Chuānjù Húqín* opera refer to the *èrhúángqiāng* (二黄腔), *èrhúáng* music style, and the *xīpíqiāng* (西皮腔), *xīpí* music style, both also being main musical sources for Beijing opera. In the middle of the Qing Dynasty *èrhúángqiāng* developed from the *huīdiào* (徽调) *hui* mode of Anhui province, and the *hàndiào* (汉调) *han* mode of Hubei and Shanxi provinces, but is performed in Sichuan dialect with the percussion ensemble of *chuānjù*. These two musical traditions, *èrhúáng* and *xīpíqiāng*, may be utilised individually or combined together, depending on the dramatic requirements. The principal accompaniment instrument of *chuānjù húqín* is the high-pitched two string fiddle (*xiǎrhúqín* 小胡琴), similar to the *jīnghú* of Beijing opera, but with a softer tone. Other instruments in the ensemble are the two-string fiddle of Sichuan (*chuān èrhú* 川二胡), and the four-string plucked zither (*yuèqín* 月琴). The poetic form of *chuānjù húqín* texts comprised two lines, each a complete phrase of seven or ten characters.

3.2.3 *Chuānjù Tánxì* (川剧弹戏) (*Chuānjù Tánxì Opera*)

A category of *chuānjù*, *Chuānjù tánxì* opera developed in the Qing dynasty from *qín* opera of Shanxi (*qínqiāng* 秦腔), in the period of Kangxi 康熙 (1661-1772). It belongs to the clapper opera (*bǎngzi* 梆子) tradition, using *bǎngzi* (clappers), as well as a two-string spike fiddle (*gàibǎnzi* 盖板子) as the principal accompanying instrument¹²⁷. The poetic

¹²⁷ *Gàibǎnzi*: A spike fiddle with two metal strings, originating from the *èrxíán* (二弦) fiddle of Shanxi *qín* opera. The neck is 60cm long and the sound-board 10 cm in diameter. It is the principal accompaniment of *chuānjù tánxì*. The player wears four metal thimbles.

form of *tánxì* texts is the same as *chuānjù húqín* opera (see Chapter 3.2.2), but musically it uses specific seven-tone modes called *tiánpí* (甜皮) and *kǔpí* (苦皮).¹²⁸

3.2.4 *Chuānjù Kūnqiāng* (川剧昆腔) (*Chuānjù Kūn Opera*)

A category of *chuānjù*, the origin of *chuānjù kūn* opera was *kūnqǔ*,¹²⁹ from Hunshan of Jiangsu,¹³⁰ Traditionally, *kūnqǔ* texts were elaborate poems of high literary quality, and many *kūnqǔ* libretti are highly regarded as examples of refined Chinese literature. The music of *kūnqǔ* is regarded as having an almost feminine beauty. Its dominant instrument is the *dízi* (笛子) bamboo flute. Once *kūnqǔ* was imported to Sichuan, it was called *chuānqūn* (short for Sichuan *kūnqiāng*). At the present time *chuānjù kūnqiāng* is already in decline, and generally only excerpts or selected songs from *kūnqiāng* are heard, within the context of a performance of *gāoqiāng*, *húqín* or *tán* opera. The bamboo flute is always the principal instrument, although the percussion instruments may changed, the Sichuan *xiǎobó* small cymbals replaced by the softer *sūbó* cymbals, and the large gong *dàluó* played away from the centre of the instrument, with its special “*Sū*” quality (short for Suzhou), reflecting its origin.

3.2.5 *Chuānjù Huādēngxì* (川剧花灯戏) (*Chuānjù Huādēng Opera*)

A category of *chuānjù*, less developed than other catégories, and regarded as indigenous to Sichuan. The *chuānjù huādēng* opera type has strong associations with my hometown, Gulin *huādēng*. Traditionally, over the fifteen days of the Chinese New Year holiday, par-

¹²⁸ Lu Yingkun 路应昆, *Gāoqiāng Yīnyuè Yǔ Chuānjù* 高腔音乐与川剧 (*The Music of Gaoqiang with Sichuan Opera*), p. 199.

¹²⁹ Zheng Lei 郑雷, *China's Traditional Kūnqǔ Opera*, English translated by RB Baron 雨敬然, Beijing: Ministry of Culture of the People's Republic of China, 2001. p. 8.

¹³⁰ “By the end of the 16th century, *Kūnqǔ* spread from the Suzhou region to the rest of China (...) the second half of the sixteenth century marked the beginning of the Chinese *Xiqǔ* era, from which all other forms of Chinese theatre performed today evolved. Consequently, many *Kūnqǔ* plays have been adapted for other types of *Xiqǔ*”. Available from: <http://www.wtrgreenkunqu.org>; accessed, 30 July 2010.

ticularly on the final day, the Lantern Festival, *huādēng* activities, including singing (*chàng huādēng* 唱花灯), take place in the town and villages. Some time in the mid-70s, at a time when I was interested in collecting folk songs, the extended family members in my mother's village organised a *chàng huādēng* in my honour.

In villages in some other Sichuan counties, *huādēng* activities take place at weddings, funerals or are used as part of exorcism ceremonies. *Huādēng* is uniquely Sichuan.

Chuānjù huādēng opera uses local percussion, with a particular guttural-sounding two-string fiddle, called “fat fiddle” (*pàngtǒngtǒng* 胖筒筒), sometimes used to comic effect.

When performed in the theatre *chuānjù huādēng* uses Chengdu city dialect and the percussion of *chuānjù*. However, the repertoire of *chuānjù huādēng* is limited to about twenty plays, making it a sub-category of *chuānjù*.¹³¹

3.3 *Kuàibǎnshū* (快板书) and *Shuōshū* (说书) Folk Storytelling as Categories of *Qǔyì* (曲艺)

Qǔyì is a general term for a variety of spoken and sung arts in which the performer accompanied him/herself on an instrument. With a history stretching back over millennia *qǔyì* developed an extensive repertoire of oral literature and songs and a rich variety of regional forms and styles of performance, including *kuàibǎnshū* and *shuōshū* story-telling¹³².

3.3.1 *Kuàibǎnshū* (快板书)¹³³ (Storytelling with Percussion)

¹³¹ Lu Yingkun 路应昆, *Gāoqiāng Yīnyuè Yǔ Chuānjù* 高腔音乐与川剧 (*The Music of Gaoqiang with Sichuan Opera*), pp. 171-72.

¹³² Arts of *Qǔyì*, available from: http://www.chinaculture.org/gb/en_madeinchina/2005-12/08/content_76884.htm; accessed, 30 July 2010.

¹³³ *Kuàishū* and *Kuàibǎn*, available from: http://www.chinaculture.org/gb/en_madeinchina/2005-12/08/content_76889.htm; accessed, 30 July 2010.

Kuàibǎnshū is form of storytelling with rhythmical recitation and singing, with texts having a basic sentence structure of seven-word antithetical couplets, rhyming a-b-c-b. But in practice the sentence pattern is often extended with repetitions and interpolations, provided that the rhyming scheme is not broken.

The performer usually stands while reciting and singing, accompanying himself by the playing of two small percussion instruments held in both hands.¹³⁴

3.3.2 *Shuōshū* (说书)¹³⁵ (Storytelling)

Shuōshū is another category of *qǔyì* storytelling, which is popular in many provinces in China. It is spoken and chanted rather than sung. In Beijing it is called *Píngshū* (评书), but in Sichuan and others provinces it is *shuōshū*. The storyteller *shuōshūrén* (说书人), wears a gown and sits behind a table, holding a folded fan and a gavel with which the performer strikes the table to silence the audience or to punctuate sections and create emphasis and tension.

3.4 The Musical Categories of Chinese *Xìqǔ*

The music of Chinese *xìqǔ* is subservient to the text, and has two major categories: *qǔpái tǐ* (曲牌体) (the suite form of *qǔpái*), whereby a text is sung with a melody chosen from an existing repertoire, and *bǎnqiāng tǐ* (板腔体) (The system of theatrical musical forms of Chinese *xìqǔ*, based on a sectionalised arrangement of varied metres and tempi of arias

¹³⁴The small percussions are two pairs of bamboo clapping instruments are used, a big pair and a small pair, the former composed of two bamboo pieces, the latter, of five pieces. The pieces are held together by string.

¹³⁵ Cf. *Píngshū*, Available from http://www.chinaculture.org/gb/en_madeinchina/2005-12/08/content_76887.htm; accessed 5 August 2010

(*chàngqiāng* 唱腔). Beijing opera is an outstanding example of “*bǎnqiāng tǐ*”, and the Kun opera is the excellent model of “*qǔpái tǐ*”.

The poetic passages of the play are written to fit in a sequence of tunes, known as “*qǔpái*”, chosen from an existing repertory. The libretto must conform to the pattern of the particular *qǔpái* in regard to the number of lines, the number of syllables per line, tonal sequence and rhyme”.¹³⁶ The text’s poetic form determines the number of characters per line and rhyme scheme.

Each *qǔpái* has a picturesque literary title which is marked in the script by 【】 , indicating the structure of the song. Well-known example are 【*Gǔnxiùqiú* (滚绣球)】 (Rolling An Embroidered Ball), 【*Xīn Shuǐ Lìng* (新水令)】 (New Water Song) and 【*Méihuā Jiǔ* (梅花酒)】 (Plum Blossom Wine). A famous collection of *Qǔpái* is *Jiǔgōng Dàchéng Nánběi Cí Gōng Pǔ* 《九宫大成南北词宫谱》 (*Texts and Musical Notation of Southern and Northern Songs in Nine Modes*) which was compiled by Zhou Xiangyu 周祥钰, Zou Jinsheng 邹金生, Xu Xinghua 徐兴华, Wang Wenlu 王文禄, Xu Yinglong 徐应龙, Zhu Tingmiao 朱廷缪 in collaboration with a large group of folk musicians in 1746 (the eleven year of Qianlong, the Qing dynasty). This collection of southern and northern songs comprises 2,794 distinct *qǔpái*, although together with variants the total is 4,466.¹³⁷

¹³⁶ Charles Wilson (based in part on notes by Hans Frankel), *What is the Kūnqǔ Theatre?* Available from: <http://www.wtrgreenkunqu.org>; accessed 30 July 2010.

¹³⁷ Yang Yinliu 杨荫浏, Miu Tianrui 缪天瑞 (*et al*, eds.), *Zhōnggōu Yīnyuè Cídiǎn* 中国音乐词典 (*The Dictionary of Chinese Music*), p. 203. My translation.

3.4.1 *Qǔpái ti* (曲牌体)¹³⁸ (Suite Form of Chinese *Xìqǔ*)

Qǔpái ti is a system of grouping of a number of *qǔpái* into a suite form within one scene or act of an opera. A *qǔpái ti* has three possible forms, called *tàoshù* (套数) (the number of *qǔpái*):

1. A selection of different *qǔpái*.
2. One *qǔpái*, repeated, with variations.
3. Two *qǔpái* called *mǔzi diào* (母子调) (mother and son), which, with their variations, constitute the main body of the scene or act, bounded by an introduction and postlude.

Two important principles govern the *qǔpái ti* system: all *qǔpái* within a suite should be in same *gōng* mode, and the tempi of *qǔpái* within a suite should progress from slow to fast, for example:

Table 1: shows the tempi of *qǔpái ti* system

Tempi of the <i>qǔpái ti</i> system	
<i>sǎn</i> (散)	<i>Rubato</i>
<i>màn</i> (慢)	<i>Largo</i>
<i>zhōng</i> (中)	<i>Andante</i>
<i>kuài</i> (快)	<i>Allegro</i>
<i>sǎn</i> (散)	<i>Rubato</i>

The following example of the suite form of *qǔpái* is from Guan Hanqing's *The Injustice Done to Dou E*, Act III uses the *zhèng gōng* (positive *gōng* mode) with ten *qǔpái*:¹³⁹

Act III: 【Zhèng gōng (正 宫)】 (Positive Gōng mode)
【Duānzhèng hǎo (端正好)】 (Proper and Good)
【Gǔnxiùqiú (滚绣球)】 (Rolling An Embroidered Ball)
【Tǎngxiùcái (倘秀才)】 (Surprised Scholar)

¹³⁸ Ibid. p. 331.

¹³⁹ Chung-Wen Shih: *Injustice to Tou (Tou O Yuan) A Study and Translation*, p. 29.

- 【*Dāodāolìng* (叨叨令)】 (Chattering Song)
 【*Kuàihuósān* (快活三)】 (Happy third)
 【*Bāolǎotóu* (鲍老头)】 (Old Man Bao)
 【*Shuǎháier* (耍孩儿)】 (Playing Dolls)
 【*Èrshā* (二煞)】 (Secondary Coda)
 【*Yīshā* (一煞)】 (Penultimate Coda)
 【*Shāwěi* (煞尾)】 (Coda)

The suite form of *qǔpái* was used in several types of Chinese *xìqǔ*, including *kūnqǔ* and the provincial styles of *gāoqiāng* operas, such as *chuānjù gāoqiāng* of Sichuan, *xiāngjù gāoqiāng* of Hunan, *yuèxī gāoqiāng* of Anhui and Duchang, Hukuo and Penze *gāoqiāng* of Jiangxi. I used *chuānjù* style of percussion and elements of *chuānjù gāoqiāng* music, particular its syntax of phrases, in my opera *Fatal Desire*.

3.4.2 *Bǎnqiāng Tǐ* (板腔体)¹⁴⁰ (The System of Theatrical Musical Forms of Chinese *Xìqǔ*)

Bǎnqiāng tǐ is a system of theatrical musical forms of Chinese *xìqǔ*, translated as (a form based on a sectionalised arrangement of varied metres and tempi of *chàngqiāng* (song)) comprising a sequence of two sentences of equal length (*qíyán* 齐言) with metres that change from time to time (*bǎnshì* 板式). Tempo and metre are dictated by the percussion leader *gǔshī*.¹⁴¹ The first beat (strong beat) *bǎn* (板) is played with wooden clappers *bǎn*, and the following weak beats, *yǎn* (眼) played with small high-pitched drum *bǎngǔ* (板鼓). The following table shows the metres *bǎn yǎn* (板眼), the names of *bǎnshì* and the time signatures from Beijing opera *jīngjù*:

¹⁴⁰Yang Yinliu 杨荫浏, Miu Tianrui 缪天瑞 (*et.al.*eds.), 中国音乐词典 *Zhōnggōu Yīnyuè Cídiǎn* (*The Dictionary of Chinese Music*), p. 15. My translation.

¹⁴¹ See Chapter 3.2.2. the percussion of *Chuānjù Gāoqiāng*.

Table 2: The system of metre identified by strong & weak, the name of tempi of *bǎnshì* and equivalent time-signatures of *bǎnqiāng tǐ* system¹⁴²

<i>Bǎn Yǎn</i> (板眼) Metre Identified by strong & weak beats	<i>Bǎnshì</i> (板式) Name of <i>Bǎnshì</i> Identified by tempo	Equivalent time-signatures
without <i>bǎn yǎn</i> (无板无眼)	<i>dǎobǎn</i> (导板), <i>sǎnbǎn</i> (散板)	free metre
only <i>bǎn</i> (有板无眼)	<i>liúshuǐ</i> (流水), <i>kuàibǎn</i> (快板), <i>yáobǎn</i> (摇板)	1/4
one <i>bǎn</i> one <i>yǎn</i> (一板一眼)	<i>yuánbǎn</i> (原板), <i>èrlǐu</i> (二六)	2/4
one <i>bǎn</i> three <i>yǎn</i> (一板三眼)	<i>mànbǎn</i> (慢板), <i>kuài sānyǎn</i> (快三眼)	4/4
one <i>bǎn</i> two <i>yǎn</i> (一板二眼)	new compositions metre	3/4

The *bǎnqiāng tǐ* system is used in many opera traditions, such as Beijing opera (*jīngjù*), Shanxi *qín* opera (*qín qiāng*), *qhuānjù húqín* opera and *tánxì* opera of Sichuan.

Table 3: Example of the use of *Bǎnqiāng Tǐ* is from Beijing opera¹⁴³

板眼 (<i>Bǎn Yǎn</i>) Metre identified by strong & weak beats	板式 (<i>Bǎnshì</i>) Name of <i>Bǎnshì</i>	Identified by tempo	Equivalent time-signatures
without <i>bǎn yǎn</i> (无板无眼)	<i>dǎobǎn</i> (导板)	Introduction	Free metre
one <i>bǎn</i> three <i>yǎn</i> (一板三眼)	<i>mànbǎn</i> (慢板)	<i>Largo</i>	4/4
one <i>bǎn</i> three <i>yǎn</i> (一板三眼)	<i>kuàisānyǎn</i> (快三眼)	<i>Adagio</i>	4/4
one <i>bǎn</i> one <i>yǎn</i> (一板一眼)	<i>yuánbǎn</i> (原板)	<i>Moderato</i>	2/4
one <i>bǎn</i> one <i>yǎn</i> (一板一眼)	<i>èrlǐu</i> (二六)	<i>Allegro</i>	2/4
only <i>bǎn</i> (有板无眼)	<i>liúshuǐ</i> (流水)	<i>Vivace</i>	1/4
without <i>bǎn yǎn</i> (无板无眼)	<i>sǎnbǎn</i> (散板)	<i>Rubato</i>	Free metre

In practice, this selection of *bǎnshì* is subject to variation, dependent on the size of the text and the dramatic requirements.

3.5 *Yuèjù* (越剧) *Yuè* Opera

¹⁴² He Changgao 何长高, *Jīngjù Jīchǔ* 京剧基础, (*The fundamentals of Beijing Opera*), p. 70.

¹⁴³ Yang Yinliu 杨荫浏, Miu Tianrui 缪天瑞 (*et.al.eds.*), 中国音乐词典 *Zhōnggōu Yīnyuè Cídiǎn* (*The Dictionary of Chinese Music*), p. 15.

Yuè opera is “popular in the region south of the Yangtze River, and is especially popular in Zhejiang, Shanghai, and Jiangsu. It originated in Shaoxing County, Zhejiang Province in the early 20th-century”.¹⁴⁴ It was named *yuèjù* after the ancient State of Yue (Spring and Autumn period, 721-481BC) which is the Zhejiang Province of today.

Yuè opera was begun with only narration and singing. As the performers sang to the accompaniment of a rhythmic *dīdu dīdu* sound made by a drum and sandalwood clappers, they were also called *dīdu* troupes. In the late 1920s, with the emergence of a large number of female performers, a *dīdu* troupe with only female performers appeared; it was called the women’s refined opera. In the autumn of 1938, it formally adopted the name of *yuèjù*.¹⁴⁵ Later, orchestral accompaniment was added.

The structure of *qǔpái* (arias) of *yuèjù* has a specified form, comprising two pairs of phrases of the text, each phrase with seven or ten characters. While always using the *gōng* mode, second pair of phrases moves to a new tonic. This principle of “alternating modes”, which is found in others forms of Chinese classical music, is a particular characteristic of *yuèjù*. Within its short history, *yuèjù* has rapidly grown in popularity.

All of the musical compositions in this thesis integrate in some way elements from Chinese *xìqǔ*, folk-song (specifically *shāngē*), and *qǔyì* story-telling. I used *chuānjù*, *jīngjù* and *yuèjù* styles of percussion, *nianbai* recitation, and *gāoqiāng* music “*yùzān jì*” in the ensemble works *Jiǔ Dé Sòng* (酒德颂) *Hymn to the Virtue of Wine* (for five singers, *zhēng*, *shēng* and two *húqín*) and *Zuì* (醉) *Drunkenness* (for *zhēng* solo). *Xià Sìchuān* (下四川) *Down to Sichuan Province* (for vocal ensemble), *Wang* (for *shēng*, *zhēng*, *saron*, *bonang*, four singers and Maori *taonga puoro*) and *Wǎngē* (挽歌) *Elegy* (for *zhēng*, *saron* and voices). In the operatic scene *Chūyè* (初夜) *Scene of the First Night* I use the *bǎnqiāng tǐ* musical style of *chuānjù gāoqiāng*, and rhythmical patterns derived from *kuàibǎnshū*.

¹⁴⁴ *Yuèjù Gàishù* 越剧概述 (*A summary of Yue opera*), available from http://www.godpp.gov.cn/zlzx_/2007-04/04/content_9695745.htm; accessed 24 August 2010.

¹⁴⁵ *Yuè Opera*, available from http://www1.chinaculture.org/focus/2006-11/21/content_90006.htm; accessed 24 August 2010.

4 New Compositions (1)

4.1 Introduction

The works described under New Compositions (1) explore in different ways the setting of Chinese texts, as well as different approaches to the concept of music-theatre. These shorter works may be considered preparatory to the composition of my opera *Fatal Desire*. They all draw inspiration from traditional Chinese styles of vocalization and adopt principles of musical “translation” and “integration”. *Xià Sìchuān* (下四川) *Going Down to Sichuan Province* is a “translation” composition of a *shāngē* (mountain song) from Gansu province. Other compositions *Wǎngē* (挽歌) *Elegy, Wang*, *Jiǔ Dé Sòng* (酒德颂) *Hymn to the Virtue of Wine* with *Zuì* (醉) *Drunkenness* – both composition elements integrating from *xìqǔ*, including percussion styles, vocal styles, and other cross-cultural components.

4.2 *Xià Sìchuān* (下四川) *Going Down to Sichuan Province* (for vocal ensemble)

4.2.1 Introduction

This is an arrangement of a folksong, which based on the “translation” concept. It was composed for and dedicated to The Song Company, a professional group of vocal soloists based in Sydney, Australia, who visited New Zealand in July 2008 at the invitation of Chamber Music New Zealand. (I had previously worked with the Song Company in 2002, and composed *Zuì* (醉) *Drunkenness*, a short solo for *zhēng* (21 string Chinese zither), and *Jiǔ Dé Sòng* (酒德颂) *Hymn to the virtue of wine* a poem of Liu Ling (c.225-280) for them as part of their *Liù Yǐngshì* (六隐士) *Six Hermits* project). During their visit the artistic

director of The Song Company, Roland Peelman, asked me to write an arrangement of a Chinese folksong for their tour to China in May, 2010. The piece needed to be based on a song widely known in China, and so I chose *Going to Sichuan Province* a *shāngē* from the central-northern region of Gansu province. It had always been one of my personal favourite folk songs, and I was thrilled to be involved in a new recording on which to base my arrangement.

In 1998, Jack Body's opera *Alley*, based on the life of New Zealander Rewi Alley¹⁴⁶, was performed in Asia Pacific festival. He invited Du Yaxiong, a well-known ethnomusicologist from the China Conservatory, Beijing, who accompanied two authentic folk singers from central-northern Gansu province Yongjing County. The two singers, Li Guizhou and Ji Zhengzhu, appeared as soloists in the production. During their stay in Wellington Jack Body arranged a recording session in the Adam Concert Room at the School of Music at Victoria University, when Li Guizhou and Ji Zhengzhu recorded 23 songs from their repertoire. This recording (recording engineer Roy Carr) was later published by the School of Asian Studies of VUW, accompanying a booklet with an essay by Du Yaxiong with Jack Body, and musical notations transcribed by Mathieu Fraser. English translations of the songs were made by Du Yaxiong. I contributed to this project at a later stage by writing in the Chinese text and the Romanisation (*pīnyīn*)¹⁴⁷ into the musical score.

In viewing the notation and listening to Li Guizhou's unique version on the recording I was fascinated not only by the disjunct intervals of the beautiful melody, and its multi-pentatonic modality, but also by the singer's unique interpretation, his individual style of vocal ornamentation, and the emotional power of his performance, so characteristic of the highland genre: forceful, wild, stirring yet tinged with melancholy. Moreover, it interested me that this recording had been made in New Zealand.

¹⁴⁶ "Rewi Alley (December 2, 1897. Springfield. NZ – December 27, 1987 Beijing, China) is one of New Zealand's distinguished sons, as well as one of the best-known friends of Chinese people". See, Rewi Alley, *An Autobiography*, third edition Beijing: New World Press, 1997, inside back cover page.

¹⁴⁷ "Romanised phonetics representation of the sounds".

The genre of this song is *shàonián*. As described by Du Yaxiong in his essay:¹⁴⁸

During summer festival held in villages across parts of Northwest China, the impressive high-pitched sounds of *shàonián* may be heard. These are courtship dialogue songs with improvised lyrics. Men and women gather in the mountains, dressed their best clothes, to engage in the singing and to celebrate the festival with food and with visits to local temples.

Shàonián are unusual in that they are not confined to one particular area or one ethnic group only. They are sung in four different provinces and autonomous regions (Gansu, Qinghai, Ningxia, and Xinjiang) by as many as eight different nationalities (Han, Tibetan, Hui, Salar, Uighur, Dongxiang, Bao'an and Tu). They have become a particularly famous genre of *shāngē*.¹⁴⁹

This recording of *Going to Sichuan Province* has three verses with a short coda. Here is the text, in Chinese and English:

十八马站的（哟哟哎）下四川	Eighteen posts from here (yo yo ai) to Sichuan
没一站叫阿哥留恋	None of them attracts me
（喔哟哟）没一站叫阿哥留恋	(wo yo yo) Three day's distance
三站路踏成（哟喔）两站半	I pass over in (wo yo) two days
心牵着家乡的红牡丹	I miss the peony in my homeland
（喔哟哟）心牵着家乡的红牡丹	(wo yo yo) I miss the peony in my homeland
今个子牵来着（哟哟唉）明个子盼呀	I miss you today (yo yo ai) and tomorrow
天天盼，夜夜的晚夕里梦见（喔哟哟）	I dream of you every night (wo yo yo)
夜夜的晚夕里梦见（呃嘿哟，呃嘿哟，阿哈呀）	I dream of you every night (ei hei yo, ei hei yo, a ha ya)

¹⁴⁸ Du Yaxiong 杜亚雄 with Jack Body, *Shàonián: Courtship Songs from Northwest China—The Singers, the Songs and the Music*, Wellington: Victoria University of Wellington 2000. (Asia Studies Institute Working Paper 15), p. 1.

¹⁴⁹ “Generally speaking, musicologists in China classify Chinese folksongs in three categories, according to their performance contexts. The first category is called *hàozì* (work song), which are sung when people do some form of physical labour, for example, pushing a ship into water, or building a house. The second category, called *shāngē* (mountain song), covers songs which are sung in the field or in the mountains. The third category *Xiǎodiào* (ditties) comprises all songs not included in the other two categories”. See Du Yaxiong with Jack Body, *ibid.* p. 1.

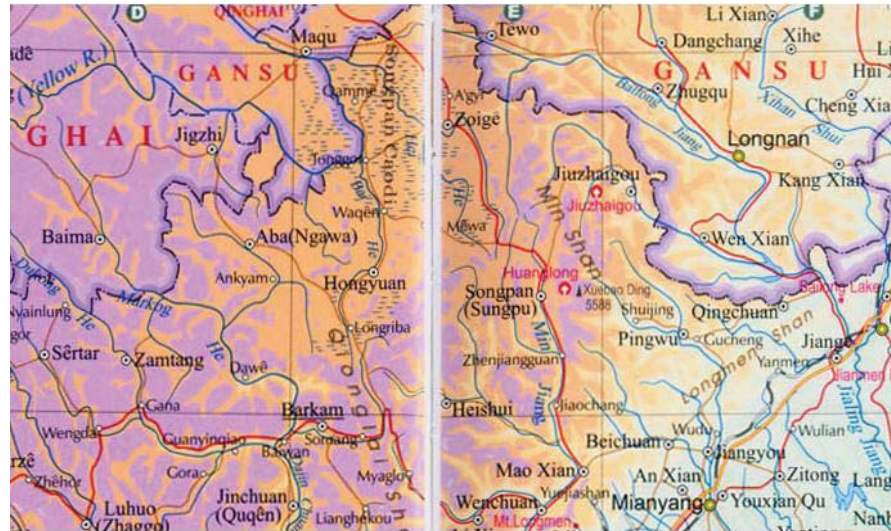


Illustration 7: A map of Northern Sichuan Province¹⁵⁰

Gansu is known as *huángtǔ gāopō* (黄土高坡) (yellow earth highlands) because of its dry, arid landscape. Traditionally many goods such as tea, fabric and salt had to be imported by foot from neighbouring northern Sichuan, on Gansu's southern border Maqu County, over the the mountain and river, and from the Hongyuan Plateau up to Songpan Plateau of Ruo'ergai region. It is a long and arduous journey, and became part of Mao Zedong's famous "long march". There is such well-known Tang dynasty's poem *Shǔdào Nán* (蜀道难) (*Hard Road in Shu*) by 李白 (Li Bai, 701-762).¹⁵¹ Three times the same sentence is repeated: *Shǔdào nán, nányú shàng qīngtiān* “蜀道难，难于上青天” (“travelling is harder than scaling the blue sky”) in the poem. Here is the beginning of the poem:

“噫吁戏， 危乎高哉！
蜀道之难难于上青天！
蚕丛及鱼凫，
开国何茫然。
尔来四万八千岁，
始与秦塞通人烟。
西当太白有鸟道，
可以横绝峨眉巅...”

Oh, but it is high and very dangerous!
Such travelling is harder than scaling the blue sky.
Until two rulers of this region
Pushed their way through in the misty ages,
Forty-eight thousand years had passed
With nobody arriving across the Qin border.
And the Great White Mountain,
Westward, still has only a bird's path...

¹⁵⁰ Available from <http://www.chinatouristsmaps.com/provinces/sichuan/full-map.html>; Accessed 19 April 2010.

¹⁵¹ Wang Yanju 汪艳菊 (ed.). *Zhōnggǒu Gǔdiǎn Shīcí Xīnshǎng* 中国古典诗词欣赏 – Li Bai 李白. (*Enjoy of Chinese Classical Poems - Li Bai*). Beijing: Wuzhou Chuanbo Chubanshe, 2005, p. 9.

The original song *Going to Sichuan Province* is a *Hànzú shāngē* (汉族山歌) (the mountain song of Han), also known as *jiǎohù lìng* (脚户令) (porter's song), and is one of the songs from this work tradition. The form of the text and melodies of these songs is known as *zhǎnduànyāo* (斩断腰) (back breaking), having two phrases, separated by a short inserted phrase. The melodies are considered ¹⁵² to express the arduousness of the journey and the desolate beauty of the landscape.

Mathieu Fraser's transcription of the recording is a detailed representation of Li Guizhou's performance, and includes portamenti and short rests.

Verses I Theme

Full Score

Phrase I

Phrase II

♩ = 50

8

10

11

12

13

14

15

16

17

18

rit.

E yu diao

E shang diao

A zhi diao

B yu diao

shì ba — mā zhān dì yō — yō — āi — xià sī chuān — mō yī zhàn

十 八 马 站 的 (哟) 又 下 西 川 没 一 站

jiào ā gē liú lián wō yō yō — mō yī zhàn jiào ā gē liú lián

叫 阿 哥 留 连 (喂 哟 哟) 没 一 站 叫 阿 哥 留 连

Verses II & Var. I

Phrase I

Phrase II

19

20

21

22

23

24

25

26

27

a tempo

san zhān lù tā chéng yō wō — liáng zhān bān xīn qiān zhē

三 站 路 踏 成 (哟 哟) 凉 站 半 心 牵 着

28

29

30

31

32

33

34

35

36

rit.

jiā xiāng dì hōng mǔ dān wō yō yō — xīn qiān zhuō jiā xiāng dì hōng mǔ dān

家 乡 地 红 牡 丹 (喂 哟 哟) 心 牵 着 家 乡 地 红 牡 丹

¹⁵² *Yīnyuè xīnshǎng shǒucè (xùjī)* 《音乐欣赏手册》续集 (*The Handbook of Understanding Music*), Shanghai: Shanghai Music Press, p. 388. My translation.

Verses III & Var. II

Phrase I

37 *a tempo* 38 39 40 41 42 43 44

jin ge zi qian lai zhe yo yo ai ming ge pan ya
今 个 子 前 来 着 (哟) 哟 唉 明 个 盼 呀

Phrase II (inner extended and development)

45 46 47 48 49 50 51 52

tian tian pan ye ye di wan xi li meng jian wo yo yo
天 天 盼 夜 夜 的 晚 夕 里 梦 见 (哎 哟 哟)

Interrupted Coda

53 54 55 56 57 58 *rit.* 59 60 61 62

ye ye di wan xi li meng jian ei hei yo ei hei yo a ha ya
夜 夜 的 晚 夕 里 梦 见 哎 嘿 哟 哎 嘿 哟 啊 哈 呀

Example 1: Analysis of the original transcription of *Going to Sichuan Province*

Xià Sīchūān was transcribed in 1956 by Zhou Zhonglu, who worked in the Song and Dance Troupe of Xi'an, and was known as the “King of hua’er”. His numerical notation *jiǎnpǔ* (简谱) (simplified score) has of course many differences from Fraser’s transcription, and the text is likewise dissimilar, except for the second half of the first verse which is the same as the third verse in Li Guizhou’s version. In the same year, composer Liu Feng made an arrangement of *Xia Sichuan* for four parts chorus, based on Li Guizhou’s notation. This work was performed that year at the Nie Er¹⁵³ festival and subsequently became well-known throughout China.¹⁵⁴

4.2.2 Analysis of *Going to Sichuan Province* the Transcription of Li Guizhou

Performance

The song is strophic, with three verses and a coda. The melodic line is characterised by

¹⁵³“Nie Er 聂尔 (1912-1935), who is a Chinese composer and an organiser of music events”. Cf. Lu Ji 吕骥 and He Luding 贺绿丁, *the Music and Dance Vol. The Encyclopaedia of China*, Beijing and Shanghai: The Encyclopaedia of China Publisher, 1989, p. 484. My translation.

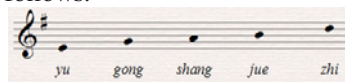
¹⁵⁴ Huai zi 槐子, “*Xià sīchūān lìng běnshì*” (下四川令本事) (*About Xià sīchūān*), Beijing: Chinese Cultural Publishing Cooperation, Vol. 2, 2007, p 10. My translation.

disjunct intervals, most striking of which is the recurring interval of perfect 5th and 4th. Verse I has two phrases of different lengths (bb.1-8 + 9-18). The text talks about the eighteen posting-stations in the descent to Sichuan, during which time the singer moves on, without distraction. The opening emphasizes *shíbā* (十八) (eighteen), the long distance that must be travelled.

The mode of this song may be considered heptatonic according to Chinese musical theory,¹⁵⁵ the *qīshēng qīngjüé diàoshì* (七声调式), since, overall, it uses seven tones. However, in the first six bars the mode is pentatonic (*wǔshēng diàoshì* 五声调式), and from bar 8 to the end it is hexatonic (*liùshēng diàoshì* 六声调式). Looking more closely, I discover that within the 18 bars of the verse the pitch groups have multiple modes, they are *E shāng*, *A zhǐ* and *B yǔ*, and are also two *gōng* modal systems (D *gōng* and G *gōng*) shifting, passing through various forms:

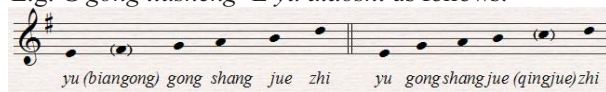
¹⁵⁵ According to Chinese musical theory:

Wǔshēng Diàoshì (五声调式) (pentatonic mode) Chinese pentatonic mode, consists of five principal notes: *gōng*, *shāng*, *jüé*, *zhǐ* and *yǔ* (宫商角徵羽) it has five pentatonic modes. E.g. G *gōng wǔshēng-E yǔ diàoshì* as follows:

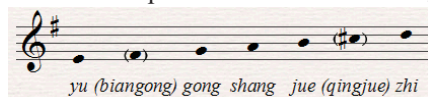


Liùshēng diàoshì (六声调式) Hexatonic mode, a six-note mode that is based on the *wǔshēng diàoshì*, with the addition of either *piān yīn* (偏音) (additional note) *biàn gōng* (变宫) note (a minor second lower from the note of *gōng*) (sofège syllable *tí*) or *qīngjüé* (清角) note (a minor second higher from the note of *jüé*) (sofège syllable *fā*). *Liùshēng diàoshì* has ten hexatonic variants.

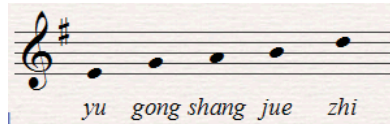
E.g. G *gōng liùshēng -E yǔ diàoshì* as follows:



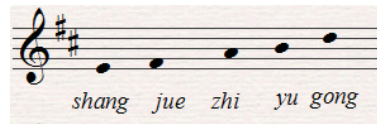
Qīshēng diàoshì (七声调式) Heptatonic mode. A seven-note mode that is based on the *wǔshēng diàoshì*, with the addition of the pair *piān yīn* (偏音) (additional note). It has three categories of mode, *qīshēng diàoshì* thus has fifteen heptatonic variant modes. E.g. G *gōng qīshēng - E qīng yuè yīnjiē* (清乐音阶) as follows:



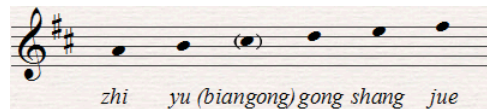
Cf. Li Chongguang 李重光, Chapter 5 “The varieties of Pentatonic Modes that are based on *Wǔshēng Diàoshì*”, *Yīnyuè lǐlùn jīchǔ* (音乐理论基础) (*Basic Music Theory*). Beijing: ren min yin yue chubanshe, 1984, pp. 45-57. My translation.



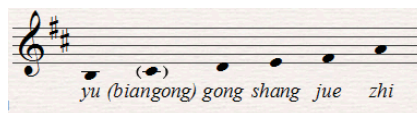
G gōng: (bb. 1-4) *wǔshēng E yǔdiào*



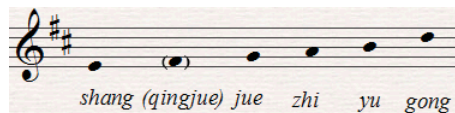
D gōng: (bb. 5-6) *wǔshēng E shāngdiào*



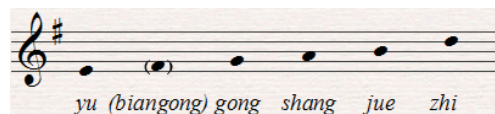
D gōng: (bb. 7-8) *liùshēng A zhǐdiào*



D gōng: (bb. 9-10) *liùshēng B yǔdiào*



D gōng: (bb. 11-14) *liùshēng E shāngdiào*



G gōng: (bb. 15-18) *liùshēng E yǔdiào*

Verse II (bb. 19-26 + 27-36) follows the same basic melodic shape with some minor variations, such as a break in the opening phrase, where the singer catches a breath before ascending strongly to the top E. This might be interpreted as expressing the enthusiasm of the singer on his journey home. Also of interest is the portamento over a 5th at the cadence (b. 17), emphasizing the word *Hóng mǔdān* (peony = sweetheart).

Verse III (bb. 37-44 + 45-56), is a more extended version of the basic melody. Bars 45-46 are an insertion derived from the recurring cadential figure (bb. 17-18, bb. 35-36, bb. 49-50, and bb. 55-56). The chromatic inflexions at bars 47 and 53 – *Yèyède wǎnxīli mèngjiàn* (dreamed of every night) - are examples of expressive word-painting by the performer.

The coda (bb. 56-62) begins impetuously, with no lingering on the cadential E, as the melody moves upwards to the climatic high point of the song, leading to a strongly emotional conclusion.

Table 4: The details of analysis

V. I Two phrases of different lengths	V. II Two phrases of different lengths	V. III Two phrases of different lengths	Coda
phrase I (bb. 1-4 + 5-8) modes changes: bb.1-4 is <i>wúshēng E yǔdiào</i> bb. 5-6 is <i>wúshēng E shāng-diào</i> bb. 7-8 is <i>liùshēng A zhǐdiào</i>	phrase I (bb. 19-26) variations: 1. a break in the opening phrase 2. the portamento over a 5 th at the cadence (b.17)	phrase I (bb.37-44)	it is interrupted final tonic note and leading to a short coda
phrase II (bb. 9-12 + 13-18) bb. 9-12 is <i>liùshēng B yǔdiào</i> bb. 11-14 is <i>liùshēng E shāngdiào</i> bb. 15-18 is <i>liù shēng E yǔ diào</i>	phrase II (bars 27-30 + 31-36)	phrase II (bb.45-50 + 51-56) bb. 45-46 are an insertion derived from the recurring cadential figure the chromatic inflexions at bb. 47 and 53	it is the climax of the song (bb. 56-62)

I noticed and appreciated that those three beginning phrases were all sung differently:

V. I
shí bā mǎ zhàn dì yào
十八匹马站地要

V. II
sān zhàn lù tà chéng
三站路踏成

V. III
jīn gè zǐ qiān lái zhe yào
今个崽牵来着要

Example 2: Extract from the original transcription of *Going to Sichuan Province*

4.2.3 New Composition: *Xià Sìchuān* (下四川) *Going Down to Sichuan Province*

All the material of this composition was developed from the transcription of Li Guizhou's performance, and from *shàonián* traditions.

As mentioned above, *shàonián* are heard “during (the) summer festivals held in villages across parts of Northwest China”, when “men and women gather in the mountains, dressed their best clothes, to engage in the singing...” The character of *shàonián*, with its high tessitura, long phrases, flexible rhythm and disjunct, leaping intervals place it within the category of *shāngē* (山歌) (mountain song or mountain airs).¹⁵⁶

Li Guizhou's vivid performance inspired me to compose this new arrangement of *Xià Sìchuān*. Writing for the Song Company, an ensemble of vocal soloists, gave me the possibility to treat the singers both as an ensemble and as solo voices, as expressing collective moods and personal emotions. My composition takes the original material, but develops it into a new expressive space, combining the voices in various combinations, such as the tenor solo (A, bars 7-10), tenor and baritone duet (A₁, bb. 11-24), the two sopranos in unison (A₂, bb. 25-28) and chorus (Coda, bb. 29-31).

My concept in this composition was to extrapolate new material from the original song, for instance, to develop *quartal* harmony¹⁵⁷ derived from the overlap of perfect 5th & 4th of the melody.

¹⁵⁶ Lu Ji 吕骥 and He Luding 贺绿丁 (*et. Al.*), *The Encyclopaedia of China*, Music and Dance Volume, p. 570.

¹⁵⁷ Vincent Persichetti, *Twentieth Century Harmony- Creative Aspect and Practice*, London, W. W. Norton & Company, 1961. Chinese translated by: Liu Liewu 刘烈武, Beijing: Renmin Yinyue Chubanshe, 1989, p. 85.

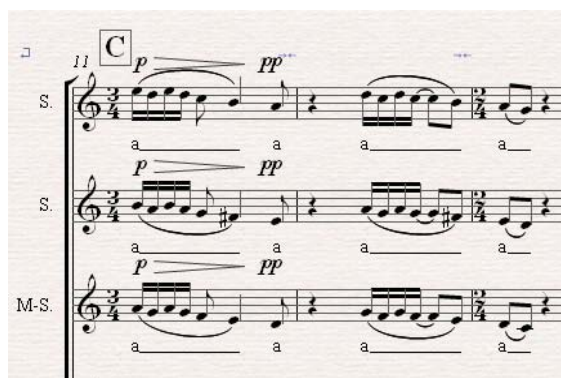
Example 3: *Going Down to Sichuan Province* (b. 1)

Some short phrases of the melody become motives which may be repeated or developed.

Example 4: A short phrase from (bb. 45-46) of the original transcription

Each verse of the original song ended with this cadential figure, but it was also used in bar 34 for important word *Tiāntiānpàn* (天天盼) (waiting for days and days).

This figure was developed as an “ostinato” motive, in the A₁ section for the two sopranos and mezzo-soprano.



Example 5: *Going Down to Sichuan Province* (b. 11)

Another motive occurring at this same point is derived from the extraordinary leaps in bar 13 of the original song.



Example 6: A short phrase from (bb. 13-14) of the original transcription

Although there is no meaningful text for this short phrase *wo-yo-yo* (喔哟哟), its disjunct intervals of 4th, 5th and 7th give a strikingly vivid character to the melody. In my composition, this motive becomes a bass voice motive, repeated in counterpoint with the female voices, as a kind of call and response.

Example 7 shows a musical score for six voices: Soprano (S.), Soprano (S.), Mezzo-Soprano (M-S.), Tenor (T.), Baritone (Bar.), and Bass (E.). The score is in 3/4 time, marked with a common time signature (C). The lyrics are 'lu lian san zhan' and 'wo yo yo'. Dynamic markings include *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). The score is numbered 10 and 11. A tempo marking *J = 48* is present.

Example 7: *Going Down to Sichuan Province* (bb.15 - 18)

4.2.4 The Structure of *Xià Sìchuān* (下四川) *Going Down to Sichuan Province*

The form of my composition is in five sections:

Introduction + A + A1 + A2 + Coda.

