

**PIPA PAI:
CONCEPT, HISTORY AND ANALYSIS OF STYLE**

WITH TRANSCRIPTIONS OF
BAWANG XIEJIA, "THE WARLORD REMOVES HIS ARMOUR"

by

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ABSTRACT

Imported into China about two millenia ago, the *pipa*, a four-stringed plucked lute, and its music, have become treasures in Chinese culture. Solo pipa music has continued to dominate Chinese music culture because of its close association with the *pai* (“school”) tradition. The main focus of this thesis is upon the development of a comprehensive understanding of pipa schools through social, historical and analytical perspectives.

In the Introduction, my purpose, methods and scope of the investigation and the relevant reference sources will be discussed. Chapter I is concerned with the nature, formation, gender identification and professionalism and amateurism of school tradition. Following this, Chapter II deals with the history of known pipa schools and their different concepts. Lastly in Chapter III, three detailed transcriptions of one piece, *Bawang Xiejia* (“The Warlord Removes His Armour”), will be compared to reveal characteristics of Wang pai, Pudong pai and Pinghu pai. Emphasis is placed on the form of each version and the performance techniques specific to each school. The form is analyzed under the following three categories: titles of sections, metered and free meter sections, and thematic content.

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INTRODUCTION

The main focus of this thesis is upon the concept of *pipa pai*, the traditional “schools” of this four-stringed Chinese instrument. CHAPTER I discusses various social aspects of school culture. Historical stories from the Tang Dynasty (618-907 A.D.) exemplify teacher-student relationships. How a school begins and what membership means for a musician are factors that help clarify different facets of the tradition. An exploration of sex roles compares past and present conventions. Differences between the statuses of professional and amateur pipa players will be discussed. More importantly, the different levels of expertise that separate musicians within the school tradition will be revealed. A few examples of the careers of past and present school musicians will help elucidate how expertise and fame are important for a musician to gain a professional or amateur status.

In CHAPTER II, the general history of all known pipa schools will be outlined. A survey of Zhili, Zhejiang, Wuxi, Pudong, Pinghu, Chongming and Wang Yuting schools will mention contributions made by the founders, traditional handbooks of music and their dates, careers of notable students, and recent developments of each school.

CHAPTER III is divided into three sections. The first two sections deal with the analysis of three school versions of a solo piece from the schools’ traditional repertoire. *Bawang Xiejia* (“The Warlord Removes His Armour”) is a multi-sectional piece with approximately eleven to sixteen sections, depending on the school. Within the last two hundred years, teachers have passed on versions of the piece to new students. Most of the pieces in the repertoire contain many sections that are related to one another.

The first section of Chapter III deals with the forms of the three versions. Comparison will be based upon the different number of sections and section titles, the use of metered or free meter (*sanban*) sections, and thematic material. Chapter III's second section deals with stylistic differences among the three schools. Passages from three sections will be used as the basis for comparison. Emphasis is placed on specific finger techniques and ornamentation that are preferred by each school. Lastly, the third section of Chapter III is concerned with the present perspective of pipa schools and their members. The study of pipa schools is relevant to understanding the past, present and future of this tradition.

Studies on solo pipa music exist in both English and Chinese languages. John Myers' *The Way of the Pipa: Structure and Imagery of Chinese Lute Music* (1992) is an intensive and critical study of a 19th-century handbook for the pipa. This handbook, identified by Myers as the *Hwa Collection* (1819), the first mass-produced edition of solo music for the pipa, helped to establish the legitimacy of solo performance (Myers 1992). Myers discusses the cultural and historical significance and compositional structure of the solo repertoire, East Asian aesthetics and Taoist mysticism. The *Hwa Collection*, an important, critical publication in Chinese music history, has not yet been analyzed by either Chinese or Western scholars. Clearly, Myers' emphasis is on 19th-century notation rather than on social and historical aspects of schools or developments.

The works of Lin Shicheng in the field of pipa music have provided the most complete source of information in Chinese or English literature. He is credited with editing and publishing two sets of traditional notation, *Jushi Lin Pipa Pu*, a 19th century handbook of the Pudong school, and the 1929 *Yang Zhengxuan Pipa Pu* of the same school. He is

known for gathering names of past and present school members and drawing time charts to illustrate the extent of the tradition. By recording these names and dates, the existence of each school has been better preserved. Aside from the historical emphasis of his work, various editions of Wang, Pudong, Pinghu and Chongming notations of one piece, *Shimian Maifu* ("Ambush on All Sides") have been scrutinized (Lin 1993). In another book, called *Pipa Jiao Xuefa* ("Teaching Method for Pipa"), Lin developed teaching methods (Lin 1989). He is recognized in China and Taiwan as one of the pioneering researchers, performers and teachers of solo pipa music. But he does not examine traditional social aspects of schools, and does not attempt to transcribe or analyze recent recordings of different school versions.

Recently, Lin Gufang (1994), one of the leading pipa researchers in Taiwan, has raised similar questions about the differences in school styles. In a lecture in Taipei, Lin asked Wang, Pudong and Pinghu representatives to demonstrate the different versions of the solo piece, *Saishang Qu* ("Song of the Frontier"), and afterwards commented on the differences. It is my belief that the transcriptions of *Bawang Xiejia* included in this thesis help to show the exact manner in which the music has been realized by each school representative.

From 1994-1996, I studied with the leading successors of the Wang and Pinghu schools and conducted extensive interviews with these musicians (Li 1994-6, Yang 1994). In Taiwan, meetings were held with Pudong (Qu Wenjun), Pinghu (Yang Baoyuan) and Wang (Hao Yifan) musicians from China, as well as leading researchers (Lin Gufang) and teachers in Taiwan. In Vancouver, Huang Jinpei (1995-6), a renowned scholar of Chinese music, described to me his first hand experiences with solo pipa over the last sixty years. Also in Vancouver, I interviewed and performed with local Chinese pipa artists to get a perspective

on the current music scene from the conservatory-educated, younger generation. Over the course of these years, I was able to internalize and view the tradition of pipa from social, historical, and analytical points of view.

To my knowledge, this study is the first comprehensive analysis in Western literature of recent developments in pipa schools. Recordings of the school versions of *Bawang Xiejia* have not been previously analyzed or transcribed into staff notation, and this study is the first attempt to do so. It is hoped that this investigation will lead to further research.

CHAPTER I

SOCIAL ISSUES

Nature of Pipa Pai

As early as the Tang Dynasty (618-907 A.D.), first traces of the concept of *pipa pai* (“pipa school”) appeared. Although music notations and instructional and historical books about music from this period are rare, knowledge of music from the Tang Dynasty can be obtained from numerous surviving literary sources (e.g., novels and poetry) and paintings. Many famous pipa players were depicted in these sources. The following two stories help to explain the Chinese teacher and student relationship which is an important fact of the school tradition.

Due to a severe drought in 785 A.D., the Emperor of China ordered a rain-calling festival that included a pipa contest (Lin 1993: 78). Kang Kunlun, a renowned pipa master, seemed to be the popular winner, until a monk, disguised as a female, ascended the stage. The monk, Duan Shanben, not only effortlessly claimed the title but in so doing, humbled his opponent. The next day, Kang Kunlun appeared before the monk to be accepted as a student. After demonstrating a piece of music for the monk, Kang listened to Duan Shanben reveal all ‘incurable illnesses’ in Kang’s playing. Kang explained that he had learned to play the pipa from a sorcerer in his village, from whom he acquired the impure sounds in his playing. By continuing to study with numerous teachers, Kang’s musical direction became confused. The monk ordered Kang to stop playing the pipa and all other instruments for ten years. After this, Kang resumed his study of the pipa to truly master the craft (Lin 1993: 78).

The legend of a boy named Yang Zhi is another example of the development of a teacher-student relationship (Lin 1993: 79). Yang Zhi's aunt was a great pipa master who left the Chinese Emperor's court due to maltreatment. After she left, to live in a Buddhist temple, Yang Zhi realized his opportunity to learn the pipa. To improve his chances of seeing his aunt, Yang persuaded a monk to allow him to sleep in the temple. After many attempts by Yang to enter the temple, his aunt not only refused this student because his interests seemed to be insincere, but was guarded of her own pipa skills. She would only play the pipa after everyone had fallen asleep. Consequently, Yang Zhi slept during the day so that he could crouch outside his aunt's room at night to listen and learn. After many months of secret practice, Yang Zhi eventually performed before his aunt. She was surprised that he knew her music and more than convinced of his diligence and motivation.

The traditional Chinese relationship between a teacher and student, exemplified in these two stories, suggests two types of "relationship" (*guanxi*) involved in the beginnings of a school. Passing traditions from one generation to the next (i.e., via inheritance) is one type of teacher-student relationship. The Cao Bolomen family, spanning nearly five generations of pipa musicians, is a famous example of inheritance of pipa skills, in which the tradition is passed on only within the direct family (Myers 1992: 189).¹ Inheritance, though, was not automatic. Only the clearly talented and diligent descendants, like Yang Zhi, received the art.

Unrelated students and teachers form the second group of traditional pipa musicians. From the Kang Kunlun story, it is obvious that teachers had a great influence on students and

¹ The name Bolomen is a transliteration of the Indian name Brahmin. In the fifth century A.D., Cao Bolomen, a famous five string pipaist, headed a large family of outstanding musicians.

it was thus important to choose a teacher wisely. On the other hand, since students represented the teacher, teachers also had a right to be selective. During imperial times, it was apparently extremely difficult to find teachers, as depicted in the Yang Zhi story. Not being able to buy a teacher's time and knowledge with any amount of money, was not an unusual occurrence. According to Lin Shicheng (1993: 78), money was not the issue: Pipa techniques were so well guarded and restricted that sharing this knowledge was equivalent to sharing a personal secret. Only after a student proved to be talented, hard working and faithful to one tradition, would the teacher accept him. A student's gratitude was reflected in the high level of reverence and respect for the teacher and the tradition.

As described in this study, I have had the opportunity to experience this attitude of acceptance from my pipa teacher, Li Guangzu. Li is the leading successor of Wang pai (or Wang Yuting pai). An early Qing Dynasty (1644-1911) pipa was passed on to him as a physical and symbolic representation of his history (Fig. 1.1).² Li's love and respect for his father, Li Tingsong and his father's teacher, Wang Yuting, is reflected in his music, through an almost religious adherence to the traditional repertoire and technique that was passed down to him. By preserving the inherited repertoire and technique, Li showed that his respect for the tradition is paramount.³ According to Li (1994) and Yang (1994), some students claimed to have learned from famous teachers or to have belonged to a prestigious pipa pai, when in truth their playing only defiled the name. Teachers were (and are) quite

2 According to Li Guangzu (1994), this Qing Dynasty pipa was given to Wang Yuting (founder of Wang Pai) by a former teacher. Wang used this pipa during his lifetime and presented it before his death to his most outstanding student, Li Tingsong. The instrument, which is approximately 300 years old, has frets which indicate a pentatonic (five note scale) system and a lack of high register notes, a system which differs from the modern twelve-tone pipa. This pipa, however, is no longer played.

3 Li's love for the pipa and its music is evident. His music is not interrupted by the limitations of hourly-paid lessons. Sometimes, lessons last for two or three times longer than the time for which money is paid.

unwilling to receive many students due to this feared lack of respect for the tradition. But what is more important, teachers, then and now, understand that without generations of good teachers and even better students, the tradition of pipa schools will be short-lived.

Formation of Pipa Pai

During the Ming (1368-1644) and Qing (1644-1911) dynasties, communication between groups of musicians was limited by the lack of telephones, trains, recordings of music and other products of modern technology. A physical barrier between musicians was caused by the great distance between regions in China. For example, if a student wanted to learn pipa, he would have to travel many weeks or months by land or sea to a region where a renowned musician was teaching. Even if the student was committed to moving away from his family and homeland and arrived safely at the appointed place, the prospect of his being accepted by the teacher was unconfirmed. An established musician from one region, who wanted to hear or discuss music with a renowned musician from another region, would sometimes have to travel a great distance. According to Huang Jinpei (1995), it was the distance between musicians and limited opportunity to listen to other styles of playing that lead to the development of distinctive styles in the various schools. According to John Myers (1992:190), when China was politically divided for many years during the Song Dynasty (960-1279), regional styles of vocal and ensemble music became obvious. He believes that “the interpretation and identification of traditional Chinese music is even today very dependent on regional factors.” This is an important ingredient leading to the development of different schools.



Fig. 1.1 *Qing Dynasty Pipa of Wang Pai.* (Photograph used with permission from Li Guangzu, July 1996.)

As early as 1600, the formation of schools emerged and concepts of pipa music solidified. The structure of a school became apparent after three to four generations of teachers and students had established themselves (see Fig. 2.3). The style of a school played an important part in its success. Traditionally, the founder of a school developed a new and unique style of pipa musicianship that differed from existing schools. The founder then attracted a large following of students who were impressed by his accomplishments and unique style. The success of students is the second crucial factor that further established the school's style. Future generations of students would continue to preserve the school's repertoire and style. According to Yang (1994) and Li (1995), however, even when this list of credentials was met, it did not guarantee continuation and the founder of a school could not necessarily call his tradition a *pai*. To do so would violate the ethics of this tradition. Only after generations had passed and success continued, would someone give a name of significance to this group of teachers and students. A title was "assigned" (*zhipai*) to honour the founder and his accomplishments. To understand *pai*, it is crucial to understand that a title was given, not taken. This title was then accepted by peers and recorded in history.

Feminine Ideal

Sex roles are important aspects of the pipa tradition. Since schools primarily developed from an inherited tradition, the eldest son of the family learned to play pipa from his father and thus carried on the family tradition. If the son failed to excel at the instrument, the tradition was passed on to younger sons or to close relatives in the family. Moreover, during the second half of 19th century, Pudong and Pinghu musicians often gathered together in an elite and male-dominated circle of friends and colleagues to enjoy and share music and



Fig. 1.2 *Li Guangzu In Performance.* (Photograph used with permission from *Li Guangzu, 1996.*)

thoughts (Lin 1993: 84). From this point, schools continued to attract male musicians who would feel at ease in an all-male environment (Li 1996). The Pinghu school developed from an inherited tradition and later, like the Pudong school, accepted unrelated students who showed potential. Prior to the 1960's, a majority of school members were male. Yet, female musicians were, and still are closely associated with this instrument, even if they were not

formally part of the schools. Recently, female pipa artists have begun to dominate the number of conservatory students and teachers, and fill positions of local, amateur and professional performing groups (He 1995). Many of these budding musicians claim to have been influenced in their instrument choice by historical and recent portrayals of alluring female pipa musicians (Du 1995).

The previously mentioned Yang Zhi story depicted a woman (the aunt) who was a great pipa master from the Chinese Emperor's courts. Another famous example of female pipa masters can be found in poetry. Bai Juyi dedicated a beautiful poem called *Pipa Xing*⁴ ("Ode to the Pipa") to a courtesan's inspiring music (Zhang 1987:154). The following is a preface to this poem and tells of a performance powerful enough to change a man's outlook on life:

In 815, the tenth year of Yuan He, I [Bai Juyi] was demoted and sent to Jiujiang to assume the duties of Assistant Prefect. The following autumn, seeing off a friend at Penpu, I heard someone skillfully playing the pipa aboard a boat. Inquiring, I learned that the player was a former courtesan from Changan who had studied the pipa with famous masters. Growing old and losing her looks, she had married a merchant. Then I ordered wine and asked her to play. After her performance, deeply distressed, she told me of her youth and of her present life of drifting from place to place. I thought that I had long become resigned to my own fall in life, but after hearing her story I began to take my exile more to heart. So I wrote this long poem of six hundred and sixteen characters to present to her. I call it "Ode to the Pipa." (Zhang 1987: 154)

⁴ Tingchen Zhang and Bruce M. Wilson, *100 Tang Poems [Tangshi Yibai Shou]*, (Taipei, 1988), p. 154-161. This famous literary source contains a rich description of pipa playing techniques and is an invaluable source for pipa study. For example, finger techniques such as "pressing, sliding, stroking, plucking" (p. 157, Line 22) and *sao* or "[sweeping] her plectrum across the strings to make an end, the four strings sounding together" (p. 157, Line 33) were already in use during the Tang Dynasty. The use of the plectrum (instead of finger nails or finger picks used today) is also an important differentiating aspect of Tang Dynasty pipa style. An interesting observation can be made in Line 37 (p. 159): "she slipped the plectrum back beneath the strings" after she is finished. It is not often that we learn of how or where the plectrum is placed when not in use. It is an important, though easily overlooked, performance practice. Another crucial performance practice can be deduced from Line 15 (p. 157): "Cradling the pipa, her face half hidden..." The instrument was held vertically (enough to cover the face). The horizontal position of the Tang Dynasty pipa was slowly altered to the upright position used today.

In the Kang Kunlun story, the monk disguised himself as a female. What was his motivation for this action? Was it because great female pipa musicians were abundant during the Tang dynasty and thus more readily accepted by the people? Alternatively, was it because a female disguise would be non-threatening and catch an opponent off-guard?

Likely answers to these questions are not hard to find, considering that Chinese history and folklore contain numerous portrayals of famous female musicians. Wang Zhaojun, a lady of the court of Emperor Yuandi (circa 48-33 B.C.) of the Han Dynasty, was sent to the chief of the Xiangnu tribe of northern China. Inspired by her sorrow at leaving the Han palace, she composed a lament, a well-known classical work for the pipa called *Zhaojun Yuan* ("Lament of Zhaojun") (Addison 1974: 119). Besides the sources mentioned above, Wang Zhaojun's story is another confirmation that female pipa musicians were abundant, famous and skilled during the Tang dynasty (Shen 1981: 4). The female appeared to be an ideal musician for this instrument.

