

A RHYTHMIC ROSETTA STONE

The Drunken Dotard Refrain

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Tablatures of ancient Chinese vocal music usually provide very little concrete information on rhythm, and few ancient Chinese writings on rhythms and time values in musical performance survive. One fortunate exception is the perceptive scholarly work of the 11th century Buddhist monk Master Yìhài. He was the only known person from early China ever to explain musical rhythm using a concrete example from qín (seven-stringed zither) music: he analyzed a famous musical setting of Su Dongpo's poem Drunken Dotard Refrain, and his viewpoints about this qín song were recorded for posterity by his disciple Zéquán. The earliest surviving musical notation of Drunken Dotard Refrain dates from several centuries later; whether that tablature of 1539 actually preserves the music as discussed by Yìhài cannot be determined with full certainty. But there is indirect evidence to support an early date for the music. In this article, the author tentatively links Yìhài's observations with the 1539 qín score, and offers a rhythmical interpretation of the piece that hints at the presence of richly varied musical rhythms in Sòng dynasty lyrics.

Drunken Dotard Refrain (醉翁吟 Zuìwēng yín), which dates from the Northern Sòng dynasty, is arguably one of the most celebrated qín songs of all times. The poem by Su Dongpo 蘇東坡 (1037-1101) – set to music by Shēn Zun 沈遵, a court musician – was an immediate literary sensation at the time when it was created. The lyrics evoke a remote mountain gully in Anhui, where Buddhists built a spiritual retreat, and where man and nature can be at peace. The story behind this song, and how it came into being, is a complex one, which involves not one but several poets, and which starts off, not with a poem, but with a descriptive essay by the Sòng Dynasty statesman and historian Ouyáng Xiū 歐陽修 (1007-1072). How the essay (about the abovementioned beautiful scenic spot) triggered an entire string of poems by various artists, and how this culminated in Su Dongpo's famous poem, will be explored in some detail below. A more specific aim of this paper will be to look into the use of musical rhythm in this song.

Drunken Dotard offers unique insights into the creative process of interactive composition, musical and poetic, by some of the leading masters of the Northern Sòng dynasty at its height a thousand years ago. It is perhaps the only qín song known to have entered the wider popular repertory, and there is no other piece of music or even verse in Chinese history for which we have such intimate and detailed documentation at the time and place of its inception from the mouths of those involved.



Fig.1. Drunken Dotard Pavilion at Mt. Lángyé today (Chūzhōu, Anhui).

Rhythm in ancient Chinese music and lyric settings has been something of an open question. In this respect, *Drunken Dotard* clearly provides us with major cues, the piece may perhaps even serve as a kind of rhythmic Rosetta Stone.

Generally speaking, we have ample information on ancient modes and tunings in Chinese music, and even tablatures, but few writings on the rhythms and time values of those tablatures in performance survive. For the golden ages of Táng and Sòng, and the earlier classical times, in which poetry was sung, we have no concrete examples from

which to ascertain the rhythmic conventions that governed their musical performance.

Fortunately, two manuscript copies, both dated 1518, of the teachings on this subject of Master Yìhài 義海 (fl. ca. 1100) survive in China's National Library. Yìhài was a Buddhist monk and acknowledged leading qín player of Northern Sòng, who retired into the mountains of Zhèjiang. His disciple the reverend Zéquán 則全 (fl. c.1119-1125) recorded his master's methods, including a short section on rhythm (jiézòu 節奏). (Fig.6) To my knowledge, Zéquán's work has never been published in full.

Yìhài's unique gift to musicologists consists not only in general theory but above all in his rhythmic analysis of one concrete musical example in sufficient detail to elucidate precisely its relative time values. The chosen example is Su Dongpo's *Drunken Dotard Refrain*, of which a 1539 qín tablature survives (Fig.4).¹

Below, we will first trace the overall history of the poem and the music. We will then take a brief look at instrumental tablatures used for notating court music in the Táng dynasty, and at the distinct patterns and tunes for song lyrics which were used during the Sòng dynasty. Sòng period classifications of song lyrics will be compared with Yìhài's own analytical comments on the qín setting of *Drunken Dotard Refrain*. Then, finally, we can turn to a detailed analysis of the piece, and will offer a detailed rhythmical interpretation of the words and the music.²

Qín Songs in a Mountain Paradise

The poem *Drunken Dotard* evokes the gorgeous scenery of Chūzhōu in Anhui. The lyrics contain references to gently whispering springs, to immortality of the spirit, and to a veritable mountain paradise of bliss and tranquility. But the world in which such lines came

1 Xú Jiàn 1982: *Qínshī chubian* 86-87, 106-107, Rénmín Yīnyuè, Běijīng. Zhu Hòujué 1539: *Fengxuan Xuánpīn* iv: Zuìwēng Yín: shàngdiào (Qínqū Jíchéng ii, Zhonghuá 1980, Běijīng).

2 *Drunken Dotard Refrain*, the subject of this paper, matched the 'Town and Country' theme of the 1999 CHIME conference at Prague, 15-19 September, where I first presented it, and introduced it to qín expert John Thompson of New York. He subsequently posted the subject extensively on the internet.

into being was not nearly as pleasing and peaceful. In eleventh century China, invasion by Khitan Mongols from the northeast was a constant threat to the government. This insecurity stimulated a growing movement to re-nationalise culture, and to reject or absorb the Indian and other foreign influences, which had so strongly marked the Táng dynasty. The indigenised culture of the scholar-official now reached a peak with the four gentlemanly arts, codified as qín zither, brush calligraphy, poetry and wéiqí ‘chess’ (Japanese ‘i-go’). Chán Buddhism became a scholarly vogue.

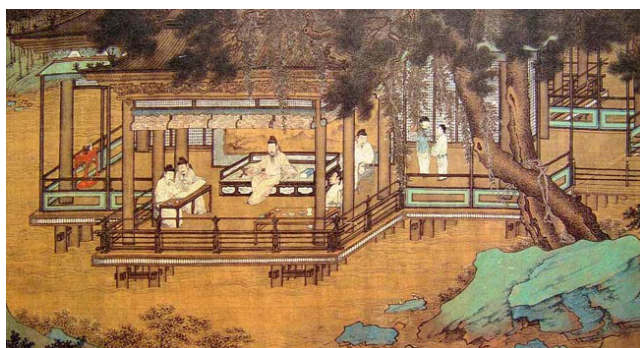


Fig.2. Drunken Dotard Pavilion as painted by Chóu Yǐng (1493-1560), private collection.

Chúzhōu in Anhui was a sidelines posting, a mild banishment three hundred miles south of Biānlíng (Kaifeng), the bustling capital on the Yellow River. A secluded gully of Chúzhōu's Mount Lángyē 琅琊 provided an idyllic escape from politics and a Buddhist retreat where Monk Zhìqian built a pavilion. (Figs. 1-3) This was the locus for the birth *Drunken Dotard Refrain*. However, long before Su Dongpo wrote his famous poem, there were others who eulogized this scenic spot and captured it in words. One of the first ones to do so was the progressive statesman and historian, Ouyáng Xiu, who devoted an essay to it.

