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XIQU LIANGZHE BY WENJING GUO:
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A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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This document is dedicated to my parents Cunyi Yuan (袁存意) and Zhongli Sun (孙忠莉). Their love, support, kindness and encouragement carried me through this process for many years. No words can be beyond this.

With all my love, this is for you...

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Abstract

This document focuses on studying the work *Xiqu Liangzhe for Solo Viola* by Wenjing Guo and draws connections between a traditional Chinese musical style known as *xiqu* (Chinese Opera) and a Western musical instrument, the viola. Specifically, this study discusses both the inherent challenges and possible solutions involved in expressing the traditional Chinese musical elements found in *Xiqu Liangzhe* through the medium of the unaccompanied solo viola. Background information about the traditional Chinese musical styles and the techniques of different instrumental performance will be presented. This document also discusses the translation of playing techniques from traditional Chinese instruments to the viola. Lastly, a performer's analysis of the work will address the issues of technical execution and stylistically informed interpretation.

Chapter I: Introduction to the Study

Purpose of the Study

The fundamental purpose of this study is to introduce the work, *Xiqu Liangzhe*, to violists as well as to the musical public on an international scale. Because this work is virtually unknown outside of China and its recognition is limited even within China, this study provides background information about the music of traditional *xiqu* (Chinese Opera), and then uses this information as a basis for explaining the meanings and characteristics of elements from *xiqu* found in *Xiqu Liangzhe*. Also, the study documents the origins of this work, and provides background information about the circumstances of its creation and the factors that contributed to the composer's artistic concept for this piece. Among the chief practical purposes of the study is to provide an analysis of the work from the standpoints of form, style and technique. It also presents a performer's analysis of the work's inherent performance practice issues and offer to violists and viola teachers a variety of possible solutions and practical insights for the performance of the work. Additionally, this study offers the author's assessment of this work's value and significance as an addition to the solo viola repertoire.

Need for the Study

The study is needed because no in-depth performer's analysis of this work currently exists. Also, very little scholarship currently exists focusing on original music for viola as a solo instrument by composers in China.¹ Similarly, very little scholarship exists addressing the issues of translating the performing techniques and styles of traditional Chinese instruments to those of western classical string instruments, including the viola, and a similar lack of scholarship regarding the transcription of the stylistic elements of traditional *xiqu* music, especially its vocal elements for successful performance on Western instruments such as the viola.² Lastly, given the limited scope of the solo viola repertoire as compared with that of other string instruments such as the violin and cello, more scholarship is needed to promote greater awareness and understanding of new and unique works for solo viola such as this, and to foster appreciation of the value of this music and of its potential contribution to the musical performance field internationally, as well as in China.

¹ Changhai Wang, interview by author, May 21, 2017, Beijing, China.

² Ibid.

Methodology

To provide a theoretical scaffolding for the methodology of this document, the author utilized elements of qualitative methods. Facets of grounded theory (GT) and hermeneutics were applied in the interview process and the engagement with the musical score. Aspects of grounded theory used included the essential concept of interviewing the composer and the four professional musicians within their conservatory and school of music environments, which is where their normal music making, and compositional processes take place. Another aspect of grounded theory that is applicable to this study is that GT allows for the emergence of themes from the data gathered. By using this element of grounded theory as an analytical strategy, the author was able to identify several themes that have a direct bearing upon the compositional elements of Guo's piece

Hermeneutics affords a scaffold for perception, and its method is entrenched in the study of texts. Hermeneutics may be represented as the progression of understanding the philosophy of interpretation from a human perspective; interpretation is a universal occupation, emerging whenever individuals desire to comprehend whatever they consider significant.^{3 4 5}

³ Catherine A. Chesla, "Hermeneutic Phenomenology: An Approach to Understanding Families," *Journal of Family Nursing* 1, no. 1 (1995): , doi:10.1177/107484079500100105.

⁴ Jean Grondin, *Introduction to Philosophical Hermeneutics* (Philadelphia: University of Pennsylvania Pr., 2012).

⁵ C. Mantzavinos, *Stanford Encyclopedia of Philosophy*, ed. Edward N. Zalta, s.v. "Hermeneutics," 2016, , accessed April 8, 2018, <https://plato.stanford.edu/archives/win2016/entries/hermeneutics/>.

Gadamer identified that an individual cultivates a perception of a text only when conception of questions emerges first.⁶ The interviews and the musical score provided insights regarding the cultural nuances that inform Guo's composition. Additional resources in the form of scholarly books and articles, in Chinese and English, were located and used to support the development of the knowledge in this document by providing the literature review. In addition, the perceptions and processes of the author inform the performance practice portion of this study based on her professional and academic experiences with Chinese cultural music and western viola music and performance techniques.

In the process of gathering data for this research document, the author conducted live audio-recorded interviews to collect data from four professional musicians (practitioners) who have a wide-ranging knowledge of Chinese Opera. The fifth individual to be interviewed was the composer. The interview questions with the practitioners were open-ended⁷ and used a constant comparative approach⁸ to allow for the participants to discuss Chinese Opera artistic components from their personal perspectives. The composer was interviewed using same open-ended and constant comparative methodology to elucidate his

⁶ Hans-Georg Gadamer, *Truth and Method*, trans. Garrett Barden and John Cumming (New York, NY: Seabury Press, 1975).

⁷ Daniel W. Turner, III, "Qualitative Interview Design: A Practical Guide for Novice Investigators," *The Qualitative Report* 15, no. 3 (2010): <https://nsuworks.nova.edu/cgi/viewcontent.cgi?referer=https://scholar.google.com/&httpsredir=1&article=1178&context=tqr>.

⁸ Barney G. Glaser, "The Constant Comparative Method of Qualitative Analysis," *Social Problems* 12, no. 4 (1965): , doi:10.1525/sp.1965.12.4.03a00070.

compositional process, his selection of viola as a solo instrument, and how his cultural and historical awareness informed his musical choices.

Overview of the Document

This document consists of seven chapters. Chapter I consists of an introduction to the study, explaining the purpose of the study, the need for the study, describing its methodology, and providing an overview of its organization and a review of the existing literature relating to its topic. Chapter II consists mainly of an introduction and description of *Xiqu Liangzhe*. Information about the composition's origins and the translation of its titles are included. This chapter also discusses the current state of the existing solo viola repertoire by composers in China and provides commentary on the uniqueness and originality of *Xiqu Liangzhe* as the only unaccompanied viola work by a composer in China that is currently known to exist, as far as the author's research into the genre could discover. In fact, there are only a few works of any genre composed in China that feature the viola as a solo instrument. Although there are some transcriptions for viola of preexisting works which have been arranged by Chinese musicians, these works were still originally composed for other instruments.

The next chapter, Chapter III, discusses the historical background of the work and the cultural traditions that influenced it. In particular, brief histories of both *Chuanju* and *Jingju* (Sichuan Opera and Peking Opera) and their evolution

and establishment as prominent genres of musical theater in China are provided. In addition, the historical context and the cultural significance of the two central human characters portrayed by the music of *Xiqu Liangzhe* are explained. The author briefly discusses the prevalence and significance of these two types of stock operatic characters within their respective regional operatic traditions.

Chapter IV considers the stylistic elements in the music which are directly derived from *xiqu*. It focuses on how details are carefully presented in the music to convey various dramatic gestures, effects, actions and moods that are characteristic of the original operatic genre. For example, a particular melodic/rhythmic motive heard at the beginning of *Chuanju Qingyi* imitates the musical figure used in the opera to announce the onstage entrance of a *qingyi* character, providing a repetitive gesture of introduction as she walks to the forefront of the stage in preparation for her vocal solo.

In this chapter, musical examples from the manuscript of the work are incorporated within the text to illustrate some of the stylistic features that are derived from authentic *xiqu*. For example, the melodic lines or phrases are often designed to fit a pattern of seven syllables. Musical examples are also provided to illustrate traditional Chinese music notation, i.e. 1=do, 2=re etc. The Chinese pentatonic scales are explained as well.

Chapter V presents a detailed analysis of the work with respect to its form, melody, rhythm, and harmony in both pieces.

Chapter VI considers the translation of playing techniques from traditional Chinese instruments to the viola. To understand these playing techniques one must have some knowledge of traditional Chinese instruments. Therefore, several traditional Chinese instruments are introduced, including some rare ones which are too local in the geographic scope of their usage to be known broadly in China. Then, the viola performance techniques that imitate these local Chinese instruments are discussed.

The last chapter, Chapter VII, addresses the issues of performance practice in *Xiqu Liangzhe*, both in terms of technical execution and of stylistically informed interpretation. The viola playing techniques involved are discussed in detail in this chapter, which offers numerous specific recommendations to violists toward the achievement of a successful and effective realization of the work in performance. Both right-hand and left-hand techniques inherent in the work are considered, separately and in combination with each other, with consistent focus on the central aim of reproducing as faithfully as possible the authentic style of Chinese *xiqu*.

Literature Review

There are only three sources that can be found which specifically discuss or refer to *Xiqu Liangzhe*, and all of them are in Chinese. These include one doctoral dissertation which focuses on *Xiqu Liangzhe* as its central topic. This

dissertation, written by Jianming Qian⁹ and entitled “*A Harmonious Combination of Chinese and Western: Conceptualizing Aspects of Composition in Xiqu Liangzhe*,”¹⁰ discusses the psychological impact of a limited selection of musical materials in *Xiqu Liangzhe*. Qian lists four short excerpts from the two pieces and explains the personal feelings or personal images conjured by the music. For example, Qian describes a theme in the first piece as having a sad feeling, because the melodic line moves slowly, with occasional half-step grace notes, creating a “sighing” feeling. As a second example, he cites a phrase that starts in one line and gradually splits up into two lines, as the range between two lines gets wider and wider. Qian interprets this melodic movement as representing a picture of the central south Chinese geographical landscape with high mountains and deep flowing water.

In his dissertation, Qian also provides a table of the structural design of *Xiqu Liangzhe*. He additionally points out some other features of the music that can be readily observed by direct examination of the score, such as indications of meter, articulation, as well as expressive markings such as “mysterious” and “bright” (notated in Chinese script). Qian’s dissertation provides a number of valuable analytical insights that are helpful in forming an understanding of the

⁹ Jianming Qian is a viola professor at Nanjing University of the Arts. He also was one of the judges of the International Viola Competition of the Central Conservatory of Music in 2007.

¹⁰ Jianming Qian, (钱建明), “中西合璧， 谐韵回想： 中提琴独奏《戏曲两折》创作思维。” [A Harmonious Combination of Chinese and Western: Conceptualizing Aspects of Composition in *Xiqu Liangzhe*] *People’s Music* 5 (Spring, 2008). http://musicology.cn/papers/papers_6510.html.

work, and these insights have contributed in a limited way to the more extensive and detailed analysis undertaken by the author as part of this study.

Besides Qian's dissertation, there is one article which mentions *Xiqu Liangzhe*. It is written by Luxin An¹¹, and entitled "*Distinctiveness and Nonconformity: Discussing the Special Qualities of the Compositions of Wenjing Guo.*"¹² In this article, An cites *Xiqu Liangzhe* as an example of Guo's work. In the space of a single paragraph, he briefly describes the work by pointing out the main sections of its formal structure, and for each section identifying one or two of its most prominent elements and the emotional characters he feels are associated with them.

An interview that mentions *Xiqu Liangzhe* also can be found in an article entitled "*Changhai Wang – Infinite Beauty of The Viola.*"¹³ In the interview, Changhai Wang¹⁴ states his view that *Xiqu Liangzhe* is well written for the viola, and that the work also succeeds in effectively conveying the true style and quality

¹¹Luxin An is an associate professor and the chair of composition at Minzu University of China.

¹²Luxin An (安鲁新), "不拘一格, 张扬个性: 轮郭文景音乐创作特点." [Distinctiveness and Nonconformity: Discussing the Special Qualities of the Compositions of Wenjing Guo] *Musical Works 2* (Spring, 2013):13-15.

¹³Hongmin Li (李红敏), "王昌海: 至美中提琴." [Changhai Wang: Infinite Beauty of The Viola] *Musical Space 7* (Spring, 2013): 26-29.

¹⁴Changhai Wang (王昌海) currently is a viola professor at the Central Conservatory in Beijing, China.

of the traditional *xiqu* music on which it is based. Beyond this, the interview does not contain any additional information or commentary about the work.

In addition to these three sources, a considerable amount of general information is currently available. Materials that provide general or specific information about Chinese Opera have become more and more publicly available in recent years. Many literary works about Chinese composers describe how their compositions often involve various Chinese ethnic cultures, traditions and regional geographic references. Additional commentary about musical works that incorporate elements of Chinese Opera can be found in essays, dissertations, books, articles, magazines, audio recordings and videos. Even though most of them are in Chinese, some English resources have been produced as well. Moreover, some literary sources dealing with Chinese Opera have been produced in both Chinese and English versions.

Many sources of information about Chinese Opera are written in Chinese, and some are hard to find because they are local and rare. *Jingju – Such Beauty*¹⁵ written by Ruoheng Mei is a book that talks about general ideas of *jingju* with color illustrations and photographs provided. The book *Chuanju*¹⁶ by Jianhua Du and Ding’ou Wang is a book that belongs to the series entitled *Chinese Intangible*

¹⁵ Ruoheng Mei (梅若衡), *京剧原来如此美丽* [*Jingju Such Beauty*] (Beijing: CITIC Publishing Group, 2017).

¹⁶ Jianhua Du and Ding’ou Wang (杜建华 王定欧), *川剧* [*Chuanju*] (Beijing: Culture Art Publishing House, 2011).

Cultural Heritage Books. This book provides general information about *chuanju*, broadly covering such aspects as its history, performance styles in different regions, stage art and singing style etc. Another book about *chuanju*, entitled *Chuanju Jing Cui*, focuses on its most essential aspects such as stage design, dramatic techniques, etc. It also provides a list of the most famous works in the *chuanju* genre. *Discussion of the Art of Chinese Suona*¹⁷ by Yong Liu is a book from the series entitled *Doctoral Dissertations in Music*.

The *suona* is a traditional Chinese brass instrument, somewhat similar to a trumpet, which is frequently used in Chinese Opera. *Peking Opera Knowledge and Appreciation*¹⁸ is a textbook for fine arts appreciation classes in public universities within China. In this book, many important aspects of Peking Opera including dramatic roles, performing styles and techniques, makeup, costumes, and musical instruments are well documented. *Jingju Percussion Performance Program: Technique and Practice*¹⁹ and *Jinghu: Basic Knowledge for Entrance Level*²⁰ are two pedagogical books dealing with the techniques of instruments in a

¹⁷Yong Liu (刘勇), *中国唢呐艺术研究—音乐博士学位论文系列* [Analysis the Art of Chinese *Suona*: Doctoral Dissertations in Music] (Shanghai: Shanghai Conservatory of Music Press, 2005).

¹⁸Ruihong Cai (蔡瑞鸿), *京剧知识与欣赏* [Peking Opera Knowledge and Appreciation] (Tianjin: Tianjin University Press, 2009).

¹⁹Wenyi Mu (穆文义), *京剧打击乐演奏教程：技巧与练习* [*Jingju Percussion Performance Program: Technique and Practice*] (Beijing: People's Music Publishing House, 2007).

²⁰Xiande Meng (孟宪德), *京胡：入门基础教程* [*Jinghu: Basic Knowledge for Entrance Level*] (Beijing: Modern Publishing House, 2013).

traditional *jingju* ensemble. The *jinghu* is a type of traditional Chinese string instrument, primarily used as part of instrumental ensemble in *jingju*.

No English-language resource can be found that contains any reference to *Xiqu Liangzhe*, but related information can be found in the *Garland Encyclopedia of World Music Volume 7: East Asia: China, Japan, and Korea*.²¹ *Peking Opera*²² in the *Images of Asia Series* and *Beijing Opera Costumes*²³ are two books that provide basic information about Peking Opera with some pictures showing the costumes of different characters²⁴. There are some resources about *Chuanju* as well. Two articles both entitled “*Chuanju*” appear in *The Cambridge Guide to Theatre*²⁵ and *The Oxford Companion to Theatre and Performance*²⁶.

²¹ Robert C. Provine, Yosihiko Tokumaru, and J. Lawrence Witzleben, eds., *Garland encyclopedia of world music*, vol 7, *East Asia: China, Japan, and Korea* (New York: Routledge, 2002), 175-288.

²² Colin Mackerras, *Peking Opera* (New York: Oxford University Press, 1997).

²³ Bonds.

²⁴ Incidentally, this author’s use of the phrase “Beijing Opera” refers to exactly the same musical genre as that which is English is normally called “Peking Opera”.

²⁵ Martin Banham, *The Cambridge Guide to Theatre* (Cambridge: Cambridge University Press, 1995): 213.

²⁶ Dennis Kennedy ed., *The Oxford Encyclopedia of Theatre and Performance* (Oxford: Oxford University Press, 2005).

Chapter II: Origins of *Xiqu Liangzhe*

Background and Origins of the Work

Xiqu Liangzhe for Solo Viola is a work consisting of two pieces for unaccompanied viola by the Chinese composer Wenjing Guo²⁷ (b. 1956). This work was composed in 2006 for the Viola Competition of the Central Conservatory of Music, which took place in Beijing as part of the Conservatory's Viola Festival in 2007. As the required performance work of the final round of the competition, this newly-created work represented contemporary classical composition in China and immediately earned public attention.

There are three versions of this composition. The first version was composed in 1986, and is entitled *Concerto for Violin Solo, Band, Percussion and Contrabasses*. This violin concerto has four movements; *Lento*, *Allegretto*, *Grave* and *Presto*. The subject of this document, *Xiqu Liangzhe for Solo Viola* (2006), is the second version of the work and is a transcription of the first version. Its two component pieces correspond to the third and fourth movements of the original work. The third version is entitled *She Xi: Concerto for Violin and Orchestra*. This version, written in 2013, is a transcription based on *Xiqu Liangzhe*, the

²⁷Wenjing Guo (郭文景) currently is a composition professor at the Central Conservatory of Music in Beijing, China.

second version, although the descriptive titles of the two pieces have been omitted and replaced with traditional western tempo markings.

Translation and Explanation of the Titles

The work's title, *Xiqu Liangzhe* (as notated in standard Chinese pinyin, or Romanized Chinese) essentially means "Two Pieces of Chinese Opera." *Xiqu*, in English, translates as "Chinese Opera." *Liang* is the number "two," and *zhe* normally refers to the verb "fold," in this context indicating a relationship of connection between distinct components. Thus, *Xiqu Liangzhe* may be more exactly translated as 'two connected pieces containing Chinese operatic elements.'