Chinese courts retained an abundant number of female pipa musicians and dancers for the Emperor's entertainment. Life in the courts was something to which many families aspired. With regular meals, comfortable living arrangements, and beautiful performance garb, such a lifestyle was desired by both parents and children. An exceptionally talented and beautiful girl had a chance to catch the eye of the emperor, his relatives, or court officials. To marry into one of these families would be an appealing end to a successful career as a female court musician. At least, a favourite musician could be promoted to a higher ranking position (Li 1994).⁵

⁵ According to Lin Shicheng (1993: 73), however, female musicians of the court, like Yang Zhi's aunt, lost (rather than gained) happiness working in a strict and often times abusive environment.



Fig. 1.3 *Wang Zhaojun Marrying the Barbarian King. Late Qing/Early 20th Century Ceramic Figure. (Photograph taken by Esther Lin, 1995)*

Upper-class families, consisting of noblemen and court officials, were often avid patrons of the arts. Daughters and wives of many of these families hired prominent musicians to teach them music. These lessons, which were often just hobbies to occupy their time, would give them performing skills and an increased value for an unwed daughter (Li 1994). Even if female musicians of the courts or upper-class families were as skillful and talented as male musicians, few female musicians sought music as a lifelong profession. Court musicians, after they reached a certain age, returned home or married. After they left the court, musicians either had other responsibilities to take on, or like Yang Zhi's aunt, decided not to become teachers. Most likely, according to Du (1995), the teachers of court musicians and daughters and wives of upper-class families were all men. Great pipa musicians were of both genders, but famous teachers usually were male. This was not because women lacked the skill to teach, but because they did not, or could not choose their profession.

Today, the pipa has become *the* female instrument of choice. Reinforcements of this new stereotype are found in past and present literature, poetry, paintings, and ceramics. The most potent reinforcement of all is found in television and films that repeatedly associate the pipa with female musicians. For example, Chinese movies with Ming or Qing dynastic settings and historic story lines repeatedly depict beautiful maidens expressing their sorrow through the music of the pipa (Lin 1994, Du 1995).

The strong outside influence of television and movies, coupled with the even stronger inside influence of parental encouragement and available teachers, resulted in a dramatic increase of female pipa players during the second and third quarters of the 20th century. According to an informant (Du 1995), there were three instrumental musicians (playing *erhu*,

violin, and pipa) living in her family's community. When she was six years of age, her parents and grandparents decided to choose an instrument for her to learn. They decided against the *erhu* ("fiddle") because of its 'unlady-like' stereotype.⁶ They also decided against the Western violin, which was not a "patriotic" instrument to pursue during the Cultural Revolution. They, therefore, chose the pipa as the musical instrument best suited for a girl, based on their personal beliefs and popular stereotypes.

From about 1960 onward, school musicians sought jobs in music conservatories in China (Li 1994). Talented students were accepted regardless of gender. Yet, according to Huang Jinpei (1995), two great pipa masters still active in the modern music field once complained about having too many female students.⁷ It was their opinion that female players produced sounds that were too soft, weak, and indistinct (*ruanruan de*). Females lacked the strength and power to manage the instrument when it called for 'explosive' bursts of sounds crucial for depicting battle scenes with charging armies, death and anguish. According to Li Guangzu (1996), however, female players proved themselves to be successful performers and teachers once they received fair treatment. Li's student, Hao Yifan, is not only a leading performer in China and Taiwan, but is also a renowned representative of the Wang school and a pipa professor at Central Conservatory of Music in Beijing (Li 1996).

⁶ For example, masculine playing position (i.e., legs apart) and shrill sound quality (e.g., of a beginner's playing).

⁷ The names of these two pipa teachers will not be disclosed due to the desire for confidentiality expressed by the source.

Professionalism and Amateurism of Pai Members

A working definition, provided by Huang Jinpei (1995), is useful to understand professionalism and amateurism among pipa players. The term 'professional' can be applied to musicians who are paid for their work and rely upon this payment as a major source of income. Fully professional musicians do not look for daytime jobs in other fields of work, since they devote the majority of their time to performing and searching for additional performance opportunities. Successful musicians, like He Qiuxia (1995), are able to sustain a productive and financially secure career as performing and recording artists, and as teachers.

Amateur musicians, on the other hand, have permanent jobs in other fields, but enjoy performing music for nominal amounts of money. They do not entirely depend on these performances to earn a living. Amateur musicians may also be doctors, lawyers, factory workers or taxi drivers who take time out after work to relax with a few friends, drink tea and play music. In Kaohsiung, Taiwan (1995), informal gatherings of friends who share common interests, can often be seen. After dinner, as the sun sets and the air begins to cool, people bring their chairs or stools to the shaded porch of a neighbour's house. It is time to relax and escape the humidity of the house, as well as to enjoy each other's company, conversation and music.

Amateur musicians are also commonly associated with music clubs. The Vancouver Peking Opera Society (1994) is a gathering of musicians (and friends) under a structured setting with a membership list, club-owned instruments and costumes. Fixed weekly meeting times, scheduled public performances two to three times a year, and a predetermined venue

help create a suitable atmosphere.⁸ The pipa player from this group performed professionally with Peking opera troupes while in China. After immigrating to Canada, he found a full time job at a friend's restaurant, and joined the music club for personal enjoyment.

Both professional and amateur statuses exist in pai traditions of the past and present. Founders of schools and several prominent members were, at one time, professional musicians. According to Li Guangzu (1994), both his father, Li Tingsong, and his father's teacher, Wang Yuting, sustained productive professional careers later in their lives, after establishing status and recognition. An increase in the number of musicians seeking professional careers has occurred over the last two generations in China. Instead of vying for a career as a well-paid performer, pipa musicians in China can work in music conservatories and academies as well as teach privately at home. With the swelling number of eager pipa students, musicians are able to achieve financial security and still have time to perform. Government-owned orchestras, research institutions and music societies offer prestigious job positions for many musicians. For example, Li Guangzu (1994) was employed as a pipa soloist by the government-owned Philharmonic Society in Beijing (Zhongyang Yuetuan), while retaining membership at the prestigious, non-profit Chinese Musicians' Association (Zhongguo Yinyuejia Xiehui). He was also a visiting professor at the Tianjin Music Conservatory, Shehui Music Conservatory and Zhongyang Music Conservatory (Central Conservatory of Music), and performed with the Taipei Municipal Chinese Classical Orchestra (Li 1996).

⁸ The majority of the group includes people who have had some musical background and experience: 6-9 instrumentalists, 5-7 singers and dancers, and 2-3 make-up and costume artists. The rest of the group consists of senior citizens, friends and family, and others who come to enjoy the music, and learn and participate in the tradition.



Fig. 1.4 *A Historic Photograph of Li Tingsong and Wang Yuting (seated), c. 1940.
(Photograph used with permission from Li Guangzu.)*

Today, a few school members are able to sustain rewarding professional careers as performers, recording artists, composers, researchers or teachers, like Li Guangzu and Liu Dehai. Most of the other members cannot afford to devote time to learning or teaching without resorting to other forms of financial support. Nevertheless, some, like Yang Yusun of Pinghu school, continue to study and enjoy playing the pipa, while finding financial success in other professions (Li 1993-94; Yang 1994).⁹

Often, the successful 'professionals' are relied upon to keep the pipa tradition alive. These musicians unrelentlessly preserve both the traditional repertoire and development of new techniques and different interpretations of inherited repertoires. They are sensitive to changing styles and tastes of their society and are able to communicate with all types of audiences. Most importantly, they are able to sustain an active professional career and remain visible in the music society. Successful professional musicians are not abundant, however, but there need be only one great musician or teacher to create and lead many generations of pipa players.

⁹ Yang Yusun is currently a businessman who owns a company that designs and makes pipas. He is also a free-lance painter (Yang 1994).

CHAPTER II

HISTORY AND DEVELOPMENT

Northern And Southern Pai ~ The Predecessors

The history of pipa pai can be traced back, with some degree of certainty, to the Qing Dynasty (1644-1911). An invaluable book, *Hua Qiuping Pipa Pu* ("Hua Qiuping Pipa Notation", 1819), has described this development. Based on the written preface and music in this book, the pipa tradition during the nineteenth century was divided into two major schools. These schools were established in the northern and southern regions of China (Fig. 2.1). The northern group, called *beifang Zhili pai* ("northern Zhili school"), represented by Wang Junxi, was centred around the Beijing and Zhili regions.¹⁰ The southern group, called *nanfang Zhejiang pai* ("southern Zhejiang school"), represented by Chen Mufu, was centred around Shanghai, Wuxi, and Jiangsu and Zhejiang provinces (Lin 1993: 81-82).

There appears to have been three methods for categorizing these two schools. According to Lai and Mok (1981: 140), the two schools were distinguishable on the basis of style. The more lyrical 'civil' style was popular in the south and the bravura 'military' style was identified with the north. According to Lin Shicheng (1989: 2) and Huang Jinpei (1995), finger technique is a more reliable method for differentiating these schools. One specific pipa technique clearly divided the musicians into two camps. The *lunzhi* ("finger wheel") is a right-hand technique that requires the fingers to pluck outward and away from the palm.

¹⁰ Beifang Zhili pai was also less commonly known as Wang Junxi pai.



Fig. 2.1 *Map of China ~ Pipa Pai Tradition of Northern and Southern Regions*

Each of the fingers should strike the string once and consecutively, in order to create an unbroken line of continuous sound.¹¹ Musicians in southern regions use the *xiachu lun*, a wheel that starts from the fifth finger, followed by the fourth, third, second fingers, ending on the first (the thumb), and beginning again at the fifth. Musicians in northern regions use the *shangchu lun*, a wheel that starts from the second (index) finger, followed by the third, fourth, fifth, ending on the thumb, and beginning again at the second digit. The *shangchu lun* is the most popular technique used today and is commonly referred to as *lunzhi*.¹²

The third method for differentiating pipa schools is through repertoire. The repertoires of Zhili and Zhejiang Pai were recently analyzed and compared by Lin Shicheng (1993: 82). According to Lin, the northern Zhili pai possessed sixteen pieces in its repertoire; but the southern Zhejiang pai boasted fifty-five pieces. Within the last one hundred years, the northern pipa tradition developed at a much slower rate than the southern tradition (Li 1996). During that time, famous pipa performers, teachers and students all converged in the southern area of Jiangsu and Zhejiang provinces surrounding Shanghai. This movement has not been explained, though there are two probable reasons for it. The extensive list of the southern Zhejiang pai repertoire, as opposed to the short list of Zhili pai, could have indicated that one school (i.e., Zhejiang pai) was developing faster than the other (i.e., Zhili pai). The

¹¹ Finger picks, attached to the top of each nail on the right hand, are used for plucking the strings. The picks, made of plastic or tortoise shell, are affixed to the fingers with a fitted band that is joined to the pick or by a 'surgical' band aid wrapped around the finger tip and the pick. Traditionally, musicians let their fingernails grow longer and used them to play stringed instruments. Because long fingernails often break and are hard to maintain, musicians today prefer 'artificial' fingernails for the sake of convenience and a more uniform sound quality that is produced (Li 1994, Yang 1994, and Huang 1995).

¹² Due to the shape of the human hand and the varying length and strength of each finger, the *shangchu lun* is a more comfortable technique and thus produces a more even and brighter tone. With this technique, musicians can easily change speed and volume or add accents. Huang Jingpei (1995) once learned the *xiachu lun* of southern regions and heard many *xiachu lun* performers. He discovered that it was not only more difficult to execute the *xiachu lun* method but the result was also disappointing. According to Alan Thrasher (1996), however, musicians such as Lui Pui-yuen successfully teach and perform pipa using the *xiachu lun*. He is currently living in the United States and still uses this technique.

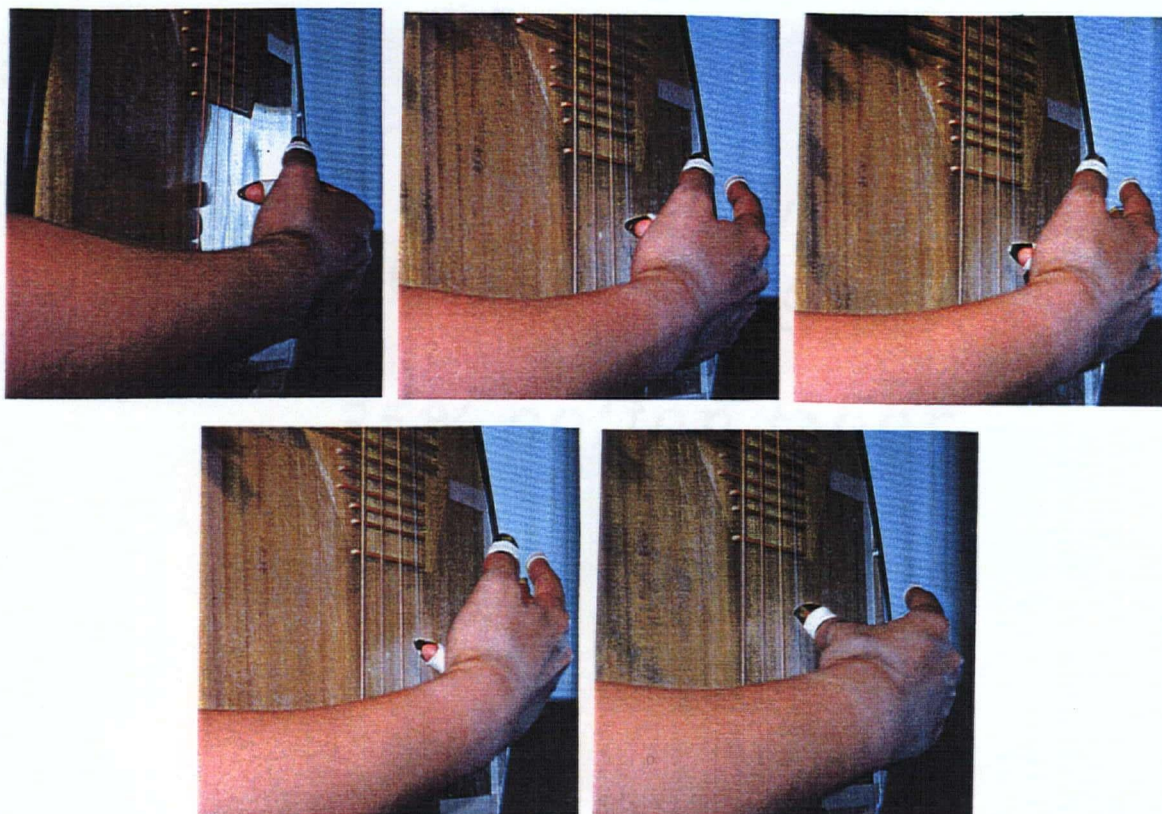


Fig. 2.2 *Shangchu Lun Begins with the Index finger and Ends with the Thumb*¹³

¹³ Shangchu lun: from left to right, starting on the top row. Xiachu lun begins with the fifth finger and ends on the thumb. Sizhi lun “four finger wheel” begins with the index finger, ends on the fifth finger to start again with the index finger (i.e., the thumb is not used).

success of a school's descendants, on the other hand, and where they lived could also make an area appear to be more successful. According to Li Guangzu (1996), students who sought renowned teachers, and other musicians 'migrated' to southern regions to share and exchange musical ideas.

Wuxi Pai (Jiangsu)

Although notations that existed in the times of Zhili and Zhejiang pai have not survived in their original forms, they have survived through the efforts of Hua Qiuping, who studied with both Wang Junxi of the northern Zhili pai and Chen Mufu of the southern Zhejiang pai. He successfully combined the two schools and formed the Jiangsu Wuxi pai (Lin 1993: 81). This name was derived from Wuxi, a town west of Shanghai, situated within Jiangsu province of China's southern region.¹⁴

Each school possessed well-guarded secrets of performance technique. These secrets were kept in a valuable hand-copied book often called *pipa pu* ("pipa notation"). Students were taught without notation, but this book was kept as an aid to memory, and more importantly as an heirloom (Li 1994). According to Lui Tsun-yuen (1980: 271), beginning in the Tang Dynasty music for pipa was notated with the *gongche* system, which uses normal Chinese characters to show pitch. This type of notation shows skeletal melodies with only approximate rhythms that, without a teacher, could not be accurately realized. Nineteenth-

¹⁴ The southern region refers to the Ming and Qing dynastic geography illustrated in Fig. 2.1 (Lin 1993: 82). Today, this region is known as central-eastern China.

century handbooks such as *Huashi Pu* (*Jushi Pu* and *Lishi Pu*) employ this type of notation.¹⁵

There were three volumes in the Wuxi school's notations. The first volume contained thirteen pieces of the northern repertoire, and the second and third volumes contained a total of fifty-four pieces of the southern repertoire. The title of these volumes was changed many times over the years. At first, the volumes were called *Nanbei Erpai Miben Pipa Pu Zhengzhuan* (literally, "the complete south-north two school secret pipa notation"). It was later abbreviated as *Pipa Pu* (1819). Today, it is commonly known as *Huashi Pu* or the "Hwa Collection" (Myers 1992).

The Wuxi notation had a great influence on later generations. Even though Hua Qiuping did not develop new techniques different from the two previous schools (i.e., Zhili and Zhejiang pai), he preserved the oldest known pipa notations for future generations. Today, few people perform directly from the 19th-century notation handbooks because they were merely skeletal frameworks. Musicians tend to interpret skeletal melodies differently, resulting in the addition or reduction of sections of music, and changes to phrasing, tempo, dynamics and ornamentation. The skeletal melody, however, remains unaltered through many generations of musicians.

