



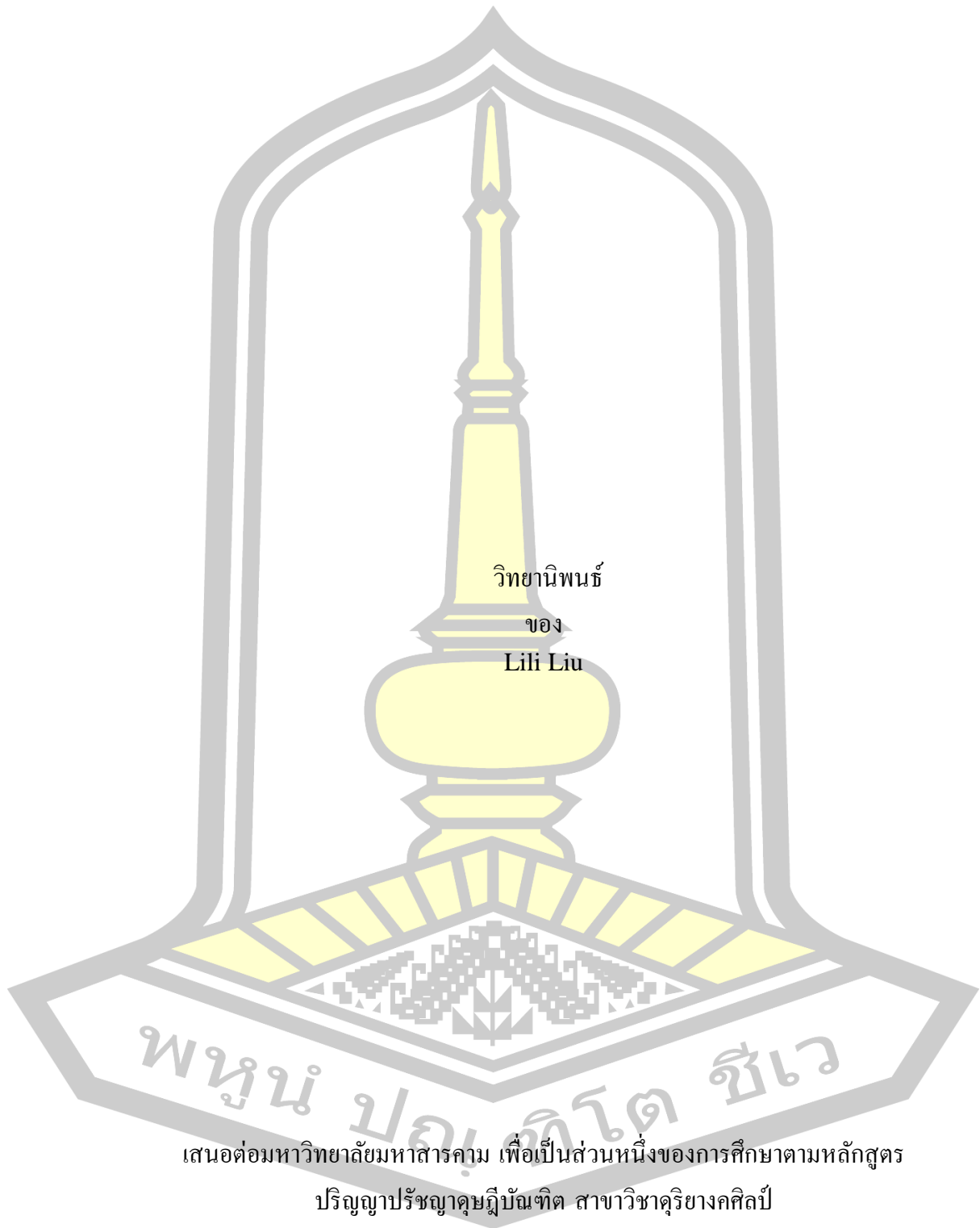
Musical Characteristics and Preservation of Pipa in Beijing After the Chinese Revolution

Lili Liu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
February 2025

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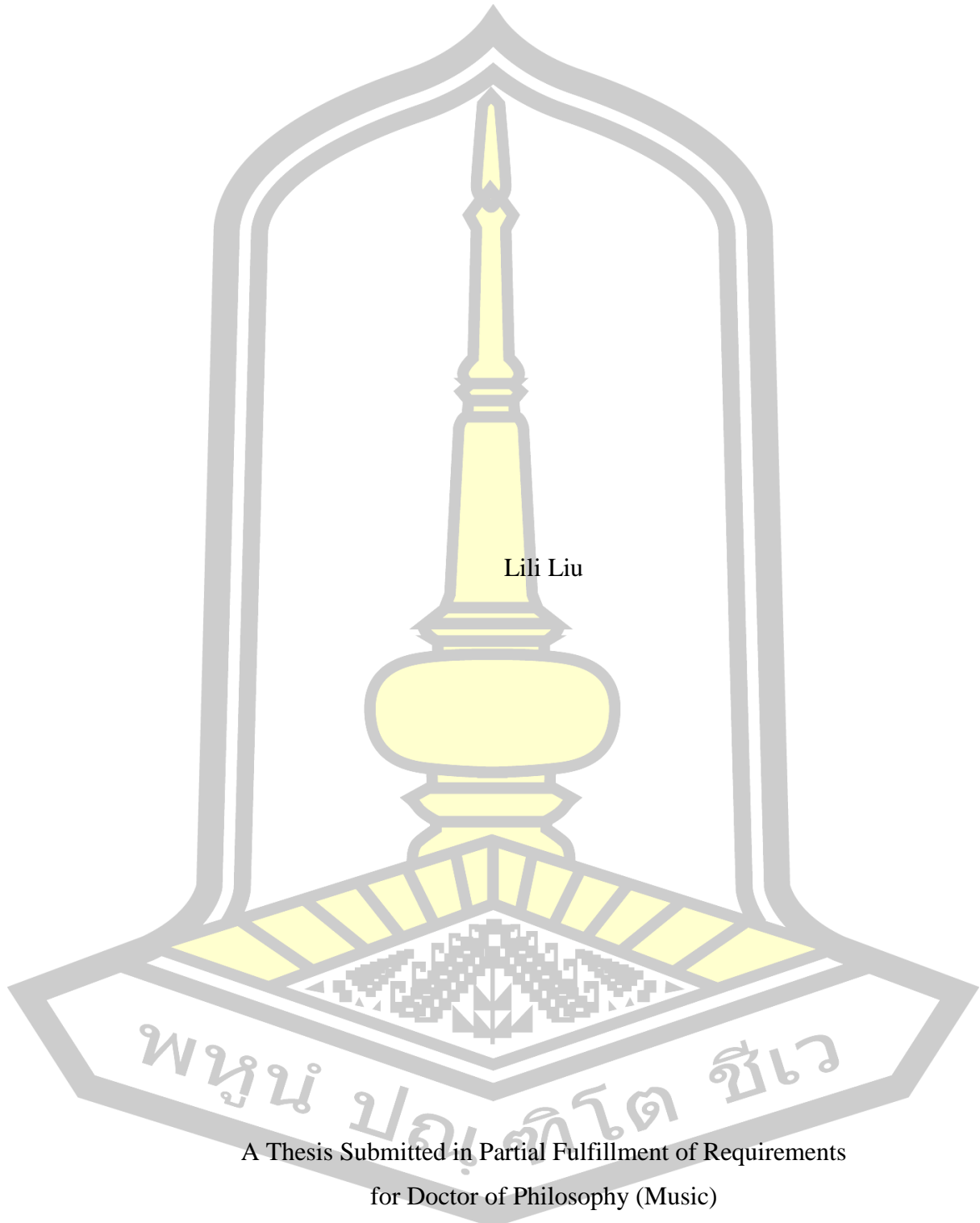


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February 2025

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ABSTRACT

This dissertation have objectives were to: This study examines its historical development, musical characteristics, and preservation practices through qualitative research methods, including in-depth interviews with musicians and archival analysis. Findings reveal four key phases of evolution: traditional preservation (1949–1960), recovery post-Cultural Revolution (1970–1980), innovation and international exchange (1990 onward), and digital adaptation in the 21st century. The Pipa’s musical characteristics reflect a fusion of traditional techniques, such as glissando and pizzicato, with contemporary influences, including electronic soundscapes. Representative compositions, such as Drought and Thunder (Han Tian Lei), Clouds Chasing the Moon (Cai Yun Zhui Yue), Blessing (Zhu Fu), and Cloud Thinking of Flowers Thinking (Yun Xiang Hua Xiang), illustrate this dynamic evolution. Preservation methods have shifted from oral transmission to institutionalized education and digital platforms, expanding accessibility and engagement. Government initiatives, including subsidies and cultural festivals, have played a crucial role in sustaining Pipa music while fostering innovation and cross-cultural collaboration. This study contributes to the discourse on cultural preservation by offering insights for ethnomusicologists, educators, and policymakers on balancing tradition and modernization in musical heritage.

Keyword : Pipa, Chinese folk music, Cultural preservation, Traditional music, Beijing

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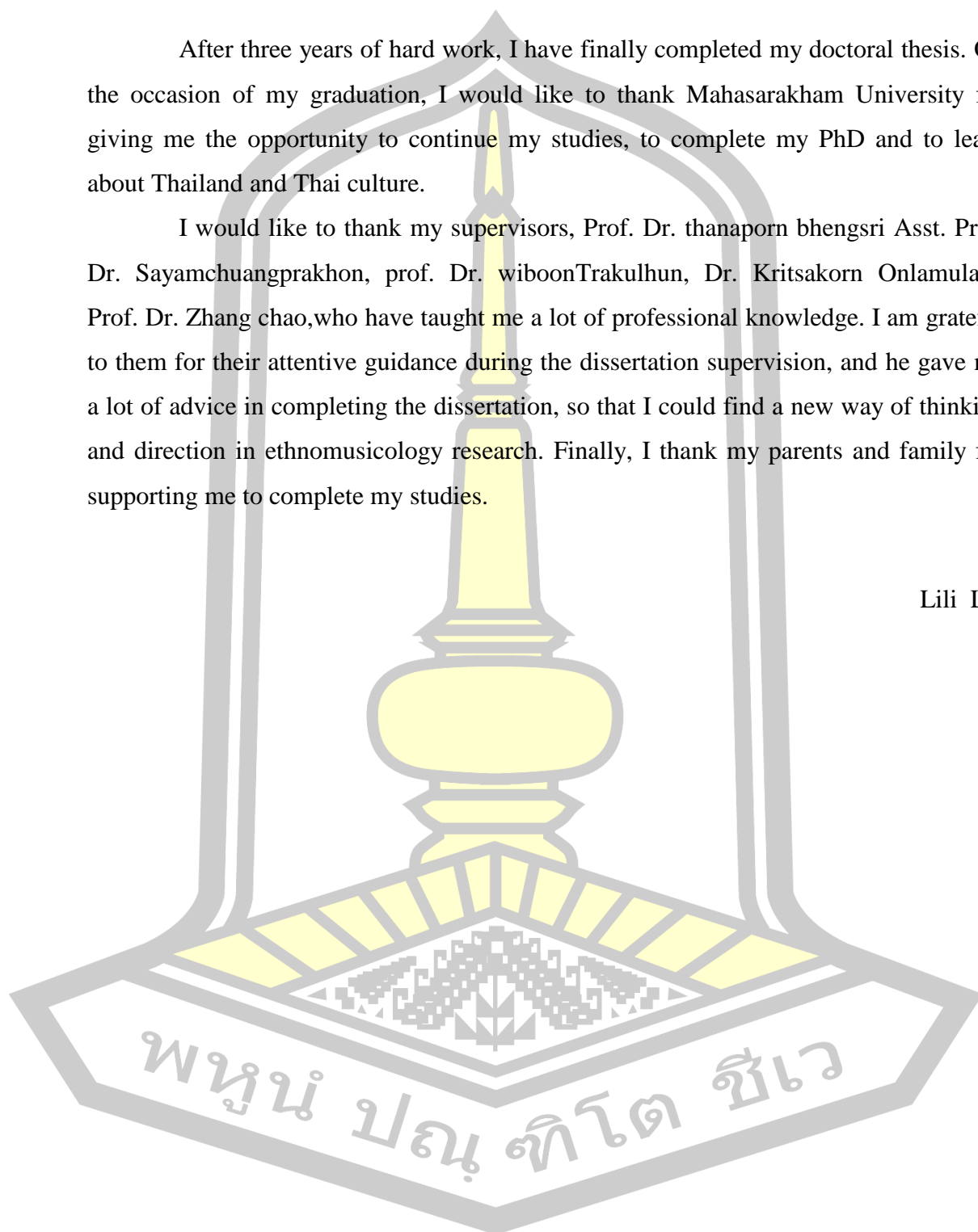
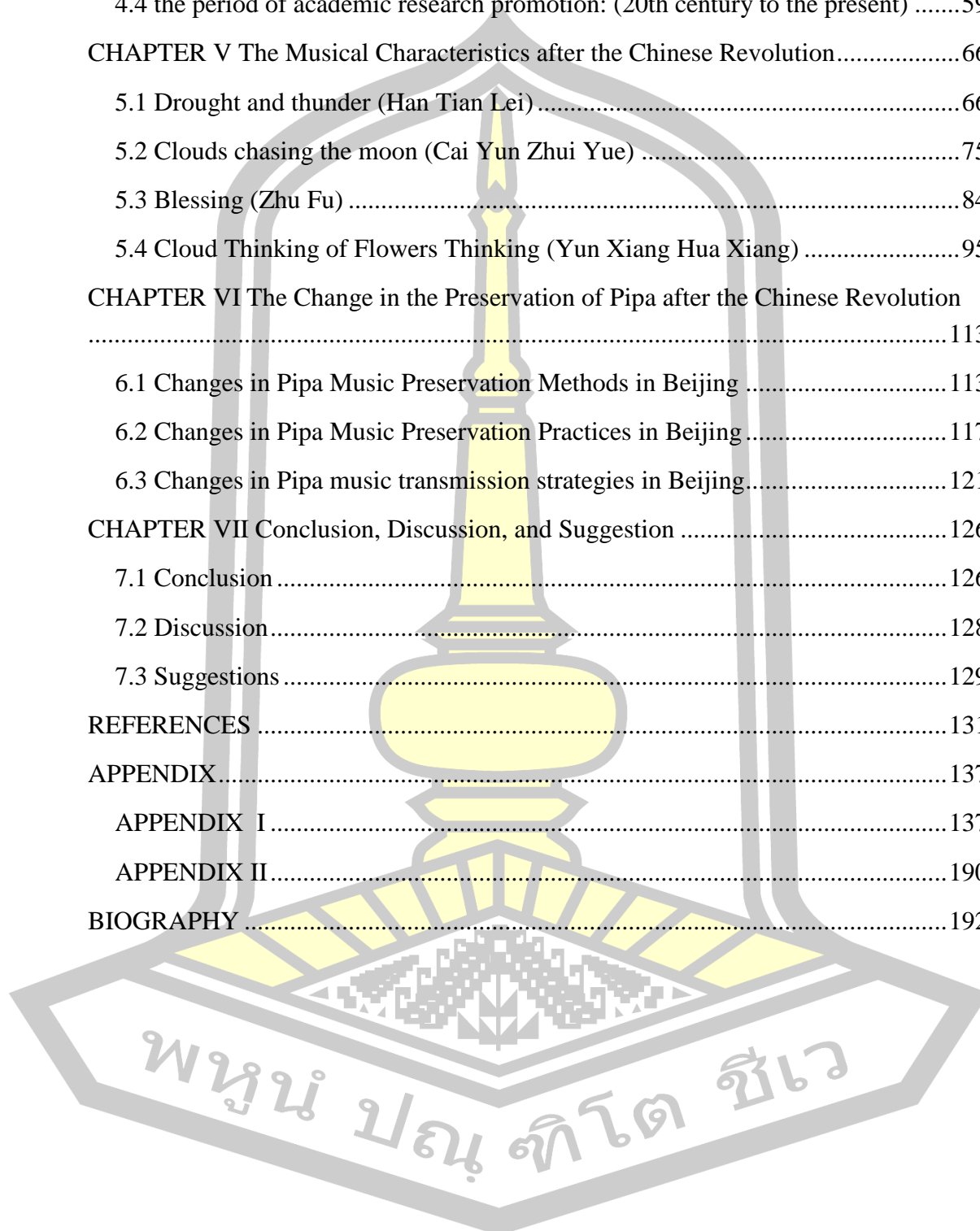


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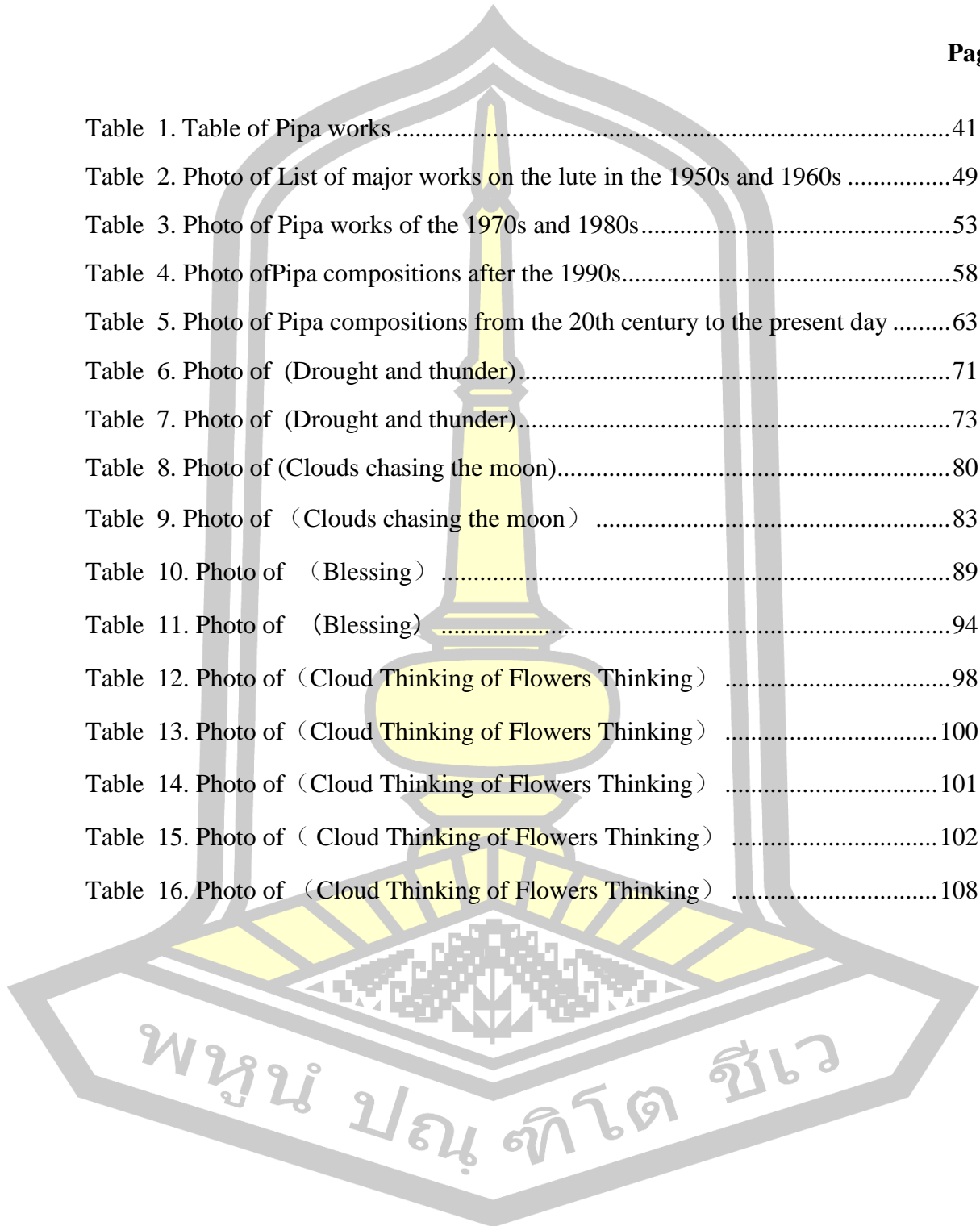
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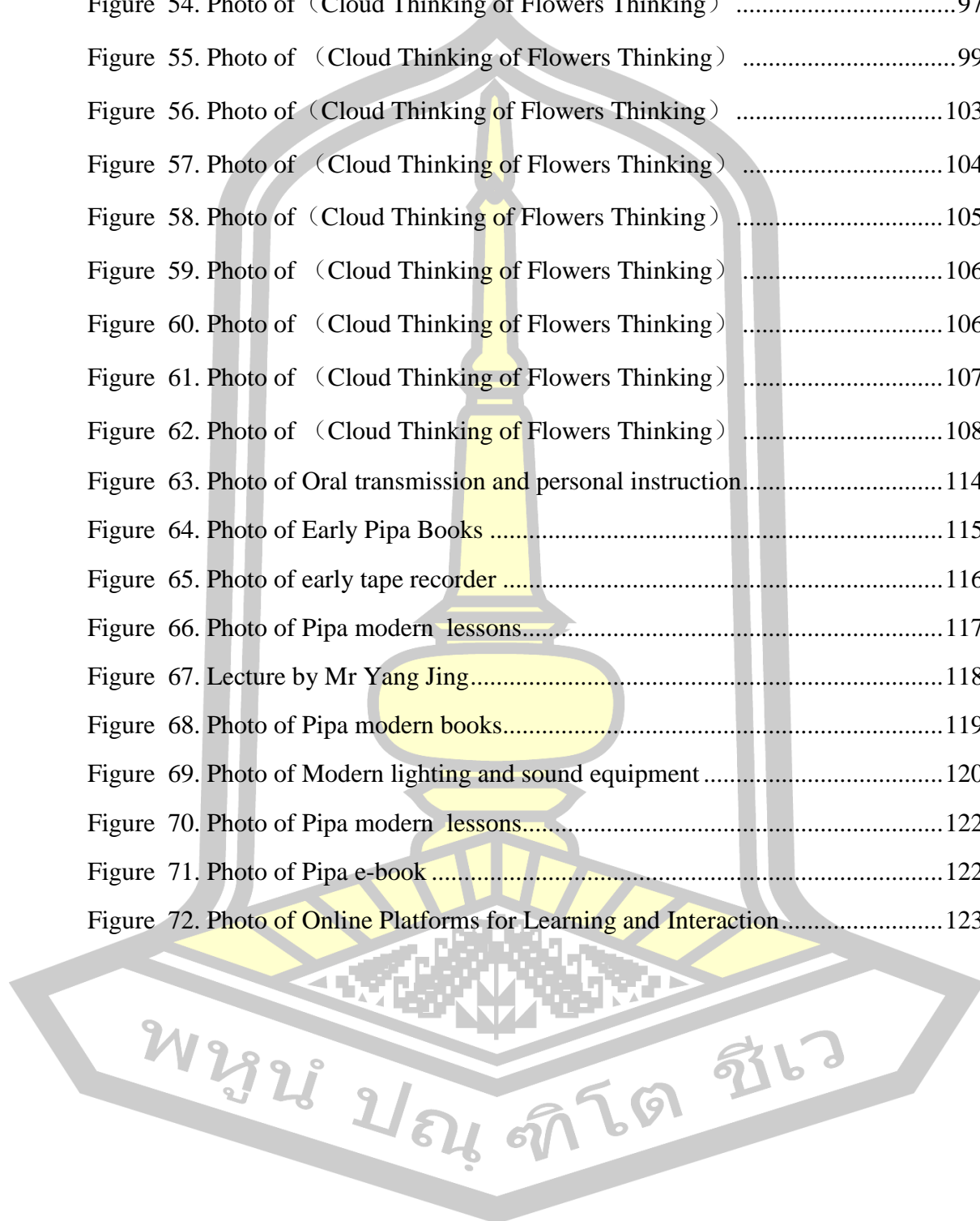


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CHAPTER I

Introduction

1.1 Research Background

The Pipa, a traditional Chinese stringed instrument, has been a fundamental element of Chinese musical culture for over two millennia, with its origins dating back to the Han Dynasty in the 3rd century BCE. Its historical significance is underscored by its frequent appearances in classical music compositions and literary works, reflecting its prominent role in ancient Chinese society (Wangfang, 1945). The Pipa's rich expressiveness and distinctive playing techniques have established it as a crucial component of Chinese musical heritage. Its capacity to produce a wide range of tones from gentle, melodic passages to powerful, dramatic expressions—has rendered it essential in various musical genres and emotional expressions, reinforcing its lasting relevance throughout different historical periods (Liheyong, 1982).

The evolution of the Pipa has been marked by significant transformations, reflecting broader cultural and musical developments within Chinese society. The early form of the instrument, the straight-neck Pipa, is believed to have originated in China during the Han Dynasty and was notable for its portability, allowing it to be played on horseback—a feature that underscored its adaptability and importance in ancient Chinese culture (Li Shuhai, 1966). As the instrument evolved, the introduction of the curved-neck Pipa, also known as the Hu Pipa, during the Southern and Northern Dynasties via the Silk Road, merged Persian and local Chinese playing techniques, enhancing its expressive capabilities. This blending of cultural influences was pivotal in the Pipa's development, enabling it to adopt a broader tonal range and cement its status as a significant instrument in Chinese music.

The Pipa continued to undergo significant evolution during the Ming and Qing Dynasties, with modifications that improved its sound quality and expanded its musical range. Following the Song Dynasty, the Pipa's status was further elevated, becoming a prominent feature in teaching guild orchestras and operatic performances. This period also saw the emergence of distinctive schools or styles of Pipa playing, such as the Zhejiang School and the Pudong School, each of which introduced unique

characteristics that enriched the instrument's expressive techniques and artistic depth (Zhangmang, 1977). These developments highlight the Pipa's remarkable adaptability and its capacity to assimilate diverse cultural influences while preserving its unique identity within the broader context of Chinese musical tradition.

Preserving traditional Pipa performance techniques has become increasingly challenging in the modern era, particularly in the aftermath of the Chinese Revolution in 1949. The revolution ushered in profound political, social, and cultural transformations that affected many facets of Chinese society, including traditional music genres such as the Pipa. During the reform and opening-up period, the introduction of Western compositional techniques further shaped the evolution of Pipa music, sparking the emergence of new compositions that embraced contemporary themes and innovative performance methods (Hanyan, 1990). Despite these developments, concerns have arisen that the rich diversity of traditional Pipa performance techniques may be gradually diminished or oversimplified, posing a threat to the authenticity and integrity of Pipa artistry.

This research seeks to address the critical issue of the potential loss of traditional Pipa performance techniques and the shifts in its musical characteristics and preservation practices in the aftermath of the Chinese Revolution. The destruction or damage of ancient documents detailing Pipa performance techniques and compositions poses significant challenges for researchers attempting to study the instrument's historical trajectory and evolution. This loss impairs a comprehensive understanding of ancient Pipa music and threatens the preservation of its cultural heritage. Therefore, it is imperative to investigate how the Pipa's characteristics have transformed in post-revolutionary China, in order to better comprehend the impact of these changes on its traditional art form and ensure its continued preservation.

The significance of this research is rooted in its potential contribution to the preservation of Pipa music through the documentation of its historical evolution and shifts in preservation practices. By examining the musical characteristics of the Pipa in the post-Chinese Revolution era, this study aims to provide valuable insights for music educators, scholars, and students, thereby enriching the understanding and pedagogy of traditional Chinese music within academic and cultural institutions. Additionally, by identifying alterations in preservation methods, this research can

guide policymakers and cultural organizations in developing effective strategies to safeguard and promote Pipa music, ensuring its sustained relevance in contemporary society.

1.2 Research objectives

1.2.1 To study the historical development of the Pipa in Beijing Municipality after the Chinese Revolution.

1.2.2 To analyze the musical characteristics of the Pipa in Beijing Municipality after the Chinese Revolution.

1.2.3 To examine the changes in the preservation practices of the Pipa in Beijing Municipality after the Chinese Revolution.

1.3 Research Questions

1.3.1 What is the historical development of the Pipa in Beijing Municipality after the Chinese Revolution.

1.3.2 What are the musical characteristics of the Pipa in Beijing Municipality after the Chinese Revolution.

1.3.3 How to examine the changes in the preservation practices of the Pipa in Beijing Municipality after the Chinese Revolution.

1.4 Research Benefit

1.4.1 This research will contribute to the preservation of Pipa music by documenting its historical evolution and changes in preservation practices, ensuring that future generations can access and appreciate this traditional art form in Beijing.

1.4.2 The analysis of the musical characteristics of Pipa after the Chinese Revolution will provide valuable insights for music educators, scholars, and students, enriching the understanding and teaching of Chinese traditional music in academic and cultural institutions.

1.4.3 By identifying changes in preservation practices, this research could inform policymakers and cultural organizations about effective strategies to enhance the protection and promotion of Pipa music, fostering its continued relevance in contemporary society.

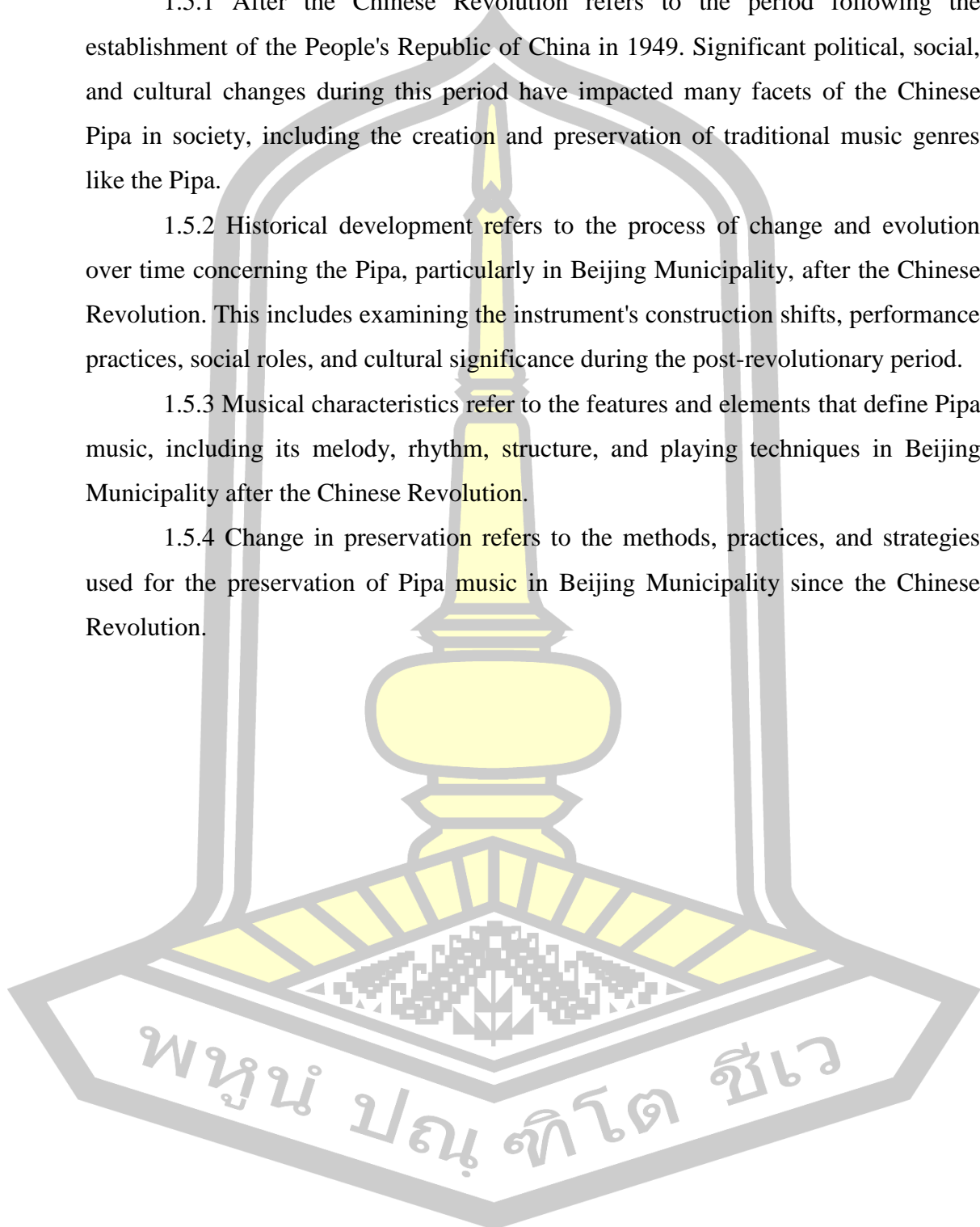
1.5 Research Definition

1.5.1 After the Chinese Revolution refers to the period following the establishment of the People's Republic of China in 1949. Significant political, social, and cultural changes during this period have impacted many facets of the Chinese Pipa in society, including the creation and preservation of traditional music genres like the Pipa.

1.5.2 Historical development refers to the process of change and evolution over time concerning the Pipa, particularly in Beijing Municipality, after the Chinese Revolution. This includes examining the instrument's construction shifts, performance practices, social roles, and cultural significance during the post-revolutionary period.

1.5.3 Musical characteristics refer to the features and elements that define Pipa music, including its melody, rhythm, structure, and playing techniques in Beijing Municipality after the Chinese Revolution.

1.5.4 Change in preservation refers to the methods, practices, and strategies used for the preservation of Pipa music in Beijing Municipality since the Chinese Revolution.



1.6 Conceptual Framework

The Pipa, a traditional Chinese string instrument, holds significant cultural value in China's musical heritage. This study explores its historical development, musical characteristics, and preservation changes in Beijing after the Chinese Revolution, using qualitative methods like observation and interviews. The research aims to provide insights into the evolution and current status of the Pipa in modern Chinese society.