At one point during his career, Ouyáng, originally the ‘Six-One Layman’ of Jiangxi, was accused of misconduct; he was demoted to the prefectship of Chúzhōu in Anhui during 1041-1048, where he became enchanted by Chúzhōu's sparkling springs. In 1046 he wrote *Drunken Dotard Pavilion Record* to be inscribed on a rock there. Could it be that Ouyáng intended a sly pun on ‘drunken’ and unjustly ‘condemned’ (zuì)? Hard for us to know, but in any event his poetic essay sparked off various lyrical outpourings on Mount Lángyē and its Buddhist pavilion by other authors. As early as 1047 Ouyáng's close friend Méi Yáochén 梅尧臣 (1002-1060) wrote a poem in five-word lines on the *Drunken Dotard's* Pavillion. As Jonathan Chaves informs us, Southern Sòng critic Gé Lìfang (d.1164) became a great admirer³ of that poem.

Classical poems in China were intended to be sung rather than just read, and fixed melodies (matching the structure of the lyrics) were employed in performance. The singing could be accompanied by musical instruments such as the qín, the classical seven-stringed zither. This instrument emerges early in our genesis tale of *Drunken Dotard*, though not yet in direct relation to the poem: Ouyáng himself took qín lessons in 1047. He later commented on a poem by Méi: ‘Music is what communicates the harmony of Heaven and Earth...

3 *Wánlíng Jí* 31/9a-b *Jì tí Chúzhōu Zuìwēng Tíng* in eighteen lines. Jonathan Chaves 1976: *Mei Yao-ch'en and the Development of Early Song Poetry*, Columbia University, 25-26 translates Méi's lyric which ‘Ke Li-fang’ praised.

compatible with symmetry of musical framing, somewhat in the manner of Indian *tāla* cross-rhythms reconciling at the last beat. (see *Examples II, III*)

The story of *Drunken Dotard* had not yet reached its end. Over thirty years later, Cui Xián 崔閑, a Daoist hermit and qín critic from Jiangxi, persuaded Su Dongpo (Fig.5) to create new lyrics for Shên's tune. Su's setting, to a metre as irregular as Méi's, was acclaimed by Dhyâna master Bēnjué ZEN, the son of Shên Zun himself, to be as perfect a blend as his father's music to the fountain spring.⁸ This became the definitive version. In the Southern Sòng, Xīn Qìjī 辛弃疾 (1140-1207) took it as a lyric-title (*cípái*), and wrote lyrics to its prosodic model.⁹

Words and music – the development of *Drunken Dotard* over nine centuries

So far, the only references to music in the *Drunken Dotard* story have been descriptive and indirect; no music score dating from the Sòng dynasty has survived.

The earliest qín tablature that we have of *Drunken Dotard Refrain* is that printed in the Míng dynasty by Prince Zhu Hòujué in his 1539 *Fengxuan Xuánpín*. We cannot know whether the 1539 edition preserves Shên Zun's original music, but its heptatonic scale, unlike the pentatonic prevalent in Míng, and its adherence to Su's lyrics, support an early date. Su's text call for the first stanza to be repeated in harmonics (*fànsheng tóngcǐ*), while the 1539 score simply has 'repeat' (*yòu*) without harmonics. At any rate it is a perfect fit for Su's lyrics and Yīhǎi's rhythmic instructions. Shí Guózhen's 1570 '*Dragon Lake*' (*Lóng hú*) tablature has different music, no repeat, but harmonics just for the second stanza's first seven and last eight words.

Both tablatures have the same variants to Su's text. They omit 'said' (*yue*) in the first stanza) and have 'morning fowls and night gibbons' (*zhaoqín yèyuán* 朝禽夜猿) for 'morning moans and night complaints' (*zhao yín yèyuàn* 朝吟夜怨). The 1570 version has further variants (omits *yē* in *yēzai*; *bengqian* for *tóngdian*, *huiyin* for *huiwài*). Other late Míng and Qīng qín tablatures with the same title carry different music and even unrelated

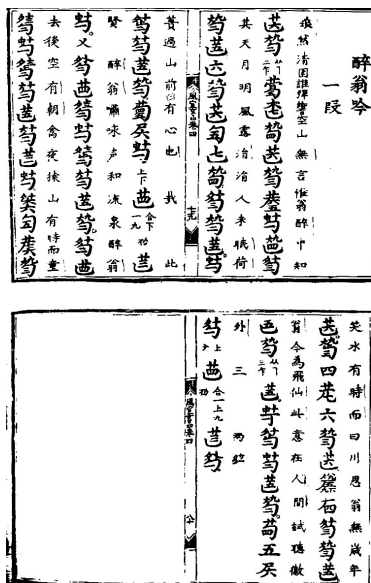


Fig.4. Su Dongpo's *Drunken Dotard Refrain* lyrics in the 1539 *Fengxuan Xuánpín* qín tablature.

it clear that this is as much a game as a literary work: 'In this zither tune, the (line lengths) increase from two to seven syllables and then decrease (back to two).' This kind of meter is not based on an existing zither tune, but is Ouyang and Mei's own creation.' *Ouyáng Jí* LXXIII, 540. Zhu Dongrun ed. 1980: *Méi Yáochén Jí biānnián jiāozhù*, Gūjí Chubǎnshè, Shànghǎi, 882. *Ouyáng Jí* 45, 113, 540.

8 Su Dongpo *Quánjī* I, hòují-8: 'Qíncao yi-shōu: Zuìwēng Cao yi-shōu', 1975 ed. 546-547, Héluò Túshu, Xiàxué Cóngshu, Táiběi.

9 1715 *Cípû*: xxii: 15-16: Su Shì (Dongpo): Zuìwēng Cao. (Sòng) Xīn Qìjī: Jiàxuān, Zuìwēng Cao.

lyrics. It was transmitted to Edo Japan.¹⁰ A voice-part setting of Su Dongpo's original lyrics, in *gongchê* 'solfa' notation with beats marked, was engraved in the repertoire of operatic tune-title scores, under Qing Emperor Qiánlóng in 1746.¹¹ As we already observed, it is perhaps the only qín song known to have entered the wider popular repertoire, though there are many instances of the reverse process of borrowing from fashionable lyrics to qín.

We may summarise the genesis and development of *Drunken Dotard Refrain*'s through uniquely full documentation over nine centuries, in distinctly identifiable stages:

1. an essay by Ouyáng Xiu, a rusticated minister, inspired by
2. a secluded mountain
3. beauty spot;
4. a qín melody, inspired by the essay, composed by Shēn Zun,
5. a court ceremonialist;
6. lyrics, composed by the original essayist for the qín melody;
7. a qín tablature transcribed by Daoist hermit Cui Xián, who was dissatisfied with the lyrics;
8. new lyrics composed by the Buddhist Su Dongpo to fit the transcribed qín melody;
9. these lyrics cited by doyen qín player Yìhâi as a model of 'Adagio musical rhythm' (see further down below for explanation);
10. qín interpretations and variants survive into late Míng, while it becomes a lyric-title model, and a tune-title with 'solfa' score into the eighteenth century.
11. Rediscovery and publication in the late twentieth century by Xū Jiàn and others.



Fig.5. Portrait of Su Dongpo (1037-1101), Northern Song painter-poet and statesman. Su Dongpo *Quánjǐ* frontispiece, *Nánxundian* collection: Shèngxián huàcè.

