

**RHYTHM AND PHRASING
IN CHINESE TUNE-TITLE LYRICS;
OLD EIGHT-BEAT AND ITS 3-2-3 METER**

by
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**I. RHYTHM AND PHRASING IN
CHINESE TUNE-TITLE (QUPAI) LYRICS**

Bars and Rhythmic Measures

It has been a musicological cliché that China has no triple rhythms but only those which are 'square' or duple. Indeed traditional Chinese bar divisions do exhibit the apparent equivalent of 2-, 4-, and 8-time but few triple-numbered or odd-numbered divisions. The only odd-number normally encountered is one-time or whole-time. A characteristic of Chinese music, well exemplified in the traditional operatic genres, is that the same basic melody will be played, with decreasing degrees of elaboration and improvisation (*jixing jiahua*), through all the available time signatures from slow to fast (which is the prevailing direction of progression).

What does this tell us? Simply that the time signature says nothing at all about the distinctive rhythmic structure of an individual traditional Chinese melody. It merely tells us the relative performance tempo and degree of ornamentation.

Does this mean that rhythm is not very important in Chinese music, as Sachs suggested in his studies of the rhythms of world music (Sachs 1943: 138; 1953: 25, 57)? There are a number of factors which may have contributed to this misconception. One is the traditional prejudice of the literati against popular music and rhythmic complexity. The dynastic histories contain minute discussions of the mathematics of tuning, but scarcely a word about rhythm. The ideal of Confucian ritual seems to have been a slow and steady beat, without change in tempo or ornamentation. Naturally this type of music had little need for rhythmic indications in the score. Thus the earliest printed scores of Chinese music, from the twelfth and thirteenth centuries, in the form of popular lyrics, *qín* zither scores, and Confucian ritual-style hymns and "Poetry Classic" (*Shi Jing*) songs, are all given without indications of beat.

Yet there are hints that rhythm was an important element in Chinese music from early times. The melodic scores of Táng music preserved in Japan, and those notated on the back of the 933 A.D. manuscript from the Dunhuang cave library, show regular rhythmic measures (*jù*) of four, six or eight beats according to the individual song (Hayashi 1957: 66ff). Free-time was used in preludes. These rhythmic categories are confirmed by the writings of Zhang Yán (1248-1314+; *Cí Yuán: Ouqū Zhīyào, Paiyān*) and others on the popular lyric music of the Sòng dynasty. Let us simply take note here of the presence of 6-beat (*liù-pái*) measures attested to from the Táng (e.g. Picken 1981: 22, 25, 65ff) and Sòng. This is a form of triple rhythm.

Tune-title Lyrics and Musical Form

Tune-title (*qǔpái*) music flourished as the leading operatic music in China from the late Sòng to early Qing. It was the successor to late Táng and classic Sòng lyric-title (*cípái*) music. The title or placard (*pái*) refers to the original title attached to a given song to whose tune and prosody new lyrics were composed, often departing a long way from their model.

Like the lyric-title, the tune-title verse-lines tend to contain unequal numbers of words in asymmetric yet prescribed patterns. A word (*zì*) here means a single ideograph, pronounced with a single speech-tone, roughly equivalent to one syllable. Measured musical scores with Sòng lyric-title settings (e.g. *Pohoja* or *Būxuz'*) that survive in Korea show verse-lines of uneven lengths set to musical lines of constant length: four subdivisions per half-verse line (Lee 1981: 235 ff).

No such overall regularity of musical line-length can be found in tune-title music. There the line-lengths can vary as much in the number of words as in the number of notes and beats, yet there is no predictable correlation between prosodic and musical length.

The question then arises: What happened to the lyric-title musical lines of constant length? Did they become what we now transcribe as bars: the familiar strong-beats and off-beats (*bānyǎn*: 'beats and eyes') of latter-day music, with their 2, 4, 8 subdivisions? If so, the old sextuple measure must have just disappeared. Or did it

survive in the groupings of three beats per verse-line which can be found in some tune-title songs (e.g. "Blue Sky Song," see below)?

The earliest known scores of Chinese music to show both beats and lyrics date from the end of the sixteenth century. These represent the tune-title tradition, mostly in the form of the new Kunqū opera of the Sozhou region. There the old lyric-titles of the Táng and Sòng appear occasionally, most often in free-time with a beat coming only after the end of each verse-line (*dǐbǎn*), or with unequal numbers of beats per line.

Strangely enough, despite all the analysis of the organizational structure of Chinese music in recent years, almost nothing seems to have been published on the internal rhythmic structure of the melodic lines. In comparison with the wealth of traditional literature on lyrical patterns of rhyme, speech-tone and number of words per line, very little exists on the theory of the music itself which can explain either its mode-key or rhythmic basis. After the Sòng period, in whose latter years tune-title music emerged, the forms continued to develop but the underlying concepts seem to have been taken for granted or forgotten. Tune-title scores began to be published in the late Míng, and musical examples classified by prosodic type, but these were scarcely analyzed.

The late Yáng and Yinliu complains of a reluctance of Chinese musicologists to study the phrasing of their own heritage (Yáng 1981: 1067 [1977 Postscript]). Yúan Jìngfāng suggests a relationship between asymmetric phrases of percussion in "Ten-Suite Drum and Gong" (*Shí-fān Lúogū*), traceable at least to the Míng of southern Jiangsu, and the unequal line-lengths of Sòng *cí* lyrics (Yúan 1983). Yet the rhythms of tune-title music, whose phrasing is easy to analyze due to its accompanying lyrics, lie largely fallow.

Rhythmic Phrasing

Zhu Zàiyù (1536-c.1610) of Húaiqīngfǔ, north Hénán, famous for his discovery of the formula for accurate calculation of equal temperament, was chiefly concerned with Confucian ritual music. Out of his concern to recreate the actuality of ancient performance, he also saw the fundamental importance of rhythm. Zhu's *Língxīng Xīaowū* scores published not only the rhythms for performance of

conventional hymns, into which he introduced a novel re-interpretation, but even more daringly included his settings from ancient "Poetry and Documents Classic" (*Shàng Jing*) texts to popular Yúan tune-titles with accompanying dance movements (Zhu 1596). For this he was to be severely castigated by the Qing Emperor Qianlóng (r.1736-1795), who used the fruits of textual criticism to refute the high antiquity claimed for some of Zhu's lyrics, such as the "South Wind Lyric," which is verifiable only to the Hàn dynasty (Qianlóng: 1772+, *Yùzhì Zàitǐ Yüelyù Zhèngsù*).

Stephen Jones, in a recent paper entitled "Golden Character Scripture" (Jones 1989: 21ff), which we render "Gold-Lettered Sutra," has made a penetrating analysis of the phrasing of Jinzì Jing (alias Yüè Jinjing), one of the tune-titles used by Zhu. Jones impressively demonstrates the constancy of the basic pattern throughout various local instrumental versions, including a Peking Zhihua Temple score dated 1694 and an operatic aria from *Nine Key's Great Completion* (Yün Lù, 1746).

Thus Jones may be said to have finally vindicated Zhu against Emperor Qianlóng, who saw only that Zhu's version was different from that given in *Nine Keys* and rashly concluded it was a fashionable tune "forged" by Zhu (Qianlóng, 1772+)

Jones explains the importance of Zhu's clear division of the music into phrases in unravelling the "seamless" fabric of instrumental versions (1989: 29,33). Phrasing at slow tempo, such as now prevails in Kunqǔ, becomes audibly indistinguishable.

Progressive loss of tempo seems to be a feature of East Asian music long preserved in living traditions, often in connection with temples or shrines and so increasingly ritualized. Gagaku is an extreme example of this (Picken 1981: 12-14). The ritual functions of Chinese instrumental ensembles, as in Peking's *Zhihua S*, with opera and puppetry troupes in funerals, exorcisms and gods' birthdays, as *Nángūan* and *Běigūan* in Taiwan today, should not be overlooked.

Peking Opera style (*bānqiang tǐ*) effectively prevents the merging of phrases by a constant use, except at very fast tempo, of intermezzo (*quómén*). A less methodical precursor to this technique can be seen in the occasional percussion 'breaks' in instrumentals (Jones, 1989: 21). In Kunqǔ opera it is paralleled by the occasional

break in mid-aria for a passage of spoken dialogue or exclamation, particularly at slow tempo (see "Wind In the Pines" and "Mountain Peach Red," below).

Especially interesting is the fact that in his outline score format, Zhu shows several phrases starting before the beat, although Zhu's lyrical lines here all start on the beat. What reason can there be for this other than that, as is standard in operatic tune-title music, the operatic score he was working from began its lyrical lines at those points? Jones notes that the original Yüan form had seven lines, whereas the music has only six. Yet the lyrics have six line-rhymes.

Jones does not address the problem of rhythm directly but remarks that the phrasing of tune-title music ("labelled melodies") is "irregular," as opposed to the "four-square, symmetrical question-and-answer type of phrases" of "folksong and dramatic forms such as Peking opera" (1989: 21). Yet lack of uniformity in line-length does not preclude an underlying "question-and-answer" symmetry.

To term the phrasing irregular, rather than complex, may be misleading if it is not made clear that there are carefully planned forms in the seemingly artless asymmetry and syncopations of the tune-titles. Standard models and alternatives are catalogued by mode and rhythmic type in the *Nán Jīu-Gong Shisan-Diao* (Southern Nine Keys and Thirteen Modes), which shows lyrics with phrasing and speech-tone patterns but not melody (Shěn Jīng and Shěn Zījīn 1639), and *Jīu-Gong Dàchéng Nánběi Cǐ Gongpǔ* (Nine Keys Great Completion: Northern and Southern Lyric Scores), which shows melody, beat, lyrics, and phrasing but not speech-tones. (Yūn Lù: 1746).

Augmentation and Diminution

Jones says that tune-title melodies "do not consist of one recurring theme subject to augmentation" and that "regional variants of the same piece have no fixed-beat count" (1989:23).

Yet in Kunqǔ operas, where the same tune-title is successively used, it is not uncommon to find a tempo change, as in instrumentals, from slow to fast. This type of progression characterizes the great-tunes (*dàqǔ*) of Táng and Sòng. Furthermore there are fixed-beat

counts which remain constant through change of tempo. Thus, four arias to "Wind in the Pines" (*Fengrùsong*) in Gao Míng (1305-1368)'s "Lute Tale" as sung in Kungfū show a constant 5-3; 3-3; 3-3; (20-beat) form, except for the opening first line in free-time (marked only by a post-final beat) (Wáng 1947: 2-8ff, *Pípá Jí - Sāosong*). This opening aria then continues with eight subdivisions per beat (8/4 time). In the three reprises, the tempo accelerates to a constant two subdivisions (2/4 time) per beat.

The hero (*Cài Bójié*) questions an old man, whom he finds sweeping fallen pine-needles in a graveyard, about his dead parents. The old man is at first reluctant to speak, hence the slow 8/4 start, but then the tragic tale comes forth in a rush, reflected in the abrupt switch to 2/4. Here is the closing couplet of the first (8/4) compared with the second (2/4) aria.

1 = D (*xīaogong diào*):

8/4: Lo Here In this	Brick-Block	Earthen Pile
<i>Wú dì zhè</i>	<i>zhuān tóu</i>	<i>tǔ duì</i>
<u>5</u> <u>6</u> <u>5</u> <u>6</u> <u>2</u> ³ <u>h</u> 6	5.3	3 5 6.5 3- 2 1 2 3 5 6 5 0 -- *
x x x	o o	x O

2/4: She Behind Their Backs Ate Rice-Husks to Sustain Herself,
<i>Tā bèi dì lǐ bā cǎo kàng zì aí</i>
<u>5</u> <u>6</u> <u>3</u> <u>2</u> <u>1</u> <u>3</u> <u>5</u> 5. <u>6</u> <u>6</u> 5 -
o x x x o o x O

8/4: Are Both His Parents Dead,
<i>Shì tā shuāng qín sǎng</i>
<u>6</u> <u>5</u> <u>6</u> - 1 - 6 - - <u>2</u> ³ <u>h</u> 6 5
x o o o x

In Its Midst Buried
<i>zài cǐ zhōng mái</i>
<u>3</u> <u>2</u> <u>5</u> <u>6</u> <u>2</u> - - - <u>3</u> <u>2</u> <u>2</u> <u>2</u> <u>1</u> <u>6</u>
x x o O

2/4: Her	In-Laws on the	Contrary were	Suspicious of	Her !
<i>Gōng pó dì</i>	<i>fān</i>	<i>yí</i>	<i>cai !</i>	
6̣ 56̣ 1̣	2̣	56̣ 1̣ 232̣	1̣ 1̣	
o o x	x	o		o

N.B. The position of words in high-tone (*píng*) are marked by o; in low-tone (*zǎ*) by x.
Rhymes are capitalized: o or x.

(8/4): @ = break in aria for spoken language.

h = the ornament *huo*, applied as a second or minor third jump after the first note to highlight a falling tone, here: the 'mi' in upper-case on *zhè*, 'this'; and *sàng*, meaning 'died.'

d = the lower-jaw tremolo *dīe* ('folding') used in the latter half of a slow time bar. It accentuates penultimate or semi-penultimate high-level tones in this aria, as in the additional two of the three consecutive 're' on *zhong* ('midst') above.

Extended cadences on the penultimate words, characteristic of tune-title music, may be observed in both closing lines above. In 8/4 a high-level tone on *-zhong* is matched by both a slight rise and fall but mainly by a return to the same tone: 're'. In 2/4 the high-rising tone on *yí* is marked by a strong melodic rise.