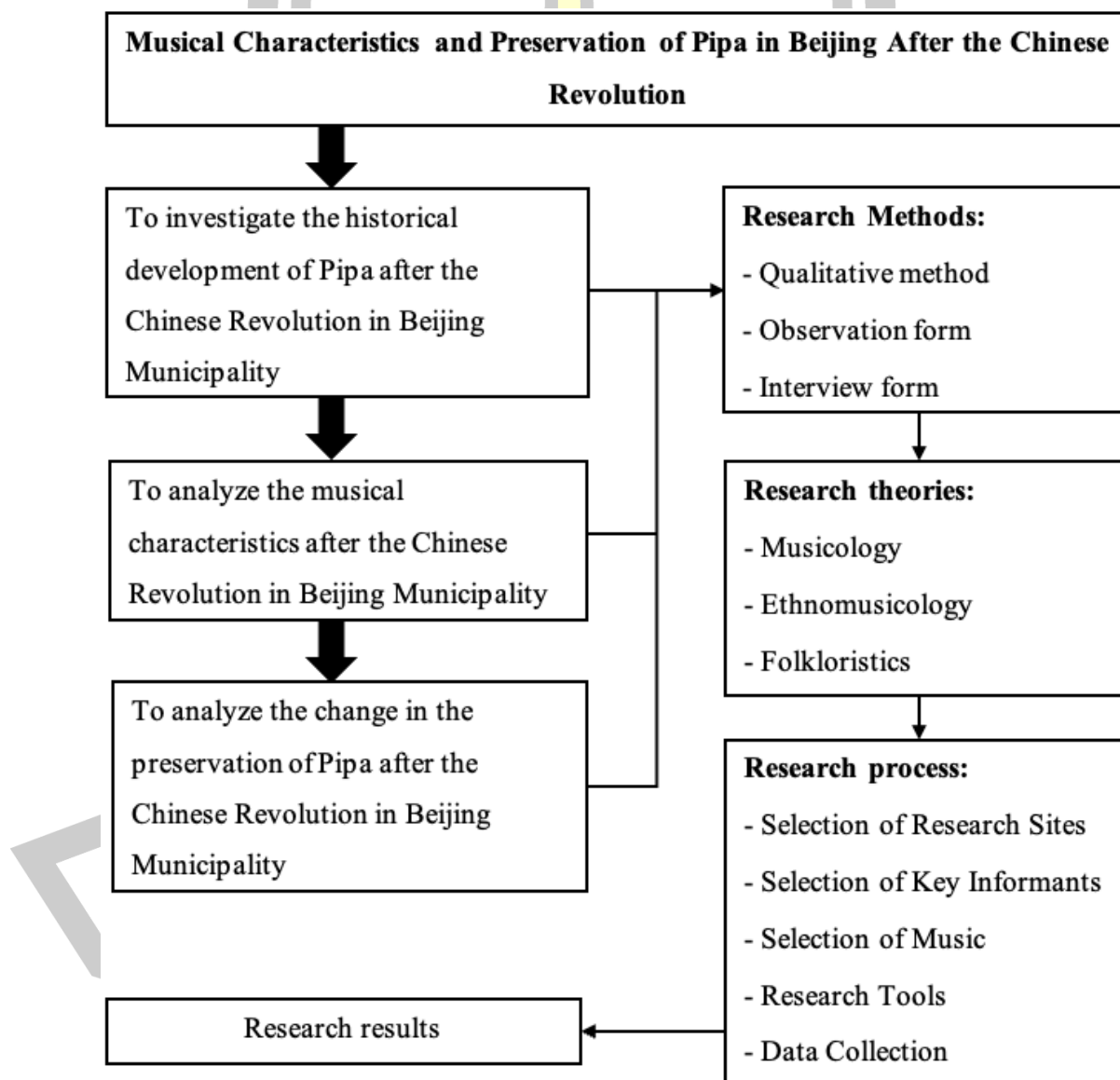


Figure 1. Research Conceptual Framework

CHAPTER II

Literature review

This chapter provides a comprehensive review of existing literature relevant to the study of the Pipa, focusing on its musical characteristics and preservation after the Chinese Revolution. The review is organized into several sections that cover general knowledge of Chinese history before 1949, insights into traditional Chinese string instruments, the cultural contexts of Beijing and Shanghai, and theoretical frameworks and methodologies employed in musicological research. Additionally, the chapter includes a section dedicated to related research, highlighting significant studies and contributions to understanding Pipa music. This literature review lays the foundation for the research by contextualizing the historical and cultural shifts that have influenced the Pipa's evolution and preservation.

- 2.1 General Knowledge of Chinese History Before 1949
- 2.2 General Knowledge of Traditional Chinese String Instruments
- 2.3 General Knowledge of the Cultures of Beijing
- 2.4 General Knowledge of Pipa Playing Technique
- 2.5 Theoretical Frameworks Used in Research
- 2.6 Research Related

2.1 General Knowledge of Chinese History Before 1949

Understanding the historical backdrop of China before 1949 is essential for grasping the cultural and social shifts that influenced traditional music, including the Pipa. Chinese history spans over 5,000 years, with significant developments during the periods of the Xia, Shang, Zhou, Qin, and Han Dynasties, among others. The unification under Qin Shi Huang in 221 BCE marked the beginning of a centralized empire, which saw further consolidation during the Western Han Dynasty. Throughout the centuries, China experienced periods of division, such as during the Three Kingdoms and the Northern and Southern Dynasties, as well as eras of great cultural and economic prosperity, exemplified by the Tang and Song Dynasties. The Ming Dynasty saw the emergence of early capitalism in the Jiangnan region, but by

the mid-19th century, China had entered a period of decline due to foreign invasions and internal strife. The 1911 Xinhai Revolution ended the imperial system, and after decades of turmoil, including the Japanese invasion and civil war, the People's Republic of China was established in 1949 (Li Hui, 2006). This historical context is crucial for understanding the transformations in Chinese music and culture, particularly in the evolution and preservation of the Pipa.

China has a long history, about 5,000 years since the period of Ji Xuanyuan (also known as Gongsun Xuanyuan) of the Yellow Emperor tribe; 4,600 years since the Three Emperors and the Five Emperors; nearly 4,000 years since the Xia Dynasty; and 2,244 years since the Qin Dynasty, the first great unification of China with a centralised system of power. China has gone through many regime evolutions and dynastic changes, and has also been the most powerful country in the world, with a world-renowned economy, culture, and science and technology. In China's prehistoric period, the two emperors Yan Huang were honoured as the humanistic ancestors of the Chinese nation. Around 2070 BC, the Xia Dynasty, the earliest state in China, emerged. The Eastern Zhou Dynasty advanced the development of productive forces and social change, and a hundred schools of thought were formed. In 221 B.C., Qin Shi Huang established the Qin Dynasty, the first unified authoritarian centralised empire in Chinese history, and the Western Han Dynasty further consolidated and developed the great unification. During the Three Kingdoms, the Jin Dynasty, and the Northern and Southern Dynasties, China fell into a situation of division and fragmentation, and during the Five-Hu Rebellion, the tendency for foreigners to integrate into China intensified, and many ethnic groups gradually converged in the conflicts between the separate regimes. During the Sui and Tang dynasties, the central government became more closely connected with the ethnic minorities at the borders, and economic prosperity, science and technology and culture were highly developed. During the Song and Yuan Dynasties, multiple cultures collided and blended, and economic, scientific and technological development reached new heights. During the heyday of the Ming Dynasty, social and economic development was high, and the sprout of capitalism appeared in the Jiangnan region at the end of the Ming Dynasty; in the middle of the 19th century, after the Opium War, China began to fall into a semi-colonial and semi-feudal society; the 1911 Xinhai Revolution overthrew the

imperial system and established a republican system of government. After the death of Yuan Shikai, China entered a period of warlordism and chaos. After the National Revolution, the Agrarian Revolution, the War of Resistance against Japan and the War of Liberation, the People's Republic of China was finally established in 1949. After the Cultural Revolution from 1966 to 1976, China's economy began to grow rapidly as a result of the reform and opening up policy in 1978, and in 2011 China overtook Japan to become the world's second largest economy. (Li Hui,2006)



Figure 2. China Map

Source: [https://chinafolio.com/provinces\(2023\)](https://chinafolio.com/provinces(2023))

In summary, the historical context of China before 1949 provides critical insights into the cultural and social shifts that influenced traditional music, including the Pipa. Key historical events, such as the unification under Qin Shi Huang, the economic and cultural prosperity during the Tang and Song Dynasties, and the decline in the 19th century due to foreign invasions and internal strife, all shaped the evolution of Chinese musical traditions. The establishment of the People's Republic of China in 1949 marked significant transformations in Chinese society, which impacted the development and preservation of the Pipa. By understanding this historical backdrop, the research can contextualize the Pipa's evolution, its cultural significance, and the challenges it faced in adapting to post-revolutionary changes.

2.2 General Knowledge of Traditional Chinese String Instruments

2.2.1 Pipa

The Pipa, a prominent Chinese string instrument with over 2,000 years of history, plays a vital role in traditional Chinese music. Its earliest form, known as the "Pipa," dates back to the Qin Dynasty and derives its name from the basic plucking techniques "pi" (forward) and "pa" (backward) (Han Shude, 2013). The instrument was initially a generic term for all short-necked lutes in China, but it evolved into the pear-shaped Pipa we recognize today, influenced by Central Asian and Indian instruments. Another significant string instrument is the ruan, which originated during the Han Dynasty and was named after the musician Ruan Xian during the Tang Dynasty. The ruan experienced a decline after the Tang and Song Dynasties but remains an integral part of traditional Chinese music (Liu Beimao, 2003). Other notable string instruments include the yangqin, introduced from Persia during the Ming Dynasty, and the guzheng, with a history of over 2,500 years. These instruments, along with the guqin, a plucked instrument with a 3,000-year history, represent the rich diversity of Chinese string instruments, each contributing uniquely to the musical heritage of China (Zhang Zhinian, 2011; Jiang Shu, 2019; Cheng Wujia, 1998).

The Pipa, a traditional East Asian plucked instrument, has a history of more than 2,000 years, and the earliest known instrument, the Pipa, appeared around the time of the Qin Dynasty. The name "Pipa" comes from the saying that "the push hand is the batch, and the lead hand is the handle" (the most basic plucking technique), which is why it is called the "batch handle" (Pipa). Prior to the Tang Dynasty, Pipa was also the generic name in Chinese for all plucked instruments of the short-necked lute family (also known as the lute genus). (Han Shude, 2013).

The earliest mention of the Pipa in Chinese literature occurs in the late Han Dynasty around the 2nd century AD. The pear-shaped lute was introduced to China from Central Asia, Gandhara and/or India. The pear-shaped lute appears in Kusanagi sculptures from the 1st century AD. The pear-shaped Pipa was introduced during the Han Dynasty and is known as the Han Pipa. (Li Hui, 2006).



Figure 3. Chinese Pipa

Source: Lili Liu, taken in the field(2023)

2.2.2 Ruan

Ruan is a traditional plucked instrument of the Han nationality. During the reign of Emperor Wu of the Han Dynasty, Ruan was called the "Han Pipa". Since Ruan Xian, one of the "Seven Sages of the Bamboo Grove" in the Western Jin Dynasty, was famous for playing the Han Pipa, during the reign of Wu Zetian in the Tang Dynasty, the instrument was formally named after Ruan Xian and abbreviated as "Ruan". During the Tang and Song dynasties, Ruan flourished. Since then, the development of Ruan has been in decline. (Liu Beimao,2003).

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Figure 4. Chinese Zhongruan
Source: Lili Liu taken in the field(2023)

2.2.3 yangqin,

yangqin also known as the foreign qin, is an imported product of foreign musical culture. The yangqin was introduced from Persia around the end of the Ming Dynasty. With the increasing friendly exchanges between the Ming Dynasty and countries in West Asia and other regions, the santur qin (the predecessor of the Chinese yangqin) from these countries was first introduced to the coastal areas of Guangdong by sea, and then gradually expanded to Fujian, Zhejiang, Jianghuai and the Central Plains, and gradually evolved into the Chinese yangqin. (Zhang Zhinian's,2011).





Figure 5. Chinese Yangqin

Source: Lili Liu taken in the field(2023)

2.2.4 Guzheng

The guzheng, also known as the ancient key or ancient steel zither, is a very popular musical instrument in China, dating back more than 2,000 years, and has a history of about 2,500 years. The guzheng, which is also divided into the Jingyin zheng and the Hanyin zheng, is a three-stringed, seven-pin classical musical instrument. The guzheng has a rectangular shape and consists of 21 strings and 13 sound posts. The strings are made of silk or nylon thread, and the sound posts are made of wood. When playing, the player plucks the strings with the right hand and presses the strings with the left hand, and through different plucking techniques and musical expressions, he or she plays a variety of different.(Jiang Shu,2019).

พหุ ประถมศึกษา



Figure 6. Chinese Guzheng

Source: Lili Liu taken in the field(2023)

2.2.5 Guqin

The guqin, also known as the yaoqin, jade qin, and seven-stringed qin, is a traditional Chinese plucked-string instrument with a history of more than 3,000 years and belongs to the silk of the eight tones. The guqin has a wide range of tones, a deep tone and a long aftertone. According to ancient records, Fuxi made the qin, and there are legends about Shennong making the qin, Huangdi making the qin, and Tang Yao making the qin; Shun set the qin as a five-stringed instrument, while King Wen added one more string, and King Wu added one more string to make it a seven-stringed instrument; it can be seen that the culture of the Chinese guqin is of a long and profound history. There are more than 3,360 pieces of qin music in existence, more than 130 qin scores and 300 qin songs, and on 7 November 2003, the World Heritage Committee of UNESCO declared the Chinese guqin to be a World Intangible Cultural Heritage, and it was inscribed on the List of Intangible Cultural Heritage of China in 2006. (Cheng Wujia, 1998).



Figure 7. Chinese Guqin

Source: Lili Liu taken in the field

In summary, the literature review on traditional Chinese string instruments provides essential context for this research by highlighting the Pipa's historical and cultural significance, along with its evolution influenced by Central Asian and Indian instruments. The review discusses the origins, characteristics, and historical development of the Pipa, from its early Qin Dynasty form to the pear-shaped lute introduced through the Silk Road. Comparisons with other traditional string instruments like the Ruan, Yangqin, Guzheng, and Guqin emphasize the diversity and richness of Chinese musical heritage. These insights establish a foundation for analyzing the Pipa's unique role in Chinese music and the impact of cultural exchanges on its evolution and preservation. This understanding supports the study's focus on the Pipa's musical characteristics and preservation practices after the Chinese Revolution.

2.3 General Knowledge of the Cultures of Beijing

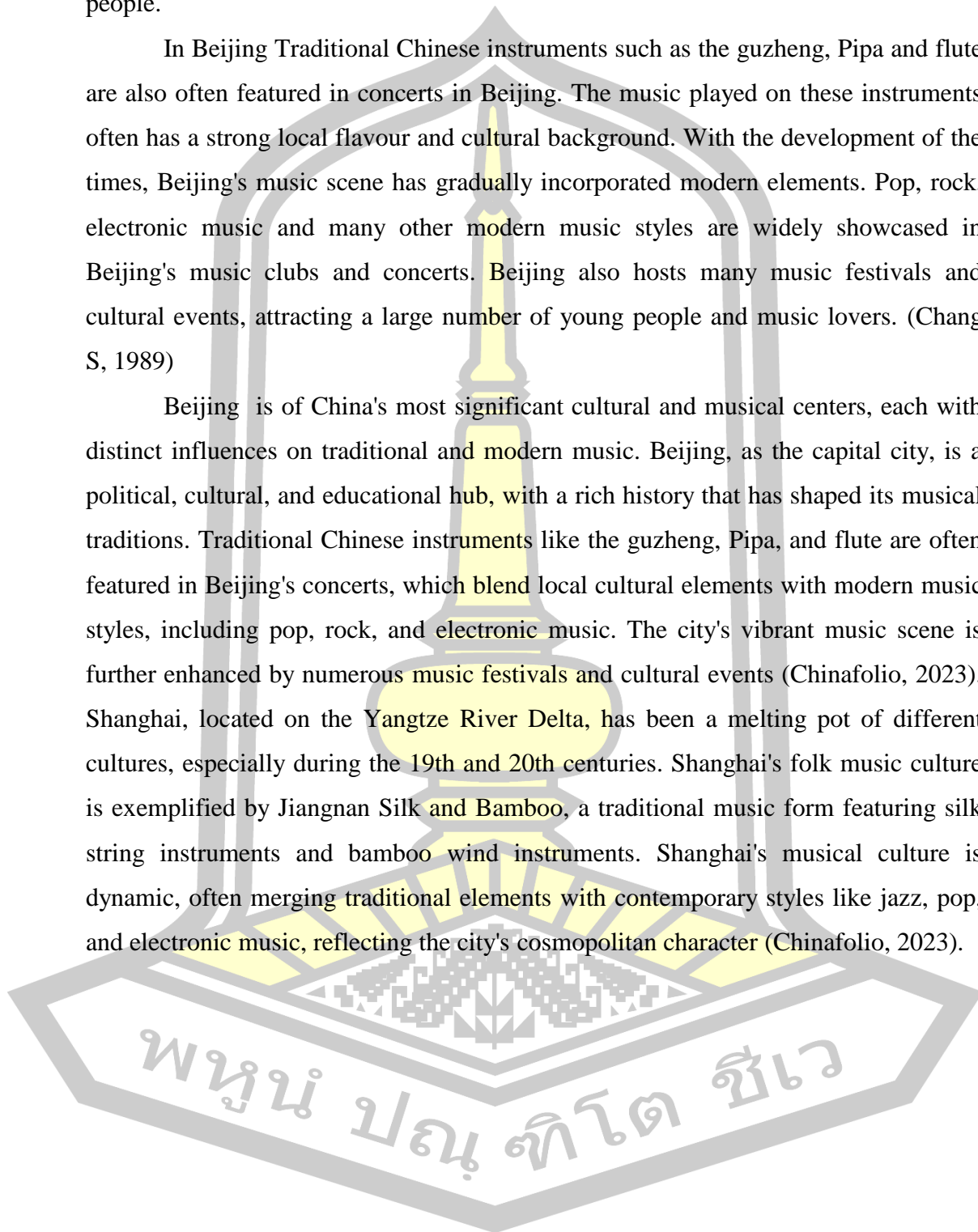
2.3.1 Beijing

Beijing, abbreviated as "jing", anciently known as Yanjing and Beiping, is the capital city of the People's Republic of China, a municipality directly under the central government, a national central city and a mega-city, a political centre, a cultural centre, a centre of international communication and a centre of scientific and technological innovation of China, one of China's historical and cultural cities and ancient capitals, and a first-tier city in the world. cities in the world. As of October 2023, Beijing has 16 districts under its jurisdiction, with a total area of 16,410.54

square kilometres. At the end of 2022, Beijing had a resident population of 21,843,000 people.

In Beijing Traditional Chinese instruments such as the guzheng, Pipa and flute are also often featured in concerts in Beijing. The music played on these instruments often has a strong local flavour and cultural background. With the development of the times, Beijing's music scene has gradually incorporated modern elements. Pop, rock, electronic music and many other modern music styles are widely showcased in Beijing's music clubs and concerts. Beijing also hosts many music festivals and cultural events, attracting a large number of young people and music lovers. (Chang S, 1989)

Beijing is of China's most significant cultural and musical centers, each with distinct influences on traditional and modern music. Beijing, as the capital city, is a political, cultural, and educational hub, with a rich history that has shaped its musical traditions. Traditional Chinese instruments like the guzheng, Pipa, and flute are often featured in Beijing's concerts, which blend local cultural elements with modern music styles, including pop, rock, and electronic music. The city's vibrant music scene is further enhanced by numerous music festivals and cultural events (Chinafolio, 2023). Shanghai, located on the Yangtze River Delta, has been a melting pot of different cultures, especially during the 19th and 20th centuries. Shanghai's folk music culture is exemplified by Jiangnan Silk and Bamboo, a traditional music form featuring silk string instruments and bamboo wind instruments. Shanghai's musical culture is dynamic, often merging traditional elements with contemporary styles like jazz, pop, and electronic music, reflecting the city's cosmopolitan character (Chinafolio, 2023).



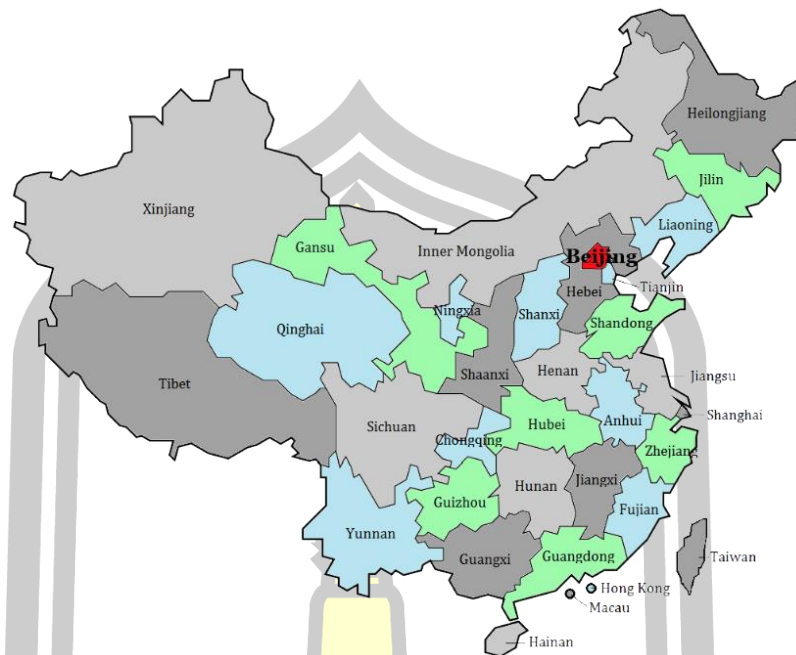


Figure 8. Beijing on a map of China

Source: [https://chinafolio.com/provinces\(2023\)](https://chinafolio.com/provinces(2023))

In summary, the literature review on the culture of Beijing provides valuable context for this research by emphasizing the city's significance as a political, cultural, and musical hub in China. Beijing's rich history has shaped its musical traditions, where traditional instruments like the Pipa are prominently featured in concerts blending local cultural elements with modern music styles. The vibrant music scene, characterized by traditional performances and contemporary influences such as pop, rock, and electronic music, showcases the city's dynamic cultural evolution. This understanding is crucial for analyzing how Beijing's cultural environment has influenced the musical characteristics and preservation practices of the Pipa, particularly in the post-revolutionary era.

2.4 General Knowledge of Pipa Playing Technique

2.4.1 Four finger tremolos (si lun zhi)

Definition: Roll and sweep is a technique of playing strings alternately with the index finger, middle finger and ring finger in a continuous and rapid manner.

Function: It is used to simulate the effect of running water or wind sound, adding a sense of flow to the music.

How to play: Prepare the big, index, middle and ring fingers of the right hand so that they are slightly bent. Play with the big finger first, then the index, middle and ring fingers, then back to the big finger, forming a cycle. Keep your finger movements consistent and even to ensure the clarity and volume of each note.

2.4.2 Glissando(hua yi)

Definition: Slide refers to the sliding of the fingers on the strings, from one note to another.

Function: Used to imitate the human voice or the sounds of nature, adding to the expressiveness of the music.

How to play: Press the string at the starting note position, then slide smoothly to the target note position. Maintain finger pressure while sliding to ensure note continuity. Control the speed of the slide as needed to achieve different musical effects.

2.4.3 Vibrato(rou xian)

Definition: Tremolo is a technique of repeating the same note quickly.

Function: Used to express nervousness, excitement or cheerfulness.

How to play: Select a note and play the same note quickly with the big finger or index finger. Control the strength of your fingers to ensure the stability and evenness of the vibrato. Keep the duration of the vibrato in line with the notation.

2.4.4 Sweeping(sao xian)

Definition: Sweeping refers to the rapid sweeping of the fingers across the strings from bass to treble or from treble to bass.

Role: Used to create a strong emotional impact and enhance the drama of the music.

How to play: Use your thumb to sweep upwards from the bass strings or downwards from the treble strings. Pay attention to the angle and strength of your fingers when sweeping to ensure the clarity of each note. Adjust the speed and intensity of the sweep according to the needs of the piece.

2.4.5 Pizzicato(tan tiao)

Definition: Plucking refers to using the thumb and other fingers (mainly the index finger) to play different strings.

Function: To clearly express the melodic line and harmonic levels.

How to play: The thumb plays the bass strings and the index finger plays the treble strings. Pay attention to the independence and accuracy of the fingers to ensure that each note is clear and balanced in volume. Depending on the score, it may be necessary to alternate strings quickly.

2.4.6 Double stops(shuang tan)

Definition: The right hand usually uses a plectrum or fingernail to pluck both strings at the same time. The fingering of the right hand can vary depending on the needs of the performance. Sometimes each string is plucked individually, sometimes both strings are plucked at the same time, or different parts of the fingernail (e.g., the fingertip or the root of the finger) are used to achieve the plucking.

Role: Used to emphasise certain notes and add a sense of strength to the music.

How to play: Strike the string or pin with the thumb or index finger quickly. The force should be moderate to obtain a clear and powerful tone.

Depending on the needs of the repertoire, use the technique where appropriate.

2.4.7 Harmonic(fan yin)

Definition: Pulling refers to the rapid pulling of the fingers on the strings, producing an effect similar to that of a glissando.

Role: Used to simulate certain natural sounds or to express delicate emotional changes.

Method of playing: Push and pull on the strings from side to side, paying attention to the control of finger strength to ensure precise changes in pitch. According to the requirements of the score, it is sometimes necessary to push and pull the strings quickly to express delicate emotional changes.

2.4.8 Sweep string picking(sao fou)

Definition: Sweep string picking is the rapid plucking of a finger or nail from one string to another.

Function: Used to create a coherent melodic or harmonic effect.

How to play: Use the thumb or index finger to strum quickly from one string to another. Control the strength and angle of your fingers to get a clear melodic or harmonic effect. Pay attention to the flexibility and accuracy of the fingers when plucking the strings.

In summary, the detailed exploration of Pipa playing techniques in this literature review provides a foundational understanding of the instrument's unique expressive capabilities and technical complexity. Techniques such as rolling fingers, slide, tremolo, and sweeping highlight the Pipa's ability to emulate natural sounds and evoke emotional depth, which are central to its musical characteristics. By analyzing these techniques, the research can examine how traditional methods have evolved or been preserved in post-revolutionary Beijing. Additionally, understanding these techniques helps in assessing the impact of cultural and historical shifts on Pipa performance practices, aligning with the study's focus on the Pipa's musical characteristics and preservation.

2.5 Theoretical Frameworks Used in Research

This study employs several theoretical frameworks to analyze the musical characteristics and preservation of the Pipa.

2.5.1 Music analysis

Is a key approach, focusing on elements such as harmony, polyphony, structure, orchestration, and thematic development in musical works. This method allows for a detailed examination of the Pipa's musical elements and how they have evolved over time (Liu Guohai, 2010).

In this study, I used the theoretical knowledge of music analysis to conduct a comprehensive analysis of the works and history of Pipa music works, including the analysis of the musical structure, thematic melody, mode, rhythm, and other various elements of musical terminology of Pipa music. And in order to capture, identify, understand and grasp the development process of Pipa music, so that we can have a comprehensive, objective and rational understanding of yuedao music.

2.5.2 Chinese music theory

Is applied, particularly in understanding the intersection of verbal and musical modalities, and how these are reflected in performance practices. This approach

emphasizes the importance of fieldwork, historical documents, and interdisciplinary methods in ethnomusicological research, enabling a comprehensive understanding of the Pipa's development (Xu Tianxiang, 2022).

Under the profound influence of the concept of interdisciplinary cross-research, current ethnomusicological research should not only continue to pay attention to fieldwork practices, but also macroscopically and in-depth grasp the historical and literary information related to the research object, and broadly and deeply utilise interdisciplinary methodology to carry out the research of mutual validation and mutual exchange between the field data and the field data. Remaining Historical Documentary Information In-depth theoretical analyses and interpretations of musical representations in cultural contexts and the symbolic metaphors behind them have been conducted. Therefore, fieldwork, historical documents and interdisciplinary methodology are three basic conditions for current research in Chinese ethnomusicology. (Zhao Shufeng, 2018).

Since traditional music contains more spoken cultural attributes and fewer studies are based on existing scores, in most cases its research topics can only be studied in terms of the actual sounds that are produced and formed after fieldwork and performance as the object of study and as a point of departure. However, from the point of view of research objectives, recording artists and analysts intend to use the symbolic analysis of post-performance sounds to construct a musical and cultural object represented by musical scores and symbols, and to analyse the musical system corresponding to harmony, polyphony, tonality and orchestration in Western music, in an attempt to elucidate the basic features of this musical system. (Yaxiong Du, 2011)

In this study, I used the research methodology of traditional Chinese music theory. By collecting, interpreting and analysing the scores of Pipa from different periods of time, the interpretation and analysis of the development of Pipa music will be an exploration of the impact of the changes in the development of Pipa music on Chinese music after the Chinese Revolution.

2.5.3 Ethnomusicological theory

Is also utilized, focusing on the relationship between music and culture, and employing methods such as fieldwork and comparative analysis to explore the

symbiotic relationship between music and its cultural environment (Rice Tai, 2010; Yang Minkang, 2020).

Folk music is a specific discipline of music theory. The concept has been defined and developed in a variety of ways by collectors, scholars and practitioners in different geographical locations and at different times in history. Its roots lie in questions about folk identity and identity, the definition of musical repertoire, how this repertoire is transmitted, and sound assessment (Sadie, 2001).

Ethnomusicological theory is concerned with describing, classifying, comparing, interpreting and generalising about music (and possibly sound) in general, about particular musical traditions, about music in a range of related communities, or about music in relation to cognitive, artistic, experiential, social, cultural, political and economic issues, themes and processes. (Rice Tai, 2010)

Ethnomusicology is concerned not only with the relationship between music and culture, but also with the subjectivity of the musical subject - human subjectivity - and the relationship between musical culture and its social context. As an embodiment of ethnomusicological research methodology, we must understand it from an interdisciplinary perspective. The comparative method and the fieldwork method are two basic research methods in ethnomusicology. (Mei fen, 2012).

Ethnomusicology is the science of the symbiotic relationship between the two music and its cultural environment through field research. The purpose of its study is to elucidate the laws of musical development of various ethnic groups and regions, including general and special laws. From the actual situation of music in each nation and region, it discusses the origin, formation, development, prosperity and evolution of music, so as to achieve an understanding of the laws of the development of human music and culture. (Du Yaxiong, 2011)

Contemporary ethnomusicology has experienced two basic disciplinary methodological shifts in its formation and development: first, from objective facts to the co-existence of objective facts and subjective meanings, from intertextuality to intertextuality and intersubjectivity, and from descriptive writing to descriptive writing, interpretive writing as an empirical and practical discipline, and so on. Secondly, there is a shift from an empirical and practical discipline to an integrative discipline that is both theoretical and theoretical, and a shift from conventional

methodology to conventional methodology and philosophy of culture. (Yang Minkang, 2020).

In summary, the theoretical frameworks outlined in the literature review provide a robust foundation for analyzing the musical characteristics and preservation of the Pipa. Music analysis offers tools to examine the structure, harmony, melody, and rhythm of Pipa music, enabling a detailed understanding of its evolution over time. Chinese music theory emphasizes interdisciplinary research, incorporating fieldwork, historical documentation, and cultural context to explore how Pipa music has developed post-revolution. Ethnomusicological theory focuses on the relationship between music and culture, using fieldwork and comparative methods to investigate how the Pipa reflects its social and cultural environment. Together, these frameworks guide the research in comprehensively understanding the Pipa's musical elements, cultural significance, and the impact of societal changes on its preservation.

2.6 Research Related

Numerous studies have explored the history, performance techniques, and cultural significance of the Pipa, particularly in the context of post-revolutionary China. Early works like Han Shude and Zhang Zhinian's "Historical Manuscript of the Chinese Pipa" provide a comprehensive account of the Pipa's development, while more recent studies focus on the evolution of Pipa performance techniques and the emergence of new playing styles (Guang Li, 1980; Cao Anhe, 2000). Research on Pipa compositions and their adaptation to modern contexts is also significant, with studies examining the incorporation of Western compositional techniques and the development of Pipa concertos (Qu Xiang, 2000; Wu Huijuan, 2003). These studies highlight the ongoing innovation within Pipa music, driven by both historical traditions and contemporary influences, and underscore the importance of preserving this rich musical heritage. The current research builds on these studies, aiming to fill gaps in the literature by focusing specifically on the changes in the Pipa's musical characteristics and preservation practices after the Chinese Revolution.

Up to now, more than 80 relevant papers and more than 10 monographs and anthologies have been included. In addition, there are some opinions and some discussions in various monographs. By analysing the literature, I found that these

papers are mainly concerned with the following two aspects: 1) the date of publication, with a time interval from the year of the Qin Dynasty to 2023; 2) in terms of literary themes, most of them are concerned with the historical origins of Pipa music and musical genres. In the following analysis, I analyse representative works and academic papers related to the historical development, musical characteristics, preservation and development of Pipa music.

2.6.1 Lute Writings

Han Shude and Zhang Zhinian's "Historical Manuscript of the Chinese Pipa" is the first monograph on the history of the Pipa in China, "a comprehensive account of the history of Pipa development. It is a comprehensive account of the history of Pipa development, and has been praised by Pipa circles and academics as "the first complete historical manuscript of the Pipa". The publication of the Manuscript" came out to fill the gaps in the field of research, for the present and future generations of Chinese Pipa history for the present and future generations of China's further study of the history of the Pipa provides an important research basis, in the history of the Chinese Pipa, and even the history of Chinese instrumental music, are of pioneering significance. have pioneering significance.(Guang Li,1980.).

2.6.1.1 Research on the History of Performance

The number of papers on the performance of playing techniques, performance art of historical research is also not much, mainly focusing on the pipi The main focus is on the study of the Pipa.