¹⁵ Early 20th century *gongche pu* (gongche "notation") was abandoned and converted to a system of cipher notation (*jianpu*) using Arabic numerals and adopted Western music time signature and dynamic markings. Now in common use, school representatives teach and perform from cipher notation. In cipher notation, the central octave is shown by plain numbers. The octaves above and below it have numbers with a dot over or under them respectively. Pitches two octaves above or below the central octave are shown by numbers with two dots over or under them.

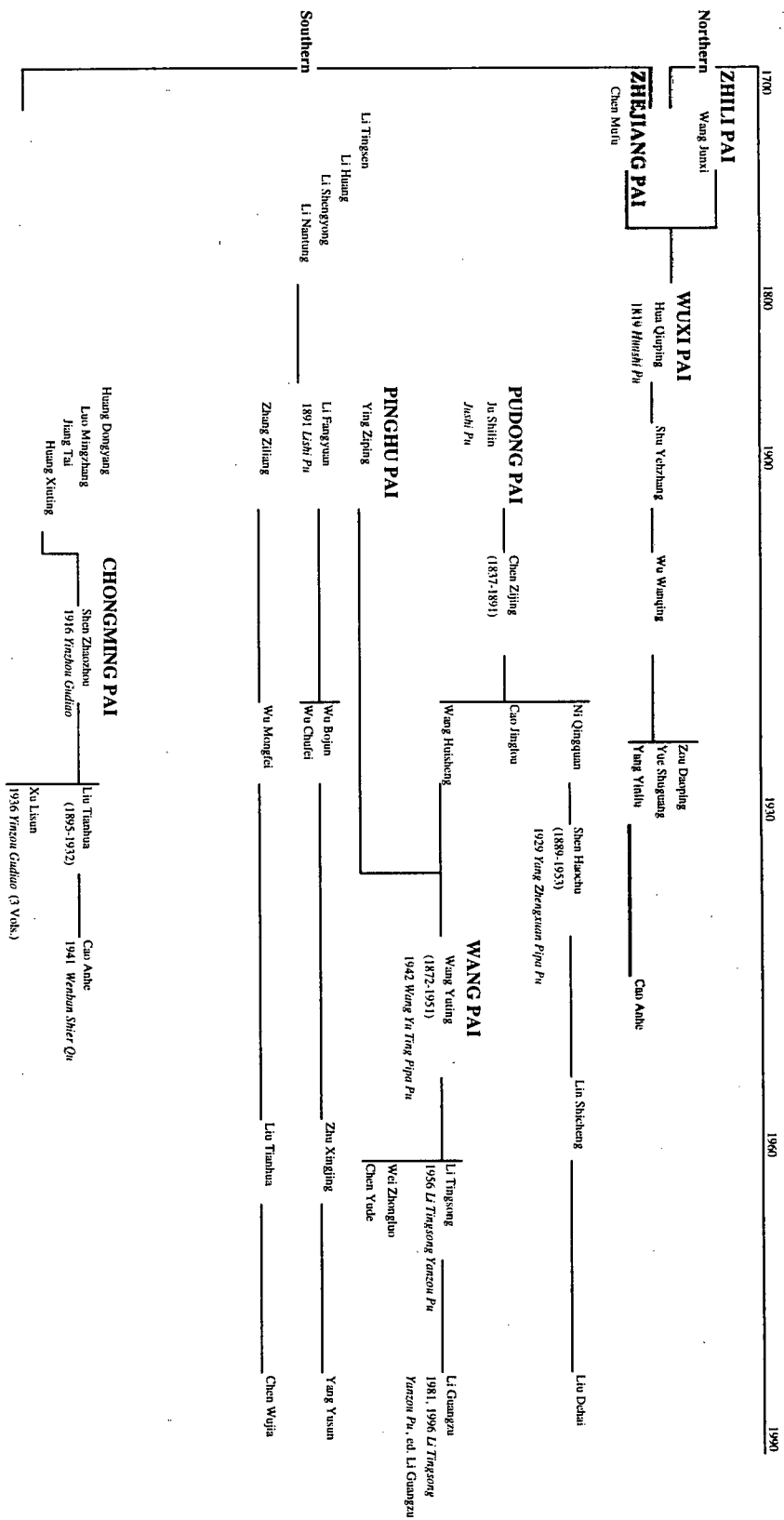


Fig. 2.3 History and Formation of Pipa Pai, Mainstream Developments.
Information for this chart was derived from Lin (1993) and from my own research (1994-1996).

Pudong Pai (Jiangsu)

The Pudong school emerged in the area east of Shanghai's Huang Pu River.¹⁶ The earliest representative for this school was Ju Shilin, but the date of his hand-copied notation book, *Xianxu Youyin*, cannot be accurately traced. According to Lin Shicheng (1993: 83), the notation of his book was probably earlier than Wuxi pai's *Huashi Pu* (1819). Since the *Xianxu Youyin* was hand-copied and its notation was not as complete, accurate or detailed as the machine-copied and mass produced *Huashi Pu*,¹⁷ Lin believes that the *Xianxu Youyin* was older than the *Huashi Pu*. Therefore, the Pudong school may have existed before the Wuxi school. If this was the case, Pudong could have existed concurrently with Zhili and Zhejiang schools, the two oldest known pipa pai. The content of the *Xianxu Youyin* survived many hand-copied versions before it was finally reprinted in 1983 and named *Jushi Pu*.

Among Ju Shilin's students, Chen Zijing (1837-1891) was the most successful. Not only was he summoned to Beijing to teach the Emperor pipa, but according to Lin Shicheng (1993: 83), he was known among musicians of the late Qing Dynasty as the "number one pipa player in the world." Chen Zijing was able to attract many followers when he revised *Xianxu Youyin* and incorporated modern performance practices and techniques. Chen taught his students using his book, *Chen Ziping Pipa Pu*, rather than *Jushi Pu* (the earliest notation of Pudong school).

Shen Haochu (1889-1953), another prominent descendant of the Pudong school, developed an important concept pertaining to the preservation of the pipa tradition. He believed that one must not wander from the traditional notations by "adding ornaments"

¹⁶ The name "Pudong" came from this area name -- *pu* of Huang Pu and *dong*, "east."

¹⁷ *Huashi Pu* contains typed Chinese characters instead of hand-written characters. It was the first mass-produced edition of solo pipa notation (Myers 1992).

(*jiahua*).¹⁸ If one adds ornaments, the result may be appealing but the traditional notation of the 19th-century handbook would become ambiguous.¹⁹ Shen used an analogy of a painter painting on a white canvas to explain his concept: It is difficult to regain the purity of a blank canvas once colours are added to it. In his opinion, ornaments may be added during a performance, but should not be recorded in notation.²⁰ Shen Haochu strongly believed in this concept. Nevertheless, Chen Zijing and Shen Haochu both continued to revise old notations passed down to them and to write new notation books. Today, Pudong representatives use Shen Haochu's pipa book, *Yang Zhengxuan Pipa Pu* (1926) (Lin 1993: 82).²¹

Pinghu Pai (Zhejiang)

The Pinghu school emerged in Pinghu county of northern Zhejiang region about the same time as the Pudong school (Lin 1993: 84).²² Unlike the Pudong, the Pinghu school evolved from a inherited tradition. Five generations of pipa masters came before Li Fangyuan, one of the most famous of the Pinghu representatives. The Li family of the Pinghu school and members of the Pudong school studied and enjoyed playing the pipa together in an elite circle of friends.

¹⁸ An exact translation of *jiahua* is "adding flowers." In this instance, adding ornaments refers to grace notes, passing notes, wheels and other idiomatic pipa techniques.

¹⁹ Traditional notation, in my text, refers to the earliest known notations for each school. In this instance, the 19th century handbook *Jushi Pu* is the traditional notation of the Pudong school.

²⁰ Ornaments are just one of the many things a musician can add to a skeletal melody. Addition or reduction of sections of music, and changes in tempo, phrasing and dynamics occur as a musician interprets the music differently.

²¹ See Fig. 2.3 for the approximate time of each school, its founder, representatives and traditional notation books.

²² Exact dates for the creation of the Pinghu and Pudong schools are unknown. See Fig. 2.3 for an approximate date.

Li Fangyuan's book *Nanbei Pai Daqu Pipa Xinpu* ("New Pipa Notations of the Southern and Northern Schools", 1891), was reprinted in 1955 and called *Lishi Pu*. It was around this time that the title "Pinghu pai" was assigned to this group of musicians (Li 1993: 84). One of Li Fangyuan's greatest contributions was his arrangement of *Saishang Qu* ("Song of the Frontier"). Li was also well known for his ability to add ornaments to traditional notation passed on to him from his ancestors. According to Pinghu, his specialty was an abundance of ornamentation (Li 1996, Yang 1994). His concept of preserving notation clearly differed from Shen Haochu's concept. Li was more interested in creating new arrangements and encouraged his students to do the same.

The representatives of Pinghu are no longer active in recording and performing. The 1891 edition of *Lishi Pu* is still available. Current recordings from *Lishi Pu* exist, though they do not faithfully adhere to the notation (Yang 1994). Interpretations by several Pinghu musicians, of one piece in particular, vary greatly. According to Li Guangzu (1996), when Pinghu musicians take the liberty of adding or subtracting from traditional notation, their students, in turn, lose sight of the skeletal melody. The skeletal frame of the traditional notation is the sustaining element that unites different musicians and generations within a school.

Chongming Pai (Jiangsu)

The fourth school developed on Chongming island, located to the north of Shanghai.²³ As a result of social discontent in China, a series of uprisings occurred in the

²³ In the Tang Dynasty (618-907), the island of Chongming was believed to be slightly above sea level. During the Five Dynasties (907-960), the island was called Chongming Zhen. In the Yuan Dynasty (1271-1368), it was called Chongming Zhou. In the Ming Dynasty (1368-1644), it was called Chongming Xian. The island is now included within the city of Shanghai. (Lin 1993: 85)

third quarter of the 19th-century, and during the Taiping Rebellion citizens fled Shanghai to seek refuge on Chongming Island (Lin 1993: 85). Among those who fled were three pipa masters who formed the Chongming pai.

Several dates are important to remember in the development of this school's notation. In 1916, Shen Zhaozhou developed the *Yinzhou Gudiao*, the notation book of the Chongming school (Lin 1993: 85). In 1936, Xu Lisun revised *Yinzhou Gudiao* into three volumes. Cao Anhe and Liu Tianhua took twelve pieces from *Yinzhou Gudiao*, originally in the gongche notation, and transcribed them into Western staff notation. In 1941, Cao and Liu published the music in a book entitled *Wenban Shier Qu* ("Twelve Lyrical [style] Pieces"). Shen was known for writing beginner's books for pipa containing detailed information on technique and interpretation. He stressed the importance of preserving the skeletal melody of traditional notation, a concept shared by the Pudong (but not Pinghu) school (Lin 1993: 86).

Liu Tianhua (1895-1932), the renowned student of Shen Zhaozhou, contributed greatly to both the solo pipa and erhu traditions (Lin 1993: 86). His prolific though short career included extensive research and composition for both instruments, together with most of Mei Lanfang's²⁴ repertoire. He is credited with being the first Chinese music scholar to use modern transcription methods to collect music. Liu died at the early age of thirty-seven in 1932. In 1958, his daughter organized and published most of his work in the fields of traditional and modern pipa and erhu music.

Representatives of the Chongming school are still visible in the current Chinese music scene. Students sometimes learn from more than one teacher and school. Musicians

24 Mei Lanfang was a famous Peking opera singer.



Fig. 2.4 *Lin Shicheng (Top Left), Lui Pui-yuan (Top Right), Li Guangzu (Bottom Left) and Liu Dehai (Bottom Right). (Photos used with permission from Li Guangzu, 1996.)*

such as Cao Anhe, who studied at both the Wuxi and Chongming schools, were often known on their own accord, rather than as members of a school (Li 1996).

Wang Pai (Shanghai)

Wang Yuting pai (or Wang pai) of Shanghai is the seventh school of the pai tradition. Wang Yuting (1872-1951) studied with Wang Huisheng, a neighbour, who learned from Pudong's Chen Zijing, and with Pinghu's Ying Ziping (Lin 1993: 87).²⁵ Wang's role in the synthesis of the two schools led to great success, much like Hua Qiuping's effect on the Wuxi school. After examining Pudong's *Jushi Pu* and Pinghu's *Lishi Pu* and their respective styles, Wang developed his own interpretations. These new versions became the basis for Wang's repertoire and style of playing. *Wang Yuting Pipa Pu* was not published during his lifetime, but his notation became widely known among pipa musicians because numerous copies of Wang's hand-written notation circulated among his students and friends. In 1956, his most successful student, Li Tingsong, revised *Wang Yuting Pipa Pu* and published it as *Li Tingsong Yanzou Pu* (Li 1996). On the fifth anniversary of Li Tingsong's death, his son, Li Guangzu, also a prominent pipa musician and leading successor of Wang pai, re-organized and published a new edition of *Li Tingsong Yanzou Pu*.²⁶

Unlike the Pudong and Pinghu schools, the Wang school does not possess a 19th-century handbook and the *Wang Yuting Pipa Pu* does not contain skeletal melodies. Instead, complete performance pieces with ornaments, passing tones, auxiliary and grace notes, and

²⁵ Wang Yuting was a late starter in his study of pipa. Before becoming a pipa musician, he was a businessman.

²⁶ The latest reprint of Li Tingsong's notation, edited by Li Guangzu, was published in July 1996. This edition includes several essays written by Li Guangzu. (Li 1996).

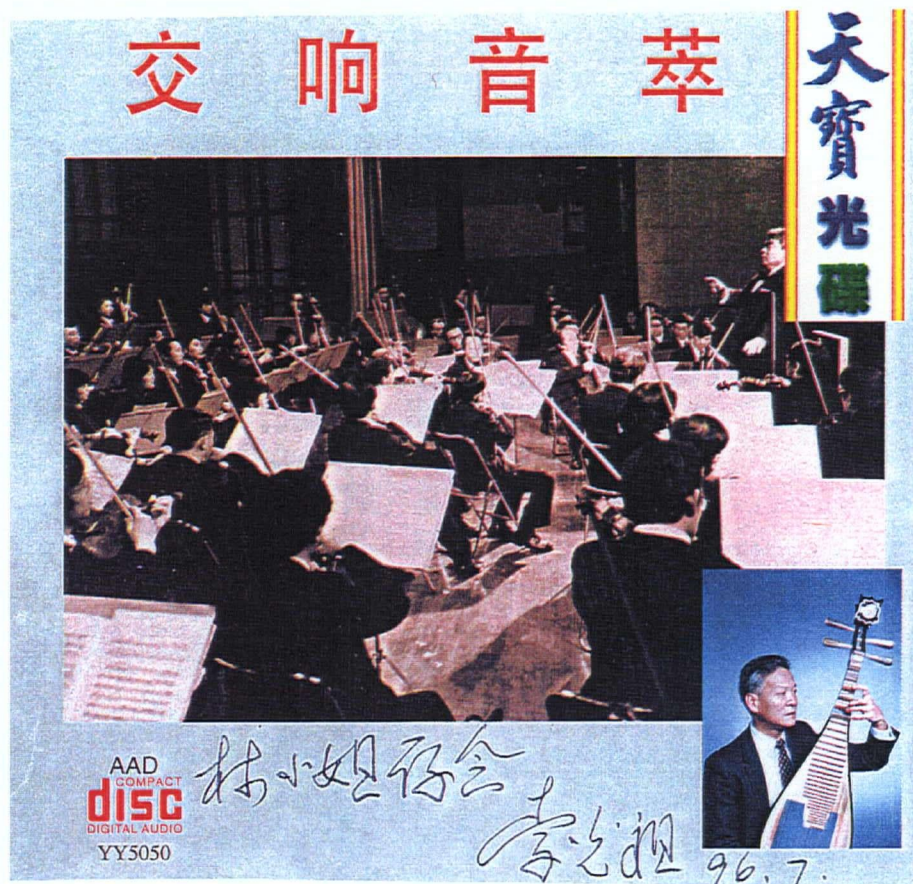


Fig. 2.5 Li Guangzu New Pipa Concertos. (Compact disc cover used with permission from Li Guangzu, July 1996.)

complex rhythms are included. To this day, notation that was passed on from Li Tingsong, has not been altered (Li 1996). According to Li Guangzu (1996), there is little inconsistency between notation and performance for Wang musicians. The systematic notation clearly shows the students the exact pitches, rhythms, tempi and dynamic markings (in Western music notation). Explicit instructions, given at the beginning of *Li Tingsong Pipa Pu*, show how finger techniques and ornaments should be played to achieve desired effects (Li 1996).

The Wang method of notation is clear, precise and leaves little room for uncertainty or variation.²⁷

Currently, Wang representatives are among the strongest musicians in their field (Lin 1994). Li Tingsong's notation is used for performing, recording, and teaching. Some of Wang's descendants have continued to preserve their founder's name and tradition by remaining as representatives, but others, like Liu Dehai (once a student of Li Tingsong), have continued their careers outside of the Wang school. Wang's place in history was firmly established by Lin Shicheng, who, in his books, record Wang's prominence.²⁸

²⁷ After learning three pieces from the Wang Pai set of traditional repertoire, I was easily able to continue reading and interpreting other pieces. The notation is clear, precise and systematic.

²⁸ Lin Shicheng's books: *Ju Shilin Pipa Pu* (Beijing, 1982), *Pipa Jiao Xuefa* (Shanghai, 1989), and *Shimian Maifu* (Beijing, 1993).

