

# The *Tz'u* Music of Chiang K'uei: Its Style and Compositional Strategy

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## Introduction

CHIANG K'UEI 姜夔 (PAI-SHIH), known as one of the *tz'u* masters of all times, stands as the single most studied poet-musician in Chinese history. The majority of the studies on Chiang's *tz'u* songs, the only extant collection of *tz'u-yüeh* (*tz'u* music), concentrated mainly in the areas of notational interpretations, including translation of notational symbols and performance practice, and speech-musical tonal correlations. In spite of their contributions, they are not without discrepancies. This article is an attempt toward making an indepth, analytical study of Chiang K'uei's seventeen *tz'u* songs, including (1) clarification of interpretational differences by major researchers, (2) stylistic understanding of the compositional process (strategy), and (3) application of the theoretical, structural criteria to a creative situation, i.e., musical composition in Chiang K'uei's style. Thus, the primary emphasis of this investigation is addressed to music rather than to poetry, as a first step toward making some concrete and substantial revelations about Chiang's *tz'u* songs.

## Chiang K'uei, Poet and Musician (1155-1221)

CHIANG K'UEI—ALSO KNOWN by his courtesy name, Yao Chang 堯章, or more familiarly by his style, Pai-shih tao-ren 白石道人 (Whitestone Taoist)—was born in Poyang 鄱陽 in present-day Kiangsi Province. His father, Chiang O 姜噩, was a district magistrate of Hanyang County, Hupei Province, who died early, leaving Chiang partially to the support of his married sister. As a youth, Chiang had already exhibited a love for and distinguished himself in calligraphy, music, and poetry to the extent that he enjoyed fame as a prodigy among the literati in the Hanyang area where he lived for almost twenty years. Chiang's literary career was later influenced by the poet Hsiao Te-tsao 蕭德藻, who was so impressed with Chiang's literary talents that he later offered his niece in marriage, and brought Chiang to Wushing in Chekiang Province in 1186. Ten years later Chiang moved to Hangchou and lived in the urban cultural centers of the lower Yangtze region for the rest of his life.<sup>1</sup>

<sup>1</sup>For further biographical information see Lin 1978: 48-61.

In spite of his eminence as a man of letters, Chiang never held an official position, partly by circumstance and partly by choice. He led instead the life of a wandering bard, and supported himself by selling his calligraphy and by remaining under the patronage of his gentry friends, such as Chang Chien 張鑑 and Fan Ch'eng-ta 范成大, the latter an established poet in his own right. It was Fan Ch'eng-ta's tune that Chiang set to lyric in Song Four, *Yü-mei-ling* 玉梅令 (Jade Plum Ling). It was also for Fan that Chiang composed a eulogy in Song Nine, *Shih-hu hsien* 石湖仙 (Stone-Lake Immortal). (See Example 3 for the list of songs and their series number.) In between composing poems, selling his calligraphy, and playing the *hsiao* 簫 and *ch'in* 琴 (vertical flute and seven-stringed zither, respectively), Chiang spent his most memorable times as a traveller and guest at the estates of Fan and Chang. Chiang's *tz'u* compositions were undoubtedly performed and appreciated among his patrons' audience, for troops of singing-girls and musicians were readily available at the two estates. According to his own writings, Whitestone Taoist evidently lived a leisurely life—in spite of his somewhat eccentric nature and his negative attitude toward the prevailing socio-political practices. Understandably, Chiang, like other patriots and traditionalists, found contemporary 12th- and 13th-century China to be extremely turbulent. The Northern Sung capital (present-day Kaifeng) was taken over first by the barbarian invaders from Central Asia (1126) and then by the Juchen dynasty which carried out its campaign Southwards until it conquered the entire area north of the Yangtze River. From then on, war posed a constant threat—in fact, Hangchou itself fell in 1276, after Chiang's death. But the Hangchou of Chiang's time was the relocated imperial capital, a huge urban center set amidst the most scenic terrains and was to become the largest and most prosperous city within a few decades. Swarms of people and their noise filled the streets—beggars struggling for daily survival, vendors outshouting each other and selling everything from hot water to toys, foreign traders negotiating in the teahouses while singing girls entertained their guests upstairs, and, of course, the numerous court families each employing wasteful retinues of domestics, entertainers, and other dependents. Such was the situation with which Chiang K'uei had to deal, one which we find reflected in his works. His poetry (both *tz'u* and *shih*) is a constant description of outside sensations and inner feelings: nostalgia for the singing girls, nationalistic sentiments for the occupied northern homeland, guilt of a jobless life, and escape from reality, which was frequently transformed into reminiscences of glory of the past. Through speech and tonal (musical) expressions, these perceptual experiences were further transformed into introspective ones. Although he died in obscurity, Chiang's poetry and songs have captivated generations of poet-musicians and lovers of poetry who empathize in his heart-felt convictions. Readers throughout the ages will undoubtedly continue to find themselves sharing the restrained passion in lines such as the following two from *Shih-hu hsien* (Song Nine):

