

**THE CHANGING ROLE AND STATUS OF THE DRUMMER IN *CHUANJU*  
(SICHUAN OPERA)**

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**APPENDIX ONE**  
**CHUANJU INSTRUMENTS**



The following list contains those instruments which feature in the Chuanju percussion and melodic ensembles. Other instruments which are only heard infrequently in performance are not included here as the circumstances for their use differs as between each Chuanju troupe.<sup>1</sup> Therefore, the instruments listed here are standard for all Chuanju troupes. Each entry presents information on the materials from which the instrument is made and on playing techniques associated with the instrument as such data is inherent within the construction and techniques of the instruments themselves and provides insights into the characteristics of Chuanju music itself.

The list reflects the major divisions for instruments identified in Chuanju music. Percussion instruments are listed according to their allocation amongst the five players of the Chuanju percussion ensemble and the order of presentation is based on the players potential to become a drummer. In other words, a hierarchy of instruments which is based on the skill and opportunities for the players to ascend to the drummer's position is presented. The order, as listed in Part Two Chapter Two, places the drummer first at the top, followed by the *xiao luo* small gong player, *jiao zi* small cymbal player, *da luo* big gong player then finally the *da bo* big cymbal player. The melodic instruments are listed according to the hierarchical positions of *shangshou* 'upper hand' and *xiashou* 'lower hand'.

## Percussion Instruments

*Gushi* drummer

*Xiaogu* 小鼓 small drum

The *xiaogu* is literally a small drum which measures approximately 25 cms. in diameter. The drum shell is made of five thick wedges of hardwood which are glued together and secured by a metal strip. The drum head is made of either pig skin or cow hide. It is stretched tightly across the top of the drum and attached with metal tacks. In the centre of the drum head there is a small circle *gu xin* 'drum heart' which measures 5 to 7 cms. in diameter. On the traditional Chuanju small drum, there was also another small circle on the edge of the drum head which was known as *bian xin* 'side heart'. The Beijing opera small drum, which was substituted for the original Chuanju small drum after 1949 and which continues to be used today, does not include this side heart. A single drumstick or a pair of drumsticks may be used to strike the drum centre or edge. The sound in the centre is clear and piercing while the sound on the edge, by comparison, is less penetrating and lower in pitch. The small drum is the principal instrument in the percussion family and is played by the drummer.

*Paiban* 拍板 clapper

The *paiban* clapper comprises three pieces of hardwood 25 cms. in length which may be separated into front and back sections. The front section has two pieces which are stuck together and the back section is a single piece of wood. A piece of cord or ribbon is used to tie them together. In performance, this cord is held in the left hand and hangs down between the thumb and the forefinger. The front section is grasped with the fingers and is used to strike the back section which is left to hang freely. This instrument is played by the drummer and is commonly featured with the small drum.

*Pengu* 盆鼓 flat drum

The *pengu* flat drum is a round-shaped two-headed drum. The body is constructed of hardwood and both ends are covered with cow hide. It sits on a wooden stand and the upper head only is struck with a pair of wooden beaters. The centre and edge may be struck by the wooden beaters to provide timbral variation.



*Xiao Luo Jiang xiao luo* player

*Xiao Luo* 小钹 small gong

The *xiao luo* small gong is made from an alloy of tin, copper and zinc. It is round-shaped with a slightly raised striking surface. It is approximately 22 cms. in diameter. It is held with the forefinger and middle fingers of the left hand and struck with a wooden beater, approximately 27 cms. in length and 3 cms. in width with a tapered end, which is held in the right hand. Its distinctive sound is recognised immediately because the pitch rises after the gong has been struck. It may be struck in both the centre and the edge to produce a variety of sounds such loud, soft and accented.

*Ma Luo* 马钹 high-pitched small gong

The *ma luo* high-pitched small gong is made from an alloy of copper, tin and zinc. It is circular in shape and is approximately 10 cms. in diameter. It is placed in the palm of the left hand and struck in the centre with a short, round wooden stick 8 cms. in length which is balanced between the forefinger and middle fingers of the right hand. Its unusual playing technique features the gong being tossed in the air while simultaneously being struck. This is done so that the hand does not dampen the sound in any way. The sound is bright and high-pitched.

*San Xiashou Tanggu* and *jiao zi* player

*Jiao zi* 钹子 small cymbals

The *jiao zi* small cymbal is round-shaped, 21 cms. in diameter but with a raised central hemispheric bulb (about half the diameter of the cymbal itself) and a slightly turned out rim. In the centre of the bulb there is a small hole through which a cord or sash is knotted and then used to hold the cymbal. The *jiao zi* is played by clashing the cymbal which is held in the right hand, at a 45 degree angle, onto the other cymbal which is held in the left hand. The small cymbal is normally played in pairs of the same size and by the one player.

*Tanggu* 堂鼓 barrel-shaped drum

The *tanggu* barrel-shaped drum is also known as *er gu* 'second drum'. The body of the drum is 42 cms. in length and is made of hardwood and is shaped like a barrel. Both ends, which are 23 cms. in diameter, are covered with cow hide and one end is used at a time. The drum is placed on a wooden stand and is struck with a pair of short wooden drumsticks 12 cms. in length. It may be struck on both the centre and the edge. The tone is penetrating and powerful.

*Bangzi* 梆子 woodblock

Two types of woodblocks may be used. One type of woodblock comprises two short bars of hardwood of 13 cms. in length and 3 cms. in width which are struck together to produce a crisp, high-pitched sound. The second type which is more commonly played today is a hollowed, rectangular block of hardwood of 15 to 17 cms. in length with one slotted longitudinal cavity. It is struck on the surface or the edge above the slot. One reason why this latter type of woodblock may be preferred today is that there is a tendency for percussion patterns and Chuanju performance in general, to be played at a comparatively much faster tempo than in previous years and the second type is easier to pick up or simply strike while it lies on a nearby seat or stand. By comparison, the traditional form must be picked up in both hands in order to play and therefore is cumbersome and time consuming to change from one instrument to another at the fast tempi.

*Da Luo Jiang* big gong player

*Da Luo* 大锣 big gong

The *da luo* big gong is made from an alloy of copper, tin and zinc. It is round-shaped and has a flat playing surface 30 cms. in diameter. It is suspended by rope on a wooden stand and may be struck in both the centre and the edge. A cloth beater of medium hardness is held in the right hand while the left hand is placed lightly behind the gong to provide both support for the gong so that it does not swing too much and to dampen the sound when required. The sound is loud and low-pitched. Its characteristic feature is a sudden descent in pitch after being struck.

*Da Bo Jiang* big cymbal player

*Da Bo* 大钹 big cymbal

The *da bo* big cymbal is made from an alloy of metals. It is round-shaped, has a diameter of 25.5 cms. and has a protruding bell in the centre which measures approximately half the diameter of the cymbal itself. In the centre of the bell there is a small hole through which a piece of cord or ribbon is knotted. The ribbon is wrapped around each hand to facilitate holding them as they are heavy weighing approximately 3-4 kilograms. The big cymbals are commonly played in pairs. They are difficult to play not only due to their physical characteristics but also because the big cymbal part is normally heard on the off-beat. They are held in an upright position parallel to each other and struck together from that position. The sound is distinctive; like cupping air between two sealed objects.

### Melodic Instruments

*Shangshou* upper hand

*Suona* 唢呐 oboe

The *suona* is a double reed vertical oboe. The body of the *suona* is made of hardwood. It is approximately 45 cms. in length and has seven frontal finger holes plus one thumb hole. It has a conical bore and there is a loosely fitted large flaring metal bell attached to the lower end.

*Dizi* 笛子 flute

The *dizi* is a transverse flute made from bamboo. The blow hole located near the upper end is closed while the lower end is left open. It is 31 cms. in length and has six finger holes in the middle of the pipe. The most distinguishing feature of the flute is the presence of a small piece of thin rice paper which is glued over a hole located near the blow hole. When the flute is played, this thin membrane vibrates and produces a nasal tone.

*Gai Banzi* 盖板子 two-stringed bowed lute

Also known as *gai ban*. It is a two-stringed long-necked bowed lute. The sound box is octagonal-shaped and is made from either wood or bamboo. The inner string is made of cow

muscle or tendon and the outer string is made of steel. The bamboo bow has horse hair attached to it and is approximately 50 cms. in length. An interesting feature of the playing technique of this instrument is the forefinger, middle finger and ring finger of the left hand are inserted into metal tubes which neatly fit over the first joint of the fingers. This protects the skin from damage from the strings when playing. The sound of the *gai banzi* is distinctive and penetrating.

*Huqin* 胡琴 two-stringed bowed lute

Also known as *xiao huqin* or *chuan hu*. The construction of the *huqin* is identical to that of the leading string instrument heard in Beijing opera, *jinghu* another type of two-stringed bowed lute. The neck is made of wood and approximately 50 cms. in length, the bamboo sound box is tube-shaped and is covered with python skin. The strings are bowed with a bow made from horse hair. The strings are tuned *the* lower fifth and second for *erhuang* melodies and lower fourth and third for *xipi* melodies.

*Xiashou* 下手 lower hands

The above listed melodic instruments played by members of the *shangshou* may be doubled by the players of the *xiashou* who belong to the second group of melodic instruments. The following three instruments are also played by the *xiashou* in addition to any instruments that may belong to the 'upper hand' group.

*Yangqin* 扬琴 hammer dulcimer

This dulcimer is also known as *hudie qin* 'butterfly instrument' or *shan mian qin* 'fan-shaped instrument'. The sound box is made from wood and is trapezoid-shaped. The range of the dulcimer may encompass up to four octaves and each note may have three or four strings tuned to that pitch. The strings are made of copper. A pair of thin bamboo beaters are used to strike the strings.

*Erhu* 二胡 two-stringed bowed lute

The long round neck of the *erhu* is made from hardwood. The sound box is tubular, hexagonal or octagonal in shape and one side is covered with python skin. The entire length of the *erhu* is approximately 80 cms. in length. The soundbox is approximately 9 cms. long and 8 cms. in diameter. The two strings are tuned a perfect fifth apart and are bowed with a bow made out of horse-hair which is fitted so that it lies between the two strings for easier manipulation. This instrument often doubles the *gai banzi* part. Its softer tone complement the harsher tones of the *gai banzi*.

*Pipa* 琵琶 four-stringed plucked lute

The body of the *pipa* is pear-shaped, measuring approximately 61 cms. in length. It is made from teak while the sound board is made of paulownia wood. The four strings are made from nylon entwined with steel. The upper frets and tuning pegs are made from ivory, buffalo horn or wood and the lower frets are usually of bamboo. The head of the *pipa* is usually in the form of a symbolic object such as dragon's or bat's head or phoenix tail. The player wears synthetic finger nails on all the fingers of the right hand, excluding the thumb, to pluck the strings.

*Cello?*

#### Notes to Appendix One

<sup>1</sup> For information and description of these other instruments, see S.Sadie, ed. *The New Grove Dictionary of Musical Instruments*. London: Macmillan, 1984 and *Zhongguo Yinyue Cidian*. (*Chinese Music Dictionary*.) Beijing: People's Music Publishers, 1985.

## APPENDIX TWO

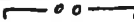

### NOTATION

The two tables presented as Appendix Two list the symbols used in the Chuanju percussion notation system. Table 1 presents the symbols for the percussion instruments, their corresponding Chinese characters, the instrument or instruments they represent, the mnemonic pronunciation and any specific performance technique. It should be noted that the romanisation of the mnemonic sounds of the instruments as well as the libretto are written phonetically according to the *Pinyin* system based on the pronunciation of the Sichuan dialect. Table 2 lists other notational symbols which are necessary to our understanding of the patterns found in this thesis. These tables may be also referred to when looking at the transcriptions of both the 1962 and 1991 performances of 'River in Autumn'.

Table 1

Symbols	Chinese Characters	Mnemonic Sounds	Instrument(s)	Performance Techniques
^	把	ba	small drum	left stick
ˆ	打	da	" "	right stick
ˆ	把	ba	" "	both sticks together
ˆ	不耳	bu'er	" "	trill
ˆ	不耳拉打	bu'er la da	" "	
k	课	kor	clapper	
l	乃	lai	small gong	centre
i	太	tai	" "	loud (towards edge)
l	令	ling	" "	soft
c	次	ci	small cymbals	
¢	才	chai	small gong & small cymbals	together
7	弄	lou	high-pitched small gong	
O	当	dang	big gong	centre
Q	厂	cang	" "	soft (edge)
⊗	壮	zuang	big gong & big cymbals	together
X	丑	cou	big cymbals	
⌘	差	cai	big & small cymbals together & small gong	
T	冬	dong	barrel-shaped drum	right stick
ˆ	工	gong	" "	left stick
ˆ	不耳	bu'er	" "	trill
ˆ	不耳龙冬	bu'er long dong	" "	
—	乙	yi		rest

Table 2

Symbol	Meaning
	repeat the phrase
(      )	the patterns in the brackets are suggestions for variation of the basic pattern (the percussionists may vary the pattern if the drummer does not)
	trill on the beat
o	rest
	barlines - Note: barlines are not normally included in notation by the Chinese. However, they are included here, but for visual organisation of the rhythms. They should imply any other rhythmic emphasis.



**APPENDIX THREE**  
**SYNOPSIS OF YU ZANJI 'JADE HAIRPIN' INCLUDING THE 'RIVER IN AUTUMN'**  
**SCENE**

Before proceeding to the libretto of 'River in Autumn' (1962), a synopsis of the complete opera 'Yu ZANJI' 'Jade Hairpin' of which 'River in Autumn' is the seventh scene is included. This provides the reader with an overview of the plot and at the same time, places 'River in Autumn' in the broader context of a complete opera. It should be noted that this synopsis may be referred to for both 1962 and 1991.

Traditional opera performances in China may feature either a single complete opera or a series of independent scenes or *zhe* from different operas. The latter performance of scenes from various operas or *zhezi xi* is popular amongst the Sichuanese people. The chosen scenes are themselves popular because they feature the highlight or climax of an opera or they display some outstanding performance skill. For example, the scene may illustrate a wide range of acrobatic showmanship and difficult martial arts manoeuvres, or the literary style is exceptionally refined and elegant. The scene may be known for its comedy or it may demonstrate exquisite vocal technique.

There are two scenes from 'Jade Hairpin' which are performed most frequently in Sichuan. They are 'Qiu Jiang' 'River in Autumn' and 'Bi Ze Fu Ke' 'Forced to Attend Examinations'. 'Bi Ze Fu Ke' is recognised for its comical overtones and refined acting skills which are reflected in the characterisation of the two main characters, the old nun and her nephew, the young scholar. 'Qiu Jiang' is favoured for various reasons including its stylish literary qualities, the juxtaposition of tragedy and comedy, the performers, through the fundamental modes of human expression, mime and minimal props, create a powerful and distinct portrayal of a scene on a boat and the interaction between two completely contrasting personalities, a demure young nun and a jovial and out-going old boatman.

The following section provides the reader with an outline of 'Jade Hairpin' which at the same time places 'River in Autumn' in its broader context of a complete opera (Zhong pers.com. 23.9.91). Knowledge of the scenes preceding and following 'River in Autumn' will help us to

better appreciate and understand not only 'River in Autumn' itself, but also the development of the characters and the plot in the opera as a whole.

'Jade Hairpin' is considered by the Chinese to be an opera which demonstrates foresight regarding the social behaviour between men and women particularly concerning the issue of love and marriage. In ancient China, women were not allowed to think of love and for Chen Miaochang, who was studying to be a Daoist nun, this was strictly forbidden. In a predominantly agrarian society ruled by feudal ideology, people lived a very restrained and oppressive lifestyle. However, during the Song Dynasty (960-1279), which is the setting for 'Jade Hairpin', industry and trade began to develop and flourish. Therefore, the improvement of economic and living conditions encouraged people to become more versatile and resourceful. This provided a diversion for them away from the land and allowed them to foster new interests in business. As a result of this new element in their lives, the middle-class developed a desire for more freedom and advocated for the abolition of feudal thinking. This included aspects concerning love and marriage. Traditionally, marriages were arranged between parents and match-makers. Often the bride and groom met for the first time on their wedding day. Now, people wanted this outdated custom to change so they could make this important decision themselves. This issue of illicit love is depicted in 'River in Autumn', where Chen Miaochang, clearly going against her position as a nun, is determined to pursue her lover, Pan Bizheng. Thus, it may be said that 'Jade Hairpin' illustrates an aspect of Song Dynasty social customs.

## 'Jade Hairpin'

### Characters

- Pan Bizheng - scholar, *xiao sheng* male character-type
  
- Chen Miaochang - young nun, *guimen dan* female character-type. One of the main characters in the scene 'River in Autumn'. This type of character portrays the position of young Chinese women in ancient times who were prohibited from leaving their homes or associating in any manner with males. Therefore, the *guimen dan* character is usually a young female who has led a very sheltered life.
  
- Lao Guan Zhu - old nun, the leader of the temple and Pan Bizheng's aunt, *lao dan* mature female character-type.
  
- Jin An - young child who is assigned to assist a scholar, *xiao sheng* or *wawa sheng* character-type. *Wawa* refers to 'child'.
  
- Sao Weng - old boatman, *lao chou* character-type, a humorous, comical elderly male. The other main character in the scene 'River in Autumn'.
  
- Er Wazi - second son of the old boatman, *wawa sheng* character-type.
  
- Four 'extras' or *cai dan* female character-types:

- 1) Miaozhen
- 2) Miaoyun
- 3) Miaokong
- 4) Miaoqing

There are nine scenes in 'Jade Hairpin' of which 'River in Autumn' is the seventh<sup>1</sup>:

- Scene 1: *Tou Qin* 投亲 'Go and Stay with the Relatives'
- Scene 2: *Qin Yu* 琴遇 'The Meeting'
- Scene 3: *Xun Tu* 训徒 'Teaching the Apprentice'
- Scene 4: *Huan Si* 还诗 'Return Poem'
- Scene 5: *Gu Zu* 姑阻 'Aunt Prohibits'
- Scene 6: *Bi Ze Fu Ke* 逼侄赴科 'Forced to Attend Examinations'

Scene 7: *Qiu Jiang* 秋江 `River in Autumn'

Scene 8: *Chuan Hui* 船会 `Meet the Boat'

Scene 9: *Bai Yue* 拜月 `Pray to the Moon'

### `Jade Hairpin'

#### Scene One `Go and Stay with the Relatives'

Pan Bizheng, a young scholar, failed to pass the government examinations held the previous year due to ill-health. As the examinations are held annually and sometimes bi-annually, he decides to make another attempt. He is anxious to succeed and therefore wants to find a place where he can quietly concentrate on his preparations. The examinations take place in a city called Lin An which is known today as Hangzhou. Pan discovers that he has an aunt who is the head of a Taoist temple in Jin Lin (today's Nanjing). As Jin Lin is not far from Lin An, Pan decides to go to visit his aunt at the temple with the purpose of staying there until the examinations.

#### Scene Two `The Meeting'

Whilst at the temple, he cannot help but notice to the comings and goings of the young nuns there, not to mention their beautiful, flowing long hair and radiant beauty. It is here at the temple that Pan meets one of the nuns called Chen Miaochang. On the day of their first meeting, he heard Chen practising her musical instrument and edged closer to listen to the sweet-sounding melodies. After this initial meeting, they gradually saw more of each other and eventually fell deeply in love.

#### Scene Three `Teaching the Apprentice'

In addition to Chen, there were other nuns at the temple who were all relatively young, about fifteen or sixteen years old. There was also one other young boy residing in the temple who was about the same age as the nuns. He was called Jin An and was assigned to assist Pan with carrying his books and any other tasks or errands which Pan required of him. Within the confined surroundings of the temple, it was inevitable that the nuns and Jin An should meet unavoidably and become friends. The old nun discovered their activities and reprimanded them, pointing out that they should be studying hard like Chen. However, these nuns have

been closely watching the relationship which has been blossoming between Chen and Pan and therefore resent being rebuked when Chen is not exactly playing the perfect role model.

#### Scene Four `Return Poem'

Chen sincerely loves Pan but at the same time she is tormented by conflicting ideas regarding this as a nun. One day she escapes to her `prayer room' to consider the state of affairs. She decides to write a poem expressing her feelings for Pan hoping that this will help her come to terms with the situation. After she finishes, she feels tired and falls fast asleep, but not before placing the poem on top of the table. Meanwhile, Pan happened to come into Chen's room, half out of curiosity and half in the hope of finding her there. Chen does not stir. Pan eyes the piece of paper on the table and sneaks a read of its contents. Until now, neither Chen nor Pan really knew their standing in their relationship as they had been unable to discuss it openly. Thus, after reading the poem, Pan was finally made fully aware of his position. Pan then took a piece of paper and reciprocated by writing a poem expressing his love for Chen. He replaced Chen's with his and placed her's safely away in his pocket. At this point, Chen wakes up. Surprised to see Pan in her room, she promptly asks him to leave. However, Pan refuses. He tells Chen that he is not afraid of the consequences and reveals that he has something belonging to her. Chen soon discovers Pan's poem on the table and after reading it feels very embarrassed, but elated at finally exposing their true feelings to each other. Pan then returns Chen's poem to her which Chen finds is a very honest and sincere act. Chen forgives Pan for entering her room and invites him to return the next evening.

#### Scene Five `Aunt Prohibits'

In the meantime, Pan's aunt heard some rumours about her nephew and to give him the benefit of the doubt, she does not immediately confront him with her information but simply goes to his room on the pretext of checking on him to see how his preparations are progressing for the examinations. Pan becomes frantic as she does not allow him to leave and he has an appointment with Chen that evening. He tries to use the excuse that it is hot in his room and wants to go out for some fresh air, but she flatly refuses to allow him to leave and ends up sitting with him the whole night watching him study. In ancient times, there was

someone assigned to beat a chime to inform people of the hour of the day. Around eight or nine o'clock, the chime was struck twice. This was known as *liang gen tian* and at eleven o'clock it was struck three times *san gen tian*. Pan's aunt forced Pan to study till *san gen tian*. When she finally left him to rest, she locked the door behind her. Pan was relieved that his aunt left but was frantic about his arrangement with Chen and the locked door. He eventually resorted to climbing out the window. When he goes to Chen, she is a little angry at him for being so late and ignores him. When Pan relates to her his reason for being late, she forgives. Now that they have openly confessed their love for each other, they can chat with ease about their feelings and decide that night to get engaged. Pan takes a jade clip from his fan and Chen takes a hairpin from her hair and they exchange these as proof of the permanence of their love for each other.