The first of these two pieces is called *Chuanju Qingyi*. The word *chuanju* contains two separate Mandarin base words in *chuan* and *ju*. *Chuan* normally refers to "Sichuan Province," which is located in the southwest of mainland China. *Ju* means "show" in Chinese; it mainly refers to musical shows. Combined into *chuanju*, the new composite word thus means "Sichuan musical shows;" it normally refers to Sichuan Opera, which is a type of musical/theatrical show originally produced in this region. *Qingyi* also combines two Chinese words: *Qing* and *Yi*. *Qing* is the color of twilight sky, identified as "dark blue" or "greenish blue." *Yi* means "clothes." Combined into *qingyi*, the new composite word thus means "greenish-blue twilight-hued clothing." However, in the *xiqu* tradition, the

term *qingyi* takes a slightly different twist on the meaning and “refers to a social role for women, young to middle-aged, who have or have had high social status and dignity; the name comes from the garment worn by these characters when in destitute circumstances.”²⁸ The title of the first piece thus actually refers to the female character type known as *qingyi* in Sichuan Opera.²⁹

Similarly, the meaning of the second piece, *Jingju Wusheng*, also requires a somewhat detailed explanation. *Jingju* combines the two Chinese words *jing* and *ju*. *Ju* means a musical show, as already noted above. *Jing* is an abbreviation for “Beijing,” the Chinese national capital city located in northern China, and “Bei-jing” literally means “north-capital.” Thus, the composite word *Jingju* literally means “Beijing musical shows,” and normally refers to the type of show known in English as “Peking Opera.”³⁰ *Wusheng* contains the two words *wu* and *sheng*. *Wu*, by itself, refers to the martial art known as “wushu” or “kung fu.” *Sheng* normally refers to Chinese males. In the *xiqu* tradition, *wusheng* is used as the term for the archetypal male characters, i.e. warriors, whose principal function in the drama is to fight, whether for good or evil purposes. Thus, the full name of

²⁸Alexandra B. Bonds, *Beijing Opera Costumes: The Visual Communication of Character and Culture* (Honolulu: University of Hawai’i Press, 2008), 331.

²⁹ Wenjing Guo, interview by author, May 10, 2017, Beijing, China.

³⁰ Beijing was originally referred to as “Peking” in English, stemming from a former period of dominant British influence on global diplomacy and cartography, and the name still survives for certain institutions and cultural references.

the second piece, *Jingju Wusheng*, refers to the traditionally martial male roles in Peking Opera.³¹

Compositions and Arrangements by Chinese Musicians

Substantial amounts of art music composed by Chinese composers have become more and more popular nowadays. Many of them are composed for western instruments, such as piano, violin, and cello. Many of them utilize Chinese musical elements as the basis of the ideas for the compositions. *Yellow River Piano Concerto*, originally composed as *Yellow River Cantata* by Sinn Sing Hoi in 1933, is one of the earliest examples in piano compositions in a western style. Another piano concerto, titled *The Fire*, written for pianist Lang Lang, was commissioned by the New York Philharmonic and composed by Dun Tan in 2008. Sicong Ma's three works entitled *Nostalgia*, *Tibet Tone Poem*, and *Madrigal* are often considered 'must learn' violin works. Ma was a Chinese violinist, violist, and composer who was referred to in China as "The King of Violinists." The *Butterfly Lovers Violin Concerto*, composed by Zhanhao He and Gang Chen in 1959, is another popular classical orchestra work based on Chinese fiction elements. *Crouching Tiger Concerto*, for cello and chamber orchestra, was composed by Dun Tan in 2000, and his *The Map*, for cello, video and orchestra

³¹ Bian Yi, *The Cream of Chinese Culture: Peking Opera* (Beijing: Foreign Languages Press, 2005).

was premiered and commissioned by the Boston Symphony Orchestra with Yo-Yo Ma. These two works are notable examples written for cello.

However, with so many great works presented, viola works composed by Chinese composers are very limited. There are some works arranged by Chinese viola professors who formerly or currently teach at conservatories or major universities in China. One is by Xidi Shen who is the viola professor at the Shanghai Conservatory of Music. Shen arranged a work called *Chinese Songs Collection for Viola*. Most of the songs in this collection were originally composed for other instruments, such as violin, *guzheng*, *erhu* and cello, then transcribed to viola. Only one song in this collection was originally composed for viola. *The Song of Prairie*, by Qingwu Guan, who was a viola professor of Shenyang Conservatory of Music. All the songs in this collection are based on Chinese culture and landscape elements. Changhai Wang, who is viola professor and currently teaches at Central Conservatory of China in Beijing, is very productive for arranging music for viola. He arranged *Six Cello Unaccompanied Solo Suites for Viola* by Johann Sebastian Bach and *24 Caprices for Viola* by Paganini.

In general, the viola does not have a large repertoire in comparison to the violin, cello and piano. This study aims to develop awareness of this composition, *Xiqu Liangzhe*, which stands out on its own as an unaccompanied viola solo and provides an opportunity to give a musical analysis and practical performance suggestions for this work.

Wenjing Guo's Perceptions of his Compositional Process

The primary concept of the composition by Wenjing Guo is “to come from and to go back to origins.”³² Wenjing Guo's hometown is in the Sichuan Province. In the interview, he mentioned that he likes to put the feelings of these scenic views into his music from the aspects of nature that he saw while he was growing up.³³ Sichuan Province's topography is comprised of mountains, hills, and rivers. This topography influenced many of the musical elements and the titles of Guo's composition: for example, *Chuan Ya Xuan Zang* (River Cliff Hanging), *Chou Kong Shan* (Hollow Mountain), and *Ri Yue Shan* (Sun Moon Mountain).³⁴

The contrast between high mountains and deep flowing water is evident in the composition that is discussed in this document. During the interview process, Guo provided a copy of his original impressions of the two movements. He specifically writes, “The movements in this piece should strongly contrast. One is dark and deep, another is light and shiny; one is about inhospitable mountains, the other one about a festive market. One is feminine, another is masculine. To say it

³² Luxin An (安鲁新), “不拘一格，张扬个性：轮郭文景音乐创作特点。” [Distinctiveness and Nonconformity: Discussing the Special Qualities of the Compositions of Wenjing Guo] *Musical Works 2* (Spring, 2013):13-15.

³³ Wenjing Guo, "Broken Silence," interview, *Docsonline*, April 3, 2011. Accessed Aug 8, 2017. <http://www.docsonline.tv/documentary/318>.

³⁴ An, 13.

in Chinese, one is *yin* and another is *yang*.”³⁵ Therefore, nature and his childhood memories shape the creative origin of Guo’s composition. It comes from his beginnings and is the foundation for this composition.

³⁵ Wenjing Guo, email message to author, May 10, 2017.

Chapter III: Historical and Cultural Background of Chinese Opera

Xiqu, or Chinese Opera, is one of the most important art forms in Chinese history.³⁶ This art form involves Chinese literature, music, dance, visual arts, and martial art. The origin of it starts in the very early 14th Century in the Song Dynasty.³⁷ *Xiqu* normally consists of four skills: singing, speaking, acting, and fighting. All the movements and lyrics for characters to sing and act were taught aurally in the beginning of the Chinese *xiqu* development.³⁸

Every individual musical pitch and every single acting movement have precise technical performance requirements. The direction in which the actors' eyes look, the degree of the turning of the body, the height of the arm, and the tension of the fingers in hand positions are all designed with specific detail and meaning in mind to express gradations of cultural meaning in the portrayal of the characters. Moreover, all of these movements require precise synchronization with the music.³⁹

³⁶ Paul Clark, *The Chinese Cultural Revolution: A History* (Cambridge: Cambridge University Press, 2008).

³⁷ Siu Wang-Ngai, Peter Lovrick, and Wang Siu, *Chinese Opera: Images and Stories* (Vancouver: UBC Press, 2007).

³⁸ Ibid.

³⁹ Ibid.

The size of the *xiqu* orchestra was very small initially and gradually expanded as the genre developed. Performances often featured local instruments, unique to that region's culture. Therefore, the orchestration may have been varied based on the needs of the show, such as size, stage display, and casts. Like actors memorizing a script, orchestra musicians were expected to perform without a score. Similarly, the instrumentalists were taught the musical elements of the score aurally.⁴⁰ This was not due to a lack of materials, but because the musicians needed to focus on the action onstage to respond and react precisely with the characters in a complex collaboration.⁴¹

Unlike Western opera, face painting or masks in Chinese Opera are commonly used. Different colors of facial paint represent various personalities or human emotions which help define the characters. Red symbolizes the brave and loyal; black represents characters who are fierce, honest, and impartial. Hence, *Wusheng* is often painted with a red or black face. White is for an older individual who has white hair, or someone crafty and villainous. Blue is for stubborn or steadfast characters, and green refers to violence and brutality. Gold and silver often present the mysterious or the supernatural such as spirit, ghosts, gods, etc.

⁴⁰ Guo, interview.

⁴¹ Wang-Ngai, Lovrick, and Siu.

Dan Schwartz says, “My first impression of Chinese opera is that it is incredibly colorful, the face painting with very traditional costuming is amazing.”⁴² ⁴³

Xiqu as a cultural form has many varieties. More than three hundred kinds of *xiqu* are found in the many regional and local cultures of China. *Jingju*, *yuju*, *Hebei bangzi*, *yueju* and many other forms are from northern China. *Jingju* is the most representative form from northern China. Cantonese opera, Shanghai opera, *kunqu*, *chuanju* and many more are from southern China. *Chuanju* is the most famous form of southern Chinese *xiqu*.⁴⁴

Brief History of Peking Opera

Peking Opera, or *Jingju*, is one of the most famous forms of Chinese Opera forms in *xiqu* and had a long evolution period.⁴⁵ *Huiju* (Anhui Opera) is the earliest form of *Jingju*.⁴⁶ During the Qing Dynasty (1636-1912), there were four Hui performance groups that were very famous in southern China.⁴⁷ Emperor

⁴² Dan Schwartz currently is professor of oboe at the University of Oklahoma, Norman, Oklahoma, US.

⁴³ Dan Schwartz, interview by author, March 8, 2018, Norman, Oklahoma.

⁴⁴ Ibid.

⁴⁵ Chengbei Xu, *Peking Opera* (Beijing: China Intercontinental Press, 2017).

⁴⁶ Yi.

⁴⁷ Yi, 3.

Qianlong (1711-1799) was very fond of *xiqu*, which encouraged the patronization and investment in performance groups to perform *xiqu* during the Emperor Qianlong's inspection tours of the nation.⁴⁸ In 1790, Beijing, as the capital, was involved in the preparation of the grand celebration of Emperor Qianlong's eightieth birthday. Jiang Heting, a very rich businessman, in the salt trade, brought a *xiqu* group, called the Sanqing Troup, to Beijing to perform as a gift for Emperor Qianlong's birthday; the result of this performance was that *huiju* became increasingly popular in Beijing.⁴⁹

During the following years in Beijing, *huiju* continued to evolve, absorbing many elements from regional Beijing music. By 1876, this type of *xiqu* became known as *jingju* and became a popular performing art which developed from the various regional influences to become one of the most admired forms in Chinese culture with several well-known companies which included: *Jingqiang* (local Beijing Opera), *Shanxi* Opera, *Kunqu* Opera, and *Hanju* Opera⁵⁰.

Jingju features four distinct role categories: *sheng*, *dan*, *jing*, and *chou*. *Sheng* signifies a male role, *dan* a female role, *jing* is a male role with a painted-face, and *chou* signifies a "ugly" character. Each of the four main roles can be further divided, providing more specific characteristics that more precisely

⁴⁸ Liyun Mo(莫丽云), *京剧* [Peking Opera] (Hefei: Huang Shan Shu She, 2015), 2.

⁴⁹ Mo 2015, 2-4.

⁵⁰ Mo, 1.

describe the characters in a *xiqu* work.⁵¹ In the *sheng* category, there are various roles, such as *xiaosheng* (young male role), *laosheng* (old male role), and *wusheng* (martial role). In the *dan* category, the principal types are *qingyi* (female role who wears greenish-blue colored clothes), *huadan* (young female role), *laodan* (old female role), and both *wudan* and *daomadan* (both are martial female roles). *Jingju* also has different types of roles, such as *zhengjing* (positive male role), *fujing* (treacherous court official), and *wujing* (martial role with painted face). Lastly, *chou* is the comic type of male role. This role is typically classified as either a clever and funny or treacherous and cunning figure.⁵²

The two portraits in *Xiqu Liangzhe* are *qingyi* and *wusheng*. *Wusheng* is frequently featured in *jingju* as a prominent male role, and has as its main purpose the execution of acrobatic combat.⁵³ Because the *wusheng* character exhibits such energetic and dramatic activity, it is the ideal character to choose as the basis for a musical depiction that contrasts as strongly as possible with the gentle and restrained nature of the *qingyi* character. Similarly, *qingyi* is frequently featured as a prominent female role in various forms of *xiqu*, including both *jingju* and *chuanju*. Typically, *qingyi* characters are depicted as being “kind and demure, mostly dutiful wives and loving mothers, or chaste woman in ancient China”⁵⁴,

⁵¹ Yi.

⁵² Mo, 60.

⁵³ Mo, 34.

⁵⁴ *Ibid.*, 41.

but whose personal social circumstances (e.g. widowhood, spousal abandonment, protracted separation from children, or general isolation from family and other loved ones) leave them in a state of sadness, loneliness, or even desperation.⁵⁵ This melancholy and relatively passive emotional state makes the *qingyi* the perfect contrast to the assertiveness and exuberance of the *wusheng* character.

Brief History of Sichuan Opera

Chuanju is another of the most important traditional Chinese *xiqu* genres. At the beginning of the development of *chuanju*, there was a popular uprising against a corrupt official. Around 806 A.D. in the Sichuan region, Pi Liu, a court official in charge of this region, cheated the local population and unscrupulously levied an increased in the income tax. The people from Sichuan area felt overwhelmed which led local performers to create a show called *Pi Liu Ze Mai*, which exposed his corruption as part of the story. Because of the political situation at the time, though rehearsed and prepared, the show never made it to the stage, but it had a direct impact on the development of this regional style of Chinese Opera.⁵⁶

⁵⁵ This description of the *qingyi*, though not fully in agreement with that given in the quotation of Alexandra Bonds on p. 15, is preferred by the author, being based on her own personal experience in China and on her own traditional Chinese educational background.

⁵⁶ Guo, interview.

Another important aspect of *chuanju* happened around 923 A.D. in the late Tang Dynasty. An emperor called Xu Li was disengaged with the political environment and preferred to spend his time performing *chuanju*. He often performed with artists instead of meeting with the governmental officials. Therefore, the social status of the *chuanju* performing artists were highly elevated. The governmental officials were concerned about the favoritism shown to the art form and performers at the expense of the nation's economic well-being. A disturbance erupted in which Li was injured and died of his injuries.⁵⁷

From the Qing Dynasty, *chuanju* developed and expanded quickly. It absorbed many musical elements from other local *xiqu* styles to become a unique type of art form using Sichuan dialect, local dance, folk art and folk songs. Today, *chuanju* has come to be a very popular kind of Chinese *xiqu*, both internationally recognized and performed. This style of Chinese Opera, like *jingju*, utilizes Chinese literature, music, dance, visual art, and martial art. Speaking, singing, acting and fighting comprise the four basic skills in *chuanju* and are as precise in the characteristics of movement as *jingju*.⁵⁸

Historically, there were six distinct roles in *Chuanju*: *sheng* (male role), *dan* (female role), *jing* (painted male role), *mo* (male role with big beard), *chou*

⁵⁷ Guo, interview.

⁵⁸ Jianghua Du and Ding'ou Wang (杜建华 王定欧), *川剧* [*Chuanju*] (Beijing: Culture Art Publishing House, 2011),170.

(comical role), and *za* (minor character role).⁵⁹ Today, only five categories are recognized: *xiaosheng* (young male role), *xusheng* (old male role or beard role), *danjue* (female role), *hualian* (martial female role) and *choujue* (comical male role). Similarly to *jingju*, the five role categories can be further divided into specific characters in individual works. For example, the role *dan* may be subdivided into more special roles, such as *zhengdan* (virtuous female - *qingyi* is one type of *zhengdan*), *huadan* (young female), *guimendan* (mature and married female), *wudan* (martial female), *daomadan* (female warrior), and *wawadan* (young girl) etc.⁶⁰

⁵⁹ Du and Wang, 161-162.

⁶⁰ Du and Wang, 164-166.

Chapter IV: Stylistic Elements in the Music Derived from Chinese Opera

The history of music in China is more than 9000 years old. The earliest evidence of this fact was when a pipe instrument (a Chinese type of flute) carved from bone was found in Henan Province in the 1980's.⁶¹ This instrument (Figure 4.1), called Jiahu *gudi* (*gudi* means bone flute), is around 8700 years old.⁶² Confucius regarded music as a practice which teaches individuals self-control and aids in training students to learn how to be considerate.⁶³ As a result, music has had a rich cultural impact on life in China and is integral to the development of Chinese society throughout Chinese history.⁶⁴

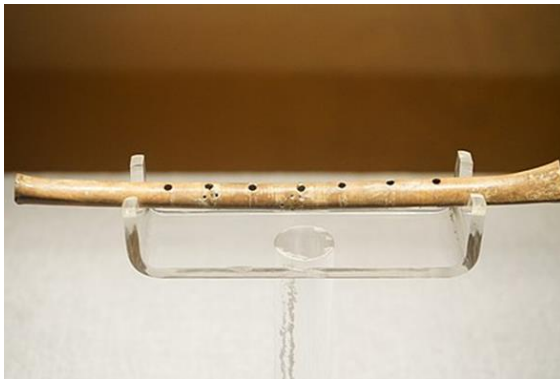
⁶¹ Xiangyang Zhang(张向阳), “贾湖骨笛:九千年的绝响。” [Jiahu *Gudi*: Nine Thousand Years Ringing] *Qilu Evening News*, July 23, 2012, accessed Jan 8, 2018, <http://www.chnmuseum.cn/tabid/1836/InfoID/83391/frtid/111/Default.aspx>.

⁶² Hong Li (李宏), “贾湖揭秘。” [Jiahu's secret] *Weekly Section, Henan Museum*, accessed Mar 2, 2018, http://www.chnmus.net/dcjp/node_6613.htm.

⁶³ Anonymous, “孔子音乐思想的精神涵化。” [The Spiritual Appreciation of Confucius' Music Thought] *China Mental Education Network*, August 1, 2011, accessed Jan 20, 2018, <http://www.xinli110.com/xxlp/rbzy/xglw/201108/243534.html>.

⁶⁴ *Ibid.*

Figure 4.1: *Jiahu gudi* (贾湖骨笛).⁶⁵



A Brief History of Traditional Chinese Music Manuscript Notation

With the growth of musical culture in ancient China, music notation changed through the years.⁶⁶ In the Han Dynasty, (206 BC–220 A.D.), *gu pu* (notation for drum) was formed with circle and square symbols, as shown in the Figure 4.2. From this time forward, percussion began to take on a primary role in traditional Chinese music.