CHAPTER III

DEFINING SCHOOL STYLE AND IDENTITY

The purpose of this chapter is to clarify the differences among school styles. Comparison of Wang, Pudong and Pinghu versions of *Bawang Xiejia* (“The Warlord Removes His Armour”) is based upon two main aspects of music. First, the **form** of the piece is analyzed in relation to the following three subcategories: different sections and titles, use of metered or free meter sections, and thematic content. Second, different **treatment of thematic material** reveals the style of each school through the varying use of finger techniques, ornaments, dynamics and meter.

Bawang Xiejia (henceforth, “Warlord”) is a theme inspired by a war between the Kingdoms of Chu and Han (circa 202 B.C.), in which the Chu troops suffered a crushing defeat (Li 1994). Although the artistic conception of this music is mainly about the magnitude of the war, it also includes an episode describing the plaintive scene of King Chu taking leave of his favourite concubine. The most crucial scene depicts the warlord removing his armour as he accepts his defeat and prepares for his own death. The action of shedding one’s armour carries important symbolic meanings. If the king had just finished fighting a victorious battle, the removal of his armour would probably be the last thing on his mind since he would be at the centre of praise and celebration. Even if he were to remove his armour, he would not be doing it on his own or doing it alone. Such an anticlimactic scenario would not be suitable for a successful story.

The essence of this pipa piece is not merely a grand portrayal of a war as a bystander would see it; it is an intimate look into the life and heart of one man. King Chu's acceptance of his personal failure and defeat is symbolized by the removal of his armour -- the renunciation of his identity and life as a man and a king. This is the essence of this pipa piece, and thus the title "The Warlord Removes His Armour."²⁹ Musically, the removal of armour is realized at the end of the piece. A harsh staccato sound, produced by the right hand thumb plucking the string, imitates the sound of the armour crashing to the floor after it is removed. All three versions share this technique (Li 1996, Du 1995).

Notation for "Warlord" first appeared in *Hua Qiuping Pipa Pu*, and today has evolved into various interpretations.³⁰ The Wang version was performed by Li Guangzu (1993) and the Pudong version, by Qu Wenjun (1994). The Pinghu version was not available for analysis as a recording or live performance. Yang Yusun (1994), the leading successor of Pinghu, no longer performs or teaches the Pinghu version of "Warlord." Nevertheless, Yang gave assistance so that a transcription could be made as close as possible to actual performance.³¹ An attempt was made to 'line-up' sections with same name, to facilitate comparison.

²⁹ According to Yang Yusun (1994), the title of Pinghu's version of *Bawang Xiejia* was previously *Yulun Pao*. Collectively, the meaning of this title can be translated as "The Grandeur of War Carriages and Garments." The term *yu* can describe the succulent aroma of flowers or the ingenuity and superiority of prose writing. The term *lun* means "wheel", which also applies to the *lunzhi* "finger wheel" (an important pipa technique). Lastly, the term *pao* means "garment", specifically formal garments such as *qipao*, traditional female dress, and *longpao*, literally "dragon garment" or the imperial robe. Today, Pinghu notation books contain the established title of *Bawang Xiejia*, as well as *Yulun Pao*. The importance of choosing a title for a piece of music is obvious. Without a relevant title, the music's potential affect may not be realized or understood. Clearly, the essence of this music and the story it depicts extends well beyond the superficial ideas of beautiful war carriages and garments.

³⁰ A version of "Warlord" is found in *Jushi Pu*. This notation is included in Appendix 2 for reference.

³¹ When I could not find a recent recording of Pinghu's "Warlord", I asked Yang Yusun to make a recording of his own playing for me. He declined due to his lack of practice on this rarely performed piece. His son, Yang Zhenhai, also was not able to perform this piece since he was never taught it. Under Li Guangzu's recommendation, I decided to accept the reality of the situation. If I had 'forced' a recording out of

Form

Each version contains a different number of sections and section titles. Thus, by comparison, clear cut differences are revealed in different versions of the same piece.

“Warlord” is composed of a form that can be divided into metered sections and other sections that are in free meter. According to Yang (1994) and Li (1994-6), free meter sections contain music with extreme ranges and sudden changes in tempi and dynamics, as opposed to metered sections that have more consistent musical elements (i.e., regular time signature and use of crescendo and decrescendo). A comparison of how each school uses metered and free meter sections will reveal the style of each school.

Thematic material is another facet of comparing the form of each version. Based upon my analysis, this multi-sectional piece is clearly divided into four large segments and I have named them Introduction, Development, Climax and Recapitulation. These names concur with the traditional, Chinese literary formula of *Qicheng Zhuanhe*, the four steps of classic writing and aesthetics, which depicts the “introduction” (*qi*), “elucidation of the theme” (*cheng*), “changing to another view point” (*zhuan*) and “summing up” (*he*) (Chen 1991). The Introduction contains a section with music that sets the atmosphere for the entire piece.³² Themes that are introduced in the Development segment, occur throughout each section (within the segment) and appear in Climax and Recapitulation segments, therefore uniting the entire piece. The Climax segment introduces new themes that are exclusive to this segment. Not only is there a “changing to another view point” consistent with the

Pinghu members, I would have created an artificial setting of the current tradition of Pinghu school. Nevertheless, the traditional notation has been accurately converted (with Yang Yusun’s directions) into Western staff notation. Comparisons among school versions can still be performed.

³² Solo pieces for *guzheng* (“zither”) and *erhu* (“fiddle”) also share this form. A relatively short introduction, in free meter, creates the mood for the entire piece.

Chinese concept of *zhuan*, in this segment, but the music is louder, faster and higher in register than the rest of the piece, much like the Western music concept of “climax.” The last segment, Recapitulation, contains a section that uses themes previously found only in the Development segment, and “sums up” (*he*) the piece.

Section Titles

The four main segments of “Warlord”, Introduction, Development, Climax and Recapitulation, contain sections with descriptive titles that can be used to outline the story (see Table 1). Section one, *Yinggu*, is the Introduction. The sound of the “Camp Drum” (*Yinggu*) creates an atmosphere of excitement and anticipation of war through gradual and sudden acceleration and slowing down of repeated notes. The following six sections are included in the Development: *Shenzhang*, *Dianjiang*, *Zhengdui*, *Chuzhen*, *Jiezhan* and *Gaixia Hanzhang*. Each soldier hoists the tents up for battle (*Shenzhang*), responds to roll call (*Dianjiang*), and lines up (*Zhengdui*) in preparation for war. The army goes out to battle (*Chuzhen*), accepts the challenge (*Jiezhan*) of the opposing Han kingdom, and fights a fierce battle at Gaixia (*Gaixia Hanzhang*). The following six sections form the Climax of the piece: *Chuge*, *Bieji*, *Gujiao Jiasheng*, *Chuwei*, *Zhuibing* and *Zhuqi*. As King Chu realizes the impending defeat of his army (*Chuge*), he bids farewell to his favourite concubine (*Bieji*). The chaos of war quickly invades this intimate scene with the sounds of drums, horns and armour (*Gujiao Jiasheng*). Once the Chu soldiers realize the futility of their efforts, they break out of their encirclement (*Chuwei*) and flee from pursuing enemy soldiers (*Zhuibing* and *Zhuqi*). The final section, *Zhongjun Guili*, is the Conclusion. As the army returns home (*Zhongjun Guili*), some of the surviving soldiers feel victorious while others feel defeated

Amid this atmosphere of mixed emotions, the defeated warlord's death concludes one of the most epic tragedies of Chinese history.

As seen in Table 1, section titles show variations among versions. Sections that exist in all three versions are the following: "Camp Drum", "Hoist the Tents Up for Battle", "Roll Call", "Lining Up", "Going Out to Battle", "Accepting the Challenge", "Song of the Besieging Chu Army", "Sounds of Drums, Horns and Armour", and "All Armies Returning Home." The same title is used for two sections in the Wang version. For example, "Roll Call" and "Going Out to Battle" include sections I and II.³³ The Pinghu version also uses section titles twice.³⁴ The Pudong version uses section titles only once and, therefore is the shortest version among the three. This version has eleven sections while Wang has sixteen and Pinghu has fifteen.

Occasionally, a school possesses a section that the other two schools do not have. In addition to "Roll Call 2" and "Going Out to Battle 2", the Wang version has "Taking Leave from His Favourite Concubine" (*Beiji*), an important section that is omitted in the other two versions. As the title of the section implies, this tender scene depicts King Chu taking leave from his favourite concubine. This additional section, exclusive to the Wang version, creates a new dimension to this historical story. King Chu's role in Chinese history is renowned, yet aspects of his personal life are not known. Whether this scene is based on factual evidence is not of ultimate importance. What is important is that these few precious and private moments before the death of this man stimulate the imaginations and emotions of the performer and listener. From this aspect of the music, it seems evident that Wang tends to

³³ "Roll Call I" is section three; "Roll Call II" is section five. "Going Out To Battle I" is section six; "Going Out To Battle II" is section eight in the Wang version..

³⁴ "Roll Call I" is section three; "Roll Call II" is section six of the Pinghu version.

Table 1 Section Title, Meter, and Time Signature ~ A Summary of School Versions of Bawang Xiejia

Sections	1 <i>Introduction</i>	2 <i>Development</i>	3
Wang Pai (D#)	(1) ³⁵ i. ³⁶ Camp Drum/Yinggu ii. ³⁷ 卩 ; 148 beats iii. ³⁸ 卩=50-84,48-120,168	(2)i. Hoist Tents Up For Battle/ Shenzhang ii. 2/2; 62 beats iii. 卩=96 (卩=46)	(3)i. Roll Call 1/ Dianjiang I ii. 2/2; 64 beats iii. 卩=96 (卩=46)
Pudong Pai (G#)	(1)i. Camp Drum/Yinggu ii. 卩 ; 127 beats iii. 卩=52-88,50-126,160	(1)i. Hoist Tents Up For Battle/Shenzhang ii. 3/4. 4/4; 74 beats iii. 卩=69	(3)i. Roll Call 1/ Dianjiang I ii. 2/4; 64 beats iii. 卩=84, =108
Pinghu Pai (D#)	(1)i. Camp Drum/Yinggu ii. 1/4, 4/4, 5/4, 7/4, 2/4, 3/4; 352 beats iii. 卩=50-84,48-120,168	(2)i. Hoist Tents Up For Battle/ Shenzhang ii. 2/4, 3/4; 27 beats iii. 卩=46	(3)i. Roll Call/Dianjiang ii. 2/4; 32 beats iii. 卩=46

Sections	4	5	6
Wang Pai	(4)i. Lining Up/Zhengdui ii. 2/2, 3/2; 54 beats iii. 卩=96 (卩=48), 卩=104		(5)i. Roll Call 2/ Dianjiang II ii. 2/2; 64 beats iii. 卩=104 (卩=52)
Pudong Pai	(4)i. Lining Up/Zhengdui ii. 2/4; 48 beats iii. 卩=116-152	(5)i. Out to Battle/ Paizhen ii. 3/4; 48 beats iii. 卩=152-168	
Pinghu Pai	(4)i. Lining Up/Zhengdui ii. 2/4; 25 beats iii. 卩=46-48		(5)i. Roll Call 2/ Dianjiang II ii. 2/4; 32 beats iii. 卩=88

Sections	7	8	9
Wang Pai	(6)i. Going Out to Battle 1/Chuzhen I ii. 2/4; 32 beats iii. 卩=112-116	(7)i. Going Out to Battle 2/Chuzhen II ii. 2/4; 32 beats iii. 卩=120-132	(8)i. Accepting the Challenge/Jiezhan ii. 2/4; 90 beats iii. 卩=144-160
Pudong Pai	(6)i. Going Out to Battle/ Chuzhen ii. 2/4; 30 beats iii. 卩=168-184		(7)i. Accepting the Challenge/Jiezhan ii. 2/4; 60 beats iii. 卩=152
Pinghu Pai	(6)i. Going Out to Battle/ Chuzhen ii. 2/4; 27 beats iii. 卩=96-104		(7)i. Accepting the Challenge/ Jiezhan ii. 2/4; 170 beats iii. 卩=80

³⁵ Parenthetical numbers indicate sections specific to each school. These numbers are taken from traditional notations of each school.

³⁶ The number 'i' precedes the title of the section. (Romanized Chinese/translation)

³⁷ The number 'ii' precedes the approximate number of beats in the section (based on quarter notes). This is done to determine the following information: a) the general length of *sanban* ("free meter") sections, and b) the exact length of meter sections.

³⁸ The number 'iii' precedes the tempi of each section.

Sections	10	11	12 <i>Climax</i>
Wang Pai		(9)i. Fierce Battle at Gaixia/Gaixia Hanzhan ii. 2/4; 50 beats iii. ♩=152	(10)i. Song of the Besieging Chu Army/ Chuge ii. ♩ ; approx. 80 beats iii. ♩=69
Pudong Pai		(8)i. Gaixia/Gaixia ii. 1/4; 29 beats iii. ♩=152	(9)i. Song of the Besieging Chu Army/ Chuge ii. ♩ ; approx. 60 beats iii. ♩=50
Pinghu Pai	(8)i. War/Dazhan ii. 2/4; 98 beats iii. ♩=80		(9)i. Song of Besieging Chu Army (On Four Sides) Shimian Chuge ii. ♩ ; approx. 84 beats iii. ♩=54

Sections	13	14	15
Wang Pai	(11)i. Taking Leave from His Favourite Concubine/ Bieji ii. ♩ ; 61 beats iii. ♩=92-112		(12)i. Sound of Drums, Horns & Armour/ Gujiao Jiasheng ii. ♩ ; approx. 23 beats iii. ♩=120
Pudong Pai			(10)I. Sound of Drums, Horns & Armour/ Gujiao Jiasheng ii. ♩ ; approx. 18 beats iii. ♩=126
Pinghu Pai		(10)i. Defeat and Retreat/Xiejia Baizhen ii. 2/4; 53 beats iii. ♩=110	(11)i. Sound of Drums, Horns & Armour/ Gujiao Jiasheng ii. 3/4, 4/4; 57 beats iii. ♩=118

Sections	16	17	18
Wang Pai	13i. Breaking Out of Encirclement/Chuwei ii. ♩ ; approx. 43 beats iii. ♩=112	14i. Soldiers in Pursuit/Zhuibing ii. 2/4; 26 beats iii. ♩=152	15i. The Chasing Troops/ Zhuqi ii. ♩ ; 50 beats iii. ♩=72
Putung Pai	i. Gujiao, cont.ed ii. ♩ ; approx. 60 beats iii. ♩=160-176	i. Gujiao, cont.ed ii. 2/4; 24 beats iii. ♩=176	i. Gujiao, cont.ed ii. ♩ ; 35 beats iii. ♩=176
Pinghu Pai	12i. Breaking Out of Encirclement/Chuwei ii. 4/4, 2/4; 48 beats iii. ♩=110	13i. Soldiers in Pursuit/ Zhuibing ii. 2/4; 12 beats iii. ♩=146	14i. The Chasing Troops/ Zhuqi i. 4/4, 2/4; 68 beats iii. ♩=110

Sections	19 <i>Recapitulation</i>
Wang Pai	(16)i. All Armies Returning Home/ <i>Zhongjun Guili</i> ii. 1/2, 3/4; 51 beats iii. ♩ =76
Pudong Pai	(11)i. All Armies Returning Home/ <i>Zhongjun Guili</i> ii. 1/4, ; approx. 35 beats iii. ♩ =126
Pinghu Pai	(15)i. All Armies Returning Home/ <i>Zhongjun Guili</i> ii. 2/4; 74 beats iii. ♩ =100

idealize or even romanticize historical figures in order to add mysticism and appeal to the subject. There is a balanced synthesis of both militaristic and lyrical qualities in Wang's music. The Pudong version contains an additional section entitled "Out to Battle." The Pinghu version contains two additional sections entitled "War" and "Defeat and Retreat."

Sometimes, one school omits a section that exists in the other two versions. For example, Pinghu does not have "Fierce Battle at Gaixia" and Pudong does not have "Breaking Out of Encirclement", "Soldiers in Pursuit" and "The Chasing Troops."

Free Meter and Metered Sections

The four segments of Wang and Pudong "Warlord" correspond to alternating free meter and metered sections (see Fig. 3.1). The Introduction contains a free meter section; the Development contains eleven metered sections; the Climax contains six free meter sections;³⁹ and the Recapitulation contains one metered section.

One important characteristic of military-style pieces (*wuqu*) is the frequent use of free meter sections as well as metered sections. Free meter sections, not bound by a strict time signature, are ideally suited for expressing the wide dynamic, technical and emotional range

³⁹ One section in the Climax segment is a metered section.