Table 5: The structure of my *Going Down to Sichuan Province*

Introduction bb. 1-6	Verse I bb. 7-10	Verse II bb.11-24	Verse III & develop- ment bb. 25-28	Coda bb. 29-31
bb. 1-3 chords back- ground T. & M. S. solo	bb. 7-10 chorus (throat sing- ing quartal har- mony background) T. solo S. I & II counter- point echo part	bb. 11-23 S. I & II and M.S. short phrase is as ostinato section bb. 11-23 B. repeated in coun- terpoint with the fe- male voices	bb. 25-28 S. I & II and M.S. chorus in perfect 5 th , but unsynchronized	b. 29 bass solo
B. bb. 4-6 bridged short phrases		bb. 13-24 T. & Bar. in Perfect 5 th	bb. 26-28 T. B. & bass. chorus counterpoint echo parts in perfect double 4 th	bb. 20-31 M. S. solo with chorus

The introduction (bb.1-6 bars) comprises overlapped perfect 5ths & 4ths built into a vertical chord. Material derived from the coda of the original transcription is then presented by the tenor (bb. 2-3), with the mezzo- soprano solo responding (bb. 3-4). Bars 4-6 consist of two short phrases as a transition.

Bars 7-10, Verse I: The tenor presents the main melody, but with a flexible rhythm, suggestive of the free rhythm of *shāngē*. Accompanying the main melody, the two spranos sing in parallel 4ths, echoing the tenor. Meanwhile the baritone, mezzo-soprano and bass sing a throat singing background of quartal harmony; suggestive of Mongolian vocal styles, since Inner Mongolia is the Chinese province bordering on Gansu, from where *Xià Sìchuān* originates.

In Chinese music the term *zhīshēng fùdiào* refers to a style of polyphony whereby melodic material in one voice is used to generate the material in other voices, similar in some ways to melodic imitation in Western polyphonic music of the 16th century. In *zhīshēng fùdiào* the derived melodies are not regarded as independent, but rather as branches growing out of a main trunk (the principal melody). This is the concept I used in composing the line for the sopranos in bars 7-10 in relation to the tenor.

Example 8: *Going Down to Sichuan Province* (bb. 7-8)

Bars 11-24, Verse II begins with a series of layered *ostinati*, with the bass and sopranos in dialogue with each other, as call and response. The tenor and baritone present the main melody in parallel perfect 5^{ths}. By way of contrast with verse I, the tempo increases and a stronger sense of dynamics is established.

Example 9: *Going Down to Sichuan Province* (bb. 11 - 16)

In bars 25-28, Verse III there is a return to the first tempo (♩ = 44) and the *shāngē* style of the first verse. The three female voices are required to sing in an unsynchronised manner, creating a rhythmic heterophony, the mezzo-soprano singing a 5th lower than the two sopranos. Meanwhile, the tenor, baritone and bass echo the upper voices in parallel *quartal* chords.

Example 10: *Going Down to Sichuan Province* (b. 25)

In the second half of this verse, all parts are again together, and the harmony builds in tension towards the climax at the beginning of bar 28.

Example 11: *Going Down to Sichuan Province* (bb. 27 - 28)

The coda (bb. 29-31), begins with melodic variation for the bass, with a same pitch tremolo technique, characteristic of the *mùgē* (牧歌) (highland pastoral) style. This technique is used by Li Guizhou and Ji Zhengzhu in several songs on the recording *shàonián*:

Courtship Songs from Northwest China, such as No. 3. *Going to Sichuan Province* by Li Guizhou and No.7. *The First Melody of Linxia* by Ji Zhengzhu.¹⁵⁸

Example 12: *Going Down to Sichuan Province* (b. 29)

The second phrase of the solo line passes from the bass to the mezzo-soprano, ornamented with grace notes figures such as those found in Chinese opera. This is not as inappropriate

¹⁵⁸ Du Yaxiong 杜亚雄 with Jack Body, *Shàonián: Courtship Songs from Northwest China— The Singers, the Songs and the Music*, p. 33.

as might first appear since we know that origins of Chinese opera are to be found in folk music.¹⁵⁹

The final bar of *Xià Sìchūān* reviews the essential melodic material of the whole work.

Example 13: from *Going Down to Sichuan Province* (bb. 30 – 31)

In summary, in this work, a Chinese folk song originally sung by an authentic Chinese folk singer has been transformed into a composition for an ensemble of six professional Western singers.

After studying and analysing Mathieu Fraser's notation I reassembled and structured the material for six voices in five sections:

¹⁵⁹ "In the early 南戏 (*Nánxì*) The Southern Theatre, its music comprised local tunes." Cf. Lu Ji 吕骥 and He Luding 贺绿丁, *The Encyclopaedia of China, Music and Dance Volume*, p. 419. My translation.

Table 6: The Structure of *Going Down to Sichuan Province*

Form in Five Sections				
Introduction	Verse I	Verse II	Verse III	Coda
Bars 1-4+5-6	Bars 7-10	Bars 11-24	Bars 25-28	Bars 29-31
♩ = 52 ♩ = 44	♩ = 44	♩ = 48	♩ = 44	♩ = 44
<i>Freely, Shange style Chorus, T. & M.s solo</i>	<i>Zhisheng Fudiao as an echo Shange style Chorus, T. solo</i>	<i>Ostinato as dailogue In meter rhythmic T. & Bar. duet in perfect 5th</i>	<i>Zhisheng Fudiao as an echo Shange style S. I & II Unison With M.S. in perfect 5th</i>	<i>Freely, Shange style Chorus, B. & M.s solo</i>

In dramatic terms, this composition draws together the moods of several characters, with a common feeling of longing and desire, representing the roles of *shàonián* (少年) (young man) and *hóng mǔdān* (红牡丹) (peony = sweetheart). While not “music theatre” in the strictest sense, I intended this work to be performed and perceived as a quasi erotic exchange between the male and female performer.

I ask the singers to listen very carefully to the recording of Li Guizhou’s performance and to assimilate and reproduce as closely as possible his singing style and the vocal techniques which he uses.

4.3 *Wǎngē* (輓 歌) *Elegy*

輓歌

陶淵明 (365-427)

有生必有死，早终非命促。
 昨暮同为人，今旦在鬼录。
 魂气散何之？枯形寄空木。
 娇儿索父啼，良友抚我哭。
 得失不复知，是非安能觉？
 千秋万岁后，谁知荣与辱？
 但恨在世时，饮酒不得足。

Elegy

Tao Yuanming (365-427)

If there is life there must be death,
 early or late there is no hurrying fate.
 Yesterday evening we were people together,
 today at dawn we are listed among the ghosts.
 The breath of the soul where has it gone?
 A dried-up shape is left in hollow wood.
 My beloved children snivel, looking for their fa-
 ther,
 my best friends mourn by the coffin, weeping.
 Winning, losing, I won't come back to know
 them.
 Being, nothingness, how can I tell them apart?
 In a thousand autumns, in ten thousand years,
 who will know our glory and shame?
 But I do regret that during my time in this world
 I did not drink all the wine I wanted

This work was composed for inclusion in a programme called “Vita Brevis”, a concert in memory of the victims of the 2004 Asian tsunami.

Wǎngē (Elegy) uses a poem by Tao Qian (Tao Yuanming) (365-427), who is one of the greatest poets in the Weijing (魏 晋) period of China. His famous poem and essay *Táohuā Yuán Jì Bìng Shī* (桃花源记并诗) (*The Garden of Peach Blossoms*)¹⁶⁰ describes an imaginary “ideal world” which became an inspiration for following generations who came to

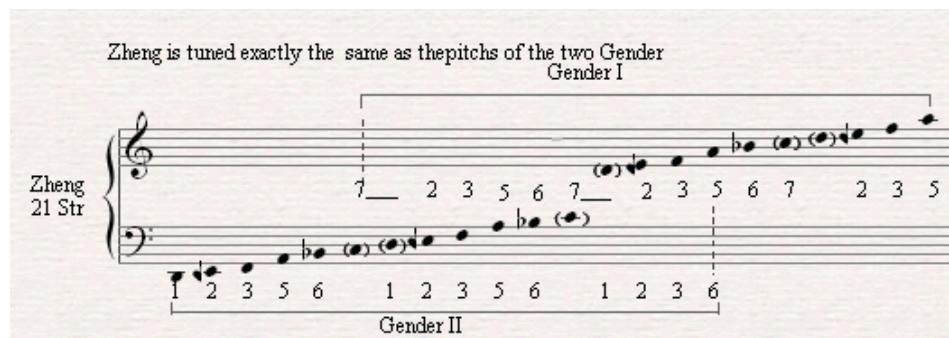
¹⁶⁰ Chen Qiaosheng 陈桥生, *Tao Yuanming* 陶渊明 (*The Poem of Tao Yuanming*), Beijing: Wuzhou Chuanbo Chubanshe, 2006, p. 90.

admire his works and his life. The poem *Wǎngē* (Elegy) expresses the poet's attitudes towards life and death, about honour and disgrace, and his love of wine.

The composition *Elegy* is for *zhēng* (zither), two *gender* metalophones from a Javanese gamelan and vocalist/speaker. The technique for the *zhēng* includes playing the strings on both the right- and left-hand sides of the bridge. Both instrumentalists also sing in the latter part of the work. The poem is presented in the performance in both English and Chinese.

While the 21 strings of the *zhēng* are usually tuned in a pentatonic mode of five notes per-octave, *Elegy* requires a special tuning of six notes per octave, matched with the *gender*, each of which have themselves slightly different tuning, as indicated below:

Table 7: The tuning of the *zhēng*



The *gender* is played in an unconventional way, with both soft and hard beaters, and sometimes with the base of the beater handle in imitation of the “bent pitch” of the depressed strings of the *zhēng*.

The musical material of the work is derived from a short motive from a classical Chinese *qín* composition, the second theme of *Méihuā sān nòng* (梅花三弄) (*Plum Blossom tri-parted variation*):¹⁶¹

¹⁶¹ Zhu Zhou 朱舟, *Zhonggou Chuantong Mingqu Xinshang* (The most remarkable traditional compositions of China), Chengdu, Sichuan Renmin Chubanshe, 1982, p.26.



Example 14: A motive from *Méihuā sān nòng* for *qín*

The structure of *Elegy* is in two parts with an introduction and a coda. Part I is instrumental, and Part II is for voices with instruments. In the introduction the poem is recited in English, and in the short coda the instrumentalists also sing while playing.

Table 8: The musical structure of *Elegy*

Introduction	Part One	Part Two	Coda
<i>bb. (A - B)</i>	<i>bb. (C - I)</i>	<i>bb. (j - o)</i>	<i>bb. (o)</i>
♩ = 42	♩ = 44	♩ = 58	♩ = 58
<i>Recitation in English saron and zheng</i>	<i>Zheng anfsaron</i>	<i>The theatrical monologue saron and zheng</i>	<i>Singing saron and zheng</i>

In Part I, the two instruments are from different parts of Asia, and then echo single notes, conveying a sense of aloneness in death.

Example 15: The opening of Part I

Part II integrates the Chinese *xìqǔ* performance style in a setting of Tao Yuanming's poem as a kind of theatrical *sprechgesang* monologue, with the vocalist enacting the character of Tao Yuanming.

Example 16: The opening of Part II

Example 16: The opening of Part II

In the coda, the three musicians play and sing together the sung motive based on the *pelog* mode of the *gender*. At the time of composition this ending took into consideration the venue of the first performance and its resonant acoustic (St Mary of the Angels Church, Wellington) to suggest a hymn-like tribute to the memory of this great poet.

Example 17: The coda of *Elegy*

Example 17: The coda of *Elegy*

This was the first time I derived materials from different cultural traditions, and integrated them into a new work. This new musical sound world became a fascination in my compositional practice.

I had pleasure in dedicating the work to Jack Body who organized the “Vita Brevis” performance, who is known to appreciate wine, and who I believe shares with Tao Yuanming a similar attitude to mortality and the necessity of living life to the full.

4.4 *Wang*

“To Western ears, spoken Chinese is already music”

- Jack Body

Wang was composed for the World Music Days, International Symposium and Festival Dialogue in Music, 2009: an annual conference and festival hosted by the musicology department of the Central Conservatory of Music, Beijing. The 2009 festival/conference¹⁶² focused on the musical cultures of Aotearoa/New Zealand. *Wang* had its premiere on 1st November in the Recital Hall. The work integrates three different instrumental traditions: Chinese, Javanese and Maori. It is scored for a vocal quartet, a *shēng* (mouth organ), a *zhēng* (21-string zither), two *qìng* (temple bowls), a *saron*, *bonang* and *gongs* from a West Javanese gamelan, and a Maori instruments: *nguru* (small nose flute), *koauau koiwi* (bone flute), *pukaea* (large wooden trumpet) and *tumutumu* (percussion). Both in conceiving the work and in its performance I collaborated with Maori musician Horomoro Horo.

4.4.1 The “Non-Text” Concept of *Wang*

Jack Body’s comment about the “musicality” of Chinese language was the inspiration for this work. The text consists of a single sound, “wang” which takes on an impressive raft of different meanings when articulated using different expressions, and the different intonations available in the various “tones” of spoken Chinese.

¹⁶² Curated by Jack Body, this conference/festival was held in Beijing to explore Maori and Pacific Island music and practice in a multi-cultural Pacific/Asian context. A delegation of 27 musicians, composers, scholars, film makers and other artists representing New Zealand, Maori and Pacific Island cultures, gave papers, lectures, demonstrations and performances. Each of the four conference days concluded with a concert of New Zealand, Maori and Pacific music. The four conference sessions and associated concerts were divided into themes:

Sunday 1 November: Multicultural NZ

Monday 2 November: Tangata Whenua: People of the land

Tuesday 3 November: Visual Art and Music

Wednesday 4 November: Dialogue between Chinese and Pacific Music

Tones have always been intrinsic to most Chinese languages. The writer of the Southern, Northern and Liang dynasties, Shen Yue 沈约 (441 - 513) identified the *Sìshēng Pǔ* (四声谱) (Four Tones Spectrum).¹⁶³ In 1958 the Chinese government issued *Hànyǔ Pīnyīn Fāngàn* 汉语拼音方案 (Chinese Phonetic Alphabet) which formalized a standard for the Romanisation of the sounds of Chinese as well as indications of tone.

The sound “wang”, spoken with these different expressions and intonations and placed in various contexts can have up to 20 different meanings, and written with up to 48 different characters. There are nouns, verbs, adjectives, prepositions, quantifiers, and onomatopoeia. Some characters are obsolete, but exist in ancient texts, while others are slang or obscene and are seldom written.

Some of the meanings are similar and sometimes they are completely opposite, as seen in the following examples: 1) The first tone of *wāng*, as a word such has 尨, means “feeble” or “lame”, while the same sound and tone may be written as 汪, and is a surname (*wāng*), an “expanse of water” or “an ooze from underground”. 2) The second tone of *wáng*, if written as 亡, means “to die” or “to perish”, while 王 means “King” or is a surname (*wáng*). 3) The third tone of *wǎng* written as 往 means “to go” (in a direction/past/previous/towards), while 枉 means “unjustly wronged” or “in vain”. 4) The fourth tone of *wàng* 旺 means “prosperous”, “flourishing”, “to prosper”, “to flourish”, and 望 is similarly positive, meaning “hope”, “expect”, “to visit” “to gaze (into the distance)”, “look towards/towards”. On the other hand 妄 means “absurd”, “fantastic”, and 忘 means “to forget”, “to overlook”, or “to neglect”.

The monosyllable “wang”, as a *sound*, has potential to endlessly stimulate the imagination.

¹⁶³ Shen Yue 沈约 (441 - 513) was a prominent scholar of the Liang dynasty and the author of *Song Shu* (the book of Song) a historical work covering the history of the previous Liu Song dynasty. He is probably best known as the originator of the first deliberately applied rules of tonal *Euphony* in the history of Chinese prosody. Cf. *Ci Hai* 辞海, *Chinese Encyclopaedia*, Literature volume, 1980, p. 41.

This is the concept behind this composition, which has no coherent “text”, but which leaves it up to the listener to explore the multifarious and multilayered meanings of “wang”.

4.4.2 The Musical Structure and the Themes of *Wang*

The musical structure of *Wang* consists of compound variations, which are based on two themes and variants of there two sections, plus an introduction and a coda.

Table 9: The Musical Structure of *Wang*

Introduction	A	B	Coda
<i>bb. 1-43</i>	<i>bb. 44 - 118</i>	<i>bb. 119 - 195</i>	<i>bb. 196 - 232</i>
$\text{♩} = 54$	$\text{♩} = 54$	$\text{♩} = 72/78/48$	$\text{♩} = 48$
<i>Recitation and singing</i>	<i>Theme I and five variations, based on variant intervals and melodic ornaments</i>	<i>Theme II and six variations, based on extention the length of theme II and imitations</i>	<i>Recitation and singing</i>

Theme I is constructed from four repetitions of “wang”, using the four tones, producing a melodic contour born out of the embryonic shape of the spoken syllables.

The image shows a musical staff for Theme (I) in treble clef with a key signature of one flat (B-flat). It contains four distinct melodic phrases, each labeled 'wang' underneath. The first phrase starts with a mezzo-piano (mp) dynamic, followed by a fortissimo (fp) phrase, then a mezzo-forte (mf) phrase, and finally another mezzo-piano (mp) phrase. The melodic lines are connected by horizontal lines, indicating a continuous flow. The notes are primarily eighth and quarter notes, with some rests and ties.

Example 18: The four tones melodic contours of theme I

Theme II uses a specific pentatonic mode, in two complementary contrapuntal lines, one of 8 beats and the other of 7 beats. The pitches of this theme are derived from the pitches of the specific gamelan used for the premiere of *Wang*, a set of instruments from Sunda (West Java) and tuned in *pelog* mode.



Example 19: Theme II

The score calls for two complementary gamelan *Saron* (metalophone) and one *bonang* (horizontally mounted gong chimes), providing ranges of three and two octaves respectively.

4.4.3 Potential Interpretations of the Meaning of *Wang*

As mentioned above, a Chinese-speaking audience listening to *Wang* may interpret the meaning of the different presentations of the word according to the contours of the vocal line, that is, the direction of the tone. However, an audience unfamiliar with Chinese language may interpret meanings of the word *Wang* through their imaginative response to the music itself, to its textures, dynamics and tempi, and especially to the expressive qualities of the voices. Here are four examples of suggested interpretations.

In my first example, bb.14-38, is a series of long crescendi-diminuendi “waves”. Over four phrases the note durations, at the beginning semibreves, gradually become shorter. The word “wang” is sung on a single pitch, Ab, but is broken down into four discrete phonemes – w (u), a, n, ng – which the singers merge slowly one into another. Phrase one is a single, very elongated presentation of the word. Phrase two presents the word twice within the same number of bars. Phrase three has two repetitions, each concluding with a rapidly repeated “echo-effect” (“wang, wang, wang...”). The Maori performer meanwhile sings a gentle *ori-ori*. The instrumental writing throughout the section includes sustained notes that slowly rise in pitch on the bowed *zhēng*, and the *shēng*, with occasional, though increasingly active flutterings from the percussion. The fact that “wang” spoken in tone 1 means “ocean”, should by this time be self-evident to all listeners.

In phrase four the singers depart from a single note A flat building a sequence of ascending perfect 4ths, suggesting the rising intonation of tone 2. The music builds in its dynamics and activity and the pitch rises towards the first climactic point of the work as Maori musician blows the *putatara* conch shell. The water symbolism by now has changed into something more ambiguous.

In my second example, the descending cries in the vocal parts at b.115 and bb.168-169, suggest self-pity, of someone suffering psychological hurt, as sung by a *dan* (旦) (young lady) character in *xìqǔ*. The instrumental ensemble plays a loud insistent chord that suddenly stops. The voices here would be interpreted as a “wang” spoken in tone 3 (falling and rising), meaning “unjustly wronged”, the archetypal opera character for which would be the pitiable Dou E, in *Dòu Ě Yuān* (窦娥冤) (*The Injustice Done to Dou E*), who was falsely accused of murder and executed because she refused a marriage proposal (see footnote 89).

In bb.131-151, my third example, the meaning of “wang” in this section is deliberately ambiguous. The colourful and rhythmically lively music, a variation of Theme II, is played by the full ensemble including gamelan instruments accompanied by a percussive pulse. The voices chant all four tones of “wang” but in a melodic contour that is strongly reminiscent of a revolutionary song from the Cultural Revolution, *Wúchǎnjiējí wénhuà dàgémìng jiùshìhǎo* 无产阶级文化大革命就是好 (The Proletarian Great Cultural Revolution is good), the original pentatonic mode now “bent” into *pelog*.

The musical score is written in 2/4 time with a tempo marking of 72. The first staff features a melody with lyrics in Chinese and English. The second staff consists of a series of 'wang' notes, with annotations for 'half singing' and 'clapping hands'.

Example 20: The revolutionary song adapted for the *Wang*

Since all four tones are heard, a Chinese audience can draw on many interpretations of “wang” including negative associations such as “death”, “absurdity” and “injustice”. Thus the joyful character of the music suggests an ironic meaning for a Chinese audience, especially for those who lived through the dark times of the Cultural Revolution.

Four times in my fourth example, (bb 116-118, 122-124, 128-130, 181-183) the vocal style imitates the *mǎmén qiāng* style of declamation, used by a warrior character such as *wǔshēng* (武生) (samurai) in Sichuan opera. Hearing this, a Chinese audience imagines a powerful, heroic figure announcing his imminent entry onto the stage. The interpretation of “wang” with tone 2 (ascending from low to high) implies “King”, a symbol of power, which is reinforced on hearing (and seeing!) a *Haka*, a Maori war chant (bb.176-183). Throughout the section an instrumental pulsation combines with vocalists’ clapping in the rhythm of a slow march while also periodically chanting “wang” in a loud whisper. The “power” image is hereby enriched by associations engendered by the falling intonation (tone 4) of the vocalists’ whispered “wang”, meaning “death”.

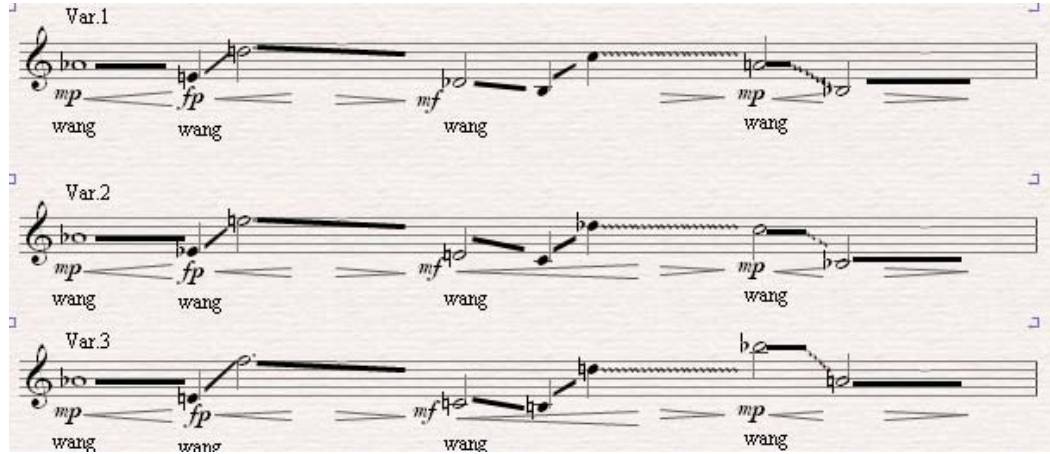
4.4.4 Musical Analysis of *Wang*

Wang is focussed on the compositional technique of variations. The theme of section A is based on a melodic contour. The variations of it expand and contract its intervals, which serves to ornament its melodic contour. This variation principle derives from the music tradition of *chuānjù gāoqiāng*.

As mentioned above (see Chapter 3.2.1), the singing style tradition of *chuānjù gāoqiāng* allows the singer to introduce variations of the given melody, to extend or contract the phrase lengths, and to ornament expressively according to the particular text which is being sung.

This principle is reflected in the score of *Wang*, where the theme is subject to variations, (albeit composed rather than improvised) which intended to convey the spirit of *chuānjù*

gāoqiāng through variation. The singers are “introduced” one by one by the *shēng* (mouth organ), each having their own variants which follow the same melodic contour of the theme, albeit with expanded and contracted intervals.



Example 21: Section A: Three variations of the melodic contours of Theme I

The theme is subject to further variation, but always following the same melodic contour, though sometimes in retrograde.

Table 10: Variations of “wang”

Theme A	Ab	E	Eb	Eb	Db	B	A	B
A1	Ab	E	D	Db	B	C	A	Bb
A2	Ab	Eb	E	D	C	Db	C	Bb
A3	Ab	D	F	C	B	D	Bb	A
A retrograde	B	A	B	Db	Eb	Eb	E	Ab
A1 retrograde	Bb	A	C	B	Db	D	E	Ab
A2 retrograde	Bb	C	Db	C	D	E	Eb	Ab
A3 retrograde	A	Bb	D	B	C	F	D	Ab
A 4 transposition of A	Eb	B	Bb	Bb	Ab	F	E	F
A 5 transposition of A3	Eb	A	C	G	(F#	A	F	E)

In turning these pitch sequences into vocal lines *chuānjù gāoqiāng* principles of variation and ornamentation are kept in mind. The Maori musician, playing the *koauau koiwi*, is required to apply these principles in following the contour of the given line when improvising a response to Theme I (A) sung by the mezzo-soprano.

Example 22: Theme I (mezzo-soprano) and the melodic contour supplied to the improvising Maori instrument player)

After the soprano's singing of Theme I above, the *shēng* plays a motive announcing the next singer.

Example 23: Theme I of *Wang*

A variation I of Theme (A1) is sung by the baritone:

Example 24: Variation I

The *shēng* repeats the announcing motive, introducing the soprano (A1):

Example 25: Variation II

The final variation, Variation III, is sung by the tenor (A3):

Example 26: Variation III

The *shēng* again plays the invitation motive, but, since all four singers have already been introduced, there is no response. The *shēng* steps into the breach (bb. 83- 85) and with a little flourish, invites the ensemble to join, playing Variation IV of Theme I (A), in two-part imitation with its transposition (A4) at the interval of a 4th.

Example 27: Variation IV

The *shēng*, by introducing counterpoint, encourages the singers to follow the example, the mezzo-soprano (A) and baritone (A4) first joining in a duet (Variation V), and then all four singers, *shēng* and *zhēng* get into the climax section (Variation VI, bb.105-115).

soprano	A2
mezzo-soprano	A in retrograde
tenor	A3
baritone	A2 in retrograde
<i>shēng</i>	A5 (transposition of A3)
<i>zhēng</i>	A1

Unlike variation A which explored interval expansion and contraction and ornamentation within the melodic contour, Variation B explores the length of Theme II with the variety of imitation techniques.

It is in three sections. The first section introduces Theme II (bb.119-130), in two phases: 1) the theme's archetype, played by *shēng* and *zhēng* (bb.120-121), followed by three bars of “*wāng*” sung in tone one, and 2) Variation I, in which the melody line of the theme, played twice by the *saron*, is counterpointed by the second line (*bonang* and *zhēng*). Because this line is almost two beats longer than the *saron*'s melody, the parts take on a different contrapuntal relationship in the repetition (bb.125-127). Then follows three connecting bars with “*wáng*” sung in tone two.

Example 28: Variation I of Theme II (bb.125-127)

In the second section, beginning with Variation II, the theme is played three times by the *zhēng*, while the accompanying *bonang* line is only played twice, the contrapuntal relationship having changed, as previously (bb.133-136).

In Variation III, the melody line is played against itself in a canon at the octave by the *saron* and *zhēng* (bb.139-142).

In Variation IV (bb.143-147) the *saron* and *shēng* play the melody in canon by inversion, beginning on G and D respectively.

Variation V is a three-part canon, played on *zhēng*, *shēng* and *saron* all beginning on the same pitch, although the *saron* plays an inversion of the melody as follows:

Example 29: Variation V of Theme II (bb.147 -150)

Throughout the section Variation II to V, the vocal quartet chants the “bent” version of the revolutionary song¹⁶⁴ mentioned above (see also Chapter 4.4.3).

The third section of B builds towards the climax of the composition. The melody line of Theme II is extended by three beats.

Example 30: the extended Theme II

¹⁶⁴ This revolutionary song was not performed in the premiere on 1st November, 2009 in the Recital Hall of the Central Conservatory of Music, Beijing.

Variation VI is based on the extended Theme II, in a three part canon, played by the *shēng*, *zhēng* and *saron*, starting on C, G and C respectively. The *bonang* plays the secondary contrapuntal line, the notes of which are periodically accented by the vocal quartet. The tempo quickens and the ensemble plays Theme II in unison. The vocalists sing the melodic contours of Theme I before finally concluding with the “descending cries” of “wang” (see Volume II, pp. 214-215).

The musical score for Variation VI of Theme II (measures 154-156) is presented in a multi-staff format. The vocal quartet (Soprano, Mezzo-Soprano, Tenor, Bass) is shown in the top four staves, each with a vocal line and the word "wang" written below the notes. The percussion ensemble (Shamisen, Bonang, Saron, Zheng) is shown in the bottom four staves. The Shamen and Saron parts feature a strong, accented melodic line. The Bonang and Zheng parts provide a rhythmic accompaniment. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat).

Example 31: Variation VI of Theme II (bb.154-156)

A and B sections are contrasted in several ways by means of the compositional techniques employed (interval expansion/contraction), the pitch material used (chromatic/modal), and in the character of the music itself. The vocal music, however, in both sections use the monosyllable “wang” as a unifying principle.

4.5 Analysis of *Zuì* (醉) *Drunkenness* and *Jiǔ Dé Sòng* (酒德颂) *Hymn to the Virtue of Wine*

4.5.1 Introduction

In 2001 The Song Company of Sydney, Australia, commissioned seven composers to contribute to a project, based on the life and works of the so-called *Zhǔlín Qīxián* (竹林七贤)¹⁶⁵ (The Seven Sages of the Bamboo Grove), a very famous group of Chinese literati of the Wei dynasty.¹⁶⁶ For this project entitled *Liù Yǐngshì* (六隐士) (*Six Hermits*). I composed *Zuì* (醉) (*Drunkenness*), a short solo for *zhēng* (21-string Chinese zither), and *Jiǔ Dé Sòng* (酒德颂) (*Hymn to the Virtue of Wine*), a poem of Liu Ling (c.225-280). Both works were performed by The Song Company and premiered on 26 October 2002 at the Sydney Conservatorium of Music. Subsequent performances took place at the Riverside Theatres, Parramatta on 27 October, at St Paul's Cathedral in Melbourne on 30 October as part of the 2002 Melbourne International Festival, and at the Loke Yee Hall, University of Hong Kong, on 2 November 2006.

The seven composers who contributed to the *Six Hermits* project were chosen because of their Chinese ancestry or their strong attachment to Chinese music and culture: Giulio Castagnoli (Torino), Hing-yan Chan (Hong Kong), Liza Lim (Brisbane), Joyce Bee Tuan Koh (Singapore/Paris), Bun-ching Lam (Macau/New York), Shen Nalin (Wellington), and Qin Yi (Shanghai). The six singers of The Song Company were joined by an ensemble playing Chinese instruments, the Chinese Music Virtuosi from Hong Kong.

The programme note for the project describes eloquently the literary background to the project:

Six Hermits is based on the life and work of the Seven Sages of the Bamboo Grove – seven legendary Chinese figures from the end of the Wei dynasty (is also known as *Cao Wei*, 220 – 265). The seventh figure, Wang Rong (234-205) known for his wealth and avarice, is not included, as

¹⁶⁵ *Ci Hai* 辞海, (*Chinese Encyclopaedia*), Literature Volume, p. 259.

¹⁶⁶ *The New Encyclopedia Britannica, Macropedia*, Volume 4, Chicago: Helen Hemingway Benton, 1973-1974, p. 315.

none his work was preserved. The fascinating tales of their regular gatherings under the bamboo grove tell a story of drunken revelry, irreverent humor and daring provocation, as well as a love of art and nature, and freedom of expression. Their refusal to partake in the affairs of the world and their constant state of inebriation protected them from the harsh reality of a repressive regime. Only one of them, Xi Kang, was tragically executed in the Marketplace of Luoyang in 262.¹⁶⁷

It should be pointed out that many of the literati of ancient China belonged to the class of civil servants who had passed the requisite examinations and had entered the Imperial administration. The Six Hermits included poets, philosophers and musicians, all but one of whom enjoyed drinking wine.



Illustration 8: Picture of Rong Qiqi and the Seven Sages of the Bamboo Grove¹⁶⁸.

Top row from left: Rong Qiqi, and the Seven Sages: Ruan Xian, Liu Ling, Xiang Xie.

Lower row from left: Xi Kang, Ruan Ji, Shan Tao and Wang Rong.

¹⁶⁷ Melbourne Festival programme notes, *Six Hermits*, Melbourne Festival, 17 Oct. – 2 Nov. 2002, p. 1.

¹⁶⁸ Picture on moulage of brick 竹林七贤砖印模画, *the Seven Sages of the Bamboo Grove in the Bamboo Forest and Rong Qiqi*, pressed tiles, unearthed from the Southern-dynasty tomb at (1960) Xishanqiao, now in the museum of Nanjing. Luo Shiping, 罗世平, *Masterworks of Chinese Figure Painting from Wei, Jin to Northern and Southern dynasties (AD 220-285)*, Beijing: Culture Relic Publishing House, 2005, Vol. 1, p. 52.

Ruan Xian (234-305), one of the youngest members of the group, was the nephew of Ruan Ji, and also a musician. The Chinese fretted lute, the *ruǎn* (阮), was named after him. He usually played this instrument when the group gathered under the bamboo.¹⁶⁹

Liu Ling (c.225-280) was fond of liquor, his name being a poetic substitute for the term “drunk”. He wrote *Jiǔ Dé Sòng* (酒德颂) (*Hymn to the Virtue of Wine*).

Xiang Xiu (c.221-300) was the teetotaler of the group. As an academic figure he was famous for his writings on *The Book of Changes* and on Taoism. He also wrote *Sījiù Fǔ* (思旧赋) (*Ode on Retrospection*) on Xi Kang’s death.

Xi Kang (223-262) was one of the important spiritual leaders. The group usually gathered at his place. He composed four outstanding works for *Qin* which was adopted as test pieces for the Imperial examination. The *qín* “Melody of *Guǎnglíng*” is said to memorialize the tragic death of Xi Hang, beheaded by one of the political clans who had been offended by Xi’s intransigence.

Ruan Jí (210-263) in his professional life was a military commander, and a prolific writer on political matters. Within the Bamboo Grove he was the other spiritual leader of the group, and was also a renowned musician. The remarkable piece for *qín* (7 string zither), called *Jiǔ Kuáng* (酒狂) (*Drunken Ecstasy*), is believed to have been composed by him.

Shan Tao (205-283) was an orphan who by the time he was 17 was already well known among political circles for his abilities and profound character, but who, resenting the pressures of his official position, resigned. He was the oldest member of the Bamboo Grove. At the age of 47 he reluctantly rejoined the civil service.

4.5.2 Composition I: *Zuì* (醉) *Drunkenness*

(for *zhēng* solo)

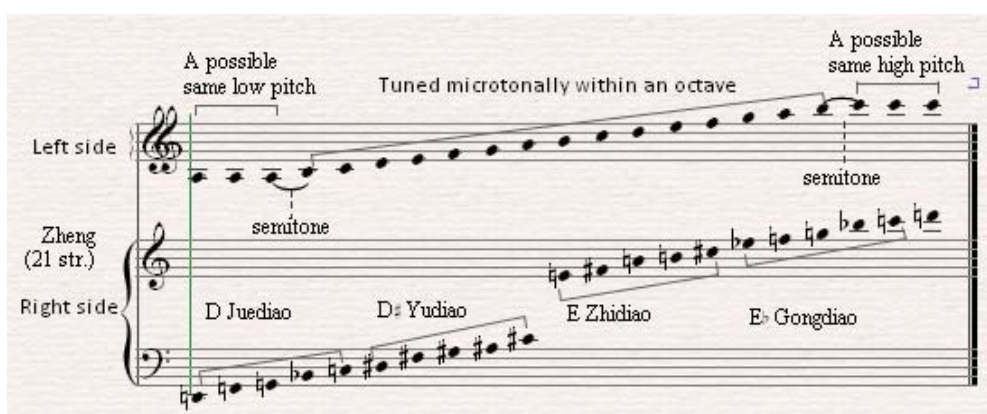
In the programme of *Six Hermits*, each of the seven composers was asked to compose a short piece for a solo Chinese instrument selected from the ensemble, inspired by Ruan Jí’s piece *Jiǔ Kuáng* (酒狂) (*Drunken Ecstasy*). These were performed as interludes between those vocal compositions. I chose to write a short piece for a 21-stringed *zhēng*.

In this piece, the soloist is required to play on the strings on both the right- and left-hand sides of the bridge. The 21 strings of the *zhēng* are usually tuned with five notes per octave, i.e. pentatonic, using one *gōng* system throughout. *Drunkenness* requires a special tuning.

¹⁶⁹ *Ci Hai* 辞海, (*Chinese Encyclopaedia*), Literature Volume, p. 359.

The right-hand side of the bridge (where the strings are normally sounded) is tuned consecutively in four pentatonic scales: D *juédaiào*, D# *yǔdiào* E *zhǐdiào* & Eb *gōngdiào*. All twelve chromatic notes are used within this tuning, although the character of the Chinese pentatonic modes (*wǔshēng diàoshì*) is still present (see footnote 150).

The tuning of the strings on the left-hand side of the *zhēng* is somewhat arbitrary,¹⁷⁰ allowing for flexibility in the actual pitch chosen. In order to achieve the approximate tunings I want for my piece, the bridges have to be shifted and the tuning pegs readjusted; from low to high the first 3 strings should be more or less at the same low pitch, and strings 4 to 18 tuned microtonally within an octave (approximately 15 pitches), and strings 19 to 21 tuned to the same high pitch, which must be a semitone higher than string 18:



Example 32: Sample tuning for solo *zhēng*

Drunkenness consists of three sections: Introduction + A + B + A1+ Coda.

In Ruan Ji's composition for *qin*, *Jiǔ Kuáng*, there is a remarkable brief comment written in the score at the beginning of the coda of the piece *xiānrén tǔjiǔ sēng* (仙人吐酒声)¹⁷¹ (the sound of the hermit vomiting). The two grace note figures appear for the first and only time:

¹⁷⁰ The *zhēng* is one of my favorite Chinese instruments. In 1987 I composed a chamber piece *Chénjiè* (尘界) (*The Boundary between Earth and Heaven*), in which I used for the first time the strings on both the left- and right-hand sides of the bridge. I was happy with the result, but the use of the *zhēng* in this way caused controversy at the time.

¹⁷¹ Zhu Zhou 朱舟, *Zhōnggōu Chuántǒng Míngqǔ Xīnshǎng* 中国名曲欣赏 (*The Most Remarkable Traditional Music of China*), pp.32-34.



Example 33: Ruan Ji: *Drunken Ecstasy* (bb. 49-52)

This image of vomiting from intoxication I took as the germ for the short introduction of my piece *Drunkenness*:

Example 34: *Drunkenness* for zhēng solo (b.1)

However, another motive is also derived from *Jiǔ Kuáng*.



Example 35: Ruan Ji: *Drunken Ecstasy* (bb. 1-2)

The A section has two phrases (the notes of the motive are bracketed). Motive *a* in the first phrase is played on the right-hand side of the bridge, and is thus heard at the notated pitch. When the motive *a''* appears in phrase two however, it is played on the left-hand side, and sounds unpredictably microtonal.

Example 36: *Drunkenness* for zhēng solo (bb.2-3)

Another motive also is derived from *Jiǔ Kuáng* (bb.9-10) which is in a bar of my section B a short “quasi stretto”.

Example 37: Ruan Ji: *Drunken Ecstasy* (bb. 9-10)

Motive *b* for this stretto is derived from the second half of b.9 of *Jiǔ Kuáng* with the first, discarded E reinserted (b.4 of my work). Each of the twelve entries (some fragmentary) is different in pitch: the eight that are played on the right-hand side are in different *gōng*, while the two played on the right-hand side are indeterminately pitched.

Example 38: Drunkenness for zhēng solo (b.4)

Example 38: *Drunkenness* for zhēng solo (b.4)

A1 recalls only the second phrase (*a''*) of A, in which a dramatic flourish constitutes the coda of the piece.

Example 39: Drunkenness for zhēng solo (bb.6-7)

Example 39: *Drunkenness* for zhēng solo (bb.6-7)

I ask the soloist to play the work with a flexible tempo, with numerous fermatas, particularly in the short “quasi stretto” section. This faltering quality is intended to express the “short memory lapses” of the drunken state.

4.5.3 Composition II: *Jiǔ Dé Sòng* (酒德颂) *Hymn to the Virtue of Wine* (for five singers, zhēng, shēng and two húqín)

A work that sets a text marries the genres of literature and music. Generally speaking the composer first focuses on the text in order to compose the music; simply stated, he sets the words to music. However, the setting of a Chinese text to music is more complicated.

Liu Ling's *Hymn to the Virtue of Wine* is an extended Ode, which uses some ancient Chinese characters which are no longer in common use. I present the text below in the original Chinese, and in a transliteration into *pīnyīn* with tones, and in an English translation.

Jiǔ Dé Sòng (酒德颂)

刘伶 (c.225-280)

有大人先生者, (yǒu dàren xiānshen zhě)	是非锋起。 (shìfēi fēngqǐ)
以天地为一朝, (yǐ tiāndì wéi yīzhāo)	先生于是方捧罍承槽, (xiānsheng yúshì fāng pēngyīng chéngcáo)
万期为须臾, (wànqī wéi xūyú)	衔杯漱醪。 (xiánbēi shùláo)
日月为扃牖, (rìyuè wéi jiōng yǒu)	奋髯箕踞, (fènrán jījū)
八荒为庭衢。 (bāhuāng wéi tíngqú)	枕麴藉糟, (zhěnkǔ jìcáo)
行无辙迹, (xíng wú zhéjì)	无思无虑, (wú sī wú lǜ)
居无室庐, (jū wú shìlú)	其乐陶陶。 (qí lè tāo tāo)
暮天席地, (mùtiān xídì)	兀然而醉, (wùrán érzui)
纵意所如。 (zòngyì suǒrú)	豁尔而醒。 (huòěr érxǐng)
止则操卮执觚, (zhǐ zé cāozhì zhīgū)	静听不闻雷霆之声, (jìngtīng búwén léitíng zhī shēng)
动则挈榼提壶, (dòng zé qièkē tíhú)	熟视不睹泰山之形, (shǔshì bùdǔ tàishān zhī xíng)
唯酒是务, (wéi jiǔ shìwù)	不觉寒暑之切肌, (bùjué hánshǔ zhī qièjī)
焉知其余? (yān zhī qíyú)	利欲之感情。 (lìyù zhī gǎnqíng)
有贵介公子, (yǒuguài jiè gōngzǐ)	俯观万物, (fǔguān wànwù)
缙绅处士, (jìn shēn chù shì)	扰扰焉如江汉之载浮萍; (rǎo rǎo yānrú jì-ānghàn zhī zài fúping)
闻吾风声, (wén wú fēng shēng)	二豪侍侧焉, (érháo shìcè yān)
议其所以。 (yì qí suǒ yǐ)	如蜾蠃之与螟蛉。 (rú gǒuluó zhī yǔ mínglíng)
乃奋袂攘襟, (nǎi fènměi nǎngjīn)	
怒目切齿, (nù mù qièchǐ)	
陈说礼法, (chénshuō lǐfǎ)	

Hymn to the Virtue of Wine

by Liú Líng (c.225-280)

There was a certain Mr. Great Man, for
whom
Heaven and earth were but a morning's span,
A myriad ages but a flash of time;
The sun and moon, a door and window's eye,
The eight directions like a country lane.
He travelled without leaving a track or trace,
And domiciled in neither room nor hut;
For curtain—sky, and for a mat—the earth;
He let his fancy wander where it would.
At rest he grasped a goblet or a cup,
And moving, always carried jug or pot.
For wine, and wine alone, was all his lot.
How should he know about the rest?
Now there was
A certain noble duke, Lord High-and-Great,
And a retired scholar, Sir Silk Sash,
Who, hearing rumors of our hero's ways,
Came to discuss with him the hows and whys.
Waving their sleeves and baring wide their
breasts,
With wildly glaring eyes and gnashing teeth,
They lectured loud and long on rites and laws,

While rights and wrongs rose up like spears.
At this the Great Man
Took the jar and filled it at the vat,
Put cup to mouth and quaffed the lees;
Shook out his beard and sat, legs sprawled
apart,
Pillowed on barm and cushioned on the dregs,
Without a thought, without anxiety,
His happiness lighthearted and carefree.
Now utterly bemused with wine,
Now absently awake,
He calmly listened, deaf to thunder's crash-
ing roar,
Or fixed his gaze, unseeing of Mt. Tai's great
hulk.
Of cold or heat he felt no fleshly pangs,
Of profit or desire no sensual stir;
He looked down on the myriad things, with
all their fuss,
As on the Jiang or Han with floating weeds.
And those two stalwarts, waiting by his
side—
How like to blacktail flies their busy buzz!