*Wealth and fame, like floating clouds—Where  
are they now?  
I only delight in the green fragrance and red  
dancing of the lotus.*

## Editions and Studies

CHIANG K'UEI'S POETIC WORKS, consisting of approximately 80 remaining *tz'u* poems, are certainly among the most published in Chinese literature. Some 45 editions, (in manuscript and printed form) have been published, mostly from 1679 till 1909 during the Ch'ing dynasty (Ch'iu 1959: 12-24); but the majority are purely poetic editions, containing no music notations. The earliest extant editions bearing music are three 18th-century works, which fortunately have preserved the seventeen songs, which will be the subject of our discussion. The 1737 manuscript edition is attributed to Chiang Ping-yen 江炳炎 (but first printed in 1913 by Chu Hsiao-tsang 朱孝臧, hence referred to as Chu edition), the 1743 printed edition was by Lu Chung-hui 陸鍾輝 (known as Lu edition), and the 1749 printed edition was by Chang I-shu 張奕樞 (known as Chang edition). All three editions were said to have been derived from a 1350 manuscript in the hands of the Yüan scholar Tao Tsung-i 陶宗儀, although discrepancies exist among them. Supposedly, neither Lu, Chiang, nor Chang worked directly with the Yüan manuscript but, rather, each relied on intermediary copies which were declared to have been copied from the Yüan manuscript. At this point in time, we can only speculate whether the differences were the result of inadvertent copying-printing errors or of difficulties in deciphering the notation. After all, the style of notation, *chih-tzu p'u* 指字譜, used in these *tz'u* songs had already been a lost art by the time of the 18th century, editions and scholars from then on have been proffering their interpretations.

Between the late 18th-century to 1967, some sixteen studies on various aspects of Chiang K'uei's *tz'u* music have been advanced. Of these, the most significant examinations dealing with the musical interpretations of the songs were those which appeared after mid-1950's. They include: *Studies of the Composed Songs by Chiang Pai-shih of the Sung Dynasty* 宋姜白石創作歌曲研究 (1957) by Yang Yin-liu and Yin Fa-lu 楊蔭瀏, 陰法魯, *A Comprehensive Examination of the Songs by Whitestone Taoist* 白石道人歌曲通考 (1959) by Ch'iu Ch'ung-sun 丘瓊蓀, "Secular Chinese Songs of the Twelfth Century" (1966) by Laurence Picken, and *Song, Dynasty Musical Sources and Their Interpretation* (1967) by Rulan Chao Pian. The extensive Yang and Yin study is a performance-oriented edition containing transcriptions of the seventeen *tz'u* songs, ten ritual songs and a *ch'in* song. Emphases are also placed on a biographical study of Chiang, a comparative and critical study of the interpretation of side notation 傍譜, transcription into staff notation, and translation of the original text into vernacular Chinese. The transcriptions are made on a largely evaluative and personal basis and historical findings are correlated with contemporary 20th-century understanding. Hence, in my opinion, it is an excellent source for the modern song performer. On the other hand, Ch'iu's work which was formulated about the same time as was the above-mentioned study, concentrates solely on the seventeen *tz'u* songs, and certainly ranks as one of the most thorough studies on the subject to date. It is simultaneously a musicological as well as a literary investigation, which incorporates a historical and systematic approach to the study on editions, notational symbols, and speech and musical tonal correlations, including intonational patterns of the major Chinese dialects. Ch'iu furthers this speech/tonal comparison in Chiang's seventeen songs by presenting it in graphic contours of melodizations

which are not only informative but also innovative as compared to other contemporaneous studies. The transcriptions are the result of a critical comparison of the three editions (Lu, Chang, and Chu), with reference to the historiographical material at hand.

