

SU'NAN CHUIDA IN THE JIANGNAN AREA OF CHINA:
A HOLISTIC APPROACH

by

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Abstract

This thesis is a study of the ritual music in southern Jiangsu 江蘇 province, the region of *Wu*-speaking Chinese people 吳人. The music is generally known as *Su'nan chuida* 蘇南吹打 ('*Su'nan* blowing-hitting' [music]). My approach is that of a Chinese musicologist (*Zhongguo yinyuexue* 中國音樂學), in that I attempt to document history together with an accounting of sociological issues and analytic perspectives. For my fieldwork, I went to a small town named Shaobo 邵伯, which is near Yangzhou. The *xiao paizi* 小牌子 ('little label') tradition in Shaobo is believed to be one representative type of *chuida*. During my research, I have attempted a close observation and comprehensive understanding of the history, social values and qualities of *Su'nan chuida* music. I have also explored evidence of a connection between *Su'nan chuida* and *Kunqu* 崑曲 opera based upon analysis of a representative *taoqu* 套曲 suite form entitled *Xia Xifeng* 下西風.

Preface

This thesis is an original, unpublished work by the author. Fieldwork references in Chapter One are minimal and represent work conducted before enrolment at the University of British Columbia. Except where noted, all photographs and musical examples are by the author.

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Chapter 1

Introduction to *Chuida* Music

The Setting

My focus in this thesis is to examine a music genre of *Wu*-speaking people 吳人 of central-eastern China.¹ *Wu* speakers live in Shanghai, the southern area of Jiangsu 江蘇 province and northern Zhejiang 浙江 province. The ritual music in this broad area is generally known as *Su'nan chuida* 蘇南吹打 ('*Su'nan* blowing-hitting'). My approach is that of a Chinese musicologist (*Zhongguo yinyuexue* 中國音樂學), in that I attempt to document history together with an accounting of sociological issues and analytic perspectives. My fieldwork was mostly conducted with an ensemble in the town of Shaobo 邵伯², which is near Yangzhou and believed to be one representative type of the *chuida* tradition.

Su'nan chuida is a genre of traditional instrumental ensemble music which is popular in southern Jiangsu province, especially the areas around Wuxi 無錫, Suzhou 蘇州, Changzhou 常州, Yixing 宜興 and Yangzhou 揚州. Yangzhou is in central Jiangsu province (see Figure 1.1 for the location of Jiangsu Province). In the past, it was one of the wealthiest cities in China, famous for its great merchant families, poets, painters and scholars at various periods. From the Ming Dynasty (1368-1644) to the 19th century, Yangzhou acted as a major trade exchange center and important port for shipping. *Su'nan chuida* has been prevalent among the common people during the 16th and 17th centuries (mid to late Ming dynasty).

¹ *Wu* culture is a significant part of Chinese civilization. The comprehensive development of economy, culture

² As seen on the map in Figure 1.2, Shaobo, is half an hour from Yangzhou by car.

Figure 1.1: Jiangsu Province in Eastern China



Today, most scholars have decided to use *Su'nan chuida* as a general term for various types of *chuida* ensemble music from different areas of Jiangsu province, including *shifan luogu* 十番鑼鼓 and *shifan gu* 十番鼓³ of Suzhou and Wuxi, and *Lixiahe*⁴ *Paiziqu* 裡下河牌子曲 of Yangzhou, etc. *Lixiahe paiziqu* ('labeled melodies and tunes in *Lixiahe*'), is a form of traditional ensemble music prevalent in Yangzhou, Jiangdu 江都, Xinghua 興化 and Dongtai 東泰 of Jiangsu province (See Figure 1.2 for the location of these urban areas

³ *Shifan luogu* and *shifan gu* are both types of *Su'nan chuida* in the *Su'nan* area. *Shifan* 十番: *shi* literally means ten and here refers to variety, *fan* means kinds. *Shifan* can be translated to English as ten kinds. Based on common knowledge and my own interpretation, the term *shifan* here can be considered as many different kinds of instruments. Further discussion is in Chapter 2.

⁴ *Lixiahe*, same as *Su'nan*, is a regional name of the area which is located in central Jiangsu Province.

in Jiangsu province).⁵ During the late Qing dynasty and early Republic of China, *Lixiahe paiziqu* gained great popularity in Yangzhou, mainly for temple events, festivals, ceremonies and other activities.

Figure 1.2: Urban areas in Jiangsu Province



The concept of *chuida* should be understood within a much broader traditional instrument ensemble tradition throughout the history and regions of China. It is dominated by wind instruments and percussion instruments, but also includes stringed instruments. *Chuida*

⁵ It is also known as *luogu xiao paizi* or *xiao paizi* in some areas.

music is in widespread usage among the common people because of its functional relevance. According to Li Mingxiong, it has been used for traditional ceremonies and occasions year round, including weddings, funerals, festivals and religious rites (1990: 4). As a result, *chuida* music has become an influential genre due to its frequent use and multiple functions (Gao 1981:23).

Social Background and Fieldwork

In the winter of 2011 and summer of 2012, I visited the town Shaobo, near Yangzhou, for my fieldwork. *Luogu xiao paizi* 小牌子 ('little label') of Shaobo (hereafter referred to as *xiao paizi*) is a type of *chuida* music affiliated with *lixiahe paiziqu* from the Yangzhou area.

Wang Rongtang⁶, the fourth-generation of known *xiao paizi* musicians, became my major informant. In interviews, I inquired into the historical evolution, function and social background of the tradition. *Xiao paizi* obtained popularity in Yangzhou, and the source of its melody is closely linked with other forms of traditional music in Yangzhou. Wang explained that during the period of Cultural Revolution 文化大革命 (1966-76) it was belittled as 'decadent music' (*mimi zhiyin* 靡靡之音). During that decade, anyone who chanted or played *xiao paizi* would be labeled as a 'feudalist', 'capitalist' or 'revisionist'⁷. Since politics, economy, culture and even the life of the public were despotically ruled by the government, the continuity of *xiao paizi* was seriously interrupted and broken. Then, in the 1980s, local artists started to re-notate and re-form the ensemble so that we are fortunate today to be able to enjoy what local artists called *lishide huisheng* (歷史的回聲), 'historical

⁶ Wang Rongtang 王榮棠 (1937-). Since childhood, he played *xiao paizi*, and was adept at various kinds of musical instruments.

⁷ Feudalism, capitalism and revisionism are mainly derived from the former Soviet Union political philosophy.

sound’. In 2001, Wang Rongtang re-established the local *xiao paizi* ensemble as the primary source for recovery.

Figure 1.3: Wang Rongtang in interview



Due to the unique location of Shaobo, musical elements from other regions have been introduced through trade and cultural exchange, forming what musicians call a ‘*yindi guanxi* 音地關係’ (‘sound and region relationship’). In addition, *xiao paizi* was also deeply related to the local folk arts of Yangzhou, such as *Yangzhou xiaodiao* 揚州小調 (Yangzhou urban songs)⁸. This created the *xiangtu xing* 鄉土性 (‘local/regional nature’) of *xiao paizi*.

According to the Beijing scholar Zhou Qingqing 周青青, the concept of ‘regional nature’ is an essential part of the ‘sound and region relationship’. Under the commonality of a large-scale nation or culture, each region has very different characteristics, notably geography, climate, natural and manufacturing conditions, social composition, cultural

⁸ According to local musicians, *xiao paizi* has been deeply rooted in vocal music.

traditions, dialects and so on. Therefore, the local music tradition of a certain region has a strong ‘personality’ (Zhou 2003: 37). *Xiao paizi* is one such distinctive *chuida* music type, which has been greatly influenced by its ‘regional nature’.

In the source *Jiangsu Jicheng* (1998: 739)⁹, *xiao paizi* is also named ‘*paiziqu* 牌子曲’.

However, local people still prefer to call it ‘*xiao paizi*’. Wang told me:

In Yangzhou, a lot of things are related to *xiao* 小 (‘small’), such as *xiaodiao* 小調 (urban songs). *Xiao* is [also] associated with *xi* 細 (‘refined’) in local language. Our *xiao paizi* is a kind of refined *chuida* music. Playing music in a refined way is a feature of Yangzhou people, which exhibits elegance.

In the *Jiangsu Jicheng*, *xiao paizi* has been assigned to the *chuida* category. However, I have noticed that it is a hybrid tradition since it received characteristics from both *Su’nan chuida* and *Jiangnan sizhu* music. Local musicians think it is on the *xi* 細 (‘refined’) side of the *chuida* tradition. I will discuss this tradition in reference to Gao Houyong’s 高厚永 theory (later in this chapter). *Su’nan chuida* has various types of melody including the *cu* 粗 (‘rough’) and *xi* 細 (‘refined’)¹⁰, but in Shaobo, the music always has a delicate and light character, which constitutes the typical characteristics of *Wu* culture. According to Mr. Wang, their *xichui xida* 細吹細打 (‘refined blowing refined hitting’) in *xiao paizi* is very different from other types of *Su’nan chuida*. It is interesting that he associates *xiao* with *xi*. It seems to me that this feature has been greatly affected by the refined style of other art genres in this region, such as the famous *Yuanlin* 園林 (‘Garden’) and jade carving arts of Yangzhou.

⁹ This is from *Zhongguo Minzu Minjian Qiyuequ Jicheng- Jiangsu Volume* 中國民族民間器樂曲集成 - 江蘇卷, henceforth called *Jiangsu Jicheng*.

¹⁰ There is also another combined type known as *cu xi hun* 粗細混 (‘mixed rough and fine pattern’).

Therefore, when playing *xiao paizi*, the local musicians of Shaobo never use any ‘*cuchui*’ 粗吹 (‘rough blown’) instruments, such as *suona* 嗩呐¹¹. The overall style of *xiao paizi* is closer to *Jiangnan sizhu* 江南絲竹 (*Jiangnan* string and wind ensemble), which is a delicate and graceful music genre maintained in Shanghai. Furthermore, most melodies of *xiao paizi* derive from melodious urban songs of the Yangzhou area, which give the melodies a refined flavor. Mr. Wang explained to me that:

At the very beginning [during the Qing dynasty], there were only ‘blowing’ and ‘hitting’ instruments. During the New Year, people used to compete against each other. Anyone who beat more, better and longer would win. Later, the literati joined playing *di* 笛, *erhu* 二胡 and other stringed instruments, and thus the *xiao paizi* came into being.

When asked about its origin, Wang Rongtang said *xiao paizi* was not completely formed until the Qing Dynasty (1644-1912). *A Sketch of Yangzhou Customs* 揚州風土記略 records the popularity of *Yangzhou xiaodiao* 揚州小調 in Shaobo and its direct influence on the creation of *xiao paizi*:

Yangzhou xiaodiao 揚州小調 [Yangzhou urban songs] are very popular. They originate from Shaobo, supported by a multitude of traditional music lovers. When played, they sound soft and pleasant, which can even help listeners to get rid of fatigue.¹²

According to Wang, there is another interesting tradition. When musicians play melodies from *xiaodiao*, they may also sing the melody. It should be mentioned that local people believed Yangzhou urban songs started from the town of Shaobo rather than the more influential and bigger city of Yangzhou. In my opinion, Shaobo used

¹¹ *Suona*, also called *laba* 喇叭 or *haidi* 海笛, is a Han Chinese shawm-type instrument. It has a distinctively loud and high-pitched sound, and is used frequently in Chinese traditional ensembles, particularly at outdoor performances.

¹² *Shaobo Folk Songs and Music Collection*, p. 161.

to serve as a transit point of trade for Yangzhou and it also had a key ship pier for cargo transportation. Thus, the small town was very likely more open than the bigger but inland city, Yangzhou. Merchants and others moving between these areas may have spread urban songs from Shaobo to bigger cities, but given them the name Yangzhou *xiaodiao* since the city is more famous.