#### Scene Six 'Forced to Attend Examinations'

Pan's aunt eventually hears the whole story from the other nuns. She is concerned about the effect it may have on the other nuns as well as her position as the head nun of the temple as this incident may blemish her name and integrity. She decides the best course of action is to send Pan away to the examinations earlier than planned. She calls Jin An to bring Pan to her room immediately and also calls for the other nuns to come, excluding Chen. She informs Pan that he must prepare to leave immediately for Lin An. Out of his respect for his aunt he cannot but agree to leave. While this discussion is taking place in a downstairs room, Chen, who is in an upstairs room in an adjacent building witnesses this gathering. She manages to attract Pan's attention by throwing a small object at him. All the while, the temple leader is not aware of Chen's 'presence'. From that moment, Pan tries to prolong his farewell to his aunt so that he may communicate to Chen, somehow, that he must leave and where he is going. Finally, his aunt, out of frustration and confusion at Pan's strange actions, sends him on his way. He is escorted by the other nuns to the river's edge and onto Er Wazi's boat. In the meantime, Chen rushes downstairs and instinctively decides to pursue Pan. She takes a little money with her and hastens to the river.

### Scene Seven `River in Autumn'

Chen reaches the river and meets a jovial and lively old boatman. She enquires if he has seen Pan hire a boat to go to Lin An. The boatman replies that a young man fitting her description already left on his second son's boat. Chen tells the boatman that she is interested in hiring his boat to chase after that boat and the young man on it. The boatman senses Chen's highly agitated and impatient state and in his good-natured manner teases her. He finds humorous ways to delay their departure although he is in fact willing to help her. Chen, who is extremely anxious and love-sick, does not recognise the boatman's motives. Finally, they set off in hot pursuit of Pan. They weave their way along the river, encountering fast-moving water and strong waves until they come in sight of the boat in which Pan is travelling.

### Scene Eight `Meet the Boat'

Chen and the boatman catch up with Pan and the two lovers are at last reunited.

### Scene Nine `Pray to the Moon'

Pan must continue on to Lin An to sit for the examinations and they agree that Chen return to the temple to wait for him. After she returns, Chen feels lonely and longs for Pan. One night she catches sight of the moon and entreats the moon that Pan is successful at the examinations. Despite these hopes, Chen is also a little apprehensive for if he succeeds, it is not an uncommon occurrence for admiring women who want the prestige of being married to a government official to tempt successful scholars. Nonetheless, Chen hopes fervidly that he will come back to her. Chen feels confused about the whole situation and begins to ponder the future and their marriage. The end of the opera suggests that Pan and Chen finally succeeded in their quest for happiness and a life together.

### Notes to Appendix Three

<sup>1</sup> It should be noted that `Jade Hairpin' originally featured nine scenes. However, nowadays, it is more common to finish a performance of `Jade Hairpin' at the seventh scene, namely `River in Autumn'. This revised form of `Jade Hairpin' was preferred after 1949.

**APPENDIX FOUR**  
**'RIVER IN AUTUMN' (1962)**

This section presents the 1962 version of 'River in Autumn'. It has three parts. Part One is the libretto which is first presented in the original Sichuanese form. This is accompanied by an English translation which has been carried out by this writer. Part Two is a transcription of the recording and Part Three is a musical commentary.

It will be remembered that the focus of this thesis is the drummer and the percussive elements related to his performance in Chuanju. Therefore, detailed musical analysis of the melodic elements heard in 'River in Autumn' is not included in this study of Chuanju. However, it is helpful to a basic understanding of the music to at least identify the underlying structure of the Chuanju scale. The structure of the Chuanju musical scale is based on the pentatonic scale. Originally, these five notes were known as *gong* 宮, *shang* 商, *jue* 角, *zhi* 徵 and *yu* 羽 which represent the first, second, third, fifth and sixth degrees of the scale respectively. In the Chuanju context, these terms for the five notes are alternatively called *hou* 喉 ('throat'), *she* 舌 ('tongue'), *ya* 牙 ('tooth'), *chi* 齿 ('tooth'), and *chun* 唇 ('lip'). These are linguistic terms which are based on the standard pronunciation of Chuanju and represent the five notes which form the Chuanju scale. Thus, the melodies heard in 'River in Autumn' are principally based on the pentatonic scale with the occasional appearance of the fourth degree.<sup>1</sup>



Part One

Libretto of 'River in Autumn' (1962) in Sichuanese

This libretto is adapted from 'Qiu Jiang' published in *Chuanju Chuantong Xiju Xuan*. Sichuan Sheng Chuanju Yishu Yanjiu Suo Bian ed. Chengdu: Sichuan Renmin Chubanshe, 1982. 25-36.

*Add  
Characters  
as needed.*

Section One

Percussion introduction

Section Two

- <sup>1</sup>Chen: Jun qu ye, lu lai ci,  
<sup>2</sup> Liang xia xiangsi gorzi zi,  
<sup>3</sup> Jianmian hao ba cong cang xu,  
<sup>4</sup> Mangdao horxia gu cuanzi,  
<sup>5</sup> Lai dao qiujiang horxia, zuigan Pan lang, dan buzi ta  
<sup>6</sup> gu hor ren de cuanzi xia Lin An qu le!

Section Three

- <sup>1</sup>Sao Weng: Qiujiang horxia yi zi zou.  
<sup>2</sup>Chen: Guanjian xia liu tou you yi zi xiaoxiao cuan'er, dai wo  
<sup>3</sup> jiao lai, Sao Weng!  
<sup>4</sup>S.W.: Liang pang sa xia diao yu gou.  
<sup>5</sup>Chen: Sao Weng!  
<sup>6</sup>S.W. Na'r li zai han?  
<sup>7</sup>Chen: Da zou lai!  
<sup>8</sup>S.W.: Lai le!  
<sup>9</sup> Diao de xuan yu gumei jiu.  
<sup>10</sup> Zeyang de kuai huo na'r li you!

Dialogue One

- <sup>1</sup>S.W.: Wo dao hor ren, yuan lai si Ciba Lin de banjiu.  
<sup>2</sup>Chen: Ci hua zen jiang?

3S.W.: Ni si yi ge `Gugu'!

4Chen: Gonggong quxiao le. Qingwen Gonggong, ni ke ceng de  
5 jian yi wei xianggong?

6S.W.: Zenyang da ban?

7Chen: Ci ren tou dai qingjin, sen zor lansan, yaoxi si tiao,  
8 hou gen xiaoxiao sutong, wo buzi ta gu hor ren de  
9 cuanzi xia Lin An qu le?

10S.W.:Oh! Lao Han xiangqi lai le, you yi ge xianggong, tou  
11 dai qingjin, sen zor lansan, yaoxi si tiao, wo kandao  
12 ta yaogan sang hai diaode you yi ge cengtuo.

13Chen:Na si dusu ren de siwen zui'er. Ta si gan hor ren de  
14 cuanzi?

15S.W.:Gan er wazi de cuan xia Lin An qu le yo!

16Chen:Wo you xin yao gu nide cuanzi, qianqu zuigan na wei  
17 xianggong, buzi gande sang ma?

18S.W.:Bie ren de cuan pa gan bu sang, si Lao Han ze zi yuzou,  
19 haobi jiorban sang ca qingyou yi zeyang yi liu gan sang  
20 le.

21Chen:Gande sang ha!

22S.W.:Lao Han wen ni yu na wei xianggong you qin you gu ma?

23Chen:Feiqin feigu!

24S.W.:Name ni gan ta senme?

25Chen:Women liangge si peng....

26S.W.:Ni si busi suo Lao Han zege cuanpeng?

27Chen:Busi.

28S.W.:Na, ni jiao Lao Han gua ge fengpeng?

29Chen:Busi.

30S.W.:Ah, tiansang yao xiayu, ni jiao Lao Han dai ding  
31 doupeng?

32Chen:Aiya! Renjia suo de si pengyou!

33S.W.:Oh! Caisi yi ge duoqing de Gugu! Lao Han jintian lai yu  
34 ta zuozuo wan. Hei, Gugu, Lao Han huole qisijiu, hai  
35 mei kanguo na gor gugu gen nan wazi liang wei jiao  
36 pengyou.

37Chen:Wo you yinzi jiao ni sou, ni guan wo pengyou bu  
38 pengyou!

39S.W.:You qian na, heihei, na Lao Han jiu yao de duo!

40Chen:Ni yao haoduo?

41S.W.:Wo yao *Sun Hou'er* da jindou.

42Chen:Ci hua zen jiang?

43S.W.:Siwan ling baqian.

44Chen:Aiya! Hai yao de le ze xuduo!

45S.W.:Wo mantian jiao jia.

46Chen:Wo jiu ni huan qian, wo gei ni *Da Sun* gentian

47S.W.:Ni gei Lao Han yi liang?

48Chen:Busi.

49S.W.:Name ni gei wo yi qian?

50Chen:Wo gei ni yi li.

51S.W.:Oh! Heihei! Hai bu gou Lao Han ci bei saojiu!

52Chen:Gonggong, na jiu qing wo si jia.

53S.W.:Lao Han jiu yao san qian yinzi.

54 Chen: San qian? Wo jiu gei ni san qian, ni da tiao lai! Da  
55 tiao lai!

56 S.W.: Ah! Bu mang!

57 Chen: Da tiao lai!

58 S.W.: Hao zorji! Lao Han yao dou ta yi ha yo...

59 Gugu, san qian yinzi qu bu dao, wo hai yue de you ge  
60 sengyi, yao zuang liangbei jin dengcao.

61 Chen: Liangbei jin dengcao! Aiya! Ni ze ge xiaoxiao cuaner  
62 zuang liangbei jin dengcao, wo jiu zanzai na'r li ma?

63 S.W.: Na'r hai gou Lao Han suijor?

64 Chen: Yao haoduo cai gou le?

65 S.W.: Na wo yao jiaceng yagong tou.

66 Chen: Senme jiao yagong tou?

67 S.W.: Lu qian.

68 Chen: Yao lu qian? Gande sang ma?

69 S.W.: Gande sang.

70 Chen: Gande sang, na wo jiu gei ni lu qian, da tiao lai!

71 da tiao lai! Da tiao lai!

72 S.W.: Gugu, women dengdao duo zuang ji ge keren, hao bu hao?

73 Chen: Lu qian yinzi, ni ze ge cuan si wo bao le la!

74 S.W.: Bao cuan sa, jiu yao la bu cen.

75 Chen: Senme jiao la bu cen?

76 S.W.: Yao jiu qian.

77 Chen: Yao jiu qian! Ai! Gonggong, ze jiu si ni de busi.

78 S.W.: Zenme suo Lao Han busi?

79Chen: Yao san qian, wo jiu gei ni san qian, yao lu qian, gei  
80 lu qian, erjin you yao jiu qian, ni si busi zai ngao  
81 wo?

82S.W.: Na gor ngao ni yo?

83Chen: Na wo jiu bu qu!

84S.W.: Ni bu qu, jiu gan bu sang na wei xianggong ah! Ni bu qu  
85 jiu suan le, Lao Han jiu yao cen kai le!....

86Chen: Wo gei ni jiu qian! Jiu qian!

87S.W.: Gao de ceng, dengdao lai le. Lao Han de qianseng lai  
88 le! Heihei! Gugu, Lao Han gei ni jian ge li ya.

89Chen: Qisou le.

90S.W.: Na wo jiu qi jor!

91Chen: Zenme yao qi jor ah?

92S.W.: Ni dou yao qisou, Lao Han hai bu qi jor ya!

93Chen: Women xiuxing ren qisou dunsou, youru nimen zai su  
94 renjian li yi ban.

95S.W.: Wo dao bu xiaode, ba ni cuoguai le! Gugu, na lai ba!

96Chen: Na senme lai?

97S.W.: Cuan qian.

98Chen: Ganlong matou wo gei ni ma.

99S.W.: Cuan qian cuan qian, guohou jiu buyan, yaosi ba ni  
100 tuilong matou, ni bu gei qian, ni gei Lao Han yi ge  
101 luolian!

102Chen: Ah! Si yao xian na qian?

103S.W.: E! Si yao xian na qian.

104Chen: Wo gei ni qu.

- 105 S.W.: Zege Gugu hao wan, jiu qian yinzi jiu yangan ren.  
106 Gugu, ni zege yinzi buhao, ni kan haoduo yanyan cong  
107 dou da le.
- 108 Chen: Ze si sizu wen yinfeng kordi, hao yinzi.
- 109 S.W.: Hao yinzi, wo buyao.
- 110 Chen: Hao yinzi, wiesa buyao?
- 111 S.W.: Tui ni lu qian, wo zi sou ni san qian.
- 112 Chen: Gangcai ni busi suo ni yao jiu qian?
- 113 S.W.: Ye, gangcai ni busi suo ni qian duo ma? Na gor duo sou  
114 ni de qian?
- 115 Chen: Aiya! Ni dange wo haojiu ah!
- 116 S.W.: Ai! Mo lai tou, wo bao ni ba ta gande sang jiu si lao  
117 ah!
- 118 Chen: Gande sang?
- 119 S.W.: Gande sang.
- 120 Chen: Gande sang. Qing Gonggong yu wo da ge fusou.
- 121 S.W.: Wo ba tiao ban.
- 122 Chen: Wen bu wendang ah?
- 123 S.W.: Wendang.
- 124 Chen: Aiya, wo meiyou ganguo cuan.
- 125 S.W.: Ni meiyou ganguo cuan? Name Lao Han na gaogan, ni  
126 badao gaogan sang lai jiu wendang la.
- 127 Chen: You lao le!  
128 Gonggong, ni kuai dian kai cuan!
- 129 S.W.: Oh...wo xiaode. Gugu, ni koukor ma? Yaosi koukor de  
130 hua, wo waguantou zuang dian sui.

- 131 Chen: Gonggong ni dao na'r li qu?
- 132 S.W.: Wo hui jia cifan.
- 133 Chen: Haoyuan ah?
- 134 S.W.: Mo de haoyuan, laihui zi you sisi li, dalei dou ting  
135 de dao.
- 136 Chen: Aiya! Yao bu de!
- 137 S.W.: Wo e qi tupi tui ni ya?
- 138 Chen: Ni yao ci haoduo ma?
- 139 S.W.: Wo yi dun yao ci wuliang si qian san.
- 140 Chen: Ni zaga ci name duo?
- 141 S.W.: Bu yao ba ni xiadao le! Lao Han suo yi dun ci wuliang  
142 saojiu, si qian qingyou jian san ge qian de doufu.
- 143 Chen: Suan wo de ma?
- 144 S.W.: Yi! Gugu zen da fang ah! Suan ni de, suan ni de, wo  
145 haisi bu ci, Lao Han ci le fan de le, wo kandao ni  
146 zorji, dou ni suo wan de. Wo song ni xia Lin An, zi  
147 sou ni san qian, bu ci ni de jiu hor fan, suo dao jiu  
148 kai cuan...Hei yo hai yo...Hei yo hai yo!...Jintian de  
149 sui tui de kuai, ba Lao Han de cuan dou gorqi lai le.
- 150 Chen: Gorqi lai le zage de le ne?
- 151 S.W.: You sa bu de le, wo xiaqu cou yi ha jiu dui la!
- 152 Chen: Na ni kuai qu cou la!
- 153 S.W.: Name zorji!
- 154 Chen: Yan bu dao le!
- 155 S.W.: Gan de dao, xiao cuan gande sang, zi yao ji gaogan.  
156 Hai yo hai yo...Hai yao bei yi ha cai xing ah, Hai yo  
157 hai yo...Aiya! Ni kan hai meiyou gai qianseng!

158 Chen: Ni zai zuo sazi yo?

159 S.W.: Aiya! Ni ba wo cui de huli hutu! Yi! Ni jintian seng  
160 le gen la! Hei hei hei.

161 Chen: Aiya! Xia si ren la!

162 S.W.: Wo ba cuan zuang liu jiang le, wo yi sen yifu dou da  
163 si le, qianseng lai le... Hai yo luo luo...

164 Chen: Aiya! Kuai kai cuan, kuai kai cuan!

165 S.W.: Bu mang, women qiujiang hor kai cuan you suo si yan ba  
166 ju.

167 Chen: Wo si bu zan renzi qian.

168 S.W.: Lao Han ye bu luo renzi hou ah! Wo lai suo. Wo lai  
169 suo ge sazi ya? Oh! Gangcai xia le yi zenfeng, Lao Han  
170 jiu lai suo yi ge feng yu...

#### Section Four

1 S.W.: Yu da cuanpeng, feng you lai,  
2 Sunfeng bailang ba cuan kai,  
3 Qiufeng cui de huang ye luo. Gugu!...

4 Chen: Gonggong!

5 S.W.: Ni haobi jiangsang fuyong duzi kai...

#### Section Five

1 Chen: Leng qingqing Pan lang jin na'r hor zai?  
2 Liqing bie zu xi xin huai.

#### Dialogue Two/Instrumental One

1 S.W.: Gugu, women lai fangfang liu, xiantan xiantan.

2 Chen: Gonggong gankuai tui la!





<sup>3</sup>S.W.: Ni kan, ze yi jie busi liu sui, jui bu tui hai busi  
<sup>4</sup> yiyang de kuai? Gugu ni guixing?

<sup>5</sup>Chen: Wo xing Cen.

<sup>6</sup>S.W.: Hāi! Suo bu de ya!

<sup>7</sup>Chen: Dangren xing Cen la!

<sup>8</sup>S.W.: Ah! Women qinglong bei sang jiu jihui zege zi.

<sup>9</sup>Chen: Oh. Ni han women zege xing han sazi le?

<sup>10</sup>S.W.: Women han lao Yan.

<sup>11</sup>Chen: Aiya! Duo buhao ting la!

<sup>12</sup>S.W.: Buhao ting, zi yao bi kai zege ziyang jiu dui le. Gugu  
<sup>13</sup> ni si tiao jor ma? Si baodong? Si hor kou?

<sup>14</sup>Chen: Wo si baodong.

<sup>15</sup>S.W.: Na dou hai hao, haiyou ge erza guan dao zai, yaosi  
<sup>16</sup> tiao jor, zeyang yi tiao...

<sup>17</sup>Chen: Aiya! Aiya!

<sup>18</sup>S.W.: Bu pa, bu pa, you Lao Han, hei! Gugu women liangge dou  
<sup>19</sup> si hua zong le!

<sup>20</sup>Chen: Gonggong, ni ye xing....

<sup>21</sup>S.W.: Yi wo dao busi ni na ge xing, Lao Han xing Cu.

<sup>22</sup>Chen: Hao dao, ni xing Cu, wo xing...

<sup>23</sup>S.W.: Yan, Yan.

<sup>24</sup>Chen: Na, zenme you si huazong ma?

<sup>25</sup>S.W.: Hei! Ni meiyou duguo "*Bai Jia Xing*" ma? "*Feng Yan Cu*  
<sup>26</sup> *Wei*", Yanai xianglian. Zage busi huazong?

<sup>27</sup>Chen: Hua bu de.

28 S.W.: Hua bu de, jiu hua cuan zou!

### Section Six

- 1 Chen: Wu duan re xia le feng liu zai,  
2 Hen guanzu jiang yi dui fenghuang liang fenkai,  
3 Lang qu ye, hor ri zai lai,  
4 Pa zi pa, xiangsi binger li bu kai.

### Dialogue Three/Instrumental Two

- 1 S.W.: Gugu, jinnian hao da suisu?  
2 Chen: Sijiusui.  
3 S.W.: Cai siju sui, ni gen Lao Han haisi lao geng na!  
4 Chen: Gonggong ni cai si siju sui la?  
5 S.W.: Wo jinnian qisiju sui.  
6 Chen: Hao dao, ni qisiju, wo cai si yisiju, zenme huisi lao  
7 geng?  
8 S.W.: Hai! Wo ba lusi sui de hua jia diu dao qiujiang hor qu,  
9 ji dao yi xia, liu ze yi si jiu sui, gen Gugu da ge lao  
10 geng.  
11 Chen: Da bu de.  
12 S.W.: Da bu de you zou ya. Ruanpi lang lai le! Zuo  
13 wendang!

### Section Seven

- 1 Chen: Pan lang zuosi da bu gai,  
2 Bu gai bie wo fu di tai,  
3 Zuo ye cantang jiu gaijiang,  
4 Mian wo yan jiang zuigan lai.

Dialogue Four/Instrumental Three

- <sup>1</sup>S.W.: Gugu, ni zege ren zen hao, Lao Han yao kuazuang ni ji  
<sup>2</sup> ju.
- <sup>3</sup>Chen: Aiya! Ni bu yao suo xianhua, kuai tui yo!
- <sup>4</sup>S.W.: Aiya! Bu yao mang! Zai tui la! Gugu seng lai yi zi hua,  
<sup>5</sup> yor li cang e ni hao bi. Ci qu hui ze xianggong mian,  
<sup>6</sup> gongxi ni mingnian yao seng...
- <sup>7</sup>Chen: Seng senme?
- <sup>8</sup>S.W.: Seng ge pang wawa!
- <sup>9</sup>Chen: Aiya! Ze jiao sazi hua!
- <sup>10</sup>S.W.:Hao hua le!
- <sup>11</sup>Chen:Gonggong suo hua bu zengqi.
- <sup>12</sup>S.W.:Ba na gor `bu' zi ca le.
- <sup>13</sup>Chen:Qiujiang hor xia ba wo xi.
- <sup>14</sup>S.W.:Ba na gor `xi' zi quan le!
- <sup>15</sup>Chen:Bu kan ni de nianji lao...
- <sup>16</sup>S.W.:Zenme yang?
- <sup>17</sup>Chen:Wo yi zang da ni xia hor qu.
- <sup>18</sup>S.W.:Yi! Ni ba Lao Han da xia hor, na gor lai bang ni tui  
<sup>19</sup> cuan qu gan na wei xianggong!
- <sup>20</sup>Chen:Gonggong! Cong kong fei lai senme niao?
- <sup>21</sup>S.W.:Yuanyang niao.
- <sup>22</sup>Chen:Yuan...yang...niao!
- <sup>23</sup>S.W.:Yuanyang niao dou ren bu dao, hao bi renjian fuqi  
<sup>24</sup> yiyang, beiri li bingci er fei, wan lai jorling eryan,  
<sup>25</sup> qinre de hen na!

26Chen:An...

27S.W.:An bu dao, fei de gao!

28Chen: Ai...ya...

29S.W.:Fei name gao, ta hai suo ai ya! Langzi lai le! Zuo

30 wendang!

### Section Eight

1Chen: Ni kan na yuanyang niao, ceng suang, ceng dui,

2 Hao yi si hor mei fuqi,

3 Beiri li bingci er fei,

4 Dao wan lai jorling er yan,

5 Wo yu Pan lang suice si xiang qin xiang ai,

6 Zen xiaode yuanyang niao er,

7 Yi suangsuang, yi duidui,

8 Cu zu zai bolang li, yong bu li...

9S.W.: Ni kan, gansang le!