(English translation by Richard Mather)

4.5.3.1 The Structure of *Hymn to the Virtue of Wine*

Because of the length and complexity of this poem I divided it into six sections, with an additional introduction, and a reprise at the conclusion.

Table 11: Sections of *Hymn to the Virtue of Wine*

I: the virtue of detachment	II: his place in the world (Taoist)	III: social status	IV: serious debate	V: his favourite activity: drinking wine	VI: transcenden- tal intoxica- tion
<i>bangqiang</i> and <i>sprechgesang</i> <i>yunbai</i> in <i>chuanju</i> style	play with tongue and slap hands half sing and half <i>nainbai</i>	sing- ing	rhyth- mical <i>nianbai</i> and sing	<i>bangqiang</i> recitation in English; play bottle of wine	<i>sprechge- sang</i> as the <i>yunbai</i> and humming then singing

The musical structure of my composition *Hymn to the Virtue of Wine* is in quasi *rondo* form. The main features of the composition are the grouping of the voices, where the sopranos sing in *bāngqīāng* style while the men perform in *nian* style, and strong textural and timbre contrasts.

	Introduction	A	B			A1	C	A2
	(bb. 1-5)	(bb. 6-9)	(bb. 10-19)	(bb. 19-24)	(bb. 25-54)	(bb. 55-65)	(bb. 66-86)	(bb. 87-91)
	♩ = 38-108	♩ = 50	♩ = 48	♩ = 44	♩ = 120-58	♩ = 50	♩ = 58	♩ = 50
B A N G Q I A N G	imitating percussion sounds	<i>bangqiang</i>	imitating percussion sounds play with tongue and slap hands		Imitating percussion sounds	<i>bangqiang</i> and reciting in English		<i>bangqiang</i>
H E R M I T S	imitating percussion sounds	reciting as the <i>yunbai</i> in <i>chuanju</i> style	half sing and half <i>nainbai</i> rhythmical <i>nainbai</i> and sing	singing	rhythmical <i>nainbai</i> and sing	play the bottle of wine	reciting as the <i>yunbai</i> in <i>chuanju</i> style and humming	reciting as the <i>yunbai</i> in <i>chuanju</i> style

Illustration 9: Musical structure of *Hymn to the Virtue of Wine*

In section A the sopranos sing the principal melodic parts in *bāngqiāng* Sichuan opera style. At the same time, the three male voices perform in *yùnbái* (*sprechgesang*) representing the roles (*chuānjù gāoqiāng*) of the Three Hermits. In section A1, soprano I sings in *bāngqiāng* style, while soprano II performs *niànbái* recitation in English, and three males, as the Three Hermits, blow bottles, signifying their progressive intoxication. At the conclusion of the composition the refrain reappears (A2) as a variation of A. In the contrasting section B, the most extended part of the work consisting of 44 bars, the Hermits become the focus, performing rhythmic *niànbái* and singing, while the sopranos imitate percussion sounds, with tongue clicks and hand claps.

Section C is another contrast, in which the principal part is taken up by one Hermit (the tenor), performing a *yùnbái* recitation, accompanied by a *léiqín* (a moderately large two-string spike fiddle)¹⁷² which imitates the tenor's *yùnbái* intonations. Other Hermits hum in a befuddled manner; the female voices are silent.

4.5.3.2 The Concept of Word Setting in *Hymn to the Virtue of Wine*

In the setting of Chinese words to music, the tones of the characters must be taken into account. For instance, melodic movement upward on a word/character that has a falling tone (tone 4) destroys its meaning, or more often, creates a completely different meaning.

For instance, section A starts from the first phrase of text of *Jiǔ Dé Sòng* (酒德颂). The *pǔtōnghuàn* (Mandarin) *pīnyīn* for the phrase “有大人先生” is *yǒu dàren xiānsheng*. But, if this phrase is spoken in Sichuan dialect its tones are very different: *yòu dāzen xiānsēn*.

Table 12: Comparison of different tones between mandarin and Sichuan dialect

chinese character	有	大人	先生
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¹⁷² Chinese two-string spike fiddle. This particular string fiddle can imitate voices, birdsong as well as opera singing and *Niànbái*. Cf. Yang Yinliu 杨荫浏, Miu Tianrui 缪天瑞 (*et al*, ed.), *Zhōnggōu Yīnyuè Cídiǎn* 中国音乐词典, (*The Dictionary of Chinese Music*), p. 221.

tones	3	4/5	1/5
mandarin	yǒu	dàren	xiānsheng
tones	4	2/5	1/5
sichuan dialect	yòu	dázen	xiānsēn

Notating the phrase *yǒu dàrén xiānsheng* (有大人先生) in musical terms depends on whether standard Mandarin (*pǔtōnghuà*), or another Chinese dialect, such as Sichuan, is used. If Mandarin as follows:



Example 40: in Mandarin *pīnyīn* with tones indicated

If Sichuan dialect:



Example 41: in Sichuan dialect with tones indicated

4.5.3.3 The Integration of *Chuānjù* - *Niàn*, *Chàng*, *Zuò* and *Dǎ* into *Hymn to the Virtue of Wine*

Chuānjù (川剧) (Sichuan opera) has four significant performance elements: *niàn* (念) – speaking, reciting (intoned or rhythmical), *chàng* (唱) – singing (accompanied or unaccompanied), *zuò* (做) – bodily gestures, costume and make-up, *dǎ* (打) – acting, percussion.¹⁷³

The musical style and compositional concepts of *Hymn to the Virtue of Wine* were strongly influenced by *chuānjù*, specifically, the three important production elements of *chuānjù gāoqiāng*: *bāng* (帮), *Dǎ* (打) and *chàng* (唱).

¹⁷³ For more information about *Chuānjù*, see chapter: 2.2 The Skills *Sigōng* (四功) for Chinese *Xìqǔ* (戏曲).

sion of *chuānjǔ*), and *bǎngǔ* (板鼓) (high pitched drum of *chuānjǔ*)¹⁷⁵. Soprano II has tongue clicks, hand claps and plays *manjira* (small cup cymbals). Both function, at the back of the stage, as *bāngqiāng* (*chàng*), as *niàn* (recitation) and as *dǎ* (percussion). The tenor, baritone and bass have recitation (*niàn*), costume and make-up (*zuò*), play a bottle of wine (*dǎ*), as well as sing (*chàng*). They play the roles of the Hermits, both sober and drunk, and perform at the front of the stage.

Table 13: *Niàn, Chàng, Zuò and Dǎ in Hymn to the virtue of wine*

Singers	Niàn <i>Yùnbái</i> , rhythmical <i>Niànbái</i>	Chàng <i>Bāngqiāng</i>	Sing	Zuò Costume and make-up	Dǎ Percussion
soprano I	imitate the percussion (bb. 1-5, 10-19, 25-54)	<i>bāngqiāng</i> (bb. 5-9, 55-65, 87-91)			click tongue and clap hands (bb. 10-19) play <i>bǎn</i> and <i>bǎngǔ</i> (bb. 55-65)
soprano II	imitate the percussion (bb. 1-5, 10-19, 25-54) recitation in English (bb. 55-65)	<i>bāngqiāng</i> (bb. 5-9, 55-65, 87-91)			click tongue and clap hands (bb. 10-19) play <i>manjira</i> (bb. 55-65)
tenor	imitate the percussion (bb.1-5) perform the <i>yùnbái</i> in <i>sprechgesang</i> (bb. 5-9) half singing and half <i>niànbái</i> (bb. 10-19) rhythmical <i>niànbái</i> and sing (bb.25-54) perform the <i>yùnbái</i> in <i>sprechgesang</i> (bb. 66-86, 87-91)		singing as a role (bb. 19-24)	dress of ancient China or Western hermit	play a pitched (H) bottle of wine (bb. 55-65)
baritone	imitate the percussion (bb.1-5) recital the <i>yunbai</i> (bb. 5-9) half singing and half <i>niànbái</i> (bb. 10-19) rhythmical <i>Niànbái</i> and singing (bb.25-54) humming (bb. 66-86,) perform the <i>yùnbái</i> in <i>sprechgesang</i> (bb. 87-91)		singing as a role (bb. 19-24)	dress of ancient China or Western hermit	play a pitched (M) bottle of wine
bass	imitate the percussion (bb.1-5) recite the <i>yunbai</i> (bb. 5-9) half singing and half <i>niànbái</i> (bb. 10-19) rhythmical <i>niànbái</i> and singing (bb.25-54) humming (bb. 66-86,)		singing as a role (bb. 19-24)	dress of ancient China or Western hermit	playing a pitched (B) bottle of wine

¹⁷⁵ “Both *Ban* and *Bangu* are played by the percussion ensemble leader who is as the conductor in Chinese opera”. Cf. Yang Yinliu 杨荫浏, Miu Tianrui 缪天瑞 (*et.al.*eds.), *Zhōnggōu Yīnyuè Cídiǎn* 中国音乐词典, (*The Dictionary of Chinese Music*) Arts Volume, p. 15.

	perform the <i>yùnbái</i> in <i>sprechgesang</i> (bb. 87-91)				
--	--	--	--	--	--

Niànbái (*niàn* for short) is a stylized form of recitation or *sprechgesang*, and is an important element in *chuānjù* performance. There are various categories of *niàn*: fast, slow, accented, gentle, ecstatic and rhythmic. I have used those appropriate to the particular character of the Hermits.

4.5.3.4 Analysis of the Music of *Hymn to the Virtue of Wine*

Introduction (bb. 1-5)

The introductory section integrates *niàn* and *dǎ*, all the singers and *léiqǐn* imitating the percussion sounds of *kāichǎng luógǔ* (开场锣鼓) (the percussion overture) that normally opens a *chuānjù* performance. I based my introduction on the *kāichǎng luógǔ* notated below, called *Fānshān yǎo* (翻山鹞) (*Snipe over the Mountain*).¹⁷⁶

Example 43: A transcription of *chuanju* percussion *Fānshān yǎo* (翻山鹞)

¹⁷⁶ This *Kāichǎng Luógǔ* I learnt through aural transmission from a traditional percussionist in 1976.

The last three bars of *Fānshān yǎo*, which I keep in metered rhythm, are divided between the choral parts:

The musical score for Example 45, 'Hymn to the Virtue of Wine', measures 4-5, is presented for a choral ensemble. The parts are arranged vertically as follows:

- S.I.** (Soprano I): Treble clef, lyrics: lou cou cou cou cou lou lou zuang cou
- B.G.** (Bassoon/Guitar): Treble clef, no lyrics
- S.II.** (Soprano II): Treble clef, lyrics: lou cou cou cou cou lou lou zuang cou
- T.** (Tenor): Treble clef, lyrics: cou cou cou cou cou cou cou zuang cou
- Bar.** (Baritone): Bass clef, lyrics: cou cou cou cou cou cou cou zuang cou
- B.** (Bass): Bass clef, lyrics: zuang zuang zuang zuang zuang zuang zuang cou
- Zh.** (Zhi): Treble clef, lyrics: lou cou cou cou cou lou lou zuang cou
- Sh.** (Sheng): Treble clef, lyrics: zuang zuang zuang zuang zuang zuang zuang cou
- Gaohe** (Gaohe): Treble clef, lyrics: zuangcou lou cou zuangcou zuangcou zuangcou zuangcou lou zuangcou lou zuang cou

The score includes dynamic markings (*f*, *fp*, *ff*) and articulation marks (accents, slurs) throughout the measures.

Example 45: *Hymn to the Virtue of Wine* (bb. 4-5)

Section A (Theme) (bb. 6-9)

As mentioned above, I am influenced by Zi Xia's concepts of the arts, particularly regarding the relationship of music and text. In this work the music and sounds needed to comply with the speech tones of Sichuan local dialect (see Chapter above 4.3.3.2).

The pitch material of the first phrase for the sopranos' *bāngqiāng* has been integrated with the traditional *Yùzān jì* (玉簪记) (Song for the Jade Barrette) (mentioned above). I believe I subconsciously modelled my setting on a melodic shape of a *bāngqiāng* that was embedded in my memory from my days of playing in the *chuānjù* percussion ensemble, as might be seen in the following comparison:

Example 46: Contours of original melody, and its integration in
Hymn to the Virtue of Wine (S. I & II)

In the first sentence of the text *yǒu dàren xiānshen* (有大人先生) (There was a certain Mr. Great Man) the characters introduce themselves, in traditional fashion *zìbào jiāmén* (自报家门).¹⁷⁷ The words are important, since the people's titles are so elevated. Therefore, I employ both *niàn* (recitation) and *chàng- bāngqiāng* (singing) in a complementary way, to express these important words.

¹⁷⁷ *Ci Hai* 辞海, (*Chinese Encyclopaedia*), Literature Volume, p. 17.

The musical score is for a section titled 'B' with a tempo of 50. It features multiple staves for vocal and instrumental parts. The vocal parts include Soprano I (S.I.), Soprano II (S.II), Tenor (T.), Baritone (Bar.), and Bass (B.). The instrumental parts include Zither (Zh.) and Sheng (Sh.). The lyrics are in Chinese: 'yǒu dà rén xiān sēn ei' (有大人先生哎). The score includes various musical notations such as dynamics (f, mp, p), articulation (accents), and performance instructions. Annotations include: 'S.I & II turn to each others. No vibrato, Chuanju style.' for the sopranos; 'T, Bar and B turn to face audience and m ve front of the stage.' for the lower vocalists; 'Sprechgesang in Chuanju style' for the baritone; and 'greeting each other in Chinese tradition' for the tenor and bass. The instrumental parts also have specific markings, including 'f' for the zither and 'fp' for the sheng.

Example 47: *Hymn to the Virtue of Wine* (b. 6)

Section B (bb. 10-54)

The contrasting B section, consisting of 44 bars, has a three-part structure (*a niànbái* + *b chàng* + *c niànbái*). The Hermits here play the principal parts, perform rhythmic *niànbái* (rhythmic recitation) and *chàng*. Meanwhile the sopranos imitate percussion sounds, and for one section are silent.

The first part *a* (bb.10-19) begins with a one-bar transitional phrase played by *zhēng*. Then two sopranos imitate percussion sounds, bars 11-12, and then perform tongue clicks and hand claps, bars 13-18. This percussion-like sound may be categorized as *dǎ*, and it brings a new and important timbre to my composition.

However, the sopranos form an accompaniment to the main part, which is performed by the Hermits. Their half sung, half rhythmic recitation, fills this section.

11

S.I. *ff* *p* *f* *ff* *f*

ci nai nai nai cai ci nai nai nai cai

S.II *ff* *f* *ff* *pf*

ci cai ci nai nai nai cai

T. *Sprechgesang with falsetto*

Bar. *singing* *Sprechgesang* jū 居 wú sì hú 无室庐

Zh. *pp*

For curtain - sky, and for a mat - the earth;
(He) let his fancy wander where it would.

13

S.I. *mp* *mp* *mp* *mp*

S.II *mp* *mp* *mp* *mp*

T. *Sprechgesang* zòng yì suǒ rú 纵意所如

Bar. *singing* mù tiān xī dì a zòng yì suǒ rú 暮天席地啊纵意所如

B. *singing* mù tiān xī dì a zòng yì suǒ rú 暮天席地啊纵意所如

Zh. *pp* *cresc.* *f*

Example 48: *Hymn to the Virtue of Wine* (bb. 11-13)

32 $\text{♩} = 58$ $\text{♩} = 120$ $\text{♩} = 58$ $\text{♩} = 120$

B.G. f p f p

Zh. f $gliss.$ $cresc.$ ff $gliss.$ sf

Sh. f sf f p ff

Gao hu $\text{♩} = 58$ $\text{♩} = 120$ $\text{♩} = 58$ $\text{♩} = 120$
 sf p $cresc.$ sf p $cresc.$

Example 50: *Hymn to the Virtue of Wine* (bb. 32-36)

The Hermits are performing *niànbái* for the first half. Then, they perform half singing and half *niànbái*, and gradually build up to a *chàng* phrase, which is the climax of the piece. At the same time, sopranos imitate percussion sounds to join with them.

The musical score is for a piece titled "Hymn to the Virtue of Wine" (bb. 50-52). It features a large ensemble of performers. The vocal parts include Soprano I (S.I), Soprano II (S.II), Background Vocals (B.G), Tenor (T), Baritone (Bar), and Bass (B). The instrumental parts include Zhan (Zh), Sheng (Sh), and Gaohe. The score is written in Western staff notation with various musical symbols and dynamics. The tempo is marked "rall." and "♩ = 50". The dynamics range from "pp" (pianissimo) to "ff" (fortissimo). The score includes various musical notations such as glissandos, crescendos, and specific performance instructions like "lou lou lou" and "qi de". A box in the score indicates that the Tenor, Baritone, and Bass parts are to be performed by the three Hermits, who are to take a bottle of wine and drink from it.

Example 51: *Hymn to the Virtue of Wine* (bb. 50-52)

In A1 the return of the refrain, a development of A, soprano I is *bāngqiāng* solo, while soprano II performs a *niànbái* which is a recitation in English for the same text as soprano I who is singing in Chinese. However, the three Hermits dramatically play the bottles as a background of sounds, and perform with body gesture movements as the element of *zòu*, to express the behavior of the Hermits, as showing their drunken state:

Example 52: Hymn to the Virtue of Wine (bb. 55-57)

The musical score is for a large ensemble. The vocal parts are Soprano I (S.I.), Soprano II (S.II), Tenor (T.), Baritone (Bar.), and Bass (B.). The instrumental parts are Chinese Ban (Zh.) and Sheng (Sh.). The score includes lyrics in Chinese and Pinyin. Dynamics range from *ppp* to *ff*. Performance instructions include "sprechstimme with half whisper", "manjira", and "vibrato".

Section 55: The vocal parts enter with a melodic line. The Tenor part has a recital. The Ban and Sheng parts provide accompaniment. Dynamics include *mf*, *fp*, and *p*.

Section 57: The vocal parts enter with a new melodic line. The Tenor part has a recital. The Ban and Sheng parts provide accompaniment. Dynamics include *p*, *pp*, *mp*, *ff*, and *p*. Performance instructions include "sprechstimme with half whisper", "manjira", and "vibrato".

Example 52: Hymn to the Virtue of Wine (bb. 55-57)

In the other contrasting section C, the principal part is given to one hermit (tenor) *yùnbái* recital and a *léiqín* (double string Chinese spike fiddle) to imitate his *yùnbái* sounds. Other hermits are again blowing across the mouths of wine bottles; the sopranos are silent.

There is another instance, using *yùnbái* and *chàng*, in which the tenor performs in *sprechgesang* the text; it is a rhythmical setting, playing along with *léiqín*, which imitates the tenor's *sprechgesang*. The baritone and bass hum, using simple melodic pattern that mimics the sound of the drunken state.

Now utterly bemused with wine,
Now absently awake,
71 *sprechgesang with full voice*
T. *pp* *f* *pf*
wu rán er zui huò èr er xing
兀 然 而 醉， 豁 尔 而 醒。
Bar. em mm em mm em
B. em mm em mm em
Zh. *p* *dim.*
Sh. *pp*
Gaohe *pp* *f* *pf*
imitate tenor's sprechgesang
wu rán er zui huò èr er xing
兀 然 而 醉， 豁 尔 而 醒。

Example 53: *Hymn to the Virtue of Wine* (bb. 71-74)

Section A2 is a refrain that repeats a variation of A. It has a different musical expression. The *niànbái* of the Hermits parts are composed in a canonic style, as if echoing each other with even-decreasing dynamics (from *f* – *mf* – *mp* – *p* – *pp*, of silence).

91 *pp*

S.I. qū. 衢。

S.II qū. 衢。

T. huāng 荒 wèi 为 tīng 庭 qū. 衢。

Bar. wèi 为 tīng 庭 qū. 衢。

B. wèi 为 tīng 庭 qū. 衢。

Zh. *ppp* *pppp* on c# string *mp*

Sh. *p* *dim.*

Example 55: *Hymn to the Virtue of Wine* (b. 91)

4.5.3.5 Conclusion

For the production of *Hymn to the Virtue of Wine*, to resolve the problems of the language for the performers, such as *pīnyīn* of tones and the pronunciation, I made a recording of each section, giving examples of the sounds, to send to The Song Company so that the singers could practice. Later on I went to Sydney for sectional rehearsals, and I demonstrated Chinese pronunciation, as well as the Sichuan dialect, to the singers.

The instrumentalists have an extra task, in that they are sometimes required to sing and speak as well as play their instruments. I myself participated in the Sydney premiere performances, as well as in subsequent performances at the Riverside Theatres, Parramatta,

and St Paul's Cathedral in Melbourne, playing *bǎngǔ* (板鼓) (the high pitched drum of *chuānjù*) and performing *niànbái* for a long section of recitation in Sichuan dialect in section C.

In my composition *Hymn to the Virtue of Wine*, my aim was to employ from Sichuan opera the concepts of *niàn*, *chàng*, *zòu* and *dǎ*, and I also derived my musical materials from *chuānjù gāoqiān* music, such as onomatopoeic vocalizations imitating percussion sounds, the counterpoint of *bāngqiāng* (singing) and *yùnbái* (*sprechgesang*) in *chuānjù* style, and the diverse *niànbái* (recitation) both in Chinese and English, used rhythmically, or with percussion and instruments (*léiqín*) together. Incorporating those techniques, I conceived a contemporary vocal work, semi-opera almost, which was to develop my composing methods, techniques and capabilities for writing the opera later on.

At the same time that I was composing *Drunkenness*, and *Hymn to the Virtue of Wine*, I was also developing the libretto of my opera *Fatal Desire*, based on a confessional quasi-biographical novel *Ying'er*, by Gu Cheng, co-authored by Lei Mi (Gu Cheng's wife, whose real name was Xie Ye). In facing the prospect of composing music for an opera, I viewed the composition of *Hymn to the Virtue of Wine*, a setting of the words of an ancient poem, as ideal preparation for this bigger task.

5. New Compositions (2)

5.1 Historical Origins of the Opera *Zhìmìng de Yùwàng* (致命的欲望) *Fatal Desire*

黑夜给了我黑色的眼睛
我却用它寻找光明

Even with these dark eyes, a gift of the dark night
I go to seek the shining light

Gu Cheng (*Yìdài Rén*) (*One Generation*) (1979)³⁸¹

Gu Cheng 顾城, son of the well-known army poet Gu Gong 顾工 (born in 1928), was born in Beijing on 24 September 1956. During the “re-education campaign” started in 1969, he was sent to a remote salt desert in Shandong Province where he laboured as a pig shepherd. That was an experience in which he claimed that he had learned poetry directly from nature. He would always write poems in the sand with a twig. Poems composed during this period include “The Nameless Little Flower” and “The Dream of the White Cloud”. He returned to Beijing in 1974 and worked in a factory. Later, he became associated with a unofficial and underground journal called *Jīngtiān* (今天) (*Today*) that was to initiate a style of poetic writing, later known as *Ménglóngshī* (朦胧诗) (The Misty Poem). The work of the modernist poets concerned was published in the journal.³⁸²

In 1983, Gu Cheng married Xie Ye in Shanghai and began to travel around the world as an international celebrity, particularly in Germany and the Netherlands.³⁸³ His short poem

³⁸¹ Joseph Allen, *Sea of Dreams: The Selected Writings of Gu Cheng*, New York: New Directions, 2005, http://www.cipherjournal.com/html/allen_gu_cheng.html; accessed 11 May 2010.

³⁸² Gu Cheng 顾城 & Lei Mi 雷米, the *Postscript - Ying'er* 英儿, Beijing, Zuoja Chubanshe, 1993, inner page. My translation.

³⁸³ Gu Cheng was invited by Prof. Wolfgang Kubin in 1987 to visit Germany and Europe. See Li Xia: *Essays, Interviews, Recollections and Unpublished Material of Gu Cheng, 20th Century Chinese Poet: The Poetics of Death* (with a supporting preface by Goran E. Malmqvist). New York: The Edwin Mellen Press, 1999, p. 1.

“One Generation” was printed on a trip to Holland. His wife accompanied him on all their trips. In 1987, they settled in Auckland, where Gu Cheng taught Chinese literature at the University of Auckland. In 1990, Li Ying, Gu Cheng’s mistress, better known as Ying’er, arrived in Waiheke Island and lived with them.³⁸⁴ In 1992, Gu Cheng went to Berlin on a DAAD fellowship with his wife Xie Ye. They returned to New Zealand on 24 September 1993. On 8 October, he assaulted his wife, Xie Ye with an axe, she died later in hospital, and he then hanged himself.³⁸⁵

I came to know Gu Cheng’s work through the short poem quoted above. Containing eighteen characters under the title of “One Generation”, this poem was included in a hand-copied book which was very popular among university students in the early 1980’s. I belong to the same generation as Gu Cheng and went through the same dark age known as the Cultural Revolution that lasted ten years. The eighteen-character poem, with each of its character as a catalyst, served as an encouragement for the whole generation to strive for a better life, to “seek the shining light”.

In 1993, when I was working for the music channel of the Guangdong Provincial Radio Station, I read in the newspaper an article entitled *Juéchàng Xīnxīlán* (绝唱新西兰) (The Swansong from New Zealand) and learned that Gu Cheng ended his life after killing his wife. The whole of China seemed to be immersed in grief at the sad news. It occurred to me then that I should take this story as the theme of an opera.

5.2 The Libretto

5.2.1 The Novel *Ying’er* (英儿) (*The Kingdom of Daughters*) and Other Materials

³⁸⁴ About this extraordinary circumstance cf. the novel *Ying’er* for more information.

³⁸⁵ Chen Zishan 陈子善 (ed.), *Shiren Gu Cheng Zhi Si* (诗人顾城之死), (*The Death of Poet Gu Cheng*), Shanghai: Shanghai Renmin Chubanshe, 1993, inside cover page. My translation.

Ying'er is a prose novel by Gu Cheng, co-authored by Lei Mi (pseudonym of Xie Ye, Gu Cheng's wife) in Berlin 1992 while he was on a DAAD fellowship, "Gu Cheng wrote one of the strangest books ever written: *Ying'er*, which he called his 'dream of the Gu Cheng chamber', a barely fictionalised account, with long passages of physical details of the love affair and its break-up. It is obsessive and hallucinated, narcissistic and self-pitying, precise and incoherent, kitschy and terrifying – in the end perhaps more of a document than a piece of literature, and now impossible to read at a purely aesthetic distance. Gu Cheng dictated the book on tape, and Xie Ye transcribed it, adding some paragraphs and chapters of her own"³⁸⁶. They finished the first draft in May 1993 in Berlin, the second draft in August 1993 in "the little house in Langenbroich",³⁸⁷ Eifei, Germany.

An original manuscript of the novel *Ying'er* (英儿) was sold to an anonymous buyer at the '93 Shenzhen Auction of Manuscripts (93 Shenzhen wéngǎo pāimài huì 深圳文稿拍卖会) on 9 October, one day after Gu Cheng's death. This version of the novel was published by the Beijing Zuojia Chūbǎnshè (Beijing Writers Press) in November 1993. On the cover were the words, "the present edition is the only legal completed edition authorized by the authors". In the postscript to this edition the owner of the manuscript declared that he was not seeking royalties from this publication³⁸⁸. The English translation of the novel, *Gu Cheng and Lie Mi, Ying'er: The Kingdom of Daughters*³⁸⁹, was the work of Li Xia. Another draft of the novel was published by Beijing Huayi Chūbǎnshè (Beijing Huayi Press) on 5 November 1993, in a version that found a publisher through the services of his friend Liu Zhenyun 刘震云 who had met Gu Cheng and Xie Ye at a conference in Berlin in June 1993. The order of some chapters is different and some descriptions are missing in this

³⁸⁶ Eliot Weinberger, "Next stop, the Forbidden City", *London Review of Books*, Vol. 27, June, 2005, p. 42. Available from <http://www.lrb.co.uk/v27/n12/eliot-weinberger/next-stop-forbidden-city>: accessed 11 May 2010.

³⁸⁷ Gu Cheng 顾城 and Lei Mi 雷米, the *Postscript - Ying'er* 英儿, Beijing, Zuojia Chubanshe (Zuojia Press), 1993, p. 366.

³⁸⁸ Cf. A postscript by the anonymous owner, *Ài de Kuānróng* (爱的宽容), ("The Tolerance of Love"), Gu Cheng and Lei Mi, *Ying'er* 英儿, Beijing: Zuojia Chubanshe (Zuojia Press), 1993, p. 367

³⁸⁹ Li Xia 李侠, *Gu Cheng and Lei Mi, Ying'er: The Kingdom of Daughters*, translation by Li Xia, Dortmund: Project verlag, 1995, p. 309.

version.³⁹⁰ The text of my libretto was derived from both versions of the novel and from some of Gu Cheng's poems.

In addition, I also used as a source for my libretto two other related books: *Wǒ Mòduì Gù Chéng de Zuìhòu Shísiān* (我面对顾城的最后十四天) (*Gu Cheng's Last Fourteen Days with Me*) by 顾乡 Gu Xiang (the elder sister of Gu Cheng), published by International Culture Press (Guoji Wenhua Chūbǎnshè, Beijing, 1994), and *Shīrén Gù Chéng Zhīshǐ* (诗人顾城之死) (*The Death of Poet Gu Cheng*), an essay collection edited by Chen Zishan 陈子善 and published by Shanghai People's Press (Shanghai Renmin Chūbǎnshè).

Before I started work on the libretto, I made contact with Gu Xiang, who is the copyright guardian of Gu Cheng's works. I paid several visits to her at her home and came to a formal agreement with her in respect of the copyright. According to this agreement, I was given the freedom to use Gu Cheng's poems, novel and sound recordings for the purpose of my research.

5.2.2 The Arrangement of the Libretto

There were some compelling reasons for me to take the opportunity to work on this subject. Gu Cheng and I are of the same generation. We grew up in the same social and political milieu. These factors enabled me to understand him and his work. What is more, we have the same "black eyes" with which we read history and "seek the shining light".

In addition, I feel a strong personal attachment to Gu Cheng's works, his poetry, his essays, his prose and novels, and especially his interviews, lectures and articles, and recordings of his reciting his poetry, one accompanied by his own improvisations on the piano.

³⁹⁰Cf. Raoul David Findeison, "Two Works – *Hong* (1930) and *Ying'er* (1993) as Indeterminate Joint Ventures" in *Essays, Interviews, Recollections and Unpublished Material of Gu Cheng, 20th Century Chinese Poet: The Poetics of Death*, ed. with an introduction, essays and translations by Li Xia, New York: The Edwin Mellen Press, 1999, p. 151.

Commenting on the poet's life, Raoul David Findeisen, in the conclusion of his thesis, *Two Works – Hong (1930) and Ying'er (1993) – as Indeterminate Joint Ventures*, states: "The technique and procedures traced above may complement, if not slightly modify the conventional image of somebody who truly 'made his living by writing' (*wèi shēng ér xiě*, 为生而写)".³⁹¹

Indeed, Gu Cheng was not living *by* his writing *shēngcún* (生存), but rather *through* and *within* his writing *shēngmìng* (生命). As he himself wrote in his novel *Ying'er*: "Life is saturated by writing, thought up page after page. Longer than life. People (life) just print books. It is up to you read them".³⁹² Gu Cheng was living his novel *The Kingdom of Daughters*. "I can only madly build my wall, my city, the borders of my heavenly world... this is a crazy idea. But I did it, in that split second."³⁹³

Some readers complain of the "long passages of physical detail"³⁹⁴ describing sexual intercourse, but I appreciate the quality of poetical writing in *Ying'er*, expressing the author's honest feelings and reflecting his inner conflicts.

Most significantly this tragic story took place in New Zealand and contains both New Zealand and Chinese elements, which have taken on special personal meaning for me as a Chinese immigrant to this country.

My projected opera, based on Gu Cheng's writings, particularly his novel *Ying'er*, I titled *Zhìmìng de Yùwàng* (致命的欲望) *Fatal Desire*.

³⁹¹ Raoul David Findeisen, "Two Works – *Hong* (1930) and *Ying'er* (1993) as Indeterminate Joint Ventures", p. 135.

³⁹² Gu Cheng and Lei Mi, *Ying'er, The Kingdom of Daughters*, p.18.

³⁹³ Ibid, p. 87.

³⁹⁴ Eliot Weinberger, "Next stop, the Forbidden City", p.42.

5.2.3 The Structure of the Libretto

Wu Sijing 吴思敬³⁹⁵ considers Gu Cheng's novel a psychological novel, "(whose) strength lies in its psychological explorations and its weakness is in its structural composition"³⁹⁶. In the arrangement of the libretto, the story of the opera has no specific time sequence. Any event in the opera can be viewed as an independent episode and can be performed as such.

By having an open structure, the scenes of Part Two of *Fatal Desire* offer different possibilities for performance. This can be explained in the following three ways:

1. Each scene of the opera can be performed independently and as a separate work.
2. Several scenes of the opera can be performed as a whole and
3. All scenes can be swapped in any permutation and combination (with the exception of the Epilogue, of course).

5.2.4 The Dramatisation of the Libretto

It took me one and a half years to arrange the first draft of the libretto *Fatal Desire*. In arranging the libretto, I observed the following principles:

1. All excerpts from the original text were used verbatim, even if the sequence was sometimes changed.
2. Separate episodes of the novel were sometimes brought together to create dramatic unity, but always in accordance with the spirit of the original novel.

³⁹⁵Wu Sijing 吴思敬 is a poetry critic and Professor of Chinese at the Capital University of Pedagogical studies in Beijing.

³⁹⁶Wu Sijing 吴思敬, "Some Biographical Notes on Ying'er and Gu Cheng's Death" Cf. Li Xia 李侠 (ed. with an introduction, essays and translations), *Essays, Interviews, Recollections and Unpublished Material of Gu Cheng, 20th Century Chinese Poet: The Poetics of Death*, New York: The Edwin Mellen Press, 1999, p. 305.

3. The original subtitles of the chapters of the novel were also kept for the scenes of the opera.

Gu Cheng and Lei Mi's *Ying'er* is considered an autobiographical psychological novel in which Gu Cheng's thoughts and feelings are filtered through his wife, who acted as his transcriber, and later as his co-author. The reader is led in a circular fashion through Gu Cheng's "psychological explorations", as his inner unconscious world is channelled to the surface of awareness.³⁹⁷

In constructing the role of Cheng in my opera, I created two characters: Cheng A, inhabiting the conscious world, and Cheng B, who expresses the unconscious world of the soul. I felt this "split personality" was needed in order to adequately reflect the complex and often dark world that the poet expressed in his writings.

A Dream of Red Mansions, a novel by Cao Xueqin 曹雪琴 (ca. 1715-1763)³⁹⁸, was well-known by Gu Cheng's generation as a *Yuè* opera, popularized in a film version.³⁹⁹ Gu Cheng in his writings dreamed of his personal "Kingdom" inspired by *A Dream of Red Mansions*. He discussed this subject with Marián Gálík, when he was in Berlin (1992) "A heavenly kingdom on earth has twice appeared in Chinese literature, one created by Tao

³⁹⁷ In Freud's theory of the Ego, "people have three levels of awareness: the conscious, the preconscious, and the unconscious." [...] "The conscious consists of whatever one is aware of at a particular point of time [...] the preconscious contains material just beneath the surface of awareness that can easily be retrieved [...] the unconscious contains thoughts, memories, and desires that are well below the surface of conscious awareness but nonetheless exerts great influence on behaviour." Cf. Wayne Weiten, *Psychology Themes & Variations*, 6th ed., USA: Thomson Wadsworth, 2004, p. 481.

³⁹⁸ "Cao Xueqin is considered to be China's greatest novelist, but little is known of his life. An unconventional, versatile man, he came from an eminent and wealthy family which suffered a reversal of fortune in 1728 after the death of the Kangxi Emperor and a power struggle between his sons. Cao seems to have spent about ten years writing and revising his novel, from roughly 1740 to 1750, but the last 40 of the 120 chapters were completed by a different author, probably after his death. He also worked for a period of time in the Imperial Clan's school for the children of the nobility and banner men, but eventually settled in the countryside west of Peking. He earned some money by selling his own paintings, but his family seems to have been perpetually in poverty. The novel, now generally recognised as a masterpiece, was not published until 1791, nearly 30 years after Cao's death". Cf. Renditions, available from: <http://www.renditions.org/renditions/authors/caoxue.html>; accessed 22 August 2010.

³⁹⁹ A film of *Yuè* opera: *A Dream of Red Mansions* is a special *Xijù* film, directed by Cen Fan with the leading actress Xu Yulan and Wang Wenjuan from the Shanghai *Yuè* opera house, was produced by The Shanghai Film (Group) Corporation in 1962. However, it was suppressed during the Cultural Revolution.

Yuanming 陶渊明 (365 or 372-427) in *the Garden of Peach Blossoms*⁴⁰⁰ with indistinct characters, and the other by Cao Xueqing in the Grand View Garden of his *A Dream of Red Mansions*. As soon as the gate of the Grand View Garden was opened, there was compensation for the lack of soul in modern poetry. People then began to realise that the omnipresent moon on the spring river had turned into the pure and unique Kingdom of Daughters”.⁴⁰¹ My opera uses his idea, derived from Gu Cheng’s fantasy world as found in several chapters of the novel *Ying’er*. One scene of the libretto is derived from Gu Cheng’s *Ying’er*, performed in *Yuè* opera style, and is called *A Dream of Red Mansions*.

Characters of the opera

The names of the three main characters in the opera, the poet Cheng, his wife Lei Mi and his lover Ying’er, are drawn from the novel *Ying’er*, and should not be interpreted as representing real people, living or dead.

Cheng A (tenor I) – a Chinese Poet

Cheng B (baritone) – a second aspect of Cheng

Lei Mi (mezzo-soprano) – the Poet’s Wife

Ying’er (soprano I) – the Poet’s Lover

A Woman Poet (soprano II) – a female Chinese Poet

An Editor (tenor II) – the Editor of a Journal of Contemporary Poetry

An Elder (bass) – a Western Scholar of Contemporary Chinese Literature

⁴⁰⁰ Chen Qiaosheng 陈桥生, *Tao Yuanming 陶渊明 (The Poem of Tao Yuanming)*, Beijing: Wuzhou Chuanbo Chubanshe, 2006, p. 90.

⁴⁰¹ For more information on this point, cf. Gu Cheng, “*Da suo wen* – Questions and Answers”, in *Essays, Interviews, Recollections and Unpublished Material of Gu Cheng, 20th Century Chinese Poet: The Poetics of Death*, p. 345.

5.2.5 The Scenes of the Opera

The opera comprises three parts with a total of nine scenes. Part One is the prelude, in two sections, the first integrating the actual text of an interview with Gu Cheng, and the second with recitations of Gu Cheng's poetry. Part Two, comprising seven scenes, one being an Interlude, constitutes the main body of the opera. Its material is derived from Gu Cheng and Lei Mi's novel *Ying'er*. Part Three is the Epilogue, and is based on other writings of Gu Cheng.

Part One of *Fatal Desire: The Poet and His Poems*

The Prelude includes a short biography of Gu Cheng, spoken by a character named The Elder (a Western scholar). The interview section of the Prelude is an edited version from *The Aimless I - An Interview with Gu Cheng*, by Suizi Zhang-Kubin.⁴⁰² For the opera production the voice of the interviewer is conceived as having been pre-recorded, with the character Cheng A responding on stage. The poetry readings are made by both "aspects" of the poet, Cheng A & Cheng B.

Part Two of *Fatal Desire: The Poet and His Kingdom*

Scene of the Novel

"Fragment" *Duànzhāng* (断章)

"After the Letter is Sent" *Fāxìn Yǐhòu* (发信以后)

"Letters from the Island" *Dǎoshàng Láixìn* (岛上来信)

"The Wound" *Shāngkǒu* (伤口)

"The Reef" *Jiāo Shí* (礁石)

⁴⁰² Suizi Zhang-Kubin, "The Aimless I-An Interview with Gu Cheng", in *Essays, Interviews, Recollections and Unpublished Material of Gu Cheng, 20th Century Chinese Poet: The Poetics of Death*, pp. 335-340

As in the novel, the scene begins with the words: “You are both my wives; I have loved you both and I still do”⁴⁰³. This scene focuses on the events surrounding the writing of a novel by the two characters, Cheng and his wife Lei Mi. “Cheng was mad with grief. He began to write to *Ying'er* as an outlet for his pain with Lei.”⁴⁰⁴

Scene of Two Wives (in a xìqǔ comedy style)

“Go Home and Ask Your Husband” *Huíqù Wènwén Nǐde Zhàngfū* (回去问问你的丈夫)

“Miaow” *Mī* (咪)

“Princess Ye” *gōngzhu* (叶公主)

The scene represents Cheng’s fantasy life (“the Kingdom of Girls”⁴⁰⁵) as enjoying a harmonious relationship with two wives. It is a collection of episodes presented in both *xìjù* comedy style, and *shuōshū* style.

Scene of the First Night⁴⁰⁶

“Missing You from Not So Far Away” *Bìngbù Yáoyuǎnde Sīniàn* (并不遥远的思念)

“The First Month” *Dìyīge Yuè* (第一个月)

“The First Night” *Chū Yè* (初夜)

This scene is a “parallel drama”, in which the three characters express themselves simultaneously, but without interaction, in separate theatrical spaces: in one room Lei Mi is longing for her absent son, while in another Cheng expresses his desire for Ying’er, who, upon waking next morning, reveals her feelings for Cheng.⁴⁰⁷

⁴⁰³ Gu Cheng and Lei Mi, *Ying'er, The Kingdom of Daughters*, inside of cover page.

⁴⁰⁴ Anne-Marie Brady, “Dead in Exile: The life and Death of Gu Cheng and Xie Ye”, *China Information*, 11, no. 4, 1997, p.131.

⁴⁰⁵ It would be more accurate to translate it as “Kingdom of Girls”. Cf. Anne-Marie Brady, an excerpt from “Dead in Exile: The life and Death of Gu Cheng and Xie Ye”, *China Information*, 11, no. 4, 1997, p. 137.

⁴⁰⁶ *Scene of the First Night* for a production of the 26th Asia Pacific festival 2007, in Wellington. For more information cf. chapter: 5.5 below, on the stage production.

⁴⁰⁷ The libretto of the *Scene of the First Night*, with an English translation kindly provided by Duncan Campbell, is given in Appendix 8.1 & 8.2 below.

Scene of A Dream of Red Mansions (in yuèjù style)

“The Nature of Maidenhood” *Nǚ’erXìng* (女儿性)

“Epilogue” *Huíjiā* (回家)

Cheng’s “heavenly kingdom” is a world where women are adored, but who remain pure and remote. He fantasizes women sleeping together, making love. He imagines himself within Cao Xueqin’s *Honglou Meng* (*A Dream of Red Mansions*) and this becomes an important key to the personal myths of all three characters in drama with Cheng thinks of himself as a modern Jia Baoyu, with Lei Mi (his wife) as Xue Baochai, and Ying’er (his lover) as the Lin Daiyu. In my opera Lei Mi, Ying’er, and Cheng B take on the roles of Xue Baochai, Lin Daiyu and Jia Baoyu, performing in *yuèjù* style.

Scene of Love-making

“In the Bush” *Zài Guànmù Cóng* (在灌木丛)

This scene takes place on the bushy mountainside, and mixes singing, dancing and declamation. The text contains many erotic details of Cheng’s love-making, expressed in singing and recitation by Cheng A, overlapping descriptions by Cheng (B) and Ying’er of their first meeting.

Interlude (in a xìqǔ comedy style)

“Deranged” *Cuòluàn* (错乱)

“Disappearance” *Shīzōng* (失踪)

Cheng discovers evidence of his wife’s infidelity, that she had fallen in love with a man named Dayü, whom she had met in Germany. Cheng also finds that his lover, Ying’er, has eloped from the island with a man “whom she and Cheng had always referred to derisively as *lǎo tǒuzi* (the old man), a martial arts instructor”.⁴⁰⁸

⁴⁰⁸ Anne-Marie Brady, an excerpt from “Dead in Exile: The life and Death of Gu Cheng and Xie Ye”, pp. 135-36.

Scene of the Poet's Declaration of Love, and Death

“July” *Qīyuè* (七月)

“Snow Mountain” *Xuěshān* (雪山)

“The Farm” *Mùchǎng* (牧场)

Cheng, still in love with both Lei Mi & Ying'er, begins to believe both women are waiting for him to die. Cheng, distraught over his loss of Ying'er and also driven wild by Lei Mi's affair and the imminent arrival of her lover, violently assaults her. At the end of this scene a radio report is heard and images from newspapers tell of the tragic death of Lei Mi and of Cheng's suicide by hanging.

