Introduction to Drum Rhythm on Peking Opera Stage

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Introduction

1. Peking Opera and its drum rhythm

By the end of the 18th century, operatic performance in China had developed into several distinct systems. Popular local operas included *gaoqiao* (pitched singing), *geyang* (prevalent along the middle and lower reaches of the Yangtze), *bangzi* (mostly along the Yellow River valley) and *liuzi* (which originated in Shang Dong). But to scholars of that time, these operas were inferior to *kunqu* opera, which was considered more refined and serious. With much disdain, they called these local operas *huabu.*[1] The popularity of *huabu* had to do with its appealing themes. *Huabu* plays mostly old historical stories, folk tales loved by the working people. The singing was lucid, lively and intense, and the recitations were easy to understand. These musical ugly ducklings became so popular that many *huabu* companies competed for turf even in Suzhou, Jiangsu Province, the birthplace of *kunqu* opera. Despite its name, Peking opera was not born in Peking (Beijing). It has its origin in these *huabu* operas that were popular in the middle and lower reaches of the Yangtze in the mid-17th century. (Xu Chengbei 2010: 14-19)

Music for Peking opera was not "composed" or created by a composer in the conventional sense, that is, with new melodies invented especially just for a given opera. The "composition" in Peking opera instead consisted of setting standard, commonly used tunes into new contexts, with words written to fit these traditional tunes. The music score was notated with Chinese characters rather than with special symbols. A Peking opera orchestra is divided into two parts. One is called *wen chang*, (civil opera) whose main function is to accompany the singing of songs. Playing orchestral music, this section is dominated by a stringed instrument called the *Jinghu* (the opera fiddle) and is supplemented by plucked instruments such as the *Yueqin* (a moon-shaped mandolin) and the *Pipa* (a four stringed lute). The other part of the orchestra is called *wu chang* (military opera). This is the percussion section; it features drums, wooden clappers, gongs and cymbals. The drummer heads the *wu chang* section of musicians and is also the conductor of the entire orchestra, but he generally is not as well known as the fiddle player. In fact, the percussion section in Peking opera does more than just accompany the singing of songs. The percussion instruments can serve one moment as director, another moment as narrator, or as conductor, or as actor, or even as interpreter for the audiences, so as to push the development and flow of the performance on. The percussion instruments consist of a small wooden drum, a small gong, a large gong, a pair of cymbals and a pair of clappers. The rhythm played by these percussion instruments is called as "*Luo Gu Jing*" (drum rhythm). The term of drum rhythm therefore is not confined to the single instrument *drum*, but a series of percussion instruments (As shown in figures 2.1). Opera performance is often accompanied by the "deafening sound of gongs and cymbals". People who are not well acquainted with Peking opera as an art form may find it too "noisy" and "esoteric" (Richard Fusen Yang 2009: 2). The role of the percussion section indeed is to help construct a communicating space on Peking Opera stage, that is, some setting on which the orchestral music can then ride atop. Only those who are familiar with opera performing conventions can truly succeed in communicating in this specialized way within opera performing framework. Highly systematic yet little understood: drum rhythm in Peking opera presents us with a method to study and examine the communication and interaction in detail. Drum rhythm in Peking Opera stage is not

[1] *Huabu, "Hua"* in *Huabu* implies a variety of local operas.

only an independent beat and meter but a rhythm sequence and /or pattern, which is also a *rhythm keeping* (or *rhythm processing*).

Studying on drum rhythm indeed is not rare, especially on rhythm in African music. Many West African musical cultures employ very dense polyrhythmic structures or syncopations and cross-rhythms that are produced by asymmetrical accent patterns shifting across different, simultaneous rhythmic event lines, a form of rhythmic development that one may call complex rhythmic polyphony (M. H.Thaut 2008:12). Moreover, many researches on drum rhythm endeavor to explain the rhythm in systemically analysis. On drum set and drumming in West African cultural contexts, Pacere (1991) claims that the importance of music is manifest in its message, not melody. And Pacere also argues that the role of drum is the vital in communication. His concept of "*bendrology"* is very similar to the theory of Niangoran-Bouah's "*drummology"* (1981), which focus on the importance of drum as communicative device. York R. A (1999: 17) yet in rhythm analysis still admits that "the integration of these [techniques] is not rigorous; it may be that future researchers will find a more systematic frame of study". York then challenges future researchers will find more methodical approaches to analyze rhythm in frame and in system.

Drum rhythm first is a music phenomenon. It is overtly admited that music communicates as a form of communication and also music can be regarded as a *language-form*. Although its sounds do not carry designative meaning, as speech sounds, speech and music do share many similarities (e.g., pitch, duration, timbre, intensity, accents and inflection). M. H.Thaut believes that music can be studied in analogy to phonological analyses of single speech sounds, because that music and speech both are built on syntactical systems that organize sound patterns into rule-based structures (2008: 2). Bernstein (1976) and Sloboda (1985) have once compared Noam Chomsky's linguistic structure with structural analysis in music. Dowling and Harwood (1986) have proposed a system that comprehensively summarizes the different ways in which music is thought to communicate meaning and believes the core of musical communication is symbolic. Nonetheless, they still failed to display an explicit semantic or referential meaning of music and conclude that in music field, music sounds or sounds patterns can intrinsically denote or refer to extramusical events, objects, concepts, or cognitions (M.H Thaut 2008: 5). However among Chinese operas, the drum rhythm of Peking Opera can be translated directly into referential denotations and organizes syntactical and semantically elements within opera performing framework. In Peking Opera academic field nowadays, however, there are only a small number of systemically research on drum rhythm on Peking opera stage, most of which described and explained by Peking Opera drummers themselves (Liu Yue 2009; Lu Hua 1991; Mu Wenyi 2007; Du Fengyuan 2001). These researches mostly focus on the playing techniques or methods to teach how to perform drum rhythm and seldom take account into other aspects of drum rhythm in frame and in system.

2 Time module in drum rhythm on Peking Opera stage

The question: *What is rhythm?* That could be provided with different definitions from multiple academic disciplines, sociocultural context and music performance. Abdy Williams C.F. (2009) reviews the definitions of rhythm in ancient Greek: 1, *Baccheios the Elder*: "A measuring of time by means of some kind of movement."; 2, *Phaedrus*: Some measured thesis of syllables, placed together in certain ways."; 3, *Aristoxenus*: "Time, divided by any of those things that are capable of being rhythmed,"; *Nichomatics*: "Well marked movement of ' times'"; 4, *Leophantus*: "Putting together

of 'time' in due proportion, considered with regard to symmetry amongst them."; *Didymus*: "A schematic arrangement of sounds.". From *Aristoxenus,* rhythm as a general phenomenon is not restricted to music, but also includes speech and dance, among other "*things*" (qtd in Godfried T. Toussaint 2013:2). Berlyne (1971) divides rhythm into two senses to understand: 1, in the broad sense, rhythm is used to refer to patterns of temporal distribution of events, objects, symbols, or signs in general. *Order* and *pattern* in discernible temporal organization may be the key to understanding rhythm; 2, in narrow sense, rhythm refer to explicit divisions of time or space into intervallic time systems, recurrent and often characterized by periodicity. That is to say, in broad sense, everything has rhythm; in narrow sense, rhythm carries with two core aspects: periodicity and subdivision. Rhythm determines, arranges and builds time relationships between events. M. H.Thaut (2008:6) argues that rhythm organizes time. And in music, as a *time-based acoustical* language, rhythm assumes a central syntactical role in organizing musical events into coherent and comprehensible patterns and forms.

The Greek language has two words for time: "*Kairos"* and "*chronos"*. *Chronos* refers to chronological time, the concept of time as a clock mode; *karios*, on the other hand, refers to time as a temporal dimension of meaning, informing the correct understanding and interpretation of events, perceptions, actions, and cognitions (qtd in M. H. Thaut 2008:16). Drum rhythm on Peking Opera stage has embedded the two levels of meaning on time into semantic patterns and structure within the performing framework and make time become audible and visible. The time-based order on Peking Opera stage is not detached from the specific drum rhythm patterns. The time order of drum rhythm has been described many in different ways to express itself, "as well as of being understood and conceptualized" (M.H.Thaut 2008: 9). Drum rhythm on the Peking Opera stage cannot independently order and refer to the time. It combines with the other performing elements such as performing gestures, performing props and costumes, performing background and even Venus. Some drum patterns in Peking opera directly indicate the time of performing scene of that time as clock device, for example, the rhythm pattern【更鼓】on Peking opera stage.

> 【阴锣】 陈宫右手取烛台交左手，开房门，出门，找马，从下场门拉马到上门将烛台马鞭同放在地上，至台中开店门，牵马出门【阴锣】【纽丝】 左转身上马，亮住【纽丝切住】起【<u>五更</u>】陈宫听更毕，抖左袖【纽丝】
>
> 【**Rhythm pattern of Yin Luo**】(Chen Gong holds a candelabra with his right hand then switches it to his left hand. He opens the door, goes out and finds the horse. He pulls the horse from the right side to the left side of the stage and puts the candle stick down on the ground at the center-front of the stage. He opens the stable and pulls the horse out of the gate【**rhythm pattern of Yin Luo**】【**rhythm pattern of Niu Si**】 He turns left, mounts the horse and faces the audience.【**rhythm pattern of Niu Si Qie Zhu**】[followed by]【**<u>rhythm pattern of Wu Geng</u>**】On hearing the time rhythm (rhythm pattern of Wu Geng), Chen Gong shakes his left sleeve)【**rhythm pattern of Niu Si**】

【五更】(【**The rhythm pattern of Wu Geng**】) refers to the time of the performing scene of that time from three o'clock to five o'clock in the morning.

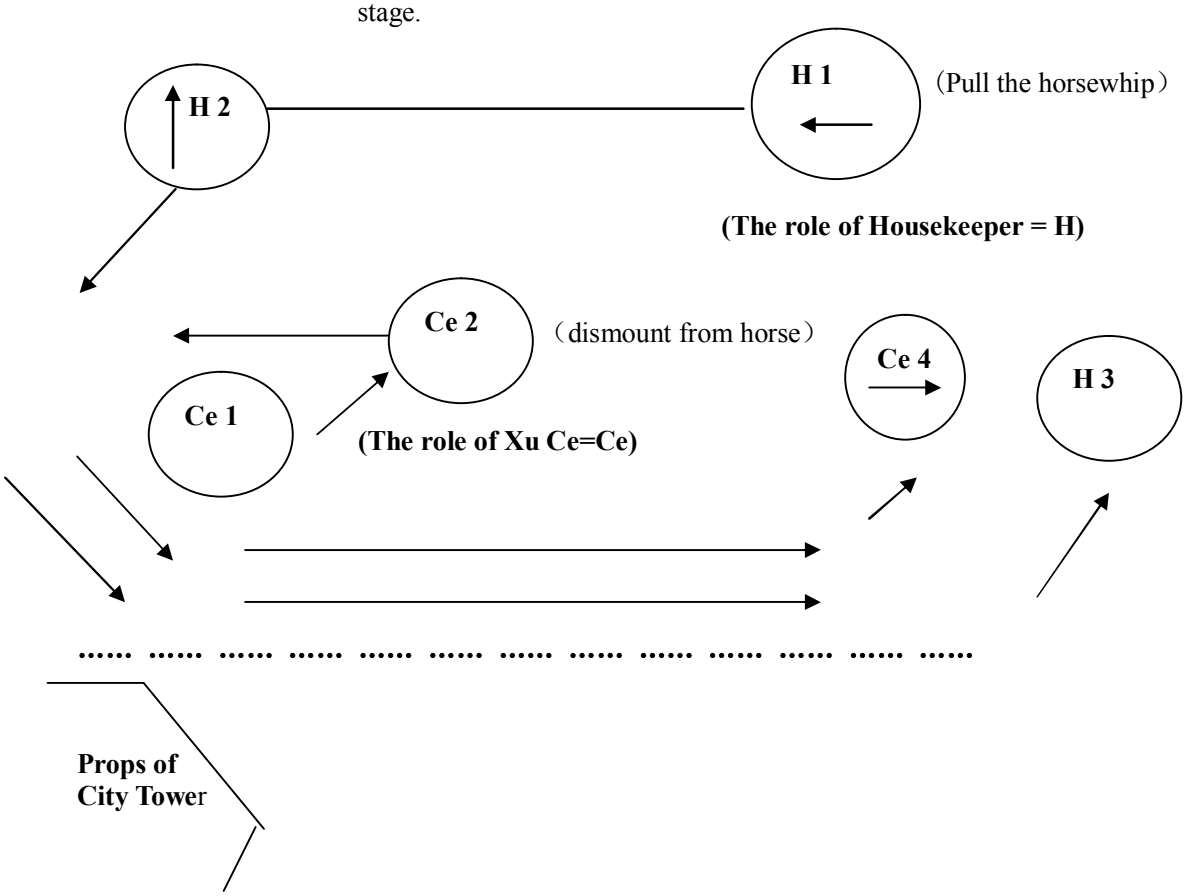
On the most performing scenes in Peking opera, however, drum rhythm generally together with the other performing elements to organize and order the time of performing stage.

a）Drum Rhythm Pattern

答答·｜ 乙 乙 乙 台 |仓 七 台 七 ||：亢 七 台 七：|| 亢七 台 ｜ 仓 0 ｜
（徐策上马） （圆场） （下马看城）
The role of Xu Ce mount on the horse, the rhythm patter【**Yuan Chang**】, the role of Xu Ce dismount from the horse.
｜ 扎 扎|

b）Performing Pattern

（徐策上马后，院领原场，策随之）
After Xu Ce mounting on the horse, the housekeep leads him around the stage.



With the rhythm pattern 【原场】 playing, the role of Xu Ce steps on the stage and followed by housekeeper from the left to the right on the stage implying the change of the spatiotemporal structure on the performing scene of that time. The performing pattern (drum rhythm framed up with performing routine, gestures, props and etc.) implies that the two roles of Xu Ce and housekeeper both make an arduous journey and finally reach the destination. Drum rhythm measures and marks the flow of time on the stage, that is, time then received structure from the drum rhythm performing on the stage. In Chapter 1, I will specifically analyze the performing pattern of a famous Peking Opera pieces *Xu Ce Pao Cheng* (Xu Ce runs around the town) to explain how the drum rhythm build up time module on the Peking Opera stage.

In this book, I mainly aim to describe the special semantics of drum rhythm, further to explore the time module on the stage as it pertains to Peking opera. In order to avoid misunderstanding, I will begin with laying out series of performing scenes and data to

categorize and specifically explain them in detail. Once these data is described, the fixed limits, comparisons and correlations can be applied to define a method of systemic analysis of drum rhythm on the Peking opera stage. Such analysis in this book is an attempt to formulate the communicative and interactive function on Peking opera instead of in terms of "signifier" or "significant."

3. Drum rhythm on Peking Opera stage and its linguistic structure

Drum rhythm sequence uses completely different methods of articulation to transcend the written (or the speech system) and to form effective communication and interaction within the performing framework. However, drum rhythm, as a communicative and semantic device on the Peking Opera stage has always been ignored and has failed to be classified in any systematic way. Drum rhythm, apart from its primary role of musical accompaniment, also can be used to direct, conduct and narrate the interaction of the actors on stage. Drum rhythm, in the process of performance, first sets up a structure and then prompts, cues and guides the actors within this structure once it is established. Saussure believes that the essential part of language is structure (CG: 9)[2] and so he focused on the written text to study the structure of language. In Saussure's conception the structure of language is relatively static and stable; while in drum rhythm a constant building (or constructing) process is not only central, but essential as well. Drum rhythm is dynamic, mobile and unstable. It focuses on the dynamic constructive aspects of drum rhythm and then reflects and orders the time module. The communicating function of a drum rhythm is parallel to (and simultaneous with) the process of building up and constructing the drum rhythm itself. Though this relation may at first glance seem circular or redundant, it is vital to a drum function's function. The following four examples may help to illustrate this:

1. **【冲头】**幕启： 舞台中设一大桌， 黄桌围， 内场椅。 桌上右方方置印匣， 箭内插令箭数只，中间置香炉。

   【the rhythm pattern of Chong Tou】[3] The stage curtain rises. A huge table with a yellow tablecloth is in the middle of the stage. On the right side of the table is a case with some arrows in it. In the middle of the table is an incense burner.

2. **【撤锣】**接**【小锣冒子头】**[4] 杨延辉神情略带忧愁感上至九龙口， 双抖袖， 冠，捋须缓步走至中台口。

   【the rhythm pattern of Che Luo】closely followed by **【the rhythm pattern of Xiao Luo Maoer Tou】**Yang Yanhui with sad, unhappy facial expressions steps on the stage and to the edge of the stage and faces the audience, shaking his sleeves, stroking his long beard and wearing his official hat.

3. **【大锣一击】** 杨延辉目视铁镜公主, 内心极为焦虑地观察铁镜公主知道他真实身世后会有什么反应。

   【the rhythm pattern of Da Luo Yi Ji】Yang Yanhui, staring at Princess Tie Jing, worries about whether she has known the truth and has no idea what he should do next after learning the truth.

---

[2] Ferdinand de Saussure. 1986. *Course in General Linguistic*, Trans Roy Harris, Illinois, Open Court published company.

[3] **【冲头】**（the rhythm pattern of ChongTou）is often used to construct a communicating frame before actors step onstage.

[4] **【撤锣】**（the rhythm pattern of Che Luo）is used to imply a change in spatiotemporal structure on stage. The core rhythm of**【撤锣】**is |仓 切大| 仓 切 |仓 七 |来 切| ;**【小锣冒儿头】**（the rhythm pattern of Xiao Luo Maoertou）is used to display the acting skill of the actors.

4. 【小锣导板头】[5] 铁镜公主，杨延辉站起背身朝里。上场门丫环将阿哥交给铁镜公主抱，二丫环同时将椅子半只台口呈八字，仍归两边站立。

【the rhythm pattern of Dao Ban Tou】Princess Tie Jing and Yang Yanhui turn around and face the back of the stage. One maid hands the baby (Princess Tie Jing's son) to Princess Tie Jing. The two maids arrange the table on the edge of the stage and return to their original place on the stage.

The four examples above represent a specialized communicating and semantics mode on the stage. In example 1, before the grand curtain rises, the rhythm pattern being played serves as an ongoing organizing principle and builds up a communicative framework on the stage, inviting both the actors and the audience to engage into this communicating space and form interaction on the stage. In example 2, the rhythm pattern serves the role of director, directing the actors to step on the stage, find their places and control their performing routine. In example 3, the rhythm pattern highlights the inner feelings of the actors. In example 4, the rhythm pattern conducts the actors' performing movements and reveals the inner feelings of the characters on the stage. Nevertheless, this speechless communication does not necessarily mean that drum rhythm has nothing to do with linguistic structure. Many linguistics characteristics are reflected in drum rhythm on Peking Opera stage:

- The individual rhythm is the smallest unit that constitutes all of the different rhythm patterns. The rhythm patterns are used to construct and develop the various relations within the whole Peking opera performing framework. The signification of the rhythm pattern is more than lexical semantics; it is also a kind of internal instinctual conception. In the performing process of Peking opera, drum rhythm generally tries to voice and to emulate the rhythm of the heartbeats of the actors and the audience. It's an interactive experience. The smallest unit is the individual rhythm; individual rhythms then constitute the various subsequent rhythm patterns such as【冲头】,【撤锣】and【导板头】 in the examples above to build up a communication mode and to form the relationships within the performance framework.

- Drum rhythm on Peking Opera has its own system of phonetics which constitutes different "*sound types*" (CG: 39). Language has a physiological vocal apparatus, and in drum rhythm, the percussion instruments take the place of this apparatus and serve its function. The various playing methods of the percussion instruments are the means of articulation. This is the means by which drum rhythm "speaks." Take the gongs for example; their different playing methods indicate different articulations and can imply different meanings. The playing methods of gongs can be classified into two categories: "*charge*" and "*discharge*" sounds. The "*charge sound* " can be described as playing the middle of the gongs heavily (*Xiang Ji*), playing the gongs lightly (*Qing Ji*), and playing the edge of the gongs (*Bian Ji*); the "*discharge sound*" entails covering the gongs with the hands when playing them[6] (*Yan Ji*) and the method of muting the edge of the gongs (*Meng Ji*).[7] The playing method of *Bian Ji* implies an onomatopoeic effect. And *Meng Ji* is sometimes used to refer to the drinking of wine or tea, or to imply whispering in a scene.

[5] 【小锣导板头】(the rhythm pattern of Xiao Luo Daobantou) is used to show the performing background or the inner feeling of actors on the stage.

[6] Playing method where the drummer covers the gongs in order to stop the sustained sound after striking the middle part of the gongs.

[7] Playing method where the drummer covers the edge of the gongs to play.

桂英：回去吧。萧恩下船解缆。**【水声效果】** 上船， 二人持桨， 萧恩撑船离岸。
Gui Ying: Come back home. (Xiao En gets off the boat and eases off the rope **【the rhythm pattern of Shui Sheng】** then gets on the boat. The two hold the oar and Xiao En punts offshore. The rhythm pattern **【Shui Sheng Xiao Guo】** is being lightly played on the edge of gongs.)

寇准：好。等到今夜三更时分， 用酒将他劝醉， 附耳上来。
(**【扎……台】** 寇准与禁卒耳语) 小心去办。)
Kou Zhun: Good. In the night, you make him get drunk. Let me whisper to you. (The rhythm pattern of **【Zha……Tai】** Kou Zhun whispers to the Servant.) Well, take care! (The rhythm pattern of **【Zha……Tai】** is *Meng Ji*, being played on the edge of the gongs to make a muted and dull sound.)

- Saussure argues that everything in linguistics [structure] depends on relations (CG: 122). Words are used in discourse, strung together one after another, entering into relations based on the linear character of languages (CG: 122). In Saussure's sense, the relations produced by language are also linear: that is, in a classical sending-receiving, transmission-reception structure. Drum rhythm instead first forms a communicating space and then directs and lets the communicating parties enter into relationships within it, once established. Drum rhythm makes sounds sequentially and simultaneously into meaningful structures, creating "the relations" (M. H. Thaut 2008)

第 一 场 （Scene One）

【撤锣】【the rhythm pattern of Che Luo】
校尉：（内）马来！
Captain: (from backstage) A horse is coming!

第 二 场 （Scene Two）

【撤锣】接**【小锣打上】**四衙役上, 两边分站。**【小锣冒儿头】**
(**【the rhythm pattern of Che Luo】** closely followed by **【the rhythm pattern of Xiao Luo Da Shang】** The four servants step on the stage and stand up on the two sides on the stage **【the rhythm pattern of Xiao Luo maoer Tou】** The character of Kou Zhun steps on the stage.

第三 场 (Scene Three)

【纽丝】马牌，院子，寇准上
【the rhythm pattern of Niu Si】 The man holding up "*Ma Pai*" (symbolizing the horse onstage), a housekeeper and Kou Zhun step on the stage.

The examples above indicate an increasing level of intensity as the performance begins to develop once the rhythm pattern has established the communicating mode even before the grand curtain on the stage has arisen. The space, the structure, comes first, allowing the opera to then proceed. This implicit structure then directs the actors to step on the stage and simultaneously invites the audiences into the experience as well. In other words, in a Peking opera, drum rhythm first builds up a communicating framework on the stage and then fills it with the intended communication and interaction.

Therefore, the semantics structure of drum rhythm transcends the word or speech structure of Saussure, instead mainly constructs the communicating space to form the relations within the performing framework. It realizes communication through the constructing processing itself. Its referent scope may overlap with the scope of "language" in Saussure, but the overlap is sometimes not substantial.

> 【大锣原场】寇准，家院，马牌下马；驿丞暗上，寇准坐外座。
> 【**the rhythm pattern of Da Luo Yuan Chang**】(The character of Kou Zhun, Housekeeper, and the servant; Official secretly gets on the stage and Kou Zhun is well seated to face the audience.)

The rhythm pattern 【大锣原场】(*Da Luo Yuan Chang*) being played above implies that the opera characters on the stage walk from one place to another place, that is, there has been some change in spatiotemporal structure on the stage.

> **寇准:【扎　扎多 0 | 台 —】** 哎！想我寇准，为官以来，一不欺君，二不虐民，金牌调我，不知为了何事？今夕独宿馆驿，好不闷煞人也！
>
> **Kou Zhun: 【the rhythm pattern of Zha Zha Duo 0 |Tai —】**
> Ah! Since I, Kou Zhun, am on the official post, I have never deceived the emperor and never have bullied over the common people. I have no idea why today the emperor orders me to come to the Capital City. Now I have stayed in the courier hostel for too long and I feel depressed.
>
> **寇准：**哦，公公到 …… (**【大 大 | 大 大　乙 0 | 台】** 有请！
> **Kou Zhun:** Oh, the eunuch is coming. …**【Da Da | Da Da Yi 0| Tai】** please come on in!
>
> ---------- *Qing Guan Ce* (The good deeds of upright official)

In the two examples above, the drum rhythm highlights and displays the internal thinking process of the characters on the stage. The function of each drum rhythm pattern is dynamic, inclusive and flexible. Connotation in drum rhythm is far more than the referent scope of semantics. Drum rhythm is free from the rigid forms of word and speech structure and so it can to some degree get rid of the influence of the word/speech forms. It can therefore use its own unique sign system to build up relationships and realize communication within the performing framework. In the later Chapter, I will list the vocal apparatuses and methods of articulation that the sound types are used in drum rhythm system on Peking Opera stage.

4. Drum rhythm, as communicative device, on Peking opera stage

Drum rhythm on the stage bridges the ground of communication on one side and the *form* of the performance on the other. It lends itself well to conveying a mood and to establishing a space that the drum rhythm can be built on. During the processing of performance, the drum rhythm first builds up this space and then lays out the other performing elements onto it appropriately so that they can interact within the performing framework. On the Peking opera stage, drum rhythm is rhythm processing or patterns (/sequences) which frame the communication happening on the stage. These rhythm patterns can control the interplay between all the other stage elements. These rhythm patterns also can conduct, organize or facilitate the communication within their performing framework.

Drum rhythm use it own sign system altogether to form communication and direct or

guide the interaction on a stage, as we will see. In Peking opera, Drum rhythm first constructs a communicating space where other performing objects form relationships to each other and resonate with the experience and knowledge of Peking opera performance to communicate their innermost essence to the audience. It is part and parcel of the art form. But on some performing occasions, the drum rhythm also reflect this link more within the dynamic framework itself (the constructing process) than between sounds and concepts.

> **薛金莲：** 那么我怕你(薛金莲冷不防打了樊梨花一个嘴巴，**【撕边一大锣】**樊梨花往后退一步用右手捂住面颊。)
> **Xue Jinlian**: Well，I am scared of you.
> (Xue Jinlian suddenly slaps Fan Lihua in the face**【the rhythm pattern of Si Bian Yi Da Luo】**Fan Lihua steps back and covers the right side of her face.)
>
> **柳迎春** 可恶的丫头！ 哼， 可恶的丫头！ **【五击头】** 柳迎春一甩袖子由下场门下
> **Liu Yinchun:** Nasty girl！Hum，Nasty, girl! **【rhythm pattern of Wu Ji Tou】**(Liu Yinchun flings her long sleeves and goes off stage.)
>
> **柳迎春：**媳妇，女儿来呀，哈哈 ……**【大锣五击头】** 柳迎春由下场门下。
> **Liu Yinchun:** My wife and daughter come up! Ha … ha ……**【rhythm pattern of Da Luo Wu Ji Tou】** (Liu Yingchun leaves the stage.)

In the examples above, the drum rhythm intensified and amplified the emotional aspect of the characters being played to express their astonishment, anger or happiness.

> **【撤锣，小锣打上】**[丁员外，葛先生上，至中台口**【the rhythm pattern of Che Luo, Xiao Luo Da Shang】**[Official Ding and Mr. Ge step on the stage and go to the middle of the stage.]
>
> **丁员外：**（念）家有千担粮
> **Official Ding**: (Chanting) there is much more grain in my house.
>
> **葛先生：** （念）前仓堆后仓。
> **Mr.Ge:** Our barns even cannot hold it all.
>
> **【小锣归位】**[丁员外坐外场椅，葛先生坐大边外首椅]
> **【the rhythm pattern of Xiao Luo Gui Wei】** (Official Ding is seated in the chair placed in the middle-front stage and Mr. Ge is seated at the edge of the stage.)

In the example above, the performance first uses the rhythm pattern**【撤锣】**[8] (rhythm pattern of Che Luo) and then **【小锣打上】**[9] (rhythm pattern of Xiao Luo Da Shang) to set up the performing scene of that time. And then the rhythm pattern**【小锣归位】**[10] (rhythm pattern of Xiao Luo Gui Wei) directs the actors to find their original places and begin to perform on the stage.

> **桂英：** 遵命。**【崩登仓】** [萧恩下。**【急急风】** 四徒弟上，与桂英起打， 四徒弟败下。

---

[8] The rhythm pattern of**【撤锣】** (Che Luo）releases tension on the stage, conveys a serene mood, and can imply a change the space and time.

[9] **【小锣打上】**(Xiao Luo Da Shang) implies that the actors will step out on the stage, generally it points to a non-military role.

[10] **【小锣归位】**(Xiao Luo Gui Wei) implies that the roles turn up on the stage and find their original and fixed place.

大教师上， 起打， 桂英败下。 萧恩上， 接打； 大教师败下。 四徒弟上， 与萧恩起打， 四徒弟被杀。 大教师上， 接打。 桂英上， 萧恩，桂英杀死大教师。 萧恩， 桂英圆场。 **【两个软四击头， 崩登仓， 刮儿仓， 崩登仓】** 桂英跌地， 萧恩拉桂英膝步急下。

Gui Ying: Yes, sir.**【the rhythm pattern of Beng Deng Cang】** (Xiao En steps off the stage**【the rhythm pattern of Ji Ji Feng】**Four apprentices step on the stage and begin to fight with Gui Ying. The four apprentices are defeated and leave the stage. The master steps on the stage and begins to fight. Gui Ying is defeated and leaves the stage. Xiao En steps on the stage and starts to fight; the master is defeated and leaves the stage. The four apprentices step on the stage and fight with Xiao En. The four apprentices are killed. The master steps on the stage and continues to fight. Gui Ying steps on the stage. Xiao En and Gui Ying kill the master. Xiao En and Gui Ying walk around the stage.**【the rhythm patterns of Ruan Si Ji Tou, Beng Deng Cang, Gua Er Cang, and Beng Deng Cang】**Gui Ying falls down on the floor and Xiao En pulls him back up and they then hurry off from the stage.)

The rhythm patterns in the example above frame and direct the actors' performing movements. The interaction on the stage between actors and actors—or between actors and the audience—both occurs within the communicating space set up by the drum rhythm.

Drum rhythm, free from the veneer of language in Sausurre, more purely reflects its functionality and is not dependent on language strict forms. It is the realization of relationships within the drum rhythm processing that makes communication on Peking opera stage possible. Drum rhythm cannot be independent from the performing framework. It still depends on other performing systems to work and be effective within the scope of stage performance. The function of drum rhythm occupies "a determined space". Drum rhythm practices produce some certain effect. Drum rhythm underlies two cores: first, of structure (spatiotemporal structure, communicative structure and etc.); secondly, of a symbolic system. The "structure" here can not divert from the representation of a symbolic system. "the determined space" is constantly changing, flexible and dynamic. Language can more clearly elicit things with the help of words and the combination of words. "Speech", however, pronounced by sounds or sounds pattern, because of its temporary nature and variability, seems hard to describe in frame. This is one of the biggest misconceptions regarding drum rhythm. Until now, few people were aware of the nature of drum rhythm or described it in systemically way because it is primarily "a vocal (*i.e.*, involving phonemes) symbolic system and that makes it seems temporary and variable. Saussure argues that for most people, visual impressions are clearer and more lasting than merely auditory impressions"（CG: 26).

People more often than not refer to rhythm superficially in their understanding of the development of Peking opera, but they ignore its role in constructing the communicative and interactive framework on the stage, or even the overall opera performing framework itself. That is because they may regard drum rhythm only as a haphazard sequence of individual rhythms with temporality and variability, not take it account into a communicative network that it actually is. In other words, most people have just focused on its *variability* but have ignored its *invariability*, which on close inspection is a characteristic we discover that it also has. Compared to a vocal-symbolic sound, an individual rhythm seems to be constantly changeable or arbitrary, but the drum rhythm as a rhythm processing could be the object of analysis and could be studied in a

systematic way which would reveal that its function is not arbitrary, that is to say, it cannot be changed at will. In this respect, drum rhythm is somehow rational and drum rhythm cannot be independent from rhythm performing practices. It can find its identities and realize their value only within the Peking opera performing practices.

5. Theory and Method

Saussure speaks of one of the aims of linguistics: "to determine the forces operating permanently and universally in all languages, and to formulate general laws which account for all particular linguistic phenomena historically attested."(CG:31). That tends to describe a concept or a collection of themes as a shared object and meanwhile regard the task as a quest for commonality. But in this book, the question is not: "What on earth is this commonality?" The question is: "How is this commonality formed?" I will somewhat disregard the quest to identity the commonalities and will instead endeavor to show how drum rhythm developed and what effects they produce that can influence stage performance. On Peking Opera stage, the function of drum rhythm is determined by a kind of performing practice or performing construction. It is through the analysis, classification and interpretation of such performing practice that we can ultimately determine the characteristics of drum rhythm and meanwhile helps other performing elements to find their identities, realities and values in the drum rhythm processing.

> 【撤锣】 幕启。 台中设堂桌一张， 外场椅一只大边设一椅， 靠背边扎一长竹竿， 尚系绳圈 （作将军柱）【撤锣】止
> 【**the rhythm pattern of Che Luo**】The stage grand curtain rising, in the middle of the stage is a table and a chair. Another chair is placed at the edge of the stage and a long bamboo pole tied to a rope leaning on it.
>
> 禁卒： （内白） 啊哈！
> **Servant**: (backstage) Aha！
> 【小锣五击头】上， 至九龙口
> 【**the rhythm pattern of Xiao Luo Wu Ji Tou**】(Steps on the stage and moves to the edge.)
>
> 李奇：（内）来了【小锣冒子头】李奇戴手铐，满面愁容上，至九龙口。
> **Li Qi**：（from backstage） I'm coming on in.
> 【**rhythm pattern of Xiao Luo Mao Zi Tou**】**(**Li Qi is wearing handcuffs and steps on the stage with a sad facial expression and proceeds to the edge of the stage.)
>
> 桂枝：（内）丫环！掌灯。
> **Gui Zhi** (backstage) The maid! Hold up the light.
>
> 【小锣夺头】丫环持明角灯上，李桂枝披斗篷，纱巾包头上，至九龙口，抖袖，上步。
> 【**the rhythm pattern of Xiao Luo Duo Tou**】 **(**The maid holds up the light, Li Guizhi, is wearing a cloak and a scarf covering her head. She steps to the edge of the stage, shakes her sleeves, and steps forward.)

In the example above indicate different opera roles steps on the stage with different drum rhythm pattern playing. The actors are ready to be seen as characters on the stage because their performing values and identities have been set up by the drum rhythm that is playing in the background. The various playing methods of the rhythm pattern indicate the identities and values that the different performing characters hold as they take their place on the stage.

In the discourse of Foucault's sense, the existence of the discourse practice makes the

creativity and comprehensiveness of subjects yield to a kind of *"networks"*(AK:49)[11] and the subject itself proliferates or acts in accordance with a kind of diffusion process in the networks, as well as being determined by the networks. This is more or less what happens in the drum rhythm system. Drum rhythm both establishes a performing network and is simultaneously determined by the networks. What's more, there are four major relationships determined by the drum rhythm processing: the relationship of the drum rhythm to the performing network, of the drum rhythm to the audience, of the drum rhythm to the actors, and of the drum rhythm to other performing elements at work.

If we want to have a clear idea about how drum rhythm works, or, more specifically (and seemingly circularly), how drum rhythm works to *construct* a performing network, we inevitably must turn to the theory of *metadiscourse*[12] which emphasizes metadiscourse as a frame marker to frame the text and build up the communication between author and reader. In this respect, the metadiscourse theorists focus on the relationship between authors and readers. Hyland, working from a perspective of function, regards metadiscourse as a social act. It not only helps authors to express their point of view, but it also connects the text and the special community members [e.g., authors and readers] to a particular rhetorical purpose (Hyland 2005: 25). Drum rhythm thus plays a role similar to metadiscourse in Hyland's understanding—of mainly (but not *only*) constructing a communicative framework. Drum rhythm in the process of opera performance consists of two functional dimensions: one interactive and the other interactional. The interactive dimension helps actors to develop their performance and ensures that the audience better understands it. It simultaneously directs the flow of the ongoing performance. The interactional dimension means to involve the audience as participants in the opera performance. This is a very important aspect of Peking opera performance.

> **【冲头】**二人回至台中， 柳迎春打薛仁贵一嘴巴，**【快扫头】** 柳迎春转身跌跪在小边地上，薛仁贵拉柳迎春，柳迎春跪步，薛仁贵搓步，**【刮儿仓】【崩登仓】**柳迎春站起，**【大锣圆场】**二人同下。
>
> **【the rhythm pattern of Chong Tou】**The two characters return to the middle of the stage. Liu Yingchun slaps Xue's face. **【the rhythm pattern of Kuai Sao Tou】**Liu Yingchun turns around and falls down on the left side of the stage. Xue Rengui pulls Liu up. Liu kneels down and crawls and Xue Rengui drags his feet**【the rhythm pattern of Gu Er Cang】【the rhythm pattern of Beng Deng Cang】** Liu Yingchun stands up from the stage floor**【the rhythm pattern of Da Luo Yuan Chang】**and the two characters leave the stage.

The example above illustrates one of the ways that drum rhythm processing can push the development onward while helping the audience understand what's going on onstage. The rhythm patterns of **【冲头】** and **【快扫头】** (Chong Tou) and (Kuai Sao Tou) in the example above shows the interactional dimension. The rhythm pattern **【冲头】**(Chong Tou) corresponds to the characters stepping on or off the stage and it also reveals and highlights their inner feelings. The rhythm pattern of **【扫头】** (Sao Tou) is flexible and can be changeable depending on the audience's responses and on the actors' performing skills on the stage. And the rhythm pattern of **【扫头】**(Sao Tou) can be

[11] In the *Order of Things*, Foucault's attention was concentrated mainly on the networks of concepts and their rules of formation. (AK: 49)

[12] Ken Hyland, *Metadiscourse: Exploring Interaction in Writing*, London and New York, Continuum, 2005

lengthened or shortened as needed. The rhythm pattern of【圆场】(Yuan Chang) is also flexible and dynamic. The term itself【圆场】 (Yuan Chang) dissolves the barrier between the audience and the actors so that they begin to communicate with each other fluently and smoothly. The rhythm pattern of 【圆场】(Yuan Chang) can suggest a change in the passage of space and/or time on the stage, or it can cue the actors to step on stage and then face the audience to communicate with it. The rhythm pattern of 【圆场】 (Yuan Chang) can also direct players to go back to a topic between two specific characters within a performing scene. This versatile rhythm pattern is therefore a good example of the interactive dimension of drum rhythm.

This process of constructing drum rhythm not only involves the transferred information, but also the audience's and actors' identities, experiences, expectations and background. These interpersonal factors affect the interpretation and explanation of such a process. From the perspective of function, the use of drum rhythm often includes the interactive and communicative dimension. In a way, the drum rhythm *itself* sometimes figuratively stands on the edge of the stage to invite audiences to participate in the opera's development.

Drum rhythm has its own signs system in Peking opera performing system to make participants find their identities and their values and to enter into the interactions within it. It can effectively frame or build up the communication and interaction in the Peking opera performance. In the process of its constructing, it establishes communicative and interactive interrelationships between the actors and the audience, between the performing elements within the opera performing framework, between individual actors on the stage, and between the drum rhythm itself and the performing framework as a complete and viable dynamic system.

第 二 场 （Scene One）

【撤锣】 接 【小锣打上】 四衙役上，两边分站。【小锣冒儿头】 寇准上
【the rhythm pattern of Che Luo】 closely followed by **【the rhythm pattern of Xiao Luo Da Shang】** (Four servants step on the stage and stand up on the two sides. **【the rhythm pattern of Xiao Luo Mao Er Tou】** Kou Zhun steps on the stage.)

【小锣归位】寇准入内坐
【the rhythm pattern of Xiao Luo Gui Wei】 (Kou Zhun is seated on the inside of the stage.)

第 三 场 (Third Scene)

【纽丝】马牌，院子，寇准上
【the rhythm pattern of Niu Si】 *Ma Pai* (Man holding up a *horse metal*[13]), the housekeeper (Yuan Zi), and Kou Zhun step on the stage.

【大锣原场】寇准，家院，马牌下马；驿丞暗上，寇准坐外座。
【the rhythm pattern of Da Luo Yuan Chang】 Kou Zhun, Jia Yuan (Housekeeper) and Ma Pai dismount from their horses and the Minister secretly steps on the stage and Kou Zhun then sits.

The rhythm pattern【纽丝】(**【Niu Si】**) is playing to build up a communicative space

[13] A symbol of horse on Peking opera stage

to invite audiences and actors to engage into the relationships within the performing framework. The rhythm pattern 【小锣打上】 (【**Xiao Luo Da Shang**】) is used to indicate that some character is entering the stage and it may also hint at the characters' identities. The rhythm pattern 【小锣冒儿头】 (【**Xiao Luo Mao Er Tou**】) builds up the scene's atmosphere. The rhythm pattern 【小锣归位】 (【**Xiao Luo Gui Wei**】) removes the barriers of communication between audience and actors by cueing the actor to introduce himself to them and to then update them on the plot of the ongoing drama they are attending as it unfolds. The rhythm pattern【大锣原场】(【**Da Luo Yuan Chang**】) suggests a change in spatiotemporal structure, or it might remind the actors to find their fixed place on the stage.

In this respect, drum rhythm displays a communicative and interactive function. Crismore's classification divides metadiscourse into two: an interactive dimension and an interactional dimension. The interactive dimension includes entities such as hedges, attitude markers, self-mention, boosters and engagement. The interactional dimension uses transitions, frame markers, evidentials and endophorics. The communication of drum rhythm can also be classified into these two dimensions: an interactive dimension and an interactional dimension, but in the interactive dimension, the category of "self-mention" is substituted by "self-introduction." Self-introduction is a complex unit framed by the drum rhythm to organize the time of performing of that time and to push forward the ongoing performance. It is a major part of Peking opera performance. In addition to this substitution, drum rhythm also includes two characteristics that metadiscourse theorists don't mention in their conception of an interactive dimension: namely the directing and narrating functions. Drum rhythm is complex and constantly changing and can be considered as a function and a symbol. Therefore, we can even identify and determine its "constant signification" in the drum rhythm, or in the ever-changing drum rhythm network. In Peking opera, drum rhythm is a processing that constructs performing framework. Its structure is mobile and dynamic, ever in flux, and its signification is therefore not constant. The drum rhythm performing process builds up its structure, constructing its own communicative network, directing other performing elements to enter into relationships there and find identities. On Peking opera stage, drum rhythm elicits functional semantics to signify the time. People cannot, however, grasp its signification in any stationary or rigid way.

On Peking Opera stage, drum rhythm is a dynamic function and tends toward a process of continuing construction. It displays an ability to construct an open space, a forum, a matrix, in which the opera performing elements can then begin to enter into relationships with each other. The medium is not simply a sending-receiving mode but a dynamic multi-dimensional framework for communication. It emphasizes the process of construction. It can produce effects only after entering the opera performing framework and realizing its functionality. Its effectiveness or functionality is no longer limited to just *within* the drum rhythm performing framework.

In the book, I don't want to simply put forward the question: what the "signification" of drum rhythm is, but to elaborate on how drum rhythm *constructs* itself and how it enables the performing elements to enter into the relationships mentioned above. *My aims in the book*: 1: I will propose a method to further analyze drum rhythm in order to explore the time module on Peking opera stage and explain how the drum rhythm organize and order the flow of time in performing processing. 2: I explain some detailed analysis of drum rhythm and classify a variety of performing scenes, not only to show how the drum rhythm processing comes into being and what characterizes it; but to display also what makes drum rhythm *become* communicative and linguistics device, in

other words, what are the functions of drum rhythm that allow for such categorization? Drum rhythm finds its identity and realizes its value in the very process of constructing the drum rhythm itself. This is a symbiotic, network-like construction, not merely limited to a two-dimensional or liner plane, as Saussure imagined, but existing in a three-dimension space and spatiotemporal image as well

In Chapter 1, "Time in rhythm on the Peking Opera Stage" I explain in detail how the drum rhythm on opera stage order and organize the time module in the performing processing, based on some specific performing patterns of one of the most famous performing piece *"Xu Ce Pao Cheng*"in order to review the special time module in drum rhythm processing on Peking Opera stage.

In Chapter 2, "Drum rhythm and its linguistic structure" I am endeavoring to describe the linguistic structure of opera drum rhythm and further explore the linguistic structure of drum rhythm to find how drum rhythm supports the view of Halliday regarding the concepts of ideational metafunction, interpersonal metafunction, and textual metafunction. And further elaborate how the drum rhythm unifies the respective linguistic features within the performing framework and transforms the performing process into a convincing and coherent whole in order to prove that the drum rhythm has referential scope and construct communication on the stage.

*In Chapter 3 "*Drum rhythm and its performing genres", analyzing the relation between drum and performing use can better understand how the drum rhythm form the performing elements into a convincible and rational whole and further to interpret the communication and interaction in the opera performing processing. In this chapter I attempt to explore how drum rhythm work within the performing framework by classifying and categorizing the performing genres on the stage.

*In Chapter 4"*Drum rhythm and its rhetoric features", I go on to elaborate the relation between drum rhythm on the stage and rhetoric, understanding why the drum rhythm can work within the performing framework and further interpreting the effect and functions of the drum rhythm base on the statistically analyzing three famous Peking opera pieces: *Su Gu Jiu Gu* (Search and Save the Orphan), *Kong Cheng Ji* (The Ruse of Empty City) and *Qing Guan Ce*(Good Deeds of Upright Official)

In Chapter 5 "Drum rhythm as communicative device on Peking Stage", I further state that the two different types of communicative devices (*interactional and interactive*) in drum rhythm are very common to the various performing genres in Peking opera. Through analyzing the performing data and scenes of Peking Opera performance, I discuss that these fixed rhythm patterns not only help actors achieve their communicative goals, but also help audiences to define the performing identities and to appropriately identify their value within the performing process.

I further elaborate in detail about those four major relationships and summarize their major characteristics and functions within the drum rhythm. First of all, the four relationships interact and intersect with each other and they cannot separate from each other. Second, the formation of a drum rhythm is determined within the performing framework. Third, the four relationships are determined by the dynamic constructive process of drum rhythm in Peking Opera performing process. This process entails a kind of real-time communication involving these four relationships. Fourth, the four major relationships are determined *by* the drum rhythm. They can control *and* be controlled by the drum rhythm on Peking Opera stage. In this way we can see that the function of drum rhythm is to construct a performing network and then establish performing identities, performing manners, and performing themes, as parts of the network. This is how the communication of drum rhythm comes into being.

In Chapter 6 "Drum rhythm and Peking opera performing practice", I renewably

examine some practices of drum rhythm on Peking opera stage to better interpret the function and usage on the Peking opera processing. Actors and audiences individually are acting as members of social groups. And drum rhythm as "communicative device" frame such social-based relationship into the performing processing. I, based on the analysis of a specific performing scene piece "*Kong Cheng Jig*", sought to show how a knowledge and understanding of drum rhythm on Peking opera stage may provide important insights into the relationships within the performing framework on the opera stage.

In Chapter 7 "Drum rhythm and social and cultural effect", I discuss how actors and audiences' awareness embed into the socialized processing focusing on the cultural and social effect of drum rhythm on the Peking opera stage and raise the questions whether drum rhythm can socialize the whole opera performing process. Meanwhile I review the main features of drum rhythm to stress that the drum rhythm, as a systematic structure, in studying on communication of Peking opera is a very important factor and look forward to more future research on it.

Chapter 2 Time module in rhythm on the Peking Opera stage

2.1 A Brief overview of percussion instruments and their playing methods

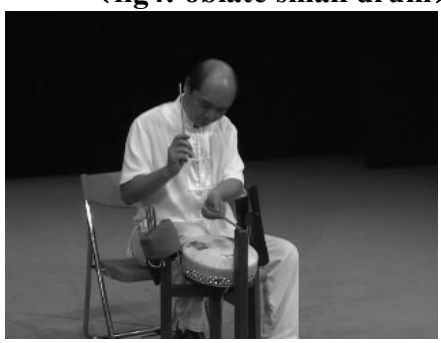
The drum rhythm played by musical instruments in Peking opera—by drums and gongs—refers to "Luo Gu Jing,"[14] a record of the various percussion playing methods. It uses a system of notation where the similar pronunciations of Chinese characters to imitate and describe the sounds of the percussion instruments and form different rhythm patterns. Percussion instruments consist of a small wooden drum, a small gong, a large gong, a pair of cymbals and a pair of clappers（as shown in following figures）.

（fig 1: big gongs）

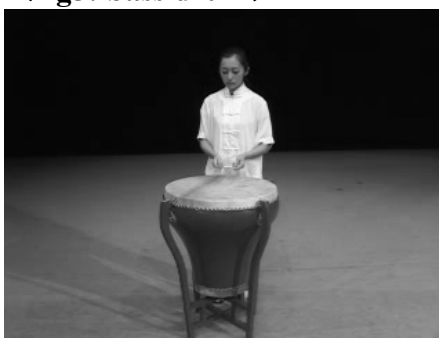
（fig 2: small drum）

（fig3: small gongs）

（fig4: oblate small drum）



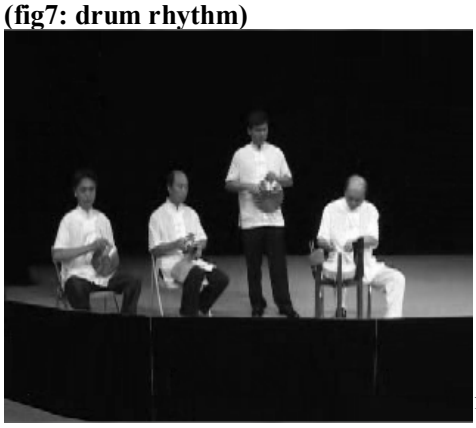
（fig5: bass drum）



(fig6: cymbals)

[14] *Luo Gu Jing* shows a variety of playing methods of percussion instruments.

(fig7: drum rhythm)



[15]

In this part, I will list and describe the different playing methods and articulations of drum rhythm on Peking opera stage and continue to explain how the drum rhythm works and to discuss the major elements that comprise it, which will make the concept unfold in later chapters. As seen above, the percussion instruments consist of a small wooden drum, two pairs of gongs, a pair of clappers and cymbals. The sounds that these instruments produce are analogous to the different articulators in linguistics. The different playing methods correspond to the different articulations

Gongs

Playing Methods		Function
Fang Yin (Discharge Sound)	**Xiang Ji Fang Yin** Play the original and natural timbre of the percussion and actors stop its overtone according to on-the-spot performance on the stage.	Build up the communication space to attract audiences to engage into the performance and shape the performing character and highlight their inner feeling.
	Qing Ji Fang Yin Play more lightly than that of Xiang Ji Fang Yin.	
	Bian Ji Fang Yin Play the edge of percussion instruments	Imitate the onomatopoetic sound of wind, rain and boating.
Yan Ji On playing Xiao Ji, immediately stop its overtone by covering the edge of the gong and holding out against the inside of the gong.		Guide and direct the performing actors' action and movements on the stage
Meng Ji Play the edge of the gong with left hand and touch the middle with right hand		Play in the performing scene of drinking wine and tea or whispering

[15] These above pictures are all from online teaching: *Peking Classroom* by Guo Guang Theater in Tai Wan： 06-10-06 http://www.kk.gov.tw

Cymbals

Playing Methods	Function
Xiang Ji Fang Yin Edge of one cymbal against edge of the other cymbal and against the middle of one cymbal to play heavily in order to get the best timbre from the cymbals.	Together with other percussion, to build up the communicative framewortk on stage and to reflect the coherence of a performance.
Qing Ji Fang Yin Play more lightly than that of Xiang Ji Fang Yi	
Dian Ji Making use of the vibration after striking the cymbal.	
Chuo Ji Alternately play Xiang Ji Fang Yin and Qing Ji	
Rou Ji Similar to Chou Ji, but Chou Ji, cymbals are played in horizontal way while Rou Ji, cymbals are played in a vertical way. Moreover Rou Ji plays more rapid than that of Chou Ji.	
Yan Ji Striking the cymbal and immediately stopping its overtone.	
Meng Ji Using cymbals to beat the legs of the drummer so as to mute their sound on purpose	

Clappers

Playing Methods	Function
Dan Ji (Single Stroke)	Together with drummer to command the percussion and on some performing occasions, clappers are used to construct dream and memory performing scene to build up different space and time on the stage.
Lian Ji (continuous Stroke)	

Drums

Playing Methods	Function
Da (Stroke) To play the open and natural timbre of the drum	Together with the other percussion instruments, to command the music; to construct a communicative framework on stage; To shape the characters; to highlight the inner feelings of the characters; to allow the performing scene to cohere; and to invite the audience into the performance as participants.
Dian muted stroke	
Gun (Stroke roll)	
Chou To play the drum very heavily	
Shuai To play the drum with two drum sticks	
Za To Stroke heavily the leg and make the vibration of the floor	
Nian Alternately to play the drum rapidly with two drum sticks	

2.2 Time module in drum rhythm on Peking Opera stage

Drum rhythm is not limited on the single "beat" or "meter" but percussion "*rhythm keeping*" and '*sound pattern*" (M.H.Thaut 2008:2). On Peking opera stage, drum rhythm is a music phenomenon. Speech and music both take on meaning within the cultural background, the social context, and the intents and expectations of the situation in which the communication takes place. The pragmatic elements of communication-meaning that is shaped and conveyed by social and cultural context and learning, as well as communicative intent of the participants in the communication process-also play important roles in music and speech (Merriam 1964; Kraut 1992).

Many theorists (Dowling and Harwood 1985; Peirce 1935; Langer 1942; Meyer 1956; Berlyne 1971) although all endeavor to propose a system where music can communicate meaning and denote extra-musical events or experience, compared with speech, music is short of explicit semantic or referential meaning in music. They do not intrinsically denote or refer to extra-musical events, objects, concepts, or

cognitions (M.H.Thaut 2008). Meyer (1956) admits that musical communication between listeners and performers is not meaningful. Within such context, rhythm becomes one of the most important structural elements to build the expression of formal meaning in music. In Peking opera, drum rhythm apart from the function of melody, is referential and embodied meaning in opera communication on the stage. Drum rhythm on Peking organize the connotations of time (*kairos* and *chronos*) in Greek into meaningful patterns and structures, to set up "*the special semantics*" of time.

Drum rhythm on the stage not only provide with measurement for discontinuous time elements, but also with a special time modules together with other performing elements. Such modules could serve more effective as references to the flexible time on Peking opera stage. Rhythm can be defined as audible time markings. The drum rhythm on the stage therefore can organize and order time structure. The semantics of time within the framework of rhythm is dynamic and flexible in the performing processing.

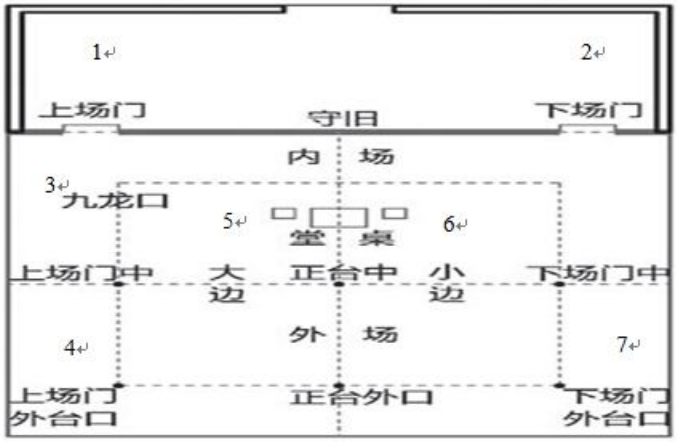
On Peking opera stage, drum rhythm on some opera performing scenes directly refers to the time as clock mode.

> 起**【更鼓】**，寇准提灯出外至两边探望，回台中，放灯，小坐。**【初更】**
> **【rhythm pattern of Geng Gu】** (Kou Zhun, carrying the lantern, goes out and looks around. Then he comes back to the center-front of the stage, puts away the lantern and has a seat.)**【rhythm pattern of Chu Geng】**
>
> ---------- *Qing Guan Ce* (Good deeds of Upright official)

The rhythm pattern**【Geng Gu】**in the example refers to the time on the performing scene of that time**【Chu Geng】**does indicate the time from 19:00 to 21:00.

> **【阴锣】** 陈宫右手取烛台交左手，开房门，出门，找马，从下场门拉马到上门将烛台，马鞭同放在地上，至台中开店门，牵马出门**【阴锣】【纽丝】** 左转身上马，亮住**【纽丝切住】**起**【五更】**陈宫听更毕，抖左袖**【纽丝】**
>
> **【Rhythm pattern of Yin Luo】** (Chen Gong holds a candelabra with his right hand then switches it to his left hand. He opens the door, goes out and finds the horse. He pulls the horse from the right side to the left side of the stage and puts the candle stick down on the ground at the center-front of the stage. He opens the stable and pulls the horse out of the gate.**【rhythm pattern of Yin Luo】【rhythm pattern of Niu Si】**He turns left, mounts the horse and faces the audience. **【rhythm pattern of Niu Si Qie Zhu】**[followed by] rhythm pattern of**【Wu Geng】** On hearing the time rhythm (rhythm pattern of Wu Geng), Chen Gong shakes his left sleeve) **【rhythm pattern of Niu Si】**
>
> -------- *Zhuo Fang Cao* (Catch and Release Cao Cao: Scene 5)

On this performing scene, the rhythm pattern **【Wu Geng】**refers to the time from 3:00 to 5:00 in the morning. But on the most performing cases, drum rhythm usually frame up the other performing elements to construct time modules on the stage and make the time audible and visible within the performing framework. I take one of the famous repertoires as an example to analyze the time module on the stage and to explain how the rhythm organize and order the spatiotemporal structure on the stage. Before analyzing the *performing pattern* (drum rhythm framed up with other performing elements), it is important to grasp the names of place on the Peking opera stage.