Core melody (first note of each bar): 8/4: 525 656
4/4: 565 551

Variation against a somewhat less constant pattern is apparent in "Mountain Peach Red" (*Shāntáohóng*) in "Peony Pavilion" (Wáng 1947: 3-94/5; 100, Mōudántíng - Jīngmèng) by Tang Xīanzǔ (1550-1616). As performed in Kunqū, the first aria of 1-2-2-2; 1-2-2; 2-2-3; 2-2-3 (26 beats) is in 8/4 time and the second of 2-2; 2-2-2; 2-2-3; 2-2-3 (24 beats) in 4/4 time. Here are the opening lines of each. The melody of the first six bars of 8/4 overlap and match (~~) the first eight bars of 4/4. We see reflected emotions before (8/4) and after (4/4) the act of love, from the man's viewpoint:

1 = D (xǎogong diào):
(free-time start)

8/4: For the Sake of Your Like-Flowers-Beautiful Love
 Zé wèi nǐ rú huā měi jùan,
 2 32 1m-- 1 2 12 1 6 | -
 o x x o o x X

and Like- Water-Flowing Years,
 sì shuǐ liú nián,
 36 3.2 12 | 23-53 2-3-1-
 x x o O

4/4: In That Instant Heaven Rested at Man's Disposal,
 Zhè yī shà Tian lú rén biān,
 3 2 1 2 1 12 16 1-
 x o x o o o X

on Grass we Lay among Flowers Dozing!
 cǎo jiē huā mián!
 212 35 | 353 23 1-
 x x o O

8/4: These Nooks I Searched All Over,
 Shì dá ér wén xún biān,
 6216 232 1 232 | 35 -6 532 123 1 5- 32 1-
 x o o o o X

you In your Bed-Room Self Pitying.
 zài yóu gù zì lǎn.
 65 3 5 3-6 61653 | 23 3
 x o x x O

4/4: Better Make your Cloud Tresses Tidy:
 Zé bǎ yún huán dǎn,
 5 65 12 | 3532 12 | 6.1 2-
 o x o o X

your Red ribbon's Loose, the Jadepin Awry!

hóng song cù pian.
 | 12 ~~~~~ 3. 5 65 | 3
 o o x O

N.B. 8/4: the first line, closed by a 'flooring-beat' (*dībān*) at the end of its last word, is in free-time.

m = a long drawn-out 'do' on 'Your.' This is a special feature of free-time called *màiqiang* ('selling the voice').

\$ = spoken dialogue break.

Core melody (first note of each bar): 8/4: 6 23 35 32
 4/4: 16 33 36 13

The closing 2-2-3 beats are more regularly matched: there the 8/4 and 4/4 melodies correspond bar for bar and word for word, which is not surprising since the lyrics of these three lines, a closing duet by the dream-lovers, are identical in each aria.

8/4: In What Place was it we Saw Each Other?
Shì nǎ chù céng xiàng-jiàn,
 • 6 ~~~~~ 5D5 .6.1 2165 | 35 -6 5h3 23 | 56- 32 1- -2
 x x x o o X
 in Mutual Gazing Awe- Struck,
xiang kàn yǎn rán,
 | 3- ~~~~~ 35 321 616 | 1
 o x x O

4/4: In What Place was it we Saw Each Other?
Shì nǎ chù céng xiàng-jiàn,
 • 6 ~~~~~ 53 6 | 3 5 3 ~~~~~ 23 | 532 1-
 x x x o o X
 in Mutual Gazing Awe- Struck,
xiang kàn yǎn rán,
 | 3 ~~~~~ 3 21 616 | 1
 o x x O

8/4: With Un-ForeTellAble Luck,
 Zǎo nán dào hǎo chù,
 5 35^d6^d 555 6.1 2̣ 1̣
 x o x x x

We Meet Without A Word.
 xiàng féng wú yí- * yán.
 | 6- 6̣ 5̣ 6̣ 5̣ 3̣ 5̣ 3̣ 2̣ | 1̣ 2̣ 3̣ 2̣ 3̣ 5̣ 3̣ 2̣ 1̣ 6̣ 1̣ 2̣
 o o o x O

4/4: With Un-ForeTellAble Luck,
 Zǎo nán dào hǎo chù,
 6 5 6 56 2̣ 1̣
 x o x x x

We Meet Without A Word.
 xiàng féng wú yí- * yán.
 | 6. 5̣ 3̣ 5̣ | 1̣ 2̣ 3̣ 2̣ 1̣ 6̣ 1̣ 2̣
 o o o x O

N.B.

e = duet chorus

* = high-level tone on yí converted to falling tone yí by tone *sandhi*8/4: D = *duó* ornament, doubling 'sol' in the first lineh = *huo* leap, on the falling tone *jiàn*, 'look.'d = *dié* triple and quadruple tremolos, on 'sol' and 'la' in the first half of the last line.

Core melody: 8/4: 35 31 611

4/4: 35 31 611

The technique of augmentation is irregular: at some points the identical notes are at a proportionately slower tempo; at other points the relative time-values are distorted and variations or flourishes are inserted. Note an almost perfect fit between speech-tones and melody in the last three words: "without a word" (o x o), especially in 8/4 time: rising-falling-rising (/ \ /).

Zhu Zàiyù's Four Secular Tunes

Let us take the four tune-titles used by Zhu as an example: "Bean Leaves Yellow" (*Dòuyè Huáng*), "Gold-Lettered Sutra" (*Jinzi Jing*), "Blue Sky Song" (*Qingtian Ge*), and "Drumming on the Lone

Pawlonia," i.e. playing the *qín* zither (*Gǔ Gutóng*). For each, Zhu carefully records the total number of beats, which he then divides according to a distinctive formula. We do not know his sources; nevertheless Jones has shown how closely Zhu's version of "Sutra" matches independent instrumental traditions of the same tune. The subphrasing shown below is based on the verse-lines and caesuras of Zhu's lyric settings. Zhu does not specify pitch or mode, but his practice is to take *hé* of the *gongchě* notation as Yellow Bell which we take here as 'C' (Zhu: *Lyùlyǔ Quànshu* 6-51).

a) "Bean Leaves Yellow": 32 beats (1 = C: *Huángzhong*, "Yellow Bell", i.e. *Dàogong Zhèngzhī*),
i.e. $(4 \times 8) = (1-1-6) + (1-1-6) + (1-1-2-4) + (1-2-5)$ beats.

Each musical line is 8-beat, but the setting is syncopated by starting after the first beat. The final word of each line is drawn out over several beats, as in this first line:

	<u>02</u>	<u>12</u>	<u>4</u>	2	<u>1</u>	<u>61</u>	<u>65</u>		<u>43</u>	<u>26</u>		<u>62</u>	<u>17</u>		6	-	6	-	6
	x	x	o	o	:	x			o			x			o				

b) "Gold-Lettered Sutra": 48 beats (6 = E: *Guxiān*, i.e. *Zhèng Huángzhongong Jīao*)

i.e. $(5-5 + 6-8) \times 2 = (2-3) (2-3) + (3-3) (4-4); = 24$ beats;
 $(3-2) (3-2) + (3-3) (3-2,3) = 24$ beats.

Zhu's carefully balanced phrases hold more beats than the known operatic tune-title which totals not more than 18 beats per stanza. Yet Zhu's melody is susceptible of regrouping into the tune-title's six phrases: $(2,3-2,3) + (3-3) + (4-4)$.

c) "Blue Sky Song": 54 beats (2 = D: *Tàicùo*, i.e. *Zhèng Píngdiào*)
i.e. $6 \times 9 = (3-3) \times 4; (3-3) \times 4; (3-3)$ beats.

A Yuan song to this tune-title in *Nine Keys Great Completion* (46: 59 *Shuangjiāo Zhiqū*) also shows a consistent rhythm of triple-bar phrasing: $(3) \times 4 = 12$ beats. This is a highly regular setting of Hân Emperor Wǔ's lyric, with unmistakable triple-beat phrasing as in the opening couplet:

	Autumn's	Wind	Rises		Oh!		White Clouds		Fly!
	<i>Qiu</i>	<i>feng</i>	<i>qǐ</i>		<i>xī!</i>		<i>bái yún</i>		<i>fēi!</i>
	2	<u>17</u>		2 -		3	<u>35</u>		6 5 2 - --
	o	o		x		o			o o o

Grass and cǎo	Trees mù	Yellow huáng	Fall lùo	Oh! xi!	Geese yàn	Southward nán	Home. guī
2̣5	3̣2	7̣2	7̣6	5 4̣5	6̣5	3̣5	2 2̣7 2-
x	x	o	x	o	x	o	O

"Blue Sky Song" is known as a choral dance in the finale of a Yuán opera (*Tiēgūai Lǐ Dù Jìntóng Yūnyū*). Zhu's score, transposed up to a fourth into the 'sol'-mode (5 = D, with flat 7), displays a striking affinity with the first six lines of a martial dance tune in King Sejong's 1447 A.D. dynastic dance suite "Settling the Great Enterprise" (Jong Daeop: 5.(i)a Hyokjong) which matches (~) c.70% of Zhu's notes (Wells 1989: 156,161). Sejong's text is mainly in quatrains of 4-word lines but his music and percussion fall into four groups of 3 x 4-word lines, with one clapper-beat (*) at the end of each line. If we take as core melody the word-bearing alternate bars, here in hypothetical 6-note groups, we notice that the first five notes of Sejong match in relative pitch Zhu's third to fifth bars:

"61215" 3 552521 265256 316153

Zhu:

|| 543 | 5-" | 661 | 21 | 5-" | - | 51 65 | 3532 | 17*1 | 2161 | 553 | 5-

oo x o oo O; x\$ x o x o x o O.

Sejong 5. (i): 6-15 2̣1̣1̣6̣5̣6̣5̣3̣2̣5̣- 5̣1̣-2̣1̣6̣1̣6̣5̣3̣2̣5̣3̣1̣- 2̣1̣-6̣1̣ 5̣3̣-2̣-5̣

x x x x, x x x X; x x x x, x x x X. x

*

*

*

*

Zhu:

| 212 | 43 | 245 | 6 5 | 2- | - | 165 | 3532 | 17*1 | 2161 | 553 | 5-: ||

ox x o o x O; oo o o x o X.

Sejong 5. (i): 1̣6̣5̣6̣5̣ 3̣ 3̣2̣ 1̣ - 6̣-1̣2̣3̣5̣3̣3̣ 5̣

x x x, x x x X;

*

*

\$ = 'sol' omitted in reprises

The two scores show more mutual melodic affinity than does Zhu's score with the *Nine Keys* version. The Korean performance style was, to judge by context, stately if not yet ritual. Its score allots each main note shown here eight squares while the ornamental notes shown here in upper case are notated in 3-2-3 sub-rhythm i.e. 5̣6̣ = 5 6 . . . ; 2̣1̣6̣ = 2 . . 1 . 6 . . Jonathan Condit (1979: 36-43) reads its rhythm as duple and Chinese.

d) "Drumming on the Lone Pawlonia": 42 beats (2=D: *Tàicùo*, i.e. *Zhèng Pingdiao*)
 i.e. (8) x 4; 5-5 = (2-2 2-2) x 4; (2-1-2) x 2 beats.

This is a regular duple beat rhythm, forming quatrains of 8-beat lines, concluded by a 5-beat couplet setting of the "South Wind Lyrics" (c.f. II, below with reference to Eight-Beat).

| 22̣1̣2̣ | 42̣1̣2̣ | 42̣1̣6̣ | 5454 | 212 - (repeat)
 oo oOo xxx: oooX o.

The above examples make it plain that not only is rhythm important in tune-title music, but that it contains considerable variety: a) shows a syncopated 8-beat; b) a compound quintuple, sextuple and octuple beat; c) a constant triple beat; and d) a square, duple beat and a quintuple ending. There is a prevailing quatrain form, to which c) and d) add an extra closing line.

This brings us to the subject of additive rhythm. Rulan Chao Pian has mentioned a possible parallel between Middle Eastern additive rhythms and those of the Chinese tune-title (Chao 1966: 72). Among our present examples, the divisions of the 24 beats of "Sutra" might qualify for such a description.

The most obvious differences from Middle Eastern music would seem to lie in the absence of a repeating cycle (of a unit less than the entire stanza), and in the fact that the pattern of phrasing is not marked by percussion but only by the lyrics, and to a lesser extent by the melody. There are, however, examples from tune-titles still used in Peking opera where percussion patterns of drums and gongs also play a role in defining the phrasing.

The Melodic Theme of "Gold-Lettered Sutra"

In terms of question-and-answer, the organization of the sense content is: first couplet (including first, unrhymed line); middle three lines (a couplet with a repeated hinge word at its center); final couplet. On the other hand, the melody begins to show signs of repeating in its second half, as Jones notes at various points. Most strikingly, the closing bars 22-24 are a reprise of bars 8-10. Curiously, Jones in his superb comparative analysis overlooks this or chooses not to remark on it:

| 32 17 | 65 35 | 6

This may be considered the vital clue to the construction of the whole melody and tune signature ("hook") linking all regional and genre variants, which can now best and most simply be construed as variations on these three bars, alternated with expansions to four or five bars, each phrase beginning with 'mi,' in a 10-6-8 beat rhythm broken down as follows: 3 (2-2) 3; 3-3; 3-(2)-3=24 bar-beats. It can readily be made plain from the core melody, taking only the first note of each bar ('do' = 1, 're' = 2 etc.) in Zhu's versions a) and b), showing caesuras with single apostrophies and line-breaks with double:

- a) 32'6 33"64' 366" 322' 321" 3215' 2 366"
 b) 326 33"64 366" 322' 321" 3' 15"16' 366"

The identical mi-la-la phrases are overlined (~~~) for clarity. In version a) its second occurrence is masked by Zhu's final 4-beat line; while in version b) its first occurrence is syncopated by a 3-2 caesura dividing his opening couplet but highlighted in the last line by a 3-2-3 (or more precisely: 1-2 2-3) split. The melody also shows signs of a regular triple split: 326 336, 436 632, 232 132 (/131), 152 (/516) 366 with 're' and 'la' endings.

Nine Keys' Great Completion gives four southern (50: 44-46 under Nánlyǔ Gong) and four northern lyric examples (52: 51-52 under Nánlyǔ Gong; 73: 61 under Húangzhong Diao). Here are the clearest appearances of the | 32 17 | 65 35 | 6 phrase in each:

Southern (pentatonic) line 2:

- a) | 35. 3 65 | 235 3 | 1 65 | - 35 | 6 - (Yùzan Jì: a. beats:
 xx o o x x O 2,2-5;2,2-5= 18 beats)
- b) | 51 65 | 32 3 | 1 56 | - 5 36 | 5 6 (Yùzan Jì: b. beats:
 x x oo x x O 2,2-5;2,2-5= 18 beats)

- c) | 35 65 | 32 3 | 1 6 7-5 36 | 56 (Yüzan Jā c. beats:
x x oo x x O 2,2-5;2,2-5 = 18 beats)
- d) | 22 22 | 12 1 | 65 36 | 56 (Sānqū beats:
xx o o x x O 2,2-4;2,2-2-3 = 17 beats)

Note the constant tone pattern (xxooxxO), and the rising pitch on the final rhyme-word to mark its high (level or level-rising) tone. The penultimate low (falling or falling-rising) tone is marked by a cadence: the 'mi' was perhaps sung in lower octave. The 7-word line takes four beats of duple syllabic pulse with an extra fifth beat inserted on the penultimate word in the first three examples:

$$|xx| \quad oo \quad xx \quad (|) \quad O.$$

Northern (heptatonic) lines 6-7:

- a) 6 61 | 212 3 | - 5 2 31 2 3 2 1761 | 2 (Sànqǔ beats: 2-2-3;1;
o o X x o o x O 2-2-2 = 14 beats)
- b) 62 | 353 211 | 2 1 | 56 5435 | 6 (Sànqǔ beats: 2,2-3;1;
oo X o o x O 2-2-2 = 14 beats)
- c) 6543 | 56 543 | 213 216 | 56 1 | - 7 6 | 1 (Yúanrén Bāi-zhōng
(xx. x) o o X o o(o)x o x O beats: 2,2-3;2(-2);
2-2-3 = 18 beats)
- d) 2 32 | 56 5 | 12 32 | 35 211 | 7 5 (Yùelìng Chéngyīng
(x xx) o O Xx oo x x O beats: 2,3-4;1;
2-2-3 = 17 beats)

Out of these eight examples, all except the last (the Qing court version) match the final high-tone rhyme word (O) with a melodic rise. All show a falling cadence on the penultimate low-tone (x).