Part Three

Epilogue. *The Poet as Genius*

“The Return Home” *Huíjiā* (回家)

In Lie Mi's eyes Cheng was a genius, not only for his poetry, but for his many other talents, such as calligraphy, drawing, and piano improvisation. Before the final curtain Cheng's final poem, *Huíjiā* (回家) “Return Home” is recited. Although written for his son, it has special poignancy as the poet's swan song at the end of his short and tragic life.

5.2.6 Appendix

5.2.6.1 The Story of the Novel *Ying'er*⁴⁰⁹

Ying'er is a convoluted mix of Gu Cheng's philosophical fantasies plus the facts and the attack on the character of Li Ying, the woman he once loved. In Gu Cheng's fantasy world he lives in a “heavenly kingdom”, a world of adoration of women who “must not love a man”. He fantasizes his women sleeping together, making love, whom he matches with Cao Xueqin's *Honglou Meng*, is an important key to the personal myths of all three characters in drama: Gu Cheng had long fantasized himself as a modern Jia Baoyu; Xie Ye or Lei (his wife) is his Xue Baochai, beautiful, talented but somehow unable to complete-

⁴⁰⁹ Ibid.

ly satisfy his spiritual needs; Ying'er (his mistress) is the Lin Daiyu he desires but is unable ultimately to obtain.

Ying'er's real name is Li Ying, but in discussing Gu Cheng's writings on her, we should distinguish the real person from the fictional character Gu Cheng created. Li Ying and Gu Cheng met in Beijing, she was a young university student of Chinese language and literature. They only met a few times, but each meeting made a profound impression on the other. Gu Cheng believed that in Li Ying he had discovered a woman who shared his deepest fantasies, who would help him create a "kingdom of girls". After Gu Cheng and Xie Ye left China in 1987, Li Ying and Gu Cheng kept contact with each other through correspondence. Soon after Gu Cheng and Xie Ye arrived in New Zealand did they decide to invite Li Ying to come and live with them. When Li Ying finally arrived in New Zealand in 1990 after three years of correspondence with Gu Cheng. He found her different from what he had imagined. Gone was the sky. In Gu Cheng's eyes Li Ying had become materialistic; she "wanted to lead a normal life ... and liked to sit in a coffee shop like others". After a few days together on Waiheke Island, Gu Cheng found that their "mutual disappointment" was obvious. Neither of them had imagined that things would turn out like that. The couple's life in an old house in the bush of Waiheke did not appeal to Li Ying at all. She was long accustomed to the cosmopolitan life of Beijing. This was not the extravagant West she had fantasized.

Nevertheless, in Gu Cheng's prose, Ying'er despite her materialism desired him and his body. The text is dominated by detailed erotic descriptions of Gu Cheng's love-making with her. Later, they were in love with each other.

In 1992 Gu Cheng and Lei Mi went to Berlin on a DAAD cultural exchange. Gu Cheng only agreed to go to Berlin after Ying'er persuaded him, to earn the money to repair the house on Waiheke Island.

While Gu Cheng and Lei were in Berlin, Ying'er eloped from the Island with a man whom she and Gu Cheng had always referred to derisively as "the old man" (*lǎo tǒuzi*), a martial arts instructor. Gu Cheng was mad with grief. At the suggestion of a friend in Germany, he began to write *Ying'er* as an outlet for his pain. Not long after beginning the book he realised that Lei, his wife, was having an affair with a friend of his in Berlin, and was thinking of leaving him. This sent him into further depths of despair and loss. He began to believe that Lei and her lover, as well as Ying'er, were "waiting for him to die".

5.2.6.2 *Fatal Desire* (Synopsis)⁴¹⁰

In exile upon a small island and in search of his idyll, a Chinese poet lives with his wife (Lei Mi) and his lover (Ying'er); the couple's infant son stays nearby with a neighbour. Returning from a trip overseas, the poet discovers that Ying'er has fled the ramshackle seaside bach the three of them share, apparently with another man. The poet immediately sits down to write a

⁴¹⁰ Duncan Campbell, "Synopsis of *Fatal Desire*" was written for the production of The Asia Pacific Festival, 2007.

novel narrating the story of their love – a novel, in the poet’s mind, both for and by her. As has been the case in the past with his poetry, his novel is transcribed for him, word by word, by Lei Mi. (Scene of the First Night), performed tonight, presents the poet’s account of his first sexual encounter with his lover, juxtaposed with Xiang Yu’s longing for her absent son. The opera ends with reports of the tragic outcome of the imminent departure of Xiang Yu also from their home – her murder at the hands of her husband and his suicide.⁴¹¹

⁴¹¹ Duncan Campbell, “Synopsis of *Fatal Desire*”, Program of Asia-Pacific Music-Theatre, Wellington: The Asia Pacific Festival, 2007. (This production had an agreement with Gu Xiang that all characters names would be changed for the performance to avoid any media attention).

5.3 The Musical Concept

5.3.1 The Musical Inspiration for the Opera

In China there has always been lively discussion about the best direction for the development of a Chinese style of modern opera, what elements it should take from traditional Chinese opera styles, and what it should borrow from Western operatic models.⁴¹²

My experience in the performance of *chuānjù* and also *jīngjù* gave me an understanding and appreciation of traditional Chinese music-theatre, but as a contemporary composer I also became interested in new operatic compositions by such composers Tan Dun, Qu Xiaosong and Guo Wenjing all of whom are highly skilled in using Western compositional techniques, but share a similar background as myself of having performed in Song and Dance Troupes during the 1970s. As with these composers my opera *Fatal Desire* used elements from Chinese tradition but within the context of a contemporary musical style. The “flavour” of my work is different from the operas of other Chinese composers, but I believe we are part of a movement to develop a new style of contemporary Chinese opera.

In my opera I decided to use elements of *chuānjù gāoqiāng* music, particularly its syntax of phrases, and the *chuānjù*, *jīngjù* and *yüèjù* styles of percussion and recitation, the last-named becoming the model for all aspects of the Scene of *A Dream of Red Mansions*. As well, I drew upon the rhythmic styles of *kuàibǎnshū* and *shuōshū* of *qǔyì* in both the sung and spoken settings of my opera. In addition, I began to consider its relationship with techniques such as *niànbái* (念白) and the *dàobái* (道白) in Chinese *xìqǔ*. In my opera, I follow both Western and Chinese music-theatre traditions, incorporating elements of singing (*chàng*), recitation (*dàobái*), and *sprechstimme* (*niànbái*) into my musical language.

⁴¹² Man Xinying 满新颖, *Èr shí shìjì shàng bàn yè zhōngguó gējù yícún de lìshǐ wèntí* (二十世纪上半叶中国歌剧遗存的历史问题) (Historical Problems of Opera in the First Half of 20th Century in China). Shanghai: Theatre Arts. Vol. 4, 2009. pp. 94-103.

In my work I borrowed from the unique style of Chinese *xìqǔ* and the folk elements of *qǔyì*, to create an integration of Western and traditional Chinese theatrical musical styles. It follows the principle established by Zi Xia (子夏 507 – 420BC): “when spoken, it is poetry; feelings stir in the heart, so they have to be expressed in words; where words are insufficient, sighs are heard; when sighs are not sufficient to express them, songs are sung.” With this in mind, I recognized the early 20th-century technique of *sprechgesang*,⁴¹³ as a valuable technique in music-theatre. Its primary exponent was Arnold Schoenberg, who, in his description of how he intended the voice part should be performed in his *Pierrot Lunaire*, states that the singer “should give the (the pitch) exactly, but then immediately leave it in a fall or rise”.⁴¹⁴ The quality of *sprechgesang* as a form of “vocal enunciation intermediate between speech and song”⁴¹⁵ is particularly applicable to Chinese (Han) language, which is tonal (cf. Appendix 8.4) meaning that the pitch level and direction of all syllables (written as single characters) are precisely prescribed. This has led to the common perception among Westerners of spoken Chinese as having a “sing-song” character.

While working on the draft libretto of the projected opera *Fatal Desire*, I studied Alban Berg’s opera *Wozzeck* with my co-supervisor Ross Harris. We analysed its structure and the way the composer used various musical forms. I was impressed by the sense of continuity of Berg’s musical language which served so effectively the drama of the play. As Peter Gutman notes, Berg’s language is expressionist and mostly atonal, “without the burdens of melodic development and harmonic progression, or the disruption of pausing for arias, ensembles and other typical means of displaying performers and gratifying audiences, the music is free to track the exact demands of the drama and enrich the text more subtly.”⁴¹⁶ I came to admire the composer’s sense of theatricality in his music. I was inspired by the composer’s “A word about *Wozzeck*”, written ten years after the completion of the opera,

⁴¹³ “*Sprechgesang* (*Sprechstimme*) (Ger. “speech-song” (“speech-voice”)). Cf. Paul Griffiths, *Sprechgesang*, *The New Grove Dictionary of Music and Musicians*, London: Macamillan Publishers Limited 1980, Vol. 18, p.27.

⁴¹⁴ Ibid.

⁴¹⁵ Ibid.

⁴¹⁶ Peter Gutmann, *Alban Berg’s Wozzeck* (copyright 2003), available from <http://www.classicalnotes.net/classics/wozzeck.html>; accessed Wednesday, 18 August 2010. On Berg’s style cf. Douglas Jarman, *Alban Berg: Wozzeck*, Cambridge: Cambridge University Press, 1989.

in which he states: “I simply wanted to compose good music to develop musically the content of Georg Büchner’s immortal drama; to translate his poetical language into music. Other than that, when I decided to write an opera, my only intention, as related to the technique of composition, was to give the theatre what belong to the theatre”.⁴¹⁷

Taking a cue from Berg’s *Wozzeck*,⁴¹⁸ (who of course inherited Wagner’s legacy), I decided to adopt the principle of leitmotifs in order to obtain a unity of material for each character in the opera, a potent musical-dramatic technique. I developed the principle in both in the vocal and instrumental parts. As John Warrack observed in relation to Wagner “the function of the motif is dramatic as well as structural”.⁴¹⁹

Alban Berg’s *Wozzeck* is a good example of the usefulness of *sprechgesang*, as Peter Guttmann says: “Nearly all the text is presented in *sprechstimme* (*sprechgesang*). This bizarre technique, introduced by Berg’s mentor Arnold Schoenberg in his 1912 *Pierrot Lunaire*, inhabits a world between talk and song, with more emphatic cadence and pitch than speech but without the stylized tonal precision and metric regularity of singing. As a result, it reflects the realism of the story and characters, but with an overlay of fantasy and just enough stylization to raise the narrative from the commonplace into the realm of art”.⁴²⁰ And also, Berg use *sprechgesang* in another opera his well known opera *Lulu*. In both operas Berg “introduced a new shade, “half sung”, between *sprechgesang* and song”.⁴²¹

⁴¹⁷ Alban Berg, “A word about *Wozzeck*”, *Modern Music* (November- December 1927), Cita in Douglas Jarman, *Alban Berg Wozzeck*, p.152.

⁴¹⁸ “Most of the leitmotives in *Wozzeck* are themes that have a clear melodic and rhythmic shape and that are immediately recognizable when they recur. On occasion, however, some of these are transformed in such a way that their clear melodic and rhythmic identities are destroyed. In such cases the link between the different versions of a leitmotiv is their common relative pitch content – that is to say that the different versions define the same harmonic unit.” Cf. Douglas Jarman, *Alban Berg: Wozzeck*, 1989, p. 46.

⁴¹⁹ John Warrack, “Leitmotif”, *The New Grove Dictionary of Music and Musicians*, (Vol. 10), London: Macamillan Publishers Limited 1980, p. 645.

⁴²⁰ Peter Guttmann, *Alban Berg’s Wozzeck*. <http://www.classicalnotes.net/classics/wozzeck.html>; accessed 18 August 2010.

⁴²¹ Paul Griffiths, “Sprechgesang”.

Sprechgesang may be considered as having an affinity with the new theatrical style invented in the early opera Florentine Camerata at the end of the 16th century: both are forms of “heightened speech”, where natural speech rhythms and intonations are enhanced and dramatized with the addition of accompaniment. Jacopo Peri, writing in his preface to *Dafne*, claimed the invention of *recitar cantando*:

I knew also that in our speech we intone certain syllables in such a way that harmony can be built upon them, and in the course of speaking we pass through many that are not so intoned until we reach another that permits a movement to a new consonance. Keeping in mind those manners and accents that serve us in our grief and joy, and similar states, I made the bass move in time with these, faster or slower according to the affections. I held it fixed through both dissonance and consonance, until the voice of the speaker, having run through various notes, arrived at a syllable that, being intoned in ordinary speech, opened the way to a new harmony.⁴²²

“Monteverdi described two *lettere amorose* in his seventh book of madrigals (1619), which are in the simplest form of recitative, as being “*in genere rappresentivo*”, (“the theatrical style”): “*si canta senza battuta*” (“to be sung without a beat”).⁴²³

In 2002 I had a chance to attend a live performance⁴²⁴ of *L’Orfeo* by Claudio Monteverdi.⁴²⁵ I was very struck by the effectiveness of the “recitative” with orchestral accompaniment.

In my opera, I follow both Western and Chinese music-theatre traditions, incorporating elements of singing (*chàng*), recitation (*dàobái*), and *sprechgesang* (*niànbái*) into an integrated musical language. Each scene has a unique character within itself, but the scenes have connecting interrelationships which help create a sense of overall coherence.

⁴²² Cited in Claude Palisca, *Baroque Music*, 2nd ed. Englewood Cliffs, N. J.: Prentice-Hall, c1981, p. 32.

⁴²³ Jack Westrup, “Recitative”, *The New Grove Dictionary of Music and Musicians*, 6th ed. Vol. 15, p. 643.

⁴²⁴ It was produced by the School of Music of Victoria of Wellington, under conductor Peter Walls, in the Adam Concert Room in 2003.

⁴²⁵ *L’Orfeo* (Mantua, 1607), called by the composer, “Favola in Musica” (libretto by Alessandro Striggio, after Ovid’s *Metamorphoses*). It was commissioned by the Academy of the Invaghiti, whose patron was Francesco, son of Duke Vincenzo Gonzaga.

5.3.2 The Musico-dramatic Structure of the Opera

The music of the opera follows the structure of the libretto, which is open-form and non-sequential. This open structure offers different possibilities for sequencing the individual scenes or groups of scene within Part Two, concluding with Part, Three the “poet”s” diverse talents. The macro-structure of the work comprises two parts. Part One, “The Poet and his Poems”, is a prelude of two sections, “introduction” and “interview”. Part Two, “The Poet and his Kingdom”, has eight scenes, and holds the main content of the opera.

Table 14: Musical structure of the opera *Fatal Desire*

Dramatis Personae	Name of Scene	Form	Music
Part One: The Poet and his Poems			
elder (bass) soprano I soprano II mezzo-soprano tenor II voice of Huizi Cheng A & B	(introduction) (interview)	Prelude in two sections (ca. 40')	choir solo recitation recorded poem recorded voice of “Suizi” recitation <i>kuàibǎnshū</i>
Part Two: The Poet and his Kingdom			
Cheng A Lei Mi	<i>Scene of the Novel</i>	A Largo (ca. 30')	Sichuan opera style aria\duet\choir
Cheng A Lei Mi Ying'er	<i>Scene of Two Wives</i>	B Allegro (ca. 22')	comedy style (Beijing opera) aria\duet\choir <i>shuōshū</i>
Cheng A Lei Mi Ying'er Voice of the son	<i>Scene of the First Night</i>	A Largo (ca. 43')	Sichuan opera style aria\duet\choir <i>kuàibǎnshū</i> recorded voice of son
Cheng A & B Lei Mi Ying'er	<i>Scene of A Dream of Red Mansions</i>	B Allegro (ca. 20')	performing, singing, reciting and costume in <i>yüè</i> opera style
Cheng A Ying'er two dancers two recitrs	<i>Scene of Love-making</i>	C Allegretto (ca. 22')	aria choir recitation dance
Cheng A & B A woman poet An editor An elder	<i>Interlude</i>	Interlude Allegro (ca. 16')	comedy style aria choir recitation

Cheng A Lei Mi Ying'er	<i>Scene of the Poet's Declaration of Love with Death</i>	A Largo (ca. 44')	Sichuan opera style aria\duet\choir recitation
<i>Part Three: Epilogue</i>			
Cheng A & B Lei Mi / Ying'er A woman poet An editor /An elder	<i>The Poet as Genius</i>	Epilogue (ca.18')	transcription of Cheng's pi- ano improvisation choir recitation

5.3.3 The Characters, Motives and Recitation Styles of the Opera

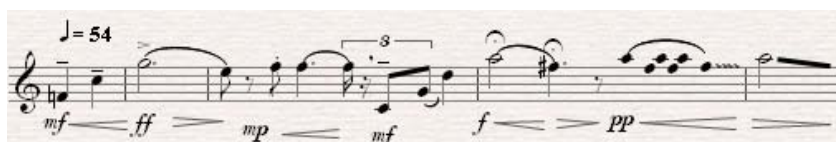
I designed motives for the three main characters: Cheng (although Cheng A and Cheng B are two actors, dramatically this is one role), Lei Mi (Cheng’s wife) and Ying’er (Cheng’s lover). These motives identify musically the characters within the drama, their personalities and the contexts in which they operate. As mentioned above, the motives unify the musical material for each character in the opera. Non-sung recitation is a significant element in the opera, with each character having his/her unique style, relating to their personal background within the context of the novel.

5.3.3.1 The Character, Motives and Recitation Style of Ying’er

The music for Ying’er, a dramatic soprano, leans toward the Beijing opera style in her manner of singing and reciting. In the drama she is 26 years old, and the “ideal lover” in the mind of Gu Cheng. As a character she sows the seed of the tragedy, represented in the music by a descending minor second. She is pretty, clever, bright, intense, sexy and passionate, but, on the negative side, her personality has elements of discord and uncertainty. Her motives emphasize the intervals of minor second, minor third, perfect fifth, consistent with her character.



Example 56: Motive I of Ying’er



Example 57: Motive II (love) of Ying'er



Example 58: Motive III of Ying'er

5.3.3.2 The Character, Motives and Recitation Style of Lei Mi

Lei Mi is a mezzo soprano. In his novel *Ying'er: The Kingdom of Daughters*, Cheng wrote of Lei Mi “You are my Empress, I want to be governed by you”⁴²⁶. In their time together, she looks after Cheng like a mother. She has a rather docile personality. She is beautiful, intelligent, virtuous, peace-loving, relaxed, feminine and respectful, but perhaps conceals beneath her exterior secret motivations. She is characterised by the interval of a major second, which, if repeated as a sequence of three whole-tones, creates a tritone, suggesting impending tragedy (motive I):



Example 59: Motive I of Lei Mi

The motive associated with Lei Mi’s character includes a major second, minor seventh and perfect fourth.

⁴²⁶ Gu Cheng 顾城 & Lei Mi 雷米, *Ying'er 英儿*, Beijing: Hauiy chubanshe (Beijing Huayi Press), 1992, p. 20. My translation.

Lei Mi's motive II is the "love motive", which is related to, or derives from Cheng's motive; the first short phrase is from Cheng's motive I (see Example 9), but with two notes (G & F) omitted. The second short phrase emphasizes leaping perfect fourth intervals:

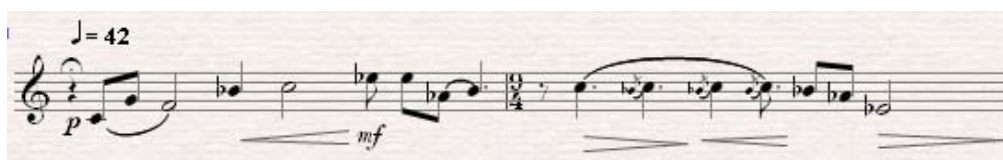


Example 60: Motive II (love) of Lei Mi

As mentioned above (see Chapter 5.3.1) I used the style of *yüè* opera as a model for the scene of *A Dream of Red Mansions*. In addition, because Lei Mi originally came from Shanghai, I decided that her role should use the *yüè* opera style, both in her style of singing and recitation, and also in her pronunciation, a dialect different from standard Mandarin (*yǔtōnghuà*).

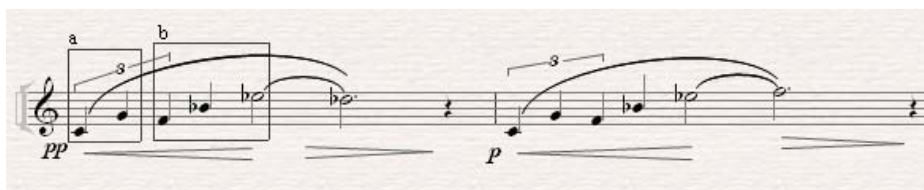
5.3.3.3 The Motives and Recitation Style of Cheng

As can be seen from the libretto (see Chapter 5.2.4 above), in my opera the poet Cheng has two dramatic characters, A and B. The A character is a tenor, and the B character a baritone. In the drama Cheng is 33 years old. He is talented, idiosyncratic, nature-loving, with a personality that is by turns childish, fantastic, dreamy, courageous and passionate, but also cruel, self-obsessed, and tragic. The motive of Cheng A uses the intervals of a perfect fourth & fifth, major and minor second, minor third (major sixth) and minor seventh.



Example 61: Motive I of Cheng

Cheng's motive II is a "love motive". Its first perfect fifth (a) is from the "love motive" of Ying'er, the second ascending interval (b), a perfect fourth, is from the "love motive" of Lei Mi:



Example 62: Motive II (Love) of Cheng

Dramatically, intervals of a second relate to Cheng's "wives"⁴²⁷. For example, the descending major (a) and minor (b) second in the "tragic motive" relate to his wife Lei Mi, and his lover Ying'er, representing the "seed" of the tragedy. Here it is integrated with a characteristic *gúnychuí* rhythm from the Chinese *xìqǔ* (see Chapter 5.4.1.1.2):



Example 63: Motive III (Tragic) of Cheng

Cheng B's role is not included in the novel. It represents him as a dramatic figure, an incarnation of Cheng's soul or inner consciousness. In the drama this B character presents Cheng's humanity and his desire; it reflects the story's darkness. Cheng B's motive uses intervals of an augmented fourth in addition to the intervals of the two motives of Cheng A:



Example 64: Motive of Cheng B

⁴²⁷ "You are both my wives; I have loved you both and still do." Gu Cheng & Lei Mi, *Ying'er, The Kingdom of Daughters*, title page.

I have listened to Cheng's reading of his own poems many times. The sound of his voice has a special character that brings to mind some of the dialogues from his novel. He always used a poetical language, and his voice has a rare poetical quality. For this reason I prefer for this role - Cheng A – to be performed in a dialect, both in his singing and recitation, depending on the singer's background and fluency. However, when Cheng A and B perform are at the same time, as in reciting a poem, then, of necessity, they both use standard Mandarin (*pǔtōnghuà*).

5.3.4 Instruments and Orchestration of the Opera

The editorial allocation of the instruments for the live performance I witnessed of Monteverdi's *L'Orfeo* in 2003 impressed me. The full orchestra accompanied choral items and provided *ritonelli* (refrains) between vocal items, or between verses of the vocal items. Solos, duos, trios were accompanied by “a bass line”,⁴²⁸ which required to be “realised”.⁴²⁹ In the original score, Monteverdi did not always specify the instrumentation and never the orchestration, since “the *intermedio* tradition provides help: trombones, regal, bass viol represent Hell and magic; harp, lute and strings represent Heaven; wind instruments represent Pastoral scenes”.⁴³⁰ Consequently the orchestration enhanced the drama by characterising the roles, and defining the dramatic situations.

Adapting Monteverdi's idea, I allocated instruments to specific characters of drama: the clarinet (Bb & bass) to Cheng A/B, cello to Lei Mi, and *piri* to Ying'er. Thus, “musical characterisation of the dramatic roles’ became an orchestration principle for the work. The percussion ensemble of *chuānjù* (Sichuan opera) (see Chapter. 3.2.1) has a unique sonic character. I utilized many of these instruments in the opera ensemble, including: *bangǔ* (板鼓), *dàbó* (大钵) large *chuānjù* cymbals and wooden clappers, *xiǎoluó* (小锣) small

⁴²⁸ Concerning the instruments cf. Jane Glover, “Recreating Orfeo for the modern stage: solving the musical problems”, in *Claudio Monteverdi, Orfeo*, ed. John Whenham, Cambridge: Cambridge University Press, 1986 (Cambridge Opera Handbooks), pp. 141-146.

⁴²⁹ Ibid.

⁴³⁰ Ibid.

chuānjǔ gong, *xiǎobó* (小钹) small *chuānjǔ* cymbals, and *mǎluó* (马锣) small hand-held *chuānjǔ* gong.

Scene of the First Night was produced at the Asia Pacific Festival in Wellington in February 2007. As the accompanying ensemble for this occasion I had been offered the services of the Contemporary Music Ensemble of Korea (CMEK), since it was the featured ensemble of the festival. A mixed Korean and Western ensemble, it comprised five members playing traditional Korean instruments, and four playing Western instruments.

Contemporary Music Ensemble Korea

- 1 *Gayageum* (25 string)
- 1 *Daegeum* (flute)
- 1 *Piri* (double reeds wind)
- 1 *Saenghwang* (17 pipe mouthorgan)
- Korean percussion
- Western percussion
- 1 Guitar
- 1 Clarinet (Bb & bass)
- 1 Violoncello

I was excited to do this orchestration for the unusual ensemble, knowing that the Korean instruments bore an historical relationship with Chinese instruments that I was already familiar with, some of them originally having come from China to the Korea in the Goryeo dynasty (913-1392). In my mind, I matched up the Korean instruments with Chinese instruments: *dizi* (笛子) – *daegeum* (bamboo flute), *guǎnzi* (管子) – *piri* (double reeds wind), *shēng* (笙) – *saenghwang* (bamboo mouth organ), and *zhēng* (箏) – *gayageum* (25 string zither). Although I had access to recordings of the sounds of the instruments while I worked on the score, the uniquely Korean character of the sounds was something that I confronted only in the first rehearsal. It was altogether a stimulating exercise in “cultural translation”.

5.4 Musical Analysis of *Chūyè* (初夜) *Scene of the First Night*

The following analysis will focus on three aspects: 1) the composition practice of “integration”,⁴³¹ by which musical elements, materials, as well the performance style of traditional Chinese *xìqǔ* and *qǔyì* are integrated into the work. 2) the leitmotifs used in the instrumental and vocal writing, and 3) the development of leitmotifs in the dramaturgical context.

5.4.1 The Concept of Integration as Applied in *Scene of the First Night*

In this scene, the concept of integration has been applied on several levels. I have already alluded to the work’s orchestration, inspired by a production of Monteverdi’s *L’Orfeo* which I saw in 2003. Two other dimensions of this scene had other origins. One of these dimensions concerns rhythmic techniques deriving mainly, though not exclusively, from Chinese opera, integrated into the work at different levels ranging from literal quotation to full absorption and consequent transformation in their new context. Western plainchant conditioned one episode. The other dimension concerns the characterisation of the protagonists and their interactions; this was achieved through the use of the Western operatic leitmotiv.

5.4.1.1 Rhythmic Percussive Elements from *Qǔyì* and *Xìqǔ*

An important dimension in which the integration of musical elements is applied and achieved in my opera concerns rhythms.

⁴³¹ This thesis uses the concept of “integration” as a method of musical composition of combining (musical) elements previously separated. The sociological paradigm of integration often deals with the integration of a minority culture within a majority culture. In this thesis, elements of Chinese traditional music are introduced and integrated into compositions based on Western musical compositional practice (for more information see Chapter 1.5).

5.4.1.1.1 *Kuàibǎnshū* in *Scene of the First Night*

A specific rhythmic element I used was inspired by a poem of Gu Cheng, *Sīxiāng Qǔ* (思乡曲)⁴³² (Homesick) from *Drawings and Texts from Waiheke Island* (*Jīliú dǎo huà huà běn* 激流岛画话本). The style of the poem is in folk *kuàibǎnshū* (see Chapter 3.3.1), using the idiomatic language of a story-teller, a kind of poetic form Cheng fondly described at 1991 conference in London⁴³³. He stated, “*shīde yǔyán shì yīzhǒng zìrán de yǔyán* (诗的语言是一种自然的语言) (the language of poem is a kind of natural language).” *Kuàibǎnshū* is popular in China, particular in Shandong province where Cheng spent a few of his childhood years. I adopted the musical element directly from Cheng’s poem, *kuàibǎnshū*, thus becoming an important rhythmic element of the operatic scene, integrated with the music of Lei Mi, as well as the voice of the Son.

Musically, *kuàibǎnshū* is vocal chant with a percussion accompaniment playing a characteristic rhythm (see Chapter 3.3.1):



Example 65: A basic rhythm of *Kuàibǎnshū* from (bb.343-46) *Scene of the First Night*

In the *Scene of the First Night*, the text is derived from the novel *Ying’er*, whose concluding chapters were written by Lei Mi, addressed to her son, Samuel. “Missing you from not so far away”:

⁴³² Gu Cheng, “Homesick” (*Sīxiāngqǔ* 思乡曲) – (*Drawings and Texts from Waiheke island*) (*Jīliú Dǎo Huà Huà Běn* 激流岛画话本), from 顾城诗全编 *Gu Cheng Shī Qǔánbiān* (*Complete poems of Gu Cheng*), Shanghai: Shanghai sanlian shudian, 1996, P. 808.

⁴³³ Gu Cheng, A speech title : 《我在等待死亡的声音》 *Wǒ Zài Děngdài Sǐwáng de Shēngyīn* “I am waiting for the voice of death” (5/6/1991) Conference of Chinese Contemporary poetry in London 1991. For more information on this “Natural Philosophy” idea, cf. Gu Cheng, 《没有目的的我》 *Méiyǒu Mùdè de “Wǒ”* (*non-objective of “Me”*), available from <http://www.gucheng.net/gc/gczp/gczx/200502/164.html>; accessed 30 August 2010.

You sing many songs, in the voice you have just learnt to manage. They are not songs taught by adults. They are not songs that you can hear elsewhere either. In the beginning, you sang: “One man good; one man not good. One two three men good; one two three men not good. You tended to lose track of the tune. People couldn’t help laughing and feeling heartfelt affection for you. Later you reached five: One two three four five men good; one two three four five men not good. You also like Mummy sing.⁴³⁴

In *Scene of the First Night* this “Children’s Chant” is presented in Chinese with *kuài-bǎnshū* style. To enhance the drama, the Son’s voice is heard, responding to Lei Mi.

Lei Mi and the voice of Son in 'Kuaibanshu' style with Ensemble
Children Chant: "Yige ren hao"

332 ♩ = 52

pp Sprachtgesang whisper

M-S. yi ge ren hao a
一个人好啊
One is good,

pp

Recording of voice whispering

Voice yi ge ren hao a
一个人好啊

pp

yi ge ren hao a
一个人好啊

Example 66: *Kuàibǎnshū*: “Children’s Chant”
from *Scene of the First Night* (bb.332-39)

In developing the rhythmical element of this vocal chant, the ensemble musicians imitate each other, canonically, and increase the tempo by degrees: crotchet = 52, 63, 72, 80, 84, 88, 92, 96 and finally 100. The strong rhythmic vocal chant with percussion as well as hand clapping creates a climax to the section.

⁴³⁴ Li Xia 李侠 (trans.), Gu Cheng & Lei Mi, *Ying'er, The Kingdom of Daughters*, p. 238.

The musical score for Example 67, titled "Kuàibǎnshū: 'Children Chant'", is from the scene "Scene of the First Night" (bb.397-100). The score is written for a large ensemble, including Daeg., Piri, Cl., Saeng., Perc. 1, Perc. 2, M.S., Voice, Guit., Gayag, and Vc. The tempo is marked as ♩ = 80, and the dynamics range from *mp* to *mf*. The lyrics are in Chinese and English, with the Chinese lyrics being "yi ge liang ge yi ge liang ge liang ge san ge liang ge san ge liang ge san ge" and the English lyrics being "One and two and one and two and two and three and two and three and two and three and two and three and".

Example 67: Kuàibǎnshū: “Children Chant”

from *Scene of the First Night* (bb.397-100)

5.4.1.1.2 Gúncuī Rhythm in *Scene of the First Night*

A particular rhythm commonly heard in Chinese *xìqǔ* is called *gúncuī* (滚捶) (rolling of the drum) of the *bángǔ*. It comprises repeated beats gradually changing from slow to fast or in reverse, notated as:



Example 68: The *Gúnychuí* rhythm

This rhythm is used in many places in the opera, including, in its reversed fast to slow version, in the “tragedy motive”, mentioned above (see Example 63).

At a primary level of integration, the element or material retains its original form within the new context. An example is in the introduction section of *Scene of the First Night*, where the *gúnychuí* rhythm is played on a Cook Island *pate* “slit drum”⁴³⁵ (b. 1), and then echoed on Korean *yongge* drum (b. 3). This effect is reminiscent of the sounds of a Chinese village at night, in the tradition of a watchman called *dǎjēng* (打更), who announces the time at various periods through the night.⁴³⁶ It is heard over a long pedal chord, suggestive of the sea, an image of a calm surface with turbulent currents beneath:

Example 69: *Gúnychuí* rhythm playing by Slit drum (b.1)

⁴³⁵ Cook Islands wooden percussion instrument.

⁴³⁶ *Dǎjēng* (打更) (time announcer on the streets at night) In ancient China, the town people were always told time by percussion (bangzi, gong and drums) instruments.

This *gúnychuí* rhythm appears later in the scene, combined with Ying'er's motive I played by *piri*. (bb. 17- 19) and the love motive of Cheng plays by the clarinet (bb. 20- 24).

The musical score is divided into three systems, each containing five staves. The first system (measures 17-19) features a melody in the top staff with dynamics *pp*, *fp*, *fp*, *p*, *fp*, and *p*. A note in the third measure is marked *mf*. The second staff has a *(CLB)* marking. The third staff has a *p* marking. The fourth staff has a *p* marking. The fifth staff has a *ppp* marking. The second system (measures 20-24) features a melody in the top staff with a *p* marking. The second staff has a *p* marking. The third staff has a *ppp* marking. The fourth staff has a *p* marking. The fifth staff has a *ppp* marking. The third system (measures 22-24) features a melody in the top staff with dynamics *pp*, *pp*, *f*, *p*, and *pp*. The second staff has a *mp* marking. The third staff has a *ppp* marking. The fourth staff has a *f* marking. The fifth staff has a *ppp* marking. The score includes various musical notations such as notes, rests, and slurs. There are also some text annotations in Chinese, such as "One cymbal at right angle to the other" and "Climo's opera small gong 'hao hao'".

Example 70: *Gúnychuí* rhythm played by *Yongge* and Slit drum (bb. 17-24)

At a higher level of integration the borrowed material is developed or transformed in the new composition. In the following examples the *gúnychuí* rhythm is integrated into both Cheng and Lei Mi's arias.

This rhythm is found in the vocal part of Cheng's aria: "Such a dark night", in which is singing a free trill of two notes from slow to fast. It creates tension on the word "*wǒ zhīdào* (我知道) (I know)".

Example 71: *Gúnychuí* rhythm in Cheng's aria (bb. 52-54)

The same singing style for this rhythm is used, in the Duet: "My precious son, my sweetheart" where Lei Mi, and Cheng sing the rhythm simultaneously, but unsynchronised, as a free trill:

Example 72: *Gúnychuí* rhythm in the duet of Lei Mi and Cheng's (b. 126-27)

This *gúnychuí* rhythm is integrated into the instrumental part, in the introduction to the scene the clarinet plays from slow to fast, and then reversed.

Example 73: *Gúnychuí* rhythm plays by clarinet (b. 2)

In the climax section of the Duet, the *gúncuì* rhythm on the *bángǔ* creates emotional tension in the accompaniment of Lei Mi's *sprechgesang*, much as Monteverdi intended with his tremolo on the strings in his stile concitato of his late works.

The image shows a musical score for a percussion ensemble and vocal parts. The percussion ensemble consists of Daegu, Piri, Cl., Saeng, Perc. 1, and Perc. 2. The vocal parts are M.S., Guit., and Gayag. The score is in 2/4 time and features a 'Gúncuì' rhythm. The percussion parts are marked with 'ff' and 'ffpp' dynamics. The vocal part includes lyrics in Chinese and English: 'wo I shenme what duomei you gei ni nothing, gave you'.

Example 74: *Gúncuì* rhythm play by *Bángǔ* (bb. 229-33)

5.4.1.1.3 Percussion in *Scene of the First Night*

Dǎ (打) is the name of the percussion ensemble of *chuānjù gāoqiān*, which accompanies singing and the stage action. It also plays music for the opening and closing of a scene and for the transitions between scenes or acts. This same function of the percussion is employed in the *Scene of the First Night*.

A *wénchǎng xiǎodá luógǔ* (文场小打锣鼓) (percussion ensemble), used for intimate *wénxì* style of *chuānjù* is integrated into the scene to accompany Lei Mi as she removes her son's toys from a box, and holds them to her that instead of instrument ensemble.

The following example of percussion accompanies the actions of Ying'er:

$\text{♩} = 48$ [Yinger Then, quickly, she goes to turn off the bedside light.]

The musical score is for a scene from 'The Great Wall' featuring the character Yinger. It includes staves for Piri, Cl., Perc. 1, and Perc. 2. The tempo is marked as quarter note = 48. The lyrics are: [Yinger Then, quickly, she goes to turn off the bedside light.] The score shows Piri playing a melody with dynamics *f*, *p*, and *pp*. Cl. plays a single note. Perc. 1 plays a 'Chinese opera small gong "xiao luo"' with dynamics *p* and *pp*. Perc. 2 plays a 'Chinese opera high pitch drum "ban gu"' with dynamics *p* and *pp*, including a triplet of sixteenth notes.

After Cheng's recitation "Lěi Mǐ gěi wǒ zuò shǒushì (雷米给我做手势) (Lei Mi pointed in that direction gesture, Yinger's bedroom) he imitates Lei Mi's pointing gesture, with the percussion and *píri* accompaniment, the latter echoing Cheng's voice:

Example 77 is a musical score for a scene from *Scene of the First Night*. It features five staves: Daeg., Piri, Perc. 1, Perc. 2, and T. (Tong). The tempo is marked as 60. The key signature has one flat (B-flat). The lyrics are: Lei Mi gei wo zuo shou shi Lei Mi ges tured to me. Annotations include 'Gu Cheng cope Lei Mi's gestures', 'imitate the Dao bai (style) of Cheng', and 'Dao bai (recitation)'.

Example 77: Percussion rhythmic phrase from
Scene of the First Night (bb. 47-50)

5.4.1.2 Recitation Elements from *Qǔyì* and *Xìjù*

As previously outlined, there are four performance skills⁴³⁷ in *chuānjù* (川剧), *niàn* – speaking, reciting (intoned or rhythmical), with non-singing vocalisations including *sprechgesang* (*yǔnbǎi* 韵白) and recitation and dialogue *dàobǎi* (道白). In my *iǔ Dé Sòng* (酒德颂) *Hymn to the Virtue of Wine*, which largely integrated *niàn* into the composition (see also Chapter 4.5.3.3). All of these elements are absorbed into *Scene of the First Night*, in the music written for both characters, Cheng and Lie Mi.

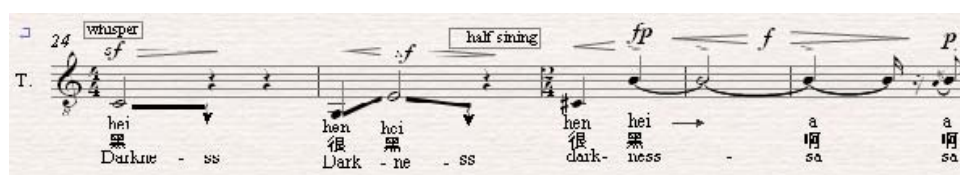
The following examples show three different styles of vocal writing which stem from *niàn* recitation techniques. Lei Mi and Cheng’s Duet “My precious son, my sweetheart”, uses recitation only. Lei Mi expresses her longing for her son, and suddenly remembers “*Wǒ hái bùcén wèinǐ jǔbàngò shēngrì qìngdiǎn* (我还不曾为你举办过一个生日的庆典) (but I never even had a birthday party for you)”:

⁴³⁷ For more information refer to chapter 2.2 The Skills *Sigōng* (四功) of Chinese *xìqǔ* (戏曲)



Example 78: Lei Mi and Cheng's Duet: "My precious son, my sweetheart" (b. 172)

In the following example, the first half of the sentence is in *sprechgesang*, and the second is sung. This technique is used frequently through the scene. Cheng's aria "Such a dark night" begins with *hēi* (黑) (darkness), a significant word from Gu Cheng's poem *One Generation*, a work that has many deep connotations. Musically, its importance is emphasized by use of a combination of *sprechgesang* and singing:



Example 79: Cheng's aria: "Such a dark night" (bb. 24-28)

Likewise, a little later in Cheng's aria, the recitation gives way to singing in triplets with a minor second (Ying'er's characteristic interval), building to a high point for the words *rè wàng* (热望) (unquenched desire).



Example 80: Cheng's aria "Such a dark night" (bb. 24-28)

The following two examples provide a contrast with the previous examples. In Lei Mi and Cheng's Duet: "My precious son, my sweetheart" layers singing with *sprechgesang*, with

each of the two characters expressing their individual and unrelated thoughts, Lei Mi singing with longing for her son, and Cheng expressing his desire with whispers and declamations.

134 *P* *S* *shui* *P*
 xiang he li di liu shui
 像 河 里 的 流 水
 Flows before my eyes

T *Sprechgesang* *P* *pp* *whispers* *speak out* *fp* *whispers*
 wo bian qin qin de xian kai ta de bei gai
 我 便 轻 轻 的 掀 开 她 的 被 盖

136 *S* *fp* *s* *fp*
 chan mian bu duan
 继 绵 不 断
 like a river flowing endlessly

T *speak out* *whispers* *pp* *s* *speak out*
 shuo ting liu zai ta wei yi bei ne yi zhe zhu de di fang
 手 停 留 在 她 唯 一 被 内 衣 遮 住 的 地 方

Example 81: Lei Mi and Cheng's

Duet: "My precious son, my sweetheart" (bb. 134-38)

In the next example Cheng sings while Lei Mi performs *sprechgesang*, their reversed style of performance suggesting a musical interaction, even though they inhabit different spaces on the stage, and their *Duet* is serendipitous.

140 *P* *cresc* *S* *f*
 ni de xiao yang ni pang pang de ci shi de xiang qiu de shen ti
 你 的 小 样 你 胖 胖 的 瓷 石 的 像 球 的 身 体
 My little one Chubby as a ball chubby as a ball

T *f*
 you yi ge di ye a
 又 一 个 的 夜 哎

142 *P* *f* *P*
 bao lai jin tou shi zu
 跑 起 来 劲 头 十 足
 when you run but ever so fast

T *P*
 wan
 晚

Example 82: Lei Mi and Cheng’s Duet: “My precious son, my sweetheart” (bb. 140-43)
 The next example of *niàn* is complex, for it combines singing and *sprechgesang*. *èrhuáng yǎobǎn* (二黄摇板) (lit. “shifting rhythm of metre”), a particular musical texture found in traditional Chinese opera. It comprises a fast rhythmic instrumental pulsation that accompanies slow or sustained singing. *Èrhuáng yǎobǎn* is integrated into the middle section (bb. 181-224) of the *Duet*. There are four components of the music in the following example. The guitar and *gayageum* plays the *jīnlā* (the fast rhythmic pulsation, while Cheng sings long notes in *mànchàng* style. In addition the soprano, Lei Mi, chants rhythmically accompanied by a percussion group:

The musical score for Example 83 is a duet between Lei Mi and Cheng. It features a complex arrangement of instruments and vocals. The staves include Piri, Perc. 1, Perc. 2, M.S., T., Guit., and Gayag. The music is in 3/4 time and features a fast rhythmic pulsation (jīnlā) in the guitar and gayageum, and a slow, sustained singing style (mànchàng) in the voices. The lyrics are in Chinese and English.