（**Fig 8：The setting location of Peking Opera stage**）
1,4:*Shang Chang Men* (the location of actors stepping on the stage);
2,7:*Xia Chang Men* (the location of actors stepping off the stage);
3:*Jiu Long Kou*; 5:*Da Bian*; 6: *Xiao Bian*

I. The beginning: the main role steps onstage

Scene 1:

a) Rhythm Pattern:

【小锣冒儿头】接【小锣原场转归位】
Rhythm pattern of【Xiao Luo Maoer Tou】follows up with **【Xiao Luo Yuan Chang and Gui Wei】**

台 台 | 台 台答答 |台答 台 |台・答 台|台・答 台 |**(specific rhythm pattern)**
（徐策从上场门上）
（the role of Xu Ce steps onstage）

…… …… …… …… …… …… ……

台・答台 |台答 台答 |台 台||：…… …… ||台・答 台 |台・答 台
（向中台口走）
(moves towards "*Zhong Tai Kou*" (the middle of the stage))

|…… …… ：||台 答答 |台答 台・答 |台 —
（至中台口）
(to "*Zhong Tai Kou*" (the middle of the stage))

徐策 （念）娇儿去搬兵，未见转回程。
Xu Ce （chanting）My dear son, Jiaoer, is calling in reinforcement in the place of Han Shan, but still did not return to me now.

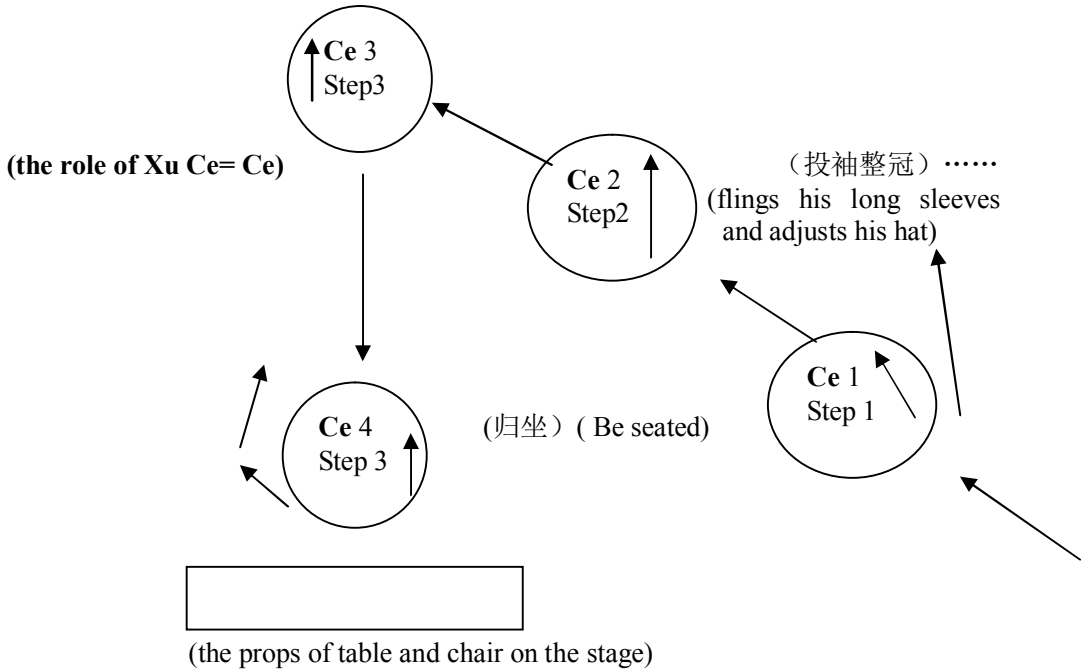
【小锣五击头】
The rhythm pattern of**【Xiao Luo Wu Ji Tou】**
台 台 | 台 令 | 台 — ‖ （**specific rhythm pattern**）

（徐策转身入座，院子从上场门上，至台口念）

（Xu Ce turns around and is seated on the stage. The role of housekeeper then steps onstage and to "*Tai Kou*" (the edge of the stage) to speak

b) Performing Pattern

（念）娇儿……
(Chanting) Jiaoer……



With the drum rhythm playing, the audiences are invited into the performing spatiotemporal structure of that time on the stage. The role of Xu Ce steps on the stage. And his performing routine framed by drum rhythm implies that Xu Ce makes a long journey to arrive there. When he is seated onstage, he continues to sing faced with the presented audiences. The spatiotemporal structure then is the same with the one of audiences presented. When the drum rhythm is being played again, the spatiotemporal structure has entered into the performing structure of that time. It seems that the time [and /or space] on the Peking Opera stage is changeable, flexible, dynamic and open within drum rhythm controlling and organizing.

II. The development of the performance:

Scene 2

a) Rhythm pattern

徐策 哦！带路，城楼一观
Xu Ce: Oh, show me the way to tower gate

（答答答答　答答・仓）(the specific rhythm pattern)

【闪锤】徐策站起至中台接唱[摇板]）

The rhythm pattern of【Shan Chui】the role of Xu Ce stands up and steps to the middle of the

stage to continue to sing [Yao Ban]

…… …… …… …… …… ……

2 1• 1 1 — 0 0 0 5 —— 5 • 3 1
忽 听 家 院 报 （哇）
All at once there is a message from Housekeeper (Ah!)

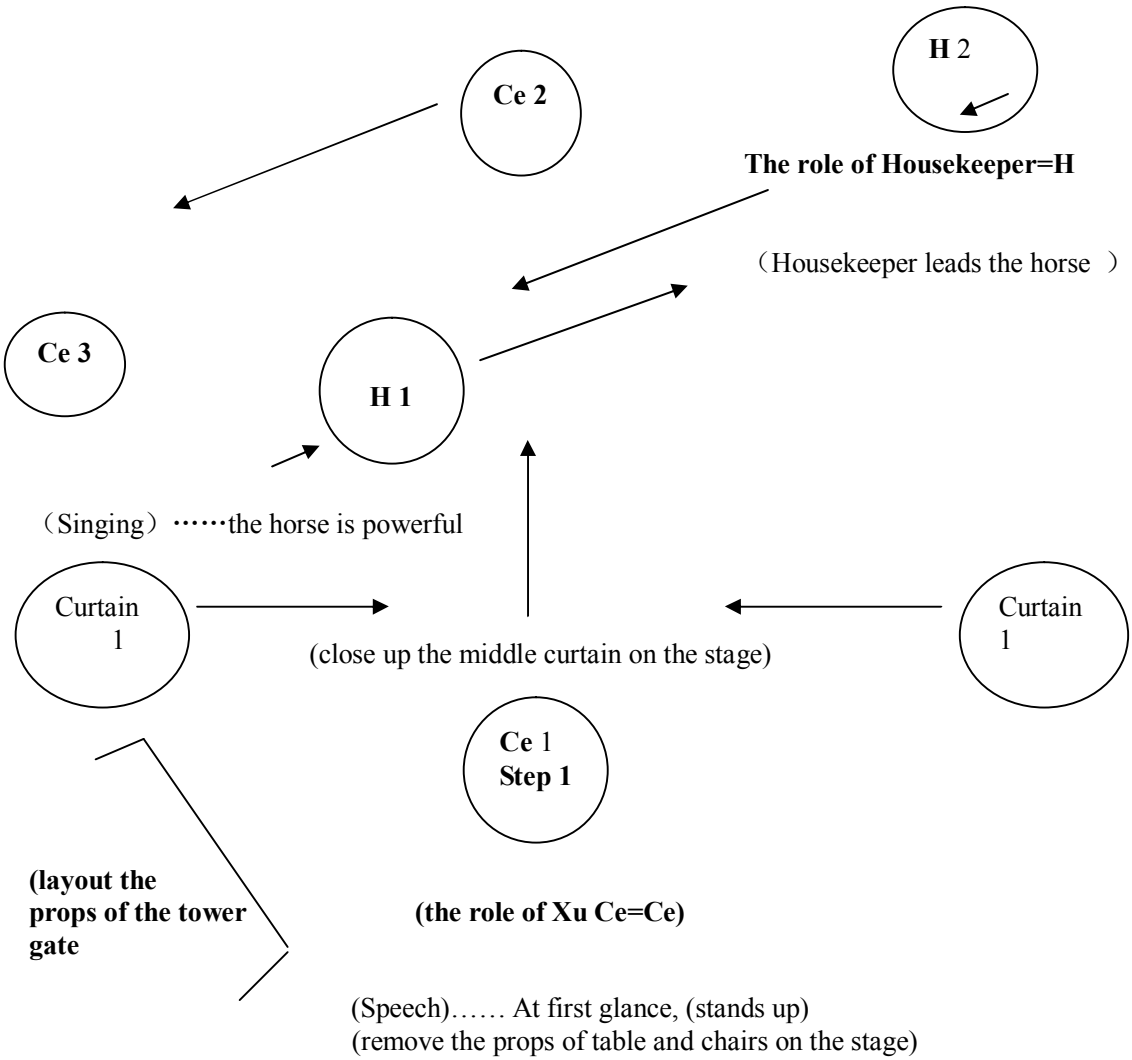
6 1 1 1 I 6 5 6 7 6 1 5 5 5 5 1 1

…… …… …… …… …… ……
0 6 —— 5 — 5 ——— 3 • 2 5— 5— 0 0 0
爷 的 马（院子带马） 能 行
that the horse is powerful

3 0 6 6 • 6 • 5 — 5 — 3 • 6 5— 5 5 5 5 —
（答 答 答 答）

b) Performing pattern:

（唱） 忽听……
(singing) All at once there is……



The performing speech "*show me the way to tower gate*", the table and chairs on the stage are removed away. The spatiotemporal structure then on the stage implies that on the way to the tower gate. And at that time the middle curtain divided the stage into two different spaces. In the front of the curtain, actors are on the way to the tower gate; however, behind the curtain, the backstage crews are busy in laying out the props of tower gate. When the drum rhythm is being played and the middle curtain opens again, the spatiotemporal structure on the stage has once changed into the spot of tower gate.

Scene 3

a) Rhythm pattern:

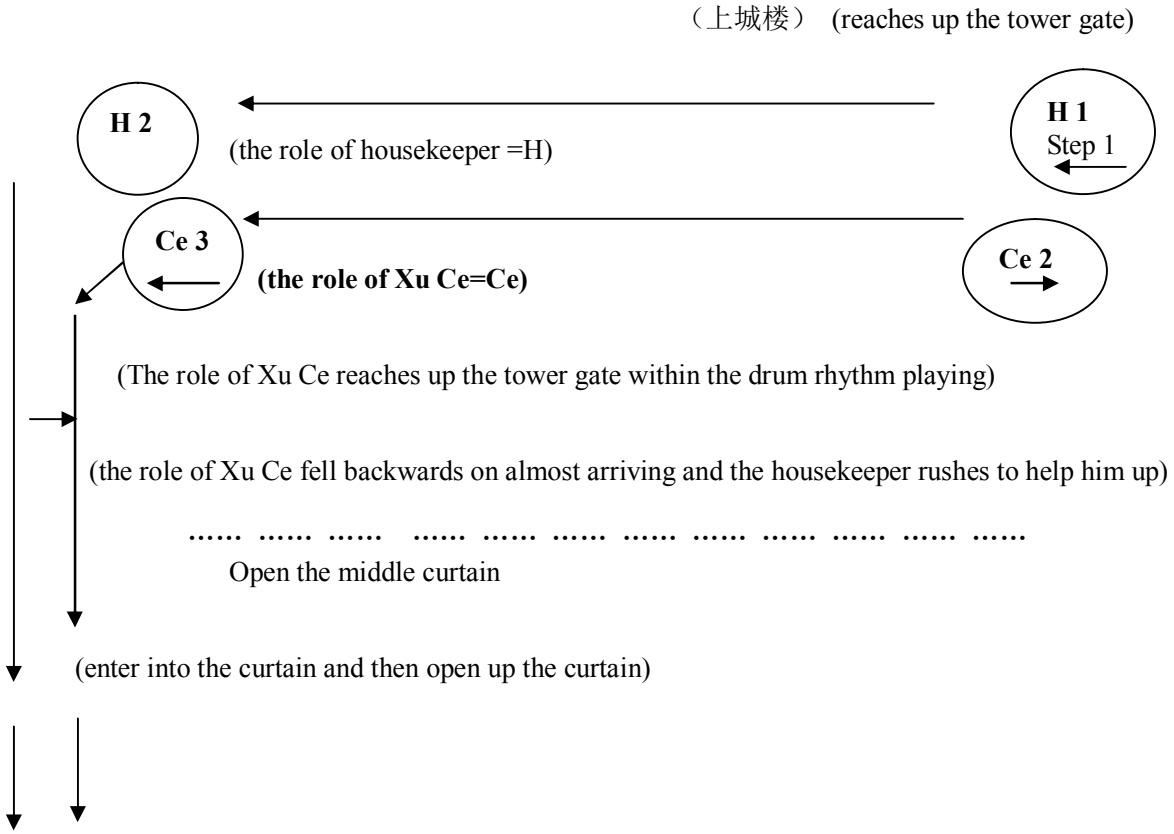
仓 七 台 七||：亢 七 台 七|亢 七 台 | 仓 0| 答答 答答 乙答答 | 仓 0 |
（院子上城） （徐策随着锣鼓节奏上城） （徐策将到时作后倒状，院子扶住）
(Housekeep reaches up the tower gate)(and the role of Xu Ce also goes up the tower gate with the drum rhythm playing) (Xu Ce fells backwards on his almost arriving there and the housekeeper rushes to help him up)

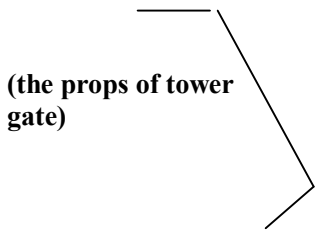
…… …… …… …… …… ……

【长锤】【rhythm pattern of Chang Chui】
答 答 乙 乙 乙 台 | 仓 七 台 七 ||：亢 七 台 七 ：||
（薛蛟从上场门上，至台口唱）
(the role of Xue Jiao steps from the *Shang Chang Kou* onstage and to the *Tai Kou* to sing)

顷 采 | 仓 令 采 令 | 仓 || (specific pattern)

b) Performing pattern





Within the drum rhythm playing, the two roles of Xu Ce and housekeeper are playing performing gestures. These performing patterns both refer to the change in the spatiotemporal structure on the stage and imply the inner anxious emotion of the roles on the stage. When the curtain opens up again, the drum rhythm invites the actors and audiences into the spot of tower gate onstage.

Scene 3

a) Rhythm pattern:

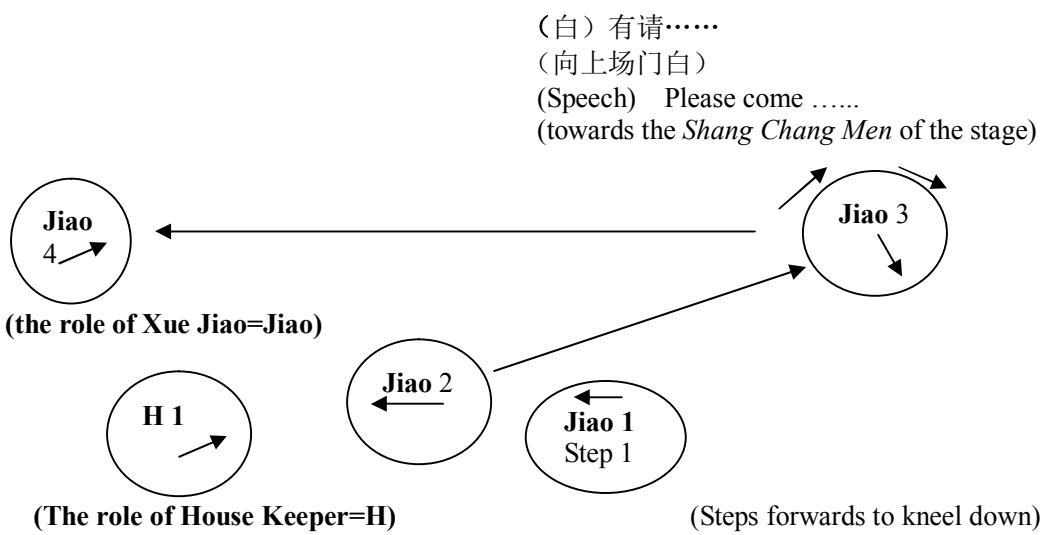
‖：仓七　台七 ：‖ 仓答　乙 | 顷 仓 | 仓　令采　| 乙令 仓‖
（徐策，院子出城，开幕，薛蛟站起来上前一跪，徐策手示扶起薛蛟）
(The roles of Xu Ce, housekeeper both are out the town. When the stage grand curtain is opening, the role of Xue Jiao steps towards to kneel down before Xu Ce. And Xue Ce is playing the gesture of raising up Xue Jiao from his knees.

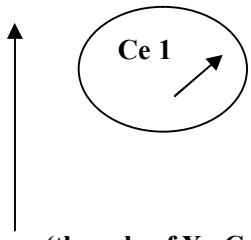
接唱[摇板] (continues to sing [Yao Ban]
（过门）(interlude) (**1　1　1　1**（**6　5　6　7　6　1**）…… …… …… ……
徐策　　韩山发　　来　…… …… …… ……
Xu Ce　There is a letter from the place of Han Shan……

(薛蛟转小边台口向上场门白）
The role of Xue Jiao turns to the *"Xiao Biao"* (as shown in figure 8) of the stage and speaks towards "*Shang Chang Men*" (fig. 8) of the stage

【长锤】接唱［摇板］
Rhythm pattern **【Chang Chui】**continue to sing [Yao Ban]

b) Performing pattern





(Performing gestures of raising up Xue Jiao from his knees)
(sings) Han Shan……

Ce looks at Jiao and continues to sing

(the role of Xu Ce=Ce)

…… …… …… …… …… …… …… …… …… …… …… …… …… ……

(The stage Curtain in the middle of the stage)

(The roles of Xu Ce and Housekeeper move out of the curtain when the props of town gate are being removed and the curtain opens)

With the drum rhythm playing, the middle curtain opens, and the two roles of Xu Ce and housekeeper move out. The spatiotemporal structure of performing scene then changes into the outside of the tower gate. However, when the role of Xu Ce is singing "there is a letter from the place of Han Shan……" to the audiences presented. The spatiotemporal structure on the performing scene at once changes into the same with the audiences' spatiotemporal structure of that time. He is communicating with the audiences by introducing the ongoing plot-development on the stage. And then with the drum rhythm playing, the role of Xue Jiao steps onstage. The drum rhythm here playing indicates that Xue Jiao trudged up the long journey and then come to Xue Ce.

III. The ending of the performance:

Scene 4:

a) Rhythm pattern:

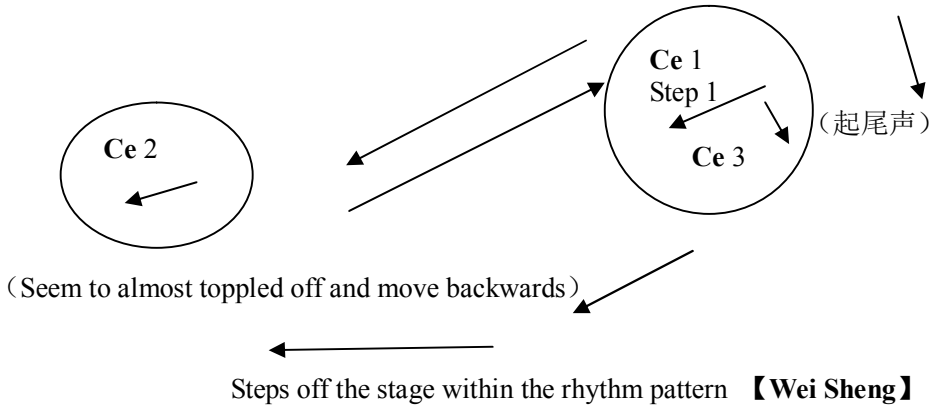
八答台 | 仓 采 ||: 仓 仓 仓 采: || 仓 采 仓 采: ||仓 采 台 | 仓 0
左转身，抓袖，合着（左脚上）（右脚下） （越走越快，至台中，身子一晃）
锣鼓节奏向下场门走
The role of Xue Ce turns left and grasps his long sleeve into his hand. (His movement gets faster and faster, to the middle of the stage, Xu Ce is almost toppled off and moves towards *Xia Chang Men* on the stage with the drum rhythm playing)

0 0 2 | 1 2 3 5 | 2 3 2 1 | 6 5 6 | 1 3 2 3 1
嘟……八答台 | 仓 采 | 仓 台 | 采 令 答 | 仓 令 采| (specific drum rhythm pattern)
（双手拂袖，又单脚倒退，至小边台口站住，合着尾声节奏，左右跨步下场）
(He is doing gestures-like flicking and springing his long sleeve, and then moving backwards on one lap. When to the "*Tai Kou*" (the edge of stage), the role of Xu Ce stands still on the stage. With the rhythm pattern【**Wei Sheng He Tou**】playing, Xu Ce steps off the stage.

6 5 1 | 6 — | 6 0 ||: 0 0: || 0 0 | 0 0 || (the specific rhythm pattern)
采台 仓答台 | 仓 采 | 仓 仓 仓 采||:仓 采 仓 采: ||仓 采 台 | 仓 0 ||

[尾声合头][**Wei Sheng He Tou**]
唢呐 (Suona horn)

b) Performing pattern



The performing pattern directs the main role of Xu Ce to do gestures-like running around the stage, which implies that Xu Ce, neglecting his age, is hurry and happy to run inside the tower in order to arrive in the royal court the sooner the better. The drum rhythm both refers to the happy mood and meanwhile indicates that the performing scene of that time is on the way to the royal court. When the drum rhythm pattern【**Wei Sheng**】playing, the audiences was informed that the role of Xu Ce is stepping offstage.

[16]

Drum rhythm frames up with other performing elements to organize and order the the time on the opera stage. The time within the framework of drum rhythm seems to be flexible, open and dynamic. It seems that the actors on the stage can either freely enter into the performance itself or as onlooker to watch the development of the performance, which all contribute to the drum rhythm processing. It is because of the drum rhythm that makes the time on the performing processing be ordered and meanwhile time also receives the structure in the performing processing.

[16] The Peking opera Repertoire: "*Xu Ce Pao Cheng*"Zhou Xinfang plays the role of Xu Ce in the picture: 1959

[17]

[17] The picture display the whole performing stage include the actors on the stage and backstage crew, taken in National Peking Opera Theater)

Chapter 3 Drum rhythm and its linguistic structure

3.1 The Semantics of drum rhythm

In order to explore this elaborate special semantics of drum rhythm, it is necessary to first pause for a moment to reflect on what we mean by the term "text." What is the text? "When people speak or write, they produce text. The term 'text' refers to any instance of language, in any medium, that makes sense to someone who knows the language" (Halliday and Hasan 1976: Chapter 1). To Halliday and Hasan, texts are "rich, many-faceted phenomena that 'mean' in many different ways [and] can be explored from many different points of view."(Halliday and Matthiessen 1985: 3). But their focus on the text is still "about the system of the language in which it is spoken or written." The drum rhythm in a Peking opera complements the connotations of a text as well as the written and the spoken word. This kind of text, "the performing text," is a dynamic process. Halliday goes on to mention two angles from which to study a text. We can focus on a text as an object in its own right, or we can focus on a text as an instrument for finding out about something else. The analysis of drum rhythm is of the latter kind. Drum rhythm in Peking opera is a kind of linguistic system played by the percussion instruments. Like all language systems it has its own corresponding systems of phonology, morphology and grammar rules.

"One beat" is the smallest unit in drum rhythm. Beats constitute sounds; sounds pattern form drum rhythm on the stage and meanwhile build up the "communicative framework" for the performing elements within the performing process. On Peking opera stage drum rhythm is used as a medium to shape a performing processing so that it will make sense to (or communicate with) audiences and actors of those performances.

Semantics of drum rhythm on two levels: first it can express meanings. Secondly it offers a frame for supporting communication. Drum rhythm depends on other performing forms and conventions of Peking opera such as speaking, gesturing, singing, dancing, and combat. Their combination and interplay can make interaction and communication on stage possible. A truly dynamic process, drum rhythm helps to construct and frame up these interactions using just percussion instruments. The drum rhythm itself in fact does not even need to make any sense to the audience. Even in that case, the *rhythm* that the evolving structure transforms into during a performance will still make sense. The process of communicating with the audience will still make sense. Metadiscourse offers a framework for understanding communication (Hyland 2005). Similarly, drum rhythm on Peking opera stage also offers a framework for understanding communication in opera performance. The medium of Peking opera, apart from imparting some textual content, also provides the accompanying connotations and moods by constructing an audio space where the actors and the audience can "get into" the drama and communicate with each other and form relationships on the stage. This illuminates some aspects of how opera cast itself into the performing framework, signaling the interaction within the performance. The drum rhythm not only makes the Peking opera performance coherent and audience-friendly, but it also interweaves the actors' personality and the audience's sensitivity, comprehension and involvement into a given performance. Actors know their audience, and this sense of familiarity gives them a greater understanding of what they can assume and what they need to explain and support.

3.2 The levels of meaning on drum rhythm

Drum rhythm could also be characterized as "order communication." It looks inward to the framework (both the communicative and the operatic features), describing not only how the opera actors organize and arrange the framework, but also how the opera performance relates to the actors and to the audience. In other words, drum rhythm on Peking Opera stage unfolds the development of an opera on stage while also representing coherent interpersonal features.

In Peking Opera, drum rhythm can be structured according to the awareness of the actors. It still can be adjusted based on particular audience or performing situation. Hyland claims that "all language use consists of making choices from a system of finite options" (Hyland 2005：39) and Michael Halliday argues that language is a "system of meanings"(Halliday1985:8). The decisions we make when interacting with others—whether to use an active or a passive verb, a categorical or a hedged ascertainment, a contrastive or an additive conjunction, and so on—are choices motivated by intentions to express certain meanings in specific situations. The choices include "the evaluation of the more interpersonal features" (Mauranen 1993a:12-3). Drum rhythm of Peking opera stage helps bring about the awareness of interpersonal communication between the audience and actors.

【大锣抽头】倪荣下
【rhythm pattern of Da Luo Chou Tou 】(Ni Rong steps off the stage.)

第 二 场 (Scene Two)

【小回头接冲头，导板头】

------ *Da Yu Sha Jia* (Fisherman's Revenge)

The rhythm pattern **【小回头】**(**【Xiao Hui Tou】**) in the above example guides the audience to internally, mentally review the preceding scene. Moreover, drum rhythm can extend a text's connotations and represent interaction with the audiences.

张千 等着我点……
Zhang Qian Wait for me……

【缓撤锣】张千抱着宝剑追下
【rhythm pattern of Huan Che Luo】 (Zhang Qian holding the sword and chases the others off the stage)

第 四 场

[幕间曲]

2/4 6/// — | 1/// — | 2/// — | 5·765 43 2 | 3/// — | 32 3 43 2 |

1 1 2 1 4 5 6 | 6·5 6512 | 3///·2 | 3256 43 2 | 1/4 3 2 | 3 5 | 6 0 |

0 5 | 6 1 | 2 | 0 2 | 1 2 | 3 | 0 2 | 3 5 | 2 3 | 1 | 2 3 |

2 1 | 7 6 | 5 0 5 | 3 5 | 6 | 5 6 | 1 7 | 6 1 | 2 2 |
七 乙 个 仓 七 仓 令 台 七 台

1 2 | 3 | 5 | 2 3 | 2 1 | 7 6| 5 | 6 | 6 ||【大锣一击】
衣 台 仓 大 仓 仓 令 七 台 仓

---------- *Wang Jiang Ting* (Watch Lake Pavilion)

The drum rhythm pattern between the two performing scenes in the example above builds up a framework (or a stage communicative space) which the audience can refer to, and it reflects on aspects of the previous scene in order to connect it with the ongoing performance. It also provides time and pause for the actors to prepare for what's coming in the next scene. Within the drum rhythm playing, the actors and the audience can deal with their respective functions, but still be bound tightly to the performance without distraction.

[白士中上前向谭记儿拜谢，谭记儿搀扶白士中，二人相视而笑， 挽手下场。**【尾声】**

(Bai Shizhong steps forward and bows to thank Tan Jier. Tan Jier supports him with her hands. They stare at each other and smile and leave the stage.**【rhythm pattern of Wei Sheng】**)

[尾声合头] (Wei Sheng He Tou)

0 2 | 1 3 | 2 3 2 1 | 6 5 6 | 1 3 2 1 | 6 5 1 | 6 — ||
八大台 |仓 七 | 仓 七嘟/// | 仓 令 大 **0** |仓 令 七| 乙大台 | 仓 ||

(Specific rhythm pattern)

---------- *Wang Jiang Ting* (Watch Lake Pavilion)

Although the performance has by this point ended, the drum rhythm is still in effect and so the communicative framework is also still going on. The drum rhythm can keep the audience tuned into the performance that just finished and can thus allow the mood to linger and echo in their hearts and minds. This *self-reflexivity* of drum rhythm also reveals the awareness that an audience has of the performers. These opera actors can succeed in making the audiences aware of the opera performing process only when they have a clear audience-oriented stance. The drum rhythm can be tailored to the needs of the audience and of the particular performing situation. It may be lengthened or shortened, for instance. One can even increase and reduce the number of characters on the stage, as the example that follows shows, without losing the performing flow of drum rhythm. In this sense it can be seen as "*self- resiliency*"of drum rhythm.

【乱锤】 杨延辉向太君施礼转身迈左步与出门之际众上前拉住： 八姐，九妹拉住 杨延辉左，右膀；杨延昭单腿下跪于杨延辉左前侧， 用手托住杨延辉左腿；四夫人于杨延辉右前侧拉住其大带；佘太君持拐杖立于小边一侧。
【Rhythm Pattern of Luan Chui】 (Yang Yang-hui salutes his mother, Tai Jun, and turns to go out. When he is lifting his left foot to step out, the folk on stage step forward to grab him and stop him from going out: the eighth sister and the ninth sister respectively pull Yang Yang-hui's left and right arms; Yang Yan-zhao kneels down on the left front side before Yang Yang-hui. Mrs. Yang pulls on a big band of Yang Yanghui's clothing; Tai Jun, supported on a crutch, stands at the side of the stage.)

--------*"Si Lang Tan Mu: the Ninth Scene"* (Yang Yanghui Visits His Mother)

The rhythm pattern 【乱锤】 (Luan Chui) describes a panicked chaos and so it highlights the urgent mood of the characters on stage. But the live performance needn't be played based strictly on the script. Once the rhythm pattern has introduced the panicked situation, this is the "red line" of the performance, and within this red line, the roles can change according to the performing situation, even reducing or increasing the number of the performers. Drum rhythm can explain the performance, but this is not enough. It can also reveal the opera actors' awareness of the audience and their need for elaboration, clarification, guidance and interaction, because the drum rhythm has communicative function. It depends on constant feedback analysis and real-time correction.

Drum rhythm has also the function of narrating the performing scenes on stage and unfolding the ongoing thematic development.

1. 白素贞 青妹！(Qing Mei)
【乱锤】(the rhythm pattern of 【**Luan Chui**】)

（0 八 |仓 仓 |仓 仓| 仓 采 仓）
（小青扶起白素贞， 二人对视，悲痛相对而泣）

(Xiao Qing holds up Bai Suzhen with hands, staring at each other and weeping out of sorrow)

--------- *Bai She Zhuan*(White Snake Story)

2. 令公跪拜毕， 坐地。【乱垂】 起立， 至碑前，指碑，以头撞碑。【撕边一锣】撞晕，单腿后退坐地，又起立。【乱锤】以手捂头，至碑前，将髯口衔口内，双手扶碑，以头连撞三下。【三锣】 撞晕，站立不稳，向左摇晃，【软四击头】 向右摇晃，【软四击头】【崩登仓】【撕边】僵身，倒地死。【冲头】四番引韩延寿上。

(After the old martial General Yang kneels down, he sits on the ground 【**rhythm pattern of Luan Chui**】 he then stands up and walks towards the huge monument, pointing to it and striking it heavily hard 【**rhythm pattern of Si Bian Yi Luo**】, he is seated with one leg and another leg is tilting to the sky and he finally stands up again. 【**rhythm pattern of Luan Chui**】 He covers his head with one hand, and comes up toward the monument, putting his long beard into his mouth, and holding tightly the monument with both hands, he strikes it hard on the head three times 【**rhythm pattern of San Luo**】 too weak to stand up and he wobbles to the left【**rhythm pattern of Ruan Si Ji Tou**】then wobbles to the right 【**rhythm pattern of Ruan Si Ji Tou**】【**rhythm pattern of Beng Deng Cang**】【**rhythm pattern of Si Bian**】 and finally he falls down and dies.)

---------- *Zhuang Bei* (Strike the Monument to death)

3. 【原场】接【一锤锣】接【归位】【**the rhythm pattern of Yuan Chang**】closely followed by 【**the rhythm pattern of Yi Chui Luo**】and then 【**the rhythm pattern of Gui Wei**[18]】

渐快 慢一倍 渐快

嘟 八答台 | 仓 才 ||: 仓 才 : ||: 仓 才 台 才: ||: 仓 才: ||

仓 才 | 仓 0 嘟| 答 答 答 台 ||: 仓 才 才 才 | 台 才 才 才 :||

[18] The rhythm pattern implies that the roles return to the original fixed places on the stage.

仓 嘟 才 台 |仓 —| 仓 ||

[郭荣，岑彭，马武，杜茂上]

(With the drum rhythm playing, the four characters walk onto the stage.)

----------*Yao Qi*

The above examples all represent the drum rhythm's role of narrating. Example 1 uses the drum rhythm pattern【乱锤】(【**rhythm pattern of Luan Chui**】) to describe the inner mood of the characters on the stage. Bai Suzhen is pregnant and suffering from her husband's betrayal and from losing the touch with her sister, Xiao Qing. In despair, she suddenly thinks that she seems to see her sister，Xiao Qing. Drum rhythm pattern【乱锤】(【**rhythm pattern of Luan Chui**】) conveys a mood of pain and helplessness. In example 2 the drum rhythm has dual functions: it unfolds the development of the performance. It is like an order sequence ("first, second …") that coheres to the movements of the roles and meanwhile the sound of the percussion also can show the role's determination that he would rather die than yield to the enemy. The rhythm pattern【乱锤】displays performing scene, generally refer to the war, battle or fighting. The Example 3 features a series of rhythm patterns 【原场】(【**rhythm pattern of Yuan Chang**】),【一锤锣】(【**rhythm pattern of Yi Chui Luo**】), and【归位】(【**rhythm pattern of Gui Wei**】), being played before the curtain rises. It suggests to both the audience and the actors that they can now relax, and the rhythm pattern【原场】(【**rhythm pattern of Yuan Chang**】) being played for a while indicates that the next scene will begin shortly after【一锤锣】(【**rhythm pattern of Yi Chui Luo**】).This is pause for opera actors to find their specified places on the stage while the rhythm pattern【归位】(【**rhythm pattern of Gui Wei**】)is playing. From these few examples, it is clear that the scope of the narrative function of drum rhythm can be quite diverse. First, it can offer a glimpse into the inner essence of the characters, to support and shape them, but it also can be detached from the roles' inner world, as a kind of director or as a narrator, to guide the ongoing development of the performance. In other words, the rhythm patterns build up a framework and interweaves the actors' skills into a communicative mode through it to make the audience understand its function and to express some potential meaning. Crimore's understanding of metadiscourse (1993:40) is of linguistic material in texts, written or spoken, which does not add anything to the propositional content, but which is intended to help the listeners or readers organize, interpret and evaluate the information given. Drum rhythm is often that of directing and guiding instead of informing, of helping audiences to understand the performance. Therefore, whether the drum rhythm has propositional component remains vague. However, Halliday (1994:70) claims that propositional material is something that can be argued about, affirmed, denied, doubted, insisted upon, qualified, tempered, regretted, and so on. That also would be the essence of the commentary system in opera performance.

1. **诸葛亮：**要定军山，非二将军不可。**【撕边一锣】**
Zhu Ge Liang: In order to capture the Mount Ding Jun, nobody is the right person but the two martial generals**【rhythm pattern of Si Bian Yi Luo】**

---------- *Ding Jun Shan: scene 3*

2. 屠岸贾：**【五击锣】** 胆大老狗， 隐藏孤儿不报， 你是该当 （**顷 – 仓 0**） 何**【撕边一锣】**

Tu An Gu: How dare you! You secretly hid the orphan and didn't tell me **(the rhythm pattern**: **Qing-Cang 0**) Your punishment is necessary.**【rhythm pattern of Si Bian Yi Luo】**

---------- *Sou Gu Jiu Gu: Scene 3*

What the drum rhythm then adds is the illocutionary force to those performing speeches. That means that it will frame these speeches in such a way that it can express the propositional function in a desired manner, as in the example above. As Hyland put, propositional and metadiscourse elements can not work independently of each other (Hyland: 2000). Similarly, in rhythm on Peking Opera stage, the two types of elements occur together in a framework constructed by the performing process. Drum rhythm contributes to the ways that the art form guides and directs its audience understands, signaling the opera communicative aims in presenting propositional matter by establishing the actors' stance and attitude toward the content. In sum, this function can be seen as a vital part of the drum rhythm framework. Vande Kopple (1985 and 2002) expresses this kind of view, as do Williams (1981) and Dillon (1981): on one level we expand ideational material; on the level of metadiscourse, however, we do not only expand ideational material but also help our readers connect, organize, interpret evaluate, and develop attitudes towards that material (Vande Kopple 2002:93). In this respect, a question remains—can drum rhythm constitute different levels of meaning? As the above examples show (especially example 2), drum rhythm does indeed constitute several levels of meaning. It not only can expand the ideational material but also guide the audience to understand it in its proper context. In short, the framing of the content in this way *does* have an ideational function.

1. **a)** **【撤锣】** 接 **【小锣帽儿头】**，王佐上，**【小锣打上】** 至九龙口，斗袖， 理须， 至台口正中，左手斗袖。接**【小锣归位】**

【rhythm pattern of Che Luo】 closely followed by**【rhythm pattern of Xiao Luo Mao Er Tou】** (Wang Zou steps on the stage, **【rhythm pattern of Xiao Luo Da Shang】**goes to the side of the stage (*Jiu Long Kou*), shaking his long sleeves, smoothing his long beard with both hands and to the center-front, shaking his left sleeve **【rhythm pattern of Xiao Luo Gui Wei】**[19])

b) **【长尖】** 两旗牌提灯笼上， 站斜八字。**【长尖】**切住转**【冲头】**王佐上，至九龙口， 双抖袖。 切住接**【大锣帽儿头】**

【长尖】（**【rhythm pattern of Chang Jian】**）The two *Long Tao* (bit-part roles) players hold up lanterns to step on the stage and stand on two sides. **【长尖】**(**【rhythm pattern of Chang Jian】**) They stop and turn around. **【冲头】**（**【rhythm pattern of Chong Tou】**）Wang Zuo steps on the stage, goes to the edge-front of the stage and shakes his both sleeves. Closely followed with **【大锣冒儿头】**（**【rhythm pattern of Da Luo Mao Er Tou】**）

-------*Duan Bi Shuo Shu (Story-Teller with Broken Arm)*

2. **a)** **【快长锤】** 焦赞肩扛降龙木向上场们跳走数步作得意状，**【快长锤】**大锣捂音约四五下, 将木送交台后，仍回原处站立。

[19] This type of rhythm implies that the roles will return to the original places on the stage.

【快长锤】（【**rhythm pattern of Kuai Chang Chui**】）(Jiao Zang holds up a log on his shoulder, jumps and walks several steps slightly and complacently【快长锤】（【**rhythm pattern of Kuai Chang Chui**】）the Da Luo (*big gong*) is played in a low and blurry, muted voice for about four and five times and hands the log to the crew backstage while he returns to his original place on the stage.)

------ *Yuan Men Zhan Zi* (Behead His Son in Yuan Gate)

b) 王佐：狼主请看！【撕边】【大锣一击】拿出断臂，高高举起

Wang Zuo: Your Majesty, please have a look!【**rhythm pattern of Si Bian**】【**rhythm pattern of Da Luo Yi Ji**】(Takes out his broken arm and hold it up to view.)

--------*Duan Bi Shuo Shu* (Story-Teller with Broken Arm)

3. **a)** 岳飞: 待我看来。【撕边】 哦乎呀！【大锣一击】原来是王贤弟诈降番营去了。来，王贵进账。【冲头】 王贵上。

Yue Fei: Let me have a look.【**rhythm pattern of Si Bian**】Ah, my god! 【**rhythm pattern of Da Luo Yi Ji**】Wang Zuo, my brother, pretend to surrender to the enemy. Wang Gui comes on in!【**rhythm pattern of Chong Tou**】(Wang Gui steps on the stage.)

-------*Duan Bi Shuo Shu* (A Story Teller with Broken Arm)

b) （白） 贤弟在家么？（边问边作进门状， 挖向右边）

(Speech) Brother, are you in? (Asked while making the gesture of entering into the gate and stepping to the right edge of the stage

贤弟在…… I am in.

[程婴虽见公孙杵臼进门，但由于与妻争吵余怒未消，对公孙杵臼忘了礼让，挥手示意公孙杵臼在右边主人位上坐下]。

(Cheng Ying, though, sees Gong Sun Chu Jiu coming in. He is still very angry with his wife and forgets courtliness. He lets Gong Sun sit in the host seat.)

（冷场） 答 答 | 答 答·答 答 答 | 答 答 0 | 台 0 ‖

(Awkward silence) (Specific rhythm pattern is being played with the sound of "*da*" and "*tai*")

[程婴若有所察觉， 抬头见公孙杵臼坐于主位， 而自己反倒坐于客位， 大窘， 慌忙起立揖让， 二人互调座位。【小锣二击】
(Cheng Yin finally realizes it and looks up to find that Gong Sun is seated in the host seat. He feels very embarrassed and hurries to stand up to change seats【**rhythm pattern of Xiao Luo Er Ji**】

-----*Su Gu Jiu Gu* (Search and Save the Orphan)

The above examples indeed constitute different levels of meanings indicated by the drum rhythm. In example 1 it plays the role of director, directing the characters' places

and performing movements on the stage to augment the audience's understanding of the ongoing performance. The drum rhythm helps our audience to connect, organize, and interpret; In example 2a, the character of Jiao Zang walks for a while on the stage and the space and time spans have changed with the rhythm pattern of 【小锣捂音】 playing during his walk. Meanwhile the rhythm pattern of 【快长锤】highlights the character's inner activity and mood; Example 3 includes both levels of meaning: first the rhythm patterns of 【撕边】 and 【大锣一击】 both construe the inner activity of the roles, and then the rhythm pattern【冲头】guides the movements of Wang Gui and cues him to step on the stage. In example 3b, the drum rhythm reflects the embarrassed and awkward scene in which the two characters are seated in the wrong places. After the roles finally exchange seats in right way, the rhythm then uses the fixed the pattern of 【小锣二击】 (**【rhythm pattern of Xiao Luo Er Ji】**) to highlight the awkward silence that the characters are ended up in , so that the opera performance can then continue on. Meanwhile, the audience can be drawn into the performance once again following this awkward silence. Here the rhythm pattern implies a scene of "embarrassment' or "wrong situation." Drum rhythm therefore should not be ignored in expressing "performing content."

3.3 Metafunctional analysis of drum rhythm

"What are the basic metafunctions of language, in relation to our ecological and social environment? We suggested two: making sense of our experience, and acting out our social relationships." Halliday proposed this in his great book *An Introduction to Functional Grammar* (qtd in 2014:29). There, he defined three metafunctions:

1) *Ideational metafunction*: "Language does construe human experience. It names things, thus construing them into categories; and then, typically, goes further and construes the categories into taxonomies, often using more names for doing so." (Halliday 1994; Halliday and Matthiessen, 1999)

2) *Interpersonal metafunction*: "Whenever we use language there is always something else going on. While construing, language is always also enacting: enacting our personal and social relationships with the people around us. The clause of the grammar is not only a figure, representing some process—some doing or happening, saying or sensing, being or having —with its various participants and circumstances; it is also a proposition, or a proposal, whereby we inform or question, give an order or make an offer, and express our appraisal or an attitude towards whoever we are addressing and what we are talking about. This kind of meaning is more active: if the ideational function of the grammar is 'language as reflection', this is 'language as action'. Interpersonal metafunction suggests that it is interactive and personal." (Halliday 1994; Halliday and Matthiessen 1999)

3) *Textual metafunction*: In a sense this can be regarded as an enabling or facilitating function, since both of the others—construing experience and enacting interpersonal relations—depend on being able to build up sequences of discourse, organizing the discursive flow and creating cohesion and continuity as it moves along. This too appears as a clearly delineated motif within the grammar." (Halliday 1994; Halliday and Matthiessen 1999).

In Halliday's understanding, metafunction can be simply called function. Hyland (Hyland.K. 2005) moreover inducted three metafunctions into Systemic Functional

Linguistics (SFL): *The ideational function* involves the sense of language representing experience and ideas. This roughly corresponds to the notion of "propositional content" and concerns perceptions of the world and our own consciousness. *The interpersonal function* in turn involves the use of language to encode interaction, allowing us to engage with others, to taken on roles, and to express and understand evaluations and feelings. Finally, *the textual function* involves the use of language to organize the text itself, coherently relating what is said to the world and to the readers.

Halliday's terminology does lend a certain theoretical respectability to our view of drum rhythm, although he never refers to the concept, of course. Drum rhythm is a conjunctive relation, which unifies and coheres the performing text. Based on Halliday's classification of the metafunctions, we may also put forward the same questions: "What is the basic metafunction of drum rhythm?" It refers to how the drum rhythm, working within a performance framework, achieves certain communicative purposes directed at opera fans in attendance. Indeed, functional analyses would recognize a comprehensive and pragmatically grounded description of drum rhythm. So when we use drum rhythm in the opera performance, we generally don't ask, "What is the function of this section?" but something more like, "What is this item doing here at this point?" (Hyland 2005).

1. a) 【小锣一击】上面还有几行小字，待我仔细看来。（用靠肚拂尘土）【小锣一击】庙是苏武庙，碑是李陵碑，【小锣二击】令公来到此，（拖髯） 卸甲——

【**rhythm pattern of Xiao Luo Yi Ji**】 There are a few lines of small Chinese characters on the monument and let me have a look at them carefully. (Sweeping the dirt off of the monument so he can better read it) 【**rhythm pattern of Xiao Luo Yi Ji**】 The temple is Su Wu temple and the monument is Li Ling monument.) 【**rhythm pattern of Xiao Luo Liang Ji**】 I come here. (He takes off his armor and holds up his long beard)

---------*Peng Bei*（Strike the Monument to Death）

b) 诸葛亮：【小锣一击，扎，扎，扎】!【一锣，扎，扎，扎】天！【五击头】国家兴败， 就在这空城。【一锣】一计了！

Zhuge Liang:【**rhythm pattern of Xiao Luo Yi Ji, Zha, Zha, Zha**】closely followed b 【**rhythm pattern of Yi Luo, Zha, Zha, Zha**】Oh, my God!【**rhythm pattern of Wu Ji Tou**】Whether our kingdom is destroyed or not contributes to the ruse of an empty city【**rhythm pattern of Yi Luo**】.

---------- *Kong Cheng Ji* (The Ruse of Empty City)

2. a) 程婴（在【撕边】 滚奏声中程婴看着手里的鞭子恨恨的叹了一声）

唉！（同时， 右手将鞭子垂下， 左手抖袖， 场面改打）

<u>嘟 儿 仓</u> <u>答 6</u>……

(With 【**rhythm pattern of Si Bian**】 snare roll playing, Cheng Yin looks at the whip in his hand with a long sigh) Alas! (He simultaneously lowers the whip in his right hand and shakes his left sleeve. The scene is changed by another rhythm pattern playing)

The rhythm pattern of 【<u>**Du Er Cang**</u> <u>**Da 6**</u>】

---------- *Sou Gu Jiu Gu (*Search and Save the Orphan)

b) 屠岸贾： (念头) 斩草不除根， 萌芽有复生。**【收头撕边】**

老夫 **【一锣】** 屠岸贾。 **【住头】** 前番进宫搜孤， 未曾搜出， 因此标出赏格， 十日之内， 有人献出孤儿， 赏赐千金； 若无人献出孤儿，老夫就要将晋国中的婴孩与孤儿同庚者斩尽杀绝，**【住头】** 看看时日已满，校尉的！

Tuan Gu: (Chanting) It must be exterminated, otherwise retaliation will turn up in the future**【rhythm pattern of Sou Tou Si Bian】**

My name is**【rhythm pattern of Yi Luo】**Tuan gu.**【rhythm pattern of Zhu Tou】**In order to search for the orphan, I entered the palace before, but searched in vain. Whoever, therefore, hands in the baby within ten days can get a rich reward; however, if not, I will kill all babies of the same age in Jing State**【rhythm pattern of Zhu Tou】**Today is the deadline.

---------- *Sou Gu Jiu Gu* (Search and Save the Orphan）

[20]

The examples both use the rhythm pattern**【小锣一击】**(**【rhythm pattern of Xiao Luo Yi Ji】**. Example 1a uses the rhythm pattern twice. This first time it frames the communication, calling the attention of the audience to the ongoing performing scene on stage and the second shows the inner surprise of the character when he suddenly encounters the monument. There is a coherency to the movements of the characters. Example 1b shows the inner activity and mood of the character of Zhu Ge Liang. He bets everything on the ruse of Empty City. Example 2 also uses the rhythm pattern**【撕边】** (**【rhythm pattern of Si Bian】**). In example 2a, it refers to the inner turmoil of the role of Chen Ying. He has no choice but to beat his best friend, Gong Sun, in order

[20] Peking Opera: *Su Gu Jiu Gu*, The picture is from the official website of Tian Jing Opera Theater:07-12-13

to gain the trust of Tuan Gu, the cruel and treacherous official, and thus save the orphan. In example 2b it indicates that the chanting part has ended, continuing on to the speech. Its nexus is coherent with the opera performance. These examples clearly show the drum rhythm is multifunctional and cannot be regarded as a strictly operatic phenomenon, or even a strictly linguistic phenomenon, but must be seen as rhetorical and pragmatic, in line with specific performing situations. We cannot simply identify the particular linguistic features as drum rhythm. Only in the process of using the drum rhythm to produce these features at particular points can we identify their linguistic function. In sum, the textual, interpersonal and ideational metafunctions are not discrete and separable. Drum rhythm is a process where actors create the performing content, evoke the interpersonal engagements, and then relate these to the opera performance. It is essentially a process of creation, but we acknowledge that it often includes a process of interaction as well. Recognizing this interactivity is very important for understanding drum rhythm on the Peking opera stage.

3.4 The linguistics characteristics of drum rhythm

In the previous part, I argued that drum rhythm has shared with many of the characteristics of metadiscourse, for example, that of organizing a performance and of conveying the actors' and the audience's beliefs and attitudes. These two aspects of an opera performance refer to two main types of entity: things in the world and things on the stage. Drum rhythm frames up the performance to refer to performing concepts on the stage, while it also draws the awareness of the audience into the performing framework, which also refers to things in the real world. Almost all the self-introductions of opera characters, for example, concern social and stage issues, not just the character's own situation.

【小锣打上】 柳迎春出场后至九龙口，左手小抖袖，缓步到中台口立定，右手小抖袖。

【rhythm pattern of Xiao Luo Da Shang】
(The role of Liu Minchin steps on to the stage and moves to the side. She shakes her left sleeve slightly, and moves slowly to the middle-front and shakes her right sleeve there.)

柳迎春 （念引） 儿夫一去了无音信　望断肝肠

Liu Minchin: (Chanting) there is no news about my husband, which makes me suspect he might be dead …

7 6 5 6 7 6 6 5 5 5 3 4 3 2 2 1 3 3
珠 泪 淋
I weep every single day and night.

【小锣原场】接**【归位】**，柳迎春左转身走向台里，坐外场椅。**【rhythm pattern of Xiao Luo Yuan Chang】**closely followed by**【rhythm pattern of Gui Wei】**(Liu Yingchun turns left to the center-back of the stage and sits in a chair on stage.)

（念诗）儿夫去投军，撇奴受苦情；寒窑生一子，打雁度光阴。

(Chanting) my husband joined the army and left me. I gave birth to a child in a very cold kiln who now is always killing time by shooting swallows.
我，柳迎春，（扎）配夫薛仁贵，去了一十八载，了无音信。是我在这寒窑，生一子，取名丁山，今年一十七岁，每日在汾河打雁， 我母子就在这寒窑， 苦度光阴。（仰望，

【小锣一击】看，今日天气晴和，不免唤他出来，前往汾河打雁便了。（右偏身向上场门唤）啊，丁山儿哪里？

My name is Liu Yingchun, (**rhythm pattern of Zha**) and my husband is Xue Rengui. It has been eighteen years since my husband left me for the army and in all this time there has been no news from him. I alone gave birth to a baby in the cold kiln and named him "Ding Shan". He is seventeen years old this year and spends his time shooting swallows. The two of us live in the cold kiln to pass our time (gesture-like looking up to the sky)【**rhythm pattern Xiao Luo Yi Ji**】Today, the weather is very fine and I will call my son out to shoot swallows beside the Fen He River. (Turns right and calls towards the right side of the stage) Ding Shang, Where are you?

-------- *Fen He Wan (Fen He River)*

In the above example, the gestures, singing and dialogue and speech within the framework of drum rhythm all combine to construct the self-introduction of the role of Liu Yingchun. The gestures in the drum rhythm refer to the concerns and matters of stagecraft and the speech complex refers to the social world, representing the interaction between the actor and the audience on the stage, because the character faces the audience to tell them her misfortune and thus bridge the communication between the actors and audience, making the audiences understand the development as explicitly as possible. We also can see such features in the following self-introduction of another opera repertoire, *Shen Tou Ci Tang* (Interrogate the head of Mu Huaigu and Assassinate Tang Qin):

【发点】唢呐奏［水龙吟］曲牌，四龙套，四刀斧手，门子上站门， 曲牌中止【一锤锣】【**rhythm pattern of Fa Dian**】 (Suo Na performs Qu Pai of [Shui Long Ying], four Long Tao (bit-part roles) and four executioner-players and a doorman stand on stage. The music accompaniment ends and is followed by 【**rhythm pattern of Yi Chui Luo**】).

陆炳 （念引子）为官清正【小锣二击】秉忠心（哆哆）

Lu Bin (chanting) I am an incorrupt official 【**rhythm pattern of Xiao Luo Er Ji**】 and I show great loyalty to our state.

2 3 1 2~~~~2 2 6 7~~~~6 7

报 效 朝 廷

Serve our imperial court's heart and soul.

【冲头】唢呐奏 ［水龙吟］ 曲牌， 陆炳左右一望， 右转身进账， 坐定。 四龙套，四刀斧手，归里分站，门子立大边帐侧。曲牌止。

【**rhythm pattern of Chong Tou**】 (Suo Na performs the Qu Pai [Shui Long Ying], Lu Bin looks around and turns right, into the tent, and sits in the chair on the stage. Four bit-players and four executioners stand on the two sides and a doorman stands outside the tent.)

陆炳 （念诗） 幼年科第早成名，身受王爵禄恩；【小锣二击】但凭方寸心田正，上报君亲下为民。【大锣归位】

Lu Bin (chanting) I got imperial fame at my young age and kindness and graciousness from the imperial court【**rhythm pattern Xiao Luo Er Ji**】I will pay back the graciousness of the imperial state due to my conscience and my loyalty to our king

and to the civilians. (【**rhythm pattern Da Luo Gui Wei**】).

老夫，【**撕边一锣**】陆炳。【**大锣住头**】嘉靖驾前为臣，官拜锦衣卫正堂之职。只因刑部大堂染病在床， 圣上命我复审莫怀古的人头。我想此案断来甚为棘手，若是说真的，尤恐严府见怪；若是假的，又有许多牵连在内 此事倒叫老夫为难得紧呐！ （犹豫） 【**撕边一锣**】

My name is 【**rhythm pattern of Si Bian Yi Luo**】Lu Bin【**rhythm pattern of Da Luo Zhu Tou**】I am a commander of the palace guards of the Jia Jin Emperor. Because I was put in charge of punishment, I am ordered by the emperor to interrogate the head of Mu Huaigu again; I think that it is a tough case. If it is true, Yan Fu may take offense and if it is false, there must be some serious involvements. It makes me hesitant to solve it.

-----*Shen Tou Ci Tang* (Interrogate the head of Mu Huaigu and Assassinate Tang Qing)

The act of self-introduction is not for the benefit of the actors on stage, but for the audiences. This kind of self-introduction involves both a social world and a stage world, and drum rhythm effectively frames up the two separate "worlds" and forms them into a unified entity. Therefore in the performing framework, it is important to note that drum rhythm is neither "primary" nor "secondary."[21] Compared to the language-features of stage language, drum rhythm does not mainly express propositional content but instead produces a framework to draw all performing entities (including the audience) into the performance, as passive participants, which in turn makes communication in the framework possible. Drum rhythm does not only reflect the thoughts of both the audiences and the actors, but also satisfies their communicating needs. In other words, drum rhythm was employed to express stage relations and to establish common bonds with others. Drum rhythm acts as a constructor so that the audiences are informed moment by moment in the performing processes. It intervenes and guides along the way, as the two examples above show.

On the Peking opera stage, as we can see, the rhythm pattern itself can indeed sometimes express its own propositional content. But it is most important to note that the content not only reflects the meaning, but also the framework. Saussure argued that when "sound and thought combine, they produce a form, not a substance" (CG 113-122). The "form" in Saussure's terminology is sort of a two-dimensional combination, while the framework in drum rhythm is a three-dimensional structure. Drum rhythm on the Peking Opera stage builds up a communicating space where the communicative objects are not simply 'glued' together, it also engages their needs, understanding, knowledge, experience and relative status into the framework. It is therefore an important and useful concept for analyzing the communicative mode within the opera performance.

The same rhythm pattern can be used in many different scenes to suggest the same (or a similar) particular situation. It's a fairly common phenomenon. This correspondence of drum rhythm with specific situations can be classified into the following categories: "one to one" (one rhythm pattern corresponding to a single performing situation), "one-to-many" (one rhythm pattern corresponding to many

[21] Crimore, (1989) and Farnsworth (1990) argue for a clear separation between "primary" and "secondary" discourse and classified metadiscourse as secondary. They think secondary discourse offers potential frame markers, but not propositional content.

performing situations), “many-to-one” (many rhythm patterns corresponding to one specific situation), and “one to empty (zero)” (a rhythm pattern corresponding to an empty stage).

One to one:

a) 铁镜公主 一夜之间，不拜也罢！

Princess Tie Jing: You don’t need to bow to me to say good bye, because you are just leaving for one night.

杨延辉　公主呀！
Yang Yanhue: Prince

【闪锤】（唱[西皮快板]（过门略）

6 2 1 （2 | 1 ） 3 | ss!**2 1 6 | 1 2 （1 | 2）1 | 2 |**

虽　然　分　别　一　夜 晚，　为　人

Although I leave for just one night, I still bow to you to say good bye out of courtesy as I ride away on my horse.

1 | 2 | 1 2 | 3 | 1 | 2 | 3 | 3 | 2 | 2 | (4 3| 2

比　须　礼　当　先，辞　别　公　主

1 | 6 1 | 2 | 2 | 2 | 2) | 2 —— 1·2 3 5 1 2 |

跨　走（哇）战，马来！ (A horse comes)

马夫：（应声）噢！

Groom: Yes, sir!