Rhythm and tune patterns in the Táng and Sòng

Before examining *Drunken Dotard Refrain* in detail, let us briefly examine some general features of rhythm and tune patterns in the Táng and Sòng periods. The Táng dynasty (618-907) had a highly developed system of instrumental tablatures which was used to record the music of courtly entertainments, much of which was transmitted to Japan where it survives in ritualised Gagaku. This music was for the most part strictly measured, in regular measures marked by drumbeats. Three basic types of time, namely quick, medium and slow, were used: 'four-beat' *sì-pai*, 'six-beat' *liù-pai*, and 'eight-beat' *ba-pai*.¹² The 933

10 John Thompson's website, citing Zha Fùxi (1898-1976), lists six versions. There is the 1590 *Qínshu Dàquán* V 497, and early Qing's Chéng Xióng (of Huizhou, Anhui) 1677/82: *Songfenggé Qínpu*: XII 347, with his *Shuhuáicáo* and *Songshengcao* XII 383. In Japan there is: *Wabun Chu'in Kinpu* 1678 XII 186 and *Tôkô Kinpu* XII 273 which basically follow Su Dongpo's lyrics but distinct music.

11 *Fengxuan Qínpu* 1539. Shí Guózhen 1570: *Lóngshú Qínpu*: Zuìweng Yín: shàngdiào (Táng Jiànyuán 1971: *Qínfū* i 232, Liánguàn, Táibèi). Táo Hóngkuí c.1600: *Táoshi Qínpu* 35-36: Zuìweng Yín, juédiào, by Lyú Yúnzào (1982 *Qínqū Jíchéng* ix 462, Zhonghuá, Bèijīng).

12 L.E.R. Picken 1981: *Music from the Tang Court*, 'The Emperor Breaks the Formations' 65ff,

Dunhuáng Cave pípá tablatures, first deciphered by Hayashi Kenzô, essentially conform to these three types of measure.¹³

These measures functioned as progressive phases in the performance of the Táng dynasty balletic cantata, ‘Great Melody’ (*dàqū* 大曲). They relate to distinct forms of lyric (*cípái* 詞牌), each having its characteristic patterns and tunes, which reached their height in the Sòng dynasty.¹⁴ (Yuán) Zhang Yán 張炎 (1248-1314+): *Lyrics’ Origin* (*Cíyuán* 詞源) explained the classification of these lyrics into: 8-beat ‘Adagio’ (*màn* 慢); 6-beat ‘Broaching’ (*pò* 破 / *jìn* 近); and 4-beat ‘Ditty’ (*pín* 品 / *lìng* 令).

In Korea Lee Hye-ku has made promising attempts to reconstruct Sòng rhythms using early scores of two Ditties, *Treading the Void*, and *Lòyáng Springtime* by Ouyáng Xiu 歐陽修 (1007-1072), probably sent in 1116 with a gift of instruments to the Goryeo court by Emperor Huizong’s diplomatic mission.¹⁵

Yìhài equates *qín* ‘Modal Prelude’ (*diàoz’* 调子) to Adagio (*mànqū* 慢曲), and ‘Composition’ (*caonòng* 操弄) or ‘Melody’ (*qū* 曲) to Broaching (*rùpò* 入破).¹⁶ *Qín* critic Chéng Yùjian 成玉磻 (fl. ca. 1111-1117) further compared Modal Prelude, which invites comparisons with Indian *alāp*, to five-word-line verse ‘prized for being bland yet tasty, like chewing a Chinese olive’; and Composition to narrative balladry.¹⁷ Chéng gave highest praise to the Zhèngjiāng style of *qín* playing headed by Yìhài: ‘solid but not boorish, cultured yet not pedantic.’¹⁸

Collation of Terms	4-beat measures	6-beat measures	8-beat measures
Court music	Pín 品, Lìng 令	Pò 破, Jìn 近, Rùpò 入破	Mànqū 慢曲
Qín music	Xiǎoqū 小曲, Yì 意	Caonòng 操弄, Qū 曲	Diàoz’ 调子
English (ad hoc)	Ditty, Small Tune, Idea	Broaching, Approach, Composition, Melody	Modal Prelude

Yìhài is the only known writer to explain *qín* rhythm by example. While time values are indicated by signs, such as ‘fast’ (*jí*) or ‘short pause’ (*shàoxí*) on individual fingering clusters, in many *qín* tablatures, their precise function is never elucidated. Set patterns

Oxford University Press. Picken transcribes ‘six-beat’ as 3/2; and ‘eight-beat’ as 4/2.

13 Marnix Wells 1993: ‘Great Music of Few Notes – ‘West River Moon’’, *CHIME Journal*, no. 7, 62-63, Leiden.

14 Lín Méiyí 1982: ‘Lìng, Yīn, Jìn, Mǎn kǎo’, *Gùdiàn Wénxué* iv 179-220, Zhongguó Wénxué, Xuésheng Shujú, Táiběi.

15 Lee Hye-ku, tr. Robert C. Provine, 1981: *Essays on Traditional Korean Music*, 7, 227-257 ‘Nag-yangchun: Chinese Tz’u Music’, Royal Asiatic Society, Seoul.

16 Xú Jiàn 1982: 113.

17 Xú Jiàn 1982: 113.

18 Xú Jiàn 1982: 120.

of ‘slow two’ (*màn’èr*) and ‘fast three’ (*jísan*), such as mentioned in Zéquán’s account, also figure prominently in tenth century ‘choreographs’ (*wūpū*) which encode the dance moves of Lyric-title songs.¹⁹ These only survive thanks to their fortuitous preservation in the Dunhuáng Cave archive and await further study. Clearly much rhythmic information has been lost of which early painting and sculpture afford us but momentary glimpses of orchestral music and swirling dance locked in frozen silence.

‘Double Start, Single Finish’

As we have said, Yihâi describes the rhythm of three types of song, Ditty, Melody and Adagio. Ditties are fast. Melodies are moderate and its lines starts with one slow and end with two slow notes (*dāngqǐ shuāngshā* 單起雙殺). Adagios are slow and its lines start with two slow and end with one slow note (*shuāngqǐ dānshā* 雙起單殺). Fortunately Yihâi elucidates this with an example of Adagio from *Drunken Dotard* lyrics. He takes its first musical line (*jù* 句) as thirteen words, and notes assuming one word/syllable per note, as customary. This produces a line of sixteen beats (*pai* 拍), or a couplet of eight-beat measures. This would fit Zhang Yán’s rule that Adagio are in eight-beat.

Such regularity of measure does not coincide with the *cí* verse-lines, which are irregular in length as typical of Sòng *cípái* verse, as indeed of later operatic *qūpái* arias. The resulting overlaps produce an interplay between the musical measures of regular length and the asymmetrically lengthed verse-lines. *Drunken Dotard* lyrics, performed to Yihâi’s template, reconcile precisely with the musical rhythm at the conclusion of each section whose word totals are both divisible by thirteen (3 x 13 = 39; 4 x 13 = 52). Here is Su Dongpo’s first line with time-values apportioned as Yihâi prescribes, which I thus transcribe as two eight-beat measures: (see *Example I*)

<u>Crystal</u>	- like,	clear	and	rounded,	who	is	playing?
<u>Làng-</u>	<u>rán,</u>	qīng		yuán,	shuí		tán
朗	然	清		园	谁		弹
<u>Minim,</u>	<u>Minim;</u>	quaver		quaver,	quaver		quaver;

Echoing through the empty mountain, <u>without</u> words?					Just a dotard...	
lxiāng	kong	shan	wú	yán?	Wéi	weng...
响	空	山	无	言	惟	翁...
lquaver	quaver	quaver,	<u>Minim</u>	quaver	quaver	quaver...