10Chen:Kuai tui!

11S.W.:Zuo wendang!

Libretto of 'River in Autumn' (1962) in English

Section One

Percussion introduction

Section Two

Chen: My love you've gone, I've come too late,  
We're both lovesick,  
When I see you I want to pour my heart out to you,  
Make haste to the river's edge to hire a boat,

I've come to the river to go after my darling Pan, but I don't know whose boat he has taken to Lin An?

Section Three

S.W.: On the river there is a boat.

Chen: I can see a small boat coming down, I'll call it over. Sao Weng!

S.W.: With dropped hooks on both sides.

Chen: Sao Weng!

S.W.: Who is calling me?

Chen: Bring the boat over here!

S.W.: I'm coming  
Catch fresh fish, fine wine,  
Such a happy life, where else can I find this?

Dialogue One

S.W.: Oh, so it is a turtle dove of Ciba forest.

Chen: What do you mean by this?

S.W.: You're a 'Gugu'!

Chen: You're teasing me. May I ask you if you've seen a young man?

S.W.: What does he look like?

Chen: This person was wearing a blue scarf on his head, a blue shirt and tied around his waist was a silk ribbon, following behind him was his young helper. I don't know whose boat he has taken to Lin An (Nanjing)?

S.W.: I remember now, there was a young man, he wore a blue scarf on his head, a blue shirt and tied around his waist was a silk ribbon, I also saw a weight hanging from his waist.

Chen: This is a refined clip from the fan of a scholar. Whose boat did he hire?

S.W.: He took my second son's boat to Lin An.

Chen: I'd like to hire your boat to chase after that man, but I don't know whether we can catch up?

S.W.: Someone else's boat wouldn't be able to catch up, my boat can be compared with how a foot slides when the sole is covered with oil, we can catch up.

Chen: We can catch up!

S.W.: I want to ask are you a relative or an acquaintance of this man?

Chen: He's neither a friend nor an acquaintance.

S.W.: Then, why do you want to chase after him?

Chen: We're fr...

S.W.: Are you talking about the roof on my boat?

Chen: No.

S.W.: Are you asking me to hang a sail?

Chen: No.

S.W.: The sky looks like it might rain, you're asking me to put on my cloak?

Chen: I mean friends!

S.W.: So we have here an affectionate young maiden! I want to tease her a bit. Gugu, in all my 79 years, I have never seen a young maiden and a young man become friends!

Chen: I've got money to cover your palm, what you do care whether we're friends or not?

S.W.: You've got money? Well, I want a lot!

Chen: How much?

S.W.: I want Monkey to turn a somersault.

Chen: What does that mean?

S.W.: One hundred and eight thousand.

Chen: You want that much?

S.W.: I'm giving you an exaggerated price.

Chen: Let me give you a price. I'll give you *Da Shun geng tian*.

S.W.: Does that mean you'll give me one *liang*?

Chen: No.

S.W.: Is it one *qian*?

Chen: I'll give you one *li*!

S.W.: That is not even enough for my wine.

Chen: Gonggong, then please give me an honest price.

S.W.: I want three *qian*.

Chen: Three *qian*? Then, I'll give you three *qian*, you put the plank across here!

S.W.: Don't hurry!

Chen: Put the plank across here!

S.W.: How impatient. I want to tease her a bit more...

Gugu, three *qian* won't get you there, I also want to do some extra business, I want to carry 200 *jin* of rush

Chen: 200 *jin* of rush? If your little boat carries 200 *jin* of rush, where am I going to stand?

S.W.: How is it going to be enough to pay for my soup dumplings?

Chen: How much is enough?

S.W.: I want to add a 'duck's head'

Chen: What do you mean by 'duck's head'?

S.W.: Six *qian*.

Chen: You want six *qian*? Can we catch up?

S.W.: We can catch up.

Chen: We can catch up. Well I'll give you six *qian*. Put the plank across here! Put it across here! Put it...

S.W.: Gugu, can we wait to squeeze in a few more guests?

Chen: I thought for six *qian* I've chartered the boat.

S.W.: What do you mean chartered this boat? If so, I want *la bu cen*.

Chen: What you do call '*la bu cen*'?

S.W.: I want nine *qian*!

Chen: You want nine *qian*? Gonggong I think you're misleading me.

S.W.: How can you say that I'm misleading you?

Chen: First you want three *qian*, I give you three *qian*, then you want six *qian*, I give you six *qian* and now you want nine *qian*! Are you teasing me?

S.W.: Whose teasing you?

Chen: Well then, I won't go!

S.W.: Won't go? Then, how will you catch up with that man?  
Won't go? Then forget about it, I'll leave...

Chen: I'll give you nine *qian*! Nine *qian*!

S.W.: We've got that settled, wait till I come over...The rope's coming over!  
Gugu, I want to show my respect to you.

Chen: Kowtow?

S.W.: Well, I'll be going then.

Chen: Why are you going?

S.W.: You want to lift your hand at me, why shouldn't I be going?

Chen: We Buddhists kowtow to show respect in the same way you common people show courtesy.

S.W.: I didn't know, I misunderstood you.  
Gugu, hand it over!

Chen: Hand what over?

S.W.: The boat money.

Chen: When we reach the pier I'll pay you.

S.W.: We won't speak of money after this, when I get you to the pier and if you don't pay me, you'll make a fool out of me!...

Chen: You want me to pay first?

S.W.: Yes, I want you to pay first.



Chen: I'll get it for you then.

S.W.: This young maiden is really good fun, nine *qian* to go after someone...Gugu these *qian* are no good, they've got indents from worms eating away at them!

Chen: These are good quality *qian* with craters like honeycomb in a beehive.

S.W.: Good pieces or not, I don't want them.

Chen: Why not?

S.W.: I return these six *qian* and charge you only three *qian*.

Chen: Didn't you just say that you wanted nine *qian*?

S.W.: Didn't you just say you have a lot of money? Who wants to overcharge you? Its enough for me to charge you only three *qian*.

Chen: You've held me up for so long now!

S.W.: Don't worry, I guarantee we'll catch up with him...

Chen: We can catch up?

S.W.: We can catch up.

Chen: We can catch up, please Gonggong can you give me a handrail?

S.W.: I'll get the plank.

Chen: Is it steady?

S.W.: Its steady.

Chen: I've never taken a boat before.

S.W.: You've never taken a boat before? Well, I'll get a punt-pole so you can hold onto that to steady yourself.

Chen: I'm troubling you. Gonggong, hurry and start the boat!

S.W.: I know... Gugu are you thirsty? I have a water pot with some water over there.

Chen: Where are you going?

S.W.: I'm going home for lunch.

Chen: Is it far?

S.W.: Not far. The round trip is about 40 *li*, I can still hear the thunder from here.

Chen: Oh no!

S.W.: Do you want me to row the boat on an empty stomach?

Chen: How much do you eat?

S.W.: In one sitting I eat five *liang* four *qian* three.

Chen: How can you eat that much?

S.W.: I don't want to shock you. I meant I have five *liang* of wine and four *qian* of oil to fry three *qian* of beancurd.

Chen: I'll treat you.

S.W.: Gugu, you're really generous! If you pay for me I won't eat, I actually ate before I came, I saw you were impatient so I thought I'd tease you. I'll send you to Lin An, charge you only three *qian*, I wouldn't accept your wine or food. We'll soon be on our way...The tide has receded quickly today, my boat is stuck in the mud.

Chen: Stuck! What can we do?

S.W.: Its no big deal, I'll get down and give it a bit of a push.

Chen: Well you quickly give it a push!

S.W.: How impatient!

Chen: We won't be able to catch up!

S.W.: We can catch up, a small boat can catch up, it only needs a few punts...Another push and it'll be alright...Look I didn't untie the rope!

Chen: What are you doing?

S.W.: You've pestered me silly...Today, you've grown roots!

Chen: You scared me to death!

S.W.: I've got a hand on the boat. Look, all my clothes are drenched, the ropes coming over!

Chen: Aiya! Hurry and start the boat!

S.W.: Don't rush, its a custom for us boat people to say a few words before we go down the river.

Chen: I'm not the sort of person to jump in front of someone.

S.W.: I'm not the sort of person to follow after anyone so I'll say something first. What shall I say? Just then we had some wind so I'll say something about the wind...

#### Section Four

S.W.: Rain hits the roof of the boat, the wind has also come,  
I hope favourable winds will steer my boat on course,  
The autumn wind blows yellow leaves about,  
Gugu, you can be compared with the single Hibiscus  
flower still in bloom on the river's edge.

#### Section Five

Chen: I feel cold and empty, where are you Pan?  
You've left me yearning for you.

#### Dialogue Two/Instrumental One

S.W.: Gugu, lets have a rest and a chat.

Chen: Gonggong hurry and pull!

S.W.: Look, isn't the water flowing quickly? If I don't pull it moves at the same speed.  
Gugu, what's your family name?

Chen: Chen.

S.W.: Don't say that!

Chen: But of course its Chen.

S.W.: We boat people avoid saying that word.

Chen: Then what do you call our family name?

S.W.: We call it Yan.

Chen: It doesn't sound very nice!

S.W.: It doesn't sound nice but we must avoid that word. Gugu are you *Qiao jiao*? *Bao dong*? Or *He kou*?

Chen: I'm *Bao dong*.

S.W.: That's good too.

Chen: Aiya! Aiya!

S.W.: Don't be afraid, I'm here. Gugu, we both belong to the same clan.

Chen: Gonggong, are you also called...

S.W.: I don't have your family name, mine is Chu!

Chen: Oh, you're called Chu, and I'm called...

S.W.: Yan, Yan.

Chen: Now, how can we be from the same clan?

S.W.: Haven't you read *One Hundred Surnames*? "Yan" and "Chu" are joined together, that's how we are related.

Chen: No we're not!

S.W.: Well, if we're not I'll paddle the boat!

### Section Seven

Chen: This seems to have happened for no reason,  
I despise the temple leader for separating this pair of phoenix birds,  
Lover, you've gone, when will we meet again?  
I'm afraid this love sickness won't go away...

### Dialogue Three/Instrumental Two

S.W.: Gugu, how old are you?

Chen: Nineteen.

S.W.: Only nineteen? We can be lovers.

Chen: Gonggong, you're nineteen?

S.W.: I'm seventy nine.

Chen: You're seventy nine and I'm only nineteen, how can we be lovers?

S.W.: I'll throw sixty years into the river and keep  
nineteen years for myself so we can be lovers!

Chen: No we can't!

S.W.: If we can't, lets go! A wave is coming! Sit still!

### Section Seven

Chen My Pan, you shouldn't have done those wrong things,  
You shouldn't have left me and gone to the court,  
Last night you should have told me in the temple,  
Then I wouldn't be chasing after you along this river.

Dialogue Four/Instrumental Three

S.W.: Gugu, you're a really honest person, I want to say a few words to salute you.

Chen: Aiya! Stop chattering, quickly pull!

S.W.: Aiya! Don't be so impatient! I'm pulling! I sincerely hope you can see your lover, I congratulate you giving birth next year...

Chen: Giving birth to what?

S.W.: A healthy baby of course!

Chen: Aiya! What do you call these words?

S.W.: Well meaning words!

Chen: Gonggong you speak in an unhealthy manner.

S.W.: You can cross out the `un'!

Chen: This river makes fun of me.

S.W.: You can circle the word `fun'!

Chen: Wouldn't expect you to be old...

S.W.: What does that mean?

Chen: You'll fall into the river with one strike of my palm.

S.W.: If I fall into the river, who will help you to pull the boat to go after that man?

Chen: Gonggong, what sort of bird is that flying in the sky?

S.W.: A mandarin duck.

Chen: Mandarin duck?

S.W.: A mandarin duck. Don't you even recognise it? They may be compared to husband and wife. In the daytime they spread their wings and fly. At night when they sleep, their necks are entwined, extremely affectionate.

Chen: An...

S.W.: Can't catch them, they fly so high.

Chen: Ai...ya!

S.W.: Fly so high, she's saying `low'! Here comes a wave! Sit still!

## Section Eight

Chen: You see the mandarin ducks form pairs, form couples,  
So much like contented man and wife,  
In daytime, they stretch their wings and fly,  
At night they sleep with their necks entwined,  
You and me Pan, even though we're intimate and love each other,  
How can we imitate the mandarin ducks?  
As a pair, as a couple,  
How they fly among the waves, never to part...

S.W.: Look, we've caught up!

Chen: Quickly pull!

S.W.: Sit still!

### Notes to Appendix Four

<sup>1</sup> Yung has explored the structure of the Cantonese scale which is based on a concept known as *sin* (Yung 1989:106-127). He points out that *sin* may have a similar meaning, among others, to that of "key" in Western music. However, that meaning differs slightly in that some of the intervals in the Cantonese scale undergo small changes when the scale is transposed (Yung 1989:110). Thus, the scales used in the Chuanju melodies may also be understood in terms of Yung's proposal of *sin* as implying, to a certain extent, "key".

The performance practice of traditional Chinese music is not based on the fixed pitch system, but rather the moveable 'do' system. This system allows singers, for instance, to sing within their personal voice range. Therefore, transpositions in Chinese music are a common occurrence. Around the turn of the century, the cipher notation, in which numerals 1 through 7 represent the pitches of the heptatonic scale, was introduced into China via Japan. Transpositions in notation involves merely providing a 'key' signature for tunes to begin with, for example, the instruction of 1=C, 1=G, or 6=G. That is, the first degree of the scale is C or G and the sixth degree is G respectively (Yung 1989:123).

## Part Two

### Transcriptions

Part Two presents two transcriptions of 'River in Autumn'. The first employs standard Western notation. The main purpose of this transcription is to provide the reader with an outline of the performance with an emphasis on the percussion rather than a detailed score. Therefore, the transcription is essentially prescriptive in terms of the amount of detail presented. The reader may refer to the thesis for further information concerning performance practice. It will be noted that this writer, in presenting the performance for the 'outsider' to understand, the 'insider's' perspective has also been considered. For instance, the heterophonic nature of the traditional Chinese music involving the simultaneous variation of the same melodic line means that only a single melodic line is notated instead of each individual part. Therefore, in the transcription, the 'melodic ensemble' part is presented as a single melodic line and the term 'melodic ensemble' is used to remind the reader that several instruments are playing. Key signatures and accidentals have been included only to show the 'scale' range and pitch and should not be interpreted from the perspective of the Western music scale system (see Yung 1989:106-127).

The second transcription presents only the percussion patterns heard in the performance using Chuanju percussion notation. The brevity of the second transcription, by comparison, demonstrates the succinct and consolidated form of notation developed by the Sichuanese.

Acknowledgement of performers and details of recording

1962 studio recording

Sao Weng old boatman: Zhou Qihe

Chen Miaochang young nun: Chen Shufang

Drummer: Wang Guanfu

Lingqiang solo off-stage chorus singer: Qin Sufang

Recorded by: Sichuan Yinxiang Zhipin Chang Zhizuo

Released by: Zhongguo Luyin Luxiang Gongci Chuban



# RIVER IN AUTUMN

1962 VERSION

Elsa LEE

## SECTION 1

♩ = 60

Small Drum

Small Gong  
Small Cymbal

Big Gong  
Big Cymbal

accel. rit.

S. Dr.

S. Gong  
S. Cymb.

B. Gong  
B. Cymb.

SECTION 2

free time ♩ = 72 (Chorus) accel.

(Solo)

Off-stage Chorus

Jun qu ye, lu lai ci, lu (ah)\_\_\_ lai ci (ah)\_\_\_\_\_

Small Drum  
Barrel-shaped Drum

Small Gong  
Small Cymbal

Big Gong  
Big Cymbal

Repeat 4 times

Repeat 4 times

(Solo) (Chorus) (Solo)

O/s Chor.

liang xia \_\_\_ xiangsi \_\_\_ gorzi\_zi (ah)\_\_\_ (ah)\_\_\_\_\_ Jianmian hao ba cong cang xu.

S. Dr.  
B/s Dr.

S. Gong  
S. Cymb.

B. Gong  
B. Cymb.

(Chorus)

O/s Chor.

Mangdao horxia gu (ah) cuanyi zi (ah)\_\_\_\_\_ gu (ah) cuan\_ zi (ah)\_\_\_\_\_

S. Dr.  
Clapper

S. Gong  
S. Cymb.

B. Gong  
B. Cymb.

CHEN MIAOCHANG: Lai dao qui jiang horxia, zuigan Pan lang, dan buzi ta ga horzen de cuanzi xin Lia An qi le?

Small Drum  
Clapper

Small Gong  
Small Cymbal

### SECTION 3

free time

SAO WENG

Qiu jiang hor - xia yi zi zou (oh)\_\_\_\_\_

CHEN: Guanjian xia lia tou you yi  
zi xiaoxiao cuaner, dai wo jiao  
lai, Sao Weng! ...

S.W.

liang pang sa xia\_ diao\_ yu gou\_ (oh)\_\_\_\_\_

B. Gong

CHEN: Sao Weng!  
s.w.: Na'r li zai han?  
CHEN: Da zou lai!  
s.w.: Lai le!

Mel. Ensb

Flat Dr.  
S. Cymb.

S. Gong  
B. Gong

Mel. Ensb

Flat Dr.  
S. Cymb.

S. Gong  
B. Gong

Mel. Ensb.

10

Diao de xuan yu gu mei

Flat Dr.  
S. Cymb.

S. Gong  
B. Gong

Mel. Ensb.

jiu (oh)

Flat Dr.  
S. Cymb.

S. Gong  
B. Gong

Mel. Ensb.

15

Ze yang kuai huo na li you (oh)

B. Gong

## DIALOGUE 1

S.W.: Wo dao hor ren, yuan lai si Ciba Lin de banjiu.

CHEN: Ci hua zen jiang?

S.W.: Ni si yi ge 'Gugu'! •<sup>1</sup>

CHEN: Gonggong quxiao le. Qingwen Gonggong, ni ke ceng de jian yi wei xianggong?

S.W.: Zenyang da ban?

CHEN: Ci ren tou dai qingjin, sen zor lansan, yaoxi si tiao, hou gen xiaoxiao sutong, wo buzi ta gu hor ren de cuanzi xia Lin An qu le? •<sup>2</sup>

S.W.: Oh! Lao Han xiangqi lai le, you yi ge xianggong, tou dai qingjin, sen zor lansan, yaoxi si tiao, wo kandao ta yaogan sang hai diaode you yi ge cengtuo.

CHEN: Na si dusu ren de siwen zu'er. Ta si gan hor ren de cuanzi?

S.W.: Gan er wazi de cuan xia Lin An qu le yo!

CHEN: Qu le! •<sup>3</sup> Wo you xin yao gu nide cuanzi, qianqu zuigan na wei xianggong, buzi gande sang ma?

S.W.: Bie ren de cuan pa gan bu sang, si Lao Han ze zi yuzou, haobi jiorban sang ca qingyou yi zeyang yi liu gan sang le. •<sup>4</sup>

CHEN: Gande sang ha! •<sup>5</sup>

S.W.: Lao Han wen ni yu na wei xianggong you qin you gu ma? .

CHEN: Feiqin feigu!

S.W.: Name ni gan ta senme?

CHEN: Women liangge si peng . . . •<sup>6</sup>

S.W.: Ni si busi suo Lao Han zege cuanpeng?