Of the Northern versions, three [b, c, and d] end line seven in the middle of Zhu's melodic phrase and begin line six in its middle, in effect reversing first and second halves:

| 65 35 | 6

| 32 17

The relationship between beats and lyrics in Northern versions is also derived from duple syllabic pulse, with some syncopation:

- | | | | |
|----|-----------|---------------------------|------------------------------|
| a) | 2-2 beat: | oo X xo ox O | (<i>Sànqū</i>) |
| b) | 2-2 beat: | oo X oo ox O | (<i>Sànqū</i>) |
| c) | 2-3 beat: | oo X oox ox () O | (<i>Yúanrén Bǎi-zhōng</i>) |
| d) | 2-3 beat: | oo X xoo xx () O | (<i>Yùelìng Chéngyìng</i>) |

Northern examples a) and b) consist of a 3- and 5-word line: the initial beat of the 3-word line is omitted and the initial beat of the 5-word line has been transferred forward to the end of the 3-word line, giving two beats to each for a total of four beats. Examples c) and d) consist of a 3-word and a 6-word line. The 3-word line of two beats is of regular duple pulse. As expected, the 6-word line has three beats, but the first beat, instead of falling on the second word as the pulse would dictate, is transferred to the penultimate word.

In every case the rhymed line-finals take a down-beat. Jones remarks: "It seems pointless to try and posit a 'nuclear' version," though the common material is plain to see" (1989: 32). He elucidates a Yúan dynasty pedigree for the seven verse-lines to match the patterns of six musical phrases he adduces. This tune-title is known from Yuán literary sources to have a well-established rhyme, speech-tone pattern, word count, and musical mode *Nánlǔ* ("South Pipe": 'fa'-mode 4 = G, according to the Sòng modal system). The six musical phrases correspond to the six rhyming lines, the opening nonrhyming line being treated as a brief lead-in to the second line.

Jones plausibly suggests a connection with the Buddhist "Golden Character Western-Tribes Scripture" (*Jinzi Xifan Jing*) performed at the Mongol Yüan court (1989: 24). Knowing the Mongol predilection for Tibetan Buddhism (and the extinction of other Buddhist "Western-Tribes" sources by this period), a possible connection with Tibetan music (known for triple rhythms) should be considered. One problem is an absence of original Yüan scores. Extant scores show considerable latitude in both beat-count and melodic profile, yet the above musical signature is a constant that surely goes back to the tune's diffusion in the 13th-14th century. Repeated use of this phrase in Zhu Zàiyù's score suggests it may represent the tune in relatively pristine form.

Speech-tones and Melody in "Gold-Lettered Sutra"

In prosody (see: *Kangxi Cǐpǔ* models in Appendix I) the high-level and high-rising tones are classed as "level" (*píng*), whereas falling-rising and falling qualify as "inclined" (*zē*). We shall limit our present consideration of tonal/melodic correspondence to these two categories which will be referred to as "high" (o) and "low" (x) tones in this study.

It may be "too bold," as Jones perhaps wisely warns us, to attempt a match of the music with the Yüan lyric form, but not perhaps so bold as Zhu's use of it for texts from the Confucian classics! The clear melodic line and early date of Zhu's score (1596) make it doubly instructive to try setting a Yüan lyric to this tune. Using the 45-word *Nine Keys* setting and the 34- and 40-word settings of Zhu as a model, we propose a tentative setting for a 33-word lyric (whose minor textual variants need not be discussed here) for Wú Rénqīng (Yáng Jiàhuò 1978: 167).

Wú's Yüan dynasty verse lines, although of unequal length, are beautifully balanced in rhyme, tone, sense, and even length:

- | | | |
|------|----------------|---------------------------------------|
| i) | a. x o o o o x | <i>Lùo hua feng fei, lái xù:</i> |
| | b. x o o x O | <i>Gǔ zhī yì jù xián.</i> |
| ii) | x x o o x x O | <i>Yùe qùe zhong xu yōu zài yuán;</i> |
| iii) | O | <i>Yúan:</i> |
| iv) | x o o x O | <i>Yùe yúan rén wèi yúan!</i> |

v) o o X
vi) x o o o x O

Zhu yán biān,
Jǐ shí dé chóng shào nián?

N.B.: absence of tone-mark = level-high; ' = rising-high; ~ = falling-rising; ˘ = falling.

Note the match in tone pattern and length between lines i) b. and iv) whose last four words also match those of vi). Melodically, as we have seen, the perfect match is between the last two and a half bars of ii) and vi) (bars 22-24 and 8-10) where only the last two tones match.

Every rhyme, except in the penultimate line, takes a high tone. The penultimate phrase which ends on a low tone also ends on the lowest note: 'sol'. The one-word line, *yúan* (full/round) which has a high tone and carries the rhyme, is melodically flattish, with a gently wavering rise, at the top half of the scale: do>re>mi>re>do>re. This same word is rhetorically reiterated as the rhyming word on each of the three central lines. Each time its melodic treatment would appear different, though in each it can be linked to a rising pitch.

There is no possibility of a regular match between words and beats (e.g. the one-word line has three beats and eight notes). Yet the melodic positions of the rhymes, the strongest phrase-markers in Chinese (as in English), are in little doubt. Exact placement of words is open to a degree of subjective interpretation, though there is a tendency in tune-title music for notes toward the ends of the lines to be more drawn out. Analysis (Appendix I) of settings by Zhu and one from the *Nine Keys* yields an average weighting of around 2:1 of time allotted in favor of the second halves of lines divided strictly by their number of words. The result for our setting here is 1.5:1 in favor of the second halves of lines:

Fallen Blossoms Wind Flown, Come Catkins:

<u>3</u>	<u>2</u>	1	<u>2</u>	1'	<u>65</u>
x	o	o	o	o	x

	Old Branch	As of	Old	Fresh
<u>6</u>	<u>1</u>	<u>12'</u>	<u>35</u>	<u>32</u> 3'
x	o	o	x	O

Moon	Waning	in the	End	Must	Be		Again		Full;
<u>3</u>	<u>5</u>		6	5"	<u>43</u>	2 <u>32'</u>	<u>17</u>	<u>65</u>	<u>35'</u> 6
x	x		o	o	x		x		o

Full:

12 | 33' 21 | 2 -" | 12
O

Moon	is	Full,	Man	Not	yet	Full!
<u>2</u>		<u>12</u>	<u>35'</u>	<u>43</u>	<u>21</u>	<u>65'</u> 1 -
x		o	o	x		o

Rosy	Cheeks	have	Changed,
<u>32'</u> <u>21</u>	<u>21</u>	2"	1 5 -' *
o	o		X

What	Time	to	Get	one's	Second	Youthful	Years?
<u>6.</u>	<u>1</u>		<u>22</u>	<u>12'</u>	<u>32</u>	<u>17</u> <u>65'</u> <u>35</u>	6 -"
x	o		o		o	x	o

N.B.: with the notation * I here amend Jones' individual time-values which do not agree with the Ming edition (Central Library, Taipei). With the notation ' I take the liberty of marking subphrases in 4x(4x3) halfbeats to show remarkable melodic compatibility with *triple* time.

A translation note: full or round (*yúan*) has many levels of meaning in Chinese: enlightenment (Buddhism); family reunion, especially at the autumn Moon Festival and New Year; or even immortality and regeneration as appears above.

The "minor mode" ending on 'la' is common in operatic tune-title music, although in Sòng times the Southern Pipe (*Nányǔ*), under which key this tune is classed, was supposedly the equivalent of a 'fa' mode, 4 = A (Yáng 1981: 439). The Yúan dynasty "Singing Treatise" (*Chàng Lùn*) links this key coloring with "emotive sighing and injured grief" (*gāntàn shangbēi*), which seems to fit the present case (Yáng 1981: 573).

A Method of Evaluating Correspondence of Speech-tones and Melody

In order to evaluate the match between Wáng's lyric and its setting in the *Nine Keys*, as well as between Zhu's melody and settings and our proposed setting of Wú's lyric, a statistical analysis should be helpful. We propose to award one point for a word whose tones, high or low ('o' or 'x'), match the relative direction of the melody up- or

downwards ('/' or '\'). Where a word contains one note it will be compared with the preceding note to ascertain up- or downward motion. Only opening words will be assessed by their succeeding note. Words which hold multiple notes will be assessed for any up- or downward movement which corresponds to their category of high or low speech-tone. Any word with a majority of matching notes will be counted positive in terms of this assessment; a word with 50% matching notes will be rated as 0.5 word. Positive scoring words will be totalled and taken as a percentage of the total words. 50% of positive words will be taken as equal to a random setting (see: Appendix I).

Wáng's setting shows an impressive 68% of words (30.5/45 words) in correspondence with the melody; and 64% of notes (45/70 notes) in accordance with the general direction of the speech-tones. Zhu's by contrast are both below 50%. Our experimental setting of Wú's Yan lyric to the first of Zhu's same score scores over 60% in both words and notes, a significant improvement over the scores of Zhu's setting. (For a general discussion of speech-tone settings and dialect variations, see Yáng 1981: 886-900).

Conclusion

Tune-title music is composed of five formal elements, in addition to the all-important underlying sense and feeling. The first three come from lyric-verse: syllabic rhythm, speech-tone pattern and rhyming lines. The other two can be purely instrumental: melodic theme and beat pattern.

Each element exhibits a high degree of independence from the others and flexibility in form, adaptable to diverse expressions of feeling and sense, exemplified by the settings of "Gold-Lettered Sutra." The forms can be augmented or diminished by varying tempi without changing their overall outline, as we saw in the *Kunqū* examples. Yet the critical point at which syllable count, rhyme and beat converge with speech-tone and melody is the division of the whole into lines of set length: phrases of musical meaning in finely poised balance.

From the analyses in Appendix I and above, we can make the following observations on tune-title technique:

1. Rhyme punctuates sense. The same rhyme is held throughout a given song, mostly on the same type of speech-tone: high ("level") or low ("inclined").
2. Down-beats end almost all verse-lines which are often syncopated across the bar-lines.
3. The rhythmic beat and sub-beat groupings of lyric sense and melody appear deliberately to flout the duple framework of the formal bar divisions.
4. The penultimate word of the line usually is extended with cadence.
5. Two tune-title lyrics match the melodic scores and vice versa by 65% of words and notes respectively. Zhu's settings of archaic non-tune-title lyrics to a tune-title melody merely match melodic-contour/speech-tones by under 50%
6. Rhymed line-endings make the most impressive constant match between notes and speech-tones. Zhu's settings match only 3/6 line-endings, in accord with his apparent disregard for speech-tones. On the other hand, Wáng's settings match 5/6 rhymed line-endings (not counting additional matches on the first unrhymed verse-line, and verbal reprise in line 3). Zhu's melody provides a perfect 6/6 match with Wú's prosody. Since rhymes almost always fall on the last down-beat or close to it, there is little if any scope for subjectivity in the placing of them in the melody.
7. Specific individual notes do not correlate with particular speech-tones (e.g. reprise of identical three words set to different notes in Wáng's third phrase).
8. The key to adapting a given tune to a tune-title lies in fixing the line-endings of the melody to match the tones of the lyric rhymes.
9. With 65% matches recorded in two tune-title settings, as against 50% to be expected from a random setting, the 35% nonmatch should be compared with only a 15% (65% less 50%) positive match.
10. Given the observed latitude in shifting beats and varying melody throughout the eight versions studied, it should be well within range for any given tune to be adapted from a random 50% match to one in

the 65% range recorded in this study, i.e. the essential melody is independent of the speech-tone pattern; the tune is not a product of the prosody.

11. Each word carries an average of between 1.5 and 2 notes; and each beat, between 1.5 and 2 words.

12. Words of short time-value begin lines; penultimate words get extra time: second-halves of verse-lines on average take double the time of first-halves.

13. Dialogue-breaks, dramatic spoken "asides," reinforce phrasing at slow (8/4) tempo.

14. 'Do' ("major") or 'la' ("minor"), sometimes both in rapid succession, predominate as final resolutions in song endings.

APPENDIX 1: Evaluating Settings of Speech-tones to Melody

a) Speech-tone Prosody

The tonal pattern of "Gold-Lettered Sutra" is defined by Emperor Kangxi's *Cí Pǔ* (1715: II-10) according to three models:

a)	$\frac{1}{2} x o \phi x$	b)	$o x o o x$	c)	$x x o x x$
	$x o o x O$		$x o o x O$		$x o o x O$
	$o x o o x x O$		$o x o o o x O$	(x)	$x x x o o x X$
	O		O		O
	$x o \phi x O$		$x o x x O$		$x o o (o) x O$
	$o o X$		$o o X$		$o o X$
	$x o o x O$		$x (x) x o x O$		$x o o o x O$

Kangxi shows optional tones in a), indicated above by over-striking. "Padding words" (*chèn cí*) are bracketed. If we format the Yuan lyrics of Wáng Shífū (*Yǔn Lù* 1744: LII 51-52) and Wú Rènqīng (*Yáng Jiàluò* 1978: I 167; II 105) to this tune-title in the same style, we get:

Wáng)	$x x o o x$	Wú)	$x o o o o x$
	(x) $x o o x O$		$x o o x O$
	$x x o o (x o) o x O$		$x x o o x x O$
	$x x O (x x O)$		O
	$x x o o x O$		$x o o x O$
	(x x x) $o o X$		$o o X$
	$o o (o) x o x O$		$x o o o x O$

Standard modern Mandarin (*Guóyǔ/Pǔtōnghuà*) pronunciation is used. This preserves most of the Yuan rhymes, and high/low tone-pattern, as elucidated by Kangxi. Despite the disappearance of the old "entering tone" (*rùshēng*) and other phonetic changes the pattern remains. All models agree on line-endings, except c) line 3. Wú matches a) in lines 2,4,5,6; and c) in line 7; but diverges slightly in 1 and 3.

b) Song Texts and Semantic Content

Wáng Shífū's aria from his opera *Lìchūn Táng* (Act iv, *Shuāngdiào*, a 'sol'-mode) is the most irregular, yet its line-endings still conform to the pattern. Here are his actual words:

- i) Already Is One Lonely!
(How) Can one Endure the Water Clock's Long
Zāoshì rén jímò! (Gèng) nǎn jīnglòu cháng
- ii) Drop Drop, Sound after Sound
(Letting It) Drip to Break one's Heart?
Dīdān, shengsheng, (bèi ta) dī dùàncháng?
- iii) Till the Dawn's Light, (Till the Dawn's Light) . . .
Dào xǎoguang, (Dào xǎoguang) . . .
- iv) Even if It Didn't Break one's Heart,
Biàndào ta búduàncháng.
- v) (Yet have I Been) By This Fellow Persecuted with
(Yòu bèi zhè) jiāsi shàng
- vi) Crossed Branches Of Ten-Thousand Kinds!
Héngzhī (ér) yǒu yí-wàn zhuang!