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Piri *fp* *pp* *mf*

Perc. 1 *change* *fp* *pp* *mf*

Perc. 2 *p* *pp* *mf*

M.S. *lyrical recitation (Man Bai)*

T. *mp*

Guit. *pp* *pp* *mf*

Gayag. *fp* *pp* *mf*

sheng ri dan gao
 生 日 蛋 糕
 Even your birthday cake

wo ju jing hui shen
 我 聚 精 会 神

Example 83: *Jīnlā Mànchàng* in Lei Mi and Cheng’s
 Duet: “My precious son, my sweetheart” (bb. 181-85)

The integration of recitation and dialogue (*dàobǎi* 道白) can be found in the dramatic “serendipitous duet” of Lei Mi and Cheng:

354 ensemble

S. *f* wo she me dou mei you gei ni ran er
我 什 么 都 没 有 给 你 然 而
I gave you nothing And yet,

T. *f* ran er wo buyuan jing xing
然 而 我 不 愿 惊 醒
And yet, I didn't want to awaken

358 *fp*

S. ni yi jing guo le san ge xiao xiao de sheng ri le wo
你 已 经 过 了 三 个 小 小 的 生 日 了 我
You've had three little birthdays already But

T. ta zhi xiang ro you ro wu de chu mo
她 只 想 若 有 若 无 地 触 摸
you All I want to do is fon - cle her

Example 84: Recitation and dialogue (*dàobǎi*) in Lei Mi and Cheng's
Duet: "My precious son, my sweetheart" (bb. 354-85)

5.4.1.3 Material from Plainsong

This extract from the novel *Ying'er* opens the chapter "The First Month":

第一个月

我轻轻地转向你

我还没有醒来，她那隐秘之处就呈现在我的面前，那么细致饱满，像博物馆菊石的图案，又像无花果逐渐变得甘美柔和把一切细小的籽粒蕴涵其中。

The First Month

I gently turned towards you

"I was not awake and her secret past was already in front of my eyes. I was still emerging from my sleep, so elegant, so slender and rich, like the pattern of ammonites in museums, like figs turning sweet and soft enveloping the seeds deep inside".⁴³⁸

In the libretto of *Scene of the First Night* operatic scene this text is adapted in an arrangement for chorus:

⁴³⁸ Li Xia 李侠 (trans.), Gu Cheng & Lei Mi, *Ying'er, The Kingdom of Daughters*, p.45.

晨曦初露，万物苏醒
神秘的隐处冉冉呈痕现
像博物馆菊石的图案
那么细致饱满
像无花果逐渐变得柔和
那么滋润甘甜
把一切细小的籽粒蕴涵 淫秽

The first light of dawn
Awakens the myriad creatures
There in the mysterious hidden
recesses is revealed,
As fine and as ripe
As the pattern of the ammonites
in a museum,
Like a fig made sweet and soft,
Enveloping all the tiniest seed

The beauty of Cheng's poetical language required a musical setting that was equally beautiful and delicate, creating an image of sanctity, avoiding **salaciousness**. To achieve this, contours of the music are modelled on the graceful lines of plainsong. The *Dorian* mode of the opening changes to the *hypodorian* mode, suggestive of the time change from night to morning. The visual imagery I associated with this new dawn was of the female genitalia, although this was not realised in the Asia Pacific Festival production.

B. Cl.

Sax.

S.

M.S.

T.

Bar.

Ctr.

Wc.

chen xi dai lu wan wu su xing
晨 曦 初 露 万 物 苏 醒
The first light of dawn awakens the mi-s-terious hiddend recesses is revealed

Example 85: The beginning of Chorus in *Scene of the First Night* (bb. 423-24)

5.4.2 Use of Leitmotifs in of *Scene of the First Night*

Wagner and Berg adopted the leitmotif principle in order to unify the music for each character in the drama. There has never been an equivalent concept in Chinese operatic traditions. I recognized leitmotifs as a potent musico-dramatic tool and used this principle throughout *Scene of the First Night*, in both the vocal and instrumental writing.

5.4.2.1 Leitmotif of Ying'er

In terms of instrumentation, the *piri* represents the character of Ying'er. Her first motive I is initially heard in bb. 17-18, when Ying'er appears on the stage.



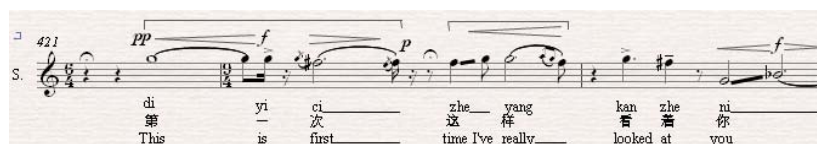
Example 86: Ying'er's motive I, in the opera
Scene of the First Night (bb.17-18)

When Cheng finally enters Ying'er's bedroom, she pretends to be asleep. Cheng stands looking, gazing longingly for a long time at Ying'er, He questioned himself. “*Wǒ bùnéng xiǎngxiàng zhèshì tā? zhèjiùshì wǒ suǒ yàodēnnǚhái? Wǒde mèng?* (我不能想象这是她? 这(就)是我所要的女孩? 我的梦?) (I can't believe that this is her, this is the girl of my heart's desire, my dreams)”. Cheng's questioning of his relationship with Ying'er is reflected in the changing instrumentation of her motive, now played by the *daegeum* flute instead of the *piri*.



Example 87: Ying'er's motive I, in the opera *Scene of the First Night* (bb.151-56)

Cheng did not disturb Ying'er, but remained in her room throughout the night. In the morning Ying'er wakes, and observing Cheng asleep, sings her aria "I love you", with the motive as first played on the *piri*:



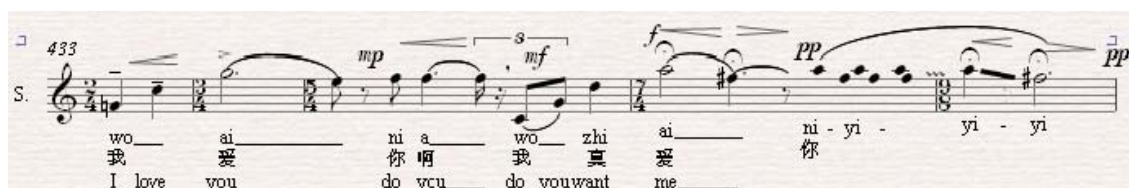
Example 88: Ying'er's motive I, in the aria "I love you"(bb. 421-23)

In the second verse of the aria, Ying'er's motive I changes its rhythms in synchronization with the choir, demonstrating the constancy of her love for Gu Cheng:



Example 89: Ying'er's motive I, in the aria "I love you" (bb. 438-43)

Ying'er's motive II, the "love motive", based on the characteristic perfect fifth interval, a sequence of ascending perfect fifths representing her passion and desire, as in her aria "I Love You":



Example 90: Ying'er's motive II, in the opera *Scene of the First Night* (bb. 433-47)

5.4.2.2 Leitmotif of Lei Mi

Lei Mi's leitmotifs in the *Scene of the First Night* appears in the singing and instrumental parts. Motive I has a major second as the characteristic interval, which is repeated as a descending sequence of three whole-tones, creating a tritone scale as in the Lullaby: "Dearest son":



Example 91: Lei Mi's motive I, in the Lullaby: "Dearest son" (b. 270)

This motive is extended by a retrograde version of itself. This "mirror" technique is used frequently in developing Lei Mi's vocal line, as, for example in her duet with Cheng, which is extended with the addition of a major 2nd:



Example 92: Lei Mi's motive I, in the Duet
"My precious son, my sweetheart" (bb. 263-68)

The next example has a similar mirror shape but then rises a minor 2nd (A# to B) for the text: *zài wǒmen kěyǐ yìqǐ shēnghuó de rìzǐlǐ* (在我们可以一起生活的日子里) (When we live together), implies the "seed" of tragedy in her life, the fact they will not be able to live together.



Example 93: Lei Mi's motive I, in the Lullaby: "Dearest son" (bb. 275-79)

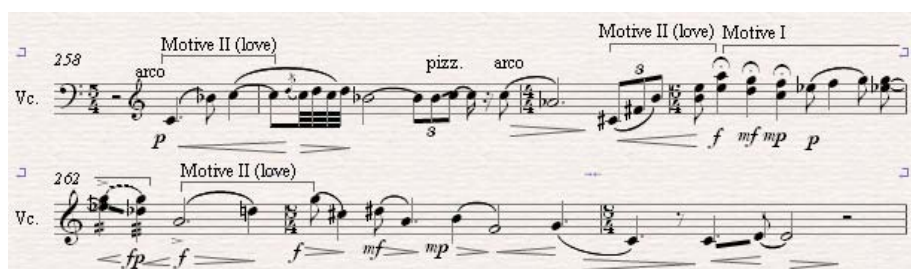
Motive I also appears in the instrumental interlude, after Lei Mi's singing of the lullaby. In a heterophonic texture played by the *daegeum* and *gayageum*, the music represents Lei Mi's loneliness which seeks comfort in her attachment to her son. This transitional interlude leads to the "Children chant", a rhythmic recitation chant in which she is joined by the "Voice of the son":



Example 94: Lei Mi's motive I, in the opera

Scene of the First Night (bb. 328-31)

Lei Mi's motive II is the "love motive", which, in the following example, played by the cello, relates in its first phrase to Cheng's "love motive" (see Example 62). The second phrase is characterized by a chain of ascending perfect 4^{ths}, representing the heightened emotion of being in love. The motive then segues into Lei Mi's motive I. The whole passage accompanies Lei Mi's *Sprechgesang* as she thinks lovingly about her son - "*Nǐ yǐjīng guòle sāngè xiǎoxiǎode shēngrìle, wǒ juéde nǐ xiàng yīgè mèng* (你已经过了三个小小的生日了, 我觉得你象一个梦) (You've had three birthdays already, but I think of you as a dream really encircles me)".



Example 95: Lei Mi's motive II, in the opera *Scene of the First Night* (bb. 258-64)

Li Mei's singing of the lullaby "Dearest son" also combines the motives I and II, but, in this case, reverses the sequence of the two intervals. The second half of the phrase combines a version of motive I with its mirror and an extension up to the tritone.



Example 96: Lei Mi's motive I & II, in the opera
Scene of the First Night (bb. 295-300)

5.4.2.3 Leitmotif of Cheng

Cheng's "love motive" is first heard on the clarinet, the instrument with which his character is associated. Appearing after the scene's introduction, it is repeated twice, introducing Cheng on to the stage.



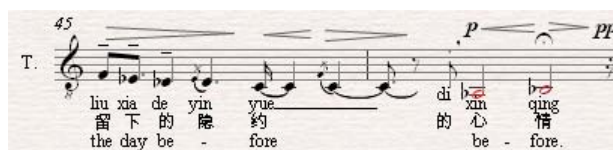
Example 97: Cheng's "love motive" II, in the opera *Scene of the First Night* (bb. 19-24)

In Cheng's aria "Voice of the son", the shape of his "love motive" is inverted and the second pitches displaced to the end of the motive.



Example 98: Cheng's motive II, in the opera *Scene of the First Night* (bb. 97-98)

Cheng's motive III is his "tragic motive", incorporating Lei Mi's interval of a major 2nd and Ying'er interval of a minor 2nd in a descending direction using the *gunchui* rhythm. In the following example from his aria "Such a dark night" the text is "*Nà báitiān Liúxiàde Yīnyuēde Xīnqíng* (那白天留下的隐约的心情) (By the indistinct feelings that linger from the day before)":

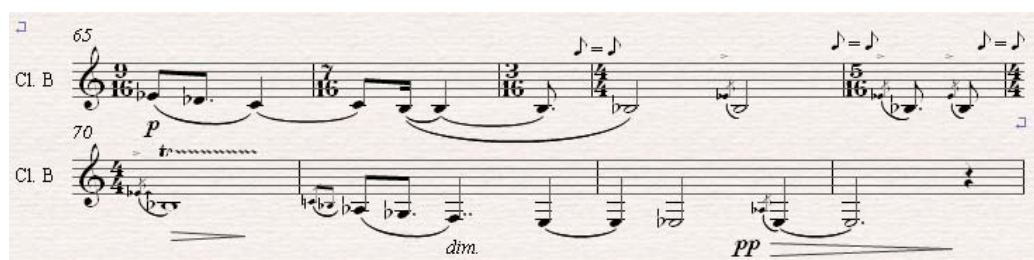


Example 99: Cheng's "tragic motive" in the opera *Scene of the First Night* (bb. 45-46)

At the end of this aria this motive reappears with the words "*Mèngxiǎng hé qīdài* (梦想和期待) (Like the dreams and hopes of so many years)". While the words are full of optimism the music intimates the tragedy that is to come. This sense of doom is echoed by the clarinet.



Example 100: Cheng's "tragic motive" in the *Scene of the First Night* (bb. 64-69)



Example 101: Cheng's "tragic motive" in the *Scene of the First Night* (bb. 65-73)

5.4.3 Leitmotifs within their Dramaturgical Context

The juxtapositions of the various leitmotifs and the transformations they undergo enhance the unfolding drama and reflect the relationships between the various theatrical personae.

In the libretto, the chorus "The first light of dawn" marks the transition of time to the next morning. Ying'er wakes and expresses her love for Cheng, who is himself asleep. In the aria "I love you", sung by Ying'er, her "love motive" (1) is combined with Cheng's "tragic motive" (2) (with a quasi retrograde of itself (3)). Then follows the "love motive" again, in an expanded form (4), and an inverted fragment of the "tragic motive" (5):

Example 102: Ying'er's "love motive" combination of Cheng's

"tragic motive" in the aria of "I love you" (bb. 451-60)

In the following example, two characters express themselves simultaneously, but without interaction, existing in separate theatrical spaces: in one room Lei Mi's sings of her long-

ing for her absent son while in another Cheng expresses his desire for Ying'er. This “parallel drama” is reflected in Lei Mi singing “My precious son” while Cheng sings “My sweetheart”. As can be seen in the first three bars of this serendipitous duet, it begins with Lei Mi’s motive I (a) while Cheng sings an inversion of the first three notes of Lei Mi’s phrase (a1). The initial major 2nd becomes a major 9th leading to Lei Mi’s characteristic interval (b), the perfect 4th (b.135). Lei Mi’s second phrase echoes Cheng’s inversion (a1), but, most significantly, contains within it the “seed of tragedy” (c), the minor 2nd of Ying’er. This motive is echoed, in turn, by Cheng, whose line then blossoms into the “love motive” (d).

Example 103: The “seed of tragedy” minor 2nd in Lei Mi and Cheng’s Duet: “My precious son, my sweetheart” (bb. 135-36)

The “seed of tragedy” is found in Lei Mi’s Lullaby, “Dearest son”, where her motive I is inverted and repeated in sequence, leading to the “seed of tragedy” (3) with the word: “*bēiāi* (悲哀) (tragedy)”:

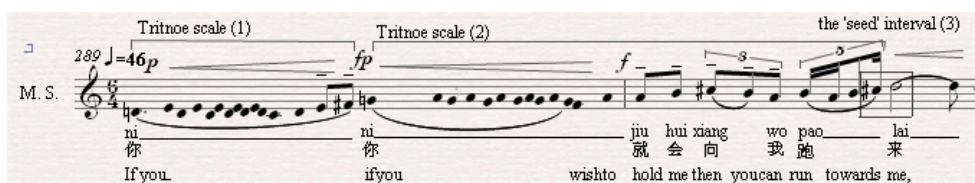
Example 104: The “seed of tragedy” in Lei Mi’s Lullaby: “Dearest son” (bb.272-74)

Later in the Lullaby she recalls, with pained emotion, the time when she lived with her son:

我亲爱的儿子，
(唱) 这不是一个 (有趣的) 故事，
这是一份小小的悲哀。
我不能为你挡住世界，
挡住你小小的心需要承担的伤害。
在这丑陋和痛苦面前
我和你柔弱相差无几。
我在深深的忧伤中想你，

Dearest son
This is not an (interesting) story
Here's a minor tragedy.
I cannot keep the world at bay,
Protect your tiny heart from the wounds it
must bear.
In the face of such ugliness and suffering,
The two of us are far too weak.
In the midst of my grief I think of you,

The tritone compass of Lei Mi's motive 1 also signals impending tragedy and its combination with Ying'er's "seed of tragedy" interval reveals the depth of Lei Mi's pain in the midst of her loving reminiscence of her son:



Example 105: Lei Mi's motive I combined with the tragic "seed" interval of Ying'er in the Lullaby: "Dearest son" (bb. 289-31)

Central to the drama of *Scene of the First Night* is Cheng's emotionally complex relationship with his wife and his lover. His musical motive contains their characteristic intervals, a perfect 5th (Ying'er), and a major 2nd and a perfect 4th (Lei Mi). In his aria "Voice of the son", Cheng's motive I begins with a perfect 5th (1), followed by a perfect 4th (2), followed by a descending 5th (3), joining with a phrase based on major 2^{nds}, a version Lei Mi's motive 1 (4):



Example 106: Integrated Lei Mi's motive I and Ying'er's "love motive" in the aria of Cheng (bb. 86-87)

In the same aria, Cheng sings “*Wǒ zhǒngshì bèiguòshēn, kàn chuāngwàide yuèsè* (我总是背过身,看窗外的月色) (Standing with my back to her, Gazing at the moon through the window)”. He stands in Ying’er bedroom, entranced, looking at “the moon through the window”. The integration of Lei Mi and Ying’er’s musical motives into his aria represents the complexity of his inner thoughts. In the following example, Lei Mi’s motive I is inverted (encompassing a tritone, b. 99), before it is clearly stated in the next two bars (bb. 100-101). Then follows “love motive” of Ying’er in inversion (bb102 -103), and Lei Mi’s motive I, this time interrupted by a perfect 5th (squared), from the “love motive” of Ying’er (bb. 104-105):

Example 107 shows two staves of music. The first staff (bb. 99-101) features 'Lei Mi Motive I reversed' and 'Lei Mi Motive I'. The second staff (bb. 102-105) features 'Ying'er's love motive' and 'Lei Mi Motive I'. The lyrics are: 'bei guo shen kan chuang wei de yue se' (背过身看窗外的月色) and 'yue se zhao liang zhao liang de shu cong' (月色照亮照亮的树丛).

Example 107: Lei Mi’s motive I and Ying’er’s “love motive” in Cheng’s aria (bb. 99-105)

Cheng’s state of mind is reflected in the text:

我已经好多次到这里来
可是每次来的时候
依旧恍惚

How many times
have I found myself here,
Only to be entranced

This entrancement is portrayed by Cheng B’s motive, representing Cheng’s unconscious world. Embedded within it are several “seeds of tragedy”, minor 2^{nds} (squared), as for the words “*Yīrán huǎnghù* (依旧恍惚) (Only to be entranced)” in the aria “Voice of the son”:

Cheng B's motive

91 *pp* *mf* *p*

T. *yi ran huang hu*
依 然 恍 惚
only to be entranced

yi ran huang hu
依 然 恍 惚
only to be entranced

Example 108: Integrated Ying'er's “seed” interval in the aria of Cheng (bb.91-94)

The final example is instrumental, and combines three motives representing the three protagonists, and played by the three characterizing instruments, the *piri*, the cello and the clarinet. The music represents the dramatic love triangle:

[Lighting: Gradually the bedroom becomes lighter.
[Cheng gently approaches her bed
and gazes at her reclining figure]

113 *J = 50*

Piri *fpp* *p* *fp*

Cl. *pp* *cresc.*

Vc. *arco* *p* *fp*

117 *fp* *pp* *fp*

120 *ppp* *pp* *ppp*

Example 109: Interlude section in the *Scene of the First Night* (bb.113-24)

5.5 Stage Production of *Scene of the First Night* in the 2007 Asia Pacific Festival

The 2007 Wellington Asia Pacific Festival featured musical concerts, opera and puppetry performances as well as a four-day composers' conference. *Scene of the First Night* was produced on February 12th and 14th, at Te Whaea National Dance and Drama Centre, in a programme of three music-theatre productions, called *Asia-Pacific Music-Theatre*. On this occasion my work was given the title *Fatal Desire*, being the third scene of a projected nine-scene opera of this title.

This *Fatal Desire* excerpt, *Scene of the First Night*, was an exceptional opportunity for me to collaborate with director Sara Brodie, musical director Gao Ping, audio-visual designer Andrew Brettell, costume design Judy Huo, lighting design Tamsin Lakeman and producer Laurence Walls.

Chinese tenor James Meng sang the role of the Poet (Cheng). Wang Xingxing, at that time a first year student at the NZ School of Music, made her debut as an opera soloist in the role of Qing'er (Ying'er). As native Chinese speakers both these artists had no difficulty in singing in Chinese. The role of Xiang Yu (Li Mei) was sung by Linden Loader, a former winner of the Mobil Song Quest who had had wide experience throughout New Zealand in opera, oratorio and recital performances. Singing in Chinese was a new experience for her, a challenge that she overcame magnificently; she learned to read the sounds of the characters by reading *pīnyīn*, and to memorize them by listening to a demonstration recording I had made for her. Her role required her to learn the particular recitation and *sprechgesang* styles of Chinese *xìqǐ*.

The rehearsal period for the singers lasted two weeks, under the direction of Gao Ping, a well-known Chinese pianist, composer and lecturer, now resident in New Zealand. This was his debut as a conductor. The Contemporary Music Ensemble Korea arrived four days before the opening night, providing opportunity for only three days of intensive rehearsal with the singers. The period was particularly intense for me as the composer, since this was the first time that I was able to hear live this unique ensemble that combined Western instruments with Korean traditional instruments whose sonorities I was not familiar with.

I appreciated the professional expertise and imagination of the director Sara Brodie and of the audio-visual designer Andrew Brettell. Sara's concept was to translate the character of The Poet's "desire" into a theatrical and visual form as poetic as the (Chinese) character. To do this I decided to incorporate an audio-visual element (visual projections) into the stage design as a means of alluding to the imagery generated and alluded to in the score. She studied carefully the dynamics of the drama, where the three characters never actually interact face to face with one other. In the libretto Lei Mi follows Cheng onto the stage, but they inhabit different rooms. When Cheng enters Ying'er's bedroom, she feigns sleep. Next morning Ying'er wakes and expresses her love for Cheng who is himself asleep. However, in the production, Sara created three "imaginary encounters".

Imaginary encounter I. While Cheng is standing in Ying'er room looking at her asleep, he sings a "parallel duet" with Lei Mi who is in the adjacent room. (*shuōbái*) "*Wǒ biàn qīngqīngde xiānkāi tāde bèigài, shǒu tíngliǔzài tā wéiyī bèi nèiyī zhēyǎnde dìfāng, (chàng) Yígè yòu yígède yèwǎn* (说白) (我便轻轻的揭开她的被盖,手停留她唯一被内衣遮掩的地方,(唱) 一个又一个的夜晚) (*sprechgesang*) Ever so gently I pull back the covers. My hand lingering above that place covered by her panties, (singing) night after night". In the production, Ying'er, in this imaginary encounter, wakes up and responds to Cheng, even though he does not acknowledge or interact with her.

Imaginary encounter II. In the libretto the voice of the Son is intended to be heard only from a recording, but in this imaginary encounter the voice becomes an "actual child" responding to his mother Lei Mi. A review of the production describes this encounter as follows:

The tone of the piece changes as the Wife imagines a counting game with her son (his answering voice provided by an actual child skipping adorably through the orchestra) and the vocal clicking rhythm of the game extends through the orchestra in an escalating canon (Lyndon Hood, Appendix 9.3 below).

Imaginary encounter III. In the libretto, after her climatic aria “I love you” at the end of the scene, Ying’er moves up-stage, and slowly removes her nightgown accompanied by a chorus that gradually fades as the curtain falls.

In the production, however, as Ying’er finishes her aria, Cheng stands and the two of them face each other, embrace, and lie down together on the bed. The action is symbolic, an imaginary encounter, rather than an actual coming together:

Finally a new voice is added as the Lover sings, inviting the Poet to her bed. The ominous buildup in music that heralds their laying down is intriguing, causing us to reflect that the relationship of this reminiscence has ended, and hinting at the tragic conclusion of the opera (Ibid.).

The original music after this climatic point is a short transition, which eventually dissolves into the choral conclusion:

468

Daeg. *ff* *ppp*

Piri *ff* *ppp*

Cl. *ff* *ppp*

B. Cl. *ff* *ppp*

Saeng. *ff* *ppp*

Cym. *ff* *ppp*

Timp. *ff*

S.

Guit. *ff* *f* *ppp*

Gayag. *ff* *f* *f*

Vc. *ff*

Example 110: A short transition phrase from the original score (bb.468-71)

In the production Sara envisaged this “imaginary encounter” as a visual and emotional extension of the climax which, in the event, seemed to call out for music of a similarly sustained intensity. After the production was over I decided to revise this section, extending the original four bars to fourteen bars, with a music that I feel provides a stronger, more dramatically satisfying conclusion to the work.

6 Conclusion

This thesis has traced the twentieth century concept of compositional practice that has moved from West to East and from East to West, or, as propounded by Chou Wen-chung (b.1923), a “re-merger” of oriental and occidental musical practice. The vast variety of musical currents that developed during the twentieth century is undergoing a process of synthesis in the twenty-first century as the world redefines itself as a “global village”.

I myself have lived in New Zealand for sixteen years and the multicultural character of this society has become a fundamental influence on my creative process, as can be seen in the concept behind my works *Wǎngē* (輓歌) *Elegy*, and *Wang*, both of which integrate multicultural musical elements from China, Indonesia and New Zealand.

At the same time, as a Chinese composer I identify deeply with the aspirations of the group of Chinese artists who, like myself, emerged after the Cultural Revolution. Operas and other music-theatre works have been among the most important contributions to contemporary musical repertoire maby by the composers of my generation, works that have introduced into the international arena new concepts and musical ideas. These compositions were often inspired by Chinese musical traditions and particularly by our experiences during the years 1967-77.

Chinese language, the form and style of Chinese opera (*xìqǔ*) and of Chinese folk music have been especially important in my work. The five works included in volume two of this thesis all use Chinese language. Four of the five exploring different aspects of language may be considered music-theatre, one being an opera scene intended for stage production. Several works use Chinese instruments (as well as traditional Korean, Indonesian and Maori *taonga puoru*).

The regional styles of *qǔyì* (曲艺) and Sichuan opera *chuānjù* (川剧) are particularly relevant to my work, this fact having necessitated a brief survey of the history of the forms and a description of their structure and character. In describing the four skills required of a

xìqǔ performer – *niàn, chàng, zuò, dǎ* – an expanded definition is proposed to encompass other aspects of the production including performance directions in the text, the writing of the music (since traditionally there was no “composed score”), and in certain of the musical elements, particularly the use of percussion. A wide range of vocalisation techniques are used in *xìqǔ* along a continuum between stylized recitation and pure song; many of these bear similarities to Schoenbergian *sprechgesang*.

The works included in this thesis have explored in different ways the setting of Chinese texts, as well as different approaches to the concept of music-theatre. Drawing inspiration from traditional Chinese styles of vocalization, they have used the principles of musical translation and integration, as discussed in the introduction of this thesis.

The vocal *Xià Sìchuān* (下四川) *Going Down Sichuan Province*, scored for vocal ensemble, may be considered a translation of a mountain song (*shāngē*) from the central-northern region of Gansu province. Although the material is drawn from a notated transcription, the original recording upon which this transcription is based was used as the reference for capturing the style and character in the “translation”. The challenge for the singers for whom the work was written (The Song Company of Sydney) was to reproduce the authentic singing style of folksinger Ji Zhengzhu, both the style of vocal production and the special character of the ornamentation. In doing so, the Song Company singers participated in this process of “translation”. The concept of the composition was to reveal the implied drama within the folk text, and to distribute “roles” among the singers, as in the courtship exchanges characteristic of *huā’er* (flower - young girls’ - song) and *shàonián* (young men’s song).

In *Wǎngē* (輓歌) *Elegy*, a work for Chinese *zhēng*, Indonesian *gender* and voices, Tao Yuanming’s poem is presented as a *xìqǔ* recitation, integrating the Chinese *xìqǔ* style of performance as a kind of theatrical monologue. The *gender* plays in an unconventional way, with the intention of imitating the “bent pitch” of the depressed strings of the *zhēng*. The echoing of single notes by these two instruments from different parts of Asia is a

crosscultural dialogue that attempts to portray the sense of aloneness found in the “death” theme of the poem.

The musical setting of Chinese texts requires consideration of the “tones” of the spoken language, the prescribed intonation of each syllable (character). The ambiguities and multifaceted meanings of Chinese as “sound” are exploited in *Wang*, a quasi-theatrical work which, ironically, cannot have a text in Chinese written form. The “integration” of the prescribed intonation of spoken Chinese – the tones – into a this quasi music-theatre explores the potential of a single sound. The work conjures up for the Chinese speaker a rich and ambiguous world of meaning, while for the non-Chinese speaker it explores a totally abstract sound-world of “wang”. On another level of integration, the exotic instrumentation of *Wang* blends timbral sonorities from China, Indonesia, and indigenous New Zealand with Western-styled singing.

Jiǔ Dé Sòng (酒德颂) *Hymn to the Virtue of Wine*, scored for five singers, *zhēng*, *shēng* and two *húqín*, was part of the *Six Hermits* project involving seven composers from different countries. My work integrated the dynamic concepts of *niàn*, *chàng*, *zòu* and *dǎ* of Sichuan opera into a music-theatre composition. The work also derived musical materials from *chuānjù gāoqiān*, such as onomatopoeic vocalizations imitating percussion sounds, from *bāngqiāng* (singing) and *yùnbái* (*sprechgesang*) in *chuānjù* style, and from the *niànbái* (recitation), in both Chinese and English. Incorporating these techniques into a work of music-theatre, prepared me for the task of composing *Scene of the First Night*, where I extended further this principle of integration. 醉 (*Zuì*) *Drunkenness*, a work for solo *zhēng*, was originally performed as an interlude between the major sections of the *Six Hermits* project,

The operatic scene *Chūyè* (初夜), *Scene of the First Night*, one section of a very large projected opera *Fatal Desire* can be superficially described as sitting within the tradition of Western opera, even though the sung language is Chinese and the accompanying ensemble mixed Western and non-Western instruments. The use of the leitmotif as a unifying

principle is a technique borrowed from a Wagnerian tradition, and the staging conceived in a style that would not be unfamiliar to a Western audience. However there are numerous musical elements that have been embedded at varying levels, which have their origins in Chinese theatre, and Chinese folk traditions. The use of *jǐnglā mànchàng* Chinese percussion rhythms accompanying a free-flowing vocal line is designed to merge naturally into the drama, and the *niànbái* recitation style borrowed from *xìqǔ* enhances the emotional quality of the vocalist. The incorporation of folk vocal chant, *kuàibǎnshū*, shapes the musical structure of the climax section. This deep level of integration of elements of *chuānjù* musical style, including *bǎnqiāng* (music style of *xìqǔ*), *bǎnshì* (the metres of *xìqǔ*) is combined with the leitmotif principle, opening up an array of options for developing the music dramatically, in ways not possible in traditional Chinese theatre.

The adoption of multicultural elements integrated into the fabric of a new work, at several levels, and informed by the various aesthetic philosophies behind these elements, represents a rich resource for the contemporary composer, as well as a creative challenge. Alongside my Chinese heritage, the multicultural character of New Zealand, with its indigenous people and people of diverse origins, has also exerted a fundamental influence on my creative processes, as can be seen in the concept behind my works represented here. The works in this thesis represent a consolidation of my musical practice, and an affirmation of my belief that the music of the twenty-first century will be vastly enriched by the many musical traditions which are available to all of us who inhabit this global village. I believe the once considered dichotomies of East versus West, nationalism versus internationalism, modernism versus tradition are no longer relevant issues for the composer of today.

7 Glossary of Chinese Musical Terms

bái (白) Short for *niànbái* (念白), stylized dialogue in Chinese *xìqǔ*.

bǎn (板)

- Wooden clappers, consisting of three pieces of *tán* wood, two tightly bound together and struck with the third piece. Played by the *gǔshī* (鼓师), ensemble leader.
- The strong first beat, played with the wooden clappers (*bǎn*).

bāng (帮) The music sung by the “chorus” (*zhònghé* 众和) in *chuānjù gāoqiān*, performed by a soloist or a group or a combination of both.

bangǔ (板鼓) A small drum, the body of which is a circular block of wood, the lower part of which is hollowed towards an small opening (5 to 6cm in diameter) in the centre of the upper surface. Taut leather covers the whole of the upper surface. The ensemble leader *gǔshī* beats the centre of the drum *gǔxīn* (鼓心) to produce a sharp high-pitched sound.

bǎngzi (梆子) Wooden clappers comprising two pieces beaten together.

bāngzixi (梆子戏) Clapper opera, using *bǎngzi*.

bǎnhú (板胡) A two-string sptke fiddle, with a coconut-shell body and thin wooden soundboard.

bǎnqiāng (板腔) The musical style that characterizes Chinese *xìqǔ*.

bǎnqiāng tǐ (板腔体) A system of theatrical musical forms of Chinese *xìqǔ*, based on a sectionalised arrangement of varied metres and tempi of arias (*chàngqiāng* 唱腔).

bǎnshì (板式) Tempo and metre, as dictated by the percussion leader, the *gǔshī*.

bǎn yǎn (板眼) The metre, defined by the distribution of strong and weak beats.

bǎnzhǔn (板准) Singing in time, on the beat.

bāolǎotóu (鲍老头) *Old Man Bao*, a particular musical-poetic form (*qǔpái*).

biàn gōng (变宫) An additional note to Chinese pentatonic mode system. A *biàn gōng* note is a minor second lower (solfa syllable *tí*) from the *gōng* note.

biàn zhǐ (变徵) As above Chinese pentatonic mode system. A *biàn zhǐ* note is a minor second lower (solfa syllable *fēi*) from the *zhǐ* note.

chàng (唱)

- Short for *chàng gōng* (唱功), the specific skill of singing Chinese *xìqǔ*.
- On-stage solo singing in Sichuan *gāoqiān* opera, whose origin is in *túgē* (徒歌), a style of the unaccompanied solo singing.
- In this thesis the concept of **chàng** is expanded to include music (both as composition and performance) as well as the singing skill.

chàng huādēng (唱花灯) To sing a style of regional song called *huādēng*.

chǐcùn (尺寸) In Chinese *xìqǔ*, to sing in the appropriate tempo

chuān èrhú (川二胡) A slightly larger version of the *èrhú* two-string spike fiddle used in *chuānjù húqínxì*.

chuānjù (川剧) The regional style of opera found in south-west China – Sichuan, Yunnan, and Guizhou. **Chuānjù** has five categories.

chuānjù gāoqiān (川剧高腔) A category of *chuānjù*, noted for its high vocal tessitura,

and a percussion-only accompaniment.

chuānjù huādēngxì (川剧花灯戏) A category of **chuānjù**, less developed than other categories, and regarded as indigenous to Sichuan. Besides percussion, its accompaniment uses a guttural-sounding two-string “fat fiddle” (**pàngǒngtǒng** 胖筒筒), sometimes for comic effect.

chuānjù húqínxì (川剧胡琴戏) A category of **chuānjù** characterized by the use of the **xiǎohúqín** (小胡琴) high-pitched two-string spike fiddle. Other instruments in the ensemble are the two-string fiddle of Sichuan (**chuān èrhú** 川二胡), and the four-string plucked zither (**yuèqín** 月琴). **Chuānjù húqínxì** draws on two musical styles – **èrhúángqīāng** (二黄腔) and **xīpíqīāng** (西皮腔) – which may be utilised individually or in combination, depending on the dramatic requirements.

chuānjù kūnqīāng (川剧昆腔) A category of **chuānjù**, with origins in **kūnqǔ**. The dominant accompanying instrument is the **dízi** (笛子) (bamboo flute). Once **kūnqǔ** had been imported to Sichuan, it became known as **chuānqūn** (short for Sichuan **kūnqīāng**).

chuānjù tánxì (川剧弹戏) A category of **chuānjù**, with Qing dynasty origins from **qín** opera of Shanxi (**qínqīāng** 秦腔). It belongs to the clapper opera (**bǎngzi** 梆子) tradition, using **bǎngzi** (clappers), as well as a two-string fiddle (**gàibǎnzi** 盖板子) as the principal accompanying instrument. The poetic form of **tánxì** texts is the same as **chuānjù húqín** opera, but musically it uses specific seven-tone modes called **tiánpí** (甜皮) and **kǔpí** (苦皮).

cūsǎng (粗嗓) The rough style of vocal production used by **jìn** (净) (painted-face) roles.

dǎ (打).

- Short for **dǎ gōng** (打功), acrobatic skills, a stagecraft version of **gōngfū** (功夫) martial arts.

- In this thesis the concept of *dǎ* is expanded to include the percussion ensemble which provides the accompaniment for *chuānjù gāoqiān*. The concept also encompasses aspects of presentation (*dǎzào* 打造).

dàbó (大钹) Large cymbals used in *chuānjù*.

dàluó (大锣) A large gong used in *chuānjù*.

dàobǎi (道白) Recitation and dialogue in Chinese *xìqǔ* which uses local dialect.

dǎobǎn (导板) A name of *bǎnshì* (板式), an introductory phrase that is always in free metre, and a free tempo.

dāodāolìng (叨叨令) A *Chattering Song*, a particular musical-poetic form (*qǔpái*).

diàosǎng (吊嗓) A technique of voice production where vowels are extended through a variety of pitches, particularly from low to high, often as an exaggerated vibrato.

dìngchǎng shī (定场诗) A poem to open the performance.

dìngqiāng (定腔) Known as a “fixed style” of *bāng* (see *bāng*) whereby a section of music is always of the same structure. This style is found in *chuānjù gāoqiān*.

dízi (笛子) A side-blown bamboo flute, with one hole covered with a resonating membrane.

duānzhèng hǎo (端正好) *Proper and Good*, a particular musical-poetic form (*qǔpái*).

dùnyīn (顿音) *Staccato*.

èrhú (二胡) A double-string spike fiddle, the most popular of the family of *huqin* family of traditional Chinese bowed string instruments.

èrhuáng yǎobǎn (二黄摇板) Lit. “shifting the rhythm of metre”. A musical texture found

particularly in traditional Chinese operas. This is a **bǎnshì** (板式) of *èrhuáng*.

èrhuángqiāng (二黄腔) *Èrhuáng* music style, one of the two types of aria in Chinese **xìqǔ**, originating from northern China.

èrliù (二六) A **bǎnshì** (板式), equivalent to Western simple duple time, always in a moderate to lively tempo (*allegro*).

èrshū (二煞) *Secondary Coda*, a particular musical-poetic form (**qǔpái**).

gàibǎnzi (盖板子) A spike fiddle with two metal strings, originating from the *èrxíán* (二弦) fiddle of Shanxi *qín* opera. The neck is 60 cm long and the sound-board 10 cm in diameter. It is the principal accompaniment of **chuānjù tánxì**. The player wears four metal thimbles.

gāoqiān (高腔) High vocal tessitura.

gémìng xiàndài gējù (革命现代歌剧) Modern revolutionary operas, such as *Jiāngjiě* (江姐) *Sister Jiang* and *Hónghú Chìwèidui* (红湖赤卫队) *The Red Guards on Lake Hong*.

gémìng xiàndài jīngjù (革命现代京剧) Modern revolutionary Beijing operas, such as *Lóngjiāng Sòng* (龙江颂) *Ode to Dragon River* and *Dùjiǎn Shān* (杜鹃山) *Mountain Dujuan*.

gémìng yàngbǎnxì (革命样板戏) Revolutionary model plays. The so-called “Eight Revolutionary Model Plays” include five Beijing operas (*The Legend of Red Lantern*, *The Sparks in the Reed Marshes*, *Takeover by Strategy of Mount Tiger*, *Raid the White-Tiger Regiment* and *On the Docks*), two ballets (*The Red Detachment of Women* and *White-Haired Girl*), and a symphony, *The Sparks in the Reed Marshes*.

gēyángqiān (戈阳腔) The musical style of Jiangxi.

Gǔlín huādēng (古蔺花灯) A type of performance (music and dance) local to Gulin county traditionally performed during the Chinese New Year holiday, particularly on the Lantern Festival, the final day of the holiday.

gōng (宫) One of the principle notes of **wǔshēng diàoshì** (五声调式) (pentatonic mode).

gǔnchuí (滚 捶) A drum roll.

gǔnxiùqiú (滚绣球) *Rolling An Embroidered Ball*, a particular musical-poetic form (**qǔpái**).

gǔxīn (鼓 心) The centre of the drum head.

hàndiào (汉 调) A theatrical musical style from Hubei and Shanxi provinces.

huādēng (花 灯) A local music style that is always performed in the Lantern Festival.

huáyīn (滑 音) *Glissando*.

huīdiào (徽 调) A theatrical musical style from Anhui province.

huóqiāng (活 腔) Known as a “flexible style” of **bāng** whereby a section of music is always variable and flexible. This style is found in **chuānjù gāoqiān**.

húqín (胡 琴) Generic name for all Chinese spike fiddles, almost all two-string.

jiézòu (节 奏) Rhythms.

jīngbái (京 白) In the opera, the Beijing dialect is used as the spoken dialogue.

jīnghú (京 胡) A high-pitched two-string spike fiddle, the principal accompanying instrument in Beijing opera.

jǐnlā (紧 拉) A special musical texture involving rhythmic pulsation, while the vocal sings long notes in **mànchàng** (慢 唱) style.

Jiǔgōng Dàchéng Nánběi Cí Gōng Pǔ 《九宫大成南北词宫谱》 (*Texts and Musical*

Notations of Southern and Northern Songs in Nine Modes) A collection of southern and northern songs comprising of 2,794 distinct **qǔpái** (although together with variants the total would be 4,466), compiled by Zhou Xiangyu 周祥钰, Zou Jinsheng 邹金生, Xu Xinghua 徐兴华, Wang Wenlu 王文禄, Xu Yinglong 徐应龙, and Zhu Tingmiao 朱廷缪 in collaboration with many folk musicians in 1746 (the eleventh year of Qianlong's rule, of the Qing dynasty).

jüé (角) One of the principal notes of **wǔshēng diàoshì** (五声调式) (pentatonic mode).

kuàibǎnshū (快板书) A category of **qǔyì**, is a form of storytelling with rhythmical percussion accompaniment.

kuàihuósān (快活三) *Happy third*, a particular musical-poetic form (**qǔpái**).

kuàisānyǎn (快三眼) A **bǎnshì**, equivalent to Western simple quadruple time, always in a moderate tempo (*moderato*).

kūnqǔ (昆 剧) **Kūn** opera. By the end of the sixteenth century, **kūnqǔ** spread from the Suzhou region to the rest of China. The second half of the sixteenth century marked the beginning of the Chinese **xìqǔ** era, from which all other forms of Chinese theatre performed today evolved. Consequently, many **kūnqǔ** plays have been adapted for other types of **xìqǔ**.

kǔpí (苦 皮) One of two aria types from **chuānjù tán** opera. It uses **qīshēng diàoshì** (heptatonic mode), but with emphasis on **piān yīn** (偏 音) (additional notes) **biàn gōng** (变 宫) a minor second below the **gōng**, and **qīngjüé** (清 角) a minor second above the **jüé**). Musically, it is slow and sorrowful.

léiqín (雷 琴) A moderately large two-string spike fiddle, known for its mimicry of birdsong and the opera singer's voice.

liùshēng diàoshì (六声调式) Hexatonic mode, a six-note mode that is based on the **wúshēng diàoshì**, with the addition of either **piān yīn** (偏 音) (additional note) **biàn gōng** (变 宫) note (a minor second lower from the note of **gōng**) (solfa syllable *ti*) or **qīngjiǎo** (清 角) note (a minor second higher from the note of **jiǎo**) (solfa syllable *fa*). *Liùshēng diàoshì* has ten hexatonic variants.

liúshuǐ (流 水) A **bǎnshì** (板 式), equivalent to Western simple 1/4 time, always in a fast tempo (*vivace*).

lúshēng qǔ (芦笙曲) Songs of the *lúshēng* (a folk mouth-organ, comprising generally six bamboo pipes, each containing a free reed).

mǎluó (马 锣) A small hand-held *chuānjù* gong.

mànbǎn (慢 板) A **bǎnshì**, equivalent to Western simple quadruple time, always in a slow tempo (*largo*).

mànchàng (慢 唱) Slow singing that is always accompanied by **jǐnlā** (紧 拉), a fast rhythmic pulsation.

mànsānyǎn (慢三眼) A **bǎnshì**, equivalent to Western simple quadruple time and always in a slow tempo (*adagio*).