Table 2 *Form Based on Meter and Free Meter Sections*

~Introduction~
<i>Free Meter</i> (Section 1)
~Development~
<i>Meter</i> (Section 2-11)
~Climax~
<i>Free Meter</i> (Section 12-18)
~Recapitulation~
<i>Meter</i> (Section 19)

of the Introduction and Climax segments. For example, the Introductory section, “Camp Drum”, imitates the camp drum as the music gradually and repeatedly accelerates to a thunderous peak. In order to create this effect, musicians are not bound by the limitations of meter; speed and volume are produced according to the performer’s feeling. One of the problems of transcribing free meter sections is notating the number of *lunzhi* (sets of five notes in a “wheel”) in one beat. The number of “wheel” sets are clearly counted and notated in metered sections. In free meter sections, the number of these sets are rarely counted or notated because of two factors: first, the wheel in metered sections is performed in strict correlation to the beat. If the notation calls for two wheels in one quarter beat, these two sets of five notes are spread evenly to cover the entire beat. In free meter sections, these wheels vary in speed, depending on how slow the musician wants to play or how fast the musician *can* play.⁴⁰

Second, since the style of each teacher varies, the student often learns these more difficult free meter sections through imitation. As long as the approximate number of notes

⁴⁰ When a wheel is skillfully executed, the repeated notes are plucked so fast and evenly that a sustained pitch is created. Long lines of these ‘sustained’ notes often make notating them a long, tedious and unproductive task.

is played and the melody can be heard, the student has little problem. In “Camp Drum”, each school performs the wheel in a different way to create the sound of a drum. Both Wang and Pudong are able to create the spirit of the drum through the use of fast and slow wheels, without using boundaries set by meter. Pinghu’s “Camp Drum”, on the other hand, is a metered section. This school attempts to recreate the varying speeds of drum beats through the use of many different time signatures. The exact number of repeated notes and chords, and set of wheels are notated and strictly followed. Without the freedom to achieve a certain speed, dynamic and intensity of performance, the Pinghu version does not depict the essence of a camp drum (Li 1994).

The use of free meter sections is one of the defining characteristics distinguishing a military-style piece from a lyrical-style piece. The Pinghu version contains merely one free meter section in the entire piece, whereas the Wang version contains six free meter sections and Pudong contains five. The minimal use of free meter in the Pinghu version provides crucial information about its style. By not being able to achieve the excitement and intensity of these free meter sections, the Pinghu portrayal of King Chu’s epic story, according to Yang (1994) and Li (1996), is not in demand for performances. According to Li Guangzu (1994), Pinghu’s version of “Warlord” is more in the style of lyrical pieces (*wenqu*).

Thematic Material

Comparison of thematic material is another important way to reveal structure. Thematic material is discussed here as it appears in the four segments of this piece (Table 2). In order to reveal themes from the three versions, it is crucial to reduce each notation to its ‘skeletal frame’, by removing passing, auxiliary and grace notes, and reducing chords, wheels

and repeated notes and phrases to show the bare melody. With the help of Li (1995) and Yang (1994), I was able to realize which notes were more important.⁴¹ Once a theme is extracted, it is used to trace the same theme in other sections of the same school version and to see if different school versions possess the same theme. This process not only enables a comparison between forms but also shows how each school elaborates upon the skeletal melody.

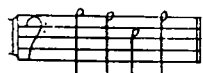
Table 3 *Thematic Form of Bawang Xiejia*

THEMES	WANG	PUDONG	PINGHU
INTRODUCTION THEME 1	Sec. 1	1	1
DEVELOPMENT THEME GROUP 1: Sequence Theme A E-G Theme)	2, 4	2, 4	2, 4
THEME GROUP 2: (Sequence Theme A, Sequence Theme B, E-G Theme)	3, 6, 7, 8, 9, 11	3, 5, 7, 9, 11	3, 6, 7, 9, 10
CLIMAX THEME 1	12, 13	12	12, 14
THEME 2	12, 13	12	12
THEME 3	12, 18	12	12
BORROWED THEMES (Development Theme Group 1 & 2)	12		
THEME 4	15	15	15
THEME 5	16, 18	16, 18	16, 18
THEME 6	16, 18	16, 18	16, 18
BORROWED THEME (Development Theme Group 2)	17	17	17
BORROWED THEME (E-G Theme)	16, 18	16, 18	16, 18
RECAPITULATION BORROWED THEME (Development Theme Group 2)	19	19	19

⁴¹ Although it is not my purpose to discuss 19th-century handbooks, I must point out that the skeletal frames given in these handbooks are different from the skeletal frames that I have reduced from recordings of currently used school notations.

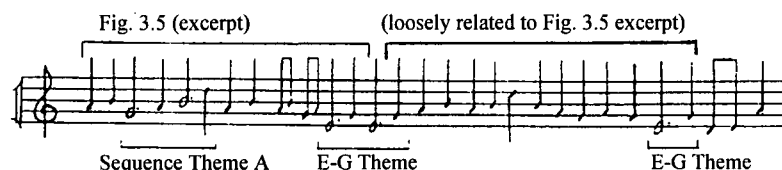
INTRODUCTION THEME 1: Section one, “Camp Drum”, contains an important theme that is used repeatedly with some variation. I have entitled this theme “Introduction Theme 1”, and it appears only in section one.

Fig. 3.1 *Introduction Theme 1:*



DEVELOPMENT THEME GROUP 1 ~ Sequence Theme A and E-G Theme: A reduction of the entire melody of section two, “Hoist Tents Up For Battle” (*Shenzhang*), I will call “Development Theme Group 1” (Fig. 3.3). Within this theme group, two important themes exist: Sequence Theme A and the E-G Theme. These themes appear in every section of development and act as unifying elements for Development, Climax and Recapitulation. Each time they appear, they are treated with different ornaments. The Development segment presents important themes of the piece and reiterates them throughout its sections.

Fig. 3.3 Development Theme Group 1:



Development Theme Group 1 exists in section two of all three versions. Five bars of the beginning of this melody are shown below (Fig. 3.4). Each school interprets the skeletal melody differently.

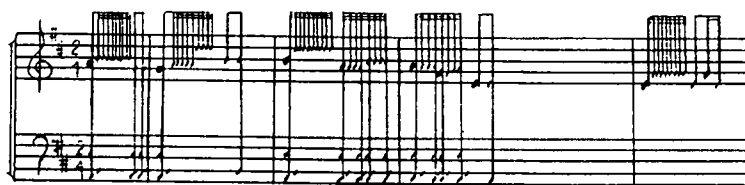
Fig. 3.4 “Hoist Tents Up For Battle” ~ School Versions of Introduction Theme Group 1:

Wang Pai

Pudong Pai

The image shows two staves of music, one for Wang Pai and one for Pudong Pai. Both staves have a treble clef and a key signature of one sharp (F#). The Wang Pai staff shows a melody with a 2/4 time signature. The Pudong Pai staff shows a melody with a 3/4 time signature. Both staves have a 2/4 time signature. The Wang Pai staff has a 2/4 time signature. The Pudong Pai staff has a 3/4 time signature. Both staves have a 2/4 time signature. The Wang Pai staff has a 2/4 time signature. The Pudong Pai staff has a 3/4 time signature. Both staves have a 2/4 time signature.

Pinghu Pai

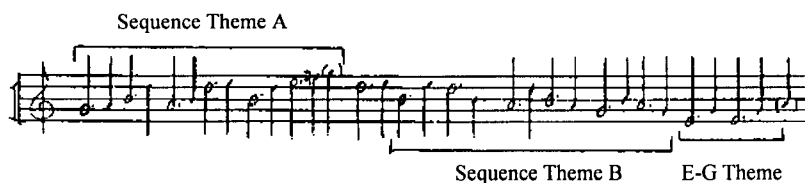


Development Theme Group 1 is used again in section four, “Lining Up” (*Paizhen*), of the three versions (see Appendix 2).

DEVELOPMENT THEME GROUP 2 ~ Sequence Theme A & B, and the E-G Theme: A

reduction of the entire melody of section three, “Roll Call 1” (*Dianjiang I*), reveals a melody that is based upon “Sequence Theme A” and “E-G Theme” of Development Theme Group 1 (Fig. 3.5). An ascending sequence (“Sequence Theme A”) appears three times at the beginning of this melody (indicated by the upper brackets), which is followed by a descending sequence which I call “Sequence Theme B” (indicated by the lower brackets). Lastly, the E-G Theme ends the melody. Development Theme Group 2 consists of the following themes: “Sequence Theme A and B” and the “E-G Theme.” These three themes will appear again in Climax and Recapitulation.

Fig. 3.5 *Development Theme Group 2 (reduction of entire melody):*



Development Theme Group 2 exists in all three versions. The first six bars of this theme group shows three different interpretations of the same skeletal melody (Fig. 3.6).

Fig. 3.6 “Roll Call I” ~ School Versions of Development Theme Group 2:

Wang Pai

Pudong Pai

Pinghu Pai

The following eight sections of Development share Development Theme Group 2: section three, “Roll Call I” (*Dianjiang I*); section five, “Out to Battle” (*Paizhen*); section six, “Roll Call 2” (*Dianjiang II*); section seven, “Going Out to Battle” (*Chuzhen I*); section eight, “Going Out to Battle 2” (*Chuzhen II*); section nine, “Accepting the Challenge” (*Jiezhan*); section ten, “War” (*Dazhan*); and section eleven, “Fierce Battle at Gaixia” (*Gaixia Hanzhang*). (See Appendix 2 for examples.)

CLIMAX THEMES 1, 2 AND 3: “Song of the Besieging Chu Army” (*Chuge*), section twelve, contains three new themes -- namely, Climax Theme 1, 2, and 3. Climax Theme 1 (Fig. 3.7) is found in all three versions but it is most prominent in section twelve of Pinghu’s version, due to its lack of embellishments (Fig. 3.8).

Fig. 3.7 Climax Theme 1:



This theme is clearly seen in Pinghu's version:

Fig. 3.8 "Song of the Besieging Chu Army" ~ Pinghu's Version of Climax Theme 1:

Pinghu Pai

A musical score for a piece by Pinghu Pai. It features a piano accompaniment on the left and a melody on the right. The melody is a variation of Climax Theme 1, with some notes beamed together and a final cadence. The piano part provides harmonic support with chords and moving lines.

Climax Theme 1 is again seen in section fourteen, "Defeat and Retreat" (*Xiejia Baizhen*), a section exclusive to the Pinghu version (Fig. 3.9).

Fig. 3.9 "Defeat and Retreat" ~ Pinghu's Version of Climax Theme 1:

Pinghu Pai

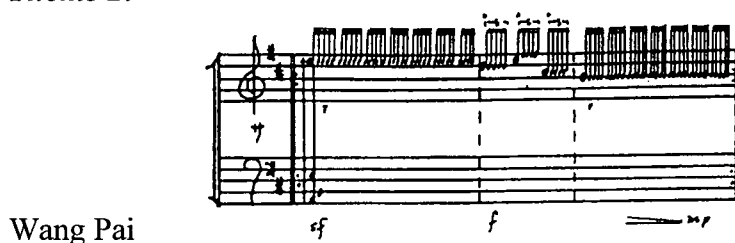
A musical score for a piece by Pinghu Pai. It features a piano accompaniment on the left and a melody on the right. The melody is a variation of Climax Theme 1, with some notes beamed together and a final cadence. The piano part provides harmonic support with chords and moving lines. The score is marked with a forte (ff) dynamic.

Climax Theme 1 appears in section thirteen, "Taking Leave from His Favourite Concubine" (*Bieji*) (Fig. 3.10). Although *Bieji* is a section title exclusive to the Wang version, the music exists in other school versions. Pinghu's section twelve and fourteen share Climax Theme 1 with Wang's section thirteen. Wang's treatment of Climax Theme 1 is different from both sections of Pinghu's version of the same theme. Wang version begins with a sweeping solid chord (*sao*), followed by a series of fast wheels which are suddenly interrupted by slow wheels with strong accents on melody notes. The style is intense, bold

and unrestrained. Pinghu, on the other hand, places the same theme within a steady, metered setting of section fourteen. In section twelve, the school favours intricate patterns of varying techniques and styles. For example, full chords are immediately followed by single notes; fast wheels are followed by steady quarter notes; and complicated rhythms include triplets and sixty-fourth notes.

Climax Theme 1 appears in Wang's section thirteen:

Fig. 3.10 *"Taking Leave from His Favourite Concubine" ~ Wang's Version of Climax Theme 2:*

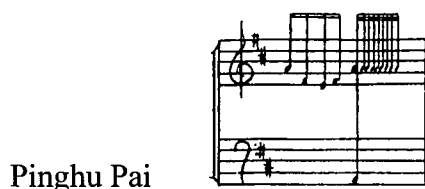


Climax Theme 2 (Fig. 3.11), the second new theme introduced in section twelve, appears in Pinghu's version of "Song of the Besieging Chu Army" (*Chuge*) (Fig. 3.12) and also in Wang's "Taking Leave of His Favourite Concubine" (*Bieji*) (Fig. 3.13). This theme does not exist in the Pudong version.

Fig. 3.11 *Climax Theme 2:*

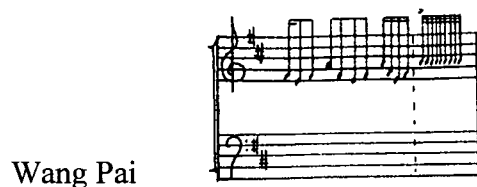


Fig. 3.12 “Song of the Besieging Chu Army on Four Sides”⁴² ~ Pinghu’s Version of Climax Theme 2:



Climax Theme 2 appears in section thirteen of the Wang version:

Fig. 3.13 “Taking Leave of His Favourite Concubine” ~ Wang’s Version of Climax Theme 2:



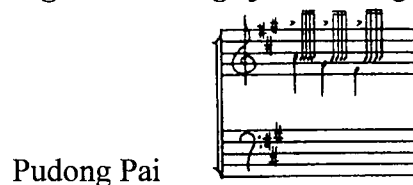
Climax Theme 3 (Fig. 3.14), the third new theme introduced in section twelve, appears at the end of Pudong’s section twelve (Fig. 3.15). It appears again in section eighteen of Wang’s “The Chasing Troops” (*Zhuqi*), transposed a major ninth below (Fig. 3.16). This theme does not exist in the Pinghu version.

Fig. 3.14 Climax Theme 3:



Climax Theme 3 appears in Pudong’s section twelve:

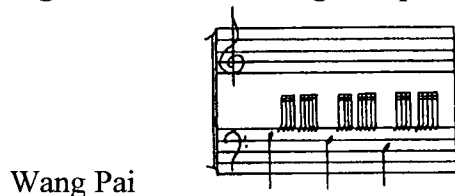
Fig. 3.15 “Song of the Besieging Chu Army” ~ Pudong’s Version of Climax Theme 3:



⁴² Section twelve *Chuge* is the title used for Wang and Pudong versions. *Shimian Chuge* (“Song of the Besieging Chu Army On Four Sides”) is the Pinghu title for section twelve.

Climax Theme 3 appears in Wang's section eighteen:

Fig. 3.16 *"The Chasing Troops" ~ Wang's Version of Climax Theme 3:*



Wang Pai

CLIMAX THEME 4: Section fifteen, "Sounds of Drums, Horns and Armour" (*Gujiao Jiasheng*), contains Climax Theme 4, a theme based on varied treatments of the note 'A.' Wang and Pudong versions share a similar style of interpretation. For example, extended finger wheels (on 'A') and repeated octaves and chords are used to emphasize 'A.' These phrases alternate with distorted, chaotic sounds created by pulling and pushing the string to achieve higher, unstable pitches, and by sliding down the frets. The Pinghu version uses grace notes and extended wheels to emphasize the note 'A.' The following excerpts show different techniques used by each school.

Fig. 3.17 *"Sounds of Drums, Horns and Armour" ~ School Versions of Climax Theme 4:*

Wang Pai

Pudong Pai

Pinghu Pai



CLIMAX THEMES 5 AND 6: Section sixteen, “Breaking Out of Encirclement” (*Chuwei*), contains two new themes. A reduction of the first theme, Climax Theme 5 (Fig. 3.18), is given below, followed by the three school realizations of this theme (Fig. 3.19).

Fig. 3.18 Climax Theme 5:



Fig. 3.19 “Breaking Out of Encirclement” ~ School Versions of Climax Theme 5:

Wang Pai



Pudong Pai⁴³



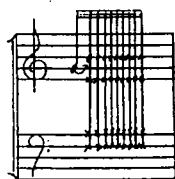
Pinghu Pai



⁴³ Pudong's section sixteen is called *Gujiao Jiasheng* (Table 1).

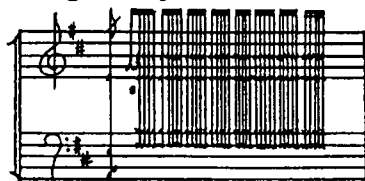
Climax Theme 6 is the second new theme introduced in section sixteen (Fig. 3.20). A unique metallic sound, easily identified in all three versions, is produced when one left hand finger pushes the first string under the second and third strings while the right hand plays a wheel on all three strings. A metallic sound is created when the second and third strings vibrate against the fingernail of the left hand finger. Climax Theme 6 (Fig. 3.21) is reduced below, followed by the three school examples of this theme. Wang, Pudong and Pinghu versions share similar styles of interpretations of Climax Theme 5 and 6. These themes appear again in section eighteen, “The Chasing Troops” (*Zhuqi*) in all three versions (see Appendix 2).

Fig. 3.20 *Climax Theme 6:*



Climax Theme 6 variations are listed below. The theme remains fairly consistent throughout the three versions of this section.

Fig. 3.21 “*Breaking Out of Encirclement*” ~ School Versions of Climax Theme 6:

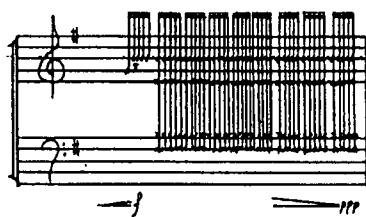


Wang Pai

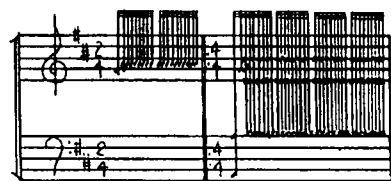
mf

—

Pudong Pai⁴⁴



Pinghu Pai



BORROWED THEMES ~ Development Theme Group 1 & 2: Sections twelve, sixteen and eighteen of Climax borrow themes from Development. In section twelve, Wang's "Song of the Besieging Chu Army" (*Chuge*), Development Theme Group 1 and 2 are used (Fig. 3.22). According to Li Guangzu (1994), the "slow wheel" (*manlun*) needed to perform this section is one of the most difficult techniques created by the Wang school. An exact number of wheels for each beat is required. The first nineteen bars of this section is set in 2/4 meter, while the rest of the section uses free meter. A juxtaposition of restraint (metered) and unrestraint (free meter) mirrors a careful balance of emotions. Wang's *Chuge* is a well-known representative of their style and technique.⁴⁵ The following excerpt of section twelve is a reduction of the melody without the wheels. Bars 1 to 6 are the Development Theme Group 1; bars 7-19 are the Development Theme Group 2; and the E-G Theme appears three times in this melody: Bars 1-2, 5-6, and 17-18.