【快长锤】 马夫备马， 杨延辉出门持鞭上马，挖归大边。铁镜公主跟出门相送。
【rhythm pattern of Kuai Chang Chui】 (The groom has prepared the horse. Yang Yanghui holds a horse whip and exits the tent to the right side of the stage. Princess Tie Jing follows him to bid him farewell.)

杨延辉 【闪锤】（接唱 [西皮摇板]（过门略）

Yang Yanhui: 【the rhythm pattern of Shan Chui】 (follows to sing **[Si Pi Yao Ban]**)

1 3 2 1 2·5 3 2 2 —— 2 2 1 6 0

泪　汪　汪　哭 出　了　（哇）

I cry out with tears upon leaving Yan Men Guan.

(6 · 1 2 2 2) 1 — 2 1· 7 1 — ||

雁　门　关

【单扦大锣一击】 杨延辉一拱手，转身加鞭亮相。【快长锤】 马引杨延辉由下场门下。铁镜公主至大边朝下场门一望，扬右手 【快长锤】切住，胡琴接奏 [小拉子]

【rhythm pattern of Dan Qian Da Luo Yi Ji】 (Yang Yanhui makes an obeisance by cupping one hand, in the other before his chest then turns around to face the audience**【rhythm pattern**

of Kuai Chang Chui】The grooms lead Yang Yanhui off the stage and Princess Tie Jing looks in their direction and raises her hand 【**rhythm pattern of Kuai Chang Chui**】, then stops, and the Hu Qing (a stringed music instrument) performs [Xiao La Zi].)

铁镜公主 驸马！ 【**仓**】 我夫！ 【**顷 — 仓**】

Princess Tie Jing My husband，【**rhythm of Cang**】my husband 【**Qing – Cang**】

（唱 [哭头]）

（**singing the operatic tune of [Ku Tou]**）

5 6·6 5·6 1 —— 【大锣哭头】 6 3 — 2 — —

啊！ 驸 马 爷

Ah! 【**rhythm pattern of Da Luo Ku Tou**】My husband!

2 2 2 6 7 — 7· 6 5 6 6 — 5 5 ——||

呀！

【**闪锤**】 铁镜公主回身归台中口。

【**rhythm pattern of Shan Chui**】(Princess Tie Jing turns around and steps to the center-front of the stage.)

（接唱 [西皮摇板] （过门略）

(Sings [Xi Pi Yao Ban])

3 3 6 5 5 7 7 5 6 （6 5 | 3 5 | 6） 5 7 6

见 驸 马 跨 雕 鞍

I feel grieved on watching my husband riding away on the horse.

3 0 5 — 6 7 —5 5 — 6 7— 5 6 —7 7 6 6 — | 我 心 酸，

【**闪锤**】铁镜公主拭泪，走向下场门，在回身上两步

【**rhythm pattern of Shan Chui**】 (Princess Tie Jing wipes her tears and steps toward the side of the stage. She turns around and goes forward two steps.)

（接唱[西皮摇板]（过门略）

(Continue to sing [Xi Pi Yao Ban])

3 3 6 5 5 6 6 （ 6 5 | 3 5| 6 ） 3 6 5— 5 5 4

但 愿 他 早 回 还 我 心

I will be at ease only if he comes back earlier.

3 5 6·7 5 6 7· 6 5 6 6 6 5 5 —— ||

才 安

---------- *Si Lang Tan Mu* (Yang Yanhui visits his mother)

[22]

In the performing section in example 1a, the same rhythm pattern 【闪锤】（**【rhythm pattern of Shan Chui】**）was placed before the tune of [西皮摇板] , the lead-in of the character's song. The rhythm pattern itself does not express any specific meaning. Only the process of structuring the performing framework can make them meaningful. In other words, the rhythm pattern itself doesn't convey the content to the audiences and it is only one feature of the musical accompaniment, like in other music forms. But the framework of rhythm patterns on the stage makes drum rhythm a medium on which to convey the potential meaning to the audience and thus structure the communication in both an external and internal stage world.

One to many

b) 【快长锤】切住转【闪锤】焦赞由上场门下。杨延昭归原座。
【the rhythm pattern of Kuai Chang Chui】(Stops and turns to**【rhythm pattern of Shuan Chui】**Jiao Zang steps off the stage and Yang Yanzhao is seated in his specified place on stage.)

--------*Behead Her Son in Yuan Gate*

The rhythm pattern【闪锤】(**【rhythm pattern of Sha Chui】**) in the performing section above does not simply frame up with the singing part, but with the character's movement and gestures guide and direct the performing routine.

Many to one:

c) 杨金华 万岁呀！（至小边）【闪锤】

Yang Jinhui: Your Majesty!
To the left side of stage**【rhythm pattern of Shan Chui】**

（唱 [西皮摇板] （过门同前）

[22] Peking Opera: *Si Lang Tan Mu*; The picture is from the official website of Tian Jing Opera Theater: 28-05-11

(Singing [Xi Pi Yao Ban]

1 5 7 7 5 6 |（ 6 5 |3 5 | 6 | 6 | 6） |7 6 3 5

我 名 金 花 弟 文（呃）

My name is Jing Hua and my brother is Wen Guang

6 |（6 5 | 3 5 | 6 | 5 | 3 2 | 1 2 | 6 5 | 5 5）|

广，**杨文广** （接唱）

3 3 5 5 3 1 6 |（6 5 3 5 | 6 | 6 | 6） |

穆 桂 英 就 是

Yang Wenguang: (follows to sing) Mu Guiyang is my mother. (They two kneel down together)

1 1 2 6 5 3 1· 6 ·1 353 5 5 5 5 （二人同跪）

儿 的 娘

宋王 哦！**【凤点头】**

Emperor Song: I see **【rhythm pattern of Feng Dian Tou】**

（唱[西皮摇板]）（过门同前）

(Singing the operatic tune [Xi Pi Yao Ban]

1 3·5 1·2 1 2 3 （3 3） 3·2 1 2 3|（4·6 |3 2| 1 2 | 3 1|

正 苦 无 人 去 挂 帅，

I was worrying that nobody would assume command

6 5 5 5）3 2 1 2 2 3·2 1 |（3 5 |2 1| 6 2 |1 2| 6 5 | 5 5）|

天 派 小 将 到 此 来。

The God then dispatched Yang Wenguang to help me

0 2 4 3 1 ·2 1 2 2 | （3·0 | 2 1 | 6 1 | 2·0）（散） 2—1 2 2 1

你 刀 劈 王 伦 孤 不

I am not going to punish your crime for killing Wang Lun

3 0 5 2 · 0 3 · 1 2 2 2

怪

------ *Mu Guiying Hua Shuai* (Mu Guiying Assumes Command)

In the performing section above, the same tune of [西皮摇板] can be framed up with different rhythm patterns, either **【闪锤】** or **【凤点头】**. The rhythm pattern's **【闪锤】**internal connotation reflects that the character is in a state of great anxiety and often corresponds to an anxious song or dialogue. By contrast, the pattern **【凤点头】** can also show the character in a mild and moderate mood. In sum, the different rhythm patterns that frame up the same performing situation can reflect either the different inner motivations or moods of the roles, or it can refer to a different performing situation. In other words, audiences can have different pre-conceived expectations that

are in line with the same performing situation but with different rhythm patterns. In the example scene, the audience anticipates further development within the rhythm framework, which builds suspense.

The following extracts, showing several different characters' first appearance on the stage, are all from the same Peking opera repertoire *Wen Shao Guan.* In this particular opera repertoire there are only four performing characters, and their first appearances on the stage are framed up with different rhythm patterns.

[23]

1) **【大锣原场】** 转 **【撤锣】** 接 **【小锣上场】**
东皋公拿扇上至台口正中。
【rhythm pattern of Da Luo Yuan Chang】turns to**【Che Luo】**followed by **【Xiao Luo Shang Chang 】** The role of Dong Gao Gong, holding a fan, steps to the center-front of the stage.

2) 伍员 （内叫）马来！
Wu Yuan: (from backstage) A horse comes!
（场面打**【撞金钟】**

(Play**【the rhythm pattern of Zhuang Jin Zhong】**

[伍员那马鞭上至小边台口]

(Wu Yuan, holding a horsewhip, steps to the left of the stage)

3) 家童在东皋公唱第三句时由下场门暗上。**【小锣原场】**

(The servant secretly steps on the stage with the role of Dong Gao Gong singing the third sentences.)**【rhythm pattern of Xiao Luo Yuan Chang】**

4） 伍员：（向东皋公一拱手向右转身下）

Wu Yuan (makes an obeisance by cupping one hand in the other before his chest to Dong Gao Gong and turns right to leave the stage.)

【小锣打下】 紧接下场。**【小锣抽头】** 皇甫纳上。

【rhythm pattern of Xiao Luo Da Xia】(Wu Yuan steps off the stage)**【rhythm pattern of Xiao Luo Chou Tou】**(Huang Pu Na steps on stage.)

[23] Peking Opera: *Wen Sao Guan*; The picture is from the online address: www.crionline.cn 10-05-10

These examples show the four different individual characters in the opera *Wen Shao Guan* making their respective stage entrances. Although their primary purpose is above all to display the processing of the roles' entrances on the stage, these scenes use different rhythm patterns to frame up the performing process. Example 1 generally occurs at the beginning of the opera performance and rhythm pattern【大锣原场】（**【rhythm pattern of Da Luo Yuan Chang】**）appears before the character steps onto the stage, insinuating that he has walked arduously for a while (maybe over the sea and/or across mountains), and the rhythm pattern 【撤锣】（**【rhythm pattern of Che Luo】**) indicates that the performance will soon begin and everything on stage are ready, and the rhythm pattern 【小锣上场】（**【rhythm pattern of Xiao Luo Da Shang】**) leads the main character of Lao Sheng (old male role) to step on the stage. In example 2, the rhythm pattern【撞金钟】(**【rhythm pattern of Zhuang Jin Zhong】**) in the above example cues the character who is riding or leading a horse to step on the stage. And meanwhile the rhythm pattern【撞金钟】indicates that the character, while this rhythm pattern plays, is gloomy and depressed. Notice that the role of *Jia Tong* (servant) is a *Long Tao* (bit-part role) player and so does not need a specific rhythm pattern to introduce him on stage. The rhythm pattern**【小锣原场】（【rhythm pattern of Xiao Luo Yuan Chang】**indicates that the role of *Jia Yong* has walked for a while before meeting up with Dong Gao Gong. In example 4, the rhythm pattern 【小锣抽头】(**【rhythm pattern of Xiao Luo Chou Tou】**) leads and directs the character of Huang Fu Na to make his entrance onto the stage.

Generally, it not only refers to a character stepping on the stage, this rhythm pattern can also help to frame a singing part for a character. On the opera stage, similar performing situations with different rhythm frameworks have different implications. The following example is from another Peking opera repertoire, *Zhuo Fang Cao* (Catch and Relieve Cao Cao). The following example shows the two different main characters coming on stage: they are Cao Cao and Lv Bo She. Although both are primarily entrances, the different rhythm frameworks have different connotations that the audiences understand.

[24]

[24] Peking Opera piece "*Zuo Fang Cao*"; The picture is from "Online Confucius institute: http://www.chinesecio.com , 30-10-09.

1) 【撤锣】 【**the rhythm pattern of Che Luo**】
吕伯奢 （内白）嗯哼。

Lv Bo She （from backstage）Aha!
【小锣打上】吕伯奢执扇上至九龙口，抖袖，理髯，至台口。

【**rhythm pattern of Xiao Luo Da Shang**】 (Lu Bo She, holding a fan, steps to the left side-back of the stage, shakes his sleeves and smoothes his beard. He finally steps to the edge of the stage to face the audience.)

Similarly, the rhythm pattern 【小锣打上】 generally indicates that the role of Lao Sheng (old male) will be stepping on stage.

2) **曹操** （内白）马来！

Cao Cao (from backstage) A horses comes!

【撞金钟】【**rhythm pattern of Zhuang Jin Zhong**】

扎……大台 |仓 七·/// | 台 七·/// |仓 七/// 台 七| 台七 台七台
（曹操左手敞开褶子，右手举马鞭上至九龙口亮相;
(Cao Cao opens his costume of Zhe Zi and, holding up a horsewhip, steps to the left side-back of the stage. Chen Guan, also holding a horsewhip, follows Cao Cao to step on the stage.

|仓·**0** 大台 | 仓 七/// 台七 | 仓 七 台 七 |仓 七 台七台 | 仓
陈官举马鞭随上至曹操右侧亮相）

令 七 |**0** 台 仓 |

------- *Zuo Fang Cao* (Catch and Release Cao Cao)

Here the rhythm pattern 【撞金钟】(【**rhythm pattern of Zhuang Jin Zhong**】) implies that the character coming is riding or leading a hose. Therefore, the audiences will often find the character holding up a horsewhip upon walking onstage with this rhythm pattern 【撞金钟】(【**rhythm pattern of Zhuang Jin Zhong**】) playing. Moreover with the rhythm pattern 【撞金钟】 playing, the audience can infer that the character stepping on the stage is in low and gloomy spirits.

One to zero:
This situation generally occurs before the roles enter the stage or after they exit the stage. The audiences are faced with an empty stage ("zero" stage setting) hearing only the drum rhythm playing. Echoing with the drum rhythm playing, the audiences still linger on the performing framework and build their respective spatiotemporal image.
The following extracts are all from the same Peking opera repertoire *Yao Qi*

1. a)【原场】 接 【一锤锣】接【归位】
【**rhythm pattern of Yuan Chang**】 followed by 【**rhythm pattern of Yi Chui Luo** followed by【**rhythm pattern of Gui Wei**】

嘟 八答台 |仓 才 ||: 仓 才: ||: 仓 才 台 才: ||: 仓 才 : || 仓 才 仓 **0** 嘟
| 答答 答台 ||: 仓 才 才才 | 台 才 才 才: || 仓 嘟 才 台| 仓 — | 仓 ||

（郭荣， 岑彭，马武，杜茂上）(the four roles step on the stage)

b)【一锤锣】 转接 **【撤锣】** 加 **【尾子】** 接 **【小锣原场】**
【rhythm pattern of Yi Chui Luo】 turns to **【rhythm pattern of Che Luo】**followed by **【rhythm pattern of Xiao Luo Yuan Chang】**

慢一倍　　渐慢

仓 才 | 仓 才 台 才 ‖: 仓 台 才台 | 仓 台 才 台 | 仓 令 ‖: 台 令 : ‖ 台 答 | 台 台 | 哆哆 衣 | 台·答台 | 台 答 台 |台 答 台答 |台台 | 台 令 : ‖ 台 答 | 台 台 | 台 答答 | 台答台 | **0** 答 台

[四太监，二宫女引刘秀，郭妃上]

(Four eunuchs and two maids lead Liu Xiu and concubine Guo to step on the stage.)

2. a)【一锤锣】 【rhythm pattern of Yi Chui Luo】
0 嘟 | 答 答 答 台 | 仓 才 才 才 | 台 才 才 才 | 仓 才·台才: ‖ 仓 才 : ‖

(姚刚下) (Yao Gang steps off the stage)

(紧接八场)（closely follow the eighth performing Scene）

第 八 场 (The Eighth Scene)

【一锤锣】转 **【撤锣加尾子】**接**【小锣住头】**[25]
【rhythm pattern of Yi Chui Luo】 turns to **【rhythm pattern of Che Luo Jia Wei Zi】** and follows with **【rhythm pattern of Xiao Luo Zhu Tou】**

仓 才 ‖: 仓 台 才 台: ‖仓 台 才 台 |仓 令|台 令 | 台· 答 | 台----- |台 — | 台 **0** 答 | 台 ‖

（家院甲急上）（housekeeper hurries to step on the stage）

3. a) **姚夫人** 好奴才!
Madam Yao: Good vassal!

（接唱 [二黄散板]）

(Continues to sing [Er Huang San Ban]

【凤点头】 【rhythm pattern of Feng Dian Tou】

八 答 台 |仓 嘟| 才 台 | 仓 才| 仓 | （过门从略） **2·5** **3 2** **1 2** **2 3**

[25] The series of rhythms: rhythm pattern of **【 Yi Chui Luo】**,**【 Chen Luo】** and **【Wei Zi】** and closely followed by the rhythm pattern of **【Xiao Luo Zhu Tou】** The three different rhythm patterns frame and push the opera development along.

快　与　王　爷 报　信　音

(Speedily to inform the Prince of the news)

2 1 1 2 —

【扫头】 【rhythm pattern of Sao Tou】

台 嘟 ‖: 仓 才 仓 才 |仓 才 ‖: 仓 台 才 台 : ‖ 仓 台 才 答 | 仓 令 才衣台 | 仓 ‖ （紧接第九场）

(close to follow the ninth performing scene)

（家院乙，二丫环，姚能，姚夫人下，家院甲从另一边下）

(One housekeeper, two maids, Yao Neng, and Madam Yao step off the stage and another housekeeper steps off from another side of stage)

b) 众（应）啊！

The folk (answering) Ah!

唢呐奏 [尾声合头]接**【一锤锣】**

The music instrument Suo Na playing the operatic tune of [Wei Sheng He Tou] followed by **【rhythm pattern of Yi Chui Luo】**

2/4 0 3 2 | 1·2 3 5 | 2 3 2 1 | 6 5 6 2

2/4 咚八答台 | 仓 才 | 仓 台 | 衣 答 衣嘟

6 5 1 2 | 6 — ‖

渐快

衣 台 ‖: 仓才 才才 |台才 才才: ‖ 仓才·台才· ‖: 仓才 : ‖

仓 才 | 仓 ‖

[26]

[26] The Peking Opera piece: *Yao Qi*; The picture is from "*Online Theater*" www.ent.ifeng.com 02-08-13)

Examples 1a and b both occur at the beginning of the performance, and example 2 occurs between two scenes (it simultaneously serves as the close of scene 7 and as the opening of scene 8). Example 3a and b occurs at the end of the performance. The rhythm pattern refers to a zero setting (empty stage). Here the stage is empty and echoes with nothing but the percussion rhythm playing. The "one to empty" category is primarily transitional, providing a sort of pause for actors and audiences to have a rest from an ongoing tense performance, and the drum rhythm continuing to play shows the communication on stage is still going on, keeping the audience's interest on the performance. The "one to empty" mode indeed requires a certain competence in structuring a communicating framework. Although faced with the empty stage, the rolling rhythm still draws the audiences into the performing framework. The process goes on, continuing to unfold the dramatic development of the opera. This simplification and summarization of drum rhythm may represent a direct or an indirect logical connection in the development of the performance.

4. a) **刘彦昌**：你不撒手，我就要……
[王桂英拉住刘彦昌不放，**【大锣三击】【八答仓】**刘将王推到在小边台口， **【冲头】**刘将秋儿匆忙推进下场门，回头一看，王跌倒在地。**【乱锤】**走到王面前，**【大锣三击】**拍王肩三下，王醒。**【八答仓】**刘右手拉王左手， 王扬右手，翻袖。**【‖：八答仓：‖】**斜着向下场门，刘搓步，王跪步，**【八答仓】**王起立， 二人面向下场门一亮相后下场。

Liu Yanchang: If you didn't free me up, I will……
(Wang Guiying tightly holds Liu Yan Chang and does not let him go**【rhythm pattern of Da Luo San Ji】**Liu pushes Wang to the left side of the stage**【rhythm pattern of Chong Tou】**Liu hurries to push Qiu Er off the stage and he turns around to have look at Wang Guiying, but finds that Wang has fallen down to the ground. **【rhythm pattern of Luan Chui】**Liu steps towards Wang**【rhythm pattern of Da Luo San Ji】** and he pats Wang's shoulder three times. Wang wakes up**【rhythm pattern of Ba Da Cang】** Liu holds Wang's left hand and Wang lifts her right hand and turns over her sleeves. **【rhythm pattern of Ba Da Cang】**He slides towards the side of stage. Liu shuffles his feet and Wang kneels down. **【rhythm pattern of Ba Da Cang】**Wang stands up and the two finally face the audience and they step off the stage together.)

【尾声】（唢呐吹奏）

【rhythm pattern of Wei Sheng】 (playing Sou Na horn)

0 0 |12 35 |2 3 1 |65 6 |1 3 2 1 | 6 5 1 | 6 —‖
哆 八大台 |仓 七 | 仓 七 |七令 答| 仓 令七 | 衣台 仓 | 0 0

------- *Er Tang She Zi* (Abnegate Son in Imperial Court)

Example 4d above best illustrates the communicative mode of the one to zero possibility. The example occurs at the end of the Peking opera repertoire *Er Tang She Zi* (Abnegate Son in Imperial Court). After a fierce scramble for the child, Qiu Er (the scrambling process is also framed up within the drum rhythm), all performing characters have left the stage but the drum rhythm is still playing on. The communicative mode is still framed by the drum rhythm and therefore the communication continues unabated. The audiences are still drawn in by the drum rhythm playing framework, resonating with and responding to it. The whole Peking

opera performing structure starts with the rhythm playing structure and ends with the structure. Diverse performance situations are handled in communicative spaces framed up by the drum rhythm in this way.

3.5 Drum rhythm signals and significations

Saussure argued that "a linguistic sign is not a link between a thing and a concept, but between concepts," adding that "a sign is the combination in which a signal is associated with a signification" (CG:65). In the last part, I elaborated that there are no simple linguistic criteria for identifying drum rhythm. In fact, the drum rhythm can be seen as an open category to which opera performers are able to add new items according to the needs of the piece. Explicitness in the drum rhythm is an important element so that the drum rhythm can be clearly identified in the performance. It represents the actors' attempt to create a particular dramatic effect. In the process of performance, the signifier of drum rhythm is flexible, adjustable and even ever-changing in order to make sense to the audiences. The drum rhythm can be adjusted according to the playing styles of the different opera percussionists, the stage venues, and/or the actors' acrobatic ability. The following example 1 extracts from the Peking opera *Qing Guan Ce* (The Good Deeds of Upright Officials); and then example 2a is from *Chi Sang Zhen* (Red Mulberry Township); and then example 2b is from *San Tang Hui Shen* (Joint Trial)"; and at last, example 3 is from *Qun Ying Hui* (The Gathering of Heroes).

1. a) 【纽丝】 马牌，院子，寇准上

【**rhythm pattern of Niu Si**】(A horseman, a housekeeper and Kou Zhou all step on the stage.)

寇准 唱[二黄散板]

Kou Zhun sings [Er Huang San Ban]

b) 【纽丝】 大太监引赵德芳上

【**rhythm pattern of Niu Si**】(The head eunuch guides Zhao De-Fang to the step on the stage.)

赵德芳 （唱[二黄散板]）

Zhao De Fang sings [Er Huang San Ban]

[27]

2. a) 【撤锣】【小锣圆场】【小锣归位】 [吴妙贞执鹿头拐杖上]

【rhythm pattern of Che Luo】【rhythm pattern of Xiao Luo Yuan Cang】【rhythm pattern of Xiao Luo Gui Wei】[Wu Miaozhen holds a deer head-shape crutch and walks onto the stage.]

b) 【撤锣】【小锣冒儿头】王金龙上场门上。

The rhythm pattern of **【Che Luo】【Xiao Luo Mao Er Tou】** (Wang Jin long steps on the stage.)

[28]

[27] Peking Opera：*Chi Sang Zheng*; Photo in Beijing Opera Theater：29-03-12

[28] Peking Opera: *San Tang Hui Sheng*: The picture is from the online address:http://img.space.btv.com.cn/flv_images/image/20100528/IMAG127502635838368

3. a) **【冲头】**接**【四击头】** 黄盖上，“起霸”。

【rhythm pattern of Chong Tou】 followed by **【rhythm pattern of Si Ji Tou】** (Huang Gai walks onstage and does the gesture of *Qi Ba*[29])

b) **【冲头】**鲁肃上，挖进门，立大边。

【rhythm pattern of Chong Tou】 (Lu Su enters the stage doing a gesture of entering- into military grand tent and stands up on the left of the stage.)

[30]

The drum rhythm in each of these examples above all heralds an individual character's stage entrance. But different drum rhythm patterns convey different connotations. The rhythm pattern of **【纽丝】**in example 1 indicates that the actor is good at singing and will use the coming 'aria' as a prologue. The drum rhythm in example 2 **【撤锣】** mainly unfolds the story of the opera and serves the function of a nexus, focusing on the arrangement. The rhythm pattern **【冲头】** in example 3, in contrast to the rhythm pattern **【纽丝】** (which, again, forecasts a coming tune), is instead highlighting the postures and gestures of the actors. It indicates, that is, it points to something. The performers can adjust their rhythm pattern according to the actors' personal performing ability. Meanwhile the same rhythm patterns can also signify different "performing processes" as the following examples show [Examples 1 and 2 are excerpts from the *Qun Ying Hui* (The Gathering of Heroes)" and example 3 is from *Er Jing Gong* (Enter into the Palace twice)]

1. **【小锣抽头】** （快速） 鲁肃大笑上。
【rhythm pattern of Xiao Luo Chou Tou】 (fast) (Lu Su steps on the stage with huge laughter.)

2. **【小锣抽头】**蒋干若有领会，摇摇摆摆的下。
【rhythm pattern of Xiao Luo Chou Tou】 (Jiang Gan seems to understand somehow and, waddling, steps off the stage.)

3. **【小锣抽头】**[大太监端文房有下场门上，走过场，由上场门下。
【rhythm pattern of Xiao Luo Chou Tou】 (The lead eunuch holds up the tools of

[29] Performing gesture of Qi Ba: A performing convention. It generally refers to a series of gestures-like sorting out and trussing his armor before going into battle.

[30] Peking Opera Qun Ying Hui, photo in National Peking Opera Theater 28-11-11

calligraphy, steps onto the side of the stage, and step off the other side of the stage, going through the motions.)

[31]

In example 1, the rhythm pattern of 【小锣抽头】 guides the character to walk onstage, while in example 2，the rhythm pattern【小锣抽头】guides the character *off* the stage. In example 3, the rhythm pattern combines the two actions, tracing both the character's stage entrance *and* his exit. The connotation depends on the performance arrangement. The drum rhythm can be extended or narrowed according to any particular performing situation. Such variability is an important issue in the rhythm identifications. Indeed the semantics of drum rhythm is not one-size-fits-all. That is, the drum rhythm can help to reveal and discover the meaning of a performance and its relationships within performing framework, but it can never achieve or codify a comprehensive description in all instances. It seems to be creative and variable. This variability will encourage the audience to focus harder on its function in the performance so as to uncover the ways that the opera performers aesthetically and rhetorically make their points.

3.6 Drum rhythm on Peking Opera stage and metadiscourse in linguistics

3.6.1 Categorizations of metadiscourse in linguistics

The theorist Vande Kopple divided metadiscourse into textual and interpersonal types. This classification has been used by numerous writers (Crismore and Farnsworth, 1989, 1990; Intaraprawat and Steffensen 1996).

Vande Kopple's classification system

Textual metadiscourse

Text connectives help to show how parts of a text are connected to one another, including sequencers ("first," "next," "in the second place"), reminders, and topicalizers, which focus attention on the topic of a text segment.

Code glosses help readers to grasp the writer's intended meaning. Based on the writer's assessment

[31] Peking Opera: Er Jing Gong; photo in Tian Jing Theater 08-04-10

of the reader's knowledge, these devices reword, explain, define or clarify the sense of a usage, sometimes putting the reformulation in parentheses or marking it as an example, etc.

Validity markers express the writer's commitment to the probability of the truth of a statement. These include hedges, emphorics and attributors which enhance a position by claiming the support of a credible other.

Narrators inform readers of the source of the information presented— in other words, "who said or wrote what."

Interpersonal Metadiscourse

Illocution markers make explicit the discourse act the writer is performing at certain points.

Attitude markers express the writer's attitudes to the propositional material he or she presents.

Commentaries address readers directly, drawing them into an implicit dialogue by commenting on the readers' probable mood or possible reaction to the text.

Vande Kopple classification of metadiscourse is not without its problems. In fact it is difficult to use in practice. It is sometimes hard to distinguish narrators from attributors, for example. Consequently, its taxonomy has been refined by many writers (Nash, 1992; Xu, 2001) and even Vande Kopple (2002) himself has also relabeled validity markers as epistemology markers. Crismore et al. (1993) and Hyland (1998a, 1998b, 1998c) also revised its taxonomy. The following is based on Crismore's taxonomy:

Category	Function
Textual metadiscourse	
1) Textual markers	
Logical connectives	Show connections between ideas
Sequencers	Indicate sequence/ordering of material
Reminders	Refer to earlier text material
Topicalizers	Indicate a shift in topic
2) Interpretive markers	
Code glosses	Explain text material
Illocution markers	Name the act performed
Announcements	Announce upcoming material

In contrast with Vande Kopple, Crismore drops narrators altogether and he shifts some sub-functions to a new category of textual marker, and also moves code glosses and illocution markers into another category of interpretive markers.The new taxonomy can help the readers interpret and better understand the writer's meaning and writing strategies (Crismore et al., 1993:47). But it is still not clear from this why textual metadiscourse would be divided into textual and interpretive markers. Hyland (2001a) and Hyland and Tse (2004) divided the metadiscourse into interactive and interactional based on Thompson and Thetela's (1995) distinction, in order to acknowledge the organizational and evaluative features of interaction.

Category	Function
Interactive	**Help to guide the reader through the text**
Transitions	express relations between main clauses
Frame markers	refer to discourse acts, sequences or stage
Endophoric markers	refer to information in other parts of the text
Evidentials	refer to information form other texts
Code glosses	elaborate propositional meaning
Interactional	**Involve the reader in the text**
Hedges	withhold commitment and open dialogue
Boosters	emphasize certainly or close dialogue
Attitude markers	express writer's attitude to proposition
Self mentions	explicit reference to authors
Engagement markers	explicitly build relationship with reader

Hyland, following Thompson and Thetela's conception, summarizes the two dimensions of interactions as follows;

1) **The interactive dimension.**
   This concerns the writer's awareness of a participating audience and the ways he or she seeks to accommodate its knowledge, interests, rhetorical and aesthetic expectations and processing abilities. The writer's purpose here is to shape and constrain a text to meet the needs of particular readers, setting out arguments so that a reader will recover the writer's preferred interpretations and goals. The use of devices in this category therefore addresses ways of organizing discourse rather than experience, and reveals the extent to which the text is constructed with readers' need in mind (Hyland 2005:49)

2) **The interactional dimension**
   This concerns the ways writers conduct interaction by intruding and commenting on their message. The writer's goal here is to make his or her views explicit and to involve readers by allowing them to respond to the unfolding text. This is the writer's expression of a textual "voice," or community-recognized personality, and includes the ways that he or she conveys judgments and overtly aligns him-or herself with readers. Interactional metadiscourse is evaluative and engaging, expressing solidarity, anticipating objections and responding to an imagined dialogue with others. It reveals the extent to which the writer works to involve the readers in the construction of the text (Hyland 2005: 49)

Every sub-category of the two dimensions serves a specific function based on Hyland's discussion (2005:50-54) and is specially and specifically explained as follows:

The interactive Dimension

Transition markers

Transition markers are mainly conjunctions and adverbial phrases which help readers interpret pragmatic connections between steps in an argument. They signal additive, causative and contrastive relations in the writer's thinking, expressing relationships between stretches of discourse. It is unimportant whether items here contribute to

syntactic coordination or subordination, but to count as metadiscourse they must perform a role internal to the discourse rather than in the outside world, helping the reader interpret links between ideas. **Addition** adds elements to an argument and potentially consists of items such as "and," "furthermore," "moreover," "by the way," etc. **Comparison** marks arguments as either similar or different. **Consequence relations** tell readers that a conclusion is being drawn or justified or they tell readers that an argument is being countered ("admittedly," "nevertheless," "any way," "in any case," "of course") (Hyland 2005: 50-54).

Frame markers

Frame markers signal text boundaries or elements of schematic text structure and care needs to be taken to identify features which order arguments in the text rather than events in time. Items included here function to sequence, label, predict and shift arguments, making the discourse clear to readers or listeners. Frame markers can therefore be used to sequence parts of the text or to internally order an argument, often acting as more explicit additive relations. They can explicitly label text stages. They announce discourse goals and they can indicate topic shifts. Items in this category therefore provide framing information about elements of the discourse (Hyland 2005: 50-54).

Endophoric markers

Endophoric markers are expressions which refer to other parts of the text. These make additional ideational material salient and therefore available to the reader in adding the recovery of the writer's meanings, often facilitating comprehension and supporting arguments by referring to earlier material or anticipating something yet to come. By guiding readers through the discussion they help steer them to a preferred interpretation or reading of the discourse (Hyland 2005: 50-54).

Evidentials

Evidentials are "metalinguistic representations of an idea from another source" (Thomas and Hawes 1994:129) which guide the reader's interpretation and establish an authorial command of the subject. In some genres this may involve hearsay or attribution to a reliable source. Evidentials distinguish who is responsible for a position and while this may contribute to a persuasive goal, it needs to be distinguished from the writer's stance towards the view which is coded as an interpersonal feature (Hyland 2005: 50-54).

Code glosses

Code glosses supply additional information, by rephrasing, explaining or elaborating what has been said, to ensure the reader is able to recover the writer's intended meaning. They reflect the writer's predictions about the reader's knowledge-base and are introduced by phrases such as "this is called," or "in other words." (Hyland 2005: 50-54).

Interactional Dimension

Hedges

Hedges are devices such as "possible," "might," and "perhaps," which indicate the writer's decision to recognize alternative voices and viewpoints and so withhold complete commitment to a proposition. Hedges emphasize the subjectivity of a position by allowing information to be presented as an opinion rather than a fact and

therefore open that position to negotiation. Writers must calculate what weight to give to an assertion, considering the degree of precision or reliability that they want it to carry and perhaps claiming protection in the event of its eventual overthrow (Hyland 1998a). Hedges therefore imply that a statement is based on the writer's plausible reasoning rather than certain knowledge, indicating the degree of confidence it is prudent to attribute to it (Hyland 2005: 50-54).

Boosters

Boosters are words such as "clearly," "obviously" and "demonstrate," which allow writers to close down alternatives, head off conflicting views, and express their certainty in what they say. Boosters suggest that the writer recognizes potentially diverse positions but has chosen to narrow this diversity rather than enlarge it, confronting alternatives with a single, confident voice. By closing down possible alternatives, boosters emphasize certainty and construct rapport by making involvement with the topic and other solidarity with an audience, taking a joint position against other voices (Hyland 1999a). Their use strengthens an argument by emphasizing the mutual experiences needed to draw the same conclusions as the writer. The balance of hedges and boosters in a text thus indicates to what extent the writer is willing to entertain alternatives and so plays an important role in conveying commitment to text content and respect for readers (Hyland 2005: 50-54).

Attitude markers

Attitude markers indicate the writer's affective, rather than epistemic, attitude to propositions. Instead of commenting on the status of information (its probable relevance, reliability, or truth), attitude markers convey surprise, agreement, importance, obligation, frustration, and so on. While attitude is expressed by the use of subordination, comparatives, progressive particles, punctuation, text location, and so on, it is most explicitly signaled metadiscourse by attitude verbs (e.g., "agree," "prefer"), sentence adverbs ("unfortunately," "hopefully") and adjectives ("appropriate," "logical," "remarkable") (Hyland. 2005: 50-54)

Self-mention

Self-mention refers to the degree of explicit author presence in the text, measured by the frequency of first-person pronouns and possessive adjectives ("I," "me," "mine," exclusive "we," "our," "ours"). All writing carries information about the writer, but the convention of personal projection through first person pronouns is perhaps the most powerful means of self-representation (Ivanic 1998). Writers cannot avoid projecting an impression of themselves and how they stand in relation to their arguments, their community, and their readers. The presence or absence of explicit author reference is generally a conscious choice by writers to adopt a particular stance and a contextually situated authorial identity. (Hyland 2001b)

Engagement markers

Engagement markers are devices that explicitly address readers, either to focus their attention or to include them as discourse participants. So in addition to creating an impression of authority, integrity and credibility through choices of hedges, boosters, self-mention and attitude markers, writers are able to either highlight or downplay the presence of their readers in the text. Because affective devices can also have relational implications, attitude and engagement markers are often difficult to distinguish in practice. The latter, however, focus on reader participation with two main purposes.

The first is to acknowledge the need to adequately meet readers' expectations of inclusion and disciplinary solidarity, addressing them as participants in an argument with pronouns and interjections. The second purpose involves rhetorically positioning the audience, pulling readers into discourse at critical points, predicting possible objections and guiding them to particular interpretations. These functions are mainly performed by questions, directives and references to shared knowledge (Hyland 2005: 50-54).

In sum, then, the interactive dimension is a consequence of the writer's assessment of the readers' assumed comprehension capacities and/or understanding of related texts, etc. It serves to offer them interpretive guidance and to highlight the relationship between writer and reader. The interactional dimension, on the other hand, puts readers directly into the writers' argument, focusing their attention, acknowledging their uncertainties and their certainties. In any communicative situation, the reader is crucial in placing the text in an accessible social context (Hyland 2005: 55)

3.6.2 Categorizations of drum rhythm on Peking Opera stage

Understanding the function of metadiscourse provides interpretive guidance for readers to resolve difficulties and avoid disputes. Drum rhythm on Peking opera stage indeed also includes these two dimensions of interaction. But its sub-function will have its own features. These features constitute the creative and original taxonomy of drum rhythm. I have statistically analyzed 179 Peking opera repertories including 1605 drama (a conservative estimate) based on Hyland's taxonomy (the interactional and interactive dimensions) in order to describe and propose a corresponding taxonomy for drum rhythm.

I The interactive dimension

Transition markers

1. a) 陆炳: 方才汤老爷言道，当初你不得第的时节，在钱塘卖字画为生那莫大老爷拜客而归，打从你字画摊前经过，见你的字是真隶篆，画是水墨丹青，那莫大老爷乃是读书之人，就动了怜才惜士之意，将你带回府去，又将你带进京来，继而又将你荐于严府，严府重用，你才有今日。**【大锣一击】** 有道是"若无风雨，怎起波涛"。（以下垛着念） 当初若是不讲你带回府去，就不将你带进京来，也就不讲你荐于严府，严府就不能重用。 如今这人头那哪有这样铁板的干证。 **【大锣一击】** 这人头是真也要真，人头是假也要真。（随念随提笔欲写）老夫就此落案了。**【大锣一击】**

Lu Bin: What Lord Tang just said: At that time when you were not an official in the imperial court, you only sold Chinese paintings and calligraphy for a living in Qian Tang town. After visiting his friend, Lord Mu came to your booth and saw your paintings and calligraphy. He was very impressed by your talent and took you to his home as his *hanger-on*.[32] Furthermore, he recommended you to Lord Yan in the capital and Lord Yan put you in an important position. In this way do you have your day now. **【rhythm pattern of Da Luo Yi Ji】** There is a saying: How can waves emerge without wind? (Speaking the following while stamping his feet) If Lord Mu at that time hadn't invited you to his home, he would not have invited you to the capital city and recommended you to Lord Yan and Lord Yan would not have place you in

[32] *Hanger-on*: In ancient China, the aristocratic class would support and keep some talented individuals as counsels and confidants to give them advice and suggestions.

an important position. Now there is no clear irrefutable evidence to prove whether the head is truly Mo Huaigu's or not【**rhythm pattern of Da Luo Yi Ji**】 But whether it belongs to him or not, it is his in *my* eyes. True is true and false is true. (Holding the writing brush to sign) I do close the case like that【**rhythm pattern of Da Luo Yi Ji**】

----extract from *Shen Tou Chi Tang* (Joint Trail)

In example 1a above the rhythm pattern【大锣一击】 plays the role of a "transition *marker"*, an adverbial phrase to help audiences unify the speech and interpret the pertinent connections. The rhythm pattern 【大锣一击】 here signals the relationship of *addition, comparison* and *consequence* in the performing process. The following examples also contain a transition marker:

b) 蒋干：哎呀！ 我坐是坐不定哪， 这睡又睡不着， 哎呀呀！ 这便怎么处？【小锣一击】（见大边桌上书籍）咦！ 案上有书， 哎， 待我来看书消遣。（得意地自言自语） 哎哟哟！【小锣一击】（入座，看书）兵书战策，哎，倒要看看 车战，用不着了；陆战，没有什么意思；水战， 哎……，周郎最习水战，倒要看看， 倒要看看。（发现书信）咦！ 小柬一封啊·！ "周都开拆"。 看过的了， 偷觑偷觑。噢， "荆襄降将蔡瑁张 ……" 【小锣一击】

Jiang Gan: Ah, I am too anxious to sit and sleep. Wayaya, what should I do? 【**rhythm pattern of Xiao Luo Yi Ji**】 (looks at some books lying on the writing desk) Huh, books on the writing desk, Ah, let me kill my time by reading these books. Wayaya …… 【**rhythm pattern of Xiao Luo Yi Ji**】(seated, sorting through the books) A book on the art of war? It is worth reading. How about battle with chariots? Land battle? No interest. Battle on the river? Yes, Zhou Yu is very good at fighting on the river. It is truly worth reading. (He finds a letter in the book.) Huh, a letter read by Zhou Yu. Let me have a look, (reading) "The generals of Wei state Cai Mao and Zhang Yu have surrendered to Zhou Yu……"【**rhythm pattern of Xiao Luo Yi Ji**】

---- *Qun Ying Hui: scene 3* (The Gathering of Heroes)

c) 周瑜：哼哼哼！【大锣一击】我若不念旧日同窗相契之情， 定要将你一刀两断！【冷锤一击】

Zhou Yu: Hum, hum, hum 【**rhythm pattern of Da Luo Yi Ji**】 if I had not taken our friendship into account and had not the same teacher as you, I would split you into two halves. 【**rhythm pattern of Leng Chui Yi Ji**】

----- *Qun Ying Hui: Scene 13* (The Gathering of Heroes)

Examples 1a and b both play the role of "*transition markers*" in the performing text used to unify and cohere the performing process. However, they are conventions of opera performance and to Peking Opera specifically. They are not merely orchestrational. They embody pragmatic connections. In example 1a, the first rhythm pattern 【小锣一击】(【**rhythm pattern of Xiao Luo Yi Ji**】) refers to an unexpected situation, implying the phrase "*suddenly"* (or *"all of sudden"*), which calls for the audience's attention. The second instance of the rhythm pattern【小锣一击】(【**rhythm pattern of Xiao Luo Yi Ji**】), apart from its function in framing the storyline and dialogue, implies an assurance that the characters on stage can infer that "*it is true that……*"

d) 喔，请稍待。哎呀，且住!【小锣一击】 想我丈夫离家一十八载，今日才有书　　信回来，本当向前接取，【小锣一击】怎奈我身上褴褛， 我若不向前， 这书信又不能到手， 这这这 …… 这便怎么处？【小锣一击】 我自有道理。啊，军爷，你可知哑谜呀？
Ah, please wait for a moment. Aha, let me stop first! 【**rhythm pattern of Xiao Luo Yi Ji**】 My husband was away from home for eighteen years, and it was today that I first received his letter, I ought to step forward to get the letter【**rhythm pattern of Xiao Luo Yi Ji**】 but I am ragged and shabby. If I don't step forward, I can't get the letter. What … what … what … should I do? 【**rhythm pattern of Xiao Luo Yi Ji**】Ah, I have an idea. Lord Soldier, can you understand charades?

The example above clearly sketches out the female character's inner turmoil. The rhythm pattern 【小锣一击】(【**rhythm pattern of Xiao Luo Yi Ji**】) presents conjunctive logic connectors like the words "because," "but," or "and."

2 a) **周瑜：** 啊！ （嗌）！ 【大锣五击头】 我想诈降非同小可， 若不受尽苦刑， 怎瞒得过细作之耳目， 怎奈老将军年 （呐）
迈（嗌）， 【撕边一锣】 如之奈何?

Zhou Yu: Ah! (Yi) 【**rhythm pattern of Da Luo Wu Ji Tou**】 If you make others believe you, I think that pretending to surrender is not a small trial. If you had not been suffering from torture, nobody would believe that. But, you, old general, are aged【**rhythm pattern of Si Bian Yi Luo**】 What should we do?

--------- Extract from *Gathering of Heros*: Scene 13

In example 2a the rhythm pattern【大锣五击头】(【**Da Luo Wu Ji Tou**】) is another example of a frame marker. Its function is summarizing the character's argument，sort of like the phrase, *"I argue and my purpose is……*" In the example 2a the rhythm pattern 【撕边一锣】(【**Si Bian Yi Luo**】) plays the role of a conjunction, equivalent to the phrases "but" or "however". Its rhythm connotations emphasize on Zhou Yu's worrying and his being bothered.

b) **周瑜：** (高声) 好哇! 【大锣五击头】 真乃社稷之臣，请上受本督一败。
Zhou Yu: (loudly) Good! 【**rhythm pattern of Da Luo Wu Jig Tou**】You are truly a pillar of our state. Please accept my gratitude.

In example 2b, rhythm pattern of 【**Da Luo Wu Ji You**】 frames up the performing section with an internal transitional phrase, similar to *"and", "furthermore"* and *"moreover.*"

Frame markers

According to my statistical analysis of Peking Opera repertoires, frame markers roughly account for 61% of all drum rhythm devices used, the largest proportion, in fact, in the process of performance. A frame marker is a textual device, as Crismore *et. al.* categorized it, and it shows how parts of a text are connected to one another. The frame marker can be used to show connections between two different performing parts, reordering and sequencing the performing actions, or indicating a shift in topic.

1. a) 【乱锤】 曹操右手执剑直朝外指， 同时左侧身脸朝下场门欲下， 陈宫急上前双手扯住曹操右手腕； 曹操向下场门上左步， 跨右步， 再上左步， 扭转身怒视陈宫；

再向原位上右步， 跨左步， 再上右步， 陈宫紧跟曹操走动复至原位。**【乱锤切住】** 紧接 **【大锣三击】** 陈宫脱手被曹操推开。**【撕边】** （**崩登仓**） 曹操亮相下。 **【快纽丝】** 陈宫追至下场门， **【快纽丝切住】** [胡琴行弦] 陈宫右手翻袖一望， **【快纽丝】**回身。

【rhythm pattern of Luan Chui】 (Cao Cao holds a sword with his right hand and points it straight outward. Meanwhile he turns left and faces the left side of the stage. He is about to step off of the stage. At this time, Chen Gong hurries to pulls back Cao Cao with both hands. Cao Cao glares at Chen Gong and steps toward the left side of the stage and turns to Chen Gong. Chen Gong closely follows Cao Cao**【rhythm pattern of Luan Chui Qie Zhu】** closely followed by **【rhythm pattern of Da Luo San Ji】**Chen Gong slips out of his hand and Cao Cao makes use of the chance to push him away**【rhythm pattern of Si Bian】【rhythm pattern of Beng Deng Cang】**Cao Cao is faced with the audience again *(Liang Xiang*) and steps off the stage**【rhythm pattern of Kuai Niu Si】**Chen Gong chases him to the left side of stage.**【rhythm pattern of Kuai Niu Si Qie Zhu】** [Fiddle (Hu Qing) playing] Chen Gong turns over his right sleeve and takes a look**【rhythm pattern of Kuai Niu Si】**He then turns around.

----- *Zhuo Fang Cao* (Catch and Release Cao：Scene 3)

b) **【阴锣】** 陈宫右手取烛台交左手，开房门，出门，找马，从下场门拉马到上门将烛台，马鞭同放在地上，至台中开店门，牵马出门。**【阴锣】【纽丝】** 左转身上马，亮住。**【纽丝切住】** 起**【五更】**陈宫听更毕，抖左袖。**【纽丝】**

【Rhythm pattern of Yin Luo】 (Chen Gong holds a candelabra with his right hand then switches it to his left hand. He opens the door, goes out and finds the horse. He pulls the horse from the right side to the left side of the stage and puts the candle stick down on the ground at the center-front of the stage. He opens the stable and pulls the horse out of the gate.**【rhythm pattern of Yin Luo】【rhythm pattern of Niu Si】** He turns left, mounts the horse and faces the audience. **【rhythm pattern of Niu Si Qie Zhu】** [followed by] **【rhythm pattern of Wu Geng**[33]**】** On hearing the time rhythm (rhythm pattern of Wu Geng), Chen Gong shakes his left sleeve.) **【rhythm pattern of Niu Si】**

-------- Extract from *Zhuo Fang Cao* (Catch and Release Cao Cao: Scene 5)

c) **【长尖】** 刘彦昌向左转身，坐外场椅，接**【水底鱼】**沉香，秋儿急速跑上，至小边台口。紧随 **【五击头】** 挖门，沉香至大边，秋儿至小边。

【rhythm pattern of Chang Jian】 (Liu Yan Chang turns left and sits in the chai**【rhythm pattern of Shu Di Yu】** Cheng Xiang and Qiu Er hurry to run to the left side of the stage**【rhythm pattern of Wu Ji Tou】**They enter into the gate. Cheng Xiang steps to the right side and Qiu Er steps to the left side.)

-------- *Er Tang She Zi* (Abnegate Her Son in Imperial Court)

The above examples show how different performing parts connect to each other and make the performing movements clear to the audiences. The drum rhythm frames up the performing gestures and reorders them into a sequence, helping the audiences not to feel confused or lost in the complicated performing process. Indeed, these rhythm pattern combinations will often function in the role of frame maker. But they have

[33] The rhythm pattern of**【 Wu Geng】** refers to the time period from three o'clock to five o'clock in the morning.

respective pragmatic connotations, too, as I will explain in detail later.

d) 屠岸贾在第三锣上用左脚一登台板，踢公孙杵臼。公孙杵臼顺势向右朝舞台左边翻抢背， 场面改打 **【撕边】崩登仓** 接**【双扦凤点头】** 屠岸贾接唱。

Tu Angu walks on stage and kicks Gong Sun Chujiu away. Gong Su Choujiu turns right and does the performing gestures of *Fan Qiang Bei.*[34] Playing**【rhythm pattern of Si Bian】【Beng Deng Cang】**closely followed by**【Shuang Qian Feng Dian Tou】**Tu Angu continues to sing.

----- Extracts from *Su Gu Jiu Gu* (Search and Save Orphan)

e) (笑) 哈哈哈 …… 告辞了！

(Laughing) Ha ha ha……I have to say good-bye

【小锣凤点头】唱 [西皮摇板]

【rhythm pattern of Xiao Luo Feng Dian Tou】 (sing the operatic tune of [Xi Pi Yao Ban])

（过门同前） **2 1 2 3 32 1 20 1 2- 2 22 1 1 2 -‖**

在帐中 辞 公瑾 再 别 子 敬

I, in my military tent, say good bye to Zhou Yu and to Lu Su.

【小锣抽头】 诸葛亮躬身辞别， 周瑜拱手, 诸葛亮出账至下场口。

【rhythm pattern of Xiao Luo Chou Tou】 (Zhu Ge Liang bows to Zhou Yu and says good-bye to him. Zhou Yu makes an obeisance by cupping one hand in the other before his chest and saying goodbye to Zhu Ge Liang. Zhu Ge Liang steps off the stage.)

In example 1d, the rhythm pattern **【撕边】**,**【崩登仓】**, and**【双扦凤点头】** connect the performing movements with the singing part. In example 1e, the rhythm patterns **【小锣凤点头】**and **【小锣抽头】** connect two different performing genres, **【小锣凤点头】** namely the dialogue and the singing. And rhythm pattern**【小锣抽头】** connects the singing and the movements. It is very clear that the rhythm patterns frame the different performing genres into a single performing network.

f) **【一锤锣】【rhythm pattern of Yi Chui Luo】**
0 嘟 | 答 答 答 台 | 仓 才 才 才 | 台 才 才 才 | 仓 才·台才：‖仓才 ：‖ （紧接八场）(closely followed by the eighth scene)

第 八 场 (The Eighth Scene)

【一锤锣】转 **【撤锣加尾子】**接**【小锣住头】**

[34] A series of performing gestures: falling and stumbling forward, implying that the character is wounded or hurt.

【**rhythm pattern of Yi Chui Luo**】turns to【**rhythm pattern of Che Luo Jia Wei Zi**】and follows 【**rhythm pattern of Xiao Luo Zhu Tou**】

仓 才 ||：仓 台 才 台：||仓 台 才 台 |仓 令|台 令 |
台· 答 | 台----- |台 —| 台 **0** 答 | 台 ||

---------- *Yao Qi*

In example 1f, the rhythm pattern clearly and typically indicates its function in framing the performing process. The drum rhythm being played by the gongs connects the two scenes to continue the performing process, shifting from one to the other to unfold the ongoing development on the stage.

2. a) 令公跪拜毕，坐地。【**乱垂**】起立，至碑前, 指碑，以头撞碑。【**撕边一锣**】撞晕，单腿后退坐地，又起立。【**乱锤**】以手捂头, 至碑前，将髯口衔口内，双手扶碑，以头连撞三下。【**三锣**】 撞晕，站立不稳，向左摇晃，【软四击头】向右摇晃，【**软四击头**】【**崩登仓**】【**撕边**】僵身，倒地死。【**冲头**】 四番引韩延寿上。

(After the old General Yang kneels down, he sits on the ground【**the rhythm pattern of Luan Chui**】he stands up and walks up towards the huge monument, pointing to it and striking it hard【**the rhythm pattern of Si Bian Yi Luo**】, he sits with one leg and with the other leg tilted to the sky. He stands up again. 【**the rhythm pattern of Luan Chui**】plays and he covers his head with one hand and comes toward the monument, putting his long beard into his mouth. He holds on tightly to the monument with both hands and strikes it hard on the head three times【**the rhythm pattern of San Luo**】Too faint to stand up, he wobbles to the left 【**the rhythm pattern of Ruan Si Ji Tou**】, then to the right【**the rhythm pattern of Ruan Si Ji You**】【**the rhythm pattern of Beng Deng Cang**】【**the rhythm pattern of Si Bian**】, and falls down dead.)

---------- *Li Ling Monument*, Appendix

b) 吴妙贞：待我看来。 【**大锣五击**】 （王朝递信， 接过拐杖放在桌边，吴妙贞拆信， 面朝左， 左手拿信。 念
上写包拯多拜上，
拜上嫂娘吴妙贞；【**小锣二击**】
弟往陈州把粮放，
叔侄相逢在长亭；【**小锣二击**】 （点头，继续看信）
包勉初任萧山县，
贪赃枉法害黎民；【**撕边一击**】 （一惊）
国法条条难容忍，
铜铡之下断尸身！【**八大仓**】
呀！【**撕边一击**】 (信落地，晕坐椅上，家院捡信放桌上)【冲头】

Wu Miao Zhen: Let me have a look. 【**rhythm pattern of Da Luo Wu Ji**】 (Wang Chao hands the letter to Wu. Wu puts the crutch at the table. Wu Miao Zhen opens the envelope and faces the left side and holds up the letter with his left hand, reading the letter from Bao Zhen.)

"Show my respects to my sister-in-law, Wu Miao-Zhen. I go to Chen Zhou County in order to open the official granaries to distribute to the people【**rhythm pattern of Xiao Luo Er Ji**】

I met my nephew, Bao Mian in the place of Chang Ting. Bao Mian just assumed office in Xiao Shan County【**rhythm pattern of Xiao Luo Er Ji**】(nodding and continuing to read the letters) But, Bao Mian, my nephew takes bribes and bends the law 【**rhythm pattern of Si Bian Yi Ji**】(surprised)

And Copper Cutter cut his head off according to the law" 【**rhythm pattern of Ba Da Cang**】

Ah! 【**rhythm pattern of Si Bian Yi Ji**】

(The letters falling down to the floor, Wu Miaozhen feels faint and is about to fall down on the chair. The housekeeper picks up the letter and put it on the table【**rhythm pattern of Chong Tou**】)

------- *Chi Sang Zhen: Scene 1* (Red Mulberry Township)

c) 诸葛亮 （**66 65 53 12 21 62 1 —）1 1 4 3 2 1 1 3 ~~~**

人 言 司 马 能 用 兵

Zhu Ge Liang: Men say that Si Ma is good at deploying troops with great skill.

（6 1 2 3 —）6 32 1 21 1 3 21 1 （2 1

到 此 不 敢 进 空 城【一锣】

【**rhythm pattern of Yi Luo**】but he dares not to enter into the empty city.

6 2 1 —）1 3 ~~~ 21 1 1 3~~~ 1 1 3 2 （ 2 1 - 6 ||

【一锣】 诸 葛 一 生 不 弄 险 【一锣】

【**rhythm pattern of Yi Luo**】 Zhu Ge Liang never ever takes risks for his life. 【**rhythm pattern of Yi Luo**】

1 2 —）1 3 ~~~ 21 1 3 2 7 6 5 5 6 1[35]

险 中 又 险 显 才 能

But seeking the risk among risks can truly display talent and ability.

-------- *Kong Cheng Ji* (the Ruse of Empty city)

d) 【小锣打上】[程妻出场]

【**rhythm pattern of Xiao Luo Da Shang**】 Cheng's wife steps on the stage

程妻 仗义救孤生，妻随夫志行

Cheng's wife I will firmly follow up my husband's upright deed to save Minister Zhao's baby.

【大锣五击】 [程婴上在右边台口念。]

[35] Zhu Ge Liang sings to explain that his ruse of empty city is the most risky, although Zhu Ge Liang is very cautious for his life.

【rhythm pattern of Da Luo Wu Ji】[Cheng Yin steps on the stage and to the right edge of the stage]

--------- *Sou Gu Jiu Gu* (Search and Save the Orphan)

Examples 2a, b, and c all indicate a performing sequence. In a, the rhythm pattern reorders the performance movements. Meanwhile the rhythm pattern **【乱锤】** implies that the character is in great pain after striking the monument again and again. In example b,**【the rhythm pattern of Xiao Luo】**and**【the rhythm pattern of Da Luo】** set up and frame the dialogue and reorder it in an ordinal way (e.g. "first," "second," and "finally"). But in the third part the rhythm pattern changes into another pattern **【rhythm pattern of Si Bian Yi Ji】**, which implies the inner mood of the female character, Wu Miaozhen, who has been astonished by reading that Bao Zhen has killed her son. In example 1c,**【the rhythm pattern of Yi Luo】**reorders two singing parts. And in example 1d, the rhythm pattern reorders the performing arrangement, indicating and ensuring that the different characters of Cheng Ying and his wife both appear on stage. Similarly, examples 3a and b also illustrate the function of drum rhythm in reordering the speech and singing dialogue.

I. Framing dialogue into pattern

a) 黄忠：**【撕边叫头】**（右手弹须，双手拱拳） 军师 （诺）！ **【归位】** （上步归台正中口）（念诗）

Huang Zhong: **【rhythm pattern of Si Bian Jiao Tou】** (flicks his beard and takes a bow with his both hands toward the minister) Minister! (Yes, Sir!)**【rhythm pattern of Gui Wei】**(stands at the center-front of the stage)

末将威风勇，（双手托须） 血气贯长虹。**【二小锣】**（双手翻掌向上，眼略向上看， 似有长虹在天之状， 脚战丁字步）

I still have prestige and courage. (He makes the gesture of holding up his long beard) **【rhythm pattern of Er Xiao Luo】**(Makes a gesture of turning up his hands and looking up at the sky. It seems that there is a rainbow in the sky, and his feet form a T- shape as he stands firmly on the stage.)