⁶⁵ Image is from Wikipedia, created on Jan 5, 2018. This *bone flute* is on display at the Henan Museum. Accessed on Feb 12, 2018. It is available at [https://en.wikipedia.org/wiki/Gudi_\(instrument\)](https://en.wikipedia.org/wiki/Gudi_(instrument)).

⁶⁶ Yaohua Wang (王耀华), *中国传统音乐乐谱学* [Chinese Traditional Manuscript Study] (Fuzhou: Fujian Education Publishing House, 2006), 31.

Figure 4.2: *Gu pu* from *Chinese Traditional Manuscript Study*.⁶⁷



Guqin (Figure 4.4) is probably the earliest plucked stringed instrument in China, originating more than three thousand years ago.⁶⁸ The first time that *guqin* was mentioned is in Confucius's poem collections.⁶⁹ The earliest manuscript in China is for *guqin*, called the *zi pu*, which still exists today.⁷⁰ *Zi*, in Chinese, means word; *pu* means music manuscript. It is believed that one song was composed by Confucius since it was for *guqin*. This manuscript utilizes a style of notation that used Chinese words to explain the performing practice on the *guqin*. However, because the description is long and complex, the performer may not

⁶⁷ Ibid., 31.

⁶⁸ Yaohua Wang (王耀华) and Yaxiong Du (杜亚雄), *中国传统音乐概论* [General Study of Traditional Chinese Music] (Fuzhou: Fujian Education Publishing House, 1999), 21.

⁶⁹ Ibid., 21.

⁷⁰ Zhongliang Tong (童忠良), *中国传统乐学* [Chinese Traditional Musicology] (Fuzhou: Fujian Education Publishing House, 2004), 90.

fully understand the music, and may find it difficult to perform it accurately.⁷¹ See Figure 4.3 below.

Figure 4.3: *Zi pi* from *Chinese Traditional Musicology*.⁷²



Figure 4.4. *Guqin*.⁷³



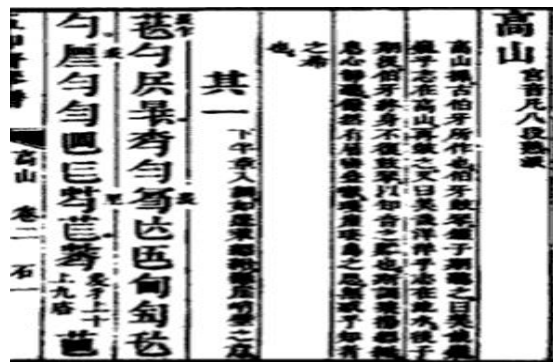
⁷¹ Ibid., 90.

⁷² Ibid., 90.

⁷³ Image is from Wikipedia, created on May 19, 2006. This *guqin* image was originally uploaded by Charlie Huang. Accessed on Mar 18, 2018. It is available at <https://en.wikipedia.org/wiki/Guqin>.

The difficulty to understand this style of notation from the *zi pu* (Figure 4.5) gave rise to the idea of *jianzi pu* (simplified words in musical notation).⁷⁴ The simplified characters were created specifically for notating the direction of string plucking and the duration of the note. This system was started in the late period of the Tang Dynasty (618-907 A.D.) by Ruo Cao. It clarified the directions for plucking and unified the symbols for fingerings.⁷⁵

Figure 4.5 *Jian zi pu* from *Chinese Traditional Musicology*.⁷⁶



Gongche pu (Chart 4.1) is another early music notational system found in manuscripts from the Tang Dynasty (618-907 A.D.). It is recorded as the earliest music notation manuscript in the world.⁷⁷ Unlike earlier systems, Chinese characters are added to help the reader name each note. This type of music

⁷⁴ Tong, 91.

⁷⁵ Ibid., 92.

⁷⁶ Ibid., 92.

⁷⁷ Zhentao Zhang (张振涛), “工尺谱: 让传统音乐有“谱”可依。” [*Gongche Pu*: Allowing Music Depending on “Manuscript”] *Guangming Daily*, November 2, 2017, accessed Feb 20, 2018, http://cul.china.com.cn/2017-11/02/content_40056627.htm.

notation shows the pitch within a movable *do* system. It might be the earliest system that uses moveable *do*. The direction of the music notation moves from top to bottom and right to left. There is no notation for the length of each note, but there are symbols to clarify the strong or weak beat: “、” for strong beat, “.” for weak beat.⁷⁸ Figure 4.6 is an example of traditional *gongche pu*.⁷⁹

Chart 4. 1: *Gongche Pu*.

<i>Gongche pu</i>	上	尺	工	凡	六	五	乙
Solfège	<i>Dol</i>	<i>Re</i>	<i>Mi</i>	<i>Fa</i>	<i>Sol</i>	<i>La</i>	<i>Si</i>

Figure 4.6: Traditional *gongche pu* from *Chinese Traditional Musicology*.⁸⁰



⁷⁸ Tong, 77.

⁷⁹ Ibid., 74.

⁸⁰ Ibid., 74.

Jian pu is another kind of music notation which is still very popular and still often used in China. *Jian pu*, in English, is known as music notated by numbers. Likewise, with *gongche pu*, it also uses a movable *do* system (Figure 4.7). This system (Chart 4.2) uses the numbers 1-7 in ascending order of pitch. A more advanced system of *jian pu* allows the notation to be broader than one octave. If the note is in the higher octave, it will have a dot above the number; but, if the note is the octave lower, it will have the dot underneath the number. For example, the two dots in Figure 4.7 appearing above the number 1's on the fifth and the twelfth notes demonstrate the pitches (two C's) that are in a higher octave. A larger number of dots can also be seen in Figure 4.8.

Chart 4. 2: *Jian pu*.

<i>Jian pu</i>	1	2	3	4	5	6	7
Solfège	<i>Do</i>	<i>Re</i>	<i>Mi</i>	<i>Fa</i>	<i>Sol</i>	<i>La</i>	<i>Si</i>
Note	C	D	E	F	G	A	B

Figure 4.7: Example of first two phrases of *Jasmine Flower gongche pu* and *jian pu* from *Chinese Traditional Musicology*.⁸¹

工尺谱:	、	。	、	。	、	。	、	。	、	。		
	六	工六	五	仕五	六	六	六	工六	五	仕五	六	六
简谱:	<u>5</u>	<u>3 5</u>	<u>6</u>	<u>1 6</u>	5	-	<u>5</u>	<u>3 5</u>	<u>6</u>	<u>1 6</u>	5	-
	1.	好 一 朵 鲜	花,	好 一 朵 鲜	花。		2.	好 一 朵 茉 莉	花,	好 一 朵 茉 莉	花。	

During the Han Dynasty (206 B.C.–220 A.D.), composers started using the Chinese pentatonic scale with the new style of musical notation, which provided an organized system of pitches that became the first formal system of Chinese music.⁸² The traditional Chinese pentatonic, unlike the Western pentatonic, uses five Chinese symbols, “宫” (gōng), “商” (shāng), “角” (jué), “徵” (zhǐ), “羽” (yǔ) (Chart 4.3). Each Chinese character corresponds with the notes as *Do, Re, Mi, Sol, La*. To list them in numbered musical notation, they are 1-2-3-5-6.⁸³

In the Chinese pentatonic system, any note of a scale can be used as its starting pitch, which then determines the name or label of that scale (see Charts 4.3 and 4.4). The distance between every two notes is either a major second or a

⁸¹ Tong, 75.

⁸² Wang, 70.

⁸³ Wang, 77.

minor third. Also, between *gong* and *jué*, the interval is a major third. Therefore, by identifying the major third in the music, the note *gong* (*do*) can be identified.

Chart 4. 3: Chinese Pentatonic Structure.

Chinese name	gōng 宫	shāng 商	jué 角	zhǐ 徵	yǔ 羽
Note	C	D	E	G	A

Chart 4. 4: Chinese Pentatonic Scales.

Name of the Scale	The Order of the Notes	Numbered Notation
Gōng (宫) scale	C D E G A	1 2 3 5 6
Shāng(商) scale	D E G A C	2 3 5 6 1
Jué(角) scale	E G A C D	3 5 6 1 2
Zhǐ(徵) scale	G A C D E	5 6 1 2 3
Yǔ(羽) scale	A C D E G	6 1 2 3 5

An example of a Chinese song (Figure 4.8) composed in Chinese pentatonic is called 茉莉花 (*Jasmine Flower*). It is a folk song from Jiangsu Province and uses the pitches C, D, E, G, and A. In *jian pu*, this becomes 1-2-3-5-6. This is the typical Chinese pentatonic scale.

Figure 4.8: Chinese song *Jasmin Flower*.⁸⁴

茉莉花

中速优美地 江苏民歌

1=^bE (3 2 1 2. 3 | 5 6 1 6 5 | 5 2 3 5 3 2 | 1 2 1^b 1 |

2. 3 1 2 1 6 | 1 6 0) | 3 2 3 5 6 5 1 6 | 5 3 5 6 |

好好好 一朵茉莉花，
好好好 一朵茉莉花，
好好好 一朵茉莉花，

一朵茉莉花，
一朵茉莉花，
一朵茉莉花，

一朵茉莉花，
一朵茉莉花，
一朵茉莉花，

满园花开
满园花开
满园花开

香也香不过它，
香也香不过它，
香也香不过它，

我有我心采一朵朵
我有我心采一朵朵
我有我心采一朵朵

戴，戴，又怕怕看花人的笑
戴，戴，又怕怕看花人的笑
戴，戴，又怕怕看花人的笑

5 2 3 5 3 2 | 1 6 1 | 3 2 1 2. 3 | 5 6 1 6 5 |

2. 3 1 2 1 6 | 1 6 0) | 3 2 3 5 6 5 1 6 | 5 3 5 6 |

戴，戴，又怕怕看花人的笑
戴，戴，又怕怕看花人的笑
戴，戴，又怕怕看花人的笑

Chuanju Qingyi, the first piece in *Xiqu Liangzhe*, illustrates a modern-day usage of the cultural heritage of the Chinese pentatonic scale. In mm. 10-14 (Figure 4.1), the notes (in their order of appearance) are G, D, F, C, and B^b. In scale order, these would be B^b-C-D-F-G. Re-spelling the scale starting from the

⁸⁴ The source accessed on Jan 18, 2018. It is available from <http://www.zhaogepu.com/jianpu/111532.html>.

first note of the melody, this becomes G-B^b-C-D-F. Since the sequence of intervals formed by this order of pitches corresponds to the *yu* scale (6-1-2-3-5; see Chart 4.4), and since G, being the starting pitch of this scale, is designated as the *yu* (6) pitch, the scale is thus called the G-*yu* scale. The note B-natural, incidentally, is not a member of the scale, but functions as a brief and coloristic embellishing note to the scale note C, being used to slide into the C from below in the typical singing style of *xiqu*. In mm. 14-15 (Figure 4.9), there is another Chinese pentatonic scale which overlaps with the G-*yu* scale. The notes used in pitch order are G, D, C, A, and E; listing them in scale order, they are G-A-C-D-E. This note group fits the pattern of the *zhi* scale. It also starts with G; therefore, it is a G-*zhi* scale.

Figure 4.9: Mm. 10-15 of *Chuanju Qingyi*

The image shows two staves of musical notation. The top staff is labeled 'Viola' and contains measures 10 through 15. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts at measure 10 with a note G4, followed by B-flat4, C5, D5, and F5. A bracket above the first four notes is labeled 'G-yu'. The word 'cantabile' is written above the staff. The bottom staff is labeled 'Vla.' and contains measures 13 through 15. It also begins with a treble clef, a key signature of one flat, and a common time signature. The melody starts at measure 13 with a note G4, followed by A4, C5, D5, and E5. A bracket below the last four notes is labeled 'G-zhi'.

Evidence of Stylistic Elements in the Music Derived from Chinese Opera

The work of *Xiqu Liangzhe* presents many traditional stylistic elements of Chinese opera. This section discusses six of these elements as they relate to Guo's work. Firstly, *Liangxiang* means to strike a pose on the stage. It happens in the first piece *Chuanju Qingyi*. Often, before the *liangxiang*, there is an instrumental interlude to provide time for the character to walk to a spot on the stage to strike the stylized pose. These types of interludes are where percussion is most often utilized in the opera productions.⁸⁵ At the beginning of the piece, mm.1-9 (Figure 4.10), the percussive effect of pizzicato occurs many times.

Figure 4.10: Mm. 1-9 of *Chuanju Qingyi*.



Secondly, *Chuanju* has five different singing styles: *Gaoqiang*, *Kunqiang*, *Huqingqiang*, *Tanxi* and *Dengdiao*.⁸⁶ In *Tanxi*, there is a unique singing style called *Ku Qiang*. In English, it means “sad/crying melodic scale.” It always uses

⁸⁵ Du and Wang, 251.

⁸⁶ Du and Wang, 237.

the specific pitches G B^b C D F as the main notes.⁸⁷ *Chuanju Qingyi* also presents this scale in the vocal solo melodic line from mm.10-15. The *Ku Qiang*, at the same time, conforms with the Chinese inscription meaning “plaintively beautiful,” which appears at m. 10 (Figure 4.11).

Figure 4.11: *Ku Qiang* in *Chuanju Qingyi* mm. 10-15.



Thirdly, in the *chuanju* tradition, singing is often without instrumental accompaniment, which allows the singer to take many liberties in terms of ornamentation, timing, tempo, dynamics, etc.⁸⁸ The last word of each phrase often lasts longer in comparison with the preceding words. Guo follows this tradition in measure 15 of the following example by prolonging the note G.⁸⁹ The fermata gives the singer more time to freely interpret the required length for finishing a phrase. Guo indicated that he wants the performer to feel as free as the

⁸⁷ Yinkun Lu(路应昆), *高腔与川剧音乐* [[Music of Gaoqiang and Chuanju] (Beijing: People’s Music Publishing House, 2001), 199.

⁸⁸ Guo interview.

⁸⁹ Guo interview.

singer would in a *chuanju* performance.⁹⁰ Singers must have a stable technique to sustain the long notes with a smooth and delicate timbre. The violist must imitate the singer's technique, providing many small dynamic changes by controlling the right hand to sustain the held note.

A fourth element that Guo uses is the convention of dialogue between the instrumental ensemble and the vocal soloists within Chinese Opera. Mm. 1-23 illustrate the use of this procedure. Mm. 1-9 and mm. 16-19 are instrumental ensemble phrases. Mm. 10-15 and mm 20-23 are the solo singing melodic lines.

The fifth element, *huayin*, meaning slide or glissando in English, is another expressive element of Chinese Opera. It appears in both pieces from *Xiqu Liangzhe*, especially in the parts of *Chuanju Qingyi* that imitate vocal solos. From mm. 10-15, *huayin* appears several times (See Figure 4.11). Guo states, "*Huayin* is absolutely necessary in *chuanju* because of the solo singing. Since there is no accompaniment, all the details can be heard clearly... even a light breath."⁹¹ As Gregory Lee noted, "Glissando presents such traditional Chinese music taste. It applies in traditional Chinese instrument music too, I know that *erhu* is a good example."⁹²

⁹⁰ Guo interview.

⁹¹ Ibid.

⁹² Lee interview.

Lastly, the number 7 is often emphasized: seven words, seven characters or seven syllables, in traditional Chinese literature. A good example can be found in the book *Chinese Poetry: An Anthology of Major Modes and Genres* by Wai-lim Yip as editor and translator. It features a Chinese poem called *Night Rains: A Letter to Go North*, which was composed by Shang-yin Li during the Tang Dynasty (618-907 A.D). This poem describes the author's lonely feelings and the deep nostalgia for his family with the current environment, using phrases of questions and answers. Also, it imagines the joy of a reunion, despite this lonely night. The poem is in below figure 4.12: ⁹³

Figure 4.12: Chinese poem “Night Rains: A Letter to Go North”

君问归期未有期	You ask: when to return? Don't know when
巴山夜雨涨秋池	Pa Shan's night rains swell autumn pools
何当共剪西窗烛	When can we trim candles together at West Window
却话巴山夜雨时	And talk of Pa Shan, Pa Shan of night rains

Seven syllables often exist in the Chinese *xiqu* as well. The lyric from the scene called *Zhao Jun Goes Out to the Frontier* which is based on an historical story provides a good example. It is one of the famous traditional *Jingju* (Peking Opera) scenes. The story talks about how Zhaojun Wang was sent to marry the King of Xiongnu by the emperor of the Han for the peaceful relationship between

⁹³ Wai-lim Yip, ed., *Chinese Poetry: An Anthology of Major Modes and Genres* (London: Duke University Press, 1997), 243.

the Han and Xiongnu peoples. Some of the lyrics of the song are shown in Figure 4.13:⁹⁴

Figure 4.13: Lyric examples from “*Zhao Jun Goes Out to the Frontier*”

我今独抱琵琶望	I now have a lonely <i>pipa</i>
一阵阵胡茄声响	Bursts of the <i>huqie</i> sound
一缕缕荒烟迷惘	Smoke is flying about
我有未了心头愿	I have things in my heart that haven't been done
回首江山徒惜别	Looking back for my home country only with farewell
梦魂难望到家乡	Dream and soul are hard to go back home

The seven-syllable pattern also appears in *Xiqu Liangzhe*, especially in *Jingju Wusheng* in mm. 232-249, when the musical phrases succeed each other every two measures with the seven-syllable pattern created by the sequence of seven triplets in each phrase. Figure 4.14 shows two examples in mm. 232-249.

Figure 4.14: Seven-syllable phrase examples of *Jingju Wusheng*.



⁹⁴ Hongxiannü, singer, *Zhao Jun Goes Out to the Frontier: Hongxiannü Chang Qiang Yi Shu Jing Xuan*, Zhongguo Chang Pian Zong Gong Si Guangzhou Gong Si, 1988, CD.

Chapter V: Analysis of the Work

Structure and Content of the First Piece *Chuanju Qingyi*

Form

The form of the first piece, *Chuanju Qingyi*, is ternary, (A B A'). Section A begins in m.1 and ends in m. 23. It consists of two musical themes which converse with each other. One theme functions as the introduction. The introductory theme (from A) consists of two voices: 1) an upper voice with three descending notes with whole-step and minor-third intervals, then the fourth note moves higher; 2) the lower voice in the left hand is pizzicato. The other musical theme is a melodic line, which imitates a vocal melody in typical *chuanju* style. These introductory and melodic themes alternate twice in section A as if in conversation with one another.

Section B lasts from mm. 24-50. This section starts with introductory material from section A, but then it expands into new original material. Now the introductory theme (from A) has two voices for almost the entire section until it reaches the climax close to the end of this section in m. 50. It finishes with a wide-ranging descending scale down to the lowest D on the viola.

The third section (A'), starting in m. 51, echoes the A section and occasionally doubles the voices and juxtaposes both the introductory theme and

the melodic theme. A brief coda appears at the end of A' in m. 63. During the closing section, the introduction material is expanded rhythmically at a very soft dynamic until it fades to nothing.