Figure 1.4: ‘Refined’ percussion instruments



Figure 1.5: Mr. Wang playing small wine cups

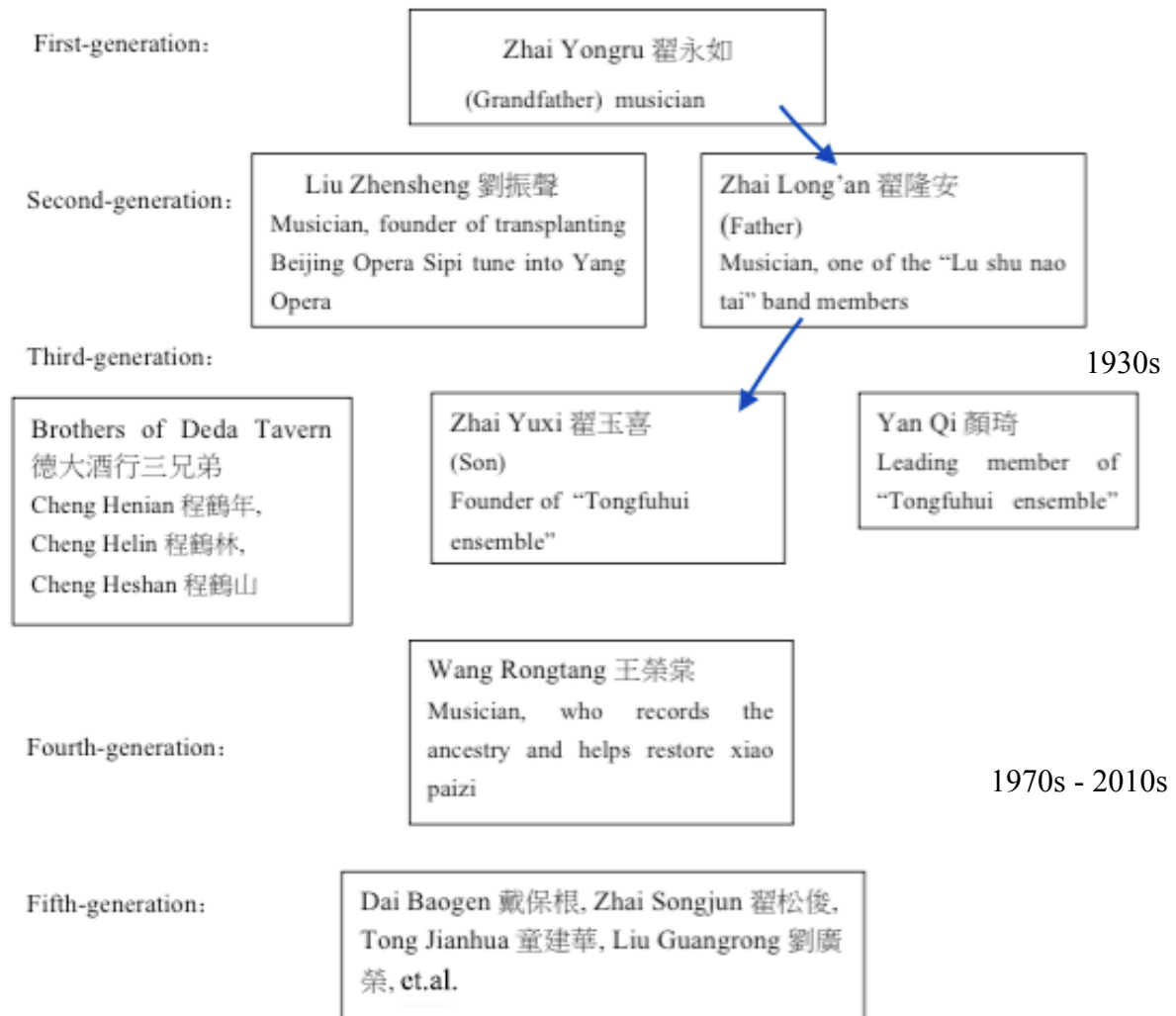


Many melodies of *Yangzhou xiaodiao* such as *Yangliu Qing* 楊柳青, *Moli Hua* 茉莉花 and *Baduan Jin* 八段錦 have been absorbed by the early form of *xiao paizi*, and have prompted the development of *xiao paizi*. During the early 20th century, *xiao paizi* became one of the most popular stable ensembles in the *Su'nan* area. In the 1930s, its third-generation descendants, the Zhai 翟 and Cheng 程 brothers, acquired skills passed down from generations and established an ensemble by assembling more than thirty instrumental musicians. They named this ensemble ‘*Tongfuhui* ensemble 同福會音樂班’.¹³ The passing on of *xiao paizi* was not restricted to siblings or offspring within the same family or clan, but external apprentices were welcome. In *xiao paizi* tradition, the use of instruments and techniques was sometimes passed on from older musicians and mentors. Other times, it

¹³ *Shaobo Folk Songs and Music Collection*, p.162.

could also be learned from friends. As part of my ethnography, Wang and I discussed the pedigree of *xiao paizi* from several generations to the present day. We reviewed the inheritance from the first founder, Zhai Yongru, to today's fifth generation of musicians, and I established the family pedigree tree according to the data collected (see Figure 1.6 below).

Figure 1.6: Ancestry pedigree tree:



As shown above, Wang Rongtang, who was in his 70s during my fieldwork, had experienced the rupture and loss of *xiao paizi* during the Cultural Revolution. In 2001, he

assembled instrumental music enthusiasts in the town to restore the memory and named the new team ‘Kom Tong ancient ensemble 甘棠古樂隊’¹⁴. He became a key person who collected memory segments of *xiao paizi* after the Cultural Revolution.

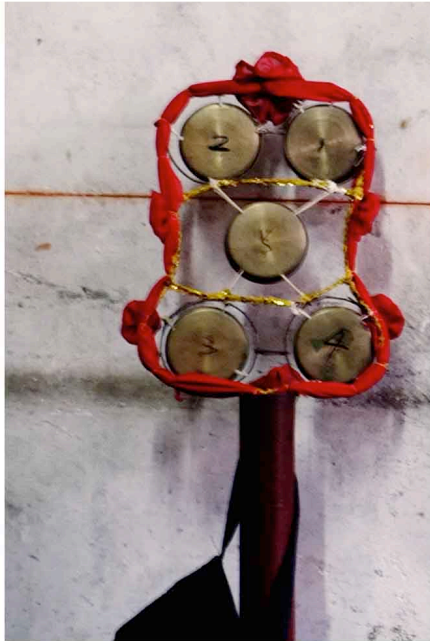
Members of the *xiao paizi* ensemble come from all walks of life. And the instruments they use actually vary among the players according to their professions. The ensemble is so inclusive that anyone who loves playing instruments can join, such that local musicians call each other *wanyou* 玩友 (‘playing buddy’). When I asked if there was a close relation between career and instruments played, Mr. Wang said:

Definitely, it is natural to create a relation between the two factors . . . Some food dealers or their sons play difficult instruments, like stringed instruments and flutes, while construction workers, carpenters and bricklayers play instruments like gongs.

It is clear from this quote that people who have higher skill tend to play more sophisticated instruments, and the majority are wealthier people. I suspect the reason is that wealthier and higher-class people have access to better instruments, and have more time to learn playing skills than poorer people do. According to Wang, members of the *xiao paizi* ensemble include Buddhist and Daoists monks, practitioners of Chinese medicine, teachers, masons, blacksmiths, workers, cooks, proprietors and offspring of the nobility. Though they live in the same area, people from different social classes tended to maintain their own life experiences, values and aesthetic orientations, all of which greatly contribute to the formation of social identity and a unique cultural identity. The ensemble of *xiao paizi* is formed organically and it is an orderly yet diversified collective network. They come from diverse social classes but they formed a unique yet fixed circle, where *wanyou* were familiar with each other and talk freely without restrictions.

¹⁴ In Mandarin pronunciation, it is “gan tang”.

Figure 1.7: Percussion instruments of *xiao paizi*



Small gongs



large gong in a frame



Muyu 木魚, bells and plates

When Yang Yinliu discusses the *chuida* tradition, he mentions that: “During the fifteenth century, ensembles of Buddhist and Daoist musicians performed *chuida*-type music in the imperial court. Later dismissed, they continued performing in the local temples and for ritual observances of wealthy families in Beijing and other areas” (Yang 1981: 992). This tradition remained strong into the mid-twentieth century, after which it gradually became a

local tradition that is used in different kinds of ritual occasions, such as births, weddings, funerals and calendrical celebrations.

There are different functions of *chuida*. Local traditional ceremonies traditionally required the use of music. For instance, *chuida* is believed to stimulate social harmony. According to the research of ethnomusicologist Du Yaxiong 杜亞雄 on the ritual music in a north China Village, Beixinzhuang, the main purpose of rituals like funerals is to “sustain harmony among family members and people living in the same village” (2004: 44-5). The function of *chuida* in calendrical ceremonies is also to unify people who do not even like each other, the effect being to bring enemies together. I believe there are similar functions of music rituals in the *Su’nan* area. For example, a large ritual activity often requires the engagement of musicians or ensembles to perform, and they are always well paid. This ostentation and extravagance is a way to reflect the power and wealth of the organizers.

Today, *chuida* music has also turned into a type of stage performance, which changes its functionality. During my fieldtrips to Shaobo and Yixing, I have seen the city government hire musicians to play for some festive events on stage. However, the entertainment purpose of *chuida* music for the local musicians has not changed. Musicians enjoy the moments of playing music and gathering together with their ‘playing buddies’.

According to the study of the famous Beijing scholar, Yuan Jingfang 袁靜芳, historically there were two types of *Su’nan chuida* performing organizations: 1) the Buddhist and Daoist ritual ensembles performing for public religious rites and memorial services; and 2) the farmers’ bands, known as *tang ming* 堂名, which perform for private funerals, celebrations and traditional festive events (2005: 384-5). Apart from these, there is one thing in common between these two types: musicians in both ensemble types are mostly

semi-professional. The local *Su'nan* scholar Xie Jianping 謝建平 points out that performing in a *Su'nan chuida* ensemble is not those musicians' only job: while they earn money by performing, they have their own occupations to make a living (1990: 90). Yuan Jingfang agrees, saying: "most performers from the ensembles are semi-professional musicians" (2005: 379). According to another local *Su'nan* scholar, Fan Yang 范楊, the *tang ming* ensembles play a significant role in the *chuida* tradition, because they are the prevailing type of those two organizations. "As the main carrier and inheritors of *Su'nan chuida*, the form of *tang ming* has been changed over time. Today, the *tang ming* ensemble still exists in the local areas. However, as the economy and culture develops, there are professional and non-professional types of *tang ming* groups" (2012: 269).

In my trips to rural areas of Yixing, Suzhou and Yangzhou, I have seen some similar events still in progress, people carrying instruments and playing festive music. Performers walk on the street play the *chuida* music in parade, or have a sitting performance in a private hall.

Gender is another important issue. In the past, most *chuida* musicians were male; female musicians rarely performed. Based on my knowledge, I suspect this has a great relevance to the status of women in Chinese traditional culture and early social ideology. From the point of view of a female's political, economic and education status, women in the past have no rights to political participation, no control over properties, and no access to school. Meanwhile, the status of women in marriages and families is also quite low. As a result, not to mention the participation in ensemble, females barely have opportunities to learn music. Over time, younger generations have changed this tradition today to some extent. In today's *chuida* ensembles, it is more common for female musicians to play string instruments, while

the major performers for leading instruments such as flutes or more powerful instruments, like percussion, are still primarily male musicians. However, based upon my experience in Shaobo, all the players in the *xiao paizi* ensemble are male nowadays.

Review of the Literature

In Ming (1368-1644) and Qing dynasty (1644-1912) novels and notes, there were many records of *Su'nan chuida*. The descriptions provide valuable historical data for today's research.¹⁵ For example, during the 20th century, scholars such as Cao Xinyuan 曹心泉, Cheng Wujia 程午加 and Yang Yinliu 楊蔭瀏 studied and transcribed the music, made recordings and assembled collections. Those scholars must be considered the pioneers of *chuida* music research.¹⁶

In early summer of 1922, Yang Yinliu began to transcribe notations of *chuida* music for the publication of *Su'nan Chuida Qu* 蘇南吹打曲, and later in the official publication of the book *Shifan Luogu* 十番鑼鼓 (1982), representing nearly 60 years of research activity. After 1949, with the establishment and development of a number of research institutions and music conservatories, research on traditional music became more systematized. The publication and distribution of *Su'nan Shifan guqu* 蘇南十番鼓曲, edited by Yang Yinliu

¹⁵ For instance, literary works including *Wanli yehuo bian* 萬曆野獲編 by Shen Defu 沈德符, *Yueshi Bian* 閱世編 by Ye Mengzhu 葉夢珠, *Jinghua Yuan* 鏡花緣 by Li Ruzhen 李汝珍, and *Tao'an Yimeng* 陶庵憶夢 by Zhang Dai all have relevant records of *su'nan chuida* music, and their comments will be discussed later in this thesis.

¹⁶ See details in the overview part of Zhang Boyu 張伯瑜, 2001. "Common-practice *luogu* music and royal court *luogu* music of Beijing and Tianjin areas", *Chinese Musicology*, No. 3; Qiao Jianzhong 喬建中, 2004. "The fate of Yang Yinliu and *luogu* music", *Yinyue Yanjiu*, No.1.

and Cao Anhe (1957), was the landmark achievement of this period.¹⁷ I have carefully studied this book in the process of my research. Not only did the authors transcribe and analyze the melodies, but they also wrote a general introduction of *chuida* and described the major musical instruments. This book is certainly a main source for today's research on *chuida*. Thereafter, many experts and scholars also devoted their enthusiasm to the study of this genre. For instance, the famous scholar Li Minxiong¹⁸ from the Shanghai Conservatory of Music¹⁹ studied traditional drumming from 1956 onward with the famous local musician Zhu Qinfu²⁰ from Wuxi.²¹

Another active scholar is Yuan Jingfang²² from the Central Conservatory of Music²³ in Beijing, who went to the Changshu 常熟 to study *Su'nan chuida* from local musician Wu Jinya²⁴. In 1979, Yuan Jingfang made five *Su'nan chuida* recordings when she learned to play *chuida* music. Meanwhile, she completed the article "Exploration of the Structures of traditional *luogu* music - a structural analysis of *luogu* music in *Shifan Luogu*" (1983), which

¹⁷ In the early days after the founding of New China (1949), some music institutions hired local musicians of traditional *chuida* music to teach in schools. See Li Minxiong, 1982. "In remembrance of *su'nan chuida* local musician Zhu Qinfu". *Zhongguo Yinyue*. Beijing, vol.3.

¹⁸ Li Minxiong 李民雄 (1932-2009) was a famous traditional music theorist, percussion musician, composer, music educator and master tutor. He has published many scholarly articles. He was the author of monographs including *National percussionist tutorial*, *Chinese percussion music*, *Appreciation of traditional instrumental music*, etc. Li had pioneered to establish the specialized courses of traditional percussion music, and had been long engaged in the teaching, writing and performances of traditional instrumental music.

¹⁹ The Shanghai Conservatory of Music was established November 27, 1927. It was formerly known as the National Academy of Music, and its first president was Cai Yuanpei 蔡元培.

²⁰ Zhu Qinfu 朱勤甫 (1911-1981), Daoist drumming master, one of the most renowned *su'nan chuida* musicians.

²¹ Looking back after a lapse of more than fifty years, Li Minxiong's learning experience as the foundation greatly helps the development of the traditional percussion music at the Shanghai Conservatory of Music. See Jin Jianmin 金建民, 2005. "The spirit of Drum — My mentor Li Minxiong". *Renmin Yinyue*. Beijing, vol.2 for the relevant details of Li Minxiong's research and teaching achievements of *su'nan chuida* music.

²² Yuan Jingfang 袁靜芳 (1936 -) is a musicologist, professor and doctoral tutor. She is the former head of the Musicology department of Central Conservatory of Music. Yuan is dedicated to the research of traditional Chinese instrumental music and theoretical study of music genres. Starting the late 1980s, she began to get involved in the study of Buddhist and Daoist music.

²³ The Central Conservatory of Music was founded in Tianjin in 1949 and moved to Beijing in 1958. It is one of the national key conservatories.

²⁴ Wu Jinya 吳錦亞 (1929-?) was born in a village at Changshu, Jiangsu province. He had been studying Daoist and *Kunqu* music since an early age, and was able to grasp the playing skill of various instruments.

was one of the most comprehensive and systematic studies of music structure, phrasing, rhythm and timbre after Yang Yinliu's research.