杀人如削土， （右手作杀人动作， 边走向小边台口）
跨马走西东。 **【三小锣】**（右手作勒马状，再走回台中）

I kill people like peeling off mud. (He makes the gestures of killing people with his right hand while stepping to the left edge of the stage.) Riding the horse to trudge over land and water.**【rhythm pattern of San Xiao Luo】** (He reins in the horse with right hand and steps to the center-front of the stage)

两膀千斤力， （作左右顺风旗式） 能开铁弓。 **【二小锣】** （马步拉弓状）

My shoulders still can hold up thousands of kilograms. (Makes gesture of waving the huge flag from right to left) and can easily draw the huge iron

bow【**rhythm pattern of Er Xiao Luo**】(doing the gesture of drawing a bow).

若论交锋事，（正中丁字步，身左侧作锛枪状）还算（呐）【**撕边一锣**】（双手托须） 老黄忠。
（正中亮相）【**大锣住头**】

Minister, if you're still wondering who will be the one to fight the enemies, (doing the gesture-like holding up the huge red-tasseled spear and standing firmly on the stage) please count me on in, old Huang Zhong. (Holds up his long beard 【**rhythm pattern of Si Bian Yi Luo**】makes a pose and faces the audience from the middle of the stage)【**rhythm pattern of Da Luo Zhu Tou**】

------*Ding Jun Shan* (Mount Ding Jun)

II. Framing the singing parts into pattern

b) 司马懿： **6 1 5 4 3 5 2 【小锣二击】 2 2 1 2**

杀 气 冲 霄 儿 郎 虎

I am fierce like a tiger and leopard.

6 1 5 【小锣三击】 5 5 4 3 5 2 【小锣二击】
豹 传 令 号 地

My order can make the earth tremble and the mountains sway.

3 2 1 2 3 5 6 5 【小锣三击】 6 5 6 1 5 2

动 山 摇， （要

2 1

I swear to mop up all the enemies.

1 2 1 6 1 5 ||

把） 狼 烟 扫

【**回头**】接【**归位**】[司马懿入座]【**the rhythm pattern of Hui Tou**】closely followed by 【**the rhythm pattern of Gui Wei**】 [Si Ma Yi is seated on a chair on the stage]

------- *Kong Cheng Ji* (The Ruse of Empty City)

Endophoric markers and Evidentials

These two terms generally are used in academic work that is based on Hyland's view. Endophoric markers are expressions which refer to other parts of the text in order to aid the readers to recover their common meaning and facilitate comprehension, such as the phrase "*as noted above*" or "*refer to the last section*" Evidentials, according to Thomas and Hawes, indicate "metalinguistic representations of an idea from another source" which guide the reader's interpretation and establish an authorial command of the subject. Opera performance is of course not static academic writing; it unfolds as an art and as a process. It is a dynamic performing text. Does a rhythm pattern that corresponds with a given scene in a performance feature both of the functions above? Indeed, we cannot find a function in drum rhythm that matches that of endophoric markers or of evidentials, but drum rhythm has its own features which serve similar functions (if not exactly). In this semi-analogous sense, endophoric markers in a scene generally refer to the preceding performing scene, as can be seen in the following:

1. **第 一 场 (Scene One)**

倪荣（接唱[西皮摇板]）

Ni Rong (continues to sing [Xi Pi Yao Ban])

（过门见前）6 1 2 2 1 3 2 2 3 1216 5 1 1

愿 在 江 湖 访 豪 家

I would like to visit all well-known and powerful people in all corners of the country.

【大锣抽头】倪荣下

【rhythm pattern of Da Luo Chou Tou】 (Ni Rong steps off the stage.)

第 二 场 (Scene: 2)

【小回头接冲头，导板头】

------ Extracts *Da Yu Sha Jia* (Fisherman's Revenge)

In example 1, the rhythm pattern **【小回头】**(**【Xiao Hui Tou】**refers to a detail from the previous performing scene, and then the rhythm pattern **【冲头】**(**【rhythm pattern of Chong Tou】** and **【导板头】** (**【Dao Ban Tou】**) unfolds the next scene. Endophoric markers in opera drum rhythm are inseparable from the rhythm patterns, and they require actors to show how they are related to the scene and to the opera's development as a whole. It is crucial to provide support for an audience's accurate interpretation and understanding in this way.

Evidentials

Evidentials, like the endophoric markers mentioned above, are often used in academic writing to establish authorial command of a subject. It refers to a community-based

literature and provides important support for arguments. In this way, evidentials can contribute to a persuasive goal (Hyland 2005). With regard to the features of Peking opera performance, evidentials not only can be a persuasive way to establish authorial command but also can involve hearsay or an attribution to some reliable source (Hyland 2005). In all genres (including those of Peking opera performance), evidentials need to be distinguished from the writer's (speaker /performer) stance toward the subject, which is an interpersonal feature (Hyland 2005). The following performing section is from the Peking opera *Duan Bi Shuo Shu*（Story-Teller with a Broken Arm）

[36]

1. a) 王佐：《前唐》,（把书放在台中间）不好！（又取一本观《后汉》,**【小锣一击】** 翻书看后，把书卷起来，左手拿着看） 呜呵呀！**【小锣一击】**想汉室卫律， 苏武，一同北国催贡， 一个降顺番邦，一个打入羊群，饥食檀，渴饮雪，还是忠 心不改，与俺岳大哥无二矣。

Wang Zuo: *Qian Tang* (early Tang dynasty), (puts the book on the desk) No good! (He picks up another one. *Hou Han* (the Eastern Han Dynasty (25-220 C. E) **【rhythm pattern of Xiao Luo Yi Ji】** He opens the book and rolls it up to read it. Gosh! **【rhythm pattern of Xiao Luo Yi Ji】** It says that during the Han Dynasty, Wu Lu and Su Wu both went out to foreign countries to demand tribute for the Han state. One, Wu Lu, surrendered to the foreign country and the other, Su Wu, was put in to the sheepfold. He had to eat wood and drink snow to survive. But in such a difficult condition, his loyalty to the Han State never wavered. It is the same with my brother, Yue Fei.

In example 1a above, the role of Wang Zuo quotes history from *Hou Han Shu* (a history of the later Han dynasty (9-277 C. E) to prove that Yue Fei is loyal and devoted to his country. And the rhythm pattern **【小锣一击】(【rhythm pattern of Xiao Luo Yi Ji】)** frames the evidentials and allows the audience to draw its own conclusion. Evidentials used in opera performance in this way add persuasiveness and credibility to the drama.

[36] Peking Opera：*Duan Bi Shuo Shu*; Photo in Chang An Theater 18-03-12

b) 王佐： 《后汉》不好！（把一本书迭在第二本书上，另取一本，观看，《东周列国志》，还是看看东周列国吧！（翻阅，然后将书卷起来，执在左手中看，**【五更】** (忽然神情紧张起来） 要离断臂刺庆忌！ **【大锣一击】** 要离断臂 **【撕边】**刺庆忌！（伸右手食指慢慢颤动， 然后挑须，左手把书合拢放下）**【叫头】**且住！ 想那要离断臂刺死公子庆忌，此乃大丈夫所为。俺王佐何不学他一学？（左手托右手袖，右手伸食指向下划圈， **【慢纽丝】** 从信封中抽出信纸，摊在桌上，磨墨，舔笔，写信，搁笔，把信纸折好放入信封内，封好，写信封，把书信放在桌上 从左边走出， 双投袖， 至台口）

Wang Zuo: *Hou Han Shu* (History of the later Han Dynasty (25-220 C.E.)) Not suitable! (Puts the book on the stack and takes out another one. He reads from *Dong Zhou Lie Guo* (Romance of the States of Eastern Zhou Dynasty (BC770-BC221) Let me have a look at the book, *Dong Zhou Lie Guo.* (Looks it over, rolls it up and holds it in his left hand. **【rhythm pattern of Wu Geng** (Suddenly, he seems anxious) Let me pause here. Yao Li cut his own arm in order to assassinate Qin Ji. It's indeed what the hero did. Why not learn from him to approach the head of enemy? (His left hand holds up the sleeve of the right hand and the forefinger of his right hand points down and makes circles. **【the rhythm pattern of Man Niu Si】**He pulls out a letter from an envelope, spreads it out on the desk, mixes some ink, licks the writing brush, writes down a letter and puts aside the brush. At last, he places the letter into the envelope, seals the envelope and addresses it. He places the letter on the desk, comes out from the left side and shakes both sleeves toward the edge of the stage.

------- *Storyteller with a Broken Arm*

In example 1b above, the role of *Wang Zuo* cites the story from *Dong Zhou Lie Guo* (Romance of the States of Eastern Zhou Dynasty (B.C770-B.C221)): Yao Li cut his arm as a pretense in order to approach Qin Ji and thus seek a chance to assassinate him. Here the rhythm pattern **【大锣一击】** (**【the rhythm pattern of Da Luo Yi Ji】** frames evidentials. Compared to the rhythm pattern **【小锣一击】**（**【rhythm pattern of Xiao Luo Yi Ji】**）evidential, the rhythm pattern **【大锣一击】** (**【rhythm pattern of Da Luo Yi Ji】**) has a potential pragmatic connotation, implying the character's surprise, and it simultaneously shows how he got an idea from the story he was reading to support the further development of the performance. Evidentials in drum rhythm are not only between actor and actor but also between actors and the audience or other performance items.

Code glosses

This kind of expression is used to rephrase, explain or elaborate what the actors have already said, equivalent to phrases like "*in other words*", "*that is*", and "*for example*" There are lots of uses of code glosses in the drum rhythm process:

1. a) 鲁 肃： 喔！告退。嘿嘿！
（台）分明是假，怎说是真。有了！
我不免去至馆驿，问过孔明便知明白，
正是（扎）真假难分辨，好歹问知音。
【小锣慢五击】（下）

Lu Su: Oh! I am going to leave. Hee- hee! 【**rhythm of Tai**】Very clearly, it is false**.** How to say it is true? Yes! I can go to the courier hostel where Kong Ming lives to ask him what actually happened. That is, 【**rhythm of Zha**】it is hard to distinguish true from false. I'll ask Kong Ming (Zhu Ge Liang) for the truth. 【**rhythm pattern of Xiao Luo Man Wu Ji**】

----- *Qun Ying Hui: Scene 5*（The Gathering of Heroes）

b) **陆炳**：（闻言向雪艳一看,【**一锣**】顿悟, 折右袖
【**大锣叫头**】 喔呵呀！ 老夫正在为难之际，雪艳言道："好一个不明白的陆大人！（再向雪艳一看，【**撕边一锣**】翻右袖，向雪艳 【**大锣叫头**】 莫仁嫂啊！ 雪娘子！ 你若有替夫报仇之意， 老夫拼着这项乌纱不要， 也要与你担待担待，这这这又何妨。（定了主意。 正是：【**大锣五击**】（念）清官暂把脏官作， 聪明要学懵懂人。

Lu Bing: (on hearing it, he looks at Xue Yan)【**rhythm pattern of Yi Luo**】 suddenly he realizes, folds his right sleeve【**rhythm pattern of Da Luo Jiao Tou**】 Gosh! I am in a dilemma when Xue Yan says "Lord Lu, you are dim about it." (Looks at Xue Yan again)【**rhythm pattern of Si Bian Yi Luo**】he folds his right sleeves and makes toward Xue Yan【**rhythm pattern of Da Luo Jiao Tou**】Mrs. Mo, Sister Xue (Xue Yan), if you want to avenge your husband, I will help and support you, even if it means forfeiting my official post. That is, 【**rhythm pattern of Da Luo Wu Ji**】 (chanting) I, an honest and upright official will temporarily become evil and corrupt. Wise people sometimes seem like clumsy people.

---- *Shen You Ci Tang Scene 1*

(Interrogate Mo's Head and Assassinate Tang Qing)

c) 【**小锣住头**】 门子由下场门暗上， 侍立【**rhythm pattern of Xiao Luo Zhu Tou**】**(**A doorman secretly steps on the stage from Xia Chang Men (the right side of the stage, Cf: the figure 2) and stands beside the character of Wang Jinglong …)

王金龙： 本院，王金龙。蒙圣恩放我八府巡按，奉命巡查山西。 也曾在洪洞县下马，查得旧案之中，有谋死亲夫一案，不知我那苏三，因何牵连在内？因此将人犯提到太原复审。少时升堂，就先审此案。真是：【**扎**】一朝身荣耀，岂能忘旧情？

Wang Jing Long: My name is Wang Jinglong. The Emperor nominated me as *Ba Fu Xun An*[37] (a high-ranking official) and ordered me to inspect Shang Xi province. In Hong Tong county of Shang Xi province, there was an old case of a woman who had murdered her husband. I don't know why my Sun San is involved with the case. I therefore ordered to escort the convict to Tai Yuan city for re-interrogating.【**rhythm pattern of Zha**】Even if I win the promotion and get rich, I still dare not forget my past romance.

----------*San Tang Hui Shen* (Joint Hearing)

[37] High- rank official, similar to the Central Commission for Discipline Inspection in modern China.

The rhythm pattern 【扎】(【**Zha**】) in examples a and c above and【大锣五击头】(【**rhythm pattern of Da Luo Wu Ji Tou**】in example b both have the function of code glosses. They rephrase, summarize, explain and elaborate what the characters have already said.

In sum, drum rhythm have their unique way to help guide audiences in the performing process. It is often employed within the performing framework principally to reduce the weight of new performing materials for novices and to make unfamiliar material more comprehensible. This is also apparent in the use of code groups which tend to instruct rather than simply clarify. These drum rhythm devices help to convey potential meanings to the audience and to aid the interpretation of the opera performance within the performing framework. Within the interactive dimension, the five functions of metadiscourse (transition markers, frame markers endophoric markers, evidentials and code glosses) can also serve analogous functions in drum rhythm on the opera stage. But with regard to the operatic features, and apart from linguistic or textual features, drum rhythm also has its own unique way to frame the interactive dimension.

II Interactional dimension

These features involve the audience in the performing text itself. These features not only help the actors to build up their performing framework and make the audiences understand it, but also bring the audience *into* the performance, where it can indirectly express its own personality as well. That is to say, the audiences can "anticipate, acknowledge, challenge or suppress or restrict opportunities" (White 2003：23).

Self-Introduction

Hyland (2005) regards "self-mention" as the degree of explicit author presence in the text, measured by the frequency of first-person pronouns and possessive adjectives ("I," "me," "mine," exclusive "we," "our," "ours"). Ivanic (1998) thinks the first person pronoun is perhaps the most powerful means of self representation. But in terms of drum rhythm, the connotations of self-mention are different than those in metadiscourse. The connotations of self-introduction are more precisely defined as self-representation compared to the term "self-mention" in metadiscourse. Self-introduction in Peking opera circles is named "*Kai Men Jian Shan*,"[38] a convention whereby actors upon their stage entrance overtly introduce their characters to the audience to summarize and inform them of what they have done, what he/she will do and what will happen next, in terms of their specific role in the opera. In the process of performance, most central characters will have this sort of a self-introduction on their first appearance. The self-introduction in drum rhythm thus overtly recognizes the presence of the opera audience. It clearly shows an awareness of them. As such, it is intended as a way to connect to them. Through such introductions, the actors, according to their expectations, hope to guide the audience's mood and attitude in the performing process. The presence of the author through self-mention is generally a conscious choice by the writer to adopt a particular stance and establish a contextually situated authorial identity (Hyland 2001b). Explicitly addressing an audience through self-introduction is likewise a conscious movement by Peking opera to situate a role's identity in a context and to affect their stance and attitude on the

[38] The term of "*Kai Men Jian Shan*": "The door opens on a view of the mountain"；a euphemism for getting straight to the point.

stage.

1 a) 【撤锣】接 【小锣打上】 四衙役上， 两边分站。【小锣帽儿头】寇准上。
【**the rhythm pattern of Che Luo**】closely followed with 【**the rhythm pattern of Xiao Luo Da Shang**】four Yamen runners step on the stage and stand on the two sides of the stage【**the rhythm pattern of Xiao Luo Mao Er Tou**】Kou Zhun steps on the stage.

寇准：（念引）未登皇榜境， **（多 0 多 0）**百里 **（扎 0）**
Kou Zhun: I didn't arrive in the Capital city to be an official and govern those who are far from the Capital city. **(The series of rhythm played sound of Duo Duo Zha)**

1 3 2 — 2 2 6 7— 7 6— ‖
教 子 （呃）民

【小锣归位】寇准入内坐
【**the rhythm pattern of Xiao Luo Gui Wei**[39]】Kou Zhun is seated in the inner part of the stage.

（念诗）读书人智广才高，中进士青史名标；
三杯御酒加封号，被权臣一本参掉。【台 <u>大 0</u> |台】
(Chanting) I am an intellectual person of high talent and wisdom. The Imperial court regarded me highly and entitled me as Jin Shi.[40] But my official rank was removed because of the slanderous talk of a treacherous court official.

下官，【台】寇准。【台大】乃陕西华州人氏，自幼进京求名,得中二甲进士，官居吏部知事，后被潘仁美一本参掉，多蒙八千岁保奏，才得帘外为官，自到任所以来，官清民顺。今当放告之期， 来！

My name is 【**rhythm of Tai**】Kou Zhun 【**rhythm of Tai Da**】I come from Shan Xi province. At an early age, I came to the Capital City to take part in the highest imperial examination to gain fame and to become a successful candidate for the examination. And the imperial court raised me up to the official position of *Li Bu Zhi Shi*.[41] Afterwards, a treacherous official, Pan Reng Mei, falsely accused me, and my official rank was revoked. Thanks to the eight Princes, I can be an official in the remote area far from the Capital city. Since I took up the official post, the people live and work in a peaceful and comfortable situation.

------- *Qing Guan Ce*（Upright Official Booklet）

b) 公孙杵臼： 【小锣归位】 [做正中外场椅。]（诗）晋中出乱臣，下害忠良上害欺君残杀赵家三百口，叫人心中忿难平 【小锣二击】 老汉公孙杵臼，昔年曾为赵相的门客，可恨奸贼屠岸贾诬杀赵家三百余口，只剩庄姬一人，逃进宫去，生下孤儿，又被屠贼闻知， 进宫搜孤，虽然孤儿已被程婴救出，只怕终久难逃屠贼之手。天哪！**（台）**天！**（台 答 0）**难道就无公道了么？

Gong Sun: 【**the rhythm pattern of Xiao Luo Gui Wei**】 (seated in the Chair on the center-front stage)

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39 The rhythm pattern is played with small gongs marking the characters' return to their own original places on the stage.
40 Jin Shi: a successful candidate in the highest imperial examinations.
41 *Li Bu Zhi Shi*: is similar to the leader of the Ministry of Organization.

(Chanting) A treacherous minister is in the capital city of the Jing State. He injures and kills the loyalists and deceives the Emperor. He has killed three hundred of Minister Zhao's men. It is hard to hide the hatred for what this treacherous minister did. **【the rhythm pattern of Xiao Luo Er Ji】** My name is Gong Sun Chujiu. I had been the guest[42] of Minister Zhao. It's awfully hateful that the treacherous minister has falsely accused the Zhao minister and killed almost all of Zhao's family members, all except lady Zhuang, Zhao's wife. She escaped into the palace and gave birth to a baby. But unfortunately, the treacherous minister, Tu Angu heard of it, and he entered the palace searching for the baby. The baby was saved by Cheng Ying, but I am afraid that Tu finally knows of it. In that way, it will be hard for the baby to escape from Tu's violent treachery. Oh, Gosh! **【the rhythm played the sound of Tai】** God! **【the rhythm played the sound of Tai】** Where on earth is the justice in this world?

c) 屠岸贾： (念) 斩草不除根，萌芽有复生。
【收头撕边】老夫**【一锣】**屠岸贾。**【住头】**前番进宫搜　孤，未曾搜出，因此标出赏格，十日之内，有人献出孤儿，赏赐千金；若无人献出孤儿，老夫就要将晋国中的婴孩与孤儿同庚者斩尽杀绝，【住头】看看时日已满，校尉的！

Tu An Gu: (Chanting) It must be exterminated, otherwise retaliation will turn up in the future. **【rhythm pattern of Shou Tou Si Bian】**
My name **【rhythm pattern of Yi Luo】** is Tu An Gu **【rhythm pattern of Zhu Tou】** I entered into the palace before, but searched in vain. Therefore, whoever hands in the baby within ten days can get a rich reward. However, if not, I will kill all babies of the same age in Jin State. **【rhythm pattern of Zhu Tou】** Today is the deadline.

------ *Sou Gu Jiu Gu* (Search and Save the Orphan)

In examples 1a, b, and c, the drum rhythm processing frames up the self-introduction of the character on stage, as part of the interactive dimension, and makes the reference to the audience explicit. Examples 1a, b, and c all involve the first stage entrance of main characters as they face the audience to tell them what they have done and will do. Self-introduction tells them who the performing characters are, what the characters will do, which can make the audiences take a stance or adopt an attitude toward them according to the needs of the drama. The following are different types of self-introduction framed by drum rhythm in the opera performing process:

1 a) 罗成:【四击头】 罗成上。**【大锣归位】**[43]
Luo Cheng: **【rhythm pattern of Si Ji Tou】** Luo Cheng steps on the stage **【rhythm pattern of Da Luo Gui Wei】**

6　5　4　3　5　2　【二小锣】2　2　1　2
豪　气　冲　霄，　英　风　飘　渺
1　6
I, the ghost of Luo Cheng, am brave and brilliant, **【rhythm pattern of Er Xiao Luo】** and upright, **【rhythm pattern of San Xiao Luo】**

[42] A hanger-on of an aristocrat or official.
[43] With the drum rhythm playing, the role of Luo Cheng steps on the stage and sings of his previous heroic deeds.

1 5 【三小锣】 5 3 2 【二小锣】2 3 5 2
魂 魄 绕 胆 战 心
3 5
Always anxious【**rhythm pattern of Er Xiao Luo**】when【**rhythm pattern of San Xiao Luo**】 I avenge myself 【**rhythm pattern of Da Luo Yi Ji**】and thus I neutralize my hatred

6 5 【三小锣】 6 5 6 1 5 【大锣一击】 2 2
焦 何 日 得 仇 报
1 6 1 5

【一锤锣归位】【the rhythm pattern of Yi Chui Luo and Gui Wei】

右转身，上高台）
(Luo Cheng turns to the right and steps up to the podium).

（念诗）生前为良将，死后作忠魂，**【二小锣】** 捐躯何足论，英名万古存。**【大锣住头】**

(Chanting)

During my lifetime, I was a good general commander. After my death, my soul still pledges loyalty to my country. 【**rhythm pattern of Er Xiao Luo**】 It is not worth bothering about my death. My good reputation has flowed down for long ages. 【**rhythm pattern of Da Luo Zhu Tou**】

我乃（右手云帚横架于左手）（**仓**）罗成鬼魂是也。（**【住头】**垂下云帚）只因刘黑跶兴兵犯界， 三王元吉挂帅，命俺为前站先行。 不想被奸王陷害，在淤泥河乱箭身亡。（**【住头】** 右手怒向前指）今有二主秦王与众家国公，前来吊祭，不免前去托妻寄子，把我的苦处，细表一番。众鬼卒！

I am (his right hand covers his left hand)【**the rhythm playing the sound of Cang**】the ghost of Luo Cheng. 【**the rhythm pattern of Zhu Tou**】 (his hands lowers down and swings off his cloth) Liu Hei intruded on our boundary and Wang Yuanji, as general, was commanded to fight against him. I received the order to confront him on the frontline too. But unfortunately, I was trapped by the Wang Yuanji and killed by countless arrows in the silt 【**the rhythm pattern of Zhu Tou**】 (Does the gesture-like pointing to the front with right hand in anger) Today, the emperors and all the ministers come to mourn for me. I, a ghost, will tell my pains to my son and my wife in detail. All ghosts soldiers!

------*Luo Cheng Jiao Guan*

[44]

b) 司马懿： **6 1 5 4 3 5 2 【小锣二击】 2 2**

杀 气 冲 霄 儿 郎 虎

1 2

Si Ma Yi I am a mighty warrior and my soldiers are like tigers and leopards**【rhythm pattern of Xiao Luo Er Ji】**

6 1 5【小锣三击】5 5 4 3 5 2

豹 传 令 号 地

My command makes the earth tremble and the mountains sway**【rhythm pattern of Xiao Luo Er Ji】**

【小锣二击】3 2 1 2 3 5 6 5 【小

动 山 摇， （要 把） 狼 烟

I swear to wipe out all enemies**【rhythm pattern of Xiao Luo San Ji】**

【小锣三击】6 1 5 2 2 1 1 2 1 6 1 5 ‖

扫[45]

【回头】接**【归位】**[司马懿入座]

【the rhythm pattern of Hui Tou】closely followed by**【the rhythm pattern of Gui Wei】**[Si Ma Yi is seated on a chair on stage]

（念诗） 白发苍苍似银条，胸中韬略智谋高**【小锣二击】**本督。**【撕边一锣】**奉了魏王旨一道，带领魏王旨意，夺取街亭—来！

(Chanting) Although I am very old, I am still very rich in wisdom **【rhythm pattern of Xiao Luo Er Ji】**Now I received the military order from the emperor of the Wei state to seize the place of Jie Ting.

----------*Kong Cheng Ji* (The Tract of Empty City)

[44] Peking Opera: *Luo Cheng Jiao Guan*; Photo in He Long Jiang Opera Theater12-04-10.

[45] With the rhythm framework working, Si Ma Yi, accompanied by music, sings of his determination to unify all the states to return to the rule of the Wei state.

Generally speaking, *self-introduction* like those in example 1a and b above involve three factors: the singing to express the role's personality, the reading of a poem to assess their personality, and finally a narrative component to tell what they have done and what they will do. These three things are integrated into the drum rhythm, which remain a unified whole. As one of the important performing aspects of Peking opera, self-introduction obviously recognizes the presence of the audience and also ensures the audience's awareness embedded into the characters on the stage. Clearly, the subcategory of 'self-introduction' suggests a diversity of performing entities and genres and the drum rhythm frames them into an important part of the performance. Self-introduction can be defined as one of Halliday's "*complexes*" (2008). He argued that such a combination can realize many functional categories (Halliday 2008: 487). Indeed "complex" does not denote just the group and phrase complex. Rhythm complexes can also form series of performing nexuses just as what the group and phrase complexes do in speech language.

Indeed, it is not necessarily mandatory that self-introduction of the main actors includes all three of these parts (singing, chanting, and narrating). One or two of the three parts can be omitted or reduced, according to the particular needs of performing situation are, as in the following example:

2. a) 诸葛亮:（念诗） 忆昔当年居卧龙， 万里乾坤掌握中； **【小锣二击】** 扫尽狼烟归汉统， 人曰男儿大英雄 **【大锣归位】**

(Chanting) I have lived in the palace of Wo Long before. And I control and govern everything outside the world**【rhythm pattern of Xiao Luo Er Ji】**I swear to wipe out all intruders and to bring the outside states under Han rule again. People regard me highly as a great her**【rhythm pattern of Da Luo Gui Wei】.**

老夫， **【撕边一锣】** 复姓诸葛名亮字孔明， 道号卧龙。**【住头】** 自从先帝爷在白帝城托孤以来， 要扫荡中原， 扭转汉室。 问得司马懿兵至祁山，必然夺取街亭。我想街亭乃汉中咽喉窑炉，必须差一能将前去防守，方保无虞。------ 众为将军！

My name is **【the rhythm pattern of Si Bian Yi Luo】** Zhu Ge Liang, Taoist named Wo Long (sleeping dragon) **【the rhythm pattern of Zhu Tou】** Since the first emperor Liu Bei entrusted his son to me, I will sweep out all the intruders and unify the other states. I've learned that Si Ma Yi set his army troops to the mount of Qi and swore to snatch the palace of Jie Ting. I think that the place is very important and central for the Han state, like the throat for the human body, and I must dispatch a competent general to defend it in order to secure its safety. ------ All generals!

---------- *Kong Cheng Ji.* (The Ruse of the Empty City)

The self-introduction in example 1 only includes two parts (chanting and narrating) and omits the singing part. Some self-introductions of supporting roles are simple and more causal.

3. a) 【冲头】 接 **【四击头】** [赵云起霸上]
Rhythm pattern of **【Chong Tou】**followed by rhythm pattern of**【Si Ji Tou】**（Zhao Yun

does the performing gestures of Qi Ba[46] and steps on the stage.）

赵云： 忆昔当年挂铁衣，
Zhao Yun: I recall that in the past I wore a helmet and armor to fight against the enemies.

【四击头】[马岱起霸上]
【rhythm pattern of Si Ji Tou (Ma Dai does the performing gestures of Qi Ba and steps on the stage.)

马岱：文韬武略盖世奇
Ma Dai: People marvel at my military strategy and accomplishments.

【四击头】 [王平起霸上]
【rhythm pattern of Si Ji Tou】（Wang Ping does the performing gestures of Qi Ba and steps on the stage.）

王平： 斩将擒王扶社稷
Wang Ping: I fight against the enemies to guard our kingdom.

【四击头】 [马谡起霸上]
【rhythm pattern of Si Ji Tou】（Ma Su does performing gesture of Qi Ba and steps on the stage.)

马谡：协力同心**【顷仓】**保华裔
Ma Su: We, four military generals (shoguns)**【rhythm pattern of Qing Cang】** unite in a concerted effort to guard and defend the ethnic Chinese.

【大锣归位】 【the rhythm of Da Luo Gui Wei】

赵云
马岱 } 俺 [47] ——**【撕边一锣】**
王平
马谡
Zhao Yun
Ma Dai
Wang Ping } I -------**【rhythm pattern of Si Bian Yi Luo】**
Ma Su

赵云：赵云 Zhao Yun
马岱：马岱 Ma Dai
王平：王平 Wang Ping
马谡：马谡 Ma Su

【住头】 【rhythm pattern of Zhu Tou】

----------*Ding Jv Shan* (Mount Ding Jv)

[46] In the performing style of Peking Opera, the "Qi Ba" gestures imply the mighty and powerful appearance of the military generals on stage.
[47] The four characters introduce themselves.

[48]

In example 2a above, the four military generals on stage play supporting roles. The introductions on their first stage appearance are relatively simple: they each read a line of poetry to summarize their heroic deeds in the past and to directly tell their own names to the audiences. Although the self-introductions are very simple,**【the rhythm pattern of Si Ji Tou】**here matches the performing gesture pattern "*Qi Ba*" of these generals and serves to reveal the identities of these performing characters to the audience.

b) **校尉：** （内） 马来！

The captain: (from backstage) A horse is coming.

【水底鱼】校尉手持金牌上至台口。**【住头】**
【rhythm pattern of Shui Di Yu】the captain, holding up a golden token, steps to the edge of the stage and faces the audience.

校尉：（念）人行千里，马走万重山。**【住头】**某，**【仓】**金牌校尉是也。**【仓 才 0】** 奉了圣上旨意，去霞峪县提调寇准，连夜进京。就此快马加鞭！**【撕边一锣】**

The captain: (Chanting) I and the horse have been walking for such a long journey**【rhythm pattern of Zhu Tou】**I**【the rhythm played with the sound of cang】**am the best captain in the imperial court**【the rhythm of Cang Cai 0】**and I got an imperial edict to promote the official post of Kou Zhun in the county of Xia Gu. I must arrive in Beijing overnight and so now I have to be at full speed**【rhythm pattern of Si Bian Yi Luo】**

【水底鱼】校尉下**【the rhythm pattern of Shui Di Yu】**The captain steps off the stage.

----- *Qing Guan Ce* (Upright Officials' Good Deeds)

In example 2b, the captain on the stage is a supporting role. His self-introduction, framed up nicely by the drum rhythm, doesn't describe his identities and past deeds but only directly tells the audiences what he will do next, setting up the next scene and

[48] Peking Opera: *Ding Jv Shan*; Photo in Beijing University Theater:28-09-11

letting the audience keep up with the plot so that they won't be confused.

Boosters

Boosters in metadiscourse represent words such as "clearly", "obviously" and "demonstrate". These allow writers to narrow down alternatives and express certainty in what they say (Hyland 2005). Booster devices can often be seen in drum rhythm on the Peking opera stage. The performers may recognize potentially diverse responses from an audience, but booster devices in the drum rhythm "narrows the diversity with a confident and single voice" (Hyland 1999a).

1. a) 诸葛亮： 【小锣一击，扎，扎，扎】! 【一锣，扎，扎，扎】 天！ 【五击头】 国家兴败， 就在这空城。 【一 锣】一计了！

Zhu Ge Liang:【**the rhythm pattern of Xiao Luo Yi Ji, Zha, Zha, Zha**】closely followed with【**the rhythm pattern of Yi Luo Zha Zha Zha**】【**rhythm pattern of Wu Ji Tou**】Whether the state is destroyed or not affects and contributes to the ruse of empty city 【**rhythm pattern of Yi Luo**】**.**

------*Kong Cheng Ji* (The Ruse of Empty City)

b) 司马师

司马昭 } 杀-----！ 【一锣】 杀------！ 【一锣】四龙套

Si Ma Shi

} Kill --- !【the rhythm of Yi Luo】Kill ----!【the rhythm of Yi Luo】

Si Ma Zhao

Si Long Tao

----- *Kong Cheng Ji* (The Ruse of the Empty City)

In examples 1a and b, the rhythm pattern being played by the small gongs (including 【小锣一击】【**the rhythm pattern of Xiao Luo Yi Ji**】and 【一锣】【**the rhythm pattern of Yi Luo**】and a rhythm pattern played by the ban[49]【扎扎扎】【**the rhythm sequence of Zha Zha Zha**】) are playing the roles of booster in the process to narrow down the role's perspective and to preclude conflicting views.

c) 谭记儿：哦，【小锣一击】怎么？是官宦人家子弟？（凝神一想） 【撕边一锣】哦，我明白了。【五击头】 想是那依权杖势无恶不作的杨衙内， 知我住在此处， 托师父前来提亲， 我是不能从命！ （右手一抖袖）

Tan Ji Er: Oh,【**the rhythm of Xiao Luo Yi Ji**】How? Is he from the courtier's family? (Thinks ponderously) 【**rhythm pattern of Si Bian Yi Luo**】Oh, I see! 【**the rhythm pattern of Wu Ji Tou**】It must be Yang Ya Nei[50], who the cruel and brutal. He knows where I stay and request my teacher to propose marriage with me. I can't obey it! (Shaking her right sleeves)

----*Wang Jiang Ting* (Pavilion for Watching the Lake)

[49] A percussion instrument, shape like a board and used in Peking opera performances.

[50] *Ya Nei*: Son of a high-rank official.

d) **【小锣打上】** [程妻出场]
【rhythm pattern of Xiao Luo Da Shang】 [Cheng's wife steps on the stage]

程妻 仗义救孤生，妻随夫志行

Cheng's Wife I will firmly follow my husband's heroic deed to save Zhao minister's baby.

【大锣五击】 [程婴上在右边台口念。]
【the rhythm pattern of Da Luo Wu Ji】 [Cheng Yin steps on the stage and goes to the right edge of the stage]

程婴 大事安排定，劝妻舍亲生。**【大锣回头】**（进门归右边）

Cheng Yin Everything is arranged and I will advise my wife to give up our baby in order to save Minister Zhao **【rhythm pattern of Da Luo Hui Tou】** [He enters into the gate and steps to the right side].

In example 1c and d, the rhythm pattern **【五击头】**(**【Wu Ji Tou】**) and **【大锣五击】** (**【Da Luo Wu Ji Tou】**) indicate the roles' firm determination, in addition to closing down alternative interpretations of their motives. In instances like this, the drum rhythm could involve with some semantic and pragmatic function apart from its structure function.

e) **白道姑**：哈……**【大……台 0】**看来算是有缘的了。**【小锣一击】**
Nun Bai: Ha ha ……**【the rhythm pattern of Da…...Tai 0】**They seem destined to be together**【rhythm pattern of Xiao Luo Yi Ji】**

----*Wang Jiang Ting*

[51]

There is a very interesting phenomenon in view here in that the character's line in the performance doesn't quite represent certainty; explicitly, they only "*seem*" destined

[51] Peking Opera: *Wang Jiang Ting;* Photo in Shang Dong Theater, 03-09-11）

to be together. But it nevertheless aligns with the rhythm pattern【小锣一击】and so the whole complex expresses certainty in an implicit, ironic way. Though it's not explicit, the line expresses that they will "definitely be together".

f) **周瑜**： 子翼良苦， 远涉江湖， 敢是与曹操做说客耶？ **【大锣冷锤一击】**

Zhou Yu: Jiang Gan, you cross the rivers and over the mountains for all your pain to come to me. Aren't you a lobbyist of Cao Cao?

------*Qun Ying Hui* (The Gathering of Heroes)

As in the last example, there's an ambiguity about Zhou Yu's rhetorical question here. But the rhythm pattern **【大锣冷锤一击】**（**【Da Luo Leng Chui Yi Ji】**conveys the character's certainty to the audience. Compared to its counterpart device in drum rhythm, these unique usages of drum rhythm take the features of linguistics and operatic conventions into account. The booster device used in drum rhythm better represents the operatic features.

Hedges

In metadiscourse, hedges indicate the writers' decision to recognize alternative voices and viewpoints and so withhold a complete commitment to a proposition. They usually involve words like *"possibly" "might"* and *"perhaps"* (Hyland 2005). Hedges show the degree of confidence it is prudent to attribute to the proposition at hand. With regard to the operatic features of drum rhythm, there are a few examples of hedges in use in drum rhythm processing.

1 **a)** **曹操**：嘟！**【大锣一击】**你是东吴的奸细。
Cao Cao: **【rhythm pattern of Da Luo Yi Ji】**You are the spy for the Kingdom of Wu.

阚泽：哼！我乃东吴的参谋，姓阚名泽字德润呐。
Gan Ze: Hm! My name is Gan Ze. I am the adviser from the Kingdom of Wu.

----------*Qun Ying Hui* (The Gathering of Heroes)

In contrast to the example mentioned above, where the rhythm pattern of **【大锣冷锤一击】**(**【Da Luo Leng Chui Yi Ji】**) describes the irony in the character's question, in example 1a here, the rhythm pattern **【大锣一击】** (**Da Luo Yi Ji】**) hedges his explicit certainty of the truth of his assertion. The rhythm pattern here functions like the phrase "*maybe*" or "*perhaps*".

b) **陆炳**：哦，她是假慈悲！**【撕边大锣一击】**

Lu Bing: Oh, she pretends to be merciful and benevolent**【rhythm pattern of Si Da Luo Yi Ji】**
陆炳：汤老爷，你看我这旁边的衙役。一个个落下泪来，他们也是假慈悲吗?
Lu Bing: Lord Tang, look at the Yamen runners on my sides. Even they can't help crying for the misery of the victim. Are they *all* pretending to be merciful and benevolent?

---------- *Sheng Tou Ci Tang*
(Interrogate the Head of Mo Huaigu and assassinates Tang Qing)

Example 1b illustrates the morphing of a hedge in drum rhythm. The rhythm pattern 【撕边大锣一击】(【**rhythm pattern of Si Bian Da Luo Yi Ji**】) suggests strong doubt, even negation, regarding the performing character's arguments and motive. Although the hedges and boosters in drum rhythm are often played by Da Luo (big gongs), they bear different meanings in different performing situations. The drum rhythm cannot be separated from the performing situation to express meaning by itself. Only a complex framing of the specific performing situation within the drum rhythm playing can fulfill the communicative function.

Attitude markers

In metadiscourse, attitude markers are devices commenting on the attitude toward the information being communicated. They convey surprise, agreement, criticizing, obligation, frustration, glorification, and so on (Hyland 2005). Indeed, attitude markers are often used drum rhythm.

I. Surprise

1. a) 众： 哦 —— 【小锣一击】

All：Um-------【**the rhythm pattern of Xiao Luo Yi Ji**】

潘洪： 呜呵呀【小锣一击】 我道是谁，原来小寇儿，请了，请了

Pan Hong: Hahaha……【**rhythm pattern of Xiao Luo Yi Ji**】I had wondered who it might be. It turns to be you, little Kouer. Please, please.

寇准：啊！【嘟 大 0 | 仓 — 】潘洪，见了本御史，为何不跪？

Kou Zhun: Aha! 【**the rhythm pattern play the sound-like "Du Da|Cang---**】 Pan Hong, why do you not kneel down before me?

-----*Qing Guan Ce* (The Heroic Deeds of Upright Officials)

b) 金兀术： 哦呵呀！ 【大锣一击】 岳飞呀, 岳飞！降与不降， 任凭于你，为何下此毒手？【住头】 金兀术回身将断臂交给王佐后与陆文龙归原位坐下。

Jing Wu Shu: Aha! Gosh 【**the rhythm pattern of D Luo Yi Ji**】 Yue Fei, Yue Fei! Surrendering to me, or not, is up to you. Why did you strike a vicious blow on Wang Zuo? 【**the rhythm pattern of Zhu Tou**】 (Jin Wu-shu turns to Wang Zuo and offers the broken arm to him. He with Lu Wen long then is seated at his original place.)

------*Duan Bi Shuo Shu* (Storyteller with Broken Arm)

c) 黄忠：

} 尔为何发笑

严颜：

Huang Zhong

} Why are you laughing?

Yan Liang

张郃：黄忠，严颜哪！【五锤锣】我当尔天上少有，地下难寻，今日一见，原来是两个老匹夫，怎受某家一战。

Zhang He: Huang Zhong! Yan Liang! 【**the rhythm pattern of Wu Chui Luo**】 I

had thought you two should be the most extraordinary military talents in the world. Originally, you were two ordinary and ignorant old men. How dare you challenge me!

---------- *Ding Jun Shan* (Mount Ding Jun)

In examples 1a, b, and c, the rhythm patterns 【小锣一击】 (【**Xiao Luo Yi Ji**】) 【大锣一击】 (【**Da Luo Yi Ji**】) and 【五锤锣】 (【**Wu Chui Luo**】) and 【嘟 大 **0** | 仓 — 】 【**the rhythm pattern of Du Da 0 | Cang —**】all convey an attitude of surprise, but they have different implications. Example 1b conveys the attitude of surprise in an angry way and example 1a and c convey the attitude of surprise with an element of contempt rather than outright anger. In Peking opera, attitude markers make up a substantial part of the drum rhythm processing that are used.

II. Agreements

2. 【丝边】
【**rhythm pattern of Si Bian**】

曹操： 有道是先下手为强， 后下手的 （八 大 | 仓 嘟/// **……)** （左手握剑鞘抬高， 右手将剑拔出少许下压） 遭殃! 【大锣一击】

Cao Cao: There is an old saying that He who strikes first prevails. He who strikes late fails【**rhythm of Ba Da | Cang Du ……**】

-------- *Zhuo Fang Cao*（Catch and Release Cao Cao）

III. Glorification

3. 周瑜 （高声）好哇! 【大锣五击头】 真乃社稷之臣也， 请受本督一拜！

Zhou Yu (loudly) Good! 【**rhythm pattern of Da Luo Wu Ji Tou**】You are truly the minister of our country. Please accept my gratitude and tribute.

------- *Qun Ying Hui* (The Gathering of Heroes)

IV. Obligation

4. 诸葛亮：哎呀！大夫，你要救我一救哇！【小锣一击】
Zhu Ge Liang: Ah! Lu Su, you must save me 【**rhythm pattern of Xiao Luo Yi Ji**】.

-------- *Qun Ying Hui* (The Gathering of Heroes)

V. Criticizing

5. 杨继业： 儿啊！ 【大锣五击头】 为父的倒有父子之情， 难道儿就无有手足之义了么？
Yang Jiye: My son!【**rhythm pattern of Da Luo Wu Ji Tou**】As a father myself, I always take care of the affection between father and son. As a brother, have you forgotten brotherly righteousness?

--------- *Li Ling Bei: Scene 1* (The monument of Li Ling)

VI. Frustration

6. 寇准： 【扎 扎多 0｜台 一】唉！想我寇准，为官以来，一不欺君， 二不虐民， 金牌调我，不知为何事？今夕独宿馆驿，好不闷煞人也！

Kou Zhun: 【**the rhythm played the sound of Zha Zha duo**】Haw! Since I (Kou Zhu) have been on an official post here, I didn't abuse my majesty and didn't bully over the common people. But the golden seal dispatches me to the Capital city. I have no idea why, and tonight, I stay alone in the courier hostel feeling depressed!

-------*Qing Guan Ce* (The heretic deeds of Upright Official)

Boosters and hedges in drum rhythm not only balance the performing framework appropriately, they also help present an attitude to the audiences. Operatic performance has to carefully handle such a balance within the framework, and actors, apart from the drum rhythm itself, must project themselves into a convincing performing process while simultaneously avoiding exaggerating or overstating their performance style, or they risk inviting rejection of their performance.

Engagement markers

Hyland claims that "Engagements markers are devices that explicitly address the readers, either to focus their attention or to include them as discourse participants." He goes on to say that through hedges, boosters, self-mentions and attitude markers, writers are able to either highlight or downplay the presence of their readers in the text (Hyland 2005:96). The devices in drum rhythm more clearly represent and recognize the presence and participation of the audience. In the opera performing process, drum rhythm is like an invisible hand, always directing and guiding the performance, while simultaneously drawing the audience into the process as well, solidifying their participation in it and supporting their interpretation and their understanding. These are the two major functions of drum rhythm: one is to unify all the performing parts into a whole, as shown in previous chapters; the other is to facilitate the audience's awareness of the performing process. Devices like hedges, boosters, attitude markers and self-introductions all represent and recall the awareness of audiences. Engagement markers do this as well. How to distinguish between them? Hyland feels that engagement markers mainly focus on a reader's participation in an argument by using pronouns ("you," "your," inclusive "we") and interjecting phrases ("by the way," "you may notice"). In this respect, drum rhythm, however, direct audience pronouns are seldom used, but even so, this doesn't hinder audience awareness of the engagement markers in the performing process, as it's obvious in an opera setting when a character is speaking directly to the audiences. The character's physical positioning and posture will do it as well as any pronoun would, but the use of engagement markers also involves "*rhetorically positioning the audience*" (Hyland 2005), that is, drawing the audience into the performance at critical points, rhetorically guiding them toward specific interpretations and viewpoints with phrases such as: *"see*" "*please note*" and "*consider*". The drum rhythm that generally occurs at the beginning and ending of a scene, or at the appearance of characters, or at the beginning of a song, can all function as engagement markers:

1) Appearances of characters at the beginning of a performance:

a) **【撤锣】【rhythm pattern of Che Luo】**

崇公道： （内）阿呀————！
Cong Gong Dao (from backstage) Aha-----!

【小锣五击】崇公道拄棍有上场门上，至中台口立！
【rhythm pattern of Xiao Luo Wu Ji】（the old male character—Cong Gong Dao steps on the stage with a crutch and stands front and center.）

--------*Su San Qi Jie* (Su San on Escort)

【撤锣】 幕启。堂桌前并排放着两方凳，凳上铺椅披与座垫。小边侧内放一方凳，也铺椅披和座垫。大边反摆侧跨椅，作为监门，光椅不用披垫。

(With the rhythm of **【撤锣】【rhythm pattern of Che Luo】**playing，the stage curtain gradually rises, revealing the stage props that have been arranged in their places.）

----------*Liu Yue Xue* (Snowing in June)

b) **【撤锣】** 接 **【小锣帽儿头】**，王佐上，**【小锣打上】** 至九龙口， 斗袖，理须，至台口正中，左手斗袖。接**【小锣归位】**

【rhythm pattern of Che Luo】closely followed by**【rhythm pattern of Xiao Luo Mao Er Tou】**(Wang Zou steps onstage,**【rhythm pattern of Xiao Luo Da Shang】**walks to the edge of the stage (*Jiu Long Kou*), shaking his long sleeve, smoothing his long beard, and then goes to the center-front of the stage, shaking his left sleeve**【rhythm pattern of Xiao Luo Gui Wei】**[52])

------*Duan Bi Shuo Shu* (Story Teller with Broken Arm)

Generally speaking, the rhythm pattern **【撤锣】**functions as an engagement marker. It calls attention, drawing the audience into the performing processing here.

2) Between two scenes or at the ending of a scene:

a)（凡调 1=E 唢呐吹奏）

<u>多多</u> 乙 | <u>台台</u> <u>令台</u>| <u>令台乙令</u> <u>台 **0**</u> | <u>令令台</u> <u>台令台</u>| <u>乙令台</u>|

(The specific rhythm pattern played by the gongs)

0 0 | <u>5653</u> <u>235</u> | <u>6532</u> <u>1·3</u> | <u>21 23</u> <u>5653</u> | <u>235</u> |

(The specific music pattern is played by a musical instrument, the “Suo Na” horn)

-------*Da Mian Gang* (Beat the Big Crock)

[52] This type of rhythm implies that the roles will return to the original places.

b) [尾声合头] [Wei Sheng He Tou][53]

0 | 1 3 | 2 1 | 6 5 6 |1 3 2 1 |6 5 1| 6 –

冬 大 |仓 才 |仓 龙冬| 七冬 大 |仓 令 才 | 乙个台仓 | **0 0**
(The specific rhythm pattern played by the drums and gongs)

-------- *Da Mian Gang* (Beat the big Crock)

c) 刘秀： 退班！
Liu Xiu: Dismiss!

【一锤锣】 【the rhythm pattern of Yi Chui Luo】

0 嘟 | 答 答 答 台| 仓 才 才 才| 台 才 才 才|仓 才·台 才||：仓才：||：

仓 才：|| (the specific rhythm pattern)

(刘秀下，大太监， 四太监随下。 郭荣， 岑彭， 马武， 杜茂出殿，下）

(Liu Xiu leaves the stage with the head eunuch and four other eunuchs. Guo Rong, Ceng Peng, Mao Wu and Du Mao together leave the palace on the stage and then step off of the stage)

答 台 | 仓 仓才台| 仓 才|仓 **0** 嘟才…… **0** 嘟|答答 答台|
(the series of specific rhythm patterns)

（姚期上，亮相）
(Yao Qing steps on the stage and to the edge of the stage to face the audiences)

||：仓 才 才 才| 台 才 才 才：||仓 才·台 才·||：仓 才：||仓 才 台才|仓台才|

||：仓 才：||仓 才| 仓才才才 | 台才才才 | 仓嘟才台 |仓 -| 仓 ||
（A series of specific rhythms）

Compared to engagement markers in metadiscourse, examples 2a, b, and c, show how engagement markers in drum rhythm have their unique way of setting up the audience to participate in the performance, even if only passively. The instrumental parts of examples a and b generally occur at the end of a performance. There are therefore no other performance aspects (singing parts or actors' gestures) on the stage to reference. Only the drum rhythm is left. At this moment, the drum rhythm allows the audiences into the performance by making it rational within the framework of their own experience and understanding. In this way opera audiences cannot completely detach from themselves; they are constantly drawn back into the performing framework. It has been said by Brecht that "Chinese can be interrupted at any moment." "He won't have to 'come round.' After an interruption he will go on with his exposition from that point" (Brecht on Theater: 95). In other words, although the opera performance can be interrupted from time to time, drum rhythm is what can make the interrupted scenes resume in a flowing and seamless way, and can even remind them of where the story left off.

Example 1c is a typical example of an engagement marker in drum rhythm. It's a

[53] Music epilogue

process that makes the character go through a transition, from offstage to onstage. And this whole process, almost like choreography, is all performed within the drum rhythm framework. No dialogue or content is needed. The audiences need only set their imaginations to be in line with the framework of the drum rhythm. The example that follows clearly shows the function of the drum rhythm to guide and direct the audience at critical points.

d) 【四击头】 接 【撕边加铙钹】 接 【大锣打上】 接 【归位】
【rhythm pattern of Si Ji Tou】 followed by **【rhythm pattern of Si Bian Jia Ro Bo】** and **【rhythm pattern of Gui Wei】**

【一锤锣】【rhythm pattern of Yi Chui Luo】

0 嘟| 答 答 答 台| 仓 才 仓才| 仓 才 <u>仓 才 台</u>||：仓 才 才才|台 才 才 才|

渐快 （getting faster）
台 才 才 才：||仓 才·台 七·||：仓 才：||：仓 才 台 才：||仓 才||

（姚期，姚夫人，姚能，姚刚等同下）（The characters of Yao Qi, Madam Yao, Yao Neng and Yao Gang leave the stage together）

---------*Yao Qi*

Example 1d displays an integrated use of the different functions of drum rhythm. In this scene, as in the preceding examples, only the drum rhythm is in place, without any other reference left on the stage. The rhythm pattern 【四击头】, 【撕边加铙钹】, 【大锣打上】, and 【归位】 play a kind of director function, in an interactional way, to control and direct the scene in progress on stage. Meanwhile, the specific rhythm pattern 【一锤锣】 functions as an engagement marker, in an interactive way, drawing the attention of the audiences into the performance, even when they have to face an empty stage. It makes for a more flowing and seamless experience. In other words, the drum rhythm makes the framework work without any gaps that may possibly hinder the audiences' understanding. By the time the actors step on the stage, the drum rhythm has already built up a communicative framework, and the communication can then naturally flow. The communicative framework makes the communication between actors and audiences possible and available. Even if actors leave off the stage (or leave the communicative framework), the framework still goes on and then the communication still flows on.

e) 刘婆： 皆因是 （指左前方） 这红烛高烧， 蜡油 （用左手从右到左三摆） 满回廊 （退步台令台上步）。 我见景生情 （指右前方） 思已往…… （边说边上几步， 走向右台口） <u>答答答</u> 答 答 答 答 <u>答答</u> 答 答 答 <u>答答</u> <u>衣</u> <u>**0**</u> 台 （定神作思索状）

Liu Po: All contributes to the burning of the red oil lamp (pointing to the left front), these candles filling with the corridor make it shine like daytime (waving from the right to the left three times) [stepping back **(the specific pattern of rhythm of Tai Ling Tai**）and then forward] I resonate with what I am looking at and recall the past …… (Speaking while moving to the right side on the stage) **a series of the rhythm pattern** (He stands still and is lost in thought.)

-------*Bai Yan*（Refuse the Feast）

Indeed, the engagement marker does not always occur on the roles' entrance (or stage exit) in a scene. The drum rhythm in example 1e occurs in the character's performance gestures. The rhythm pattern of:

答答 答 答 答 答 答 答答 答 答 答 答答 衣 0 台 ……

is used to highlight and specify the mindset, the mood of the scene. In this kind of thinking process, the drum rhythm often guides and directs the audience to a particular interpretation of the opera's content and paves the way for the performing scene that follows such a marker. These features, used in drum rhythm to highlight the performing process, are an important means of bringing audiences into the performing framework as participants.

The following rhythm pattern indicates and highlights a specific thinking process in Peking opera performance:

d) **寇准：** 哦， 公公到……（**【大 大 | 大大 乙 0 | 台】** 有请！

Kou Zhun: Oh. Gong Gong (the eunuch) is coming ……**【the series of rhythms play the sounds of Da Da | Da Da| Yi 0 |Tai】** please, please!

（Here, the specific series of patterns imply that the role of Kuo Zhun is trying to figure out a way to deal with the head eunuch, who is pleading for Pan Hong.）

e) **寇准：** 这王法 **【大锣一击】**不徇情！

Kou Zhun: The law **【rhythm pattern of Da Luo Yi Ji】**has no partiality!

【冲头】太监下，寇准拾起礼单。

【the rhythm pattern of Chong Tou】 (The head eunuch steps off the stage and Kou Zhun picks up the list of gifts.)

【叫头】且住惹！我正要升堂， 审问老贼的口供，不料后宫娘娘有份礼到来，只是叫我怎样裁处？这 …，**【仓】** 这 …，**【仓】** 这， 这，这 …… **【乱锤】** 转 **【叫头】** 喔嗬嗬有了。**【五锤锣】**适才下殿之时，遇八千岁言道，若有为难事，到南清宫领教， 我不免去至南清宫领教遍了！**【快纽丝】**

【the rhythm pattern of Jiao Tou】One moment, one moment! Let me hold a court trial to interrogate the treacherous official, Pan Hong. Unexpectedly, I got the list of the gifts from the empress in the imperial harem. Now I have no idea what to do. It …**【the rhythm played the sound of cang】** it…**【the sound of cang】** it, it, it … **【the rhythm pattern of Luan Chui】** turns to **【the rhythm pattern of Jiao Tou】** Aha … I have an idea! **【the rhythm pattern of Wu Chui Luo】**just now when I left the palace, I met the eighth prince. He said that if I encountered any difficulty, I can directly turn to him. Now I will go to the palace of Nan Qing to seek him out and consult with him**【rhythm pattern of Kuai Niu Si】**).

In example 2d, the rhythm patterns of **【大 大 | 大大 乙 0 | 台】**【Da Da | Da Da Yi 0**】**, and in example 2 e **【仓】【rhythm pattern of Cang】**, **【仓】【rhythm**

pattern of Cang】,【乱锤】(【rhythm pattern of Luan Chui】), 【叫头】(【rhythm pattern of Jiao Tou】) both highlight and specify a thinking process, guiding the audience and drawing their attention to specific performance points. This is a very interesting phenomenon in Peking opera performing processing, that it often uses drum rhythm to manifest or to specify a mental process for the characters in order to make the whole performance flow on within the performing framework.

In any communicative situation, audiences (or readers) are always in the position of re-interpreting the perceived information (Hyland 2005). Drum rhythm can provide the support for an audience to readily grasp an intended interpretation. The drum rhythm's interactive devices encode the relationships and order the Peking performing opera, making it appropriate and convincing to the audience. At the same time, interactive devices focus on the participants in the performance. In sum, drum rhythm offers a method of opera designation which rests on two basic components: one is an expressive, attitudinal, interactional or interpersonal dimension which reflects 'the need of actors to negotiate their relationship with the participants in the performing framework'; "the other is textual and organizational" (Hyland 2005), where actors or audiences transform the world beyond the stage. These two basic components further prove that the drum rhythm has referential scope and structure communication on the stage.

3.6.3 The Unique features of drum rhythm

I. The Directing function of drum rhythm

Peking opera is more than just linguistics and its operatic scope allows for a creative or poetic approach. Drum rhythm can play the role of directing "*mise-en-scène*"[54] (a phrase borrowed from French cinema).

1. a) 【撤锣】 【rhythm pattern of Che Luo】

公孙杵臼：（内漱） 嗯嘿！（from the backstage）Ah, hum!

【小锣打上】 [至台口正中念引子] **【rhythm pattern of Xiao Luo Da Shang】**

(The main character steps on the stage and moves to the center-front).