The two important English sources, one by Laurence Picken and the other by Rulan Chao Pian have contributed to making Chiang K'uei's songs more accessible to Western scholars and musicians. The "Secular Chinese Songs of the Twelfth Century" by Picken presents a combined Eastern and Western view of the seventeen songs, including English translations of song texts, plus analogies and comparisons drawn broadly from Western, Eastern, and Asian music practices. Picken also cites earlier Chinese *tz'u* studies particularly those of Yang and Yin (1957) and Ch'iu Ch'ung-sun (1959). In his transcriptions, Picken applies the nominal mode theory as found in the Ch'iu study rather than the introduced (outside mode) pitch hypothesis of the Yang and Yin study. However, the emphasis of the Picken study is clearly a rhythmic interpretation, and what he proposes is a reconstruction of songs into a rhythmically balanced and "squared", equal eight-unit framework. As related to Chiang's *tz'u* songs, the book *Song Dynasty Musical Sources and Their Interpretation* by Rulan Chao Pian contains information mostly of a historical and literary nature, and is a useful source for its copious notes and references. Pian's transcriptions are not meant to be practiced as they are; although pitches are given in staff notational format, rhythm is missing, and so are the musical interpretations for the various ornamental signs. (More detailed comments on the above-named studies will be included later as they relate to specific points, and particularly in our musical analysis.)

### Notation of the Seventeen *Tz'u* Songs

THE SEVENTEEN *TZ'U* SONGS of Chiang K'uei are notated in an early Sung style called *chih-tzu p'u* "character tablature notation", also familiarly known as *pang p'u* "side notation", or *su-tzu p'u* 俗字譜 "popular character notation" in the later Sung dynasty. Three types of symbols are used as the basis for the seventeen *tz'u* notation: pitch symbols, rhythmic symbols, and symbols for embellishment. Beginning with the pitch symbols, there are eleven noted (See Example 1).

Western Equivalent	
Pitch Symbols	厶 ㄇ 一 ㄥ ㄌ ㄥ ㄇ ㄥ 久 ㄆ ㄆ
Pitch Names	Ho Ssu I Shang Kou Ch'è Kung Fan Liu Wu I-wu

Example 1

These symbols were evident in the earlier, Sung dynasty style of notation called *chih-tzu p'u* or "character tablature notation" for wind instruments—*hsiao*, *ti* 笛, *kuan* 管, etc. A few words on the characteristics of this early form of *chih-tzu p'u* is prerequisite to understanding its relationship to the pitch notation and key/mode designation of the songs.