If we look at the placing of long notes (‘x –’), we see that the first measure divides into 4+4 beats, while the second has a long note in the middle, starting on an even numbered weak beat, producing 3+2+ 3 (or 3-3-2) phrasing. If following Chéng Yùjian’s linkage of

19 Xí Zhènguān 1992: *Gūsìlù Yīnyuèjì*: *Dunhuáng Wūpū yānjiù*, Dunhuáng Wényì. 67. British Museum ms. Stein 5643.

five-word verse to Modal Prelude in feeling and ‘Composition’ to balladry, normally of seven-word lines in classic Táng form, we might conjecturally apply Yìhài’s formulae to them. The result appears not unlike the declamatory style used in the introductory couplet (dìngchāng shì) of Peking opera,²⁰ would be as follows:

Five-word line: in ‘double-start, single finish’, as an 8-beat line, or eight bars of 2/4:

<u>Semibreve</u> ,	<u>Semibreve</u> ,	minim	<u>Semibreve</u>	minim.
‘ Yellow - -	 River - -	linto -	 Ocean - -	lflows -...’
 Huáng - - -	 Hé - - -	lrù -	 Hái - -	lliú -...
黄 - - -	河 - - -	入 -	海 - - -	流 -

Seven-word line: in ‘single-start, double-finish’, as 6-beat line, or six bars of 2/4:

<u>Dotted-minim</u>	quaver	quaver	quaver, quaver	<u>Dotted-minim</u>	<u>Minim</u> .
e.g. ‘ Hàn ’s -	l- emperor	lvalued	lyearned for a	l- Fatale	l- -’
		beauty,	Femme		
 Hàn -	l- huáng	lzhòngsè,	lxiāng Qíng	l- Guó	l- -...
汉 -	- 皇	重	色 想	- 倾	国 - -

A quite different example of thirteen word phrasing, also in eight-beat metre, in the writings of Míng dynasty Prince Zhu Zàiyù (1536-c.1610), of equal temperament calculation fame. He describes an *Thirteen Word Jingle* (*shísan-zì caomàn*) used in qín tuning, in whose rhythm he discovered an eight-beat 3+2+3 pattern with three long notes, distributed as follows: *dìngdang dālì dìng-*, *dālì dìng-*, *dìngdang dālì dìng-*, i.e.: xxxxX-, xxX-, xxxxX- with end rhymes. It echoes the thirteen-word metre of the old qín song, attributed to legendary emperor Shùn:²¹

South Wind’s freshness, oh!

Nánfēng-zhī xūn -xī! 南風之薰兮

may help relieve

kē -yī jiě 可以解

my people’s hardships, oh!

-wú mín-zhī yùn -xī! 吾民之愠兮

20 For example, in *Ruse of the Empty City* (*Kongchéng Jì: Shì Jiàitíng*), Zhugé Liàng: ‘**Bīng zha Qíshān** dì, **Yào qín Sīmā** Yì.’ 兵紮祁山地, 要擒司馬懿.

21 Wells 1989: ‘Rhythms of Percussion and Melody in Classical Korean and Chinese Art Song’, *Journal of the Korean Musicological Society* 17/18, 39, 40th anniversary ed., Seoul. Wells 1991/1992: ‘Rhythm and Phrasing in Chinese Tune-Title Lyrics (Qupai)’, *Asian Music* XXIII-1, 150, Cornell, New York.

Yet both patterns structurally share in the number ‘thirteen’, the one named, the other unspoken. In ‘South Wind’ the word pattern is balanced: 5+3+5, and follows the poetic sense. In *Drunken Dotard*, the word pattern of the opening musical line is: 2+2, 2+3+2; 2, which may be interpreted as 4+5+4.

Enjambment spanning Musical Measures

In Yihâi’s rhythmic paradigm, none of the musical lines exactly corresponds with the rhyming verse-lines, which are of irregular length, and possessed of numerous internal rhymes. The musical measures of the ‘Adagio’ form, on the contrary, are regular and balanced. Antoinet Schimmelpenninck 1997, in a thesis on the ‘Mountain-songs’ shan’ge of Southern Jiangsu, identifies a phenomenon of ‘bridge motifs’ or musical phrases sung ‘ahead of their text’. Schimmelpenninck describes a technique, whereby a singer starts a new line of verse within the preceding musical line, whereby:²² ‘The ‘interlocking’ of textual and musical phrases occurs only after lines 1 and 3 of text stanzas.’ Thus, there are resolutions at the end of each couplet, i.e. lines 2 and 4 of a quatrain.

Yihâi explicitly addresses the art of syncopation ‘before the beat take the breath, after the beat connect’ (*pai-qian qûqì, pai-hòu -xiangjie* 拍前取气拍后相接), and ‘connect to the following line’ (*jie xiàjù* 接下句), at the end of the musical line, for ‘Only the dotard...’ which belong to the next verse-line.

Yihâi’s analysis poses further questions, such as: when and how did these isorhythmic patterns originate? How long and widely did or their use persist? These rhythmic modes may help illuminate survivals of Sòng lyric-title music, such as the compositions of Jiang Kuí marked ‘Adagaio’ or ‘Approach’. Yáng Zàn of Southern Sòng in his mammoth *Purple Nimbus Cavern* (Zîxiadòng) qín compendium, now lost, classified pieces into three types: Modal Preludes (diào 调), Ditties (‘idea’ yì 意) and Compositions (*cao* 操). Traces of this system survive in individual qín pieces of ‘*Purple Nimbus*’ volumes of Míng prince Zhu Quán’s 1425 *Shénqí Mipû*, and his *Tàiyin Dàquán*, edited from (Sòng) Tián Zhiweng’s *Tàigû Yíyin*, which sign off with the abbreviation for ‘Modal Preface ends’ (*diàozhong*) after the Prelude (*Kâizhî*) of Guânglíng Sânn section or ‘Composition ends’ (*caozhong*) after *Dùnshì Cao*, or ‘Melody ends’ (*qûzhong*).²³

Melodic Modes and Speech-Tones

Ouyáng Xiu refers to the piece’s ‘thrice reprises in *gong* mode’ (*san-dié gongsheng*).²⁴ This fits its three sections, if we include repetition of the first stanza. His reference to the fundamental *gong* mode could refer to the conclusion of this stanza on ‘**do**’ of **E** major in the tuning: C,D,e,f#,g,c,d. On the other hand, our 1539 tablature classes *Drunken Dotard*

22 Schimmelpenninck 1997: *Chinese Folk Songs and Folk Singers*, ‘Shan’ge’ traditions in Southern Jiangsu, 307-308, CHIME, Leiden.

23 Ráo Zongyí 1960 (Táng Jiànyuán 1972: 2002, 2005). Sòng Lián (1310-1381): ‘Bá Zhèngsheng Qínpu-hòu’ (Sòng Xuéshì Quánjī: xiv). Hsu Wen-ying 1978: 210.

24 Ouyáng Xiu: *Zuìweng Tíng jù*; (Sòng) Wáng Pizhi: , in Tang Jiànyuán 1972: Róng Tianqí 1971: 1823; Ráo Zongyí 1960: 1690.

as *shang* mode. The traditional qín system called the first string C *gong*, and the second string D *shang*. The long final section actually concludes on D, so it could by that system perhaps be considered *shang*-mode.