赵屠结冤仇 **（哆哆）**恨奸贼 **（多啰 0）**

1 <u>3 5</u> 2 <u>2 0</u> 6 7 7·2

何日 罢

<u>727</u> 7 6

休

【小锣归位】[坐正中外场椅]

The family Zhao and Family Tu begrudge (**rhythm of Duo Duo**) when the treacherous minister（**rhythm of Duo Luo 0**）stopped injuring and killing the loyalists **【rhythm pattern of Xiao Luo Gui Wei】** [seated in a chair on the center-front of the stage]

----- *Sou Gu Jiu Gu* (Search and Save the Orphan)

[54] The term is used to describe the process of shooting movies and was first borrowed by Western stage opera indicating how a director controls the performers and the camera with a specific visual aim in mind.

b) 【小锣抽头】 皇甫纳下。 开二幕。 转 【快长锤】 紧接第三场伍员上

【**rhythm pattern of Xiao Luo Chou Tou**】(Huang Fu Na steps off the stage, the curtain rises, and the performance goes on【**rhythm pattern of Kuai Chang Chui**】closely followed by the third scene. Wu Yuan steps on the stage.)

--------- *Wen Shao Guan*

c) **寇准：**岂敢

Kou Zhun：I don't deserve such praise or honor and you flatter me.

寇准下跪，赵德芳扶起寇准，【崩登仓】 赵德芳朝下场门后退，寇准一步一跪拜， 赵德芳下，【大锣打下】 寇准回至台中后下。【尾声】

(Kou Zhun kneels down and Zhao De Fang helps him up 【**rhythm pattern of Beng Deng Cang**】Zhao De Fang steps backward to the right side of the stage, one step backwards and then his one kneels down and up, down and up. Zhao De Fang then steps off the stage 【**rhythm pattern of Da Luo Da Xia**】Kou Zhun returns to the center-front and off the stage 【**rhythm pattern of Wei Sheng**】)

Example 1a, b, c all refer to the drum rhythm as a director. The drum rhythm controls the actors' stepping on or off the stage and directs their performing routine on stage. Example 1a shows the drum rhythm controlling the scene at the beginning of the performance. With the direction of the drum rhythm, the actor steps on the stage, finds his place, and the performance is then underway. In example 1b, the drum rhythm controls the scheduling of the actors between two scenes: rhythm pattern【小锣抽头】(【**rhythm pattern of Xiao Luo Chou Tou**】) indicates that the character of Huang Pu Na is off the stage, closely followed by the rhythm pattern 【快长锤】(【**rhythm pattern of Kuai Chang Chui**】which indicates that another character, *Wu Yuan,* is stepping on the stage, signaling the end of one scene and the simultaneous beginning of a new one. In example 1c, the drum rhythm controls the scheduling of the ending of the scene. With the drum rhythm directing and guiding, the characters step off the stage and the performance ends up.

d) 【冲头】 【**the rhythm pattern of Chong Tou**】 **薛刚** （内白） 马来！
(backstage) A horse is coming!
【长锤】薛刚从上场门上，到九龙口唱 [摇板]

【**the rhythm pattern of Chang Chui**】 (Xue Gang steps on the stage and moves toward Jiu Long Kou (the edge of the stage) and sing the operatic tune of [Yao Ban]).

【抽头】薛刚从下场门下，紧接下场

【**the rhythm pattern of Chou Tou**】 (Xue Gang steps off the stage and is closely followed by the next performing scene.)

【长锤】薛葵从上场门上，唱[摇板]

【**the rhythm pattern of Chang Chui**】 (Xue Kui steps on the stage and sings the operatic tune of [Yao Ban]).

-------*Xu Ce Pao Cheng* (Xu Ce running in the City)

Example 1d shows the whole scheduling process of actors. With the guiding of the rhythm pattern **【长锤】【Chang Chui】**being played, the role of Xue Gang steps on the stage, finds his place on it, and begins to sing [Yao Ban]. Then, with the rhythm pattern**【抽头】【Chou Tou】** playing, Xue Gang leaves the stage, and as the rhythm pattern **【长锤】【Chang Chui】**plays again，another character, this time Xue Kui, steps on the stage. It has the feel of a revolving door. The process is sort of like the camera's range of movement in a film. That is, through camera movements like pushing, pulling, panning, zooming, shaking, shifting, a camera can help unfold and develop and thus enhance the dynamics and feel of a movie. Likewise, through the different rhythm patterns played, the drum rhythm directs and guides the actors and the performance. The operatic/dramatic process is integrated with the drum rhythm playing. The playing is dynamic, adjustable, variable and open.

2. a) **【撤锣】** 接 **【小锣帽儿头】**， 王佐上， **【小锣打上】** 至九龙口， 斗袖 理须， 至台口正中， 左手斗袖。 接 **【小锣归位】**

【rhythm pattern of Che Luo】 closely followed by **【rhythm pattern of Xiao Luo Mao Er Tou】**Wang Zou steps on the stage. **【rhythm pattern of Xiao Luo Da Shang】**moves to Jiu Long Kou (the edge of the stage) shakes his sleeves and smoothes his long beard; he makes it to the center-front of stage, where he shakes his left sleeve **【rhythm pattern of Xiao Luo Gui Wei】**

----- *Duan Bi Shuo Shu section 1* (Story teller with broken arm)

b) **【长尖】** 两旗牌提灯笼上，站斜八字。**【长尖】** 切住转
【冲头】 王佐上， 至九龙口， 双抖袖。 切住接 **【大锣帽儿头】**

【the rhythm pattern of Chang Jian】two Long Tao (bit-part roles) players hold up lanterns and step on the stage and stand on opposite sides **【the rhythm pattern of Chang Jian】** stop and turn to **【the rhythm pattern of Chong Tou】** Wang Zuo steps on the stage, goes near the edge of the stage, and shakes both his sleeves**【the rhythm pattern of Da Luo Mao Er Tou】**

c) **【长锤多头】** 旗牌站门。王佐双斗袖，先抖右袖，后抖左袖，归台口正中。

【the rhythm pattern of Chang Chui Duo Tou】the two Long Tao (bit-part roles) players stand at the gate. Wang Zuo shakes both his sleeves, his fist shaking the right sleeve and then shaking the left sleeve in sequence, after which he steps to the center-front of the stage.

--------*Story Teller with Broken Arm*（*section I*）

Examples 2a, b, c all show how the drum rhythm functions as director, controlling the actors' performing routine and movements. Example 2a shows that the drum rhythm controls of the main character's performance routine and movements, while example 2b displays the drum rhythm controls of the *Long Tao*'s (bit-part roles) performing routine and movements. Example 2c shows how the drum rhythm controls the respective performing routine and movements of both the main characters *and* the Long Tao.

3. a) 台 台 | 台 台 答答 | 台 答 台| 台 答 台 |台·答 台|
（徐策从上场门上）(Xu Ce steps on the stage)

台· 答 台 | 台 答| 台 答 | 台 台 ||：台 令 ：|| 台 答 |台 令 台||

（至九龙口，投袖，整冠……） (to the edge of the stage (Jiu Long Kou) and shakes his long sleeve and smoothes his cap)

台·答 台 |台·答 台| 台 答 台 答 |台 台||：台 令 ：|| 台 答|
（向中台走）(to the center-front of the stage)

台 令 台||： 台 — ：|| 台 答答 |台 答 台·答|台 - ||

（至中台口）(stands front and center)

------*Xu Ce Pao Cheng* (Xu Ce Running around the City)

b) （渐快）(growing faster)
答 答 答 答 答 答 答 答 答 答 答 0
答答答答 答 答

（向右上方看， 移向左上方看， 边看边向左转， 走至小边出神地看着左上方的灯彩和华丽建筑）

(Liu Po looks to the upper right and turns to the upper left. While looking around, she turns left. She sees the lanterns and the gorgeous architecture[55] and is lost in thought.)

------*Ba Yan* (Refuse the Feast)

In the example here, the drum rhythm is playing faster and faster, reflecting the inner transformation of the characters. On looking at the splendid buildings, the female character, Liu Po, marvels at the splendor of the mansion.[56]

c) 八 嘟 ||：仓 才 | 仓 才 ：|| 仓 才| 仓 台 咚 | 咚 1 6154 |3 2 2 3 |

（众军士等吆喝：哦——） 仓 仓

(All soldiers shout: Oh---) **(Rhythm of Cang Cang)**

（速度稳定）(stable)

5 3 2 5 6 | 1 3 2 1 | 6 5 1 6 | 5 32 3 5 | 5 1 1 5 | 6 5 6 1 |

仓 仓 仓 仓 仓 仓 仓
（姚期向两边检阅）
(Yao Qi inspects the soldiers on both sides)

2 3 1 7 | 6 1 5 6 | 1 2 6 5 | 1 2 6 5 | 3 2 3 5 6 | 5 2 4 3 | 2 3 4 3 |

[55] Within the rhythm framework, the character does a series of gestures-like looking up to the right side and then to the left side. It helps convey that she is lost in thought.

[56] The stage here is empty. There are no actual buildings at all there. The marvellous buildings are implied and suggested through the gestures of the roles with reference of the opera rhythm.

仓　　仓　仓　　仓　　仓　仓[57]
（姚期走向座位）　　（姚期归坐）
(Yao Qi steps toward the chair.)　　(He sits.)
2 4　3

慢一倍 (getting slower)

2| 3 5　6 1　| 5　6　5　3| 5　3　2·3 | 2356　2432 |1 —

------- *Yao Qi*

II. Narrating Role of the drum rhythm on the Peking Opera stage:
One of the most important functions of drum rhythm in opera performance is served by narrators. But the term "narrator" is not quite the same one in Vande Kopple's classification system for metadiscourse (1985). He proposed that the narrator is "used to inform readers of the source of the information presented—who said or wrote something (for example, "according to Smith, the Prime Minister announced that…")" (qtd in Hyland 2005:32). In Vande Kopple's classification there is vagueness of categories and functional overlaps, especially so in the case of the narrator. It is hard to distinguish narrators and attributors in Crismore et al. The narrating function in drum rhythm interacts with the performing process to explain the actors' movements, to unfold the development and flow of the performance, and to guide the audience along in the performance. In other words, on Peking Opera stage, rhythm has a narrative nature when it arranges patterns of rhythm to fit a parallel series of events, gestures and dialogue while maintaining the overall structure of the opera performance. It is a typical role of drum rhythm in opera performance. Its use can make possible some scenes that might otherwise be hard to depict on the stage.

1) Changes in spatiotemporal structure on the stage

a) **屠岸贾**：打道首阳山
Tu An Gu：Go directly to the mountain of Shou Yang

> **【冲头】**接**【水底鱼】**[屠岸贾出门俯身退后一步作上轿状，二校尉用手自屠身后越向前方，表示将轿帘放下。众人在**【水底鱼】** 锣鼓声中绕场一周，作为已到首阳山，二校尉用手自屠岸贾身前越向后方，表示将轿帘打起，屠略欠身子，作下桥状，归右边台口斜座。程婴立于左侧，公孙站在舞台左边台口，四文堂，四校尉正场站斜八字锣鼓接打。**【回头切住】**
>
> **【rhythm pattern of Chong Tou】** followed with **【rhythm pattern of Shui Di Yu】** (Tu An Gu bends himself and steps back to do the movements of going on the palanquin. And the second captain makes movements with his hand that emulate the act of drawing the curtains of the palanquin. They walk around the stage.) (**【rhythm pattern Shui Di Yu】**plays, indicating they have arrived in Shou Yang Mount. And then the second captain makes another gesture with his hand to indicate opening the curtain. Tu An Gu then contorts himself again, doing the movements of getting out of the palanquin. Tu An Gu steps to the right edge of the stage and reclines in a chair. Cheng Ying stands beside his left side. Gong Sun Chu Jiu stands on the left side of the stage. The eight bit-part players (four civil officials and four captains) stand up on the two sides of the stage and

[57] The pattern of rhythm played by a series of sound-like "cang."

the rhythm continues to be played 【**rhythm pattern of Hui You Qie Zhu**】

-------*Sou Gu Jiu Gu* (Search and Save the orphan)

b) 【**快长锤**】 焦赞肩扛降龙木向上场门跳走数步作得意状，【**快长锤**】 大锣捂约四五下将木送交后台，仍回原处站立。

【**rhythm pattern of Kuai Chang Chui**】Jiao Zan, supporting the "Xiang-Long" (Beating-dragon：a costly and precious log) log on his shoulder, jumps for several steps on the stage complacently【**rhythm pattern of Kuai Chang Chui**】play the method of "*Da Luo Wu Ying*"[58] four or five times. Jiao Zan hands the log to the backstage crew and he then returns to his original place on the stage.

-------*Sou Gu Jiu Gu* (Search and Save the orphan)

Examples 1a and b both use the rhythm pattern【水底鱼】and 【快长锤】to show the change of spatiotemporal structure on the stage. In example a, with the rhythm pattern 【水底鱼】playing, the characters arrive in Shou Yang Mountain. In example b with the accompaniment of the rhythm pattern 【快长锤】, the role of Jiao Zan goes out of the palace and hands the *Xiang Long Mu* (a costly and precious log) to the backstage crew, and then returns to his original place on the stage. Here gongs and drums are being played with a very low gloomy sound (*Da Luo Wu Yin*), four or five times in a row to show that time has passed and that space on the stage has also been traversed. The whole performing process is expressed and framed by the drum rhythm, which matches and syncs up with the character's movements. With the movements of the character who hands the log to supporters backstage and then returns to his original place in the rhythm framework, the spatiotemporal structure on the stage is transformed.

Here's another example of how drum rhythm can change the sense of space and time on stage and support the interpretation and understanding of the performance.

禁卒： 太爷命我用酒将老贼灌醉，带至南清宫，今晚要夜审老贼。天不早啦， 待我监中走走。（【**小锣原场**】 禁卒走小圆场） 把老家伙给提拔出来。（向上场门）有请太师爷。

Servant: The official of Kou ordered me to make the old knave get drunk and then take him to the Palace of Nan Qing. Tonight he will interrogate the knave. It's getting dark. Let me walk into the prison. (【**the rhythm pattern of Xiao Luo Yuan Chang**[59]】 the servant goes around the stage) Now I will lead the knave to the Yamen (the court in ancient China) to interrogate him.

------ *Qing Guan Ce* (Heroic Deeds of Upright Official)

With the rhythm pattern of 【小锣原场】(【**rhythm pattern of Xiao Luo Yuan Chang**】) playing, the actor moves around the stage and finally to his original fixed place on stage, implying that the servant character has walked from the Yamen (the court in ancient China) to the prison, and then back to the Yamen again.

---

58 muting the bell of the big gong after striking it

59 The rhythm pattern requires that the characters walk around the stage and implies that the place on the stage changed from one to another, here from Yamen to the prison.

2) Depicts the performing process on the stage

a) 【乱锤】 边看灯彩，边向大边移步。陈山上，慌张地走至小边台口，一摆双手作焦急状。 随即低头向台中移步。刘从大边折回，人向右边走，眼神却看着左边，二人越来越近，陈山撞在刘右肩上，【乱锤】切住。刘向左倒走，急用拐杖支柱，作险乎跌倒状，陈也一惊， 同时向后退。

【the rhythm pattern of Luan Chui】[Female Liu (Liu Po) looks at the lanterns while striding to the right edge of the stage. Chen Shan steps onto the stage and hurries to the edge. Turning over both hands in a wringing motion, he looks very nervous and moves to the center-front. Liu also walks from the edge to the center-front. The two characters get closer and closer and finally run into each other**【the rhythm pattern of Luan Chui】** Liu jumps back and almost falls down. She steadies herself with the stick. Chen also is very surprised and jumps backwards.]

八 0 答 0 仓 嘟…… 0 答 仓

(The specific rhythm pattern played by the gongs and drums)

（刘向左倒走，支拐， 双手扶拐哆嗦， 回头一看）
(Liu Xiang steps back to the left supported with the stick, which trembles under her weight. She turns her head back and has a look around).

-------*Bai Yan* (Refuse the Feast)

In example 2a, the rhythm pattern **【乱锤】【rhythm pattern of Luan Chui】** implies one potential meaning that the female role of Liu Po is self-absorbed and therefore doesn't notice that another character, Chen Shang, is approaching and that they are about to run into each other. Then the drum rhythm goes on playing **【八 0 答 0 仓 嘟 …… 0 答 仓】**which continues to depict the old female role of Liu Po as weak and frail so that she has to support herself up by a crutch. The rhythm pattern then plays the role of narrator looking at the performing process and then conveying the ongoing performing process to the audiences. It is because of the rhythm pattern playing that the flow of the performance retains an identifiable cohesion.

b) （白） 贤弟在家么？（边问边作进门状，挖向右边）

(Speech) Brother, are you in? (Gong Sun is inquiring while doing the gesture of entering into the gate and stepping to the right edge of the stage.

贤弟在 ……
I'm in.

[程婴虽见公孙杵臼进门， 但由于与妻争吵余怒未消，对公孙杵臼忘了礼让，挥手示意公孙杵臼在右边主人位上坐下。
[Cheng Ying, although noticing Gong Sun Chu Jiu coming in, is still very angry at her and forgets courtliness. He leads Gong Sun sit in the host seat.

（冷场） 答 答 | 答 答·答 答 答 | 答 答 0 | 台 0 ||

(Awkward silence) (The pattern of rhythm played the sound "Da")

[程婴若有所察觉，抬头见公孙杵臼坐于主位，而自己反倒坐于客位，大窘，慌忙起立揖让，二人互调座位。**【小锣二击】**

(Cheng Yin finally is aware of it somehow and looks up to find that Gong Sun is seated in the guest seat, feels very embarrassed, and hurries to stand up to exchange their seat **【rhythm pattern of Xiao Luo Er Ji】**

-------*Sou Gu Jiu Gu* (Search and Save the Orphan)

Example 2b above displays the function of the drum rhythm as narrator very well. The drum rhythm indicates the presence of the audience as well as the actors. The drum rhythm always has the awareness of an audience in mind. To some extent, the performing process of Peking opera involves both performers *and* the audience. The awkward silence above, for example, is reflected by the drum rhythm, which underscores and emphasizes it. With the help of the drum rhythm, the audiences and actors are privy to the social *faux pas* , the mistake of the characters being seated in the wrong places. The drum rhythm can frame up the various performing elements (audience, actors, drummers and etc.) collectively, or, in other words, as a system (or a network).

3) Participate in the performing process

In the examples above, the drum rhythm on the Peking opera stage can be recognized as a medium that frames up communication between actors and actors, or between actorss and the audience. In the following examples, drum rhythm can also be seen to participate in the performing process as an element embedded implicitly into a script.

3. a) **穆桂英**：（唱 [西皮散板] ）

（过门同前） **5 1 1 65 53 35 6 0 3 51 65 33 5 —**

穆 柯 寨 又 来 了 女 将 娇 娃

（**【斩锣鼓】**配合行弦）**【the rhythm pattern implying that someone will be beheaded】**

哆罗 0· | 冬 ·| 冬 | 冬 | 冬冬 | 0 | 冬 龙 0·|0

0 |4 | 5 |4 |5 1|65|4 6|5 ……|

0 |0 | 嗟 |0 |0 |0 |0 | 嗟 |

穆桂英：（闻 **【斩锣鼓】** 作惊讶状） 呀！

On hearing the rhythm, Mu Gui Ying feels astonished.

-----*Yuan Men Zhan Zi* (Beheaded Her Son in the Yuan Gate)

The fixed pattern of rhythm**【斩锣鼓】**（**【Zhan Luo Gu】**here means that some convicts will be beheaded, and thus on hearing the rhythm pattern **【斩锣鼓】**（**【Zhan Luo Gu】**）, the female general Mu Gui Ying is very surprised and commands her officer, Mu Gua, to go to find out who will be beheaded. In example 3a the drum rhythm, can be treated as a subtext to supply and unfold the development of the plot. The drum rhythm here is embedded or woven into the actors' performing process.

b) **公孙杵臼** 好贼！ **【回头】** [咬牙一跺脚转身]，二执刀校尉押下，场面起鼓，程婴倾听：**冬 冬 | 亢 0 多 多 | 亢 0 多 | 亢** 此锣表示人头一落**【冲头】** 二校尉有下场门上， 举刀向屠岸贾回报。**【大锣五击】**分站两边，程婴在一旁暗自落泪。

Gong Sun Chu Jiu: You, Scoundrel! 【**rhythm sequence of Hui Tou**】 (Two captains escort Gong Sun Chu Jiu off the stage. Cheng Ying hears the rhythm playing【**Dong Dong | Kang 0 duo duo| Kang 0 duo | Kang**】This pattern implies a "beheading"【**rhythm sequence of Chong Tou**】 The two captains step onto the stage and hold up the cutter, to report to Tu An Gu【**rhythm pattern of Da Luo Wu Ji**】They stand on the two sides and Cheng Ying is weeping secretly alone.)

-------- *Sou Gu Jiu Gu* (Search and Save the Orphan Scene: 4)

In example 3b, the rhythm pattern 【冬 冬 | 亢 0 多 多 | 亢 0 多 | 亢 】 indicates that the character of Gong Sun Chu Jiu has just been beheaded. Without the drum rhythm as a subtext, the performing process would not make sense to the audience and also the pattern would not go on playing for as long as it does. The rhythm pattern【冬冬仓，冬冬仓】in the example that follows has the same potential meaning representing "beheading someone."

c) 马谡：该斩哪！

Ma Su: I should be beheaded!

【撕边】【崩登仓冲头】 [二上手押马谡下。【冬冬仓，冬冬仓】 【冲头】 一上手持马谡首级上。
【**the rhythm pattern of Si Bian**】【**the rhythm pattern of Beng Deng Cang Chong Tou**】 [two Long Tao (bit-part) players send Ma Su off of the stage with an escort. 【**the specific pattern of rhythm**】[60] then【**the rhythm pattern of Chong Tou**】, one Long Tao（bit-part ）player, holding the severed head of Ma Su, steps back on the stage.]

4）Support and assist the performing development

a) 寇准: 好。等到今夜三更时分，用酒将他劝醉，附耳上来
Kou Zhun: Ok. Wait until very late tonight and I will make him get drunk. Come to listen to it!

【扎……台】寇准与禁卒耳语）小心去办
【**the rhythm played the sound of Zha…Tai**】 (Kou Zhun whispers to servant) Take care to deal with it.

禁卒：遵命。
Servant: Yes, sir

【五锤锣】众衙役，寇准下。禁卒出府门至台口。
【**the rhythm pattern of Wu Chui Luo**】(All the Yamen runners follow Kou Zhun off the stage. The servant goes out and walks to the edge of the stage.)

-------*Qing Guan Ce* (Good deeds of Upright Officials)

b) 赵德芳：待本御看来。（【大……台】 赵看礼单） 呜呼呀， 好一份厚礼呀！卿家可曾收下

[60] This kind of rhythm pattern sound-like "Dong Dong Cang"

Zhao De Fang: Let me have a look【**rhythm of Da……Da**】(Zhao looks at the gift list.) What a generous gift! Have you accepted it?

-------*Qing Guan Ce* (Deeds of Upright Officials)

In examples 4 a and b, the drum rhythm is being played in what is otherwise a relatively static scene. The characters on the stage simply keep repeating some movement, with few gestures and no singing. In order to push forward the development and the flow of the performance, the drum rhythm can highlight the narrative function when there are few performance movements or actions at any particular point in a scene, in other words, when there is a lull in the action. For instance, in example 1a, the rhythm pattern 【**扎……台**】(【**Zha……Tai**】) highlights the whispering there and in example 1b the rhythm pattern 【**大……台**】(【Da……Tai】) emphasizes the reading process and reflects some pragmatic meanings, highlighting the character's surprise, and it features drum rhythm as both a linguistic and an operatic device. The example that follows (extracts from *Qun Ying Hui* (gathering of Heroes) also implies such features similar to the example above, but the rhythm pattern changes from the rhythm pattern of【**扎……台**】(【**Zha.....Tai**】) to the rhythm pattern 【**大……台**】(【**Da…..Tai**】):

c) **周瑜:** 呃，附耳上来
Zhou Yu: Uh, Close to me

<u>多 罗 **0**</u> | 台| 匝 | 匝 ||

(周瑜与鲁肃耳语) (Zhou Yu whispers to Lu Su)
鲁肃： 噢噢噢！(Ooooh… … , I see, I see.)
周瑜： 待我看来 (Let me have a look)

||: 大 | 大 | 大 | 大 | <u>大大衣</u> | 台 :|| （连击三次）(play it three times)

周瑜至桌前取书翻看，不见信.

(Zhou Yu goes to the desk, opens the book, but doesn't find the letter.)

3.7 Summary and conclusions

In this chapter, I briefly reviewed the categorization schemes that have been proposed in the related theories of metadiscourse. Based on these categorizations, I put forward a corresponding categorization for drum rhythm. This tends to highlight the fact that drum rhythm features have potentially multifunctional roles. Drum rhythm involves interactions between performing elements and communicates with the members within the performing framework. It offers a powerful communicative tool for sharing the understanding on stage and organizing the performance. It builds up a framework on which to establish appropriate actors-audience relationships. As a community 'insider,' drums rhythm indeed has the necessary scope to engage the audience and actors in the framework and to assist them in interpreting the ongoing performance.

The importance of drum rhythm lies in its underlying rhetorical dynamics which are flexible and can be adjusted within the performance process. Rhetoric generally appeals to our sense of ration. Therefore, rhetorical awareness of performance can help the audience gain a better understanding.

Chapter 4 Drum rhythm and its performing genres

4.1 Drum rhythm and performing genres

In linguistic academic circles, the term of "genre" represents how writers typically use language to respond to recurring situations. The concept is based on the idea that members of a community usually have little difficulty in recognizing similarities in the stories they tell, and in the techniques they use to tell them. They are able to draw on their common experiences to read, understand and perhaps even write them relatively easily (qtd in Hyland 2005). Kress, a genre theorist, thinks that genre consists of the effects of the action of individual social agents acting both within the bounds of their history and the constraints of particular contexts, and within the bounds of their history and with knowledge of existing generic types (Kress 1989:10). John (2002) and Hyland (2004b), on the other hand, emphasize the texts or the social contexts which genres reflect and construct. Let us turn to Peking opera performance itself, then. What do the performing genres used within Peking opera mean? We regard genres as representing a kind of contextual and stylistic mold. Genre entails an effective way of seeing things done in familiar contexts and it is through our recurrent use of these conventionalized forms that we are able to develop relationships, establish linguistics communities and express our ideas and emotion (Hyland 2005). Performing genres will establish the relationships between participants and take advantage of the actors' and the audience's awareness of the performing genre. In the study of Peking opera performance, we strive to not only focus on the similarities of the different genres but also on their differences. Swales (1990) argues "variation is just as important as similarity because texts spread along a continuum from core genre examples to those which are marginal, with users exercising options in particular cases." Genre classification in Peking opera is based on this knowledge and can be divided into two levels: the external and the internal. The external aspects of genre are those that entail the opera as a whole work. For example, *Wen Xi* (a civil play)[61] is very singing-centered performing scene, while *Wu Xi* (a military play) is very action-centered performing scene. The internal performing genres involve individual components within one particular Peking opera performance: for example, a kind of song complex, or a kind of speech complex, or a kind of gesture complex.

4.2 External performing genres and internal performing genres

4.2.1 External performing genres

The following classification is based on my research of 78 Peking opera repertoires (made up of 805 scenes total). I had hard transcribed text scripts for 50 of these repertories (made up of 415 scenes).35 repertoires I accessed on Peking opera CDs (made up 212 scenes). Other repertoires I got from several Peking opera performances on TV: 3 repertories (21 scenes). The remaining 157 performing scenes are not from complete performing repertories; some are isolated scenes from TV programs or CDs.

The performance of Peking Opea mainly include two external performing genres *Wen Xi* (civil play)and *Wu Xi* (military play). Based on my analysis of these repertoires, it turns out that the *Wen Xi* (civil play) genre makes up 45 of the 78 repertories; 33 are *Wu Xi* (military play). These two genres constitute the main external performing genres. Although the 78 repertoires can be easily divided into *Wen Xi* (civil play) and

[61] *Wen Xi*: a Civil play resembles a melodrama, depicting the different aspects of life; Wu Xi: a military play is an action-packed drama that involves various kinds of fighting, form war to fist fights.

Wu Xi (military play) categories, it is harder to distinguish any of the 705 scenes in these plays individually as specifically *Wen Xi* or *Wu Xi*. We therefore need other internal genres to complete a classification of these external genres.

4.2.2 Internal Performing Genres

Within the two external genres: *Wen Xi* and *Wu Xi,* there are still different internal performing genres of Peking opera to constitute the whole flow of opera performing process: the singing performing genres is a kind of singing complex, i.e drum rhythm frame with the singing part in the performing process; in like manner, the speech genres is that drum rhythm frame with the speech part of the performance and the gesture genres is that drum rhythm frame with action-gesture part, and meanwhile the performing genre also include their different combinations of the above three performing genres, as I displayed in the following

1) Singing Performing Genres

[62]

a) 1 5 6 5 6 6 0 56 43 23 5 5 3 0

王宝钏 水 盆 里 面 照 容 颜
Wang Baochuan I see myself reflected in the washbasin.

5 6 1
(答答 答答 乙答 答答 台)(白)老了 (令----------台) 哎!

(**The rhythm pattern playing**) Getting old (**the rhythm sequence**) (a long sigh)!

1 6 (1 1 7 2 1……) 7 6 7 6765 35 305 62

台 台 令 台 容 颜 变 (【五小锣】
My appearance is getting to be old. **【The rhythm pattern of Wu Xiao Luo】**
7 6 5 6 6 1 5 6 5 【凤点头】)紧接打慢唱)

[62] Peking Opera: *Wu Jia Po;* Photo in National Peking Opera theater:15-04-08 in He Nan province)

【the rhythm Pattern of Feng Dian Tou】begins to sing

（过门同前）

3 3 5 5 5 35 6 6 4643 3 3 5 5（5 3 6 | 5 3）

十 八 载 老 了 王 宝 钏

(Wang Bachman gets eighteen years older in the blink of an eye.)

------ *Wu Jia Po* (The Palace of Wu Jia Po)

b) 诸葛亮 （6 6 6 5 5 3 1 2 2 1 62 1 —）1 1 4 3 2

人 言 司 马 能 用 兵

1 1 3 ~~~

Zhu Ge Liang: It is well known that Si Ma can work miracles in maneuvering troops

（6 1 2 3 —）6 3 2 1 2 1 1 3 2 1

【一锣】 到 此 不 敢 进 空 城

【rhythm pattern of Yi Luo】but on arriving at the gate, you dare not enter into the empty city.

1 （2 1 6 2 1 —）1 3 ~~~ 2 1 1 1 3~~~ 1

【一锣】 诸 葛 一 生 不 弄 险

1 3

【rhythm pattern of Yi Luo】I, Zhu Ge Liang, never take risks in my life.

2 （2 1 6 1 2 —）1 3 ~~~ 2 1 1 3 2 7 _

【一锣】 险 中 求 险 显 才 能

【rhythm pattern of Yi Luo】Seeking risks among risks can truly show talent.

6 5 5 6 1[63]

【急急风】[诸葛亮坐外场椅，四上手引赵云上。**【回头】**

【the rhythm pattern of Ji Ji Feng】[Zhu Ge Liang is seated in a chair before the audience and four Long Tao (bit-part) lead Zhao Yun onto the stage.

------ *Kong Cheng Ji* (The Ruse of Empty City)

c) 杨宗保:【双扦凤点头】（唱[西皮散板]）[64]

Yang Zonbao 【rhythm pattern of Shuang Qian Feng Dia Tou】sings the operatic tune [Xi Pi San Ban]

1 6 3 5 7 7 6 3 5 7 6

都 只 为 招 亲 在 穆柯 山 寨 （仓）

（3 · 5 6 ……）1 6 3 5 5 6 6

因 此 上 绑 辕 门 要把 刀 开

3 5 6 5 —

Because I married Mu Gui Ying, the head of bandits in Mu Ke Zha **【rhythm**

---

63 Zhu Ge Liang sings to explain that his scheme of empty city is the most risky although Zhu Ge Liang is a very cautious man.

64 With the drum rhythm working, Yang Zhongbao sings accompanied by music that he will behead his son, all due to the son's marrying a female bandit, Mu Gui Ying.

pattern of Cang 】, I was tried at the Yuan Gate and soon will be beheaded.

佘太君：【双扦凤点头】（唱[西皮散板]）[65]

She Tai Jun 【rhythm pattern of Shuang Qian Feng Dia Tou】 sings the operatic tune [Xi Pi San Ban]

3 3 2 3 2 4 4 3 · 4 3 2 1 2
我 道 是 把 甚 么 军 令
3 — (6 1 2 3……)
犯 坏（仓）
I had thought he disobeyed a serious military order **【rhythm of Cang】**

1 3 2 1 2 2 ·1 5 3 2 1 ·23 326·1—

这 桩 事 有 为 婆 把 人 情 讲 来（**6 2 1…**）（仓）

It is not so awful as to be unforgivable. Let me convince the military commander to quit beheading his son at Yuan Gate.（**the rhythm sound of Cang**）

----- *Yuan Men Zhan Zi* (Beheaded the Son in the Yuan Gate)

d) 穆桂英： 呀！(Ah……!)

【金钟板凤点头】 （唱[西皮散板]）
【rhythm pattern of Jin Zhong Ban Feng Dian Tou】 (singing the operatic tune of [Xi Pi San Ban]
（过门前） **1 1 3 5 3 3·5 5 0 7 6 6 3 0 5 5**
听 一 言 我这 里 急忙 下 马，[66]
On hearing this, I quickly dismount from my horse.

【撞金钟】穆桂英下马，至台中。
【rhythm pattern of Zhuang Jin Zhong】 (Mu Gui Ying dismounts and steps to the center-front of the stage.)

（接唱 [西皮散板]）
(Continues to sing the operatic tune of [Xi Pi Yao Ban]

（过门同前）**1 1 3 5 5 6 6 0 1 5 656 6 6·1 5 5（3 6**
辕门 外 绑的 是 恩爱 冤家 （仓）
5……）
The man at the Yuan Gate who was trussed and will soon be beheaded is my beloved (**rhythm sound of Cang)**

0 3 3·5 5 5 7 7 7 5 6 0 7 6 63·5 3 0 5 5 3 0 5
我 这 里向 前 去 呼唤 于 他
5 5 6
(Let me come towards him to call his name)

【按头一锣】行弦 **【the rhythm pattern of An Tou Yi Luo】** (accompanied by a string music instrument.)

---

[65] With the drum rhythm working, Se Tai Jun sings, likewise accompanied, that she will plead for her grandson to his son.

[66] With the drum rhythm playing, Mu Gui Ying sings as she dismounts and finds her beloved be trussed up on the Yuan gate. He is soon to be beheaded. She feels very surprised and anxious.

月 琴 (Yue Qin [67]) **0 4 3·2 3 5 6**……
锣(gong) 仓 匝 匝……（下接**【金钟板凤点头】**）followed by**【the rhythm pattern of Jin Zhong Ban Feng Dian Tou】**

白 0 将军！（杨宗保不理） 将军那！
(Speech) General! (Yang Zhong Bao doesn't response to her) General! Please.

------ *Yuan Men Zhan Zi* (Behead his Son in Yuan Gate)

2) Gestures Performing Genres

a) **【快扫头】** [公孙，程婴同出门，程妻追出拟将子抢回 程婴用右手将妻一挡，程妻向右转，公孙，程婴向左转，三人一起向里走。 **【快快头】** 程婴用左手又一挡，三人仍由原方向折回台口。 **【快冲头】** 公孙向右转身，同时，程婴右转向里摔水袖一下，两下 程妻向里左跪下，将右手水袖翻起，程婴转过身来，左手拢起口面 即胡子)， 右手扯住其妻左手， 程妻走跪步， 程婴， 公孙走蹉步， 锣鼓改打 **八答答答 | 仓 0 八答答答 |仓 0 八答答答|仓 0 嘟嘟** …… 在撕边声中约走五六步，程婴将妻扶起退后一步， 转身向脑后翻左袖， 公孙同时撩起衣襟将娃娃一兜， 转身向下下场门， 锣鼓接打**崩登仓**三人同下 **【大锣打下】**
【the rhythm pattern of Kuai Sao Tou】Gong Sun and Cheng Yin go out together and Cheng's wife pleads for them to get her son back. But Cheng Yin blocks his wife with his right hand. Cheng's wife turns to the right side, so Gong Sun and Cheng Yin turn in the same direction. The three performing characters thus make their way towards the inner stage**【the rhythm of Kuai Kuai Tou】**Cheng Yin blocks his wife with his left hand and the three performing characters advance, in this blocking-dance, toward the center-front of the stage. Gong Sun turns to the right and simultaneously Chen Yin turns into the inside with long watery sleeves[68] shaking one and two times. Cheng's wife kneels down to the left and rolls up her long sleeves. Cheng Yin turns to her wife holding up his long beard with his left hand and stops his wife, catching her with his right hand. She kneels down to a crawling position and Cheng Yin and Gong Sun twist and drag their feet. **(Series of rhythm sequence are played by the gongs and drums)【the rhythm pattern of Si Bian】**Cheng Yin moves about five or six steps. He lifts his wife up and steps back. He holds up his left long sleeve and turns it behind his head. Meanwhile Gong Sun covers the baby with his clothing and turns to leave the stage. **(the rhythm plays with the sound of "Beng, Deng , Cang")** the three characters at the same time step off of the stage **【rhythm pattern of Da Luo Da Xia】**.

b) **屠岸贾**：打道首阳山
【冲头】 接 **【水底鱼】** [屠岸贾出门俯身退后一步作上桥状， 二校尉用手自 身后越向前方，表示将轿帘放下。众人在**【水底鱼】**锣鼓声中绕场一周, 为已到首阳山，二校尉用手自屠岸贾身前越向后方，表示将轿帘打起，屠 欠身子，作下桥状，归右边台口斜座。程婴立于左侧，公孙站在舞台左边 口，四文堂，四校尉正场站斜八字锣鼓接打。**【回头切住】**

Tu An Gu: Go directly to the mountain of Shou Yang
【rhythm pattern of Chong Tou】followed with**【rhythm pattern of Shui Di Yu】**[Tu An Gu bends himself and steps back to do the performing movements of going on the palanquin. And the second captain makes the gesture of pulling down the curtain of the palanquin. The folks walk around the stage

[67] a four-stringed plucked instrument
[68] "Watery" sleeve: when the opera role shakes his /her long sleeve, the waves are produced like the waves in water.

with the【**rhythm pattern Shui Di Yu**】playing, indicating that they have arrived in Shou Yang Mount. And then the second captain gestures to indicate lifting up the curtain. Tu An Gu contorts a bit, doing the movements of getting out of the palanquin, then steps to the right edge of the stage and reclines in a chair. Cheng Yin stands beside Tu's left side. Gong Sun stands up on the left side of the stage. The eight bit-part players (four civil officials and four captains) stand up on the two sides of the stage and the rhythm continues to being played【**rhythm pattern of Hui Tou Qie Zhu**】

3) Speech and Dialogue Performing Genres

a) 杨延昭：（冷笑） 哼哼哼 ……【撕边一锣】
Yang Yanzhao: (sneering); Hum, hum, hum …【**the rhythm pattern of Si Bian Yi Luo**】

焦赞：（京白——向孟良）我说成了不是
Jiao Zang: (speaks Jing Bai [operatic dialogue in Bei Jing accent] to the character of Meng Liang) What I said is right, isn't it?

杨延昭：嘟！（拍惊堂木）【五锤锣】宗保犯罪乃是你二人的引诱， 先斩宗保，然后再取你二人首级！

Yang Yanzao: Peng! (using the gavel) 【**the rhythm pattern of Wu Chui Luo**】Zong Bao's guilt contributes to the lure of you two. I beheaded Zong Bao first, and then turned on you!

焦赞
} （同白） 咋！ （**0 大 仓** ） 咋！ （**0 大 仓**） （二人起 出账）
孟良 哇呀呀 【撕边一锣】

Jiao Zang
} (speak together) Ah……! **(Series of the rhythm 0 Da Cang)** (The two
Meng Liang stand up and leave.) Wayayaya……..! 【**rhythm pattern of Si Bian Yi Luo**】

孟良： 我说这个人请讲不来，你说有你，呸，招打！
Meng Liang: I said "no, no", but you said that you can handle it. Pooh, Pooh! You need a good spanking.

焦赞：啊， 慢来慢来， （京白） 二哥， 你看看小本官， 待我搬老太君去。

Jiao Zang: Ah, don't worry. (In Beijing accent) Brother, look at me; let me turn to old *Tai Jun* for help.

孟良：快去，快去。
Meng Liang: Hurry, hurry up!

【冲头】焦赞由上场门下
【**the rhythm pattern of Chong Tou**】 Jiao Zang steps off the stage.

-------*Yuan Men Zhan Zi* (Beheaded His Son at the Yuan Gate)

b) 张郃： 来将通名！
Zhang He：Say your names!

黄忠：老夫黄忠。
Huang Zhong: Huang Zhong

严颜：老夫严颜
Yan Liang：Yan Liang

【三笑叫头】[69] 转 【小回头】
【**rhythm pattern of San Xiao Jiao Tou**】 turns to 【**rhythm pattern of Xiao Hui Tou]**
张郃：哈哈！ 哈哈！啊哈哈…… ！

Zhang He: Haha…! Haha…! Ahhahaha……!

黄忠：
}尔为何发笑
严颜：

Huang Zhong
}Why are you laughing?
Yan Liang

张郃：黄忠，严颜哪！【五锤锣】我当尔天上少有，地下难寻，今日一见，原来是两个老匹夫， 怎受某家一战。

Zhang He: Huang Zhong, Yan Liang!【**the rhythm pattern of Wu Chui Luo**】I had thought you two would be extraordinary military talents. But you are two old and ignorant people. How dare you challenge me!

The three different performing genres can all be combined with each other in different ways to constitute a scene or a part.

4) Combination of speech and gesture genres

黄忠： 【撕边叫头】（右手弹须，双手拱拳）军师 （诺）!【归位】（上步归台正中口）（念诗）【**rhythm pattern of Si Bian Jiao Tou**】 (flicks his beard and bows to the minister) Minister! (Yes, Sir!) 【**rhythm pattern of Gui Wei**】(steps at stage front-center)（chanting）

末将威风勇，（双手托须）
I still have prestige and courage. (Does the performing gesture of holding up his long beard)

血气贯长虹。【二小锣】（双手翻掌向上，眼略向上看，似有长虹在天之状，脚战丁字步
【**the rhythm pattern of Er Xiao Luo**】 (He does the performing gesture of turning up both of his hands and looking up. He seems to see a rainbow in the sky, and his feet stand firmly in a “T- shape” on stage.)

杀人如削土，（右手作杀人动作，边走向小边台口） 跨马走西东。【三小锣】（右手作勒马状，再走回台中）

[69] The rhythm pattern of San Xiao Jiao Tou implies that something is hilariously funny.

I kill enemies like peeling off mud. (He does the gesture of killing people with his right hand while stepping to the small edge of the stage and facing the audience.) Riding a horse to trudge over land and water. **【rhythm pattern of San Xiao Luo】**

两膀千斤力，（作左右顺风旗式） 能开铁胎弓。**【二小锣】**（马步拉弓状）
My shoulders can hold up thousands of kilograms. (He does the gesture of waving the huge flag from right to left.) and can draw the huge iron bow **【rhythm pattern of Er Xiao Gong】**. (He does the gesture of drawing the bow.)

若论交锋事，（正中丁字步，身左侧作锛枪状）
还算（呐）**【撕边一锣】**（双手托须）老黄忠。
（正中亮相）**【大锣住头】**

Minister Zhu Ge, if you are still wondering who to select to fight against the enemies, **【rhythm pattern of Si Bian Yi Luo】** (does the gesture of holding up a huge red-tasseled spear and standing firmly on the stage) please count me, Huang Zhong, in. (He faces the audience and strikes a militant pose on the center-front of the stage.) **【rhythm pattern of Da Luo Zhu Tou】**

------*Ding Jun Shan* (Mount Ding Jun)

5) Combination of singing and speech genres

a) 司马懿：6 1 5 4 3 5 2 【小锣二击】 2 2

杀 气 冲 霄 儿 郎 **1 2** 虎
I am a warrior and my soldiers seem to be like tigers and leopards. **【rhythm pattern of Xiao Luo Er Ji】**

6 1 5 【小锣三击】 5 5 4 3 5 2
豹 传 令 号 地

My military orders make the earth tremble and the mountains sway **【rhythm pattern of Xiao Luo Er Ji】**

【小锣二击】 3 2 1 2 3 5 6 5

动 山 摇， （要 把 ） 狼 烟
I swear to wipe out all enemies
【rhythm pattern of Xiao Luo San Ji】

【小锣三击】 6 5 6 1 5 2 2 1 1 2 1 6
扫
1 5 ||
【回头】 接 **【归位】** [司马懿入座]

【the rhythm pattern of Hui Tou】 closely followed with **【the rhythm pattern of Gui Wei】** [Si Ma yi is seated in chair on the stage]

（念诗） 白发苍苍似银条， 胸中韬略智谋高 **【小锣二击】** 本督。 **【撕边一锣】**奉了魏王旨一道，带领魏王旨意，夺取街亭 ——来！

(I may be very old, but I am still very rich in wisdom.**【rhythm pattern of**

Xiao Luo Er Ji】 Now I got the order from the emperor of Wei state that I must seize the palace of Jie Ting.

----------Kong Cheng Ji *(The Tract of Empty City*)

b) **诸葛亮** （念引子）(Chanting)

3~~~~~~ 1~~~~~ 1~~~~~~ 【哒哒】 1 2 3 ~

羽扇纶巾， **【小锣二击】** 四 轮 车 快 似 风
skill work miracles in maneuvering troops.

~~2~~~ 6 7 ~~~ 7 7 6 ~~~~ 【小锣三击】阴阳反掌， 定乾坤，
【rhythm pattern of San Ji】I can easily estimate and dominate the current political situation and stabilize the governing of the Han States.

3~~~~ 2 1~~~~ 1~~~ 【哒哒】 3 2 3 5
【小锣二击】 保 汉 家 两 代 贤
1 2~
【rhythm pattern of Xiao Luo Er Ji】I am the most upright and excellent minister. I have assisted two emperors of the Han States.

2 2 1~~~~ 6~~~~~ 6 6 6 5~~~~ 5 5 6~~~~

----------*Kong Cheng Ji* (The Ruse of Empty City)

c) **【快长锤】** [马谡出帐，接唱 [西皮摇板]
【the rhythm pattern of Kuai Chang Chui】 [Ma Su goes out the military tent, and continues to sing the tune of [Xi Pi Yao Ban]

（过门同前 [流水板]）
2 3 2 1 2 — 2 5 3 1 1 6 <u>1 6</u> 1
【一锣】 接 **【闪锤】** [马谡下]
【the rhythm pattern of Yi Luo】closely follow with **【the rhythm pattern of Shan Chui】** [Ma Su steps off the stage]

马谡 **【叫头】**丞相！马谡未曾出兵，先立军状，如今失守街亭，理当正法，只是家中尚有八旬老母，无人奉养，望求丞相另眼看待马谡纵死九泉！**【一锣】**也感丞相的大恩…… **【一锣】** 大…… **【一锣】** 德……！ **【回头】** 接 **【钮丝】**（诸葛亮唱[西皮散板]

Ma Su **【rhythm pattern of Jiao Tou】**Minister Zhu Ge, Ma Su, before marching the army for the battle, has established military order, so that if the palace of Jie Ting is lost, I should be beheaded. But nobody will support and wait upon my mother who is over eighty years old. Minister, please looks after my mother after my death. I will remember you with great kindness **【rhythm pattern of Yi Luo】**forever**【rhythm pattern of Yi Luo】**.

【rhythm pattern of Hui Tou】followed by**【rhythm pattern of Niu Si】** Zhu Ge Liang continues to sing the tune [Xi Pi San Ban]

--------*Kong Chen Ji* (The Ruse of Empty City)

6) Integrated usage of the three performing genres

【发点】 唢呐奏 [水龙吟] 曲牌，四龙套，四刀斧手，门子上站门，曲牌中止。**【一锤锣】**

陆炳上场，在九龙口抖袖，整冠，缓步走到台中，锣鼓接 **【归位】** 陆炳站定。

【rhythm pattern of Fa Dian】Suo Na horn plays the operatic tune of [Shui Long Ying]. Four Long Tao players, four executioners and a doorman step up on the stage and stand in their specific fixed places on the stage**【rhythm pattern of Yi Chui Luo】**Lu Bin Steps on the stage and to the Jiu Long Kou (the left back of the stage) shaking his long sleeve and, adjusting his official headgear, slowly steps to the center-front of the stage. **【rhythm pattern of Gui Wei】** Lu Bin Stands and faces the audience.

陆炳 (念引子)为官清正**【小锣二击】**秉忠心（**哆哆**）

（Chanting）I am an upright official **【rhythm pattern of Xiao Luo Er Ji】** and am loyal to my country **(rhythm of Duo Duo)**

2 3 1 2 ~~~ 2 2 6 7 ~~~ 6

报 效 朝 廷

7 7

【冲头】唢呐奏 [水龙吟] 曲牌， 陆炳左右一望， 右转身进帐， 坐定。四龙套， 四刀斧手归里分站， 门子立大边帐侧。 曲牌止。

【rhythm pattern of Chong Tou】Suo Na playing the opera tune of [Shui Long Ying] Lu Bing looks around, turns right to enter the military tent, and sits in a chair. Four Long Tao (bit-part players), and four executioners stand beside him and the doorman stands beside the military tent. The operatic tune then stops.

（念诗） 幼年科第早成名， 身受皇王掘禄恩； **【小锣二击】** 但凭方寸心田正，上报君亲下为民。**【大锣归位】**

Lu Bin **(**Chanting**)** I got imperial fame at my very young age, and loving kindness and graciousness, from the imperial court. **【rhythm pattern Xiao Luo Er Ji】**
I will pay back the graciousness and kindness, relying on my conscience and my loyalty to our Emperor**【rhythm pattern Da Luo Gui Wei】**

老夫， **【撕边一锣】**陆炳。**【大锣住头】**嘉靖驾前为臣，官拜锦衣卫正堂职，只因刑部大堂染病在床，圣上命我复审莫怀古人头。我想此案断来，若说是真的，尤恐严府见怪；若说是假的，又有许多牵连在内 此事倒叫老夫为难得紧呐！（犹豫）**【撕边一锣】**

My name is **【rhythm pattern of Si Bian Yi Luo】** Lu Bin. **【rhythm pattern of Da Luo Zhu Tou】** I am a commander of the palace guards of Jia Jin Emperor. Because of the prosecutor's illness, the emperor orders me to interrogate the head of Mo Hua Gu again; I think that this really is a tough case. If the head is real Mu Huai Gu, Yan Fu (the Yan Family) may take offense, but if it is not, there must be some serious implications. It is really hard to figure out! (hesitation) **【rhythm pattern of Si Bian Yi Luo】**

-----*Shen Tou Ci Tang*
(Interrogate the head of Mo Huai Gu and Assassinate Tang Qing)

These different performing genres here have relations to each other internally within the framework of the drum rhythm. As I mentioned above, I researched a total of 78 Peking opera performing repertoires comprising 705 performing scenes. 45 were *Wu Xi*

and 33 were *Wen Xi*. Within these 78 repertoires there were altogether 1159 instances of the singing genre, 1866 instances of speech/dialogue genre, and 1936 instances of the gesture genre. Indeed, among all these scenes there were some instances that are a hybrid of two or three genres, and I separated these and respectively cross-classified them accordingly. In the 45 military operas (*Wu Xi*), I found 1060 singing genres and 785 speech and dialogue genres and 375 gestures genres. Based on the classification of my research, what follows is a statistical study to examine the use of these two primary aspects (interactive and interactional) in drum rhythm process.

3.2.3 Drum rhythm categories in Military opera (Wu Xi)

I. Singing performing genres of Military Opera (Wu Xi) [70]

Category	Total item	%of total drum rhythm
Interactional	**1206**	**20.1**
Hedges	132	19.6
Attitude Markers	261	28.9
Self introduction	173	14.3
Boosters	55	4.1
Engagement	585	33.1
Interactive	**3826**	**66.0**
Transitions	1265	33.1
Code glosses	15	0.4
Evidentials	6	0.16
Frame Markers	2379	62.2
Endophoric Markers	161	4.2
Totals	**5795**	**100**

On the Peking opera stage, singing is obviously a very important form of expression used to propel and unfold the development of the performance. Singing reflects the inner world of the character. This characteristic of singing can be seen in both the *Wu Xi* genre and the *Wen Xi* genre. In the opera performing process, the interactive dimension usually takes up more space than the interactional dimension. This is probably because, since the singing dialogue involves the interactional dimension to a large degree, only those drum rhythm that closely conform to a singing part can display these interactional features. Nevertheless, the singing cannot rely on just that dimension alone. Only if the interactional and interactive devices of drum rhythm are *both* in effect in the singing part in Peking Opera can it be regarded as a proper continuum.

II. Gestures performing genres in military opera (Wu Xi)

Category	Total item	% of total drum rhythm
Interactional	**2588**	**38.5**
Hedges	131	5.1

[70] In the classification of rhythm discourse categories, I classified the two unique features of rhythm discourse (narrating and directing) into the category of frame maker.

Attitude Markers	318	12.2
Self introduction	173	6.7
Boosters	32	1.2
Engagement	1934	74.7
Interactive	**4088**	**60.8**
Transitions	1758	43.0
Code glosses	0	0
Evidentials	0	0
Frame Markers	2305	57.5
Endophoric Markers	15	0.3
Totals	**6721**	**100**

Gesture genres (acrobatic competency) are a main feature on a *Wu Xi* stage, and the actors' super acrobatics decide whether the ongoing performance is successful or not. On the other hand, when we examine the statistics, we find that there are hardly any code glosses or evidentials functioning in the performance of *Wu Xi*. However, transitions and frame markers are quite common in this genre. This further demonstrates how in the communication of the gesture genres, drum rhythm frames and incorporates all the performing genres, with a keen awareness of the audience, into a cohesive whole.

III. Speech and dialogue performing genres in military opera (Wu Xi)

Category	**Total item**	**%of total drum rhythm**
Interactional	**3160**	**54.0**
Hedges	656	20.8
Attitude Markers	525	16.6
Self introduction	768	24.3
Boosters	620	19.6
Engagement	589	18.6
Interactive	**1015**	**17.3**
Transitions	326	32.1
Code glosses	61	6.0
Evidentials	33	3.3
Frame Markers	561	55.3
Endophoric Markers	34	33.5
Totals	**5856**	**100**

As for speech and dialogue performing genres, the frequency of interactional devices used is approximately the same as that of interactive devices. The drum rhythms in speech and dialogue genres extend the epistemic competence of the actors and the audience while simultaneously providing coherently ordered views of the performance boundaries. The drum rhythm devices can also help to express the intention of the actors. At times, the true intention of the actors is hidden between the lines of the dialogue, and the drum rhythm helps to uncover and reveal this true intention to the audiences.

In military opera（*Wu Xi*), actors rely on fighting-actions instead of speech or dialogue. The basic fighting skills of actors are crucial in this genre. It is what the audiences appreciate most. *Wu Xi* opera ordinarily shows less emphasis on motivic development or arrangement, and therefore relies more on drum rhythm to supply the operatic development in a performance. The rhythms in military operas not only frame the communication in performance, but also serve more semantic and pragmatic functions. As in civil opera, military opera employs a high use of interactional drum rhythm devices such as engaging relationship, self-introduction, attitude markers, hedges and boosters to push forward and unfold the development of an opera. Engaging relationship and self introduction are the key way in which actors are able to establish and assert their identity, while hedges, attitude markers and boosters can support them in the performing process. They play crucially interactional roles in mediating the different relationships between the performing elements in the performance, allowing them to create an identity as both traditional interpreters and creative originators. Opera actors choose drum rhythm announcing their own and their audience's presence within the framework, according to how they are best able to showcase themselves and their individual contribution in directing the audience to the expected thoughts or feelings. These are important means that can bring the audience into the performing process as participants in the unfolding development and arrangement of a text.

I. Singing performing genre in civil opera (Wen Xi)

Category	**Total item**	**%of total drum rhythm**
Interactional	**1056**	**48.9**
Hedges	156	14.8
Attitude Markers	208	19.7
Self introduction	162	15.3
Boosters	55	5.2
Engagement	475	45.0
Interactive	**985**	**45.6**
Transitions	252	25.6
Code glosses	56	5.7
Evidentials	5	0.5
Frame Markers	562	57.0
Endophoric Markers	83	8.4
Totals	**2158**	**100**

Singing dialogue in civil opera（*Wen Xi*）often expresses the intentions of actors. Drum rhythm that closely conforms to a corresponding singing dialogue can offer more insight into an actor's needs, his stage background knowledge, and his expectations and purposes in the performing process. The drum rhythm underlying a singing dialogue in a civil opera (*Wen Xi*) is central to the opera framework's construction through a kind of dynamic negotiation with audiences. Both dimensions (interactional and interactive) of drum rhythm are used to negotiate with audiences in this way.

II. Gestures performing genre in Civil Opera (Wen Xi)

Category	Total item	%of total rhythm drum
Interactional	**196**	**44.0**
Hedges	15	15.6
Attitude Markers	8	8.3
Self introduction	131	32.3
Boosters	5	5.2
Engagement	137	38.5
Interactive	**188**	**40.3**
Transitions	135	39.8
Code glosses	0	0
Evidentials	0	0
Frame Markers	153	60.2
Endophoric Markers	0	0
Totals	**418**	**100**

Performing gesture on Peking opera stage has a place, though admittedly a minor one, in civil opera (*Wen Xi*), when compared to military opera (*Wu Xi*), which instead focuses more on actors' acrobatic competency rather than on thematic development. In order to interpret an actor's gestures, the drum rhythm internally plays a very important role. Actors engage relationships within the drum rhythm framework. The engagement markers in gesture genres are crucial for the kind of negotiation with audiences that I mentioned above. However, in the gesture genres of civil opera, performers use fewer hedges and boosters, though we can't ignore their sporadic occurrence. Their presence suggests that these genres are not simply a cluster of operatic truths and essences but are a dynamic and communicative device. In opera performance, hedges and boosters are used to establish a cognitive schema of development, which ultimately increases the ability of the opera performance to accurately and easily describe the social and the dramatic world. This view lies at the heart of performing communicative modes.