Content in Form of Melody, Rhythm and Harmony

There are no time signatures in this piece. The quarter note is treated as the unit beat, and beats change variably. Melodic lines lie in a narrow range and most melodic intervals are smaller than a fifth. Two simultaneous melodic lines appear often, and *Chuanju Qingyi* explores the softer dynamics of the viola.

As mentioned earlier, the female character in *Chuanju Qingyi* is a lady who was regarded with high dignity. Often, a standard plot element is that this character is in socially adverse circumstances. The music in this first piece illustrates this *qingyi*'s plot situation by the use of slower tempo, muted dynamics, and narrow melodic range. The tempo is *Lento*, the emotion is sorrowful, and the energy is subdued. Next to the tempo marking are the Chinese characters for "night" and "melancholy." These indications help to guide the performer to prepare the emotion before producing the sound.

In the introduction, the dynamic level is very soft, *pianissimo*. Three notes in the upper voice D^b-C^b-A^b descend in the first measure, marked "*non vibrato*," to land on C in the second measure. The sustained C embodies the dark night and melancholy atmosphere. The left hand pizzicatos in the lower voice break the

quietness of the dark night. This particular motive is stated three times. The second and the third statements reiterate the same upper-voice pitches, but the second statement calls for artificial harmonic notes in a higher octave; the third statement does not use the harmonics on the descending notes but does land on a natural harmonic note G. During these changes in the upper voice, the lower voice remains constant with the pizzicato response. In a *chuanju* performance, this introductory theme, with its three statements, would provide time to set the stage for the *qingyi* to walk forward, set the mood and strike her pose. This repeated motive (between phrases representing vocal solos) returns in mm. 17-19.

When the vocal melodic line begins in m. 10, the word *cantabile* and the Chinese characters for “*plaintively beautiful*” are indicated above the vocal melody. *Cantabile* is an Italian word, meaning “songlike.” The melodic line is very smooth; small slides using grace notes or half steps help bring out the melody’s “sighing” quality. In mm. 10-13, two kinds of Chinese traditional musical elements are involved: firstly, the note-group known as *Ku Qiang*, and secondly, one of the five fundamental pentatonic scales. As mentioned earlier, in Chinese *xiqu*, *Ku Qiang* is a note-group that is known as “the crying mode” and which consists of the five notes G, B^b, C, D, and F. This 5-note group happens to exactly coincide with the Chinese pentatonic scale known as the G-*yu* scale (see Chart 4.4 above). Like the example given there, this scale has the fundamental (ascending) scale order 6-1-2-3-5, but is transposed to begin on the note G (corresponding to *yu*); thus, it is called the G-*yu* scale. This specific scale is used

throughout the whole passage in mm. 10-15. The distinction between *Ku Qiang* and the *G-yu* scale is that *Ku Qiang* is used only in very specific musical and expressive contexts. When *Ku Qiang* is used, the expressive character of the music by definition is always sad, melancholy or tragic. The five pitches are used melodically in such a way as to imitate the sound of crying or sighing, and always within the context of a relatively slow tempo. By contrast, the *G-yu* scale can be used in a much wider variety of expressive contexts and tempi. Instead, it can be presented within any musical situation, including any expressive mood and any tempo.

In the following two measures (mm. 14-15), *G-yu* ceases to be the operative pentatonic scale, and is instead succeeded by the *G-zhi* scale, whose fundamental pitch order is G-A-C-D-E, but the notes of which in this case appear in the order G, D, C, A, and E (Figure 5.1).

Figure 5.1: *Ku Qiang* and pentatonic *G-yu* and *G-zhi* scales in mm. 10-15 of

Chuanju Qingyi.



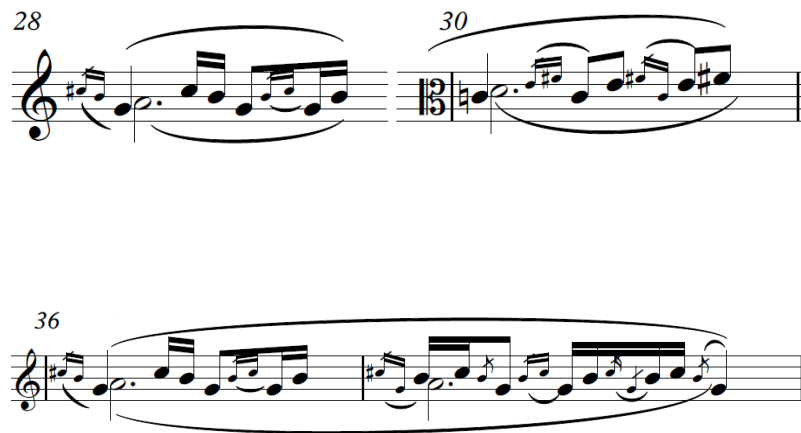
Section B (mm. 24-50) is largely developmental in nature, and is dominated by a two-voice texture (double-stopping for the viola). Two-voice passages imitating the two-pipe *shuangguan* are featured in mm. 28-31 and 36-39;

aside from these two phrases, the B-section concentrates entirely on subjecting the introductory theme from mm. 1-3 to various forms of development. The developmental techniques applied include: embellishment (with an acceleratingly trilled third in m.26, and with the theme's third note embellished by an acceleratingly trilled lower-neighbor note in m. 34); inversion (in mm. 32-33 and 40-42); counterpoint (between the theme's inversion and its original version in mm. 32-35, and between the theme's inversion and other melodic material in mm. 40-42); homophonic harmonization in perfect fourths and fifths (45-48); and internal melodic expansion by the insertion of chromatic semitones (mm. 48-49). This last device, the chromatic insertion of a D into the introductory theme's head motive to form the note-sequence E^b-D-D^b-B^b, then becomes the generating source for a new figure: a dramatic, rapidly-accelerating chromatic scale from the viola's upper register on the A string all the way down to its low D on the C-string, punctuated in each octave by the descending minor thirds D^b-B^b and G^b-E^b. These descending minor thirds derive from the introductory theme, where the interval was first heard as one of its chief distinguishing features. Another significant melodic interval first heard in the introductory theme is the major seventh or diminished octave (mm. 7-8), which is then featured prominently and dramatically in the B-section at various points, including m. 25, mm. 33-34, once each in mm. 41-44, and in m. 49.

As mentioned above, in mm. 28-31 and 36-39 the viola imitates an unusual Chinese instrument originally used in the Sichuan province. This

instrument has two pipes; one pipe is a drone, the other can play melodic lines. It is called 双管 (*shuangguan*) in Chinese which literally means two-pipe. This instrument is very rare and not well-known even in mainland China. Almost the whole section imitates *shuangguan*. Figure 5.2 provides some examples which imitate this rare instrument from *Chuanju Qingyi*.

Figure 5.2: Phrases featuring imitation of *shuangguan*.



The marking in Chinese character at m. 28 translates as *mysteriously*. The rhythmic subdivision is getting tighter and tighter as well to create energy and push the music forward. This two-voice texture not only imitates the *shuangguan*, but may also be interpreted as depicting the dynamic mountainous landscape of the Sichuan province. The leaps and active rhythms of the upper melodic voice produce an image in sound of the steep contour of high mountains, and the bottom drone note presents the contrastingly flat surface of the flowing water (high mountains and flowing rivers).

In the A' section, starting in m. 51, all the materials from section A appear again. This time, the introductory theme does not alternate with other elements. Rather, the theme is juxtaposed with two or three voices sounding simultaneously. *Ku Qiang* is presented again in mm. 54-60. Moreover, in mm. 54-60, the counter melody in the lower voice is identical to the introductory "walking-onstage" theme from the very beginning of *Chuanju Qingyi* (mm. 1-9).

In mm. 61-62 there appears a brief reiteration of the *shuangguan* melody from Section B, this time only the moving voice without the accompanying drone. The melody's main note (D^b) then becomes the starting pitch for a final statement of the introductory theme (mm. 63-70). In this closing phrase, the melodic rhythm is stretched out to one note per measure (rhythmic augmentation, and in the final three measures, the pacing of the left-hand pizzicato similarly slows down as well. The dissonant sound of the diminished-12th interval reminds the listener of the quietness and emptiness in m. 67 from the beginning of *Chuanju Qingyi*, and then dies away on a *pianississimo* (*ppp*) fermata.

Chuanju Qingyi uses contrasting elements to develop the character's emotional changes. The dynamic level is contrasted between *pianississimo* and *fortissimo*; thematic voices are in contrast as one voice against two or three voices; at other times two voices contrast between a melodic line with moving notes and one sustained voice, and harmonic intervals contrast between dissonance and consonance.

Structure and Content of the Second Piece *Jingju Wusheng*

Form

The second piece, *Jingju Wusheng*, is also divided into three main sections in an overall ternary form (ABA'). The first section, A, is a small ternary form in itself (*a b a'*). The second section, B, has two new sections (*c and d*). The third section, A', develops material from section A as short variations (*a'' and b'*).

Jingju Wusheng begins with a twelve-measure introduction (mm. 1-12). Section A (mm. 13-178) is comprised of three smaller sections. The first segment, (*a*), lasts from mm. 13-87. In this section, the martial character's "exciting theme" is presented in repeated short phrases of notes oscillating up and down (mm. 13-30 and mm. 48-59). Section *b* (mm. 88-107) continues with light articulations (staccato in soft dynamic level) and fast-moving notes, which continue to express the martial character's lightness and flexibility. Section *a'* (mm. 108-168), with nearly the same material as section *a*, is in mm 108-168. Featuring groups of sixteenth-notes alternating with long notes. In mm. 169-178, there is a musical transition. In this brief transitional section, the violist is asked to mimic percussion sound and drive the music into the next section of the larger ternary form.

Section B, whose overall quieter dynamics contrast with the powerful A sections surrounding it, consists of two parts, *c* and *d*. Section *c* begins in mm. 179-202, and the second section, *d*, lasts from mm. 203-231. In this larger section,

the musical line gradually pushes forward by compressing rhythmic values beginning with triplets, then changing to sixteenth notes. Later on, closing with dramatically wide-ranging leaps, it proceeds with increasingly stronger dynamic levels into the next section (A'), where the climax of this piece is reached.

Section A' (mm. 232-272) revisits and varies material from section A. Mm. 232-249 and 258-272 (a'') vary the material of theme a; and section b' in mm. 250-257 imitates the material of theme b. All of the excitement and energy of the martial character is exposed here.

The closing phrase of *Jingju Wusheng* begins in m. 273 and once again mimics the percussion sounds: rapid bariolage of sixteenth-notes in thirds are followed by a rapid passage of variously spelled descending thirds, articulated by a mixture of right-hand battuto bowing and left-hand pizzicatos, another contrasting element.

Content in Form of Melody, Rhythm and Harmony

Contrasting with *Chuanju Qingyi*, the second piece, *Jingju Wusheng*, presents a male martial character with high energy and excitement. The tempo is much faster, marked *vivido*, ♩=180. *Vivido* in Italian is vivid, bright, or brilliant. The sustained melodic lines of *Chuanju Qingyi* are replaced with more percussive *staccati*, heavier accents, and *pizzicati*. The longer phrases of *Chuanju Qingyi* are

contrasted with short two or three notes groups in *Jingju Wusheng*. In *Jingju Wusheng*, the overall dynamic level stays strong.

The driving, percussive elements and tight rhythmic patterns in *Jingju Wusheng* demonstrate the high energy of the martial character being depicted. Other elements that help to express his martial character are syncopated rhythmic patterns, accents on the first note of each phrase, frequent use of dissonant major seconds, and staccato markings on every note. In mm. 10-12 (Figure 5.3), the number of eighth-notes per measure is reduced one-by-one, giving the feeling of finishing the introduction while also maintaining the tense feeling of the music.

Figure 5.3: Mm. 10-12 of *Jingju Wusheng*.



After the introduction, *vivissimo*, meaning “very lively,” is indicated starting at m. 13. Like *Chuanju Qingyi*, there is no written time signature in *Jingju Wusheng*. However, the beats per measure change frequently. In section A, *a* is in 1/4, *b* is in 2/4, and *a'* goes back to 1/4. In the first and third part of section A, the metrical and other musical elements are very similar. The beginnings of both subsections are signaled by a quarter note with a trill and an accent followed by a sequence of large disjunct melodic leaps in rapid succession. A sixteen-measure

transition follows in which an A^b-octave is embellished with grace notes and neighbor-note sixteenths.

In the two phrase-groups of *Jingju Wusheng* found in mm. 13-30 and mm. 48-65 (Figure 5.4), a completely new compositional approach is utilized: a combination of free atonality blended with tonal fragments and note-groups derived from the traditional pentatonic system. Guo notes, “There are essentially ten notes in each of the two phrase-groups. These 10 notes are employed according to a similar compositional concept or technique as the Western twelve-tone technique, but not exactly the same. In these two phrase-groups, there is also a very strong presence of the traditional Chinese pentatonic system. And the pentatonic system here is used to create a kind of contrast or tension between atonality and tonality.”⁹⁵

In mm. 13-30, the ten-note group utilized consists of C, C[#], D, E^b, E, F, F[#], A^b, A[#], and B (in other words, all the pitches of the complete chromatic scale except G and A). Within this phrase-group, in mm. 13-18, the three notes C[#], A[#], and F[#] can be seen to form a descending major triad in the upper level of the melody (corresponding to 5-3-1 in the pentatonic system – see Charts 4.3 and 4.4), while in the lower level of the melody the note D is used to generate dissonances against them. Similarly, in mm. 20-27 the pentatonic-based whole-step pair F and E^b operates in the melody’s lower level while above them the B

⁹⁵ Wenjing Guo, text message to author, Mar 20, 2018.

creates a dissonant clash against them. Making up the last three of the 10 pitches, in mm. 28-30 the notes C, A^b and E form the rapidly bouncing outline of an inverted augmented triad – another distinctive dissonance.

In mm 48-65, the other 10-note group utilized consists of C, D^b, E, F, G^b, G, A^b, A, B^b, and B (in other words, all the pitches of the complete chromatic scale except D and E^b). Within this phrase-group, in mm. 48-53, the three notes A^b, F and D^b can be seen to form a descending major triad in the upper level of the melody (somewhat echoing the figuration that occurred in mm.13-19), while again in the lower level of the melody a note (this time A) is used to generate dissonance against them. And again, as before in mm. 20-27, here in mm. 54-59 the pentatonic-based whole-step pair C and B^b operates in the melody's lower level while above them the G^b creates a dissonant clash against them. Lastly, in mm. 60-65 the final three pitches of this 10-note group appear (G, E^b and B), interacting with the note C to form an arpeggiated minor triad (C-E^b-G) which alternates with B as an apparent dominant leading tone, thus creating the overtly tonal gesture of a tonic-dominant fluctuation. As can be seen, in both phrase-groups a juxtaposition of tonal vs. atonal elements occurs, as well as a dramatic conjunction between consonant note groupings and strongly clashing dissonances. All of this may be seen in Figures 5.4 and 5.5 below. Throughout these passages, the emphasis on dissonance helps to express the dramatic and combative energy of the *wusheng* character.

Figure 5.4: Mm.13-30 and mm. 48-65 of *Jingju Wusheng*.

Figure 5.5: The illustration of three triads in mm. 13-18, 48-53, and 60-65.

Mm. 13-18	Mm. 48-53	Mm. 60-65
Major Triad	Major Triad	Minor Triad

Also, big leaps in Section A present the martial character's jumping style.

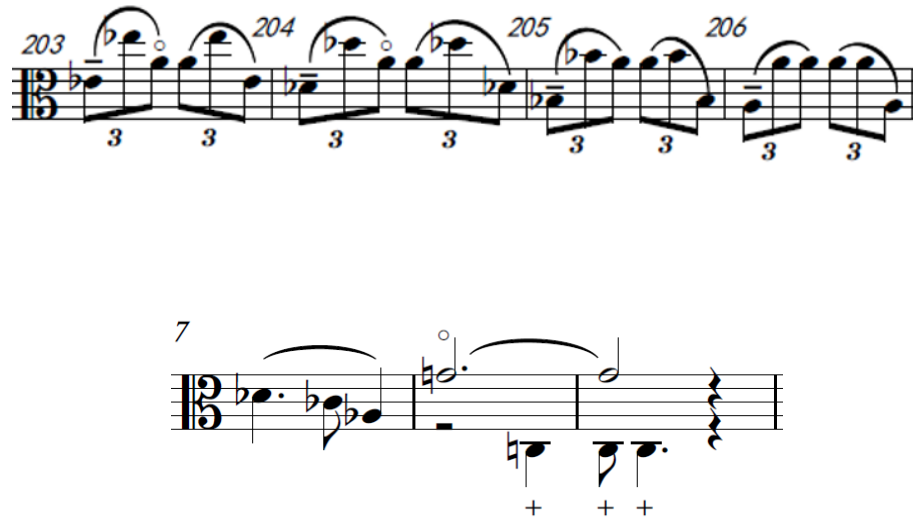
The new Chinese inscription in m. 89 of section *b* (mm. 88-107) means “light with tension and energy.” In this section, the composer makes some use of

Western atonality, with the appearance of all twelve tones in close succession in mm. 88-92. Unlike the Western twelve-tone technique, which is based on a tightly organized and formulaic system of tone rows, in this case the use of all twelve tones appears to be much more free, and might be intended to reflect the relatively free-form motion of the martial character at various points in the *jingju* drama. In a way, it does represent a style of acrobatic motion that is very nimble and freely improvisatory, rather than repetitious and patterned.

In mm. 169-178, a short transitional section occurs between the main sections A and B. This section introduces the metric organization of two quarter beats per measure which is then maintained throughout the B section.

A new triplet rhythm and a new softer dynamic level (*mezzo-piano*) appear in section B in mm. 179-216. These soft and smoothly flowing triplets do not represent any particular action of the *wusheng*, but simply provide an abstract textural and dynamic contrast vs. the outer A sections. Interestingly, the first note of every measure in section *d* gives us the pitch collection E^b-D^b-B^b-A which echoes the beginning of *Chuanju Qingyi* in mm. 7-8 (Figure 5.6). E^b-D^b-B^b-A is a whole-step transposition of D^b-C^b-A^b-G.

Figure 5.6: Musical examples in mm. 203-206 from *Jingju Wusheng* and mm. 7-8 of *Chuanju Qingyi*.



Section A' starts with *fortississimo* in m. 232 and releases all of the excitement, vigor, and liveliness in the martial character. The Chinese marking next to the *A tempo* indication in m. 232 translates as “excitedly active.” Segments in *a''* in mm. 232-237 are mixed with triplets from section B and the jumping melodic line from section A. The ranges of the leaps are much wider, and the phrases change quickly between triplets and the disjunct melodic line. In mm. 250-253 (section b'), augmented-4th, diminished-5th, and perfect-5th double-stops are presented in a syncopated rhythm that recalls the syncopation in mm. 1-6 of the introduction (Figure 5.7). The notes rise higher and higher, the leaps become more frequent, and the melodic range grows wider. Almost every note or note-group has its own articulation, such as accents, tenuto, staccato or glissando.