Cao Anhe's Pipa Technique in the Tang Dynasty is both a study of the performance history of the Pipa and the history of the Pipa in its interrupted form. The article examines Pipa technique in the Tang dynasty from two main aspects. Firstly, it analyses the story of the Pipa competition between Duan Shanben and Kang Kunlun, and studies their playing characteristics, thus reflecting the superior Pipa playing techniques at that time; secondly, it examines the saying that Fei Shenfu "gave up plucking and used his hands", which is the focus of the article. In order to explore whether the Pipa was finger-played or plucked during the Tang Dynasty, the authors first started from the origin of the Pipa and its shape to clarify the evolution of the meaning of the word "Pipa," thus explaining the contradictions in the documentary records. This is an early study of the Pipa's finger-playing and plucking. Through a lot

of analyses and testimonies, the author believes that as early as in the Han Dynasty, the Han Pipa used the

As early as the Han Dynasty, the Han Pipa adopted the playing method of finger-playing. After the plucking of the four-stringed curved lute when it was first introduced to China, fingerpicking was gradually applied to the curved lute with the exchange and fusion of instruments. Fingerpicking and plucking co-existed at the same time in one historical period. The five-stringed Pipa of Emperor Wu of the Zhou Dynasty was already finger-plucked, and the abandonment of plucking and the use of the hand was not the first creation of Fei Shenfu. However, within the court, Fei Shenfu was still a representative of fingerstyle playing for a certain period of history.(Ning Yong,2000.)

2.6.1.2 Research on Pipa Performance Techniques

According to rough statistics, there are more than seventy techniques for both the left and right hands of the Pipa, and the subtlety of its expression and the degree to which it develops the skills of the fingers are among the most sophisticated of any musical instrument in the world. From the simple plucking of the curved Pipa when it was introduced to China, the Pipa has developed into nearly a hundred techniques, and the continuous reform and innovation of Pipa playing techniques have been carried out throughout its long history of development.

Since the 1920s, there has been a rapid development in the creation of Pipa music, creating a new era in Pipa composition. The new compositions put forward higher requirements for Pipa playing techniques. The use of polyphonic polyphony in new compositions and the demand for variations in volume and timbre prompted the Pipa to make structural adjustments to its right-hand playing style, while at the same time emphasising the versatility of the left hand's finger-operated handles; the emphasis in the 1930s was on the "up-and-out wheel" as the main playing technique, in the 1950s the yi jia (false fingernail) came into widespread use, and in the 1960s the original "fan-shaped wheel" was replaced by the "fan-type wheel". The change from the original fan-shaped wheel to the fist-shaped wheel, the introduction of the big-finger string-pressing method in the 1970s, and the emergence of a variety of characteristic fingers and techniques in the 1980s are all part of the continuous improvement and refinement of the Pipa's playing techniques along with the

development of Pipa compositions. Similarly, the innovation of techniques has also contributed to the development of the Pipa art as a whole.(Qu Xiang,2000).

The Pudong school emphasizes clarity and precision in right-hand techniques, while the Zhejiang school incorporates more expressive vibrato and slides (Liu, 2008).

2.6.1.3 Representative figure of the Pipa.

In 1983, Liu Zengcai's "The Two Peaks of Pipa Art in China" argued that the two high points of Pipa's development were in the Tang Dynasty and the Ming and Qing Dynasties, in which the Pipa's transformation from a foreign instrument to a local one and the transformation of its playing form were completed. In these two periods, the Pipa transformed from a foreign instrument to a local one and its playing form respectively.

After entering the 20th century, changes in society, culture and policy brought the Pipa's development into its third and fourth climaxes. Wu Huijuan explains the third and fourth climaxes of Pipa development in her "Liu Dehai and the Fourth Climax of Chinese Pipa Art": the third climax of Pipa development occurred around the 1930s, and the rest of the waves continued to influence the Pipa until the end of the 1950s. The fourth climax of the Pipa's development occurred after the 1960s and continues to the present day, marked by the establishment of the Shanghai School of Pipa (Wang School), with Wang Yuting as its leader.

In the 20th century, the various schools of Pipa formed in the modern Pipa have promoted each other, and many outstanding Pipa players and educators have emerged in the Pipa world, whose appearance has led to the significant development of the Pipa art, and is an important factor that cannot be ignored in the development of the Pipa concerto. (Lu Yingyin, 2018).

2.6.1.4 Liu Tianhua

Liu Tianhua was a famous musician and educator in modern China. He composed 10 erhu pieces, 3 Pipa pieces, 47 erhu practice pieces and 15 Pipa practice pieces. As a pioneer in the reform of folk music in the 20th century, Liu Tianhua opened up a new path for the development of the Pipa. Having received a systematic cultural and musical education since childhood, and having experienced the warlords and the May Fourth Movement in his adult life, he was able to look at the future

development of Chinese music with an open mind. He believed that it was necessary to pay attention to the inheritance of national and folk music heritage, to develop and create new traditions of Chinese music, and that those engaged in music "should take into account the general public"; that it was necessary to pay attention to the borrowing of foreign music scientific theories and experiences, and that it was necessary to advance China's musical development through the blending of Chinese and Western music and culture under the policy of "accepting and embracing all kinds of things". He attaches importance to foreign music theories and experiences, and takes an "eclectic" approach to promote the new development of China's national music industry through the fusion of Chinese and Western music and culture; he attaches importance to music education, and believes that music should become "an essential tool for everyone's well-being". This open-mindedness and combination of Chinese and Western ideas permeated his musical creations throughout his life and promoted the development of Pipa art.

First of all, he boldly reformed the traditional Pipa of four items and eight pins into a twelve equal-tempered Pipa of six items and thirteen pins, and adopted the device of movable taste, a breakthrough that enables the Pipa to play both traditional repertoire and modern works. In addition to reforming the range of the instrument, Liu Tianhua has also made various reforms to the Pipa's shape, playing techniques, and the thickness of the strings used. These reforms not only contributed to the development of the Pipa, but also to the development of national orchestral music, and in the twentieth century, there were already complete orchestras in China, and Western orchestral theory and the study of instrumental methodology for Western instruments had already been introduced into the country. In the process of studying western orchestral music, Liu Tianhua developed a bold idea: on the basis of preserving the fine tradition of national music, he borrowed western orchestral instruments, reformed China's national instruments in a scientific way, and matched them with "polyphony" in his compositions, so as to build up a new type of national orchestra in China, and to create symphonic music of Chinese atmosphere and Chinese style. This will establish a new type of Chinese national orchestra and lay the foundation for the creation of Chinese symphonic music with Chinese style. Liu Tianhua's idea promoted the formation and development of China's early national

orchestra and created the conditions for the creation of the Pipa concerto in the later period.

2.6.1.5 Lin Shicheng

Lin Shicheng was born in Shanghai into a family of traditional Chinese medicine practitioners. In 1935, he learnt to play folk instruments, then entered the Chinese Medical College to study medicine, and after graduation, he followed his father to study traditional Chinese medicine and set up a medical practice in Shanghai. In 1953, he became acquainted with Yang Yinliu and Cao Anhe for playing and recording for his teacher, and from 1955, Yang and Cao wrote to him to ask him to give up medicine. In 1955, Yang and Cao wrote to him, asking him to give up medicine and teach at the Central Conservatory of Music, and in September 1956, Lin Shicheng closed his clinic and was transferred to the Central Conservatory of Music to teach Pipa in the Department of Folk Music. ① Lin Shicheng's work on the Pipa

Lin Shicheng's contribution to the Pipa art was his creation of a complete Pipa teaching system; after joining the Central Conservatory of Music in 1956, Lin Shicheng compiled a Pipa syllabus for the Central Conservatory of Music in the midst of a complete lack of professional Pipa education in China. In his article, Wang Shihao affirmed the importance of this syllabus: "This is the first professional Pipa syllabus in China. It played an irreplaceable role in the construction and development of Pipa teaching in China." ② Lin Shicheng not only inherits the traditional techniques, but also adapts to the times by incorporating Western musical thinking into his teaching. He has written a total of 150 Pipa exercises in 12 keys using the Western concept of major and minor keys. In the Pipa exercises, he emphasises the playing and linking of chords, breaking away from the conventional Pipa pieces that only use polyphonic techniques as a supplement. In teaching the Pipa, he emphasised the importance of basic skills: "Although fingerings are subordinate to performance, if a player has excellent musical training and has studied a lot of theories of the performing arts, if he fails to achieve the proper articulation of certain basic fingerings, he will not be able to play the music with its proper interest and charm, but will just be 'too high in the eye and too low in the heart'. It's just that 'the eye is too high and the heart is too much but the strength is not enough.'" ③ With the development of science and technology, the popularity and development of the

printing industry and the audio-visual industry, the art of Pipa has gradually shifted from "oral teaching" to professional teaching. Lin Shicheng, since 1948, when he arranged "The Daughter-in-Law's Competition" and adapted "Autumn Thoughts", has insisted on adapting and composing for more than ten years, and has recorded several sets of CDs of the music; in addition to writing China's first professional Pipa syllabus, he has also written a number of books on teaching the Pipa, such as Pipa Scores published by the Music Publishing House in 1956, Pipa Performances and General Knowledge of the Gongsaku Score published by the Music Publishing House in 1959, and Common Knowledge of the Gongsaku Score published by the Music Publishing House in 1963. Pipa Instrumental Method for Folk Orchestra (Pipa Part) published by the Music Publishing House in 1963, Thirty Lessons of Pipa published by the People's Music Publishing House in 1982, Pipa Scores of Ju Shilin published by the People's Music Publishing House in 1983, Pipa Pipa Pieces of Lin Shicheng published by Hong Kong-Shanghai Bookstore in 1986, Pipa Pieces of Pipa published by the People's Music Publishing House in 1990, Pipa Exercises Published by the Hong Kong-Shanghai Bookstore in 1998, Pipa Pieces of Pipa published by the Hong Kong-Shanghai Bookstore in 1998. (Yuan Shuang,1998).

2.6.1.6 Liudehai

Liu Dehai a contemporary Pipa player and educator, was born in Shanghai in 1937, and began to learn Pipa, erhu and other folk instruments at the age of 13. In the process of learning Pipa, he not only received the true transmission from Lin Shicheng, the sixth generation master of the Pudong School, but also received instruction from famous masters of various schools such as Cao Anhe, Sun Yude, Yang Dajun, etc. At the same time, he actively learnt the guqin, double bass and other instruments, and is a representative of the Pipa art of China's contemporary times.

Liu Dehai is a leading figure in the development of Pipa art from the second half of the 20th century to the present day, and has made significant contributions to Pipa performance, composition and theory. In terms of performance techniques, Liu Dehai has absorbed the essence of traditional music and innovated it, pioneering new techniques such as "playing anyway", "counter-rotation" and "shankou articulation", and practising them in a number of original compositions, which have been widely used in the field of Pipa. He has practised these techniques in

many of his compositions, thus promoting the new development of Pipa art. In terms of composition, Liu Dehai compiled, adapted and composed nearly 68 Pipa pieces between 1960 and 2001. Traditional pieces such as "Ambush on Ten Sides" and "Unloading the Armour of the King" have been adapted by Liu Dehai to retain the essence of the original pieces and to give them a more contemporary feel.

In the development of the Pipa concerto, the pioneering work is "Little Sisters of the Grassland" composed by Liu Dehai, Wang Yanqiao and Wu Zuqiang. In his article, Liang Maochun affirmed the significance of this piece: "Little Sisters of the Grassland" opened the way for the Pipa to co-operate with western orchestras, and this piece broadened the Pipa's artistic expression and was a milestone in the development of the Pipa art. Until then, there had been no precedent for the Pipa to collaborate with a Western orchestra. Folk music instruments are known for their unique pitch, alignment and rhythm, which is contrary to the standardised and harmonious orchestral music of the West. The release of Little Sisters of the Prairie broke the barrier between folk instruments and western orchestras, and explored a new path to achieve stylistic unity and tonal harmony between folk instruments and orchestras. In terms of performance techniques, Little Sisters of the Grassland has achieved a breakthrough in technology. In the "Grassland Grazing" section of the piece, the Pipa adds a lot of broken chords and chord playing techniques, which are not used in traditional music because it is a difficult technique for the Pipa, but acoustically it enriches the Pipa's musical effect and adds a sense of the times to the piece.

2.6.2 Thesis related to this study

Fingerpicking and plucking in the history of Chinese Pipa is a hot research topic. Chen Sihai, "Finger-playing and plucking in the history of the Pipa", "Experimental study on the evolution of finger-playing and plucking in the history of the Pipa", "Phi Talks about finger-playing, defending plucking and the use of strings in the Pipa of the Tang Dynasty", Zhu Zhou, "Which came first, plucking or finger-playing in the Pipa?", Zhang Shenshen, "Discussion on the variation of playing techniques of the Qu Xiang Pipa", and Han Shude, Zhang Zhinian, and others.) This issue has been studied in Zhang Shenshen's "Discussion on the Variation of Qu Xiang Pipa Playing Techniques", and in Han Shude and Zhang Zhinian's "Historical

Manuscript of the Chinese Pipa", in the second section of the third article, "The Progression of the Qu Xiang Pipa from Plucked Pipa to Fingerpicked Pipa", and so on. The history of Pipa performance is also a focus of research. Chen Lin, "Historical Evolution and Modern Innovation of Pipa Performance Techniques", Zhang Shen Shen, "Discussing the Variation of Qu Xiang Pipa Performance Techniques", Zhuang Yong Ping, "A Brief Discussion on Ancient Pipa Techniques and Their Derivation in China", Lu Ying Ying, "Development of Pipa Art and Evolutionary Use of Pipa Techniques since the 1920s", Tian Sweet, "Evolutionary Use of Pipa Techniques Since the 1920s" and so on. Evolution of Pipa Art and Performance Techniques since the 1920s", "An Outline of the Development of Pipa Performance Techniques in the Middle of the 20th Century", "An Overview of the Development of Pipa Performance Techniques in the Past 10 Years", and "An Overview of the Development of Pipa Performance Techniques in the Past 10 Years" by Zhang Linyuan, each of which examines the development of Pipa performance techniques in a different time frame. (Zhuang Yong Ping, 2000).

From 1949 to 1970, there are fewer works that record the history of the Pipa concerto, such as "China's Symphonic Music Expo" (《中国交响音乐博览》), which describes the development of symphonic music in China and the development of national instrumental concertos. It describes the development of symphonic music in China and the development of national instrumental concerto involving a few Pipa concerto works. The main thesis of the Master's Degree are Chen Lin's "Historical Evolution and Modern Innovation of Pipa Performance Technique" and Xu Song's "Research on Pipa Transplantation and Adaptation of Music", and Zhang Xu Hai's "Research on Pipa Transplantation and Adaptation of Foreign Prefectural Music", which are mainly about the preliminary classification, generalisation, and research on Chinese Pipa music works which have been transplanted and adapted by Pipa to foreign music after the establishment of the PRC. It also explores the influence of transplanted and adapted foreign musical works on the development of Pipa performance art. There are very few journal articles on the history of the Pipa concerto and its development, including Wei Wei's "The New Development of the Pipa and the Integration of Modern Musical Elements", Wang Yuhua's "The New

Music of the Pipa in the Middle Ages of the First Century under the Mixture of Chinese and Western Provincial Music" in the Journal of the Central Conservatory of Music (above and below), and Hu Zhenbo's "The Effect of the Western Concertos in the New China" in the New Sounds of the Lefu" (above and below), (below), Xu Xiaoming's "Appreciation of Modern Pipa Concerto", and "Exploration of Various Performance Forms of Pipa and Western Orchestral Combination". Among them, Li Xiaoming's "Exploration of Pipa and Western Orchestral Combination to Develop Various Performance Forms" describes the characteristics and complementarity of Pipa and western orchestra, the development of Pipa and western orchestral combinations to performance forms, and the prospect of the combination of Pipa and western orchestra.(Hu Zhenbo,1880).

From 1980 onwards, there were many master theses on the study of Pipa concerto music, such as Xue Qing's "An Analysis of the Composition and Development of Pipa Works from the Establishment of the Pipa to the Present Day", Zi Yuanxiang's "Three Summits in the Development of Chinese Pipa", and Ma Pingping's "Forms of Pipa Performances: The Aesthetic Representation of Heroic and Tragic Characters in Pipa Pieces" by Yuan Shuang. Yuan Shuang's "The Aesthetic Representation of Heroic and Tragic Character in Pipa Songs" takes the development and performance of the traditional Pipa martial art piece "The King's Word A" as a vein, and selects three typical versions for comparison to illustrate the aesthetic characteristics of heroism and tragedy in Chinese music culture, among which is Bao Tuo Yang Liqing's symphonic piece "Hate on the Wujiang River" for Pipa and symphony orchestra. There are more than 20 papers on Pipa concerto music, mainly including two parts, "Pipa and Western Orchestra" and "Pipa and National Orchestra", which introduce and analyse the Pipa concerto from the perspectives of composition, introduction of works and analysis of ensemble music. The Pipa concerto is introduced and analysed from the perspectives of composition, work introduction and ensemble analysis.(Wujiang,1884)

From 1980 to 2012, not many works have been published on the Pipa, but they have made outstanding contributions to the collection of historical materials and the study of Pipa's development history. For example, Han Shude and Zhang Zhinian's Historical Manuscripts of the Chinese Pipa, Zhuang Yongping's Pipa - Ancient Score

- Opera, and The Pipa - Ancient Score and Opera. Pipa - Ancient Score - Opera" and "Pipa Handbook" by Han Shude and Zhang Zhinian, "Research on the Art of Silk Road" by Zhou Pubao, "Ancient Silk Road and Chinese Pipa" by Li Jianzheng, and so on. There are more than 10 master's theses on Pipa music, mainly on the cultural connotation of Pipa music, the flourishing Pipa art in the Tang Dynasty, the five major Pipa schools in Jiangnan, and the innovation of Pipa performance techniques. Among them, Sun Liwei's "Theory of Pipa Culture" puts the Pipa in an out-of-the-world position for research, and looks at the evolution of the Pipa's name and form from the exchange and fusion of Chinese and foreign music cultures, and describes the Pipa's aesthetic characteristics of both elegance and vulgarity: Ma Jingping's "Analysis of the Evolution of Pipa Performance Forms" discusses the early and modern performance forms of the Pipa, and focuses on the performance form of the Pipa concerto among the modern forms of the Pipa.(Jiangnan1885).

Most of the periodicals on Pipa music are written from a certain point of view. For example, Wu Sen's "Pipa Music and its Social Background" discusses the social background of Pipa music (including existing traditional and modern compositions) and the influence of these background factors on the music. For example, Yu Chunzhe's "The Art of Pipa Performance in Music and Cultural Exchange" reviews the history of the Pipa's performance art and sums up the successful experience of music and cultural exchange; Liu Meili's "Historical Changes in Pipa Performance" describes the evolution of Pipa performance from the "horizontal embrace" to the "light embrace" and "plucking". "The Pipa's performance has evolved from "horizontal embrace" to "light embrace", from "plucking" to "cutting the throat", and from "music on the horse" to "music in the hall". From "music for the horse" to "music for the hall".(Yu Chunzhe.1889).

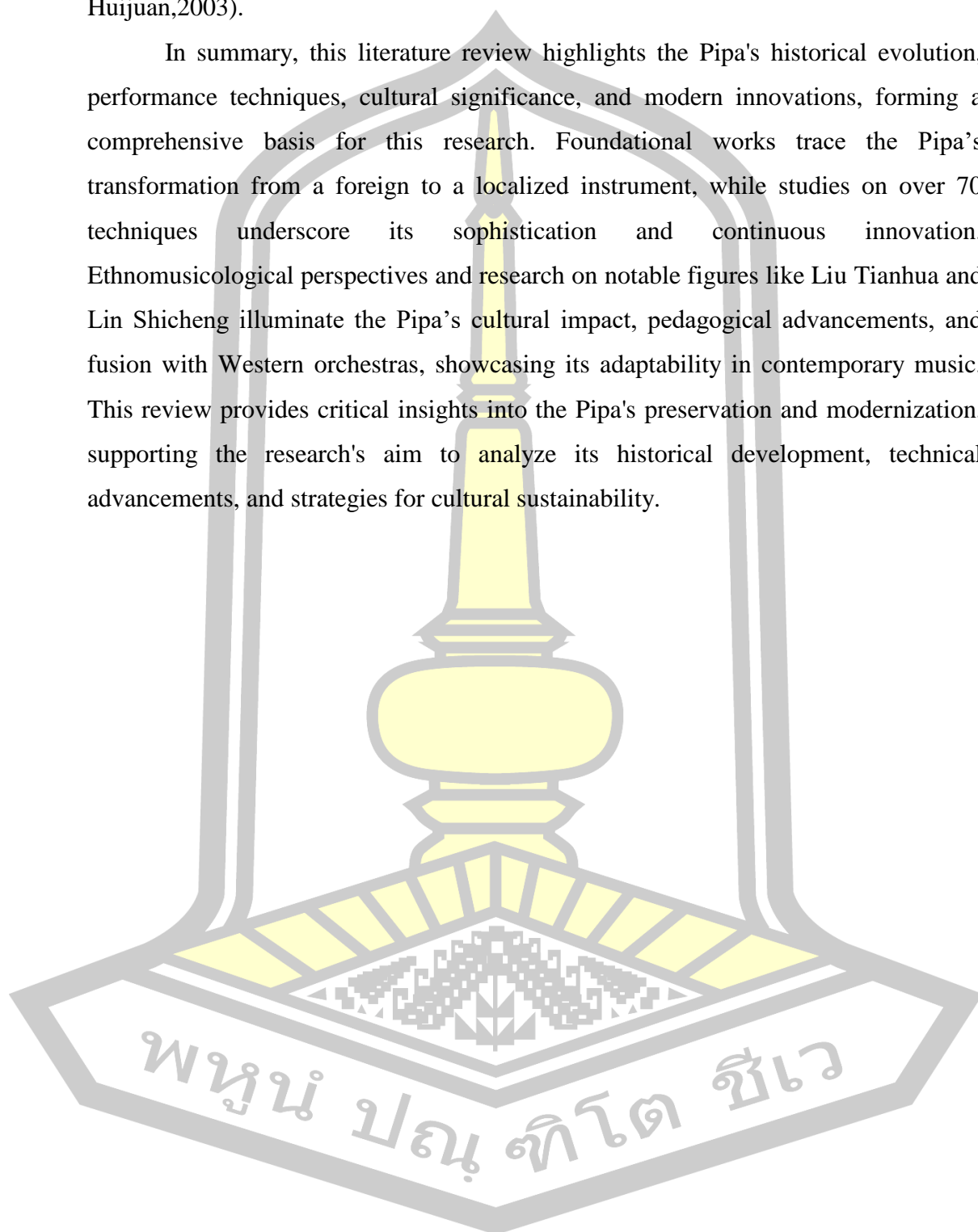
There are not many overall researches on Pipa solo compositions in the 1990s, but the results of the researches on a certain work in the 1990s are more pragmatic: for example, Wang Peiyuan's "Zhu Jian'er's Pipa Solo Pieces by Kuyu" published in 1998 in Music Art, Wu Man's "My Performance of Pipa Solo Pieces by Kuyu" published in 1992 in the Journal of the Central Conservatory of Music, and Zhang Wei's "Modern Pipa Martial Arts Works by Liu Dehai Pipa Pieces <Qin Terracotta>" published in 2004, Issue No.3 of the Chinese Music Journal. The Pipa Piece of

Modern Pipa - A Shallow Playing of Liu Dehai's Pipa Piece <Qin Terra Cotta Warriors>, published in Chinese Music, No.3, 2004. The sad beauty of Pipa solo piece <Qiu Hu Xing> and the expressive strength of traditional Pipa fingering" published by Luo Fu in Small Performers, No.11, 2004. The Expression of Contemporary Pipa Music Oil Creation" published in "Music World": Ni Huidi 2004, No.9, in "Music World": The Types of Contemporary Pipa Music Music Creation": Lan Weiwei, "Traditional Cultural Episodes and Spiritual and Cultural References in Modern Pipa Music Creation": Chen Yin, "Reflections on Contemporary Pipa Music Creation" published in "Bei Shi Guo Le", etc.(Chen Yin,1991)

Firstly, there are case studies of Pipa compositions written in the 20th century. For example, Luo Yonghui's article "Extension of Classical Wisdom: From the For example, Luo Yonghui's "The Extension of Classical Wisdom - From the Composition of the Pipa Piece "Thousand Chapters of Sweeping"" published in People's Music, Issue 04, 2014, Liao Sha published in Music Composition, Issue 11, 2012, "Exploring the Composition and Performance of Pipa Solo Pieces "Points Liao Sha published in the 11th issue of 2012 of Music Composition, and Liu Hong published in the 02nd issue of 2010 of Journal of Tianjin Conservatory of Music, "The Compositional Characteristics and Aesthetic Interests of the Pipa Concerto <Spring and Autumn>". The Pipa Concerto <Spring and Autumn>" published in the Journal of Tianjin Conservatory of Music, Issue 02, 2010; "Exploring the Characteristics of the Pipa Concerto's Composition and its Aesthetic Interests" by Liu Hong, "The Pipa Concerto Pipa Transmits True Feelings--The Compositional Characteristics of Pipa Concerto <Wei Shui Ai>" published by Zheng Cong in Oriental Art, Issue 20, 2005 The Pipa Piece <Virtual Melody> Composed by Mr Liu Tianhua (刘天华先生创作的琵琶曲<虚籁>) published in People's Music , Issue 01, 1998; Wu Huijuan published in Analysis of the Compositional Characteristics of the Pipa Piece "Spring Rain" published in the 02nd Issue of 2013 of Music Composition, and Yingjun Xu published in Times Literature (Second Half). The Pipa Piece <Yi Dance>, published in the 09th issue of 2009 of Modern Literature (the second half of the month), by Yingjun Xu, and so on. The articles are all analyses and explanations of

the compositional, fingering and creative features of individual pieces. (Wu Huijuan,2003).

In summary, this literature review highlights the Pipa's historical evolution, performance techniques, cultural significance, and modern innovations, forming a comprehensive basis for this research. Foundational works trace the Pipa's transformation from a foreign to a localized instrument, while studies on over 70 techniques underscore its sophistication and continuous innovation. Ethnomusicological perspectives and research on notable figures like Liu Tianhua and Lin Shicheng illuminate the Pipa's cultural impact, pedagogical advancements, and fusion with Western orchestras, showcasing its adaptability in contemporary music. This review provides critical insights into the Pipa's preservation and modernization, supporting the research's aim to analyze its historical development, technical advancements, and strategies for cultural sustainability.



CHAPTER III

Research Methodology

This study employs qualitative research methods, including in-depth interviews with four experienced Pipa musicians and an analysis of archival materials, to examine the transformation of Pipa music in Beijing after 1949. The chapter is organized into several sections, detailing the scope of the research, the research process, data collection and analysis methods, and the presentation of findings. The research methodology is designed to provide a comprehensive and systematic approach to understanding the evolution of the Pipa in the context of significant historical and cultural changes.

1. Research scope
 - 1.1 Scope of content
 - 1.2 Scope of time
2. Research Process
 - 2.1 Selection of the research site
 - 2.2 Selection of the key informants
 - 2.3 Selection of the songs
 - 2.4 Research tools
 - 2.5 Data collection
 - 2.6 Data management
 - 2.7 Data analysis
 - 2.8 Data presentation

3.1 Research scope

3.1.1 Scope of content

The content scope of this research includes the historical development of the Pipa, the analysis of its musical characteristics, and the examination of changes in its preservation practices in Beijing after the Chinese Revolution. The study focuses on identifying key transformations in the Pipa's musical features, such as playing

techniques, repertoire, and stylistic developments, as well as changes in how the Pipa has been preserved and transmitted through generations.

3.1.2 Scope of time

After the establishment of New China (1949-2023)

3.2 Research Process

3.2.1 Scope of research site

Beijing, China.

Beijing and Shanghai, as representative cities of northern and southern China, can provide researchers with a comprehensive perspective to help understand the changes and development of Pipa music in China during this period.

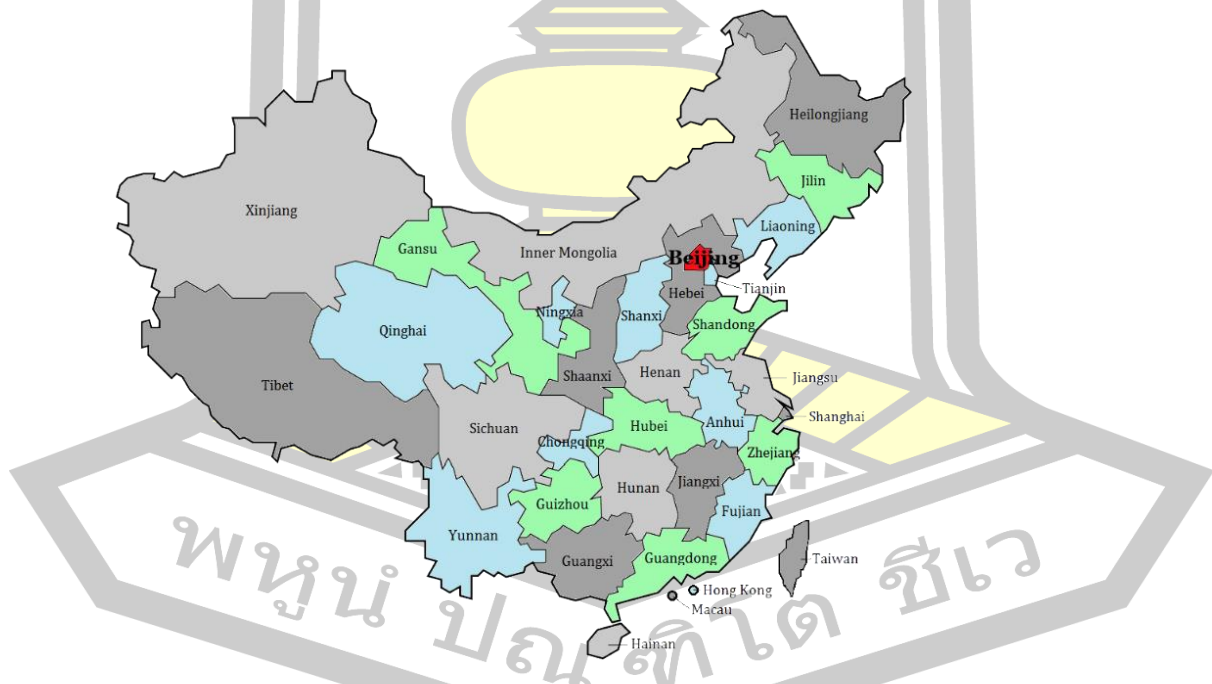


Figure 9. Beijing on a map of China

Source:[https://chinafolio.com/provinces\(2023\)](https://chinafolio.com/provinces(2023))

3.2.2 Selected select research site and key informant

Criteria for the selection of key informants by the researcher:

3.2.2.1 They have publicly published works on research in Pipa studies

3.2.2.2 They have studied or played the Pipa for more than 20 years

3.2.2.3 They are familiar with more than 30 Pipa compositions

3.2.2.4 They are familiar with the history and current status of the Pipa.

3.2.2.5 They have made significant contributions to the dissemination and development of Pipa music and culture.

Based on the above criteria, I selected three people as my key informants for this research: Wu yuxia, Yang Jing, and ZhangQiang, Fang jinlong, The three of them are outstanding representatives of key informants:



Figure 10. Photo of FangJinlong

Source: Liu lili taken in the field (2022)

Fang Jinlong, male, Han nationality, born in 1963, Jiangsu. He is a famous Pipa player in China, a representative figure of modern Pipa, one of the "Four Heavenly Kings of National Music", a member of the Chinese Musicians Association, a director of the Chinese Society of Ethnic Orchestral Music, an executive director of the Chinese Pipa Society, and the artistic director of the "FANG JINLONG FANGHUA XVIII" girls' group. Now she is the artistic director of "Jinlong Music

Studio" of Guangdong Art Research Institute. Her major works include "Pipa Xing", "Silent Night Thoughts", "The Remains of Lin'an" and "Ambush on Ten Sides".



Figure 11. Photo of Wuyuxia

Source: Liu lili taken in the field (2022)

Wu Yuxia is a famous Pipa player. She is currently a researcher of the China Academy of Art. Director of the Chinese Musicians Association, member of the National Committee of the Chinese People's Political Consultative Conference, national-level performer, enjoying the State Council issued a special allowance experts, the national propaganda and cultural system of theory, publishing, journalism, art, excellent disciplinary leader, China Federation of Literary and Artistic Associations, "moral and artistic" outstanding literary and artistic workers, the Ministry of Culture, senior title judges, the China Academy of Art Music Institute, the Shenyang Conservatory of Music, Renmin University of China, art education, visiting professor. Visiting Professor, National 38 Red Flag Woman.



Figure 12. Photo of YangJing

Source: Liulili taken in the field (2022)

Yang Jing, Pipa player, educator, professor of the China Conservatory of Music, doctoral tutor, once played the Pipa section in the Chinese Pipa Quintet founded by Mr Liu Dehai, and was regarded as one of the "Five Golden Flowers" by audiences at home and abroad. She is a pioneer in teaching Pipa chamber music. As the earliest reform and innovation project of the traditional teaching mode of Pipa in art colleges and universities across China, with the support of Beijing Municipality and the school, she founded the "Yang Jing Pipa Chamber Orchestra" in 2006, and opened the "Pipa Chamber Music Course" at the China Conservatory of Music in 2015. In 2015, she opened the "Pipa Chamber Music Course" at the China Conservatory of Music. She has compiled and summarised the "Chinese Pipa Chamber Music Course", which is a scientific and systematic compendium of Pipa chamber music teaching content. This is also the first all-media Pipa chamber music tutorial in China.



Figure 13. Photo of Zhang Qiang

Source: Liulili taken in the field (2022)

Zhang Qiang, born in Xi'an, Shaanxi Province, is a renowned Pipa player and educator, professor of the Department of Folk Music of the Central Conservatory of Music, director of the Pipa Teaching and Research Centre, master's tutor, council member of the Chinese Folk Orchestral Music Society, vice-chairman of the Pipa Committee, secretary-general of the Pipa Society of the China Musicians Association, and visiting professor of the Department of Chinese Music of the Wuhan Conservatory of Music. He began to study piano at the age of six and Pipa with his father, Zhang Dihua, at the age of nine. He graduated from the attached middle school of the Central Conservatory of Music in 1983 and from the Department of Folk Music of the Central Conservatory of Music in 1987, where he successively learnt from Wu Junsheng and Kuang Yuzong.