III. Speech and dialogue performing genre in military opera (Wu Xi)

Category	Total item	% of total drum rhythm
Interactional	**368**	**28.9**
Hedges	61	16.6
Attitude Markers	33	9.0
Self introduction	79	21.5
Boosters	33	9.0
Engagement	162	44.0
Interactive	**762**	**59.8**
Transitions	279	36.6
Code glosses	106	13.9
Evidentials	35	4.6
Frame Markers	256	33.6
Endophoric Markers	86	4.9
Totals	**1275**	**100**

In sum, drum rhythm is obviously central to these interpretations of the performing elements within the opera performance framework. Actors on stage must find ways to present information, a message, to an audience who, though it may be interested in Peking opera, may lack the necessary theoretical knowledge of its conventions. Drum rhythm becomes a crucial means of framing up a Peking opera performance for the audience. The effective use of engagement markers and attitude markers in drum rhythm tends to shorten the period of time needed for explanation and actors thus have less work to do to guide audiences into a lengthy or complex opera plot. The rhythm of transitions thus becomes crucial to the internal unfolding or sequencing of the opera performance itself. The conjunctions within the drum rhythm playing are focused on the behavior of external stage phenomena. They function to make internal stage relationships clear to the audience. Moreover, drum rhythm explicitly ensures the logical development of an opera performance, guiding audiences who might lack expert opera knowledge to discover and follow the intended connections and transitions. Why is the drum rhythm in this sense "plot-imparting" and "frame-structuring"? Partly because the opera medium is limited and cannot (or need not) exactly reflect reality.

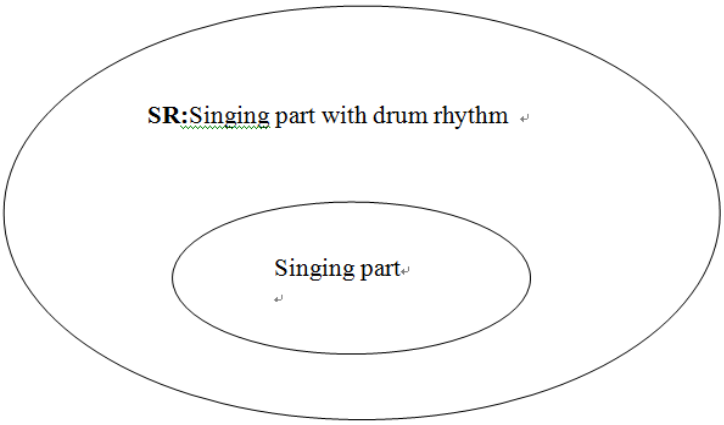
4.2.4 Drum rhythm complex

The opera framework uses the drum rhythm to structure a slice of reality that would otherwise be difficult to portray on a stage. This prompts a question: "How can a drum rhythm simultaneously incorporate these two functions of 'plot-imparting' and 'frame-structuring'?" In the speech and dialogue performing genre, the drum rhythm and speech, and even the gestures, constitute a "complex" and these merge with the framework of the drum rhythm to inform the development of a performance and to form the communication on the stage. It is the processing that drum rhythm form these complex that make the two function "plot-imparting" and "communcation-structuring" possible on the stage. And the different complex collective forms different performing genres.

I. Single complex

1. SR complex

Drum rhythm in SR complex like other rhythm in music mainly control the melody in the singing part and few focus on the function in structuring communication.



	1	**5**	**6**	**56**	**60**	**56**	**43**	**23**	**5**	**5**	**30**
王宝钏	水	盆	里	面		照	容	颜			

Wang Bao chuan My reflection in the washbasin.

5 6 1

(答答 答答 乙答 答答 台)(白)老了 (令----------台) 哎!

(**The rhythm pattern playing**) I am getting old (**rhythm of Ling------Tai**) (a long sigh)!

1 6 (**1 1** **72** **1**……) **7** **67** **6765** **35** **305** **62**

台 台 令 台 容 颜 变

7 6 **5 6** (【五小锣凤点头】)紧接打慢唱【**61** **56** **5** 】

【**rhythm pattern of Wu Xiao Luo**】My appearance getting older 【**rhythm pattern of Feng Dian Tou**】(begins to sing).

(过门同前)

3 **3 5** **5** **5 35** **6 6** **4643** **3 3** **5** **5** (**5** **3 6** | **5 3**)

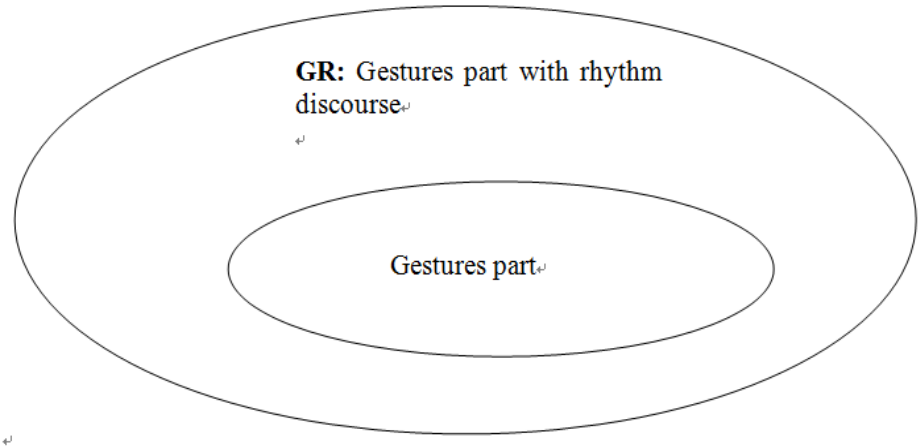
十 八 载 老 了 王 宝 钏

(Wang Bao chuan ages eighteen years in a flash)

------- *Wu Jia Po* (The Palace of Wu Jia Po)

2. GR complex

Drum rhythm in GR complex mainly fame the performing gesture and performing routine into a convincible and communicative whole.



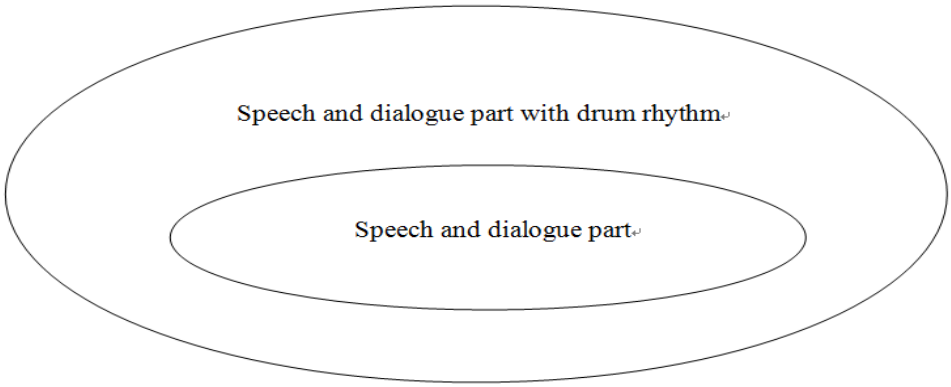
【快扫头】 [公孙, 程婴同出门, 程妻追出拟将子抢回, 程婴用右手将妻一挡, 程妻向右转, 公孙, 程婴向左转, 三人一起向里走。【快扫头】 程婴用左手又一挡, 三人仍由原方向折回台口。【快冲头】 公孙向右转身, 同时, 程婴右转向里摔水袖一下, 两下, 程妻向里左跪下, 将右手水袖翻起, 程婴转过身来,左手拢起口面 (即胡子), 右手扯住其妻左手, 程妻走跪步, 程婴, 公孙走蹉步, 锣鼓改打 八答答答 | 仓 0 八答答答 |仓 0 八答答答|仓 0 嘟嘟…… 在撕边声中约走五六步, 程婴将妻扶起退后一步, 转身向脑后翻左袖, 公孙同时撩起衣襟将娃娃一兜, 转身向下下场门, 锣鼓接打崩登仓三人同下 【大锣打下】

【the rhythm pattern of Kuai Sao Tou】 Gong Sun and Cheng Yin go out together and Cheng's wife chases them, pleading to get her son back. But Cheng Yin blocks his wife with his right hand. When Cheng's wife comes to the right side, Gong Sun and Cheng Yin turn to the left. The three characters step to the inner stage together **【the rhythm of Kuai Kuai Tou】** Cheng Yin block his wife with his left hand and the three characters move toward the center-front of the stage. Gong Sun turns to the right and Chen Yin turns at the same time toward the inside, shaking his long sleeves one and two times. Cheng's wife kneels down to the left and rolls up her long sleeves of her right hand. Cheng Yin turns to his wife holding up his long beard with his left hand and catching his wife with his right hand. His wife kneels to crawl and Cheng Yin and Gong Sun twist and drag their feet. **(Series of rhythm pattern are played by the gongs and drums)**. With **【the rhythm pattern of Si Bian 】** playing, Cheng moves about five or six steps. He helps his wife up and steps back. And then he holds up his left long sleeve and turns it behind his head. Meanwhile Gong Sun covers the baby with his clothing and turns to step off the stage. **(the rhythm play the sounds of "Beng, Deng, Cang")** The three characters then simultaneously step off the stage **【rhythm pattern of Da Luo Da Xia】**.

----------*Sou Gu Jiu Gu* (Search and Save the Orphan)

3. SDR Complex

Drum rhythm in SDR complex mainly form the performing speech and dialogue to make the performing characters' speech and dialogue embedded into the whole opera performance.



王平： 【叫头】 且住！ 马谡不听我言， 一定要在山顶扎营， 倘若街亭失守， 如何是好！【一锣】有了。 【五锤锣】 我不免将山势营盘， 画一图形， 速速报与丞相知道 以免我 王平的干系——来！

Wang Ping:【 the rhythm pattern of Jiao Tou】 One moment! Ma Su doesn't listen to me and insists on setting up camp on top of the mountain. If we lose the palace of Jie Ting, what should we do? **【the rhythm pattern of Yi Luo】** Oh! I have an idea! **【rhythm pattern of Wu Chui Luo】** I will draw a map of the military situation around the encampment and then let Minister Zhun Ge know, so that he will not blame or incriminate me — It is right, let me do it as soon as possible!

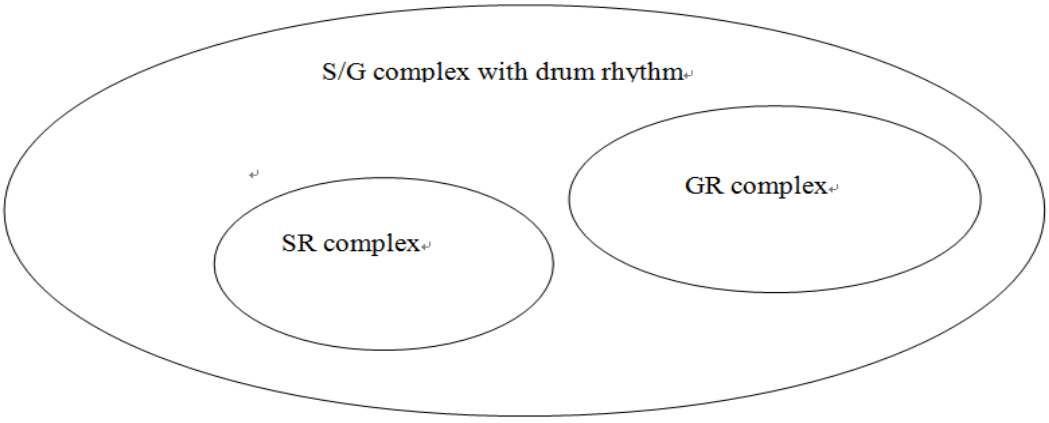
--------*Kong Cheng Ji*（The Ruse of Empty City）

II. Complex continuum

The three different performing complexes above also can combine with each other with the drum rhythm framing to form another new complex continuum and further to structure the communication and interaction of the ongoing performance on the stage.

1. S/G R Complex Continuum

S/GR Complex Continuum comprise of SR complex and GR complex, the two complexs, whose main function is to make the two complex better embedded into opera performance and make the flow of performance possible on the stage.



【崩登仓，丝鞭】 (诸葛亮向上场门一望) **【一锣丝鞭】** （再向小边一望 0 **【一锣丝鞭】**（向城下望） **【钮丝】** [儿童儿引诸葛亮下城， 老军暗下。 诸葛亮唱[西皮散板]
【rhythm pattern of Beng Deng Cang and Si Bian】 (Zhu Ge Liang steps on the stage and has a look at the spot where the characters step on the stage) **【rhythm pattern of Yi Luo Si Bian】**(has a look at the left side of the stage) **【rhythm pattern of Yi Luo Si Bian】** (looks down from the tower gate) **【rhythm pattern of Niu Si】** [children lead Zhu Ge Liang down from the tower gate and the old servant discreetly leaves the stage. Zhu Ge Liang sings the tune of [Xi Pi San Ban]

诸葛亮 （**6 6 6 5 5 3 1 2 2 1 62 1 —）1 1 4 3 2 1 1 3 ~~~**
人 言 司 马 能 用 兵
It is well known that Si Ma work miracles in maneuvering troops

（6 1 2 3 —）6 3 2 1 2 1 1 3 2 1
【一锣】 到 此 不 敢 进 空 城

【rhythm pattern of Yi Luo】but on arriving at the gate, you dare not enter into the empty city.

1 （2 1 6 2 1 —）1 3 ~~~ 2 1 1 1 3~~~ 1
【一锣】 诸 葛 一 生 不 弄 险
【rhythm pattern of Yi Luo】 I, Zhu Ge Liang, in my life never take risks.

1 3 2 （ 2 1 6 1 2 —）1 3 ~~~ 2 1 1 3 _
【一锣】 险 中 求 险 显 才

2 7
能

【rhythm pattern of Yi Luo】Seeking risks among risks can truly show talent.
6 5 5 6 1

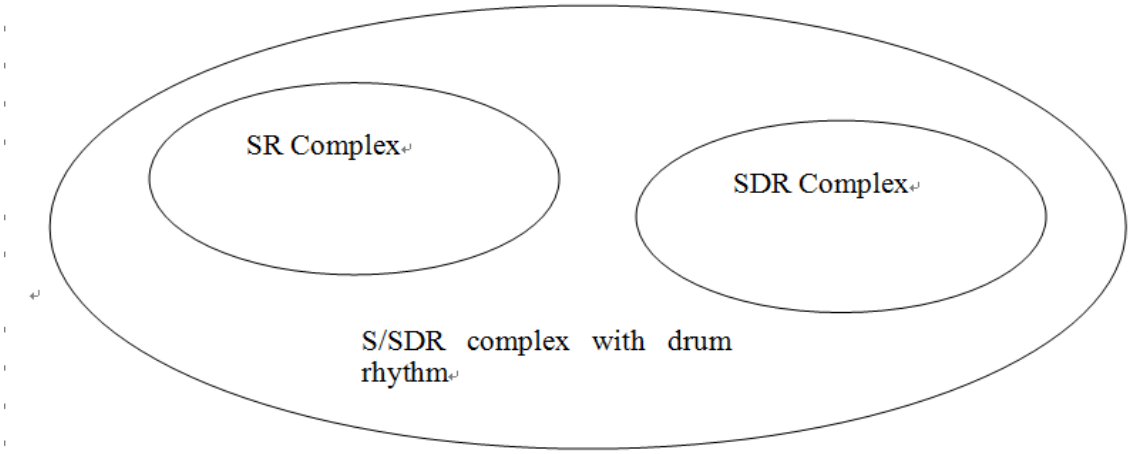
【急急风】 [诸葛亮坐外场椅， 四上手引赵云上。] **【回头】**

【the rhythm pattern of Ji Ji Feng】[Zhu Ge Liang is seated in a chair before the audience and four Long Tao (bit-part roles) players lead Zhao Yun on the stage.

------*Kong Cheng Ji* (The Ruse of Empty City)

2. S/SDR Complex Continuum

S/SDR complex continuum comprise of SR complex and SDR complex, the two single complex to frame the different single complexes into a whole and further to conjunct to the performing processing.



1. a) 罗成:【四击头】罗成上。**【大锣归位】**[71]

Luo Cheng: 【rhythm pattern of Si Ji Tou】Luo Cheng steps onto the stage**【rhythm pattern of Da Luo Gui Wei】**

6 5 4 3 5 2 【二小锣】2 2 1 2 1 6
豪 气 冲 霄， 英 风 飘 渺

I, the ghost of Luo Cheng, am brave and brilliant **【rhythm pattern of Er Xiao Luo】**upright **【rhythm pattern of San Xiao Luo】**

1 5 【三小锣】 5 3 2 【二小锣】2 3 5 2
魂 魄 绕 胆 战 心

3 5

I am always anxious **【rhythm pattern of Er Xiao Luo】**when**【rhythm pattern of San Xiao Luo】**I avenge myself**【rhythm pattern of Da Luo Yi Ji】**and cancel out my hatred.

6 5 【三小锣】 6 5 6 1 5 【大锣一击】2 2 1 6

焦 何 日 得 仇 报

[71] With the drum rhythm playing, Luo Cheng steps on the stage and sings for his previous heroic deeds.

1 5

【一锤锣，归位】
【the rhythm pattern of Yi Chui Luo and Gui Wei】
（右转身，上高台）
(Luo Cheng turns to the right and steps up to the podium.)

（念诗）
生前为良将，死后作忠魂，**【二小锣】** 捐躯何足论，英名万古存。**【大锣住头】**

(Chanting)
All during my lifetime, I am a good general commander. After my death, my soul will still pledge loyalty to my country**【rhythm pattern of Er Xiao Luo】** It is not worth bothering about my death. My good reputation has flowed down for long ages**【rhythm pattern of Da Luo Zhu Tou】**.

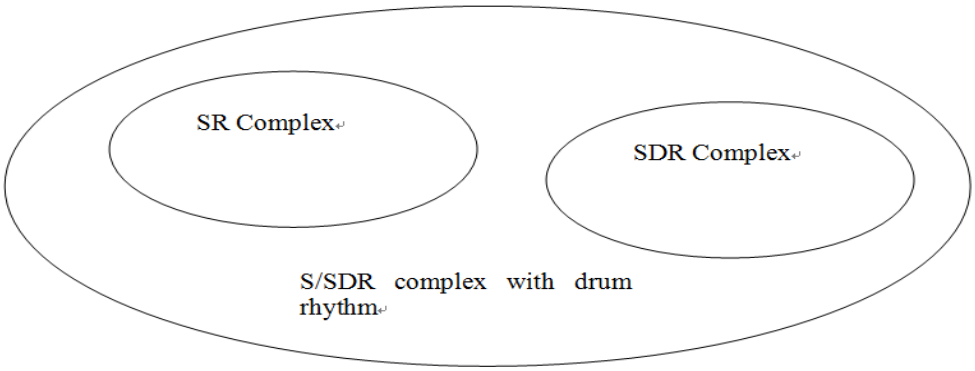
我乃 （右手云帚横架于左手）（**仓**） 罗成鬼魂是也。（**【住头】** 垂下云帚） 只因刘黑跶兴兵犯界，三王元吉挂帅， 命俺为前站先行。不想被奸王陷害， 在淤泥河乱箭身亡。（**【住头】** 右手怒向前指）今有二主秦王与众家国公， 前来吊祭，不免前去托妻寄子，把我的苦处，细表一番。众鬼卒！

I am (he lays his right hand over his left hand) **(the rhythm playing the sound of Cang**) the ghost of Luo Cheng**【the rhythm pattern of Zhu Tou】** (He lowers his hands and takes off his cloth.) Liu Hei intruded our state boundary and General Wang Yuan-ji was commanded to fight against him. I received orders to defend the front line. But unfortunately, I was trapped by the Wang Yuan Ji and killed by countless arrows**【the rhythm pattern of Zhu Tou】** (He does the gesture of pointing directly forward with his right hand in anger)

Today, the emperors and all ministers come up to mourn for me. I, a ghost, will tell my troubles to my son and my wife in detail. All ghosts soldiers!

3. G/SDR complex continuum

G/SDR complex comprises of G and SD complex. The complex continuum frame by the drum rhythm can structure another bigger complex part to build up the whole performance on the stage.



黄忠：【撕边叫头】 （右手弹须， 双手拱拳） 军师 （诺）！ 【归位】（上步归台正中

口）（念诗）

【rhythm pattern of Si Bian Jiao Tou】 (Flicks his beard and bows to the minister) Minister! (Yes!) **【rhythm pattern of Gui Wei】** (Steps to the center-front of the stage)

末将威风勇， （双手托须）

I still have prestige and courage. (Does the performing gesture of holding up his long beard)

血气贯长虹。 **【二小锣】** （双手翻掌向上， 眼略向上看， 似有长虹在天之状，脚战丁字步

【the rhythm pattern of Er Xiao Luo】(Does a gesture of turning up both of his hands and then looking up to see a rainbow in the sky as his feet stand firmly in a "T- shape" on stage.)

杀人如削土，（右手作杀人动作， 边走向小边台口）
跨马走西东。 **【三小锣】** （右手作勒马状， 再走回台中）

I kill people like peeling off mud. (Does gestures of killing people with his right hand while stepping to the edge of the stage and facing the audience.) Riding my horse, trudging over land and water.**【rhythm pattern of San Xiao Luo】**

两膀千斤力，（作左右顺风旗式）能开铁胎弓。**【二小锣】**（马步拉弓状）

My shoulders can hold up thousands of kilograms. (does the gesture of waving a huge flag from right to left) and can draw the huge iron bow **【rhythm pattern of Er Xiao Gong】**(does the gesture of drawing the bow.)

若论交锋事， （正中丁字步， 身左侧作钢枪状）
还算 （呐）**【撕边一锣】**（双手托须）老黄忠。（正中亮相）**【大锣住头】**

Minister Zhu Ge, if you still wonder about who might be the one chosen to fight against the enemies.**【rhythm pattern of Si Bian Yi Luo】**(does the gesture of holding up a huge red-tasseled spear and standing firmly on the stage) please count me, Huang Zhong, in. (Faces the audience and strikes a defiant pose on the center-front of the stage.) **【rhythm pattern of Da Luo Zhu Tou】**

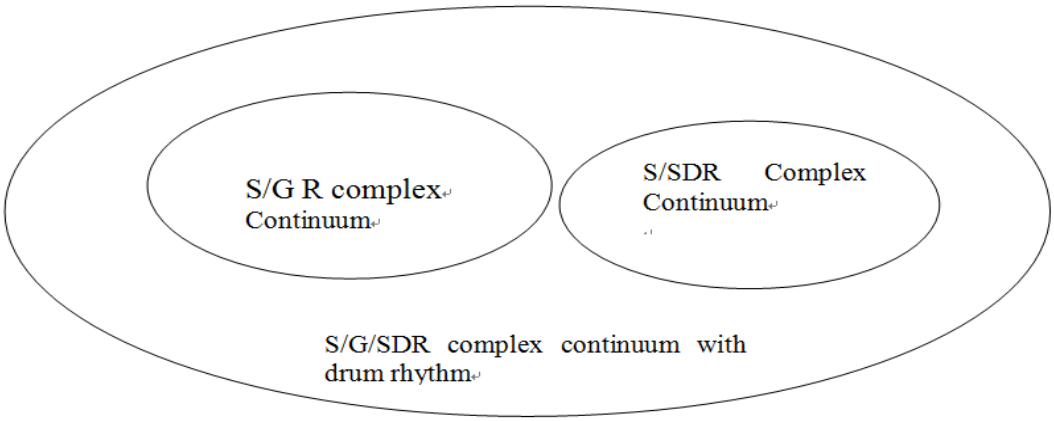
-----*Ding Jun Shan* (Mount Ding Jun)

III. Performing Section

The combination of performing complexes can connect with other performing complex continuums, with the drum rhythm playing framed up to build up a performing section as the following graph shows.

1. S/G/S/SDRPS (performing section)

S R, GR and SDR the three single complexes make up S/GR continuum and S/SD complex continuum. The two different complex continuums further structure a performing section "S/G/S/SDRPS"on the stage to make the performing processing flow and complete.



【钮丝】 四衙役 一班头引寇准上
【the rhythm pattern of Niu Si】 (Four Yamen runners lead Kou Zhun onto the stage.)

寇准：（唱[二黄散板]）
Kou Zhun: (sing the operatic tune of [Er Huang San Ban])

（过门同前） **2·1 1 3 2 2 0 1 3 3 2 2 1**

我 只说 到 京 （呐）城 恐 有 不 幸
I only said some misfortunes must happen upon arriving in the capital city.

0 2 1 (0 6 7 6 1 1 1) **2 1 2 3 361 1 60 5 6**
【仓】 七 品 官 升 御 史 叩 谢 皇 （额） 恩
1 6 1 2 ‖ **【住头】**
香案伺候 ！
【the rhythm of Clang】 I kneel for the infinite royal graciousness for promoting me from low-rank official to Yu Shi (high-ranking official, similar to Censor) **【rhythm pattern of Zhu Tou】** Xiang An (a long altar)[72], ready!

【吹打】 曲牌。供奉圣旨，寇准跪拜

【rhythm pattern of Chui Da】 Kun Zhun consecrates the imperial edict and *kowtows*[73] to it.

内： 公公到！
(from the backstage): Gong Gong（the eunuch）is coming!

班头：公公到！
Foreman： Gong Gong is coming!

寇准：哦，公公到……**【大大 乙 0 | 台】**有请！
Kou Zhun: Oh, Gong Gong is coming ……
【rhythm of Da Da Yi 0 |Tai】 Please come in.

班头：有请啊！
Foreman: Please come in.

[72] Xiang An: a long altar on which incense burners are placed.
[73] *Kowtow*: to worship on bended knees.

【小锣】太监上。寇准出门迎接
【rhythm pattern of Xiao Luo】(The eunuch comes onstage. Kou Zhu goes out to welcome him.)

太监： 手捧千斤礼，来到御史门。----- 寇老先儿在哪里，寇老先儿在哪里？

The Eunuch: (Holds up the generous gifts and moves toward Kou Zhun's family.) Kou Zhun, Where are you?

寇准：公公
Kou Zhun: Ah, Gong Gong

【小锣一击】 寇准， 太监双挖门至台中， 寇准站大边， 太监站小边。
【rhythm pattern of Xiao Luo Yi Ji】(Kou Zhun, the eunuch steps to the center-front on the stage. Kou Zhun stands on the right hand and the eunuch stands on the left side.)

太监：恭喜寇老先儿， 贺喜寇老先儿七品郎官升为四台御史， 可喜可贺呀！

The Eunuch: Congratulations! Congratulations on your promotion, Kou Zhun.

寇准：公公提拔
Kou Zhun: Thank you very much!

寇准：这王法**【大锣一击】**不徇情！
Kou Zhun: The law does not yield to **【rhythm pattern of Da Luo Yi Ji】**personal considerations!

【冲头】 太监下，寇准拾起礼单。
【rhythm pattern of Chong Tou】(The eunuch steps off the stage and Kou Zhun picks up the gift list.)

【叫头】且住！我正要升堂，审问老贼的口供，不料后宫娘娘有份礼物到来，只是叫我怎样裁处？这 ……，**【仓】**这，这，这……**【乱锤】** 转**【叫头】** 喔嗬嗬有了**【五锤锣】**适才下殿之时，遇八千岁言道， 若有为难之事，到南清宫领教，我不免去至南清宫领教便了！**【快纽丝】**

【the rhythm pattern of Jiao Tou】Hold on! About to hold a court trial to interrogate the treacherous official, Pan Hong, unexpectedly, I got the list of the gifts from the empress in the imperial harem. Now I have no idea what to do. It …**【the rhythm sound of Cang】** it …**【the sound of Cang】** it, it, it ……**【the rhythm pattern of Luan Chui】**turns to **【the rhythm pattern of Jiao Tou】**Aha! …. I have an idea! **【the rhythm pattern of Wu Chui Luo】**Just now, when I left the palace, I met the eighth prince. He said that if I met any difficulty, I could turn directly to him. Now I will go to the Palace of Nan Qing to seek him out and consult him. **【the rhythm pattern of Kuai Niu Si】**

寇准：（唱[二黄散板]）

Kou Zhun: (sings the operatic song of [Er Huang San Ban])

（过门同前）**1 <u>1</u> 2 <u>2</u> <u>3 3</u> 2 <u>2· 1</u> 2 <u>1 0</u> |**

（过门同前）未 曾 升（呐）堂 把 贼 问
I haven’t held court to interrogate the traitor minister.

【纽丝】接唱[二黄散板]
【rhythm pattern of Niu Si】 (continues to sing the operatic tune [Er Huang San Ban])

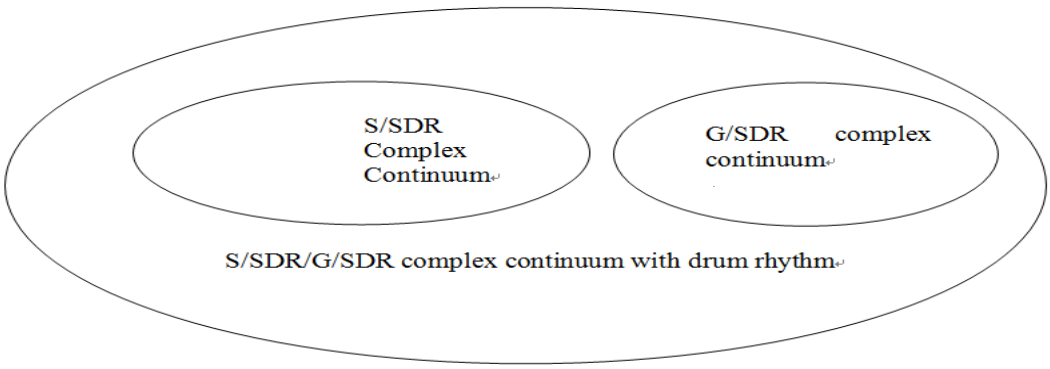
（过门同前）**1 2 1 1 2 3 3·21 1· 1 2 — ‖**
后 宫 娘 娘 讲 人 情。
The Nishinomiya Empress sent the eunuch to plead for the traitor minister.

【大锣打下】 寇准下 ，众随下。
【rhythm pattern of Da Luo Da Xia】Kou Zhun steps off the stage and all others with him leave the stage.

-----*Qing Guang Ce* (Upright official booklet)

2. S/SDR/G/SDRPS (performing section)

The single complex SR complex, GR complex and SDR complex make up respective complex continuum: S/SDR complex continuum and S/SDR complex continuum. The two different complex continuums also structure an S/SDR/G/SDRPS performing section.



【撤锣】 接 **【小锣打上】** 四衙役上， 两边分站。 **【小锣帽儿头】** 寇准上。
【the rhythm pattern of Che Luo】 closely followed by **【the rhythm pattern of Xiao Luo Da Shang】** (four Yamen runners step on the stage and stand up on the two sides of the stage.) **【the rhythm pattern of Xiao Luo Mao Er Tou】**(Kou Zhun steps on the stage.)

寇准： （念引）未登皇榜境， **（多 0 多 0）**百里 **（扎 0）**

Kou Zhun: I didn't arrive in Capital city to be an official and just govern those far from the Capital city. **(The series of rhythm played sound of Duo Duo Zha)**

1 3 2 — 2 2 6 7— 7 6— ‖
教 子 （呃）民

【小锣归位】寇准入内坐 **【rhythm pattern of Xiao Luo Gui Wei[74]】** **(Kou** Zhun is seated in the inside of the stage.)

[74] The rhythm pattern being played by small gongs implies that the opera roles on the stage return to their own original places on the stage.

（念诗[75]） 读书人智广才高， 中进士青史名标；
三杯御酒加封号， 被权臣一本参掉。**【台 大 0 |台】**
(Chanting) I am an intellectual person with much talent and wisdom. The imperial court regards me highly and entitled me as Jin Shi.[76] But my official rank was removed because of the slanderous talk of a treacherous court official. **【rhythm of Tai Da 0 | Tai】**

下官，**【台】** 寇准。**【台大】** 乃陕西华州人氏， 自幼进京求名， 得中二甲进士， 官居吏部知事， 后被潘仁美一本参掉，多蒙八千岁保奏，才得帘外为官，自到任所以来，官清民顺。今当放告之期， 来！

My name is **【rhythm of Tai】**Kou Zhun.**【rhythm of Tai Da】**from Shan Xi province. At an early age, I came to Capital City to take part in the highest imperial examination to gain the fame and become a successful candidate in the examination (*Jin Shi*). And the imperial court raised me up to the official title of *Li Bu Zhi Shi*[77]. Afterwards, the treacherous official Pan Reng Mei falsely accused me, and my official rank was removed. Thanks to the eighth Prince, I can be the official in a remote area far from the Capital city. Since I took up the official post, the people live and work in a peaceful and comfortable situation. Today is the period of *Fang Gao*.[78] Servants come!

衙役 有
Yamen runners: Yes Sir!

寇准 放告牌抬出。
Kou Zhun: Put the official bulletin out of the gate.

衙役 是
Yamen runners: Yes, sir.

校尉 （内）金牌下！**【撕边一锣】**
The Captain: (from backstage**)** The Jin Pa[79] (golden token) is coming. **【rhythm pattern of Si Bian Yi Luo】**

衙役 老爷，金牌下。
Yamen runners: Lord Kou，the Jin Pai is coming.

寇准 香案接旨
Kou Zhun: Jie Zhi (welcoming the imperial edict)

衙役 香案接旨
Yamen runners: Jie Zhi

【长尖】金牌校尉上，寇准出位至右台口。
【rhythm pattern of Chang Jian】(The captain steps on the stage and Kou Zhun goes out and stands on the right edge of the stage.)

校尉 金牌下跪

---

75 With the rhythm framework working, the role of Kou Zhun reads the poem, reminiscing on his lost post, and then he continues to introduce himself.
76 *Jin Shi*: a successful candidate in the highest imperial examinations
77 *Li Bu Zhi Shi*: is similar to the leader of the Ministry of Organization.
78 *Fang Gao*: since Yuan dynasty (1271-1368), Local authorities will put a bulletin before the court gate monthly to keep the common people informed of how the cases accepted were proceeding.
79 *Jin Pai* is similar to an imperial edict.

The captain: Kneel down before Jin Pai**!**

寇准 金牌召宣，提调寇准，连夜进京。金牌如火速！
Kou Zhun: Emperor promoted me to be an official in the capital city and ordered me to rush to arrive in the capital city overnight!

寇准 即刻便登程。
Kou Zhun: Set out right now.

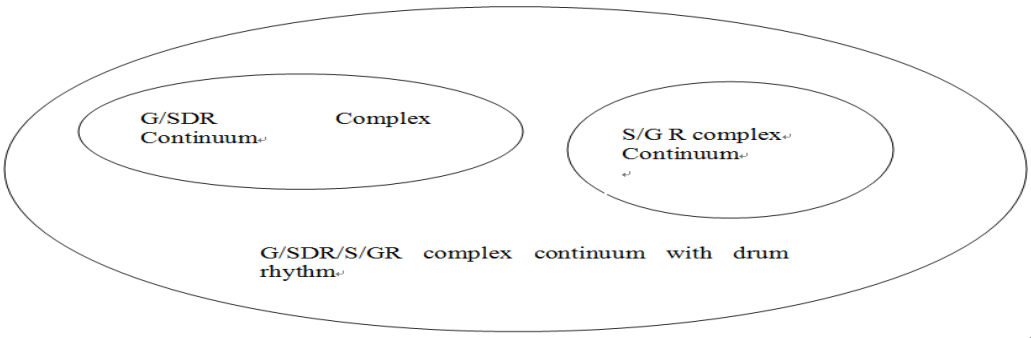
【冲头】金牌校尉下。寇准起立小圆场，众衙役下，家院暗上。
【rhythm pattern of Chong Tou】 (The captain steps off the stage. Kou Zhun stands up and goes around the stage. The Yamen runners step off the stage and the housekeeper secretly leaves the stage.)

家院：后头传话，有请夫人出堂。
Housekeeper: Madam Kou, please come out!

------*Qing Guan Ce* (Upright Official Booklet)

3. G/SDR/S/GRPS Performing section

The single complex GR, SR and SD complex build up two complex continuums: G/SDR complex continuum and S/GR complex continuum. And the two different complex continuums simultaneously form a G/SDR/S/GRPS performing section to structure the ongoing performance on the stage.



寇准: 好。等到今夜三更时分，用酒将他劝醉，附耳上来

Kou Zhun: Ok. Wait until very late tonight, I will get him drunk. Come to listen to me!

【扎…台】寇准与禁卒耳语）小心去办

【the rhythm played the sound of Zha…Tai】 (Kou Zhun whispers to the servant.) Take care to deal with it.

禁卒：遵命。
Servant: Yes, sir

【五锤锣】众衙役，寇准下。禁卒出府门至台口。

【the rhythm pattern of Wu Chui Luo】 (All the Yamen runners follow Kou Zhun off the stage. The servant goes out and walks to the edge facing the audiences.)

禁卒：太爷命我用酒将老贼灌醉， 带至南清宫， 今晚要夜审老贼。 天不早啦， 待我

监中走走。（**【小锣原场】** 禁卒走小圆场）老家伙给提拔出来。（向上场门）有请太师爷。

Servant: Lord Kou orders me to make the old knave get drunk and then take him to the Palace of Nan Qing. Tonight he will interrogate the knave. It has been late. Let me walk to the prison. **【the rhythm pattern of Xiao Luo Yuan Chang[80]】** (The servant goes around the stage.) Now I will lead the knave to the court of Yamen to be interrogated. Tai Shi Ye[81] , please!

潘洪：快过来
Pan Hong: Come soon!

禁卒：来喽。
Servant: Yes, sir!

【纽丝】禁卒搀扶潘洪上场
【the rhythm pattern of Niu Si】 (The servant lifts Pan Hong up to the stage.)

潘洪：（唱[二黄散板]）
Pan Hong (sings the operatic tune [Er Huang San Ban])

（过门同前） **2 3 3 2 （5 6 1 2 2 2）1 3 2 1**
我 心 中 只 把 那 寇
I am full of hatred for Kou Zhun.
1 6 3 2 1 2 2 1 - ‖
准 来 （呀）恨

【纽丝】禁卒搀扶潘洪归坐。**【乱锤】**转**【凤点头】**
【rhythm pattern of Niu Si】 (The servant lifts up pan Hong and helps him to sit in the chair.)
【rhythm pattern of Luan Chui】turns to**【rhythm pattern of Feng Dian Tou】**

------ Qing Guan Ce (The Heroic Deeds of Upright Official)

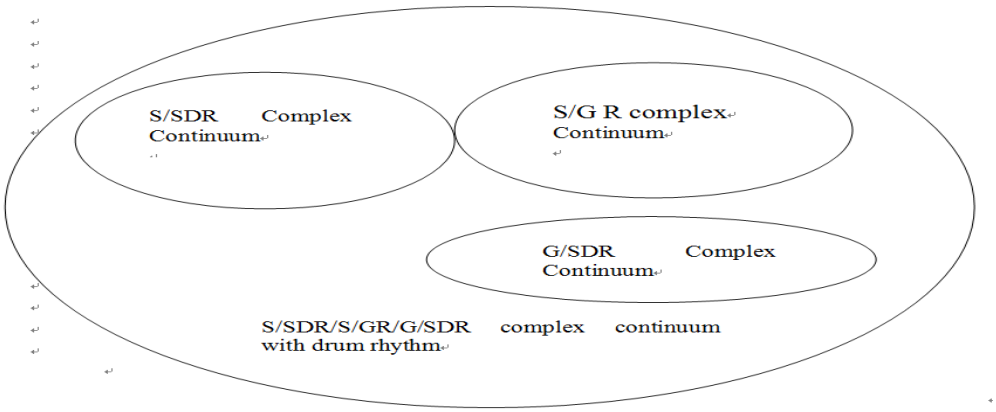
Meanwhile, the three different complex continuums also can combine to form a new performing section with the drum rhythm framed in the following way.

4. S/SDR/S/GR/G/SDR PS (performing Section)

The single complex SP, SDR and GR first build up three different complex complex continuums and the three complex continuum conjunct to each other in the drum rhythm processing and form a "S/SDR/S/GR/G/SD"performing section. On some performing occasions, this type of performing section can be regarded as a whole performing scene.

[80] The rhythm pattern request that the roles walking around the stage and implies that the place on the stage changed form one to another, here from Yamen to the prison.

[81] a private assistant attending to legal, fiscal or secretarial duties in a local Yamen



【纽丝】马牌，院子，寇准上

【rhythm pattern of Niu Si】 (The groom, the housekeeper and Kou Zhun step on the stage.)

寇准 （唱[二黄散板]）

(Kou Zhun sings the operatic tune of [Er Huang San Ban])

（0 6 5 5 5 4 3 2 2·5 3 3 2·1 6 6 6 6 6 5 - ）
一 路 上 观 不 尽 田（呐）舍 野

0 5 3 1 2 2 2 0 （2 2 2 2） 3 2·1 1 6 3 2 2

Along the way, there is much beautiful scenery to enjoy **【rhythm of Cang】** it gradually gets dark and they arrive at the courier station to have a rest.

6 1 3 2 1 （6 7 6 1 1 1 1 1） 5 6 1 1 2 1 （1· 2
景 **【仓】** 不 觉 得 日 坠 西

3 3 3 3 3 ）6 1 -1 6 1 2-‖
来 到 驿 城

【大锣原场】寇准，家院，马牌下马；驿丞暗上，寇准坐外座。
【rhythm pattern of Da Luo Yuan Chang】(Kou Zhun, the housekeeper and the groom dismount. An official in the courier station quietly steps on the stage. Kou Zhun is seated in the chair on the stage.)

驿丞 参见老爷
Official: Lord Kou, please accept my respect.

寇准 罢了
Kou Zhun: Okay.

驿丞 老爷，用些什么？
Official: Lord Kou, Have you had dinner?

寇准 俱已用过。明灯一盏，吩咐人役，谨打更鼓。
Kou Zhun: Yes, We have. I need a candle and please ask the night watchman to play the drum to announce time carefully.

内应 啊。（驿丞下，取灯一盏复上，放灯于桌案，出门）
Servants: Yes, sir. (The official steps off the stage fetching a candle and comes back on

the stage. He puts the candle on the desk and then leaves.)

马牌 我说这儿怎么没人管啦？有人没有？出来一个！
Groom：Anybody here？ Come out! Anyone!

马牌 得了，我不知道，上司老爷。
Groom: Well, I don't know, Sir

驿丞 混账！
Official: Bastard.

马牌 老爷
Groom: Sir.

驿丞 王八蛋！
Official: Son of bitch!

马牌 老爷
Groom: Sir.

【小锣打下】马牌，驿丞下
【rhythm pattern of Xiao Luo Da Xia】 (The groom and the official step off the stage.)

寇准 家院，四更时候，看你老爷冠带伺候
Kou Zhou: Housekeeper, around two o'clock in the morning, prepare my official robe and be ready to set out.

家院 是。（家院下）
Housekeeper: Yes, sir. (The housekeeper steps off the stage)

起**【更鼓】**，寇准提灯出外至两边探望，回台中，放灯，小坐。**【初更】**
【rhythm pattern of Geng Gu】 (Kou Zhun, carrying the lantern, goes out and looks around. Then he comes back to the center-front of the stage, puts away the lantern and has a seat.)**【rhythm pattern of Chu Geng】**[82]

寇准 **【扎 <u>扎多 0</u> |台 —】**

唉！ 想我寇准， 为官以来， 一不欺君， 二不虐民， 金牌调我， 不知为了何事？ 今夕独宿馆驿， 好不闷煞费人也！

Kou Zhun **【rhythm pattern of Zha Zha Duo 0| Tai —】**Haw**!** Since receiving my official post, I, Kou Zhun, have neither cheated our emperor, nor bullied over the common people. I have no idea why the emperor promoted me to be an official in capital city. Today I stay in the courtier station alone and feel very depressed and dispirited!

（唱 [二黄慢板] ）**4/4**

(sing the operatic tune [Er Huang Man Ban] **4/4**

--------*Qing Guan Ce* (Heroic Deeds of Upright Official)

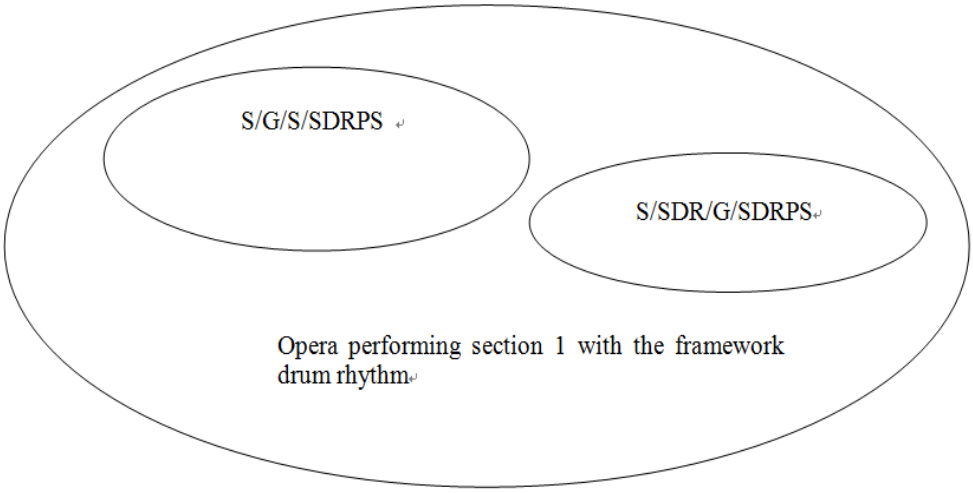
These performing parts: single complex, complex continuums and performing section structure the ongoing opera performance. But how these different complexes

[82] **【Chu Geng】** refers to the to time from 19:00 to 21:00

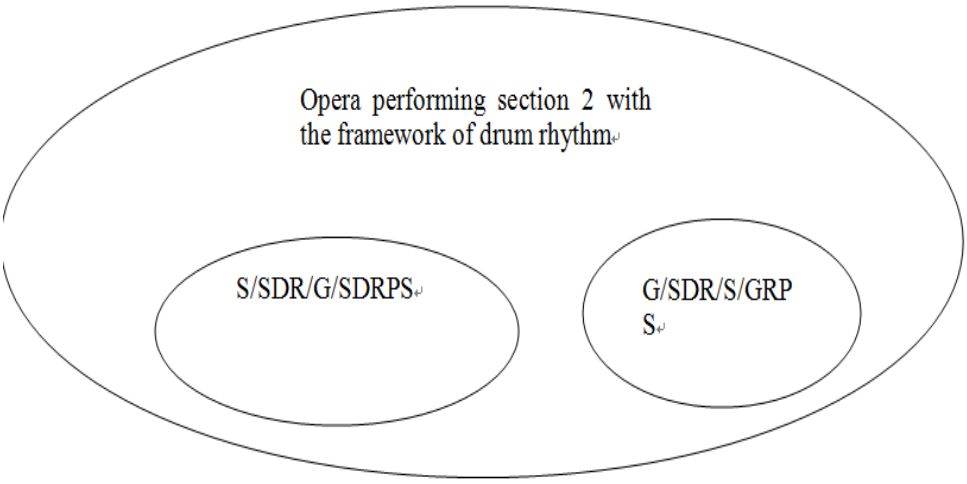
can combine into a whole performance? It because of the function of drum rhythm "plot-imparting" and "communication structuring" that make the different performing complex into a flow of performance and into a convincible whole and meanwhile that make the performing elements sensible and rational. The Peking opera performance on the stage in the end structure the different performing scene with drum rhythm framing and further construct the performing processing.

VI. Performing scene with drum rhythm complex

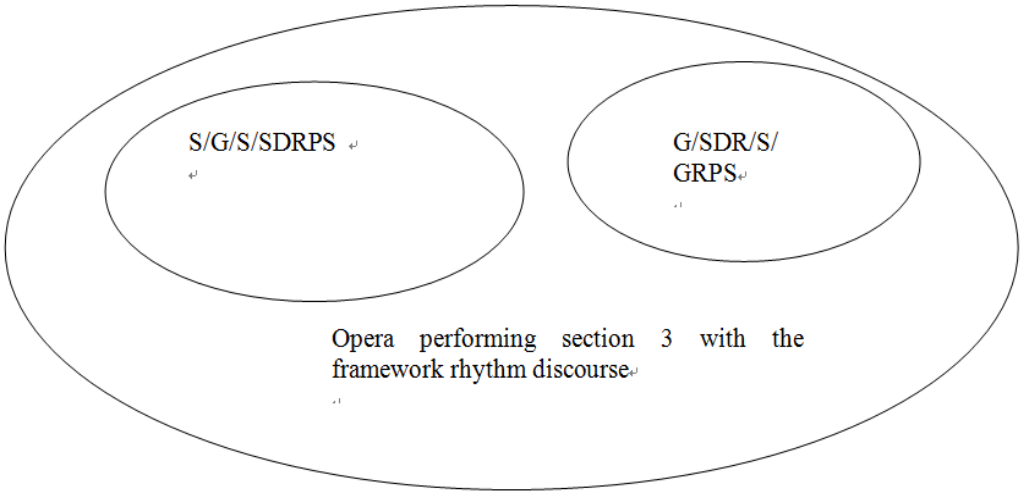
Performing scene I



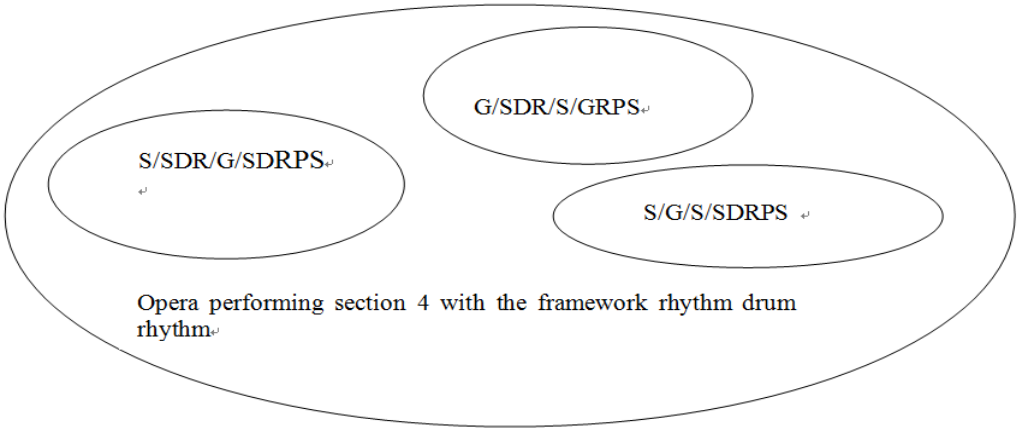
Performing scene II



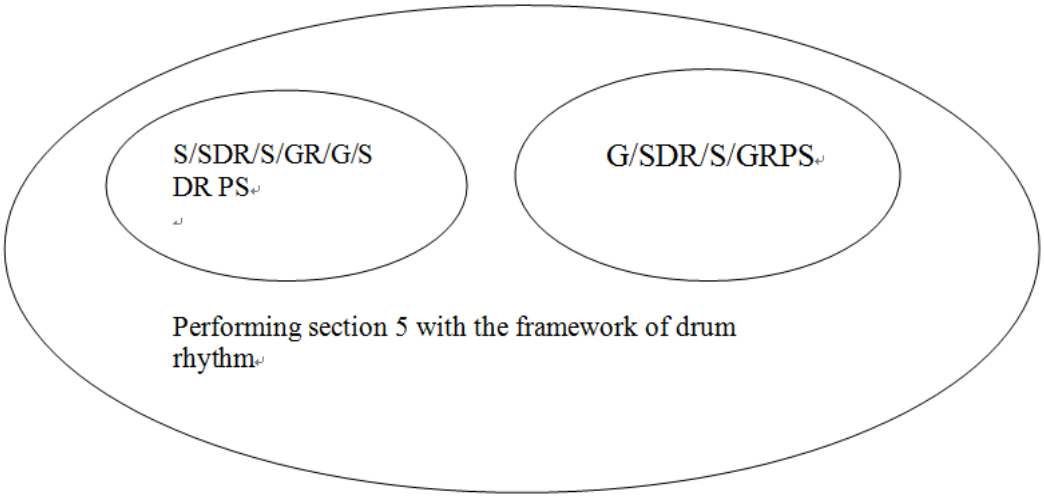
Performing scene III



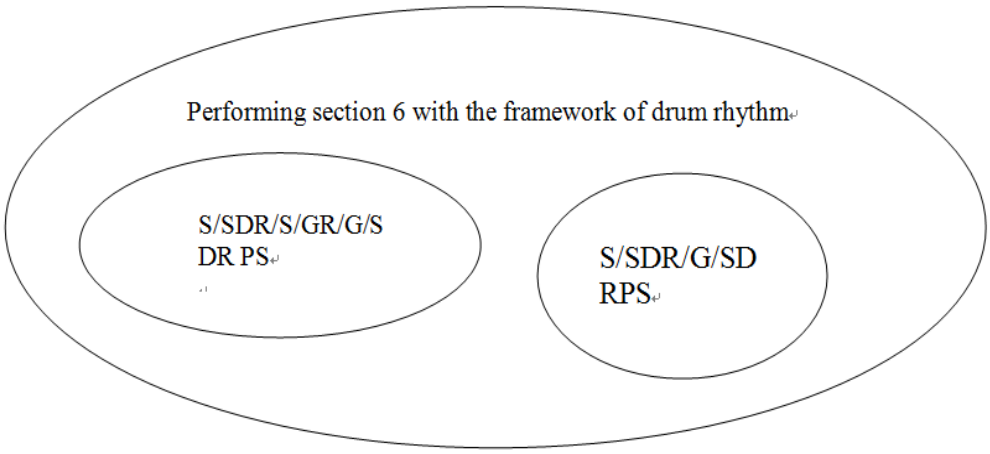
Performing scene IV



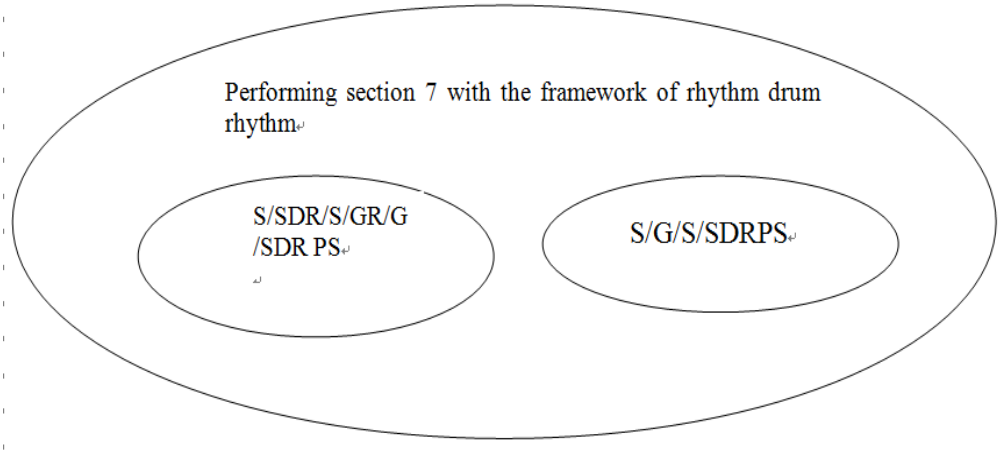
Performing Scene V



Performing scene VI



Performing VII

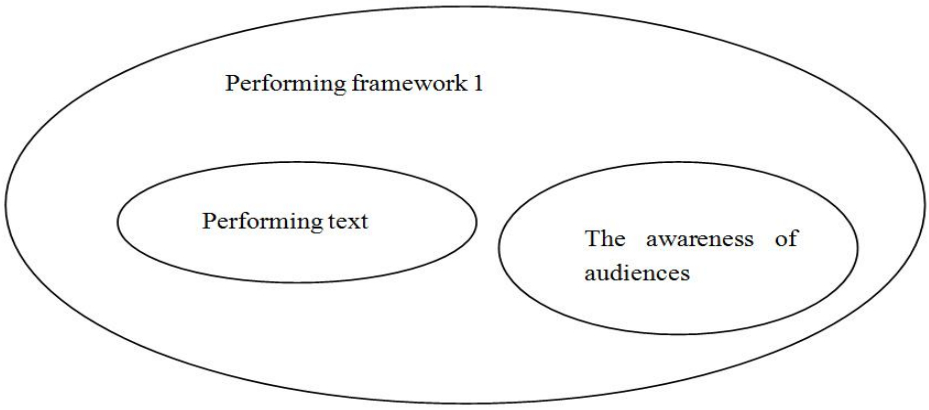


The seven performing scenes above were constructed by different sequence of performing section (complexes and complex continuums). And simultaneously the different performing scenes make performance on the stage fluid and rational with the drum rhythm playing. It is because of the nature of drum rhythm: flexible, dynamic and open that make these complexes or complex continuums not close and isolated but open, dynamic and inclusive. Although the graphs (in order to better explain) are drawn as closed circle, the whole performing process absolutely not closed and isolated. It is open to the any change in the performing processing and not only can be interpreted but connect and conjunct at any time and at any point as well with the drum rhythm structuring, moreover, the nature of the drum rhythm also can make the awareness of audiences in the performing process can be easily embedded in the performance.

V. The performing whole

With drum rhythm structuring, the single complexes make up complex continuum, and complex continuum form the performing section, performing sections make the performance develop and form different performing scenes. At last drum rhythm invite

audiences to engage into the ongoing performance to structure and frame the whole opera performance.



3.3 Summary and Conclusions

As the graphs above illustrate, the drum rhythm is a framework that can be useful for analyzing interaction on a Peking opera stage, providing a means to explore the ways that actors gradually construct the performance using audience/actors communicative devices to influence how an audience responds. An analysis of drum rhythm in the performing process could help to reveal how the relationships between actors and the audience within the opera performing framework are constituted and reflected. This is at the heart of all Peking opera performance. The choice of drum rhythm for a given scene is contingent on a number of interactional elements of performance. Drum rhythm: 1. Contributes to the actor/audience relationship, which balances confidence and circumspection, and facilitates interest in the performance; 2. Helps actors to present the performance as feasible, relevant, and familiar to a lay audience; 3. Provides a means of influencing the audience's stance and of engaging with audiences as explicitly as possible. These fixed rhythm patterns not only help actors achieve their communicative goals, but also help audiences to define the performing identities and to appropriately identify their value within the performing process.

Chapter 5 Drum rhythm and its rhetoric Features

So we now have a clear idea about the basic features of drum rhythm and its interactional aspect. In this chapter, I will try to elaborate on the main applications of drum rhythm. Drum rhythm is closely associated with the communicative function of the performing framework. It can help the performers to "engage their audience, signal relationship and guide the audience's understanding" (Hyland 2005). In other words, more than merely operatic or dramatic in nature, the drum rhythm in a performance is closely linked to effective communication between the actors and audiences.

In order to address the question of how drum rhythm can frame up communication on stage, it would help to first understand "rhetoric" in linguistic field. "Metadiscourse contributes to the rational, credible and affective appeals which have characterized persuasive discourse[83] since the time of ancient Greece" (Hyland 2005:63). Drum rhythm also shares such function and frames up the opera performance into persuasive and convincible whole. To do so it depends on the support of its rhetoric features. Indeed, if we want to know how drum rhythm frames up stage communication, we must know something about the relation between the drum rhythm and rhetoric. Hyland's (2005) understanding of metadiscourse is much helpful in this regard.