Figure 5.7: Syncopated rhythmic pattern echoes.

Mm. 250-253 and 1-6 in *Jingju Wusheng*.



At the end of *Jingju Wusheng*, the percussive-style notation appears again which echoes mm. 169-178. Starting in mm. 273, the 5/4 meter followed by 3/4 meter, along with the fast oscillating double-stops, keep generating more energy and tension. The interval of the double-stops expand from minor third to major third, the pitches continue to rise, and the dynamic level grows to *fortississimo* again. The percussive style goes to the extreme in the final measure of it with a final *fortississimo* arpeggio, articulated by staccato bowings and left-hand *pizzicati*.

Chapter VI: Translation of the Playing Techniques from Traditional Chinese Instruments to the Viola

Introduction

Similar to Western opera orchestras, there are several sections of traditional Chinese instruments in a Chinese Opera ensemble. Like Western orchestra families, Chinese opera orchestras typically include a string section, wind section, and percussion. There are two types of stringed instruments in these instrumentations. In the plucked string family, the *yangqin*, *liuqin*, *pipa*, *guzheng*, *zhongruan*, *daruan* and *sanxian* are often used. In the bowed string family, the *erhu*, *gaohu*, *zhonghu*, cello and double bass are involved. Cello and double bass are not in the family of traditional Chinese instruments, however there is no instrument from traditional Chinese instrument family which can produce the timbre of cello and double bass. Therefore, cello and double bass appear in Chinese orchestra very often. In the wind section, the *dizi*, *sheng*, and *suona* are the main instrument types. The percussion section features the most variety, incorporating four main categories of instruments: *luo* (gongs), *gu* (drums), *bo* (cymbals), and *bianzhong* (chime-bells). Within all these four types of percussion, there are many members in each category. The *luo* family consists of the *xiaoluo*,

daluo, *fengluo*, *tailailuo*, and *yunluo*.⁹⁶ The *gu* family, includes the *paigu*, Chinese *dagu*, *bangu*, *tanggu*, snare drum, timpani, and *xiaotanggu*, among others. Among the *bo* (cymbals) family are the *diaobo*, *dabo*, and *xiaobo*.⁹⁷

In *Xiqu Liangzhe*, the solo viola imitates several traditional Chinese instruments. These include the *bangzi*, *shaungguan*, *suona*, *daluo*, and *erhu*. As mentioned earlier, the *erhu* is a type of string instrument. The *shuangguan* and *suona* are wind instruments. The *bangzi* and *daluo* are percussion instruments. Guo explains that the sound produced from some of the rare instruments is only for creating a picture or background scene to prepare the environment or atmosphere for the character, as for example at the beginning of *Xiqu Liangzhe*.⁹⁸

Traditional Chinese Instruments Imitated in *Chuanju Qingyi*

In the first piece, *Chuanju Qingyi*, the left-hand pizzicato at the very beginning of the work imitates the sound of the *bangzi* and also paints the picture of a dark night. Guo says, “You can imagine that the viola imitates a type of ancient percussion instrument; the sound is so soft and far, but it can be heard

⁹⁶ Minxiong, Li (李民雄), *中国打击乐* [Chinese percussion instruments] (Beijing: People’s Music Publishing House, 1996).

⁹⁷ Ibid.

⁹⁸ Guo interview.

because of the quietness around it.”⁹⁹ Professor Changhai Wang suggests that the violist could think of the *da geng*¹⁰⁰ which the *bangzi* was used for.¹⁰¹ It is made of wood with two separate pieces: one is a stick, and another is a cylindrically-shaped solid wood piece. The woodblock is a similar Western instrument which looks a lot like the *bangzi*.

When the double stops appear in *Chuanju Qingyi* starting from m. 25, two types of two-voice motion can be observed. In the first type, one voice moves while another one sustains a long note, and in the other type that two voices move simultaneously together in rhythmic unison. In mm. 28-31 and 36-39, instead of having two instruments playing these two voices, Guo has the viola imitate a very rare kind of ancient Chinese instrument called the *shuangguan*.¹⁰² The *shuangguan* is a type of two-pipe instrument, and it exists in two versions. One kind has two pipes but with one pipe playing multiple notes and another pipe playing only one note; the other kind typically features both pipes playing multiple notes in simultaneous motion.¹⁰³ The essential feature of this type of

⁹⁹ Guo interview.

¹⁰⁰ *Da* means “hit” in Chinese. *Da geng* is a kind of ancient Chinese way to keep track of time at night.

¹⁰¹ Wang interview.

¹⁰² Guo interview.

¹⁰³ Wang and Du, 318.

instrument is that the two separate pipes sound together without obscuring each other.¹⁰⁴

Traditional Chinese Instruments Imitated in *Jingju Wusheng*

In the second piece, *Jingju Wusheng*, several other traditional Chinese instruments are imitated by the viola. Guo says, “The percussion-like music forming the introduction is used to generate an atmosphere of excitement.”¹⁰⁵ Guo did not give a clear answer as to precisely which percussion instrument he was thinking of when composing this passage. It is very possible that the percussion effect is an imitation of the *dalu* (big gong). In his book entitled *Jingju*, Mo writes, “the *dalu* is able to produce loud sounds, and is mostly used when martial characters go onstage and offstage or engage their enemy.”¹⁰⁶ In this introduction, the dissonant major seconds create an uneasy tension for the listener. In music, the note A can be played with an open string on the viola which brings a particularly resonant sound, while creating a harshly dissonant clash against the fingered G at the same time.

¹⁰⁴ Xiuping Wang(王秀萍), *中国民族乐器简编* [Chinese folk musical instrument compendium] (Beijing: Xinhua Publishing House, 2013).

¹⁰⁵ Guo, interview.

¹⁰⁶ Mo, 129.

The *suona*, also called *laba* in Chinese, is a very important and traditional Chinese instrument which is used often in the Chinese ensemble, especially for outdoor performances.¹⁰⁷ Guo says, “The up-down melodic line, for example in mm. 13-30 in *Jingju Wusheng*, is designed to make the viola imitate the sound of the *suona*, to create the busy feeling of the scenes for the martial character.”¹⁰⁸ The *suona* has high pitches with a very loud volume that makes it sound like a brass instrument, especially like a trumpet. A part of the instrument body is made with wood and has eight holes.¹⁰⁹ The notes change by the fingers pressing down and covering the holes. It has two reeds like an oboe.¹¹⁰ The end section is made of metal and has a bell-like shape, and this metal bell is a detachable part of the instrument (Figure 6.1). In *Jingju Wusheng*, starting at m. 13, Guo states, “The high pitches of the *suona* create the special ‘noisy’ sound effect. Imagine that the energy that goes through the body of the martial character. Even though all his muscles are built for fighting, their flexibility still cannot be ignored.”¹¹¹ Schwartz says, “The *suona* is such an interesting instrument. It is almost like an oboe, but it produces such an enormous sound. It is not hard to understand that the *suona*

¹⁰⁷ Yong Liu (刘勇), *中国唢呐艺术研究—音乐博士学位论文系列* [Analysis the Art of Chinese *Suona*: Doctoral Dissertations in Music] (Shanghai: Shanghai Conservatory of Music Press, 2005).

¹⁰⁸ Guo interview.

¹⁰⁹ Schwartz interview.

¹¹⁰ Ibid.

¹¹¹ Guo interview.

stands as a solo instrument with orchestra often or just by itself for outdoor performances.”¹¹²

Figure 6.1: Suona.¹¹³



From m. 232, the viola imitates the timbre of an *erhu*.¹¹⁴ The *erhu* is a type of traditional Chinese bowed string instrument. It is not only an indispensable instrument in a Chinese ensemble, but it is often performed as a solo instrument within different sizes of ensembles or orchestras. The *erhu* is also called the “*Chinese fiddle*.” Like Western stringed instruments, it is made of wood. However, the two ends of the *erhu*’s sound box are covered with skin from a

¹¹² Schwartz interview.

¹¹³ Picture accessed on Mar 23, 2018. It is available from <https://baike.baidu.com/item/%E5%94%A2%E5%91%90>.

¹¹⁴ Guo interview.

python.¹¹⁵ The *erhu* has a very long and thin wooden neck which connects the two parts. The top part has two tuning pegs, and the bottom part is the sound box. The sound box is shaped like a cylinder, and the python skin covers the flat parts of the cylindrical sound box. Below the sound box, there is a base which is for supporting the instrument on the lap. The *erhu* has two strings which are normally tuned to a perfect fifth. The two strings are attached from the tuning pegs to one flat side of the sound box. The flat side of the sound box is the front side of the instrument. Between the strings and the front side of the sound box, there is a small bridge. The *erhu* bow is also made of wood and horse hair, just like Western stringed instrument bows.¹¹⁶

¹¹⁵ Jian Zhou(周健), “二胡制作工艺流程.” [The Art of Making *Erhu* and Process] Suzhou Zhouwanchun Musical Instrument Shop, October 17, 2013, accessed Mar 3, 2018, <http://www.szzwch.com/Erhu/ZhiZuo/2013/10/f5c3179e-a10c-4230-b97e-1a3546e09292.aspx>.

¹¹⁶ Jin Jie, *Chinese Music* (Cambridge UK: Cambridge University Press, 2011).

Figure 6.2: Erhu.¹¹⁷



However, many features of the *erhu* are different from Western stringed instruments. The playing position is vertical instead of horizontal and the *erhu* is placed on the left lap and held by the left hand. The base part of the *erhu* helps to keep the instrument stable while being played. The *erhu* has no fingerboard; the fingers press down on the strings to change the notes. The distance between two strings is very narrow, which enables the fingers to maneuver easily between them. Instead of separating the bow from the instrument, the *erhu* bow is always attached to the instrument. The bow hair passes between the two strings. Therefore, there are two opposite directions for playing each string. Playing the inner string requires the bow to press the string toward the player's body; conversely, playing the outer string requires the bow to press the string in the direction away from the player's body. The vibrations of the strings are

¹¹⁷ Simon Hsu, April 20, 2018, photograph sent directly to the author.

transmitted to the sound box and its python skin, from which the sound is then produced.

Translation of Playing Techniques from the Relevant Traditional Chinese Instruments to the Viola

In order to imitate the relevant traditional Chinese instruments, the viola, as a traditional Western stringed instrument, has to frequently simulate the playing techniques from these instruments. There are no Chinese traditional instruments similar enough to be related directly to the viola. Even though the *erhu* is a stringed instrument, the technique of playing this instrument is significantly different.

The first instrument that the viola imitates is the *bangzi*. The technique for playing this instrument is as basically that of hitting two wood sticks together, much like the Western instrument called the wood block. The sound is produced by the thinner stick hitting the thicker stick. Since both wood sticks are solid, there is no vibration lasting longer than the initial attack. Therefore, the sound from the *bangzi* is very dry – with no reverberation. The difference between the *bangzi* and the pizzicato sound on viola is the ringing tone after the viola's string is been plucked because of the longer lasting vibration. Two considerations when imitating the sound of the *bangzi* are the angle between finger and string, and the placement of the left hand on the instrument to facilitate a pizzicato with more

limited vibration. In this technique, the left index finger should pluck the string as close as possible to the nut, in a horizontal direction, in order to allow the string to vibrate for a relatively short duration of time. More detailed imitative techniques that can be applied on the viola will be discussed in the following chapter.

Secondly, imitating the *shuangguan* on the viola involves a higher level of technical difficulty to produce on the viola. Two-pipe means two voices; the viola technique required to mimic this instrument will necessarily involve two strings. Since the two pipes do not affect each other, the two voices can and should be played with equally strong volume. Therefore, not only is the viola required to play double-stops, but also the combination of moving pitches and static pitches played on the two strings need to be well balanced. This is not particularly difficult to achieve when the left hand only needs to move fingers on one string while sustaining an open string as a drone. However, whenever the drone pitch must be played as a fingered note on one string, the balance between that one holding finger and the other moving fingers on the other neighboring string can be very hard to adjust for balance. In Chapter VII, possible fingerings will be suggested to facilitate the successful balance of the left hand while performing these passages.

The third instrument to be imitated is the *suona*. The *suona* and the viola share almost no common techniques or timbres. As was mentioned earlier in the document, Guo evokes the sound of the *suona* in *Jingju Wusheng* to create an atmosphere of busy and excited activity. When the *suona* is being played, it

changes the pitches by fingers pressing down on the pads to change the length of the vibrating column inside of the instrument. Louder or softer sound is determined by the amount of air pressure produced by the player's blowing of air into the instrument. Like the oboe, the *suona* is a double-reed instrument. However, rather than placing only part of the reeds within the lips as in the case of the oboe, the *suona* is played by placing the reeds completely inside of the mouth, which results in the timbre of the *suona* being more mellow than that of the oboe.¹¹⁸ In *Jingju Wusheng*, the notes of the melodic line leap up and down widely and rapidly in imitation of the *suona*. A violist must negotiate such passages with a high degree of left-hand dexterity and with smooth string crossings and bow changes to effectively imitate the sound timbre of the *suona*.

The *erhu*, the fourth instrument to be imitated, is the only instrument remotely similar to the viola in its design and performance technique. While some of the playing techniques between these two instruments are quite similar, many are not.

Both instruments are bowed instruments. A ninety-degree angle of contact between the bow and the string is the exact same requirement in *erhu* playing as for viola playing. For the right hand, many techniques are common to both instruments, even using the same notational symbols. On the viola, the two bowing directions are up and down; for *erhu*, the two bowing directions are called

¹¹⁸ Schwartz interview.

“push” and “pull” in Chinese. They both share the same bowing notations, as illustrated by the following two tables.

Chart 6. 1: Bowing directions for viola and *erhu*.

	Viola		<i>Erhu</i>	
∨	Up bow	Bow moves from tip to frog *	Push	Bow moves from right to left direction
▣	Down bow	Bow moves from frog to tip #	Pull	Bow moves from left to right direction

* Up bow (Push): Bow’s contact point on string progresses from tip to frog.

Down bow (Pull): Bow’s contact point on string progresses from frog to tip.

















Chart 6. 2: Bowing and fingering for *erhu*.

Bowing Technique		Left-hand Fingering	
↔	Play open string	一 (Chinese numeral 1)	Press string with index (first) finger
内	Play inside (lower pitch) string	二 (Chinese numeral 2)	Press string with middle (second) finger
外	Play outside (higher pitch) string	三 (Chinese numeral 3)	Press string with ring (third) finger
∨	Push the bow (Bow moves from right to left)	四 (Chinese numeral 4)	Press string with small (fourth) finger
▣	Pull the bow (Bowes moves from left to right)		

On both the viola and erhu, such ornaments and sound effects as: slurs, trills, upper mordents, lower mordents, tremolos, accents, and dynamic changes are all produced by using essentially the same techniques. Also, such notational signs as fermatas and repeat signs are utilized in the musical notation for both instruments.

However, some techniques and their notational symbols are unique to the *erhu* and have no direct correlation to conventional viola technique. Techniques such as plucking with the right hand, certain fingerings, open (unfingered) strings, outside and inside strings, and staccato with lift techniques are all marked with Chinese characters, as seen in chart 6.3.

Chart 6. 3: Notational symbols in music for *erhu*.

	Harmonic		Pluck with the right-hand
	Artificial harmonic		Pluck with the left-hand
	Slide up		Pull-off (left hand quickly plays the higher neighbor note)
	Slide down		Staccato with lift
	Slide up with vibrato		Vibrato through pressing string
	Extreme vibrato by starting up		Slur
	Extreme vibrato by starting down		Tremolo
	Trill		Long breath

The *erhu* is often used to double the vocal line in Chinese Opera; therefore, some playing techniques for *erhu* are designed to imitate the human voice. There is a very special style of finger technique for the *erhu*; its symbol is *, and its name in Chinese is “flower note.” This symbol calls for a glissando from a “preparation note” to the sounding pitch. This technique, which cannot be precisely imitated on the viola, requires the *erhu* player to gradually press down the string from lightly to solidly in order to create this special kind of sound. The notational symbols in the above table indicating “slide up” and “slide down” represent two sound effects that are also good examples of imitating the human voice. These up-and-down sliding techniques are a lot like glissandos, as mentioned previously. Because the performance techniques of the *erhu* and viola are so similar, many *erhu* techniques can be directly emulated on the viola. In order to imitate the tone color of the *erhu*, violists should duplicate the playing technique on the viola. Since the bow hair is moved in between the two strings of the *erhu*, the bow change can be quite obvious because of the “sticky” contact between the bow and string. Therefore, the triplets passage starting at m. 232 in *Jingju Wusheng*, where the viola imitates *erhu*, should be played with clearly articulated bow changes (in other words, accented *détaché*) in order to mimic the *erhu* tone accurately.

How exactly or authentically the musical style can be interpreted on the viola depends on how deeply the player understands the music, and on how fully the player grasps the sound characteristics of the instruments being imitated in the

musical writing. Some technical issues will be discussed in the following chapter to help violists achieve a stylistically and instrumentally accurate rendition of the music.

Chapter VII: A Discussion of Issues concerning Technical Execution and Stylistically Informed Interpretation

Introduction

How authentically Chinese *xiqu*-style music can be presented is largely dependent on the player's technical level. Also, in order to accurately interpret the musical style based on the music notation, not only does the playing technique need to be at a high level, but it is also crucial to develop a deep understanding of the musical language. In this chapter, numerous and specific recommendations will be discussed, applying what was covered in chapter V, in order to successfully assist the violist in performing the work effectively.

Chuanju Qingyi

In instrumental music, mental preparation is just as important as physical awareness. In fact, mental preparation precedes the physical action in order to establish the right emotion for the work. The beginning of the first piece in *Xiqu Liangzhe*, *Chuanju Qingyi*, is a very good example of this.

As mentioned before, the overall atmosphere of the piece evokes a dark night and melancholy feeling. This is marked in Chinese characters (夜 沉郁地)

and clearly indicated by the composer: *Lento* and *non vibrato* (Figure 7.1). The author suggests that the metronomic tempo could be in the range of 54-60 to the quarter-note. Wenting Kang, the violist who won the viola competition in 2007, describes it as follows: “You need to portray the character, you are the *qingyi*. The loneliness, the hopelessness, and the darkness surround you, that is where you are before the sound comes out.”¹¹⁹

Figure 7.1: Chinese inscription at the beginning of *Chuanju Qingyi*.



In order to present the correct timbre, Robert Gerle says, “There are two aspects to tone production: the mechanical and the physiological. The bow provides the first, the player second.”¹²⁰ The author suggests starting the first measure of *Chuanju Qingyi* on an up-bow. By starting at the tip, at a contact point that is far from the bridge, and without stressing a clear beginning for the first note, one can create the illusion that the sound is coming from far away, soft and airy. Minimal bow pressure should come primarily from the index finger and be

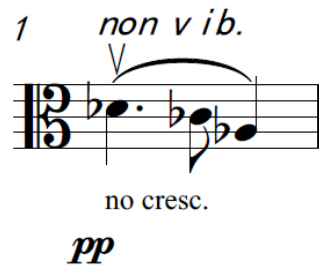
¹¹⁹ Wenting Kang, telephone interview by author, Jan 24, 2018, Norman, Oklahoma.