- CHEN: Busi.
- S.W.: Na, ni jiao Lao Han gua ge fengpeng?
- CHEN: Busi.
- S.W.: Ah, tiansang yao xiayu, ni jiao Lao Han dai ding doupeng? ●<sup>7</sup>
- CHEN: Aiya! Renjia suo de si pengyou! ●<sup>8</sup>
- S.W.: Oh! Caisi yi ge duoqing de Gugu! Lao Han jintian lai yu ta zuozuo wan. Hei, Gugu, Lao Han huole qisiji, hai mei kanguo na gor gugu gen nan wazi liang wei jiao pengyou. ●<sup>9</sup>
- CHEN: Wo you yinzi jiao ni sou, ni guan wo pengyou bu pengyou! ●<sup>10</sup>
- S.W.: You qian na, heihai, na Lao Han jiu yao de duo!
- CHEN: Ni yao haoduo?
- S.W.: Wo yao sun hou'er da jindou.
- CHEN: Ci hua zen jiang?
- S.W.: Siwan ling baqian.
- CHEN: Aiya! Hai yao de le ze xuduo!
- S.W.: Wo mantian jiao jia.
- CHEN: Wo jiu ni huan qian, wo gei ni da sun gentian.
- S.W.: Ni gei Lao Han yi liang?
- CHEN: Busi.
- S.W.: Name ni gei wo yi qian?
- CHEN: Wo gei ni yi li. ●<sup>11</sup>
- S.W.: Oh! Heihai! Hai bu gou Lao Han ci bei saojiu!
- CHEN: Gonggong, na jiu qing wo si jia.
- S.W.: Lao Han jiu yao san qian yinzi.
- CHEN: San qian? Wo jiu gei ni san qian, ni da tiao lai! ●<sup>12</sup>  
Da tiao lai! ●<sup>13</sup>
- S.W.: Ah! Bu mang!
- CHEN: Da tiao lai! ●<sup>14</sup>
- S.W.: Hao zorji! Lao Han yao dou ta yi ha yo . . . ●<sup>15</sup> Gugu, san qian yinzi qu bu dao, wo hai yue de you ge sengyi, yao zhuang liangbei jin dengcao.
- CHEN: Liangbei jin dengcao! Aiya! Ni ze ge xiaoxiao cuaner zhuang liangbei jin dengcao, wo jiu zanzai na'r li ma?
- S.W.: Na'r hai gou Lao Han suijor?
- CHEN: Yao haoduo cai gou le?
- S.W.: Na wo yao jiaceg yagong tou.
- CHEN: Senme jiao yagong tou?
- S.W.: Lu qian.
- CHEN: Yao lu qian? ●<sup>16</sup> Gande sang ma?
- S.W.: Gande sang.
- CHEN: Gande sang, na wo jiu gei ni lu qian, da tiao lai! ●<sup>17</sup>  
Da tiao lai! ●<sup>18</sup> Da tiao lai! ●<sup>19</sup>
- S.W.: Gugu, women dengdao duo zhuang ji ge keren, hao bu hao?
- CHEN: Lu qian yinzi, ni ze ge cuan si wo bao le la!
- S.W.: Bao cuan sa, jiu yao la bu cen.
- CHEN: Senme jiao la bu cen?
- S.W.: Yao jiu qian.
- CHEN: Yao jiu qian! ●<sup>20</sup> Ai! Gonggong, ze jiu si ni de busi.
- S.W.: Zenme suo Lao Han busi?
- CHEN: Yao san qian, wo jiu gei ni san qian, yao lu qian, gei lu qian, erjin you yao jiu qian, ni si busi zai ngao wo?
- S.W.: Na gor ngao ni yo?
- CHEN: Na wo jiu bu qu! ●<sup>21</sup>
- S.W.: Ni bu qu, jiu gan bu sang na wei xianggong ah! Ni bu qu jiu suan le, Lao Han jiu yao cen kai le! . . . ●<sup>22</sup>
- CHEN: Wo gei ni jiu qian! Jiu qian!
- S.W.: Gao de ceng, dengdao lai le. ●<sup>23</sup> Lao Han de qianseng lai le! ●<sup>24</sup> Heihai! Gugu, Lao Han gei ni jian ge li ya.
- CHEN: Qisou le.
- S.W.: Na wo jiu qi jor!
- CHEN: Zenme yao qi jor ah? ●<sup>25</sup>
- S.W.: Ni dou yao qisou, Lao Han hai bu qi jor ya!
- CHEN: Women xiuxing ren qisou dunsou, youra nimen zai su renjian li yi ban.
- S.W.: Wo dao bu xiaode, ba ni cuoguai le! Gugu, na lai ba!
- CHEN: Na senme lai?
- S.W.: Cuan qian.
- CHEN: Ganlong matou wo gei ni ma?
- S.W.: Cuan qian cuan qian, guohou jiu buyan, yaosi ba ni tuilong matou, ni bu gei qian, ni gei Lao Han yi ge luolian! ●<sup>26</sup>
- CHEN: Ah! Si yao xian na qian?
- S.W.: E! Si yao xian na qian.
- CHEN: Wo gei ni qu.
- S.W.: Zege gugu hao wan, ●<sup>27</sup> jiu qian yinzi jiu yangan ren ●<sup>28</sup> Gugu, ni zege yinzi buhao, ni kan haoduo yangyan cong dou da le.
- CHEN: Ze si sizu wen yinfeng kordi, hao yinzi.
- S.W.: Hao yinzi, wo buyao.
- CHEN: Hao yinzi, wiesha buyao?
- S.W.: Tui ni lu qian, wo zi sou ni san qian.
- CHEN: Gangeai ni busi suo ni yao jiu qian?
- S.W.: Ye, gangeai ni busi suo ni qian duo ma? Na gor duo sou ni de qian?
- CHEN: Aiya! Ni dange wo haojiu ah!
- S.W.: Ai! Mo lai tou, wo bao ni ba ta gande sang jiu si lao ah!
- CHEN: Gande sang?
- S.W.: Gande sang.
- CHEN: Gande sang ●<sup>29</sup> Qing Gonggong yo wo da ge fusou.
- S.W.: Wo ba tiao ban. ●<sup>30</sup>
- CHEN: Wen bu wendang ah?
- S.W.: Wendang. ●<sup>31</sup>
- CHEN: Aiya, wo meiyou ganguo cuan. ●<sup>32</sup>
- S.W.: Ni meiyou ganguo cuan? ●<sup>33</sup> Name Lao Han na gaogan, ni badao gaogan sang lai jiu wendang la.
- CHEN: You lao le! ●<sup>34</sup>  
Gonggong, ni kuai dian kai cuan!
- S.W.: Oh . . . wo xiaode ●<sup>35</sup> Gugu, ni koukor ma? Yaosi koukor de hua, wo waguantou zhuang dian sui.
- CHEN: Gonggong ni dao na'r li qu?
- S.W.: Wo hui jia cifan.
- CHEN: Haoyuan ah?
- S.W.: Mo de haoyuan, laihui zi you sisi li, dalci dou ting de dao.
- CHEN: Aiya! Yao bu de!
- S.W.: Wo e qi tupi tui ni ya?
- CHEN: Ni yao ci haoduo ma?
- S.W.: Wo yi dun yao ci wuliang si qian san.

CHEN: Ni zaga ci name duo?

S.W.: Bu yao ba ni xiadao le! Lao Han suo yi dun ci wufang saojiu, si qian qingyou jian san ge qian de doufu.

CHEN: Suan wo de ma?

S.W.: Yi! Gugu zen da fang ah! Suan ni de, suan ni de, wo haisi bu ci, Lao Han ci le fan de le, wo kandao ni zorji, dou ni suo wan de. Wo song ni xia Lin An. ●<sup>36</sup> zi sou ni san qian, bu ci ni de jiu hor fan, suo dao jiu kai cuan ... ●<sup>37</sup> Hei yo hai yo ... ●<sup>38</sup> Hei yo hai yo! ... ●<sup>39</sup> Jintian de sui tui de kuai, ●<sup>40</sup> ba Lao Han de cuan dou gorqi lai le.

CHEN: Gorqi lai le zage de le ne?

S.W.: You sa bu de le, wo xiaqu cou yi ha jiu dui la!

CHEN: Na ni kuai qu cou la! ●<sup>41</sup>

S.W.: Name zorji!

CHEN: Yan bu dao le!

S.W.: Gan de dao, xiao cuan gande sang, zi yao ji gaogan. Hai yo hai yo ... ●<sup>42</sup> Hai yao bei yi ha cai xing ah. Hai yo hai yo ... ●<sup>43</sup> Aiya! Ni kan hai meiyou gai qianseng!

CHEN: Ni zai zuo sazi yo?

S.W.: Aiya! Ni ba wo cui de huli hutu! Yi! Ni jintian seng le gen la! Hei hei hei.

CHEN: Aiya! Xia si ren la!

S.W.: Wo ba cuan zuang liu jiang le, wo yi sen yifu dou da si le. qianseng lai le ... ●<sup>44</sup> Hai yo luo luo ... ●<sup>45</sup>

CHEN: Aiya! Kuai kai cuan, kuai kai cuan!

S.W.: Bu mang, women qujiang hor kai cuan you suo si yan ba ju.

CHEN: Wo si bu zan zenzi qian.

S.W.: Lao Han ye bu luo ren zi hou ah! Wo lai suo. Wo lai suo ge sazi ya? ... ●<sup>46</sup> Oh! Gangcai xia le yi zenfeng, Lao Han jiu lai suo yi ge feng yu ...

## SECTION 4

free time

SAO WENG

Yu da cuanpeng, feng you\_ lai (yo)\_\_\_\_\_ Sunfeng bai lang ba\_ cuan kai. (yo)\_\_\_\_\_

S. W.

Qiu feng cui de\_ huang ye\_ luo. Gugu! Gonggong! Ni hao bi jiangsang de fu yong

S. Dr.

S. Gong  
S. Cymb.

B. Gong  
B. Cymb.

S. W.

du zi\_ kai (yo)\_\_\_\_\_

S. Dr.  
B/s Dr.

S. Gong  
S. Cymb.

B. Gong  
B. Cymb.

Repeat

Repeat

## SECTION 5

free time (Solo)  $\text{♩} = 60$  (Chorus)

O/f-stage Chorus

Leng qing qing Pan \_ lang jin na'r \_ hor zai \_ (ah) \_

Small Drum Clapper

Small Gong Big Gong

free time (Solo)  $\text{♩} = 66$  (Chorus)

O/s Chor.

Liqing bie xu \_ xi \_ (ah) \_ xin (ah) \_ huai (ah) \_

S. Dr. Clapper

S. Cymb.

S. Gong B. Gong

## INSTRUMENTAL 1 and concurrent DIALOGUE 2

$\text{♩} = 48$

Mel. Ensb.

Mel. Ensb.

Mel. Ensb.

Mel. Ensb.

Mel. Ensb.

Mel. Ensb.

- S.W.: Gugu, women lai fangfang liu, xiantan xiantan.
- CHEN: Gonggong gankuai tui la!
- S.W.: Ni kan, ze yi jie busi liu sui, jiu bu tui hai busi yiyang de kuai? gugu ni guixing?
- CHEN: Wo xing Cen.
- S.W.: Hai! Suo bu de ya!
- CHEN: Dangren xing Cen la!
- S.W.: Ah! Women qinglong bei sang jiu jihui zege zi.
- CHEN: Oh . . . ni han women zege xing han sazi le?
- S.W.: Women han lao Yan.
- CHEN: Aiya! Duo buhao ting la!
- S.W.: Buhao ting, zi yao bi kai zege ziyang jiu dui le. Gugu ni si tiao jor ma? Si baodong? Si hor kou?
- CHEN: Wo si baodong.
- S.W.: Na dou hai hao, haiyou ge erza guan dao zai, yaosi tiao jor, zeyang yi tiao . . .
- CHEN: Aiya! Aiya!

end Dialogue

accel.

♩ = 200

S.W.: Bu pa, bu pa, you Lao Han, hei!  
Gugu women liangge dou si hua zongle!

CHEN: Gonggong, ni ye xing...

S.W.: Yi wo dao busi ni na ge xing, Lao Han xing Cu.

CHEN: Hao dao, ni xing Cu, wo xing...

S.W.: Yan, Yan.

CHEN: Na, zenme you si huazong ma?

S.W.: Hei! Ni meiyou duguo "Bai Jia Xing" ma? "Feng Yan Cu Wei", Yanai xianglian, zage busi huazong?

CHEN: Hua bu de.

S.W.: Hua bu de, jiu hua cuan zou!

Mel. Ensb

S. Dr. B/s Dr.

S. Gong S. Cymb

B. Gong B. Cymb.

Repeat \*

Repeat \*

♩ = 72

S. Dr. B/s Dr.

S. Gong S. Cymb.

B. Gong B. Cymb.

## SECTION 6

free time

CHEN MIAOCHANG

Wu duan (ah)

Off-stage Chorus

Small Drum Clapper

Small Gong Small Cymbal

Big Gong Big Cymbal

\* Number of repeats at conductor's discretion.



CHEN

re xia le

(Solo)

O's Chor

feng liu zai (ah)

Clapper

(Chorus)

$\text{♩} = 90$

rall.

O's Chor

(ah) (ah)

S. Dr.  
Clapper

S. Gong  
S. Cymb.

B. Gong  
B. Cymb.

free time

CHEN

Hen guan zu jiang yi dui feng huang

Clapper

CHEN

liang fen kai lang qu ye

Clapper

CHEN

hor ri zai lai wo pa zi pa

Clapper

CHEN *1.5* *3*

(ah) \_\_\_\_\_ (ah) \_\_\_\_\_

O/s Chor. (Solo)

xiang si — bing — er

S. Dr.  
Clapper

S. Gong  
S. Cymb.

B. Gong  
B. Cymb.

CHEN *♩ = 66* *20*

(Chorus)

O/s Chor.

li (ah) \_\_\_\_\_ bu (ah) \_\_\_\_\_ kai (ah) — (ah) \_\_\_\_\_

S. Dr.  
Clapper

S. Gong  
S. Cymb.

B. Gong  
B. Cymb.

**INSTRUMENTAL 2 and concurrent DIALOGUE 3**

*♩ = 42*

Mel. Ensb.

Mel. Ensb.

Mel. Ensb. *3*

S.W.: Gugu, jinnian hao da suisu?  
 CHEN: Sijiusui.  
 S.W.: Cai siju sui, ni gen Lao Han haisi  
 lao geng na!  
 CHEN: Gonggong ni cai si siju sui la?  
 S.W.: Wo jinnian qisiju sui.  
 CHEN: Hao dao, ni qisiju, wo cai si  
 yisiju, zenme huisi lao geng?  
 S.W.: Hai! Wo ba lusi sui de hua jia diu  
 dao qiujiang hor qu, ji dao yi xia.  
 liu ze yi si jiu sui, gen Gugu da ge  
 lao geng.  
 CHEN: Da bu de.  
 S.W.: Da bu de you zou ya Ruanpi lang  
 lai le! •<sup>47</sup> Zuo wendang!

♩ = 120

Repeat

S. Dr.  
B/s Dr.

S. Gong  
S. Cymb.

B. Gong  
B. Cymb.

Repeat

♩ = 90

S. Dr.  
B/s Dr.

S. Gong  
S. Cymb.

B. Gong  
B. Cymb.

## SECTION 7

free time

CHEN  
MIAOCHANG

Pan lang

Small Drum  
Clapper

Small Gong  
Small Cymbal

Big Gong  
Big Cymbal

CHEN

Clapper

zuo si

(Solo) (Chorus) ♩ = 102

O/s Chor. da bu gai (ah)

S. Dr. Clapper

S. Gong S. Cymb.

rallentando

O/s Chor. (ah)

S. Dr. Clapper

S. Gong S. Cymb.

B. Gong B. Cymb.

free time

CHEN Bu gai xi ya wo fu di tai,

Clapper

CHEN zuo ri can tang jiu gai jiang,

Clapper

(Solo) (Chorus) ♩ = 72

O/s Chor. mian wo yan jiang zui (ah) gan

S. Dr. Clapper

S. Gong S. Cymb.

rall.

Ovs Chor  
S. Dr. Clapper  
S. Gong S. Cymb.  
B. Gong B. Cymb.

lai (ah) (ah)

### INSTRUMENTAL 3 and concurrent DIALOGUE 4

$\text{♩} = 54$

Mel. Ensb.  
Mel. Ensb.  
Mel. Ensb.  
Mel. Ensb.  
Mel. Ensb.  
Mel. Ensb.  
Mel. Ensb.

S.W.: Gugu, ni zege ren zen hao, Lao Han yao kuazuang ni ji ju.

CHEN: Aiya! Ni bu yao suo xianhua, kuai tui yo!

S.W.: Aiya! Bu yao mang! Zai tui la! Gugu seng lai yi zi hua, yor li cang e ni hao bi. Ci qu hui ze xianggong mian, gongxi ni mingnian yao seng...

CHEN: Seng senme?

S.W.: Seng ge pang wawa!

CHEN: Aiya! •<sup>48</sup> Ze jiao sazi hua!

S.W.: Hao hua le!

CHEN: Gonggong suo hua bu zengqi.

S.W.: Ba na gor 'bu' zi ca le.

CHEN: Qiujiang hor xia ba wo xi.

S.W.: Ba na gor 'xi' zi quan le!

CHEN: Bu kan ni de nianji lao...

S.W.: Zenme yang?

CHEN: Wo yi zang da ni xia hor qu.

S.W.: Yi! Ni ba Lao Han da xia hor, na gor lai bang ni tui cuan qu gan na wei xianggong! •<sup>49</sup>

CHEN: Gonggong! •<sup>50</sup> Cong kong fei lai senme niao?

S.W.: Yuanyang niao.

CHEN: Yuan... yang... niao!

S.W.: Yuanyang niao dou ren bu dao, hao bi renjian fuqi yiyang, beiri li bingci er fei, wan lai jorling eryan, qinre de lien na!

CHEN: An...

S.W.: An bu dao, fei de gao!

CHEN: Ai... ya...

S.W.: Fei name gao, ta hai suo ai ya! Langzi lai le! •<sup>51</sup>  
Zuo wendang! •<sup>52</sup>

$\text{♩} = 70$  end Dialogue

S. Dr. Clapper  
S. Gong S. Cymb.  
B. Gong B. Cymb.

## SECTION 8

♩ = 72

CHEN  
MIAOCHANG

Ni kan na yuan yang niao er

CHEN

Clapper  
Bell

ceng suang, ceng dui, hao yi si (ah) hor mei di fu (ah) qi,

CHEN

Clapper  
Bell

bei ri li bing ci er fei, dao wan lai

CHEN

Clapper  
Bell

jiao ling er yan, wo yu Pan lang sui ce si

CHEN

Clapper  
Bell

xiang qin xiang ai, zen xiao de yuan yang niao

CHEN

Clapper  
Bell

er, yi suang suang, yi dui dui, fei zu zai

free time

a tempo

45

CHEN

bolang \_\_\_\_\_ li \_\_\_\_\_ yong\_ bu li (ah) \_\_\_\_\_ (ah) \_\_\_\_\_

S. Dr.  
Clapper

S. Gong  
S. Cymb.

B. Gong  
B. Cymb.

CHEN

50

S. Dr.  
B/s Dr.

S. Gong  
S. Cymb.

B. Gong  
B. Cymb.

Repeat

Repeat

S.W.: Ni kan, gansang le!  
CHEN: Kuaí tui!  
S.W.: Zuo wendang!

S. Dr.  
B/s Dr.

S. Gong  
S. Cymb.

B. Gong  
B. Cymb.

Repeat

Repeat

PERCUSSION INSERTS FROM DIALOGUE SECTIONS  
*RIVER IN AUTUMN* 1962 Version

1	Small Drum Clapper Small Gong Small Cymbal		13	Clapper Big Gong		26	Small Drum		41	Big Gong	
2	Small Drum Clapper Small Gong Small Cymbal		14	Clapper Big Gong		27	Small Drum		42	Big Gong	
3	Small Drum Clapper Small Gong Small Cymbal		15	Big Gong		28	Small Drum		43	Big Gong Big Cymbal	
4	Small Drum Clapper Small Gong Small Cymbal Big Gong		16	Small Drum Clapper Small Gong Small Cymbal		29	Big Gong		44	Big Gong	
5	Small Drum		17	Clapper Big Gong		30	Big Cymbal		45	Small Drum Big Gong	
6	Small Drum		18	Clapper Big Gong		31	Big Cymbal		46	Big Gong	
7	Small Drum Clapper Small Gong Small Cymbal		19	Clapper Big Gong		32	Small Drum		47	Big Gong	
8	Small Drum Clapper Small Gong Small Cymbal		20	Small Drum Clapper Small Gong Small Cymbal		33	Small Drum		48	Small Drum Clapper Small Gong Small Cymbal	
9	Small Drum Clapper Small Gong Small Cymbal		21	Small Drum Clapper Small Gong Small Cymbal		34	Small Drum Clapper Small Gong Small Cymbal Big Gong		49	Big Gong	
10	Small Drum Clapper Small Gong Small Cymbal		22	Big Gong		35	Big Gong		50	Small Drum	
11	Small Drum Clapper Small Gong Small Cymbal		23	Big Gong		36	Big Gong		51	Big Gong	
12	Clapper Big Gong		24	Big Cymbal		37	Big Gong		52	Big Gong	
			25	Big Gong		38	Big Gong				
						39	Big Gong				
						40	Small Drum				



Chuanju Percussion 'Score' of 'River in Autumn' (1962)

Section 1

Λ, ΛΛ 1 ⊗ c XΛ, ⊗ IX ⊗ IX IIII X1 ⊗ 1 ⊗ 1 ⊗ 1 ⊗ IX ⊗ c X1 ⊗

Section 2

- 1 - | ΛΛΛΛ ΛΛ ⊗ X OX <sup>˘˘˘˘</sup>OX̄ OXOI ⊗ | - 1 - | k k k k k |  
kΛ kΛ kΛ kΛ | ⊗ II c X I c X ⊗ II c ⊗ I ⊗ I ⊗ I X c Q... | 1 ⊗ ||

Section 3

O | TT TT TTTTTT | - TT TTT TTT TTT | TT TT TTTTTT |  
- TT TTT TT TTT | TTTTTT TTTTTT | - T - T TT TT | TTTTTT  
TTTTTT | - TT - TT TT TT | TT TT TT TT | TT TT TT T  
TT TT TTTTTT TT | - TT - TT TT TT | - 2 - | Q... ||

Section 4

- 3 - | ΛΛ ΛΛΛ 1 ⊗ X ⊗ c X1 ⊗ | Q... 1 | ⊗ X OX <sup>˘˘˘˘</sup>OX̄ OXOI ⊗  
c X 1 c I X I c ⊗ ||

Section 5

k | k k kΛ - Λ | k k k I | Q... k | kΛ ΛΛ - Λ | k ΛΛ kΛ Λ | cΛ - kΛ - Λ |  
kΛ kΛ | Q ||

Dialogue 2/Instrumental 1

- 16 - | ΛΛΛΛ ΛΛ ⊗ X OX <sup>˘˘˘˘</sup>OX̄ OXOI ⊗ | T, X I X Λ X I I c ⊗ c  
LΛ ⊗ ||

Section 6

k k kΛ ΛΛ 1 ⊗ | k | - | - | c III II c I c | c I c I c - |  
k | Λ k I ⊗ | k | k | k | k | k | k | k | k Q... k k kΛ - Λ | k ΛΛ kΛ k | cΛ  
k kΛ - Λ | k Λ Λ k I | ⊗ ||

Dialogue 3/Instrumental 2

- 7 - | ΛΛΛΛ ΛΛ ⊗X OX OX̄ OXOI ⊗ Q... Q... Q... 1 ⊗  
XOI c X:l c ⊗c 1Λ ⊗ ||

Section 7

k -Λ-Λ ⊗ k | - : ϕlll ll cϕlϕ | ϕll cϕlϕ - | - |k kl ⊗ Λ | k  
k |k k:k kΛ kΛ -Λ Λ Λ kl:ϕΛk ΛΛ -Λk Λ Λ κ l ⊗ ||

Dialogue 4/Instrumental 3

- 19 - | O XIX ΛXll c ⊗c 1Λ ⊗ Λ |

Section 8

k v | - 42 - | k:k kl ⊗ l | ⊗ X O | - 3 - | ΛΛΛΛ ⊗X OX OX̄  
OXOI ⊗ : ΛΛΛΛ ΛΛ cX cl ⊗ ⊗X OX OX̄ OXOI ⊗ ||

## Part Three

### Musical Commentary on 'River in Autumn' (1962)

This musical commentary focuses on the relationship between the text, the music and the inferred dramatic elements derived from the meaning of both the text and the music. The libretto and transcription of the opera may be referred to as well as listening to the sound recording. The purpose is to identify the function of the music, particularly the percussion, in this earlier version of 'River in Autumn' to determine the drummer's interpretation of the opera through his choice and handling of the percussion.

#### Section 1

A brief solo percussion passage entitled '*maozi*' opens the opera. Traditionally, all Chuanju operas began with a percussion introduction. However, the type of percussion used depended on the singing style of the opera and the dramatic effect required. For example, 'River in Autumn' is a *gaoqiang* opera and features dialogue, singing and dance movements. Therefore, the *wenchang* and *xiaoda* percussion ensemble groupings are more appropriate for achieving the desired musical and dramatic effects. Thus, the percussion introduction chosen by this drummer, Wang Guanfu, is played by the *wenchang* ensemble and it is a *gaoqiang* 'introduction' pattern.

This stereotyped pattern informs the audience that the opera has begun. Moreover, it also sets the stage atmosphere. The thick texture of the *wenchang* sounds together with the moderately fast tempo creates a tense atmosphere suited to the plot to follow.

#### Section 2

This vocal section is sung mostly in free time. The *lingqiang* solo enters in bar 1 in a declaimed vocal style stating that Chen has come too late and Pan has already gone. In bar 2 the *bangqiang* chorus enter strongly to show Chen's disappointment and heavy heart. The fast rhythms of *gan chui* reaffirms Chen's disposition for the listener.