Zhu Zàiyù's settings are agricultural themes, suited to the state rituals at which they were to be danced, from the "Poetry Classic" (*Shi Jing: Zhou Sòng — Sì Wén*) and the "Documents Classic" (*Shàng Shu III: Dà Yǔ Mò*).

By a strange coincidence (if it was coincidence) Zhu was anticipated in Korea by Kings Sejong and Sejo who more than a century before set new verse, modelled on the "Zhou Hymns," and moral aphorisms culled from sources such as the "Documents Classic," to popular tunes (e.g. Jong Daeop, Jangsu-ji Gök, respectively) for use in naturalized Korean rituals with accompanying dances (as Zhu also took pains to choreograph). Taken together with the coincidence of 3-2-3 beat divisions of the lines of this Korean music and that advocated by Zhu as a lost secret formula for performance of standard ritual music, one wonders whether there is not here a case for reverse cultural flow, from 'periphery' to 'center.'

- 1) "Poetry Classic": Zhou Hymns (*Shi Jing: Zhou Sòng*)
- i) Oh Cultured Lord of Millet: you Can Match The Heavens!
Sì wén Hòu Jī: kě pèi bǐ Tiān!
- ii) The Founding of Our Flourishing People: is None But Your Merit.

Lǐ wǒ zhèngmín: mòfēi ěr jī.

iii) you Gave Us the Wheat Grain,

Yì wǒ láimǒu:

iv) by God's Command to Feed All.

Dímíng shùai yù.

v) do Not at This Set your Limits:

Wúcǐ jiāng ěr jiē:

vi) Spread Constantly in the Seasons of Xia (China).

Chén cháng yú shì Xià.

2) "Documents Classic": Great Yǔ's Speech (*Shàng Shū: Dà Yǔ Mò*)

i) Water and Fire, Metal and Wood, Earth and Grain: Just Cultivate.

Shǔihūo, jīnmù, tǔgǔ: wéi xiū.

ii) Right Virtue, Profitable Work, Abundant Livelihood: Just Harmonize.

Zhèngdé, lìyòng, hòusheng: wéi hé.

iii) These Nine Tasks Just Teach,

Jiū-gōng wéi xù.

iv) these Nine Teachings Just Sing.

Jiū-xù wéi gē.

v) Instruct Them With Virtue, Manage Them With Awe.

Jiē-zhī yòng xiū; dōng-zhī yòng wéi.

vi) Encourage Them With these Nine Songs: Don't Let Them Decay.

Qǔan-zhī yī jīu-gē: bì wù huài.

c) Tabulation of Speech-tones: Words and Music

We will now attempt a cross-tabulation of the Wáng setting from the *Nine Keys*, our tentative setting of Wú's lyric to Zhu's melody (see above), and Zhu's own settings of classical texts.

Where the melodic line matches the tonal direction up or down, the symbols of / or \ are placed below the speech-tone symbols: o or x. A word is counted as a match when more than 50% of the notes on a given word match its speech-tone in terms of high or low; a match of 50% is counted as 0.5 word. Successive notes at the same pitch (level) are counted as high.

Here is the tabulation:

- 1) Wáng: x x o o xl (x) x o o x O (7.5/11)
 \ / / \ \ / / \ \ [10/15]
 6 1 | 3- 23 | 16 (1) 6 1 | 5 654 | 3-
 'Wú': x oo o ox. x oo x O. (4/11)
 / \ /// / [7/16]
 Zhu: | 3 21 | 2 165 | 6 112 | 3532 | 3
 1) o o x x: x x x o! (3.5/8)
 / \ \ \ \ \ / // [9/18]
 2) x x, o x, x x: o o. (4.5/8)
 \ / \ \ // / // [11/18]
- 2) Wáng: x x o o, (x o) o x O. (5.5/9)
 \ / \ \ / \ \ \ / [9/16]
 6 61 | 54 3 (17 6) | 56 5435 | 6—
 'Wú': x x o o x x O. (4/7)
 / \ \ \ \ \ \ / / [11/16]
 Zhu: 3 5 | 6 5 | 43 2 | 32 17 | 6535 | 6
 1) x x o o: x x x o (4.5/8)
 \ \ \ \ \ \ / // [10/16]
 2) x o, x x, x o o o. (3.5/8)
 \ \ \ \ / / // [8/16]
- 3) Wáng: x x O [x x O] ... (3.5/6)
 \ \ \ / \ / [6/9]
 | 3- 176 | 1 — | | 3- 12 | 3 |
 'Wú': O! (1/1)
 // / / / / [6/8]
 Zhu¹⁾: 12 | 3 3 21 | 2 - | 2
 o x o x: (1/4)
 / [1/6]
 Zhu²⁾: 1 2 | 321 | 2 - | 2
 x o o x: (1/4)
 / / [2/4]

4)	Wáng	x	x	o	o	x	O,	(4.5/6)
		\	\	//	//	\	/	[7/9]
		1	<u>765</u>		35	65	6-	
	'Wú:	xo,	o		x		O!	(3.5/5)
		/	//		\	\\	/	(10/12)
	Zhu:	<u>212</u>	<u>35</u>		<u>43</u>	<u>2165</u>	1-	
	1)		x		x	x	x	(2/4)
					\	\\		[6/9]
	2)		x		x	o	o.	(2/4)
					\		/	[3/9]
5)	Wáng	(x	x	x)	o	o	X:	(4/6)
		\	\		//		\	[7/11]
		(<u>6</u>	<u>54</u>	<u>3</u>		56	<u>543</u>	<u>21</u>
	'Wú:				o	o	X:	(3/3)
					/	/	/	\
	Zhu ¹ :				<u>3</u>	<u>221</u>	<u>2</u>	<u>12</u>
					o	o'	o	x
					/	/	/	\
	Zhu ² :				<u>3</u>	<u>2</u>	<u>2</u>	<u>1</u>
					x	o	x	o;
					/		\	
						o	x	o.

Totals:

Wáng: 30.5/45 words = 68%:

Wú: 20/33 words = 61%

Zhu¹: 16/34 words = 47%Zhu²: 16/40 words = 40%

45/70 notes = 64%

51/76 notes = 67%

36/71 notes = 51%

37/73 notes = 51%

Wáng's aria at 68% of words and 64% of notes makes a palpable effort to match notes to tone-pattern. By contrast, Zhu's settings, both yielding consistently low scores of below 50%, suggest little if any conscious attempt to match melody and speech-tones. Our experimental setting to Zhu's tune of Wu's lyric improves this to over 60%, only slightly behind Wáng.

Zhu is not deterred from setting mutually antithetical speech-tones to the same notes. This is particularly noticeable in the ending of phrase iv) which he ends first on two low tones and then on two high tones, with identical setting. Furthermore there is no discernible relationship to the tone pattern of the tune-title. This is not surprising considering that one of Zhu's texts is from the archaic "Zhou Hymns" of the "Poetry Classic" and the other a piece of prose (now thought to be a late-Zhou/Hàn forgery) from the "Documents Classic".

d) Allotment of Musical Time-values Per Word

Zhu's and Wáng's apportionment of time values per word/syllable:

Zhu words per line		spacing by 1/4-note:	1/4 notes per half verse-line:
1)	4,4:	o o -- x x -- x x -- x --- o -	4/4; 4/8
	(4,4)	(x x -- o x -- x x -- o --- o -)	(4/4; 4/8)
2)	4,4:	-- x - x - o - o - x - x - x --- o -	8/12;
	(4/4)	(-- x - o - x - x - x - o - o --- o -)	(8/10)
3)	4:	-- o x o - x --- -	2/10
	(4):	(x o o --- x --- -)	(2/12)
4)	4:	--- x - x - x --- x ---	4/8;
	(4)	(--- x - x - o --- o ---)	(4/8)
5)	2,3:	x x -- x x -- x --- -	4/11;
	(4,4):	(x o x o x o x o ---)	(4/8)
6)	2,3:	-- o o -- o - o - --- x ---	5/11
	(3,2,3):	(x o x - x o -- x - x - --- x ---)	(4/15)

34 words/24 beats = 1.7 words/beat

Total: 31/64

ratio: 1:2.1

(40 words/24 beats = 1.4 words/beat)

Total: (30/65)

ratio: 1:2.2

N.B. Notes preceding words at the beginning of Zhu's phrases have been counted as belonging to the final word of the preceding line. Half-numbers have been ignored.

If we compare the time length given to each half-line of words, counting i) as two verse-lines, we find the weighting in favor of the second halves in ratios of slightly over 2:1.

Within each stanza, Zhu has not used the same rhythmic pattern twice. For a total of nine 4-word lines set to different music (excluding five to the same music), he has produced nine different rhythmic configurations!

The settings show Zhu was more interested in the interaction of operatic rhythms and melody than in their relation to prosodic tone patterns. He was clearly following popular rhythms in his tendency to bunch words together in the earlier part of the line, so that more time can be given to the final rhyming word, and frequently even more time to the penultimate word.

Wáng words per line:	spacing by 1/8-note:	1/8 notes per half verse-line:
i) 5,6:	x . x . o . . . o . . . x . . . (x) . xo o.x O . . .	6/10, 4/12
ii) 9:	x . x . o . . . o . (xo) o . . . x . . O	10/17
iii) 3:	x . . . x . . . O	6/10
[3]:	[x . . . x . . . O .]	[6/4]
iv): 6:	x . x . o o . . . x . . . O . . .	6/12
v): 6:	(xx.x) o . . . o . . . O .	4/10
vi): 7:	o . o (o) x o x O .	5/19

45 words/18 beats = 2.5 words/beat

Total: 47/94
ratio : 1:2

The distribution of time values per word-syllable is far from haphazard. In most cases here longer time values for a given word produce more different pitches for that word, as one would naturally expect. Jones notes that melisma occurs mainly on the penultimate word of each line (1989: 43). Consequently though the majority of words take one note, the form shows a consistent break from the old 'one word, one note' rule and equally from 'one word, one beat' (Jones 1989: 42 note 38).

The average number of notes per word (what Jones terms "lexigraph") is 1.5 notes in the Wáng setting (70 notes/45 words), 2.2 notes in Zhu's first setting (76/34) and 1.9 notes in his second (77/40). In short, the average is closer to two than one note per word here. The average in the Wáng setting is lowered by the seven extra

"padding-words" and three additional reprise words, outside the basic verse-form, which he adds. If these ten words are subtracted, Wáng's average becomes exactly two notes per word (70/35).

Our experimental setting of Wú's lyric (33 words) to the melody of Zhu's first stanza (76 notes), with 2.3 notes per word, yields the following pattern of time-values (ignoring fractions):

Wú:	quaternotes per half verse-line
xoo- oox- xoo- x-o- --	4/4, 3/7
xx o-o- x--- --x- ---- o-	5/15
o- ---- ---- -	5/5
xo- o-x- ---- o---	4/11
o--- o--- x--- --	6/8
xo o-o- --x- ---- o-	4/12
Total:	31/62
ratio:	1:2

This is consistent with the distribution balance in the Zhu and Wáng settings. The lines follow Zhu's divisions, while the placing of individual words follows Wáng where possible.

Zhu places his final words here on a beat, in conformity with operatic practice. Yet Zhu shows conservatism by only once starting a verse-line before the beat (phrase 3.ii), an operatic convention seen in six out of seven verse-lines in Wáng's setting. Zhu appears to acknowledge this by indicating the beginning of phrases before the beat (Jones 1989: 52). Perhaps Zhu chose to avoid placing his initial words there because they bore "padding-words" in the operatic libretti from which he possibly worked.

II: OLD EIGHT-BEAT AND ITS 3-2-3 METER

Tune-title Instrumentals

We have discussed phrasing in the context of the lyrics and melody of the classic operatic tune-title (*qǔpái*) music which dominated Chinese music from the thirteenth to the eighteenth century. The influence of this music on the current tradition remains strong, though it is now more evident in the instrumental than in the vocal field.

The beginnings of purely instrumental tune-title music are obscure. Early tune-title scores are all directly or indirectly associated with lyrics. In Peking Opera melodic and percussion tune-titles serve to highlight the action between arias. Many of them are traceable, by title at least, to known lyric tune-titles, and some, e.g. "Night Deep Sunk" (*Yè Shenchén*, to *Sì Fán*) can be traced by melody to specific *Kunqū* arias (Li 1983-25). In others, such as Eight-Beat (*Ba-Bān*), no lyric operatic antecedent is known. Eight-Beat in its fast form accompanies lively and playful actions, as of the young heroine in "Fèngyáng Flower Drum" (*Dǎ Huagū*). No lyrics are attached to it. Without lyrics, phrasing must be deduced from the music alone.

One particular form of additive rhythm, the elegant 3-2-3 beat line with its slim-waisted, hourglass profile, has been widely recognized, though little analyzed, in the far-flung family of Eight-Beat instrumental tunes. In its more compressed versions, commonly known as Old Eight-Beat (*Lǎo Ba-Bān*) or Old Six-Beat (*Lǎo Liù-Bān*), these 3-2-3 beat lines are defined unmistakably by long notes at the end of each subphrase.