¹²⁰ Robert Gerle, *The Art of Bowing Practice: The Expressive Bow Technique* (London: Stainer & Bell, 2001), 43

released right away. The continuing bow pressure does not need to be much, just enough to let the string vibrate freely. While playing this up-bow, the player must take care not to play an inadvertent crescendo, by carefully and progressively counterbalancing the bow weight on the string (Figure 7.2).

A similar situation is found in the first movement of the *Piano Concerto No. 2 in G Major, Op.44* by Pyotr Tchaikovsky¹²¹ (see Figure 7.3 below). This is the section when the orchestra comes in after several measures of piano solo. In order to suggest a sound that comes from afar and to not cover the piano, the viola's line is in a super soft dynamic level. Just as in *Chuanju Qingyi*, the natural tendency to produce a *crescendo* must be counteracted here. Controlling the weight of the bow in the right hand is crucial at this moment in the music.

Figure 7.2: M.1 of *Chuanju Qingyi*.



¹²¹ *Piano Concerto No. 2 in G Major, Op.44* by Tchaikovsky was recently performed by Oklahoma City Philharmonic on September 10, 2016.

Figure 7.3: Excerpt from *Piano Concerto No. 2 in G Major, Op. 44*, fourth movement.

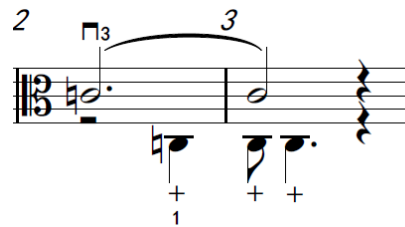


Measures 2-3 of *Chuanju Qingyi* ask for left-hand pizzicato simultaneously with a sustained bowed note. This effect contrasts with the smoothness of the melodic line. Left-hand pizzicato technique, at this moment, raises three challenges for the player: (1) coordination between the left and right hands, (2) keeping a balanced left hand during the pizzicato, and (3) achieving the proper timbre for the pizzicato.

When it is time for the pizzicato, the right hand should sustain the bowed note as smoothly as possible (Figure 7.4). Since the third finger will be holding a middle C on the G string, the author suggests using the index (first) finger for the pizzicato. One reason is that this creates a wider distance between the first and third fingers, which can balance the left hand better. Another reason is that this will also give the pizzicato the desired timbre. This effect is supposed to imitate a type of ancient percussion instrument, the *bangzi*, as mentioned in Chapter VI. In order to accurately imitate the timbre and limit the resonance of the *bangzi*, the left index finger should pluck the string in a horizontal direction at a point as close to the nut as is practical. (The author's suggested fingering is incorporated

into Figure 7.4, as is the case with many of the musical examples and figures that follow throughout the remainder of this chapter.)

Figure 7.4: Mm. 2-3 of *Chuanju Qingyi*.



Beginning in measure 10, this lyrical section is meant to convey the *qingyi*'s vocal solo part. The musical direction is *cantabile*, which means “in a smooth singing-style” in Italian; the Chinese characters 优美而哀怨地 mean “beautiful, yet plaintively.” Hence, vibrato should be used in this section. Since the melodic phrases in this section directly imitate the vocal style of *chuanju*, all of the idiosyncratic elements of this style, such as “sighing” effects, should be clearly expressed through the viola. Glissando is one of the most important vocal features in authentic Chinese *xiqu* style.¹²² Dr. Gregory Lee, concertmaster of the Oklahoma City Philharmonic Orchestra, says: “The first thing I catch in Chinese *xiqu* music, as soon as I hear it, is the slide or glissando. It is very obvious, there is no way you can miss it.”¹²³ In mm. 10-15 of *Chuanju Qingyi*, glissando appears four times. In order to create a sound that accurately mimics the human voice, we

¹²² Guo interview.

¹²³ Gregory Lee, interview by author, March 13, 2018, Norman, Oklahoma.

must adjust the playing technique by sliding with only one finger. In m. 10, the third finger executes the glissando from the grace note F[#] to the sustained following G. During this sliding motion, there is an implied *crescendo* that happens as the arrival note is reached. This occurs by applying more bow pressure during the slide. This is also the singing style found in Chinese *xiqu*, in which the singer makes a diminuendo right before the slide.¹²⁴ This same idea can be applied to mm. 11-12. In all three measures (as shown in Figure 7.5), sliding slowly and expressively with the suggested fingers is necessary.

Figure 7.5: Mm. 10-12 of *Chuanju Qingyi*.

优美而哀怨地 (beautiful, yet plaintively)
cantabile

10 4 3 3 1 3 1 1 4 2 12 1 4 2 2 2 2 3 2

mp (<) (<) (<) (<)

The glissando in m.13 works slightly differently. This is a two-way glissando, which starts and ends on the same note. It begins with a D, slides down to C[#], and then goes back to D. Using the third finger is still recommended, but in this case, playing it in 5th position on the D string may be a better solution for expressive and tone color purposes (Figure 7.6). In an unaccompanied context such as this, the violist (just as the signer in *xiqu*) can be freer with the timing in certain places so as to be more expressive, instead of being concerned with rigid

¹²⁴ Guo interview.

rhythmic strictness. Moreover, there are two purposes for these glissandi. Technically, they are slides; expressively, they imitate sighs. As a result, in m.13, the speed of the glissando changes: it should be faster going from D down to C[#] and slower from C[#] up to D.

In m. 15, the grace notes, being unassociated with glissandos, should be approached differently. As Wenting Kang says, “It is very clear in the musical notation what the composer wants for the sound, and that is what he wrote down in the music.”¹²⁵ The “sticky” effect of the glissando should create the illusion of stretching time, which in turn creates a stronger sense of direction. When playing grace notes, the clear articulation of the note changes brings more definition to the musical phrases. As Changhai Wang says, “Grace notes should come strictly on time, without delay, very directly. Also, as a part of the ‘real note’, grace notes need to be placed directly on the beat, not before. This is in line with the Chinese aesthetic, which is very different from Western-style playing.”¹²⁶

In regard to properly bowing this particular melodic line in mm. 10-15, there are two suggestions from Wenjing Guo. Firstly, he advises the performer to “play the whole phrase very smoothly and disguise the bow change.”¹²⁷ Guo elaborates, “*Chuanju* is originally from the Sichuan area where there are

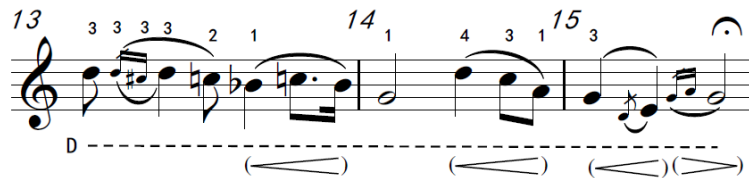
¹²⁵ Kang interview.

¹²⁶ Wang interview.

¹²⁷ Guo interview.

mountains everywhere. When people sing in the mountains, the echo always rings for a while. Therefore, the sound never dies completely.”¹²⁸ The second suggestion has to do with a freer and more varied approach to dynamic levels. Guo explains that “there is just one dynamic level written, which is *mezzo-piano*, but you should not play only one dynamic level. When you sing in the mountains and hear the echo, the sound is always in waves; it moves up and down.”¹²⁹ Figures 7.5 and 7.6 provide suggested realizations for these “invisible” dynamic levels:

Figure 7.6: Mm. 13-15 of *Chuanju Qingyi*.



Starting in m. 25, a new two-part texture imitates an ancient two-pipe instrument, the *shuangguan*. Invariably, this type of two-voice phrase consists of a sustained pedal note either above or below a moving melodic line. And both voices should start simultaneously, regardless of whether or not the moving voice begins with grace notes. Such a two-voice passage in which the sustained note must also be played as a fingered note rather than as an open string is potentially tricky for the left hand to balance comfortably and accurately (especially when a

¹²⁸ Guo interview.

¹²⁹ Guo interview.

perfect fifth is involved, as in m. 26), as well as potentially a slight strain on the hand. The author suggests that in this situation the most effective and helpful measure would be to apply only the minimal weight necessary to the finger playing the sustained “drone” note, applying the larger share of the left hand’s energy and strength to the fingers playing the moving voice. As mentioned earlier in Chapter IV, usually the “drone” note is an open-string note, but sometimes it is a fingered note (Figure 7.7).

Figure 7.7: M. 26 and m. 28 with drone note.



This idea of balance also extends to the right hand. For the bow arm, this means making sure that both voices are equally heard since, ideally, they originate from two different pipes from the same instrument. Sometimes, when string players are so focused on double-stops, they tend to give too much attention to the left hand for accurate intonation, yet forget about the right hand, which is responsible for balancing the dual voices in the sound. In this particular situation, where one note is being held while the other line moves, very often the moving figuration is favored over the sustained note. Aurally, the moving line is easier for the ear to pick up. Therefore, the accompanying sustained notes must be played solidly with the bow. When practicing this passage, place the bow on both strings and let the right hand apply an equal amount of pressure. Since sometimes the

lower string cannot be heard as clearly as the higher one, let the bow lean a little more on the lower string to help it project better.

As mentioned earlier, balance is also the key to an efficient left hand. When the held note needs to be fingered, left-hand pressure should continue through the whole phrase, since there is really no place to relax the left-hand muscles. That being said, concerning the left hand, Galamian states:

[a]s far as the left hand is concerned, one of the main problems arises from the fact that with two fingers necessarily holding down two strings, the danger of using excessive pressure and of building undue tension becomes acute. When two fingers grip too hard, the unnecessary tension easily spreads to the thumb and thereafter to the whole hand.¹³⁰

In this passage, some parts are more difficult for the left hand to execute cleanly because of the aforementioned balance issues, while certain measures require fingers to be placed on the neighboring string below the open string, and for the drone note to be sounded with the grace notes, such as in mm. 29-30 and 36-37 (Figure 7.8).

¹³⁰ Galamian, 27.

Figure 7.8: Mm. 29-30 and 36-37 of *Chuanju Qingyi*.

The image displays two musical staves. The top staff covers measures 29 and 30. Measure 29 begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It starts with a half note G4 (open string) and a quarter note G4. Measure 30 continues with a half note G4 (open string) and a quarter note G4, followed by a series of eighth notes: A4, B4, C#5, B4, A4, G4. A large slur encompasses the entire passage from measure 29 to 30. The dynamic marking *p* is placed below measure 29. Below the staff, the text reads: "Moving notes on G string" and "Holding note on D string".

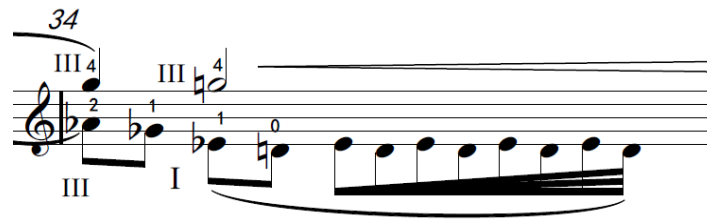
The bottom staff covers measures 36 and 37. Measure 36 starts with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It begins with a half note A4 (open string) and a quarter note A4. Measure 37 continues with a half note A4 (open string) and a quarter note A4, followed by a series of eighth notes: B4, C#5, B4, A4, G4, F#4, E4, D4. A large slur encompasses the entire passage from measure 36 to 37. The dynamic marking *mf* is placed below measure 36. Below the staff, the text reads: "Moving notes on D string" and "Holding note on A string".

Taking m. 36 as an example: the held note is A, while the moving notes, including grace notes, are C[#], B, and G. Normally, all of these notes can be easily played on the A string, but in this case, an open A is needed for the drone. This requires the moving notes to be played on the D string in third position. This creates a technical issue for the left hand. When placing fingers on the D string, because of the width of the fingerboard, it is very possible for them to accidentally brush the open A. To avoid this problem, the left-hand fingers need to curve more than usual. Therefore, the left arm should be rotated more to the right side, and the thumb may have to slide under the neck, in order to provide more support for the curved fingers.

Measure 34 (Figure 7.9) is technically even harder. In this measure, the interval of the tenth requires the left hand to stretch more than usual. This extension technique requires stretching the fingers downward to reach notes that

are beyond the normal frame of the initial hand position (in this case, third position).

Figure 7.9: M. 34 of *Chuanju Qingyi*.



Tenths can already be straining on the violin; on the viola, with the longer instrument neck and the wider body, this kind of extension can be quite extreme. Keeping the left hand balanced is imperative for the violist. However, some special adjustments may be needed. Since in this situation, the fingers may feel “short” and the hand strained, the thumb position becomes crucial. If the player moves the thumb slightly higher than the first finger, this will center the hand, provide stability to the fourth finger, and allow the first finger to stretch back freely. Also, a relaxed and unpressed thumb can help the flexibility of the left hand. As Paul Rolland stated, “It is wasted effort to squeeze the wood of the neck crossways.”¹³¹

In mm. 41-49, double-stops are employed almost continuously. In mm. 45-48, perfect fourths and fifths are the main intervals. On the viola, a fingered

¹³¹ Paul Rolland, Marla Mutschler, and F.A Hellebrandt, *The Teaching of Action in String Playing: Developmental and Remedial Techniques: Violin and Viola* (Fairfax, VA: American String Teachers Association, 2007), 109.

perfect fifth is one of the hardest intervals to play in tune because of the width of the neck of the instrument. In playing 5ths, Galamian advises that “the note that is too flat in pitch may be raised by leaning the finger more heavily upon that string. This is done best by turning slightly the finger and wrist and moving the elbow more to the right or more to the left as the case may be.”¹³² On the viola, since the distance between two strings is wider than on the violin, the angle of the finger should be adjusted in such a way that the fingernail is pointing roughly toward the player, so as to get equal finger surface on each string.

Let us now address the right hand for this passage. Different markings require different types of articulation. Beginning in m. 45, horizontal dash markings indicating tenuto articulations appear often. Galamian says, “This stroke has a slight swelling at the beginning followed by a gradual lightening of the sound ... This swelling is brought about by going somewhat deeper into the string by applying a carefully graded additional pressure and speed at the beginning of each note, without actually accenting it.”¹³³

In contrast with the tenuto marking, the accents starting in the second half of m. 48 require the player to give a pinch from the bow at each bow change. Changes of bow speed are another important variable. Galamian describes it by using that the fastest speed of the bow stroke should be used right after the

¹³² Galamian, 28.

¹³³ Galamian, 68.

attack.¹³⁴ After the initial “attack”, the remainder of the notes must be sustained considerably because of the slow tempo. Therefore, proper bow distribution and “saving” the bow judiciously are also of importance. See Figure 7.10 below.

Figure 7.10: Mm. 48-49 of *Chuanju Qingyi*.



From m. 51, the music in this recapitulatory section recalls the materials from the opening. In this section, three voices intertwine resulting in various textures. Cooperation between the left and right hands and independent technique for each hand are worthy of discussion for mm. 54-60. When the lower melodic line joins with the upper voice while the upper voice is still moving in m. 54, the left hand should be balanced in the frame of double-stops without changing the tone of the sustained note. Also, the bow should lean to the lower string in order to make the two strings sounding equally as soon as the lower melodic line operates. Fingering and bowing suggestions are provided in Figure 7.11.

There are two fingering suggestions by the author in mm. 54-55, both indicating the use of the third finger to produce glissando. This corresponds with the first-finger glissando found in m. 11. The player may start with the third finger

¹³⁴ Galamian, 85.

on G and quickly move the finger to F[#] to prepare the glissando. During glissando the left hand lightens up while the right hand remains strong. In order to hide an audible slide from G to F[#], the bow must quickly release the pressure without fully stopping the sound. If the viola player is struggling to make the right hand sustain the sound, starting with the fourth finger on G and using the third finger on F[#] directly would work as well (Figure 7.11).

In m. 55, the third finger lands naturally on B before sliding to C. Right after that, the left-hand pizzicato occurs. Although the melodic context here is different from mm. 1-3, a first-finger pizzicato still works well. One reason is that when the left-hand pizzicato occurs, the glissando has been completed and the sustained note C has been established, just as in m. 1. Another reason is the finger balance. Since the pizzicato takes place when the third finger has become stationary, the first finger is free and the player's attention can now be fully focused on it (Figure 7.11).

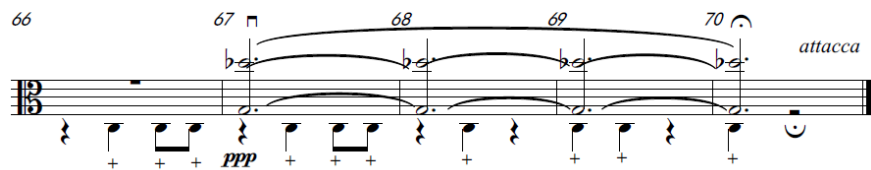
Figure 7.11: Mm. 54-56 of *Chuanju Qingyi*.



Near the end of *Chuanju Qingyi*, pizzicato appears once again in m. 63. Since this section also mimics the *bangzi*, using a first-finger pizzicato would again be the most suitable choice. The right hand should play one bow (down

bow) through the last four measures. It might be difficult technically because of the long sustained drone in such slow tempo and soft dynamic, but musically, it produces the most expressively effective atmosphere - delicate and remote (Figure 7.12).

Figure 7.12: Mm. 67-70 of *Chuanju Qingyi*.



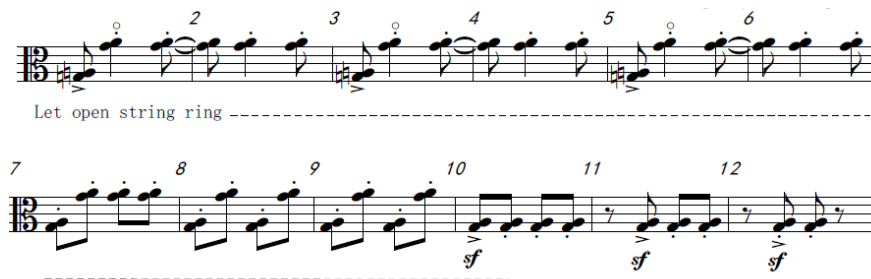
Jingju Wusheng

In *Jingju Wusheng*, there are also various left and right-hand problems to be solved. As mentioned before, the indicated tempo for this piece is very fast (quarter note=180). The author suggests that a more practical and effective metronomic tempo would be quarter note =148-160. Also, if the tempo is too fast to allow the technical issues to be appropriately addressed, the player will be unable to negotiate through the piece accurately, cleanly and successfully.

At the beginning of *Jingju Wusheng*, the syncopated pattern imitates a percussion instrument, possibly *dalu*. Guo made the percussive character very clear in the music by adding a staccato dot to almost every single note. This is not

only for crisp and clear articulation but also so that the open string from each double-stop rings long enough in order to imitate the sound of the *dalu* (Figure 7.13).