3.2.3 Selection of the music

The literature collection for this paper was carried out mainly through both online and offline methods. Firstly, I go to the museums and archives in Beijing and conduct field surveys to collect the existing materials of modern Pipa. Secondly, I collect data from local websites, CNKI, Wanfang Data Knowledge Service Platform, Read Show, Academic Search, Superstar Huia eBooks, Google Scholar, National

Library of China, National Library of China and other platforms. By reading various related literatures,.

Collected a total of 20 Pipa compositions after the Chinese Reform Revolution, Specifically, it is divided into the following periods:

3.2.3.1 the period of initial development: (after 1949)(10 compositions)

3.2.3.2 the period of reform and opening up:(1970-1980)(13 compositions)

3.2.3.3 the fusion of tradition and modernity: (after 1990)(13compositions)

3.2.3.4 the period of academic research promotion: (20th century to the present) (13 compositions)

Table 1. Table of Pipa works

Period	Total	Selected
after 1949	10	1
1970-1980	13	1
after 1990	13	1
20th century to the present	13	1

3.2.4 Research tools

Qualitative research and ethnomusicology are important research methods in this thesis. The main research tools in this paper are interview and observation method and case study. The researcher designs the corresponding interview form and observation form according to different situations.

Interview subjects and observation subjects. The process of making.

3.2.4.1 Design the questions according to the research objectives.

3.2.4.2 Check the appropriate content.

3.2.4.3 Bring it to the tutor for checking.

3.2.4.4 Revise it as per tutor's requirement.

3.2.4.5 Revise it based on expert advice before using it in the field.

3.2.5 Data Collecting

Participants were selected based on three criteria: (1) professional experience in Pipa

performance or education, (2) direct involvement in preservation efforts, and (3) willingness to provide in-depth insights into Pipa's historical evolution and transmission.

In order to conduct an in-depth study, the researcher reviewed literature from libraries and cultural centres and used CNKI and other online platforms. He then travelled to the research sites (Beijing and Shanghai, China) for fieldwork. The researcher analysed and video recorded the development and music of the Pipa from 1949-2023 through interviews, observations and audio recordings.

During the data collection process, the researcher collects data according to the research objectives.

3.2.5.1 Data collection on the historical development of Pipa was carried out first. Preliminary information was collected through literature search, and then interviews were conducted with Pipa teachers to collect oral data.

3.2.5.2 data on Pipa music scores from various periods after 1949 were collected. a literature search was conducted to gather preliminary information, and interviews with teachers and others were conducted to obtain more comprehensive data. data from sheet music sources. a literature search was carried out to extract documentary data, followed by case studies, fieldwork and interviews to collect verbal data. This was in preparation for future data management.

3.2.6 Data Management

In data management, the researcher manages the data according to the research objectives.

Firstly, the collected historical data are managed. The data are classified according to different time periods and summarised for different data to prepare for data analysis. Secondly, the Pipa sheet music and historical data were managed. Classify and summarise for different techniques to prepare for data analysis. Thirdly, data management of transmission process. Firstly, the collected data are classified and different stages and types of information are summarised for data analysis preparation.

3.2.6.1 Video

The research objective was to lay the foundation for video data management. First, based on the first research objective, the video data were categorised and converted into text data; second, based on the second research objective, the video data were also converted into text data and then submitted to the key informants to confirm that the text data were in line with the actual situation of the Pipa. Thirdly, for video management during transmission, the video data were converted into text data and summarised to provide a data base for subsequent data analysis.

3.2.6.2 Books

Book data management is based on the classification of book data based on the research objectives. Some books analyse the development history of the Guqin Wangji School, some analyse the performance techniques of the Pipa, and some analyse the historical inheritance process of the Pipa. Through data management, relevant literature data can be extracted to prepare for later data analysis.

3.2.6.3 Audio

According to the research objectives, the corresponding audio data are classified and managed, and then converted into text data for data analysis. Firstly, for the management of audio data related to the historical development of the Pipa, the audio data should be classified and converted into text data to prepare for later data analysis. Secondly, for the management of audio data related to Pipa techniques, the audio data should be converted into text data according to the research objectives, and the converted text data should be saved for later data analysis. Third, audio data should be managed according to the research objectives, and then converted into text data to prepare for later data analysis.

3.2.6.4 Sheet music data

There are 172 modern Chinese music scores

3.2.6.5 Image data

There are more than 1,000 photographs, including portraits, teaching photographs, music sheet music photographs, activity photographs, performance photographs and so on.

3.2.6.6 Electronic Data

There are 15 types of electronic resources, including electronic music sheet music, electronic literature, online sheet music, online photos, etc. The researcher analysed all the data according to the groupings collected. information.

3.2.6.7 Data analysis

Uses interviews and observations, both of which are effective qualitative methods for ethnomusicological research. Uses interviews and observations, both of which are effective qualitative methods for ethnomusicological research.

In terms of data analysis, the researcher used ethnomusicology to analyse the data based on the results of data management, focusing on the development history of the Pipa and the influence of Chinese folk music. Through the data analyses, the researcher was ready to draft chapter four of the thesis. For the data analysis of Pipa performance techniques and music scores, the researcher based on the results of data management. By interviewing relevant informants and conducting classification analysis, the researcher could have a more intuitive understanding of the different categories of Pipa techniques and presentation styles. For the data analysis of the Pipa, the researcher used the results of data management. Data from different transmissions different historical stages were analysed, focusing on musical content and musical characteristics. The data analyses led to conclusions that prepared the foundation for later writing.

3.2.8 Data Presenting

Chapter I Introduction

Chapter II Literature Review

Chapter III Research Methodology

Chapter IV The Historical Development of Pipa after the Chinese Revolution

Chapter V The Musical Characteristics after the Chinese Revolution

Chapter VI The Change in the Preservation of Pipa after the Chinese Revolution

Chapter VII Conclusion Discussion and Suggestions

CHAPTER IV

The Historical Development of Pipa after the Chinese Revolution

Historical development refers to the process of change and evolution over time concerning the Pipa, particularly in Beijing Municipality, after the Chinese Revolution. This includes examining the instrument's construction shifts, performance practices, social roles, and cultural significance during the post-revolutionary period.

The program is based on documentary research, fieldwork, and interviews. Through the four special periods after the Chinese Revolution, the researchers have created a number of good works rich in the vitality of the times on the basis of traditional Pipa music and the absorption of modern compositional techniques. The unique style and characteristics of Pipa music have been formed, creating the Pipa music's status as the "King of Chinese Folk Music".

The criteria for classifying pipa songs from 1949 to the 20th century are summarized in four aspects: melody, rhythm, musical structure, and performance technique.

In this chapter, the researchers focus on researching and analysing the history of the Beijing Pipa:

- 4.1 the period of initial development: (after 1949)
- 4.2 the period of reform and opening up: (1970-1980)
- 4.3 the period of Recovery and innovation (after 1990)
- 4.4 the period of academic research promotion: (20th century to the present)

4.1 the period of initial development: (after 1949)

Following the establishment of the People's Republic of China in 1949, Beijing, along with the rest of the country, transitioned from an era of war to one of reconstruction and development. This period marked a significant transformation in the cultural landscape, including the evolution of Pipa music in Beijing. Historically, the development of the Pipa in northern China had been relatively slower compared to the south, where economic prosperity had facilitated the flourishing of musical traditions. However, post-1949, Beijing, as the nation's capital, began to experience a

gradual assimilation of southern Pipa traditions while simultaneously maintaining and transmitting its own traditional repertoire primarily through oral tradition.(Zhang Qing,1955).

In the early years of the new China, the preservation of traditional music remained a priority, with a focus on maintaining the classical repertoire. However, the surge of national enthusiasm for cultural reconstruction led to notable changes. The demand for artistic expressions that resonated with the spirit of the people and the prevailing themes of heroism and national pride resulted in the creation of new Pipa compositions. This period signified a fundamental shift wherein Pipa music in Beijing began to integrate modern elements, reflecting the evolving socio-cultural context of the newly established state.(Zhang Qing,1955).

The progression of socialist transformation in the late 1950s and early 1960s further influenced Pipa art in Beijing. Government policies began to shape and regulate traditional artistic forms, aligning musical content with socialist values. Consequently, innovations emerged in performance styles and repertoire, giving rise to new compositions that mirrored the ideological and artistic aspirations of the era. Pipa music became increasingly diversified, incorporating themes that embodied social and political narratives..(Wu yuxia1957).

The Cultural Revolution, beginning in 1966, had a profound impact on all artistic fields, including Pipa music. Traditional repertoire and performance styles were subjected to criticism and modification, leading to significant disruptions in the transmission of classical music. Many musicians faced intense challenges, as artistic activities were restricted and traditional pedagogy was heavily affected. Despite these hardships, the resilience of Pipa artists ensured that the core elements of the art form were preserved amid adversity.

4.1.1 Major Pipa works of the 1950s and 1960s

During the 1950s, Pipa compositions and performances were predominantly based on traditional music. Notable pieces from this era include *The Moon is High*, *Ambush on Ten Fronts*, *The King Unloads His Armour*, *Sunset Drums*, and *Song on the Plateau*. Each piece maintained distinct stylistic characteristics and unique interpretations within the framework of traditional playing techniques.

Several prominent musicians contributed to the preservation and innovation of Pipa performance during this period. Li Tingsong, a descendant of the Wang School, was known for his martial music style, which was characterized by strength, depth, and an integrated musical approach. His adaptations, including *Qinglian Lefu* and *The King Unloads His Armour*, reflected the grandeur and spirit of a military general. Similarly, Wei Zhongle, revered as the "King of the Pipa," emphasized expressiveness and musical depth, with signature performances of *Ambush on Ten Fronts*, *Night of the Spring River* and *Moonflower*, and *White Snow in Spring*. Other schools, such as the Wang School and Pudong School, contributed distinctive stylistic elements, with the former excelling in martial music and the latter known for its quiet and refined literary pieces..(Wu yuxia1960).

In addition to traditional repertoire, new compositions and adaptations emerged in the 1950s, although many remained rooted in conventional techniques. Examples include Sun Yude's *Joyful Songs* and *Heroes Overcome the Dadu River*, Lin Shicheng's *Youth Dance*, and Cheng Wujia's *Beautiful Youth*. However, most of these compositions adhered to established playing methods, with limited innovation in structure and technique.

The 1960s marked a significant expansion in Pipa music, driven by the broader artistic development in China. During this period, notable compositions such as Ye Xuran's *Catching the Flower Fair* (1960), Ma Shenglong's *Joyful Days* (1958), Wang Huiran's *Yi Dance* (1960) and *Dance Under the Moon* (1957), and Lv Shao'en's *The Five Strong Men of Wolf Tooth Mountain* (1960) showcased a shift towards a more progressive and exploratory approach. These works introduced breakthroughs in compositional structures, techniques, melodic progressions, and performance methods.

A defining feature of this period was the incorporation of Western musical influences. Many compositions adopted Western three-part structures and utilized advanced compositional techniques such as variations, modal progressions, transpositions, and harmonic polyphony. This synthesis of traditional Pipa elements with modern compositional methods elevated the artistic depth of Pipa music to new levels.

Among the most influential works, Wang Huiran's Yi Dance became a hallmark of contemporary Pipa music. Composed in 1960, the piece draws from the folk melodies of the Yi ethnic group in Yunnan. It blends lyrical melodies with robust rhythms to depict a lively dance scene. The piece employs innovative fingering techniques, including the "four-finger wheel," which enhances its expressive range. The structure of Yi Dance integrates multiple themes, progressing from soft and delicate passages to powerful climactic sections, demonstrating both technical brilliance and emotional depth.

Another groundbreaking work, The Five Strong Men of Wolf Tooth Mountain by Lv Shao'en, successfully integrated traditional Pipa narrative forms with a Western sonata structure. This composition vividly portrays the tragic heroism of soldiers through an intricate musical narrative. The piece utilizes bold techniques such as sweeping strings, multi-layered modal refrains, and dissonant chords to create a dramatic and evocative soundscape. The climax employs a powerful combination of sweeping strings and dynamic phrasing, culminating in a compelling musical tribute to the fallen heroes.(Fang JinLong1960).

The innovations introduced during the 1950s and 1960s marked a pivotal moment in the evolution of Pipa music. By blending traditional essence with modern techniques, these works set the stage for further developments in the field, enriching the expressive capabilities of the instrument and expanding its artistic reach. This period not only fostered artistic growth but also solidified Pipa music as a vital component of China's evolving cultural identity.

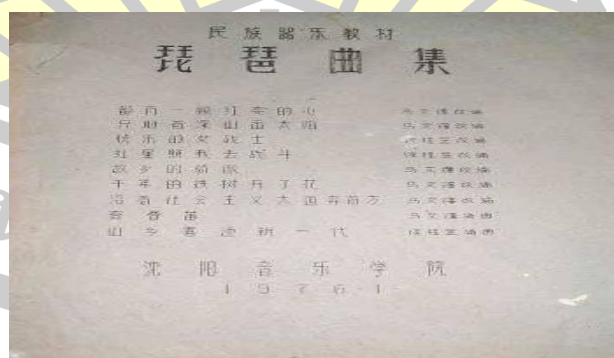


Figure 14. Folk Instrumental Music Textbook "Pipa Song Collection

Source: Central Conservatory of Music (2022)

4.1.2 Reform of musical instruments

During the 1950s and 1960s, the evolving demands of newly composed Pipa works necessitated modifications to the instrument's volume, timbre, and pitch arrangement. To enhance its acoustic capabilities, a sound beam was introduced inside the Pipa, while the material used for the double-handed section was changed to bamboo, replacing traditional materials such as cow horn and ivory. These changes contributed to an expansion of the instrument's volume and improved its resonance.

Simultaneously, adjustments were made to the size, height, and position of the compound hand, along with variations in the thickness of the panel and other structural components. These modifications allowed the Pipa to produce five distinct tonal qualities—"sharp, hall, loose, brittle, and popping"—which enriched its acoustic properties, creating sounds reminiscent of metal and stone.

By the late 1950s, traditional silk strings were replaced with steel wire strings, which offered greater volume, extended resonance, and increased durability. However, steel strings also introduced significant noise and an unmistakable metallic timbre. To address this issue, nylon-wound wire strings were developed, retaining the advantages of metal strings while preserving the warm and pure tone characteristic of silk strings.

Additionally, the adoption of false armor (yi jia) became more prevalent following the introduction of steel strings. The traditional Pipa, which originally featured four-phase sound posts with nine or thirteen points, underwent structural refinements, ultimately increasing to 31 columns, six phases, and 25 frets. These modifications expanded the instrument's range to include 12 semitones, 12 keys, and a total span of three and a half octaves. Such advancements significantly enhanced the expressive capabilities of the Pipa, ensuring its adaptability to the evolving demands of modern compositions.

4.1.3 List of major works on the lute in the 1950s and 1960s

Table 2. Photo of List of major works on the lute in the 1950s and 1960s

song title	form of writing	author	date of creation
carnival during the Lantern Festival	solos	Ye xuran	1958

Five Strong Men of Wolf Tooth Mountain	solos	Lv shaoen	1959
Yi dance music	solos	Wang huiran	1961
Iris tectorum	solos	Lei zhenbang	1962
water hyacinth	solos	Liu dehai	1964
Send me a rose.	solos	Wang fandi	1966
Guests from afar, please stay.	solos	Wang fandi	1967
Spring to Lhasa	solos	Liu dehai	1968
Variations on the Old Sixth Board	solos	Lin shicheng	1968
high mountain and flowing water	solos	Lin shicheng	1969

Source: The Chinese Pipa Collection(2022)

4.2 the period of reform and opening up: (1970-1980)

In the early 1970s, following the conclusion of the Cultural Revolution, Pipa art in Beijing entered a phase of recovery and reconstruction. The disruptions caused by the Cultural Revolution had significantly impacted traditional art forms, leading to a stagnation of Pipa music performance and education. However, as the decade progressed, artistic activities gradually resumed, and efforts were made to rebuild and revitalize the Pipa tradition.

During this period of recovery, the Pipa community in Beijing focused on restoring traditional performance techniques and repertoire while simultaneously exploring ways to integrate these traditions with contemporary societal demands. Musicians endeavored to preserve and pass down historical techniques while also incorporating modern elements to adapt to the evolving cultural environment.(Wu yuxia,1972).

By the mid-1970s, as societal stability increased and cultural policies relaxed, Pipa art in Beijing began to experience new opportunities for growth. The artistic community sought to bridge traditional Pipa techniques with modern music and

culture. In addition to reviving classical repertoire, musicians started to compose and interpret new works that reflected the changing social landscape.

Pipa music during this time incorporated innovative musical styles and new forms of expression. Collaborations with other instruments became more frequent, and performances began to incorporate contemporary musical elements. Concurrently, Pipa education was gradually restored, leading to the development of new teaching methods and performance techniques that contributed to the diversification of Pipa art.

Towards the late 1970s, Pipa art in Beijing entered a new phase of cultural exchange and artistic promotion. The state's increasing support for traditional arts, along with the relaxation of cultural restrictions, provided a favorable environment for the dissemination and recognition of Pipa music. Pipa musicians actively participated in domestic and international artistic exchanges, showcasing Beijing's Pipa artistry to wider audiences through performances and exhibitions.

During this period, Beijing's Pipa art gained recognition not only within China but also on an international scale. Musicians played a crucial role in promoting and developing the instrument's repertoire, contributing to the expansion of its influence. Through dedicated efforts, Pipa art in Beijing transitioned from recovery to development, gradually integrating tradition with modern artistic expression.

4.2.1 Composition and development of the Pipa in the 1970s and 1980s

The period leading up to the reform and opening-up policies represented a critical stage in China's history, with Pipa compositions reflecting the socio-political context of the time. In 1964, Jiang Qing emphasized the importance of revolutionary modern theater, advocating for artistic productions that depicted contemporary revolutionary heroes and real-life experiences of the people. As a result, model operas such as *The Tale of the Red Lantern*, *Taking Tiger Mountain by Strategy*, and *Shajiabang* emerged, setting new artistic standards and transforming stage performances. (Zhang Qing, 1976).

These model operas influenced music compositions during the Cultural Revolution, which sought to eliminate themes associated with imperial and aristocratic figures, instead focusing on the struggles and triumphs of the working class and revolutionary heroes. Within this artistic environment, musicians created a

range of works, including large-scale symphonies like *Shajiabang*, the piano-accompanied vocal piece *The Tale of the Red Lantern*, and the *Yellow River* piano concerto. In the realm of Pipa music, compositions such as *Little Sisters of the Prairie* and *Heroes* emerged as key representations of the era's ideological and artistic direction.

4.2.2 Notable Compositions of the Era

During the pre-reform period, compositions that reflected the historical context and integrated modern compositional techniques began to appear. Although the number of Pipa compositions during the Cultural Revolution was relatively limited, some outstanding works were created, such as *Sing a Mountain Song to the Party* and *Little Sisters of the Grassland*.

Notably, the Pipa concerto *Little Sisters of the Grassland*, composed in 1973 by Wu Zuqiang, Wang Yanqiao, and Liu Dehai, was a groundbreaking piece in Chinese music history. It was the first instance of a Pipa being performed alongside a symphony orchestra, elevating the instrument's status in orchestral music and establishing a precedent for future Pipa concertos. The composition narrates the heroic deeds of Longmei and Yurong, two young shepherd girls who braved a blizzard to protect communal livestock. The music conveys themes of bravery and collectivism, aligning with the ideological themes of the time.

Structurally, the piece consists of five sections: *Grazing on the Grassland*, *In the Blizzard*, *Marching in the Cold Night*, *Remembering the Care*, and *Saffron Blooms*. The composition employs rich thematic material, a well-structured framework, and precise interaction between the Pipa and the orchestra. Notably, *In the Blizzard* utilizes a sliding double-tone technique to mimic the sound of a fierce snowstorm, vividly portraying the extreme conditions and evoking a sense of urgency and resilience. This pioneering work not only enriched China's musical repertoire but also played a significant role in integrating Chinese and Western instruments in orchestral settings.

4.2.3 Adaptations and transplants

Following Chairman Mao's directive to "use the past for the present and the foreign for the Chinese" and to "let a hundred flowers bloom and push forward the new," numerous adaptations and transpositions of existing works were created.

Representative compositions from this period include Liu Yang River, Sing a Mountain Song to the Party, Hometown Sun, and Four Square Dance.

A particularly influential adaptation was Liu Dehai's 1974 arrangement of Liu Yang River, based on the popular folk song of the same name. The piece underwent meticulous reorganization and was performed in three distinct sections, each highlighting different playing techniques. The introduction presents the theme in a low register, utilizing sliding techniques to create a mellow and expressive sound. The second iteration shifts to the mid and high registers, incorporating push-and-pull slides, percussive strikes, and harmonics to enhance brightness and fluidity. The third rendition features two-part harmony, producing a dynamic and lively melodic interplay. The contrasting sections create depth and complexity, culminating in a final passage marked by rapid tremolos and a climactic flourish. (Yang Jing, 1978).

Liu Dehai's adaptation successfully reinterpreted Liu Yang River within the Pipa idiom, infusing it with new artistic nuances while preserving its folk essence. This work exemplifies the era's broader trend of revitalizing traditional music through innovative techniques, expanding the expressive possibilities of the Pipa, and reinforcing its place in modern Chinese music.

The reforms and advancements in Pipa music during the 1970s and 1980s marked a crucial period in its evolution. The integration of traditional techniques with contemporary artistic expressions allowed the instrument to reach new heights of recognition and influence, both domestically and internationally. These developments laid the groundwork for the continued innovation and expansion of Pipa art in subsequent decades.

4.2.4 List of major Pipa works of the 1970s and 1980s

Table 3. Photo of Pipa works of the 1970s and 1980s

song title	form of writing	author	date of creation
guerrilla song	solos	Ye xuran	1971
sing and play the tambourine	solos	Lv shaoen	1972
Liu yang River	solos	Wang huiran	1974

quadrille	solos	Lei zhenbang	1977
The sun in my hometown	solos	Liu dehai	1977
The girl who picked mushrooms.	solos	Wang fandi	1977
youthful dance	solos	Wang fandi	1980
Sing a Mountain Song for the Party	solos	Liu dehai	1982
rowing song	solos	Lin shicheng	1983
embroidered gold leaf	solos	Lin shicheng	1983
dragon boat	solos	Liu dehai	1983
Little Sisters of the Prairie Heroes	solos	Lin shicheng	1984
Song of the Rangers	solos	Lin shicheng	1988

Source: Chinese Pipa Score Collection (2022)

4.3 The period of Recovery and innovation (after 1990)

In the early 1990s, Pipa artistry in Beijing entered a phase characterized by both traditional revival and innovative experimentation. With China's societal opening and economic development, traditional culture and arts experienced renewed significance, leading to a revival in Pipa music. The preservation of traditional Pipa playing techniques and repertoire was emphasized, while performers simultaneously explored ways to integrate traditional elements with modern innovations.

During this period, Pipa musicians and scholars in Beijing actively engaged in research to document and restore traditional repertoire. Concurrently, they

experimented with fusing the Pipa with contemporary musical styles, resulting in novel compositions. These innovations, including the integration of modern musical elements and cross-genre collaborations, contributed to a richer and more diversified Pipa repertoire. Through inventive performance techniques and arrangements, many Pipa musicians facilitated the evolution of the instrument's artistic expression.(Yang Jing,1990).

By the late 1990s, Beijing's Pipa community increasingly participated in international exchange and promotion. China's open-door policy further facilitated the globalization of Pipa artistry, enabling musicians from Beijing to partake in international music festivals and cultural exchange programs. They also organized overseas performances to showcase the unique appeal of traditional Chinese music to global audiences.(FangJinLong,1995).

During this era, Pipa music gained widespread international recognition and influence. Collaborative endeavors with international musicians not only elevated the instrument's global profile but also attracted the attention of international audiences. Beijing's Pipa musicians played a pivotal role in expanding the global appreciation of traditional Chinese music.

Summary: Since 1990, Pipa artistry in Beijing has undergone multiple phases of development, including the revival and modernization of tradition, international collaboration and dissemination, deepened education and transmission, and integration with modern technological advancements. These transformations have not only contributed to the diversification and internationalization of Pipa music but have also laid a solid foundation for its future development.

4.3.1 Overview of creation and development after the 1990s

During this period, with political, economic, and cultural advancements, alongside the deepening of reform and openness, Chinese culture and the arts underwent significant transformations. Increased exposure to foreign cultural elements introduced a wealth of multicultural influences into traditional music. Chinese modern music during this time exhibited a trend of “revering the past while embracing the future.”

As new musical and cultural forms emerged, Pipa composition and performance reflected a synthesis of diverse influences. While maintaining traditional

foundations, Chinese composers sought to incorporate Western modern music theories and techniques into their compositions. Many composers engaged in bold experimentation, producing works of distinctive styles and varied forms. This period marked a stylistic transition for the Pipa, characterized by a multiplicity of thematic expressions and artistic approaches.

China's economic and political reforms of the 1990s also significantly influenced the evolution of Chinese folk music. Changes in economic and cultural structures led to shifting values and aesthetic preferences. As society became increasingly open, cultural life flourished, leading to the diversification of folk music forms and themes. Pipa compositions during this time began to reflect contemporary thought and emotions, often utilizing non-rhythmic, pan-tonal, and atonal techniques to convey abstract and profound human experiences. (Wu yuxia, 1996)

Similar to the impressionistic works of Van Gogh, composers merged national and global cultural elements, drawing inspiration from traditional music while incorporating Western compositional methods. This blending of influences resulted in compositions that aligned with modern aesthetic sensibilities and achieved significant artistic impact. Pipa compositions during this era reached new heights in both quantity and quality, reflecting a dynamic fusion of tradition and innovation.

4.3.2 Solo pieces

Prominent solo Pipa works from this period include *Feelings on Reading the Pipa Tang Poem* (Wu Houyuan), *Newly Turned Feather Tune Green Waist* (Yang Jieming), *Spring Rain* (Zhu Yi and Wen Bo), *Swan* (Liu Dehai), and *Love of Weishui* (Ren Hongxiang). Among these, *Feelings on Reading the Pipa Tang Poem* is particularly significant. Composed in 1993 by Wu Houyuan and inspired by Bai Juyi's Tang Dynasty poem *Pipa Xing*, this piece embodies the atmosphere of Tang-era opera, featuring an interplay of relaxed and tense musical phrasing that captures the unique stylistic elements of Tang music and dance.

Bai Juyi's *Pipa Xing* has endured for over a millennium and remains one of Chinese literature's most evocative musical poems. Wu Houyuan's *Pipa Xing* composition skillfully translates the emotional nuances of the poem into musical expressions, vividly depicting the shifting emotions of the Pipa player. The

integration of poetry and music in this work exemplifies the sophisticated aesthetic structure of Chinese music.

Another notable piece is *Weishui Loves*, composed in 1994 by Ren Hongxiang. This work draws from *Yongshouan*, a folk song from Shaanxi, and incorporates Pipa techniques such as pushing, pulling, striking, and chanting to evoke the emotional depth of *Qinqiang* opera. Its structure, tonal contrasts, and melodic rhythms reflect the regional character of the Shaanxi musical tradition.

Since the 1990s, Pipa compositions have shifted from emphasizing mood to exploring philosophical contemplation and artistic transformation. Liu Dehai, a leading figure in modern Pipa music, pioneered this trend with compositions such as *Swan*, *Life*, and *Spring Silkworms*. His works reflect a commitment to innovation, utilizing surrealist elements to transcend traditional composition techniques while maintaining a connection to historical influences.

4.3.3 Concertos

Following the success of *Little Sisters of the Prairie Heroes* (1979), a series of significant Pipa concertos emerged. Notable works from this period include *Blessing* (Zhao Jiping), *Qilian Rhapsody* (Han Lankui, 1995), and *Spring and Autumn* (Tang Jianping, 1994). These compositions demonstrate an increased emphasis on harmony, modulation, and exploratory compositional techniques.

Spring and Autumn is particularly noteworthy, drawing from the historical significance of the Spring and Autumn Period (770–476 BCE). Using the period's date as a thematic framework, the concerto vividly portrays the era's intellectual vibrancy and societal transformation through complex musical techniques.

Additionally, *Hua Mulan*, a Pipa concerto by Gu Guanren, tells the legendary story of Mulan. Using a sonata form, the piece integrates traditional Chinese themes with Western orchestral structures, effectively conveying Mulan's bravery and patriotism through a dynamic interplay between the Pipa and the orchestra.

Japanese composer Minoru Miki also made a significant contribution to Pipa concertos with his 1996–1997 composition, which integrates Chinese and Japanese musical traditions with modern creative techniques.

4.3.4 Repertoire

Traditional Pipa repertoire remained central to artistic development during this period. The Moonlit Night of Spring River Flowers, also known as Sunset Pipa Drums, was adapted into a Pipa-Guzheng duet by Qiu Dacheng, showcasing the serene beauty of Chinese silk and bamboo music.

Other key works include Pipa Xing (Cao Guangping), Lizhai Xing (Yan Huichang), and Fortress Dream (Zhang Dalong, 1990). These compositions exhibit increased flexibility in form, distinctive tonal qualities, and greater individual expressiveness.

A particularly innovative work from this period is Ghost Opera (Tan Dun, 1994), which merges Pipa with string quartet and theatrical elements. Drawing inspiration from Nuo opera, Tan Dun creates an immersive auditory experience by incorporating unconventional sounds and performance techniques, blending traditional Chinese opera with avant-garde musical concepts.

In conclusion, the post-1990 period witnessed a flourishing of Pipa music, marked by the preservation of tradition, integration of modern influences, and expansion into global audiences. This era laid the groundwork for continued innovation and the growing prominence of Pipa artistry on the international stage.

4.3.5 List of major Pipa compositions after the 1990s

Table 4. Photo of Pipa compositions after the 1990s

song title	form of writing	author	date of creation
Lake Tianchi in Xinjiang	solos	Ye xuran	1991
point	solos	Lv shaoen	1992
one-finger Zen	solos	Wang huiran	1994
homesickness	solos	Lei zhenbang	1995
Water Drop Goddess of Mercy	solos	Liu dehai	1995
Joyful Lohan	solos	Wang fandi	1996

White Horse and Camel'	solos	Wang fandi	1997
jade	solos	Liu dehai	1998
Yungang impression	solos	Lin shicheng	1998
he king unloads his armor	solos	Lin shicheng	1999
Spring and Autumn Period	solos	Liu dehai	1999
a thousand chapter sweep	solos	Lin shicheng	1999
hinese lute, with 4 strings	solos	Lin shicheng	1999

Source: Chinese Pipa Score Collection (2022)

4.4 the period of academic research promotion: (20th century to the present)

Entering the 21st century, Pipa artistry in Beijing has continued to evolve by integrating modern elements while preserving its traditional roots. In the early 2000s, Pipa musicians in Beijing maintained their commitment to traditional techniques while exploring new possibilities for blending Pipa music with contemporary genres. This period witnessed numerous innovative endeavors, such as incorporating electronic and pop music into Pipa compositions, resulting in novel performance styles and artistic expressions.

Simultaneously, conservatories and art institutions in Beijing enhanced their academic focus on Pipa studies, fostering its appreciation among younger generations. Pipa musicians not only introduced innovations in traditional repertoire but also made significant advancements in playing techniques and arrangement styles, thereby enriching the instrument's artistic diversity.

By the early 2010s, Pipa music in Beijing entered a new phase of internationalization. With China's expanding global presence, Pipa musicians from Beijing frequently participated in international music festivals and cultural exchanges,

staging overseas performances to showcase the beauty of traditional Chinese music. During this period, Pipa music not only gained greater international recognition but also contributed to cross-cultural artistic dialogue and integration.(Zhang Qing, 2011).

Beijing further supported international collaboration projects aimed at globalizing Pipa artistry. For example, Pipa musicians engaged in artistic collaborations with international performers, facilitating cross-cultural artistic expressions that heightened Pipa music's visibility on the global stage.

In recent years, Pipa artistry in Beijing has achieved remarkable success in cultural innovation and interdisciplinary collaboration. Pipa musicians have actively explored integrating Pipa music with modern dance, theater, and film, creating works with strong cross-genre characteristics. For instance, the fusion of Pipa with modern dance performances has demonstrated the unique appeal of the instrument through stage plays and musicals.

These interdisciplinary collaborations have not only expanded the expressive range of Pipa music but have also reinforced its prominence on contemporary artistic platforms. The diversification and innovation of Pipa music have enabled it to secure a vital place in modern culture, attracting a broader audience and enhancing its cultural significance.

Pipa compositions during this period can be classified into two categories. The first involves the reprocessing of ancient compositions, often referred to as secondary compositions. For example, Hua Yanjun's *Zhaojun Out of the Frontier* and *Dragon Boat*, as well as Liu Yaozhang's adaptation of *Night of the Moon on the Spring River*, are reinterpreted versions of historical works that incorporate contemporary stylistic elements. The second category consists of entirely new compositions. Notable examples include Liu Tianhua's *Three Pipa Songs and Dances*, *Improvement Exercises*, and *Imaginary Music*, as well as Hua Yanjun's *The Great Wave Amoy Sand*. These compositions will be analyzed in detail in subsequent sections. (Zang Qing,2014).

Over the past decade, Pipa compositions have retained traditional elements while integrating influences from Western music. Two main compositional trends have emerged. The first trend involves maintaining traditional techniques and acoustic

effects while introducing innovative elements, often through the involvement of professional composers. The second trend aligns Pipa music with global musical developments, resulting in the emergence of New Folk Music. This genre incorporates novel orchestration techniques, electroacoustic elements, dynamic stage effects, and multi-layered soundscapes, enhancing the contemporary appeal of Pipa performances. Since the reform and opening-up period, the volume of Pipa compositions has far surpassed that of earlier decades, reflecting a dynamic and diversified artistic direction.

Summary: Since 2000, Pipa artistry in Beijing has undergone multiple stages of development, including the fusion of tradition with modernity, internationalization, digital applications, and cultural innovation. These transformations have not only diversified and globalized Pipa music in Beijing but have also established a strong foundation for its continued flourishing in contemporary society.