As seen above, Zhu Zàiyù redraws the final eight beats of "Gold Lettered Sutra" into a 3-2-3 profile. This phrasing binds the two halves of an 8-beat line, preventing them from splitting into independent units of 4-4. Zhu advocates an ostinato on strings in 3-2-3 subphrasing as a way to sustain each individual drawn-out note over 16 beats in high Confucian state ritual. He calls this ostinato, which is to accompany each sung note at concord, octave and fifth, the "13-Word Refrain" or "13-Note Sustained Largo" (*Shísan-Zì Caomàn*) (Zhu 1596: *Nèipian* V-2: 11ff; *Wàipian* VIII-6: 33ff).

Zhu gives the "South Wind Lyric" (*Nánfeng Cǐ*) couplet as an example (Zhu 1584: 81). This provided a precedent from highest antiquity since it was attributed to the mythical Emperor Yǔ Shùn (though its words are recorded only from the Hàn, in *Kōng Zǐ Jiayǔ*: 35). Zhu's method of octave > fifth > octave-chord was developed by Lǐ Zhizǎo of Hángzhou (d. 1630) into octave > fifth > fifth-chord (Lǐ: *Pàngong Lǐyúe-shu* V-37ff) which may be illustrated thus:

*	*	*
South	Wind	Your Fragrance Oh !
<i>Nán</i>	<i>feng-zhi</i>	<i>xun xi !</i>
1	1 1	5 5- { 1
	*	*
	May Help Ease	
	<i>Kē</i>	<i>yī jīe</i>
	1	5 5 { 1
*	*	*
My	Peo-Ple's	Troubles Oh!
<i>Wú</i>	<i>mín-zhi</i>	<i>yùn xī!</i>
1	1 1	5 5 { 1

This meter exactly matches that of Eight-Beat's opening couplet. It is for this reason, doubtless, that the title "Fragrant Wind Tune" (*Yú-Shùn Xunfeng Qǔ*, or simply *Xunfeng Qǔ*, which Thrasher [1989: 94] renders "Comfortable Breeze Melody"), was later applied to some versions of Eight-Beat. Yet no record of the Eight-Beat tune appears to survive from before the eighteenth century. Just how old is Old Eight-Beat? Does it relate in any direct manner to the tune-title tradition?

Zhu uses the "South Wind Lyric" to close his version of "Drumming on the Lone Pawlonia" but with a different rhythm. Here he telescopes its 3-2-3 couplet into two lines of 2-1-2 beats. Still Zhu clearly felt this type of additive rhythm made a fitting tune-title finale.

Lyric Tune-titles and 3-2-3 Beat Meter

If a 3-2-3 rhythm is to be sought in the lyrical tune-title tradition, it would most likely be in a song-form with a strong, square

(or at least oblong!) 8-beat character. Yet despite the reputation of Chinese music for squareness, such a rhythm is by no means easy to find in the *Nine Keys' Great Completion*.

When regular quadruple-beat grouping occurs, it comes in atypical pieces with a consciously 'old-fashioned' or religious flavor. Thus we find the southern "Ancient Song" (*Gǔ Gē*) (63: *Shuangfāo Zhènggū*, pp. 50-52), or the "Avatamsaka Sea-Assembly" (*Huáyán Hǎihuì*) (63: *Shuangfāo Zhènggū*, pp. 44-45). In both of these we have a steady syllabic duple stress pattern, with hardly any deviation, starting on a down-beat with odd-numbered word-syllables taking the stresses. This is rare in surviving tune-title lyrics in which stress patterns are rarely predictable from the number of word-syllables, and up-beat starts are common.

Yet in these two examples, we find the regular correlations which may have originally linked poetic and sung meter in a constant equation. Thus we find the classical Táng meters of 7-word lines take four down-beats, and 5-word lines take three down-beats, the end-rhyme being followed by one up-beat pause:

7 word-syllable line: x x x x x x x -
(4-beat) * * * *

5 word-syllable line: x x x x x -
(3-beat) * * *

The "Ancient Song" form is a rare case of classical Táng verse retaining a place in latter-day music. Although penned by famous Táng poets, it resembles the "*Wú Gē*," a boating song of the Yangtse delta sung by village maidens harvesting lotus plants. A celebrated ballad, in seven 5-word lines, on this theme called "South of the Yangtse" (*Jiangnán*), was collected by the Hàn dynasty Music Bureau. Of the Ancient Songs given in the *Nine Keys*, one is adapted from Zhang Jì (d. 780) and two from one by Wáng Bó (649-676). They were used in the Kunqū opera "The Washerwoman's Tale" (*Wǎnshā Jì*) and Qing court entertainments (*Yüeling Chéngyīng*). Here is the 7-word opening couplet of Wáng Bó's poem from the Míng opera in steady 4-beat lines, with a mild syncopation in the beat moved up from third to second word:

Picking Lotus, Picking Lotus in Water-Lily Gowns:

<i>Cāi</i>	<i>līan</i>	<i>Cāi</i>	<i>līan</i>	<i>fú</i>	<i>róng</i>	<i>yī</i>
3 56	1	3	5	1	12	1-
x	o	x	o	o	o	x

Autumn Wind Raises Waves, Ducks and Geese Fly.

<i>Qiū</i>	<i>fēng</i>	<i>qǐ</i>	<i>làng</i>	<i>fú</i>	<i>yàn</i>	<i>fēi</i>
2	2	5	32	12	32	1
o	o	x	o	o	x	o

Here is the first couplet of six lines in 5-word meter of 3-beat lines from the same poem, in the Qing court version:

Lotus Flowers, More Lotus Flowers!

<i>Līan</i>	<i>hua</i> ,	<i>fù</i>	<i>līan</i>	<i>hua</i>
3	5	656	12	1-
o	o	x	o	o

Flowers and Leaves, How Thickly Piled!

<i>Hua</i>	<i>yè</i>	<i>hé</i>	<i>chóu</i>	<i>díe</i>
5	65	3	32	1-
o	x	o	x	x

Note the melodic and rhythmic simplicity and close affinity between the two versions, plausibly (but still unverifiably) bespeaking an origin as old and rustic as their lyrics.

It will be noticed that the above 4-beat lines easily subdivide into 2-2 beat units (4-3 words), and the 3-beat into 1-2 beats (2-3 words). The 1-2 beats expand into 2-2 beats through the insertion of an extra beat, enclosed by the square brackets:

3-beat line:	3	5	656	[]	12	1-
4-beat line	3	56	1	35	1	12 1-

So far we have seen no indication of an 8-beat line, unless we count the off-beats of a 4-beat line to make that number. Let us turn to our second example, which is apparently Buddhist in origin, named as it is after the "Avatamsaka Garland Sutra." The prosody is typically asymmetrical in the tune-title fashion: 4-4, 7, 5-3-5 = 28 word-syllables, a total which in classical meter would be obtained by a regular 4 x 7-word lines! Nevertheless the beat is almost entirely

regular and syllabic. Here is a sample from the Míng opera "Shepherd's Tale" (*Mùyáng Jì*). Note the original score shows the positions of down-beats (barlines) only, leaving the positions of up-beats unspecified. End-rhymes are underlined. Notice that the last beat of the even-numbered 4-4 worded first line slips back a word onto the rhyming final:

'Lofty Chariot'		Yellow Emperor:					
<i>Xuan Yúan</i>		<i>Huáng Dì</i>					
2	1		<u>12</u>	<u>3</u>			
o	o		o	x			
by Way and				Virtue	Ascended to	Sainthood.	
<i>dào</i>				<i>dé</i>	<i>deng</i>	<i>xian</i>	
<u>2</u>				<u>1</u>	<u>61</u>		<u>6-</u>
x				o	o		O

from Tripod Lake the Dragon has Gone, a Few Thousand Years ago !						
<i>Dīng</i>	<i>Hú</i>	<i>lóng</i>	<i>qù</i>	<i>jī</i>	<i>qian</i>	<i>nfan</i>
<u>53</u>	<u>3</u>	<u>35</u>	<u>6</u>	<u>12</u>	<u>32</u>	1-
x	o	o	x	x	o	O

the Lake Waters		Piled with	Red	Lotuses,
<i>hú</i>	<i>shuǐ</i>	<i>dǒu</i>	<i>hóng</i>	<i>lǎn</i>
5	6	<u>53</u>	<u>36</u>	5
o	x	x	o	O

Piled with		Red	Lotuses,
<i>dǒu</i>	<i>hóng</i>	<i>lǎn</i>	
1 -2	<u>132</u>	1-	
x	x	O	

for Saint Hermits a Good		Cave	Heaven.
<i>Xian</i>	<i>jia</i>	<i>hǎo</i>	<i>dòng tian</i>
6	<u>65</u>	<u>15</u>	<u>3</u> 2
o	o	x	x O

The pattern of notes on each down-beat is:
21-26, 53-11; 555-11-612.

Here at last in an operatic tune-title with lyrics is the 3-2-3 beat line, or combination of lines, for which we have sought so long in vain! The beat-pattern is: 4-4 + 3-2-3 = 16 beats.

It is of interest that the 3-2-3 line of 13 words exactly matches the prosodic meter of the "South Wind Lyric":

xx xx x-, xx x-, xx xx x-.

This is in essence a 3-3 beat line, expanded to 8-beat by the insertion of two extra beats of reprise in the middle. The same pattern may be observed in the adjacent example given by the *Nine Keys* from the same opera. The two extra beats are represented in the lyrics by a truncated reprise of the preceding three words, to notes echoing the conclusion of the second line. This verbal reprise technique is seen in Zhu Zàiyù's other examples of 3-2-3 pattern, e.g.:

CangLàng	Water	Is	Pure,
CangLàng-Zhi		Shūi	Qing,
o	x o	x	O'
Water	Is	Pure,	
-Zhi	Shūi	Qing	
o	x	O'	
I Can	Wash	My	Cap-tiel
Kěyī	Zhuó	Wú	Yíng!
x x o	o	O"	

There is a hint of melodic reprise in Eight-Beat-beat with the identical ending of first and second sub-phrase:

33 62 1- 56 1- 61 13 2-

Yet within the irregular line-lengths of tune-title lyrics, there are examples of 3-2-3 couplets which can hardly be accidental. One is in "Ten-Kind Brocade" (*Shí-yàng Jīn*) of 46 beats that contains some striking affinities in rhythm. "Ten-Kind Brocade" is a medley of musical lines allegedly from ten tune-titles bearing the word Brocade in their title. The example given is from the Yúan opera, "Worshipping Moon Pavilion" (*Bàiyuè Tíng*), attributed to Shi Hùì (c. 1295). Its rhythmic structure (the first line is in free-time with one closing *dībǎn* beat) goes:

1-3 4-4, 4-4 3-3, (3-2-3) (3-2-3) 4 = 46 beats

The words sing of suffering and despair, unlike the original mood of the tune-title, and the tempo is a slow 8/4, drawn-out with ornamentation.

- vi) (How Can) I Give In To Its (Few) Repeated Demands?
Nǎ kěn fàng róng ta xié'ér gè dīngníng zhū fù?
132 12 632 | 1 23 2' 2 1 53 | 232 121 61 | 65"
 (x) (x) x o o' o o (x) o o x X"

I take It:
Jiang ta:
3 . 5 32 | 2- 32 1 | -"
 o o

Backward Dragging, Sideways Lifting, Rushing On my Way!
dào xié héng to bèn qù tū!
6 532 12 | 235 32 23 2 | 6 16532 | 12"
 x x o o x x O"

- vii) Turning my Head, (I) Can Not make
Huí tóu (dào) bù dé
35 35 621 | 61 65 56 53
 o o (x) x o
 a Sound To Breathe:
sheng jiang xī
 | 23 2 2. 321 | 1"
 o o O'

- viii) When Was There Ever Such a Kind Father?
Jī céng yǒu zhè ban cí fù?
132 1 1 2 | 21 61 65 35 | 321"
 x o x x o o X"

- ix) (VeXing Me) my Breathing Stops Then Starts,
Nǎo dé wǒ qì jué zài fù,
1 2 12 632 1 | 16 532 1 2'
 (x o) (x) x o x x'
 I Expire Then Revive!
sī jué zài su!
 | 5.356 5 61 216 | 5"
 x o x O"

x)	Each	Time	(Into)	My	Mind	he	Comes,
	<i>Yì</i>	<i>huí</i>	(zh')	<i>shàng</i>	<i>xīn</i>		<i>lái,</i>
	<u>232</u>	<u>1</u>	<u>23</u>	<u>3653</u>	<u>232</u>		<u>1 2'</u>
	x	o	(-)	x	o		o'
				Each	Time	(I)	Bitterly Weep.
				<i>yì</i>	<i>huí</i>	(zh')	<i>tòng</i> <i>ku.</i>
				<u>35</u> <u>32</u>	<u>1 2</u>	<u>-23</u>	<u>53</u> <u>23</u> <u>21</u> <u>1"</u>
				x	o	(-)	x O"

The meter of the verse (excluding words in brackets):

3-6,	2-7,	7-7;	4-4,	5-4	=	49 words,
3-	2-3;	3-2	-3;	2-2	=	20 beats.

shows little direct relationship with the beats:

vi)	(xx)	x	oo' oo(x)	oo x	X "
		o	o	"	
	x	x	o o	x x	O "
vii)	oo	(x)	x o	o o	o'
viii)	xo	x	x o o	X "	
ix)	(xox)	xo	x x'	xo x	O "

Only the 3-beat phrases at the close of vi), and vii), follow the strictly duple syllabic pulse of the xx xx x- word-pattern that we saw in "South Wind Lyric" and "Bald-Pate Monk" which matches so well that of the notes of Old Eight/Six-Beat. They do this by placing their first beat on the third word of the line, thus converting 7-word lines to the rhythm of 5-word lines begun on the beat.

The strongest breaks in the lyric phrasing coincide with the rhymes. Thus the 3-2-3 phrases are more clearly delineated as 3-5 and 5-3 beats. Yet the strongest melodic breaks on long 'do' notes fall on the fifth and third beats, respectively, where lines end *without* a rhyme! Each line and subphrase ends with a falling mi-re-do or do-La-Sol cadence with its final word on a down-beat.