⁴⁴ Pudong's section sixteen is called "Sounds of Drums, Horns and Armour", which is a continuation of section fifteen..

⁴⁵ For the exact number of wheels used, consult Appendix 2.

Fig. 3.22 “Song of the Besieging Chu Army” ~ Wang’s Version of ‘Borrowed Themes’:

Bar: 1 2 3 4 5 6 7 8 9 10 etc.

Wang Pai

Development Theme Group 2 is used again in section seventeen, “Soldiers in Pursuit” (*Zhuibing*), of the three versions (see Appendix 2 for examples).

BORROWED THEMES ~ E-G Theme: The E-G Theme of Development Theme Group 1 and 2 (Fig. 3.3 and Fig. 3.5) appears at the beginning of section sixteen, “Breaking Out of Encirclement” (*Chuwei*). The minor third interval between “E” and “G”, emphasized by long wheels on both notes, is the recurring E-G Theme of Development. The entire melody of which this theme is a part, however, does not return. The E-G Theme appears only briefly, followed by Climax Theme 5 (Fig. 3.18). The E-G Theme appears again at the beginning of section eighteen, “The Chasing Troops” (*Zhuqi*) (Fig. 3.23). Section eighteen and sixteen are similar in their thematic content (Fig. 3.18 and Fig. 3.20).

Fig. 3.23 “The Chasing Troops” ~ School Versions of a ‘Borrowed Theme’:

Wang Pai

Pudong Pai⁴⁶

Pinghu Pai

RECAPITULATION BORROWED THEME ~ Development Theme Group 2: A reduction of the entire melody of section nineteen, “All Armies Returning Home” (*Zhongjun Guili*), shows that the skeletal melody is the same as Development Theme Group 2. Previously introduced material is reiterated by all three versions to conclude the piece.

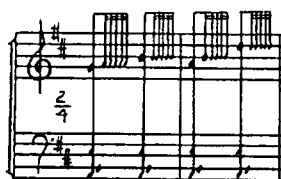
Fig. 3.24 “All Armies Returning Home” ~ School Versions of a Borrowed Theme:
(first two bars only of theme shown)

Wang Pai

Pudong Pai

⁴⁶ Although Pudong lacks the section title “*Chuwei*”, the same musical material of *Chuwei* exists in section fifteen, “Sounds of Drums, Horns and Armour” (*Gujiao Jiasheng*). In fact, Pudong’s *Gujiao Jiasheng* also contains the musical material of section seventeen, “The Soldiers in Pursuit” (*Zhuibing*) and section eighteen, “The Chasing Troops” (*Zhuqi*). These section titles are also omitted in the Pudong version.

Pinghu Pai



Treatment of Thematic Material

Finger technique, rhythmic density, dynamics and meter are some of the factors that define the styles of each school. Themes from the Introduction, Development and Climax

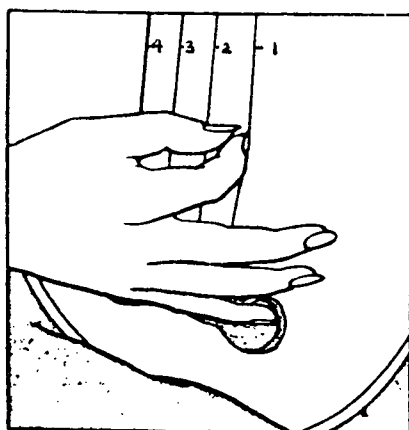


Fig. 3.25 Pipa String Positions

segments will be used to show how each school embellishes the skeletal melody.

The following excerpt (Fig. 3.26), Introduction Theme 1, is taken from section one, “Camp Drum” (*Yinggu*). Some important defining characteristics are drawn from this example. The Wang school is renowned for its invention and use of the “four finger wheel” (*sizhi lun*).⁴⁷ Li Guangzu was able to replace sections of music


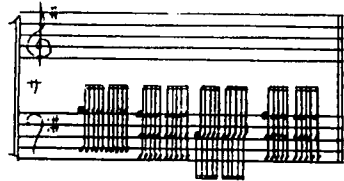
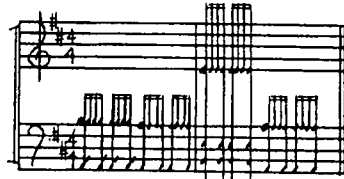
where the traditional five finger wheel was once used with the four finger wheel to create a continuous sound quality. Although the four finger wheel technique is slowly being adopted

⁴⁷ Although only four notes are sounded as opposed to the regular five note wheels, a continuous sound is still produced. Since a four finger wheel is produced by the index, middle, fourth and fifth fingers, all the fingers are plucking in the same direction, away from the body. The five finger wheel uses an additional finger (i.e., the thumb), which plucks upward towards the body. Normally when one string is being plucked, the performer trains each of the fingers to produce an even and consistent tone regardless of the finger's position and strength. When two strings are plucked to produce octaves, unisons or open chords, however, an unavoidable slight discrepancy in sound can be heard. For example, the thumb plucks towards the body from the first to the second string, and the other fingers pluck away from the body from the second to the first string. Since the first string is higher in register, this pitch will be first to sound every time the thumb plucks it (i.e. 1-2) (see Fig. 3.25). Since the second string is lower in register, this pitch will be first to sound when the second string is plucked by the four fingers. Therefore, a continuous line of sound, produced by wheels, is repeatedly interrupted by the different sound of the thumb. According to Li Guangzu (1994), Li Tingsong invented the four finger wheel to correct this ‘flawed’ sound.

by many musicians today, Pudong musicians do not agree with this ideal. Their members continue to use the five finger wheel on two strings to produce octaves, unisons and open chords. Subsequently, their musical texture is not as continuous in sound quality as in the Wang texture. Nonetheless, this preference of techniques is in itself a defining trait of the Pudong school. Since war is being depicted, the unstable and slightly restless quality produced here is preferred by Pudong musicians.

Pinghu characteristics are also clear in “Camp Drum” (Fig. 3.26). Pinghu does not use free meter in its introductory section, an important characteristic of this version. In this piece, a “camp drum” is crucial for the physical and emotional preparation of the army; it should encourage, excite and lead the men on. In Wang and Pudong versions, wheels are used to imitate the technique and sound of the drum roll. In the Pinghu version, plucking (*tantiao*), rather than wheels, is used.

Fig. 3.26 “Camp Drum” ~ Treatment of Thematic Material of the Three Schools::

Wang Pai	
Pudong Pai	
Pinghu Pai	

Section two of the development, “Hoist Tents Up for Battle” (*Shenzhang*) (Fig. 3.27), contains examples of the following three aspects of pipa music: the left hand techniques of *tui* and *la* (“push” and “pull”), time signature and rhythmic density.⁴⁸ Although the fretting and the tuning systems of pipa represent the basic pitches available on the instrument, changes of pitch of a semitone to a major third higher are often effected by pulling or pushing of the string sideways.⁴⁹ This finger technique can be performed in a variety of ways, especially: ‘hard’ push/pull and ‘soft’ push/pull. The ‘hard’ push/pull is created when the string is pushed or pulled quickly to achieve the higher note. The ‘soft’ push/pull is created when the string is pushed or pulled slowly so that the pitches *in between* the original pitch and the higher pitch are heard clearly. The sounds produced are soft and slurred (*shuyin*, “weak sounds”) compared to the hard and clear sounds (*shiyin*, “solid sounds”) of the ‘hard’ push/pull technique. Wang uses only ‘hard’ push/pull in this piece (Fig. 3.27). Pudong uses ‘soft’ push/pull which produces “weak sounds” (*shuyin*), an exclusive Pudong trait.⁵⁰ Pinghu does not use either ‘hard’ or ‘soft’ push/pull.

The Pudong version uses changing meter to create an agitated but forward moving feel to the music (Fig. 3.27). Regular patterns of solid chords and wheels are suddenly but briefly interrupted with continuous wheels. The Pinghu version uses varying rhythmic

48 Prior to the second quarter of the 20th century, pipa notation was written in the *gongche* system. Around 1920, the notation was re-written using the cipher notation (*jianpu*), a notation system still in use today. Since Western time signatures were written in the cipher notation that school members used to learn and perform this piece, I have chosen to use them in my transcriptions.

49 This is shown in the transcriptions by an arrow pointing up to the higher pitch..

50 According to Li Guangzu (1996), when other schools use the ‘soft’ push/pull technique to create “weak sounds”, the technique is identified as a Pudong style of playing. For example, one bar in *Pu An Zhou* (of Wang repertoire) contains the “weak sounds” technique and Wang members recognize it as playing in the Pudong style.

density to provide some interest in its music (Fig. 3.27). A combination of full chords, open chords, wheels and single notes are used with various rhythms.

The beginning five bars of section two are provided below:

Fig. 3.27 *“Hoist Tents Up for Battle” ~ Treatment of Thematic Material of the Three Schools:*

Wang Pai

Pudong Pai

Pinghu Pai

The next excerpt (Fig. 3.28) is taken from section twelve, “Song of the Besieging Chu Army” (*Chuge*), of the Climax. Although free meter is used for all three versions, some versions are more regular than others. For example, the Wang version starts with fast, extended wheels, and accenting melody notes. The fast wheels are abruptly followed by a passage using controlled slow wheels to execute exact and consistent numbers of wheels per beat.⁵¹ In this example, Wang’s portrayal of a besieging army does not possess the level of emotional intensity called for in this passage. Instead, emotions are controlled and restrained.

⁵¹ In traditional notation, broken bar lines are used in free meter sections to indicate regularity in the melodic and rhythmic pattern. Solid bar lines are used in metered sections for the same reason.

It is my opinion that the Wang school is conservative, both in its style and its strict adherence to traditional repertoire.

In the same passage (Fig. 3.28), the Pudong version incorporates a wide range of techniques to create an emotionally charged atmosphere. Extreme and sudden dynamic changes occur frequently. Large vibratos are achieved by the left hand moving the strings laterally on the frets. This version takes advantage of the lack of regular meter by accelerating and slowing down the speed of the wheels according to the performer. *Shuyin* or “weak sounds”, an important Pudong technique, is created by the right hand plucking lightly on the strings while moving in a circular motion high up on the sound board (Li 1996).⁵² With all these factors combined, the music produced, in my opinion, can be compared to the wailing of human cries which painfully tug on the heart string.

Pudong is fond of virtuosity and a show of emotions. Wang is strictly controlled and understated, and only sometimes reveals a glimpse of the underlying emotional intensity. Pinghu uses free meter for this section (Fig. 3.28), yet the music is organized in regular repeating phrases. Different combinations of chords, open octaves, single notes, fast wheels and other techniques are used.

The following is an excerpt of the above mentioned section twelve, *Chuge*:

⁵² “Weak sounds” can also be produced by “pushing” and “pulling” (*tui* and *la*) the string in a certain way. Pudong’s *shuyin* is the direct opposite of Wang’s *shiyin* “solid sounds.” *Shiyin* is produced by playing ‘solidly’ (pure, focused pitches) near the centre of the fretless part of the sound board. Weak, indistinct sounds are not accepted in Wang’s musical ideal.

Fig. 3.28 “Song of the Besieging Chu Army” ~ Treatment of Thematic Material of the Three Schools:

Wang Pai

Pudong Pai

Pinghu Pai

The image displays three staves of musical notation, each representing a different school's treatment of the 'Song of the Besieging Chu Army'. The notation is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The Wang Pai staff features a series of eighth notes in the treble clef, with a forte (f) dynamic marking. The Pudong Pai staff shows a more complex rhythmic pattern with sixteenth notes and a crescendo leading to a fortissimo (sf) dynamic, followed by a decrescendo through mezzo-piano (mp) to pianissimo (pp). The Pinghu Pai staff uses a mix of eighth and sixteenth notes, with a decrescendo leading to a pianissimo (pp) dynamic. The notation includes various musical symbols such as beams, slurs, and dynamic markings to indicate the specific style of each school.

The Present Perspective

The once closely guarded pipa notations are no longer hand-copied and are now produced by the printing press. Today, it is possible for anyone to learn the style of any school style without depending on oral transmission and complications of the traditional teacher-student relationship.

What is the fate of pipa pai? Is this a concept no longer applicable in this century? Huang Jinpei (1995) aptly uses the phrase *tongyi le* or “to unify” in describing the fate of the pai tradition. This phrase, which is reflected in the political scene of modern China, is the mirror image of the school tradition. Huang believes that there is no longer a use for the school concept. Either more popular and successful versions of a piece will eradicate other versions or the various distinctions between each school will be molded into one ‘new and

improved' or 'concertized' version. New, non-pai compositions such as *Yizu Wuqu* ("Dance of the Yi Tribe") are being performed more frequently now and favoured over the traditional school repertoire (Li 1996, Yang 1994, Du 1995). Many composers and performers themselves are university-educated and do not identify with any school. Do these signs foretell a movement *away* from the pai tradition?

According to Huang Jinpei (1995), the majority of pipa students and established professional and amateur musicians under forty years of age do not identify with a school, while the younger generation of pipa players under 30 years of age do not even know of the existence or history of schools. On the other hand, both Li Guangzu and Yang Yusun (1994-6, 1994), point out that the school repertoire is still the fundamental basis of learning for pipa students in China, Taiwan and Hong Kong. Pieces such as "The Warlord Removes His Armour" (*Bawang Xiejia*), "Ambush On All Sides" (*Shimian Maifu*), "Chanting Buddhist Sutra in Pu An Nunnery" (*Pu An Zhou*), "The Moon Shines Aloft" (*Yue Er Gao*), "A Tune of the Frontier" (*Saishang Qu*), "Lanterns Add Splendour to the Moon" (*Dengyue Jiaohui*) and "The Autumn Moon Over the Imperial Palace" (*Hangong Qiuyue*) are among the better-known school pieces taught and performed today.⁵³ According to Li Guangzu (1994-6), pipa musicians, such as Yang Zhenhai, realize that the secret in mastering pipa still lies in a school's repertoire and technique. For example, "Warlord" contains all the techniques needed to perform modern pieces such as *Caoyuan Xiao Jiemei* ("Heroic Little Sisters of the Prairie") (Li 1994). According to Li, many of his students and colleagues have returned to re-learn the traditional pieces in order to improve their sound and techniques, much like Kang Kunlun. Yang Yusun's son, Yang Zhenhai, who received musical instructions from Lin

⁵³ The above mentioned set of repertoire belongs to the Wang school and it is the basis of this school's pedagogy, performance and recording.

Shicheng of the Central Conservatory of Music,⁵⁴ decided to learn the school repertoire using Wang school notation and techniques.

The era of strict adherence to preserving the secrets of one's school became obsolete when publication of notations became available. According to Du Jingjing (1995), older school members such as Wei Zhongluo, once declined to teach Du because he knew that she was not serious about learning only the style of his school. My teacher, Li Guangzu, however, encouraged me not to pass up any opportunity to listen and learn all styles of playing, which includes other school styles. He wanted me to develop a mature style of playing. He also wanted me to see for myself the reason for his pride in the Wang school.

The status of belonging to a pipa pai may not be as exclusive as it once was. Nevertheless, the concepts of a school are pertinent to the pipa tradition. The traditional teacher-student relationship, approaches to pedagogy, 19th century handbooks and other notations, and traditional performance techniques are the fundamental aspects of pipa music that maintain the tradition. This knowledge is the bridge between past and present worlds.