Máo Zǒngsīxiǎng xiānchuánduì (毛泽东思想宣传队) The Song and Dance Propaganda Troupe of Mao Zedong's "Thought", during the Cultural Revolution.

mǔzi diào (母子调) A binary form of **qǔpái**, called *mǔzi diào* ("mother and son").

niàn (念)

- Short for *niàn gōng* (念 功): the skill of non-singing vocalisations including recitation and dialogue.
- In this thesis the concept of *niàn* is expanded to include the text, both as the method used to assemble the libretto as well as the skill of the roles of Chinese *xìqǔ*.

niànbái (念 白) Non-singing vocalisations including recitation and dialogue.

pàngǒngtǒng (胖筒筒) A two-string spike fiddle with a large resonator, also called “fat fiddle”.

pēnkǒu (喷 口) A significant technique of *dàobǎi*, using strongly accented plosives.

piān yīn (偏 音) An additional note of Chinese pentatonic mode, such as *rùn*

(闰) (solfa syllable *te*), a major second lower from the note of *gōng*, *qīngjiǎo* (清 角) (solfa syllable *fa*), a minor second higher from the note of *jüé*.

pīhuǎng (皮 黄) A contraction of *xīpíqiāng* (西皮腔) and *èrhúángqiāng* (二黄腔), representative styles of regional operas in China.

píngshū (评 书) A term used in Beijing for the category of *qǔyì* storytelling.

qín (琴) Short for *gǔqín* (古 琴), an ancient Chinese seven-string zither, one of the *qín qí shū huà* (琴棋书画) “Four Arts” of the Chinese scholar.

qiāngchǔn (腔 纯) Singing in the appropriate local style

qīngjiǎo (清 角) An additional note to Chinese pentatonic mode system. A *qīngjiǎo* note is a minor second higher from the note of *jüé* (solfa syllable *fa*).

qīng yuè yīnjiē (清乐音阶) One of the three categories of *qīshēng diàoshì*. It is based on

the *wǔshēng diàoshì*, with additions of both *biàn gōng* (变 宫) and *qīngjiǔé* (清 角) notes.

qínqiāng (秦 腔) An original *qín* opera of Shanxi province.

qīshēng diàoshì (七声调式) Heptatonic mode. A seven-note mode that is based on the *wǔshēng diàoshì*, with the addition of the pair *piān yīn* (偏 音) (additional note). It has three categories of mode:

- *qīngyuè yīnjiē* (清乐音阶) with the addition of the pair *biàn gōng* (变 宫) (solfa syllable *ti*), a minor second lower from the note *gōng*, and *qīngjiǔé* (清 角) (solfa syllable *fa*), a minor second higher from the note *jiǔé*.
- *yǎyuè yīnjiē* (雅乐音阶) the pair *qīngjiǔé* (清 角) and *rùn* (闰) (solfa syllable *te*), a major second lower from the note *gōng*.
- *yànyuè yīnjiē* (燕乐音阶) the pair *biàn gōng* (变 宫) and *biàn zhǐ* (变 徵) (solfa syllable *fei*), a minor second lower from the note *zhǐ*.

Qīshēng diàoshì thus has fifteen heptatonic variant modes.

qíyán (齐 言) A couplet comprising two phrases of equal length and metre.

qǔpái (曲 牌) Arias of Chinese *xìqǔ*, comprising two phrases of text, each with seven or ten

characters. While always in the “positive” *gōng* mode, the following pair of phrases generally moves to a new tonic.

qǔpái tǐ (曲牌体) The music of Chinese *xìqǔ*. It is an integral part of the suite form *bǎnqiāng tǐ* (板腔体), a form based on a sectionalised arrangement of varied metres and tempi of *chàngqiāng* (song), particularly for the *bǎnzi* (梆 子) and *píhuāng* (皮 黄) styles of regional operas.

ruǎn (阮) A moon-shaped Chinese fretted lute, named after the poet-musician

Ruan Xian (234-305).

rùn (闰) An additional note to Chinese pentatonic mode system. A *rùn* note is a major second lower from the note of **gōng** (solfa syllable *te*).

rùnyīn (润音) The technique of vocal expressivity.

sǎnbǎn (散板) A **bǎnshì** (板式) that is always in free tempo and without metre.

shāwěi (煞尾) *Coda*, a particular musical-poetic form (**qǔpái**).

shāng (商) One of the principle notes of **wǔshēng diàoshì** (五声调式) (pentatonic mode).

shuǎháier (耍孩儿) *Playing Dolls*, a particular musical-poetic form (**qǔpái**).

shǔbǎn (数板) Rhythmical recitation.

shuōshū (说书) A category of **qǔyì** storytelling, popular in many Chinese provinces.

shuōshūrén (说书人) Storyteller.

sūbái (苏白) The use of Suzhou dialect in spoken dialogue, in Chinese **xìqǔ**

sūbó (苏钵) Small cymbals originating from Suzhou, “*sū*” being short for Suzhou.

suǒnà (唢呐) A double-reed woodwind instrument, having a sharp sound.

tǎngǔ (堂鼓) A medium-sized double-headed drum.

tǎngxiùcái (倘秀才) *Surprised Scholar*, a particular musical-poetic form (**qǔpái**).

tàoshù (套数) A suite of **qǔpái**.

tiánpí (甜皮) One of two aria types from **chuānjù tán** opera, using **qīshēng diàoshì**.

Musically, it is fast, sweet and cheerful.

tíngdùn (停顿) The silence between syllables.

túgē (徒歌) Unaccompanied singing style.

tuōyīn (拖音) Prolongation of a sung note.

wénchǎng xiǎodá luógǔ (文场小打锣鼓) One of two types of percussion styles used in **chuānjù**. It is specifically for the “literary play” style. It employs soft sound instruments, such as: small cymbals and small gong.

wényì gōngzuòtuán (文艺工作团) Song and dance troupes that existed in most cities of China during the Cultural Revolution.

wú bǎn wú yǎn (无板无眼) A phrase of music without metre in **bǎnshì**, e.g. **dǎobǎn** (导板).
wǔshēng diàoshì (五声调式) Chinese pentatonic mode, consists of five principle notes: **gōng** (宫), **shāng** (商), **jüé** (角), **zhǐ** (徵) and **yǔ** (羽).

xiāntiān (先天韵) Rhyme scheme.

xiǎobo (小钹) Small cymbals used in **chuānjù**.

xiǎoluó (小锣) Small gong used in **chuānjù**.

xiǎrhúqín (小胡琴) A high-pitched two string spike fiddle, similar to **jīnghú**.

xīpíqiāng (西皮腔) A theatrical music style originating from southern China, and one of the two types of aria in Chinese **xìqǔ**.

xìqǔ (戏曲) The generic term for all provincial Chinese operas.

yǎn (眼) The weak beats, played with a small high-pitched drum *bǎngǔ* (板 鼓).

yáng suǒnà (洋 唢 呐) A “foreign” *suǒnà* (e.g. clarinet).

yīǎnèryǎn (一板二眼) A *bǎnshì*.

yībǎnsānyǎn (一板三眼) A *bǎnshì* equivalent to Western simple quadruple time, e.g. *mànbǎn* (慢 板) and *kuàisānyǎn* (快三眼).

yī bǎnyīyǎn (一板一眼) A *bǎnshì* equivalent to Western simple duple time, e.g. *yuánbǎn* (原 板) and *èrliù* (二 六).

yǐnzi (引 子) The opening part (overture) of a performance. It has two parts, the first being recitation and the second sung with accompaniment.

yīshā (一 煞) *Penultimate Coda*, a particular musical-poetic form (*qǔpái*).

yǒubǎnwúyǎn (有板无眼) A *bǎnshì*, a metre of single beats, e.g. *kuàibǎn* (快 板), *liúshuǐ* (流 水) and *yáobǎn* (摇 板).

yǔ (羽) A principal note of *wǔshēng diàoshì* (五声调式) (pentatonic mode).

yuèyǔ diào (语 调) The intonation (tones and register) of *dàobǎi* (recitation).

yuèjù (越 剧) *Yuè* opera, popular in the south of the region Yangtze River, originated in Shaoxing County, Zhejiang Province, in the early 20th-century.

yuánbǎn (原 板) A *bǎnshì* (板 式), equivalent to Western simple duple time and always in a moderate tempo (*andante*).

yuèqín (月 琴) A moon-shaped four-string plucked lute.

yún (云) A ancient term for *dàobǎi* (recitation).

yùnbǎi (韵白) Rhyming recitation, in couplets of 5, 7, or 10 syllables per line, accompanied by percussion (*shǔbǎn* 数板).

yùnnqì (运气) Control of breathing.

zhēng (筝) A 21-string Chinese zither with raised movable bridges.

zhènggōng (正宫) A “positive” *gōng* in a pentatonic mode.

zhǐ (徵) A principal note of *wǔshēng diàoshì* (五声调式) (pentatonic mode).

zhǔdí (竹笛) Another name for the *dízi* (bamboo flute).

zhònghé (众和) The music sung by the “chorus” in *chuānjù gāoqiān*.

zhòngyīn (重音) Accent.

zìqīng (字清) Clarity of diction.

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9 Appendices

9.1 Libretto of the *Scene of the First Night* in English

“The First Night”

“The First Month”,

“Missing You from Not So Far Away”

[Scene: Cheng & Lei Mi’s home. A sitting room in the middle; bedrooms to left and right. The walls of both the sitting room and the two bedrooms are covered by a mural, upon which is depicted an astonished young woman dressed in a cheongsam with a deer-horn like hawthorn tree growing out of her head and upon which can be seen, here and there, a red berry or two. The mural straddles the two windows and stretches into the bedrooms. Dark red clouds and smoke circle round and round, and in the sky there is a fire-spouting dragon who is attacking God’s wings. God, for his part, is standing upon a small green snake, beneath which spreads a huge expanse of land upon which people are chasing leopards, tigers and a mounted elephant races towards the mouth of a dragon that looks like a huge butterfly. The mural bears the inscription: “This dragon too was once a great beauty, with a hawthorn tree on its head”]

[Staging: Cheng A is in the bedroom to stage left]

[Sound effects: Evening music begins]

[Music: Cheng aria: “Such a dark night”]

Cheng A: (sings)

Such a dark night,
But as dawn approaches,
The moon appears,
as if suspended above
the tips of the branches.
I’m always startled awake at times like this
By that dream
By that unquenched desire
By the indistinct feelings that linger from the day before.

(speaks)

Lei Mi pointed in that direction
(he imitates Lei Mi’s gesture of pointing to Yinger’s bedroom)

(sings)

I know that there in that room,
Behind the long curtain
Lie the dreams and hopes of so many years.

[Staging: Cheng A sings as he opens the door and enters the sitting room, walking over to the door to Yinger’s bedroom, but then retreating before turning again to approach her door. Ever so gently he pushes the door open and enters]

[Lighting: Gradually the lighting in the room increases]

[Staging: Yinger pretends to be asleep, in a most fetching pose. Cheng A gently approaches her bed and gazes at her reclining figure]

[Music: Cheng aria: “Voice of the son”]

Cheng A: (sings)
 How many times have I found myself here,
 Only to be entranced
 Each time.
 Standing with my back to her,
 Gazing at the moon
 through the window,
 glistening in the bush,
 As the minutes flow by?

[Lighting: Forcefully, Lei Mi lights up a candle and her room too gradually lights up. Lei Mi comes on stage and rushes towards the door to Yinger’s bedroom. In an instant, however, she appears to calm down somewhat and begins to retreat, step by step...Hearing the movement, Gu Cheng goes to the door and listens intently]

[Staging: Lei Mi opens up a cardboard box and begins to look intently at a number of her son’s toys and some photographs of the three of them together]

[Staging: Ever so carefully, Cheng A draws closer to Yinger’s bed, and slowly he sits down]

[Staging: Lei Mi addresses the photographs of her son as she looks through them]

[Sound Effects: Samuel’s Voice]

[Music: Cheng and Lei Mi Duet: “My precious son, my sweetheart”]

Lei Mi: (sing together)
 How many days (hours) since I last saw you?
 My precious son?

Cheng A: (speaks)
 My sweet heart? Dide dedi!

Cheng A: (sings)
 How peacefully she breathes

Lei Mi: (sings)
 (Each and every moment that we have spent together)
 Flows before my eyes, so moist.

Cheng A: (speaks)
 Ever so gently I pull back the covers.
 My hand lingering above that place covered by her panties,
 Night after night after...

Lei Mi: (sings)
 Like a river endlessly flowing
 (Looking at the photographs, she speaks, joyfully)
 (speaks)
 My little one,

Chubby as a ball,
But ever so fast when you run.

[Staging: Lei Mi picks up a music box from the cardboard box. As she winds it slowly, the distinct and melodious sound of the music plunges her deeply into her memories]

Cheng A: (Staring at Yinger intently, he speaks, joyfully)

I can't believe that this is her,
This is the girl of my heart's desire, my dreams

Lei Mi: (sings)

On your third birthday,
How I hugged you.

Cheng A: (speaks)

And now is the most dangerous moment

Lei Mi: (sings)

You love to place your arms around my neck,
But I've never even held a birthday party for you.

Cheng A: (speaks)

Like carefully turning the combination lock of a safe

Lei Mi: (speaks)

The birthday cake
Was given to us by your Auntie Xiang
Perhaps
From now on she will bake a cake
Every birthday

Cheng A: (sings)

I'll summon up my innermost desires with all my mind,
Like that first moment, boundless longing

Lei Mi: (speaks)

The three candles
Were lit by Auntie Ying
Perhaps
Some time in the future
You will become part of one of her stories

Cheng A: (sings)

It seems as if this is not her,
But a fountain surging upwards slowly

Lei Mi: (speaks)

I gave you nothing,
Just sat in a trance by the pillar

Cheng A: (speaks)

Panic swept through my heart

Lei Mi: (speaks)

Perhaps,
Only you understood

Cheng A: (speaks)

How many times has my desire for you made me erect

Lei Mi: (speaks)

You needed a satchel and a few coloured crayons

Cheng A: (speaks)

I'll slip off her panties

Lei Mi: (speaks)

Cheng A: (speaks) All you needed was a small ordinary bed

I stand still here besides her

Lei Mi & Cheng A:(together)

You need me to sleep

beside you all night to protect you

Cheng A: (speaks)

For that brief moment I almost did that

most vulgar of things

Lei Mi: (speaks)

And yet,

I gave you nothing

Cheng A: (speaks)

And yet,

I didn't want to awaken you

Lei Mi: (speaks)

You've had three birthdays already,

But I think of you as a dream

Cheng A: (speaks)

All I want to do is fondle her indistinctly

And to take her slowly from one dream

Lei Mi: (speaks)

Really encircle me

Lei Mi & Cheng A: (sing together)

Let me (her) never, never awaken

[Staging: Gently Cheng A rests upon the bed, staring at the sleeping Yinger. Lei Mi hugs her son's toys as if she was hugging him.]

[Lighting: The spotlights in Yinger's room gradually dim]

[Music: Lei Mi Lullaby: “Dearest son”]

Lei Mi: (sings)

Dearest son

Here's an (interesting) story,

Here's a minor tragedy.

When we live together,

Everyone who sees you knows my joy.

Wherever we are, whenever it is,

If you wish to hold me,

Then you can run towards me,

(recitation)

And I will pick you up, so gently,

Place a hand on your head.

Your hair, so soft and shiny,

Against my palm.

(sings)

And then,

Love and blessings merge.

(sings)

Dearest son

This is not an (interesting) story
 Here's a minor tragedy.
 I cannot keep the world at bay,
 Protect your tiny heart from the wounds it must bear.
 In the face of such ugliness and suffering,
 The two of us are far too weak.
 In the midst of my grief I think of you,

(recitation)

There on the white beach,
 There in the green field,
 In the clinic you went when sick,
 Upon that ferry you so loved,
 My thoughts follow you always.

(sings)

And then,
 Love and blessings merge.

[Staging: From amongst her son's toys, Lei Mi picks up a wooden fish and begins to beat it, softly but rhythmically, humming to herself a song invented by her son]

[Music: Lei Mi & the Voice of the Son: "Children's Chant"]

Lei Mi: (chants)

One's good,
 One's not so good,
 One and two and three are good,
 One and two and three are not so good,
 One and two and three and four and five are good
 One and two and three and four and five are not so good

[Lighting: The spotlights in Lei Mi's bedroom gradually dim. Dawn begins to break. A dazzling but warm ray of light shines into Yinger's bedroom through the window]

[Staging: Deftly, Yinger turns over and gets out of bed. She is wearing a soft and transparent pyjamas that reveal her beautiful and slender body]

[Chorus : "The First Light of Dawn"]

Chorus : (The first light of dawn
 Awakens the myriad creatures)
 There in the mysterious hidden recesses is revealed,
 As fine and as ripe
 As the pattern of the ammonites in a museum,
 Like a fig made sweet and soft,
 Enveloping all the tiniest seeds.

[Yinger sings, Aria: "I Love You"]

Yinger: (sings)

This is the first time I've really looked at you,
 This is the first time that I've kissed you with

my sweet girl's lips,
 Wanting to tell you that,
 I love you, I really love you.
 (sings, at the same time as the chorus)
 This is the first time I've fondled you,
 This is the first time I've called out to you with my heart,
 Wanting to tell you that,
 I love you, do you want me?

Chorus : (The first light of dawn
 Awakens the myriad creatures)
 There in the mysterious hidden recesses is revealed,
 As fine and as ripe
 As the pattern of the ammonites in a museum,
 Like a fig made sweet and soft,
 Enveloping all the tiniest seeds.

[Staging: In the midst of the music and the singing, Yinger stands in front of Gu Cheng, gently fondling his head and body. Then, holding his head in both her hands and looking at him intently, she kisses him softly...Then, slowly, she unbuttons her white pyjamas and pulls them off with her slender hands and they float to the floor...]

[Lighting: The light becomes more intense as the tempo of the music increases. Then, the spotlights begin gradually to dim and to focus upon Yinger, and then fade out...]

9.2 Libretto of the *Scene of the First Night* in Chinese

Chūyè

“初 夜”

“第一个月” 和
“并不遥远的思念”

[地点：城和雷的家。舞台左边是客厅的一角，靠窗前有一书柜，有沙发、茶几和三张小孩坐的小椅子，右边是英儿的睡房，有一张单人床和一只床头灯，其间用“帘子”隔开。整个客厅的连着睡房的墙上是一幅巨大的壁画。一个神气惊讶穿着旗袍的姑娘，头上长着鹿角一样的山楂树，一点点红色的果子依答 7d 可见辩。壁画跨过两个窗户一直伸到睡房。暗红色的云和烟气纵横翻卷，天上有飞着的龙吐着火，击毁了上帝的翅膀，上帝的脚下踩着一条小青蛇，再下边是大片大片的土地，有人赶着豹子、老虎和大象的车，向着一个巨大的蝴蝶虫一样的龙的嘴里奔跑。并有题款：“龙本来是个美人，头上有山楂树。”

[音效：夜晚音乐起。

[灯光：幽兰月光从窗外照进客厅和英儿的睡房，使垂立在窗前的英儿像“雕塑”一样的剪影。

[舞台：英儿身着白色的睡衣，垂立在窗前，眺望远方，思绪万千。

[舞台：英儿发现了客厅里有声音，轻轻地走向门帘，侧耳探听。又快步走向床边关上床头灯。

[舞台：城 A 身披白衬衣，头戴“古城帽”（剪下牛仔裤的一段裤腿而成）。从舞台左边的“睡房”上场。城 A 唱咏叹调：“黑”。

城 A：（唱）黑，很黑
（在）很黑的夜晚
接近黎明的时候
月亮悬浮在树冠之上
我总是这个时候警醒
为那梦
为那不能实现的热望
（和）那白天留下的隐约的心情
（白）（雷米给我做手势）
（学雷米的手势指向英儿睡房）

（唱）我知道（在）那个房间里
长长的垂幕后面
有我多少年的梦想和期待

[舞台：城 A 一边唱一边走向英儿的睡房门帘前，侧耳探听。又退回来，看看右边的睡房，反复几次。

[舞台：英儿听到客厅里城的声音，一阵惊喜，轻轻地走向门帘，侧耳倾听。期望城进来，又怕被发现，在床和门帘之间来回，反复几次。

[舞台：城 A 终于掀开英儿的睡房门帘，轻轻地走进睡房，

[灯光：英儿室内灯光渐亮。

[舞台：英儿以优美睡姿假睡在床上。城 A 轻轻地走向床前，看着熟睡的英儿。

[音乐：城 A 唱咏叹调：“ 看窗外的月色，照亮的树丛”。

城 A：（唱）我已经好多次到这里来
可是每次来的时候
依旧恍惚

（舞台：雷米从舞台左边的”睡房”上场。冲向英儿的睡房门帘前。片刻，镇静下来，一步一步地退了回来。

城 A：（唱）我总是背过身
看窗外的月色，照亮的树丛
时间在一刻一刻地过去…

[灯光：雷米点燃一支蜡烛，室内灯光渐亮。

[舞台：城 A 听见响动，走向门帘前，侧耳倾听。

[舞台：雷米打开一个纸箱子，拿出一些她和城的儿子的玩具和照片仔细的看着。

[音效：小孩说话和笑声。

[舞台：城 A 小心翼翼地走向英儿的床，慢慢的坐下。

[舞台：雷米一边看他们儿子的照片，一边对这照片说话。

[音乐：城和雷米的二重唱：“我亲爱的儿子，我亲爱的人儿”。

雷米：（同城 A，唱）有好些日子没有看见你了
我亲爱的儿子

城 A：（同雷米，唱）有好几个小时没有看见你了

城 A：（说白）我亲爱的人儿，滴的里滴

城 A：（唱）她依旧在沉静地呼吸

雷米：（说白）（每次和你见面的情景，还都）
都历历在目，是潮湿的

城 A：（说白）我便轻轻的揭开她的被盖
手停留她唯一被内衣遮掩的地方
（唱）一个又一个的夜晚

雷米：（唱）像河里的水流缠绵不断
（看着照片，幸福地：说白）
你的小样
你胖胖的瓷实的像球儿的身體
跑起来劲头十足

（舞台：雷米从纸箱子里，拿出一个”音乐盒”，慢慢地打开，清脆，悠扬的音乐把她
带入深
深地回忆之中……。

城 A：（深情地注视着英儿，幸福地：说白）
我不能想象这是她
这（就）是我所要的女孩、我的梦

雷米：（唱）你三岁那天
我抱了抱你

城 A：（说白）这是最危险的一刻
雷米：你喜欢地搂住我的脖子
我还不曾为你举办过一个生日的庆典

城 A：（说白）好像深夜轻轻转动保险柜的号码

〔舞台：雷米想自己给儿子一个生日庆典，她从纸箱子里，找出一个”园型玩具”放在茶几
上，当作蛋糕。再找出三个玩具人放在左右和前面，代表英儿，乡阿姨和她儿子。

雷米：（念白）生日蛋糕
是乡阿姨为你做的
也许
她会在所有以后的生日
都为你做一个蛋糕

城 A：（唱）我聚精会神想唤起我心中的热望
好像那起动一刻，无限遥远

（舞台：雷米点燃蛋糕上的蜡烛

雷米：（念白）三支小蜡烛
是英子阿姨为你点的
也许
会有那么一天

你将成为她的故事

[舞台：雷米合上双手，代表儿子许愿。然后吹蜡烛，欣喜地鼓掌。]

城 A：（唱）好像这不是她
只是一个渐渐涌起的水花

雷米：（说白）我什么都没有给你
只是靠在一根柱子上发愣

城 A：（说白）我心里掠过一阵惊慌

雷米：也许，
只有我才知道

城 A：我无数次矗立的渴望

雷米：你需要一个书包几只彩色的小蜡笔

城 A：我退下她唯一的那件内衣

雷米：你需要一张普通的小床

城 A：身体依旧停留在床边

雷米、顾城 A：（合）需要我在床边守护你的夜晚

城 A：那一煞那我真想做最粗鲁的事

雷米：然而
我什么也没有给你

城 A：然而
我不愿惊醒她

雷米：你已经过了三个小小的生日了
我觉得你象一个梦

城 A：我只想若有若无的触摸
使她从一个梦

雷米：真实的围绕着我

城 A：缓缓的落进另一个梦

雷米、顾城 A：（合唱）使我（她）久久地，久久地不愿醒来

[舞台：城A轻轻地靠在床上。看着熟睡的英儿。雷米抱着儿子的玩具，就象抱着熟睡的儿子一样。给他唱摇篮曲：“我亲爱的儿子”。

[灯光：英儿睡房的追光渐收。

雷米：（唱）亲爱的儿子
 这不是一个（有趣的）故事，
 这是一份小小的悲哀。
 在我们可以一起生活的日子里，
 所有看见你的人都知道我的幸福。
 不论何时何地，
 只有思念牵动着我，
 你就会向我跑来，
 （白）我把你轻轻的抱起，
 把一只手放在你的头上。
 你光洁而柔软的头发，
 温和地触及我的手心，
 （唱）于是，
 爱和祝福一同升起。

我亲爱的儿子，
 （唱）这不是一个（有趣的）故事，
 这是一份小小的悲哀。
 我不能为你挡住世界，
 挡住你小小的心需要承担的伤害。
 在这丑陋和痛苦面前
 我和你柔弱相差无几。
 我在深深的忧伤中想你，
 （白）在白色的沙滩、
 在绿色的草地、
 在你生病时去过的诊所，
 和那艘你无比喜爱的渡轮上，
 无时无刻的思念围绕着你，
 （唱）于是，
 爱和祝福一同升起。

[舞台：雷米拿起儿子的玩具中的一只小木鱼，并轻轻，有节奏地敲起来，同时哼唱儿子自己编的儿歌。

雷米：（念唱）一个人好啊，
 一个人不太好
 一个两个三个人好啊，
 一个两个三个人不太好。
 一个两个三个四个五个人好啊，
 一个两个三个四个五个人不太好。

[声效：雷米哼唱的同时，叠进 Samuel 的儿歌的声音，再叠进雷米的的声音。形成多声部的 Canon，逐渐达到高潮。

[灯光：旭日东升。一束耀眼而温暖的阳光透过窗户射进英儿的睡房。雷米睡房的追光渐收。

[舞台：英儿轻手轻脚翻身而起。身上穿着柔软、透明的睡衣，显透出她修长、美丽的身躯。

合唱：（晨曦初露，
万物苏醒。）
神秘的隐处冉冉呈现
像博物馆菊石的图案
那么细致饱满，
像无花果逐渐变得柔和
那么滋润甘甜
把一切细小的籽粒蕴涵

（音乐：英儿唱咏叹调：“我爱你”

英儿：（唱）城啊，
第一次这样看着你，
第一次我用女孩子温和的嘴唇亲吻着你
我想对你说
我爱你了，真的爱你了
城啊
（唱，与合唱同时）
第一次这样抚摸着你
第一次在我的心里呼喊着你
我想对你说
我爱你了，你想要我吗

合唱：（晨曦初露，
万物苏醒。）
神秘的隐处冉冉呈痕现
像博物馆菊石的图案
那么细致饱满
像无花果逐渐变得柔和
那么滋润甘甜
把一切细小的籽粒蕴涵

[舞台：音乐与歌声中，英儿站在城的面前，温柔地抚摸着城的头和身体，双手捧起他的脸仔细看，温柔地亲吻着……。然后，慢慢地解开自己睡衣的扣子，柔软的小手慢慢地抽出袖筒，白色的睡衣轻盈地飘落在地上…。

[灯光：灯光随着音乐越来越强烈。尔后，追光渐渐的收束，聚在英儿的身上。越来越小…。

9.3 Asia Pacific Festival Review: Asia-Pacific Music-Theatre

Scoop Review

Wednesday, 14 February 2007, 10:45 am

Asia Pacific Festival Review: *Asia-Pacific Music-Theatre*

Review by Lyndon Hood

Asia-Pacific Music-Theatre

Spinning Mountain - Balinese shadow puppet theatre

Simcheong-ga - scene from Pansori Korean Opera

Fatal Desire - opera scene

Te Whaea, National Dance and Drama Centre

12 Feb (8pm), 14 Feb (6.30)

Asia-Pacific Music-Theatre gives Wellington audiences a rare chance to sample musical theatre works based on three different traditions - two of them using forms that UNESCO has declared Masterpieces of Oral and Intangible Heritage of Humanity.

Spinning mountain is one of these, working in the Indonesian shadow puppetry (Wayang Kulit) tradition. The performance was an extract from an hour-long piece being created for the coming children's festival at Capital E. Talented artists from the Balinese tradition - composer Wayan Yudane, puppeteer Kadek Setwain and librettist Ketut Yuliarsa - are working with New Zealand composer Gareth Farr and Director Nina Nawalowalo (as well as a number of other performers) to present a tradition Balinese story for a New Zealand audience.

Judging from their advertising image, the presentation here was a simplified staging. On one side of the stage, four musicians and the instruments (percussion ranging from the metallophones and gongs of gamelan to rock drums and including a few hanging flower pots). On the other, the screen on which the puppetry was projected.

First and last to appear in the puppetry - as is traditional - was the "Tree of life" (Kayonan), a shape that seemed not unlike a feather or leaf as it leapt and spun, forming a link between the gods and the performance. The title of the production could bring to mind shadow-theatre tradition as a whole - the Kayonan can also represent a mountain.

There is a specific mountain (Mount Mandara) at the centre of the story, which judging by their publicity is the “churning of the ocean of milk” episode from the Puranas. However, what we saw was primarily setting the scene.

A father and son - engagingly characterised both in their movement and voice - provided a frame as the old man began a once-upon-a-time story inspired by the sight of a lunar eclipse. The scenes that followed showed the inhabitants of this golden age - gods, demons and an impressive range of animals - doing their thing. For the gods and demons, this didn't include talking in English, but then it didn't seem that any plot was occurring for us to miss. The widely varied vocal tones of the puppeteer conveyed attitude nicely, and what we could see was testament to his skill.

The shadows of Kadek Setwain's puppet displayed a remarkable degree of liveliness. The father's turning to send a perfectly-placed glare at his lippy son, a giraffe shaking itself, a rabbit's lope - some of the puppets are clearly quite intricate (many, for example, have moving mouths) but the degree of animation is unexpected even considering that.

Fans of gamelan music and of Gareth Farr, will probably not be surprised that the music tended to the driving, a wall of sound built out of tuned percussion, augmented only occasionally by vocals from the puppeteer (and sometimes the clap of puppet's rod on board) and one English-language scene-setting song from a musician.

Especially in the main theme, the music also had a startling speed. The rolling patterns for the metallophones, played on the with a single hammer, demanded a pace and precision that was impressive, especially with two players (Farr himself being one) working in perfect synchronisation.

The full production of *Spinning Mountain* will premiere at the Capital E National Arts Festival on March 21 and 22.

If you can imagine a vocally-animated storyteller whose changes in pitch and timing reached the point where they were actually singing, you'll have some sense of the way Pansori works. Described variously as “Korean Opera” or “Epic chant”, the performance is limited to a singer/actor/orator (in this case, Park Aeri) collaborating with a drummer (Kim Woong-sik), to tell one of the five extant story cycles of the tradition.

This performance was of a scene known as “Sim Cheong throws herself in the water” from *Simcheong-ga*. Sim Cheong sacrifices herself to a sea god knowing her blind father will receive rice for a temple donation that he has been assured will restore his sight (this devotion does not go unrewarded in the rest of the story).

Both performers are dressed in traditional costume, and make a simple and attractive stage picture. The singer stands and sings or speaks narrative or dialogue from the stories. The drummer sits, playing one face of his drum with a hand and beating the other face, and tapping the drum's wooden body, with a stick.

It's perhaps indicative of the rhythmic skill demanded of the singer that the percussion is used simply as a kind of punctuation or emphasis, rather than actually thumping out a beat in the way someone of the Western tradition might expect. The drummer also vocalises ("Hm!" "Aah!") and these noises also fall precisely in their rhythmic place, at the same as giving explicit reaction or encouragement to the singer. Given that a full performance usually lasts hours, the support is no doubt welcome.

It also seems to be a useful device for leading audience reaction. The drummer, as well as performing, is part of the singer's audience. At times Park Aeri was delivering her performance to Kim Woong-Sik, which enhanced the sense of intimacy she had developed with the charming personality of her storytelling. I don't know how accurate it was, but I was left with the impression of a form with roots in a folk tradition rather than a more formal one.

This attractive sense of informality despite (or probably, in fact, as one facet of) a performance of great technical skill. From the theatrical ability to simply hold the attention of the audience (many of whom, if I'm any example, had no knowledge of the language and had only the vaguest sense of the action) to some remarkable musical and vocal ornamentation (onomatopoeia feature strongly at one point) to the sudden and precise fall of her fan at the end (I cannot but assume to represent Sim Cheong's descent into the ocean) - it was all remarkably well executed.

The style of the music began with the singer pulling back and forth across a slow beat - giving a highly maritime effect. Other moments put me in mind of the vocals in American folk-rock or the rhythmic singing of hip-hop - without the need for the addition of a beat.

These elements all combined into a compelling example of traditional storytelling.

The last performance was a scene from Chinese composer/NZ resident Shen Nalin's opera *Fatal Desire*, directed by Sara Brodie. In the scene a Poet (James Meng, tenor) recalls the beginnings of his sexual relationship with a lost Lover (Wang Xing-Xing, soprano), which is contrasted with his Wife (Linden Loader, mezzo) and he longing for their absent son - sometimes using something close to the same phrases or similar sounds.

The orchestral music had something of an echo of the surging rhythms and sudden, isolated sounds of the Pansori drums, and made a discordant, uneasy background over which the vocals ran more smoothly. The music was performed by the Con-

temporary Music Ensemble Korea, conducted by Gao Ping. The players used a mixture of western and traditional Chinese instruments - often swapping between the two - to what I assume was often a quite non-traditional effect.

English surtitles were projected over the stage as part of an ongoing video projection above the simple set (platforms, a bed, a chest) that was placed upstage of the orchestra. Images, many based around water, such as ripples on a woman's skin or a child playing on a beach change to compliment or reflect the contrast being presented in the performance. The simplicity of the libretto, and a, possibly deliberate, unclarity in the surtitles as to which character's line was which during duets reinforced in my mind the idea that, in opera, the words are not the main thing.

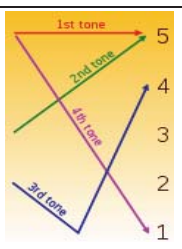
The tone of the piece changes as the Wife imagines a counting game with her son (his answering voice provided by an actual child skipping adorably through the orchestra) and the vocal clicking rhythm of the game extends through the orchestra in an escalating canon.

Finally a new voice is added as the Lover sings, inviting the Poet to her bed. The ominous buildup in music that heralds their laying down is intriguing, causing us to reflect that the relationship of this reminiscence has ended, and hinting at the tragic conclusion of the opera. In the context of this morning-tinged scene, the intriguing image of a rather striking line (from memory) "Dawn reveals hidden crevices, as delicate as ammonites in a museum" actually does resonate. Its uneasiness also seems to sit well with the tone of the production.

9.4 Pīnyīn

The majority of Chinese languages are tonal, that is, the intonation of the spoken word is intrinsic to meaning. In standard Chinese, Mandarin (*pǔtōnghuà*), there are five standard tones. The first tone is a straight, high pitch, represented by a macron added to a vowel, in the *pīnyīn* style of phonetic writing (in Romanized script). The second tone is a rising pitch, middle to high, and is denoted by an acute accent, as in “*má*”. The third tone falls from middle to low and then rises sharply to high, is marked by a caron (*mǎ*). The fourth tone falls from high to low, represented by a grave accent (*mà*). And the fifth tone is neutral tone without any mark (*ma*).

Table 1: *Pīnyīn* “*ma*” with five tones for different meaning and characters

Chart of tones	Character	<i>Pīnyīn</i>	Tones	Meaning
	妈	<i>mā</i>	1 st	mother
	马	<i>má</i>	2 nd	horse
	麻	<i>mǎ</i>	3 rd	hemp
	骂	<i>mà</i>	4 th	scold
	吗	<i>ma</i>	5 th	question particle

Pīnyīn, the phonetic representation of the sound of the language, seldom indicates the tones, even though the system exists. *Pīnyīn*, without the tones, is therefore of very limited use for understanding the proper pronunciation of Chinese. For Chinese readers *pīnyīn* is confusing, and often meaningless.

In the setting of Chinese words to music, the tones of the characters must be taken into account. For instance, melodic movement upward on a word/character that has a falling tone (tone 4) destroys its meaning, or more often, creates a completely different meaning.

In technical terms, the music and sound needed to comply with the tones of the language (the specific pitch attenuations characteristic of spoken Chinese, see table below), in some case, a local dialect rather than standard Mandarin (*pǔtōnghuà*). The tones (pitch attenuations) of spoken Chinese are intrinsic to meaning.

THE INTEGRATION OF CHINESE OPERA TRADITIONS INTO NEW MUSICAL COMPOSITIONS

by

SHEN NALIN

Thesis

*submitted to the New Zealand School of Music
in fulfillment of the
requirements for the degree of
Doctor of Philosophy of Music
in Composition*

Volume II: Portfolio of Compositions

**New Zealand School of Music
2010**

10.1 Xià Sìchuān (下四川) *Going Down to Sichuan Province*

The Song Company of Australia

2010 China Tour
Hangzhou, Suzhou, Shanghai and Beijing
2011 tour of Australia
Brisbane, Canberra, Wollongong, Sydney,
Newcastle and Melbourne,



Programme

The Song Company of Australia

Clive Birch	bass
Richard Blank	tenor
Mark Donnelly	baritone
Ruth McCall	soprano
Anna Fraser,	soprano
Lauren Easton	mezzo-soprano
Roland Peelmen	artistic director

(The recording was made for the Song Company by Matthew McGuigan and Jacob Craig at the Hunter Baillie Church Hall, Sydney, August 2010)

下四川
Xia Sichuan
(Going Down to Sichuan Province)
This work is dedicated to The Song Company of Australia
for soprano I & II, m.soprano, tenor baritone and bass

The original song from Han Shange central Gansu of China
Singer: Li Guizhou
Recorded by Roy Carr, in the Adam Concert Room, VUW, Feb. 1998)
Produced by Jack Body
Musical transcription by Mathien Fraser
English translation of the song by Du Yaxiong
Eighteen posts from here to Sichuan,
None of them attracts me
Three day's distance I pass in two days
I miss the peony in my homeland
I miss you today and tomorrow
I dream of you every night

Shen Nalin

A $\text{♩} = 52$

Soprano $\text{♩} = 44$ *mp* *fall away immediately* *Ordinary* *WO yo yo*

Soprano *mp* *fall away immediately* *WO yo yo*

Mezzo-soprano *mp* *fall away immediately* *WO yo yo*

Tenor *mp* *fall away immediately* *WO yo yo*

Baritone *mp* *fall away immediately* *WO yo yo*

Bass *mp* *fall away immediately* *WO yo yo*

B

S. *p* zhan de yao xia si chuan a ge ci a ge

S. *p* zhan de yao xia si chuan a ge ci a ge

M.S. *ppp* throat singing style *mp* Ordinary

T. *f* ad lib. *f* shi ba ma zhan de yao ci ni mo yi zhan jiao a ge liu lian wo yi zhan jiao a ge lian

Bar. *ppp* throat singing style *mp* Ordinary

B. *ppp* throat singing style *mp* Ordinary

Duration 6'20"

10.2 *Wǎngē* (輓歌) Elegy

The work dedicated to Jack Body

Premiered, The Vita Brevis Concert

**26 November 2005 Church of St Mary of the Angels,
Wellington**

Performed, 14 April 2009 Hunter Council Chamber, VUW



Portrait of Tao Qian by Chen Hongshou (1599-1652)

The Vita Brevis Concert Performers

Yono	<i>genders</i>
Wang Xingxing	<i>zhēng</i>
Robert	voice
Shen Nalin	voice

(Live recording by Roy Carr, 26 November 2005, iChurch of St Mary of the Angels, Wellington)

Hunter Council Chamber Performers

Budi Putra	<i>genders</i>
Wang Xingxing	<i>zhēng</i>
Jack Body	voice/gong
Shen Nalin	voice

(Domestic recording by Brian Shen, on 14 April 2009, Hunter Council Chamber, VUW)

C ♯ = ac44 Gender II

mp₂ mf₂₃ mp mf₂₁ pp

play on the left of bridge with finger tip

D

pp molto accel. f accel. cresc. ff simile f cresc.

E ad libitum

p mf pp p f

Gender I Gender II

Gender II

ppp 253.....

p

pp 33

pp 6 3

mf

(A tempo)

mf

mf

F

ppp

mf

mp

pp

516.....

5162

ppp

poco rit.

play on the left of bridge with finger tip

G

p

mf

32

32765

p

mf

35

p

rit.

[illegible]

The musical score is for the piece "The Swan" by Camille Saint-Saëns. It features a B. Gong and a string section. The score includes a "poco rit." marking and a "gliss." instruction for the strings. The B. Gong part is marked with a "ff" dynamic. The string part includes a "gliss." instruction with the text "gliss. with two fingers that hold string from right to left slow to fast". The score is written for a B. Gong and a string section.

The musical score is written for voice and piano. The tempo is marked "♩ = 58". The key signature has one flat (B-flat). The score is divided into two systems. The first system includes a vocal part (Soprano) and a piano accompaniment. The piano part features a prominent melody in the right hand, often marked with accents and dynamic markings like *mp*, *f*, and *whisper*. The second system continues the vocal and piano parts, with the piano part ending with a final chord marked *mf*.

Vocal Part:

- Soprano: The lyrics are written below the staff. The notes correspond to the syllables of the words.
- Lyrics: "All who live must su-re-ly die."

Piano Part:

- Right Hand: Features a melodic line with various dynamics and articulations.
- Left Hand: Provides harmonic support with chords and single notes.
- Dynamics: *mp*, *f*, *whisper*, *mf*.

J *mp* 3561 61516151 *pppp* 5161 5162 1262 1212 12 *pppp* 3561 61516151 *mp* 621252625 12

[Zheng player is playing then singing]

sf a u a u em m a u a u yu

昨 one 暮 night 同 為 the li-ving one walks 今 且 Next morn 在 the 鬼 錄 one's listed 魂 氣 The spi-rit exha-led 散 whither 何 之 does it go,



K 3 *pppp* 3561 5161 5162 5262 5262 1262 1262 515153 *mf* 3655..... *ff* 52 *ff* *gliss.* *gliss.* *gliss.* *gliss.* *ff*

Gender I

a u a u ya a a

形 the 寄 bo - dy 空 in the 枯 leaving 木 casket?

wood block

L

嬌兒 索父啼 良友撫我哭 得失不復知 是非安能覺
 My be-loved children cry for their father: My good friends touch me and weep. Gain or loss no longer will I know: Right or wrong no more is mine to judge.

M

千秋萬歲後 誰知樂 與辱 但恨在世時 飲酒
 In honour or disgrace, a thousand autumns hence? Who knows if one will be re-men-bered. I had not had enough wine to drink

gliss. with two fingers that hold string from left to right quickly
 whisper
 ord.
 Zheng player is playing then singing

Gender player is playing then singing

Gender II

Gender I

Gender I

That's my only regret.

10.3 Wang

Premiered: The World Music Days 2009
International Symposium and Festival Dialogue in Music
Central Conservatory of Music, Beijing
Concert I: Multicultural New Zealand
On 1st November 2009, at 19:30 CCOM Recital Hall



Horomona Horo
(Photographer Wang Xianyan)

Musician of the Central Conservatory of Music, Beijing

Cui Yanlin	<i>bonang</i>
Liu Jing	<i>zhēng</i>
Zhang Yuwen	<i>saron</i>
Huang Yuting	<i>shēng</i>
Chen Shubo	tenor
Wang Yang	mezzo soprano
Wei Yunxi	soprano
Wang Yunpeng	baritone
Horomona Horo	<i>nguru, kōauau kōiwi,</i> <i>tumutumu, pūkāea and haka</i>
Shen Nalin	conductor

(Live recording by the Musicology Department of the Central Conservatory of Music, November 2009)

Shen Nalin

The musical score is for a concert titled "The Great Wall". It features a variety of vocal and instrumental parts, each with specific performance instructions and dynamic markings.

Vocal Parts:

- S. (Soprano):** Singing with changing the vowels gradually. Dynamic markings: *pp*, *mp*.
- M-S. (Mezzo-Soprano):** Singing with changing the vowels gradually. Dynamic markings: *pp*, *mp*.
- T. (Tenor):** Singing with changing the vowels gradually. Dynamic markings: *pp*, *mp*, *mfp*, *mp*.
- Bar. (Baritone):** Singing with changing the vowels gradually. Dynamic markings: *pp*, *mp*, *mfp*, *mp*.
- Sh. (Shan Sheng):** Vibrato 呼舌. Dynamic markings: *sf*, *sfppp*, *sfppp*.
- Maori:** Singing Oriori quietly about 30" long.
- Bon. (Bonang):** Dynamic marking: *mp*.
- Q. G. (Qin Gong):** Dynamic markings: *sf*, *ppp*, *pp*.
- Saron:** Dynamic marking: *mp*.
- Zh. (Zhuang):** play the on left side of bridge 在码左演奏滑音. Dynamic markings: *ppp*, *sfpp*, *sfpp*. Vibration sharply 大幅度压弦.