Figure 7.13: Mm 1-12 of *Jingju Wusheng*.



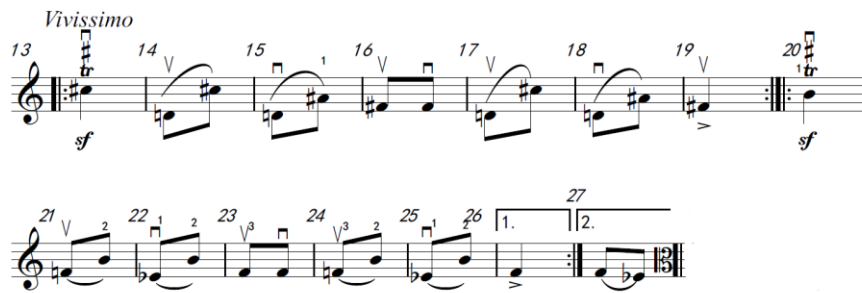
The six accents in these twelve measures (See Figure 7.13) require a clean bite from the bow. The right-hand index finger should press the string down more than normal. As soon as the attack occurs, the pressure should be released quickly.

Bow distribution and articulation are the main points of focus in this introduction. Passages in a fast tempo and with crisp articulation must, normally, be played in the lower half of the bow. In this case, the needed bow stroke is a heavy and relatively long “brush” in the lower half of the bow, with each stroke starting on the string and coming very slightly off the string at its end.

At m. 13, in stark contrast with the introductory material, the music becomes dramatically different. As mentioned before, this passage depicts the movements of a martial artist performing on a stage. Guo also mentions, “The

suona is the instrument that the viola is supposed to imitate.”¹³⁵ The challenge is to not let the “jumpy” nature of the melodic line affect its horizontal continuity and smoothness. Therefore, the bow must have very solid contact with the string. In the passage beginning with *sforzando*, there is a sequence of pinching and releasing the string with index finger. This accent is slightly different from that found in the opening twelve measures. The *sforzando* does also require an initial setting of the bow hair on the string, but then the ensuing attack is more a matter of extra bow speed, not so much of a bite-and-release approach. Also, since the viola imitates the *suona*, the fast release of air on the *suona* provides the sudden surge of volume that is simulated on the viola by the initial burst of bow speed (Figure 7.14).

Figure 7.14: Mm. 13-27 of *Jingju Wusheng*.



In the following phrase, (mm. 36-47), right-hand finger motion and rotation need to be addressed. This is an example of a slurred string-crossing passage over three strings. This bowing technique requires slight adjustments of

¹³⁵ Guo interview.

the right hand through finger rotation between the thumb, first finger, and fourth finger, in order to achieve fast yet smooth legato string crossings.

In mm. 36-39 (Figure 7.15) a sustained octave drone is embellished by a semitonally neighboring grace note placed directly on the beat in every measure. The grace note needs to be lightly accented by having the index finger pronate, so that the bow can dig into the string for a percussive effect.

Figure 7.15: Mm. 36-39 of *Jingju Wusheng*.



(Play grace notes on the beat)

In mm. 40-47, specific finger, wrist and right arm motion are involved. The G-D-A-D string-crossing pattern (Figure 7.16) at a fast tempo can be very challenging. For this pattern, the right elbow needs to be set at an intermediate level. The wrist joint then becomes the true connection between arm and fingers. While the arm produces the legato slur, the wrist principally manages the string-crossing action. When the bow needs to reach the lower strings, the wrist should pronate more, with the index finger gradually pressing deep into the bow. Conversely, when the bow needs to reach a higher string, the wrist supinates more with the fourth finger counter balancing the weight of the bow. Throughout this fast repeated bowing pattern, the thumb needs to be firm, in order to keep the bow

stable enough. By means of these motions, the bow arm can be very smooth with direction changes and string crossings, while remaining stable and solidly in control.

Figure 7.16: Mm. 40-47 of *Jingju Wusheng*.



In mm. 66-87, spiccato eighth-notes are interspersed with pairs of slurred sixteenth-notes, and pizzicato quadruple-stops. This section is most effectively played in the lower half of the bow. The bow stroke should be kept short and compact, so that two slurred sixteenth-notes will equal one eighth-note in terms of bow length, as well as in duration. Also, it is advantageous to anticipate the right-hand pizzicato (mm. 74-76 and mm. 85-87) by bringing the bow closer to the frog (Figure 7.17). The notes of the four-string pizzicati, in this section, should be played as simultaneously as possible by pulling the plucking finger across the strings as rapidly and in a straight and uncurved a motion as possible.

different way to produce the spiccato, even though it looks the same.”¹³⁶ As quoted in *The Strad* magazine, “*Spiccato* can be played at any dynamic, from pianissimo to forte, and in all parts of the bow.”¹³⁷ For this specific passage, it is recommended that the middle part of the bow would work best because it produces a crisper and drier impact more easily in the *spiccato* articulation, and also, in the middle of the bow it is easier to produce the required *piano* dynamic. In his book, Galamian explains that “the movement (*spiccato*) has both a horizontal and a vertical component. ... If the vertical component is more prominent, the arch is narrower and deeper: consequently the tone is sharper, more accented, and percussive.”¹³⁸ Therefore, in order to produce the sound needed, the bow stroke should move with a more pronounced vertical motion (Figure 7.19). The right hand should be firm, without being tense, with less wrist motion. One should allow the arm (as opposed to the wrist) to be the main agent of controlling the motion. Finally, the grace note in this passage should be articulated slightly before the beat, in order to keep a steady flow in the succession of eighth-notes.

¹³⁶ Kang Interview

¹³⁷ Rok Kolplik, "Spiccato and Sautillé - Two Important Bow Strokes Which Are Often Confused," *The Strad*, October 7, 2015.

¹³⁸ Galamian P 75.

Figure 7.19: Mm. 88-107 of *Jingju Wusheng*.

88 arco 89 轻而紧张有力地 (light with tension and energy) 90 91 92 93 94

sub. *p*

95 96 97 98 99 100

101 102 103 104 105 106 107

To be played with a more vertical and percussive spiccato *rit.*

The “martial artist” section returns in m. 108. This time, the marking in Chinese is 明亮地, meaning “brightly”. The register is higher, and the leaps are wider, with the left hand set in seventh position throughout mm. 108-121. For such a high position, the left arm must rotate further to the right under the instrument, and the thumb must slide to the right side of the neck in order to help stabilize the left hand. The suggested fingering then becomes: second finger on C[#] on the A-string, first finger on A[#] on the A-string and second finger on F[#] on the D-string. In mm. 115-121, the hand should also stay in seventh position, centering the fingering around the second finger on B (Figure 7.20).

Figure 7.20: Mm. 108-121 of *Jingju Wusheng*.

The image shows a musical score for a violin part, specifically measures 108 through 121. The score is written in treble clef with a key signature of one sharp (F#). The tempo and mood are indicated as 'A tempo 明亮的 (Brightly)'. The dynamics are marked as 'mf' (mezzo-forte). The score includes a trill in measure 108, followed by a series of eighth notes with various fingerings (3, 1, 3, 3, 3, 3) and accents. Measures 114 and 115 feature a trill and a double sharp (F#) above the staff. The piece concludes with a double bar line and repeat dots in measure 121.

Mm. 142-155 quote the same material from mm. 48-59. The wide leaps in this passage again evoke the action of a martial artist fighting on stage. For the first half of this phrase, mm. 142-148, there are two fingering options (Figure 7.21). The first one is to play this passage *una corda*, all on the A string. The second option requires staying in fifth position. For the *una corda* fingering, one could set the hand in third position and extend the fourth finger for the A^b. This entails a perfect fifth between the first and fourth fingers. If the viola player has large hands, then this fingering could be an excellent choice. Even without large hands, a higher thumb (placed more between the fingers) could enable the hand to balance with more equal finger weight and leverage, and in the process alleviate tension.

The second option for playing this passage involves staying in fifth position, as indicated in Figure 7.21 below. However, playing this passage on two strings presents dynamic and color issues. The dynamic level is *fortissimo*. Playing in higher positions considerably reduces the string's vibrations. Also, the

color of the D string is naturally darker, thus making the D-string notes softer than those on the A-string. Players using this fingering should thus give extra bow pressure to the D-string when playing the D^b, to keep the dynamic level and sound intensity consistent throughout the passage. In mm. 150-155, the left hand stays in fourth position where all notes can be played without additional shifting.

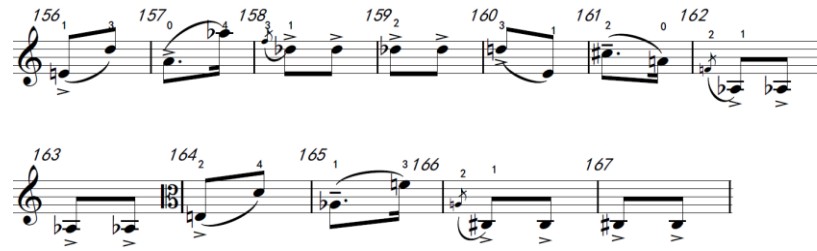
Fingering recommendations are also shown in figure below.

Figure 7. 21: Two fingerings in mm. 142-155 of *Jingju Wusheng*.

The image shows two staves of musical notation. The first staff is labeled "A string only" and "D string and A string rotating" with a forte "ff" dynamic. It contains measures 142 through 148. Measure 142 has a natural sign over the first note and a slur over the next two notes. Measure 143 has a slur over three notes. Measure 144 has a slur over three notes. Measure 145 has a natural sign over the first note and a slur over the next two notes. Measure 146 has a slur over three notes. Measure 147 has a slur over three notes. Measure 148 has a slur over three notes. The second staff contains measures 149 through 155. Measure 149 has a second ending bracket. Measure 150 has a slur over three notes. Measure 151 has a slur over three notes. Measure 152 has a slur over three notes. Measure 153 has a slur over three notes. Measure 154 has a slur over three notes. Measure 155 has a slur over three notes.

There are some large leaps in mm. 156-158. In order to reach the notes on time, it is necessary to minimize shifting. In mm. 164-166, some notes need to be played in half-position. So, in order to play them accurately and on time, 3rd finger should be used for the F in m. 165. In this case, the 2nd finger can be used for the grace note A in the following measure while the 1st finger plays C[#]. The grace notes in m. 158, 162 and 166, should once again be placed on the beat, as in mm. 36-39 (Figure 7.22).

Figure 7.22: Fingerings in mm. 156-167 of *Jingju Wusheng*.



A percussive figure, possibly imitating the *gu*, appears in mm. 169-178. As in the opening passage of *Jingju Wusheng*, the double-stop is again a major second, but the rhythmic pattern consists of an alternation between long held notes and short repeated sixteenth-notes. This passage requires the viola player to change the bow stroke very quickly and accurately and to distribute the bow strokes carefully (Figure 7.23). The repeated notes should be played very short since the figure imitates a percussion instrument. Right before each sixteenth-note figure, the bow should be released early, in time for a retake.

Figure 7.23: Bowings and fingerings in mm. 169-178 of *Jingju Wusheng*.



In contrast, a smoother bow stroke is needed for the arpeggiated triplets that begin in m. 179 (Figure 7.24). Most of them involve three strings, in fact, the triplets should be played across three strings whenever possible, in order to produce the

most colorful tonal effect possible. A relaxed hand motion, with flexible fingers and a mobile wrist, is key for obtaining smooth string crossings. Since the dynamic level is *mp*, the middle part of the bow is recommended by the author, as in this portion of the bow the right hand can control and balance the bow most easily.

Figure 7.24: Mm. 179-216 of *Jingju Wusheng*.

The image displays a musical score for the left hand, spanning measures 179 to 216. The score is written in bass clef with a 3/4 time signature. It consists of eight staves of music. The first staff (measures 179-184) begins with a dynamic marking of *mp* and features a series of triplet eighth notes. The second staff (measures 185-189) continues with similar triplet patterns. The third staff (measures 190-194) shows a change in rhythm with eighth notes and rests. The fourth staff (measures 195-198) returns to triplet eighth notes. The fifth staff (measures 199-202) continues with triplet eighth notes. The sixth staff (measures 203-208) is marked *dolce legato* and features triplet eighth notes with slurs. The seventh staff (measures 209-212) continues with triplet eighth notes. The eighth staff (measures 213-216) concludes the passage with triplet eighth notes. Various dynamic markings such as *mp* and *dolce legato* are present throughout the score.

The left-hand frame for this passage is mainly that of the octave, so the first and the fourth finger will be used the most. Even though this passage does not involve double-stops, it would be best for the left hand to maintain the octave frame

by keeping fingers down as much as possible. The octave sequence in figure 7. 25 below is offered as a suggested practice study to help the left hand learn to land on each octave quickly and accurately.

Figure 7.25: Octave study sequence based on mm. 179-216 in *Jingju Wusheng*.



Beginning in m. 217, a new bowing articulation appears, marked by dots under the slur: the *ricochet* bowing. For Galamian, the *ricochet* bow stroke is based entirely on the natural bounce of the stick, as several notes played on the same bow.¹³⁹ Galamian calls it an “uncontrolled” bowing,¹⁴⁰ utilizing the natural elasticity of the bow stick as a source of rebounding energy, even though some manual control from the hand is still very necessary.

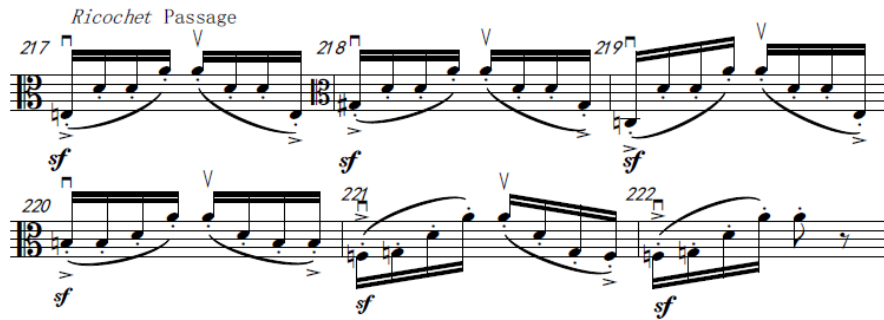
In playing this passage, the bow starts from the air then drops on the string for a clear, percussive *ricochet*. The most advantageous contact point for the bow to land on the string would be somewhere just below the middle of the bow. The height from which to drop the bow to the string is determined by both the desired tempo and dynamic level. When the bow bounces back naturally after the first note,

¹³⁹ Galamian, 81.

¹⁴⁰ Galamian, 82.

the right hand can control and regulate the height of the rebound through a light pressure from the index finger (Figure 7.26).

Figure 7.26: *Ricochet* bow stroke in mm. 217-222 of *Jingju Wusheng*.



Regarding such 4-string *ricochet* passages, Galamian writes:

Four strings are easy, because the change of the strings in itself is helpful to the bounce. The Principal impulse is given on the bass note with vertical finger action and vertical hand action. Often, especially in faster tempos, this impulse will carry over into the up-bow, but sometimes a secondary impulse will be needed on the first note of the up-bow. The change of string is done entirely by the arm, which in faster speeds will move in one smooth and uninterrupted arc.¹⁴¹

Achieving a clear and brilliant sound in mm. 223-231 depends to a significant degree on utilizing a reliable and effective fingering. The author provides one possible solution in the figure 7.27 below.

¹⁴¹ Galamian, 83.

7.27: Fingerings in mm. 223-231 of *Jingju Wusheng*.

The image shows a musical score for measures 223-231. The first line (measures 223-227) is in bass clef and includes fingerings (e.g., 0, 2, 3, 0, 2, 1, 3, 1 for m. 223) and dynamics: *p*, *mf*, *f*, and *ff*. The second line (measures 228-231) is in treble clef and includes fingerings (e.g., 1, 4, 2, 4, 3, 2, 1 for m. 228) and a dynamic marking of *ff*. The music features complex rhythmic patterns and articulation marks.

A new section begins m.232, marked as 活跃兴奋的 (happy and excited).

The dynamic level for this passage is *fortississimo*, (*fff*), which requires the player to put a considerable amount of bow pressure into the string for each stroke of the required *détaché* articulation. In this passage, simple *détaché* (i.e. legato) might not work well musically in order to accurately imitate the distinctive bowing articulations of the *erhu*. Accented *détaché* would be a preferable choice to mimic the *erhu*, and also to present the strong, martial and energetic feeling inherent in the music. Accented *détaché* is equivalent to legato *détaché*, except that a quick pinch is added at the beginning of each note (Figure 7.28).

Figure 7.28: Accented *détaché* passage in mm. 232-249 of *Jingju Wusheng*.

A tempo 活跃兴奋地 (Happy and excited)

fff

Accented *détaché* passage

At m. 250, the inscription in Chinese (热烈欢腾地) translates as “highly excited”. The syncopated rhythm is reminiscent of the syncopated pattern from the very beginning of this piece. This time, the double stops start on the off-beat, and the accents are placed irregularly, sometimes on the beat, sometimes off. The author suggests starting this phrase with a down bow at the frog to produce a fully projecting sound. The right-hand index finger needs to make the bow pinch the string whenever an accent is marked on a bow change. However, when the accent occurs in the middle of a slur, no new articulation is needed but a sudden surge of bow speed is required to produce the accent (Figure 7.29).

Figure 7.29: Fingerings and bowings in mm. 250-253 of *Jingju Wusheng*.

热烈欢腾地 (*Highly excited*)

250 251 252 253

These four measures also require a well-balanced left hand for solid intonation. As mentioned before, in fifths the finger tips should be placed relatively flat in angle and slightly leaned towards to the player in order to produce a more equal contact on both strings.

Contrasting with the previous syncopated passage, mm. 254-257 present a variant of the earlier section of continuous triplets (starting at m. 232) although this time with a hemiola bowing pattern (two slurred, two separate), over a two-measure unit (Figure 7.30). This pattern remains consistent in each two-bar unit except for the last three notes which are to be played separately. Playing these four measures with a *spiccato* stroke at the middle part of the bow is suggested in order to produce a lighter and crisper articulation in the indicated softer dynamic (*mezzo-forte*). Keeping the bow length short will enable one to switch quickly between slurs and single notes. Again, in this passage, a suggested fingering is indicated.

Figure 7.30: Mm: 254-257 of *Jingju Wusheng*.

The image shows a musical score for two staves, measures 254 through 257. The music is in 3/4 time and features a complex rhythmic pattern of eighth notes. The first staff (measures 254-255) begins with a forte (*sf*) dynamic and a slur over the first measure. The second staff (measures 256-257) begins with a mezzo-forte (*mf*) dynamic and a slur over the first measure. Both staves contain numerous slurs, accents, and tenuto markings. Fingerings are indicated by numbers 0-4 above the notes. The notes are primarily eighth notes, often beamed in groups of three. The key signature has one sharp (F#).