Theoretical monographs are also an essential part of the academic foundation for this research. Examples include *Minzu Qiyue Gailun* 民族器樂概論 by Gao Houyong 高厚永 (1981), *Minzu Qiyuede Ticai Yu Xingshi* 民族器樂的體裁與形式 by Ye Dong 葉棟 (1983), Li Minxiong's *Minzu Qiyue Gailun* 民族器樂概論 (1987), and Yuan Jingfang's *Minzu Qiyue* 民族器樂 (1987), among others.

Gao Houyong's 1981 book, *Minzu Qiyue Gailun*, is one of the most influential sources of his time. In the *chuida* music chapter of this book, Gao talks about *chuida* comprehensively, which includes history, types, instrumental arrangements, music features, and analysis of structures and melodies. Most notably, Gao describes *chuida* in four categories: “*cu* 粗 (‘rough’), *chang* 長 (‘long’), *hong* 宏 (‘grand’) and *da* 大 (‘large’)”. However, it is interesting that in the chapter on *Jiangnan sizhu* 江南絲竹 music, Gao uses four words, *xiao* 小 (‘little’), *qing* 輕 (‘light’), *xi* 細 (‘refined’), and *ya* 雅 (‘elegant’) to summarize the features of *sizhu*, which happen to be the ones that Shaobo musicians used to describe the characteristics of *xiao paizi*. This properly explained why people from Shaobo believe the style of *xiao paizi* is closer to *Jiangnan sizhu* music and the melodies of *xiao paizi* have a refined flavor compared to other types of *chuida*.

Moreover, there are documents such as *Suzhou Minzu Minjian Yinyue Jicheng* 蘇州民族民間音樂集成 (‘Traditional music collection of Suzhou’)-Vol.8-Shifan luogu (mimeographed version) edited by Wu Jinya (nd), and officially supported by the Ministry of Culture. In 1984, the huge editing project of the *Jicheng* anthology was officially launched.

This collection is a nation-wide comprehensive collection of common-practice instrumental and vocal music. A couple of other *chuida* genres that have not been studied by former scholars have now been documented. The *Jicheng* project provides a significant foundation for further research of *Su'nan chuida* music. On that basis, a group of young musicologists such as Zhang Boyu 張伯瑜, Qian Tiemin 錢鐵民, Wang Yuqi 王宇祺, and Xie Jianpin 謝建平 started to conduct in-depth geographical research of specific types of *Su'nan chuida*. Dozens of outstanding research papers of this genre have been published and they mostly focused on the cities of Suzhou and Wuxi.

Scholars such as Yuan Jingfang, Tong Zhongliang 童忠良, Fan Zuyin 樊祖蔭 and Zhang Boyu also have focused on the specific musical features of *Su'nan chuida*. Yuan Jingfang has talked about the basic phrasing, structure and the rhythmic features of *Su'nan chuida*. In the article “A discussion on the structure of number columns in Chinese traditional music” (1987) by Tong Zhongliang, he explains issues including the “order of timber” argument and the “geometric sequence” features of *Su'nan chuida*'s rhythm. In “The discussion of the relationship between the rhythm and order of timbre in *Su'nan chuida* and contemporary music composition” (1987) written by Fan Zuyin, he discusses how contemporary composers apply traditional *chuida* rhythmic and melodic elements in their modern works. In addition, Zhang Boyu has conducted further study on the structure of *Su'nan chuida*, analyzing the rhythmic patterns in his research papers “Rhythmic analysis of *Shifan Luogu* in Jiangsu” (2001). Research papers such as “A study on the *Su'nan chuida* piece *Manting Fang*” and “The examination of *Nishang Yayun*-one of the origins of *qupai*

曲牌²⁵ in *Su'nan chuida*” (1996, 1998) written by Xie Jianping 謝建平 are detailed musical analysis of certain pieces and notations of *Su'nan chuida*. All these studies provide essential materials for today's academic research on *Su'nan chuida*.

²⁵ *Qupai*, is written as 曲牌, also known as *paizi*, means tunes. According to the *qupai* entry in *Zhongguo Yinyue Cidian* (1984/1999 rpt: 321), every *qupai* has a specific *paiming* 牌名 ('title'). Some titles are derived from the lyrics of the original melody, some are based on the contents or sources of the original melody. However, in most cases, the title of a *qupai* does not necessarily have a link to the musical content.

Chapter 2

History of *Chuida* Music

Shanghai scholar Gao Houyong believes that today's *chuida* music has a trace of music from the Tang dynasty (618-907). According to Gao, even some of the melodies from that time are still popular in today's repertoire (1981: 23-24). However, according to Li Minxiong's research, *chuida* music can be traced back even further. In his 1997 book, *Minzu Qiyue Gailun* 民族器樂概論, Li suggests that the earliest form of *chuida* music should be considered *guchui yue* 鼓吹樂 ('drum and wind music')²⁶, which was shown in Han visual sources of the 1st century BC (Li 1997: 56). But written sources show that the idea of using wind and percussion instruments for ritual or ceremonies actually goes back 1000 years earlier. The purpose of this chapter is to trace the history of *chuida* music by examining different early genres from the Zhou dynasty to the present day.

Zhou Dynasty

The Zhou 周 Dynasty (1045-221 BC) is generally considered the embryonic stage of *guchui*. According to 3rd – century BC sources such as *Zhouli Zhengyi* 周禮正義, *guchui* music can be divided into *guyue* 鼓樂 ('drum music') and *chuiyue* 吹樂 ('blowing music').²⁷ Many large events, notably religious ceremonies and military parades, required

²⁶ *Guchui* 鼓吹 identifies two traditions: one is the drum and wind music from the Han Dynasty, the other is a kind of traditional percussion ensemble music in North China.

²⁷ *Zhouli Zhengyi* 周禮正義: *Zhouli-Diguan-Guren* 周禮 - 地官 - 鼓人, 1987: pp.898-910. “鼓人掌教六鼓四金之音聲，以節聲樂，以和軍旅，以正田役。凡祭祀百物之神，鼓兵舞帔舞者。凡軍旅，夜鼓鼙，軍動，則鼓其眾，田役亦如之。”

guyue performance. *Chuiyue* also appeared in national ritual activities. According to the 3rd - century BC book *Liji* 禮記:

Aristocratic descendants were required to learn *chuiyue*. Also, during the winter season, all musicians were required to play *chuiyue* together. (in Sun 1989: 479ff.)

Therefore, we can see that both *guyue* and *chuiyue* were performed in ritual ceremonies during the late Zhou dynasty. During this period, China experienced a transformation of its regime and social patterns, resulting in changes to traditional rules and regulations. Bell and stone chime music developed rapidly. The *Shijing* 詩經 (‘Book of Poetry’), which is a collection of traditional songs from the Chunqiu 春秋 period (770-476 BC), gives a good description of many kinds of ancient musical instruments, some of which are still in use. For example, the poem *Yougu* 有瞽 in the *Zhousong* 周頌 chapter tells us that:

There are blind musicians, in the court of Zhou dynasty. Bells and drums are hanging on the music stands, adorned with colorful feathers. Four instruments called *tao*, *qing*, *zhu*, *yu* are all in their positions, and other kinds of percussion are placed in good order. When everything is ready, the music starts. The panpipe and double-flute are played at the same time. The sound is harmonious and loud, with solemn and graceful skills. The ancestors have high spirits after listening. The guests are invited to visit, and appreciate this music for a long period.²⁸ (author's translation)

This shows that a wide variety of percussion and wind instrument types were used at that time. According to Wang Min 王岷, the Western Zhou ritual system had a very close

²⁸*Zhousong-Yougu* 周頌 - 有瞽: “有瞽有瞽，在周之庭。設業設虞，崇牙樹羽。應田縣鼓，鼗磬祝圉。既備乃奏，簫管備舉。嗶嗶厥聲，肅雍和鳴，先祖是聽。我客戾止，永觀厥成。 See James Legge for a different translation: “There are the blind musicians; there are blind musicians; In the court of [the temple of] Chow. There are [the music frames] with their face-boards and posts; The high toothed-edge [of the former], and the feathers stuck [in the latter]; With the drums, large and small, suspended from them; And the hand-drums and sounding-stones, the instrument to give the signal for commencing, and the stopper. These being all complete, the music is struck up. The panpipe and the double-flute begin at the same time. Harmoniously blend their sounds; in solemn unison they give forth their notes. Our ancestors will give ear; our visitors will be there; long to witness the complete performance.” This is from *The Chinese Classics*, vol. 4. 1991: pp. 587-588.

relationship with the development of *guchui* music (Wang 2003: 64). In traditional Chinese thinking, *li* 禮 ('ritual') and *yue* 樂 ('music') are two inseparable cultural ideologies. In other words, if you want ritual, you must have music.

Qin and Han Dynasties

In the Han dynasty (206 BC-AD 220), the evidence suggests that *guchui* was a genre of instrumental ensemble music performed on percussion and wind instruments. *Guchui* had different designations due to the diversity of the ensemble's organization and performance occasions (Yang, 1981: 110). There are two prevailing theories on the question of origin:

1. *Xihan Huyue* 西漢胡樂 ('Western Han dynasty barbarian music'), and
2. *Zhongyuan Bentuyue* 中原本土樂 ('Central Plains local music').

Scholars who advocate the 'Western Han dynasty barbarian music' theory believe that *guchui* emerged as the result of cultural exchanges among ethnic groups during the Qin (221-207 BC) and Han dynasties, and that the music of northern nomadic people was the only origin. This is the argument of Yang Yinliu (1981: 109), based upon statements in the late Han dynasty book, *Hanshu*:

At the last period of Qin Shi Huang's 秦始皇 dynasty, Ban Yi 班壹 took refuge in the place Loufan 樓煩, [and] the herds and horses he raised reached thousands. During the early years of Han dynasty, there was no restriction on the common people in the state. At the time of Xiaohui Di 孝惠帝 and Gaohou 高后, Ban was ruling the roost in the borderland because of his wealth; he went hunting, his flags were always fluttering, and the *guchui* sound of his army was deafening.²⁹
(author's translation)

²⁹ *Han Shu* 漢書, [Han dynasty] Ban Gu 班固, 1962: pp. 4197. "始皇之末, 班壹避于樓煩, 致馬牛羊千群。值漢初定, 與民無禁。當(漢)孝惠、高后時, 以財雄邊, 出入弋獵, 族旗鼓吹。"

Additionally, the record *Yuefu Shiji* 樂府詩集 mentions a military ceremony: “*Guchui* origin is unknown; Ban Yi of Han dynasty dominated the northern wilderness. People there blew *jia* 笳³⁰ with *xiao* 簫³¹ [and these instruments] were not *bayin* 八音³².”³³ Thus, for a very long time, many people have advocated that *guchui* music was 'foreign music', other than *bayin* (native Chinese music).

The opposing theory, *Zhongyuan bentuyue*, holds the perspective that *guchui* music was derived from the development of traditional instrumental music of the Central Plain (present-day Henan province). This point of view is represented by Wang Min (Wang 2003: 64) based on the Han dynasty *Liyue Zhi* 禮樂志. This source, in part, states:

There were four categories of Han music, the fourth called *duanxiao naoge* 短簫鐃歌 [‘small pipe, bells, song’], which was military music. This was created by Huang Di 黃帝 and Qi Bo 岐伯 in order to establish prestige, preach morality, make the enemy afraid as well as encourage the soldiers.³⁴ (author's translation)

I personally endorse the perspective of *Zhongyuan bentuyue* for two reasons. First, there was adequate material for the formation of *guchui* music during the Zhou dynasty. As mentioned above, Zhou *guchui* music was divided into *guyue* and *chuiyue*. Both *guyue* and *chuiyue* were employed in various Zhou dynasty ritual events, including worship, military parades,

³⁰ *Jia* 笳: reed-pipe; an instrument of ancient northern minorities. Usually called “*hujia*” 胡笳 as well, it is a reed instrument. They used bamboo to make the pipe, with birch bark as the decoration.

³¹ *Xiao* 簫, panpipe, a very ancient Chinese instrument.

³² There is great confusion in this argument. *Bayin* 八音, literally meaning ‘eight tones’, can refer to several different concepts in Chinese ways of thinking. It was originally a kind of appellation of ancient music. It is also a type of traditional instrumental and percussion music. Originally *bayin* was the earliest instrument classification system in China. Early in western Zhou dynasty (1046 -771 BC), people divided musical instruments by construction materials, including *jin* 金 (metal), *shi* 石 (‘stone’), *si* 絲 (‘silk’), *zhu* 竹 (‘bamboo’), *pao* 匏 (‘gourd’), *tu* 土 (‘clay’), *ge* 革 (‘leather’), *mu* 木 (‘wood’), eight categories. The instrument *Xiao* definitely belongs to *Bayin* categories. Therefore, I suspect the “*bayin*” concept here refers to local music.

³³ *Yuefu Shiji* 樂府詩集, Guo, 1979: pp. 223. “鼓吹未知其始也，漢班壹雄朔野而有之矣。鳴笳以和簫聲，非八音也。”

³⁴ Ibid. “漢樂四品，其四曰短簫鐃歌，軍樂也。黃帝岐伯所作，以建威揚德、風敵勸士也。”

state funerals, etc. In addition, *guyue* may also have been associated with metal instruments (such as bells) to accompany specific types of ceremonies. According to *Liji Jijie* 禮記集解 (Collected Annotations of the Book of Rites) by the Qing dynasty author Sun Xidan 孫希旦, professional *chuiyue* musicians were employed by Zhou dynasty state institutions: "There are instrumental masters, who teach wind instruments like *sheng* 笙 (mouth organ), *xun* 埙 (egg-shaped flute), *xiao* 簫 (panpipe), *guan* 管 (reed-pipe), and other percussion instruments" (Sun 1989: pp.1894). This shows that both *guyue* and *chuiyue* have been widely performed in Zhou dynasty, which laid a solid foundation for the development of *guchui* ensemble. Secondly, local military music of Central Plain has been used as a unique symbol for military exercises and hunting in Zhou dynasty. And this function was carried on to *duanxiao naoge*, which is a military type of *guchui* in Han dynasty. Therefore, Zhou dynasty's *guyue* and *chuiyue* can be considered as the early form and foundation for the development of Han dynasty *guchui* music.