5.1 Rhetoric features and drum rhythm

Aristotle's *Rhetoric* (trans. G. A. Kenneday: 1991) is an attempt to systematically understand rhetoric and to ground it in the practice of oratory in his day. At the beginning of this work, Aristotle distinguishes rhetoric from more speculative forms of dialectic, defining it as the art of finding available ways of establishing persuasive argument. Since people are not persuaded until they are convinced that something is true, rhetoric involves demonstrating how something is true or how it can be feasibly true. He argued that persuasion has to be adjusted for the differences in the three major components of communication: the speaker, the hearer and the content of the arguments. Further, he suggests that in order to make an argument speakers had to attend to the three means of persuasion metadiscourse:

· ***Ethos***- represents the character or image.

·***Pathos***- represents the emotion in argument.

·***Logos-*** represents the logic argument.

Hyland (2005) continues to argue that although the three means can be analyzed separately, they tend to work in combination to achieve their persuasive ends.

Ethos concerns the character of the speaker and his or her credibility. Authors can have credibility. Authors can have credibility prior to their text being heard or read, so that a work's reception is partly related to the author's reputation, expertise, celebrity, and so

[83] The concern of persuasive discourse: It focuses on appeals where it concerns the actor's authority and performing competence; It promotes rational and semantic appeals when it interpreted explicitly links within a performing framework; It address affective appeals when it signals respects for the audience' viewpoint that has direct relevance to the opera performance (Hyland 2005:63)

on, but this credibility must continue to be re-established in his continuing work. Modern interpretations suggest that we do not see *ethos* as a static quality or as an attribute of a single person, but as the dynamic and interpretive result of the interaction between the writer and readers through the text itself (Hauser 1986).

Pathos concerns affective appeals and focuses on the characteristics of the audiences rather than the speakers, considering its educational level, its ethnicity, gender, age, interests, background, history, and so on（Hyland 2005:64-65）

Logos concerns the nature of the text itself: its arrangement, length, complexity, types of evidence and arguments, and so on. (Hyland 2005:64-65)

In Peking opera performance, these three means of persuasion are very important. But drum rhythm has its own combination of devices that it uses to its persuasive ends in a way that parallels Hyland's summarization above. With relation to drum rhythm, ***ethos*** concerns the performing style of the actors. Actors can have credibility prior to the performance. It is partly related to actors' reputation, expertise, celebrity and so on, but they must always re-establish it during the performance with the drum rhythm playing. ***Ethos*** can be regarded as the dynamic and interpretive result of the interaction between the actors and audience (or actors and actors) on the opera stage. ***Pathos*** focuses on the characteristics of the audience rather than the actors, considering their educational level, their ethnicity, their gender, their age, their interests, their background knowledge, their history, and so on. ***Logos*** concerns the performance itself, its performing genres, all its performing items and performing arrangements and so on. ***Logos*** concerns the performing content.

According to these three means of persuasion available to drum rhythm, drum rhythm projects the representation of ***logos*** to connect the performing sections one to another in a logical way. It conveys the ***ethos*** where it refers to the actors' performing competence and performing style. And it relates to ***pathos*** when it involves the audiences.

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5.2 The Rhetoric elements of drum rhythm on Peking Opera stage

Logos: Reason and Knowledge.

Rational representations correspond to the term *logos*. These are logical connections used to unfold the development of a performance by adding, comparing, sequencing or arranging. The Interactive aspect of drum rhythm can help an audience to understand the performing arrangement by explaining, orienting and guiding it within the framework. In short, it functions rhetorically to lure the audience in the direction that the performers want it to go.

Ethos: Credibility

Hyland (2005) argues that successful persuasion is closely related to the writer's ability to create an effective *ethos*. Successful performance very much depends on the actor's performing competence matching the appropriate drum rhythm. Drum rhythm is therefore a means by which Peking opera characters can project themselves into the performance to present their competence and

style. This aspect of drum rhythm is mostly manifested through the use of hedges, boosters, engagement markers, and evidentials. These devices can consolidate and help an actor's credibility congeal into an effective performance. *Ethos* in drum rhythm on Peking Opera brings strong operatic features when compared to its linguistic use. One of the most interesting examples of *ethos* in drum rhythm is the pervasive use of "self-introduction." The self-introduction is an epistemic aid that the audience can use to properly judge and identify the performing characters.

***Pathos*: Affect**

Pathos creates affective representations which require the actors to see things from the audience's perspective, for example addressing their situation, empathizing with their values and goals, and directly inviting them to respond (Hyland 2005). In other words, *pathos* in drum rhythm offers a space where the performing actors can convey their attitudes to what they are performing, expressing surprise, agreement, pleasure, emphasis, and so on.

In the following chart, we can see the frequency and ratio between the three representations in use in just one particular Peking Opera piece, named *Su Gu Jiu Gu* (Search and Save the Orphan)

Category	Function	Total items	% of total
Logos	rational	109	50
Ethos	credibility	39	18
Pathos	affective	68	32

• Logos in use in drum rhythm on Peking Opera stage

The logical connections in the Greek concept show how writers choose to define problems, support claims, validate premises, and state conclusions. These are crucial to whether an audience is likely to accept an argument (Hyland 2005). In Peking opera the process is complicated and chaotic. Yet, the logical connection of Peking Opera I does occur in the rhythm playing. Drum rhythm provides a framework where actors can clearly know what to do, step by step, moment by moment and where the audience can also have a clear idea about what's going on the stage. It helps the audience understand the performance, orienting and guiding them in the opera performing process. In short, it functions rhetorically. It guides audiences in the direction that the opera actors intend.

1. a) **【急急风】**[四校尉，四文堂，分两边站门。**【四击头】**屠岸贾端袍出场，亮相。**【急急风】**抬腿刺步到台正中，双抖袖吹口面，晃身子。锣鼓于此时改打 **【回头】**。略一整理，退后一步，上左步右转朝里， 抬手向后翻右袖，左腿跌袍， 左手抓住袍下角一顿足，锣鼓切住后，再起 **【冲头】**进里场椅，四校尉，四文堂归里，分站两边，场面改打**【快归位】**

【rhythm pattern of Ji Ji Feng】(Four captains and four civil officials stand on opposite sides of the stage. **【rhythm pattern of Si Ji Tou】**Tu An Gu, holding up his official

garment, steps on the stage and faces the audience. 【**rhythm pattern of Ji Ji Feng**】He lifts his leg and steps to the center-front of the stage. He blows his long beard, shakes his long sleeves and sways his body. At then the rhythm pattern turns to【**rhythm pattern of Hui Tou**】Tu An Gu steps back and lifts his left leg and turns to the right. He lifts his hand and rolls in his right sleeve. Tu An Gu seizes the lower left of his garment and stamps his feet. The rhythm stops and begins again with 【**the rhythm pattern of Chong Tou**】 Tu An Gu is seated in the chair and the four captains and four civil officials stands on both his sides, and the rhythm discourse changes to【**rhythm pattern of Kuai Gui Wei**】.)

b) 【**快扫头**】 [公孙，程婴同出门，程妻追出拟将子抢回，程婴用右手将妻一挡， 程妻向右转， 公孙， 程婴向左转， 三人一起向里走。【**快快头**】 程婴用左手又一挡，三人仍由原方向折回台口。【**快冲头**】公孙向右转身， 同时， 程婴右转向里摔水袖一下，两下，程妻向里左跪下，将右手水袖翻起，程婴转过身来，左手拢起口面 （即胡子），右手扯住其妻左手，程妻走跪步，程婴，公孙走蹉步，锣鼓改打 <u>八答答答</u> | <u>仓 0</u> <u>八答答答</u> |<u>仓 0</u> <u>八答答答|仓 0</u> **嘟嘟** …… 在撕边声中约走五六步， 程婴将妻扶起退后一步，转身向脑后翻左袖， 公孙同时撩起衣襟将娃娃一兜， 转身向下下场门， 锣鼓接打**崩登仓**三人同下 【**大锣打下**】

【**the rhythm pattern of Kuai Sao Tou**】(Gong Sun and Cheng Yin go out together and Cheng's wife chases them to get her son back. But Cheng Yin blocks his wife with his right hand. Cheng's wife turns to the right side, while Gong Sun and Cheng Yin turn to the left. The three characters together step to the inside of the stage 【**the rhythm pattern of Kuai Kuai Tou**】Cheng Yin blocks his wife with his left hand and the three characters step toward the center-front of the stage. Gong Sun turns to the right and Chen Yin turns into the inside, shaking his long sleeves[84] one and two times. Cheng's wife kneels down to the left and pulls up the long sleeves on her right hand. Cheng Yin turns to his wife holding up his long beard with his left hand and catching his wife with his right hand. His wife kneels down to crawl and Cheng Yin and Gong Sun twist and drag their feet. **(Series of rhythm pattern are played by the gongs and drums)**. While【**the rhythm pattern of Si Bian**】is playing, Cheng moves about five or six steps. He holds his wife up and step back, holding up his left long sleeve and turning it behind his head. Meanwhile Gong Sun covers the baby with his clothing and turns to leave the stage. **(then the rhythm is played with the sound of "Beng, Deng, Cang")** the three characters leave the stage. 【**rhythm pattern of Da Luo Da Xia**】

c) 双手绕水袖贴住后腰，向右甩胡子，场面打 **崩 0 | 登 0 |仓 0 嘟 噜 ……** 抖着向右一望 …… **0 答 | 仓 0 嘟噜** …… 回身再望公孙和孩子 …… **0 答 | 仓 0 八答 0 顷 — 仓 0**）

Chen Yin's "watery sleeves" circles with his both hand and then put them on his waist. He flings his Moses beard[85] to the right. And it plays the rhythm sequence **Beng 0 | Deng 0 | Cang 0 Du Lu……**he is trembling and have a look to the right……**0 Da | Cang 0 Du Lu**…..He turns around to Gong Sun and his baby…… **0 Da | Cang 0 Ba Da 0 Qing—Clang 0**）

In the performing processing in examples 1a, b, and c, the performing character's gestures would seem to be complicated and confused without the direction of the drum rhythm to clarify them. But it is because of the rhetorical functions of drum rhythm that make the structure and order of performing gestures be imparted on the performing scenes and makes them sensible and logical to the audiences. Here the logos

[84] "Watery sleeve": when the character shakes his /her long sleeve, the waves are produced like the waves in water.

[85] Morse Beard is artificial whiskers

representations in drum rhythm can facilitate the audience's understanding of the performance by placing the audiences where the actors figuratively want them.

d) **【冲头】**接**【水底鱼】** [屠岸贾出门俯身退后一步作上桥状， 二校尉用手自屠岸贾后越向前方，表示将轿帘放下。众人在 **【水底鱼】** 锣鼓声中绕场一周，作为已到首阳山，二校尉用手自屠岸贾身前越后方，表示将轿帘打起，屠略欠身子，作下轿状，归右边台口斜座， 程婴立于左侧， 公孙站在舞台左边台口， 四文堂， 四校尉正场站斜八字锣鼓接打 **【回头且住】**

【rhythm pattern of Chong Tou】 followed with **【rhythm pattern of Shu Di Yu】** [Tu An Gu bends himself and steps back to do the movements of going on the palanquin. And the second captain moves his hand from back to the front, implying pulling down the curtain of the palanquin. The folks walk around the stage with **【rhythm pattern Shui Di Yu】** playing, indicating that they have arrived in Shou Yang Mount. And then the second captain makes the movements of lifting the curtain of palanquin. And Tu An Gu contorts, performing the movements of getting out of the palanquin. Too An Go steps to the right edge of the stage and reclines in a chair. Cheng Ying stands up beside Tu's left side. Gong Sun stand on the left side of the stage. The eight bit-players (four civil officials and four captains) stand up on the two sides of the stage and the rhythm continues to be played **【rhythm pattern of Hui Tou Qie Zhu】**

e) **【水底鱼】**[程婴左手颉衣襟出场，台步与锣鼓节奏相合，至台口当中靠右边站住，略作思索之状。**【水底鱼】** 收住 **【一锣】** 接 **【冲头】**， 即至舞台左边， 做拾取鼓锤敲击堂鼓三下状。

【rhythm pattern of Shu Di Yu】Chen Yin holding up his *Yi Jin*[86] steps on the stage and his performing movements match the rhythm playing. At the edge of the stage, he stands on the right side and is visibly lost in thought**【rhythm pattern of Shui Di Yu】** turns to **【rhythm pattern of Yi Luo】** followed by **【rhythm pattern of Chong Tou】**and then at the left side of the edge, he picks up a drumstick and plays the drum in front of the imperial court gate.[87]

Example 1d and e show the inner transitions of drum rhythm: for example addition (e.g., "and," "as well as", "while") **【冲头】** (**【rhythm pattern of Chong Tou】**), and **【一锣】**(**【rhythm pattern of Yi Luo】** consequence (e.g.," as a result," "so therefore," "in sum") **【回头且住】** (**【rhythm pattern of Hui Tou Qie Zhu】**). And here the rhythm pattern **【水底鱼】** (**【rhythm pattern of Shui Di Yu】**), besides serving the function of connecting or structuring the performance, also indicates that the characters have been walking for a long time and the **【水底鱼】** (**【rhythm pattern of Shui Di Yu】**playing shows that the spatiotemporal structure on the stage has changed.

• Ethos in drum rhythm on Peking Opera stage

The concept of "Candor" (Poe 1994) is regarded as a very important part of effective communication on opera stage. Drum rhythm can help actors present this nature of "candor." The way that an old Chinese saying puts it is, "*Kai Men Jian Shan*" — "come straight to the point."

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86 The one or two pieces making up the front of a Peking opera costume.

87 Playing the drum before the gate of imperial court is a form of litigation in ancient China: if in an emergency situation, people without written pleadings could directly play the drum before the court gate. On hearing the drum, county magistrates were obligated to speedily deal with the case.

1. a) **公孙杵臼** 贤弟你来看！ **【小锣一击】** （双手托须示程婴） 愚兄偌大年纪，情愿舍命

Gong Sun Chu Jiu：Brother，please have a look! **【rhythm pattern of Xiao Luo Yi Ji】** (Shows Chen Yin his long grey beard) I am old enough and would like give up my life.

The rhythm pattern of **【小锣一击】**(**【Xiao Luo Yi Ji】**) here is similar or analogous to the phrase "*it clearly shows ....*" The complex within the framework of the drum rhythm stresses the old man's plea — "my long grey beard (artificial whiskers) clearly shows that I am old enough."

b) **屠岸贾** 嘟！ **【五击锣】** 胆大老狗， 隐藏孤儿不报， 你是该当 **（顷 — 仓 0）** 何罪？ **【撕边一锣】**

Tu An Gu：Aha！**【rhythm pattern of Wu Ji Luo】**How dare you! You hid the orphan and didn't let me know. You must be punished severely!

The rhythm pattern of **【小锣一击】** (**【Xiao Luo Yi Ji】**) and **【撕边一锣】** (**【Si Bian Yi Luo】**) here is similar or analogous to the phrase "definitely", or "certainly", or "truly." Within the framework of the drum rhythm, it implies admonishment — "you are really irresponsible and reckless, and you definitely will be punished severely."

c) **公孙杵臼** **【撕边叫头】** 哎呀大人 (哪)！ 此人名叫程婴， 他与小人素有仇恨，乃是诬告小人。

Gong Sun Chu Jiu: **【rhythm pattern of Si Bian Jiao Tou】**Ah, Lord Tu. The man, his name is Cheng Yin. He is always full of hatred for me and he falsely accuses me.

The rhythm pattern of **【撕边叫头】** (**【rhythm pattern of Si Bian Jiao Tou】**, its semantics here is similar to the phrase: "*I am sure that I firmly believe……*" The drum rhythm implies his integrity — "I firmly and honestly believe that he falsely accused me."

The function of boosters in the drum rhythm underlines certainty and it establishes the characters' respective performing styles and reveals their different personalities. **【小锣一击】** (**【rhythm pattern of Xiao Luo Yi Ji】**) implies "*clearly know*" **【五击锣】** (**【rhythm pattern of Wu Ji Luo】**) indicates "*definitely*" as does **【撕边】** (**【rhythm pattern of Si Bian】** These all refer to a characters' confirmation of some conclusion or decision. Generally, the use of hedges, boosters, engagement markers and evidentials help to directly show the performing character's point of view and attitude at some particular point in the performing scene.

One of the most interesting features used to build up a personal *ethos* is that of the self-introduction. Self-introduction can explicitly provide personal *ethos* and directly express personal belief and meanwhile indicate the awareness of audiences.

2. a) **公孙杵臼**: **【小锣归位】** [做正中外场椅。]

（诗） 晋国之中出乱臣，下害忠良上害欺君
残杀赵家三百口，叫人心中忿难平**【小锣二击】**
老汉公孙杵臼， 昔年曾为赵相的门客，可恨奸贼屠岸贾诬杀赵家三百余口，只剩庄姬一人 逃进宫去，生下孤儿，又被屠贼闻知， 进宫搜孤，

虽然孤儿已被程婴救出， 只怕终久难逃屠贼之手。 天哪！（台）天！（台答 0） 难道就无公道了么？

Gong Sun: 【**the rhythm pattern of Xiao Luo Gui Wei**】 (seated in the chair on the center-front stage)
(Chanting) A treacherous minister is in the capital city, Jing State. He injures and kills the loyalists and deceives the Emperor. He has killed out three hundred members of the family of Minister Zhao. It is hard to hide my hatred for what the treacherous minister did. 【**the rhythm pattern of Xiao Luo Er Ji**】
My name is Gong Sun Chu Jiu. I had been the guest[88] of Zhao minister. It's awfully hateful that the treacherous minister has falsely accused the Zhao minister and almost killed all of Zhao's family members, with only lady Zhuang, Zhao's wife, surviving. She escaped into the palace and gave birth to a baby. But unfortunately, the treacherous minister heard of it, and he entered into the palace searching for the baby. Although the baby was saved and rescued by Cheng Yin, I am afraid that the treacherous minister, Tu An Gu, will finally find out. It is hard to escape from Tu' s violent treachery. Oh, Gosh! **(the rhythm plays the sound of Tai)** God! **(the rhythm plays the sound of Tai)** where on earth is there justice in the world?

b) 屠岸贾： (念头) 斩草不除根， 萌芽有复生。【收头撕边】
老夫 【一锣】 屠岸贾。【住头】 前番进宫搜孤， 未曾搜出， 因此标出赏格，十日之内，有人献出孤儿，赏赐千金；若无人献出孤儿， 老夫就要将晋国中的婴孩与孤儿同庚者斩尽杀绝，【住头】 看看时日已满，校尉的！

Tu An Gu (Chanting) it must be exterminated, otherwise retaliation will turn up in the future)【**rhythm pattern of Shou Tou Si Bian**】
My name **rhythm pattern of Yi Luo**】 is Tu An Gu.【**rhythm pattern of Zhu Tou**】I entered into the palace before, but searched in vain. Whoever, therefore, hands in the baby within ten days will get a rich reward. However, if not, I will kill all babies of the same age in the state【**rhythm pattern of Zhu Tou**】Today is the last day.

--------*Sou Gu Jiu Gu* (Search and Save the orphan)

c) 【小锣打上】 [程妻出场]
【**rhythm pattern of Xiao Luo Da Shang**】 Cheng's wife steps on the stage.

程妻 仗义救孤生，妻随夫志行
Cheng Yin: I will firmly follow my husband to save minister Zhao's baby.

【大锣五击】
【**rhythm pattern of Da Luo Wu Ji**】

Examples 2a, b, and c show the drum rhythm framing up the self- introductions of the three characters (Gong Sun Chu Jiu, Tu An Gu and Cheng Yin's wife) in the Peking opera repertoire *Sou Gu Jiu Gu* (Search and Save the Orphan). These self-introductions can allow the audience to clearly judge the roles' identities and

[88] A hanger-on of an aristocrat or official.

personalities. In these self-introductions, the drum rhythm provides a framework where a combination of other functions (hedges, boosters, engagements markers and evidentials) work with the other performing elements to project and convey the image of the performing characters.

[89]

• ***Pathos in drum rhythm on Peking Opera stage***

Peking opera performance takes the audiences' attitude toward the ongoing drama into account within the framework of the drum rhythm playing. The audience also makes use of the drum rhythm to express its surprise, agreement, pleasure and etc. whatever reaction is being emphasized within the drum rhythm playing in the ongoing performance on the stage.

1. a) 程婴 唉！**【软撕边大锣一击】**
Cheng Yin: Haw! **【rhythm pattern of Ruan Si Bian Da Luo Yi Ji】**

b) **【大锣五击】** [程婴上在右边台口念]
【rhythm pattern of Da Luo Wu Ji】 [Cheng Yin stands on the right side of the stage and chants.]

程婴 大事安排定，劝妻舍亲生。**【大锣回头】**

Cheng Yin: Everything is ready. Now I will persuade my wife to give up our own son. **【rhythm pattern of Da Luo Hui Tou】**

c) 程婴 （惊慌失措）啊啊啊啊大人！**【一锣】**
Chen Yin (be struck with a panic) Ah...ah…ah…ah…ah! Lord Tu**【rhythm pattern of Yi Luo】**

The *pathos* used here provides a personal evaluation and comments on what the characters are doing, expressing hesitation (example 1, a), determination (example 1b) and surprise (example c). The drum rhythm subtly encourages the audiences to experience and exchange these in these respective ways.

[89] Peking Opera: Su Gu Jiu Gu; Photo: the role of Gong Su Chu Jiu and Tu An Gu, the online address: http://img.piaochong.com/admin/2012/03/20/c5c959f1fc8d7329.jpg)

2. a) （白） 贤弟在家么？ （边问边作进门状， 挖向右边）
Brother, are you in? (Gong Sun is inquiring while doing the gesture of entering into the gate and stepping to the right edge of the stage)

贤弟在 …… (I'm in)

[程婴虽见公孙杵臼进门，但由于与妻争吵余怒未消，对公孙杵臼忘了礼让，挥手示意公孙杵臼在右边主人位上坐下。

[Cheng Ying sees Gong Sun Chu Jiu coming in, but is still very angry and forgets his courtliness. He lets Gong Sun sit in the host seat.

（冷场） 答 答 | 答 答·答 答 答 | 答 答 0 | 台 0 ||

(Awkward silence) (The pattern of rhythm played the sound "da")

[程婴若有所察觉， 抬头见公孙杵臼坐于主位， 而自己反倒坐于客位，大窘，慌忙起立揖让，二人互调座位。**【小锣二击】**
(Cheng Yin finally is aware of it somehow and looks up to find that Gong Sun is sitting in the host seat, and feeling very embarrassed, hurries to stand up to exchange seats.) **【rhythm pattern of Xiao Luo Er Ji】**

-------*Sou Gu Jiu Gu* (Search and Save the Orphan)

In the example 2a, the drum rhythm plays the role of engagement marker and directly builds up the clear actor-audience relationship. The drum rhythm on the opera stage can be regarded as an intermediary "*the third party*" to find and rectify the scene on behalf of the audience. The drum rhythm here clearly establishes the presence of the audience. Self-introductions also contribute to setting up the relationship with an audience. It is therefore clear that more than one function can be performed simultaneously by a drum rhythm playing. In other words, the semantic and rhetoric features of the drum rhythm can build *ethos*, *pathos* and *logos*. Although I just used one Peking opera repertoire as an example in this analysis of the *ethos*, *pathos* and *logos*, almost all Peking opera involves these three rhetorical devices. That demonstrates the great descriptive and explanatory scope of drum rhythm. Drum rhythm is common to all Peking operas. The following are the statistics of the three types of representation in three other famous Peking opera piece:

1. Peking Opera *Kong Cheng Ji* (The scheme of Empty City)

Category	Total items	% of total
Logos	**55**	**35**
Ethos	**36**	**23**
Pathos	**65**	**42**

2. Peking Opera *Qing Guan Ce* (Upright Official Deeds)

Category	Total items	% of total
Logos	77	42
Ethos	39	21
Pathos	68	37

3. Peking Opera *Ba Se Zhuan* (Madame White Snake)

Category	Total items	% of total
Logos	56	52
Ethos	19	18
Pathos	33	31

5.3 Rhetoric features in opera performing practice

Drum rhythm takes part in structuring the communicative framework where the performing elements can find their places and can also jump in or out of it at suitable points. The drum rhythm is realized within the performing framework and at the same time the drum rhythm is a key element for constructing the performing framework. It's synergetic in this regard. Because of this, effective opera performance crucially depends on understanding how drum rhythm works. We can then use this understanding to establish appropriate and effective communication in opera performance. In the following part, I will make use of the rhetoric features in the whole performing process (beginning, mainboday and ending) as a example to elaborate on how the drum rhythm embedding the audiences' sense into the relationship of actors on the opera stage.

I. Beginning in performing process

Self-introduction

Generally speaking，on the Peking opera stage, a performance begins with the role's self-introduction. The following extracts are self-introductions of characters on stage from two famous Peking opera repertoires: the typical *Wen Xi* (civil opera) *Su San Qi Jie* (The story of Sun San), and the typical *Wu Xi* (military opera) *Ding Jun Shan* (Mountain Ding Jun), both of which are represented in the statistics above.

1. a) 【撤锣】【the rhythm pattern of Che Luo】

崇公道：（内）啊哈————！
(From the backstage) Aha-----!
【小锣五击】崇公道拄棍有上场门上，至中台口立！
【rhythm pattern of Xiao Luo Wu Ji】（the old male role, Chong Gong Dao, steps on the stage with a crutch and stands in the center-front of the stage.）

（念）你说你公道，我说我公道；
公道不公道，自有天知道。

(Chanting) You said you are just and fair; I think that I am just and fair.
But only God knows who is just and fair.

在下，崇公道。 在洪洞县当差， 因为我上了几岁年龄，所以太爷名我代管女监。这且不言。按院大人在省城下马， 太爷命我将苏三解往这太原复审。 天也不早了，监中走走，官事官办！
【小锣一击】 崇公道走小圆场。 禁卒由下场门暗上。

My name is Chong Gong Dao and I am a manservant in Hong Tong County. Because I am old enough, the county magistrate ordered me to be in charge of the female prison. Put that aside and let's get to the point. Lord An Yuan[90] settled down in the Tai Yuan provincial capital city. The county magistrate ordered me to escort the female prisoner for re-interrogation. It's getting dark. I will go straightaway to the female prison to send Su San away under escort on the way to Tai Yuan city.
【rhythm pattern of Xiao Luo Yi Ji】 (Chong Gong Dao gets around the stage and the servant discreetly steps on the stage.)

-------- *Su San Qi Jie* (Su San On escort)

[91]

b) 诸葛亮 （念诗）
巴蜀稳定仗荆襄， 联兵拒曹守边疆； **【小锣二击】**
一片丹心扶社稷， 扭转汉室锦家帮。 **【大锣住头】**

The safety and stability of the Wei State depends completely on the place of Jing Xiang. Unite the army force to defend Cao Cao.
I devote my loyal heart to the Wei State and to the recovery of the Han Dynasty's dominance.

山人，诸葛亮。**【住头】**闻听张郃攻打葭萌关，必须派一能将前去迎敌。来，

[90] Official position in Ming (1368-1644) and Qing Dynasty (1644-1911), is similar to an official of Supervision Bureau in modern time.
[91] Peking Opera: Su San Qi Jie; Photo in Da Lian Theater 18-10-13.

张著听令！**【撕边一锣】**
My name is Zhu Ge Liang **【rhythm pattern of Zhu Tou】** and I heard that the enemy Zhang will attack the place of Meng Xia Guan. I must dispatch a competent military general to defend him. Zhang Zhu comes to listen to my military order **【rhythm pattern of Si Bian Yi Luo】**.

-------*Ding Jun Shan* (Mount Ding Jun)

[92]

Self-introduction is a major part of Peking opera performance. First, it can play the role of an interactional device to offer audiences a rhetorical appeal and meanwhile it itself can be waived by other interactive or interactional devices, for example, the rhythm pattern **【撤锣】** (**【the rhythm pattern of Che Luo】** in example 1a and in example 1b **【住头】** (**【the rhythm pattern of Zhu Tou】**) both play the role of engagement markers to entice the audiences into the performance.The self-introductions are ordinarily of the same type, whether in Wen Xi (civil opera) or in *Wu Xi* (Military opera).

II. Main body of performing process (Wu Xi: *Ding Jun Shan* and Wen Xi：*Su Shan Qi Jie*)

a) 黄忠：**【撕边叫头】**（右手弹须，双手拱拳）军师 （诺）！**【归位】**（上步归台正中口）（念诗）

Huang Zhong: **【the rhythm pattern of Si Bian Jiao Tou】**(flicks his morose beard and bows with both his hands to the Minister) Minister! (Yes, sir!)
【the rhythm pattern of Gui Wei】 (step on the middle stage) (Chanting)

末将威风勇， （双手托须）
血气贯长虹。 **【二小锣】** （双手翻掌向上， 眼略向上看， 似有长虹在天之状， 脚战丁字步）
I still have prestige and courage. (He does the gesture of holding up his

[92] Peking Opera: *Ding Jun Shan*; Photo in Beijing University Theater 15-10-11.

long beard.【**the rhythm pattern of Er Xiao Luo**】(does gesture-like turning up his hands and looking up at the sky. He seems to see a rainbow in the sky and his feet stand firmly in a "T- shape" on the stage.)

杀人如削土，（右手作杀人动作， 边走向小边台口）
跨马走西东。【**三小锣**】（右手作勒马状，再走回台中）

I kill enemies like peeling off mud (doing gestures of killing people with his right hand while stepping to the small edge of the stage.) Riding my horse, trudging over land and water.【**rhythm pattern of San Xiao Luo**】

两膀千斤力，（作左右顺风旗式） 能开铁胎弓。【**二小锣**】（马步拉弓状）

My shoulders can hold up thousands of kilograms. (Makes the gesture of waving a huge flag from right to left) and can draw the huge iron bow【**rhythm pattern of Er Xiao Luo**】(doing the gesture of drawing the bow.)

若论交锋事， （正中丁字步， 身左侧作锛枪状）
还算 （呐） 【**撕边一锣**】 （双手托须） 老黄忠。 （正中亮相）【**大锣住头**】

Minister, if you still think over who can be the one to fight against the enemies【**rhythm pattern of Si Bian Yi Luo**】(does the gesture of holding up the huge red-tasseled spear and standing firmly on the stage) please count me, Huang Zhong, in. (He strikes a pose in the middle part of the stage.)【**rhythm pattern of Da Luo Zhu Tou**】

----------*Ding Jun Shan* (Mount Ding Jun)

b) **苏三** （内） 苦 —— 哇——!
Su San (From backstage) (I am in pain!)

【**纽丝**】 苏三手持链条，内心怨愤带着犹豫不前的神情，由上场门慢步而上。至将近小边台口，【**纽丝**】 切住

【**rhythm pattern of Niu Si**】 (Sun San, with a look of hesitation and resentment, steps on the stage holding up shackles, and he goes to the edge of the stage, 【**rhythm pattern of Niu Si**】where he stops.)
(胡琴[行弦]) （二黄）

3 · 3 | 3 · 3 | 2 · 2 | 2 2 2·1 | 6 6 | 6 6 | 5 5 | 5 5 ||

【匝 匝 匝】 【rhythm of Zha Zha Zha】

（哭）喂呀……!
（crying）Ah……!

【**纽丝**】（至小边台口）
【**rhythm pattern of Niu Si**】 (To the left side of the stage)

唱 [二黄散板]
Sings the operatic tune of [Er Huang San Ban]

3 3 3 3 6·1 1 1 2 2（2 1·7 6 6 6 6）

忽 听 得

I suddenly hear somebody call my name

5 5 3 5 7 7 5 6（6 576 6 6）5 6（6 6 6）

我 的

2 222 76 66 5 66 1 1（32 23 3 2 16 65 5）

魂 飞 魄 散， 【大锣一击】

I was scared out of my wits and senses【**rhythm pattern of Da Luo Yi Ji**】

（惊惧地倒退两步）

（Frightened, takes two steps back.）

5 6 2 7·6 5·6 7 7（76 56 7 77）6 6 6·7 5 6

吓 得 我 战 兢 兢 不 敢

And I am trembling with fear and dare not step forward.

（微微摇头）

(Slightly shakes his head)

6 7 2 2（2 2）7·2 6 5 5 5 3 5 67 56 7

向 前！

7· 2

（左手平举，右手指左方）

（Raises her left hand to her chest and her right hand points to the left.）

6 1 565 5 5 ||

【大锣一击】【**rhythm pattern of Da Luo Yi Ji**】

（胡琴奏[小拉子]（Hu Qin[93] play the operatic tune of [Xiao Lao Zi]

1/4 （6·0 |3·2 |2 2·2 1 |6 6 |6 6 |5 5） ||

【匝 匝 匝】【**the rhythm sound of Zha Zha Zha**】

禁卒夹白： 呀——！

Turnkey: Ya----!

Examples 2a and b above fully reflect the different features of different performing genres (in both *Wen X*i and *Wu Xi*). But the rhythm patterns that make up the different performing genres are different. It is very clear from the examples above that the rhythm pattern【小锣】(【**the rhythm pattern of Xiao Luo**】is often called in to conjure the actor's performing gestures or speech; and the rhythm pattern 【纽丝】(【**the rhythm pattern of Niu Si**】) generally is used to frame up a singing part. In example 2a, the drum rhythm plays the role of frame marker by sequencing and ordering the performing process and guiding the audience into the opera performance using rhythms such as【二小锣】(【**the rhythm pattern of Er Xiao Luo**】),【三小锣】(【**rhythm pattern of San Xiao Luo**】) and【大锣住头】(【**the rhythm pattern of Da Luo Zhu**

[93] Huqin is also called Chinese violin (a general term for certain two-stringed bowed instruments).

Tou】 in this way. Indeed in this example, the rhythm pattern **【撕边一锣】** (**【the rhythm pattern of Si Bian Yi Luo】**plays the role of a booster. Its meaning in the context is something like the word "obviously." In example 2b the rhythm pattern **【纽丝】**(**【the rhythm pattern of Niu Si】**) mainly controls the arrangement and the actor's performing process. The rhythm pattern**【大锣一击】**(**【rhythm pattern of Da LuoYi Ji】**) here is an attitude marker used to convey the surprise and fright of the female role, *Sun San*, to the audiences presented. In short, the same rhythm pattern in different performing genres may play different functions. For example, the rhythm pattern**【大锣】**(**【the rhythm pattern of Da Luo】**) in example plays the role of a frame marker, but in example b it plays the role of an attitude marker instead.

III. Performance endings (Wen Xi: *Ding Jun Shan*; Wu Xi: *Sun San Qi Jie*)

1. Performing ending between two scenes

a)【小锣圆场】 狱官由下场门下， 崇公道由上场门下。

【rhythm pattern of Xiao Luo Yuan Chang】Yu Guan (the jailer) and Chong Gong Dao step off the side of the stage.

第 二 场 (Scene Two)

接转 **【快长锤】** 苏三披枷带锁由上场门上，至九龙口。**【快长锤】** 切住。

Turns to**【rhythm pattern of Kuai Chang Chui】**Su San, in shackles, steps on and moves to the Jiu Long Kou (left side of the stage) **【rhythm pattern of Kuai Chang Chui】** and stops.

---------- *Sun San Qi Jie* (Su San under Escort)

b) [六幺令合头]四军士引刘封下
Operatic tune [Liu Yao Ling He Tou] Four soldiers lead Liu Feng off the stage.

0 0 | 0 0 |0 3 2 | 3 1 2 |3 5 |3 3 2| 0
大台 | 仓 才 | 仓 仓 台 | 七 台 台 |仓 才台 |仓 台台|
3 1 2 | 3 5 |3 5 3 |2 1 2 3 | 1 —‖
七 台 台 | 仓 答 | 仓·个 台 仓 | 乙个台仓 |

---------- *Ding Jun Shan* (Mount Ding Jun)

2. Ending of the whole performance

a) **崇公道** 唉！ 没那个的事， 放大胆走罢！ （对下场门） 噢！ 洪洞县差使到咯…!

Chong Gong Dao: It is not true! You are bold to leave! (To the backstage) The manservant from Hong Tong County is coming!

【收头】 接 **【原场】** 苏三到小边台口， 左转身面朝下场门一亮后由下场门下， 崇公道随下。

【rhythm pattern of Shou Tou】 followed by **【rhythm pattern of Yuan Chang】** (Su San comes to the edge of the stage. She turns left and faces the left side of the stage and does the gestures of "*Liang Xiang*"[94] and then steps off the stage. Chong Gong Dao follows her.)

【尾声】唢呐牌子，幕落，剧终。
【rhythm pattern of Wei Sheng】 (With the playing of Suo Na horn [Chinese Classic music instrument], the curtain comes down and the performance ends.)

--------- *Sun San Qi Jie* (Su San under escort)

b) **黄忠** 哈哈，啊哈哈
Huang Zhong: Ha-ha, Ah-ha-ha!

【撕边】【八大大仓】【四击头】黄忠大刀花亮相，归上场门。
[尾声合头]
【rhythm pattern of Si Bian】【rhythm pattern of Ba Da Da Cang】【rhythm pattern of Si Ji Tou】 Huang Zhong, holding up a broadsword, steps on the stage and does the performing gesture of *Liang Xiang* and returns to the right side of the stage.

0 | 1 3 | 2 1 | 6 5 6 | 1 3 2 1 | 6 5 1| 6 —||
冬 大| 仓 才 |仓 龙冬| 七冬 大 | 仓 令 才 | 乙个台 仓| **0 0** ||
[黄忠下，众随从下。]

【The series of rhythm pattern playing】
[Huang Zhong leaves the stage and the rest follow him off the stage]

--------- *Ding Jun Shang* (Mount Ding Jun)

Examples 3a and b refer to a transition between two performing scenes, and examples 3c and d refer to the ending of the whole opera performance. In example 3a and b it is very clear that the drum rhythm directs the actors' performance but it also plays an endophoric role, especially the drum rhythm in example 3b. The endophoric device refers the readers to explanatory or related materials elsewhere in text, similar to the phrase "*we will see in the next section……*" or, "*as we noted in the previous section……*" (Hyland 2005).The endophoric devices in the drum rhythm allow the audience to have time to recall and respond to some previous scene. Example 3b represents a typical use of an endophoric device in a drum rhythm. Within the drum rhythm playing, audiences can turn to a previous scene or act in order to connect with the development of the piece or to comment on it. The endophoric devices in opera rhythm represent the actors' awareness of the performance itself but also their awareness of the audience. It is related to the audience's appreciation and ability to process the ongoing performance. This is a very important way that an actor communicates with audiences. Compared to *Wen Xi* (civil opera), endophoric devices generally take more prevalence in *Wu Xi* (military opera). The reason, summarized by a famous opera actor, Tan Xinpei, is that the main actors in *Wu Xi* (military opera) are burdened with many acrobatic needs and require more physical strength. They thus need to have a rest between scenes in order to better prepare for the following one (Qi Rushan: 56). While the audiences are always attracted by the actors' acrobatic

[94] As soon as an opera player enters the stage, he or she must first present himself or herself to the audience by striking a pose known as *Liang Xiang*.

competence, they do need some pause to think over the previous performing process in order to better understand the ongoing performance.

5.4 Summary and conclusions

In this chapter, I have demonstrated how drum rhythm has descriptive and explanatory power in the process of realizing its rhetorical representations onstage. I take a famous Peking opera repertoire, *Sou Gu Jiu Gu* (Search and Save the Orphan) as an example to show how it employs these rhetorical representations. As I said, almost all Peking opera repertoires employ these to create and enhance personality figures and to inform their respective persuasions. They may also help actors to hone their interactive communication skills to develop a more effective rhythm-rhetorical aspect so they can better operate in the performing framework where the actors and audience find themselves. Such analyses as those presented here can suggest how audiences develop a rhetorical awareness when watching Peking opera performances. Such rhetorical analysis also can help them to gain a better understanding of the strategies behind a given opera performance.

Chapter 6 Drum rhythm as communicative device on Peking Stage

6.1 The external and internal relations of drum rhythm

Martin (1992) argues that connective items offer a clear example of this division. They can function either as connective steps in an exposition [internal], organizing the discourse as an argument, or they can connect activities in the world outside the text [external], representing experiences as a series of events. Hyland (2005) thinks that these refer to both an internal relation that connects events in a narrative and is solely communicative, and an external relation that refers to those situations themselves. With this in mind, let's relate it to the concept of drum rhythm on the Peking opera stage. Does drum rhythm have this external/internal functional division? The answer is definitely "yes." The external and internal relations in drum rhythm refer to the internal relations connecting the performance itself on the stage and the external relations framing up the other performing activities and reflecting things outside the stage (e.g., the audience, the whole theater of the real-time world). But drum rhythm can also allow for a special relation between the internal and the external halves. The drum rhythm often plays the role of director or narrator, jumping in or out of the ongoing performance to arrange the performing process, actively guiding the audiences along.

1. a) **黄忠**： 哈哈， 哈哈， 啊哈哈 **【撕边】** **【八大大仓】【四击头】** 黄忠大刀花亮相，归上场们

Huang Zhong: A big laughter from Huang Zhong **【rhythm pattern of Si Bian】**, **【rhythm pattern of Ba Da Da Cang】【rhythm pattern of Si Ji Tou**[95]
[Huang Zhong steps on the stage with a huge sword and faces the audience. Then he returns to the place of Shang Chang Men (as shown in fig. 1.4) (where the actors step on the stage).]

-----*Ding Jun Shan*: *Section 18* (Mount Ding Jun)

b) (上前拔剑一拦) 走！（二将急忙松开）
(Comes up to hold back with a sword.) Go away! (The two martial generals hurry to release him)

【单扦凤点头】（唱[西皮摇板]）
【rhythm pattern of Dan Qian Feng Dian Tou】
(sings the tune of [Xi Pi Yao Ban])

------*Yuan Men Zhan Zi* (Behead her Son in Yuan Men)

c) **1 5 6 5 6 6 0 56 43 2 3 5 5 3 0**
王宝钏 水 盆 里 面 照 容 颜

Wang Baochuan I'm reflected in the washbasin.

5 6 1
（答答 答答 乙答 答答 台）（白）老了（令----------台） 哎！
(**rhythm pattern of Da Da Da Da Yi Da Da Da Tai**)（speech）Getting old … (**rhythm of Ling ---Tai**) (a long sigh)!

[95] The three different rhythm patterns imply different performing meanings played by the gongs.

1 6 （1 1 7 2 1·····）7 67 6765 35 305 62

台 台 令 台 容 颜 变

7 6 5 6 6 1 5 6 5

(**Rhythm pattern of Tai Tai Ling Tai**) My appearance is getting very old .

(**【五小锣凤点头】**)紧接打慢唱
【rhythm pattern of Wu Xiao Luo Feng Dian Tou】(and continues to sing)

（过门同前）

3 3 5 5 5 35 6 6 4643 3 3 5 5 （5 3 6 | 5 3）

十 八 载 老 了 王 宝 钏

(Wang Baochai gets old in the blink of an eye--a time span of eighteen years passes.)

------- *Wu Jia Po*

Examples 1a, b, and c above all refer to the internal relations within drum rhythm playing. In example a, the drum rhythm connects the speech and the gestures of the characters on the stage. The three rhythm patterns **【撕边】**(Si Bian),**【八大大仓】**(Ba Da Da Cang) and **【四击头】**(Si Ji Tou) express the characters' light and happy mood, fulfilling the function of framing the two different performing aspects (speech and gesture). In example b the drum rhythm frames the gestures together with the tune. The performance doesn't just unfold and develop and it actually flows. See how in example c the drum rhythm in the singing section connects the different singing parts together smoothly. This kind of convincible and communicative flow is a unique feature of Peking opera performance.

2. a)【尾声】杨延昭， 焦赞， 孟良同下【rhythm pattern of Wei Sheng】(Yang Yanzhao, Jiao Zang and Meng Liang are off the stage)

(唢呐) 3 3· 2 | 1 2 3 5 | 2 3 1 1 |

(锣鼓) 冬 八大台 | 仓 七 | 仓 大 八 |

| 6 5 6 | 1 3 2 1 | 6 5 1 | 6 - |

七 冬 大 | 仓 儿 台七 |乙台 仓| **接 （大锣打下）**

The specific pattern of rhythm played by the drums and gongs in the accompanying Suo Na horn music then turns to **【rhythm pattern of Da Luo Da Xia】**

--- *Yuan Men Zhan Zi*（Behead Her Son in Yuan Gate）

b)【四击头】接**【撕边加铙钹】**接 **【大锣打上】** 接 **【归位】**（a sequence of rhythm patt **【rhythm pattern of Si Ji Tou】**followed by**【rhythm pattern of Si Bian Jia Nao Bo】** followed by**【rhythm pattern of Da Luo Da Shang】**followed by**【rhythm pattern of Gui**

Wei】

【一锤锣】【rhythm pattern of Yi Chui Luo】

0 嘟| 答答 答台| 仓 才 仓才| 仓 才 仓才台||: 仓 才 才才

台 才 才 才|

渐快 （growing fast）

台 才 才才：||仓才·台七·||: 仓 才 ：||: 仓才 台才：||仓 才：||

（姚期， 姚夫人， 姚能， 姚刚等同下）

(The roles of Yao Qi, Madam Yao, Yao Neng and Yao Gang leave the stage together)

--------- *Yao Qi*

Examples 2a and b clearly refer to the external relationships in drum rhythm. The stage at that moment is empty; no other action except for the drum rhythm is taking place. Here it works to catch and sustain the attention of the audience, to invite it into the performing framework, and to make the performance coherent and smooth. The audience also can make use of such a pause to resonate with or to comment on the ongoing performance, based on their experience and knowledge.

a) **【冲头】【the rhythm pattern of Chong Tou】**
（内白）马来！（from backstage）Bring the horse!

【长锤】薛刚从上场门上, 到九龙口唱[摇板]
【rhythm pattern of Chang Chui】Xue Gang comes on the stage and goes to the left-back of the stage "*Jiu Long Kou*" (fig.8), continuing to sing the operatic tune [Yao Ban]

【抽头】薛刚从下场门下，紧接上场
【rhythm pattern of Chou Tou】Xue Gang steps off the stage and then immediately steps back on the stage from another side.

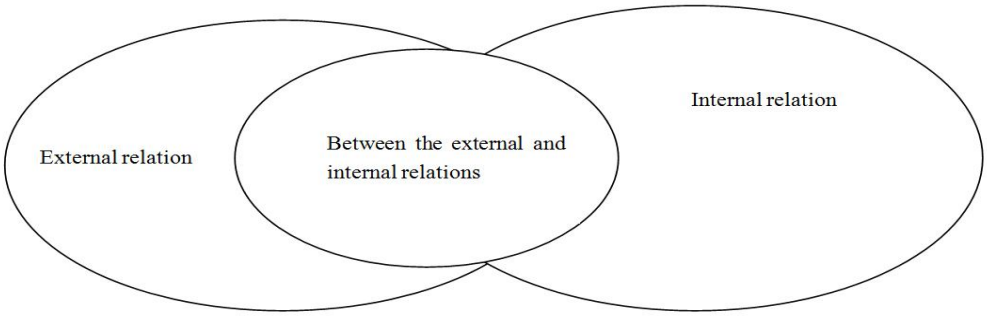
------- *Xue Ce Pao Cheng* (Xu Ce Running inside the City)

b) **【撤锣】**接**【小锣帽儿头】** 王佐上，**【小锣打上】**
至九龙口， 斗袖， 理须， 至台口正中， 左手斗袖。 接 **【小锣归位】**
【rhythm pattern of Che Luo】 (closely followed by **【rhythm pattern of Xiao Luo Mao ER Tou】**Wang Zou steps on the stage, **【rhythm pattern of Xiao Luo Da Shang】** to the left-back of the stage *(Jiu Long Kou*), shaking his long sleeves, smoothing his long beard he steps to the center-front of the stage, shaking his left sleeves, followed by **【rhythm pattern of Xiao Luo Gui Wei】**[96]

----------*Duan Bi Shuo Shu* (A story teller with broken Arm)

Examples 3a and b above illustrate the special and typical internal and external relations within drum rhythm playing. First the drum rhythm here steps out of the ongoing performance momentarily to take on the function of director/narrator to arrange and structure the process on stage and to guide the audience. Second, the drum rhythm here frames up the performing section as a whole to connect the other performing sections on the stage.

[96] This type of rhythm pattern implies that the roles will return to the original place on the stage.



(Fig. 9: The three types of relations on Peking Opera stage)

6.2 The category of communication in drum rhythm:

The idea of 'informative' and 'interactional' aspects of language is not new. In 1923 Malinowski (1923) argued that people use language to convey propositional information and to "create and sustain expressive meanings." Language serves to express "content" and to express personal relationships and attitudes (Brown and Yule 1983; Jacobson 1960). In other words, a distinction was recognized between the communication of information, and the communication of affect (Hyland 2000). In early 1980, only Sinclair was emphasizing the importance of the interactional aspects of language. By the middle of 1980, sociologists Bateson (1972) and Goffman (1974) had formulated that the use of "frames" was an important early development of the interactional aspect of language. The notion of frames refers to our cognitive or conceptual views of particular situations, including the ways we name or categorize what is being said. MacLachlan and Reid (1994) proposed that "frame" in this sense is therefore an aspect of discourse which allows us to orient to a transmitted message to understand the world in specific ways.

Drum rhythm peels off the independent and explicit meaning in speech form being expressed. It itself cannot express explicit ideas and has no "*referential function*" without the support of other performing elements. In short, it is the framework resulting from the performing process itself that makes the communication on the stage possible. Drum rhythm mainly focuses on the interactions of those who are communicating, instead on any explicit exchange of information. This kind of analysis of drum rhythm on Peking opera stage serves a social purpose—it explores "what drum rhythm is used for." Sinclair (1981:70-89) makes a distinction between *interactive* and *autonomous*. The *autonomous plane* in Sinclair refers to the gradual unfolding of a record of experience through the organization and maintenance of text structure [/performing structure]. The *interactive plane*, on the other hand, concerns the ways we use language to negotiate with others and to present our texts interactively, creating a relationship with the readers [/the audience]. In other words, language is not simply used to convey information about the world, but acts to present this information through the organization of the text[/performance] itself (on the autonomous plane) and informs readers [/the audience] as to how it should be understood (on the interactive plane).

Drum rhythm is not constrained by the limits of language form as mere exchange of information, and so it is free to construct an audio-visual space in which to organize and guide communication. It is based on and depends on the interactive plane, and is thus a tool that actors use to frame up communication on stage.

【撤锣】幕启。台中设堂桌一张，外场椅一只。大边设一椅， 靠背边扎一长竹竿，上系绳圈 （作将军柱）。【撤锣】 止。

【**the rhythm pattern of Che Luo**】The grand curtain on the stage rises. There is a huge table in the middle of the stage and a chair in front of it. A chair is arranged on the edge of the stage and a long bamboo pole tied to a rope is set on the back of the stage, symbolizing the captain's camp【**the rhythm pattern of Che Luo**】plays, then stops.)

--------*Fan Ma Ji* (A Horse Trader's Story)

With the drum rhythm pattern 【撤锣】(【**Che Luo**】) playing, the curtain rises and the drum rhythm engaged audiences into the ongoing performance on the stage. Communication has already begun within the rhythm performing framework, without a single word being spoken yet in the play. As we can see, the rhythm first builds up a communicating framework and *then* the other performing elements can enter into it. The combination of rhythm patterns 【撤锣】(【**Che Luo**】) is an example of "*synthesis suffix*" (Mu Wen Yi 2001：383) This particular drum rhythm pattern can suggest the easing of a tense atmosphere, a transition between performing scenes, or it also can indicate that a change in spatiotemporal structure has taken place within a performing processing. The style of the rhythm pattern【撤锣】 (【**Che Luo**】) depends on the interaction and on the response of the audience" (Mu Wen Yi 2001：385).

6.3 Drum rhythm frames the communication on the stage

Based on the analysis of the features and functions of drum rhythm elaborated above, drum rhythm in Peking opera can invite the audiences' awareness into the performing processing and form a convincible and resonate whole. Metadisocurse in linguistics is realized by "*conjunctions* ('so', 'because', 'and') and *adverbials* ('subsequently', 'first', 'therefore'), together with their respective *metaphorical* or paraphrasing *expressions* ('as a result', 'on the other hand', 'needless to say') (Hyland and Tse 2004:156-77). In this respect, drum rhythm is also hard to find a pure textual-marker function, but there indeed are the "performing text connectives" of Vand Kopple (1985) and the "logical connectives" of Crismore, *et al.* (1993) in drum rhythm processing. Halliday (1985) claims that the ideational metafunction of "language as reflection" has two components: the experiential and the logical. The interpersonal metafunction of "language as action" has two further subcomponents: interactive and personal (Halliday and Christian Matthiessen 1985:29-30). The textual metafunction gives meaning to experience and manifests interpersonal relation by building up sequences of discourse, organizing the discursive flow and creating cohesion and continuity as it moves along. Drum rhythm therefore can be regarded as "straightforward and unproblematic" performing textual markers (Crismore *et al* 1993:48). The so-called 'textual devices' of drum rhythm on the Peking opera stage work to cement the performing text together and they make the audience a participant in the performing process, recognizing its need for the explicit signaling of links in the narrative.

1. a)【冲头】 【rhythm pattern of Chong Tou】

（内白）马来！（from backstage）Pull up to the horse!

【长锤】 薛刚从上场门上，到九龙口唱 [摇板]

【**rhythm pattern of Chang Chui**】 (Xue Gang comes on the stage, to the center-front, and sings the tune [Yao Ban])

【抽头】 薛刚从下场门下，紧接上场
【rhythm pattern of Chou Tou】(Xue Gang steps off the stage and then immediately steps onstage from another side.)

--------*Xu Ce Pao Cheng* (Xu Ce Running around the City)

b) **【撤锣】** 接 **【小锣帽儿头】**，王佐上,**【小锣打上】**
至九龙口，斗袖，理须， 至台口正中， 左手斗袖。接**【小锣归位】**
【rhythm pattern of Che Luo】closely followed by**【rhythm pattern of Xiao Luo Mao Er Tou】**(Wang Zou steps on the stage**【rhythm pattern of Xiao Luo Da Shang】**goes to the left–back edge of the stage (Jiu Long Kou) (as shown in No.3 of fig. 1), shakes his long sleeves, smoothes his long beard and walks over to the center-front, shaking his left sleev **【the rhythm played by the small gong】**[97]

On the opera stage, we can see many performing cases, as the examples above show, of the organizing function of drum rhythm. It organizes text on the stage to push along and unfold the development of the opera and organizes the audience's familiarity and understanding to help interpret the ongoing performance. In other words, it unifies the interpersonal aspect of texts into a coherent whole. Halliday (1994) argues that textual elements can facilitate the creation of discourse by allowing writers to generate texts which make sense within their context. Similarly the opera actors generate the "*performing text*" by playing a drum rhythm which makes sense to the audience. Hyland (2005) supposes that textuality can be regarded as a general property of the realization of discourse itself. The drum rhythm realizes this textuality by its structuring of the performance framework, transforming into an interactional device in the process. With regard to the characterization of interaction, Hyland follows Thompson in classifying the interaction aspect into two main types:

1- *Interactive resources* concern the ways writers signal the arrangement of their texts based on the appreciation of the readers' likely knowledge and understanding (Thompson 2001; Hyland 2005:50).

2- *Interactional resources* are more personal and involve the readers collaboratively in the development of the text. (Thompson 2001, Thompson and Thetela, 1995).

Both of these can be seen at work in drum rhythm. Interactive resources help to *guide* the audience *during* the performance (performing text) and interactional resources *bring* the audiences *into* the performance. The two types of interaction not only can signal what it is going on stage, but can also incorporate audiences into the performance process. The audience and performers' interaction in drum rhythm on the opera stage" can bring their arrangements of the unfolding text (/the performing text) to the surface and to engage performers and their readers (/audiences) explicitly in the process […]" (Thompson (2001: 61) ）

1. a) 周腊梅 （接唱）
Zhou La Mei (continues to sing)

<u>令令 台</u> <u>台令台</u> | <u>乙令台</u> | **【the specific rhythm sequence】**

[97] This type of rhythm implies that the roles will be returning to their fixed places.

2 12 3　　5 65 3　|　2 3 5　　| 0 手　0 拿　状子　朝前走 |台　台| [98]

(Holds up written complaints and goes toward |Tai Tai|)

-------- *Da Mian Gang* (Beat a Big Crock)

b) 刘婆：皆因是 （指左前方） 这红烛高烧， 蜡油（用左手从右到三摆） 满廊 （退步**台令台**上步）。 我见景生情 （指右前方） 思已往 ……（边说边上几步 走向右台口）**答答答　答　答　答　答　答答　答　答　答　答答衣 0　台**（定神作思索状）

Liu Po: All contributes to the burning red candle (pointing to the left front), the oil of candle is full of the corridor (waving three times from the left to the right) (There are so many candles that make the whole corridor look like daytime. What a rich family that can spend so huge money to buy so many candles.) [stepping back **(rhythm sequence of Tai Ling Tai**) and then foward a step] I echo with what I look at and recall of the past…… (speaking while coming to the edge of the stage and facing the audience) **(rhythm sequence of Da Da Da Da Da Da Da Da Da Da Da Yi 0 Tai** (stands still and lost in thought.)

------- *Ba Yan* (Refuse the Feast)

Examples 1a and b display the interactive aspect of drum rhythm. Drum rhythm guides the audiences through the ongoing performance on stage. It highlights and anticipates the process of a performing text. For example in example above, the drum rhythm suggests the act of walking. The female character (Zhou Lamei), holding the lawsuit document, steps into the *Yamen* (equivalent to the court in ancient China). And in example b the drum rhythm emphasizes the old female role's (Liu Po) internal thinking process.

2. a) 寇准：待我叩环 **【小锣一击】**
【崩登仓】这是什么地方，大惊小怪的！

Kou Zhun: Let me knock at the door **【rhythm pattern of Xiao Luo Yi Ji】**
【rhythm pattern of Beng Deng Cang】Where is the place? How can be fuss! (It no needs to be fuss because everybody knows the place.)

------- *Qing Guan Ce* (Upright Official's Deeds)

b) 杨继业：**【住头】**行至此处，也不知什么所在？
【小锣一击】（一望） 那旁有一老丈，
待我向前问来。**【住头】**啊，老丈请了！

Yang Ji Ye: **【rhythm pattern of Zhu Tou】**
On arriving here, I have no idea where it is**【rhythm pattern of Xiao Luo Yi Ji】**（have a look）There is an old man coming. Let me ask him **【rhythm pattern of Zhu Tou】** Ah! Excuse me, sir.

In examples 2a and b, the subjects that the characters are speaking to are the audience member directly. This is an interactional process; the performers are talking

[98] |**Tai Tai**| A specific rhythm sequence.

with the audience. The interactional aspect of drum rhythm involves the audience *in* the performance itself. Drum rhythm organizes and guides the audience and makes sense of the performers' interpretation of the scene. Clearly, it is an interpersonal feature. Drum rhythm on the Peking opera stage refers to the interaction between the performers and the audience. But with regard to the operatic and linguistic features of drum rhythm, in some cases, the drum rhythm can be part of the expressive content, the storyline, not only framing the performance but also contributing to the performance ideationally, adding potential meaning. The interpersonal feature of drum rhythm represents both the interaction between the actors and audiences and also between the actors and actors on the Peking Opera stage.