The fingering above the studs on the first two strings, and the designation of an approximate point to be determined by ear between studs 8 and 9 as ‘8/9’ (not ‘8.9’), are characteristic of Sòng tablatures (cf. Jiang Kuí: *Gūyuàn*). Its use of the seven-tone diatonic scale agrees with the Sòng dynasty seven-note style, rather than the Míng pentatonic. Su Dongpo refers to ‘outside the studs, three or two sounds’ which match the two such bass sounds at the start and finish of the second stanza, played above the thirteenth stud of the second (**tí** = **7**) and first strings (**La** = **6**) respectively.

Xin Qǐjī, leading lyricist of Southern Sòng, adopted Su Dongpo’s *Drunken Dotard Lay* as a *cí* lyric pattern of 91 words, and himself composed a lyric to its speech-tonal pattern. Emperor Kangxi’s 1715 *Cípû* gives Su Dongpo’s version under Shuangdiào mode-key. It is there analysed by rhymes, line breaks, and speech-tones. It gives numerous examples of Adagio lyric types, generally totalling between 100 and 103 words, in two sections.²⁵ This confirms the essential viability of our *Drunken Dotard* model to the musical rhythm of other known Adagio lyrics, including those of Jiang Kuí for which we have the melodies.

(Sòng) Chéng Yùjian records another *Drunken Dotard* lyric, of similar length, by poet Zhang Mǐnshú, ‘emulating Su Dongpo’s ‘level’ (*píng*) and ‘oblique’ (*zē*) speech-tones.’²⁶ This calls our attention to the importance of speech-tones in lyric settings. Unlike common prosodic patterns of alternating high level and low oblique tones, Su Dongpo’s first six words, strikingly in quasi-cantillation, are all in level tone.

Indeed his first thirteen words have only one oblique tone, impressively placed right in the middle on ‘resounds’ (X, *xiàng*) after the third rhyme (O, *yuán*) and at the start of the second 8-beat measure:

Lángrán qīngyuán, shuǐ tán? **xiàng** kōngshān, wúyán? Wéi wēng
o O o O o O **X** o O o O o o

Oblique tones in this piece thus serve to accentuate the start of major phrases. The next tone after this line, at the start of the third 8-beat measure is also oblique. If we examine the final line of the piece, in the graph diagram below, we see three low ‘oblique’ tones introducing, following ‘immortal’ from the preceding line, the phrase ‘This idea remains among men’ (*xian*. *Cīyì zài rénjiān* o. **xxx** oo,) and the concluding 8-beat measure and phrase: ‘Just listen beyond the stops to three or two strings.’ (*Shì tīng huìwài sān-liāngxián*. X oox ooxo)

Melodically, there is an interesting figure: ‘**1 6 43**’ (F D B A, do la fa mi), ‘*zui-zhong zhi-qí*’ (xooo). cf. Jiang Kuí: *Nishāng* ‘6143’, ‘*dīlī guānshān*’ (oxoo). This figure expands, opening to a rising sixth interval, and then contracts, falling to fill its centre with a minor

25 Kangxi 1715: *Cípû* XXX 27 Shànglín Chun, Mǎn, 102 words, the first section has eleven phrases (jù), the second nine, but each has the same number of words (51), almost the same as *Drunken Dotard*’s second stanza (52) which can likewise fit four musical lines of two eight-beat measures with comparable enjambment.

26 Jiāng Kèqiān 1590: *Qínshu Dàquán* 206-207 *Tángqín*: Chéng Yùjian *Qínlùn*: 497 gives a different *Zuìwēng Yín* of 42 words and notes, purely in harmonics. (Zha Fùxi 1963: *Qínshu Jíchéng* V)

second. It may be explained as a broken chord, a major chord on D (F-D-A), developing into a minor chord on B (F-D-B). This then develops into the sequential cadence: 6-6 43 3-1- ‘*juan, juan, rén -wèi mián. Hè*’.

Several passages show a marked correspondence between melodic movement up and down and speech tones high (o) and low (x). For example, the final line I calculate there is over seventy percent match (7/9), excluding neutral passages without any rising or falling motion, as illustrated in the table below. Contrastively, the final word is a dramatic example of converse motion ‘strings’ (O, *xián*) a high ‘level’ tone is place on the lowest bass note (**D=6**) in the whole piece:

c=5									徽 hui o				
b♭=4													
a=3	仙 Xian O				人 rén o	間 jian O		聽 ting o					
g=2			意 yì x	在 zài x			試 Shì x				三 san o		
f=1		此 Cǐ x								外 wài x		兩 liǎng x	
E=7													
D=6													絃 Xián O
Results:	-	yes	no	-	yes	-	yes	yes	-	yes	yes	yes	no

Matching movements: 7; contrary: 2; movements 9; neutral 4; total 13 words.

Additive Patterns of Phrasing

There has been speculation that the complex irregularity of line lengths in Sòng lyrics (cí) reflected a similar structure in their musical rhythms. Rulan Chao Pian remarked in 1966: ‘the typical features of the tsyr... are really suggestive of the additive rhythm of the Near East, which is also characterised by prescribed rhythmic formulas of non-symmetrical patterns...’²⁷ Yuán Jìngfāng in 1982 sought to discern the musical rhythms behind Sòng lyric prosody from the patterns of Jiangsu drum and gong musical phrasing.²⁸ Unfortunately no direct evidentiary link survives.

Yet since no conclusive evidence survived of the structure of Sòng musical time values, such hypotheses and reconstructions remained unproven. Now, thanks to Yìhài and Zéquán’s elucidation of *Drunken Dotard*’s rhythmic setting, further light can be shed on the rhythmic settings of lyrics of that period, and probably of Táng also. This shows us that in early Sòng times, the old Tang system of regular measures was still respected, and that even lyrics with lines as asymmetrically lengthed as *Drunken Dotard* could still be reconciled exactly to a whole number of eight-beat measures. They did this not by making each verse-line conform to a musical measure, but by allowing a considerable degree of enjambment within each stanza, and different numbers of measures within each. (6 x 8-beat = 48 beats; 8 x 8-beat = 64 beats)

Within the symmetrical framework of the regular octuple beat measures, the sophistication of the lyric patterns in terms of their verbal rhyme, speech-tone and semantic rhythms can be seen are fully matched and interactively complemented by the rich fugues of musical rhythms. These are presented below in visual form as balanced ‘pagoda’ structures in rhythmic counterpoint, in accordance with the objective criteria of the documentary sources:

a) first stanza beat phrasing of lyrics: **2+2+3; + 5; + 3+ 2; + 3+4 = 24 beats:**

ICrystal-like-,
 lLáng- lrán-, 琅然
IPure, Rounded, IWhose Playing
 lqíngyuán lshuítán, 清圓誰彈
IResounds in Empty IMountains Withlout- a Word?
 lxiāngkònglshan wúl-yán? 響空山無言
IJust a Dotard, IDrunk IMidst, IKnows Its IHeaven,
 lWéiwēng lzuì- lzhōng- lzhiqíltian. 惟翁醉中知其天
Moon lLit, Wind lDew Sparkl-Ling.
 Yuèlmíng fēnglù juán-l-juán, 月明風露娟娟
lThe man is still Not lAsleep.
 lrénwèi lmián-. 人未眠
lBasket-lCarrier, Passing lthe Mountain Front,
 lHè-lkuì guòlshanqián, 荷蕢過山前
lSays: he Has lHeart lnl-Deed! lThis Worthy.
 lyuè: yōulxin yē-zai! lcíxián. 曰有心也哉此賢

27 Chao Pian, Rulan 1966: *Song Dynasty Musical Sources and their Interpretation*, 72, Harvard University Press. Cf. 1971 “The Functions of Rhythm in Peking Opera”, *The Musics of Asia*, 1966 lectures, ed. Jose Maceda, UNESCO, Manila.