During a later period of the Han dynasty, *guchui* music was divided into three general types: 1) *hengchui*³⁵ 橫吹 ('horizontal blow'), 2) *huangmen guchui* 黃門鼓吹 ('yellow gate drum blow')³⁶, and 3) *duanxiao naoge*. The source *Donghan Huiyao* 東漢會要 says:

When the emperors worship in the ancestral temple, they command the playing of *huangmen guchui*; when the military worships in the temple, they command the playing of *duanxiao naoge*.³⁷ (author's translation)

³⁵ There might be some confusion about the term *hengchui* 橫吹. It is worth mentioning that in Chinese common knowledge, *hengchui* has another meaning, which is transverse flute. In that case, *hengchui* should be considered as a traditional music instrument but not a kind of *guchui* music. In order not to confuse readers, I think it is necessary to make it clear that all the *hengchui* mentioned in this essay stand for the concept of *guchui* music in the Han Dynasty.

³⁶ It is very possible that the 'yellow gate' refers to the emperor's house since yellow was only the emperor's colour.

³⁷ "王师大献，则令奏恺乐，军大献则令凯歌。" Xu Tianlin 東漢會要, Shanghai: Guji, 2006, p119.

The other type of *guchui*, *hengchui*, is not mentioned in the above quote. However, in other documents, such as *Gujin Zhu* 古今注 and *Yuefu Shiji* 樂府詩集, *hengchui* was also considered an essential *guchui* genre. It combined the traditional *guchui*, which was inherited from the pre-Qin, and then developed into *huangmen guchui*. According to Yang Yinliu's interpretation from the statement of *Yuefu Shiji*, the title *guchui* was a general designation when the two instruments *jiao* 角³⁸ and *jia* were used together. The type of *guchui* played on the march with *paixiao* 排簫 (panpipes) and *jia* was called *huangmen guchui*; the other type, which used drum and *jiao* as the main instruments and played on horseback, was known as *hengchui*. That classification was based upon a record in *Yuefu Shiji* 樂府詩集: “*hengchui* music, initially called *guchui*, was played on horses for the military...”³⁹

Following the writing of Yang Yinliu, the distinction made between different kinds of *guchui* was changeable. He wrote that:

Due to the fact in the actual practice, the development of the music and the arrangement of the instruments could change at any moment due to different reasons. Thus, the above classification seems more inappropriate from much later dates onward (the former Song dynasty, 420 - 479), and only the initial name *guchui* has been kept by people as a general name. (Yang 1981: 110; author's translation)

This statement can be confirmed in some early art. For example, in the Han brick carving shown in Figure 2.1, which is not very clear, it seems that two figures are playing *paixiao*, which basically was used as a *guchui* instrument during the early Han period. Yet the interesting part is that they were playing *paixiao* on horses at the same time, which

³⁸ *Jiao* 角: horn; an ancient traditional instrument used by northwest nomadic people in the army. Initially made from animal horn.

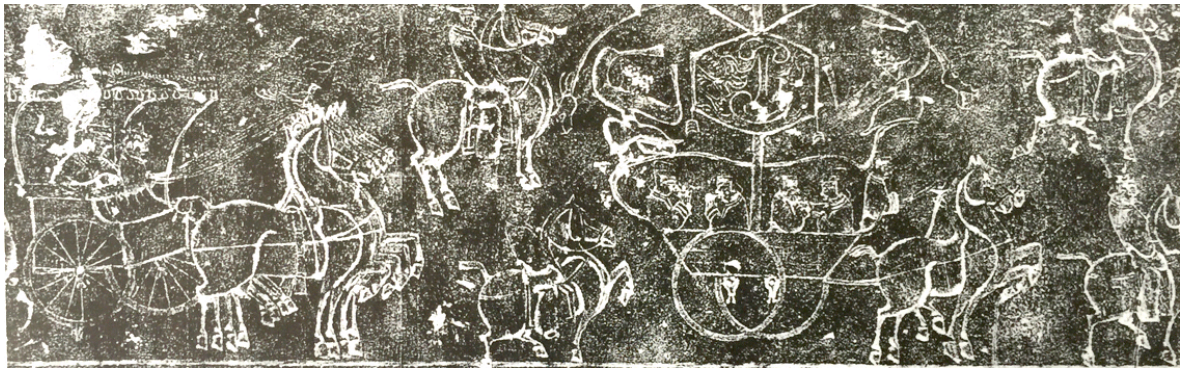
³⁹ *Yuefu Shiji* 樂府詩集, Guo, 1955: Juan 21: “橫吹去，其始亦謂之鼓吹，馬上奏之；蓋軍中之樂也。……其后分为二部，有簫、箛者为《鼓吹》，用之朝会道路，亦以給賜……；有鼓、角者为橫吹，用之軍中，馬上所奏者是也。”

should be used in *hengchui* and *duanxiao naoge* types. Hence, we can see the changeability of different types of *guchui* proposed by Yang Yinliu. The brick carving in Figure 2.2 shows one drum carriage pulled by two horses. It appears that four people are playing *paixiao* on the carriage. In the middle there is a *jiangu* 建鼓 (a large drum on a post) with two musicians standing on each side hitting the drum with drumsticks. This drum carriage is leading the ensemble.

Figure 2.1: Han brick carving of horse-riding *guchui* ensemble⁴⁰



Figure 2.2: Han brick carving of drum carriage⁴¹



⁴⁰ Brick from Feicheng 肥城, Shandong province, in *Zhongguo Yinyueshi Tujian* 中國音樂史圖鑑, Liu, 2008: pp. 67, used with permission by the Music Research Institute, Beijing.

⁴¹ Ibid. pp. 67, used with permission by the Music Research Institute, Beijing.

Wei, Jin, Southern and Northern Dynasties

Wei, Jin, Southern and Northern dynasties 魏晉南北朝 (AD 222 – 589, hereafter referred to as Wei Jin), appear to have brought further development to *guchui*. During these periods, the imperial court set up a *guchui* music department, which was in charge of all *guchui* music. The use of music still followed the Han dynasty custom. *Guchui* music was considered a grand and formal music genre, which could only be used by senior officials, such as great generals. The appearance of a *guchui* music department implied that *guchui* music had become an elegant type of court music (Xiang 2001: 2).

During the Northern Wei dynasty (386 – 557), *guchui* spread from the court to other social occasions. Liang Wudi 梁武帝 (Emperor Wu) of the Southern dynasty began to set up and use *guchui shier an* 鼓吹十二案⁴² in the temples, courts and banquets. The following Figures 2.3 and 2.4 are two Southern dynasty *guchui* brick carvings in Dengxian 鄧縣, Henan province. Figure 2.3 appears to be four musicians. Two of them are playing *jiao* horns, while the other two are hitting drums that are hanging at their waists. They are both holding drumsticks in their right hands and other objects (possibly bells) in their left hands. As shown in the image below, this appears to be a military ensemble because they are all dressed in the uniform with armor protection. It is also possible that they are the *guchui* ensemble performing for the emperor at court. The brick in Figure 2.4 shows five musicians. From the right to left, we can see one person playing the *hengdi* flute, one playing the *paixiao* panpipe, then two musicians playing long horns and one playing another kind of

⁴² *Guchui shier an* 鼓吹十二案, also known as *xiongpi shier an* 熊羆十二案. This was a type of *guchui* with fixed music instrumental arrangement. It was originated in the Liang 梁's court *guchui* music of the Southern dynasty. Later, it has been used as fixed *guchui* arrangement for the *Zaochao* 早朝 ('morning court session') in Song 宋 (960-1279), Liao 遼 (907-1125) and Jin 金 (1115-1234) dynasties.

wind instrument⁴³. In this image, musicians are dressed in the same way but with no armor, which means it is probably a performance for another ritual event. These two bricks are generally recognized as depicting a type of processional *guchui* music.

Figure 2.3: Southern dynasty *guchui* brick carving 1⁴⁴



Figure 2.4: Southern dynasty *guchui* brick carving 2⁴⁵



⁴³ The other instrument is a wind instrument with finger holes. According to the appearance, it seems to be a *bili* 篳篥.

⁴⁴ Ibid. pp. 68, used with permission by the Music Research Institute, Beijing.

⁴⁵ Ibid. pp. 68, used with permission by the Music Research Institute, Beijing.

Sui and Tang Dynasties

According to Yang Yinliu, this music in Sui and Tang dynasties (581-907)⁴⁶ was still called *guchui yue* and served two purposes for the ruler. First, *guchui* was used in processional ensembles to show the power and prestige of the ruler. Second, it was used during feasts and banquets for entertainment. From then on, it became less restricted and was combined with other music genres from its era (Yang 1981: 227). Later in the Tang dynasty (618 - 907), the tradition was still prosperous, and mostly used within the palace. But Li Minxiong (1997: 57) points out that at the same time, *guchui* was also quite widespread among the common people.

In the Sui dynasty (581-618), in order to preserve the old way of Han dynasty, the *guchui shu* 鼓吹署 (‘*guchui* department’) was kept. In the Tang dynasty, more diversified music and arrangements of ensembles were added. *Guchui* music used in Sui and Tang dynasties included two genres: *shier an* 十二案, for the temple courts and palace banquets; and *guchui sibu* 鼓吹四部, for military processions. Based on the records in *Suishu* 隋书⁴⁷: “Into the middle of *Daye* 大业 years, emperor Yang prepared banquets, using *guchui*, and *shier an* based on the Liang dynasty tradition...”

⁴⁶ According to the historical records, the Sui dynasty started from AD 581. However, based on the above content, the Southern and Northern dynasties didn't end until AD 589. The eight-year overlap is because the Emperor Wen of Sui 隋文帝 had changed the country title to Sui before the Southern and Northern dynasties had been completely destroyed.

⁴⁷ *Suishui-Yinyue Zhi* 隋書-音樂志, Zhangsun, 1974: pp. 382. “至大业中,炀帝制宴飧,设鼓吹,依梁为十二案。

In both the Sui and Tang dynasties, *hengchui* music was used in *lu bu* 鹵簿⁴⁸. The combination of *hengchui* and the original *guchui* music was called *guchui sibu*⁴⁹, which was divided into *ganggu bu* 柁鼓部 ('gang drum section')⁵⁰, *naogu bu* 饶鼓部 ('bell and drum section'), *da hengchui bu* 大横吹部 ('large horizontal blow section'), and *xiao hengchui bu* 小横吹部 ('small horizontal blow section'). Different sections were used for guards of honor at different levels. Figure 2.5 is a fresco from the Dunhuang 敦煌 caves, showing a processional Tang ensemble. In the fresco, there are eight people playing wind instruments on horseback. They are arranged on both sides, wherein each side has two musicians hitting drums and two musicians blowing horns. In the back of the team, there is a ten-musician ensemble. Musicians in the picture are holding different instruments, including *pipa* 琵琶 (lute), *bili* 篳篥 (reed-pipe), *hengdi* 横笛 (flute), *paiban* 拍板 (clapper), drum, *sheng* 笙 (mouth-organ), *konghou* 箜篌 (harp), etc. There is also one drum-carrying person on each side, with two musicians hitting the drum with drumsticks. All musicians are standing while performing, which is the processional type *guchui* used for marching or ceremonies in the Sui and Tang dynasties. Based upon the number of the musicians and their uniforms, this image appears to show an important ritual event for a high government official.

⁴⁸ *Lu bu* 鹵簿 was a type of processional music for emperors.

⁴⁹ *Yuefu Shiji – Hengchui Quci* 横吹曲辞, Guo, 1955: pp. 136. “自隋已后，始以横吹用之鹵簿，与鼓吹列为四部，总谓之鼓吹，并以供大驾及皇太子、王公等。一曰柁鼓部，其乐器有柁鼓、金钲、大鼓、小鼓、长鸣角、次鸣角、大角七种。”

⁵⁰ *Ganggu* 柁鼓 is a kind of small drum with a lid.

Figure 2.5: Tang dynasty fresco of processional ensemble (Dunhuang 敦煌)⁵¹



Song and Yuan Dynasties

Compared to the great Tang dynasty, court music during the Song dynasty (960-1279) reflects some changes as will be seen below. With the rise of urban music and the development of common-practice art, *guchui* deteriorated in many aspects, including its influence and status, decline of musicians and loss of quality. According to the records in *Songshi* 宋史:

In early Song dynasty, all princes and first to third class ministers have their own *guchui* ensemble. Because of the lack of *guchui* musicians for temple and ritual ceremonies, soldiers were taken from each army to serve as *guchui* musicians.⁵²
(author's translation)

⁵¹ *Zhongguo Yinyueshi Tujian* 中國音樂史圖鑑, Liu, 2008: pp. 111, used with permission by the Music Research Institute, Beijing.

⁵² *Songshi-Juan Yibaisishi-Yue Shifu-Guchui Shang* 宋史 - 卷一百四十 - 樂十五 - 鼓吹上, 1985: pp. 3301-3302. “宋初因之……又皇太子及一品至三品, 皆有本品鼓吹太常。鼓吹署樂工數少, 每大禮皆取之於諸軍, 一品一下喪葬給之, 亦取于諸軍……”

However, *guchui* survived. There is evidence showing that *guchui* was still used in the military music in the Song dynasty. As seen in Figure 2.6, a fresco in *Dai Miao* 岱廟 of Tai'an 泰安 (Shandong province 山東), there is a *guchui* ensemble within the entourage troop accompanying the emperor on tour. The musical instruments in the fresco include long horn, *suona* 嗩呐, *dagu* 大鼓 ('large drum'), *hengchui* 橫吹, and others. Compared to the Tang dynasty (See Figure 2.5), the size of the ensemble and the scale of the troop were smaller due to the depression of the country. But *guchui* still acted as an essential processional music for the emperors in Song dynasty.

Figure 2.6: Song dynasty fresco of *guchui* ensemble at Tai'an 泰安⁵³



In the Liao dynasty (907-1125⁵⁴), *guchui* and *hengchui* were still used in military music. And it went on to Jin (1115-1234) and Yuan 元 (1271-1368) dynasties to be used in the

⁵³ *Zhongguo Yinyueshi Tujian* 中國音樂史圖鑑, Liu, 2008: pp. 188, used with permission by the Music Research Institute, Beijing.

palace and court. In the Yuan dynasty, the state sent all *guchui* musicians to the *Xuansheng* temple 宣圣庙 in Qufu 曲阜⁵⁵ to enhance their performing skills.