4.4.1 Solo pieces

One of the most significant solo Pipa compositions of this period is *Jade*, composed in 2007 by Zhu Zhen'er. This piece employs a modern compositional technique utilizing augmented fourths (FGAB) to symbolize the qualities of jade. In traditional Chinese culture, particularly within Confucian philosophy, jade is imbued with deep symbolic meaning, representing virtues such as benevolence, wisdom, and righteousness. The composition reflects these attributes through its tonal color, using the "coldness" of jade as its thematic basis. The interplay of augmented fourths and minor tonalities conveys the inherent contrast between the rigidity and softness of jade, while the Pipa's unique playing techniques evoke the instrument's natural expressiveness.

Another prominent solo piece is *Dot*, composed in 2001 by Chen Yi. This work utilizes contemporary compositional methods to capture the dynamic energy and aesthetic essence of Chinese cursive calligraphy. Inspired by the traditional eight strokes of the Chinese character *Yong* (永), *Dot* translates the visual art of calligraphy into musical expression, characterized by contrasting speeds, dynamic intensities, and rhythmic variations. The composition also incorporates elements of *Qinqiang* opera, adding a distinctive regional flavor.

Pipa compositions in the past decade have become increasingly exploratory and intellectually driven. The fusion of music with scientific logic has resulted in compositions that balance emotional depth with structural precision. One example is *Southeast Flight of the Peacock* (2000) by Yang Jieming, inspired by the Han Dynasty poem of the same name. Through intricate left- and right-hand techniques, the piece vividly portrays the love story of Jiao Zhongqing and Liu Lanzhi, using expressive gestures and subtle tonal shifts to convey their defiance against feudal constraints.

4.4.2 Concertos

From the 1920s to the present, Pipa concertos have evolved significantly, integrating modern compositional techniques while maintaining their national identity. Recent compositions have moved beyond traditional constraints, incorporating non-square structures, complex rhythmic patterns, and heightened dramatic tension.

Notable Pipa concertos from this period include *Pipa Concerto* by Ye Xiaogang (2001), *Theatre Talk* by Liu Changyuan, *Temperament* by Liu Chenchen, and *Wuji* by Deng Weibiao. Among these, Ye Xiaogang's *Pipa Concerto* stands out for its pursuit of tonal color and expressive depth. The piece combines lyrical melodies with unconventional rhythmic structures, dramatic orchestration, and introspective intensity, creating a richly textured musical landscape.

4.4.3 Repertoire

The repertoire of the 20th century to the present has witnessed significant transformations in thematic material and instrumental combinations. Innovative works such as *Qingren* (Pipa and Soprano duet by Ou Xiaoche) and *Mirror* (Qin Yi, 2001) have introduced new performance formats. Meanwhile, Liu Sola's *The Celebration of Life and Death* (Pipa, Guzheng, Drums) and *Difficulties of the Road* (Pipa, Guzheng, Vocals) have further expanded the expressive scope of Pipa music.

Liu Sola's compositions integrate ritualistic elements, exploring ancient concepts of existence and the universe. Through unconventional performance techniques, such as dynamic drumming and vocalized cries, these works create immersive sonic experiences that challenge traditional aesthetic boundaries.

4.4.4 "New Folk Music" Works

The 21st century has seen the emergence of New Folk Music, a genre that modernizes traditional Pipa music through contemporary compositional techniques and performance practices. Leading figures in this movement include the Twelve Girls' Music Ensemble, whose blend of folk and pop influences has expanded Pipa music's mainstream appeal.

Recent compositions, such as *New Ten Ambushes* by Ma Jiujue and Zhao Cong, exemplify this trend by incorporating electroacoustic instrumentation and cinematic orchestration. Additionally, cross-cultural projects such as the Pipa-Guitar duet *Carmen* and Lin Hai's *Pipa Language* have further broadened the instrument's artistic scope, merging Eastern and Western influences into innovative musical experiences.

These developments illustrate how Pipa music continues to evolve, bridging tradition with contemporary artistic sensibilities and engaging diverse global audiences.

In summary, the findings suggest that Pipa music in Beijing has undergone four distinct developmental phases: traditional preservation (1949–1960), post-Cultural Revolution recovery (1970–1980), innovation and international exchange (from 1990 onward), and digital adaptation in the 21st century. Contemporary performance techniques incorporate both traditional elements, such as glissando and pizzicato, and modern influences, including electronic soundscapes. Efforts to preserve Pipa music have transitioned from community-based oral transmission to institutionalized education and digital platforms, substantially enhancing accessibility and engagement.

4.4.5 List of major Pipa compositions from the 20th century to the present day

Table 5. Photo of Pipa compositions from the 20th century to the present day

song title	form of writing	author	date of creation
he six steeds of Zhaoling mausoleum	solos	Ye xuran	2001
Nanjing	solos	Lv shaoen	2002
a large pear-shaped body and a fretted fingerboard	solos	Wang huiran	2004

percolate happily	solos	Lei zhenbang	2005
twilight	solos	Liu dehai	2007
slowly	solos	Wang fandi	2010
Spring River and Moonlit Night	solos	Wang fandi	2011
The New Ten Ambushes	solos	Liu dehai	2011
Oriental Beauty	solos	Lin shicheng	2013
youthful dance	solos	Lin shicheng	2015
rose	solos	Liu dehai	2018
Penglai	solos	Lin shicheng	2020
in olden days	solos	Lin shicheng	2022

Source: Chinese Pipa Score Collection (2022)

The historical development of the Pipa has gone through four important phases: the initial development phase was devoted to the preservation and collation of traditions; the period of reform and opening up promoted the diversification of techniques and styles; the period of fusion of tradition and modernity saw the realisation of innovation and modernisation of the art; and the period of academic research and promotion emphasised theoretical construction and global dissemination. These stages reflect the comprehensive evolution and development of the Pipa art from tradition to modernity and from domestic to international.



Figure 15. Photo of Timeline of Pipa development

Source: Produced by Lily Liu (2024)

In summary, The findings indicate that Pipa music in Beijing evolved through four key phases: traditional preservation (1949–1960), recovery post-Cultural Revolution (1970–1980), innovation and international exchange (1990 onward), and digital adaptation in the 21st century. Performance techniques now integrate both traditional elements, such as glissando and pizzicato, and modern influences, including electronic soundscapes. Preservation efforts have shifted from community-based oral transmission to institutionalized education and digital platforms, significantly broadening accessibility and engagement.

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CHAPTER V

The Musical Characteristics after the Chinese Revolution

In this chapter, through interviews with four informants: Zhang Qiang, Yang Jing, Wu Yuxia, and Fang Jinlong, the researcher used qualitative research theories, ethnomusicological theories, and fieldwork methods to select representative works for each of the four historical periods before and after the Chinese Revolution. Musical characteristics refer to the features and elements that define Pipa music, including its melody, rhythm, structure, and playing techniques in Beijing Municipality after the Chinese Revolution. The selected works that introduce or demonstrate new performance techniques. These works may have innovated in technique and advanced the development of Pipa playing techniques.

1. Drought and thunder (Han Tian Lei)
2. Clouds chasing the moon (Cai Yun Zhui Yue)
3. Blessing (Zhu Fu)
4. Cloud Thinking of Flowers Thinking (Yun Xiang Hua Xiang)

5.1 Drought and thunder (Han Tian Lei)

Background of the music Drought and thunder (Han Tian Lei)

Drought and thunder was created in 1957. It is a classic Pipa piece, as one of the most important representatives of traditional Pipa music, it demonstrates the deep history and unique charm of the Pipa art. Arranged by the famous Pipa player Li Guangxi, this piece was composed at a time when playing skills were greatly improved in comparison to the pre-revolutionary period, and expresses through music the strong feeling of thunderstorms in a dry sky. With its clear structure, subtle technique and rich expressiveness, the piece creates a classic image of Pipa repertoire and is one of the indispensable works for the study of Pipa art.

In terms of artistic characteristics, it incorporates the traditional techniques of Pipa music and rich expressive methods. The piece makes extensive use of the Pipa's unique playing techniques, such as glissando, rolling and vibrato, which reproduce the shocking effect of a thunderstorm. The rhythm and intensity of the music change

dramatically, making the whole piece full of dynamic tension and drama, fully demonstrating the Pipa's unique ability to express natural phenomena and emotions. At the same time, it also reflects the Pipa's precise grasp of details and deep excavation of musical emotions in the art of Pipa performance, making it occupy an important position in the Pipa repertoire.

Drought and Thunder Edited by Lin Shicheng
Recorder Liu lili

Introduction

A1

A2

A3

coda

The image displays a musical score for the piece 'Drought and Thunder'. The score is organized into sections: an Introduction, three A-sections (A1, A2, A3), and a coda. Each section is represented by a staff of music with notes and rests. The Introduction starts at measure 1. A1 starts at measure 5. A2 starts at measure 12. A3 starts at measure 18. The coda starts at measure 25. The score is edited by Lin Shicheng and recorded by Liu lili. A QR code is located in the bottom right corner of the score area.

Figure 16. Photo of (Drought and thunder)

Source: Produced by Lili Liu (2024)



5.1.1 Melody

Introduction (1-4)

The melody is usually gentle and simple, starting with a low and mellow tone. The melodic lines may be relatively smooth, with larger intervals between notes, mimicking the calm and natural state before the thunderstorm. The melody in the introduction section undergoes minimal changes and mainly serves to create a suggestive atmosphere, gradually guiding the listener into the scene of the thunderstorm.



Figure 17. Photo of (Drought and thunder)

Source: Produced by Lili Liu (2024)

First signs of thunderstorms (A1) (5-11)

The melody becomes more complex and dynamic, the intervals between notes become smaller, and the melodic line begins to show the initial outburst of a thunderstorm. The melody begins to show sharp upward and downward scales that mimic the suddenness of thunder and lightning, and the notes gradually increase in density and complexity.



Figure 18. Photo of (Drought and thunder)

Source: Produced by Lili Liu (2024)

Thunderstorm Climax (A2) (12-17)

The melody becomes extremely complex and layered, containing rapid arpeggios and sharp notes that express the full force of the thunderstorm. The melody may feature rapid scales and complex ornaments, showing the ferocity and persistence of the thunderstorm, and the melodic line is full of dynamism and intensity.



Figure 19. Photo of (Drought and thunder)

Source: Produced by Lili Liu (2024)

Thunderstorm Fade (A3) (18-24)

The melody gradually simplifies, the notes become scattered and soft, expressing the gradual calming of the thunderstorm. The melodic line becomes slower and may contain simple scales and a gradually diminishing melody, expressing the gradual subsiding of the thunderstorm.

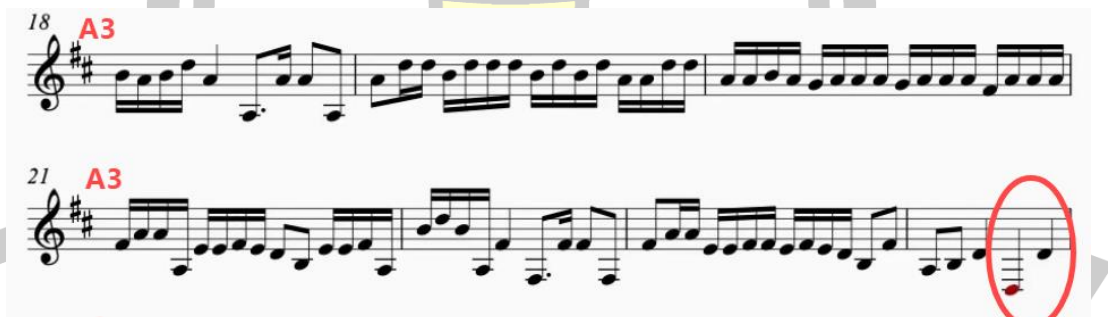


Figure 20. Photo of (Drought and thunder)

Source: Produced by Lili Liu (2024)

Coda (A') (25-30)

The melody returns to a softer tone, possibly repeating some of the musical elements from the introduction, but in a more concise form. The melody is usually

smoother, repeats melodic elements from the introduction, and summarises the whole piece in a succinct way, showing a peaceful end to the music.



Figure 21. Photo of (Drought and thunder)

Source:Produced by Lili Liu (2024)

5.1.2 Rhythm

The rhythm is slow and steady, typically using quarter notes or half notes. There is minimal rhythmic variation, emphasizing a sense of tranquility. The rhythm remains relatively uniform, avoiding excessive changes to maintain a steady and serene atmosphere for the introduction.

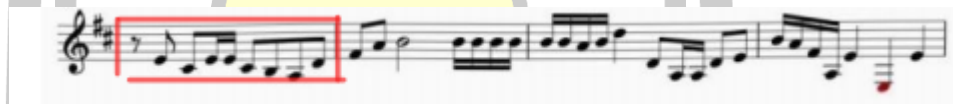


Figure 22. Photo of (Drought and thunder)

Source:Produced by Lili Liu (2024)

The tempo gradually accelerates, possibly using a rapid rhythm of eighth or sixteenth notes, mimicking the dynamism and suddenness of the initial outburst of a thunderstorm. acceleration and changes in tempo reflect the beginning of a thunderstorm, adding tension and movement to the music.



Figure 23. Photo of (Drought and thunder)

Source:Produced by Lili Liu (2024)

It rhythm is slow and steady, gradually returning to a calm state.the rhythm returns to a steady pace, with larger intervals between notes, maintaining the calm atmosphere of the music and concluding the whole piece.

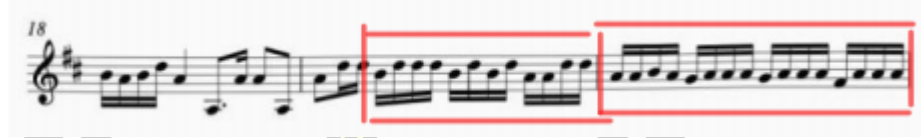


Figure 24. Photo of (Drought and thunder)

Source:Produced by Lili Liu (2024)

5.1.3 Structure

The compositional structure of 'Thunder in the Dry Sky' is basically three-part (A,A1,A2). introduction , body and coda . The introduction sets the tone of the music, the main body is divided into the initial appearance of the thunderstorm, the climax of the thunderstorm and the fading of the thunderstorm, showing the whole process of the thunderstorm, while the coda ends with calm music. This compositional structure not only enables the music to fully express the dynamic changes of a thunderstorm, but also demonstrates the artistic approach of Cantonese music in expressing natural phenomena.

Table 6. Photo of (Drought and thunder)


Introduction	Appeared	Culmination	fade out	coda
Introduction	(A1)	(A2)	(A3)	coda
1-4	5-11	12-17	18-24	25-30

Source:Produced by Lily Liu (2024)

5.1.4 Playing techniques

5.1.4.1 Sweeping string picking

A technique of rapid strumming, usually using the tips of the fingers to pluck the strings to produce short, crisp sound effects. In *Drought and Thunder*, the wheel finger is used to simulate flashes of lightning and rapid thunder, especially at the beginning of a thunderstorm and at the climax of a thunderstorm.

	sǎo 扫	The index finger strikes with a downward motion across four strings.
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Figure 25. Photo of (Drought and thunder)

Source:Produced by Lily Liu (2024)

5.1.4.2 Push the string

A glissando is the effect of sliding a finger across the strings to produce a change in pitch, usually used to create a coherent scale or a sliding effect between notes. In 'Thunder in the Dry Sky', glissandos are used to express the rapid movement and intense changes of the thunderstorm, especially at the beginning and climax of the thunderstorm, where the sense of dynamics and drama of the music is enhanced by glissandos.

	tuī 推 (上滑音)	Push / The string is pushed from a lower pitch to a higher pitch, then released back to the original pitch.
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Figure 26. Photo of 《Drought and thunder》

Source:Produced by Lily Liu (2024)

5.1.4.3 Double Stops

Double-tonguing is the simultaneous plucking of two or more strings to produce a harmonic effect. In Thunder in the Dry Sky, double-tonguing is used to add harmonic layers and richness to the music, especially when expressing the complex and multi-layered acoustics of a thunderstorm.

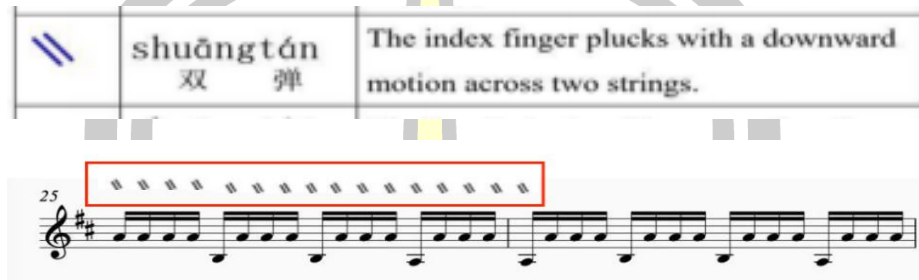





Figure 27. Photo of 《Drought and thunder》

Source: Produced by Lily Liu (2024)

Technique Summary

Table 7. Photo of (Drought and thunder)

Technique	present	QR
Sweeping string picking	Using the index or middle finger of your right hand, pluck the string quickly downward (or upward). The plucking motion should be strong and fast to produce a clear sound.	

Push the string	A glissando is the effect of sliding a finger across the strings to produce a change in pitch, usually used to create a coherent scale or a sliding effect between notes.	
Double Stops	Double tonguing is the simultaneous plucking of two or more strings to produce a harmonic effect	

Source:Produced by Lily Liu (2024)

In summary the pipa piece “Drought and thunder” is an expressive and dramatic piece that demonstrates the virtuosity and complexity of pipa playing skills. In terms of Melody, the piece adopts dynamic and tense tonal changes, with the melody being at times agitated and at times subdued, demonstrating the strong momentum and tense atmosphere of a thunderstorm.

Rhythm, the piece is characterized by fast and changing rhythms, especially through the rapid pizzicato and contrasting strong and weak rhythms, showing the feeling of thunder and lightning.

Structural aspect, adopts contrasting sections, and through the alternation of fast and intense and slow and soothing, it shapes the scene of alternating thunder and calm.

Performance Technique In terms of performance technique, the work makes extensive use of the pipa's unique techniques, such as the difficult fast two-handed pizzicato, skipping strings, hooking strings and rapid string changes, etc., which enhance the expressive power. At the same time, the application of techniques such as right-hand vibrato and left-hand glissando makes the entire work technically

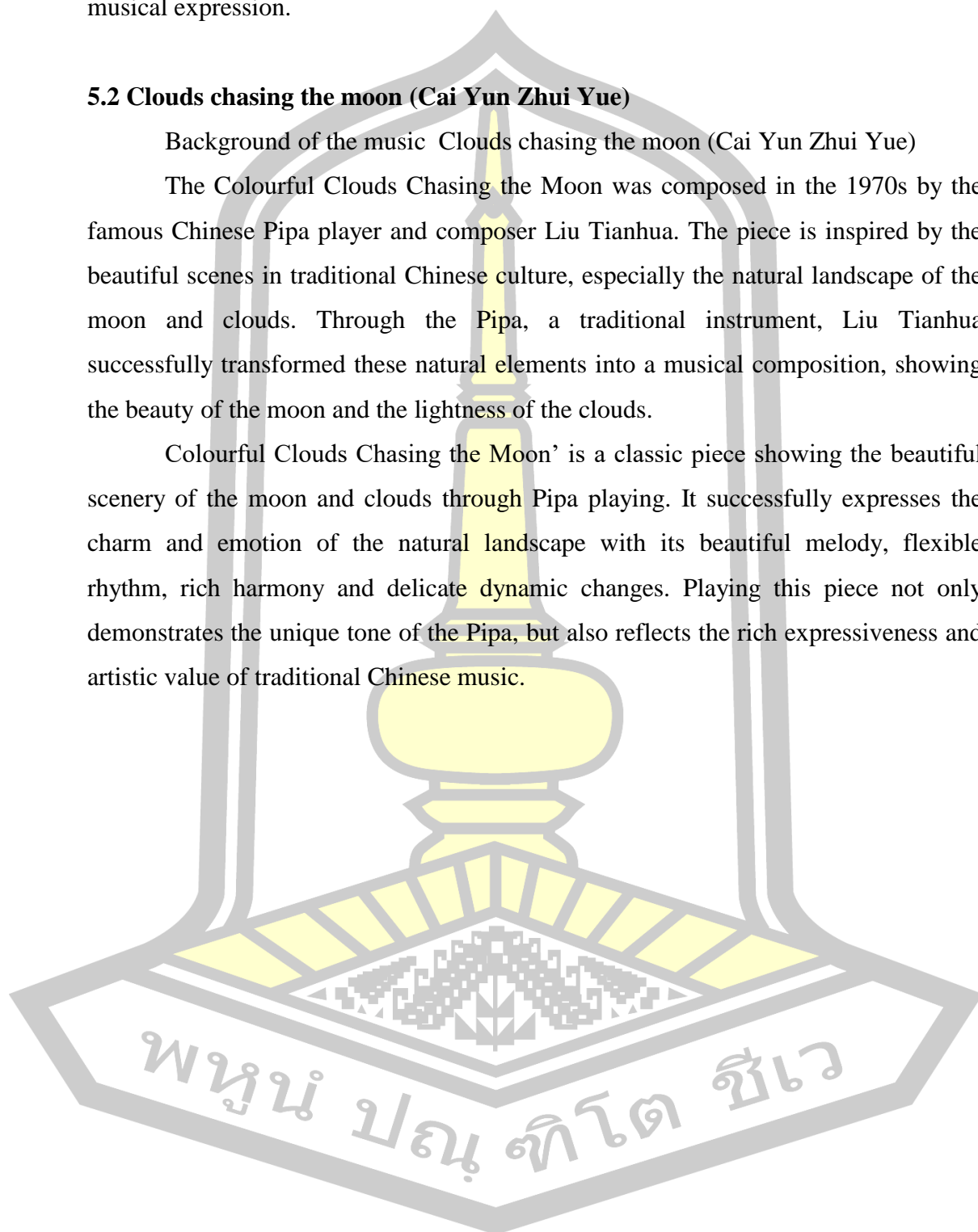
challenging, fully demonstrating the performer's technical skill and the layering of the musical expression.

5.2 Clouds chasing the moon (Cai Yun Zhui Yue)

Background of the music Clouds chasing the moon (Cai Yun Zhui Yue)

The Colourful Clouds Chasing the Moon was composed in the 1970s by the famous Chinese Pipa player and composer Liu Tianhua. The piece is inspired by the beautiful scenes in traditional Chinese culture, especially the natural landscape of the moon and clouds. Through the Pipa, a traditional instrument, Liu Tianhua successfully transformed these natural elements into a musical composition, showing the beauty of the moon and the lightness of the clouds.


Colourful Clouds Chasing the Moon' is a classic piece showing the beautiful scenery of the moon and clouds through Pipa playing. It successfully expresses the charm and emotion of the natural landscape with its beautiful melody, flexible rhythm, rich harmony and delicate dynamic changes. Playing this piece not only demonstrates the unique tone of the Pipa, but also reflects the rich expressiveness and artistic value of traditional Chinese music.



Clouds chasing the moon

Music composed by Ren
Guang
Recorder Liu lili

Introduction



Theme

development

coda




Figure 28. Photo of (Clouds chasing the moon)

Source:Produced by Lili Liu (2024)

5.2.1 Melody

Introduction (1-6)

The melody of the introduction part is usually simple and smooth, using notes in the bass and middle registers, presented in a soft tone. This melody imitates the serenity and mystery of moonlight, with large intervals between notes, creating a quiet atmosphere. may include simple ornamental notes such as short trills and slight vibrato to add a sense of subtlety to the melody.



Figure 29. Photo of (Clouds chasing the moon)

Source:Produced by Lili Liu (2024)

Theme (7-16)

Moving and beautiful: the theme section presents the main melody with a moving and expressive melodic line. The melody usually consists of smooth phrases and varied ornamentation (e.g. vibrato, vibrato), expressing the lightness of the moon and the lightness of the clouds. The melody may show rich musicality through the use of variations and ornaments in the thematic sections, which adds to the expressiveness and layering of the music.



Figure 30. Photo of (Clouds chasing the moon)

Source: Produced by Lili Liu (2024)

Development (17-28)

Complexity and variety: the development section varies and expands the theme, the melody becomes more complex, and through the use of variations and ornaments, it expresses the different expressions of the moon and clouds. The melody may include different variations and contrasts of the theme. Richness and subtlety: The subtle variations of the melody add to the expressive power of the music, allowing for more depth and layers in the expression of emotion.

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Figure 31. Photo of (Clouds chasing the moon)

Source:Produced by Lili Liu (2024)

Coda (29-44)

Simple and smooth: the melody of the coda usually returns to simplicity and smoothness, reiterating the theme and summarising the whole piece. The melodic line is soft and expresses the closure and tranquillity of the music. Coda: The coda may include a simple repetition or summary of the melody to emphasise the theme and sense of closure of the music



Figure 32. Photo of (Clouds chasing the moon)

Source:Produced by Lili Liu (2024)

5.2.2 Rhythmic

The rhythm is mainly in quarter or half beats, kept steady and slow to emphasise the sense of tranquillity of the music. There is not much variation in the rhythm to maintain the smoothness of the introduction. In some segments, the rhythm

may be slightly free to add to the expressiveness of the music, but it remains steady overall.



Figure 33. Photo of (Clouds chasing the moon)

Source:Produced by Lili Liu (2024)

The rhythm may change while maintaining a certain degree of stability, in order to express the sense of floating clouds and the changing moonlight. The flexibility of the rhythm enhances the dynamics and expressiveness of the music. Rhythmic contrasts: In different melodic passages, rhythms may be contrasted to highlight the different contexts of the music.



Figure 34. Photo of (Clouds chasing the moon)

Source:Produced by Lili Liu (2024)

The rhythm is more flexible in developmental passages and may include passages of speeding up or slowing down to enhance the dynamic changes and expressiveness of the music. Rhythmic variations help to express the drama and emotional ups and downs of the music. rhythms in developmental passages may contrast with rhythms in thematic passages to enhance the sense of dynamics and expressiveness of the music.

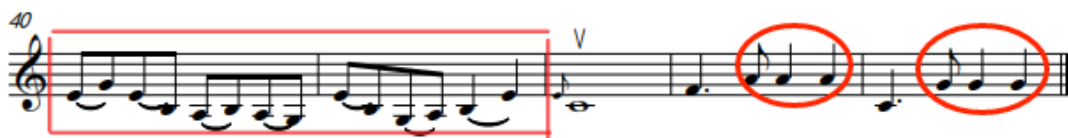


Figure 35. Photo of (Clouds chasing the moon)

Source:Produced by Lili Liu (2024)

The rhythm returns to smooth and slow in the coda section, showing the end of the music. The stability of the rhythm enhances the closing effect of the music. Rhythmic Return: the rhythm of the coda returns to the steady rhythm of the introduction, providing a natural end to the music.



Figure 36. Photo of (Clouds chasing the moon)

Source: Produced by Lili Liu (2024)

5.2.3 Structure

Colourful Clouds Chasing the Moon is one of the traditional Chinese pipa compositions, which is very popular for its unique melody and rich expressive power. The overall structure of the piece can be analysed as Introduction, Theme Development, Coda four-part structure, section each have their own characteristics, and together they show the dynamics of the beautiful imagery of the colourful clouds chasing the moon.

Table 8. Photo of (Clouds chasing the moon)

Introduction	Theme	Development	Coda
Introduction	A	A1	Coda
C major	C major	C major	A major
1-6	7-16	17-28	29-44

Source: Produced by Lili Liu (2024)

5.2.4 Playing Technique

5.2.4.1 Sweeping string picking

Rotating the fingers is a common technique in lute playing, producing short, crisp sounds by plucking the strings with the fingers in quick, continuous strokes. In the piece, the wheel finger is used to simulate the floating feeling of clouds, creating a delicate and dynamic sound effect. Through the use of the wheel finger, the player can add dynamism and expressiveness to the music, especially in the expression of the climax of the piece.

	sǎo 扫	The index finger strikes with a downward motion across four strings.
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Figure 37. Photo of (Clouds chasing the moon)

Source: Produced by Lili Liu (2024)




5.2.4.2 Harmonics

Overtone is a technique that produces a high frequency sound effect by lightly touching the strings at specific locations with your fingers. Overtones are used to express the clarity and height of moonlight, making the music more ethereal and beautiful. In some special musical passages, overtones help to create a mysterious and dreamy atmosphere.

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Technique Summary

Table 9. Photo of (Clouds chasing the moon)

Technique	present	QR
Sweeping picking	string Rotating the fingers is a common technique in lute playing, producing short, crisp sounds by plucking the strings with the fingers in quick, continuous strokes.	
Harmonics	Overtone is a technique that produces a high frequency sound effect by lightly touching the strings at specific locations with your fingers .	
Four finger tremolo	Sliding is a technique of changing pitch by sliding your finger across the strings to create the effect of a continuous transition of notes	

Source:Produced by Lili Liu (2023)

In summary the pipa piece “Clouds chasing the moon” is a melodious and emotionally rich classic that demonstrates the pipa's delicate and vivid expressive power. In terms of

Melody, the piece has a smooth and soft melody with poetic tones, expressing a light and airy mood like clouds, creating a tranquil and tranquil atmosphere.

Rhythm, the rhythm of the piece is relatively even, sometimes soft and melodious, sometimes slightly rapid, full of layers, highlighting the dynamic beauty of the clouds chasing the moon.

Structure, “Clouds chasing the moon” is divided into several sections, and through the unfolding and variation of different melodies, it forms a delicate musical hierarchy, and the overall structure is compact yet full of changes.

Playing techniques The work uses a lot of traditional pipa techniques, such as the soft “wiping string” technique, the delicate glissando and vibrato techniques, etc., and through the cooperation between the right hand and the left hand, the work shows a rich variety of tones, which gives the work a unique expressive power, and at the same time, it also demonstrates the player's mastery of the technique.

5.3 Blessing (Zhu Fu)

Background of the music Blessing (Zhu Fu)

The Pipa piece ‘Blessing’ not only occupies an important place in the traditional art of Pipa, but has also had a notable influence on modern music composition since the 1999 . With its soft introduction, richly layered main theme, and varied sections, the piece demonstrates virtuoso playing techniques such as sliding, vibrato, and rapid pizzicato, which make the melody smooth, natural, and emotionally profound. These artistic features make Blessing an important reference in contemporary music composition, especially in fusing traditional and modern elements.

In recent years, many modern music compositions have borrowed the emotional expression and techniques of ‘Blessing’ and incorporated them into contemporary music styles, promoting the innovation and development of traditional music in a modern context. This cross-generational influence not only enriches the expression of modern music, but also promotes new understanding and application of traditional art forms, so that the artistic value of Blessing is continuously sublimated.

Blessing

Moderato Agitato
中板 激动地

music composed by
Zhao Jiping
Recorder Liu lili

The image shows a musical score for the piece 'Blessing'. It is composed for Pipa and Piano. The tempo is 'Moderato Agitato' (中板 激动地). The music is composed by Zhao Jiping and recorded by Liu lili. The score consists of four systems of music. The first system shows the Pipa and Piano parts. The second system continues the Piano part. The third system shows the Pipa part. The fourth system continues the Piano part. A QR code is located on the right side of the score.

Figure 40. Photo of (Blessing)

Source: Produced by Lili Liu (2023) (See the full score in Appendix I).

5.3.1 Melody

Beautiful and moving: the melody is smooth and expressive, expressing the theme of blessing in a lyrical way. Melodic lines are usually beautiful and emotional, with natural transitions between notes.

The melody may vary somewhat to enhance the musical expression. For example, the melody may contrast between a soft section and an agitated section. Expression of emotion: the melody presents the theme of blessing through delicate notes and emotive playing techniques, creating a peaceful and wishful atmosphere. the melody expresses emotion and may be enriched by changing ornaments and variations, making the whole piece more expressive and deeper.

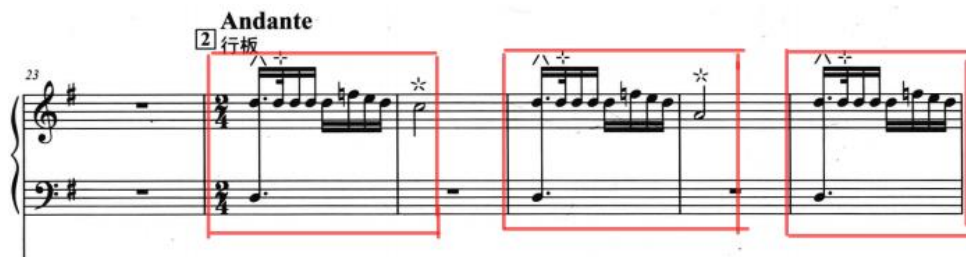


Figure 41. Photo of (Blessing)

Source: Produced by Lili Liu (2023) (See the full score in Appendix I).

5.3.2 Rhythm

the rhythm is usually flexible, adjusting to the emotional needs of the music. There may be a certain amount of free rhythm to emphasise the expressiveness of the melody.

Stable and shifting: in some parts, the rhythm may be more stable, maintaining the flow of the music; in other parts, the rhythm may vary, adding to the dynamism of the music. Adapting to emotional expression: variations in rhythm help to express different emotions, such as joy, blessing or comfort, making the music more vivid and expressive.

Enhancement of musical effect: through variations in rhythm, the expressiveness and emotional communication of the music will be more prominent, so that the listener can better feel the theme of blessing.



Figure 42. Photo of (Blessing)

Source: Produced by Lili Liu (2023) (See the full score in Appendix I).

5.3.3 Structure

The overall structure of the Pipa piece 'Blessing' is in sonata form, which consists of three parts: the presentation part, the unfolding part (with a flamboyant

section after the unfolding part), and the recapitulation part, in addition to the introduction and the ending, which have two additional parts.

The whole piece is written in folk tuning, with the dominant key being D merchant. The main theme is in D-modulation. The introduction and the main theme are in D-modulation, and the key changes to A-modulation after the linking section, paving the way for the sub-theme; the sub-theme is also in A-modulation, and the final section changes to E-flat.



Figure 43. Photo of (Blessing)

Source: Produced by Lili Liu (2023) (See the full score in Appendix I).