54 Yang Zhenhai also learned from other renowned pipa musicians.

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GLOSSARY

Of Important Chinese Terms And Names

Bai Juyi	白居易
<i>banlun</i>	半輪
<i>Bawang Xiejia</i>	霸王卸甲
Beifang Zhili Pai	北方直隶派
"Bieji"	别姬
"Caoyuan Xiao Jiemei"	草原小姐妹
<i>changelun</i>	長輪
Chen Mufu	陳牧夫
<i>Chen Zijing Pipa Pu</i>	陳子敬琵琶譜
Chongming Pai	崇明派
Chongming Xiang	崇明县
Chongming Zhen	崇明镇
Chongming Zhou	崇明州
Chu Bawang	楚霸王
"Chuge"	楚歌
"Chuwei"	出国
"Chuzhen"	出阵
daqu	大曲
"Dazhan"	大战
"Dengyue Jiaohui"	燈月交輝
"Dianjiang"	点将
dizi	笛子

Duan Sanben	殷 善 本
erhu	二 胡
"Gaixia Hanzhang"	垓 下 酣 战
gongche pu	工 尺 谱
guanxi	關 係
"Gujiao Jiasheng"	鼓 角 甲 声
guqu	古 箏
guzheng	古 琴
"Hangong Qiuyue"	漢 宮 秋 月
Hao Yifan	郝 貽 凡
Huang Jinpei	黃 錦 培
Huang Pu Jiang	黃 浦 江
Hua Qiuping Pipa Pu	華 秋 華 琵琶譜
Huashi Pu	華 氏 譜
jiahua	加 花
Jiangsu	江 蘇
"Jiezhhan"	接 战
jixinglun	急 性 輪
Ju Shilin	鞠 士 林
Kang Kunlun	康 昆 崙
kuailun	快 輪
la	拉
Li Fangyuan	李 芳 圓
Li Guangzu	李 光 祖
Li Tingsong	李 廷 松
Li Tingsong Yanzou Pu	李 廷 松 演奏谱

Lin Shicheng	李 石 城
Lishi Pu	李 氏 譜
longpao	龍 袍
lun	輪
lunzhi	轆 指
Lu Peiyuan (Lui Pui-yuen)	呂 培 原
manlun	滿 輪
Nanbei Erpai Miben Pipa Pu Zhengzhuan	南北二派密本琵琶整傳
Nanbei Pai Daqu Xinpu	南北派大曲新譜
pai	派
Pinghu pai	平 湖 派
pipa	琵琶
"Pipa Xing"	琵琶行
"Pu An Zhou"	普 庵 咒
Pudong pai	浦 東 派
Qicheng Zhuanhe	起 承 轉 合
Qu Wenjun	曲 文 軍
ruan	阮
ruanruan de	軟 軟 的
"Saishang Qu"	塞 上 曲
sanban	散 板
sao	扫
shangchu lun	上 出 輪
Shen Haochu	沈 浩 初
"Shenzhang"	升 帳

Shen Zhaozhou

“Shimian Maifu”

“Shimian Chuge”

shiyin

shizhi lun

shuyin

tantiao

tongyi le

tui

Wang Yuting Pai

Wang Zhaojun

Wenban Shi Er Qu

wenqu

wuqu

Wuxu Pai

xiachu lun

Xianxu Youyin

“Xiejia Baizhen”

“Xunyang Yeyue”

“Yinggu”

Yang Baoyuan

“Yangchun Baixue”

Yang Yusun

Yang Zhenhai

Yang Zhenxuan Pipa Pu

Yang Zhi

沈 肇 洲

十面埋伏

四面楚歌

實 音

四 指 輪

虛 音

彈 挑

同 一 了

推

汪 昱 庭 派

王 昭 君

文 板 + 二 曲

文 曲

武 曲

無 錫 派

下 出 輪

閑 叙 幽 音

卸 甲 敗 陣

潯 陽 夜 月

營 鼓

楊 寶 元

陽 春 白 雪

楊 毓 蓀

楊 震 海

養 正 軒 琵琶 譜

楊 志

“Yizu Wuqu”

Yinzhou Gudiao

“Yue Er Gao”

Yulun Pao

Zhaojun Yuan

Zhejiang Pai

“Zhengdui”

zhipai

“Zhongjun Guili”

“Zhuibing”

“Zhuqi”

彝族舞曲

瀚洲古調

月儿高

郁轮袍

昭君怨

浙江派

整队

指派

众军归里

追兵

逐骑

APPENDIX 1

Transcription Legend



sanban, “free meter, unmetered”.



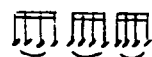
lun, “finger wheel”; equivalent to one quarter beat.



changelun, “long wheel”; equivalent to one beat.



banlun, “half wheel”; equivalent to one eighth beat.



sizhilun, “four finger wheel”; each set of four notes is equivalent to one beat.



no slur, separate notes.



unison on two strings.



note plucked then pushed inward under the strings to the next note; when this is done the nails of the finger (pushing the string) dampens the other three strings while a *lun* is played; produces a distinctive, metallic sound.

a) b)



a “wheel” across four strings beginning either from:

- a) lowest note (4th string),
- b) highest note (1st string);

a) b)



sao, “solid chord”; a sweep across four strings to create the sound of a full chord from:

- a) lowest note (4th string),
 - b) highest note (1st string);
- speed is very fast and even.



left hand fingers press the strings on the frets and slide to the higher registers.



grace note; usually fast.



strong vibrato; clear variation in tones, minor 2nd to major 2nd range.



pizzicato; special timbre by hitting strings hard or pulling strings to snap at the sounding board.



tui or *la*, “push or pull”; right hand finger pushes or pulls the string to create a higher pitch when plucked, and a return to the original pitch when released.



the note transcribed is higher/lower in pitch, than its equal-tempered equivalency.



dampen the strings with the left hand.



tantiao, “plucking out with index finger; plucking in with thumb”; from slow to fast repetition.



fanyin, “harmonics”; left hand brushes the string directly on top of the fret, while right hand plucks.



left hand plucks the string without shifting position.

APPENDIX 2

Full Transcription Score of *Bawang Xiejia*

JUSHI PU

YINGGU
[1] 堂鼓 1. 50-84

WANG PAI

YINGGU
[1] 堂鼓 1. 52-88

PUDONG PAI

YINGGU
[1] 堂鼓 1. 50-64

PINGHU PAI

♩ = 48 - 120

WANG

♩ = 56 - 126

PUDONG

PINGHU

pp sf sf sf simile 7

sf sf simile sf

simile simile

PINGHU

The musical score is written on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains several measures of dense vertical lines, likely representing tremolos or rapid sixteenth-note passages. The bottom staff is a bass clef with the same key signature and time signature. It contains a melodic line with eighth and sixteenth notes. The word "PINGHU" is written to the left of the staves.

JUSHI PU

Musical score for JUSHI PU. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music is mostly silent, with a final measure containing four groups of sixteenth-note chords in the bass staff.

WANG

Musical score for WANG. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music features four measures of dense sixteenth-note chords in the bass staff, each marked with a fermata. The first measure is marked *pp*.

PUDONG

Musical score for PUDONG. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music features four measures of dense sixteenth-note chords in the bass staff. The first measure is marked *mf*, and the second measure is marked *p*. The third measure is marked *ff*, and the fourth measure is marked *ppp*.

PINGHU

Musical score for PINGHU. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music features four measures of dense sixteenth-note chords in the bass staff. The first measure is marked *mf*, and the second measure is marked *p*. The third measure is marked *ff*, and the fourth measure is marked *ppp*.

JUSHI PU

Handwritten musical score for JUSHI PU. The score is written on two staves (treble and bass clef) with a key signature of one sharp (F#) and a time signature of 2/4. The music consists of dense, rapid sixteenth-note patterns in both hands, organized into four measures.

WANG

Handwritten musical score for WANG. The score is written on two staves (treble and bass clef) with a key signature of one sharp (F#) and a time signature of 2/4. The music features dense sixteenth-note patterns. Dynamics include *pp* (pianissimo) at the start, followed by *mp* (mezzo-piano) and *rit* (ritardando) markings. There are also numerical markings (8, 8, 4, 4) above some of the notes.

PUDONG

Handwritten musical score for PUDONG. The score is written on two staves (treble and bass clef) with a key signature of one sharp (F#) and a time signature of 2/4. The music consists of dense sixteenth-note patterns. Dynamics include *f* (forte), *pp* (pianissimo), and *mf* (mezzo-forte) markings.

PINGHU

Handwritten musical score for PINGHU. The score is written on two staves (treble and bass clef) with a key signature of one sharp (F#) and a time signature of 2/4. The music consists of dense sixteenth-note patterns. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte) markings.

JUSHI PU

Handwritten musical notation for JUSHI PU. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 7/8. The notation consists of dense, vertical strokes representing a rhythmic pattern, likely a drum or gong part.

WANG

Handwritten musical notation for WANG. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 7/8. The notation features a series of vertical strokes with some melodic movement. Dynamic markings include *mp*, *rit*, and *p*.

YU DANG

Handwritten musical notation for YU DANG. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 7/8. The notation consists of dense, vertical strokes. A dynamic marking of *mf* is present.

PINGHU

Handwritten musical notation for PINGHU. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 7/8. The notation features a series of vertical strokes with some melodic movement.

JISH PU

Musical score for JISH PU. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of a series of eighth notes, starting with a quarter rest, followed by a series of eighth notes, and then a series of quarter notes.

WANG

Musical score for WANG. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of a series of eighth notes, starting with a quarter rest, followed by a series of eighth notes, and then a series of quarter notes. The score includes dynamic markings: *mp* (mezzo-piano) and *mf* (mezzo-forte).

PUDONG

Musical score for PUDONG. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of a series of eighth notes, starting with a quarter rest, followed by a series of eighth notes, and then a series of quarter notes. The score includes a dynamic marking: *mf* (mezzo-forte).

PINGGU

Musical score for PINGGU. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of a series of eighth notes, starting with a quarter rest, followed by a series of eighth notes, and then a series of quarter notes. The score includes a dynamic marking: *mf* (mezzo-forte).

JUSHI PU

Handwritten musical notation for JUSHI PU. The score is written on two staves (treble and bass clef) with a key signature of one sharp (F#). The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes, followed by a dense cluster of notes. The bass staff provides a rhythmic accompaniment with eighth notes.

WANG

Handwritten musical notation for WANG. The score is written on two staves (treble and bass clef) with a key signature of one sharp (F#). The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes, followed by a dense cluster of notes. The bass staff provides a rhythmic accompaniment with eighth notes. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

PUDONG

Handwritten musical notation for PUDONG. The score is written on two staves (treble and bass clef) with a key signature of one sharp (F#). The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes, followed by a dense cluster of notes. The bass staff provides a rhythmic accompaniment with eighth notes. Dynamic markings include *f* (forte), *mp* (mezzo-piano), *sf* (sforzando), *mp* (mezzo-piano), and *p* (piano).

PINGHU

Handwritten musical notation for PINGHU. The score is written on two staves (treble and bass clef) with a key signature of one sharp (F#). The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes, followed by a dense cluster of notes. The bass staff provides a rhythmic accompaniment with eighth notes.

JUSHI FU

Two staves in G major (one sharp). The top staff is a treble clef and the bottom is a bass clef. The music consists of several measures of eighth and sixteenth notes, with some measures containing dense sixteenth-note runs.

WANG

$\text{♩} = 168$

Two staves in G major. The top staff is a treble clef and the bottom is a bass clef. The music features eighth and sixteenth notes. Above the first two measures are the numbers 8 and 9. Above the third measure is the number 4. Above the fourth measure is the number 3. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte).

PUDONG

$\text{♩} = 160$

Two staves in G major. The top staff is a treble clef and the bottom is a bass clef. The music consists of eighth and sixteenth notes. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). There are accents (^) over some notes in the final measure.

PINCHU

Two staves in G major. The top staff is a treble clef and the bottom is a bass clef. The music features a dense, continuous sixteenth-note texture in the first three measures, followed by a more sparse melody. There are some markings like '2' and '4' below the final measure.

JUSHU PU

WANG

f *mp*

PUDONG

sf

PINGHU

mf *f*

JUSHI PU

Handwritten musical score for JUSHI PU. The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The music consists of a series of rapid, repeated notes, likely representing a specific rhythmic pattern or a sequence of notes in a scale.

WANG

PUDONG

PINGHU

Handwritten musical score for WANG, PUDONG, and PINGHU. The score is written on four staves. The top two staves are for WANG and PUDONG, and the bottom two are for PINGHU. The top staff (WANG) is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff (PUDONG) is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The third staff (PINGHU) is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The fourth staff (PINGHU) is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The music consists of a series of rapid, repeated notes, likely representing a specific rhythmic pattern or a sequence of notes in a scale. There are dynamic markings: *sf* (sforzando) and *mf* (mezzo-forte) in the PUDONG and PINGHU parts. There is also a *rit.* (ritardando) marking in the WANG part.

WANG

PUDANG

PINGHU

A musical score for three instruments: Wang, Pudang, and Pinghu. The score is written on three staves. The top staff, labeled 'WANG', is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The middle staff, labeled 'PUDANG', is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bottom staff, labeled 'PINGHU', is a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The Wang and Pudang parts consist of dense, rapid sixteenth-note passages. The Pinghu part consists of a slower, more melodic line with eighth and sixteenth notes. The score is divided into four measures by vertical bar lines.

JUSHI PU

SHENZHANG
[2] 升快 $\text{♩} = 44$ ($\text{♩} = 96$)

WANG

mf *staccato*

SHENZHANG
[2] 升快 $\text{♩} = 69$

PUDONG

f *mp* *f*

SHENZHANG
[2] 升快 $\text{♩} = 46$

PINGSHU

[过点.]

JUSHI PU

7

WANG

6

PUDONG

mp *mf*

8

PINGHU

♩ = 94

PUDONG

The image shows a musical score for a piece titled "PUDONG". The score is written on two staves: a treble staff (top) and a bass staff (bottom). The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. Above the treble staff, there is a tempo marking "♩ = 94". The music consists of a series of vertical lines (stems) and horizontal lines (beams) indicating complex rhythmic patterns. The treble staff has several groups of notes with vertical lines, while the bass staff has a continuous series of notes with vertical lines. The entire score is enclosed in a rectangular box.

7

PUDONG

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The notation consists of vertical stems, some with horizontal lines indicating notes, and several groups of dense, vertical, hatched lines. The word "PUDONG" is written to the left of the bottom staff. The number "7" is written above the first group of hatched lines on the top staff.

12

PYDONG

The image shows a handwritten musical score on two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The top staff begins with a treble clef and a sharp sign, followed by a series of notes with vertical lines above them. The bottom staff begins with a bass clef and a sharp sign, followed by a series of notes. The notation is handwritten and appears to be a musical score for a piece titled 'PYDONG'.

JUSHI PU

DIANJIANG I
[3] 点将(-) ♩. 46-48 (♩. 46)

WANG

mf

DIANJIANG
[3] 点将 ♩ = 64

PUDONG

sf

DIANJIANG
[3] 点将 ♩ = 46

PINGHU

sf

JUSHI PU

WANG

PUDONG

sf *mf* *sf* *mf*

PINGHU

JUSHI PU

Handwritten musical notation for JUSHI PU. The score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a series of eighth and sixteenth notes, with some measures featuring dense, rapid sixteenth-note passages. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

WANG

Handwritten musical notation for WANG. The score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a measure marked '12' and a downward arrow. The notation includes eighth and sixteenth notes, with some measures featuring dense, rapid sixteenth-note passages. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

PUDONG

Handwritten musical notation for PUDONG. The score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a measure marked '11'. The notation includes eighth and sixteenth notes, with some measures featuring dense, rapid sixteenth-note passages. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes. Below the staves, there are dynamic markings: *sf* (sforzando), *cf* (crescendo), and *mf* (mezzo-forte).

PINGHU

Handwritten musical notation for PINGHU. The score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a measure marked '12'. The notation includes eighth and sixteenth notes, with some measures featuring dense, rapid sixteenth-note passages. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

17

J. = 64

PUDDING

The musical score is written on two staves. The top staff uses a treble clef and a key signature of one sharp (F#), with a 2/4 time signature. The bottom staff uses a bass clef and the same key signature and time signature. The music consists of a series of vertical strokes, some grouped together, suggesting a rhythmic pattern. Below the staves, there are dynamic markings: *mf*, *sf*, *mp*, and *mf*, connected by horizontal lines. Above the first staff, there is a tempo marking *J. = 64* and a measure number 17.

22

PUDONG

f *mp*

27

PUDONG

ff *mf*

ZHENGDU1
[4] 整队 ♩. 48 ♩. 96

WANG

mf

ZHENGDU1
[4] 整队 ♩. 116-152

PUDONG

f

ZHENGDU1
[4] 整队 ♩. 46-48

PINGHU

f

J. 104

7

WANG

8

PUDONG

6

PINGHU

12

WANG

14

PUDONG

10

PINGHU

mp

PAIZHEN
[5] 排阵 ♩ . 152 - 160

PUDONG

The musical score is written for two staves. The top staff is labeled 'PUDONG' and the bottom staff is labeled 'PAIZHEN'. The key signature is one sharp (F#). The time signature is 3/4. The music features a dense, rhythmic pattern of eighth and sixteenth notes. Dynamics include *f*, *mp*, and *f*.

PUDONG

10

mp *f*

DIANJIANG II

[5] 点将(=) $\text{♩} = 50$ ($\text{♩} = 104$)

WANG

mf \triangleleft *f* \triangleright *mf* \triangleleft *f* \triangleright *mf* \triangleleft *f* \triangleright

DIANJIANG II

[5] = 点将 $\text{♩} = 88$

PINSHU

ff

WANG

smile

PINGHU

f

The image shows a handwritten musical score for two instruments, Wang and Pinghu. The Wang part is written on a treble clef staff with a key signature of one sharp (F#) and a 7/4 time signature. It features a series of rapid sixteenth-note runs, some marked with a '7' (likely a triplet or septuplet), and a 'smile' annotation. The Pinghu part is written on a bass clef staff with the same key signature and time signature. It also contains rapid sixteenth-note runs, some marked with a '7', and a forte (*f*) dynamic marking. The two staves are connected by a large rectangular box, indicating they are part of the same musical system.