Figure 2.7 is a drawing from the Yuan dynasty book *Quanxiang Pinghua Wuzhong* 全相平話五種. In the drawing, musicians of the ensemble are playing *dagu* 大鼓 (‘large drum’), *bili* 篳篥 (reed-pipe), *hengdi* 橫笛 (‘transverse flute’), *tongbo* 銅鈸 (cymbals), and *paiban* 拍板 (clapper). Based on their unified formal clothing, it is likely that the people in the drawing were performing for a high level event, which could be a *guchui* ensemble for imperial celebration or ritual ceremony. Thus the *guchui* music was still used in courts in the Song and Yuan dynasties, and this laid the foundation for the further development of *guchui*.

Figure 2.7: Yuan dynasty *guchui* ensemble, line drawing in *Quanxiang Pinghua Wuzhong* 全相平話五種⁵⁶



⁵⁴ The Liao dynasty overlapped by some years with the Song dynasty.

⁵⁵ Qufu, 曲阜 is a city in Shandong province.

⁵⁶ *Zhongguo Yinyueshi Tujian* 中國音樂史圖鑑, Liu, 1988/1996: pp. 135, used with permission by the Music Research Institute, Beijing.

Ming and Qing Dynasties

During the Ming and Qing periods (16th – early 20th centuries), *guchui* was well established in many areas of China. Starting from the Ming dynasty, the concept of *guchui* became broader and *chuida* is one of the inheritors of the previous *guchui* music.⁵⁷ In the Ming and Qing dynasties, there was a growth of instrumental ensemble music among the common people. Different types of gong-drum music were springing up all over the country. During this period, the use of *guchui* music was not restricted in the court anymore, but became a major common-practice tradition. According to the written source *Rizhi Lu* 日知录:

Guchui, used to be the military music no one could use except the senior military officers. Today, the civil servants can use it, literati and ordinary people can use it, Buddhist and Daoist monks can use it. The popularity of gong and drum ensemble is all over the country.⁵⁸ (author's translation)

During that period, *guchui* terminology became different from one region to another. *Su'nan chuida* is the collective name that local people use to refer to various forms of gong-drum ensemble music of the *Su'nan* area today. Historically, *Su'nan chuida* has had various names. For instance, the Ming dynasty author Zhang Dai 張岱 (1597-1689) used the name *guchui* 鼓吹 ('drumming and blowing' music)⁵⁹. And Shen Degu 沈德符 (1578-1642) writes in *Wanli Yehuo Bian* 萬曆野獲編:

The so-called *shiyang jing* 十樣景 music is played on *gu* 鼓 ('drum'), *di* 笛 ('flute'), *luo* 鑼 ('gong'), *ban* 板 (clapper), *da xiao zheng* 大小鈺 (large and

⁵⁷ The term *guchui* continued to be used in northern China today.

⁵⁸ *Guchui Bu Zalu-Rizhi Lu* 鼓吹部杂录-日知录, juan 133.

⁵⁹ This is in his book *Tao'an Mengyi* 陶庵夢憶. See Yang Yinliu, *Shifan Luogu*, 1982, pp.2. The original text is: “虎丘八月半，天暝月上，鼓吹十百處，大吹大擂，十番鑼鈸，漁陽摻撾，動地翻天，雷轟鼎沸，呼叫不聞。”

small gongs), *bo* 鈸 (cymbals) together. This type of music is extremely popular among the *Wu* speaking people in recent years.⁶⁰ (author's translation)

According to most scholars, in the Ming and Qing dynasties the genre of *chuida* music was one of the most commonly used *guchui* music types, and it is also the direct predecessor of today's *Su'nan chuida*. The *chuida* music in the Ming and Qing dynasties also had different kinds of *luogu* 鑼鼓 (gong and drum) music in different regions, of which the *chuida* music from *Su'nan* area was among the most famous ones.

In the Ming dynasty painting *Chujing Tu* 出警圖 (as shown in Figure 2.8), a *chuida* ensemble is shown on horseback. Figures in the painting are holding instruments including a drum, *suona* 嗩呐, horns, *hengdi*, gongs, *dangdang* 铛铛 (pan shaped cymbal) and *paiban* 拍板 (clapper). This processional ensemble appears to be performing *shifan* music. In another detailed part of the same painting (see Figure 2.9), there is a leading ship with the processional music ensemble. Musicians are playing instruments like *dagu* 大鼓 ('large drum'), gongs, cymbals, *yunluo* 雲鑼 ('cloud gongs'), *hengdi* and so on. Along with other contextual information from the painting, this was a large royal event for the emperor. Therefore, *chuida* music is in this period still played an important role as the court music.

⁶⁰ Shen, 1959: juan 25, pp. 650.

Figure 2.8: *Chuida* ensemble on horseback, detailed part 1 in *Chujing Tu*⁶¹



Figure 2.9: *Chuida* ensemble on a boat, detailed part 2 in *Chujing Tu*⁶²



⁶¹ *The Emperor's Procession - Two scrolls of the Ming Dynasty*, Na and Kohler, 1970: pp. 81, used with permission by the Music Research Institute, Beijing.

⁶² *The Emperor's Procession - Two scrolls of the Ming Dynasty*, Na and Kohler, 1970: pp. 85, used with permission by the Music Research Institute, Beijing.

Su'nan chuida is a common name for all *chuida* music in the *Su'nan* area. It includes *shifan gu* 十番鼓, *shifan luogu* 十番鑼鼓 and other types in the same area. According to Xie Jianping (1990: 97), records of *Su'nan chuida* appeared in the books and articles from different scholars starting from the Ming (1368–1644) period. Ming dynasty author Yu Huai,⁶³ in his book *Banqiao Zaji* 板橋雜記, records the scene of more than ten people playing instruments, including *pipa* 琵琶 (lute), *zheng* 箏 (zither), *se* 瑟 (smaller zither), *xiao* 簫 (vertical flute) and *shifan gu* at a banquet.⁶⁴ In addition, this book also records an event that one person named Yao Zhuangruo from Jiangxing 嘉興⁶⁵ invited notables from everywhere to play different types of traditional music, including *shifan gu*, on a ship in the river *Qinhuai* 秦淮⁶⁶ (Xie 1990: 98). Based on my observation about *shifan gu* in those sources, it was a kind of drum music played by one person at that time, which was basically a drumming section.

Some scholars, such as Wang Zhiwei 王志偉 and Cai Huiquan 蔡惠泉, claim that *Kunqu* opera and the emergence of *Su'nan chuida* are inseparable (1987). The *Su'nan* region is the birthplace of *Kunqu* 崑曲, which prospered during the Ming period. It subsequently circulated widely among the regions, and has been used as the traditional custom of the festival entertainment. Usually, a gong-drum section was performed as the opening in order to attract audience before the opera; and a closing gong-drum section was often played after the opera. In addition, a few sections of gong-drum music were played between each scene to

⁶³ Yu Huai 余懷, Ming- Qing author (1616-1696).

⁶⁴ *Banqiao Zaji* 板橋雜記, Yu Huai, 2000: pp.78. “侍兒曳羅縠者十餘人，置酒高會，則合彈琵琶、箏、瑟、或狎客沈云、張卯、張奎數輩吹洞簫，唱時曲，酒半，打十番鼓”。

⁶⁵ Jiangxing 嘉興, a place in Jiangsu province.

⁶⁶ *Banqiao Zaji* 板橋雜記, Yu Huai, 2000: pp.83. “嘉興姚壯若，用十二樓船于秦淮，招集四方應試知名之士。……曲中狎客有張卯官笛，張魁官簫，管五官管子，吳章甫弦索，盛仲文打十番鼓……”

indicate intervals. According to this theory, *Su'nan chuida* gradually formed based on the developments of those instrumental practices. However, it is uncertain which music genre came first. Further discussion about the connection between *Su'nan chuida* and *Kunqu* is found in Chapter 3 through music analysis.

Later in early Qing dynasty, Ye Mengzhu 葉夢珠 (1644-1911) discussed several popular genres of instrumental music around *Wuzhong* area during the late Ming in his book *Yueshi Bian* 閱世編:

Except the new *xiansuo* 弦索 music, there is also *shi buxian* 十不閑, which was commonly known as *shifan* 十番 and also called *shiyang jin* 十樣錦. (author's translation)

Ye Mengzhu⁶⁷ identified this music by two different terms: *shi buxian* 十不閑 (‘ten not idle’) and *shifan* 十番.

Shifan 十番 means literally ‘ten kinds’. Based on common knowledge and my own interpretation, the term *shifan* here can be considered as many different kinds of instruments. This music flourished in the Jiangnan area together with *xiansuo* at the end of *Wanli* year (c. 1619). At the end of the *Chongzheng* 崇禎’s (1627 – 1644) year⁶⁸, some young people from Wuchang 吳閶 created the *xin shifan* 新十番 (new *shifan*), which was played on *sheng* 笙 (mouth-organ), *guan* 管 (reed-pipe) and *xian* 弦 (stringed instruments).⁶⁹

Figures 2.10 and 2.11 consist of a painting and partial detail of a Qing dynasty *chuida* ensemble during a funeral ceremony.

⁶⁷ *Yueshi Bian* 閱世編. Ye, 1981: juan 10, pp. 222. “其器僅九：鼓、笛、木魚、板、撥、小鑊、大鑊、大鑼、鑼鑼...”

⁶⁸ This is the reign title and dates of the *Chongzheng* Emperor.

⁶⁹ *Yueshi Bian* 閱世編, Ye, 1981: juan 10, pp. 222. “吳中新樂絃索之外，又有‘十不閑’，俗訛稱十番，又稱‘十樣錦’。其器僅九……萬曆年末與絃索同盛于江南。至崇禎末，吳閶諸少年又創為‘新十番’，其器為笙、管、弦。”

Figure 2.10: Qing dynasty painting of *Chuida* ensemble at a funeral⁷⁰



Figure 2.11: Detail of Qing dynasty painting of *Chuida* ensemble at a funeral⁷¹



⁷⁰ *Zhongguo Yinyueshi Tujian* 中國音樂史圖鑑, Liu, 1988/1996: pp. 152, used with permission by the Music Research Institute, Beijing.

⁷¹ *Zhongguo Yinyueshi Tujian* 中國音樂史圖鑑, Liu, 1988/1996: pp. 152, used with permission by the Music Research Institute, Beijing.

As seen from both pictures, there is a *chuida* ensemble in the procession. The musicians from the ensemble play instruments including four carry-on drums, *yunluo* 雲鑼, *bili* 篳篥, *suona* 嗩吶 and *dizi* 笛子 (‘bamboo flute’). This kind of *chuida* group was commonly employed by wealthy people for funerals at that time, and this tradition has been kept until today.

Afterwards, Li Dou 李斗 (1749-1817) in the Qing dynasty wrote the book *Yangzhou Huafanglu* 揚州畫舫錄. The author depicted the performance of *shifan gu* in a singing boat moored at Hong Bridge 虹橋歌船 in Yangzhou as follows:

[M]usicians create a marvelous piece of music with the aid of ten musical instruments including *di*, *guan*, *xiao*, *xian*, *tiqin* 提琴 (fiddle), *yunluo* 雲鑼 (cloud gongs), *tangluo* 湯鑼, *muyu* 木魚 (wooden fish), *tanban* 檀板 (clapper) and *dagu* 大鼓 (big drum), so-called *shifan gu*.....⁷² (author’s translation)

From the above description, we can see that this kind of ensemble music, which was called *shifan gu* by Li Dou, basically has the same musical instruments as the *xin shifan* mentioned in the book *Yueshi Bian*. So, it can be seen that *Su’nan chuida* music absorbed numerous elements such as vocal music (common practice songs and opera music) from the traditional music of different dynasties.

Li Dou documents *shifan gu* and *shifan luogu* in detail:

Shifan gu, uses the *shuangdi* (‘double flute’) to play the highest pitch, accompanied by vertical flute and *guan*; lute and cloud-gong players correspond with each other with the accompaniment of *tiqin* [fiddle]; drum and clapper players correspond with each other with the accompaniment by gongs. When the ensemble plays music in unison, the single-skin drum starts to be used and this makes the sound extremely loud...if gongs and cymbals are in use in the

⁷² *Yangzhou huafanglu*: 揚州畫舫錄. Li, 1960: juan 11, pp. 255-256. “十番鼓者，吹雙笛，用緊膜，其聲最高，謂之悶笛；……是樂不用小鑼，金鑼、鐃鈸、號筒，只用笛、管、弦、提琴、雲鑼、湯鑼、木魚、檀板、大鼓十種，故名十番鼓。……”

meanwhile, then the music is *cu-xi* [rough-fine] *shifan*. When *suona* players also join the ensemble, the music is known as *yuanyang pai* [beats in pairs] such as *Da Kaimen*, *Xiao Kaimen*, *Qiwu San*, and this should be called *shifan luogu* rather than *shifan gu*.⁷³ (author's translation)

Today, the term *shifan* has been retained and is still used in two main *chuida* types, *shifan gu* and *shifan luogu*. Therefore, it is reasonable to say that *shifan gu* and *shifan luogu* were initially developed during the Ming dynasty (1368-1644). Both types are genres of traditional ritual ensemble music using both stringed and bamboo instruments (*sizhu* 絲竹), together with gongs and drums. People are confused about these two categories due to the similarities of their names and functions. According to Yang Yinliu⁷⁴, *shifan luogu* and *shifan gu* are two totally different types of music, and they are unrelated to each other. Yang wrote:

Not only are the sort of percussion instruments they use and the playing skill different materially, but also the *qupai* or melodies they use for the stringed and bamboo instruments are not the same at all. Thus they are independent and should not be lumped together. (1981: 993)

According to most scholars, however, both *shifan luogu* and *shifan gu* were formed during the same period and flourished in the same area, and were not that different. Yuan Jingfang says: "These two types of music are basically the same with regards to the local region, performance organizations, styles and their social functions" (2005: 384-5). Indeed,

⁷³ *Yangzhou Huafang Lu* 揚州畫舫錄. Li, 1960: juan 11, pp. 255-256. "十番鼓者，吹雙笛，用緊膜，其聲最高，謂之悶笛，佐以簫管。管聲如人度曲，三絃緊緩與雲鑼相應，佐以提琴。龜鼓緊緩與檀板相應，佐以錫鑼。眾樂齊乃用單皮鼓，響如裂竹...若夾用鑼鏡之屬，則為粗細十番。下乘加噴吶，名曰'鴛鴦拍'如《大開門》《小開門》《七五三》、乃鑼鼓，非十番鼓也。"

⁷⁴ Yang Yinliu 楊蔭瀏 (1899-1984) is recognized as the founder of Chinese ethnomusicology with outstanding achievement in the study of Chinese music history. As early as 1925 he wrote his thesis, "Chinese music history" in English, and completed *Zhongguo Gudai Yinyue Shigao* 「中國古代音樂史稿」 "A Draft History of Ancient Chinese Music" in 1981. This is a great achievement in terms of his comprehensive study in music history and traditional music.

according to my understanding and the recordings I have heard, a *chuida* ensemble can usually play both *shifan luogu* and *shifan gu*.⁷⁵

According to Yuan, there are actually some aspects that enable scholars to make a distinction between these two types. First of all, with regard to arrangement of instruments in *Shifan gu*, there are no idiophone types of percussion, such as *luo* 鑼 (gong), *bo* 鈸 (cymbals) or *cha* 鐮 (small cymbals). Secondly, the sources of *qupai* are also different. In addition to the view of Yuan Jingfang (2005: 384), the words quoted earlier from Yang Yingliu also reflect the same idea. The melodic *qupai* used in two types are distinctive and they have no correlation. The third difference Yuan found is about the musical structure and framework within their suite formations. For instance, *shifan luogu* is constructed of several *luogu paizi* 锣鼓牌子 ('gong-drum pieces')⁷⁶ and the melodic part with the 'large four sections' (*da siduan* 大四段) is the main section, highlighting different combinations of sequences in a *taoqu*⁷⁷.