As the unfolding section is full of strong contradictions and emotional contrasts and changes, its tonal changes are also extremely frequent, with the following tonal changes: E-feather--F-feather--G-feather, A-feather. In contrast, the key of the waltz section is simpler, with a continuation of the A-feather key, which is used throughout the entire waltz section.

The recapitulation is a contracted recapitulation, with the introduction remaining unchanged, and the sub-theme recapitulation immediately following, changing from the original A-flat to a D-flat, which continues through the coda to the end of the piece.

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Figure 44. Photo of (Blessing)

Source:Produced by Lili Liu (2023) (See the full score in Appendix I).

Presentation

The presentation section is from 24 to 258 measures , and the 10 measures between the presentation section and the introduction are a connection between the orchestra and the band. The presentation section consists of four parts: the main theme, the linking part, the sub-theme and the ending part.

Figure 45. Photo of (Blessing)

Source:Produced by Lili Liu (2023) (See the full score in Appendix I).

Exposition

Starting from bar 259 and ending at bar 330 , this section is an extension and development of the material of the sub-theme of the presentation. The extension and development of the sub-theme is to split and fragment the sub-theme, breaking the

original order of presentation, and then to expand and deform it respectively, so that it can be fused and fissioned in fragments, thus making the music tense and full of dynamics, and sublimating the inherent emotion.

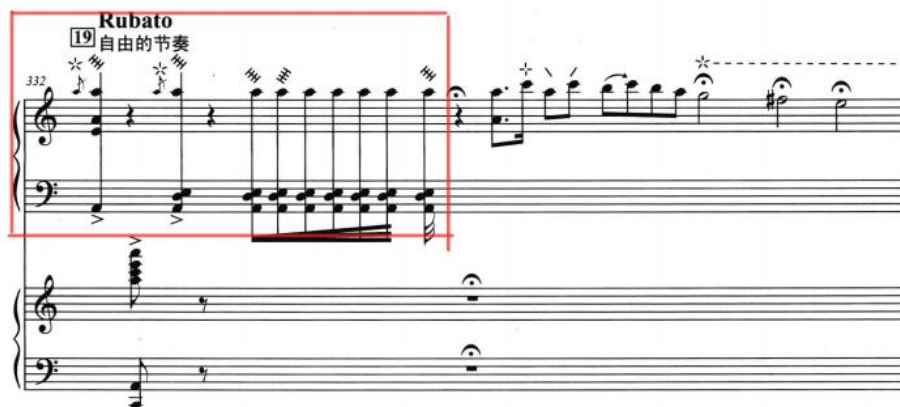


Figure 46. Photo of (Blessing)

Source: Produced by Lili Liu (2023) (See the full score in Appendix I).

Repertoire

The reproduction section reproduces the introduction and the sub-theme, while the author omits the main theme. This compositional technique of omitting the main theme is actually rooted in the development of the music itself. The mood of the music has reached a climax in the unfolding and colourful passages, and the characters have been fully demonstrated, so if the main theme is not omitted, the whole character will be restored, and the music will give people a sense of stagnation.



Figure 47. Photo of (Blessing)

Source: Produced by Lili Liu (2023) (See the full score in Appendix I).

Curved structure

Table 10. Photo of (Blessing)

curvilinear structure	sonata	sonata	sonata	sonata	sonata
fabric	prelude	Presentation Department	development department	reproduction department	coda
trivia	1-22	23-268	269-336	337-432	433-441
modulation	Businessman D	Businessman D	trader A	A Feather	Businessman D

Source: Produced by Lili Liu (2024) (See the full score in Appendix I).

5.3.4 playing technique

5.3.4.1 Four finger tremolo

The role of the finger rotation technique here is to enhance the flow of the melody. By alternating the index and middle fingers in quick succession, the player is able to keep the melody sustained and fluid, while avoiding breaks or drags between notes. The use of the rotating fingers helps to convey a sense of blessed 'continuity', where the melody unfolds naturally as a trickle, conveying depth and warmth.

In measure 25, the C note is played with an upward glissando, sliding from the A to the C note three degrees upward. The use of this upward glissando increases the expressive power of the music and gives it an upward thrust. 'The use of this upward glissando increases the expressive power of the music, giving it an upward momentum. The first note is the real one, and the second, the ornamental note, is the imaginary one', which has a clearer sound effect, and is often used to express a powerful, upward musical feeling.

+	bànlún 半轮	Four-finger-tremolo: The index finger, middle finger, ring finger, and pinky pluck the string with a forward motion
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Figure 48. Photo of (Blessing)


Source: Produced by Lili Liu (2023) (See the full score in Appendix I).

5.3.4.2 Pull the string

The use of the fluttering tone in Pipa performance is called 'xia hua yin', a typical left-handed technique, which means that the left and right hands quickly disengage from the strings of the Pipa after sliding from the low notes to the high notes, and the acoustic effect is as if the strings were thrown out.

The fluttering sound in this piece is actually an imitation of the fluttering sound in the Qinqiang, which gives it a very distinctive musical effect and a clear musical style.

The A note on the second beat of measure 241 is a flutter-tone, with the left hand quickly sliding up to the B note after the A note, and then quickly leaving the strings with both hands. This flutter-tone is similar to a glissando, and the acoustic effect is similar to that of the flutter-tone in folk songs. This technique is a kind of instrumental imitation of Shaanxi Qinqiang, which vividly expresses the emotions of the main character, Xianglin Sister-in-law, such as her sobbing and crying.

	lā 拉 (下滑音)	Pull / The string is pulled to a higher pitch first, then plucked while being released allowing it to fall back to the original pitch.
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Figure 49. Photo of (Blessing)

Source: Produced by Lili Liu (2023) (See the full score in Appendix I).

5.3.4.3 Harmonics

The right hand technique of the Pipa, in which the fingers of the right hand pluck the strings in an even sequence, is an important technique for the Pipa's long tones. It requires even strength and speed, and is performed continuously until the note is played to its full value. In this work, there are two typical types of rotations, one is the half rotation, i.e., the four-finger rotation, and the other is the full rotation, i.e., the five-finger rotation.

In measures 242 and 243, the half-rotation is used, that is, the fingers other than the thumb are used to play a four-finger rotation for a shorter period of time, also known as the half-rotation. The performance here is short and explosive, and the main purpose is to emphasise the half-rotation and make it powerful.

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	fànyīn 泛音	Harmonics: a technique in which you play overtones. The left-hand finger barely touches the string slightly below the fret while the right-hand finger simultaneously plucks the string.
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Figure 50. Photo of (Blessing)

Source:Produced by Lili Liu (2023) (See the full score in Appendix I).

5.3.4.4 Sweeping string picking

Sweeping, a right-handed technique, refers to plucking the strings of the Pipa with the right hand at the same time, and the sweeping of the strings is usually strong. In this piece, the sweeping strings are mainly used to sweep four strings, which is an extremely powerful form of playing, and can increase the tension of the music and emphasise the musical atmosphere.

	sǎo 扫	The index finger strikes with a downward motion across four strings.
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Vivace
14 活泼地

Figure 51. Photo of (Blessing)

Source:Produced by Lily Liu (2023) (See the full score in Appendix I).

Technique Summary

Table 11. Photo of (Blessing)

Technique	present	QR
Four finger tremolo	Changes in tone are produced by sliding the fingers across the fretboard. Typically, a player will slide one finger from one taste to another.	
Pull the string	Using the index or middle finger of your right hand, pluck the string quickly downward (or upward). The plucking motion should be strong and fast to produce a clear sound.	
harmonics	.Natural overtones are when we touch the strings with our fingers in certain positions, not holding the strings down completely, but ‘touching’ the strings to make them sound higher than the fundamental.	
Sweeping string picking	A continuous harmonic or rhythmic effect is produced by rapidly sweeping multiple strings with the fingers or palm of the hand. Sweeping techniques are often used to express harmonic richness, add rhythm to music, and in some styles to bring out specific sound effects.	

Source:Produced by Lili Liu (2023) (See the full score in Appendix I).

In summary the pipa piece “Blessing” is an emotionally rich piece full of warmth and wishes, showing the unique charm of the pipa in expressing emotions. In terms of Melody, the melody of the piece is soft and beautiful, with a sense of flow, sometimes gentle as a blessing whisper, sometimes exciting as the expectations of the heart, showing a strong emotion of blessing.

Rhythm, the rhythm of the piece changes moderately, alternating between light and soothing, showing the tranquility of the mind, but also with a hint of joy and expectation of the rhythm.

Structure, “Blessing” adopts a multi-part structure with intrinsic connection, gradually strengthening the expression of emotion through the articulation of different sections, forming a progressive emotional climax.

Playing techniques The piece utilizes a variety of traditional pipa techniques, such as the soft treatment of “wiping strings” and “picking strings”, smooth glissando and hooking techniques, as well as delicate vibrato effects, which make the piece more vivid and delicate, as well as demonstrating the power of the pipa. Through the skillful use of these techniques, the piece becomes more vivid and delicate, and at the same time demonstrates the performer's high level of skill and meticulous capture of emotions.

5.4 Cloud Thinking of Flowers Thinking (Yun Xiang Hua Xiang)

Background of the music Cloud Thinking of Flowers Thinking (Yun Xiang Hua Xiang)

The Pipa piece (Clouds Thinking of Flowers Thinking) was composed by renowned Pipa virtuoso Wang Danhong, who skilfully combined traditional Chinese culture with modern musical concepts in the late 20th century to create this piece of profound artistic value. Inspired by the depiction of natural scenery in ancient poems, Wang aims to express an ethereal and dreamy musical mood through the Pipa, a traditional instrument, demonstrating her deep understanding of natural beauty and her delicate feelings for human emotions.

During the composition process, Wang Danhong fully utilises complex playing techniques such as glissando, vibrato and dotted strings, in order to present rich sound effects and delicate emotions. Her musical structure is carefully designed,

with the introductory section softly introducing the theme, and the clever arrangement of the main melody and the variation section making the whole piece layered and emotionally profound. This musical innovation and technical challenge makes ‘Cloud Thoughts, Flower Thoughts’ not only show the traditional charm of the Pipa, but also give it a modern sense and expressive power.

Upon its composition, Cloud Thoughts and Flower Thoughts attracted widespread attention in the music world and had a profound impact on music creation in the 20th century and beyond. This piece promoted the modernisation of the traditional Pipa art and became a successful example of the fusion of traditional techniques with modern musical styles. It not only provides new inspiration for modern music creation, but also injects new vitality into the innovative development of Pipa art, making traditional music more widely recognised and promoted in the modern context.

Clouds Thinking of Flowers Thinking

Composed by Wang
Danhong

The image shows a musical score for the piece 'Clouds Thinking of Flowers Thinking' by Wang Danhong. The score is written for a Pipa instrument, indicated by the 'pipa' label on the left. It consists of two systems of music. The first system shows a treble clef staff with a tempo marking of ♩=66 and a key signature of one sharp (F#). The second system shows a grand staff with a treble clef staff and a bass clef staff, both with a tempo marking of ♩=66. The bass clef staff contains a complex bass line with many notes and rests, and a dynamic marking of 'p' (piano). The treble clef staff contains a complex melody with many notes and rests. A QR code is located in the bottom right corner of the score.

Figure 52. Photo of (Cloud Thinking of Flowers Thinking)

Source: Produced by Lili Liu (2023) (See the full score in Appendix II)

5.4.1 Melody

The melody is smooth and expressive, and usually shows the emotion of the music with beautiful notes and varied phrases. The melody contains various ornamental notes and variations, such as trills and vibrato, showing the unique charm of Pipa playing. Emotional expression: the melody conveys the theme and emotion of the music through different musical fragments and variations, such as imagining beautiful scenery and praising flowers. The melody often presents obvious thematic motifs and sub-themes, making the structure of the music clearer and demonstrating the layering of the music through variations.



Figure 53. Photo of (Cloud Thinking of Flowers Thinking)

Source: Produced by Lili Liu (2023) (See the full score in Appendix II)

5.4.2 Rhythm

Flexible and free: rhythms are usually more flexible, adapting to the emotional needs of the music, sometimes using free rhythms or slightly varying rhythmic patterns. Although the rhythm remains stable in the whole, it may change in different passages to enhance the expressive power of the music. Different emotions in music, such as softness and excitement, can be better expressed through variations in rhythm. Changes and flexibility in rhythm make the music more expressive and enhance the listener's feeling and understanding of the music.



Figure 54. Photo of (Cloud Thinking of Flowers Thinking)

Source: Produced by Lili Liu (2023) (See the full score in Appendix II)

5.4.3 Structure

The piece is divided into five parts, namely, the introduction, the presentation, the linking, the contrasting and the recapitulation parts.

The introduction, linking section, contrasting section and recapitulation section are composed of five parts: the introduction, linking section, contrasting section and recapitulation section. The presentation section is a single two-part structure consisting of two sections, A and A'; the contrasting section consists of four parts, the easy Allegro B, the transitional section C, the developmental section B, and the small climax section D; and the recapitulation section consists of three parts, the contrasting section E, the climax section F, and the recapitulation section E. The characteristic feature is the strong contrast between the parts of the piece. The repertoire consists of three sections, contrasting section E, climax section F, and repertoire section E'. It is characterised by strong contrasts between the parts of the repertoire, which are particularly striking in terms of tempo, rhythm, and technique.

Structure of the work

Table 12. Photo of (Cloud Thinking of Flowers Thinking)

	prelude	Presentation Department		connection part	comparison section				Online Department		
		A	A		B	C	B	D	E	F	E
structure of the work		A	A		B	C	B	D	E	F	E
trivia	1-19	20-37	38-65	66-73	74-97	98-113	114-138	139-165	166-181	18-25	255-271

Source: Produced by Lili Liu (2023) (See the full score in Appendix II).

Introduction

The introduction is the first 19 bars, implying the musical structure of the whole piece and the way of thinking of the writing, which is represented by the compound sound effect of multiple lines, the decomposition of chords, the accompaniment branch and the principle of the melodic linearity, the function of the introduction plays an important role in the whole piece, which is mainly reflected in the following: (1) introducing, (2) accentuating, and (3) laying down the groundwork. The introduction introduces the theme, sets the musical atmosphere, and prepares the musical image.

Vertically, the introduction uses a lot of intervallic intervals, together with the harmonic major third inversion chords, which makes the introduction soft and soothing. Horizontally, the use of multiple octave jumps lays the groundwork for the writing techniques of the following works, and makes the introduction more vivid and lively.

The image shows two staves of musical notation for the introduction of a piece. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 66. The first staff shows measures 12 and 13. Measure 12 has a fermata. Measure 13 has a melodic line in the treble clef and a bass line in the bass clef. A red box highlights a melodic phrase in measure 13. A red oval highlights a triplet in measure 14. The second staff shows measures 15 and 16. Measure 15 has a triplet in the treble clef and a bass line in the bass clef. A red oval highlights a melodic phrase in measure 15. A red box highlights a melodic phrase in measure 16. The dynamic marking *mp* is present in measure 13.

Figure 55. Photo of (Cloud Thinking of Flowers Thinking)
Source: Produced by Lili Liu (2023) (See the full score in Appendix II).

Adagio

The presentation section is the slow movement of the piece.

Presentation A is written in parallelism, with extensive use of triplets, a single melody, and a sing-song instrumental theme. The theme is a beautifully evocative

one, with a 4-bar syllable as the core of the development, and the use of continuous modulation, filling and expanding, pushing the music from the bass to the treble, and then ending in a downward spiral, which makes the section even more aesthetically pleasing.

The recapitulation of passage A' is an extension of part A. On the basis of part A, the tempo is changed, the melody is expanded, and the pitches are adjusted to create a strong sense of contrast, constituting a developmental passage with developmental links that complement each other, and reflecting the principle of tonal contrast, a high degree of contrasting unity, and a sense of web-like contrast in which I am in you, and you are in me. The finale returns to the beginning of Part A, and its main function is to summarise and conclude the piece.

Online Department

Table 13. Photo of (Cloud Thinking of Flowers Thinking)

	Online Department	
slow movement (music)	A	A
trivia	20-37	38-65

Source: Produced by Lili Liu (2023) (See the full score in Appendix II).

5.4.2.3. Allegro

The Allegro is the contrasting section of the piece, and it is also the section with the greatest number of fingerings and tempo shifts in the piece. It is also the section of the piece that has the most contrasting fingerings and tempo shifts. The contrasts are in four parts: a relaxed Allegro B, a transitional section C, a developmental section B', and a small climax section D.

The Allegro B section can be divided into two main parts, with phrases b1 of 74-81 measures and b2 of 82-97 measures. Both phrases are repetitive, parallel

diatonic structures. b1 has a diatonic structure with a developmental core of 4 bars, while b2 has a diatonic structure with a developmental core of 8 bars. b2 expands and develops the musical language of b1 on the basis of b1, and adds new musical elements, with a sense of contrast and a sense of reappearance. It has a sense of contrast and reproduction. It has the characteristics of traditional Chinese ancient music, and is also written in the harmonic style.

Transitional section C is in measures 98-113, and is mainly about the collaboration with the piano. The dialogue-like melody between the Pipa and the piano makes the work both soothing and highlights the Pipa's clear and crisp timbre.

The developmental section B', in measures 114-138, is similar to the Allegro, with the same contrasting, extended 4+4 writing style in the first eight measures, which is the first Allegro section of the piece. measures 122-129 are the Pipa's modal progression, with modal progressions in the second and third degrees, which set the stage for the following sections. The last 8 bars are also the first fast part of the piece.

The last 8 measures are also the centre of the piece, with a lot of repetitions in the back, and with the rapidity of the piano, it's also a small flamboyant section, with sweeps of neighbouring tones in the measures, and big jumps in the neighbouring measures, which give it a powerful effect.

The minor climactic section D is in measures 139-165. All sixteenth notes are fast, with rapid string crossings and modulations, bringing the piece to an even more intense mini-crescendo. Allegro structure

Table 14. Photo of (Cloud Thinking of Flowers Thinking)

	Allegro		Allegro	Allegro	Allegro
structure	B		C	B	D
musical phrase	b	b2	C	B	D
trivia	78-97	82-97	98-113	114-138	139-165

Source: Produced by Lili Liu (2023) (See the full score in Appendix II).

5.4.2.4. Coda

The coda is a reproduced section divided into three parts. Contrasting section E, climactic section F, reproduced passage E'

The contrasting section E, from measure 166-181, is the most grandiose part of the piece, with sweeping strings and finger-wheeling, and a large number of chordal connections that are more three-dimensional and grand than monophonic ones, together with the piano, bringing the piece to a climax. The intervals are mostly modal, but with an octave jump in the middle, adding a throbbing melody to the calm and soothing melody.

The climactic section F is in measures 182-254, with measures 183-193 reproducing the little waltz of the B' section of the Allegro, again emphasising the theme. measures 194-221 are for the lute melody, which starts in the soprano #f2, pushes up to the soprano, and then juts down to an octave. The Pipa melody in measures 194-221 starts at the high note #f2, pushes up to the high note #f1, and then juts down to the octave #f1, and after two melodic rises and falls, finally pushes up to the highest note, d3, to reproduce the small wahua of the B' section of the Allegro again.

The recapitulation of the E' section, in bars 255-271, is a recapitulation of the E in the coda, with a summary of the E, which ends at the highest note, d3, and the piece ends.

Coda structure

Table 15. Photo of (Cloud Thinking of Flowers Thinking)

Coda	Coda	Coda	Coda
structures	E	F	E
trivia	166-181	182-254	255-271

Source:Produced by Lili Liu (2023) (See the full score in Appendix II)

5.4.4 playing technique

The use of wheel fingers

The concerto 'Cloudy Thoughts - Flower Thoughts' uses a lot of wheel fingers in the introduction and the slow part, such as: four-finger wheel, picking wheel, long wheel and other different fingerings, with different rhythmic patterns, the performance of the tone and emotion are also different.

5.4.3.1. Four-finger wheel

In the first line of the introduction, the Pipa uses the four-finger wheel to enter with the picking fingering, at a speed of 66 beats per minute, the four-finger wheel enters slowly, and each note should be clear and full of particles, and from the strong to the weak, and the four-finger wheel has the crispness of the picking and the softness of the wheel finger in the performance of the first sound. This creates the mood of the introductory part of the piece, and the softness of the wheel finger, followed by the picking, does not spoil the beauty of the piece as it is danced.

When practising the four-finger wheel, you can start by placing the big finger against a string, and then the other four fingers will touch the string at the front and play in sequence on the first string. The four-finger wheel picking used in the introductory phrase is different from the five-finger wheel in that it ends with the big finger, but the four-finger wheel picking is not a continuous, even wheel like the five-finger wheel. The four-finger wheel is used as an ornament to connect with the following pick, which gives a different effect.

+	bàn lún 半 轮	Four-finger-tremolo: The index finger, middle finger, ring finger, and pinky pluck the string with a forward motion
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5.4.3.2. Glissando

In the slow movement, the picking wheel fingering is added to the long wheel twice, which is one of the highlights of the slow movement. The added melody is a low octave internal string tone, with the same tone and rhythm, but with an octave difference in pitch, and the phrase is reproduced at the end. The ending reproduces this phrase, which is based on the fingerings of the picking wheel of the Pipa's ancient music, and adds Western harmonic features to make the music more three-dimensional. When the melody picks up the bass notes of the inner and outer octaves, the fingerings of the outer strings are kept, so that the melody of the inner strings is emphasised and the melody of the outer strings is kept in the background. Secondly, the octave connections between the inner and outer strings are left untouched, creating a storytelling and smooth melody, as if recounting the happy, joyful life of Yang Guifei at this moment.

	guà 挂	Glissando: The index finger slowly moves forward across four strings, glide from one pitch to another.
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Figure 57. Photo of (Cloud Thinking of Flowers Thinking)

Source: Produced by Lili Liu (2023) (See the full score in Appendix II).

5.4.3.3. Sweeping string picking

This fingering is used many times in the Allegro passage and the climax of the following passage. The strong beat picks the inner strings and the weak beat sweeps them, giving them a kind of jumping feeling and the sound has the lightness of bouncing and the grandeur of sweeping, which makes the music rich. The rhythm of

this phrase is faster in the Allegro, and the sweeps are stronger, so it is important to note the rhythmic unity of the notes when playing.


	sǎo 扫	The index finger strikes with a downward motion across four strings.
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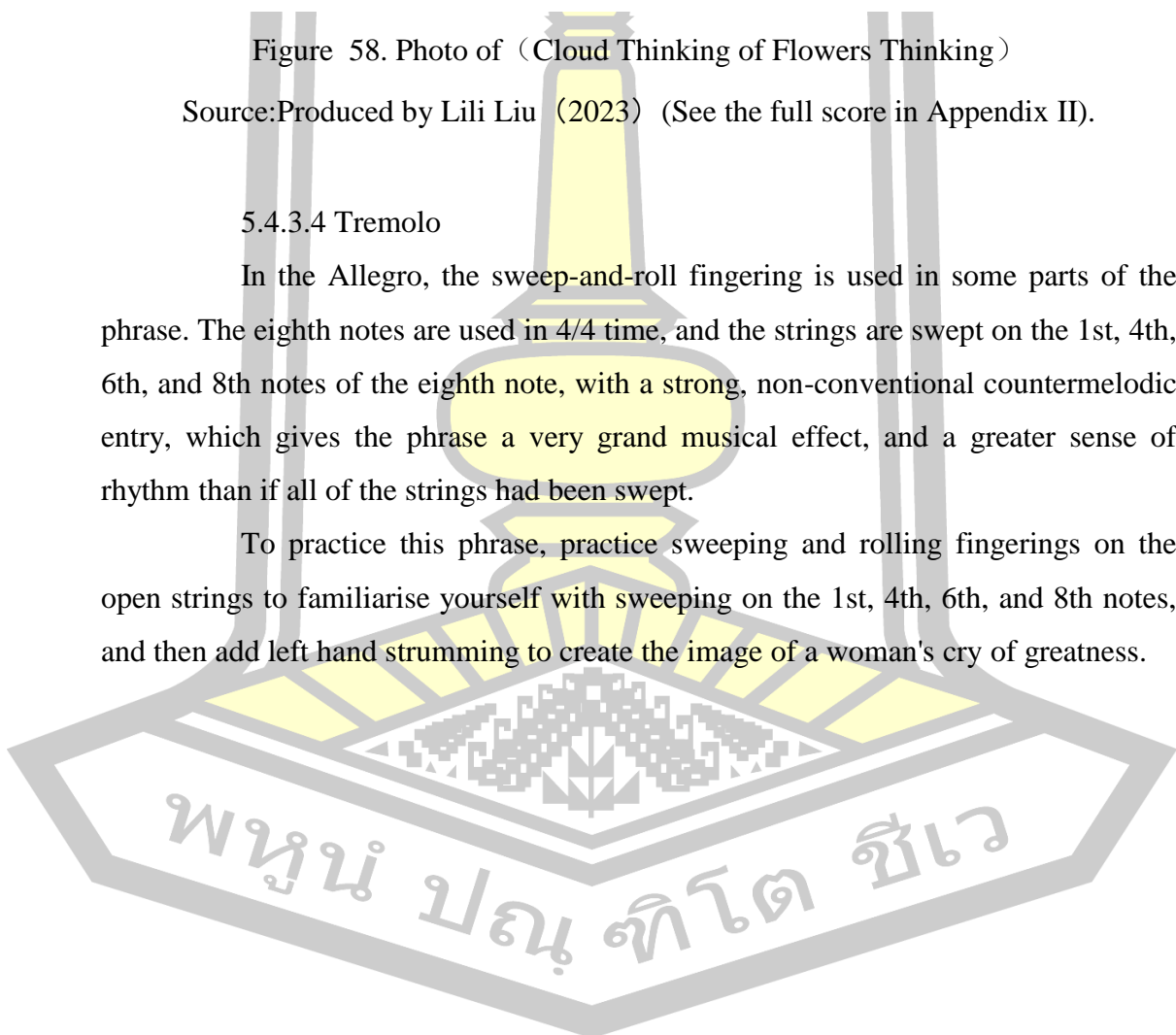
Figure 58. Photo of (Cloud Thinking of Flowers Thinking)


Source: Produced by Lili Liu (2023) (See the full score in Appendix II).

5.4.3.4 Tremolo

In the Allegro, the sweep-and-roll fingering is used in some parts of the phrase. The eighth notes are used in 4/4 time, and the strings are swept on the 1st, 4th, 6th, and 8th notes of the eighth note, with a strong, non-conventional countermelodic entry, which gives the phrase a very grand musical effect, and a greater sense of rhythm than if all of the strings had been swept.

To practice this phrase, practice sweeping and rolling fingerings on the open strings to familiarise yourself with sweeping on the 1st, 4th, 6th, and 8th notes, and then add left hand strumming to create the image of a woman's cry of greatness.



	gǔn 滚	Tremolo with index finger and thumb. Tan and Tiao at fast tempo and a combination of several Gun Zhi in a row without stopping.
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Figure 59. Photo of (Cloud Thinking of Flowers Thinking)

Source: Produced by Lili Liu (2023) (See the full score in Appendix II).

5.4.3.5. Sweep plus wheel and four-finger-tremolo

The climax and the end of the section use sweep and wheel fingering, with soft wheel fingers and sweeps on the strong beats, adding to the grandeur of the passage. This section is played with both wheel and sweep, so it is important to have both the softness of the wheel and the speed and strength of the sweep. Practice with both the left and right hands, sweeping the strings on the first and third beats. This phrase is also the climax of the piece, so the sweeps should be strengthened, as well as the wheel fingers, to create a powerful and beautiful sound.



	bàn lún 半轮	Four-finger-tremolo: The index finger, middle finger, ring finger, and pinky pluck the string with a forward motion
	sǎo 扫	The index finger strikes with a downward motion across four strings.





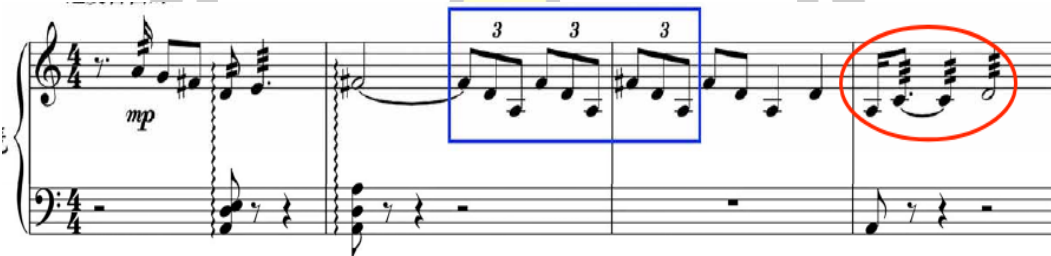
Figure 60. Photo of (Cloud Thinking of Flowers Thinking)

Source: Produced by Lili Liu (2023) (See the full score in Appendix II)

5.4.3.6 Quick picking

The most basic fingering of the Pipa is picking, but the tone of picking varies in different rhythms, speeds, and strengths. In the Allegro section of this piece, there are different fingerings for picking at an upbeat tempo. In the Allegro, the syncopated rhythm uses picking fingering, which has a light and jumpy tone; the fast picking of the later modal progression, also known as rolling fingers, is a doubling of the speed of the picking, which is like a fast finger wheel but has the crisp tone of the picking. Fast picking requires not only speed but also clarity of tone, demonstrating the strengths, weaknesses, speeds and slowness of the different parts of the piece, which is the most important aspect of this piece.

	tán 弹	The index finger plucks the string with a downward motion.
	t iǎo 挑	The thumb plucks the string with an upward motion



The musical score is in 4/4 time and marked *mp*. It features a sequence of notes in the treble clef. A blue box highlights a triplet of eighth notes. A red circle highlights a section of the score where the notes are more densely packed, likely representing the 'rolling fingers' technique mentioned in the text.

Figure 61. Photo of (Cloud Thinking of Flowers Thinking)

Source: Produced by Lili Liu (2023) (See the full score in Appendix II).

5.4.3.7 Vibrato

Left hand technique is generally divided into two functional systems. The first belongs to the basic articulation system, and the second belongs to the rhythmic system, which can also be called 'expression techniques'. The use of these techniques plays a vital role in shaping the musical image, embellishing the melody, and grasping the style of the piece. The left hand technique of the Pipa emphasises the expression of inner feelings more than the right hand technique. If the right hand skills can be trained for a certain period of time to achieve the basic requirements, the left hand skills almost a lifetime to carve. So for the Pipa performance, the left hand technique is the key to the expression of the work, a pull and a chant, a hit and a band, virtual

and real chanting and kneading, a direct impact on the expression of the music, but also reflects the ability of the performer to create a second degree.


◆	róu 揉 xián 弦	Vibrato: is the small fluctuation of pitch caused by small finger movements
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Figure 62. Photo of (Cloud Thinking of Flowers Thinking)



Source: Produced by Lili Liu (2023) (See the full score in Appendix II).

Technique Summary

Table 16. Photo of (Cloud Thinking of Flowers Thinking)

Technique	present	QR
Four-finger-wheel	The rotary finger technique is achieved by rapidly alternating the strings of the index, middle and ring fingers (sometimes including the pinky) of the right hand in order to play a succession of notes. Its purpose is to smooth the transitions between notes and add a sense of flow to the music.	

Picking wheel	Using the index or middle finger of your right hand, pluck the string quickly downward (or upward). The plucking motion should be strong and fast to produce a clear sound.	
Sweeping string picking	Rotation is the rapid playing of multiple notes through the continuous plucking of the fingers. The strings are usually plucked alternately using the index, middle and ring fingers of the right hand to achieve a consistent and fast effect.	
sweep and roll	A continuous harmonic or rhythmic effect is produced by rapidly sweeping multiple strings with the fingers or palm of the hand. Sweeping techniques are often used to express harmonic richness, add rhythm to music, and in some styles to bring out specific sound effects.	
Sweep plus wheel and four-finger-tremolo	Ching vibrato is a fine technique in Pipa playing used to give expressive and emotional colour to the music. It is used to make music more expressive by making subtle pitch changes or decorations on the notes. Yinrufo mainly consists of slight changes in pitch (e.g. vibrato, vibrato, etc.) and the use of ornamentation (e.g. leaning, sliding, etc.).	

Quicck picking	The technique of strumming two notes or chords in rapid succession. This technique plays a key role in the expression of fast melodies, complex harmonic structures, and in enhancing the rhythmic sense of the music.	
vibrato	It produces a bright, layered sound through a special plucking method. The overtones technique not only enriches the sound, but can also be used to express the subtleties of the music.	

Source: Produced by Lili Liu (2023) (See the full score in Appendix II).

The pipa piece “Clouds Thinking of Flowers Thinking” is a poetic and imaginative piece that demonstrates the pipa's rich expressiveness and delicate emotions.

Melody In terms of melody, the piece has an elegant and smooth melody, rich in a sense of picture. Through the rise and fall of the notes, it conveys the image of lightness and beauty like clouds and flowers, and the melody is both gentle and full of changes, presenting a moving picture of nature. The melody is both gentle and varied, presenting a moving picture of nature.

Rhythm has flexible rhythmic changes, with slow and quiet parts that display a soft beauty, and brisk and lively passages that express the spirit and vitality of blossoming flowers.

Structurally, Cloudy Thoughts and Flowery Thoughts adopts a multi-part structure, with the contrasts of melody and rhythm between the individual sections progressing layer by layer, forming a rich musical hierarchy and emotional expression.

Playing techniques The piece utilizes a variety of subtle techniques of the pipa, such as sliding, hooking and trilling, etc. The delicate left hand string transportation and right hand pizzicato techniques complement each other to fully express the softness and changes of clouds and flowers, making the whole piece both challenging and expressive in terms of technique.