The chorus comment in bar 3 on the two lovebirds saying that they are truly deeply in love. The following rhythmical phrase in bar 4 declaimed by Chen is accompanied only with

clapper as she admits that she has so much to tell Pan when she sees him. The sparseness of the accompaniment suggests that her thoughts are private and she is reflecting on what she will say to him. The chorus enter again in bar 5 urging her to the river's edge to hire a boat to go after Pan. This may also be interpreted as Chen's own thoughts, but expressed by the chorus in the first person, in other words, 'I must go to the river's edge to hire a boat'. The small drum and clapper enter with the chorus. They are then joined by the *wenchang* ensemble in bar 7 for the remainder of the passage to encourage Chen to the river's edge.

### Section 3

There is an old boatman on his boat nearby. Chen hears him singing a boatsong. The opening two verses are in free time. The melodic ensemble and solo *dizi* flute accompany him. Chen calls him over and to accompany his actions of poling a boat, the melodic ensemble and *pengu* drum enter in bar 2 playing a boatsong melody. This is in a rhythmical 4/4 time which suggests the poling actions of the old boatman. The Q... big gong trill at the end of this section reminds us of the flowing water.

### Dialogue 1

In this first dialogue, Chen enquires about hiring the old boatman's boat to go after Pan. The old boatman is a jovial, light-hearted character. When he detects Chen's nervousness and impatience, he decides to tease her a little. After they finally agree on the amount of the hiring fee, the exasperated and frustrated Chen and the old boatman set out, but not without experiencing some minor trouble with the boat. Discussion in this section refers only to those lines featuring percussion.

#### Line 3

The *xiaoda* pattern *yi chui* emphasises the old boatman's surprise at finding a young woman, namely, Chen Miaochang, at the river's edge.

#### Line 9

Chen eagerly describes Pan to the old boatman in the hope that he can tell her which boat Pan has taken to Lin An. *Yi chui* highlights her anticipation.

Line 16

*Yi chui* stresses Chen's disappointment at hearing that Pan has already left. She is however, at the same time, relieved that the old boatman has seen him.

Lines 19-20

The old boatman explains to Chen with confidence that his small fishing boat is faster than the bigger boats and can catch up with Pan. *Yi chui* complements the old boatman's confident manner while the big gong trill conveys the image of flowing water to remind us that he is on a boat on the river.

Line 21

Chen responds excitedly to the old boatman's assurances. The small drum beats may be likened to her heart beating quickly in anticipation.

Line 25

The small drum beats here convey Chen's hesitation at disclosing her relationship with Pan.

Lines 30-31

The old boatman detects Chen's hesitation and realises what she intended to say and teases her. *Yi chui* draws attention to his joking manner.

Line 32

In Chen's frustration at the old boatman's teasing, she blurts out that her and Pan are lovers. *Yi chui* underlines her agitated state.

Lines 35-36

*Yi chui* emphasises the old boatman's statement that he has never met a pair of lovers.

Lines 37-38

As stressed by *yi chui*, Chen responds in a defensive tone informing the old boatman that she has money to pay him and not to interfere.

Line 50

Chen barter with the old boatman over the boat hire fee. She suggests a small amount. *Yi chui* emphasises the finality of her tone.

Lines 54-55

Chen and the old boatman finally agree with three *qian*. the abbreviated form of *yi chui* punctuates Chen's impatience to leave when she demands for the plank to be put across to her.

Line 57

Again, Chen's impatient manner is stressed by *yi chui*.

Line 58

The old boatman is a little surprised at Chen's excited state and decides to tease her a while longer. The big gong trill reminds us of the old boatman's jovial character.

Line 68

*Yi chui* emphasises Chen's surprise at the old boatman's raised boat hire fee.

Lines 70-71

The abbreviated form of *yi chui* heard in lines 54-55 & 57 above clearly convey Chen's eagerness to leave.

Line 77

*Yi chui* underlines Chen's exclamation at the old boatman's inflated boat hire fee.

Line 83

Out of frustration, Chen retorts that she will abandon the trip. *Yi chui* accentuates Chen's disillusioned feelings.

Line 85

The big gong trill accompany the old boatman as he poles his boat away from the shore.

Lines 87-88

The old boatman poles his boat towards Chen accompanied by the big gong. The big cymbal beat is the sound of the rope landing near Chen's feet.

Line 91

The big gong beat emphasises Chen's questioning of the meaning of the old boatman's statement.

Line 101

The old boatman insists that Chen pay the boat hire fee upfront. The small drum beats accentuate his statement that he does not want to seem a fool.

Line 105

The small drum beats draws the listeners' attention to the old boatman as he informs them of his intentions to tease Chen further.

Line 120

The big gong trill conveys Chen's relief at the old boatman's reassurances that they can catch up with Pan.

Line 121

The big cymbal beat is the sound of the walk plank as it is put across to Chen.

Line 123

The big cymbal accompanies the old boatman as he stamps his foot on the plank to demonstrate to Chen that it is steady.

Line 124

Chen points out to the old boatman that she has never taken a boat. The small drum beats draw his attention to this.

Line 125

The small drum beats accompany the old boatman as he thinks of a way to assist Chen to cross the plank.

Line 127

The percussion heard here accompanies Chen as she crosses the plank. The two small drum beats sound as she steps onto the plank, the two big gong trills sound as she momentarily loses her balance and the *yi chui* pattern informs us that she is safely on the boat.

Line 129

The old boatman proceeds to leave the boat. The big gong trill imitates the sound of the boat bobbing up and down on the water.

Lines 146-149

The big gong trill heard in this section accompany the old boatman as he explains to Chen his motives for delaying their departure. The big gong also reminds us of the boat on the river. The two small drum beats emphasise the old boatman's statement regarding the low tide.

Line 152

The big gong trill conveys Chen's impatience as she urges the old boatman to push the boat.



#### Lines 156-157

The big gong trill accompany the old boatman's actions to pushing the boat. The big cymbal beat informs us of his discovery that the rope was still tied to its moorings.

#### Line 163

The big cymbal imitates the sound of the rope landing on the boat. The old boatman jumps onto the boat and the big gong trill accompany the characters as they try to regain their balance which was upset by the added weight of the old boatman. The four small drum beats are evidence of their regained composure.

#### Line 169

The big gong trill accompany the old boatman as he considers for a moment what to say before they depart.

#### Section 4

It is a custom in China to say a few words wishing luck, fortune and safety before embarking on some adventure. Therefore, it is appropriate under the circumstances that the old boatman sings a song wishing for favourable winds for their journey. It is sung in free time. He also comments on the falling yellow leaves and the single flower still in bloom. Percussion enters after he sings 'Gugu'. This emphasises the old boatman's comment that Chen is likened to that beautiful flower, delicate yet strong as it has managed to maintain its full glory despite the cooler autumn weather. The single flower may also be a metaphor for Chen's loneliness without her lover, Pan. The percussion pattern *gan chui* suggests that the boat is now moving swiftly along the river. *Yi zi qing ban* links this section to Chen's aria.

#### Section 5

The solo *lingqiang* singer expresses Chen's loneliness and despair since Pan left. This aria begins in free time. After the first phrase the small drum and clapper enter to accompany the chorus for the remainder of the phrase. The solo singer enters again in bar 5 to sing of Chen's lovesick feelings. The chorus and percussion support her for the rest of the section to emphasise Chen's feelings.

### Instrumental 1/Dialogue 2

The *adagio* instrumental section is played by the melodic ensemble. It accompanies a dialogue between the old boatman and Chen. The old boatman decides to take a break from rowing and chats with Chen to find out more about her. The theme is based on that heard in Section 5 bars 7-10. This melody is often used to express feelings of sadness, anguish and longing. Thus, underlying the old boatman's jovial manner, this melody in the background reminds us of Chen's deep-seated sadness and despair at the situation. After the rest, the old boatman takes up the oar again. The pattern *gan chui* affirms that the boat is moving. The old boatman warns Chen of a wave about to rock their boat (see line 11 of Libretto). The big gong trill conveys the scene of the waves rocking the boat. *Yi zi qing ban* leads in Chen's aria.

### Section 6

Most of this aria is sung in free time to allow Chen to express her thoughts freely. The pauses between the text may be likened to natural pauses in speech when one considers one's thoughts. The solo clapper beats throughout this aria are based on the *guo ban, peng ban* performance practice formula for the clapper explained in Part One Chapter Three. Percussion is heard in the first bar to accentuate Chen's disbelief at the situation. The pattern *baozi tou* accompanies the chorus in bar 5 to accentuate Chen's questioning. The small drum and clapper accompany Chen's fear that this lovesickness will not go away because she may never see Pan again.

### Instrumental 2/Dialogue 3

This seven bar instrumental section is provided by the melodic ensemble to accompany a dialogue between Chen and the old boatman. The melody is the same as the previous instrumental section which restates the complexity of this opera and the characters. That is, the juxtaposition of the comical nature, yet good intentions of the old boatman and the shy and demure, but determined, yet impatient and anxious Chen. In this dialogue, the old boatman asks Chen's age and suggests that they could be lovers.

## Section 7

Most of this aria is sung in free time to suggest the dejected and disheartened spirit of Chen. The percussion played after the first two syllables emphasises the emotional drain that this is having on Chen, who, as a female in Song Dynasty China, has always led a very sheltered life, shut off from the outside world. *Baozi tou* is heard in bars 3-4 to strengthen the impact of Chen's desperation. The solo clapper beats heard in bar 7 follow the *peng ban, guo ban* formula. The final bar features the small drum and clapper providing simple accompaniment with the *yi chui* pattern to stress Chen's disbelief at her own actions of pursuing Pan when it is blatantly against social practices.

## Instrumental 3/Dialogue 4

This final instrumental section is similar to the previous two in accompanying a dialogue between the old boatman and Chen. Throughout the opera the old boatman relentlessly teases Chen. This time he prematurely congratulates her on the birth of her and Pan's baby much to the frustration and shock of Chen. *Yi zi qing ban* links this dialogue to the final section of the opera.

Percussion may be heard occasionally throughout this brief dialogue. In line 8, *yi chui* accentuates Chen's surprise at the old boatman's wish that she and Pan have a healthy baby. The big gong trill played in line 18 emphasises the old boatman's question of how Chen could possibly catch up with Pan if she pushed him into the river. The sound of the *suona* oboe imitating the calls of the mandarin ducks is heard in the background. The small drum beats draw attention to Chen's question of the bird calls (see line 19). The big gong in lines 28-29 emphasise the waves rocking the small fishing boat. *Gan chui* suggests the fast flowing water and the moving boat. *Yi zi qing ban* leads in the proceeding aria sung by Chen.

## Section 8

Chen sings about her and Pan and compares them to a pair of mandarin ducks. The sparse and 'dry' accompaniment provided by the clapper and small gong creates an atmosphere which is appropriate to conveying Chen's feelings of loneliness. Moreover, it suggests the silent suffering and endurance of the tormented and oppressed Song Dynasty (960-1279) Chinese

women and their unvoiced views of the social expectations and customs regarding love and marriage. At the same time, this atmosphere accentuates the hopelessness of Chen's dream to have the freedom to live like the mandarin ducks. At the end of Chen's aria, they sight Pan's boat ahead and the percussion suggests that the old boatman is rowing faster to catch up.

**APPENDIX FIVE**  
**'RIVER IN AUTUMN' (1991)**

This appendix presents the 1991 version of 'River in Autumn'. It has three parts and is presented in the same way as the 1962 version in Appendix Four with Sichuanese and English libretti, transcription and musical commentary. It will be noted that English appears in the Sichuanese libretto. This 1991 version of 'River in Autumn' was performed under extraordinary circumstances as explained in Part Three Chapter One. The translation of various sections into English for the performance is therefore one of the performance specifications of this later version. The Sichuanese which is interspersed in the English translation are sounds which Sichuanese boatmen make when carrying out their work on the river and may be related to their labour songs. They are nonsensical in meaning and therefore have not been translated into English.

Characters featured in 'River in Autumn'

Chen Miaochang, a young nun in pursuit of her lover, Pan Bizheng.

Sao Weng, an old boatman who helps Chen find Pan.

## Part One

### Libretto of 'River in Autumn' (1991) in Sichuanese

#### Section One

##### Instrumental introduction

#### Section Two

1 solo: Jun qu ye (chorus) lu lai ci (ah),

2 Liang xia xiangsi (ah),

3 Liang xia xiangsi,

4 Liang xia xiangsi gorzi zi (ah),

5 Chen: Jianmian hao ba cong cang xu.

6 solo: (ah) (chorus) mangdao horxia, mangdao horxia, mangdao

7 horxia gu (ah) cuanzi (ah), mangdao horxia gu cuanzi

8 (ah).

#### Section Three

1 Sao Weng: On the Qiu Jiang river there is a boat...huo luo

2 luo luo...

3 Chen: Sao Weng!

4 S.W.: With dropped hooks by the boat's sides,

5 Chen: Sao Weng!

6 S.W.: Na'r li zai han yo?

7 Chen: Da zou lai!

8 S.W.: Lai le!

9 Yao mo hai, ye mo yao ye mo hai,

10 Yao mo ye mo yao mo hai, yao mo ye mo yao ye mo hai,

11 Catch fresh fish, fine wine, zeyang de kuaihuo,

12 Na'r li you wo ho ho...

#### Dialogue One

1 Chen: Gonggong.

2 S.W.: Caisi yi wei Gugu, Gugu, ni jiao Lao Han senme?

3 Chen: Xiangwen Gonggong, ni si cong zao xiahor, haisi  
4 gangcai xiahor?

5 S.W.: Lao Han si cong zao xiahor.

6 Chen: Na ni ke ceng de jian yi ren?

7 S.W.: Ta si zenyang de daban?

8 Chen: Ci ren (ya) tou dai qing jin, senze lan san, yaoxi si  
9 tiao, hou gen xiaoxiao sutong, sen bei qin jian  
10 suxiang, buzi ta gu hor ren de cuanzi dao Lin An qu  
11 le?

12 S.W.: Lao Han xiang qilai le, ta gu er wazi de cuan xia Lin  
13 An qu le (ah) Zou La!

14 Chen: Gonggong, wo you xin gu ni de cuanzi, qianqu zuigan na  
15 wei xianggong, buzi gande sang ma?

16 S.W.: Renjia de cuan, da le jiu gan bu sang, Lao Han ze zi  
17 yuzou jiu you zu si na ji ca qingyou ze mo yi liu  
18 jiu gan sang le.

19 Chen: Gande sang?

20 S.W.: Gande sang. Gugu, wo wen ni, ni yu na wei xianggong  
21 you qin you gu ah?

22 Chen: Feiqin feigu!

23 S.W.: Na, ni you gan ta hor lai ya?

24 Chen: Wo yu ta si peng...you ah.

25 S.W.: Caisi yi wei duoqing de Gugu, wo yao yu ta zuo yi zuo  
26 wan ah! Gugu, Lao Han huole qisijiu, hai mei kanguo nu  
27 wazi hor nan wazi liang wei jiao pengyou!

28 Chen: Ah! Wo you qian jiao ni sou, ni guan wo pengyou bu  
29 pengyou!

30 S.W.: Oh, ni you qianya, na wo yao de duo!

31Chen: Ni yao haoduo?

32S.W.: Wo yao san qian yinzi.

33Chen: Gande sang ma?

34S.W.: Dangran gande sang.

35Chen: Ruci ni jiu da tiao lai! Da tiao lai! Da tiao lai!

36S.W.: Ta zorji de hen, wo haiyao yu ta zuo yi zuo wan ah!

37 Gugu, san qian yinzi ce bu dao, wo yao jiaceng lu qian

38 ya.

39Chen: Lu qian! Gande sang ma?

40S.W.: Ruci ni jiu da tiao lai! Da tiao lai! Da tiao lai!

41S.W.: Lu qian yinzi haisi ce bu dao, Lao Han yao jiaceng jiu

42 qian luo!

43Chen: Jiu qian! Ah! Gonggong, ze jiu si ni de bu si le?

44S.W.: Za gor suo si wo de bu si ne?

45Chen: Ni yao san qian, gei san qian, yao lu qian gei lu

46 qian, erqie ni you yao jiu qian. Ah! Gonggong, ni si

47 bu si zai ngao wo yo?

48S.W.: Na gor zai ngao ni? Ni bu qu ah?

49Chen: Na wo jiu bu qu!

50S.W.: Bu qu? Bu qu you zu hor gan de sang na wei

51 xianggong ne? Bu qu wo jiu cen kai...huo luo luo...

52Chen: Jiu qian la!

53S.W.: Na mo you gao de ceng, wo jiu cen guo lai.

54 Gugu, zankai dian, xianseng lai le.

55 Gugu, mang wo, ni na lai.

56Chen: Na senme?



57 S.W.: Cuanqian.

58 Chen: Ganlong le wo hui gei ni.

59 S.W.: Cuanqian, cuanqian, guohou bu yan, wo ba ni tuilong

60 matou, ni bu gei qian, ni gei Lao Han yi ge luo

61 lian!

62 Chen: Hao, wo gei ni qu.

63 S.W.: Zege Gugu gen si hao, jiu qian yan gan ge ren ah.

64 Chen: Gonggong, san qian, jiu qian.

65 S.W.: Gugu, ni kan ze yinzi buhao, hao duo yanyan dou cong

66 da la.

67 Chen: Na si si zu wen yinzi, feng kedi, hao yinzi.

68 S.W.: Hao yinzi wo haisi bu yao.

69 Chen: Hao yinzi weisa bu yao ah?

70 S.W.: Ni si ni de hao yinzi, lai lai lai, wo huan ze ge lu

71 qian, zi sou san qian.

72 Chen: Gangcai ni busi suo ni yao jiu qian ma?

73 S.W.: Gangcai ni busi suo ni qian duo ma? Na gor duo sou ni

74 de qian luo, wo zi sou san qian jiu gou le!

75 Chen: Ni dange renjia hao jiu la!

76 S.W.: Mo lai tou, wo bao ni ba ta gan de sang.

77 Chen: Gan de sang?

78 S.W.: Dangran gan de sang, Gugu, Lao Han gei ni de ge jior

79 ban.

80 Chen: Gonggong, wen bu wendang?

81 S.W.: Ni kan, wen dang de hen.

82 Chen: Gonggong renjia conglai mei gan guo cuan.

83 S.W.: Conglai mei gan guo cuan? Mo lai tou, wo na gen gaogan  
84 gei ni ba dao gan sang lai jiu wendang le.

85 Chen: Ruci you lao Gonggong.

86 S.W.: Mo keqi.

87 Chen: Gonggong, ni kuai kai cuan ma!

88 S.W.: Lao Han xiaode kai cuan, xiaode kai cuan.

89 Gugu ni koukor mo, yaosi koukor de hua, wo na wa  
90 guantou you sui, Lao Han jiu bu pei ni.

91 Chen: Gonggong ni dao na'r li qu?

92 S.W.: Wo yao hui qu cifan.

93 Chen: Haoduo yuan?

94 S.W.: Meide hao yuan, laihui sisi li, dalei dou ting de dao.

95 Chen: Yao bu de, yao bu de!

96 S.W.: Mo xin, Lao Han e qi dupi lai tui ni ya?

97 Chen: Ganlong wo qing ni ma?

98 S.W.: Gugu zen da fang, wo si ci le fan lai de, wo kan ni

99 zorji, guyi yu zuo wan ah!

100 Chen: Gonggong ni zen ai kai wan xiao.

101 S.W.: Ci qu Lin An, zi sou san qian bu ci ni de jiu hor fan,

102 suo dao jiu kai cuan. Gugu, Lao Han ba jior ban cou

103 le, ba jior gang yi ti, kai qi cuan lai jiu kuai de

104 hen. Yao mo hai yo hai ya! Lao Han ze bian lai bei yi

105 ha. Yao mo hai yo hai ya! Jintian de sui ying si tui

106 de kuai ah, ba Lao Han de cuan dou tui lai gor qi le.

107 Chen: Gor qi le za de le!

108 S.W.: You sa bu de le, Lao Han xia qu cou yi ha jiu dui le

109 ma.

110Chen:Na ni jiu kuai dian ma!

111S.W.:Ni za gor ze mo zorji yo.

112Chen:Wo danxin gan bu sang le.

113S.W.:Wo ze xiao zou gan da cuan, zi yao ji gaogan. Yao mo

114 hai yo hai ya! Ying si ge seng gen le, Lao Han yao lai

115 bei yi ha. Yao mo hai yo hai ya! Za ge de ah, wo hai

116 yao bei yi ha, Yao mo hai yo! Aiya! Wo de xianseng hai

117 mei gai!

118Chen:Ni zai zuo sa ma!

119S.W.:Ni dou ba Lao Han cui hutu le. Mo xin ni ying si seng

120 gen le!

121Chen:Gonggong ni xia si ren ah!

122S.W.:Bu yao jin, xianseng hai zai wo sou sang, ni kan wo

123 yifu da si le, Gugu zuo wendang, Lao Han de xianseng

124 lai le Lao Han sang cuan lai le.

125Chen:Gonggong ni kuai kai cuan ma!

126S.W.:Gugu, ni zi zidao kai cuan!

#### Section Four

1Sao Weng: Yu da cuanpeng, feng you lai,

2 Sunfeng bai lang ba cuan kai,

3 Qiufeng cui de huang ye luo, Gugu!

4 Ni hao bi jiang sang fuyong duzi kai ye ah...

#### Section Five

1solo: Leng qing qing Pan lang (chorus) jin na'r hor zai

2 ya?

3solo: Liqing bie (chorus) xu xi xin huai,

4Chen: Wudian re xia liao feng liu zai,

5 Hen guanzu jiang yi dui fenghuang liang fenkai,

6 Lang qu ye, hor ri zai lai,

7 Pa zi pa, xiangsi bing'er li bu kai.

### Dialogue Two

<sup>1</sup>S.W.: Gugu, ni jiannian duo da suisu?

<sup>2</sup>Chen: Sijiu sui, sijiu sui.

<sup>3</sup>S.W.: Gugu, women hai lao gen ah.

<sup>4</sup>Chen: Gonggong ni qisijiu, wo yisijiu, zenme neng da lao gen  
<sup>5</sup> ne?

<sup>6</sup>S.W.: Wo ba lusijiu de huaping diu dao qiujiang hor xia qu  
<sup>7</sup> wei yu, na sijiu sui gei ni da lao gen.

<sup>8</sup>Chen: Da bu de.

<sup>9</sup>S.W.: Da de.

<sup>10</sup>Chen: Da bu de.

<sup>11</sup>S.W.: Da bu de jiu hua qi zou ah! Ruan pi lang lai le!

### Dialogue Three

<sup>1</sup>Chen: Gonggong cong kong fei lai senme niao?