In contrast, *shifan gu* is organized according to a couple of 'drum sections' (*gu duan* 鼓段) as core parts for a *taoqu* suite. Normally, there are three drum sections: *man guduan* 慢鼓段 ('slow drum section'), *zhong guduan* 中鼓段 ('middle drum section') and *kuai guduan* 快鼓段 ('fast drum section'), which highlight the solo drumming sections. When discussing the differences between *shifan luogu* and *shifan gu*, the local *Su'nan* scholar Lu

⁷⁵ This point of view is based on a CD of *Sunan chuida* music, 'Wu Tunes-The Exquisite Sounds of Suzhou', from the *Wu Tunes* traditional performing group of Suzhou. In the album, the same ensemble plays both types of *chuida* pieces.

⁷⁶ The term *paizi* carries the same meaning as *qupai* in Chinese traditional music.

⁷⁷ *Taoqu* 套曲, music in suite form. It is an extended structure of many *qupai*. According to the *taoqu* entry in *Zhongguo Yinyue Cidian*, a suite form is composed of several related *qupai* in traditional opera music and instrumental music. (*Zhongguo Yinyue Cidian*, 1999: pp.389.) Based on Li Minxiong's theory, the three forms mentioned as below can be considered as *tao* 套 (suite) in Chinese traditional instrumental music: music which is composed of several separate melodies; or music consisting of multiple separate sections with segmented subtitles; or music formed by a plurality of unnamed independent segments. (Li 1988: 23)

Qigui 魯其貴 observes that the gong-drum section (鑼鼓段), gong-drum pieces and melodic music parts are played alternately or overlapping in *shifan luogu*. When the solo drumming sections appear, superb drumming skill is required (Lu 1998: 19).

Throughout history, *guchui-chuida* types have developed in different ways. In the Zhou dynasty, *guchui* as an early form of *chuida* was commonly used for ritual ceremonies. From the Han to Yuan dynasties, *guchui* music served primarily as military and court music for the emperors. In the Ming and Qing dynasties, and even today, *chuida* music has become widespread and used among the common people. Based on Li Mingxiong's thinking, this is because *chuida* is one of the most functionally relevant music genres of Chinese traditional music (Li 1990: 4).

Chapter 3

Chuida Music: Instruments and Structure

In this chapter, I discuss the major instruments used in *Su'nan chuida* and analyze parts of a representative *taoqu* suite of *shifan luogu*, which is one of the main types of *Su'nan chuida*. There are two kinds of *shifan luogu* music: ‘silk bamboo *luogu*’ (絲竹鑼鼓 *sizhu luogu*) and ‘pure *luogu*’ (清鑼鼓 *qing luogu*). According to Yuan Jingfang (2005: 380), these two have different *qupai* repertoires. As the names imply, *sizhu luogu* uses melodic instruments in addition to the percussion, while *qing luogu* only uses different types of gongs and drums. Here I will focus on one frequently used *taoqu* form of *sizhu luogu*: *Xia Xifeng* 下西風 (‘the west wind blows downward’).

Musical Instruments

There are differences in instruments used, depending on the nature of performing groups. *Shifan luogu* has two different types, *cu* 粗 (‘rough’) and *xi* 細 (‘refined’), which differ in styles and number of instruments. The most commonly used percussion instruments are drums and gongs, while *di* 笛 (flute) is the most common melodic instrument. The number of instruments increases according to the conditions of the performance. Also, the *qupai* repertoire is based on the size of the performing group. Larger ensembles have greater diversity and usually perform more *qupai* than smaller ones.

The percussion instruments used for ‘rough’ style include *tonggu* 同鼓 (barrel drum), *bangu* 板鼓 (‘beat drum’), *dalu* 大鑼 (‘large gong’) and other types of gongs and cymbals. *Tonggu* is widespread in southern Jiangsu area. The drum body is made of wood in

a barrel shape, with a slightly wider part in the middle. The height is about 60 centimeters (cm), and both ends of the drum are covered with skin. The diameter of the surfaces is about 50cm. The central part of drum body is equipped with three rings for suspension in a stand. Based upon a variety of playing techniques, different tone colors are available. In *Su 'nan chuida*, the *bangu* player usually plays *tonggu* at the same time (see Figure 3.1).

Bangu is a single-headed block drum. It is also known as *danpigu* 单皮鼓 (‘single-skin drum’) or *xiaogu* 小鼓 (‘small drum’). The character *ban* 板 in Chinese can be interpreted as ‘beat’, since *bangu* is usually used to maintain the basic beat in traditional music. In the suite *Xia Xifeng*, *bangu* serves as the lead percussion instrument. *Bangu* has a thick body, which is covered with a piece of pigskin, and the body is open at the bottom. In some cases (such as in opera), the *bangu* drummer may play it with his right hand holding the stick, while playing the *paiban* 拍板 (clapper) with his left hand. However, based on my notation and recorded sources, it is not clear whether the player is playing other percussion or just focused on playing *bangu* (see Figure 3.2).

Daluo (‘large gong’), made from a copper alloy, has a diameter of about 30cm. The body is flat and in a round shape. When playing it, the performer usually holds the gong by the left hand and hits it with a mallet in the right hand. *Daluo* is very commonly used in traditional instrumental ensemble music and in opera as well (see Figure 3.3).

Figure 3.1: *Tonggu*,⁷⁸ line drawing

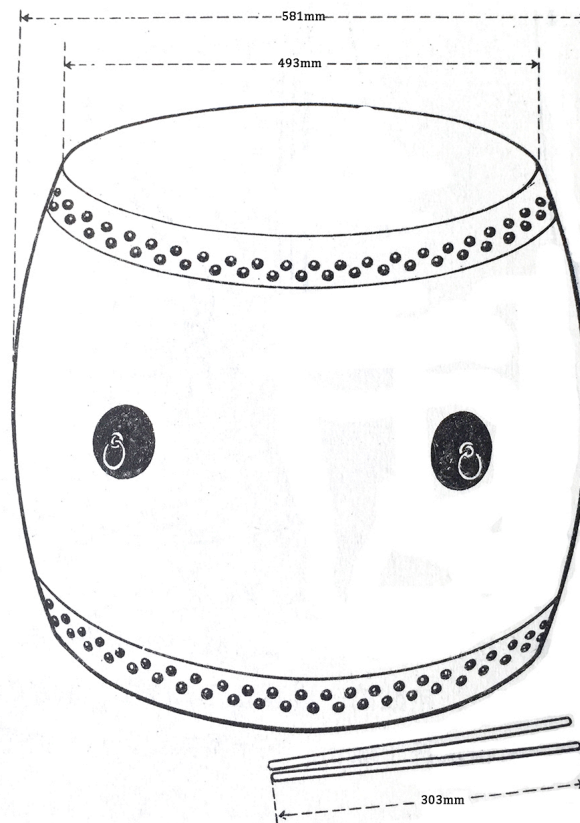
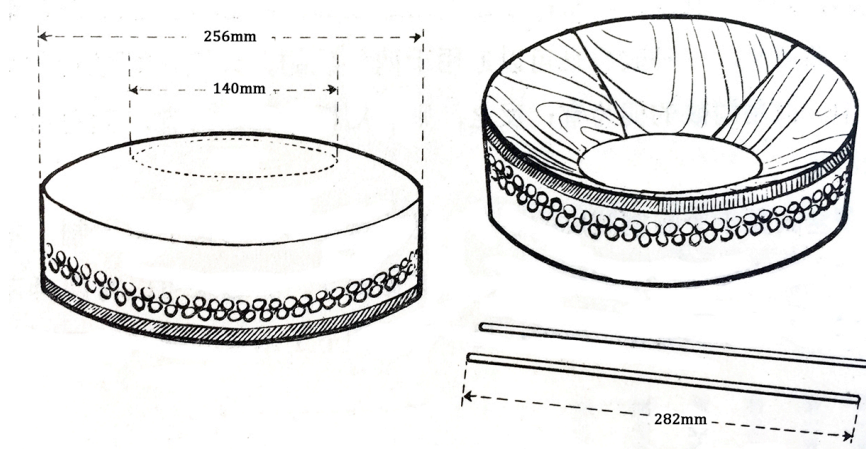


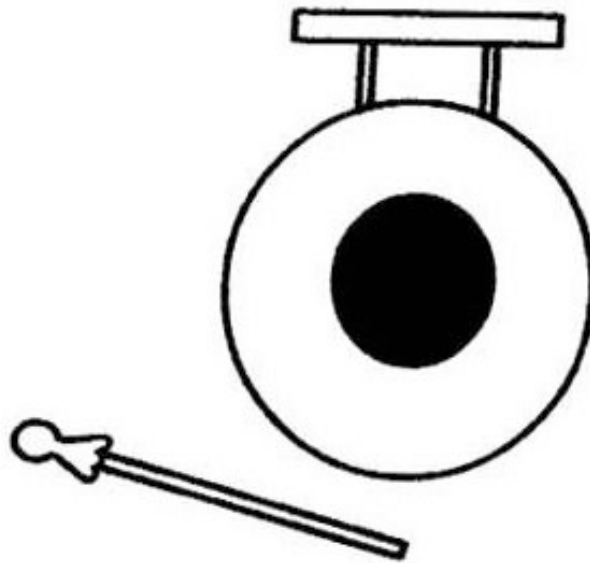
Figure 3.2: *Bangu*,⁷⁹ line drawing



⁷⁸ *Su'nan Shifan Guqu* 蘇南十番鼓曲, Yang & Cao, 1957/1982: pp. 8, used with permission by the Music Research Institute, Beijing.

⁷⁹ *Su'nan Shifan Guqu* 蘇南十番鼓曲, Yang & Cao, 1957/1982: pp. 9, used with permission by the Music Research Institute, Beijing.

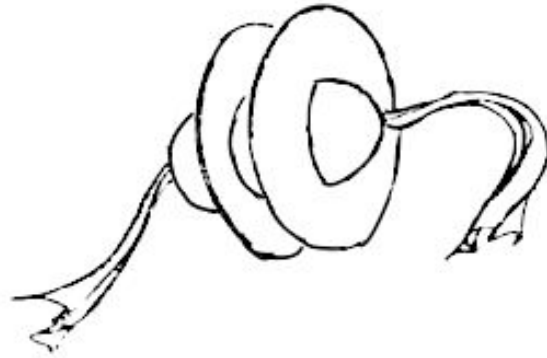
Figure 3.3: *Daluo*, line drawing by the author



Bo 鉦 is a pair of bronze cymbals, also known as *cha* 鐸 among the general public. *Bo* is circular in shape with a bulged centre. This central bulged hemispherical part is called a ‘bowl’ or ‘cap’. The part between the root of the ‘bowl’ and the edge of cymbal is known as *tang*. Its sound is made by striking the cymbals together. In *Xia Xifeng*, there is a special type of *bo* called *qibo* 七鉦 (‘seven cymbal’). *Qibo* is used in the *luogu paizi* 鑼鼓牌子 (‘gong-drum label’) section. In my opinion, *qibo* is a specific regional name of the cymbal type used in the Jiangsu area. Based on my own knowledge and experience of *Wu* dialect, the name of *qibo* probably has relevance to the *wu* dialect and also the sound of *bo*. Normally, a chanting word for each instrument is based upon the sound it makes. The character *qi* 七, literally meaning ‘seven’ in Mandarin, does not make any sense for the meaning of *qibo*. In the notation, the *luogu jing* 鑼鼓經 (‘gong’ and ‘drum’ text) is written as *qi* 七. In *wu* dialect, *qi* is pronouncing as ‘chat’, and this is exactly the same pronunciation as the cymbal's

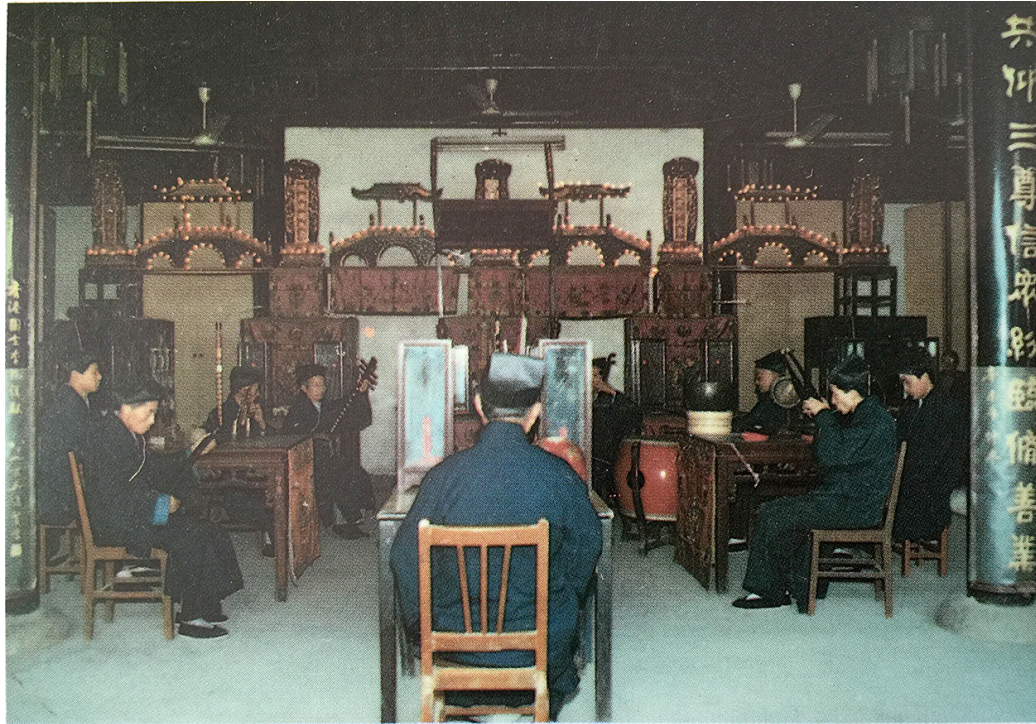
other name: *cha* 鐸. This pronunciation is very similar to the sound of the cymbal. Thus, I believe the origin of this name *qibo* is mainly related to the local dialect and instrument's sound (see Figure 3.4).