Instrumental Parts:

- Maori:** Singing Oriori quietly about 30" long.
- Bon. (Bonang):** Dynamic marking: *mp*.
- Q. G. (Qin Gong):** Dynamic markings: *sf*, *ppp*, *pp*.
- Saron:** Dynamic marking: *mp*.
- Zh. (Zhuang):** play the on left side of bridge 在码左演奏滑音. Dynamic markings: *ppp*, *sfpp*, *sfpp*. Vibration sharply 大幅度压弦.

Dynamic Markings:

- pp* (pianissimo)
- mp* (mezzo-piano)
- mfp* (mezzo-fortissimo)
- sf* (sforzando)
- sfppp* (sforzando-pianissimo)
- ppp* (pianissimo)
- pp* (piano)
- mp* (mezzo-piano)

Performance Instructions:

- Singing with changing the vowels gradually
- Singing Oriori quietly about 30" long
- play the on left side of bridge 在码左演奏滑音
- Vibrato 呼舌
- Vibration sharply 大幅度压弦

20

pp *mp* *mfp* *mp* *ppp*

S. w (o) a n ng w (o) a n ng

M-S. w (o) a an ng w (o) a an ng

T. w (o) a n ng

Bar. w (o) a n ng

Sh. *f* *ppp*

Maori.

Bon.

Q. G. M. gong *pp* *pp* 5 4 5

Zh. play the on left side of bridge as a circler
在码左(划圆圈)演奏滑音
f *ppp*
Vibrato wide to small
揉(压)弦幅度由大到小

26

pp *mp* *ppp* *f* *pp* *f* *pp* *p*

S. w (o) a ng wangwangwang...(etc.)
Slowly transition between 'u' (oo) and 'a'
(don't synchronise with other singer)
夸张地演唱拼音字母
节奏自由不用对齐

M-S. w (o) a ng wangwangwang...(etc.)
Singing with changing the vowels
gradually, but doesn't be synchronously
夸张地演唱拼音字母
节奏自由不用对齐

T. w (o) a ng

Bar. w (o) a ng

Sh. *fpp* *fpp*

Bon.

Q. G. Qing *f* *ppp*

Saron *f*

Zh. *pp*

fpp *fpp*

39

fp *f* *pp*

S. wa - ng wang

M-S. wang wang

T.

Bar. *f*

Sh. *f*

Maori. Koauau Koiwi To imitating M. Soprano bases on melodic line by improvisations

Q. G. Qing *p*

Zh. Ordinary *pizz.* *5* *p* *arco* *pp*

48

M-S. *mp* wang

Bar. *mp* *mfp* wang wang

Sh. *mf*

Maori.

Q. G. Qing *p*

Zh. *sf*

56

singing "wang" from slow to fast
由慢至快唱 "wang"

S. *mp* *tr* *mf* wang wang

Bar. wang

Sh. *fp*

Maori. *mp*

Q. G. Qing Qing *p*

Zh. *pp*

91

Sh. *tr*

Bon. *tr*

Saron

Zh. *pizz.* *mf*

4 5 4 1 5 1 5 2 1 2 1 3 2 1 2 3 2 4 3 2 3 4 5 4

95

Sh. *tr* *sf*

Bon. *tr* *mf*

Q. G. *mf* Qing

Saron

Zh. *rit.* *mf*

4 5 1 5 3 4 5 1 2 4 1 2 5 1 2 3 4 4 5 4 1 2 3 4

99 *A tempo* *pp* *mp* *mf*

S. *mf* *mf* *mf* *mf*

M-S. *mf* *mf* *mf* *mf*

T. *pp* *mp* *mf* *mf*

Bar. *p* *mf* *mf* *mf*

Bon. *pp* *mf* *mf* *mf*

Q. G.

Saron *p* *mf* *mf* *mf*

Zh. *arco* *mf*

R.H. *p*

w (o) a n ng w (o)

wang wang

w (o) a n ng w (o)

wang wang

4 2 1 4 2 1 4 2 1 4 2 3 4 2 3 4 2 1 4 2 3 4 2 3 2 5 4 2 5 4

1 2 1 3 4 5 3 2 1 2 1 3 4 5 3 2 1 2 1 3 4 5 3 2 1 2 1 3 4 5 3 2 1 2 1 3 3 3 4 5 1 4 5 4 1 2 3 2 5

104 *mp* *ppp* *mp* A2 *mf*

S. a ng wang Trill. singing "wang" from slow to fast
Trill. 由慢至快唱

M-S. wang wang wang Trill. singing "wang" from slow to fast
Trill. 由慢至快唱

T. a n ng wang

Bar. wa - - - - - ng wang

Sh. *pp*

Bon. 2 5 4 3 4 5 3 4 5 2 5 4 3 4 5 4 2 1

Saron. *p* 3 2 1 5 4 1 2 1 3 4 5 3 2 1 2 1 3 3 5 3 2

Zh. *mp*

108

S. wang wang

M-S. wang

T. Trill. singing "wang" from slow to fast
Trill. 由慢至快唱

Bar. *mfp* wang wang

Sh. *mfp*

Bon. 4 2 1 4 2 3 4 2 3 4 2 3 3 5 3 2 3 5 3 2

Saron. 1 2 1 3 3 5 1 3 1 2 1 3 3 5 3 2 1 2 1 3 3 5 3 1 3 1 2 1 3 3 3 4 5 1 4 5 4 1 2 5 1 2 3 4 5 4 1 2 5 1 2 3

Zh. 3 3

112

S. *f* *sfp*

M-S. *wang* *wang* *f* *sfp*

T. *wang wang wang wang wang wang wang wang wang wang* *f*

Bar. *wang wang wang wang wang wang wang wang wang wang* *f* *full satal*

Sh. *f* *cresc.*

Bon. 3 5 3 2 3 5 3 2 3 5 3 2 3 5 3 2 3 5 3 2 1 3

Saron 4 5 4 1 2 5 1 2 3 4 5 4 1 2 5 1 2 3 4 5 4 3 4

Zh. *f*

None pitched from highest to low (likes crying)
由高到低像京剧里的哭腔“冤枉”

115 *ff* *ng* *ng* *ng* *♩ = 72*

M-S. *ff* *ng* *ng* *ng*

T. *wang* *f* *None pitched low from to highest
由低到高像京剧里的马门腔“往”*

Bar. *wang* *f* *None pitched low from to highest
由低到高像京剧里的马门腔“往”*

Sh. *sfp*

Maori. *Two stongs* *play front of mouth from high to low and fast to slow* *ppp*

Bon. 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 *ppp*

Q. G. *M. gong* *B. gong*

Saron *ppp*

Zh. *push the string as high as possible* *ff* *pp* *♩ = 72*

118

clappign hands 拍手

S. *f sfz* *f sfz* *mp* wang

M-S. *f sfz* *f sfz* *mp* wang

T. *ff* wang *f sfz* *f sfz*

Bar. *ff* wang *f sfz* *f sfz*

Sh. *ff* *f* *tr* *ppp*

Maori. Beach Stone *pp*

Bon. *pp* *mf* *ppp*

Saron *pp* *ppp*

Zh. *f* *ppp*

123

S. *ff* wang *f sfz* *f*

M-S. *ff* wang *f sfz* *f*

T. *f sfz* *f*

Bar. *f sfz* *f*

Sh. *f*

Maori.

Bon. *mf*

Saron *f*

Zh. *f* *mf*

128

S. *sfz* *f sfz* *mp* wa - ng
half singing 半唱半念

M-S. *sfz* *f sfz* *mp* wa - ng
half singing 半唱半念

T. *ff* *f sfz* *mp* wang wa - ng wang
half singing 半唱半念

Bar. *ff* *f sfz* *mp* wang wa - ng wang
half singing 半唱半念

Sh. *ppp*

Maori. *ppp*

Bon. *ppp* *ff*

Saron. *ppp* *ff*

Zh. *ppp* *f* *mp*

132

S. half singing 半唱半念 clappign hands 拍手
wang wa - ng wang wa - ng wang wa - wa - ng wa - ng wang wa - ng

M-S. half singing 半唱半念 clappign hands 拍手
wang wa - ng wang wa - ng wang wa - wa - ng wa - ng wang wa - ng

T. half singing 半唱半念 clappign hands 拍手
wa - ng wang wang wang wang wa - ng wang ng wang wa - ng

Bar. half singing 半唱半念 clappign hands 拍手
wa - ng wang wang - ng wang wang wa - ng wang ng wang wa - ng

Sh.

Maori.

Bon. *mp*

Saron.

Zh. *f* *fp*

137

S. *p* wa - ng wang wang wang wang wang *mf* wa - ng wang wa - ng wang wang

M-S. *p* wang wang wang wang wang wang wang wa ng wang

T. *p* wang wang wang wang wang wang *mf* wang wang wang wang wang wang

Bar. *p* wang wang wang wang wang wang wang wa ng wang wang

Sh.

Maori.

Bon. *p* *mf*

Saron

Zh.

142

S. wang wa - ng wa - ng wang wang wa - - ng *f* wang

M-S. wang wang wang wang wa - - ng *f* wang

T. *f* wang wang wang wang wang wang wang wang wang

Bar. *f* wang wang wang wang wang wang

Sh. *f* *ff*

Maori.

Bon.

Saron

Zh.

146

S. wang wa - - ng wa - - ng wang wang wa - ng [clappign hands 拍手]

M-S. wang wang wang wa - - ng wang wang wang wang wang wang

T. wang wang wang wang wang wang wang wang

Bar. wang wang wang wang wang wang wang wang

Sh. *f*

Maori.

Bon.

Saron

Zh. *f*

150

♩ = 74

Ordinary 普通演唱

S. ng wang wang *pp* wang wang wang wang wang wang wang

M-S. wang wang *pp* wang wang wang wang wang wang wang

T. wang wang wang *pp* wang wang wang wang wang wang

Bar. wang wang *pp* wang wang wang wang wang wang

Sh. *f*

Maori.

Bon.

Q. G. Wooden block *p*

Saron *f*

Zh. ♩ = 74 *f*

155

S. wang wang wang wang wang wang wang wang wang wang wang wang

M-S. wang wang wang wang wang wang wang wang wang wang wang wang

T. wang wang wang wang wang wang wang wang wang wang wang wang

Bar. wang wang wang wang wang wang wang wang wang wang wang wang

Sh.

Maori.

Bon.

Q. G.

Saron

Zh.

159

rit. $\text{♩} = 78$

S. wang wang wang wang wang

M-S. wang wang wang wang wang

T. wang wang wang wang wang

Bar. wang wang wang wang wang

Sh.

Maori.

Bon.

Q. G.

Saron

Zh.

cresc. rit. $\text{♩} = 78$

163

S. *wang wang* Ordinary 普通演唱

M-S. *wang* Ordinary 普通演唱

T. *wang wang wang wang* Ordinary 普通演唱

Bar. *wang wang wang wang* Ordinary 普通演唱

Sh. *ff*

Maori.

Bon.

Q. G.

Saron

Zh.

167

S. *wang wa - - ng wa - - ng wa ng wa - - - ng* None pitched from highest to low (likes crying)
由高到低像京剧里的哭腔“冤枉”

M-S. *wang wa - - ng wa - - ng wa ng wa - - - ng* None pitched from highest to low (likes crying)
由高到低像京剧里的哭腔“冤枉”

T. *wang*

Bar. *wang*

Sh. *6 6 6 6 6 6*

Maori.

Bon.

Q. G.

Saron

Zh. *f*

171

Sh. *f* *dim.* *rit.*

Bon. *f* *dim.*

Q. G.

Saron *f* *dim.*

Zh. *dim.* *rit.*

173 ♩ = 48

S. *pppp* *Whisper* *f* *sfz* *Emphasize ng 强调 ng* *f* *pp* *wang* *wa - ng* *wanh* *wang*

M-S. *pppp* *Whisper* *f* *sfz* *Emphasize ng 强调 ng* *f* *pp* *wang* *wang* *wang* *wang*

T. *pppp* *Whisper* *f* *sfz* *Emphasize ng 强调 ng* *f* *pp* *wang* *wa - ng* *wang* *wang*

Bar. *pppp* *Whisper* *f* *sfz* *f* *pp* *wang* *wang* *wang* *wang*

Sh. *pp* *f* *pp* *blows the pipe side that make a wind sound*

Maori. *Ha Ka*

Bon. *pp* *sfz* *pp*

Q. G. *sfz*

Saron *pp* *sfz* *pp*

Zh. ♩ = 48 *mp* *sfz* *mp* *Play with plectrum on the side of string pole 用拨子演奏弦柱处*

178

S. *f* *Emphasize ng 强调 ng* *pp* *Repeating until cue 重复直到指挥给手势* *p* *wang* *wang* *f*

M-S. *f* *Emphasize ng 强调 ng* *pp* *Repeating until cue 重复直到指挥给手势* *p* *wang* *wang* *f*

T. *f* *Emphasize ng 强调 ng* *pp* *Repeating until cue 重复直到指挥给手势* *p* *wang* *wang* *f*

Bar. *f* *wang* *pp* *Repeating until cue 重复直到指挥给手势* *p* *wang* *f*

Sh. *f* *Repeating until cue 重复直到指挥给手势* *cresc.*

Maori. *f* *Hei A na k s A na k s A na k s*

Bon. *sfz* *pp* *Repeating until cue 重复直到指挥给手势* *sfz*

Q. G. *sfz* *Repeating until cue 重复直到指挥给手势* *sfz*

Saron *sfz* *pp* *Repeating until cue 重复直到指挥给手势* *sfz*

Zh. *sfz* *mp* *sfz*

182

S. *f* *A na k s A na k s A na k s A ue Hi* *ff* *p* *wang* *ff* *wang.....m...*

M-S. *f* *A na k s A na k s A na k s A ue Hi* *ff* *p* *wang* *ff* *wang.....m...*

T. *f* *A na k s A na k s A na k s A ue Hi* *ff* *p* *wang* *ff* *wang.....m...*

Bar. *f* *A na k s A na k s A na k s A ue Hi* *ff* *p* *wang* *ff* *wang.....m...*

Sh. *f* *cresc.* *sfpp* *p* *ff* *ff*

Maori. *A₀* *na k s A₀ na k s A₀ na k s A₀ na k s A ue Hi* *ff* *wang* *ff* *wang.....m...*

Bon. *ff*

Q. G. *Gong* *ff*

Saron *ff*

Zh. *L.H.* *arco* *ff* *fp*

187

Sh. *pp*

Maori. Beach Stone Play it into or front of mouth sounds
changing interesting by flexible rhythms

Zh. *ff* *sfz* *sfz* *sfz* *sfz* *f* *sfz* *arco* *f* *pizz.* *fp* *fp* *fp* *fp* *fp* *fp*

195

S. *ppp* w(o) - o - - - an - - *p*

M-S. *ppp* w(o) - o - - - a - -

T. *ppp* w(o) o a

Bar. *ppp* w(o) o a

Sh. *pppp* Koauau ponga ihu

Maori. *pp*

Bon. *arco* play with bow *ppp*

Q. G. *p*

Saron *ppp*

Zh. *fp* *fp* *fp* *fp* *f* *ff* *mp* *p* *pp* flexible rhythms
任意节奏

202

S. *ng(m)* *w(o)* *o* *an* *ng* *m*

M-S. *wang* *wang* *wang*

T. *an* *ng(m)* *w(o)* *o* *a* *an*

Bar. *an* *ng(m)* *w(o)* *o* *a* *an*

Sh. *pp*

Maori

Bon.

Saron

Zh. *p*

208

S. *ppp* *p* *Speech (Chinese pinyin 4 tones) with action* *Whisper* *wang*

M-S. *pp* *Speech (Chinese pinyin 4 tones) with action* *p* *Whisper* *wang* *wang*

T. *ppp* *p* *Speech (Chinese pinyin 4 tones) with action* *Whisper* *ng(m)* *wa - ng* *wang*

Bar. *ng(m)* *Whisper* *wang*

Sh. *ppp* *pppp*

Maori

Bon. *pp* *ppp* *fp* *ppp*

Q. G. *p* *pp* *ppp*

Saron *pp* *ppp* *ppp*

Zh. *ppp* *p* *ppp*

10.4 Jiǔ Dé Sòng (酒德颂) ***Hymn to the Virtue of Wine***

Premiere and performances by Song Company of Australia
Liù Yǐngshì (六隐士) Six Hermits concert

26 October 2002 Sydney Conservatorium of Music
 27 October 2002 Reriverside Theatres Parramatta
 27 October 2002 St Paul’s Cathedral Melbourne
 2 November 2007 Loke Yew hall, The University of Hong Kong



Hong Kong performance

The Song Company of Australia

Clive Birch	bass
Richard Blank	tenor
Mark Donnell	baritone
Ruth Kilpatrick	soprano
Nicole Thomson	soprano
Roland Peelmen	artistic director

Chinese Music Virtuosi (Australia)

Sze-wang Loo	<i>húqín</i>
Hiu-hung Ng	<i>zhēng</i>
Lok-ting Wong	<i>shēng</i>
Shen Nalin	vocal
(Hong Kong)	
Sze-wang Loo	<i>shēng</i>
Leung Oi-Ying	<i>zhēng</i>
Wong Chi-chung	<i>húqín</i>

(Live recording was from Sydney Conservatorium, October 2002. Produced by Malcolm Batty for ABC Classic FM/ABC Radio National, Australia)

Poem by: Liu Ling (c.225 - 280)

SI. & SII an opposite sides of stage, male singers in centre. All singers face rear of stage. Pinyin is writing for singers, and is in Sichuan dialect style

[illegible]

2

S.I. *f* *ff* *ff* lou

B.G. *fp* *ff*

S.II. *f* *ff* *ff* *p*

T. *f* *ff* *ff* *p*

Bar. *fp* *ff*

B. *f* *ff*

Zh. *f* *ff*

Sh. *fp* *ff*

Gaohu *f* *ff* *f* *pp*

imitate tenor

zuang cou lou

zuang cou

zuang cou

zuang cou

cou cou cou cou cou cou cou cou cou cou cou cou



3 ♩ = 108

S.I. *f* *mp* *mf* *p*

B.G. lou cou cou lou cou cou

S.II. *f* *dim.* *mf* *dim.* *p*

lou cou cou lou cou cou

T. *f* *dim.* *mp* *mf* *dim.* *p*

cou cou cou cou cou cou

Bar. *f* *dim.* *mp* *mf* *dim.* *p*

cou cou cou cou cou cou

B. *f* *mp* *mf* *p*

zuang zuang zuang zuang

Zh. *f* *dim.* *mp* *mf* *dim.* *p*

lou cou cou lou cou cou

Sh. *f* *mp* *mf* *p*

zuang zuang zuang

Gaohu *f* *dim.* *mp* *mf* *dim.* *p*

zuang cou lou cou zuang cou cou zuang cou lou cou zuang cou cou

4 *f* *fp* *ff*

S.I. lou cou cou cou cou lou lou zuang cou

B.G.

S.II. lou cou cou cou cou lou lou zuang cou

T. cou cou cou cou cou cou cou zuang cou

Bar. cou cou cou cou cou cou cou zuang cou

B. zuang zuang zuang zuang zuang zuang zuang cou

Zh. lou cou cou cou cou lou lou zuang cou

Sh. zuang zuang zuang zuang zuang zuang zuang cou

Gaohu. zuang cou lou cou zuang cou zuang cou zuang cou zuang cou lou zuang cou lou zuang cou



6 **B** There was a certain Mr. Great Man
♩ = 50

S.I. *f* *mp* *f* *ff*
S.I & II turn to each others. No vibrato, Chuanju style.
yóu dá rén xiān sēn ei
有 大 人 先 生 唉

B.G. *fff*

S.II. *f* *mp* *f* *ff*
yóu dá rén xiān sēn ei
有 大 人 先 生 唉

T. *mp*
xiān sēn
先 生

Bar. *f* *mp*
yóu dá rén xiān sēn
有 大 人 先 生

B. *mp*
xiān sēn
先 生

Zh. *f* *p*

Sh. *fp* *p*

greeting each other in Chinese tradition

Sprechgesang in Chuanju style

Heaven and Earth were but a morning's span,
A myriad ages but a flash of time;

7

mp

S.I. *yǐ tiān dǐ wéi yī zhāo wàn qī wéi xū yǔ*
以 天 地 为 一 朝 万 期 为 须 臾

S.II *yǐ tiān dǐ wéi yī zhāo wàn qī wéi xū yǔ*
以 天 地 为 一 朝 万 期 为 须 臾

T. *yǐ tiān dǐ wéi yī zhāo*
以 天 地 为 一 朝

Bar. *wàn qī wéi xū yǔ*
万 期 为 须 臾

Zh.

Sh. *mf*

The sun and moon, a door and window's eye,

8

mp

S.I. *rì yuè wéi jiǒng a yǒu*
日 月 为 扁 啊 牖

S.II *rì yuè wéi jiǒng a yǒu*
日 月 为 扁 啊 牖

T. *rì yuè wéi jiǒng a yǒu*
日 月 为 扁 啊 牖

Bar. *rì yuè wéi jiǒng a yǒu*
日 月 为 扁 啊 牖

B. *rì yuè wéi jiǒng a yǒu*
日 月 为 扁 啊 牖

Zh.

Sh. *p*

the eight directions like a country lane.

9

S.I. *bá huāng* 八 荒 *Wèi tíng* 为 庭 *qú* 衢。

S.II *bá huāng* 八 荒 *wèi tíng* 为 庭 *qú* 衢。

T. *bá huāng* 八 荒 *wèi* 为 *tíng* 庭 *qú* 衢。

Bar. *bá huāng* 八 荒 *wèi* 为 *tíng* 庭 *qú* 衢。

B. *bá huāng* 八 荒 *wèi* 为 *tíng* 庭 *qú* 衢。

Zh. *gliss. from fast to slow* *fp* *ppp* *mp*

Sh. *fp* *ppp*

Gaohu *p* *mf* *gliss.* *mf* *p* *mf* *pp*



10

C

Zh. *p* *pp* *gliss.* *pp* *f*

(He) Traveled without leaving track or trace,
And domiciled in nether room nor hut;

11

S.I. *ff* *p f* *ff* *f*
ci nai nai nai cai ci cai

S.II *ff* *f* *ff* *ff*
ci cai ci nai nai nai cai

T. *Sprechgesang with falsetto*
jū wú sì lú.
居 无 室 廬.

Bar. *singing* *Sprechgesang*
xíng wú zé jì.
行 无 辙 迹.

Zh. *pp* 3



For curtain - sky, and for a mat - the earth;
(He) let his fancy wander where it would.

13

S.I. *SI and SII turn face audience* *click tongue* *clap hands* *mp*

S.II *click tongue* *clap hands* *mp*

T. *Sprechgesang*
zòng yì suǒ rú.
纵 意 所 如。

Bar. *singing* *Sprechgesang*
mù tiān xī dì a zòng yì suǒ rú.
暮 天 席 地 啊 纵 意 所 如。

B. *singing* *Sprechgesang*
mù tiān xī dì a zòng yì suǒ rú.
暮 天 席 地 啊 纵 意 所 如。

Zh. *gliss.* *pp* *cresc.* *f*

At rest (he) grasped a goblet or a cup,
And moving, always carried jug (ro) pot

15

S.I. *p* *mf* *p* *mf*

S.II *p* *mf* *p* *mf*

T. *zì* *zé* *cāo* *zì* *zì* *gū*, *dòng* *zé* *qiè* *kē* *tí* *fú*,
止 则 操 厄 执 觚, 动 则 挈 榼 提 壶,

Bar. *zì* *zé* *cāo* *zì* *zì* *gū*, *dòng* *zé* *qiè* *kē* *tí* *fú*,
止 则 操 厄 执 觚, 动 则 挈 榼 提 壶,

B. *zì* *zé* *cāo* *zì* *zì* *gū*, *dòng* *zé* *qiè* *kē* *tí* *fú*,
止 则 操 厄 执 觚, 动 则 挈 榼 提 壶,



For wine, and wine along, was all his lot.
How should he know about the rest?

17

S.I. *p* *mf* *f*

S.II *p* *mf* *f*

T. *f* *sung* *fp* *p*
wèi *jiù* *sí* *wú* *a* *yān* *zī* *qí* *yǔ* *a* *a* *a*
为 酒 是 务 啊, 焉 知 其 余 啊 啊 啊

Bar. *f* *sung* *fp* *p*
wèi *jiù* *sí* *wú* *a* *yān* *zī* *qí* *yǔ* *a* *a* *a*
为 酒 是 务 啊, 焉 知 其 余 啊 啊 啊

B. *f* *sung* *fp* *p*
wèi *jiù* *sí* *wú* *a* *yān* *zī* *qí* *yǔ* *a* *a* *a*
为 酒 是 务 啊, 焉 知 其 余 啊 啊 啊

Sh. *gliss.* *gliss.* *fp* *p* *fp*

19

T. *a* 啊。

Bar. *a* 啊。

B. *a* 啊。

Zh. *mp*

Sh. *mp* *tr*

Gaohu *Ban Hu or Gao Hu* *mf* *p* *mf* *p* *rit.*

D

rit.



Now there was, A certain noble duke, Lord High-and-Great,
And a retired scholar, Sir Silk Sash,

21 **A tempo**

T. *Fastosamente* *mf* *f* *click tongue* *jīn sēn cǔ sī* 缙绅处士

Bar. *mf* *f* *click tongue* *yǒu guì jiè gōng zǐ* 有贵介公子

B. *f* *click tongue* *f* *mf* *wén wǔ* 闻吾

Sh. *fp* *fp* *p*

Gaohu

Who hearing rumors of our hero's ways,
Came to discuss with him the hows and whys,

♩ = 120

26

B.G.

T.

Bar.

B.

Zh.

Sh.

Gaohu



30 **E**

♩ = 58

♩ = 120

B.G.

T.

Bar.

B.

Zh.

Sh.

Gaohu

34

B.G. $\text{♩} = 58$ $\text{♩} = 120$ f p f

T. ff 3
 nài fén měi ràng
 乃 奋 袂 攘

Bar. ff 3
 nài fén měi ràng
 乃 奋 袂 攘

B. ff 3
 nài fén měi ràng
 乃 奋 袂 攘

Zh. gliss. ff ff

Sh. p ff $*$ ff

Gaohu $\text{♩} = 58$ $\text{♩} = 120$ Sf p $cresc.$ ff

39 With wildly glaring eyes and gnashing teeth, imitates percussion sound

S.I. *ff* lou zhuang chou lou *ff* imitates percussion sound

B.G. *ff*

S.II lou zhuang chou lou *ff* imitates percussion sound

T. jīn 襟, nù 怒 mù 目 qiè 切 cǐ 齿, gliss. and vibrato with jaw

Bar. jīn 襟, nù 怒 mù 目 qiè 切 cǐ 齿, gliss. and vibrato with jaw

B. jīn 襟, nù 怒 mù 目 qiè 切 cǐ 齿, gliss. and vibrato with jaw

Zh. sprechgesang as well as playing *ff* chou lou

Sh.

Gaohu *fp* sprechgesang as well as playing *cresc.* chou lou

43 They lectured loud and long on rites and laws, While rights and wrongs rose up like spears.

S.I. zuang chou lou zuang *ff*

B.G. *ff*

S.II. zuang chou lou zuang *ff*

T. cén suǒ lì fǎ sì
陈 说 礼 法, 是

Bar. cén suǒ lì fǎ sì
陈 说 礼 法, 是

B. cén suǒ lì fǎ sì
陈 说 礼 法, 是

Zh. zuang chou lou zuang *pp*

Sh. *cresc.* *ff* *p* *pp* *cresc.*

Gaohu. zhāng *cresc.* *ff* chou lou zuang *cresc.* *gliss.*

47

B.G. *p*

T. *fēi* 非 *fēng* 风 *a* 啊

Bar. *fēi* 非 *fēng* 风 *a* 啊

B. *fēi* 非 *fēng* 风 *a* 啊

Zh. *f* *cresc.*

Sh. *f* *cresc.*

Gaohu *f* *gliss.* *cresc.* *cresc.*

50 *rall.*

B.G. *cresc.* *ff*

T. *ff*

Bar. *ff*

B. *ff*

Zh. *gliss.* *gliss.* *ff*

Sh. *rall.* *** *ff*

Gaohu *rall.*

$\text{♩} = 50$

52 *ff* simile. *pp* **F** At this the Great Man, *mf* *fp* Chinese Ban *p*

S.I. lou..... lou lou xian sēn a

S.II lou..... lou lou

T. *f* *ff* *ppp* *mp*

qǐ 起。 T. Bar. and B. take bottle of wine then drink T. Bar. and B. blow bottle of wine, becoming drunk

Bar. *f* *ff* *ppp* *mp*

B. *f* *ff* *ppp* *mp*

qǐ 起。 gliss. from fast to slow *mp* *ppp*

Zh. *mp* *mf* *f* *ppp* *fp* *p*

ff *mf* *ppp*

Sh. *ff* *f* *mp* *ppp*

Gaohu *ff* *f* *mp* *ppp*

57 Took the jar and filled it at the vat, Took the jar and filled it at the vat, *pp* *mp*

S.I. yú sì a fāng pòng yǐng céng cǎo

於是 啊 方 捧 罍 承 槽

sprechstimme with half whisper *mf* manjira *p* *p* Put cup to mouth and

S.II At this the great man Took the jar and filled it at the vat, *p* *p*

T. *mp* *ff* *mp* *mp* *ff*

Bar. *mp* *ff* *p* *f* *pp* *mp* *mp* *ff* *p*

B. *mp* *ff* *mp* *mp* *ff*

gliss. *p* *fp* *pp*

Zh. *f* *p*

Put cup to mouth and rinsed the liquor;

59 *mp* *pp*

S.I. hǎn bēi sù lǎo.
(含) 衔 杯 漱 醪,

S.II rinsed the liquor; *p* Shook out his beard and sat *sprechstimme with full voice*

T. *p mp mf f* *repeat in own time, unsynchronised*

Bar. *p mp mf f* *repeat in own time, unsynchronised*

B. *p mp mf f* *repeat in own time, unsynchronised*

Zh. *f*

Shook out his beard and sat, legs sprawled the apart, Pillowed on barm and cushioned on the lees.

60 *mf p mp mf*

S.I. fèn rán qī jǔ zèn qǔ jī zǎo wú
奋 然 踟 蹰, 枕 麴 藉 糟, 无

S.II legs sprawled a-par - t, pil - lowed on barm and cu - shioned on the lees. With - out a thought *sprechstimme with half whisper*

T. *mf p mp mf*

Bar. *mf p mp mf*

B. *mf p mp mf*

Zh. *fp p*

Without a thought, without anxiety,

62 *p mp*

S.I. sī wú lǜ ā qí lè
思 无 虑 啊, 其 乐

S.II with - out an - xi - e - ty, His hap - pi - ness his *vibrato*

T. *p* *vibrato*

Bar. *fp* *vibrato*

B. *fp*

Zh. *fp p*

his happiness lighthearted and carefree.

63

S.I. táo táo a.
陶 陶 啊。

S.II hap - pi ness light - hearted - and care - free.

T. *p* m

Bar. *p* m

B. *fp* *p* m *vibrato*

Zh. *pp* *mf* *p*



his happiness lighthearted and carefree

64

T. *mf* qí lè táo táo a.
其 乐 陶 陶 啊。

Bar. *mf* qí lè táo táo a.
其 乐 陶 陶 啊。

B. *mf* qí lè táo táo a.
其 乐 陶 陶 啊。

Zh. *mf*

Sh. *mf* *p*

G play with fingertips, very soft sounds

66 $\text{♩} = 58$

Zh. *dim.* *pp*

Sh.

67

Bar. *pp* em mm em mm

B. *pp* em mm em mm

Zh. *pp* *cresc.* *pp*

Sh. *pp* *mf*

Now utterly bemused with wine,
Now absently awake,

71 sprechgesang with full voice

T. *pp* *f* *pf*
wú rán er zuì huò èr er xing
兀 然 而 醉 豁 尔 而 醒

Bar. em mm em mm em

B. em mm em mm em

Zh. *p* *dim.* *pp*

Sh. *pp*

imitate tenor's sprechgesang

Gaohu *pp* *f* *pf*
wú rán er zuì huò èr er xing
兀 然 而 醉 豁 尔 而 醒

He calmly listened, deaf to thunder's crashing roar,
Or fixed his gaze, unseeing of Mt. Tai's great hulk,

75

pp *mf* *p* *mf* *fp* *fulsetto*

T. jìng tīng bù wén léi tíng zī sēng shù sì bù dǔ tái sān zī xíng.
静 听 不 闻 雷 霆 之 声, 熟 视 不 睹 泰 山 之 形。

Bar. mm em mm em mm em

B. mm em mm em mm em

Zh. *pp* *cresc.*

Sh. *

Gaohu *pp* *mf* *p* *mf* *fp*
jìng tīng bù wén léi tíng zī sēng shù sì bù dǔ tái sān zī xíng.
静 听 不 闻 雷 霆 之 声, 熟 视 不 睹 泰 山 之 形。



Of cold or heat he felt no fleshly pangs,
Of profit or desire no sensual stir,
He looked down on the myriad things, with all their fuss,

79

p *f* *3* *p*

T. bù jué hán sù zī qiè jī lí yù zī gǎn qíng fū guān wàn wù rǎo rǎo yān
不 觉 寒 暑 之 切 肌, 利 欲 之 感 情, 俯 观 万 物 扰 扰 焉

Bar. mm em mm em

B. mm em mm em

Zh. *cresc.* *p* *dim.* *pp*

Sh. *pp* *

Gaohu *p* *f* *3* *p*
bù jué hán sù zī qiè jī lí yù zī gǎn qíng fū guān wàn wù rǎo rǎo yān
不 觉 寒 暑 之 切 肌, 利 欲 之 感 情, 俯 观 万 物 扰 扰 焉

As on the Jiang and Han with floating weeds.
And those two stalwarts, waiting by his side—
How like to blacktail flies their busy buzz.

82

T. *mf* *pp* *falsetto*

Bar. *mm* *em* *mm* *em* *mm* *em*

B. *mm* *em* *mm* *em* *mm* *em*

Zh. *cresc.*

Sh. *mf* *p*

Gaohu *mf* *pp*

rú jiāng hàn zì zài fú pín ér hào dài cè yān rú guò luó zì mǐn
如 江 汉 之 载 浮 萍。 二 豪 待 侧， 焉 如 螺 赢 之 螟



86

T. *rit.* *pp*

Bar. *mm* *em* *mm* *pp*

B. *mm* *em* *mm* *pp*

Zh. *gliss.* *pp*

Sh. *pp*

Gaohu *rit.* *pp*

ling ling ing. mm
蛉 蛉 嗯 嗯

H There was a certain Mr. Great Man

87

fp

S.I. *SI and SII turn to face to inward.* *mp* *gliss.* *mf* *pp*

S.II

T. *mp* *f* *ff* *f* *mp* *f* *mp*

Bar. *f* *ff* *f* *mp* *f* *mp*

B. *mp* *f* *mp*

Zh. *mf* *pp*

yóu dá rén xiān sēn ei,
有 大 人 先 生 唉,

xān sēn,
先 生,

dá rén
大 人

xān sēn,
先 生,

Heaven and Earth were but a morning's span,
A myriad ages but a flash of time;

88

p *3* *mf* *mp* *falsetto*

S.I. *p* *3* *mf* *mp* *falsetto*

S.II *p* *3* *mf* *mp* *falsetto*

T. *mf* *mp* *falsetto*

Bar. *mf* *mp* *falsetto*

B. *mf* *mp* *falsetto*

breath as well a little voice

yì tiān dì wéi yī zāo wàn qī wéi xū yú,
以 天 地 为 一 朝 万 期 为 须 臾,

yì tiān dì wéi yī zāo wàn qī wéi xū yú,
以 天 地 为 一 朝 万 期 为 须 臾,

yì tiān dì wéi yī zāo wàn qī wéi xū yú,
以 天 地 为 一 朝 万 期 为 须 臾,

yì tiān dì wéi yī zāo wàn qī wéi xū yú,
以 天 地 为 一 朝 万 期 为 须 臾,

The sun and moon, a door and window's eye,

89

pp *mp* *fullvoice* *p* *falsetto* *fullvoice*

S.I. *pp* *mp* *fullvoice* *p* *falsetto* *fullvoice*

S.II *pp* *mp* *fullvoice* *p* *falsetto* *fullvoice*

T. *mp* *fullvoice* *p* *falsetto* *fullvoice*

Bar. *mp* *fullvoice* *p* *falsetto* *fullvoice*

B. *mp* *fullvoice* *p* *falsetto* *fullvoice*

rì yuè wéi jiǒng a yóu
日 月 为 扁 啊 臙,

rì yuè wéi jiǒng a yóu
日 月 为 扁 啊 臙,

rì yuè wéi jiǒng a yóu
日 月 为 扁 啊 臙,

rì yuè wéi jiǒng a yóu
日 月 为 扁 啊 臙,

bā huāng
八 荒

the eight directions like a country lane.

90 *f* *pp*

S.I. *bá huāng* *wèi tíng*
八 荒 为 庭

S.II *bá huāng* *wèi tíng*
八 荒 为 庭

T. *falsetto* *half whisper* *pp*
八 荒 为 庭 qū. 衢。 bá 八

Bar. *falsetto* *half whisper* *pp*
八 荒 为 庭 qū. 衢。 bá 八 huāng 荒

B. *falsetto* *half whisper* *pp*
八 荒 为 庭 qū. 衢。 bá 八 huāng 荒

Zh. *play with finger face* *ppp*
gliss. *gliss.* *gliss.* *gliss.* *gliss. from fast to slow*

Sh. *p* *fp* *pp*

91 *pp*

S.I. *qū.* 衢。
pp

S.II *qū.* 衢。
pp

T. *a little voice* *p* *whisper*
huāng *wèi tíng* *qū.* 衢。
荒 为 庭

Bar. *a little voice* *p* *whisper*
wèi tíng *qū.* 衢。
为 庭

B. *a little voice* *p* *whisper*
wèi tíng *qū.* 衢。
为 庭

Zh. *ppp* *gliss.* *pppp* *on c# string*
mp

Sh. *mp* *p* *dim.*

10.4.1 Zuì (醉) *Drunkenness*

**Premiere and Performances Part of the
Liù Yǐngshì (六隱士) *Six Hermits Project*
 Presented by The Song Company of Australia**

26 October 2002 Sydeny Conservatorium of Music
 27 October 2002 Reriverside Theatres Parramatta
 27 October 2002 St Paul's Cathedral Melbourne
 2 November 2007 Loke Yew hall, The University of Hong Kong



Liu Ling (c.225-280)

Chinese Music Virtuosi

Hiu-hung Ng	<i>zhēng</i> solo
Clive Birch	voice

(Live recording was from Sydney Conservatorium, October 2002. Produced by Malcolm Batty for ABC Classic FM/ABC Radio National, Australia)

DRUNKENNESS

An interlude of Six Hermits

$\text{♩} = 68$ Shen Na Lin

Left-side rit.

Zheng Right-side

$\text{♩} = 62$

L-side Major 2nd

R-side

slap strings with palm

Sul pont.

ord.

clap the strings by palm

ord.

2002 Shen Na Lin

L-side

R-side

Measures 1-4: Triplet patterns in both hands. Dynamics: *f*, *mp*, *f*, *mp*, *ff*.

L-side

R-side

Measures 5-8: Long notes with fermatas and triplet patterns. Dynamics: *f*, *mp*, *ff*.

L-side

R-side

Major 2nd

mf

p

Sul pont.

ord.

fff

p

Measures 9-12: Intervallic and sul ponticello passages. Dynamics: *mf*, *p*, *fff*, *p*.

L-side

R-side

slap strings with palm

extreme tremolo with fingers

gliss. by pinching one string and sliding

wipe strings with palm

play instrument's body

mf

ff

sfz

gliss

fff

fff

f

pp

duration c.2'00"

Measures 13-16: Complex techniques including slaps, tremolos, glissandos, and body playing. Dynamics: *mf*, *ff*, *sfz*, *fff*, *f*, *pp*.

10.5 *Chūyè* (初夜) *Scene of the First Night*

An Asia Pacific Festival Production 2007

Te Whaea, National Dance and Drama Centre 12 February 2007



Prelude	02:56
Aria: <i>Such a dark night</i>	03:32
Aria: <i>Gazing at the moon through the window</i>	01:02
Interlude	10:56
Duet: <i>How many days since last saw you</i>	02:24
Lullaby: <i>My dearest son</i>	06:44
Children's chant: <i>One's good</i>	03:21
Chorus: <i>The first light of dawn</i>	02:40
Aria: <i>I love you</i>	07:31

Linden Loader	mezzo-soprano
Wang Xingxing	soprano
James Meng	tenor
Daniel Shen	boy soprano
Gao Ping	conductor
Sara Brodie	director
Andrew Brettell	audio visual design
Tamsin Lakeman	lighting design
Judy Huo	costume design
Laurence Walls	producer

Contemporary Music Ensemble Korea

Yi Ji-young	<i>gayageum</i>
Kim Woong-seung	<i>daegeum</i>
Park Chi-wan	<i>piri</i>
Lee Hyang-hee	<i>saenghwang</i>
Kim Woo-jae	guitar
Kim Woong-sik	Korean percussion
Rhee Kyu-bong	Western percussion
Lim Myoung-jin	clarinet
Park jeung-min	cello

(Live recording on 12 February 2007, at Te Whaea, National Dance and Drama Centre, Wellington, by Roy Carr and Pual Wolffram)

Scene of the First Night

Librettist Shen Nalin
English trans. Duncan Campbell
Supervisor: Jack Body

Shen Nalin

$\text{♩} = 72$

Percussion in free time, other parts waiting for the conductor's cue

Bass Clarinet in B $\flat$

pppp pitched but very breathy

Log-drum or Bamboo block

Percussion 2

p *fff* *sfz* *sfz* *sfz* *sfz* *ppp*

Guitar

ppp

Gayageum

ppp Circle glissando on both sides of the bridge

Violoncello

pppp

2 Small Chinese opera cymbals

B.Cl. in free time, other parts waiting for the Conductor's cue

Daeg.

fff

B. Cl.

Trill by slapping key

Breathy sound played with tongue

fp *pp*

Rain stick

Saeng.

f *pp*

Perc. 2

Gayag.

p

Vc.

mp

3 Yonggo (or Chinese drum) in free time, other parts waiting for the Conductor's cue

B. Cl. *ppp*

Perc. 1 *p* *fff* *ppp*

Guit. *pp*

Gayag. *ppp*

Vc. *ppp*

4 Big Sichuan opera symbols

Piri *fff*

B. Cl. *pp*

Saeng. *f* *pp*

Perc. 1

S.

Gayag. *p* *port.*

Vc. *mp*

still keeping circl, but nove to higher strings

5

Daeg. *ppp*

Piri *ppp*

B. Cl. *fp* *pp*

Saeng. *f* *ppp*

Perc. 1 *p* *fff*

Perc. 2 *p* *fff* *ppp*

Guit. *pp*

Gayag. *port.* *mp* *mf*

Vc. *f* *pp* *mp* *pp*

6

Daeg. *Change instrument*

Piri *Change instrument*

B. Cl. *ppp*

Perc. 1 *ppp* *f*

Perc. 2 *ppp* *f*

Guit. *mf*

Gayag. *ppp* *sf* *mf*

Vc. *gliss.* *pp* *ppp*

♩ = 52

Daeg. *ffpp* *f* *ff*

Piri *ffpp* *f* *ff*

B. Cl. *ffpp* *f* *ff*

Saeng. *ffpp* *f* *ff*

Tub. B. *ff*

Cym. *pp* *mf* *ff*

Timp. *ffpp* *f* *ff*

Guit. *ffpp* *f* *ff*

Gayag. *ffpp* *ff*

Vc. *ffpp* *ff*

Glissando on both sides of the bridge

play on single string, pulling with left hand

11

Daeg. *fp* *ppp* *Multiphonic*

Piri. *fp* *ppp* *Play a harmonic sound*

B. Cl. *fp* *ppp* *Play a harmonic sound*

Saeng. *fp* *p*

Cym. *ff*

S. *fp* *pp* *u* *a* *u*

M-S. *fp* *pp* *u* *a* *u*

T. *fp* *pp* *u* *a* *u*

Bar. *fp* *em* *u* *a* *u* *em*

Guit. *ff* *mp* *Glissando in circle on the L. of the bridge* *mp* *f* *pp*

Gayag. *ff* *3* *3*

Vc. *f* *mp* *f* *pp* *Glissando with unstable wavy pitches* *gliss.* *gliss.* *gliss.* *gliss.*

[Yinger walks quietly towards the curtain of door,
inclines her head to listen. Then, quickly,
she goes to turn off the bedside light

20

Cl.

Perc. 1

Perc. 2

Glock.

Yonggo or Chinese drum

p *fff*

ppp *p* *fff*

p *pp*

3

[Cheng enters from the
bedroom to stage left.

$\text{♩} = 48$ [Yinger Then, quickly, she goes
to turn off the bedside light.