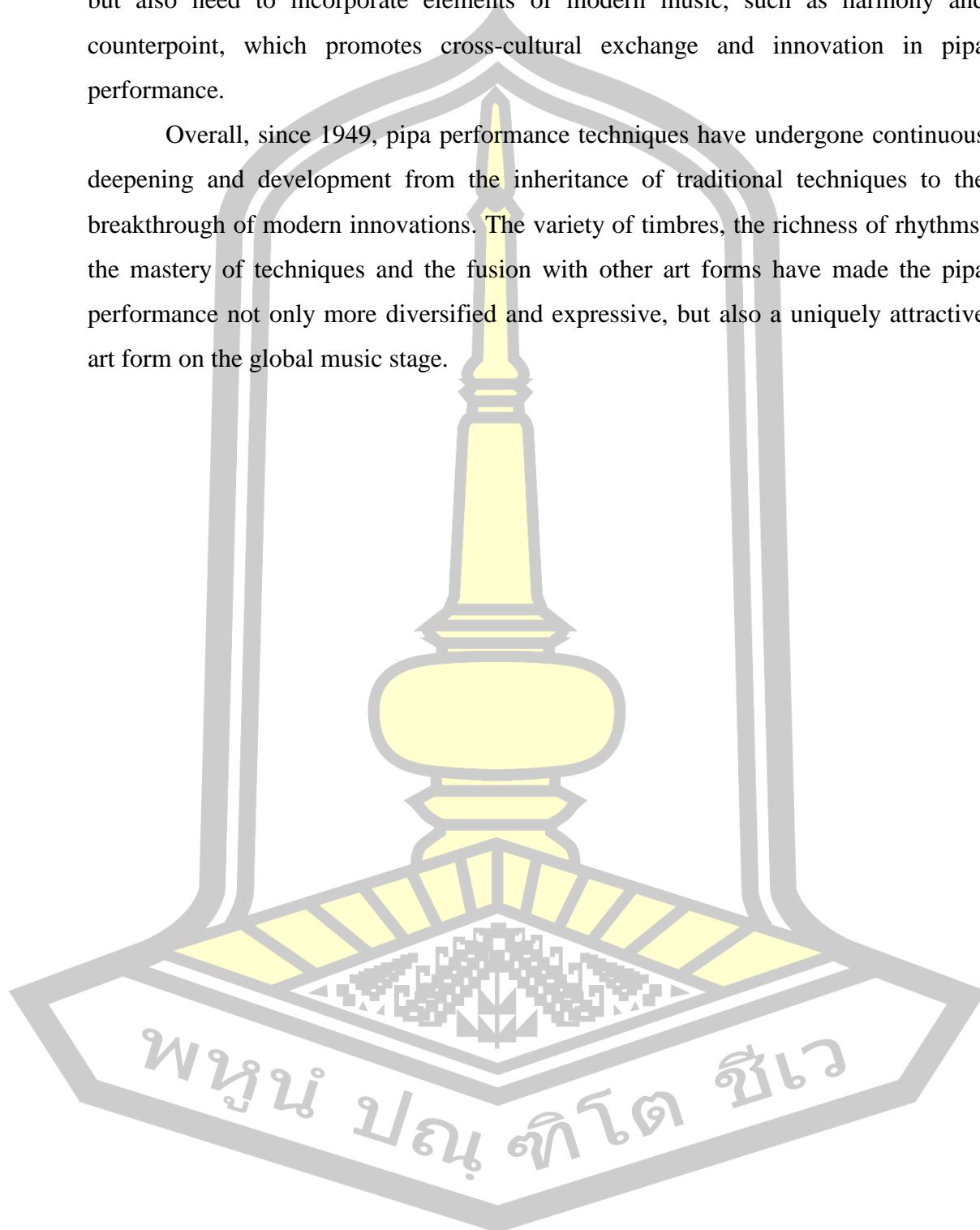
In summary, Since 1949, pipa performance techniques have undergone remarkable evolution and development. During this process, the pipa art has gradually escaped the limitations of traditional performance, absorbing innovative elements and developing in the direction of modernization, individualization and diversification. First of all, in the inheritance of traditional techniques, players have made more delicate and innovative treatments on the basis of basic techniques such as “wiping the strings”, “picking the strings” and “hooking the strings”. For example, the pizzicato technique of the right hand has become more and more refined, and players have realized richer tonal effects through precise fingerings, while new techniques such as the “vibrato” and the “rapid string change” have been developed, making the pipa's expressive power greatly enhanced. In the left hand, techniques such as sliding and pressing are more widely used, and players are able to freely switch between pitch and timbre changes through delicate left-hand techniques, creating more layers of sound effects.

Changes in rhythm and tempo are also important directions in the development of pipa playing techniques. Traditional pipa playing emphasizes a steady, balanced sense of rhythm, but with the advancement of technology, players have gradually mastered more complex rhythmic structures and faster playing speeds. Especially in modern pipa works, the sharp and fast techniques require a high level of skill, and the pipa is thus able to express itself with more vigor and dynamism. For example, fast two-handed plucking and precise fingering make pipa playing more challenging, demonstrating a high level of skill and enhancing the tension of the music.

In addition, the diversification of pipa performance techniques is also reflected in the fusion with other instruments. Especially after the reform and opening up, the pipa has been more closely integrated with Western and other ethnic instruments, which has resulted in the pipa's tone and technique showing a richer variety of

expressive methods. Performers not only need to master traditional pipa techniques, but also need to incorporate elements of modern music, such as harmony and counterpoint, which promotes cross-cultural exchange and innovation in pipa performance.

Overall, since 1949, pipa performance techniques have undergone continuous deepening and development from the inheritance of traditional techniques to the breakthrough of modern innovations. The variety of timbres, the richness of rhythms, the mastery of techniques and the fusion with other art forms have made the pipa performance not only more diversified and expressive, but also a uniquely attractive art form on the global music stage.



CHAPTER VI

The Change in the Preservation of Pipa after the Chinese Revolution

Change in preservation refers to the methods, practices, and strategies used for the preservation of Pipa music in Beijing Municipality since the Chinese Revolution.

This chapter provides an empirical investigation into the changing character of Pipa music in Beijing after the Chinese Revolution, involving interviews with informants such as Wu Yushe, Fang Jinlong, Yang Jing, and Zhang Qiang. Throughout the process, the researchers took detailed written notes, made audio and video recordings. Based on these findings, the researchers will examine the methods, practices, and strategies for preserving Pipa music in Beijing after the revolution.

6.1 Changes in Pipa Music Preservation Methods in Beijing

6.2 Changes in Pipa Music Preservation Practices in Beijing

6.3 Changes in Pipa music transmission strategies in Beijing

6.1 Changes in Pipa Music Preservation Methods in Beijing

6.1.1 Traditional preservation methods before the 1949 Revolution

Oral tradition: Before the 1949 Revolution, the preservation of Pipa music in Beijing relied mainly on oral tradition. Master musicians usually taught their students through direct, hand-to-hand instruction in their families or guilds. This method preserved traditional techniques, styles, and repertoire and ensured that knowledge was passed on from generation to generation. (Exclusive Interview with Yang Jing, 2024)

Public and Private Performances: Live performances at local theatres, temples and private gatherings play a vital role in the preservation of Pipa music. These performances not only showcase the art of the Pipa, but also allow for the continuation and adaptation of traditional music. (Exclusive Interview with Fang Jinlong, 2024)

Manuscripts and Scores: Written records, although less common, are also used to document compositions and performance techniques. Often hand-copied and shared

among musicians, these manuscripts provide an additional method of preserving music.(Exclusive Interview with Yang Jing, 2024)

Through field investigations and interviews with informants, researchers uncovered the transformations in the Pipa's development during this era.(Exclusive Interview with Wu Yushe, 2024)

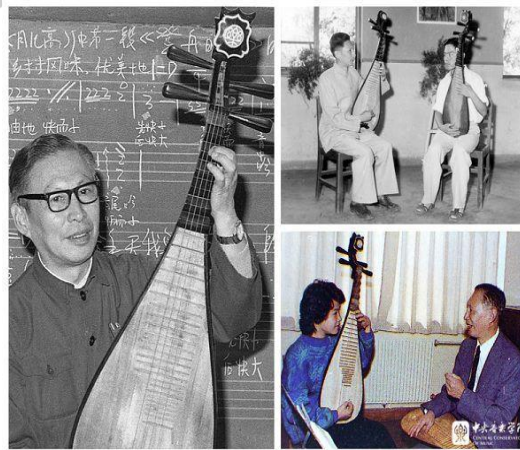


Figure 63. Photo of Oral transmission and personal instruction

Source:Central Conservatory of Music (2023)

6.1.2 Post-revolutionary changes and adjustments

Impact of the Cultural Revolution (1966-1976): The Cultural Revolution had a major impact on Pipa music. Traditional music and musicians were often persecuted, and many classical pieces were banned or adapted. The focus shifted to revolutionary and propaganda music, resulting in a temporary decline in the practice and performance of traditional Pipa music. (Exclusive Interview with Wu Yushe, 2024)

Restoration and institutional support: Efforts to revive the traditional arts after the end of the Cultural Revolution included the establishment of institutions dedicated to the study and preservation of Pipa music. The Central Conservatory of Music and other cultural institutions in Beijing began to formalise training programmes and conduct research to revive and preserve traditional Pipa techniques and repertoire. (Exclusive Interview with Fang Jinlong, 2024)



Figure 64. Photo of Early Pipa Books

Source: Lili Liu, from fieldwork in May 2023

6.1.3 Modern preservation methods and strategies

Formal documentation: The introduction of formal recording methods is crucial to the modern preservation of Pipa music. This includes the creation of comprehensive written scores, detailed performance notes and systematic documentation of the oral tradition. Audio and video recordings have become important tools for capturing and preserving live performance and teaching materials. (Exclusive Interview with Wu Yushe, 2024)

Educational programmes: Modern educational programmes at institutions such as the Central Conservatory of Music play a key role in the preservation of Pipa music. While providing structured training in traditional techniques, these programmes incorporate innovative approaches to ensure the relevance and adaptability of Pipa music to modern audiences. (Exclusive Interview with Fang Jinlong, 2024)

Public participation and festivals: The organisation of public performances, festivals and competitions helps to raise awareness and appreciation of Pipa music. Events such as the Beijing International Pipa Festival provide a platform for both established and emerging musicians and promote the exchange of ideas and practices. (Exclusive Interview with Yang Jing, 2024)

Digital media and technology: The use of digital media has changed the way Pipa music is preserved and disseminated. Performances, educational resources and historical recordings are more widely available through online platforms, social media and digital archives. This technology enables a global audience to participate in and

enjoy Pipa music, ensuring that Pipa music is preserved across cultural and geographical boundaries.(Exclusive Interview with Zhang Qiang, 2024)



Figure 65. Photo of early tape recorder
Source: Lili Liu, from fieldwork in May 2023

6.1.4 Strategic approaches to future conservation

Government and institutional policies: Government policies and sustained support for cultural activities continue to play an important role in the preservation of Pipa music. Programmes to promote traditional arts, fund cultural projects and support research are essential to keep Pipa music alive.(Exclusive Interview with Yang Jing, 2024)

Cross-cultural cooperation: Encouraging Pipa musicians to collaborate with artists from other genres and cultures helps to innovate and adapt Pipa music while preserving its core elements. These cross-cultural exchanges promote new interpretations and adaptations that appeal to contemporary audiences.(Exclusive Interview with Yang Jing, 2024)

Community involvement: Involving local communities in the preservation of Pipa music ensures that Pipa music remains a living tradition. Community-based programmes, workshops and local performances help to keep Pipa music relevant and foster a sense of ownership and pride among practitioners and audiences.(Exclusive Interview with Zhang Qiang, 2024)

In summary, Pipa music preservation in Beijing has evolved from the traditional methods of oral transmission and live performance to modern strategies that include formal documentation, educational programmes, public participation and

digital media. These changes reflect broader cultural shifts, as well as relentless efforts to preserve and transform this rich musical tradition.

6.2 Changes in Pipa Music Preservation Practices in Beijing

6.2.1 Institutional Involvement

Establishment of Professional Institutions

Educational Institutions: Renowned music academies such as the Central Conservatory of Music and the China Conservatory of Music have established specialized programs for Pipa, focusing not only on performance skills but also on comprehensive abilities like music theory and work analysis. Additionally, these institutions collaborate with international counterparts to facilitate academic exchanges and broaden students' perspectives..(Exclusive Interview with Zhang Qiang, 2024)

Research Institutes: Under the auspices of the Beijing Municipal Bureau of Culture and Tourism, institutes such as the Beijing Academy of Arts and the Chinese Academy of Arts collect and organize extensive documentation on Pipa music. They conduct in-depth research and publish numerous monographs and reports.(Exclusive Interview with Yang Jing, 2024)



Figure 66. Photo of Pipa modern lessons

Source: Lili Liu, from fieldwork in May 2023



Figure 67. Lecture by Mr Yang Jing

Source: Lili Liu, from fieldwork in May 2023

Role of Non-Profit Organizations:

Cultural Exchange Activities: Organizations like the Chinese Musicians Association and the Beijing Intangible Cultural Heritage Protection Center regularly host Pipa concerts, lectures, seminars, and other events that provide platforms for Pipa enthusiasts to interact. (Exclusive Interview with Fang Jinlong, 2024)

Community Partnerships: These organizations collaborate with communities to organize activities such as "Pipa in Communities" and "Pipa in Schools," bringing Pipa music closer to the general public and allowing them to experience its charm firsthand. (Exclusive Interview with Zhang Qiang, 2024)

6.2.2 Educational Impact

Inclusion in Formal Education Systems

Primary and Secondary Education: Basic knowledge about Pipa, including its structure, playing techniques, and representative pieces, is introduced in primary and secondary school music classes. (Exclusive Interview with Zhang Qiang, 2024)

Higher Education: Specialized courses at conservatories cover various aspects of Pipa, from its historical development and stylistic characteristics to performance techniques, aiming to develop well-rounded students. (Exclusive Interview with Fang Jinlong, 2024)

Teacher Training and Curriculum Development

Professional Development for Educators: Regular training workshops invite renowned Pipa performers and education experts from both home and abroad to

improve teachers' professional skills through masterclasses and workshops..(Exclusive Interview with Zhang Qiang, 2024)

Curriculum Materials: A variety of textbooks have been developed for different age groups and skill levels, ranging from beginner's guides to advanced technique books and fun children's reading materials.(Exclusive Interview with Yang Jing, 2024)



Figure 68. Photo of Pipa modern books

Source: Lili Liu, from fieldwork in May 2023

6.2.3 Technological Innovation

Application of Multimedia Technology

Audio and Video Recording: High-fidelity recording equipment captures Pipa performances, ensuring clear and authentic sound quality. High-definition video technology records performance details, aiding learners in imitation and practice.(Exclusive Interview with Fang Jinlong, 2024)

Digital Resource Libraries : Digital libraries of Pipa music have been created, containing a vast collection of scores, recordings, and videos, making it easy for researchers and enthusiasts to access these resources..(Exclusive Interview with Zhang Qiang, 2024)

Internet + Cultural Dissemination:

Online Education Platforms: Online education platforms, such as Massive Open Online Courses (MOOCs) and live streaming classes, break down geographical

barriers, allowing more people to receive professional Pipa instruction.(Exclusive Interview with Fang Jinlong, 2024)

Social Media Engagement: Social media tools like Weibo and WeChat Official Accounts are used to share Pipa music content, enhancing interaction with fans and expanding influence.(Exclusive Interview with Yang Jing, 2024)

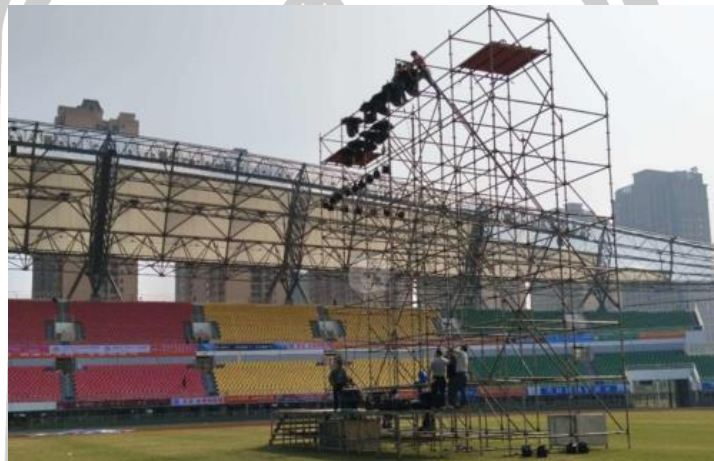


Figure 69. Photo of Modern lighting and sound equipment

Source: Lili Liu, from fieldwork in May 2023

6.2.4 Policy Support

Intangible Cultural Heritage Protection Policies:

Legal Protection: National legislation has been enacted to emphasize the importance of protecting intangible cultural heritage, providing legal safeguards for traditional art forms like Pipa music..(Exclusive Interview with Yang Jing, 2024)

Cultural Project Initiatives: Encouragement and support are provided for cultural protection projects related to Pipa music, granting state or local government funding.(Exclusive Interview with Yang Jing, 2024)

Financial Investment and Project Support:

Government Subsidies: The government provides financial subsidies for Pipa-related research, education, and performance activities, alleviating the economic burden on organizations and individuals.(Exclusive Interview with Fang Jinlong, 2024)

Public-Private Partnerships: Private capital is encouraged to participate in Pipa music protection projects, fostering a mechanism where government guidance complements market operations, ensuring the sustainability of these initiatives. (Exclusive Interview with Yang Jing, 2024)

In summary, Through continuous efforts in various areas, Pipa music in Beijing has not only received effective protection but has also continually innovated and developed, becoming a cultural bridge connecting the past with the future and tradition with modernity."

6.3 Changes in Pipa music transmission strategies in Beijing

6.3.1 Policy Support

Cultural Initiatives and Financial Support: In recent years, the Chinese government has placed significant emphasis on the protection of intangible cultural heritage, including measures specifically designed for traditional art forms like Pipa music. For instance, the Beijing Municipal Bureau of Culture and other relevant departments have jointly formulated special protection plans. These include providing financial grants, setting up dedicated funds, and supporting research, teaching, and performance activities related to Pipa music. Moreover, the government actively encourages participation from all sectors of society, creating a favorable environment where government leadership is complemented by societal involvement. (Exclusive Interview with Wu Yushe, 2024)

6.3.2 Public Performances and Festivals

Increasing Public Exposure: Government agencies and cultural institutions actively promote Pipa music to the public by organizing annual events such as Pipa music festivals, concerts, and cultural festivals. These events not only provide a platform for Pipa artists to showcase their talents but also give the general public the opportunity to experience the unique charm of Pipa music up close. Additionally, workshops, lectures, and masterclasses are held, inviting renowned Pipa artists from both within and outside China to share their experiences and techniques, thus enhancing public awareness and interest in Pipa music. (Exclusive Interview with Zhang Qiang, 2024)



Figure 70. Photo of Pipa modern lessons
Source: Lili Liu, from fieldwork in May 2023

6.3.3 Utilization of Digital Media

Enhancing Visibility: With the advancement of information technology, digital media have become an essential tool for promoting Pipa music. Through internet platforms like Youku and Tencent Video, high-quality recordings of Pipa performances are made available for viewing anytime and anywhere. Furthermore, social media platforms such as Weibo and WeChat Official Accounts serve as effective channels for disseminating Pipa music. Artists use these platforms to share their works, performance insights, and teaching videos, significantly boosting the social impact of Pipa music. (Exclusive Interview with Zhang Qiang, 2024)



Figure 71. Photo of Pipa e-book
Source: Lili Liu, from fieldwork in May 2023

6.3.4 Online Platforms for Learning and Interaction

Expanding Audience Reach: To adapt to the needs of the digital age, many Pipa artists and educational institutions have launched online courses offering a range of content from basic to advanced levels. Through live streaming, recorded lessons, and other formats, learners can study Pipa performance techniques without being constrained by time or location. Additionally, some online platforms organize virtual concerts, Q&A sessions, and other interactive events, enabling Pipa enthusiasts to communicate directly with artists, enhancing the enjoyment and effectiveness of learning. (Exclusive Interview with Zhang Qiang, 2024)



Figure 72. Photo of Online Platforms for Learning and Interaction

Source: Lili Liu, from fieldwork in May 2023

In Beijing, the methods of protecting Pipa music have evolved from traditional to modern approaches. Prior to the Chinese Revolution, the transmission of Pipa music mainly relied on oral transmission and apprenticeship, where masters passed their skills to disciples, and community performances helped maintain the art form. However, since the Chinese Revolution, the methods of protection have continuously innovated and improved. This includes formal documentation, which records the history and development of Pipa music through text and images; the application of audio-video recording technologies, which allows classic Pipa performances to be preserved and widely disseminated; and the establishment of specialized cultural institutions, such as music colleges and research centers, to systematically protect and develop Pipa music.

Changes in the Practice of Protecting Pipa Music in Beijing

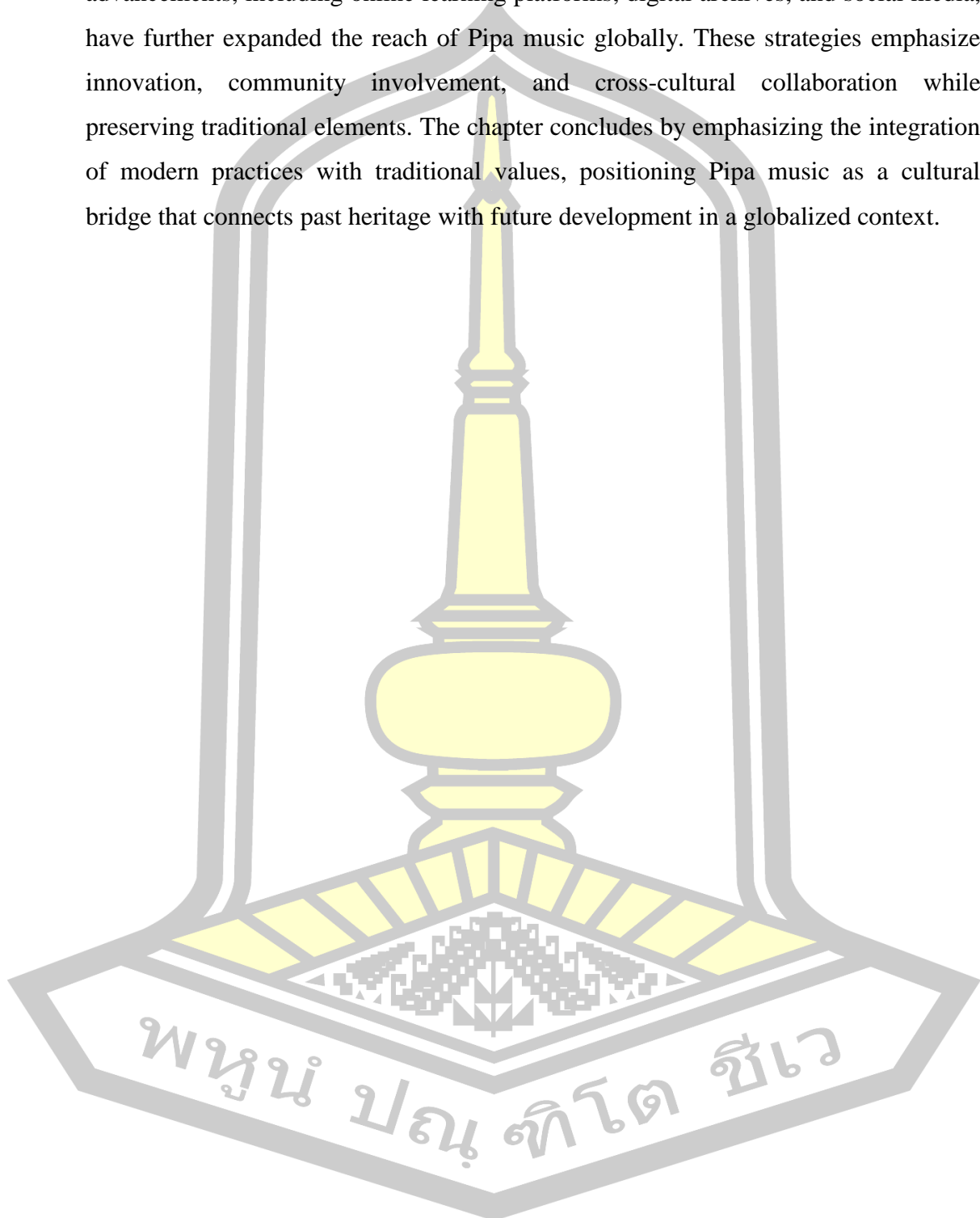
With the innovation of protection methods, the practice of protecting Pipa music in Beijing has also undergone changes. Newly established cultural and educational institutions, such as music colleges and research centers, have played a crucial role in the systematic protection of Pipa music. These institutions not only provide a professional learning environment but also conduct in-depth research, promoting academic exchange and development in Pipa music. Meanwhile, changes in educational practices have had a profound impact on the inheritance of Pipa music. Pipa music has been incorporated into academic curricula and training programs, ensuring that learners at various levels, from basic to higher education, have the opportunity to systematically study Pipa music, thus securing the continuous transmission of this traditional culture.

Changes in the Strategies for Inheriting Pipa Music in Beijing

Supported by government policies and cultural initiatives, the strategies for inheriting Pipa music have also undergone significant changes. The government has implemented a series of policies to encourage and support the protection and development of Pipa music, including financial subsidies for public performances and cultural festivals. These policies not only promote the popularization of Pipa music but also provide opportunities for Pipa artists to showcase their talents. Additionally, the government organizes various Pipa music festivals and competitions, enhancing the social influence of Pipa music and increasing public awareness and interest in this traditional culture.

In summary, it highlights shifts in methods, practices, and strategies. Traditional preservation relied on oral transmission, apprenticeship, and community performances to maintain Pipa's art form. However, significant changes occurred post-revolution, particularly during and after the Cultural Revolution, when efforts to revive traditional music involved formal documentation, institutional support, and educational programs. Modern methods such as audio-video recording, digital platforms, and public participation have transformed the preservation landscape. Educational institutions like the Central Conservatory of Music play a pivotal role by integrating Pipa music into structured curricula, fostering systematic learning, and promoting academic exchanges. Government policies and cultural initiatives provide financial subsidies, organize festivals, and encourage public-private partnerships to

ensure widespread appreciation and continuity of Pipa music. Technological advancements, including online learning platforms, digital archives, and social media, have further expanded the reach of Pipa music globally. These strategies emphasize innovation, community involvement, and cross-cultural collaboration while preserving traditional elements. The chapter concludes by emphasizing the integration of modern practices with traditional values, positioning Pipa music as a cultural bridge that connects past heritage with future development in a globalized context.



CHAPTER VII

Conclusion, Discussion, and Suggestion

7.1 Conclusion

The historical development of the Pipa after the Chinese Revolution showcases a remarkable journey of evolution and transformation across four distinct phases, each reflecting the broader socio-political and cultural context of the time. The initial phase (1949–1960) prioritized preserving traditional repertoire while aligning compositions and techniques with the socialist ideals of New China. Iconic works such as *Yi Dance* and *Five Strong Men of Wolf Tooth Mountain* emerged during this period, reflecting both the preservation of heritage and the adaptation to societal change. The reform and opening-up period (1970–1980) marked a recovery from the Cultural Revolution, blending traditional techniques with modern innovation. Pioneering works such as *Little Sisters of the Prairie Heroes* and collaborative efforts with symphonies highlighted a growing fusion of styles and gained international recognition. Post-1990, the Pipa underwent significant innovation and embraced global influences, as exemplified by compositions like *Swan and Spring and Autumn*, which combined traditional elements with electronic and cross-cultural influences. From the 21st century to the present, the Pipa has solidified its global prominence through academic research, cultural exchanges, and the advent of "new folk music" that integrates traditional aesthetics with modern multimedia and stagecraft. Across these phases, the Pipa's evolution in construction, performance techniques, and repertoire mirrors China's broader cultural transformation, cementing its status as an iconic symbol of Chinese musical heritage that bridges tradition and modernity on the global stage.

The musical characteristics of Pipa music after the Chinese Revolution reflect a profound evolution that combines traditional artistry with innovative techniques. By analyzing key compositions such as *Drought and Thunder*, *Clouds Chasing the Moon*, *Blessing*, and *Cloud Thinking of Flowers Thinking*, this study explores how Pipa music captures natural phenomena, emotions, and cultural narratives through intricate melodies, dynamic rhythms, diverse structures, and advanced performance

techniques, including glissando, pizzicato, and double stops. Each piece exemplifies how traditional techniques were revitalized and enhanced to reflect both heritage and modernity. The post-revolution era marked a significant shift as Pipa music transitioned from preserving traditional styles to embracing restoration, innovation, and global influences, particularly after the 1980s. The advent of the digital age further diversified Pipa performance styles by integrating international elements, broadening its expressive capabilities, and expanding its audience. This fusion of traditional and contemporary styles demonstrates Pipa's versatility and its ability to resonate in a globalized context. As a result, Pipa music today embodies a unique blend of cultural preservation and modern reinterpretation, showcasing its technical sophistication, artistic depth, and enduring relevance in the evolving landscape of music and cultural expression. This chapter ultimately highlights the digitization and globalization of Pipa art as a testament to its enduring cultural significance and innovative spirit.

The preservation of Pipa music in Beijing has undergone profound transformations since the Chinese Revolution, reflecting a dynamic interplay between tradition and modernity. Traditional preservation methods, such as oral transmission, apprenticeship, and community performances, served as the primary means of safeguarding Pipa music before 1949. However, post-revolutionary changes brought significant challenges and opportunities, particularly during the Cultural Revolution, which disrupted traditional practices but also laid the groundwork for innovative revival efforts. The establishment of institutions like the Central Conservatory of Music marked a turning point, enabling systematic documentation, research, and education that revitalized traditional techniques while fostering innovation. Modern strategies, including audio and video recordings, digital media, and online platforms, have expanded Pipa's reach and accessibility, bridging geographical and cultural divides. Public participation through festivals, performances, and workshops has further increased awareness and appreciation of Pipa music, while government policies and financial support have provided a strong foundation for its preservation and dissemination. Cross-cultural collaborations and community-based programs have enriched Pipa's legacy, ensuring its adaptability and relevance in contemporary society. This integration of modern technology, institutional support, and traditional

values positions Pipa music as a cultural bridge that connects its historical roots with future global development, exemplifying the resilience and innovation of this cherished art form.

These findings contribute to the broader discourse on cultural preservation by demonstrating how traditional music adapts to modern institutional frameworks. The study provides insights for ethnomusicologists, policymakers, and educators seeking to balance heritage preservation with contemporary musical developments.

7.2 Discussion

The preservation and change of Pipa music after the Chinese Revolution reveal significant developments in safeguarding this traditional art form amid changing cultural, social, and technological landscapes. This discussion integrates findings with existing theoretical frameworks and literature, highlighting consistencies and inconsistencies while offering insights for future research.

The research findings align with theoretical principles in ethnomusicology that emphasize the adaptive nature of traditional music in response to societal changes (Nettl, 2005). The transition from oral tradition to institutionalized education, as observed in Pipa music, is consistent with theories of music modernization (Turino, 2008), which highlight the role of formalized systems in preserving and evolving cultural traditions. For instance, the introduction of formal documentation and audio-visual recording aligns with Chen and Huang's (2018) assertion that modern preservation methods are essential in safeguarding intangible cultural heritage.

Moreover, the use of digital technologies and online platforms supports the idea that global access and technological innovation can enhance the dissemination of traditional music (Yingying, 2007). Digital libraries, online courses, and virtual performances not only broaden the audience base but also create new opportunities for engaging with Pipa music on a global scale. These developments exemplify Turino's (2008) theory that participatory music practices can thrive in digital environments.

The study corroborates prior research on the transformative impact of historical events, such as the Cultural Revolution, on traditional music. Wu (2012) noted the suppression of traditional music during this period, followed by efforts to

revive and institutionalize Pipa music through formal education and cultural initiatives. The findings also align with Han and Zhang's (1985) documentation of the shift from oral transmission to structured pedagogical methods, reflecting the broader cultural shift toward formalized preservation strategies.

The role of institutions, such as the Central Conservatory of Music, in developing comprehensive educational programs and conducting research supports the claims of Liu (2002), who emphasized the importance of academic institutions in fostering cultural continuity. Similarly, the findings on government policies and financial subsidies are consistent with Zhuang's (2001) advocacy for state-supported preservation efforts to ensure the sustainability of traditional music.

Despite these consistencies, certain findings highlight tensions between modern practices and traditional values. The replacement of oral transmission and communal performances with formalized education and standardized curricula, as noted in the research, may compromise the authenticity and personal connection inherent in traditional Pipa music (Han & Zhang, 1985). This shift raises concerns about the potential loss of localized nuances and the homogenization of performance styles, echoing similar critiques in the literature (Zhuang, 2001).

Additionally, the reliance on government policies and institutional support, while beneficial, may inadvertently marginalize grassroots efforts and limit community-driven preservation initiatives. This contrasts with the community-centered approaches advocated by Kwong (1995), which emphasize the importance of local practitioners in maintaining the authenticity of traditional music.

7.3 Suggestions

3.1 Suggestions for Applying This Research

3.1.1 Incorporate Pipa music into educational curricula at all levels, from primary to higher education, to ensure structured and systematic learning of Pipa techniques and its cultural significance. Educational institutions should include both theoretical and practical components to enhance students' appreciation of this traditional art form.

3.1.2 Develop and expand digital learning resources such as online courses, video tutorials, and interactive platforms to make Pipa music accessible to a

global audience. These resources can bridge geographical barriers, ensuring that learners worldwide can engage with and learn Pipa music, fostering its international recognition.