Another example from the "Brocade" family occurs in "Southern: One Loom of Brocade" (*Nán Yì-jī Jīn*). This score is from Kangxi Yüefü (*Jīu-Gong Dàchéng*, Rùn: *Xianlyū-rù-shuangjiāo Hétào* 55-56), a collection of lyrics made for Emperor Kangxi (r. 1662-1722). It has 21 beats split: 3-2-3; 3-2-3, -2-3. Here is the first 3-2-3:

Poplar and Willows Yonder, Storied Kiosk Afore,

Yáng liú Wài, Lóu gé qián,
6 61 | 2 1 | 3 5653 | 23
 o x x o o O

Fallen Blossoms Fly To the Sky:

Lùo huā fēi pǔ tiān:
6 12 | 5 565 | 3
 x o o o O

(Their) Scent Sweeps her Cloud Coiffure,

(Ta) *xiāng lyù yún huān,*
1 1 | 61 621 61
 (o) o x o O

their Nectar Sweeps her Fringe.

mì lyù jiān.
 | 3 3 53 | 23
 x x O

Again the rhythm is a sprung meter, rather than a simple equation between stresses and alternate syllables. Here the phrasing is strongly marked by down-beats on all its final rhymes.

Eight-Beat Lyrics

The Republican era of the early twentieth century saw the emergence of a popular song called "Old Fisherman Laughing Joyfully" (*Yúwēng Lè-táorán*) which fit the 3-2-3 beat couplet. (Gao [1989: 18] gives these last two words as *Táoyuán*, implying a connection with Táo Qian's classic fable of the "Peach Springs" fairyland.) The verbal meter is the same as Shùn's "South Wind Lyric," which Zhu Zàiyù first explicitly matched with the 3-2-3 beat, though Zhu shows no sign of knowing the Eight-/Six Beat melody. A dance number in traditional costume was created for Eight-Beat this century under the name "Palace Lanterns Dance Tune" (*Gongdeng Wǔqǔ*).

Academic discussion of this tune has seemed to ignore the presence of a current folksong attached to it. This is the irreverent, light-heartedly anti-celibate "Little Buddhist Monk" (*Xiǎo Héshàng*) (e.g. Jian 1979: 125-6). Our initial 3-2-3 rhythms are slightly distorted, but the 3-beat ending resembles that of our 43-beat version:

(4-2-3) (4-2-3) (4-4) (2-2-3) = 33 beats.

Lest it be thought that this popular song is without historical significance, it should be pointed out that the earliest known lyrics associated with Old Eight-Beat in the period of its first recorded appearances during the reign of Qianlóng (1736-96), are "Shiny-Pate Buddhist Monk" (*Guangtóu Héshàng*), in Yán Zidé: *Níshāng Xùpǔ* [1795], quoted in Lǐ 1933: 126-7), lyrics from which those of "Little Buddhist Monk" clearly derive. The "Shiny-Pate" lyrics match the length of the full 68-beat version. In comparing the first lines of a) "Little" and b) "Bald-Pate Buddhist Monk," we see that a) is in a modern arrangement with guitar-chords, and that b) is in the Qianlóng period with lyrics to be sung to Old Eight-Beat.

a) 1 = F, 2/4:

O-	Ne	Little	Buddhist	Monk,
Yí	gè	xīao	hé	Shàng,
F		DM		
3 -	3 -	61	23	1 . 6
	Tears	Streaming	Down,	
	lèi	wang	wang,	
	C7		F	
	5	6	1 -	
Up	Mountain	Went to	Burn	Joss.
shàng	shan	qù	shao	xiang.
F				G
3	32	1	3	2 -

b)

Shiny-	Pate	Buddhist	Monk,
Guang	tóu	hé	shàng,
o	o	o	X
	Tears	Streaming	Down,
	lèi	wang	wang,
	x	o	O
In-a-Temple	Went to	Burn	Incense.
miao-lǐ	qù	shao	xiang.
x	x	o	O

These 13- and 12-word patterns with rhyming subphrases basically follow the 5-3-5 word prosodic model of "South Wind Lyric," and closely fit the Old Eight-Beat tune. Yet the 'bald-monk' lyrics seem never to have been attached as title to the instrumental tune, thereby suggesting the tune's precedence to them. A 33-beat (excluding intermezzo) Eight-Beatlet 'bald-monk' lyric has been transcribed from Húnán balladry (Mínzú 1961: 493 Ba-bānz, in *Chángdé Sixían*, transcribed by Yì Rén (see Example 1; all examples are printed together at the end of the article, before the references).

The term "Old" (*Lǎo*) in conjunction with Six-/Eight-Beat distinguishes it from its more ornamented or "flowery" (*hua*) versions. "Old," while implying a degree of affectionate respect, need not entail high antiquity. In instrumental suites of Six/Eight-Beat variations, such as Sixteen-Beat in the Peking "Strings' Thirteen Suites" (*Xiánsūo Shísān-tào*), or "Five Generations Sharing one Hall" (*Wǔ-Dai Tóngtáng*) in the Shanghai-area "Yangtse-South Bamboo and Silk" (*Jiāngnán Sīzhū*), the fast, unornamented skeleton tune, is played last. The latter progresses through Slow Six-Beat (8/4); Mid-Florid Six (4/4); Florid Six-Beat (2/4); Fast Florid Six (1/4); Old Six-Beat (1/2) variations of Six-Beat (Gao 1981: 127).

Eight-Beat is not a tune-title in the classic sense of a tune to which arias were sung, but merely in the sense of an instrumental melody played to accompany action in Peking Opera, and apparently Kunqǔ (Yè 1983: 143 cites Kunjù Chuidǎ, Yinyue Chubānshè 1956). Nor does its wide geographic distribution necessarily indicate that it has the antiquity of Yúan or Míng tune-titles (as implied by Thrasher 1989: 71).

The first notices of the tune in the eighteenth century, and its apparent absence from Nángūān, point to an origin not earlier than the late Míng or early Qīng, i.e. sixteenth or seventeenth century. Possibly it was spread by the bands of Manchu and allied Chinese armies in their conquests. Reportedly it opened and closed concerts of martial band music (*Líanxiāng Wūqū*) played to celebrate Emperor Qíānlóng's longevity (Lǐ 1933: 126).

A possibly related song tune, popular under Qíānlóng, is "Western Air" (*Xīdiào*), which had 64 beats, divided asymmetrically: 6-6, 9-8, 7-4, 5-4, 7-8. A historical anecdote links "Western Air" to Lǐ Zíchéng, the rebel leader from Shānxī who overthrew the Míng,

who preferred it to the lilting songs of Suzhou (Lǐ 1933: 94-5). It is named in lyrics of *Chāqū* (a tune of reputed Manchu-army associations) which close (and open) the "Bald Monk" song. (Lǐ 1933: 127). Curiously "Western Air" is a name used in Hakka music for Eight-Beat (Thrasher 1989: 100, reproducing from Lúo Qíngtiān: *Gǔāngdōng Hànyuè Sanbāi-Shǒu*, 1982).

Among the multifarious aliases under which Eight-Beat flourishes, one recalls a tune-title from Yúan and Míng opera. This is "Brocade Overlaid with Flowers" (*Jīn-shàng Huā*). In Cháo Zhou music *Jīn-shàng Tiānhuā* (Zhang 1973: 18) under Xiánsǐ Yuè, and 98 under Zhengpǔ) is a 68-beat Eight-Beat. Many examples of *Jīn-shàng Huā* with lyrics are given in the famous *Nine Keys Great Completion* (Yǔn Lù 1746). Yet none has couplets of 3-2-3 beats, or length approaching 68 beats.

The 68-beat form is by no means confined to the Eight-Beat melody and its variations, though the breadth of possible variation under what Thrasher calls 'note substitution' remains to be defined. As can be seen from the Mongolian example (see Example 2) the range is broad enough to defy ready recognition. Huá Qiupín's 1818 *pípá* score contains many 68-beat tunes, most of which seem to bear no melodic or even rhythmic relationship to Eight-Beat.

Yet there is a section, entitled "Extempore Eight-Beat" (*Súishǒu Bā-bā*) of five 68-beat variations (Jiànzhōng, 31-36) which clearly are related to the Eight-Beat tune and constitute a precursor to the popular *pípá* suite now known as "Early Spring" (*Yángchūn* or *Yángchūn Báixūe*). It has yet to be demonstrated that other movements of this suite are also Eight-Beat variations (as implied by Thrasher 1989: 77 and 91). Even though they conform to the 68-beat format, several appear to be independent tunes, e.g. Huá Qiupín's *pípá*, "A Hundred Birds Court the Phoenix" (*Bǎi-niǎo Cháo Fèng*).

3-2-3 as a Coda

We have seen how Zhu Zàiyù used 3-2-3 beat phrasing in the final line of his "Gold-Lettered Sutra" and how the same form of phrasing is used to conclude "Avatamsaka Sea-Assembly."

In Eight-Beat tunes the opening 3-2-3 phrased couplet is the chief distinguishing mark. Yet versions in early *pípá* scores serve as

a finale to each 68-beat movement, e.g. "Extempore Eight-Beat: Spring Light Good" (Húa 1818: *Súishǒu Ba-Bān: Chunguang Hǎo*) and Lǐ Zūfēn's "Early Spring" (1895: *Yángchūn*). This can be easily explained. If the same tune is played repeatedly, as we know it was and is, the start easily becomes fused with the finish (or vice versa). The 3-2-3 beat form makes a rhythmically strong ending. This is because the odd-numbered beats of each subphrase are stressed. A final group of three beats allows the final beat to take a heavier stress.

A different example of this is seen in the "Three-Line Finale" (*San-Jū'r*) tune-title. This is composed of three equal lines of verse, essentially 7-7-7 words, and 12 beats. Evidently an even 4-4-4 beat apportionment, concluding on the fourth beat of the third line, was felt to be too flat. Instead the lines are divided into 4-5-3 beats, respectively: one beat has been robbed from the third line and been added onto the second line. This provides a strong ending on the odd-numbered final rhyme-word for both second and third lines. This rhythmic schema is attested to in the earliest scores we have of tune-title music, from the southern Sòng (*Chén Yúanjīng: Shìlín Gǔangjī*). There musical notes lines are marked off in lines but without beat marks.

Fortunately its introduction, apparently by editor Chén Yúanjīng (c. 1250?), gives one of the very few theoretical explanations of tune-title rhythms known to exist (Chén: *Èryún Yàojúe*). He states that the beats of the three-line finale must be divided 4-5-3, adding "this is an inviolable rule." Indeed it has proved to be so. This can still be seen in Kunqū scores from the late Míng onwards. It is already proved by Zhou Lyǔjīng's lyrics for "Crane Moon, Jasper Harmonica" (*Hèyue Yáoshēng*), marked with beats but not notes, published in 1596 (Zhou 1596: II-27 *Xiányún Yidiao Shí-tào — Wēishēng*; et passim).

68-Beat and 43-Beat Versions

Alan Thrasher (1989) has diligently compared versions, in varying degrees of ornamentation, of Eight-Beat from Peking opera (*Jingxi*), Shandong (Zheng version), Hénán, Táiwān (modern mainland derivation), Shànghǎi (*Jiāngnán Sizhú*) and Gǔāngdōng, including Cantonese, Hakka and Cháozhōu variants. He correctly remarks that *Nánguān* of Fújiān, whose tradition perhaps has greatest antiquity,

preserving features of Sòng instrumentation (e.g. five-piece clappers), appears to lack an Eight-Beat tune.

The most common Eight-Beat form is 68-beat, which generally breaks down into:

$(3-2-3) \times 2, (4-4); (3-2-3) \times 2, 4; (4-4) \times 3 = 68$ beats.

A 4-beat phrase concluding with a falling cadence is repeated three times: in bar-beats 41-44, 57-60, and 65-68:

| 25 | 52 | 32 | 1-.

This 4-beat phrase on its first occurrence at beats 41-44 may be termed a 'false ending'. Thrasher terms the Peking opera tune a 60-beat version, which obtains only if one includes a final reprise of the opening couplet and supplies one extra beat, which he adds in brackets at beat 35 (Thrasher 1989: 80). Its basic structure is in fact only 43 beats long.

Another example of 43-beat form is the Eight-Note (*Ba-Yin*) of Mongolia (see Example 2) where it is considered an "ancient tune" (*gūqū*). Let us compare the bare "fast-beat" (*kuaibān*) Peking opera membrane cross-flute's repeating version of Eight-Beat (Mǎ 1982: 203, *Módí Qūpái*) and the core of a highly ornamented Mongol Eight-Note as played by Sun Liáng (a Mongol) on the four-string fiddle (Alatan 1985: 33). As a second example here (Alatan 1985: 22-43), this Mongol rendition is scored in 85 bars of 2/4 of which I give only the first note of each bar. Sun has several variants, but they share this basic structure.

Syncopations from the 25th beat of Fast Eight-Beat suggest by tie-notes across bar-lines these eight-note subpatterns (in heavy type): 4-4; 3-3; 3-2-3, 3-2-3, 3-2-3 ("< >"). Chao Pian (1971: 121) has drawn attention to 3-3-2 "measured rhythms" in Peking Opera percussion. A more elaborate example may be found in Sixteen-Beat, which we will analyze here later. There is also a 3-2-3 of eighth-notes in bars 21-24 suggested by the position of a falling cadence and rise: mi-re-do, Ti-La, do-re—.