3. a) 穆桂英：（唱 [西皮散板]）

Mu Guiying (sings the tune of [Xi Pi Yao Ban])

（过门同前）5 1 1 65 53 35 6 0 3 51 65 33 5

穆 柯 寨 又 来 了 女 将 娇 娃

To Mu Ke Zhai (Mu's family village) comes a beautiful female general.

（**【斩锣鼓】**配合行弦）

(**【rhythm pattern of Zhan Luo Gu】** matched with stringed-musical instrument playing implies that someone will be beheaded.)

哆罗 0· | 冬 · | 冬 | 冬 | 冬冬 | 0 | 冬 龙 0· | 0

0 | 4 | 5 | 4 | 5 1 | 6 5 | 4 6 | 5 ……|

0 | 0 | 嗤 | 0 | 0 | 0 | 0 | 嗤 |

穆桂英：（闻**【斩锣鼓】**作惊讶状）呀！

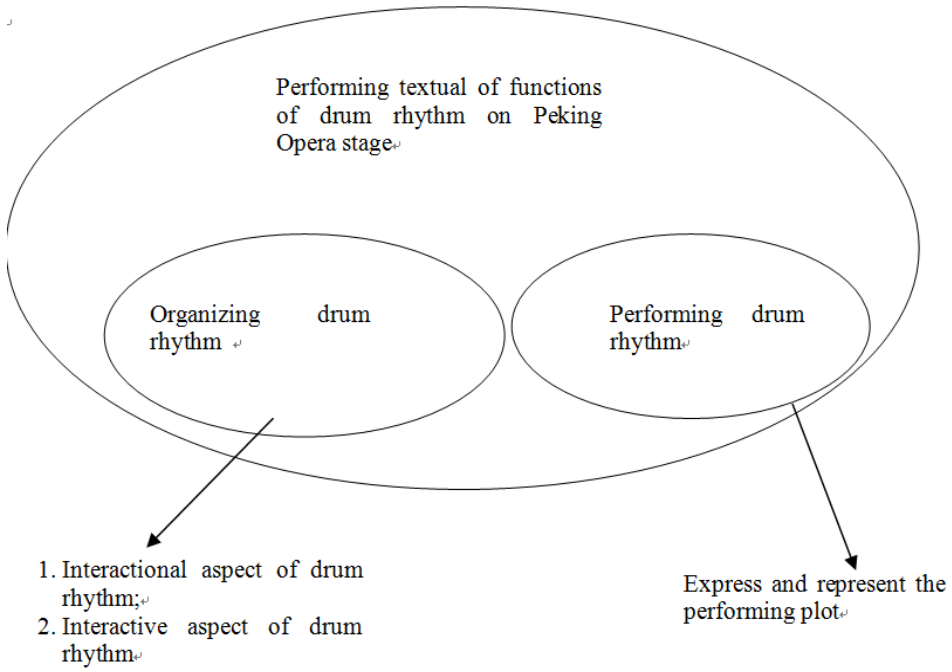
Mu Guiying: (On hearing about this **【rhythm pattern of Zhan Luo Gu】** feels very astonished!)

----- *Yuan Men Zhan Zi* (Beheaded Her Son at the Yuan Gate)

The use of the fixed pattern of **【斩锣鼓】**[99] (**【rhythm pattern of Zhan Luo Gu】**) here means that some convicts will be beheaded, and thus female General Mu Gui Ying, listening to the rhythm, is curious and commands her man, Mu Gua, to find who the condemned could be. Here the rhythm conveys a very clear meaning not only to the audience but to the actors as well. And the rhythm connects the actors and audience to further the ongoing opera development. In example 3, the drum rhythm not only frames up and structures the performance as a whole but also represents the performing scene's content, participating as a kind of narrator there. The textual function of drum

[99] **【斩锣鼓】**(Zan Luo Gu): The fixed rhythm pattern can be divided into two parts: The first section shows that the official in charge of the execution hasn't come to the place of execution yet. The rhythm will generally play this section twice. The second section ends with *Da Luo* (big gong) heavily playing once, implying that the beheading has already occurred.

rhythm can be indicated, as the following the figure shows:



6.4 Summary and conclusion

In this chapter, I have tried to show how rhythm can frame communication and interaction on a Peking opera stage, and how it is a prominent and vital part of the Peking opera performing system. The communication between actors and an audience focuses on the ways that the interaction can be presented on stage or within the performing framework. Because of certain regularities of performing style that are frequently employed, the opera audience can relate to the players relatively quickly, turning them into participants in the framework, all through the drum rhythm playing.

Peking opera performance is audience-friendly. Peking Opera master Mei Lan Fang's viewpoint of audiences is somewhat similar to the reception aesthetics of Hans Robert Jauss. Only an opera performance that draws the audiences to join in and engage into can rightly be called a successful performance from this perspective. An opera performance will therefore attempt to bring these interactional features to prominence during a performance. The question then is how to make these interactions become more overt and effective. The concept of drum rhythm is based on the view of performance as a kind of communicative engagement. It offers a means of understanding the ways that an audience projects itself into the opera performance, managing and adjusting its communicative intentions. Drum rhythm, as a key tool to understanding and appreciating a Peking opera performance, can thus establish the importance of the interpersonal aspects of the opera performing system. Basically, without drum rhythm, audiences would be unable to adequately unfold an opera's nuanced development and the communication on stage would be ineffective. It would be an incomplete, almost nonsensical performance without this necessary framework.

Still, drum rhythm in Peking opera has remained a largely unexplored phenomenon. It lacks solid theoretical or empirical validation. A central problem here has been a tendency towards vagueness in defining the concept of the linguistics and communicative nature of drum rhythm and also a lack of rigor in classifying the features that it is supposed to encompass.

Chapter 7 Drum rhythm and Peking opera performing practice

7.1 Some strategies in the use of drum rhythm

7.1.1 Practice in drum rhythm

On the Peking opera stage, drum rhythm places the audience figuratively at the center of the action. It is therefore important that audiences be involved in the analysis of drum rhythm. As participants rather than mere spectators, it becomes possible for audiences to see more clearly what happens in the performing process. Essentially, an audience views the drum rhythm as an interactive part of the show, rather than only as a stylistic flourish within it. This involves understanding how drum rhythm is produced and used in a performing framework and how its components are linked to each other and to the performance. This encourages an audience, with the support of the drum rhythm, to "get things done," that is, to follow along smoothly within the performing framework. What are some of the practices through which the drum rhythm can better engage and involve the audience in the performing process?

- Help audiences to understand drum rhythm in the performing process.
- Help audiences see drum rhythm interacting with other performing participants and constructing a performing framework as they go.
- Develop appreciation for and interpretations of the performances, using drum rhythm as an aid.
- Encourage audiences to participate in the framework.
- Provide audiences with the means for communicating with the actors through effective use of drum rhythm.

7.2 The Application of drum rhythm on the Peking Opera stage

7.2.1 The Usage of drum rhythm in opera performing processing

Studying and applying the principles of drum rhythm involves developing a generative capacity rather than mere adherence to "*so-called*" rules. This requires finding ways of incorporating performance factors into a framework, emphasizing the audience's awareness and the need to reflect on their feedback.

Familiarizing audiences with drum rhythm conventions can better draw them into the performing framework for interactional purposes, because audiences would then use and understand the drum rhythm properly, avoiding being distracted even if something is unfamiliar. During a performance, drum rhythm encourages audiences to use a kind of rhythm concordance, acquired and compiled through their previous experience with (and exposure) to operatic conventions, which they can incorporate and use to draw conclusions regarding a given performance. Actors and audiences can explore the interactional and interactive effects of drum rhythm through activities such as the following:

- Searching for the interpersonal relationships in the communicative framework constructed by the drum rhythm
- Comparing performing structures on a similar topic but with different actors and

discussing how audiences accept the various different personal styles.

- Examining which features of drum rhythm are being used to make the performance "audience-oriented" or "audience-friendly" on a given occasion.
- Identifying the interactive drum rhythm within a performing framework and finding its potential meaning
- Locating the transitions and connections within a performing framework and classifying them based on their fixed potential meaning into different categories and forms.
- Seeing which categories and forms of drum rhythm are most commonly used within the performing framework.
- Comparing the drum rhythm of different performances to draw conclusions about audience expectations.
- Clearly denoting rhythm rhetorical features such as hedges, boosters or attitude markers within performing framework, so as to point out what they are referent scope.
- Selecting features of drum rhythm appropriate to the different opera performing genres.

Audiences can analyze a performance by asking questions such as:

- What is the opera performance about?
- What is the purpose of the opera performance?
- What is the background setting of the opera performance?
- Who are the actors of the opera performance? (age, sex, expert/amateur, and etc.)
- What is the relationship between the actors and the audience?

Thinking through these questions can encourage them to notice the drum rhythm and help them to discover performance features which have influenced the ways the opera is played on the stage. It may be difficult to get clear answers to some of these questions without more detailed information, but it is a good practice and orientation to keep these interpersonal performing opportunities in mind within the performing framework.

7.2.2 Create the Peking Opera performance

When audiences are able to identify the drum rhythm and the performing features within the performing framework, they can then work with these features, changing and adapting their responses to the drum rhythm to achieve different potential meanings. The drum rhythm can thus provide a foundation for controlling the performing of tasks, and affect the development of an audience's understanding of a

performing mode. These kinds of tasks provide plenty of opportunities for audiences to see the effects of drum rhythm and to internally create their own scripts (performing-texts) for their different purposes.

- Reconstruct a performing framework through drum rhythm.

- Reestablish opera performance by varying their likely reception of the performance, their relative knowledge of the performance (expert or novice) or their relative power or status (inferior, equal, or superior to the actors).

- Add performing participants into the drum rhythm and commenting on the effects of the performance to co-produce the performing text for their own purposes.

Drum rhythm is concerned with interactions. The actors make use of the drum rhythm to engage their audiences and negotiate with them in course of the work. Both actors and audiences need to be sensitive to stage practices, then. Drum rhythm can help actors to anticipate the needs and expectations of particular groups of audiences through its communicative framework. Performance can have various ways to reflect an audience's awareness, and three potentially useful approaches:

1. Audiences are compelled asked to "*think it through*" while watching the performance, judging their impressions, reactions and understandings during a performance.

2. The audience can make use of pauses that the drum rhythm strategically offers at the end of a scene to resonate with and to respond to the performance.

3. An increasingly common sense of drum rhythm on the opera performing stage can help the audiences better know what the potential meaning of the opera performance is.

In sum, the drum rhythm framework helps audiences to understand the communicative forces that affect opera performance. Performers therefore need to step outside of their stage paradigm: to observe, to question and to develop hypotheses about performance, roles, and plots, and to know about the audience's purpose. By seeing how drum rhythm are embedded into stage life, stage communities, and social communities, audiences can better understand the interactional choices as motivated not only by stage purposes but also by social purposes and by human relationships. In other words, exploring drum rhythm in audiences and actors can bring audiences into the performing practices and reveal their expectations and responses. This can simultaneously help actors to explain why they do what they do. In particular, the operatic links as well as its linguistic counterparts are likely to be important to their understanding of drum rhythm.

7.2.3 Peking Opera: *Kong Cheng Ji* (The Ruse of Empty City): studying case in performing practice

As we saw in the previous chapters, it is very clear that drum rhythm is regarded as a kind of media in itself within the opera performance framework. It itself can participate in the performance and interact with the actors on the stage but it can also detach from the performance to play the role of "narrator" and thus guide and engage the audience.

How does the drum rhythm involve the audiences into the performance? Let's look at a very famous Peking Opera repertoire, *Kong Cheng Ji* (The Ruse of Empty City), to elaborate on how drum works in performing practice and engages the awareness of audiences and actors into performance, in other words, how the audiences interact with the actors on the stage.

I. Self-introduction

Self introduction best represents the audiences' awareness of the actors and characters. The actors face the audience and communicate their self-introductions. In other words, the implied subjects in the self-introduction are the audiences. The actor explains to the audiences what he or she did, what he/she is doing and/or will do, which helps the audience have a clear idea of the character's deeds and of his personality so to better understand the opera development. The following part covers all the actors' self-introductions from one famous Peking opera repertoire: *Kong Cheng Ji* (The Ruse of Empty City).

a) Four Head Generals' Self-introduction

【冲头】 接 【四击头】 [赵云起霸[100]上]
【**rhythm pattern of Chong Tou**】followed by【**rhythm pattern of Si Ji Tou**】(Zhao Yun does the gestures of Qi Ba and steps on the stage.)

赵云： 忆昔当年挂铁衣，
Zhao Yun: I recall that in the past that I wore a helmet and armor to fight against the enemies.

【四击头】[马岱起霸上]
【**rhythm pattern of Si Ji Tou**】 (Ma Dai does the gestures of Qi Ba and steps on the stage.

马岱：文韬武略盖世奇
Ma Dai: People marvel at my military strategy and accomplishment.

【四击头】[王平起霸上]
【**rhythm pattern of Si Ji Tou**】(Wang ping does the gestures of Qi Ba and steps on the stage.)

王平：斩将擒王扶社稷
Wang Ping：I fight against the enemies to guard our kingdom.

【四击头】 [马谡起霸上]
【**rhythm pattern of Si Ji Tou**】 (Ma Su does the gesture of Qi Ba and steps on the stage.)

马谡：协力同心 【顷仓】保华裔
Ma Su: We four generals【**rhythmic pattern of Qing Cang**】unite in a concerted effort to guard and defend the ethnic Chinese.

【大锣归位】 【**the rhythm pattern of Da Luo Gui Wei**】

赵云

[100] The performing style of Jing Opera, "Qi Ba" implies the mighty and menacing appearance of the military generals on the stage.

马岱　} 俺 [101]——【撕边一锣】
王平
马谡
Zhao Yun
Ma Dai
Wang Ping　} I-------【**rhythm pattern of Si Bian Yi Luo**】
Ma Su
赵云：赵云　Zhao Yun

马岱：马岱　Ma Dai

王平：王平　Wang Ping

马谡：马谡　Ma Su

【住头】　【**rhythm pattern of Zhu Tou**】

The four military generals step on the stage and face the audience. They use the self introduction-framework to tell the audience their names, what they have done, and what they will do. The example above is a complete self-introduction within the drum rhythm framework. The rhythm pattern 【四击头】 (【**rhythm pattern of Si Ji Tou**】 on the stage generally refers to a general's stepping on the stage.

b) Self introduction of Zhu Ge Liang

诸葛亮：（念诗）　忆昔当年居卧龙，　万里乾坤掌握中；　【小锣二击】
扫尽狼烟归汉统，　人曰男儿大英雄;　【大锣归位】

Zhu Ge Liang I have lived in the palace of Wo Long when it controlled and governed everything outside the world【**rhythm pattern of Xiao Luo Er Ji**】 I swear that I will sweep out all intruders and unify all states under the rule of the Han Dynasty. People raise me up as a great hero【**rhythm pattern of Da Luo Gui Wei** 】

老夫，【撕边一锣】 复姓诸葛名亮字孔明， 道号卧龙。【住头】 自从先帝爷在白帝城托孤以来， 要扫荡中原， 扭转汉室。 问得司马懿兵至祁山， 必然夺取街亭。 我想街亭乃汉中咽喉窑炉， 必须差一能将前去防守， 方保无虞。------ 众为将军！

My name is 【**rhythm pattern of Si Bian Yi Luo**】Zhu Ge Liang, and my Taoist name is Wo Long【**rhythm pattern of Zhu Tou**】since the first emperor of Wei state, Liu Bei, entrusted his son, Li Shan to me，I am always apply myself to help Liu Shan sweep out all intruders and to unify the other states. Now I heard that Si Ma Yi was sending his troops to Mount Qi and that he must be snatching the palace of Jie Ting. I think that the place of Ji Ting is very important for the safety of the Han state, just like the throat is for the human body, and therefore I must dispatch a competent general to defend it and guard its safety. ------ All generals!

In example b, the self introduction belongs to the main character of the opera, Zhu

[101] The four characters introduce themselves.

Ge Liang. From this self-introduction, the audience can have a clear idea of what the opera is about and how the performance will develop next. This is the main function of self-introduction in Peking opera, to make the audiences better informed regarding the performance's development and to allow them to pay more attention to the actors' singing or acrobatic competence instead of tangling with the plots.

c) Self-introduction of Si Ma Yi

司马懿: **6 1 5 4 3 5 2 【小锣二击】 2 2 1**

杀 气 冲 霄 儿 郎 虎

I am very mighty and my soldiers seem to be tigers and leopards. **【rhythm pattern of Xiao Luo Er Ji】**

6 1 5 【小锣三击】 5 5 4 3 5 2

豹 传 令 号 地

My command makes the earth tremble and the mountains sway. **【rhythm pattern of Xiao Luo Er Ji】**

【小 锣二击】 3 2 1 2 3 5 6 5 【小锣三击】

动 山 摇， （要 把） 狼 烟

I swear to wipe out all enemies. **【rhythm pattern of Xiao Luo San Ji】**

6 5 6 1 5 2 2 1 1 2 1 6 1 5 ||

扫[102]

【回头】 接**【归位】** [司马懿入座] **【the rhythm pattern of Hui Tou】** closely followed by **【the rhythm pattern of Gui Wei】** [Si Ma Yi is seated in a chair on the stage]

（念诗） 白发苍苍似银条，胸中韬略智谋高**【小锣二击】** 本督**【撕边一锣】**
奉了魏王旨一道，带领魏王旨意，夺取街亭 —— 来！
(Although I am very old, I am still very rich in wisdom **【rhythm pattern of Xiao Luo Er Ji】** Now that I got the military order from the emperor of the Wei State, I will seize the palace of Jie Ting.

Example c) is a complete self-introduction including the three basic parts as outlined previously: singing, the reading of poems, and narration. The drum rhythm uses different interactional or interactive devices (transitions, hedges and boosters) to frame up the self-introduction. And the whole self-introduction section plays the role of an engagement marker to guide the audiences and draw them into the ongoing performance.

II. Directives

As I elaborated in chapter 2, drum rhythm can control opera stage scheduling and also play the role of director of the stage arrangements. In Hyland's view the function of

[102] With the rhythm framework working, Si Ma Yi, accompanied by instrumental music, sings of his determination to unify all the states the rule of the Wei state.

directives is to instruct the audience to see things in a way determined by the writer. (Hyland 2005) With regard to drum rhythm, directives can translate from the opera actors' performing system to the opera's direction system. The function of drum rhythm as engagement marker not only draws the audiences into the performance but also directs the actors' performance. The following part indicates the function of directives in Peking opera using the same opera repertoire as the self-introduction study above, namely, *Kong Chen Ji*: scene 1.

a) **第 一 场 (Scene One)**

【一锤锣打上】[诸葛亮上场]
【rhythm pattern of Yi Chui Luo Da Shanghai】 [Zhu Ge Liang steps on the stage]

【冲头】（唢呐奏 [水龙吟合头] 曲牌）[诸葛亮向左右一望，转身入帐，坐。赵云， 马岱， 王平， 马谡两边翻上， 入帐站横一字。

【rhythm pattern of Chong Tou】 （Suo Na is playing the operatic tune of [Shui Long Ying He Tou]) (Zhu Ge Liang looks around and turns to enter the military tent and be seated. The military generals of Zhao Yun, Ma Dai, Wang Ping and Ma Su step on the stage from both sides of the stage and stand in a row.)

马谡 丞相请看
Ma Su Minister Zhu Ge, please have a look.

诸葛亮 帐外侯令
Zhu Ge Liang: Wait outside!

马谡 啊
Ma Su Ah!

【回头】[马谡出帐，下]
【rhythm pattern of Hui Tou】 [Ma Su leaves the military tent and steps off the stage]

诸葛亮 此番到了街亭， 必须靠山近水， 安营扎寨， 画一图形， 速报我知。

Zhu Ge Liang The encampment this time in the palace of Jie Ting must approach to the Mountains and rivers. On arriving there, you must sketch a map of the encampment and immediately inform me.

王平 得令
Wang Ping Yes, sir.

【冲头】[王平出帐，下]
【rhythm pattern of Chong Tou】 [Wang Ping leaves the military tent and steps off the stage.]

诸葛亮 赵老将军听令
Zhu Ge Liang: Old General Zhao, please listen to your orders.

赵云 在 **【一锣】**
Zhao Yun: Sir! **【rhythmic pattern of Yi Luo】**

诸葛亮 带领三千人马，镇守列柳城。
Zhu Ge Liang: You must lead three-thousand troops to guard the palace of Lie Liu.

赵云 得令
Zhang Yun: Yes, sir!

【冲头】[赵云出帐，下]
【rhythm pattern of Chong Tou】 [Zhou Yun leaves the military tent and steps off the stage.]

诸葛亮 马岱听令
Zhu Ge Liang: Ma Dai

马岱 在 **【一锣】**
Ma Dai: Here!

诸葛亮 催押粮草，军中需用，不得有误
Zhu Ge Liang: Escort the army provisions without making any mistakes!

马岱 得令
Ma Dai: Yes, sir.

【冲头】马岱出帐，下
【rhythm pattern of Chong Tou】 Ma Dai leaves the military tent and steps off the stage.

【快长锤】[马谡出帐，接唱[西皮摇板]
【rhythm pattern of Kuai Chang Chui】 [Ma Su goes out and continues to sing the operatic tune [Xi Pi Yao Ban]

（过门同前[流水板]）([the operatic tune of Liu Shui Ban])

2 3 2 1 2— 2 5 3 1 1 6 1 6 1

好 似 顺 水 送 轻 舟
It seems to push the boat along with the current

【一锣】接**【闪锤】**[马谡下]
【rhythm pattern of Yi Luo】 followed by **【rhythm pattern of Shan Chui】** (Ma Su steps off the stage)

【一锤锣打下】[诸葛亮下场]
【rhythm pattern of Yi Chui Luo Da Xia】Zhu Ge Liang steps off the stage.

From the example above, it is clear that actors' performance scheduling is working with the direction of the drum rhythm. In sum, the directive function of drum rhythm is like an "invisible hand" that engages the audience and directs the actors during the performance.

III. Narrating

Generally speaking, the narrating function is similar to the directive function, which also can transcend the actor's performance. The narrating function mainly aims at making the audience better understand the development of the performance and guide them in the performing processing.

马谡 该斩哪！

Ma Su: I should be beheaded.

【撕边】【崩登仓冲头】[二上手押马谡下。**【冬冬仓， 冬冬仓， 冬仓】【冲头】** 一上手持马谡首级上。

【rhythm pattern of Si Bian】 【rhythm pattern of Beng Deng Cang and Chong You [Two executors escort Ma Su and step off the stage **【rhythm pattern of Dong Dong Cang, Dong Dong Cang, Dong Cang】** one of executors, holding up the head of Mu Su, steps on the stage.]

In the example above, the rhythm sequence **【冬冬仓，冬冬仓，冬仓】** indicates that the character of Mu Su has been beheaded. The drum rhythm here is detached from the actor's performance, as a narrator, to fulfill the opera's development and make sense to the audiences.

In most performing cases, the function of narrator often follows the directive function of the rhythm pattern to express the character's inner mood.

【急急风】 [四龙套， 四上手引王平， 马谡圆场， 四龙套， 四上手， 王平过高桌下。 马谡上高桌横抢立。 四下手引张合， 马谡上， 与马谡架住枪， **【乱锤】** 两人拉着枪过高桌下， 四下手随下， 张合， 马谡再上三夺枪。 **【三锤】【急急风】** 王平上。 三人开打。 马谡， 王平败下。**【冲头】** 四下手两边上。

【rhythm pattern of Ji Ji Feng】 [four Long Tao (bit-part) characters and four executors lead Wang Ping and Ma Su around the stage. Four Long Tao, four soldiers, and Wang Ping climb on the high table and then off from it. Ma Su gets on the high table and horizontally holds up a spear. Four soldiers leading Zhang He also step on the high table and fend off the spear of Mu Su. **【rhythm pattern of Luan Chui】** The two ward off each other's spear and climb over the high table and jump off. The four soldiers following them also jump off the table. Zhang He and Ma Su each continue to fight and ward off their opponent's spear.**【rhythm pattern of San Chui】【rhythm pattern of Ji Ji Feng】**Wang Ping steps on the stage and the three begin to fight. Wang Ping and Mu Su are defeated and leave the stage. **【rhythm pattern of Chong Tou】**Four soldiers step on the stage from both sides.]

In the example above, the rhythm patterns of **【急急风】** (**【rhythm pattern of Ji Ji Feng】**) and **【三锤】** (**【rhythm pattern of San Chui】** and **【乱锤】** (**【rhythm pattern of Luan Chui】** describe and suggest an intense fighting scene. The rhythm pattern **【冲头】**(**【rhythm pattern of Chong Tou】** directs the actor on to the stage. The two functions of directive and narrating are used to guide the audiences along.

Here are a couple more examples:

1. **【乱锤】** 接 **【回头】** [王平下场门上。 四上手引马谡上。 四龙套两边暗上。
   【rhythm pattern of Luan Chui】followed by**【rhythm pattern of Hui Tou】**
   [Wang Ping steps off the stage. Four soldiers lead Mu Su on the stage. And four Long Tao (bit-part) characters discreetly step on the stage.]

2. **【急急风】(rhythm pattern of Ji Ji Feng)** [四龙套，司马昭， 司马师上， 站一字。

司马懿上。
【急急风切住　撕边】

【rhythm pattern of Ji Ji Feng】 [Four Long Tao, Si Ma Zhao and Si Ma Shi step on the stage and stand in a line. Si Ma Yi steps on the stage **【rhythm pattern of Ji Ji Feng Qie Zhu Si Bian】**]

In example 1 above, the rhythm pattern **【乱锤】(rhythm pattern of Luan Chui)】** and **【急急风】** both imply a fighting scene. And in the example 2, the rhythm pattern **【急急风】(【rhythm pattern of Ji Ji Feng】)** implies that the army is near to the capital of the Shu State. The situation is very urgent. The rhythm pattern **【回头】** (**【rhythm pattern of Hui Tou】**) thus directs the actors' stage scheduling. And another rhythm pattern **【急急风切住撕边】(【rhythm pattern of Ji Ji Feng Qie Zhu Si Bian】)** not only directs the actor performance, but also indicates that the character of Si Ma Yi is hurriedly riding his horse to the town gate of the Shu State and, arriving at the gate, then pulls the reins of the horse.

[103]

[104]

[103] Live performing Scene: *Kong Cheng Ji*; Photo in Tian Jing Conservatory of Music 16-04-08.
[104] Peking Opera: *Zan Ma Su*; The picture is from the official website of Chang An Grand Theater:

In the above studying case analysis, drum rhythm embodies an interaction between actors and an audience. This interaction has always been central to systemic/functional and social-constructing frameworks (apart from operatic constructions) both of which share the notion that drum rhythm use is related to specific social communities. That involves maintaining better interactions with their audiences by clearly indicating the perspective from which their performance should be interpreted. Drum rhythm provides a framework for analyzing an opera's development. It provides a comprehensive and integrated way of examining how interaction is achieved and how the rhythm constructs the communication between actors and audiences.

First of all, drum rhythm emphasizes that the performing process on stage is not a unitary or a stable object but is a dynamic and flexible process influenced by cultural, social and operatic forces and influences. There is a certain arbitrary or extemporaneous serendipity about the practice of drum rhythm. It is also not uniform and monolithic but is instead an outcome of a multitude of different practices and strategies, where rhythm engagements are crafted within performing processing that have different ideas about what is worth communicating on the opera stage, how it can be communicated, what the audiences probably know, how it might be persuaded, and so on. It is obvious that audiences are more likely to achieve their communicative purpose if they frame up their message in a way that appeals to their cultural, social and operatic relationships, and relates to them appropriately.

Secondly, drum rhythm offers insights into the characteristics of performing genres. Different genres express different relationships and patterns of interactions; drum rhythm offers the opportunity to discern and identify these various performing genres.

Third, drum rhythm research shows that the awareness of actors and audiences need to consider. It appears that there is considerable variation in the roles they each play. Rhetorical features can be identified and employed in performance within this framework.

Drum rhythm thus has important implications for Peking opera performance. It sets up a communicative framework for interacting and expression. Essentially, the analysis of drum rhythm demonstrates that the best actors turn out to be the people who are better able to imagine how their audiences (familiar with the conventions and expectations, and in particular those having to do with stage and audience communities) will respond to their performance and adapt it to this insight. It encourages actors to understand the interactive and interactional patterns and to think about the needs, experiences and expectations of their audiences.

7.3 Summary and conclusions

Taking drum rhythm seriously helps to acknowledge the subtleties and the importance of the interactions within a performing framework, because drum rhythm itself is concerned with interaction. The importance of interaction is that of offering a clear interpretation of the performing process and using particular rhetorical features to engage with others in performance. That not only provides actors with the devices they need to create their own meanings in using stage community-recognized routines, but also to communicating an understanding of the audience and actor community. Another importance and advantage of drum rhythm is that actors get sustained and systematic exposure to differentiated, functional performing genres or styles. Through performing practices this can help actors to develop an appreciation of these kinds of interactions and help them to appropriately express their stances in the future, to open up or close

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down a performing dialogue to convey information and message coherently, and to engage with audiences in a way that they expect and understand. This means that they do not just blindly adopt the use of drum rhythm, but understand the drum rhythm in their proper contexts, where they are used and employed to coordinate performing identities and potential meanings.

As seen in the drum rhythm in the previous chapters, it is clear that drum rhythm practices, apart from their operatic features, are closely related to the social activities, cognitive styles and epistemological beliefs of stage communities. On the opera stage, we have seen that drum rhythm is sensitive to the ways that its operatic practices and conventions translate an understanding of the world and onto the opera framework. Actors tend to be committed to specific performance areas and genres for a long time, establishing clear and familiar conventions and styles and forming a sense of community. The novelty and significance of their contributions can therefore be easily recognized, and drum rhythm is largely devoted to linking audible and visual information and establishing a clear framework of performance. Meanwhile, drum rhythm seems to be more interpretive, intertwining the actors into the audiences' awareness. The performing process in Peking opera generally aims at promoting acceptance by an audience rather than cognitive progression. Drum rhythm thus exhibits a more explicitly interpersonal communication, building up a relationship with audiences, drawing them into the performing framework, and lending clarity to a performance.

Here the interactive features of drum rhythm play a prominent role as actors seek to facilitate the transfer of connotation as clearly as possible. Therefore, audiences stand to gain an understanding of the ways that connotations are encoded within the drum rhythm framework. In laying out what the audience's understanding of the performance is, the drum rhythm is also acting as a guide to its forms and its patterns of engagement. In this process drum rhythm helps to "assist and compel audiences towards a range of values, ideologies and practices" (Hyland 2005) that will enable them to interpret and employ their operatic acumen within a framework. The concept of drum rhythm, something of its value to performance, and the phenomenon of effective communication within its framework, has been defined above.

Chapter 8 Drum rhythm and its social and cultural effect

8.1 Drum rhythm and its social effect

8.1.1 Drum rhythm and the social-based relationship

Drum rhythm concerns the relationship between actors and audiences within the performing framework. The actor in Peking opera is not an isolated individual struggling to express personal meanings. He or she is seen as a social being taking part in the activities within the performing framework and attempting to shape the transmission of meanings effectively within the Peking opera stage. I am not merely analyzing or imposing superficial or formal structures on a perspective of drum rhythm, but also addressing its interactional functions. The importance of drum rhythm, in other words, lies not in the operative meanings of particular forms but in meanings which become semantic and pragmatic within the framework of the opera medium, invoking and reinforcing those interactions related to a communicative purpose, to a corresponding stage practices.

Actors need to supply as many cues as possible to secure their audience's understanding and acceptance of the performing development, and these cues tell us a great deal about how actors see their audiences. They also need to sense what the audiences need to be "*filled in*" in order to facilitate their comprehension. This link thus defines important aspects of the rhetorical context of drum rhythm by revealing the expectations, norms and perceptions of the audiences. Differences in drum rhythm patterns and approaches may therefore prove to be an important means of structuring opera performing communities. The importance of drum rhythm lies in the real-time interpretation of patterns, and indicating a way in which acts of implicit communication can define and maintain social groups. Drum rhythm is therefore a key tool for Opera performance analysis, giving valuable insights into patterns of interaction and engagement that reveal the values, interests and assumptions of a stage community and its corresponding social community.

In this Chapter, I want to outline the practical effect of drum rhythm in the social and cultural process and to raise some issues that require attention, and may be hard to solve, and to suggest further research on this subject. My main aim in writing this book has been to define the concept of drum rhythm on Peking Opera stage precisely and in some detail and to evaluate its contributions to communicate within Peking opera performing framework. I have sought to make every effort to explore the distinctions, principles and categorizations that characterize drum rhythm, including rhetoric, performing genres, and performing communities. The significance of drum rhythm as a systematic means to look into future directions cannot be stressed enough. Taking drum rhythm seriously helps to acknowledge the subtleties and the importance of the interactions within a performing framework, because drum rhythm itself is concerned with interaction. The importance of interaction is that of offering a clear interpretation of the performing process and using particular rhetorical features to engage with others in performance. That not only provides actors with the devices they need to create their own meanings in using stage community-recognized routines, but also to communicate an understanding of the audience and actor community. Another importance and advantage of drum rhythm is that actors get sustained and systematic exposure to differentiated, functional performing genres or styles. Through performing practices this can help actors to develop an appreciation of these kinds of interactions and help them to appropriately express their stances in the future, to open up or close down a performing dialogue to convey information and message coherently, and to engage with audiences in a way that they expect and understand. This means that they do not just blindly adopt the use of drum rhythm, but understand the drum rhythm in their

proper contexts, where they are used and employed to coordinate performing identities and potential meanings.

8.1.2 The Community of actors and audiences in Peking Opera

The concept of community has become a hot topic in current linguistics research. This idea of "communicative competence" and "social constructionism" contributes to a view that places community at the heart of writing (Hyland 2005). With regard to drum rhythm, this community-based orientation is emphasized in stage performance. Likewise, "communicative competence" and "social constructionist" support a view that places community at the heart of opera performance. Community helps us to better interpret and understand drum rhythm on Peking Opera stage and to explain Peking opera performance.

Community is a broad term. It's helpful for specifying culture, reducing huge national or ethnic conglomerates to a manageable human scale. The concept of a "community" in linguistics does not necessarily refer to the use of language to communicate with the world at large, but with individuals and with other members of our social groups (Hyland 2005). Swale (1990) has defined these communities as having collective goals or purposes. However, Johns (1997) and Porter (1986) suggest a weaker relationship, positing common interests rather than goals as essential. Barton (1994:57) thinks that a community is a group of people who have texts and practices in common, and community can thus refer to the people who the text is aimed at. It can be the people who read a text, or it can refer to the people who participate in a set of discourse practices both by reading and writing. In sum, it is individuals acting as community members who use language to engage in these practices or achieve these goals. The concept of a community is a situational context in terms of what people "know about what they can see around them" and what people "know about what they have been saying" (Cutting 2002:3). Bizzell (1982:217) emphasizes "shareness" in terms of "traditional, shared ways of understanding experience," including shared patterns of interactions. Doheny Farina (1992:296) refers to the "rhetorical conventions and stylistic practices that are tacit and routine for the members." Bruffee (1986:773) posited that community provides a principled way of understanding how meaning is produced in interaction and has proved useful in identifying how writers' rhetorical strategies depend on purpose, setting and audiences. Based on this, Swales (1990) thinks that the concept of a community offers us a means of analyzing communication as a joint accomplishment, uniting social, psychological and cognitive factors that are relevant to our lives. Taking place within particular communities unifies these elements by making them relevant to a particular context. But these views indeed have met some challenge. Canagarajah (2002), Chin (1994:445) and Prior (1998) think that all the views above mentioned are too structuralist, static, and deterministic, and that they overemphasize a stable core of shared values by distancing the writing from the real situations where individuals make meanings. If we see communities as stable groups conforming to rules and unfolding a consensus, then we obscure their potentially tremendous diversity. Community in linguistics field is, in fact, not monolithic and unitary but often hybrid, characterized by a variegation of values and by individuals with diverse experiences, interests and influences. Members often hold memberships to several communities simultaneously, and their allegiance to the goals and their participation in the practices of any one of them can be tremendous. (Canagarajah, 1999).

Jolliffe and Brier (1988) see communities as comprising a series of concentric circles of members of varying interest, expertise and commitments. This diversity is

inherent in all groups, however, and need not create antagonisms and tensions. Berkenkotter et al. (1998) observes that members can maintain multiple affiliations without rejecting the values and practices of any of the communities they belong to. Killingworth (1992), Porter (1992) and Swales (1998) have all sought to redefine the concept in terms of an individual's engagement in practices, rather than on his orientations to rules and goals. Based on this view Lave and Wenger (1991) took up the metaphor "communities of practice," which shifts the focus from language or social structure to the situated practices of groups shaped by a history of pursuing particular goals using particular forms of social interactions. In sum, communities are human institutions where actions and perceptions are influenced by personal and interpersonal factors, as well as by institutional and sociocultural ones. The notion of community has an important influence on social interaction (Hyland 2005:134). He thinks this is crucial to understanding the ways that metadiscourse works. In sum, as in with Hyland's view, the notion of community is central to our appreciation of drum rhythm by drawing attention to the fact that communication is always situated in a social context apart from stage context.

In Becher' opinion, communities have been described as tribes (Becher 1989) each with its own norms, categorizations, bodies of knowledge, sets of conventions, and modes of inquiry which comprise a separate culture (Bartholomae 1986; Swales, 1990). On the stage, performance creates a view of the world, influenced by the problems, social practices and way of thinking of some particular groups. Performing itself cannot exactly reflect what the world is like, but the performing process is not solely operatic but is also social. Actors are attempting to create a convincing environment for the audience. In other words the performing text on the stage becomes "a hybrid that is co-produced" (Knorr-Cetina 1981:106) by the performers and the audiences in tandem. The performance relies not simply on forms of language, but also on forms of social interaction. Hyland (2000 and 2002a) argues that we are more likely to persuade readers of our ideas if we frame our message in ways which appeal to appropriate community-recognized relationships. In the performing process, similarly, if the performers frame the performance in ways which appeal to appropriate community-recognized relationships, the audiences can better understand what they are expressing. Therefore, performers use drum rhythm to present an ability to control their rhetorical personalities and to project them on to the audience. Performing is a community-situated activity and drum rhythm can help evoke the implicit relationships between audiences and actors.

Based on my analyses, drum rhythm is very important for constructing this kind of audiences' and actors' awareness. Its advantages can be highlighted and summarized as follows.

1. It provides a framework for real-time direction and arrangement.

2. It injects an audience's presence into a performing framework, making audiences more attentive and engaged.

3. It aids comprehension and recall of the performing development.

4. It facilitates coherence and relates performing elements within the framework clearly to each other.

5. It actors as a mediator between the real world and the stage world.

6. It highlights actors' performance and makes audiences aware of their interpretation.

7. It helps to promote performing characters' positions and identities.

8. It indicates performing characters' attitude and inner mood.

9. It relieves the actors' burden by highlighting important points and indicating performing development.

10. It invites audiences into the performing framework.

11. It nicely features the various interactional aspects of opera performance.

I. Stage communities in Peking opera stage: Actors

a) Four different roles' group of actors in Peking opera

As I have mentioned above, Peking opera consists of two main performing genres, generally divided into *Wen Xi* (civil opera) and *Wu Xi* (military opera). *Wen Xi* lays particular stress on actors' singing competence and thus the main actors in *Wen Xi* (civil opera) are those most skilled in singing Peking operatic tunes; while *Wu Xi* (military opera) lays particular stress on actors' acrobatic and physical skills. And therefore the main actors of *Wu Xi* (military opera) are generally those with excellent acrobatic and martial art skill. Peking opera actors can be divided into different roles groups, based on their performing style and identities, for example:

1. *Sheng* (male roles):
   — Lao Sheng (middle-aged or old men)
   — Xiao Sheng (young men)
   — Wu Sheng (men with martial skills)

2. *Dan* (female roles):
   — Qing Yi (a woman with a strict moral code)
   — Lao Dan (an elderly woman)

3. *Jing* (roles with painted faces)
   —Wen Jing (civilian type)
   —Wu Jing (warrior type)

4. *Chou or Clown* (a comic character)
   —Wen Chou (civilian clown)
   —Wu Chou(clown with martial skills)

Drum rhythm is closely related to the actors' performing competence or performing style and identity. In fact, the whole point is to match actors' different performing styles and relative competence with the suitable and appropriate drum rhythm, representing the actors' identities on the stage in a favorable way.

II. Stage communities in Peking opera: Audiences

a) The Sense of audiences

Opera actors use drum rhythm effectively to develop a sense of audience and to

appropriately invite that audience into the performance processing. Audiences expect that the opera performing process will be organized in certain ways, that enough signals of the actor's intentions will be available within the performing framework with which their own views may resonate and contribute to improvements in their understanding and appreciation. Drum rhythm, which is explicitly directed to audiences' awareness in this way, can generally be referred to as a kind of rhetorical consciousness, a rhetorical awareness, as I explained in previous chapters. This involves performing tasks which are sensitive to the rhetorical effects and features of drum rhythm. Performance activity increases the audience's operatic cognition by engaging them in the performing process, and drum rhythm offers a method of involving the audiences in this process.

Different performers with different performing experience will produce different communicative effects on their audience. The same Peking opera repertoire played by different actors might produce and draw different responses from an audience. Different performers from different backgrounds will have their own ideas of what the appropriate interactions and engagements are within a given performing framework. In sum, drum rhythm varies as played by performers with different levels of experience. Drum rhythm frames different processes according to the methods of different actors with different knowledge. Therefore, the means by which they draw or engage the audiences into the performance are often different in their details.

b) The four parameters of opera audiences

This interactive aspect of the Peking opera performing process requires a social relationship with audiences, which is crucial. Grabe and Kaplan (1996: 207–11) have identified five main parameters of audiences that have an influence on writing texts[105]. Based on it, I have also reduced to four main concepts in the Peking opera performance context.

- The number of attendants in an audience—whether an opera performance is played maybe for oneself, for a single person, a small group or a large group will have an impact on the performing framework.

- If an audience is familiar with the opera story in advance, it is likely to affect the extent of interaction involvement within the performing processing.

- The relative social status of performing participants is a factor—rhetorical choices

[105] The five main parameters pertaining to an audience that influence writing by Grabe and Kaplan (1996:207-11) : (1) The number of readers—whether a text is written for oneself, a single person, a small group or a large group will have an impact on linguistic and rhetorical choices. (2) Whether readers are known or unknown–the degree of closeness to the reader is likely to influence the extent of interactional and involvement features in the text (e.g. Biber, 1988). (3) The relative status of participants—metadiscourse choices will also vary depending on whether the writer has an equal or lower status than the reader. In spoken contexts it seems that equal status creates more interactional negotiation (Wolfson, 1989). (4) The extent of shared background knowledge-writers are likely to be more explicit in their use of metadiscourse where they assume the reader's lack of cultural, institutional or social familiarity with issues.(5) The extent to which specific topical knowledge is shared—how far writers can rely on readers knowing about the topic will influence not only the amount of detail that can be included, but also the elaboration of ideas and assumptions included, but also the elaboration of ideas and assumptions through code glosses, the amount of evidential support required, the frequency of explicit transitions, and so on.

will depend to some extent on whether the actors s have an equal, lower, or higher social background than the audience. Within opera performing frameworks, there seems to be more interactional negotiation and communication between actors and audiences of an equal or similar social class.

- The extent of the shared background knowledge—the opera actors are likely to be more explicit within the performing framework when they assume or suspect that the audience lacks cultural, institutional or social familiarity.

8.1.3 The Relationship between actors and audiences in Peking Opera

A Peking opera audience is comprised of real people who are seated to watch and enjoy the performance in theater, in TV or on the radio. Drum rhythm on opera stage relies on the opera audiences' abilities to recognize the nuances within the performing framework, that is, to recognize common themes and mannerisms. This dynamic process is the first and foremost process of communication on the stage. The way of playing can be further adjusted by the drummers according to the interaction with the audience. And the drum rhythm can adjust itself in different performing Venus based on the social identities and knowledge of the audiences. The following extracts are from one of famous Peking opera pieces named *Bai She Zhuan* (The White Snake Story) performed by the Tian Jing Peking Opera Theater in Chang An Grand Theater on 16-09-10[106] and face with the audiences who are very well-educated and highly familiar with Peking opera knowledge .

> (To set up the scene: the character of Xiao Qing is full of hatred for the character of Xu Xian, because he has betrayed his wife, Xiao Qing's sister, the role of Bai Su Zhen. She wants to kill him with a sword. But Bai Suzhen stops her.)
>
> **【急急风】**小青持剑看许仙，许仙闪开躲在白素贞身后。小青持剑仍追杀，许仙低头一滑地，白素贞握住小青的手， 三人亮相。 跪，搓步移动。白素贞上前推小青剑， 二人紧贴转身。
>
> (**【Rhythm pattern of Ji Ji Feng】**Xiao Qing, holding up a sword, glares at Xu Xian and wants to kill him. Xu Xian hurries to avoid Xiao Qing's sword and hides himself behind his wife, Bai Suzhen. But Xiao Qing still wants to kill him. Xu Xian slides down to the ground. Bai holds up Xiao Qing's hand and the three characters simultaneously face with the audience, kneeling, dragging their steps as they move on stage. Bai pushes the sword and the two turn around back to back.)
>
> **【大锣凤点头】**小青持剑向许仙刺去，白素贞推小青，托住左臂，许仙倒地，抬右腿举右手示意勿杀。
> **【Rhythm pattern of Da Luo Feng Dian Tou】**Xiao Qing stabs at Xu Xian with his sword. Bai Suzhen pushes Xiao Qing away, preventing it. She holds up the left arm of Xiao Qing and simultaneously Xu Xian falls down to the ground, lift his right leg and right hands, begging Xiao Qing not to kill him.

[106] The role of Bai Nianzi played by Wang Yan and the role of Xu Xian played by Yue Feng in the program of "Air Theater" of CCTV, 2010-09-16

[107]

The rhythm pattern 【急急风】generally is used to accompany a combating scene. Another rhythm pattern 【凤点头】can highlight the change in a character's inner mood. And the inner rhythm processing of these patterns can be adjusted in line with performance needs. On the performing scene of that time, the role of Xu Xian shows off his superb acrobatic ability by springing up and constantly doing successive somersaults. Such movements get a lot of cheers and much applause from audiences. And meanwhile the rhythm pattern【急急风】still lingers, making Xu Xian turns again. The rhythm pattern here proves to be dynamic, flexible and open to the opera performance.

8.1.4 Three main advantages of drum rhythm to actors and audiences

Drum rhythm offers three main advantages to an audience's sense of community: 1. drum rhythm helps audiences better understand the performing process; 2. audiences and actors make use of drum rhythm in expressing their attitude towards the performing process; 3. drum rhythm allows the actors and audiences to negotiate with each other within the performing framework.

I. It offers better comprehension of ongoing performance for audiences

> 【乱锤】 曹操右手执剑直朝外指，同时左侧身脸朝下场门欲下，陈宫急上前双手扯住曹操右手腕；曹操向下场门上左步，跨右步， 再上左步， 扭转身怒视陈宫；再向原位上右步，跨左步， 再上右步， 陈宫紧跟曹操走动复至原位。【乱锤切住】 紧接 【大锣三击】陈宫脱手被曹操推开。【撕边】（崩登仓）曹操亮相下。【快纽丝】陈宫追至下场门，【快纽丝切住】 [胡琴行弦]陈宫右手翻袖一望，【快纽丝】回身。
>
> 【**rhythm pattern of Luan Chui**】 (Cao Cao holds a sword with his right hand and points straight out and forward. Meanwhile he turns and faces the left side of the stage and is about to step off. At this time, Chen Gong hurries to pulls back Cao Cao with both of his hands. Cao Cao glares at Chen Gong and steps toward the left side of the stage and turns to Chen Gong. Chen Gong closely follows Cao Cao. 【**rhythm pattern of Luan Chui Qie Zhu**】 closely followed by 【**rhythm pattern of Da Luo San Ji**】 Chen Gong slips out of his hand and Cao Cao sees his chance and pushes him away.【**rhythm pattern of Si Bian**】【**rhythm pattern of Beng Deng Cang**】 Cao Cao faces the audiences again *(Liang Xiang*) and steps off the stage.【**rhythm pattern of Kuai Niu Si**】Chen Gong chases him to the left side of the stage. 【**rhythm pattern of Kuai Niu Si Qie Zhu**】 [Fiddle (Hu Qing) playing] Chen Gong turns over his right sleeve and has a look around 【**rhythm pattern of Kuai Niu Si**】then

[107] The picture is from the official website of Tian Jing Opera Theater:27-07-10.

turns around.)

--------- *Zhuo Fang Cao* (Catch and Release Cao：Scene 3)

The drum rhythm here offers a logical transition to frame up the series of actors' expressions and gestures and in this way helps the audience understand the ongoing process. This is one of the main advantages of drum rhythm on the stage. Indeed, with the help of drum rhythm, audiences' processing load is relieved considerably, by highlighting important points, indicating direction, linking sections, and so on.

II. It conveys the actors' attitude to the audiences

诸葛亮 啊！**【撕边一锣】** 司马懿的人马来得好快呀！**【一锣】** 嗯！**【撕边一锣】** 人言司马， 用兵入神， 今日一见， 令人可敬那 **【一锣】** 令人克服！**【软撕边一锣】**（一望）**【软撕边一锣】**（两望）**【冷锤】** 哎呀！**【五击头】** 想这西城大小将官， 俱被老夫调遣在外， 所剩下的都是些老弱残军， 倘若司马懿兵临城下， 难道叫我束手被擒不成？ **【一锣】** 这束手 **【撕边一锣】** 被擒……！ **【乱锤】** **【撕边一锣】** **【小 锣一击】** 来！

Zhu Ge Liang: Ah! **【rhythm pattern of Si Bian Yi Luo】**the army force of Si Ma Yi comes so fast!**【rhythm pattern of Yi Luo】** Ah!**【rhythm pattern of Si Bian Yi Luo】** people say that Si Ma Yi works miracles in maneuvering troops. What I saw today verifies that this is true**【rhythm pattern of Yi Luo】**It is admirable!**【rhythm pattern of Ruan Si Bian Yi Luo】**（Have a look）**【rhythm pattern of Ruan Si Bian Yi Luo】** (Have a look again) **【rhythm pattern of Leng Chui】**Ah!**【rhythm pattern of Wu Ji Tou】** I have dispatched and assigned all military generals to guard the frontier region and defend against the enemies. There are only those who are old, weak, ill or disabled left in the city. If the attacking army of Si Ma Yi reached the city gates, it would be easy for them to occupy the city and seize me without a fight. **【rhythm pattern of Yi Luo】**Without putting up a fight ……! **【rhythm pattern of Luan Chui】** **【rhythm pattern of Si Bian Yi Luo】**【**rhythm pattern of Xiao Luo Yi Ji】**Here, come!

-------- *Kong Cheng Ji* (The ruse of Empty City)

The drum rhythm here highlights the character Zhu Ge Liang's astonishment on hearing that Si Ma Yi's army is close to the tower gate. Meanwhile materializing the thinking process of Zhu Ge Liang's having to solve a difficult situation. The drum rhythm here is like an "attitude marker" to convey actor's attitude to the audience and to make the audience react to it. In this way it can make the audience have a very clear idea about the roles' inner mood and activities. They can thus know how to interact with actors on stage.

III. It provides a better negotiation with actors on stage

（白） 贤弟在家么？（边问边作进门状，挖向右边）

(Speech) Brother, are you in? (Gong Sun is inquiring while doing the gesture of entering the gate and stepping to the right edge of the stage)

贤弟在 …… (I'm in)
[程婴虽见公孙杵臼进门， 但由于与妻争吵余怒未消， 对公孙杵臼忘了礼让，挥手示

意公孙杵臼在右边主人位上坐下。

[Cheng Yin although see Gong Sun Chu Jiu coming in, he is still very angry and forgets courtliness. He inadvertently lets Gong Sun sit in the host seat.]

（冷场） 答 答 | 答 答·答 答 答 | 答 答 0 | 台 0 ||

(Awkward silence) (The pattern of rhythm playing the sound "da")

[程婴若有所察觉，抬头见公孙杵臼坐于主位, 而自己反倒坐于客位，大窘，慌忙起立揖让，二人互调座位。**【小锣二击】**

(Cheng Yin finally becomes aware of it somehow and looks up to find that Gong Sun is seated in the guest seat. Feeling very embarrassed, he hurries to exchange seats. **【rhythm pattern of Xiao Luo Er Ji】**

-------*Sou Gu Jiu Gu* (Search and Save the Orphan)

The drum rhythm here "*walks in the audience's shoes*", so to speak, discovering and correcting missteps, letting the audience know through the drum rhythm playing. The drum rhythm constructs a communication between the actors and audience and directs the audiences to participate. It provides an open communicative mode to involve the audience in the performance, if only in this seemingly passive way. The good Peking opera actors have a great awareness of their audiences. Hyland (2005) suggests that writing needs the cognition of readers. Similarly, a performance demands the cognition of an audience. Drum rhythm provides a means for this cognition within the performing framework.

8.1.5 The Communicative target between actors and audiences

In the performing process, when actors interact with the audience, they have to start with the questions:

What do these audiences want to watch?

Who will they be interacting with?

And for what purposes?

The use of drum rhythm can come across to the different audience communities and genres and identify performing styles. Through the drum rhythm, audiences know how to react in specific situations. Drum rhythm involves communicative goals, relationships, and rhetorical interactions, and provides audiences with the opportunities to explore the actors' side of community. Needs are not always easy to determine. However, it is easy to overlook the potential conflicts between the needs of different audiences (for example, the audiences in different social circles, e.g., TV, DVD , radio audiences). Developing an awareness of rhythm cognition establishes effective communicative framework on stage. The actors therefore must encourage the audience to form effective interactions through the drum rhythm, and thereby to establish cognition of it. Audiences not only begin to understand how the drum rhythm creates meanings and how it interprets and inform the performing process, but they also develop an understanding of how drum rhythm itself is working in the performing process.

8.2 Drum rhythm and cultural effect

Cultural factors help shape our background understandings, or schema knowledge (Hyland 1999), and are likely to have a considerable impact on what the Peking Opera is and on how its performance will be organized in the future. Although there are disagreements about cultures' place in this (in mind or in the world) (Geertz 1973; Strauss and Quinn 1997) and scale (in small scale or in nations) (Halliday 1999), cultural factors have the potential to influence perception, understanding, knowledge and communication. And on Peking opera stage, cultural factors also have a great influence on drum rhythm. Peking opera cultural values and identities are reflected in and carried through drum rhythm playing, and meanwhile Chinese culture makes available to us some-taken-for-granted ways of organizing our perceptions and expectations and engaging others in Peking opera performance. In the Perking opera theater, different communities construct and share cultural models and these models interact with each other to develop the Peking opera performing community. This view of culture is fluid and dynamic, which is close to the "cultural studies view"[108] Atkinson (2004).

Drum rhythm offers methods to provide coherence to the performing framework and to indicate how the performance is to be linked and understood, and to engage the audiences into the on-going performance. Drum rhythm transcends speech language-form and is helpful in providing a social, a well as an individual foundation for opera performance. It is important for various "small" subcultures such as the professions, the disciplines, age and sex, *etc*., to interact with each other.

8.3 Further research

Indeed, the different definitions and classification systems have not yet completely established drum rhythm as either an explanatory or a practical performing tool. One difficulty here has been a reluctance to see drum rhythm as a rhetorical form of communication. Another is the frequent conflation of the drum rhythm with its operatic criteria. In addition, it is difficult to analyze performances consistently. In fact, many novice audiences are not aware of the pervasiveness of drum rhythm in the performing process (or even of its existence). Drum rhythm combines the autonomous and the interactional dimensions, and I have attempted to incorporate the fact that there are two types of performing "style," one concerned with the real world and the other with the staged world, in this study. I have tried to highlight the need to distinguish between internal and external performing functions.

These modifications, I believe, strengthen the concept of drum rhythm by tying it more closely to our understanding of operatic and social interaction. But while this

[108] Atkinson(2004) distinguishes three main perspectives on culture:

Received views of culture: the popular, common-sense idea which sees the world as divided into a diversity of separate societies, each with its own culture. Such views conflate large political groupings such as nation states and ethnic communities and privilege the sharedness of perspective and activities, ignoring the fragmenting influences of immigration, social class and cultural diffusion.

Postmodern views of culture: emphasize change, disruption, discontinuity, inequality, movement, and difference. In other words, they directly address the unforeseen interesting and chaotic mixing combing and cultural synergies that international movements of people and ideas.

Cultural studies views of culture: approaches contemporary culture from an ideological perspective, claiming that cultural beliefs and practices are developed predominantly under the influence of exposure to mass, popular culture in all its forms and all its power.

offers a more coherent vision of performance theory and holds the promise of greater explanatory power and scope, further careful and sensitive and comprehensive study of opera performance needs to be one, in more detail than has been available until now.

Drum rhythm informs the ways that audiences are guided. These kinds of performance studies provide audiences with important insights about the role of interaction in the different performance media. Research into the ways that drum rhythm is typically used by different stage communities can help us to see more clearly how performances are the outcome of the interactions and rhythm practices which involve rhythm in the web of professional operatic associations. Stage communities are composed of relationships between actors and audiences. Therefore participation in them involves careful negotiations and considerations of audiences and peers. In this way practitioners are better equipped to effectively target an audience and communicate within the framework of drum rhythm, the emphasis changing from a relatively detached thing to a more interactive one.

What little emerging drum rhythm research there is a point to our current rather sketchy understanding of the operatic and communicative facets of drum rhythm on Peking opera stage. This research emphasizes that we have just begun to tap into this reservoir of resources and knowledge to understand how actors and audiences can navigate, negotiate and promote ideas, engage with each other, and construct communities. Drum rhythm research will make it increasingly easier to open up or to restrict it, to forecast or disguise its involvements, to appeal to stage community knowledge or spell out assumptions, and to clarify or obfuscate all our aesthetic or strategic performance choices. These are performing practices which create the relationships that constitute the membership of opera communities. I hope that I have in this dissertation shed a little more light on these aesthetic interactions and on the ways that they are employed by different performing ensembles. I also hope to have illustrated something of how drum rhythm studies are beginning to help us understand and construct stage practices, membership relationships, and the performances themselves. But most of all, I hope that further analyses of rhythm modes are conducted in the near future. My dissertation aims to encourage others to explore these performing practices and to refine the performing modes. Drum rhythm, as a relatively new field of investigation is still developing. It is, however, a field which holds considerable potential for both description and explanation, promising to reveal much about the interactions which underlie all communication.

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