12

WANG

12

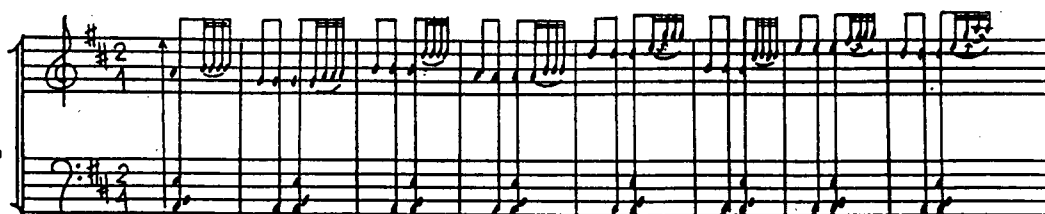
PINGHU

mf

CHUZHEN I

[6] 出阵 (-) ♩. 112-116

WANG

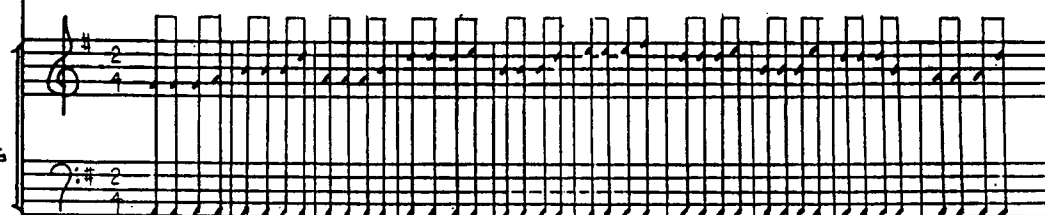


f

CHUZHEN

[6] 出阵 ♩ = 144

PUDONG

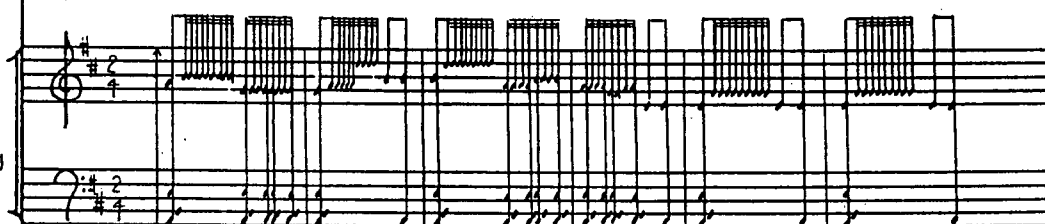


f

CHUZHEN

[6] 出阵 ♩. 96-104

PINGHU



9

WANG

11

PUDONG

7

PINGHU

The musical score is written for three instruments: WANG, PUDONG, and PINGHU. The notation is in treble and bass clefs with a key signature of one sharp (F#). The WANG part features a melodic line with many sixteenth-note runs. The PUDONG part has a rhythmic accompaniment with many sixteenth notes. The PINGHU part has a melodic line with many sixteenth-note runs and some triplets. The score is divided into three systems, each with a measure number (9, 11, 7) above the first staff.

CHUZNEN II

[7] 出阵(=) ♩ 120-132

WANG

f

WANG

A musical score for a piece titled "WANG". The score is written on two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps: F# and C#). The time signature is 4/4. The music features a complex, fast-paced melody in the treble staff, characterized by many beamed sixteenth and thirty-second notes, creating a dense, rhythmic texture. The bass staff provides a steady, rhythmic accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line. The name "WANG" is printed to the left of the staves.

JIEZHAN
[8] 接战 ♩ = 144-160

WANG

mp *mf*

JIEZHAN
[7] 接战 ♩ = 152

PUDONG

mf *f*

JIEZHAN
[7] 接战 ♩ = 80

PINGHU

Handwritten musical score for three parts: WANG, PUDONG, and PINGHU. The score is written on three systems of staves, each with a treble and bass clef. The key signature is one sharp (F#).

WANG: The first system shows a melodic line in the treble clef and a bass line in the bass clef. The treble line features a series of eighth notes and sixteenth notes. The bass line consists of a steady eighth-note accompaniment. Dynamics markings include *mp*, *pp*, and *mp*.

PUDONG: The second system continues the melodic and bass lines. The treble line has a series of eighth notes. The bass line continues the eighth-note accompaniment. A dynamic marking of *mf* is present.

PINGHU: The third system shows the continuation of the melodic and bass lines. The treble line features a series of eighth notes. The bass line continues the eighth-note accompaniment. A dynamic marking of *mf* is present.

21

WANG

f *mp*

16

PUDONG

f

17

PINGHU

31

WANG

f

24

PUDONG

mf

26

PINGHU

ff

34

WANG

37

PINHU

mf

The musical score consists of two systems. The first system, labeled 'WANG', contains measures 34 through 37. Measure 34 begins with a triplet of eighth notes. The melody continues with eighth-note patterns and triplets. The second system, labeled 'PINHU', contains measures 37 through 40. Measure 37 begins with a continuous sixteenth-note tremolo. The bass line for both systems is a simple eighth-note accompaniment. The key signature has one sharp (F#) and the time signature is 7/8. A dynamic marking of *mf* (mezzo-forte) is present in the first system.

45

♩ = 160

PINGHU

The image shows a handwritten musical score for a piece titled 'PINGHU'. The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The treble staff contains a series of rapid, repeated notes, likely representing a specific instrument technique. The bass staff contains a series of repeated notes, likely representing a different instrument technique. The tempo is marked as 160 beats per minute. The score is labeled 'PINGHU' on the left side.

PINGHU

57

This musical score is for a piece titled "PINGHU". It begins at measure 57. The notation is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#), and the time signature is 2/4. The melody in the treble staff consists of eighth and sixteenth notes, with some measures containing triplets. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The score ends at measure 64, which is the final measure of the page.

72

PINGHU

This musical score is for a piece titled "PINGHU". It consists of two staves, a treble staff and a bass staff, both in 4/4 time. The key signature has one sharp (F#). The score begins at measure 72, indicated by a "72" above the first measure of the treble staff. The treble staff contains a series of chords, mostly triads and dyads, with some notes beamed together. The bass staff contains a continuous eighth-note accompaniment pattern. The notation is in a standard Western musical style.

DAZHAN
[8] 大戙 160

PINGHU

ff

The musical score is written for a Pinghu instrument. It consists of two staves: a treble staff and a bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked as 160. The score begins with a series of rapid sixteenth-note passages. A first ending bracket labeled '1.' spans measures 11-13, and a second ending bracket labeled '2.' spans measures 14-16. The piece is marked with a forte (ff) dynamic.

12

PINGHU

The image shows a handwritten musical score for a piece titled "PINGHU". The score is written on two staves: a treble staff (top) and a bass staff (bottom). Both staves have a key signature of one sharp (F#) and a common time signature (C). The treble staff begins with a treble clef, and the bass staff begins with a bass clef. Above the treble staff, there is a notation "12" followed by a series of vertical lines, likely representing a specific musical technique or a sequence of notes. The notation on the staves is handwritten and appears to be a form of shorthand or a specific notation system for the instrument. The word "PINGHU" is written in capital letters to the left of the bass staff.

22

PINGHU

This musical score is for a Pinghu instrument. It consists of two staves, both in the key of D major (one sharp). The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 22 through 25 are shown. Measures 22 and 23 feature complex, rapid sixteenth-note passages in both hands, indicated by dense vertical lines. Measures 24 and 25 show a continuation of the melodic lines with fewer notes. The score is enclosed in a large rectangular box.

GAIXIA HANZHANG

[9] 坎下 附 152

WANG

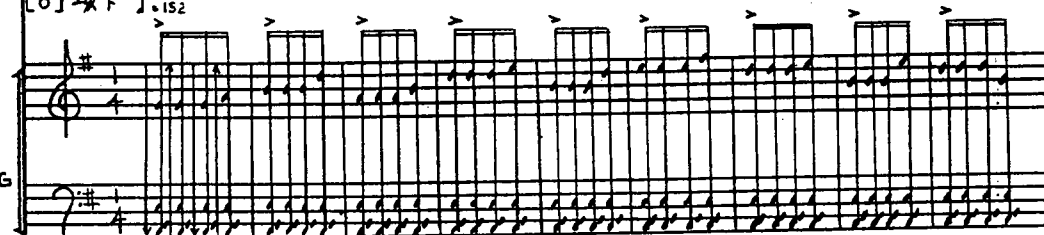


ff

GAIXIA

[8] 坎下 152

PUDONG



f

smile

ff

10

WANG

PUDONG

10

mf *f*

20

WANG

sf sf f

20

PUDONG

ff

CHUGE
[10] 楚歌 1. 69

WANG

CHUGE *mf*
[9] 楚歌 1. 50

PUDONG

sf *sub p* *mp* *pp*

SHIMIAN CHUGE
[9] 四面楚歌 1. 54

PINGHU

WANG

PUDONG

PINCHU

mf

mf

f

pp *mp*

mf

WANG

PUDONG

PINGHU

mp *ff* *p* *mp*

WANG

PUDONG

PINGHU

Handwritten musical score for three instruments: WANG, PUDONG, and PINGHU. The score is written on three systems of staves. Each system has a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The WANG part features dense, rapid sixteenth-note passages. The PUDONG part has a more melodic line with some rests. The PINGHU part also features dense, rapid sixteenth-note passages. Dynamics markings include 'mf' and 'pp' with hairpins. There are also some handwritten notes and markings on the staves.

WANG

PINGHU

The image shows a musical score for two instruments, Wang and Pinghu. The Wang part is written in the upper staff, featuring a continuous, dense melodic line with many sixteenth notes. The Pinghu part is written in the lower staff, also featuring a continuous, dense melodic line with many sixteenth notes. Both parts are in 7/8 time and key of D major. The Wang part starts with a treble clef and a key signature of one sharp (F#). The Pinghu part starts with a bass clef and a key signature of one sharp (F#). The Wang part has a 7/8 time signature. The Pinghu part has a 7/8 time signature. The Wang part has a 7/8 time signature. The Pinghu part has a 7/8 time signature.

WANG

PINBU

ff

This is a handwritten musical score for two parts, Wang and Pinbu. The score is written on two systems of staves. The top system is for Wang, and the bottom system is for Pinbu. Both parts are in 7/8 time and use a key signature of one sharp (F#). The Wang part features a treble clef and a bass clef, with a melodic line in the treble and a bass line in the bass. The Pinbu part also features a treble clef and a bass clef, with a melodic line in the treble and a bass line in the bass. The Wang part has a '2' written below the first two measures of the bass line. The Pinbu part has a 'ff' (fortissimo) marking at the end of the piece. The score is written in a simple, handwritten style.

JUSHI PU

Musical score for JUSHI PU. The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a series of rapid, repeated eighth notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a single eighth note.

WANG

Musical score for WANG. The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a series of rapid, repeated eighth notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a single eighth note. Below the staves is a large empty rectangular box.

Joshi Pu

WANG

JUSHI PU

WANG

[11] 8:1 4E J. 92-112

sf f mp

JUSHI PU

Handwritten musical score for JUSHI PU. The score is written on two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The music consists of a continuous, dense sequence of notes, primarily eighth and sixteenth notes, creating a fast, rhythmic melody. The notation is somewhat compressed, with many notes written in a shorthand style.

WANG

Handwritten musical score for WANG. The score is written on two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The music consists of a continuous, dense sequence of notes, primarily eighth and sixteenth notes, creating a fast, rhythmic melody. The notation is somewhat compressed, with many notes written in a shorthand style. The score is marked with a dynamic of *mf* (mezzo-forte) at the beginning of the bottom staff.

JUSHI PU

Handwritten musical notation for JUSHI PU. The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#). The notation includes several measures of music, with a double bar line indicating a section break. The first staff contains a series of eighth and sixteenth notes, while the second staff contains a few notes and rests.

WANG

Handwritten musical notation for WANG. The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#). The notation includes several measures of music, with a double bar line indicating a section break. The first staff contains a series of eighth and sixteenth notes, while the second staff contains a few notes and rests. The notation is dense and complex, with many notes and rests. The word "mf" is written below the second staff.

YIEJIA BAIZHEN

[10] 卸甲败阵 = 100

PINGHU

ff

PINGHU

The musical score for Pinghu is presented on a two-staff system. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a series of rapid, vertical strokes, likely representing a plucked string instrument. Above the staff, there are several groups of notes with fingerings (1, 2, 3, 4) and a '3' indicating a triplet. The lower staff is in bass clef with a key signature of one sharp (F#). It contains a series of notes, some with fingerings (1, 2, 3, 4) and a '3' indicating a triplet. The word 'PINGHU' is written to the left of the lower staff.

17

PINGHU

2

3

4

rit.

GUJIAD JIASHENG
[12] 鼓角甲声 ♩ = 120

WANG

GUJIAD JIASHENG
[10] 鼓角甲声 ♩ = 126

PUDONG

GUJIAD JIASHENG
[11] 鼓角甲声 ♩ = 118

PINGHU

The musical score consists of three systems, each for a different instrument. Each system has a treble and bass staff. The first system, for WANG, has a tempo of 120 beats per minute and includes dynamic markings of mf, f, p, mf, and p. The second system, for PUDONG, has a tempo of 126 beats per minute and includes dynamic markings of f, ff, and mp. The third system, for PINGHU, has a tempo of 118 beats per minute and includes dynamic markings of mp and f. The notation includes various rhythmic values and articulation marks.

JUSHI PU

WANG

PUDONG

PINGHU

12

PINGHU

mp ————— f

JUSHI PU

CHUWEI
[13] 出图 ♩ = 112

WANG

sf

mf ff mp ff mp

♩ = 160-176

PUDONG

mf mp f p mp mf

CHUWEI
[12] 出图 ♩ = 110

PINGHU

f

JISHI PU

Handwritten musical notation for JISHI PU. The score consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music features a dense, rapid series of vertical strokes (likely representing a plucked string instrument) in the first measure, followed by a rest.

WANG

sf

PUDONG

f *ppp* *pp* *mp*

PINGHU

7

Handwritten musical score for three parts: WANG, PUDONG, and PINGHU. The score is written on two staves (treble and bass clef) with a key signature of one sharp (F#). The WANG part begins with a dynamic marking of *sf* (sforzando). The PUDONG part features a series of vertical strokes, followed by a rest, and then a series of eighth notes. The PINGHU part begins with a dynamic marking of *f* (forte), followed by a series of vertical strokes, and then a series of eighth notes. The score includes various dynamic markings: *f*, *ppp* (pianississimo), *pp* (pianissimo), and *mp* (mezzo-piano). The PINGHU part also includes a measure with a '7' above it, indicating a seventh fret or a specific fingering.

JISHI PU

ZHUIBING

[14] 追兵 ♩ = 152

WANG

mf

♩ = 176

PIDONG

f *ff*

ZHUIBING

[13] 追兵 ♩ = 196

FINGHU

ff

JUSHU PU

WANG

PUDONG

PINGHU

JUSHI PU

ZHUQI
[15] 逐断 ♩ = 72

WANG

mf f mp f mf

PIUDONG

mf f mp ff ppp mf

ZHUQI
[14] 逐断 ♩ = 110

PINSHU

f

JUSHI PU

Handwritten musical score for JUSHI PU. The score is written on two staves (treble and bass clef) with a key signature of one sharp (F#). The music consists of dense, vertical strokes, likely representing a specific instrument or vocal style. The notation includes a repeat sign and a 4/4 time signature.

WANG

Handwritten musical score for WANG. The score is written on two staves (treble and bass clef) with a key signature of one sharp (F#). The music consists of dense, vertical strokes. Below the staves, there are dynamic markings: *sf*, *mp*, and *p*.

PUDONG

Handwritten musical score for PUDONG. The score is written on two staves (treble and bass clef) with a key signature of one sharp (F#). The music consists of dense, vertical strokes. Below the staves, there are dynamic markings: *sf*, *p*, *pp*, *mf*, *ff*, *p*, and *ppp*.

PINGHU

Handwritten musical score for PINGHU. The score is written on two staves (treble and bass clef) with a key signature of one sharp (F#). The music consists of dense, vertical strokes. Below the staves, there are dynamic markings: *sf*, *p*, *pp*, *mf*, *ff*, *p*, and *ppp*.

JUSHI PU

Musical score for JUSHI PU. The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a series of eighth notes, followed by a measure with a fermata and a second ending bracket. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a series of eighth notes, followed by a measure with a fermata and a second ending bracket. The label 'JUSHI PU' is written to the left of the staves.

PINGHU

Musical score for PINGHU. The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a series of eighth notes, followed by a measure with a fermata and a second ending bracket. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a series of eighth notes, followed by a measure with a fermata and a second ending bracket. The label 'PINGHU' is written to the left of the staves. Below the staves, there is a dynamic marking 'mf' and a fermata symbol.

[尾] 金毛狮子

JUSHI PU

ZHONGJUN GUI LI

[16] 众军归里 = 76

WANG

mf

ZHONGJUN GUI LI

[11] 众军归里 = 126

PUDONG

f

ZHONGJUN GUI LI

[15] 众军归里 = 100

PINGHU

f

12

JUSHI FU

Handwritten musical score for JUSHI FU. The notation is on a grand staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of rapid, repeated eighth-note patterns. The bass staff is empty.

12

WANG

Handwritten musical score for WANG. The notation is on a grand staff with a treble clef and a key signature of one sharp (F#). The melody features a series of rapid, repeated eighth-note patterns. The bass staff contains a few notes with fingerings (2, 3, 4) and a final note with a '2' above it.

12

FUDONG

Handwritten musical score for FUDONG. The notation is on a grand staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of rapid, repeated eighth-note patterns. The bass staff is empty.

6

PINGHU

Handwritten musical score for PINGHU. The notation is on a grand staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of rapid, repeated eighth-note patterns. The bass staff contains a few notes with fingerings (2, 3, 4) and a final note with a '2' above it.

23

PINGHU

f

This musical score is for a Pinghu instrument. It consists of two staves, both in the key of D major (one sharp). The top staff uses a treble clef and contains measures 23 through 32, each featuring a sixteenth-note triplet. The bottom staff uses a bass clef and contains measures 23 through 32, with notes corresponding to the top staff. A dynamic marking of *f* (forte) is placed below the first measure of the bottom staff.

40

JISHI PU

22

WANG

22

PUDONG

29

PINGSHU