22

Piri

Cl.

Perc. 1

Perc. 2

pp *pp* *f* *p* *pp*

mp *mf* *p*

ppp *f* *p*

ppp *f* *p* *pp*

Chinese opera small gong "xiao luo"

Chinese opera high pitch drum "ban gu"

3

Gu Cheng's aria: "Such a dark night"

25

Perc. 1

Perc. 2

T.

Changgo

mf *pp* *3*

pp *p* *f*

whisper *sf* *sf* half singing *fp* *f* *p*

hei 黑 Darkne - ss

hen 很 Dark -ne - - ss

hei 黑

hen 很 dark -

hei 黑 ness -

a 啊 sa

a 啊 sa

30 breathy A capriccio

Daeg. *pp* *f* *pp*

Piri *mp* imitate owl's call

Cl. *pp*

Cym. *p*

T. *p*

zai hen hei di ye wan
在 很 黑 的 夜 晚
It is the deepest night,

Guit. *pp* *p* *mp*

Gayag. *p* *mp*

Vc. pizz. pizz.

36

Daeg. *p*

Piri *p* imitate owl's call

T. *p* *mf* Sprechgesang in Chinese opera style *3*

jie jin li ming de shi hou wo zong shi zai zhe ge shi hou jin
接 近 黎 明 的 时 候 我 总 是 在 这 个 时 候 惊
The moon seems as if suspended from the tip of the branches. Startled awake at such time

Gayag. pizz.

Vc. pizz.

39

Daeg. *fp* *fp*

Piri *fp* *fp*

T. *mf* *pp* *mf* *ff*

xing wei na meng wei le na bu neng shi xian de re w ang w ang w ang
醒 为 那 梦 为 了 那 不 能 实 现 的 热 望 望 望 望
am I by that dream by that unquench ed desire

Guit. *pp* *3*

Vc. arco *pp* *pp*

44

Cl. *p* *ppp*

T. *p* *fp* *mf* *p* *pp*

he na bai tian liu xia de yin yue di xin qing
和 那 白 天 留 下 的 隐 约 的 心 情
By the indistinct feelings of the day be fore. be fore.

Vc.



47 $\text{♩} = 60$

Daeg. *mp* Gu Cheng copy Lei Mi's gestures

Piri [imitate the recitation of Cheng]

Perc. 1 *pp*

Perc. 2

T. [Dao bai (recitation)]

Lei Mi gei wo zuo shou shi
雷 米 给 我 做 手 势
Lei Mi ges tured to me.



51 *accel.*

Perc. 1 *mp*

Perc. 2 *mp* *p* 3

T. *mp* *mf* *f* *ffp* *mp* *mf* *p* 3

from slow to fast with as in Chinese operas style

wozhi dao wo zhi dao wo zhi dao wo zhi
我 知 道 我 知 道 我 知 道 我 知
I know I know I know I know
dao. zai na ge fang jian li
道 在 那 个 房 间 里
know that there in that room

57 **A tempo**

Daeg. *mp* *fpp*

Piri *mp* *fpp*

Cl. *mp* *fpp*

Saeng. *mp* *fpp* *pp*

Perc. 1

Perc. 2 *mp* *f* *fp*

T. *f* *fp*

chang chang de chui muhou you wo duo shao nian duo shao nian di
 behind the long curtain lie the dreams and hopes of so many years

Guit. *mp*

Gayag. *mp*

Vc. *mp* arco pizz

61 **rit.**

Daeg. *pp*

Piri *pp*

Cl.

Saeng.

Glock. *mp* *sf*

T. *mp*

meng xiang he qi qi qi
 Lie the dreams and ho ho ho

Guit. *mp* *sf*

Gayag. *pp*

Vc. *pp*

[Finally, Cheng A pulls aside the curtain to
Yinger's bedroom and, silently, he enters

79

Daeg. *tr* *p* *fp* *Multiphonic*

Piri *fpp* *fp* *Multiphonic*

Cl. *tr* *fp* *pp* *Multiphonic*

Saeng. *fpp*

Perc. 1

Perc. 2 *mp* *p* *f* *7*

Guit. *fp* *fp* *fp* *fp*

Gayag.

Vc. *arco* *fp* *fp* *fp* *fp*



[Lighting: Gradually the bedroom becomes lighter.

[Cheng A gently approaches her bed and gazes at her reclining figure]

84 $\text{♩} = 42$

Cl. *ppp*

Perc. 2 *mf* *p* *mf* *Chinese opera "ban"*

T. *p* *pp* *wo* *yi* *hao* *duo* *ci*
我 *已经* *好* *多次*
How many *time* *have* *found*

Guit. *p* *mp* *p* *pp*

Gayag. *mp*

Vc. *pizz.* *mp*

87

Piri

Saeng.

Perc. 2

T.

dao — zhe li lai ke shi mei ci lai de shi hou yi ran
到 这 里 来 可 是 每 次 来 的 时 候 依 然
my - self here. Each time only to be entranced only to

Guit.

Gayag.

Vc.

92

Piri

Cl.

Saeng.

Perc. 2

T.

huang hu yi ran huang hu
恍 惚 依 然 恍 惚
be entranced to be entranced

Guit.

Gayag.

Vc.

97

Perc. 2

T.

wo zong shi zhuan guo shen
我 总 是 转 过 身
standing with my back to her

Guit.

Gayag.

Vc.

99

Cl. *pp*

Perc. 2

T. *fp*

zhuān guo shēn kàn chuāng wài de yuè
 转 过 身 看 窗 外 的 月
 Gazing at the moon through the win

Guit.

Gayag.

Vc.



101

Cl.

T.

se
 色
 dow,

Guit.



102

Cl. *p* *pp* *p* *pp*

Perc. 2

T.

yuè se zhào liàng
 月 色 照 亮
 glis - - - tening in the bush

Guit.

Gayag. *p*

Vc. *p*

104

Daeg.

Cl.

Perc. 1

Perc. 2

T.

zhao liang de shu cong
照 亮 的 树 丛
as the minutes flow by.

Guit.

Gayag.

Vc.



[Lei Mi enters the stage from the bedroom
and dashes towards the curtain to Yinger's bedroom.
In a moment, she has gained control of herself,
and she retreats step by step

108 ♩ = 48

Daeg.

T.

shí jiān zài yí kè yí kè dì guò
时 间 在 一 刻 一 刻 地 过

Guit.

Symmetry not necessary

111

Daeg. *pp* *sf* Vocalise qu

Piri *sf* Vocalise qu

Cl. *pp* *sf* Vocalise qu qu qu

Saeng. *pp* *pp* *sf* *ppp* *pp* *ppp*

Perc. 1 *sf* Vocalise qu qu qu

Perc. 2 *pp* *p* *ppp* *sf* *pp*

T. *f* *p* *sf* whispers qu 去 qu 去 qu 去 qu 去 qu 去

Guit. *sf* Vocalise qu qu qu

Gayag. *sf* Vocalise qu

Vc. *sf* Vocalise qu



[Lighting: Gradually the bedroom becomes lighter.
[Cheng gently approaches her bed
and gazes at her reclining figure]

113 $\text{♩} = 50$

Piri *fp* *p* *5* *fp*

Cl. *pp* *cresc.*

Vc. *arco* *p* *3* *fp*



117

Piri *fp* *pp*

Cl. *fp*

Vc. *p* *3* *f* *p*

120

Piri

Cl.

Vc.

ppp

pp

ppp

fp

p

pp

p

pp

ppp



125

Perc. 2

M.S.

T.

mf

pp

mp

pp

mp

mf

mp

you hao xie ge ri zi mei you kan
有 好些 日子 没 有 看
How many days since I

you hao ji ge xiao shi mei meiyou kan
有 好几个 小 时 没 没有 看

free trill, from slow to fast with
as in Chinese operas style



127

Cl.

Saeng.

Perc. 2

M.S.

T.

Gayag.

pp

pp

fp

jian ni la wo qin ai di er zi
见 你 啦 我 亲 爱 的 儿 子
last saw you, My precious son

meiyou kan jian ni la wo qin ai de ren er
没有 看 见 你 啦 我 亲 爱 的 人 儿

130

Daeg. *mp*

Perc. 1

Perc. 2 *fp*

Glock.

M-S. *f* *mf* *3*

mei ci he ni jian miande qing jin dou hai li li zai mu
 Each and every monment that we have spent together

T. *Excited speak out* *p* *mp*

di da da di ta yi ran zai chenjing di hu
 滴 哒哒 滴 她 依然 在 沉 静 地 呼

Vc. *mf* *pp* *fp* *pizz.*



133

Glock. *p* *6*

M-S. *pp* *whispers* *p* *3*

shi chao shi de xiang he li di liu
 是 潮 湿 的 像 河 里 的 流
 so moist Flows before my

T. *p* *pp* *whispers*

xi wo bian qin qin de
 吸 我 便 轻 轻 的

Gayag. *pp* *6*

135

Perc. I *dim. and slowdown*

Glock. *pp*

M-S. *p* *fp*

T. *fp* *whispers* *pp*

Guit.

Gayag.

shui
水
eyes

chan mian bu duan
缠 绵 不 断
like a rever flowing endlessly

xian kai ta de bei gai
掀 开 她 的 被 盖

shuo
手

tingliu zai ta wei yi bei ne
停 留 在 她 唯 一 被 内



138

Piri

Cl.

Saeng. *pp* *pp* *pp* *f* *f*

M-S. *p* *cresc* *3* *3* *3*

T. *fp* *singing* *f*

Guit. *p* *3* *3* *3* *3*

Gayag. *p* *3*

Vc. *arco* *pp*

ni de xiao yang ni pang pangde ci shi dexiang qiu de shen ti
你 的 小 样 你 胖 胖 的 瓷 石 的 像 球 的 身 体
My little one Chubby as a ball chubby as a ball

yi zhezhude di fang yi ge you yi ge di ye
衣 遮 住 的 地 方 一 个 又 一 个 的 夜 哎

142 Sichuan opera small symbols $\text{♩} = 88$ $\text{♩} = 88$

Daeg. mf p mf f

Piri f

Cl. mf f

Saeng. mf f

Perc. 1 mf f

Perc. 2

M.S. p f

baò lái jìn tóu shí zú
跑 起 来 劲 头 十 足
when you run but ever so fast

T. p f
wǎn
晚

Guit. f

Gayag. f ff

Vc. f

145 Lei Mi: takes a Music Box out of the cardboard and turns it on

Daeg.

Perc. 1 Sichuan opera small gong "xiao luo"

Perc. 2

149 $\text{♩} = 72$

Daeg. $Ffpp$ tr

Saeng. ppp

Perc. 1

Tub. B. Wind chimes pp

Perc. 2

Glock. p

T. p speak out
wǒ bu néng xiàng xiàng
我 不 能 想 象
I can't believe that

154

Daeg. *p* *f* *fp*

Saeng. *ppp*

Glock.

T. *mf* *con sord. p*

zhe shi ta zhe jiu shi wo suo yao de nu hai wo de
 this is her This is the girl of my heart's desire my

♩ = 56

158

Daeg. *fp* *ppp*

Saeng. *ppp*

Glock.

T. — meng
 梦
 dreams

Vc. *con sord. pp* *mf* *p* *ffp* *pp*

Gliss. with tr.

160

Cl. *pp*

Perc. 2

Glock. *p*

M-S. *mp* *mf*

ni san sui di na tian wo bao le bao ni ni
 你 三 岁 的 那 天 我 抱 了 抱 你 你
 on you third birthday How I hugged you you

T. *p* *mf*

zhe shi zui wei xian de yi ke
 这 是 最 危 险 的 一 刻

Gayag. *mp* *p*

Vc. *pp*

165

Cl. *pp*

Glock. *p*

M-S. *pp*

T. *mf* *p*

Gayag. *p*

Vc. *pp*

xi huan di luo zhu wo di be zi em
love. squeezing my neck, mm

hao xiang shen ye
好像 深夜

169

Cl. *pp*

Perc. 1

Glock. *p*

M-S. *pp*

T. *pp* [whispers] *mf* [speak out]

Gayag.

Vc.

em mm em mm

li qing qing de zhuan dong bao xian gui de mi ma
里 轻轻 地 转动 保险 柜 的 密 码

172

M-S. *mp* *mf* *f*

Voice *for*

wo hai bu ceng wei ni ju ban guo yi ge sheng ri de qing dian
But I have never even held a birthday party for you.

173

Daeg. *mf* *p*

Perc. 1 *mp*

Perc. 2 *mp*

M-S. *mp*

hao
好
Alright

186

Piri

Perc. 1

Perc. 2

M.S.

T.

Gayag.

shì xiāng ā yī
是 乡 阿 姨
was givento us

wei ní
为 你
by Auntie

zuò de
做 的
Xiang—

ye
也
Perhaps

xiāng huàn
想 幻

qǐ wǒ
起 我

xīn
心

zhōng dì
中 的

191

Perc. 1

M.S.

T.

Gayag.

xǔ tā huì zài
许 她 会 在
she willforevermore

sou
所
back

you
有
a

yǐ hòu de shēng
以 后 的 生
cack

re
热

ei
哎

ei
哎

195

Piri

Perc. 1

Perc. 2

M.S.

T.

Gayag.

rì
日

yǐ hòu de shēng rì
以 后 的 生 日
back a cack

duō wei
都 为
on

ei
哎

wàng
望

199

Piri

Perc. 1

Perc. 2

M.S.

T.

Guit.

Gayag.

ni you zhou yi ge dan gao
你 做 一个 蛋 糕
your birthday

hao xiang na qi
好 像 那 起

203

Piri

Perc. 1

Perc. 2

T.

Guit.

dong di yi ke wu
动 的 一 刻 无

207

Piri

Perc. 1

Perc. 2

T.

Guit.

xian yao yuan
限 遥 远

Xiang yu has lighting the candles

210

Piri *pp* *fp*

Perc. 1 *p*

Perc. 2 *p*

M-S.

san zhi xiao la zhu shi Ying'er a
Three 只 小 蜡 烛 是 英 儿 阿
lit

T.

hao xiang zhe
好 像 这

Guit.

Gayag. *pp* *fp*



215

Piri *fp*

Perc. 1

Perc. 2 *p*

M-S.

yi wei ni dian de ye xu hui
姨 为 你 点 的 也 许 会
by Auntie Ying's Perhaps it

T.

bu shi ta zhi shi yi ge
不 是 她 只 是 一 个

Guit.

Gayag. *fp*

220

Piri *pp*

Perc. 1

Perc. 2 *pp*

M.S.

you hui you na me yi tian ni
有 会 有 那 么 一 天 你
will come to pass that you

T.

jian jian yong
渐 渐 涌

Guit.

Gayag. *pp*



224

Piri *fp*

Perc. 1

Perc. 2 *p*

M.S.

jiang cheng wei ta de gu shi
将 成 为 她 的 故 事
will become part of one of herstoris

T.

qi di
起 的

Guit.

Gayag. *fp*

234

Daeg.

Piri

Cl.

Saeng.

Perc. 1

242

Perc. 1

M-S.

whispers

ni xu yao yi ge shu bao he ji zhi cai
你 需 要 一 个 书 包 和 几 只 彩
you needed a bag and a few co -

T.

song li de ke wang wo tui xia ta wei yi de
耸 立 的 渴 望 我 退 下 她 唯 一 的

Guit.

Gayag.

Vc.

pp

p



245

Cl.

pp *mp* *pp*

♩ = 58

Saeng.

pp *p*

Perc. 1

Cym.

pp

M-S.

sede xiao la bi ni xuyaoyizhang pu tong de xiao chuang xu yao wozaichuang bian shou hu ni de ye
色 的 小 蜡 笔 你 需 要 一 张 普 通 的 小 床 需 要 我 在 床 边 守 护 你 的 夜
lored crayons_ You needed. was a small_ ordinary bed_ you needme to sleep deside you all nightto_ protect

T.

najian neiyi shen ti yijiu tingliuzai chuangbian xu yao wozaichuang bian shou hu ni de ye
那 件 内 衣 身 体 依 旧 停 留 在 床 边 需 要 我 在 床 边 守 护 你 的 夜

Gayag.

Vc.

pp

251

Daeg. *ff*

Piri *ff*

Cl. *p* *ff*

Saeng. *pp* *ff*

Timp. *pp* *ff*

M-S.
wan
晚
you

T.
wan
晚

Guit. *p* *ff*

Gayag. *p* *ff*

Vc. *p* *ff*

254 ♩ = 42

Daeg. Change instrument

Piri Change instrument

Cl. pp

Saeng. pp

Perc. 1 ff

Perc. 2 ff

M-S.

wo sheme dou mei yougei ni ran er ni yijinguo le san ge
 我 什 么 都 没 有 给 你 然 而 你 已 经 过 了 三 个
 I gave you nothing And yet, You've had three little.

T.

ran er wo buyuan jingxing ta zhi xiang
 然 而 我 不 愿 惊 醒 她 只 想

Guit.

Gayag.

Vc. arco p

265 $\text{♩} = 42$

B. Cl. ppp

M-S. mf

T. mf

Guit. p

Gayag. p f mf pp f mf p

Vc. mp p

bu yuan xing lai
不 愿 醒 来
awaken - - - ken.

yuan xing lai
愿 醒 来

Make tone temper different

Lei Mi: "Lullaby"

269 [Play second time on (repeating)]

B. Cl.

Perc. 2

Glock. pp f

M-S. mp pp

Gayag. mp p f mf pp f mf mp p f mf pp f mf p

Vc. ppp

wo qin ai di er zi em
我 亲 爱 的 儿 子 呢
My dearest son

[Play first time only]

271

Perc. 2

Glock.

M-S. mf

Gayag. mp p f mf pp f mf p mp p f mf pp f mf p

zhe bu shi yi ge you qu gu shi
这 不 是 以 个 有 趣 故 事
Here's not an interesting story,

zhe shi yi ge xiao xiao de
这 是 一 个 小 小 的
Here is a minor

273 $\text{♩} = 56$

Daeg. ff

Piri ff pp

B. Cl. ppp ff pp

Saeng. ff

Tub. B. ff

Glock. p pp

Timp. ff

M.S. fp mf

xiao 小 xiao 小 de 的 bei 悲 ai 哀 zai 在
minor trage - - dy. When

Guit. pp ff pp

Gayag. mp p f mf pp f mf p pp ff pp

Vc. ppp ff

276 [1.]

Daeg. *ff* *ff* *ff*

Piri *ff* *ff* *ff*

B. Cl. *ff* *pp* *ff* *pp* *ff* *pp*

Saeng. *ff* *ff* *ff*

Tub. B. *ff* *ff* *ff*

Timp. *ff* *ff* *ff*

M-S. *mf*

wo men ke yi sheng huo di ri zi li
 我们可 以 生 活 的 日 子 里
 we live together, *mf* suo you
 Every one who

Guit. *ff* *pp* *ff* *pp* *ff* *pp*

Gayag. *ff* *pp* *ff* *pp* *ff*

Vc. *ff* *pp* *ff* *ff*

281

Dacg. *ff* *ff* *ff*

Piri *ff* *ff* *ff*

B. Cl. *ff* *pp* *ff* *ff*

Saeng. *ff* *ff* *ff*

Tub. B. *ff* *ff* *ff*

Timp. *ff* *ff* *ff*

M.S.

kan_jian ni diren duo zhi_____ dao wo_ di xing fu xing fu
 看 见 你 的 人 都 知 道 我 的 幸 福 幸 福
 sees you knows_____ my joy._____ my_____ joy_____ joy_____

Guit. *pp* *ff* *pp* *ff* *pp* *ff*

Gayag. *pp* *ff* *pp* *ff* *pp* *ff*

Vc. *pp* *ff* *pp* *ff*

287 $\text{♩} = 48$

Daeg. *pp*

Saeng. *pp* *pp* *fp*

Glock. *p* *p*

M-S. *mp* *3* *3* *p* *fp*
 bu neng he shi he di zhi yao si nian qian dong zhe wo ni ni
 不论 何时 何地 只要 思念 牵动 着我 你 你
 Wherever we are Wherever it is If you if you wish

Gayag. *p* *p*

Vc. *pp* *mp* *pp* *mp* *fp*



290 *Rit.*

Daeg. *p* *tr* *6*

B. Cl. *fp* *tr* *6*

M-S. *f* *3* *5* *recital poem* *3* *pp* *mp*
 jiu hui xiang wo pao lai wo qing qing di ba ni bao qi
 就会向我跑来 我轻轻地把你抱起
 to hold me then you can run towards me, And I will pick up you

Gayag. *p*

Vc. *fpp* *ppp*

292 **A tempo**

M-S. *ba yi zhi shou fang zai ni de tou shang*
Place a hand on your head.

Gayag.

Vc. *p* *mf*

293 *pp* *whisper*

M-S. *ni guang jie er rou ruan de tou fa*
Your hair so soft and shiny,

Gayag.

Vc.

294

M-S. *wen he de chu ji wo de shou xin yu*
soft and shiny, Against my palm. And then

Gayag. *dim.*

Vc. *p*

296

Daeg. *p*

Piri *p*

B. Cl. *p*

Saeng. *p*

Perc. 1 *p*

Timp. *p* *pp*

M-S. *fp* *ff*

shì a ai he zhu fu yi tong sheng
是 啊 爱 和 祝 福 一 同 升
a Love and blessings merge

Guit. *p*

Gayag. *p* glis. with slowdown *p*

Vc. *p*

299

Daeg. *f* *ff*

Piri *f* *ff*

B. Cl. *f* *ff* *pp*

Saeng *f* *ff*

Perc. 1 *fp*

Tub. B. *ff*

Cym. $\frac{5}{4}$

Timp. *ff*

M-S. *fp* *mf*

qi
起
a

Wo
我
When

Guit. *f* *ff* *pp*

Gayag. *f* *ff* *pp*

Vc. *f* *ff*

302

Daeg. *ff* *ff* *ff*

Piri *ff* *ff* *ff*

B. Cl. *ff* *pp* *ff* *pp* *ff* *pp*

Saeng. *ff* *ff* *ff*

Tub. B. *ff* *ff* *ff*

Timp. *ff* *ff* *ff*

M-S.

bu nengwei ni dangzhezhe ge shi jie dang dangzhu ni xiaoxiaodangzhu nixiao
 不 能 为 你 挡 住 这 个 世 界 挡 挡 住 你 小 小 挡 住 你 小
 can not keep the world at bay, pro - - tect you tiny heart

Guit. *ff* *pp* *ff* *pp* *ff* *pp*

Gayag. *ff* *pp* *ff* *pp* *ff* *pp*

Vc. *ff* *pp* *ff* *pp*

308

Daeg. *ff* *ff* *ff*

Piri *ff* *ff* *ff*

B. Cl. *ff* *pp* *ff* *ff*

Saeng *ff* *ff* *ff*

Tub. B. *ff* *ff* *ff*

Timp. *ff* *ff* [C#--D]

M-S. *f* *fp*

xiao dexin suo xu yao cheng dan di shang hai shang hai
 小的心所需 要 承担地 伤 害 伤 害
 from the wounds it must bear must bear.

Guit. *ff* *pp* *ff* *pp* *ff*

Gayag. *ff* *pp* *ff* *pp* *ff*

Vc. *ff* *pp* *ff*

313 $\text{♩} = 48$

Daeg. *pp* *p* *ppp* *tr*

Piri *pp* *ppp* (Cl.B) *tr*

Cl. *ppp*

Saeng. *pp* *pp* *fp*

Glock. *p* *p*

M-S. *mp* *3* *3* *p* *fp*
 zai zhe chou luo he tongku de mian qian wo de rou ruo he ni xiang cha wu ji wo wo
 In the face of such ugliness and suffering the two of us far too weak. I I

Gayag. *p* *p* *mf*

Vc. *pp* *mp* *pp* *mp*

316 (tr) Rit.

Daeg. *pp* *ppp*

Piri (tr) *pp* *ppp*

Cl. (tr) *pp* *pp* *ppp*

Saeng.

M-S. *f* *3* *5* *pp*
 shen shen di si nian zhe ni zai bai se de sha tan he lu se de cao di
 think of you, Thereon the white beach, Therein the green field.

Gayag. *fp*

Vc. *tr* *fp* *6* *p*

A tempo

318

Cl. *p*

M-S.

Gayag.

zai ni sheng bing shi qu guo de zhen suo
 在 你 生 病 时 去 过 的 珍 所
 In the clinic you went when sick,

319

Cl. *mp*

Saeng. *mp* *sf*

M-S. *pp* *mp*

Gayag.

he na sou ni wu bi xi ai de du chuan shang
 和 那 艘 你 无 比 喜 爱 的 渡 船 上
 upon that ferry you so loved,

320

Saeng.

M-S. *mf*

Gayag. *dim.*

si nian wu shi wu ke di wei rao zhe ni yu
 思 念 无 时 无 刻 地 围 绕 着 你 于
 My thoughts follow you always. And

322

Daeg. *mf*

Piri *mf*

Cl. *mf*

Saeng. *mf*

Perc. 1 *mf*

Timp. *mf*

M-S. *fp* *ff*

shi a ai he zhu fu yi tong sheng qi
 是 啊 爱 和 祝 福 一 同 升 起
 then, love and blessing nerge a

Guit. *mf*

Gayag. *mf* *p* *p*

Vc. *mf* *p*

glis. with slowdown

325

Daeg. *fp* *ff* *fp*

Piri *fp* *ff* *ppp*

Cl. *fp* *ff*

Saeng. *fp* *ff*

Perc. 1 *fp*

Cym. *fp* *ff*

Timp. *fp* *ff*

M-S. *fp* *f* *fff*

sheng
升
mer

qi
起
ge.

Guit. *f* *ff*

Gayag. *fp* *ff*

Vc. *f* *ff*



328

Daeg. *sf*

Gayag. *sf* *gliss.*

Daeg.
Gayag.

Lei Mi and the voice of Son in 'Kuaibanshu' style with Ensemble
Children Chant: "Yige ren hao"

332 ♩ = 52 *pp* [Sprchtesang whisper] *p*

M-S.
yi ge ren hao a yi ge ren bu hao a
一个人好啊 一个人不好啊
pp One is good, one is not so good,

Voice
[Recording of voice whispering] *pp*
yi ge ren hao a
一个人好啊

Perc. 2 [Kui Ban] *f*

M-S.
[Speak out] yi ge liang ge san geren hao a [Speak out]
一个两个三 个人好啊
One and two and three are good,

Voice
p yi geren bu hao a yi ge liang ge san geren hao a
一个人不好啊 一个两个三 个人好啊
[Speak out]

351

Perc. 2 *pp* *mf* *f* *pp* *f* *pp* *f*

M-S.
yi ge ren hao a yi ge ren bu hao a
一个人好啊 一个人不好啊
pp *mf* *f* *pp* *f* *pp* *f*
One is good, one is not so good

Voice
mf
yi ge ren hao a
一个人好啊

357

Perc. 2 *pp* *f* *p* *f*

M-S.
yi ge liang ge san ge ren hao a
一个两个三 个人好啊
pp *f* *p* *f*
One and two and three are good,

Voice
yi ge ren bu hao a
一个人不好啊

363

Perc. 2 *p* *pp* *f* *p* [Speak out] *mp*

M-S. *mp*

yi ge ren hao a yi ge ren
一 个 人 好 啊 一 个 人
One is good, One is not

Voice *mp* [Speak out] *mp*

yi ge liang ge san ge ren hao a yi ge ren hao a
一 个 两 个 三 个 人 好 啊 一 个 人 好 啊

373 $\text{♩} = 58$

Perc. 2 *f*

M-S. *f*

bu hao a yi ge liang ge san ge ren hao a
不 好 啊 一 个 两 个 三 个 人 好 啊
so good, One and two and three are good,

Voice

yi ge ren bu hao a yi ge liang ge san ge ren hao a
一 个 人 不 好 啊 一 个 两 个 三 个 人 好 啊

$\text{♩} = 63$

381 [Clap-hands] *mp*

Daeg. *mp* [Clap-hands]

Piri *mp* [Clap-hands]

Cl. *mp* [Clap-hands]

Saeng. *mp* [Clap-hands]

Perc. 1 *mp* [Clap-hands]

Perc. 2 *p*

M-S. *mp*

yi ge liang ge san ge ren bu tai hao a yi ge liang ge san ge si ge wu ge ren hao a
一 个 两 个 三 个 人 不 太 好 啊 一 个 两 个 三 个 四 个 五 个 人 好 啊
One and two and three are not so good, One and two and three and four and five are good,

Voice *p* *mp*

yi ge liang ge san ge ren bu tai hao a yi ge liang ge san ge si ge wu ge ren
一 个 两 个 三 个 人 不 太 好 啊 一 个 两 个 三 个 四 个 五 个 人

Guit. [Clap-hands] *mp*

Gayag. *mp* [Clap-hands]

Vc. *mp* [Clap-hands]

386

Daeg. *cresc.*

Piri *cresc.*

Cl. *cresc.*

Saeng *cresc.* **f**

Perc. 1 *cresc.* **f**

Perc. 2 *pp* *cresc.*

M-S. *mf* **f**

yi ge liangge san ge si liang ge san ge san ge si ge san ge si ge si ge si ge si ge si ge si ge si ge wu geren
 一个 两个 三个 四个 两个 三个 三个 四个 三个 四个 四个 四个 四个 四个 四个 四个 五个人
 One and two and three and four and two and three and three and four and three and four and three and four and three and four and five__ are

Voice *mf* *mf* **f**

hao a
 好 啊

yi ge liang ge san ge si liang ge san ge san ge si ge san ge si ge si ge si ge si ge wu geren
 一个 两个 三个 四个 两个 三个 三个 四个 三个 四个 四个 四个 四个 四个 五个人

Guit. *cresc.*

Gayag. *cresc.*

Vc. *cresc.*

391

Daeg. *f* *p* *mp*
 yi ge liang ge liang ge san ge liang ge san ge san ge si ge

Piri *f* *p* *mp*
 yi ge liang liang ge san ge liang ge san ge san ge si ge

Cl. *f* *p* *mp*
 yi ge liang ge liang ge san ge liang ge san ge san ge si ge

Saeng. *p* *mp*
 yi ge liang ge liang ge san ge liang ge san ge san ge si ge san ge si ge san ge si ge

Perc. 1 *p* *mp*
 yi ge liang ge liang ge san ge liang ge san ge san ge si ge san ge si ge san ge si ge

Perc. 2 *pp*

M-S. *p* *mp*
 yi ge liang ge liang ge san ge liang ge san ge san ge si ge san ge si ge san ge si ge
 one and two and two and three and three and four and three and four and three and four and three and four and

Voice *p* *mp*
 yi ge liang ge liang ge san ge liang ge san ge san ge si ge

Guit. *f* *p* *mp*
 yi ge liang ge liang ge san ge liang ge san ge san ge si ge san ge si ge san ge si ge

Gayag. *f* *p* *mp*
 yi ge liang ge liang ge san ge liang ge san ge san ge si ge san ge si ge san ge si ge

Vc. *f* *p* *mp*
 yi ge liang ge liang ge san ge liang ge san ge san ge si ge san ge si ge san ge si ge

401 $\text{♩} = 88$

Daeg.
liang ge san ge san ge si ge san ge si ge san ge si ge san ge si ge

Piri
liang ge san ge san ge si ge san ge si ge san ge si ge san ge si ge san ge si ge

Cl.
liang ge san ge *mf* liang ge san ge liang ge san ge san ge si ge san ge si ge *f* san ge si ge

Saeng
mf liang ge san ge liang ge san ge san ge si ge san ge si ge san ge si ge san ge si ge

Perc. 1
mf liang ge san ge liang ge san ge san ge si ge *f* san ge si ge san ge si ge san ge si ge

Perc. 2
mf *f*

M-S.
san ge si ge san ge si ge san ge si ge san ge si ge san ge si ge
three and four and three and four and three and four and three and four and

Voice
liang ge san ge san ge si ge san ge si ge san ge si ge san ge si ge
两 个 三 个 三 个 四 个 三 个 四 个 三 个 四 个 三 个 四 个 三 个 四 个

Guit.
san ge si ge san ge si ge san ge si ge san ge si ge san ge si ge

Gayag.
mf liang ge san ge liang ge san ge san ge si ge san ge si ge san ge si ge san ge si ge

Vc.
san ge si ge san ge si ge san ge si ge san ge si ge san ge si ge

rall. **ff** **fff** $\text{♩} = 42$

405

Daeg. *wu ge ren bu tai hao a*

Piri *wu ge ren bu tai hao a*

Cl. *wu ge ren bu hao a* *port.*

B. Cl. *ppp*

Saeng. *wu ge ren bu hao a* *ppp*

Perc. 1 *wu ge ren*

Tub. B. *mf f ff*

Perc. 2 *ff p*

Glock. *mf f ff* *Vibrato by other hand* *3*

Timp. *wu ge ren*

M-S. *wu ge ren bu hao a*
五 个 人 不 好 啊
five are not so good.

Voice *wu ge ren bu tai hao a*
五 个 人 不 太 好 啊

Guit. *wu ge ren bu tai hao a*

Gayag. *wu ge ren bu hao a* *ppp*

Vc. *wu ge ren* *arco* *ppp*

Abbandonare

imitate bird sounds

410

Daeg. *p mf f p mf* 13" 30/8

Piri *p f p f p mf p* 13" 30/8

B. Cl. 30/8

Saeng. 30/8

Perc. I 30/8

Glock. 30/8

Gayag. 30/8

Vc. 30/8



Chorus: "The first light of dawn"

413 ♩ = 92

B. Cl. 30/8 12/8 19/8

Saeng. 30/8 12/8 19/8

S. *pp* chen xi chu lu wan wu su xing
晨 曦 初 露 万 物 苏 醒

M-S. *pp* mm chen xi chu lu wan wu su xing
嗯 晨 曦 初 露 万 物 苏 醒
mm The first light of dawn awakens the mi-sterious hiddend recesses is revealed

T. *pp* chen xi chu lu wan wu su xing
晨 曦 初 露 万 物 苏 醒

Bar. *pp* mm chen xi chu lu wan wu su xing
嗯 晨 曦 初 露 万 物 苏 醒

Gayag. 30/8 12/8 19/8

Vc. 30/8 12/8 19/8

415

Daeg. *Imitate bird sounds*
p

Piri *Imitate bird sounds by reeds only*
p f p f f

B. Cl.

Saeng.

Tub. B.

S.
mp
xiangbo wu_ guan ju_ shidi tu an_
像博物 馆 菊 石的 图 案

M-S.
mp
xiangbo wu_ guan ju_ shidi tu an_
像博物 馆 菊 石的 图 案
As a pattern of an ammonite museum, —

T.
mf
shemidiyinchu_ ran ran cheng xian
神秘的隐 处 冉 冉 呈 现
p
na me_ xi_ zhibao man
那么 一 细 致 饱 满

Bar.
mf
shemidiyinchu_ ran ran cheng xian
神秘的隐 处 冉 冉 呈 现
p
na me_ xi_ zhibao man
那么 细 致 饱 满

Gayag.
p
pp

Vc.

418

B. Cl.

Saeng.

S.

M-S.

T.

Bar.

Gayag.

Vc.

p

pp

pp

pp

pp

xiang wu hua guo zhu jian_ bian_ de wen_ rou
像 无 花 果 逐 渐 变 得 温 柔

na me_ zi_ run gan_
那 么 滋 润 甘

na me_ zi_ run gan_ tian
那 么 滋 润 甘 甜

like a fli_ made_ ripening_ slowly,
So sweet_ and su - ccu lent,

na me_ zi_ run gan_ tian
那 么 滋 润 甘 甜

na me_ zi_ run gan_ tian
那 么 滋 润 甘 甜

420

B. Cl.

Saeng.

Tub. B.

Glock.

S.

M.S.

T.

Bar.

Gayag.

Vc.

Yiner: "I love you"

421 ♩ = 54

Piri

Perc. 2

S.

Guit.

Gayag.

Vc.

pp *f* *p* *f*

mf *fpp* *ff* *pizz.* *ff*

di yi ci zhe yang kan zhe ni
第 次 这 样 看 着 你
This is first time I've really looked at you,

424

Piri

Saeng.

Perc. 2

S.

Guit.

Gayag.

Vc.

pp *pp* *pp* *mp* *3*

di yi ci wo yong nuhai wenruo di zui chun
第 次 我 用 女孩子 温柔的嘴 唇
This is the first time I've kissed you my sweet girl's lips

428

Daeg.

Piri

Cl.

Saeng.

Perc. 2

S.

p *pp* *ppp* *pp* *fp* *f*

free trill, from slow to fast as in Chinese operas style

qin wen zhe ni wo xiang
亲 吻 着 你 我 想
kissed you I wanting

432

Daeg.

Piri

B. Cl.

Cl.

Saeng.

Cym.

Timp.

S.

Guit.

Gayag.

Vc.

arco

mp

mp

mp

pp

mp

pp

p

mp

mf

f

pp

pp

mp

mf

pp

wo xiang dui ni shuo wo ai ni a wo zhi ai ni - yi -
 我 想 对 你 说 我 爱 你 啊 我 真 爱 你
 to tell you that I love you do you do you want me

441

Daeg. *mp*

Piri *mp* *f*

B. Cl. *mp* *fp*

Saeng.

S. *fp*
 — fu mo zhe ni di yi
 I've foundled you This is
 xing chen xi chu
 醒 晨 曦 初

M-S. *mf*
 xing mm
 醒 嗯

T. *mf*
 xing chen xi chu
 醒 晨 曦 初

Bar. *mf*
 xing mm
 醒 嗯

Gayag. *ppp*

Vc.

444

Daeg. *mp* *pp*

Piri *pp*

B. Cl. *mp* *pp*

Saeng. *pp*

S.

ci zai wo di xin li mian huhan zhe ni
次 在 我 的 心 里 面 呼 喊 着 你
the first time. I've called out to you with my heart

lu wan wu su xing
露 万 物 苏 醒

M-S.

— chen xi chu lu wan wu su xing
晨 曦 初 露 万 物 苏 醒

T.

lu wan wu su xing
露 万 物 苏 醒

Bar.

— chen xi chu lu wan wu su
晨 曦 初 露 万 物 苏

Gayag.

Vc.

448 Rit A tempo

Daeg. *fpp* *f* *mp*

Piri *fpp* *f* *mp*

B. Cl. *fpp* *f* *mp*

Saeng *fpp* *f* *mp*

S. *mp* *p* *mf*

ni_ ni wo xiang dui ni shuo wo_ ai
你 你 我 想 对 你 说 我 爱
I want to tell you I love

ff *p*

shen mi di yin chu ran_
神 秘 的 隐 处 冉

M-S. *ff* *p*

shen mi di yin chu
神 秘 的 隐 处

T. *ff* *p*

shen mi di yin chu ran_
神 秘 的 隐 处 冉

Bar. *ff* *p*

xing shen mi di yin chu
醒 神 秘 的 隐 处

Gayag. *f* *pp*

Vc. Rit *f* *pp*

453 *A capriccio*

Daeg. *p* *mf*

Piri *p* *mf*

B. Cl. *p* *mf*

Saeng. *pp* *mf*

S. *p* *f* *p*
 ni you a
 你 啊
 — a ni a ai ai ai al ni
 啊—你啊 爱 爱 爱 爱 你
 love you love love love love you

ff
 ran cheng xian
 冉 呈 现

M-S. *ff*
 ran ran cheng xian
 冉 冉 呈 现

T. *ff*
 ran cheng xian
 冉 呈 现

Bar. *ff*
 ran ran cheng xian
 冉 冉 呈 现

Guit. *pp* *f* *p*

Gayag. *pp* *f* *p*

Vc. *mf*

455

Daeg. *fpp*

Piri *fpp*

B. Cl. *fpp*

Saeng. *fpp*

Cym. *f*

Timp. *pp* *fpp*

S. *f* *ff* *p* *f* *mp* *ff* *f*

ni_xiang yao yao wo ma
 你 想 要 要 我 吗
 do_you want want me a

Guit.

Gayag.

Vc. *fpp*

$\text{♩} = 62$

460

Daeg. f ff tr

Piri f ff tr

B. Cl. f ff tr

Saeng. f ff

Cym. f f pp ff

Perc. 2

Timp. f ff $cresc.$ f

S. fff

Guit. f ff fp $cresc.$ ff

Gayag. f ff fp $cresc.$ ff

Vc. f ff

Detailed description of the musical score: The score is for measures 460 to 463. It features ten staves. The top five staves (Daeg, Piri, B. Cl., Saeng, Cym.) are in treble clef, while the bottom five (Timp., S., Guit., Gayag, Vc.) are in bass clef. The time signature changes from 2/4 to 5/4 and back to 2/4. Measure 460 starts with a tempo marking of quarter note = 62. Measure 461 has a rehearsal mark 460. The Daeg, Piri, B. Cl., and Saeng parts play triplets of eighth notes, starting with a forte (f) dynamic and moving to fortissimo (ff) by measure 462. The Cym. part has a more complex rhythm with accents and dynamics ranging from f to pp. Perc. 2 is silent. The Timp. part plays triplets of eighth notes, then sixths, with dynamics f, ff, and cresc. leading to f. The S. part has a single note with a fortississimo (fff) dynamic. The Guit. and Gayag parts play triplets of eighth notes, then sixths, with dynamics f, ff, fp, cresc., and ff. The Vc. part plays triplets of eighth notes with dynamics f and ff.

466

Daeg.

Piri

B. Cl.

Saeng

Perc. 1

Timp.

Guit.

Gayag.

Vc.

467

Daeg.

Piri

B. Cl.

Saeng.

Perc. 1

Timp.

Guit.

Gayag.

Vc.



468

Daeg.

Piri

B. Cl.

Saeng.

Perc. 1

Timp.

Guit.

Gayag.

Vc.

469

Daeg. $\text{♩} = 88$ *tr* *ffp*

Piri *tr* *ffp*

B. Cl.

Saeng. *ffp*

Perc. 1 6 6 6

Cym. *fp*

Timp. 3 6 6 6 *fp*

Guit. 6 6 6 *ffp*

Gayag. 6 6 6 *ffp*

Vc. 3 *ffp*

471

(tr)~

Daeg. *ppp*

Piri *ppp*

B. Cl. *ppp*

Saeng. *pppp*

Cym. $\frac{3}{4}$

Timp.

Guit. *fp* *fpp*

Gayag. *fp* *f*

Vc. *p*

474

Saeng. *mp*

S. *mp*
na me— xi— zhi bao man
那么 细致 饱满

M-S. *mp*
na me— xi— zhi bao man
那么 细致 饱满

T. *mf*
xiang bo wu— guan ju— shi— de tu an—
像 博物 馆 菊 石 的 图 案

Bar. *mf*
xiang bo wu— guan ju— shi— de tu an—
像 博物 馆 菊 石 的 图 案

Guit. *p* *pp*

Gayag. *pp* *mf* *p* *mp* *p* *mf* *pp* *f* *mp* *pp* *p* *mp*



480

Tub. B. *pp*

Timp. *pppp* *cresc.* *pp* *dim.* *gliss.* *cresc.*

S. *pp*
na me— zi— run
那么 滋润

M-S. *pp*
na me— zi—
那么 滋

T. *p*
xiang wu hua guo zhu jian— bian de wen rou
像 无 花 果 逐 渐 变 得 温 柔
pp
na
那

Bar. *p*
xiang wu hua guo zhu jian— bian de wen rou
像 无 花 果 逐 渐 变 得 温 柔
pp
na me—
那么

Guit. *pp* *pp* *ppp*

Gayag. *mf* *f* *pp* *mp* *mf* *f* *pp* *p* *mp* *p* *mf* *f*

484

Tub. B. *pp*

Timp. *dim.* *gliss.* *gliss.* *cresc.* *pp*

S. *pp*
gan tian
甘 甜
ba yi qie xi xiao di
把 一 切 细 小 的

M-S. *pp*
run gan tian
润 甘 甜
ba yi qie xi xiao di
把 一 切 细 小 的

T. *pp*
me zi run gan tian
么 滋 润 甘 甜

Bar. *pp*
zi run gan tian
滋 润 甘 甜

Guit. *ppp*

Gayag. *pp* *mf* *p* *mp* *p*

486 *rit.*

Cl. *ppp*

Tub. B. *pp* *pp* *ppp*

Timp. *pp* *gliss.* *dim.* *pppp*

S. *pppp*
zi li yun han
籽 粒 蕴 涵

M-S. *pppp*
zi li yun han
籽 粒 蕴 涵

T. *pp* *pppp*
xixiaodi xixiaodi zi li yun han
细 小 的 细 小 的 籽 粒 蕴 涵

Bar. *pp* *pppp*
xixiaodi xixiaodi zi li yun han
细 小 的 细 小 的 籽 粒 蕴 涵

Guit. *mp*

Gayag. *p* *3* *pp* *sfz*

playing from centre to edge

play on single string, pulling with left hand

43'49.1"

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