<sup>2</sup>S.W.: Yuanyang niao.

<sup>3</sup>Chen: Yuanyang niao.

<sup>4</sup>S.W.: Beiri li bing ci er fei, dao wan lai jiaojing er yan,  
<sup>5</sup> jiu gen renjian fuqi yiyang, qinre de hen.

<sup>6</sup>Chen: Ah....

<sup>7</sup>S.W.: An bu dao ah.

<sup>8</sup>Chen: Aiya..

<sup>9</sup>S.W.: Fei name gao, hai suo aile, aiya lang lai le...

## Section Six

1 Chen: Mandarin ducks in couples live a happy life,  
2 Looking like affectionate man and wife,  
3 In daytime together swim and fly,  
4 Together cuddle and sleep at silent night my Pan and I,  
5 Loving each other in mind,  
6 Cannot live in company forever,  
7 How can we compare to the mandarin ducks,  
8 As a pair, as a couple...  
9 How they fly among the waves never to part?  
10 Never part from each other...

## Section Seven

S.W.: (boatsong)

1 Yao ye mo, ye mo yao ye mo, yao ye mo, yao mo ye mo  
2 hai,  
3 Ho hai ho hai, ho hai ho hai, ho hai ho hai, ho hai ho  
4 hai,  
5 Yao mo yao mo yao mo yao ye mo, yao mo yao mo yao mo  
6 yao mo ye mo hai,  
7 Ye mo yao mo ye mo hai, yao mo ye mo ye mo hai, ho hai  
8 ho hai, ho hai ho hai,  
9 Yao mo hai!  
10 Yao ye mo, ye mo yao ye mo, yao ye mo, yao mo ye mo  
11 hai, yao ye mo, ye mo yao ye mo, yao ye mo, yao mo ye  
12 mo hai, ho hai.  
13 Gugu, gan sang le!

14 Chen: Gonggong ni kuai tui, kuai tui!...

Libretto of 'River in Autumn' (1991) in English

Section One

Melodic Introduction

Section Two

solo: My love you've gone, (chorus) I've come too late,  
solo & chorus: We're both lovesick,  
Chen: When I see you I want to pour my heart out to you,  
solo & chorus: Make haste to the river's edge to hire a boat.

Section Three

S.W.: On the Qiujiang river there is boat.

Chen: Sao Weng!

S.W.: With dropped hooks on the boat sides...

Chen: Sao Weng!

S.W.: Who is calling me?

Chen: Bring the boat over here.

S.W.: I'm coming!  
(Boatsong) Yao mo hai, ye mo yao ye mo hai,  
Yao mo ye mo yao mo hai, yao mo ye mo yao ye mo hai,  
Catch fresh fish, fine wine, this kind of lovely life, where else can I find this?  
Yo wo ho ho!...

Dialogue One

Chen: Gonggong (this term literally means 'grandfather' but may be used as a polite and friendly form for addressing an elderly man).

S.W.: Oh, its only a young maiden (The boatman calls her 'Gugu'. In the context of 'River in Autumn', this form of address synonymously refers to a young woman and a nun. Later the boatman uses these two syllables to imitate the calls of mandarin ducks).

Chen: May I ask, have you been out on the river since early this morning or have you only just come down now?

S.W.: This old fellow has been out on the river since this morning.

Chen: In that case, you may have seen a young man?

S.W.: What does he look like?

Chen: Well, this person wore a blue scarf on his head, a blue shirt, and tied around his waist was a silk ribbon, following behind him was his young helper, on his back was a *qin* (seven string zither), a sword and a box of books, I don't know whose boat he hired to go to Lin An? (Nanjing)

S.W.: Oh, I remember now, he hired my second son's boat to go to Lin An.

Chen: Gonggong I'd like to hire your boat to chase after that man, but I don't know whether we can catch up?

S.W.: If it was other people's big boats, we would not be able to catch up, but this old man's small fishing boat would slide along as if I rubbed oil on the soles of my feet, we'd certainly catch up.

Chen: We can catch up?

S.W.: We can catch up. Gugu, are you a relative or an acquaintance of this man?

Chen: He's neither a relative nor an acquaintance.

S.W.: Then why do you want to go after him?

Chen: We're fr...iends.

S.W.: A iya! (aside) So we have here an affectionate young maiden, I want to tease her a bit! (facing Chen) Gugu, this old fellow has lived for seventy nine years and has never seen a young maiden and a young man become friends!

Chen: Ah! I've got money to cover your palm, what do you care whether we're friends or not!

S.W.: Oh! You have money, well, I want a lot!

Chen: How much?

S.W.: I want three *qian*.

Chen: Can we catch up?

S.W.: Of course we can.

Chen: In that case, put the plank across here! Put it over here! Put it over here!

S.W.: (aside) She's so impatient, I'll keep teasing her a while. (facing Chen) Gugu, three pieces won't get you there, I want six *qian*.

Chen: Six *qian*? Can we catch up?

S.W.: We can!

Chen: In that case put the plank across here! Put it over here! Put it over here!

S.W.: Actually, six *qian* is still not enough, I'll have to increase it to nine *qian*!

Chen: Nine *qian*!

S.W.: Nine *qian*.

Chen: Ah; Gonggong I think you're misleading me.

S.W.: Who said I'm misleading you?

Chen: First you want three *qian*, so I'll give you three *qian*, then you want six *qian*, so I'll give you six and now you want nine! Ah! Gonggong, are you teasing me?

S.W.: Whose teasing you?

Chen: Well then, I won't go!

S.W.: Won't go? If you don't go, how will you catch up with that man? Won't go, then I'll move away huo luo luo...

Chen: Nine *qian* then!

S.W.: Now we can get organised, I'm coming over. Gugu, stand aside, the rope's coming over. Gugu, hand it over.

Chen: What?

S.W.: The boat money.

Chen: When we arrive I'll give it to you.

S.W.: We won't speak of the boat money after this, when I get you to the port and if you don't pay me, you'll make a fool out of me!

Chen: Alright, I'll get it for you.

S.W.: (aside) This young maiden is really keen, she's willing to pay nine *qian* to go after this man.

Chen: Gonggong, here you are, three *qian*, nine *qian*.

S.W.: Gugu look, these *qian* are not good, they've got indents from worms eating away at them!

Chen: These are good quality *qian* with craters like honeycomb in a beehive.

S.W.: Good *qian* or not, I don't even want them.

Chen: Why?

S.W.: These are yours, I'll return six *qian* to you, I only charge three *qian*.



Chen: Didn't you just say you wanted nine *qian*?

S.W.: Didn't you just say you have a lot of money? Who wants to overcharge you, it's enough for me to charge you only three *qian*.

Chen: You've held me up for so long now!

S.W.: It doesn't matter, we'll be able to catch him.

Chen: Can we?

S.W.: Of course, Gugu, I'll push the walking plank across to you.

Chen: Gonggong, is it steady?

S.W.: Look, it is extremely steady.

Chen: Gonggong, I've never taken a boat before.

S.W.: You haven't eh? That doesn't matter, I'll get a punt-pole so you can hold onto that to steady yourself.

Chen: I'm giving you trouble Gonggong. Gonggong, hurry and start the boat!!

S.W.: I know, I know! Gugu, are you thirsty, if so, I have a water pot over there. I won't accompany you.

Chen: Gonggong, where are you going?

S.W.: I have to go back to have my lunch.

Chen: How far is it?

S.W.: Not far, the return trip is about forty *li*, I can still hear the thunder.

Chen: Oh no! Oh no!

S.W.: You wouldn't want this old fellow to row on an empty stomach would you?

Chen: Well, when we arrive I'll treat you to a meal.

S.W.: Gugu, you really are generous, I've already eaten, I noticed you were impatient so I thought I'd tease you.

Chen: Gonggong you really like to joke about.

S.W.: This trip to Lin An, I only charge you three *qian*, I wouldn't accept your meal or wine. Let's get ready to go. Gugu, I'll pull the plank back on, get the oar ready, we'll soon be on our way. Yao mo hai yo hai ya! I'll give it a try on the other side. Yao mo hai yo hai ya! The tide today really has receded very quickly, its made my boat stuck in the sand.

Chen: What can we do?

S.W.: Its no big deal, I'll get out of the boat and give it a push, it will be alright.

Chen: Can you move a bit faster!

S.W.: How can you be so impatient?

Chen: I'm worried we won't be able to catch up.

S.W. My small boat can catch big boats, it just needs several punts. Yao mo hai yo hai ya!  
It is really stuck deeply, I'll give it another nudge. Yao mo hai yo hai ya! What's the  
matter? I'll give it another push. Yao mo hai yo hai ya! Aiya! The rope hasn't been  
intied!

Chen: What on earth are you doing?

S.W.: You've pestered me silly! (to boat) You've really grown roots!

Chen: Gonggong you scared me to death!

S.W.: Don't worry, the rope is still in my hands, you can feel safe with me. Look, my clothes  
are soaked through. Gugu, you sit properly, I'll throw the rope across. Here I come.

Chen: Gonggong hurry up and start the boat!

S.W.: Gugu, you only know about starting the boat!

#### Section Four

S.W.: Rain hits the roof of the boat, the wind has also come,  
I hope favourable winds will steer my boat on course,  
The autumn wind blows yellow leaves about, Gugu!  
You can be compared with the single hibiscus flower still in bloom on the river's  
edge.

#### Section Five

solo: I feel cold and empty, (chorus) Where are you Pan?

solo: You've left me (chorus) yearning for you,

Chen: This seems to have happened for no reason,

I despise the temple leader for separating this pair of phoenix birds,

Lover, you've gone, when will we meet again?

solo: I'm afraid this love-sickness won't (chorus) go away!

#### Dialogue Two

S.W.: Gugu, how old are you this year?

Chen: Nineteen, nineteen!

S.W.: Gugu, we can be lovers.

Chen: Gonggong you are seventy nine, I am nineteen, how can we be lovers?

S.W. I can throw sixty nine years into the river to feed the fish and take nineteen years for myself to be your lover!

Chen: No you can't!

S.W.: Yes I can!

Chen: No you can't!

S.W.: Well, if I can't, we can get going again! Watch out for the wave!

### Dialogue Three

Chen: Gonggong, what sort of bird is that flying in the sky?

S.W.: Mandarin duck.

Chen: Mandarin duck?

S.W.: In the daytime they spread their wings and fly, at night they sleep with their necks entwined, very similar to husband and wife, very intimate.

Chen: Ah!

S.W.: You can't catch them.

Chen: Aiya!

S.W.: They fly so high and you're saying "low", watch out, here comes a wave!

### Section Six

Chen: Mandarin ducks in couples live a happy life,  
Looking like affectionate man and wife,  
In daytime together swim and fly,  
Together cuddle and sleep at silent night, my Pan and I,  
Loving each other in mind,  
Cannot live in company forever,  
How can we compare to the mandarin ducks,  
As a pair, as a couple,  
How they fly among the waves never to part?

Chorus: Never part from each other...

### Section Seven

S.W.: (boatsong)

Yao ye mo, ye mo yao ye mo, yao ye mo, yao mo ye mo hai,

Ho hai ho hai, ho hai ho hai, ho hai ho hai, ho hai ho hai,

Yao mo yao mo yao mo yao ye mo, yao mo yao mo yao mo yao mo ye mo hai,

Ye mo yao mo ye mo hai, yao mo ye mo ye mo hai, ho hai ho hai, ho hai ho hai,

Yao mo hai!

Yao ye mo, ye mo yao ye mo, yao ye mo, yao mo ye mo hai, yao ye mo, ye mo yao  
ye mo, yao ye mo, yao mo ye mo hai, ho hai.

Gūgu, we've caught up with them!

Chen: Gonggong, row faster, row faster!...

## Part Two

### Transcriptions

Acknowledgement of performers and details of recordings.

1991 videō recording of live performance (also dubbed as 1991 cassette recording)

Sao Weng old boatman: Wang Qijiu (former student of Zhou Qihe, (see 1962 details in Appendix Four)

Chen Miaochang young nun: Zhang Ningjia (teacher at Sichuan Provincial Dance Institute)

Drummer: Elsa Lee

Percussion Ensemble: Sichuan Provincial Chuanju Troupe Percussion Ensemble

Melodic Ensemble: Teachers from the Sichuan Conservatory of Music

Lingqiang solo off-stage chorus singer: Li Yali (student at the Sichuan Provincial Chuanju School)

Performance date: 15th of January 1991

Location: Voice Department Rehearsal Hall, Sichuan Conservatory of Music

Time: 7.30 p.m.

Recorded by: Sichuan Provincial Chuanju School

# RIVER IN AUTUMN

1991 VERSION

Elsa LEE

## SECTION 1

$\text{♩} = 90$

Melodic Ensemble

Mel. Ensb.

Mel. Ensb.

Mel. Ensb.

## SECTION 2

$\text{♩} = 60$

free time

Melodic Ensemble

Off-stage Chorus

Small Drum Clapper

Small Gong  
Small Cymbal

Big Gong  
Big Cymbal

(Solo)

Jun \_\_\_\_\_ qu... ye \_\_\_\_\_

accel. a tempo

Repeat 4 times

Mel. Ensb. 10 15

(Chorus)

O/s Chor. nu lai ci (ah) —

S. Dr. Clap.

S. Gong S. Cymb.

B. Gong B. Cymb.

Repeat 4 times

free time ♩ = 120

(Solo) (Chorus) 20

O/s Chor. Liang xia xiangsi (ah), — (ah) — liangxia xiangsi liangxia xiangsi

S. Dr. Clap.

S. Gong S. Cymb.

B. Gong B. Cymb.

rit. accel.

Repeat 4 times

Mel. Ensb. 25

O/s Chor. gor zi — zi (ah) —

S. Dr. Clap.

S. Gong S. Cymb.

B. Gong B. Cymb.

Repeat 4 times

a tempo

free time

30

CHEN

Mel. Ensb.

S. Dr. Clap.

S. Gong S. Cymb.

B. Gong B. Cymb.

Jianmian hao ba cong \_\_\_\_\_ cang xu \_\_\_\_\_

♩ = 90

(Solo)

(Chorus)

35

40

O/s Chor.

(ah) mangdao hor xia, mangdao hor xia, mang dao hor xia gu cuan zi \_\_\_\_\_

S. Dr. Clap.

S. Gong S. Cymb.

B. Gong B. Cymb.

45

Mel. Ensb.

O/s Chor.

(ah) \_\_\_\_\_ mangdao horxia (ah) gu cuan zi (ah) \_\_\_\_\_

S. Dr. Clap.

S. Gong S. Cymb.

B. Gong B. Cymb.



SECTION 3

free time

CHEN: Sao Weng!

SAO WENG

On the Qiu Jiang ri - ver there is a boat

Big Gong

S. W.

with dropped hooks by the boat side

B. Gong

CHEN: Sao Weng!

s.w.: Na'r li zai han  
CHEN: Da zou lai!  
s.w.: Lai le!

Mel. Ens.

Flat Dr. Clap.

S. Gong S. Cymb.

B. Gong

Mel. Ens.

Bell B. Gong

S. W.

Yao mo hai, ye mo yao ye mo hai, yao mo ye mo yao mo hai yao mo ye mo yao ye mo hai,

S. Dr.

25

S.W. Catch fresh fish, fine wine, ze yang de mei jiu

Clap.

20

S.W. na de you wo ye ye ye — ye

Clap.

## DIALOGUE 1

- CHEN: Gonggong.
- S.W.: Caisi yi wei Gugu, Gugu, ni jiao Lao Han senme?
- CHEN: Xiangwen Gonggong, ni si cong zao xiahor, haisi gangcai xiahor?
- S.W.: Lao Han si cong zao xiahor.
- CHEN: Na ni ke ceng de jian yi ren?
- S.W.: Ta si zenyang de daban?
- CHEN: Ci ren (ya) ●<sup>1</sup> tou dai qing jin ●<sup>2</sup> senze lan san ●<sup>3</sup> yaoxi si tiao, ●<sup>4</sup> hou gen xiaoxiao sutong, sen bei ●<sup>5</sup> qin jian suxiang, buzi ta gu hor ren de cuanzi dao Lin An qu le? ●<sup>6</sup>
- S.W.: Lao Han xiang qilai le, ta gu er wazi de cuan xia Lin An qu le (ah) ●<sup>7</sup> Zou La!
- CHEN: Gonggong, wo you xin gu ni de cuanzi, qianqu zuigan na wei xianggong, buzi gan de sang ma?
- S.W.: Renjia de cuan, da le jiu gan bu sang, Lao Han ze zi yuzou jiu you zu si na ji ca qingyou ze mo yi liu ●<sup>8</sup> jiu gan sang le. ●<sup>9</sup>
- CHEN: Gan de sang?
- S.W.: Gan de sang, Gugu, wo wen ni, ni yu na wei xianggong you qin you gu ah?
- CHEN: Feiqin feigu! ●<sup>7</sup>
- S.W.: Na, ni you gan ta hor lai ya?
- CHEN: Wo yu ta si peng... ●<sup>10</sup> you ah. ●<sup>11</sup>
- S.W.: Caisi yi wei duoqing de Gugu, wo yao yu ta zuo yi zuo wan ah! Gugu, Lao Han huole qisijiu, hai mei kanguo nu wazi hor nan wazi liang wei jiao pengyou! ●<sup>12</sup>
- CHEN: Ah! Wo you qian jiao ni sou, ni guan wo pengyou bu pengyou! ●<sup>13</sup>
- S.W.: Oh, ni you qianya, na wo yao de duo!
- CHEN: Ni yao haoduo?
- S.W.: Wo yao san qian yinzi.
- CHEN: Gan de sang ma?
- S.W.: Dangran gan de sang.
- CHEN: Ruci ni jiao da tiao lai! ●<sup>14</sup> da tiao lai! ●<sup>15</sup> da tiao lai! ●<sup>16</sup>
- S.W.: Ta zorji de hen, wo haiyao yu ta zuo yi zuo wan ah! ●<sup>17</sup> Gugu, san qian yinzi ce bu dao, wo yao jiaceng lu qian ya.
- CHEN: Lu qian! Gan de sang ma?
- S.W.: Ruci ni jiu da tiao lai! ●<sup>18</sup> da tiao lai! ●<sup>19</sup> da tiao lai! ●<sup>20</sup>
- S.W.: Lu qian yinzi haisi ce bu dao, Lao Han yao jiaceng jiu qian luo!
- CHEN: Jiu qian! ●<sup>21</sup> Ah! ●<sup>22</sup> Gonggong, ze jiu si ni de bu si le?
- S.W.: Za gor suo si wo de bu si ne?
- CHEN: Ni yao san qian, gei san qian, yao lu qian gei lu qian, erqie ni you yao jiu qian ●<sup>23</sup> Ah! ●<sup>24</sup> Gonggong, ni si bu si zai ngao wo yo?
- S.W.: Na gor zai ngao ni? Ni bu qu ah?
- CHEN: Na wo jiu bu qu! ●<sup>25</sup>
- S.W.: Bu qu? Bu qu you zu hor gan de sang na wei xianggong ne? Bu qu wo jiu cenkai... huo luo luo... ●<sup>26</sup>
- CHEN: Jiu qian lai!
- S.W.: Na mo you gao de ceng, wo jiu cen guo lai ●<sup>27</sup> Gugu, zankai dian, xianseng lai le ●<sup>28</sup> Gugug, mang wo, ni na lai.
- CHEN: Na senme?
- S.W.: Cuanqian.
- CHEN: Ganlong le wo hui gei ni.
- S.W.: Cuanqian, cuanqian, guohou bu yan, wo ba ni tuilong matou, ni bu gei qian, ni gei Lao Han yi ge 'luo lian'! ●<sup>29</sup>
- CHEN: Hao, wo gei ni qu.
- S.W.: Zege Gugu gen si hao, jiu qian yan gan ge ren ah.
- CHEN: Gonggong, san qian, jiu qian. ●<sup>30</sup>
- S.W.: Gugu, ni kan ze yinzi buhao, hao duo yanyan dou cong da la.
- CHEN: Na si si zu wen yinzi, feng kedi, hao yinzi.
- S.W.: Hao yinzi wo haisi bu yao.
- CHEN: Hao yinzi weisa bu yao ah?

S.W.: Ni si ni de hao yinzi, lai lai lai, wo huan ze ge lu qian, zi sou san qian. ●<sup>31</sup>

CHEN: Gangcai ni busi suo ni yao jiu qian ma?

S.W.: Gangcai ni busi suo ni qian duo ma? Na gor duo sou ni de qian luo, wo zi sou san qian jiu gou le!

CHEN: Ni dange renjia hao jiu la!

S.W.: Mo lai tou, wo bao ni ba ta gan de sang.

CHEN: Gan de sang? ●<sup>32</sup>

S.W.: Dangran gan de sang, Gugu, Lao Han gei ni de ge jior ban.

CHEN: Gonggong, wen bu wendang?

S.W.: Ni kan, ●<sup>33</sup> wen dang de hen.

CHEN: Gonggong renjia conglai mei gan guo cuan.

S.W.: Conglai mei gan guo cuan? Mo lai tou, wo na gen gaogan gei ni ba dao gan sang lai jiu wendang le.

CHEN: Ruci you lao Gonggong. ●<sup>34</sup>

S.W.: Mo keqi.

CHEN: Gonggong, ni kuai kai cuan ma!

S.W.: Lao Han xiaode kai cuan, xiaode kai cuan. Gugu ni koukor mo, yaosi koukor de hua, wo na wa guantou you sui, Lao Han jiu bu pei ni.

CHEN: Gonggong ni dao na'r li qu?

S.W.: Wo yao hui qu cifan.

CHEN: Haoduo yuan?

S.W.: Meide hao yuan, laihui sisi li, dalei dou ting de dao.

CHEN: Yao bu de, yao bu de!

S.W.: Mo xin, Lao Han e qi dupi lai tui ni ya?

CHEN: Ganlong wo qing ni ma?

S.W.: Gugu zen da fang, wo si ci le fan lai de, wo kan ni zorji, guyi yu zuo wan ah!

CHEN: Gonggong ni zen ai kai wan xiao.

S.W.: Ci qu Lin An, zi sou san qian bu ci ni de jiu hor fan, suo dao jiu kai cuan. Gugu, Lao Han ba jior ban cou le, ba jior gang yi ti, kai qi cuan lai jiu kuai de hen. ●<sup>35</sup> Yao mo hai yo hai ya! Lao Han ze bian lai bei yi ha, Yao mo hai yo hai ya! ●<sup>36</sup> Jintian de sui ying si tui de kuai ah, ba Lao Han de cuan dou tui lai gor qi le.

CHEN: Gor qi le za de le!

S.W.: You sa bu de le, Lao Han xia qu cou yi ha jiu dui le ma.