Little is known of the Chiang style of *chih-tzu* notation since it has become archaic even before the earliest-existing editions of the late 18th century. However, in all probability, the notational symbols were originally derived from the finger position symbols for playing the *hsiao*, an end-blown vertical flute with five frontal fingerholes and one in the back. Chiang's songs are musically and poetically associated with the *hsiao* (Yang and Yin, 1957: 68-69). In the quatrain "Kuo ch'ui hung" 過垂虹 (Passing "Drooping-Rainbow" Bridge) Chiang writes, "Hsiao Hung sang quietly while I played the *hsiao*" (小紅低唱我吹簫). Functioning as tablature symbols, the ten pitch names, *ho* through *wu*,<sup>2</sup> (refer back to Example 1) have the following definitions: (1) *ho* "厶", 合 (close) means to close all six fingerholes of the *hsiao*; (2) *ssu* "ㄋ", 四 (four) means to close four frontal fingerholes; (3) *i* "一", 乙 (secondary) means to close a subordinate fingerhole thereby producing a neutral pitch (more discussion later on the *i* note); (4) *shang* "ㄥ", 上 (ascending) a homonym of *san* 三 (three), means to open three frontal fingerholes; (5) *kou* "ㄣ", 勾 (hook) means to curve or crook the finger when covering a portion of the fingerhole; (6) *ch'ê* "人", 尺 (foot) means to close the fingerhole which is one foot away from the blowing hole; (7) *kung* "ㄩ", 工 (labor), a homonym of *k'ung* 空 (empty) means to keep all frontal fingerholes empty, i.e., open; (8) *fan* "リ", 凡 (all) means to open all fingerholes including the one in the back; (9) *liu* "久", 六 (six) means to cover all six holes (overblown octave of pitch *ho* is produced); (10) *wu* "ㄅ", 五 (five) means to close five fingerholes (four frontal and one back fingerholes; hence, overblown octave of pitch *ssu* is produced).<sup>3</sup> With a knowledge of the tablature

<sup>2</sup>The eleventh symbol *i-wu* ㄅ is not a tablature-derived symbol, although it appears to have a pitch meaning. The symbol can be interpreted as *i*—on *wu* ㄅ which would result in another neutral interval, a heightened  $\bar{F}$ , between  $F^b$  and  $F^\sharp$ . If indeed Chiang K'uei used the *i-wu* in his seventeen songs, scholarly opinions differ on this point; it could indicate that even during Chiang's time, the transformation from tablature to pitch notation had already begun.

<sup>3</sup>The tablature phenomenon of Chiang's seventeen *tz'u* notation has often been overlooked, perhaps obscured by the tendency to regard Chiang's notation as an early form of *kung-ch'ê* 工尺 pitch notation, together with the other known Sung dynasty notations mentioned in the "Ch'in-lü shou" by Chu Hsi and in the *Tz'u Yüan* by Chang Yen. Although these three notational examples have similar notational symbols, that of Chiang is tablature-based while those of Chu and Chang are pitch-based. Furthermore, the functional aspect of the pitch notations cited in the Chu and Chang works is questionable since, for example, it would not be possible to apply the "chro-

matic" scale characteristic of the notation mentioned by Chu and Chang to a fixed-pitch Chinese aerophone instrument. Thus, if Chiang's notation is recognized as a *chih-tzu* tablature notation (idiomatic to the flute), we can probably draw two conclusions regarding Sung notational system. First, Chiang's *chih-tzu* notation is the earliest type of *kung-ch'ê* notation, and that the symbols of the Sung *su-tzu* popular character notational system were originally derived from tablature notation, based on the *hsiao* flute fingering position. Second, both the notations cited in Chu's and Chang's writings are meant to be a general type of notation for pitch reference in theoretical discussions, not for use in applied music. The reader may recall that idiomatic notations existed for the *ch'in* and *sê* zithers during the Sung dynasty. Hence it is most likely that the *kung-ch'ê* notational system (referring to all notations using the *ho*, *ssu*, *i*, *shang*, etc. concept) originated as a tablature notation, idiomatic for the *hsiao* instrument. I thank Prof. Ts'ao Cheng of the Central College of Music in Peking for his verification of the tablature meanings in correlation with a flute type of instrument.

foundation of the pitch symbols that appear in the notation of the seventeen songs, we can now discuss their intervallic relationship. As has been pointed out by Yang the *hsiao* of today is similar to that played by Chiang K'uei in the Southern Sung period and which he used for notational reference (1957: 69). Bearing in mind the organological similarity together with the practical meaning of *chih-tzu p'u*, we can propose the following intervallic relationships of the seven pitches within the first octave:

The musical notation shows seven pitches on a staff. The intervals between the pitches are indicated by the following cent values below the staff:

Cents:	204	147	147	204	204	147	147
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Example 2