28 Yuán Jìngfāng 1982: “Mínjian Luógū Yuè Jiégòu Tànwei”, *Yinyuè Xuébào* 2: 15ff. Peking.

b) second stanza: 2+ 3; +3+4; +3 + 4; +3+3; +3 +4 = 32 beats:

!Drunken- !Dotard's-
 !Zuì- lweng- 醉翁
!Whistled Chant !Sounds Harmonised !Flowing Springs.
 !xiàoyōng!sheng hè !liúquán. 嘯詠聲和流泉
!Drunken Dotard has Gone! Away,
 !Zuìweng!- qùhòu, 醉翁去後
Vain !Are !Morning !Moans, Nightly !Plaints.
 konglyōu- !zhao-lyín, yèlyuàn. 空有朝吟夜怨
!Mountains !At Times !Also Top!ple Over;
 Shanlyōu shí' lér tóng!- dian, 山有時而童顛
!Waters At !Times !Also !Reverse Course.
 !shuǐyōu !shí-' lér- !huíchuan. 水有時而回川
!Think of the Dotard !Without Years !Ageing:
 !Siweng !wúsùinián. 思翁無歲年
Dotard Now !Is a Flying !Immortal!
 Weng!- jīnlwéi feilxian-. 翁今為飛仙
!This !Idea Remains in the !Human World.
 !Cǐ-lyì zàilrénjian, 此意在人間
!Just Listen !Beyond the Stolps on Third or !Second String.
 !shìtīng !huìwài!-: san!liāngxíán. 試聽徽外三兩絃

Example I: Master Yìhài on Qín Rhythm

Qínyuàn Yàolù: Zéquán héshàng: Jiézòu (Fig.6)

Rhythm²⁹

... To play 'Ditties' *pín* is entirely different from 'Modal Preludes' *diàoz'*: they must rise and fall rapidly. Nowadays men play Modal Preludes as 'Compositions' *caonòng*. This is because they do not know rhythm. All playing of Modal Preludes is like singing 'Adagios' *mànqū*. Always, before the beat take breath and after the beat connect. When playing Modal Preludes, in every line the first two sounds are slow. Continue, making several sounds. Slightly pause, and save one sound to connect to the next line. This is called 'double start, single finish' (*shuangqī dansha*). For example, in [Su Dongpo's] *Drunken Dotard Refrain*:

Crystal-like,

Lángrán 琅然

is two sounds slow. [!X- !X-]

Pure, Rounded, Whose Playing Resounds in Empty Mountains, Without

qīngyuán, shuǐ tán, xiāng kongshan, wú 清圓誰彈響空山

At this point, make a slight rest. [!xx !xx !xx !x !X!-]

Words? Just a Dotard...

yán? Wéi weng 言惟翁

This connects to the following line [x !xx]. The rest all imitates this.

29 Xū Jiàn 1982: 113 quotes from this passage, but omits the vital example from the first line of *Drunken Dotard Refrain*.

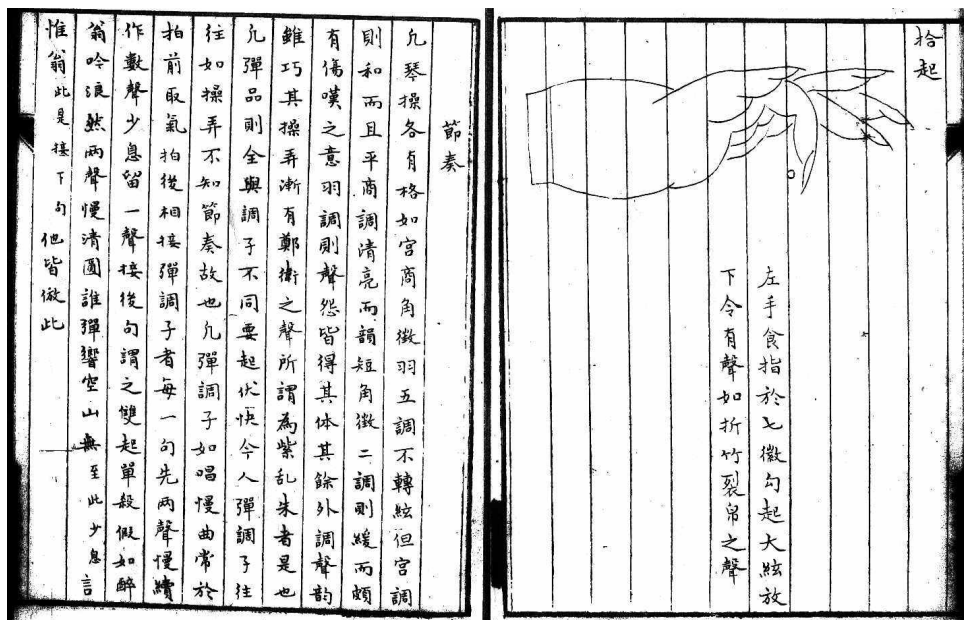


Fig.6. Master Yihai 义海 (c.1100) on qín rhythm from a 1518 manuscript of *Qín yuàn Yào lù* 琴苑要录. As recorded by Reverend Zéquan.

When playing *caonòng*, in each line emphasise the first word at its start. On reaching the end (of the line), slightly pause, saving two sounds to connect the next line. It is opposite to *diào*’. If students can comprehend these three forms, then Ditties (*pín* 品), Modal Preludes (*diào* 调), and Melodies (*qū* 曲) can naturally be distinguished.

節奏

...凡彈品則全與調子不同 要起伏快 今人彈調子往往如操弄 不知節奏故也
凡彈調子如唱慢曲 常於拍前取氣 拍後相接 彈調子者 每一句先兩聲慢續作數聲 少
息 留一聲接後句 謂之「雙起單殺」 假如《醉翁吟》「浪然」兩聲慢「清圓誰彈響
空山 無（至此少息）言惟翁（此是接下句）」他皆倣此
凡彈操弄 每句以一字題頭至盡處 少息 留兩聲 相接後句與調子相反 學者若能曉此
三事 則品調曲自能分別 ...

Example II: Ouyáng Xiu and Méi Yáochén’s *Drunken Dotard Refrains*

Su Dongpo’s text and the 1539 tablature indicate a repeat for the first stanza. This common device is also used in *West River Moon* (pípa tablature no. 13 from Dunhuáng c.933 AD), and in Jiang Kui’s ‘Ancient Plaint’ *Gǔyuàn* (c. 1200).³⁰ The ‘Three Reprises’ mentioned by Shēn Zun’s original title to his musical composition can be thus created by repeating the opening section of 39 notes.

30 Ouyáng Wénzhonggong Wénjí-15. Táng Jiànyuán 1972: *Qínfū xià-1*, Liánguàn Chubānshè, Táibēi: 1688.

Drunk Dotard Refrain 醉翁吟 (風宣玄品琴譜琴苑要錄) 沈尊譜 transcribed M&JW 1999
 1539 (4-4) c.1100 蘇軾詞

醉然清圓雅雅雅雅無言惟雅 醉中知其天月明風露清人未
 眠荷葉過山前日有心也哉此賢 (I. 4+14+14+16=48) half beats
 醉翁滿咏聲和流泉醉翁去後空有朝吟夜怨山有時而童顛水
 時而同川思翁無歲年翁今為飛仙此意在人間試聽徽外三兩聲
 (II, 10+16+6+8+10+14=64) half beats

Fig.7. Stave interpretation of Yihai/ Zéquan's instructions to Su Dongpo's Zuiweng lyrics.