CHEN: Na ni jiu kuai dian ma!

S.W.: Ni za gor ze mo zorji yo.

CHEN: Wo danxin gan bu sang le.

S.W.: Wo ze xiao zou gan da cuan, zi yao ji gaogan. ●<sup>37</sup> Yao mo hai yo hai ya! ●<sup>38</sup> Ying si ge seng gen le, Lao Han yao lai bei yi ha, Yao mo hai yo hai ya! ●<sup>39</sup> Za ge de ah, wo hai yao bei yi ha, Yao mo hai yo! ●<sup>40</sup> Aiya! Wo de xianseng hai mei gai!

CHEN: Ni zai zuo sa ma!

S.W.: Ni dou ba Lao Han cui hutu le. ●<sup>41</sup> Mo xin ni ying si seng gen le! ●<sup>42</sup>

CHEN: Gonggong ni xia si ren ah!

S.W.: Bu yao jin, xianseng hai zai wo sou sang, ni kan wo yifu da si le, Gugu zuo wendang, Lao Han de xianseng lai le Lao Han sang cuan lai le. ●<sup>43</sup>

CHEN: Gonggong ni kuai kai cuan ma!

S.W.: Gugu, ni zi zidao kai cuan!

## SECTION 4

Adagio                      free time

SAO WENG

Melodic Ensemble

Small Drum Clapper

Small Gong Small Cymbal

Big Gong Big Cymbal

Yu da\_cuan peng                      feng you lai, yo ho ho

S. W. 10

sunfeng\_bai lang ba cuan kai, yo ho ho Qiu feng cui de\_huang ye\_luo, Gu gu!

Mel. Ensb.

S. Dr.  
Clap.

S. Gong  
S. Cymb.

B. Gong  
B. Cymb.

S. W. 15

Ni hao bi\_\_ jiang sang\_fuyong du zi\_\_ (Solo) (Chorus)

O/s Chor.

kai ye (ah)\_\_\_\_\_

S. Dr.  
B/s Dr.

S. Gong  
S. Cymb.

B. Gong  
B. Cymb.

S. Dr.  
B/s Dr.

S. Gong  
S. Cymb.

B. Gong  
B. Cymb.

Repeat 4 times

20

Repeat 4 times

SECTION 5

free time (Solo)      ♩ = 54 (Chorus)      free time (Solo)

Off-stage Chorus

Leng qing qing Pan lang jin na'r \_\_\_\_\_ hor zai\_ ya? (ah)\_\_\_\_\_ Li qing bie\_ xu\_

Small Drum Clapper

Small Gong Small Cymbal

Big Gong Big Cymbal

♩ = 60 (Chorus)

O/s Chor.

xi\_ ya \_\_\_\_\_ xin \_\_\_\_\_ huai (ah) (ah) \_\_\_\_\_

S. Dr. Clap.

S. Gong S. Cymb.

B. Gong B. Cymb.

free time

10 CHEN

Wudian na'r \_\_\_\_\_ re\_ xia\_ liao \_\_\_\_\_ (Solo)

O/s Chor.

feng liu\_ zai \_\_\_\_\_ (ya)\_\_\_\_\_

S. Dr. Clap.

S. Gong S. Cymb.

B. Gong B. Cymb.

♩ = 60  
(Chorus)

15

O/s Chor.

(ah) \_\_\_\_\_ (ah) \_\_\_\_\_ (ah) \_\_\_\_\_

S. Dr.  
Clap.

S. Gong  
S. Cymb.

B. Gong  
B. Cymb.

free time

20

CHEN

Hen \_\_\_\_\_ guan \_\_\_\_\_ zhu \_\_\_\_\_ jiang yi . dui feng \_\_\_\_\_ huang liang \_\_\_\_\_ fen kai ,

Clap.

CHEN

lang qu \_\_\_\_\_ ye , hor si (ah) \_\_\_\_\_ zai \_\_\_\_\_ lai ,

S. Dr.  
Clap.

25

CHEN

pa \_ zi pa (ah) \_\_\_\_\_ (ah) \_\_\_\_\_

O/s Chor.

(Solo)

xiangsi \_\_\_\_\_ bing' er

Clap.

♩ = 60  
(Chorus)

30

O/s Chor.

li (ah) ————— bu (ah) ————— kai (ah) — (ah) —————

S. Dr.  
Clap.

S. Gong  
S. Cymb.

B. Gong  
B. Cymb.

O/s Chor.

S. Dr.  
Clap.

S. Gong  
S. Cymb.  
Bell

B. Gong  
B. Cymb.

## DIALOGUE 2

Mel. Ensb.

S. Gong  
Bell  
B. Gong

S.W.: Gugu, ni jinnian duo da suisu?

CHEN: Sijiu sui, sijiu sui.

S.W.: Gugu, women hai lao gen ah.

CHEN: Gonggong ni qisijiu, wo yisijiu, zenme neng da lao gen ne?

S.W.: Wo ba lusijiu de huaping diu dao qiujiang hor xia qu wei yu, na sijiu sui gei ni da lao gen.

CHEN: Da bu de.

S.W.: Da de.

CHEN: Da bu de.

S.W.: Da bu de jiu hua qi zou ah! Ruan pi lang lai le!

Mel. Ensb.

S. Gong  
Bell  
B. Gong

accel.

S. Dr.  
B/s Dr.

S. Gong  
S. Cymb.

B. Gong  
B. Cymb.

S. Dr.  
B/s Dr.

S. Gong  
S. Cymb.

B. Gong  
B. Cymb.

S. Dr.  
B/s Dr.

S. Gong  
S. Cymb.

B. Gong  
B. Cymb.

### DIALOGUE 3

Mel. Ensb.

S. Gong  
Bell  
B. Gong

Mel. Ensb.

S. Gong  
Bell  
B. Gong

- CHEN: Gonggong cong-kong fei lai senme niao?
- S.W.: Yuanyang niao.
- CHEN: Yuanyang niao.
- S.W.: Beiri li bing ci er fei, dao wan lai jiaojing er yan, jiu gen renjian fuqi yiyang, qinre de hen.
- CHEN: Ah . . .
- S.W.: An bu dao ah.
- CHEN: Aiya . . .
- S.W.: Fei name gao, hai suo aile, aiya lang lai le . . .



# SECTION 6

♩ - 72

Melodic Ensemble

Small Drum Clapper

Small Gong  
Small Cymbal

Big Gong  
Big Cymbal

CHEN

10 Man - da - rin - ducks in cou - ples live

Clap.

CHEN

20 a hap - py life, look - ing like af - fec - tion - ate man and

Clap.

CHEN

25 wife, In day - time to - ge - ther swim and fly,

Clap.

Mel. Ensb.

35

S. Dr.  
Clap.

CHEN

40 to - ge - ther cud - dle and sleep at si - lent

Clap.

CHEN  
 night, My Pan and I, lov - ing each

Clap.

CHEN  
 o - ther in mind, Can - not live in com - pa

Clap.

CHEN  
 ny for - e - vèr, How can we com - pare to the man - da - rin ducks,

Clap.

**free time**

CHEN  
 As a pair, as a cou - ple. How they fly a - mong the waves, never to part?

Clap.

**a tempo**

O/s Chor.  
 (Chorus)  
 Nev - er part from each o

S. Dr.  
 Clap.

**rit.**

O/s Chor.  
 ther oh

Clap.

SECTION 7

♩ = 162

SAO WENG

Yao ye mo — ye mo yao ye mo yao ye mo — yao mo ye mo

S. W.

hai ho hai ho hai ho hai ho hai

S.W.: Gugu yan ceng le  
CHEN: Gonggong ni kuai tui,  
kuai tui ma!

Mel. Ensb.

S. Dr.

S. Gong  
S. Cymb.

B. Gong  
B. Cymb.

Mel. Ensb.

S. Dr.

S. Gong  
S. Cymb.

B. Gong  
B. Cymb.


♩ = 160

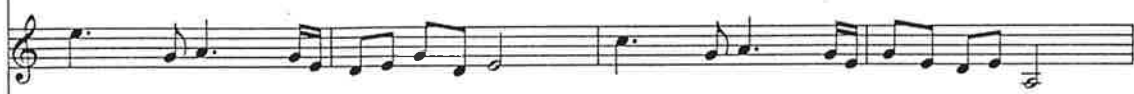
accel.

S. W.  <sup>20</sup>  
 Yao mo yao mo yao mo yao ye mo, yao mo yao mo yao mo yao mo ye mo hai.

S. W.  <sup>25</sup>  
 ye mo yao mo ye mo hai, yao mo ye mo yao mo hai, ho hai, ho hai, ho hai, ho hai, yao mo

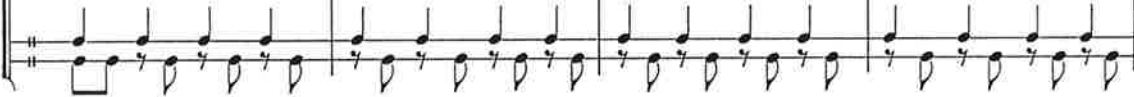
♩ = 174

S. W.  <sup>30</sup>  
 hai!

O/s Chor.   
 Yao ye mo, ye mo yao ye mo, yao ye mo, yao mo ye mo hai.


B/s Dr. 

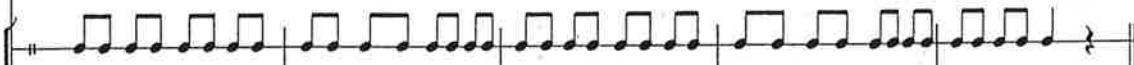
S. Gong  
S. Cymb. 

B. Gong  
B. Cymb. 


accel.

S. W.  <sup>35</sup>

O/s Chor.   
 Yao ye mo, ye mo yao ye mo, yao ye mo, yao mo ye mo hai, ho hai!

B/s Dr. 

S. Gong  
S. Cymb. 

B. Gong  
B. Cymb. 

PERCUSSION INSERTS FROM DIALOGUE SECTION

RIVER IN AUTUMN 1991 Version

1 Small Drum

2 Small Drum

3 Small Drum

4 Small Drum

5 Small Drum  
Clapper  
Small Gong  
Small Cymbal

6 Small Drum  
Clapper  
Small Gong  
Small Cymbal

7 Small Drum  
Clapper  
Small Gong  
Small Cymbal

8 Small Drum  
Clapper  
Small Gong  
Small Cymbal

9 Small Drum

10 Small Drum

11 Small Drum  
Clapper  
Small Gong  
Small Cymbal

12 Small Drum  
Clapper  
Small Gong  
Small Cymbal

13 Small Drum  
Clapper  
Small Gong  
Small Cymbal

14 Small Drum  
Clapper  
Small Gong  
Small Cymbal

15 Small Drum  
Clapper  
Small Gong  
Small Cymbal

16 Small Drum  
Clapper  
Small Gong  
Small Cymbal

17 Small Drum  
Clapper  
Small Gong  
Small Cymbal

18 Small Drum  
Clapper  
Small Gong  
Small Cymbal

19 Small Drum  
Clapper  
Small Gong  
Small Cymbal

20 Small Drum  
Clapper  
Small Gong  
Small Cymbal

21 Small Drum  
Clapper  
Small Gong  
Small Cymbal

22 Small Drum  
Clapper  
Small Gong  
Small Cymbal

23 Small Drum  
Clapper  
Small Gong  
Small Cymbal

24 Small Drum

25 Small Drum  
Clapper  
Small Gong  
Small Cymbal

26 Small Drum  
Clapper  
Small Gong  
Small Cymbal  
Big Gong

27 Small Drum  
Clapper  
Small Gong  
Small Cymbal

28 Small Drum  
Clapper  
Small Gong  
Small Cymbal  
Big Gong

29 Small Drum  
Clapper  
Small Gong  
Small Cymbal

30 Small Drum

31 Small Drum  
Clapper  
Small Gong  
Small Cymbal

32 Big Gong

33 Big Cymbal

34 Small Drum  
Clapper  
Small Gong  
Small Cymbal  
Big Gong

S. Dr.  
Clap.  
S. Gong  
S. Cymb.  
B. Gong

35 Big Gong

36 Big Gong

37 Big Gong

38 Big Cymbal

39 Big Cymbal

40 Big Gong

41 Big Cymbal

42 Flat Drum  
Big Gong

Fl. Dr.  
B. Gong

43 Big Gong

Section 1

Melodic Introduction (no percussion)

Section 2

$\Lambda\Lambda$  |  $\Lambda\Lambda$  1 |  $\otimes$  c | X 1 |  $\otimes$  - | - 4 - |  $\Lambda\Lambda\Lambda$  |  $\otimes$  X O X | O X O X |  
 $\overline{\text{OXOX}}$   $\overline{\text{OXOX}}$  |  $\otimes$  - | - 4 - |  $\dot{k}\Lambda$   $k\Lambda\Lambda$  |  $\Lambda\Lambda$  |  $\otimes$  | c | c |  $\phi$  |  
c | c |  $\phi$  | c | c |  $\phi$  | c | c | c |  $\otimes$  |  $\phi$  |  $\dot{l}$  |  $\dot{l}$  |  $\phi$  |  $\dot{l}$  |  $\dot{l}$  |  
 $\overline{\phi\Lambda\Lambda}$   $\overline{\phi\Lambda\Lambda}$  |  $\phi$  | c |  $\phi$  |  $\Lambda$  |  $\Lambda$  |  $\otimes$  - | k | - 2 - | - 1 - |  
c | c |  $\phi$  | c | c |  $\phi$  | k k |  $k\Lambda$   $k$  | Q Q Q Q | c | Q | k k |  $k\Lambda$  -  $\Lambda$  |  
 $k\Lambda\Lambda$   $k\Lambda\Lambda$  |  $\phi$  .  $\Lambda$  ... | - 1 - | Q - ||

Section 3

- 2 - | Q... | - 1 - | Q... | TT-T CP CPTT | OTTT -TT-TT-PTT | O  
CP | TTTT -PTO | : 2 - : | - 1 - | - 5 - | - 2 - | -  $\Lambda$  | k k |  
k k | k k | k k | k k | k k | k k | k k | k | - 1 - ||

Section 4

k k | Q c | Q | - 2 - | Q... | - 2 - | Q... | - : | k k |  $\phi$  - | 3 |  
: - 1 - | Q Q  $\otimes$  X O X O X O X  $\overline{\text{OXOX}}$  |  $\Lambda\Lambda\Lambda$   $\Lambda\Lambda$  OXO |  $\otimes$  | X | c | X  
1 |  $\otimes$  c |  $\Lambda$  |  $\otimes$  ||

Section 5

k k |  $k\Lambda$   $\dot{k}\Lambda$  -  $\Lambda$  | k  $\Lambda$  k k |  $\otimes$  - |  $\dot{k}\Lambda$   $\dot{k}\Lambda$  -  $\Lambda$  |  $k\Lambda$  -  $\Lambda$  -  $\Lambda$  |  $\phi$  -  
 $\dot{k}\Lambda$  k | k  $\Lambda$  k k |  $\otimes$  - | k |  $\dot{k}\Lambda$   $k\Lambda$   $\Lambda$  |  $\otimes$  | k | k | k  $\Lambda$   $\Lambda$   $k\Lambda$   $\Lambda\Lambda$  |  $\phi$  |  
 $\Lambda$  | c | i |  $\phi$  | c |  $\phi$  - |  $\dot{k}\Lambda$  -  $\Lambda$  k  $\Lambda\Lambda$  | k k |  $\otimes$  - | k | k | k | k |  
k  $\Lambda$ ... | - 1 - | k | k | - 1 - | - 1 - |  $\dot{k}\Lambda$   $\dot{k}\Lambda$  -  $\Lambda$  | k  $\Lambda\Lambda$  k k |  
 $\phi$  -  $\Lambda\Lambda$  -  $\Lambda$  | k  $\Lambda$  k k |  $\otimes$  X | X O X O |  $\otimes$  L L |  $\dot{X}$  ||

Dialogue 2/Instrumental 1 & Dialogue 3/Instrumental 2

Q LL1 Ẋ | Q LL1 Ẋ | Q LL1 Ẋ | Q LL1 Ẋ | Q LL1 Ẋ |  
 Q LL1 Ẋ | Q LL1 Ẋ | ⊗ X O X O X O X O X (MΛΛ ΛΛ) OX O1 ⊗  
 (MΛΛ ΛΛ); ċX ċ1 ⊗ (MΛΛ ΛΛ) ; ⊗ X O X O X O X O1 ⊗ |

Section 6

Q... k k1 | ⊗ 1 | L 1 | Q 1 | L 1 | ċr Li | cL 1 | X1 c | ⊗ Λ | k | k |  
 k | k | k | k | k | k | k | k | k | k | k | k | k | k | k | k | k | k | k | k | k |  
 k | k̇Λ -Λ | k ΛΛ | k | k | k | k | k | k | k | k | k | k | k | k | k | k | k | k |  
 k | k | k | k | k | k | k | k | k | k | k | k | k | k | k | k | k | k | k | k | k |  
 kΛ | kΛ kΛ | k |- 4 - ||

Section 7

- 4 - | - 1 - | - 3 - | - 1 - | cX c1 ⊗ | cX c1  
 ⊗ | cX c1 ⊗ | cX c1 ⊗ | cX c1 ⊗ | LX c1 X1 ⊗ | X1 ⊗ ΛΛ Λ | ⊗ |  
 - 1 - | - 1 - | - 4 - | - 1 - | - 2 - | ⊗ X O X O X  
 O X | O X O X O X O X | O X O X O X O X | O X O1 ⊗ - ||

Musical Commentary on 'River in Autumn' (1991)

This section presents a running musical commentary on 'River in Autumn'. It is hoped that it will provide a useful and informative aid for understanding the performance of 'River in Autumn'. The contents of this musical commentary not only provides general information on what the audience hears and sees as the opera progresses, but it also draws attention to subtle musical nuances which may not be detected by the uninitiated ear.

The instruments which constitute the melodic ensemble for this performance of 'River in Autumn' are two *dizi* flutes, *xun* ocarina, *erhu* two-stringed bowed lute, *pipa* four-stringed plucked lute, *yangqin* hammer dulcimer and the Western violincello. These are played amongst seven players. The percussion ensemble comprises the standard five members including the drummer. There are two *bangqiang* off-stage chorus singers, one male and one female.

'River in Autumn' may be subdivided into distinct sections. The two main types of divisions are the sections with melody and the dialogue sections. There are seven musical sections altogether and one major and two minor dialogue sections. These are referred to in numerical order as they are presented in the performance. The melodic sections are simply called, for example, 'Section 1, Section 2' etc. while the dialogue sections are known as 'Dialogue 1, Dialogue 2' etc. Discussion of details or more specific segments in the opera are referred to as, for example, 'bars 10-12' of the sections with melody or 'line 3' of the dialogue sections as presented in the Sichuanese libretto.

Section 1

Bars 1-20

'River in Autumn' opens with an instrumental introduction heard as Section 1. It features all the instruments of the melodic ensemble. This opening sets the atmosphere for this scene with its bright melody and lively and moderately fast tempo. The melodic structure adopts a question and answer form as in bars 3-6, 7-10 and 11-13, 14-16. This section concludes with



an ascending arpeggio scale passage (bars 18-20). This introduction does not include any percussion accompaniment and neither of the performers are on the stage at this point.

## Section 2

### Bars 1-5

Section 1 is immediately followed by Section 2. The title of this *qupai* melody is 'Xia Shan Fu' 下山虎. It opens with a four bar introduction which is led by the drummer on the *xiaogu* small drum, who conducts for the percussion and melodic ensemble to enter with their respective parts. This opening instrumental phrase precedes the first vocal entry of the opera.

### Bars 6-9

The solo *bangqiang* off-stage singer enters in bar 6 with a descending motive. The chorus support her in bar 8 with a contrasting ascending motive. Here, the chorus convey Chen Miaochang's initial tone of despair at her discovery that her lover Pan Bizheng has left the temple. The standard performance practice for *bangqiang* singing features the solo *lingqiang* singer singing the start of the *bangqiang* passage in free time with the *bangqiang* chorus supporting the soloist for the remainder of the passage. When singing in unison the music is based on a stricter rhythmic structure. In other words, the solo section is unaccompanied while the chorus section, due to its more rhythmical form, is accompanied by percussion. In this performance, the solo part is sung unaccompanied whereas the chorus part is accompanied by the melodic ensemble instead of the percussion. The increased use of the melodic ensemble in the last decade or so has seen more varied and broader utilisation of the melodic ensemble in traditional Chinese opera, and this is one example.

### Bars 10-16

The *xiaogu* small drum, again, leads the subsequent instrumental passage. The quaver and two semiquaver unit is played with the *yangqin* dulcimer. The melodic structure of this first section is simple and features repetition of the melodic units presented in the first two bars with its first appearance deliberate and slow. In bar 13 the previous two bars are compressed

into one bar, each unit being played in one crotchet beat instead of two. This gives the listener the impression that the tempo is getting faster.

This musical interlude accompanies the entrance of the main female character, Chen Miaochang. She has overheard that her lover, Pan, has been sent away to the examinations and looks around to see if he has truly gone. This is emphasised by the *liangxiang* pose made by Chen at the end of this section in bar 16. A *liangxiang* pose is a common sight in traditional Chinese opera. It requires the performer to pause briefly in a statue-like pose. It may be likened to pressing the pause button while viewing a movie on video. The posture together with the facial expression conveys to the audience the state of mind of the character. It is accompanied by long crotchet beats played by the melodic ensemble to emphasise the pose and Chen's agitated state.

#### Bars 17-20

The solo *lingqiang* off-stage chorus singer enters again in bar 17 in free time. This time she is accompanied by the low and rich tones of the *dizi* flute. Here, she intimates with embarrassment that Chen and Pan are in love. The chorus support her in bars 19 and 20 with the addition of percussion and the low murmur of the violincello.

#### Bars 21-25

The chorus repeat the previous phrase '*liang xia xiangsi*' 'we're both love-sick' more fervently to reveal Chen's convictions that they are truly in love. At the same time Chen uses facial expressions and movements to mime out her thoughts (which are being voiced by the *bangqiang* off-stage chorus). Both the melodic and percussion ensembles accompany the chorus and help to convey the strength of Chen's beliefs with rhythmical emphasis.

#### Bars 26-31

Here is another instrumental interlude similar to that heard in bars 11-16 of this section except this time it is performed a fifth below the first rendition. The percussion ensemble grouping is different also, featuring the lighter sounds of the *xiaoda* ensemble group with

*xiaogu* small drum, *paiban* clapper, *xiao luo* small gong and *jiao zi* small cymbal, instead of the *wenchang* ensemble as heard earlier.