Mongol Eight-Note
(1 = C)

a¹ 53 65 12 56 11 56 15 32
 a² 53 12 12 [56 11 56 12 56
 b¹ 51 25 56 33] 23 33 61 32
 a³ 32 31 6 [5 61 11 63 12 56
 b² 51 25 56 33] 25 63 53 12
 c. 13 12 1-

Peking Opera "Fast Eight-Beat"
(1 = D 1/4)

11: 33 62 1. 6 56 1- 61 13 2-
 33 62 1. 6 (56 1- 62 16 5-
 55 3- 53 2-) 321 76 12-
 32-3 5-[-6 7- 276 5-
 - 65 32-) 25- 65 32- 25
 - 23 21-: ||

It can now be clearly seen from the portions marked (***, and ~~~) that both scores show a remarkably similar tendency to repeat themselves starting from the 4th, 12th and 28th (or 30th) bars. What could be the reason for this? The odd number of 3 left over from the compound 40 (5x8) gives the clue. Suppose we put this odd number at the beginning instead. Then the whole pattern at once becomes symmetrical:

Mongol:	$\bullet\bullet$	$\bullet\bullet$	Peking Opera:	$\bullet\bullet\bullet\bullet\bullet\bullet\bullet\bullet$
	53	65 12		33 62 1.6
	$\bullet\bullet$	$\bullet\bullet$	~~~~~+ ~	$\bullet\bullet\bullet\bullet\bullet\bullet\bullet\bullet$
56 11 56 15 32	53	12 12	56 1- 61 13 2-	33 62 1.6
[~~~~~]			{~~~~~}	~~~~~
[56 11 56 12 56 51 25 56]			{56 1- 62 16 5- 55 3- 53	
		[~	~)	(,)
33 23 33 61 32 32 31 6 [5			2-) 321 76 12- 32-3 5-	
~~~~~ ~~~~~]			{~~~~~+~~~~~+~~~~~+~~~~~( , )~~~~~}	
61 11 63 12 56 51 25 56]			(-6 7-- 276 5-- 65 32-)	
			( , )	( , )
33 25 63 53 12 13 12 1-			25- 65 32- 25- 23 21-	

The familiar 3-2-3 pattern disappears and instead we have conventional 8-beat lines split 4-4. The additive 3-2-3 rhythm was produced by the clash caused by making the 8-beat lines begin with the odd three beats. Perhaps an original form of  $6 \times 8 = 48$  beats lost the first five beats of a repeated first line. This would explain the separate attachment of both terms, Six- and Eight-beat, to this melody. It could also explain the unusual use of 'Old' (*Lǎo*) in Old Eight-Beat as a corruption of Six-Eights (*Liu-Ba*) Beats. "Old" could then have become attached, by osmosis, to Six-Beat in areas where that abbreviation had become current. The preexistence of a Six-Eight name could have inspired the expansion of the 43-beat core to 68 beats, since a total 68 could seem to justify "6-8" whose original meaning ( $6 \times 8$ -beat) had been forgotten. Since writing these words, Dr. Robert Hsueh (Xùe Zongmíng) chanced to draw my attention to a Christian music manual of 1879 (*Dí Jùliè*) which gives a 52-beat score entitled simply "Six-Eights" (*Liu-Ba*), adding weight to our 48-beat hypothesis (example 3a).

In fact there exists a 48-beat version in the *Húqín Qūpái* of Peking Opera's *Xipi* style (Mǎ 1982: 261-262). After the 43-beat melody, in slightly ornamented form, is played for the last time, five bars are played as a coda. The first 2 1/2 bars of these five repeat the opening bars, and the remainder resolve onto repeats of 'Do' (see Example 3b).

Given this style of circular repetition it is not hard to see how three bars from the end could become transferred to the beginning. This suggests that 3-2-3 phrasing was not a feature of the original tune. When we re-examine the Mongol Eight-Note we see that while there are no long notes visible, the notes form strong natural duple and quadruple beat (eight-note) groupings: repeated runs of conjunct notes (e.g. Sol-La-do-do); paired notes with the same initial or final; doubled initial, medial, or final notes (e.g. mi-mi-re-mi, re-Sol-Sol-La, Sol-La-do-do). There is no sign of any attempt to mould the notes into any 3-2-3 pattern. This could perhaps indicate an earlier, less sophisticated form of the melody.

```

          *****  **      ***      *****  ~~~~~
53 6512 | 5611 5615 3253 1212 | 5611 5612 5651 2556

          ***          **          **      **  ~~~~~
      | 3323 3361 3232 3165 | 6111 6312 5651 2556

          ***          ***
      | 3325 6353 1213 1210 ||

```

### The Meaning of "Beat"

One explanation of the variant titles: Old Eight-Beat and Old Six-Beat is that "Beat" here means a whole 8-beat line or musical measure (Thrasher 1989: 73-74). Thus:

Eight-Beat = (8-beat) x 8 (+ 4-beat) = 68 beat.

Six-Beat = (8-beat) x 6 (+ 4-beat) = 52 beats.

The 52-beat version is the 43-beat version expanded by one beat plus a reprise of its second line. Yet no exclusive association has been demonstrated between the term Old Six-Beat and the 52-beat version, nor between Old Eight-Beat and the 68-beat form.

There is little if any precedent in tune-title music for the term "beat" (*bān*) used for a measure or line of music (*jù*), what Thrasher dubs a "short section" (1989: 74). The one exception is "scattered-beat" (*sānbān*) or "free-time" where a single beat is struck after the final word of each line. Use of the word "beat" (as *pai*, "clap"; not *bān*) to describe a musical line or "measure" is poorly attested to after the Sòng dynasty. Yè (1983: 143-144) claims examples from "Strings Thirteen Suites" (score transcribed in Cáo 1955) and *Shandong zheng* music which I have been unable to verify.

One meaning of "beat" seems universal in China: as down-beat (*bǎn*, i.e. *zhèngbǎn*), opposed to up-beat (*Yǎn*, "eye"). This is surely the key concept in understanding the rhythmic structure of this and other tune-title melodies.

Tunes belonging to the Eight-/Six-Beat family are characterized by lines of eight down-beats, frequently grouped into 3-2-3 subphrases. As we have seen such 8-beat lines are not common in tune-title music. In terms of tune-title lyrics, the average line-length is probably of three or four beats or less. An 8-beat would normally require the amalgamation of two or three normal verse lines.

It may be supposed that this 8-beat line is not long, since it is customarily transcribed now into just four bars of two-time. Against this it should be pointed out that traditional *pí pá* scores, even at fast tempo transcribe it with eight down-beats, grouped by spacing into several subphrases (e.g. 4-4, 3-2-3 et al.). This traditional sense of phrasing and beat has been inadvertently obscured by translation to 2/4 barring in which even-numbered down-beats are converted to up-beats or "eyes." Yè Dòng, for example, summarizes the 68-beat form in 34 two-time bars as: 4+4; 4+4; 6+4; 4+4. This is insensitive and fails to reveal the distinctive subphrasing (Yè 1983: 144).

Mongol Eight-Note is said to have eight phases of performance (Zhongguó Yinyuè Cídiǎn, Peking 1982?: 515), while Jiangnán Sizhú Six-Beat has five degrees of ornamentation and tempo (*Wǔ-dài Tóngtáng*, Gao 1981b: 91-2). The word "beat" does not appear to be used in either with an enumerator of the sequential phases. In Peking Opera and related styles the word "beat" (*bǎn*) qualifies different tempi and styles, e.g. slow, fast, two-six (*èr-liu*), but no sense of a numerical progression. Such usage is found in the three tempi or "beats" of the Cháo Zhou music of Gǎngdōng.

### Sixteen-Beat and Eight-Beat

In the multipartite score of Róngzhai, a Sinified Mongol at Peking, entitled "Sixteen-Beat" (*Shíliu-Bǎn*, in *Xiansūo Bèikāo*, 1814), a standard 68-beat Eight-Beat appears to be set as an ostinato in a sort of harmonic counterpoint against a set of variations called Sixteen-Beat, also of 68-beat length, which is repeated 16 times with decreasing degrees of ornamentation. (See example 4.)

Thrasher (1989: 77), appearing to reject Yáng Yínlú's (*Cáo*, 1955: 8ff) "counterpoint" interpretation, remarks: "The author notates Baban above the other instrumental parts for comparative purposes." Yáng Yǒng (1981: 138-154) further analyzes the use of counterpoint in this suite.

In Sixteen-Beat the term "beat" matches both the number of movements in the suite and the number of half-beats which are paired with each 8-beat line of Eight-Beat. Here is the second movement of Sixteen-Beat with its accompanying Eight-Beat. In each of the 16 movements the Eight-Beat tune is begun on what is usually taken as the seventh beat of the first line, and concludes on the sixth beat of this line (example 4 shows 16-Beat, 8-Beat, *húqín*, *pípá*, *san-xian* and *zheng* parts, respectively).

## 16-Beat

5. 6 1 1'

[ ~~~~~ ~~~~~ ] ~~~~~ ~~~~~

| 5 6 1' 1 7 1 2 3 1 6 5 5'

~~~~~ ] ~~~~~ ~~~~~

| 5' 3 2 | 3 5 5' - 6 1 2 3 2'

~~~~~ { ~~~~~

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

~~~~~ ] ~~~~~

| 5 6 1 6 1 6 5 3 5 2 3 5' 3 2 | 3 5

~~~~~

| - . 3 2. 3 5 5 (||)

~~~~~

| - 1 1 - 2 6' 6 1' 1 6 1 5

~~~~~ ~~~~~ ~~~~~

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

## 8-Beat

13 2-

{ ~~~~~ ~~~~~

33 62 1- { 56 1- 32 16 5-

~~~~~ } ~~~~~

55 33 53 2-) 23 21 61 2-

~~~~~ { ~~~~~

32 23 5- { 56 1- 61 16 5-

~~~~~ } ~~~~~

56 53 2-) 23 5- 56 53 2-

~~~~~

25 52 32 1- (||)

~~~~~

61 56 13 2- 25 52 32 1-

~~~~~ ~~~~~ ~~~~~

61 12 36 53 2- 65 32 1-

~~~~~    ~~~~~    ~~~~~    ~~~~~  
 | 6 5 6 1' 2 2' - 3 2 3 1 . 2 1' ||

~~~~~    ~~~~~    ~~~~~  
 76 56 13 2- 25 52 32 1- ||