1. Ouyáng Xiu's 1055 lyrics can fit the received 1539 tablature, if its first stanza melody is repeated, and if an extra note is allowed for the final word of the piece (otherwise, there is one word short). Ouyáng Xiu's lyrics' sense and prosody splits: $4 + 2.5 + 3.5$ lines ($52 + 40 + 37 = 129$ words), not as Su Dongpo's lyrics: $3 + 4$ lines ($39 + 52 = 91$ words + 39 harmonics = 130 notes). Ouyáng could have fitted his words to the same notes by starting with the music from Su's longer second stanza to match the 52 words of his own long opening stanza.

[Ouyáng Xiu's preface:]

I composed the essay *Drunken Dotard Pavilion* at Chúzhou [on Mt Lángyē, eastern Anhui]. The Professor of Ceremony (Tàicháng Bóshi), **Shēn Zun**, is a scholar fond of curiosities. He heard of it and made a trip there. He loved its mountains and waters. On his return he took up his qín and depicted it, composing 'Drunken Dotard Refrain, in Three Reprises' *Zuiweng Yín, san-dié*. Last autumn, I was sent on a mission to the Khitans. Shēn Zun met me at the border of Shandong and Héběi. When the night was advanced, and the wine half-finished, he took up his qín and performed it. He had the sound, but lacked lyrics. So I created lyrics and presented them to him. The lyrics say:

i. $4 \times 13 = 52$ words and notes

At first when Dotard came, beasts saw and deep hid, birds saw and high

始翁之来 兽见而深伏。鸟见而高

flew. Dotard sober went out oh! drunk returned. At dawn sober, at dusk drunk

飞。翁醒而往兮醉而归。朝醒暮醉

oh! without four seasons. Bird calling rejoice in their forest, beasts go out to roam

兮无有四时。鸟鸣乐其林，兽出游

In their tracks: caling 'yiyiing zhouzhé' at dotard's front oh! Drunk he was unaware.

其蹊。咿嚶啁哲於翁前兮醉不知。

ii. $3 \times 13 = 39$ words and notes

Sentient beings cannot be without feelings, oh! Meetings must have partings.

有心不能以无情兮！. 合必有离。

Waters trickle on oh! Dotard suddenly is gone oh! and does not look back. Mountains
soar

水潺潺兮翁忽去而不顾。山岑岑

Oh! Dotard will come again but when? Wind whispers oh! mountain trees

兮！翁复来而几时？风嫋嫋兮山木

iii. $2 \times 13 = 26 + 12 = 38$ words and notes

fall. In Spring year by year oh! mountain grasses are fragrant. Alas! I have no virtue
among

落。春年年兮山草菲。嗟！我无德於

These men oh! I have feelings for mountain birds and wild deer. Worthy indeed is
其人兮！有情於山禽与野麋。贤哉！

Master Shên oh! He can depict my mind and soothe its longings.

沈子兮能写我心而慰彼相思！

1. 2. Ouyáng and Méi Yáochén's collaborative version was written in 1056 AD. It totals 134 words which I here divide by sense into three sections (42 + 52 + 40 words). The second section count of 52 words is an exact match of Su's version and Ouyáng's original first section.³¹ A note remarks: 'This qín tune (phrasing) goes from two to seven words, increasing and decreasing.'

i. $3 + (3 \times 13) = 42$ words and notes

Dotard is coming, dotard is

翁来翁

coming, Dotard rides a horse. What do I mean by 'drunken'? Below the spring

来翁乘马何以言醉？泉林之下

forest sunset, mist is sad, gully gloomy. Hoof sounds and foot patter echo in primal wilds.

日暮烟愁谷暝蹄声足音响原野

A moon appears from the east to shine on man. He grasps its rays but never fills his hands.

月从东方出照人。揽辉曾不应把。

31 Ouyáng 540; Méi 882. Hawes 2005: 39 translates only the first two sections, of 23 line-phrases which can be divided into 9 plus 14. Their metre by word-syllable is: (2x2)+3+4+5+6+(2x7)+6 = 42; 5+7+(10x4) = 52; 6+8+(5x4)+6 = 40.

ii. $4 \times 13 = 52$ words and notes

The wine starts to wear off. Still not sober, he again pulls a jar to him and drains it. Dotard
酒将醒未醒。又把玉辇向身泻。翁

is really drunk! Mountain flowers are blazing oh! Mountain trees tower oh! Dotard is
呼醉也! 山花炯兮山木挺兮翁酩

reeling oh! Birds cry to the left oh! Beasts cry to the right oh! Dotard is in a stupor
酩兮! 禽鸣右兮兽鸣左兮翁夔鵝兮虫豪

oh! Cicadas screech oh! The rock spring gurgles oh! Dotard is roaring drunk oh!
兮! 虫啁豪兮! 泉水嘈兮! 翁耗醺兮!

iii. $1 + (3 \times 13) = 40$ word and notes

Dotard 翁

at dawn comes and at dusk departs. Peasants and rustics just lean and stare oh!
朝来以暮往。田叟野父徒倚望兮!

Dotard doesn't bother me. Dotard is just intoxicated. Dotard leaves me for home. My
翁不我搔。翁自陶陶。翁捨我归。我

heart still dwells on him. The Professor consoles me, expressing my mind's secrets.
心依依。博士慰我。写我意之微兮!

Example III: Su Dongpo: (*Qíncao*, one piece): Drunken Dotard, with introduction

Su Dongpo's preface and original lyrics is taken from his complete works. The qín tablature with his setting is transcribed from 1593 Fengxuan Xuánpín compiled by Prince Zhu Hòujué.³² (Fig.4) I follow the complete works text, I choose the latter.

I underline the two tones in which *Cípû* differs from current standard intonation: in a), x marks yuè 'says' (normally high-level tone); in b) O marks luan 'plaint' (normally falling tone). Strike-throughs (e.g. o, x) show where mark *Cípû* indicates tonal variables to Su Dongpo's pattern. These are where the words of Xin Qiji's lyric diverge in speech-tone from Su Dongpo's schema. Rhymes, all on level tones (including the altered luan), are marked by capital letters. Semi-colons mark 'lines' jù, with full stops at the ends of stanzas. Vertical lines mark my proposed regular 8-beat musical lines, which overlap the asymmetrical verse lines.

[Su Dongpo's preface]

In Lángyè [north-east Anhui, across the border from Jinlíng/Nanking to the east, on the far side of the Yangtse in Jiangsu]'s remote valleys, the mountains and waters are remarkably beautiful. A spring sings in an empty gully as if, attuned to middle C, it were a symphony. *Drunken Dotard* (Ouyáng Xiu) delighted in it, brought wine to listen, and frequently joyfully forgot to go home.

Over ten years after he had gone away, some one who loved curiosities, a scholar named **Shên Zun** heard of it and went there on a trip. Using his qín, he depicted its sound, calling it '*Drunken Dotard*'.³³ Its rhythm is vibrant, the notes and fingering rich. Connoisseurs of qín consider it outstanding. Yet it had sound, but no words.