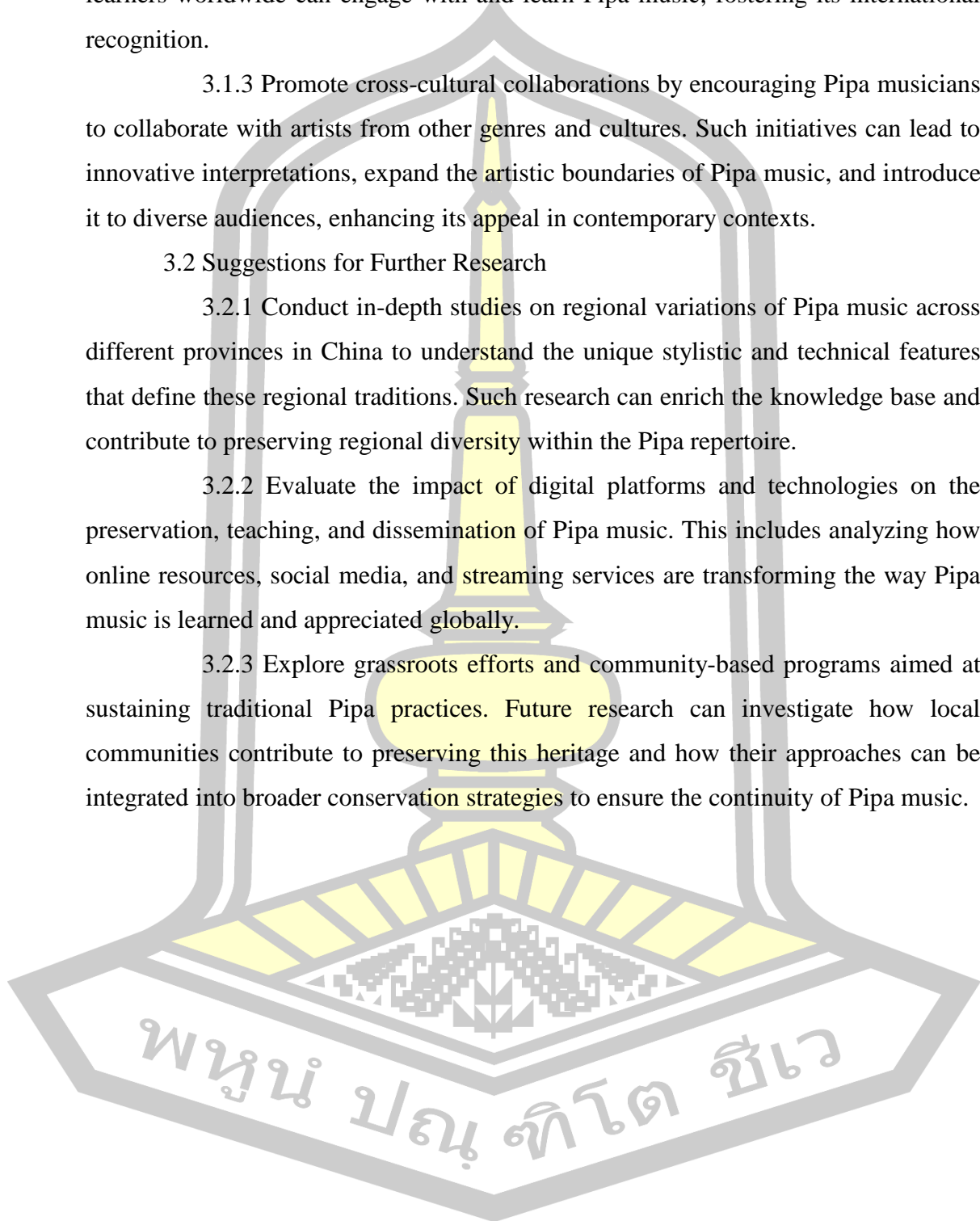
3.1.3 Promote cross-cultural collaborations by encouraging Pipa musicians to collaborate with artists from other genres and cultures. Such initiatives can lead to innovative interpretations, expand the artistic boundaries of Pipa music, and introduce it to diverse audiences, enhancing its appeal in contemporary contexts.

3.2 Suggestions for Further Research

3.2.1 Conduct in-depth studies on regional variations of Pipa music across different provinces in China to understand the unique stylistic and technical features that define these regional traditions. Such research can enrich the knowledge base and contribute to preserving regional diversity within the Pipa repertoire.

3.2.2 Evaluate the impact of digital platforms and technologies on the preservation, teaching, and dissemination of Pipa music. This includes analyzing how online resources, social media, and streaming services are transforming the way Pipa music is learned and appreciated globally.

3.2.3 Explore grassroots efforts and community-based programs aimed at sustaining traditional Pipa practices. Future research can investigate how local communities contribute to preserving this heritage and how their approaches can be integrated into broader conservation strategies to ensure the continuity of Pipa music.



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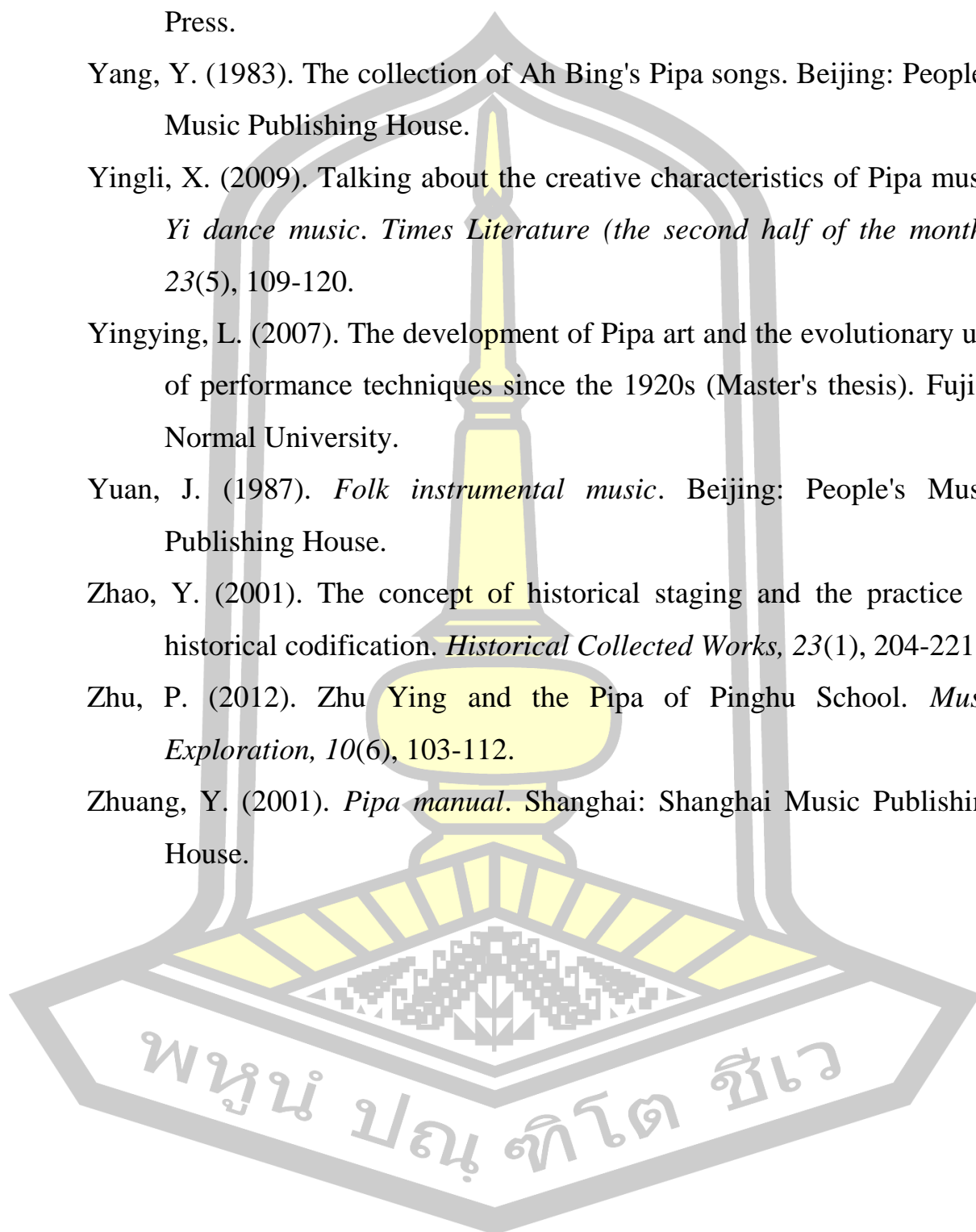
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APPENDIX

APPENDIX I

Drought and Thunder

Edited by Lin Shicheng

Recorder Liu lili

Introduction

Musical notation for the Introduction section, measures 1-8. The key signature is one sharp (F#) and the time signature is 4/4. The melody starts with a quarter rest, followed by eighth and quarter notes.

A1

Musical notation for section A1, measures 5-11. The notation is split across two staves. The first staff contains measures 5-8, and the second staff contains measures 9-11. Measure 5 begins with a quarter rest.

A2

Musical notation for section A2, measures 12-16. The notation is split across two staves. The first staff contains measures 12-14, and the second staff contains measures 15-16. Measure 12 begins with a quarter rest.

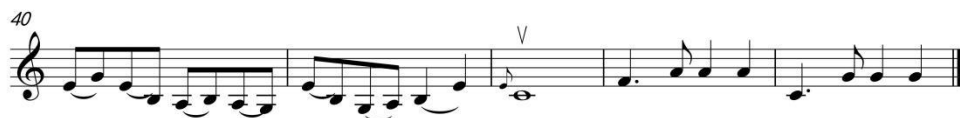
A3

Musical notation for section A3, measures 18-24. The notation is split across two staves. The first staff contains measures 18-20, and the second staff contains measures 21-24. Measure 18 begins with a quarter rest.

coda

Musical notation for the coda section, measures 25-28. The notation is split across two staves. The first staff contains measures 25-26, and the second staff contains measures 27-28. Measure 27 begins with a quarter rest. The section ends with a double bar line and repeat signs for the final two measures.

Clouds chasing the moon

music composed by
Ren Guang

Blessing

Moderato Agitato
中板 激动地

music composed by
Zhao Jiping
Recorder Liu lili

Pipa

f

Piano

ff

7

9

17

Musical score for measures 17-22. The score is in G major and 2/4 time. It consists of two systems of grand staff notation. The first system (measures 17-20) shows a piano introduction with a treble clef staff containing a whole note chord and a bass clef staff with a whole note chord. The second system (measures 21-22) features a treble clef staff with a melodic line starting on a half note and a bass clef staff with a rhythmic accompaniment. Dynamics include *mf* and *mf*. A *sub.* marking is present at the end of measure 22.

23

Andante
2 行板

Musical score for measures 23-28. The tempo is marked **Andante** with the instruction "2 行板". The score is in G major and 2/4 time. It consists of two systems of grand staff notation. The first system (measures 23-26) features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Dynamics include *p*. The second system (measures 27-28) continues the melodic and rhythmic patterns. A large grey watermark is visible on the left side of the page.

29

Musical score for measures 29-34. The score is in G major and 2/4 time. It consists of two systems of grand staff notation. The first system (measures 29-32) features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Dynamics include *p*. The second system (measures 33-34) continues the melodic and rhythmic patterns.

62

35

Musical score for measures 35-40. The top system features a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various ornaments: a star (*) above the first measure, a star with a plus sign (+) above the second measure, a hat (^) above the third measure, a star with a plus sign (+) above the fourth measure, a hat (^) above the fifth measure, and a star (*) above the sixth measure. The bottom system features a bass clef with a key signature of one sharp (F#) and a common time signature. It contains a bass line with two circled 'x' marks (x) under the second and fourth measures. A dynamic marking of *mf* is present in the final measure of the system.

41

Musical score for measures 41-46. The top system features a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with a dynamic marking of *f* in the first measure and a star (*) above the first measure. The bottom system features a bass clef with a key signature of one sharp (F#) and a common time signature. It contains a bass line with a dynamic marking of *mf* in the final measure.

47

Musical score for measures 47-52. The top system features a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with a dynamic marking of *mf* in the second measure and a star (*) above the first measure. The bottom system features a bass clef with a key signature of one sharp (F#) and a common time signature. It contains a bass line with a circled 'x' mark (x) under the second measure.

53

mp poco a poco rit.

p

Tempo rubato
3 自由的节奏

59

f

sf

Allegro
4 快板

65

sf

f

mp

64

Musical score for measures 71-76. The score is in treble and bass clefs. The key signature has one sharp (F#). The melody in the treble clef consists of eighth notes with accents (>) and slurs. The bass clef accompaniment consists of eighth notes with slurs.

Musical score for measures 77-82. The score is in treble and bass clefs. The key signature has one sharp (F#). The melody in the treble clef starts with a quarter note followed by rests. The bass clef accompaniment consists of eighth notes with slurs. A dynamic marking of *f* (forte) is present in the first measure of this system.

Musical score for measures 83-88. The score is in treble and bass clefs. The key signature has one sharp (F#). The melody in the treble clef starts with a quarter note followed by rests, then a series of sixteenth notes with slurs and accents (>). A dynamic marking of *fp* (fortissimo piano) is present. A fingering box with the number 5 is shown above the first measure of this system. The bass clef accompaniment consists of eighth notes with slurs. A dynamic marking of *mp* (mezzo-piano) is present in the fifth measure of this system.

89

cresc.

mf cresc.

p

95

Andante
6 行板

f

mp

101

mp

66

Musical score for piano, measures 107-119. The score is written in G major (one sharp) and 4/4 time. It consists of two systems of two staves each (treble and bass clef).

Measures 107-110: The right hand plays a melodic line with slurs and accents, marked with asterisks (*). The left hand plays a rhythmic accompaniment of eighth notes.

Measures 111-112: The right hand continues the melodic line with slurs and accents. The left hand continues the rhythmic accompaniment.

Measures 113-116: The right hand plays a melodic line with slurs and accents, marked with asterisks (*). The left hand continues the rhythmic accompaniment. A dynamic marking of *mp* (mezzo-piano) is present in measure 114.

Measures 117-119: The right hand plays a melodic line with slurs and accents, marked with asterisks (*). The left hand continues the rhythmic accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in measure 117, and *mp* (mezzo-piano) is present in measure 119.

125

Pno.

p

131

mf *accel.* *ff*

mf *accel.* *ff*

7 **Allegretto**
小快板
8^{va}

137

mf *f*

mf *f*

143

mf *f*

8

149

Pp.

f

f

Pno.

mp

mp

68

155

() / \ () #

161

() / \ () #

mf

f

167

() / \ () #

173

9

179

185

10

70

191

tr

tr

p

197

tr

II

△△△△△

p

203

p

p

8vb

8vb

209 *accel.* $\parallel \diamond \parallel \diamond$

cresc. *mf* *cresc.* *mf*

215 $\parallel \# \# \# \# \parallel$ 12

f

221 $\parallel \# \# \# \# \parallel$

f *mp* *mf*

72

227 **Adagio** 13 柔板

233

239

245

mf

mp

mf

This system contains two systems of music. The first system has a treble clef staff with a melodic line starting at measure 245, marked *mf*, and a bass clef staff with rests. The second system has a treble clef staff with rests and a bass clef staff with a melodic line starting at measure 248, marked *mp*, which then changes to *mf* at measure 250.

251

* ^

This system contains two systems of music. The first system has a treble clef staff with a melodic line starting at measure 251, marked with an asterisk and accents, and a bass clef staff with rests. The second system has a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment of eighth notes.

Vivace
14 活泼地

257

* ^

This system contains two systems of music. The first system has a treble clef staff with a melodic line starting at measure 257, marked with an asterisk and accents, and a bass clef staff with rests. The second system has a treble clef staff with a melodic line starting at measure 259, marked with accents, and a bass clef staff with a rhythmic accompaniment of eighth notes.

74

263

Musical score for measures 263-267. The top system shows a piano introduction with a treble clef staff containing a sixteenth-note arpeggiated figure and a bass clef staff with a whole-note accompaniment. The bottom system continues with a treble clef staff featuring eighth-note patterns and a bass clef staff with a steady eighth-note accompaniment. Dynamic markings include 'mp' and 'p'.

268

Musical score for measures 268-273. The top system features a treble clef staff with a sixteenth-note arpeggiated figure and a bass clef staff with a whole-note accompaniment. The bottom system continues with a treble clef staff featuring eighth-note patterns and a bass clef staff with a steady eighth-note accompaniment. Dynamic markings include 'mp' and 'p'.

274

Musical score for measures 274-278. The top system features a treble clef staff with a sixteenth-note arpeggiated figure and a bass clef staff with a whole-note accompaniment. The bottom system continues with a treble clef staff featuring eighth-note patterns and a bass clef staff with a steady eighth-note accompaniment. Dynamic markings include 'f' and 'p'.

279

Musical score for measures 279-284. The top system shows a piano accompaniment with a treble clef and a key signature of one sharp (F#). The right hand features a complex rhythmic pattern with many sixteenth notes and some chords. The left hand has a simpler accompaniment. The bottom system shows a vocal line with a treble clef and a key signature of one sharp. The vocal line consists of several phrases of notes, some with slurs and accents. There are dynamic markings like 'mf' and 'p' in the vocal line. There are also some performance instructions like 'mf' and 'p' in the piano accompaniment. There are some markings like 'mf' and 'p' in the piano accompaniment. There are some markings like 'mf' and 'p' in the piano accompaniment.

285

Musical score for measures 285-290. The top system shows a piano accompaniment with a treble clef and a key signature of one sharp (F#). The right hand features a complex rhythmic pattern with many sixteenth notes and some chords. The left hand has a simpler accompaniment. The bottom system shows a vocal line with a treble clef and a key signature of one sharp. The vocal line consists of several phrases of notes, some with slurs and accents. There are dynamic markings like 'mf' and 'p' in the vocal line. There are also some performance instructions like 'mf' and 'p' in the piano accompaniment. There are some markings like 'mf' and 'p' in the piano accompaniment. There are some markings like 'mf' and 'p' in the piano accompaniment.

291

16

Musical score for measures 291-296. The top system shows a piano accompaniment with a treble clef and a key signature of one sharp (F#). The right hand features a complex rhythmic pattern with many sixteenth notes and some chords. The left hand has a simpler accompaniment. The bottom system shows a vocal line with a treble clef and a key signature of one sharp. The vocal line consists of several phrases of notes, some with slurs and accents. There are dynamic markings like 'mf' and 'p' in the vocal line. There are also some performance instructions like 'mf' and 'p' in the piano accompaniment. There are some markings like 'mf' and 'p' in the piano accompaniment. There are some markings like 'mf' and 'p' in the piano accompaniment.

76

297

Musical score for measures 297-302. The piece is in 3/4 time. Measures 297-302 are in the key of A major. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes.

303

17

Musical score for measures 303-308. Measures 303-308 are in the key of A minor. A dynamic marking of *f* (forte) is present. The right hand has a melodic line with accents, and the left hand features a rhythmic accompaniment with chords and eighth notes.

309

Musical score for measures 309-314. Measures 309-314 are in the key of A minor. Dynamic markings include *mf* (mezzo-forte) and *fp* (fortissimo-piano). The right hand has a melodic line with accents, and the left hand features a rhythmic accompaniment with chords and eighth notes.

315

cresc.

p cresc.

This system contains measures 315 through 320. The upper staff (treble clef) is mostly silent, with some notes appearing in measures 319 and 320. The lower staff (bass clef) features a rhythmic pattern of eighth notes with accents. Dynamics include *cresc.* and *p cresc.*

321

18

f

This system contains measures 321 through 326. Measure 321 is marked with a box containing the number 18. The upper staff has a melodic line with slurs. The lower staff has a complex accompaniment with many beamed notes. Dynamics include *f*.

327

This system contains measures 327 through 332. The upper staff features a melodic line with slurs and repeat signs. The lower staff has a complex accompaniment with many beamed notes and repeat signs. Dynamics include *f*.

78

Rubato
19 自由的节奏

332

Pp.

lento poi accel.
慢 → 快

The musical score consists of five systems of piano notation. The first system is marked with '332' and 'Rubato' with a box around the number '19' and the text '自由的节奏'. It features a treble and bass clef with various musical notations including slurs, accents, and dynamic markings. The second system is marked 'Pp.' and continues the musical notation. The third system shows a change in the bass line with a new rhythmic pattern. The fourth system features a complex rhythmic pattern in the bass line with many sixteenth notes. The fifth system is marked with 'lento poi accel.' and '慢 → 快', indicating a change in tempo. It includes a sixteenth-note run in the bass line and a final cadence in the treble line.

Musical notation for the first system, measures 1-6. The right hand plays a sequence of eighth notes, and the left hand plays a sequence of chords. There are six trill-like symbols above the right hand staff.

Musical notation for the second system, measures 7-12. The right hand continues with eighth notes, and the left hand continues with chords. A trill-like symbol is present above the right hand staff in measure 12, followed by a glissando symbol and the word "gliss.".

Musical notation for the third system, measures 13-18. The system is divided into two parts: "Pp." (Pianissimo) and "Pno." (Piano). The right hand part features a melodic line with accents and slurs, while the left hand part features a rhythmic accompaniment with chords and slurs.

Musical notation for the fourth system, measures 19-24. The system is divided into two parts. The top part starts at measure 19 with a treble clef and a key signature change to one sharp (F#). It features a melodic line with slurs and accents. The bottom part continues with a piano accompaniment. A "8va" marking is present above the right hand staff in measure 23, indicating an octave shift.

80

345 21

351 $\text{八} \times$ $\text{八} \times$ *

mf *p* *mf*

Vivace
22 活泼地

353 *f* *p* *f* *p*

358

Musical score for measures 358-362. The top system shows a treble clef staff with a melodic line and a bass clef staff with a bass line. The bottom system shows a grand staff with a treble clef staff containing chords and a bass clef staff with a bass line. A dynamic marking of *mp* is present in the bottom system.

363

Musical score for measures 363-367. The top system shows a treble clef staff with a melodic line and a bass clef staff with a bass line. The bottom system shows a grand staff with a treble clef staff containing chords and a bass clef staff with a bass line. A dynamic marking of *p* is present in the bottom system.

23

368

Musical score for measures 368-372. The top system shows a treble clef staff with a melodic line and a bass clef staff with a bass line. The bottom system shows a grand staff with a treble clef staff containing chords and a bass clef staff with a bass line. Dynamic markings of *sf* and *f* are present in the bottom system.

82

373

Musical score for measures 373-377. The system consists of two staves. The upper staff is a grand staff with a treble clef and a bass clef. The lower staff is a grand staff with a treble clef and a bass clef. The music features a complex rhythmic pattern with many sixteenth notes and some triplet markings. A dynamic marking of *mf* is present in the lower staff.

378

Musical score for measures 378-382. The system consists of two staves. The upper staff is a grand staff with a treble clef and a bass clef. The lower staff is a grand staff with a treble clef and a bass clef. The music features a complex rhythmic pattern with many sixteenth notes and some triplet markings. A dynamic marking of *mf* is present in the lower staff.

383

Musical score for measures 383-387. The system consists of two staves. The upper staff is a grand staff with a treble clef and a bass clef. The lower staff is a grand staff with a treble clef and a bass clef. The music features a complex rhythmic pattern with many sixteenth notes and some triplet markings. A dynamic marking of *p* is present in the lower staff.

388

f

393

f

24

398

cresc.

84

403 *subito lento* 突慢

25 **Largo** 广板

408

413 26 *mp* *p*

419

mf

mp

426

mf

poco a poco rit.

p

432

mp smorzando

pp

pppp

8th

Clouds Thinking of Flowers Thinking

Composed by Wang
Danhong

♩=66

6

pipa

♩=66

7

p

7

pipa

8

Pno.

2

12

琵琶

mp

3 3 3 3

Pno.

16

琵琶

p

$\text{♩} = 60$

3

Pno.

$\text{♩} = 60$

p

21

琵琶

3 3

Pno.

26 3

琵琶

Pno.

31

琵琶

Pno.

34 ♩=66

琵琶

Pno. ♩=66

mf 3

4

38

琵琶

mf

Pno.

41

琵琶

Pno.

44

琵琶

Pno.

This musical score is for guitar and piano. It consists of four systems, each with a guitar staff and a piano staff. The key signature has one sharp (F#) and the time signature is 3/4. Measure 38 starts with a guitar staff marked *mf* and a piano staff with triplets. Measure 41 features a guitar staff with a melodic line and a piano staff with triplets. Measure 44 shows a guitar staff with chords and a piano staff with triplets. The piano part is characterized by frequent triplet patterns in both hands.

47 5

琵琶

Pno.

50

琵琶

Pno.

53

琵琶

Pno.

The image displays a musical score for guitar and piano, spanning measures 47 to 53. The score is organized into three systems, each containing a guitar part and a piano part. The guitar part is written in treble clef with a key signature of one sharp (F#), and the piano part is in bass clef with the same key signature. Measure 47 features a complex guitar line with a sixteenth-note run and a seventh-fret barre, while the piano accompaniment consists of a simple eighth-note pattern. Measure 50 shows the guitar playing a triplet of eighth notes, and the piano part has a triplet of eighth notes in the bass. Measure 53 is characterized by a dense, sixteenth-note texture in the guitar part, with the piano part providing a steady accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' (forte).

6

57

琵琶

Pno.

61

琵琶

Pno.

65

♩=138

琵琶

Pno.

♩=138

p

70 7

琵琶

p *mf*

Pno.

75

琵琶

Pno.

80

琵琶

Pno.

The image shows a musical score for guitar and piano. It is divided into three systems, each with a guitar part and a piano part. The key signature is one sharp (F#) and the time signature is 4/4. The guitar part starts at measure 70 with a piano (*p*) dynamic and a fermata over the first two measures. It then plays a melodic line in measures 3-4, marked mezzo-forte (*mf*). The piano part provides a rhythmic accompaniment of eighth-note chords. The second system starts at measure 75, where the guitar part has a more active melodic line. The third system starts at measure 80, with the guitar part continuing its melodic development. The piano part remains consistent with eighth-note chords.

8

85

琵琶

Pno.

90

琵琶

Pno.

95

琵琶

Pno.

mf

The image shows a musical score for guitar and piano, spanning measures 85 to 95. The score is divided into three systems, each with a guitar part (琵琶) and a piano part (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The guitar part in measure 85 starts with a treble clef and a key signature of one sharp. The piano part in measure 85 starts with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte). There are also some decorative elements like a large grey 'L' shape on the left and a downward-pointing triangle at the bottom.

100

琵琶

Pno.

105

琵琶

Pno.

mp

110

琵琶

Pno.

10

114

琵琶

f

Pno.

117

琵琶

Pno.

119

琵琶

Pno.

The image shows a musical score for guitar and piano. It consists of six systems of music. The first system (measures 114-116) features a guitar part with a melodic line in the treble clef and a piano accompaniment in the bass clef. The second system (measures 117-118) continues the guitar and piano parts. The third system (measures 119-120) also continues the guitar and piano parts. The score is written in 4/4 time with a key signature of one sharp (F#). The guitar part is marked with a forte (*f*) dynamic. The piano part is marked with a forte (*f*) dynamic. The score is numbered 10 at the top left and 114, 117, and 119 at the beginning of the first, second, and third systems respectively. The instrument names '琵琶' and 'Pno.' are written to the left of their respective staves.

121

琵琶

Pno.

p

124

琵琶

Pno.

p

128

琵琶

Pno.

mp *f*

12

133

琵琶

Pno.

137

琵琶

Pno.

f

141

琵琶

Pno.

145

琵琶



Pno.



148

琵琶



Pno.

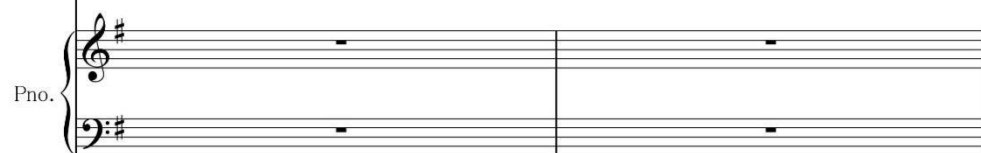


150

琵琶



Pno.



14

152

琵琶

Pno.

154

琵琶

Pno.

156

琵琶

Pno.

The image displays a musical score for measures 152 through 156. It is organized into three systems, each with a Guqin (琵琶) part on the top staff and a Piano (Pno.) part on the bottom staff. The key signature is one sharp (F#) and the time signature is 4/4. Measure 152 shows the Guqin playing a melodic line with eighth notes, while the piano part is silent. Measure 154 begins with a piano (*p*) dynamic for the Guqin and features a complex piano accompaniment with sixteenth-note patterns in the right hand and chords in the left hand. Measure 156 features a forte (*f*) dynamic for both instruments, with the piano part including a triplet in the right hand. A large grey arrow on the left side of the page points downwards, and a smaller grey arrow at the bottom center also points downwards.

159

琵琶

Pno.

163

琵琶

♩=144

Pno.

♩=144

167

琵琶

Pno.

16

172

琵琶

Pno.

177

琵琶

Pno.

182

琵琶

Pno.

186

琵琶

Pno.

190

琵琶

Pno.

193

琵琶

Pno.

The image shows a musical score for guitar and piano. It is divided into three systems. The first system (measures 186-189) features a guitar part with a melodic line in the treble clef and a bass line in the bass clef, and a piano accompaniment with chords in the treble and a rhythmic bass line. The second system (measures 190-192) shows the guitar part with rests, while the piano part continues with a rhythmic bass line and chords in the bass clef. The third system (measures 193-195) shows the guitar part with rests and a few chords, while the piano part continues with a rhythmic bass line and chords in the bass clef. The score is in 4/4 time and the key signature has one sharp (F#).

18

196

琵琶

Pno.

198

琵琶

Pno.

201

琵琶

Pno.

203 19

琵琶

Pno.

206

琵琶

Pno.

209

琵琶

Pno.

The image displays a musical score for guitar and piano, spanning measures 203 to 209. The score is organized into three systems, each with a guitar part and a piano part. The guitar part is written in treble clef with a key signature of one sharp (F#), and the piano part is in bass clef with the same key signature. Measure 203 features a guitar part with a melodic line and a triplet, marked with the character '推' (push), and a piano part with a steady eighth-note accompaniment. Measure 206 shows a guitar part with a melodic line and a triplet, and a piano part with a steady eighth-note accompaniment. Measure 209 features a guitar part with a melodic line and a piano part with a steady eighth-note accompaniment. The page number '19' is located in the top right corner.

20

211

琵琶

Pno.

213

琵琶

Pno.

216

琵琶

Pno.

21

218

琵琶

Pno.

221

琵琶

Pno.

225

琵琶

Pno.

The image displays a musical score for guitar and piano, spanning measures 218 to 225. The score is organized into three systems, each with a guitar part and a piano part. The key signature is one sharp (F#), and the time signature is 2/4. The guitar part in the first system (measures 218-220) features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The piano part (measures 218-220) consists of chords in the treble clef and a bass line in the bass clef. The second system (measures 221-223) shows a change in the guitar part's rhythm to quarter notes and eighth notes, while the piano part continues with chords and a bass line. The third system (measures 224-225) features a more complex guitar part with sixteenth notes and eighth notes, and the piano part with chords and a bass line. The score is marked with 'f' (forte) in the piano part of the first system. The page number '21' is located at the top right, and the measure numbers '218', '221', and '225' are placed at the beginning of their respective systems. The instrument labels '琵琶' and 'Pno.' are positioned to the left of their respective staves.

22

230

琵琶

Pno.

237

♩=72

琵琶

Pno.

♩=72

242

由慢渐快

琵琶

3 3 3 3 3 3

满轮

Pno.

Detailed description of the musical score: The score is divided into three systems. The first system (measures 230-236) shows a guitar part with eighth-note patterns and a piano accompaniment of chords. The second system (measures 237-241) features a guitar part with a forte (ff) dynamic, triplets, and a tempo marking of quarter note = 72. The piano part is mostly rests. The third system (measures 242-246) begins with a tempo change '由慢渐快' (rhythmically) and features a guitar part with sixteenth-note triplets and a '满轮' (full wheel) effect. The piano part remains mostly rests.

246 ϕ

琵琶

搖指

Pno.

251 $\text{♩} = 69$

琵琶

fp *f*

Pno.

$\text{♩} = 69$

fp *f*

3 3 3

255

琵琶

Pno.

3 3 3 3 3 3 3 3

24

258

琵琶

Pno.

260

琵琶

Pno.

262

琵琶

Pno.

The musical score consists of six systems, each with a guitar part (琵琶) and a piano part (Pno.). The key signature is one sharp (F#) and the time signature is 3/4. Measure 258 shows the guitar part with a whole rest and the piano part with a melodic line and a bass line of chords. Measure 260 features a forte (ff) dynamic and a triplet in the guitar part. Measure 262 continues the melodic and harmonic development. The piano part is characterized by dense chordal textures and rhythmic patterns.

265 25

琵琶

Pno.

Musical score for measures 265-266. The score is for琵琶 (Pipa) and Pno. (Piano). Measure 265 shows a long melodic line in the Pipa staff and a complex accompaniment in the Piano staff. Measure 266 continues the melodic line in the Pipa staff and features a dense chordal accompaniment in the Piano staff. Both staves include triplets and slurs.

267

琵琶

Pno.

Musical score for measures 267-270. The score is for琵琶 (Pipa) and Pno. (Piano). Measure 267 shows a melodic line in the Pipa staff and a complex accompaniment in the Piano staff. Measure 268 continues the melodic line in the Pipa staff and features a dense chordal accompaniment in the Piano staff. Measure 269 shows a melodic line in the Pipa staff and a complex accompaniment in the Piano staff. Measure 270 continues the melodic line in the Pipa staff and features a dense chordal accompaniment in the Piano staff. Both staves include triplets and slurs.

APPENDIX II



Figure 1. Mr Liu Dehai with Lily Liu
Source : Photo by Lily Liu (2022)



Figure 2. Lily Liu's class
Source : Photo by Lily Liu (2023)



Figure 3. Lily Liu Live Performance
Source : .Lily Liu Performance Photos



Figure 4. Lily Liu with actors
Source : .Lily Liu Performance Photos

BIOGRAPHY

NAME	Lili Liu
DATE OF BIRTH	July 22, 1989
PLACE OF BIRTH	Shandong, China
ADDRESS	Poly He Guangchenyue, Xiaodian District, Taiyuan City, Shanxi Province, China
POSITION	Taiyuan City, Shanxi Province, China
PLACE OF WORK	Taiyuan University of Technology, No. 79 Yingze West Street, Taiyuan City, Shanxi Province, China
EDUCATION	(2009 - 2013) Bachelor's degree Minzu University of China, Music Performance, (2013 - 2015) Master's degree Minzu University of China, Music Teaching, (2023 - 2025) (Ph.D.) College of Music at Maharakham University.