Figure 3.4: *Bo*, line drawing by the author



As for the 'refined' style, smaller percussion such as *xiaobo* 小鈸 ('small cymbals') and *zhongluo* 中鑼 ('medium gong') are used. *Xiaobo* has a long history and very strong expressive force. As with other cymbals of various sizes, the structure of *xiaobo* is very simple, the main body made of copper alloy. The sound of *xiaobo* is loud and intense, even in a 'refined' *chuida* style. It has a high penetrating timbre, which is good at heightening the atmosphere of traditional music. (See Figure 3.5 for a standard seated Daoist *shifan luogu* ensemble.)

Figure 3.5: Standard seated Daoist *Shifan Luogu* ensemble of Suzhou, Jiangsu Province⁸⁰



The wind instrument *di* 笛 (transverse flute) usually serves as the main melody instrument in *shifan luogu*. *Di* is traditionally constructed of bamboo. It is known by various names throughout history, such as *hengchui*, *hengdi*, *dizi*, etc. There are two basic types of *di*, *qudi* and short *bangdi*. *Qudi* is the prevailing type in this region, including *Jiangnan sizhu* 江南丝竹 and *Kunqu* 昆曲⁸¹ (Kun opera). The type of *di* used in *shifan luogu* is also *qudi*. In *sizhu* 絲竹 (‘silk bamboo’) music sections of *shifan luogu*, the *di* plays the main melody. I think the use of *di* as a melody instrument is also associated with *Kunqu* influence since

⁸⁰ *Jiangsu Jicheng* 江蘇集成, selection of picture data, 1990, used with permission by the Music Research Institute, Beijing.

⁸¹ *Kunqu*, also known as *Kunju* (崑劇), Kun opera or *Kunqu* opera, is one of the oldest extant forms of Chinese opera. It evolved from the Kunshan melody, and dominated Chinese theatre from the 16th to the 18th centuries. The style originated in the Wu cultural area. It is listed as one of the Masterpieces of the Oral and Intangible Heritage of Humanity by UNESCO since 2001.

Kun opera is prevalent in Jiangsu area. In *Kunqu* performance, *di* is the primary melodic instrument of accompaniment (see Figure 3.6).

Figure 3.6: *Qudi*, line drawing by the author



***Taoqu* Form of *Shifan luogu*: *Xia Xifeng*⁸²**

Xia Xifeng is one of the most representative suites from the *shifan luogu* tradition. The *Qing* dynasty author Li Dou referred to it in *Yangzhou Huafang Lu* 揚州畫舫錄 (‘Yangzhou Pleasure-boat’) as he talked about *shifan*: “pieces like *Xia Xifeng*, are all very old music. The blowing, plucking and striking are unified on the beats and rhythm...”⁸³ *Xia Xifeng* is a typical ‘rough’ style melodic *luogu* suite. The entire suite is comprised of 19 short sections (Figure 3.7).

⁸² The title 下西風 is taken from the original lyrics of the vocal version of the first *sizhu* music part: “下西風黃葉紛飛，染寒煙衰草微暈。”

⁸³ Ren: 2010, pp.19. The original text in Chinese is : “如《下西風》、《他一立在太湖石畔》之類,皆系古曲,而吹彈擊打,合拍合齊...”

Figure 3.7: Xia Xifeng, outline of the suite

Part one (opening)	1	Luogu paizi 鑼鼓牌子「 <i>Jiji Feng</i> 急急風」—1 st
	2	Melodic part A (key of G)
	3	Luogu paizi 鑼鼓牌子「 <i>Jiji Feng</i> 急急風」—2 nd
	4	Melodic part B
	5	Luogu duan 鑼鼓段 I (gong and drum section)
	6	Melodic part C
	7	Luogu duan 鑼鼓段 II
	8	Melodic part D
	9	Luogu paizi 鑼鼓牌子「 <i>Xi Zouma</i> 細走馬」—1 st
Part two (developing/main)	10	<i>Da Siduan</i> 大四段 (large-four-section) ⁸⁴ : a - <i>hetou</i> 合頭 first section <i>hewei</i> 合尾 b - <i>hetou</i> 合頭 second section <i>hewei</i> 合尾 c - <i>hetou</i> 合頭 third section <i>hewei</i> 合尾 d - <i>hetou</i> 合頭 fourth section <i>hewei</i> 合尾
	11	Melodic part E「 <i>Hong Taren</i> 哄他人」(key of G-D)
	12	Luogu paizi 鑼鼓牌子「 <i>Qi Duan</i> 七段」
	13	Melodic part F「 <i>An Zhijian</i> 俺只見」
	14	Luogu paizi 鑼鼓牌子「 <i>Xi Zouma</i> 細走馬」—2 nd
Part three (changing/transition)	15	Luogu paizi 鑼鼓牌子「 <i>Yu Heba</i> 魚合八」
	16	Luogu paizi 鑼鼓牌子「 <i>Xi Zouma</i> 細走馬」—3 rd
	17	Luogu paizi 鑼鼓牌子「 <i>Jin Ganlan</i> 金橄欖」
Part four (concluding/ending)	18	Luogu paizi 鑼鼓牌子「 <i>Xi Zouma</i> 細走馬」 —「 <i>Jiji Feng</i> 急急風」
	19	Luogu paizi 鑼鼓牌子「 <i>Luoshi Jiedin</i> 螺螄結頂」

According to my understanding of Chinese theory, it may be possible to analyze this in four broad parts, following the traditional Chinese literary theory of *qi*, *cheng*, *zhuan*, and *he* 起承轉合. *Qi* (‘opening’), *cheng* (‘developing’), *zhuan* (‘changing’), and *he* (‘concluding’) refer to the introduction, elucidation of the theme, transition to another viewpoint and summing – the four steps in the composition of classical writing. When looking at the

⁸⁴ Typical form of *shifan luogu*, also known as *Sifan* 四番, repeat the same *luogu* part for 4 times.

structure in this way, I have some difficulty following the model. For example, the opening part occupies about half of the entire suite. It is possible to think that this part may be included in the development, which does not very smoothly fit the *qi, cheng, zhuan, he* theory. My conclusion is that this literary theory cannot be fully applied in this instance.

Xia Xifeng starts with a fast and lively percussion section (*luogu paizi* 鑼鼓牌子), entitled *Jiji Feng* 急急風 (‘rapid wind’)⁸⁵. Then the suite moves to a slower tempo section progressively with more elaborate melody and gentle percussion. This *luogu paizi* comes back again several times throughout the suite, and here I will analyze its first appearance, which is representative. This percussion part sets the *luogu* sections as the balancing point, organically combining every single *sizhu qupai* together. Normally, *Jiji Feng* has 20 beats total, with pauses directed by the *bangu* player. In the case of the first *Jiji Feng*, it contains 22 beats due to two additional pauses (as shown in Example 3.1). The *bangu* player chooses to take two prolonged breaks on the 15th and 19th beats; players of other percussion parts follow and continue playing until the *bangu* player proceeds to the next beat. This *luogu paizi* is metered in 1/4 time; two eighth-note strokes played on *bangu* start the section, leading into the main beat. The most simplified part is played by *dalu*, which is played on every beat with the equivalent time value of quarter notes. The other two percussion, *xiluo* 喜鑼 (small gong)⁸⁶ and *qibo* 七鈸 (cymbals), continue eighth-notes without pause. After pausing on beat 15, the rhythmic density for the *bangu* increases to sixteenth notes.

⁸⁵ *Jiji Feng* is originally a percussion style of *Jing Ju* 京劇 (Peking Opera). It is fast-paced, mostly used in accompaniment of tense stage actions.

⁸⁶ *Xiluo* 喜鑼, same as *xiaoluo* 小鑼, refers to a small gong. *Xi* 喜 literally means ‘joy’ in mandarin. However, in this case, *xi* means ‘small’ according to the local dialect.

Example 3.1: *Jiji Feng* in *Xia Xifeng*

【急急风】 ♩ = 126 – 132

板 鼓	$\frac{1}{4}$	$\overset{>}{\text{扎扎}}$ 扎扎 扎扎 扎扎 扎扎 扎 扎.扎 扎扎 扎 扎 扎拉拉拉
大 锣	$\frac{1}{4}$	0 丈 丈 丈 丈 丈 丈 丈 丈 丈 丈
喜 锣	$\frac{1}{4}$	0 内内 内内 内内 内内 内内 内内 内内 内内 内内 内内
七 钹	$\frac{1}{4}$	0 七七 七七 七七 七七 七七 七七 七七 七七 七七 七七

	扎扎	扎扎拉	扎扎	0	收讯	扎扎扎扎	扎扎扎扎	扎扎扎扎	0	收头	$\overset{>}{\text{扎扎}}$	$\overset{>}{\text{扎}}$	$\overset{>}{\text{扎}}$	
	丈	丈	丈	丈	丈	丈	丈	丈	丈	丈	丈	丈	丈	
	内内	内内	内内	内内	内内	内内	内内	内内	内内	内内	内内	内内	内	
	七七	七七	七七	七七	七七	七七	七七	七七	七七	七七	七七	七七	七	

Regarding melody, scholars believe that *shifan luogu* melodies have strong connections with *Kun* opera *qupai*, since these traditions are from the same region. According to the Beijing researcher Gong Lin (1992: 37), most *sizhu* melodies of *sizhu luogu* are derived directly from *Kunqu* and some other vocal music⁸⁷. In my opinion, it might be incorrect to say that those melodies in *Kunqu* or other vocal music genres were the original source. I would hypothesize that *shifan luogu* and *Kunqu* developed these melodies from the same fundamental *qupai* models. In this case, it is hard to determine which music genre was the first to use a certain *qupai* or basic melody. However, one thing we are able to identify is that

⁸⁷ Based on my own understanding of traditional music in *Su'nan*, other vocal music maybe included: local *xiaodiao* 小調 (common-practice song), *Suzhou tanci* 蘇州彈詞 (Suzhou narrative song), etc.

there is a strong connection between *shifan luogu* and *Kunqu*, as discussed in Chapter Two. Also, this connection of two music genres reflects the ‘sound and region relationship’ theory mentioned in the first chapter, which suggests that music types from a certain region have great influence on each other.

The second small section of *Xia Xifeng* is a melodic part, with the wind instrument *di* 笛 playing the melody. In this melodic section (as seen in Example 3.2), the melody has 8 phrases total. It is basically a through-composed melody in an equivalent of 2/4 time. Phrase *a* is in the sol-pentatonic mode. It starts with a two-measure motif and this motif then repeats once. Phrase *b* and phrase *c* are not easy to separate since there is a melodic elision at the end of phrase *b* and the beginning of phrase *c*. The sixth phrase starting from measure 24 can be considered as *b'*, since some of the motivic units and elements from phrase *b* appear in variation. Right after the seventh phrase (measure 32), there is a break with a longer time value. Thereafter, the meter shifts to a free meter (*sanban* 散板), which is similar to a tempo rubato in western music. Except for the first two phrases, la-pentatonic is the most effective and dominant mode in this music. It is worth mentioning that in this part, the use of note ti/7 creates special Chinese music characteristics for the melody. This note serves as a substitute for note 1 in the upper register of the melody (measures 1-2). In the lower register, note 7 is essentially used as a passing tone (measure 18).

Example 3.2: Melodic part A of *Xia Xifeng*

$\text{♩} = 144 - 152$

11 5 2̣ 7 6 5 2̣ 7 6 5 3 5 5 5 6 6 5 6 5 4 3 2 3 2 6 2

21 3 5 3 7 2̣ 7 6 5 6 6 6 5 4 3 6 2 3 5 3 2 1 7 6 6 6 7 6 6 2̣

31 1̣ 1̣ 6 5 3 6 — 5 6 5 3 3 2 1 2 3 6 6 7 6 7 6 5 3 5 3 2

1 7 6 2̣ 6 7 6 7 — 6 — 6

In this melodic section, the melody is similar to a part from the *Kunqu* drama, *Bei Xixiang – Ku Yan* 「北西廂 - 哭宴」. The *qupai* of this *changduan* 唱段 (‘vocal section’) is entitled *Tuo Bushan* 脫布衫 (‘take off fabric blouse’) and *Xiao Liangzhou* 小梁州 (‘little Liangzhou’). However, we are not sure what the original *qupai* form was like. The instrumental melody in *Xia Xifeng* may have been changed over time (see Example 3.3).