~~~~~  
 | 6 5 6 1' 1 . 6 5 6 1 6 5 3

~~~~~  
 33 62 1- 56 1- 61

Despite the close relationship between the melody of 16-Beat and 8-Beat evident here (from the matches marked by ~~~ and when overlapping on the next line by ^^^), there is no sign in 16-Beat of 3-2-3 rhythm or of the characteristic 8-Beat opening phrase of falling cadence (mi-re-do):

| 3 3 | 6 2 | 1

Instead we find emphasis on the rising cadence (Sol-La-do):

| 5 6 | 1

which we found was the underlying link between the Mongol 8-Note and 8-Beat. This would seem to lend corroboration to our thesis that the now-familiar 8-Beat model, and its 3-2-3 rhythm, were created by a process of overlap: the grafting of three beats from the coda onto a tune which originally began with this rising cadence.

It has been remarked that Sixteen-Beat, though melodically closely related, seems to lack the characteristic 3-2-3 half-note patterns of Eight-Beat. It has what appears at first sight a penchant for slurs over bar-lines and long notes in the middle of bars that seem designed to disrupt any correspondence with Eight-Beat. Yet this syncopation is resolved if the eighth-notes (after the manner of the second half of Fast Eight-Beat above) are read in their own 3-2-3, and later 6-4-6, groupings:

Sixteen-Beat

eighth-note phrases

5 . 6 11' -

2-3

| 6 | 56    1'    17    123    16    55' -

3-2-3    3-2-3

| 53        23    55' -    61    23    2' 3

3-2-3    3-2-3

| 21        2'    21    26    1 6 5 . ' 656

3-2-3    3-2-3



|                                                 |         |
|-------------------------------------------------|---------|
| 1 <u>16165</u> 35 23                            | 3-2-3   |
| 5' 3 <u>23</u>   5- . 3 2 . <u>3</u>            | 3-2 6-2 |
| 55- 1' 1-2                                      | 3-2-3   |
| 6' 6 1' 1 61 5   61' 23'                        | 6-4-6   |
| 6. <u>53</u> <u>552</u> <u>3.2</u> 1'   65 6 1' | 6-4-6   |
| <u>22-</u> <u>323</u> 1. <u>2</u> 1'    65 6 1' | 6-4-6   |
| 1. <u>656</u> <u>1653</u>                       | 3-3     |

With the 6-4-6 groupings in the final section and the closing 3-3 the subphrase breaks begin to coincide with the phrase lengths of Eight-Beat in a rhythmic resolution.

### Six-Section (*Rokudan*)

Professor Wáng Rùyù of the National Music Association informs me that Alan Thrasher in a recent paper compared the form of *Rokudan*, whose Chinese ancestry, via the Ryūkyūs, had been suspected with Six-/Eight-Beat (Malm 1959: 169). If there is a link, it would bring the origin date of Eight-Beat at least to the mid-17th century. "Rokudan" is attributed by Nakamura Sosan's Shichiku Shoshinshu (1664) to Yatsushashi Kengyō (1614-1685). This *koto* instrumental has six Sections, the first has 108 and the others 104 beats in thirteen lines of 8-beat (i.e. 13 x 8; 13 1/2 lines in the first Section) in heptatonic 'la'-mode with a strong tendency toward hemitonic-pentatonic scale: la-ti-do mi-fa. This score is from Zhèng Déyuan (1987: 657). I have added phrase marks (====) to illustrate the 8-beat lines with possible 3-2-3 ( ~~~ , ===) and 4-4 beats in overlapping phrases (example 5).

1 = C Hira Chōshi 2/4 (1/4 x 52 per minute)

|          |        |                                  |                 |        |                                  |
|----------|--------|----------------------------------|-----------------|--------|----------------------------------|
| *****    | *****  | *****                            | *****           | *****  | *****                            |
| ~~~~~    | ~~~~~  | ~~~~~                            | ~~~~~           | ~~~~~  | ~~~~~                            |
| eeeeeeee | eeeeee | eeeeeeeeee                       | eeeeeeee        | eeeeee | eeeeeeeeeeee                     |
| 3 - 17   | 6   0  | <u>11</u>   <u>7.6</u> <u>46</u> | 3 <u>3.1</u> 17 | 6   11 | <u>76</u>   <u>7.6</u> <u>46</u> |

|       |         |           |       |           |             |
|-------|---------|-----------|-------|-----------|-------------|
| ***** | *****   | *****     | ****  | *****     | *****       |
| ~     | ~~~~~   | ~~~~~     | ~~~~~ | ~~~~~     | ~~~~~       |
|       | *****   | *****     | ***** | *****     | *****       |
|       | 3 3 . 1 | 17 6 10 6 | 13 66 | 4 33 16 - | 11 76 11 72 |

|       |         |                   |
|-------|---------|-------------------|
| ***** | *****   | *****             |
| ~     | ~~~~~   | ~~~~~             |
|       | *****   | *****             |
|       | 3 3 . 1 | 17 6 12 36 176 46 |

From the above extract it will be apparent that there is a pattern of 8-beat (i.e. 4-bar) phrases, often beginning on 'mi'. The natural tendency of 8-beat to split into 4-4 is frustrated in the first and third 8-beat line by a pause on the fifth beat. Instead there is a tendency there toward 5-3 beat divisions.

This silent fifth beat is the point from which all subsequent Sections start. All six Sections end on the fourth beat of the 8-beat phrases. If the sixth beat, the first sounded note at the start of Sections 2 to 6, is taken as the beginning of the 8-beat phrases, syncopation disappears and 4-4 divisions are unimpeded. On the other hand this phrasing produces some endings on 'do', with the mi-mi phrases as the center of possible 3-2-3 beat groupings.

## Conclusion

The syllabic rhythm of down-beats on odd-numbered word-syllables is attested to in relation to "Ancient Songs" of lotus-picking with early Táng lyrics. It would appear logical for this simple style to predate the free, "sprung" rhythms of tune-title lyrics, which began in the late Sòng. Zhu Zàiyù applies syllabic rhythm to the 13-word lines (split 5-3-5 words) of "South Wind Lyric," which dates at least to the Hàn dynasty, and obtains a regular 3-2-3 beat rhythm.

Evidence to date points to the prevalence in China of the Old Eight-Beat tune, with vulgar accompanying lyrics that fit the "South Wind Lyric" 3-2-3 beat meter, at least by the late 18th century. An origin in the 17th century, outside the refined tune-title operatic tradition, appears probable. Operatic tune-title lyrics, culminating in the late Míng and early Qíng, do not appear to contain any direct source for Old Eight-Beat. The 3-2-3 beat lines in "South Wind Lyric" prosody occur rarely, as in the final line of the Buddhist

Huáyán Hǎihuì which is atypical of the tune-title genre. Where paired 3-2-3 couplets occur, as in "Southern One Loom of Brocade," the prosody is free and melismatic. Much study remains to be done on the melodic and rhythmic evolution of this "mother" tune with its core of 43, or perhaps 48, beats, and its yet uncounted progeny, which exemplify techniques of variation, including expansion/reduction, apparently improvisation, structural counterhythms, and reportedly a form of melodic counterpoint.

Seoul, Korea

### A Note on Transliteration

The official Pinyin system has been followed with slight modification. Umlaut -u, which impedes the superimposition of tone-marks, has been replaced by -yu. The tone-mark for high-level (e.g. ā) tone has been omitted for simplicity. Level-rising (á) and falling (à) are standard. Falling-rising (v) is rendered by tilde (ǎ) in the absence of a more suitable diacritical mark in the type-font. Light tones, a modern category, are shown in their original tone except where an apostrophe indicates ellision of the vowel sound, e.g. d'.

### A Note on Translation

The translations of lyrics attempted here are literal, word for word, following the Chinese word order and rhythm wherever possible. Each capitalized word in a verse-line matches one Chinese ideograph. In some cases an additional syllable within an English word has been capitalized to indicate that the English word matches two or more ideographs. No attempt has been made to paraphrase nor write parallel English verse. To avoid overwhelming the reader with a plethora of Chinese terminology, serviceable English equivalents have been coined where possible, e.g. tune-title (*qūpái*), for provisional circulation.

### A Note on Transcription

Groups of three notes with time values undifferentiated in the original scores are transcribed as triplets (e.g. re-mi-re: 232), not extrapolated as long-short-short (e.g. 232) as commonly done.

## Glossary

## musical terms:

bǎn 板  
bǎnqiāngtǐ 板腔體  
chèncí 襯詞  
chènbǎn, 樣兒板  
zèngbǎn 贈板  
(opposite of zhèngbǎn) 正板  
cípái 詞牌  
dǐbǎn 底板  
duàn 段  
èrlǚ 二六

guómén 過門  
jǐxíng jiāhuà 卽興加花  
kuàibǎn 快板  
pāi 拍  
píngzǎ 平仄  
qūpái 曲牌  
sǎnbǎn 散板  
yǎn 眼  
yuèjù 樂句

## musical names:

Ba-Bǎn 八板  
Ba-Yin 八音  
Bàiyuè Tíng 拜月亭  
Bùxuz' (Pohojá) 步虛子  
Chunguang Hǎo 春光好  
Dǎ Huagū 打花鼓  
Dòuyè Huáng 豆葉黃  
Fengrùsong 風入松  
Guangtóu Héshàng 光頭和尚  
Gǔ Gē 古歌  
Gǔ Gūtóng 鼓孤桐  
Huáyán Hǎihuì 華嚴海會  
Jiāngnán Sìzhū 江南絲竹  
Jīn-shàng Hua 錦上花  
Jīngxi 京戲  
Jīnzì Jīng 金字經  
Kūnqū 昆曲  
Lǎo Ba-/Lǐu-Bǎn 老八/六板  
Língxīng Xiǎowǔ 羅星小舞  
Nánfēng Cì 南風辭  
Nánguān 南管  
Nán Yī-jī Jīn 南一機錦  
Qīngtiān Gē 青天歌

San-jù'r 三句兒  
Shāntáohóng 山桃紅  
Shífan Luógū 十番鑼鼓  
Shíliu-Bǎn 十六板  
Shísān-zì Caomán 十三字操縵  
Shí-yàng Jīn 十樣錦  
Suǐshǒu Ba-bǎn 隨手八板  
Wǎnsha Jì 浣沙記  
Wěishēng 尾聲  
Wū-dài Tóngtáng 五代同堂  
Wú Gē 吳歌  
Xiānshī Yùe 弦詩樂  
Xiānsūo Shísān-táo 弦索十三套  
Xīdiào 西調  
Xiǎo Héshàng 小和尚  
Xūnfēng Qǔ, 熏風曲  
Yú-Shùn Xūnfēng Qǔ 虞舜熏風曲  
Yángchūn Gǔqǔ 陽春古曲  
Yángchūn Bǎixuě 陽春白雪  
Yùe Jīnjīng 閩金經  
Yúwēng Lètaoran 漁翁樂陶然  
Yúwēng Lè Táoyuan 漁翁樂桃園

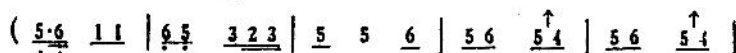
## personal names (primary sources)

Chén Yuánjīng 陳元靚  
Dí Jiùliè 狄就烈  
Huá Qiūpín 華秋蘋  
Jú Shìlín 鞠世林  
Kāngxi 康頤  
Lǐ Zǔfēn 李祖蔭  
Shěn Jīng 沈璟  
Shěn zǐjīn 沈自晉

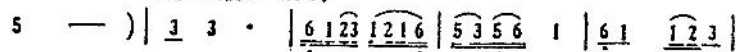
Qiánlóng 乾隆  
Wáng Shífū 王實甫  
Wú Rénqīng 吳仁卿  
Yán zìdé 顏自德  
Yún Lù 允祿  
Zhāng Yán 張炎  
Zhou Lǚjīng 周履靖  
Zhu Zàiyù 朱載堉

**Example 1. Eight Beatlet (Ba-Bänz') in 33 beats, with "Bald Monk Lyrics" (see above, page 160).**

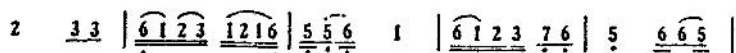
〔八板子〕（每分钟80拍）



（轉D調前5 = 后2）



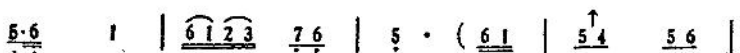
（和）光 光 一个和尚 连忙 忙，锦殿 去 烧



香。钟敲 一 声 响， 响叮 当， 和尚我好 凉。如来

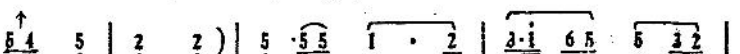


佛 坐 中 央，一十八个 罗汉 坐在两 厢。保佑 我和 尚



下山 去， 配 对 又 成 双。

（轉G調前2 = 后5）〔平板〕（每分钟100—110拍）



我 这 里 敲 动

Example 2. Eight-Note (*Ba-Yin*) in Mongol music (Alatan Bagen 1985: 33-34). For analysis, see above, pages 161-167.

八 音 (第四把位)

1 = C  $\frac{2}{4}$

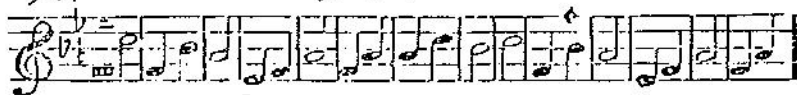
5 . 2 | 3 2 3 6 | 8 5 5 | 5 3 5 3 2 | i 5 3 | 2 i 6 i |  
 5.6 i 2 | 6 i 5 6 | i 5 6 | i 3 2 3 | 5.6 i 2 | 6 5 3 2 |  
 i 2 6 i | 0 5 5 3 | 3 2 3 i 6 | 2 5 6 | 5 3 2 5 | 3 2 3 5.6 |  
 i.2 6 i | 2 5 3 2 | i 0 3 | 2 i 6 i | 5.6 i 2 | 6 i 5 0 |  
 i 5 6 | i.3 2 3 | 5.6 i 2 | 6 5 3 2 | i 5 3 | 2 i 6 i |  
 5.6 i | 6 5 3 2 | 5.6 3 2 | i 5 3 | 2 i 6 i | 5 3 2 3 |  
 5.6 i 2 | 0 5 5 3 | 3 5 5 3 | 3 2 3 i 6 | 2 5 | 3 2 5 3 |  
 3 5 5 3 | 3 2 3 i 2 | 6 i 5 6 | i 5 3 | 3 2 3 i 6 | 2 i 2 3 |  
 3 2 3 i 6 | 2 5 | 3 6 i | i 5 5 i | 6 i 3 2 3 | 5.6 i 2 |  
 6 i 5 6 | i 5.6 | i 5.6 | i.3 2 3 | 6 i 5 | 0 3 2 |  
 i 6 3 | 2 i 6 i | 5.6 i 2 | 6 5 3 2 | 5.6 3 2 | i 5 3 |  
 2 i 6 i | 5 3 2 3 | 5.6 i 2 | 6 5 5 3 | 3 5 5 3 | 3 2 3 i 6 |  
 2.1 2 3 | 5.6 i 2 | 6 i 5 i | 0 3 2 3 | 5 i 6 i | 0 3 2 |  
 i 0 3 | 2 i 6 i | i 5 5 2 | 3 2 3 5.6 | i.2 6 i | 2 3 2 |  
 i - ||

**Example 3a.** Six Eights (*Liu-Ba*), a 52-beat version of Eight-Beat, as given in a 1879 score (Dí Jiùliè). See above, page 165.

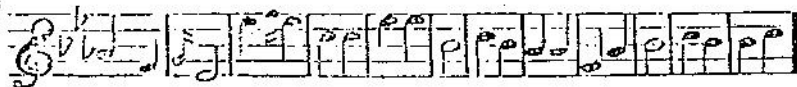
西  
國  
樂  
法  
啓  
蒙

# 六 八

八十



工四尺上合四上四上上工尺工四尺上合四上四上



上四合六六工工六六尺工尺上上四上尺工尺工



六六五上五上上五六六五六工尺尺工六六五六工



尺尺六六尺工尺上工四尺上合四上四上上四合

**Example 3b.** A 43-beat *xipi* version of Eight-Beat, with additional 5-beat coda, making a 48-beat total (see above, page 165).

八 板(1)

稍快

$\frac{1}{4}$  (多 | 多) 6 :|| 3235 | 6123 | 1 6 | 5 6 | 1 21 | 6 1 | 1235 | 2 12 |

3235 | 6123 | 1 6 | 5 6 | 1 21 | 6123 | 2161 | 5 5 | 5 56 | 3523 |

5 53 | 2 5 | 3 2 | 1 7 | 6 1 | 2312 | 35 2 | 2 3 | 56 5 | 5 6 |

76 7 | 7 2 | 7 6 | 53 5 | 5 6 | 5643 | 2 3 | 2356 | 5 6 | 5643 |

2 3 | 2356 | 5 2 | 3 2 | 1 02 :|| 3235 | 6123 | 1 1 | 1 1 | 1 ||

此曲常用于配合较活泼的旦角戏中的表演。



Xinshun Biko 1814

Example 4. A multipartite score of Sixteen-Beat ~~(16-beat, 16-beat)~~, showing the first 14 bars of section 2. See above, page 167.

The image displays a complex musical score for a piece titled "Xinshun Biko 1814". The score is presented in a multipartite format, consisting of 14 staves arranged in two columns of seven. The notation is dense, featuring various musical symbols including notes, rests, and bar lines. The score is labeled "Example 4" and "showing the first 14 bars of section 2". The title "Xinshun Biko 1814" is written in the top right corner. The page number "178" and the journal information "Asian Music, Fall/Winter 1991/1992" are in the top left corner.

**Example 5.** Rokudan (Six Section), a traditional Japanese *koto* instrumental (see above, pages 170-171).

箏楽譜及調次

657

 $\frac{2}{4}$  1 = C 平調子

## 六段調

日本箏曲

八橋檢校作曲

鄭德潤註

♩ = 52

[一]  $\frac{2}{4}$  1 = C 平調子  
 3 - | 7 6 | 0  | 7 6 4 6 | 3 3 | 7 6 | 7 6 4 6 |  
 3 3 | 7 6 | 0 6 | 3 6 6 | 4 3 3 | 6  | 7 6 | 7 6 |  
 3 3 | 7 6 | 2 3 6 | 7 6 4 6 | 4 3 3 | 7 6 | 2 3 | 4 5 |  
 3 3 3 | 7 6 7 | 2 6 | 3 6 6 | 4 3 3 | 6 7 6 | 7 6 | 4 3 |  
 7 7 6 | 7 6 | 4 3 | 7 7 | 3 3 | 2 3 | 4 3 | 3 7 |  
 6 7 | 2 3 2 | 4 4 3 6 | 4 3 | 7 6 4 | 4 0 6 | 3 3 | 7 6 7 |  
 2 3 2 | 3 7 | 6 7 2 3 | 7 6 4 6 | 3 3 | 7 6 ||  
 [二] ♩ = 66  
 0 6 | 7 6 4 6 | 3 3 | 7 4 4 | 3 7 | 7 6 4 6 | 3 3 | 7 6 |

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Huá Qiupín

1818 *Pípa Pǔ* (frontispiece inscribed by the author in 1818).

Kang Xi

1715 *Cí Pǔ*.

Lǐ Zhizāo

1620+ *Pàngong Lǐyùe-shu*.

Lǐ Zūfen

1895 *Nánběi Pài Shísan-Tào Dàqū Pípa Xīnpǔ*.

Qianlóng, Emperor (r. 1736-1795)

1772+ "Qīndìng Yùelyǔ Zhèngsú-fú," with "Yùzhì Zàití Yùelyù Quànshu," in *Qīndìng Sì-Kù Quànshu*.

Shēn Jīng (1553-1610) and Shēn Zìjīn

1639 *Nán Jiū-Gong Shísan-Diao*, giving scores by key-mode showing lyrics and beats. Earlier editions I have seen give lyrics only without beats.

Yán Zìdé and Wáng Tīngshào

1795 *Níshāng Xùpǔ*, giving current popular lyrics.

Yūn Lù

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Zhang Yán (1248-1314+)

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1584

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1596

*Lyùlyǔ Jīngyì*, prefaced 1596: *Nèipian*; *Wàipian*; "Língxīng Xiǎowǔ Pǔ," "Xiǎowu Xiāngyīn Pǔ."

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