32 *Su Dongpo Quánjī* I, hòují-8, 546-547: *Qíncao yì-shōu*: Zuìweng cao, yì-shōu, -bìng yīn. 1539 *Fengxuan Xuánpín* IV; 1980 *Qínqū Jìchéng*: V 166 Zuìweng Yīn.

33 Shên Zun also composed '*Dawn Oriole's Call*' *Xiāoyíng Tí*, and '*The Hermit's Travels*' *Yīnshì Yóu* for qín. Xū Jiàn 1982: 86, citing *Qíntán*.

Although the Dotard made a song for it, yet the qín sounds did not match. Again, on the [archaic] model of *Chū Lyrics*, he wrote ‘*Drunken Dotard Prelude*’ *Zuìweng Yīn*.³⁴ [sic; cf. Ouyáng Xiu: ‘*Refrain*’ *Yīn*] Lovers of trouble also to these lyrics composed a tune which, though rough, accorded to modal measures. Yet the qín sounds were by the lyrics constrained. They were not Heaven-made.

Over thirty years later, the Dotard has given up his lodge, and Shēn Zun disappeared long ago. There is, in (Jiangxi) Mt. Lú’s Jade Gully, a Daoist, Cui Xián, who is exceptionally wonderful on the qín. Resenting this tune lacked lyrics, he transcribed its sounds, and requested me, ‘Eastern Slope Layman’ *Dongpo jushì*, to remedy it, thus:³⁵

Note: The first stanza of three musical lines has ten rhymes, while the second of four has eight. I have set the text to match the musical lines as defined by Yihai for Su Dongpo’s verses. Great importance was attached in the verse to the speech-tone pattern, into low (oblique) and high (level) tones, marked below by ‘x’ and ‘o’. Rhymes are all on high tones, shown by capitals (O).

The final line flourishes on the long notes spanning the fourth and fifth beats of the second eight-beat measures, marked by ‘*’ of up-down slides (*shàngxià*) are followed by simultaneous lefthand slide-up to ‘2’ and righthand stroke on the fourth string on the same note.

I take couplets of eight beat lines, shown here for convenience as eight bars of 2/4. Stanzas end on **a**) major keynote (1 = F) and **b**) minor keynote (6 = D). Lower octave notes are in heavy type (e.g. 6,7), upper octave in italics (e.g. 1)

a)

Crystal-like, pure and rounded, whose playing

resounds in empty mountains without a word? Just a dotard,

琅	然	清	圓。	誰	彈?	響	空	山	無	言?	惟	翁
lLáng-	lrán	lqīngyuán		lshuí tán		lxiāng kong		lshan wú	l-- yán.		lWéi weng	
15	13'	15 3'		13 3'		16 6		16'	5	10 5'	13 2	
lo	lO	lo O		lo O		lx o		lO	o	l O	lo o	

Drunk midst, knows his heaven. In the moon-

light, windswept dew sparkles. The man has still not³⁶

醉	中	知	其	天!	月	明	風	露	娟	娟,	人	未
lzuì-	lzhong	lzhī ³⁶	-qí	lTian.Yuè	lmíng fēng	llù juan	l-- juan,	lrén -wèi				
l1	l56	l4 23	l3'	5	l5 5	l3 6	10 6'	l4 23				
lx	lo	lo o	lO x	lo o	lx ol	O	lo x					

34 (Sòng) Jiang Kuí’s famous qín song *Ancient Lament* is also modelled on ‘*Chū Lyrics*’. cf. Qu Yuán c.BC 300.

35 Cui Xián had a passion for setting words to qín compositions, and marked speech-tones in his tablatures. Xú Jiàn: 87.

36 *Cípû* 1715 has hè 和 ‘harmonise’, instead of zhī 知 ‘know’ here. I follow *Su Dongpo Quánjī*.

**Slept. A basket bearer, passing by the mountain front,
says: He has heart indeed! This worthy.³⁷**

眠。 荷 黃 過 山 前， 曰： 有 心 也 哉！ 此 賢。
lmián. lHè lkuì guò lshan-qíán lyuè: yôu lxin -yê l-- zai! lcí xián.
l3' l1 l12 2 l3 23' l2 3 l5 1~2 l2~1 1~2 l1 1
lO lx lx x lo O lx x lo x l* o lx O

Note: Su Dongpo's original lyrics text has a note at this point: 'The harmonic sounds are the same as this.' (Fànsheng tóngcǐ 泛聲同此) (Sòng) Wáng Pizhi remarks at this same point: 'The Second Reprise harmonic sounds are the same as this.'³⁸ The meaning must of both be that the first stanza is to be repeated in harmonics. Repeat of the first stanza, with or without harmonics, is not in the 1539 qín tablature, but is a common feature of lyric-title music. cf. Jiang Kuí: 'Ancient Plaint' *Gǔyuàn* harmonic interlude which is essentially a repeat of the opening stanza. Repeat of the first stanza is also seen in Dunhuáng pípá tablature no. 13 'West River Moon' *Xijiang Yuè*.

b)

**The Drunken Dotard's whistling and chanting sounds harmonised
with the flowing springs. After the dotard had gone away, in vain**

醉 翁 嘯 詠 聲 和 流 泉。 醉 翁 去 後， 空
lZuì lweng lxiàoyōng lsheng hè lliúquán. lZuìweng l-- qù lhòu, kong
l7 l2 l1 1 l71 12 l3 23' l2 2 l0 1 l1' 71
lx lo lx x lo x lo O lx o l x lx o

**Were morning moans and nightly plaints. Mountains
Some times even topple over; Waters some**

有 朝 吟 夜 怨。 山 有 時 而 童 巔。 水 有
lyôu lzhao lyín, yè lyuan. Shan lyôushí l-ér tóng l--dian.³⁹ lShuǐ yôu
l12 l3 l2 1 l1' 1 l6 6 l5 45 l5 5' l45 6
lx lo lo x lO o lx o lo o - l O lx x

37 cf. Lúnyú: 14 Xiànwèn. Confucius, playing on a chime in Wèi, was overheard by a basket-carrier who passed by his gate. First he praised the feeling in Confucius' playing, but out of earshot ridiculed the sound: 'keng-keng' as indicative of Confucius' stubborn outdatedness. Commentators identify the anonymous basket-carrier as a hermit incognito.

38 Táng Jiànyuán 1972: Qínfū 1690: Ráo Zongyí 1960.

39 The 1539 tablature has the corruption "youths laugh" (*tong xiào*) for "topple over" (*tóngdian*) here.

**times even reverse course. I think of Dotard
without years' aging. Dotard now is a flying**

時 而 回 川。 思 翁 無 歲 年。 翁 今 為 飛
 lshí l-ér lhuíchuan. lSi weng lwú suì lnián. Weng l-- jin lwéi fei-
 l6 l5 l5 5' l17 6 l4 5 l3' 3 l0 3 l3 3
 lo lo lo O lo o lo x lO o l o lo o

immortal. This idea remains in men's world.

Just listen beyond the stops on three or two strings.

仙。 此 意 在 人 間： 試 聽 徽 外 三 兩 絃。
 lxian. lCî- lyì zài lénjian, lshìtīng lhuì-wài l-- san lliàng-xián.
 l3' l1 l1 2 2 l3 23' l2 3 l5 1 2 l2 1' 1 2 l1 1 6 ll
 lO lx lx x lo O lx o lo x l* o 2} lx O ll