Example 3.3: Vocal and instrumental versions of *Xia Xifeng*, synoptic format

a) Kunqu opera:
Tuo Bushan-Xiao Liangzhou

b) Melodic part A
of *Xia Xifeng*

() $\dot{2}$ $\dot{1}$ 7 6 | 5 6 $\dot{2}$ 67 | 6666 5 |

下 西 風 黃 葉 紛 飛，

5 $\dot{2}$ | 7 6 | 5 $\dot{2}$ | 7 6 | 5 3 5 |

a) () $\dot{5}$ $\dot{2}$ $\dot{3}$ $\dot{5}$ 4 3 | 2 6 | 6 2 | $\dot{1}$ 7 | 6 - |

染 寒 煙 衰 草 萋 迷。

b) 5 5 | 6 6 5 | 6 $\dot{5}$ 4 | 3 2 3 | 2 6 2 | 3 5 3 | 7 2 7 |

a) $\dot{6}$ $\dot{6}$ $\dot{5}$ 4 6 | 6 $\dot{1}$ $\dot{1}$ $\dot{2}$ | $\dot{6}$ $\dot{5}$ 3 $\dot{5}$ 6 | 6 $\dot{2}$ $\dot{3}$ $\dot{5}$ 3 2 | $\dot{1}$ 7 6 |

酒 席 上 斜 簪 着 坐 的， 蹙 愁 眉 死 臨 侵 地。

b) () $\dot{6}$ 5 6 | 6 6 | 5 4 3 | $\dot{6}$ 2 | 3 5 3 2 | $\dot{1}$ 7 6 |

a) $\dot{6}$ || $\dot{6}$ 7 6 | 6 $\dot{2}$ | $\dot{1}$ $\dot{2}$ $\dot{1}$ 6 | 5 6 $\dot{5}$ 4 3 | 5 6 | $\dot{2}$ $\dot{3}$ $\dot{5}$ 2 | $\dot{2}$ $\dot{3}$ $\dot{5}$ 4 3 | 2 - |

我 見 他 閣 淚 汪 汪 不 敢 垂， 恐 怕 人 知。

b) $\dot{6}$ $\dot{6}$ 7 6 | $\dot{6}$ 7 $\dot{2}$ | $\dot{1}$ $\dot{1}$ | 6 5 3 | 6 - | 5 6 5 | 3 3 | 2 $\dot{1}$ 2 |

a) $\dot{5}$ 4 6 | $\dot{2}$ 5 | 5 6 $\dot{7}$ 2 7 | $\dot{6}$ 5 | 6 6 5 | 3 2 3 |

猛 然 見 了 把 頭 低， 長 嘯 氣，

b) 3 6 | () 6 7 | $\dot{6}$ 5 6 5 | 3 3 2 |

a) () $\dot{2}$ $\dot{6}$ | $\dot{2}$ $\dot{6}$ 7 () | 6 () ||

推 整 素 羅 衣。

b) $\dot{1}$ 7 6 | $\dot{2}$ $\dot{6}$ 7 6 7 --- | 6 --- ||

As seen above, I have marked eight phrases that are substantially the same in terms of melody. This obviously indicates the relationship between two versions, especially in regards

to the main melodic contours. In addition, there is another fact that should not be ignored in regards to the correlation, which is the text from the *Kunqu* version and the title of this *shifan luogu* suite. The beginning of the text happens to be the original lyric from which the title *Xia Xifeng* is taken: *Xia xifeng huangye fenfei* 下西風黃葉紛飛.

Another representative example of the relationship between the melodies of *shifan luogu* and *Kunqu qupai* is found in section 11. In this melody, *Hong Taren* 哄他人, the *di* flute is also employed as the main melodic instrument. This *qupai* starts with three pick-up notes, and the entire *qupai* is rondo-like in structure. There are eight phrases in all. Same as Example 3.2, the metric unit of this melody is also 2/4 time (see Example 3.4).

Example 3.4: Melodic part from *Hong Taren* 哄他人

$\text{♩} = 138 - 160$

The musical score for 'Hong Taren' (哄他人) is presented in six staves. The tempo is marked as $\text{♩} = 138 - 160$. The score includes various musical notations and fingerings:

- Staff 1 (Measures 9-16):** Starts with measure 9. Notes include 5, 3, 2, 1, 6, 5, 4, 5, 6, 6, 1, 6, 5, 3, 5, 6, 1, 2, 3, 1, 0, 2, 1, 2, 3, 5, 3, 1. Markings: *a*, *b*.
- Staff 2 (Measures 17-24):** Starts with measure 17. Notes include 0, 5, 6, 5, 6, 5, 3, 0, 5, 6, 5, 1, 1, 5, 6, 1, 5, 1, 2, 1, 5, 6, 1, 5, 2, 3, 2, 3, 2. Markings: *c*, *c'*.
- Staff 3 (Measures 25-32):** Starts with measure 25. Notes include 3, 2, 1, 6, 5, 1, 2, 1, 5, 6, 1, 5, 1, 2, 1, 5, 6, 1, 5, 5, 3, 2, 1, 2, 1. Markings: *b + c*.
- Staff 4 (Measures 33-40):** Starts with measure 33. Notes include 0, 5, 6, 5, 3, 5, 3, 5, 5, 6, 1, 2, 1, 5, 6, 1, 5, 0, 2, 3, 0, 1, 2, 3, 5, 3, 1. Markings: *b''*.
- Staff 5 (Measures 41-48):** Starts with measure 41. Notes include 0, 5, 0, 6, 5, 6, 5, 3, 0, 5, 6, 5, 5, 6, 5, 6, 5, 5, 0, 3, 5, 2, 3, 2, 1, 0, 5, 6, 5. Markings: *c''*, *tr*.
- Staff 6 (Measures 49-56):** Starts with measure 49. Notes include 1, 1, 5, 6, 1, 5, 0, 1, 6, 5, 3, 2, 1, 2, 3, 5, 4, 3. Markings: *a'*, *rit.*

This *qupai* has more repetitions based on a motivic refrain, which repeats several times. The basic motif appears from phrase *c* (measure 11-17) for the first time; it repeats once with a slight difference in rhythm right after that. Then this motif appears again in the next phrase *c'* (measure 18-22), which is a variation of phrase *c*. This time, it is sounded twice in exactly the same rhythm and pitch. In phrase *b + c* (measure 23-30), which is a combination of the latter half of phrase *b* (measure 7-10) and phrase *c*, the motif is heard only once. Lastly, the basic motif appears one more time in the second variation of phrase *c*, phrase *c''* (measure 35-42), and in the same form as it first appears in phrase *c*. The last phrase at the end is a variation of phrase *a*, the effect being the creation of a specific *shouwei huying* 首尾呼應 ('head and tail echo').

Through my observation, I found that this *qupai* has high similarity to a vocal *qupai* from the *Kunqu* drama *Sisheng yuan - Ma cao* 「四聲猿 - 罵曹」. The *qupai* used in the *Kunqu* version is entitled *Liume xu* 六么序. As discussed in Section 2, the subtitle of this section *Hong Taren* 哄他人 is also related to the lyrics from the *Kunqu* version (see Example 3.5 for the synchronized notation).⁸⁸

⁸⁸ The first lyric sentence is: “凭哄他人人口似蜜...”

Example 3.5: Vocal and instrumental versions of *Hong Taren*, synoptic format

a) *Kunqu* opera:
Sisheng Yuan - Liume Xu

b) *Sizhu* music part:
Hong Taren

a) 1 $\underline{\underline{6.53}} | \underline{\underline{5'6}} | \underline{\underline{5.61}} | \underline{\underline{1.76}} | \underline{\underline{1\ 2}} | 3\ 2\ 1 | 1\ \underline{\underline{5}} | ()\ 1 | \underline{\underline{6}} | \underline{\underline{5.6}} | \underline{\underline{543}} |$
只 當 要。把 一 個 楊 德 祖 立 斬 在 轅 門

b) $()\ \underline{\underline{5\ 6}} | () | \underline{\underline{1\ 2}} | \underline{\underline{3\ 1}} | \underline{\underline{0\ 2}} | \underline{\underline{1.2}} | \underline{\underline{3\ 5}} | \underline{\underline{3\ 1}} | 0\ 5 | \underline{\underline{6}} | \underline{\underline{5.6}} | \underline{\underline{5\ 3}} |$

a) $\underline{\underline{3\ 5}} | \underline{\underline{5\ 65}} | 2\ \underline{\underline{1\ 5}} | 6\ \underline{\underline{5}} | \underline{\underline{5'1}} | \underline{\underline{6\ 5\ 6}} | \underline{\underline{5\ 3}} | \underline{\underline{5\ 6}} | \underline{\underline{3\ 3\ 5}} | \underline{\underline{3332}} | \underline{\underline{1\ 5}} | 6\ \underline{\underline{5'}} |$
下，礮 礮 噓 血 唬 零 落。 孔 先 生 是 丹 鼎 靈 砂， 月 底 金 蟻，

b) $\underline{\underline{0\ 5\ 6\ 5}} | \underline{\underline{1}} | \underline{\underline{1\ 5}} | \underline{\underline{6.1}} | 5 | \underline{\underline{1.2}} | \underline{\underline{1\ 5}} | \underline{\underline{6.1}} | \underline{\underline{5.2}} | \underline{\underline{3\ 2}} | \underline{\underline{3\ 2}} | \underline{\underline{3\ 2\ 1}} | 6\ \underline{\underline{5}} |$

a) $\underline{\underline{6}} | \underline{\underline{1\ 5}} | \underline{\underline{6}} | \underline{\underline{5}} | 2\ \underline{\underline{1\ 5}} | \underline{\underline{6}} | \underline{\underline{5'}} | \underline{\underline{5\ 3\ 2}} | \underline{\underline{1.2}} | 1 | \underline{\underline{1\ 5}} | \underline{\underline{3\ 5}} | \underline{\underline{3\ 5}} |$
仙 觀 瓊 花， 易 奇 而 法， 詩 正 而 葩。 他 兩 個 嫌 隙

b) $\underline{\underline{1\ 2}} | \underline{\underline{1\ 5}} | \underline{\underline{6.1}} | 5 | \underline{\underline{1\ 2}} | \underline{\underline{1\ 5}} | \underline{\underline{6.1}} | 5 | 5\ \underline{\underline{3\ 2}} | \underline{\underline{1.2}} | 1 | \underline{\underline{0\ 5\ 6\ 5}} | \underline{\underline{3\ 5}} |$

a) $\underline{\underline{3\ 5}} | \underline{\underline{5\ 6}} | 1\ \underline{\underline{1\ 7}} | \underline{\underline{6}} | \underline{\underline{5}} | \underline{\underline{5'2}} | \underline{\underline{2\ 3}} | \underline{\underline{3\ 2}} | \underline{\underline{1\ 2}} | 3\ \underline{\underline{2\ 1}} | \underline{\underline{1'5}} | \underline{\underline{6}} |$
與 憑 只 有 針 尖 大， 不 過 是 口 嘮 噪， 有 甚

b) $\underline{\underline{3\ 5}} | \underline{\underline{5\ 6}} | \underline{\underline{1\ 2}} | \underline{\underline{1\ 5}} | \underline{\underline{6.1}} | 5 | \underline{\underline{0\ 2\ 3}} | \underline{\underline{0\ 1}} | \underline{\underline{2}} | \underline{\underline{3\ 5}} | \underline{\underline{3\ 1}} | \underline{\underline{0\ 5\ 0\ 6}} |$

a) (

b) $\underline{\underline{5\ 6}} | \underline{\underline{5\ 3}} | \underline{\underline{0\ 5}} | \underline{\underline{6\ 5}} | \underline{\underline{5\ 6}} | \underline{\underline{5.6}} | \underline{\underline{5\ 5}} | \underline{\underline{0\ 3}} | 5\ \underline{\underline{2\ 3}} | \overset{tr}{2}\ 1 | \underline{\underline{0\ 5\ 6\ 5}} |$

a) $()\ \underline{\underline{5\ 4}} | \underline{\underline{3}} | \underline{\underline{3'5}} | \underline{\underline{6\ 6}} | \text{etc.}$
爭 差。 一 個 為

b) $\underline{\underline{1}} | \underline{\underline{1\ 5}} | \underline{\underline{6.1}} | 5 | \underline{\underline{0\ 1}} | \underline{\underline{6\ 5}} | \underline{\underline{3\ 2}} | 1 | \overset{rit.}{2}\ \underline{\underline{3}} | \underline{\underline{5\ 4}} | \underline{\underline{3}} - ||$

From the above-synoptic comparison, I have marked seven phrases that are substantially the same in melody. The main melodic contours of each notation are very similar, except for a few transitional phrases. In the *Kunqu* version, there are more ornaments and small-range of melody variations which are the features of vocal music. The melodic density in the instrumental version is much looser when compared to the *Kunqu* version, which made it suitable for instrumental performance.

As a representative suite of *shifan luogu*, *Xia Xifeng* reflects the main characteristics and structure of local *chuida* music. In addition, because its music shares the same *qupai* repertoire and instruments with *Kunqu*, the idea that *shifan luogu* and *Kunqu* are interrelated and influenced by each other can be supported.

Conclusion

Through the analysis of a representative *taoqu* form and the study of *chuida* history, I have found specific evidence to prove that the connection between *Kunqu* and *chuida* is not just a hypothesis. As two music genres from the same geographic area, *Kunqu* and *chuida* share similar melodies, so they obviously had close interaction. However, there is one thing that we are unable to determine: which music genre came first and which is derived from the other? The answer to this question is beyond the scope of this thesis, but it could be an interesting topic for further study of *chuida*.

The concept of *Su'nan chuida* is a broad tradition in the Jiangnan area that contains numerous different *luogu* music types over the region. Through my fieldwork in Shaobo on one specific type of *Su'nan chuida*, I have developed a solid understanding of the varieties of this tradition. Shaobo *xiao paizi* is one representative local variant of the larger *Su'nan chuida* tradition. As a 'refined' type of *chuida*, *xiao paizi* shows its strong relation to the geographic location. This includes the origins of melodies, the use of small refined percussion that represents 'elegant' and the semi-professional identities of local musicians.

Su'nan chuida is still performed in traditional religious and cultural activities, including processions, Daoist ceremonies, weddings and funerals, and as a common traditional music genre among local people in the *Jiangnan* area. *Chuida* music has also been used actively in the gatherings of literati and aristocrats, which mainly depends on the identities of *tang ming* musicians. Therefore, it is difficult to classify *Su'nan chuida* as a single tradition, such as common-practice music, literati music, religious or court music. It is clearly the shared musical tradition of *Wu*-speaking people of the Jiangnan region.

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