#### Bars 32-34

Bar 32 marks the first vocal entrance by Chen. She sings in free time and is accompanied by the *dizi* flute doubling her part. The sparse accompaniment allows Chen to voice her 'private' thoughts about her next meeting with Pan.

#### Bars 35-46

The solo *lingqiang* singer begins this chorus section. She is quickly joined by the chorus, percussion and melodic ensembles. Here, the chorus both encourage Chen to 'hurry to the river's edge' while at the same time voice her own thoughts of 'I must hurry to the river's edge'. The unusual appearance of the fourth degree (F) in bar 40 seems to underline the fact that Chen's actions of not only falling in love, but also leaving the temple to hire a boat in pursuit of her lover, severely contradict the accepted social mores of her position as a Daoist nun. Chen finally reaches the river at the end of this section. This is indicated in the music by the *da luo* big gong to suggest the flow of water. Chen takes her position at the side of the stage until the boatman enters.

### Section 3

#### Bars 1-5

Section 3 features the entrance of the old boatman, Sao Weng. The first five bars is a song which has two short phrases sung in free time. The boatman is off-stage during the beginning of this section, but is in fact nearby so that Chen, who is now back on stage, can hear him and call to him to bring his boat to shore. The sound of the *da luo* big gong in bars 3 and 5 symbolises flowing water and the movement of the old boatman's boat which is at this point still off stage.

The style of this song is based on a type of Chinese folksong known as *haozi* or 'occupational' or 'labour songs'. For instance, there are songs for pulling a boat upstream,

poling a boat along in shallow water, rowing a boat, songs sung in calm waters and songs sung in rough waters. The song sung by the old boatman here is associated with a boat in calmer waters. As the old boatman is not in a labouring situation and the waters are calm, he is able to reflect on what he sees around him. The tempo is slow and the timing is free. The 'huo luo luo' sounds he makes at the end of each phrase (bars 3 and 5) are typical non-lexical words from a Sichuanese boatman's vocabulary. It is his onomatopoeic interpretation of the sound of water. These sounds are complemented by the trills on the big gong.

#### Bars 6-11

This section opens with a percussion solo of four beats duration with the melodic ensemble joining the percussion on the fifth beat. The music played here is specifically chosen to accompany a particular action, that is, poling a boat. Therefore, the drummer must play and conduct on the *pengu* flat drum instead of the *xiaogu* small drum. As is characteristic of this type of music, only the *xiao luo* small gong and *jiao zi* small cymbal play with him. The tempo is slow yet rhythmical. This heralds the first entrance of the old boatman.

#### Bars 12-13

This repeated musical phrase precedes the boatman's next vocal entry. The only percussion featured are *dingyin luo* tuned bells. Each musical unit has been heard previously in Section 1 but in different configurations.

#### Bars 14-32

This segment presents the *qupai* melody known as *Zan Zan Zi* 占 占 子 .

It is based on a *quyi* folk narrative form which features half spoken half sung vocal style. It is very rhythmical with clapper accompaniment. This performance style is commonly performed in traditional operas and is often associated with the portrayal of *xiao chou* comical characters and *yao dan* out-spoken female characters. The sung and spoken sections provide contrast between the flowing melodic passages and the unaccompanied rhythmical speech. This style may also be compared with the opening of this section (bars 1-5) which is sung in free rhythm. These two performance styles introduce the listener to two vocal traits

characteristic of the Sichuanese boatmen while his entrance on stage offers a visual reinforcement of his character through his movements and expressions. The *dizi* flute is the principal accompanying instrument in this segment. The syllables 'yao, mo, hai' and 'ye' are also part of the Sichuanese boatman's vocabulary. They accompany his movements for poling the boat and would no doubt become stronger as the labour becomes more strenuous.

### Dialogue 1

This first dialogue section is the lengthiest of the three dialogue sections in this performance of 'River in Autumn', lasting twelve minutes and fifty seconds. Percussion may be heard interspersed throughout this section serving a variety of functions. Discussion on Dialogue 1 will only highlight where percussion is used.

#### Lines 8-11

The percussion is used here to support Chen's description of her lover Pan Bizheng. The *xiaogu* small drum beats played as she points out the green scarf which is tied around his head, the blue shirt he is wearing and the silk cloth around his waist draws our attention to the detail of his appearance. The *yi chui* pattern complements and accentuates Chen's movements which lead to a *liangxiang* pose. The first pose, Chen, demonstrates how Pan's young helper, Jin An, might look with Pan's belongings on his back. The second pose involves both Chen and the old boatman and is emphasised by the *yi chui* pattern. Here, the pose highlights Chen wondering whose boat Pan has taken to Lin An and the old boatman is trying to recall whether he has seen a young scholar of this description.

#### Line 10

Again *yi chui* is played to accompany the *liangxiang* pose by both Chen and the old boatman. Its purpose is to underline the poignancy that Pan has indeed already departed.

#### Line 18

*Yi chui* underlines another pose by Chen and the old boatman. This pattern is played to emphasise the old boatman's comment that his small boat rather than a bigger boat can move

faster in the water. The two beats on the *xiaogu* small drum reinforces the old boatman's confidence in the speed of his boat.

Line 24——

The small drum beats accentuate the word 'pengyou' which although in English, it is translated as 'friend', in Chinese its meaning implies a more intimate association with that 'friend' and it is this sort of friend which Chen is not permitted to have. Thus, she hesitates as she states this and shields her shyness and embarrassment at her admission from the old boatman with her sleeve. The strong definitive sounds of the *yi chui* pattern affirms Chen's statement as well as emphasises that she is in fact prohibited from having such a friend.

Line 27

The pattern    ㄨ   ㄨ ㄩ   ㄩ ㄩ ㄩ ㄩ ㄩ ㄩ... ㄨ ㄨ stresses the old boatman's astonishment and comment that in all his seventy nine years, he has never seen a young couple become friends (as marriages were always arranged by parents and match-makers).

Line 29

Chen vehemently states that she can pay the old boatman for his services. The emphatic sound of the *xiao luo* small gong and *jiao zi* small cymbal is evidence of Chen's indignation at the old boatman's comment regarding her friendship with Pan.

Line 35

Chen in her impatience commands the old boatman to put the walking plank over to her and hurries towards the water. The old boatman, surprised at Chen's actions poles the boat away. The light sounds of the *xiaoda* ensemble remind us of the flowing river as well as points out Chen's excited state.

Line 40

Again, out of Chen's over-enthusiastic and excited state, she orders the old boatman to put the plank across to her and absent-mindedly rushes towards the water. Again the repetitive

sounds of the *xiao luo* small gong reiterates that Chen is on land and the old boatman is on the water.

Line 43

The pattern *yi chui* played by the *xiaoda* ensemble accompanies both Chen's pose which includes the finger gesture which implies the number nine and her shock at the old boatman's new fee.

Line 46

The accented beat played by the *xiao luo* small gong and *jiao zi* small cymbal stresses Chen's disbelief and questioning of the old boatman in trebling the originally stated hire fee for the boat.

Line 49

Feeling exasperated by the situation, Chen spitefully says she does not want to go. The *xiao luo* small gong and *jiao zi* small cymbal beat accentuates her annoyance at the old boatman's provocation and teasing.

Lines 50-51

The small drum beats stresses the old boatman's question and surprise at Chen's response.

♩ 111... ♪ † accompanies his actions of poling the boat away in a rhythmic sway so that the boat rocks gently.

Lines 53-54

The old boatman brings the boat back to shore and throws the rope to shore and secures it. The continuous *xiao luo* small gong sounds accompany the old boatman to the shore. This is followed by the resonant *da luo* big gong beats which accompany the old boatman's actions of tying down the boat.

Line 61

The old boatman teases Chen about not paying the hire fee upfront and the strong *xiao luo* small gong and *jiao zi* small cymbal beat reiterates that he wants the money and does not want to seem a fool.

Line 64

The three *xiaogu* small drum beats emphasises Chen's actions of paying the old boatman as she places three pieces of money in his hand.

Line 71

The old boatman returns Chen's money to her. The *xiao luo* small gong and *jiao zi* small cymbal emphasises the old boatman's honest intentions of returning her money.

Line 77

The trill on the *da luo* big gong accompanies the old boatman as he jumps back on his boat and its awkward movement on the water.

Line 79

The *da luo* big gong beat accompanies the old boatman as he pushes the walking plank across to Chen.

Line 81

The *da bo* big cymbal plays as the old boatman stamps his foot on the plank to prove to Chen that it is steady.

Lines 85

A trill on the *da luo* big gong Q... is played when Chen steps onto the plank. She tentatively moves along the plank. With each step, the *xiaogu* small drum is played to highlight her actions. She loses her balance after three steps and is wavering from side to side in a panic to regain her composure. Three trills on the *da luo* big gong help to convey her imbalance. She



finally makes it onto the boat accompanied by the beats on the *xiaogu* small drum and the final *xiao luo* small gong and *jiao zi* small cymbal to affirm that she is safely on the boat.

#### Lines 104-105

The old boatman gets on the boat. The trill on the *da luo* big gong suggests that the boat is unsteady due to the extra and unbalanced weight distribution. The *da bo* big cymbal accompanies the old boatman as he pulls the plank back onto the boat. He tries to pole the boat away from shore but has difficulties in achieving this. The trill on the *da luo* big gong reveals that the boat is stuck in the mud.

#### Lines 113-117

Unperturbed, the old boatman believes it may be that the tide has gone out earlier or quicker than usual and decides to hop into the water himself and give it a nudge. The trill on the *da luo* big gong suggests that the boat is bobbing up and down on the water after the old boatman alights and at the same time disturbs the water. *Yao mo hao yo hai ya!* are Sichuanese boatman's vocalised sounds made during labour. The stopped *da bo* big cymbal beats emphasises the old boatman's strength as he tries to move the boat. After two tries, he unwittingly discovers that he did not unfasten the rope which secured the boat to its moorings. The solo *da luo* big gong beat accompanies his surprise discovery.

#### Line 120

The old boatman unties the rope and pushes the boat. It still does not budge, so in his frustration he kicks the boat with his foot. This time the boat is undoubtedly moving away. The trill played on the *da luo* big gong emphasises that the boat is indeed free from its moorings. The boatman quickly grabs the rope and tries to pull the boat back to shore. The trills and rhythmic quaver beats played on the *pengu* flat drum, interspersed with *da luo* big gong beats accompanies the old boatman's actions of hauling the boat back to shore with the strong swell of the water acting against him. Finally he manages to bring it in the direction of the shore. The trills on the *da luo* big gong shows his relief and exhaustion from having to pull the boat against the current. The steady beats on the *da luo* big gong assure Chen that she

is now safe. The intensity of the percussion in this section also implies Chen's utter state of panic and fear at being swept into the merciless waters unaided.

Line 124—

The old boatman swings the rope over onto the boat and jumps onto it which makes the boat unstable. Both the old boatman and Chen spend a few hair-raising moments trying to re-balance the boat. The four *da luo* big gong trills accompany their co-ordinated movements of swaying up, down, from one side to the other, before they manage to stabilise themselves and the boat.

#### Section 4

Bars 1-8

This song is known as *ou ge* 讴歌 or ballad. It is a traditional Chinese custom to say a few words to wish good fortune before undertaking some activity such as a new business, a new job or going on a trip. Therefore, under the present circumstances, it is fitting that the old boatman asks for favourable winds to help his little boat reach its destination. The old boatman is accompanied by solo *dizi* flute and ensemble.

Bars 9-15

The boat has moved away from the shore and shallow waters and the old boatman picks up an oar to row through deeper waters. The boat is now on its way and the boatman sings about what he sees on the way. It is in free time. There is minimal amount of percussion to remind us of the freely flowing river. The old boatman is in a reflective mood and therefore the tempo is slow. This song is sung a fifth higher beginning on E in comparison to the first boatsong in Section 3 which begins on G. The solo *lingqiang* singer and chorus enter in bars 14 and 15 respectively to emphasise the old boatman's thoughts.

Bars 16-20

This musical interlude features percussion only playing two *wenchang* patterns. The boat has entered a fast-moving body of water and the percussion accompanies Chen and the old

boatman according to the movement of their boat on the water. The second pattern played suggests calmer waters and lead us to the following solo *lingqiang* entry.

### Section 5

#### Bars 1-4

The solo *lingqiang* singer enters in bar 1 unaccompanied and in free time as she expresses Chen's feelings of loneliness. The *bangqiang* chorus support her with a steady rhythm from bar 2 accompanied by the *paiban* clapper and *xiaogu* small drum to provide a simple pattern. The phrase is finished with an *yi chui* pattern to emphasise Chen's dejection and heartache.

The title of this *qupai* melody is '*Qing Na Ao*'. This *qupai* is often sung by *sheng* (male) and *dan* (female) character-types in operas which involve some dispute or controversy, love-sickness, anxiety, grief or anger. It may be sung between two characters or as a solo. In the context of 'River in Autumn', '*Qing Na Ao*' is sung by Chen and the *bangqiang* off-stage chorus. It is chosen to help Chen express her anxiety and desperation concerning her and Pan's predicament. The mood is melancholic yet the melody is delicate and lyrical with melismatic text-less vocal passages to draw-out and emphasise Chen's apprehension and hopelessness at the thought of perhaps never seeing Pan again.

#### Bars 4-9

The solo *lingqiang* enters in free time with *dizi* flute accompaniment. The *bangqiang* off-stage chorus voice Chen's questioning of why Pan left her and caused her all this heartache. They are accompanied for the remainder of this phrase by both the percussion and melodic ensembles which strengthen the overall texture and places stress on Chen's puzzled mind.

#### Bars 10-13

Chen's solo is led in by the *paiban* clapper. During this solo and until the end of Section 5, the *paiban* clapper is sometimes played before Chen sings and sometimes simultaneously with her entry. The phrase sung in bars 10-12 is based on the ten character sentence structure

and is subdivided into 3,3,4. Therefore, according to the prescribed practice outlined in Part One Chapter Three, the *paiban* clapper plays *rang, rang, peng*.

Chen's solo is unaccompanied as she expresses her sadness at her situation. The only exception is the solo percussion 'bridge' passage in bar 11 which is performed according to a fixed *gaoqiang* formula known as *ai zi qiang* 哀子腔. This performance formula requires the *bangqiang* off-stage chorus to sing the last three characters of a phrase while the actor or actress sings the first section. Thus, we can see in this phrase that the last three characters are in fact sung by the solo *lingqiang* in bar 13. The percussion which follows is also a set formula which is performed after the *ai zi qiang gaoqiang* formula.

#### Bars 14-18

The chorus, melodic and percussion ensembles dominate this section. The techniques of singing extended passages using non-lexical syllables serves to prolong the section and hence to convey more strongly the feelings of the character to the audience. Here, Chen expresses her wonderment at how this could have happened to them.

#### Bars 19-21

This ten character sentence is interspersed with two melodic ensemble entries of held chords to highlight Chen's anger at the old nun for separating the two lovers.

#### Bars 22-24

The *paiban* clapper entries for this phrase follow the seven character sentence of 3,4. 'Ah' in bar 23 may be considered as a non-lexical syllable and therefore not one of the seven characters. The trill on the *xiaogu* small drum and the chord held by the ensemble is to emphasise Chen's question and anticipated anxiety of when she will be able to see her lover once again. The extended melismatic passage in bar 24 with *dizi* flute accompaniment also tells us of Chen's longing and anguish.

#### Bars 25-27

Chen enters here accompanied by both the *paiban* clapper and the melodic ensemble. The solo *pipa* four stringed plucked lute is distinctly heard playing identical melody as sung by Chen in bars 26-27. Again we hear a drawn out melismatic vocal solo to heighten Chen's sad feelings. Sometimes such passages may be said to resemble crying or sobbing.

#### Bars 28-34

The solo *lingqiang* singer enters with *dizi* flute and melodic ensemble accompaniment. The drummer accompanies them on the *paiban* clapper and *xiaogu* small drum with a *xiao luo* small gong and *jiao zi* small cymbal entry at the beginning of bar 31 to emphasise Chen's love-sickness. The chorus joins her till the conclusion of this section. From bar 33 percussion is heard more prominently in bars 33 and 34 to accompany Chen's and the old boatman's dance movements and dialogue. The melodic ensemble also play short ascending motives to accompany their actions. The percussion effectively changes the atmosphere from a melancholic, pensive scenario to a brighter, light-hearted setting.

#### Dialogue 2/Instrumental 1 & Dialogue 3

##### Bars 1-8

This instrumental interlude sets the atmosphere for the second dialogue section (see Transcription Dialogue 2). It also accompanies the graceful dance movements performed by Chen and the old boatman which creates the action of sailing a boat on the waters of Sichuan. This section is repeated for the duration of the dialogue and depends on the timing of the actor and actress. The duration of this type of music, that is, music to accompany action and/or dialogue is not fixed. The accompaniment may be stopped at any point in the musical phrase. Therefore, the drummer must listen carefully and conduct the musicians to stop at the appropriate moment.

##### Bars 9-11

This features three different percussion patterns performed in succession, each in their complete form. They accompany three individual actions enacted by Chen and the old boatman to convey contrasting situations on the boat. In the first situation, the quick beats

played by the *da luo* big gong and *da bo* big cymbal leads the boat into fast-moving water. In the second situation, the three beat pattern punctuates the emphatic sways on the boat as they encounter rougher water. In the third situation, the first pattern is repeated to accompany their swift movement along the water. Once these actions have been completed, the music returns to the *adagio* tempo in bar 1. This instrumental passage is used as a backdrop for the third and final dialogue section (see Dialogue 3). It also acts as a prelude to the following section. The trill on the *da luo* big gong confirms the boatman's warning of a big wave.

## Section 6

### Bars 1-9

The drummer conducts the slow and rather restrained percussion introduction in the first three bars. They are joined by the melodic ensemble in bar 4 with an ascending motive. The high-pitched trill heard on the *dizi* flute in bars 5 and 6 may be said to mimic the bird cries of the mandarin ducks pointed out by the old boatman in the preceding dialogue section. Mandarin ducks mate for life and symbolise love in Chinese culture. Here, they might be said to also symbolise Chen and Pan's friendship.

### Bars 10-30

This solo by Chen is rhythmical and is in duple 2/4 time. It is accompanied by the *paiban* clapper strokes on the strong beat of each bar and the melodic ensemble. The melody is flowing and bright and keeps to the higher registers of the scale as Chen lovingly describes the happy life of the mandarin ducks, free from the social restraints which she herself is subjected. The climb to the high G in bar 30 on the word 'fly' suggests the ducks soaring high in the sky.

### Bars 31-35

This melody played by the melodic ensemble and which was first heard in the introduction (bars 5-9) is reiterated here. Again the trills on the *dizi* flute implies the ducks in flight and their freedom. Chen also performs some dance movements to depict a bird flying at the same time we hear high-pitched trills on the *dizi* flute.

### Bars 36-62

The *paiban* clapper continues to provide a steady beat until the end of Chen's solo as she expounds her love for Pan and compares the pair of them to the mandarin ducks. The final bar (bar 62) of her solo is sung in free time to exemplify the freedom and carefree lives of the mandarin ducks and a lifestyle which is beyond her reach.

### Bars 63-72

The chorus enters strongly to conclude this section, voicing Chen's determination never to part from Pan in the same way the mandarin ducks remain together for their whole lifetime. The *xiaogu* small drum and *paiban* clapper provide a simple rhythmic accompaniment together with the melodic ensemble doubling the chorus' part.

### Section 7

A shorter version of this song was first sung by the old boatman in Section 3 bars 14-32. However, here it is sung by the *bangqiang* off-stage singer. The music and vocals function as accompaniment to the vigorous movements on stage. The boat has again entered a fast-moving section of the river and hence the old boatman must work harder. Therefore the labour songs of Sichuan's boatmen seem aptly suitable accompaniment. Bar 9 is repeated to accompany the repetitive rowing movements by the old boatman. The metre changes in bar 10 after we hear the old boatman inform Chen that he has Pan's boat in sight. During the following eight bar instrumental interlude in which the boat travels a great distance, the absence of the vocals suggests the old boatman is concentrating on rowing the boat and the exertion of energy prevents him from singing. In fact, the sighting has given the old boatman a sudden burst of energy in the pursuit of Pan. The music builds up in intensity to enhance the sense of urgency. It is momentarily relaxed with the pause in bar 17, but revitalised in bar 18. This section proceeds in the same way as bars 1-9 of this section functioning as musical accompaniment for the stage action. The atmosphere builds up in excitement again to climax at bar 26 when the old boatman releases his energy by pausing on the high E. The final nine bars suggests that they have finally caught up with Pan. The whole opera concludes with the

sigh of relief as portrayed by the extended minim notes in the final bar played by the melodic ensemble.



## GLOSSARY OF IMPORTANT TERMS

<u>Chinese Terms in Pinyin</u>	<u>Chinese Characters</u>	<u>English Translation</u>
<i>Chuanju</i>	川剧	Sichuan Opera
<i>gushi</i>	鼓师	drummer
<i>xiaogu</i>	小鼓	small drum
<i>ban</i>	板	clapper
<i>xiao luo</i>	小锣	small gong
<i>jiao zi</i>	铙子	small cymbals
<i>ma luo</i>	马锣	high-pitched small gong
<i>da luo</i>	大锣	big gong
<i>da bo</i>	大钹	big cymbals
<i>tanggu</i>	堂鼓	barrel-shaped drum
<i>dizi</i>	笛子	transverse flute
<i>suona</i>	唢呐	oboe
<i>huqin</i>	胡琴	two-stringed bowed lute
<i>gai banzi</i>	盖板子	two-stringed bowed lute
<i>gaoqiang</i>	高腔	five singing styles heard in Sichuan opera
<i>kunqiang</i>	昆腔	
<i>huqin</i>	胡琴	
<i>tanxi</i>	弹戏	
<i>dengxi</i>	灯戏	
<i>xiaoda</i>	小打	`little hit' percussion
<i>wenchang</i>	文场	`civil' percussion
<i>wuchang</i>	武场	`military' percussion
<i>shangshou</i>	上手	principal player
<i>xiashou</i>	下手	second player
<i>miaoyu</i>	庙宇	temple
<i>chayuan</i>	茶院	teahouse

<i>xiyuan</i>	戏院	theatre
<i>wannian tai</i>	万年台	temple stage for Chuanju performances
<i>wanyou</i>	玩友	concert performance of Sichuan opera at teahouses
<i>xi banzi</i>	戏班子	Sichuan opera troupes
<i>bangqiang</i>	帮腔	off-stage chorus heard in <i>gaoqiang</i> operas
<i>lingqiang</i>	领腔	solo off-stage chorus part of <i>bangqiang</i>
<i>Qiu Jiang</i>	秋江	'River in Autumn' Chuanju opera excerpt title

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