In mm. 258-261, the first main theme (first heard at m. 13) comes back, this time in double stops. The tenuto markings, slurs and accents give this theme a newly sustained power. As compared with most of the foregoing material, its rhythm is simple and straightforward, as was the case in mm. 13-19. The articulation of these four measures is mainly tenuto, often on the second half of the beat. Therefore, these off-beat notes need to be sustained with a more focused sound (Figure 7.31). To bring out the tenuto on the second note of each slur, the index finger should apply slightly more pressure as soon as the bow reaches the two higher strings to keep the sound more sustained, as well as giving the upper strings a bit more bow speed to enhance the tenuto emphasis. Starting up bow is recommended, to provide maximum sound power for the phrase, and to facilitate the clearest possible accents on the separate 8th-notes.

Figure 7. 31: Mm. 258-261 of *Jingju Wusheng*.

The image shows a musical score for measures 258-261. It consists of two staves, likely for the left and right hands of a string instrument. The music is written in a key with one sharp (F#) and a 2/4 time signature. The first staff starts at measure 258 with a forte (f) dynamic. It features a series of sixteenth-note patterns with grace notes. Fingerings are indicated by numbers 1, 2, and 3. Bowing directions are marked with 'V' for up-bow and 'v' for down-bow. The second staff starts at measure 260, also with a forte (f) dynamic, and continues the melodic and harmonic patterns. The score ends at measure 261.

Starting in m. 262, big leaps in the moving notes imitate the motions of the martial character. Large shifts and glissandi are both required. Therefore, timing of the left hand is crucial. The left-hand fingers should lighten their pressure when initiating shifts and slides. The right hand is also very active in this string-crossing passage. The right index finger must bring out all the accents found on every beat. The downbeat should be attacked near the frog in m. 262. It would be best to play the 16th-note pairs in the middle of the bow when playing up-bow on the beat, and in the lower-middle part of the bow when playing down-bow on the beat. Sharp accents should be given to the grace notes in mm. 266, 268, 269 and 271. In m. 266 and 268-271, the grace notes should come before the beat when attached to such rapid 16th-notes. Fingering and bowing suggestions are shown in Figure 7.32 below.

Figure 7.32: Fingerings and bowings in mm. 262-272 of *Jingju Wusheng*.

The image displays a musical score for the piece *Jingju Wusheng*, specifically measures 262 through 272. The score is written in a single system with five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. Bowings are indicated by 'V' above notes. The score is divided into measures 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, and 272. Dynamic markings include *mp*, *poco*, *cresc.*, and *ff*. The score concludes with a double bar line and repeat dots.

Mm. 273-276 are very percussive. This is the most energetic and exposed passage in the entire piece. The continuous string crossings across all four strings at such a fast tempo keeps the musical energy diving forward as the conclusion of the piece nears. The wrist needs to be firm enough in order to convey the energy from arm to hand, but it cannot be too tense to block the hand's flexibility. Fast finger rotation is needed because of the string crossing and the accents. A slight brushing motion is needed in conjunction with the string crossing to articulate the accents.

In mm. 275-276, the string crossing pattern is reversed. Here, all four fingers are needed to be placed on the fingerboard simultaneously. In these high positions, it is necessary to bend the left-hand wrist slightly outwards in order to

cover all the notes without straining the left hand. Also, making a substantial degree of ritardando in m. 276 could create enough space of time to enable the left hand to prepare comfortably for the chord in m. 277 (Figure 7.33).

Figure 7.33: Mm. 273-276 of *Jingju Wusheng*.



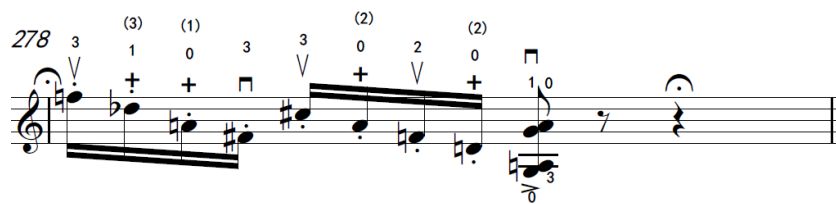
The sustained quadruple stop in m. 277 represents the highest point of intensity in the music. Since this chord has a fermata on it, the *fff* dynamic would be better sustained by taking two bows (down and up) as shown in Figure 7.34. On the initial down bow of the chord, it is recommended to use one third of the bow for the two bottom notes, and two thirds of the bow for the top two strings, with the bottom half receiving the heavier bow contact.

Figure 7.34: Bowing in m. 277 of *Jingju Wusheng*.



The last measure of *Jingju Wusheng* (m. 278) involves a fast combination of “bow drops” and left-hand pizzicato. An almost vertical dropping motion of the bow onto the string can create the percussive sound which matches the left-hand pizzicato most exactly. The left-hand pizzicato action needs to be very vigorous to bring out the *fff* dynamic and to produce a sufficiently virtuosic effect. For each note marked to be played with left-hand pizzicato, the string can be plucked by the finger that secured the pitch of the previous note. Bowing and fingering suggestions are shown in figure 7.35 below.

Figure 7.35: M. 278 of *Jingju Wusheng*.



In summary, the provided fingerings and bowings in this document are simply technically and stylistically informed suggestions. Since fingerings in particular, and to some extent bowings as well, are very personal and can vary depending on each violist’s unique physical and technical attributes, one should always take the opportunity to explore and consider all available options in these respects, in order to give oneself the best possible chance for a successful performance.

Conclusion

Xiqu Liangzhe is a highly distinctive example of contemporary classical art music produced in China, and is also a unique and valuable addition to the international concert repertoire for viola. Its uniqueness as a viola work resides primarily in its fusion of elements of conventional Western compositional style with elements of Chinese Opera style, specifically in its use of melodies fashioned directly after the style of vocal solo melodies from Sichuanese *chuanju*, and also in its evocation of the sounds and playing styles of several traditional Chinese instruments associated with Chinese Opera. It makes a highly colorful and effective work for performance which is well worth undertaking by both professional and advanced student violists on an international scale. It also reflects the growing cosmopolitanism of musical and artistic life within China, and especially reflects the growing awareness and openness of Chinese composers toward the creative possibilities and cultural value of blending Western and Chinese elements in their music intended firstly for domestic Chinese audiences, but also with an eye to attracting attention for their music in the international music world.

Part of the author's research for this document was to study and learn to play *Xiqu Liangzhe* herself, a process which continued during the writing of the document itself. Through this process, the author has been able to corroborate and concur with the judgment of the Central Conservatory viola professor Changhai Wang and the 2007 Beijing Viola Competition winner (and emerging

international viola performer) Wenting Kang, both of whom felt that the work was extremely well written for the viola, rewarding to the performer and potentially highly engaging and attractive (if performed with sufficient technical polish and stylistic understanding) to audiences. Its viola writing, while difficult and challenging, is sufficiently idiomatic to be played with vibrant and projecting sound without excessive physical stress or technical awkwardness. To compare it with established unaccompanied viola works from the international concert repertoire, its technical difficulty is roughly comparable to the *Solo Suite No. 1 in G Minor* by Max Reger, the *Solo Sonata Op. 25 No. 1* by Paul Hindemith, and the *Cadenza for Solo Viola* by Krzysztof Penderecki. Another key aspect of the author's study of the work (not just for the purposes of this document, but also in order to prepare to perform it in the near future) was to learn about the traditions, conventions and musical styles of authentic Chinese *xiqu*, including actually watching several *xiqu* performances. This direct experience of actual *xiqu* in performance was invaluable towards providing the author with a full understanding of the meaning and style of the *xiqu*-derived elements in *Xiqu Liangzhe*, and proved to be indispensable towards incorporating the most appropriate tone colors, musical inflections, and overall spirit and atmosphere into the interpretation of the work. Particularly valuable and illuminating were the opportunities to directly observe the singing and gestures of the *qingyi* character and the acrobatics and dancing of the *wusheng* character in actual *xiqu* performances. The author highly recommends that any violists interested in

learning and performing *Xiqu Liangzhe* would gain great insight and general understanding of the style and aesthetic of this work by seeking out and observing an authentic *xiqu* performance (or preferably several), whether live or through online and other video resources.

It is to be hoped that, over the course of time, *Xiqu Liangzhe* will acquire an established niche in the standard international repertoire of solo viola works, and also that it will become a model and an inspiration for the creation of further works by Chinese composers that feature a cross-cultural blending of Chinese and other musical styles. Such cross-cultural activity and creativity would enable Chinese music (including Chinese composers) to gradually merge into the mainstream global music scene, and would be tremendously enriching to musicians both in China and the West. Violists can help further this process, and enhance their own repertoire and enrich their own artistic experience, by undertaking the study and performance of this work. The author hopes that this document will become a primary resource for this process, for the promotion of increasing performances of the work, and for the furtherance of its international recognition and eventual establishment as a staple of the viola literature.

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Appendix A

Score of *Chuanju Qingyi*

戏曲两折

-----为独奏中提琴而作

一、川剧青衣

郭文景

Lento 夜 沉郁地
1 *non vib.*

Viola

pp

8

优美而哀怨地
cantabile

Vla. *mp*

13

Vla. *pp*

19

Vla.

24

神秘地

Vla. *f* *mp* *f* *mf*

29

Vla. *p* *mp*

34

Vla. *f* *mf*

37

Vla. *pp* *f*

The score is written for Viola and Violin (Vla.) in 3/8 time. It consists of eight staves. The first staff is for Viola, starting with a *pp* dynamic and a tempo marking of *Lento*. The second staff is for Violin, starting at measure 8 with a *mp* dynamic and the instruction *cantabile*. The third staff is for Viola, starting at measure 13 with a *pp* dynamic. The fourth staff is for Violin, starting at measure 19. The fifth staff is for Viola, starting at measure 24 with a *f* dynamic, followed by *mp*, *f*, and *mf*. The sixth staff is for Violin, starting at measure 29 with a *p* dynamic, followed by *mp*. The seventh staff is for Viola, starting at measure 34 with a *f* dynamic, followed by *mf*. The eighth staff is for Violin, starting at measure 37 with a *pp* dynamic, followed by *f*. There are various musical notations including slurs, accents, and dynamic markings throughout the score.

2

41
Vla. *fp*

44
Vla. *f* *sff* *ff*

47
Vla. *ff*

50
Vla. *fff*

51 Lento
Vla. *PPP* *mp* sul D

56
Vla.

61 *piu mosso* *rit.* A tempo
Vla.

65
Vla. *PPP* *attacca*

Appendix B

Score of *Jingju Wusheng*

戏曲两折

——为独奏中提琴而作

二、京剧武生

郭文景

Vivido $\text{♩} = 180$

V i o l a

7

V i a.

13 *Vivissimo* *sf* *sf* *sf* 20#

V i a.

21 1. 2.

V i a.

31 *sf* *mf*

V i a.

40

V i a.

48 54

V i a.

60 66 *sub. p*

V i a.

71 *ff* *pizz.* *arco* *p*

80 *pizz.* *arco*

V la.

轻而紧张有力地 *ff*

89 *sub. p*

V la.

96

V la.

102

V la.

A tempo 明亮的

108 *mf* *tr*

V la.

114 *tr*

V la.

122 *b* *sf* *mf* 125

V la.

134

V la.

142 *ff* 1.

V la.

V la. ¹⁴⁹ ^{2.}

V la. ¹⁶²

V la. ¹⁷²

V la. ¹⁷⁸

V la. ¹⁸³

V la. ¹⁸⁹

V la. ¹⁹⁵

V la. ²⁰¹ *dolce legato*

V la. 207

V la. 213

V la. 218

V la. 223

V la. 228

V la. 232 A tempo 活跃兴奋地

V la. 235

V la. 238



V la. 

V la. 
mp *poco* *a*

V la. 
poco *cresc.*

V la. 
ff

V la. 

V la. 

V la. 
rit. -----

V la. 
fff

Appendix C

Interview Questions for Composer (English)

1. When did you start composing this work? When did you finish? Is it published? When was it published?
2. What were the circumstances for composing this work? Was it composed for someone special? Or for a particular event?
3. Was this piece commissioned by someone?
4. Do you know who has performed this work? When did it been performed? What were the circumstances?
5. Do you have any audio or video recordings of this work?
6. Why did you decide to use Chinese Opera elements as the basis of this work? How did Chinese Opera materials become the foundation of this piece?
7. How do you think, in this work, the viola could be the suitable instrument for presenting the authentic Chinese Opera musical style?
8. Compared with traditional Chinese opera, what are the similarities or differences in this piece?
9. How did you approach the problems of translating the material of Chinese Opera to the technique of the viola?
10. Was it your intention to write a virtuoso piece for viola?
11. If it was not planned that way, how did it become so technically brilliant and challenging in style?
12. When you decided to write for solo viola, did you know anything about solo viola music by Western composers? If so, was there any influence? If yes, could you elaborate on these influences?

13. Are there any particular reasons why you think violists should study this work?
14. Are there any particular things that you would like violists to do in order to prepare for studying and performing this work?
15. Are there any particular things that you would like violists to do or to bear in mind when performing this work?

Appendix D

Interview Questions for Composer (Simplified Chinese)

1. 您是什么时候开始创作这个作品？什么时候结束？出版了吗？何时出版？
2. 这首作品是在什么环境下创作的？为什么人特别创作的？或者是为特别活动创作的？
3. 您创作这首作品是受人委托吗？
4. 目前为止，谁演奏过这个作品？在什么时间演奏的？什么情况下演奏？
5. 这首作品有没有音频或者视频？
6. 在这首作品里，您为什么使用中国歌剧的元素？中国歌剧的元素又是如何成为这首作品的基础？
7. 您为什么认为中提琴会适合演奏以中国歌剧为元素的作品呢？
8. 对于这首作品来说，与中国歌剧相比较，有哪些相似或者不同？
9. 您是怎样解决中国歌剧元素与中提琴技巧之间转换的问题？
10. 您是有意将这首作品创作为高技巧的作品吗？
11. 如果您在创作前不是这样计划的，但这首作品是如何达到在表现方式和演奏技巧上如此高的要求呢？
12. 当您决定为中提琴创作独奏的时候，您知道和了解西方音乐的中提琴独奏作品吗？如果是，有没有一些影响？如果有影响，可以请您谈谈吗？
13. 在您认为，有哪些特殊的原因，中提琴演奏者应该知道与了解这首作品？
14. 有哪些特殊的内容，中提琴演奏者应该在学习和演奏这首作品之前有所准备？
15. 在您认为，在演奏这首作品过程中，中提琴演奏者应该专注于什么？

Appendix E

Interview Questions for Violists Who Have Performed *Xiqu Liangzhe*

(English)

1. In what ways do you feel the writing in this composition effectively imitates/simulates the style of Chinese Opera?
2. What are the most important aspects of conventional viola technique that are needed for performing these two pieces?
3. Are there any special i.e. non-traditional techniques that you would employ to interpret this piece with appropriately authentic Chinese Opera style?
4. What do you find particularly challenging both technically and musically in performing these pieces?
5. How did you find out about this piece, and how did you decide to study and perform it?
6. Did you have to do any special research or consultation in order to properly understand how to interpret these pieces?
7. What do you find similar or different about these pieces compared with other solo unaccompanied pieces for viola that you have played?
8. In terms of overall technical difficulty, what other solo viola music would you rank as being on a similar level to these pieces?
9. What do you feel the most important things to keep in mind immediately before giving performances of these two pieces?
10. In other words, what should be the mental priorities in the final moments before performing this piece?
11. Do you know of other unaccompanied viola music by Chinese composers that is in any way similar stylistically to these pieces, especially if they utilize or imitate materials from Chinese opera?

12. Do you know of any other music involving viola that draws upon on traditional Chinese themes/styles whether by this composer or any other Chinese composers?

Appendix F

Interview Questions for Violists Who Have Performed *Xiqu Liangzhe*

(Simplified Chinese)

1. 在您看来这首作品在哪些方式或者内容上有效地模仿了中国？
2. 在您看来要演奏这两首作品，有哪些中提琴演奏技巧最为重要？
3. 为了演奏出最纯正的中国歌剧，有哪些非传统的中提琴演奏技巧需要演奏员学习与掌握？
4. 对于您来说，演奏这首作品有什么特别地挑战？尤其是在演奏技巧与情感表达方面？
5. 您是怎么知道这首作品的？为什么您决定要学习与演奏这首作品？
6. 在您演奏过的中提琴独奏作品当中，您觉得这首中提琴独奏作品与其他的
中提琴独奏作品相比较，有什么相同与不同？
7. 对于作品的难度来说，您认为这首作品与哪些其他中提琴独奏作品难度接近？
8. 在您演奏这首作品之前，您需要做些什么特殊的准备？
9. 在您上台演奏这首作品之前，有什么是需要时刻提醒自己的？
情绪。意境，深入。思想方面。夜。艺术体现。
10. 您知道与了解其他的中国作曲家谱曲的中提琴独奏作品吗？如果有，它们在哪些方面
有相同与不同？是否也有运用中国歌剧元素？
11. 您知道与了解这位作曲家或者其他作曲家的作品，有涉及中提琴演奏，同时运用中国元素
作为主题或者涉及中国传统音乐内容的作品吗？
12. 您知道还有哪些作品是来自这位作曲家，或者别的中国作曲家，在作品中使用
中提琴，并且以中国元素为核心的作品？

Appendix G

Interview Questions for Musicians who are not Violists (English)

1. Are you familiar with or have any knowledge of *xiqu* (Chinese Opera)?
2. Have you seen any Chinese Operas?
3. What was the impression you received when you first experienced Chinese Opera as a spectator or as a listener?
4. Based on your experience, how would you compare Chinese Opera with traditional Western opera music?
5. Do you know of any instruments that are used in Chinese Opera that have similarities with your major instrument?
6. Do you know how to play the Chinese instruments that have similarities with your major instrument?
7. If you do, could you talk about the similarities and differences between these instruments?
8. How similar or different are the playing techniques between your major instrument and the Chinese instruments?
9. Would you apply some of the playing techniques of these Chinese instruments to your major instrument in the future?

Appendix H

Interview Questions for Musicians who are not Violists

(Simplified Chinese)

1. 您听说过中国戏曲或者中国歌剧吗？
2. 您看过中国歌剧吗？
3. 您第一次接触中国歌剧的时候，中国歌剧给您留下了什么样的印象？
4. 和西方传统歌剧比较，您觉得中国歌剧有哪些特点呢？
5. 在中国歌剧音乐所用的乐器里面，您知道有哪些乐器和您的专业乐器有相通的吗？
6. 您会演奏这些与您专业乐器相通的中国乐器吗？
7. 如果会，您可以谈谈这些乐器之间的相似与不同吗？
8. 在演奏技巧上，演奏这些乐器与演奏您专业乐器有什么相同与不同吗？
9. 您会在以后的演奏中，考虑运用一些中国乐器的演奏技巧吗？