Aside from the major second interval of 204 cents and the pure fifth interval of 702 cents, the unusual intervals are those between pitches E to F, F to G, and B to C, C to D each of which is theoretically equal to 147 cents. The neutral intervals surrounding the neutral F and C pitches, mentioned previously, are slightly larger than tempered half-step intervals. In descriptive terms, it means that the indicated pitch  $\bar{F}$  is higher than a tempered  $F^{\natural}$  by approximately 47 cents and lower than a tempered  $F^{\sharp}$  by approximately 53 cents, similarly with the neutral  $\bar{C}$  pitch. (Please note that I am not referring to the Chinese music tonal system; rather, I am illustrating the probable intervallic relationships produced by the open fingering of the *hsiao*.) In other words, the resulting series will form a T (tone), NT (neutral tone), NT, T, T, NT, NT hierarchy. Now perhaps the reader wonders why so much attention is given to the *hsiao* tuning. The answer is that without knowing this fundamental tuning characteristic, one could not begin to understand: (1) what the music of Chiang K'uei actually sounded like, and (2) how eleven pitches can accommodate six keys without having recourse to any additional accidental pitches. To elaborate on the latter statement, let us examine the key designations in relationship to the notated pitch symbols.

The total seventeen songs utilize six different key signatures (cf. Yang and Yin 1957, Ch'iu 1959, and Pian 1967). For the key signature designations I shall refer to the Yang and Yin transcriptions: (1) key in C (Songs no. 2, 3, 6, 7, and 17); (2) key in D (Song no. 8); (3) key in E (Song no. 4—notice that  $D^{\sharp}$  is not used in this song and notationally only 3 sharps, key in A, are required)<sup>4</sup>; (4) key in F (Songs no. 1, 5, 10, 11, and 16); (5) key in G (Songs no. 9, 12, and 15); and (6) key in A (Songs no. 13 and 14). In view of the above keys, one would immediately inquire into the possibilities for the necessary sharps and flats since only  $G^{\sharp}$  is included among the eleven pitch symbols. Let us begin our explanation with the sharp key signatures,

<sup>4</sup>Since the pitch  $D^{\sharp}$  does not occur in Song Four, three sharps ( $F^{\sharp}$ ,  $C^{\sharp}$ , and  $G^{\sharp}$ ) would be practically sufficient, but one must still recognize that "do" is on E.

i.e., keys in G, D, and A (disregarding key in E for the practical reason mentioned above). The additional sharp pitch symbols required would be F<sup>#</sup> for key in G, F<sup>#</sup> and C<sup>#</sup> for the key in D, and again only F<sup>#</sup> and C<sup>#</sup> for the key in A since G<sup>#</sup> is already present, essentially requiring only two additional sharpened pitches—F<sup>#</sup> and C<sup>#</sup>. Recalling the neutral pitches  $\overset{\cdot}{F}$  and  $\overset{\cdot}{C}$  and their adjacent intervals E to  $\overset{\cdot}{F}$ ,  $\overset{\cdot}{F}$  to G and B to  $\overset{\cdot}{C}$ ,  $\overset{\cdot}{C}$  to D, we can immediately understand why Chiang did not bother to notate the F<sup>#</sup> and C<sup>#</sup> pitch symbols . . . because of the double functions of the neutral pitches which I shall call “equivocal pitches”. The pitch  $\overset{\cdot}{F}$  can be considered F<sup>b</sup> (although sharper than the tempered F) or as F<sup>#</sup> (although lower than the tempered F<sup>#</sup>) depending upon the given key and in view of the fact that the *hsiao* is not a tempered instrument. In the actual performance of these equivocal or neutral pitches, psychoacoustic factors and physical manipulation can initiate a “tonization” process or adjustment toward the recognized tonic “do”. For example, the *hsiao* performer could blow slightly harder or softer, as in the undulation technique, in order to achieve a slightly higher- or lower-pitched tendency, respectively on the equivocal pitches. For Western audiences, unused to hearing Chinese music, the neutral pitches may indeed sound strange, but they provide the “in-between” tonality characteristic of traditional Chinese music even to the present day.

*List of Seventeen Songs by Chiang K'uei*

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|------------------------------------|---|
| 1. Ke-hsi-mei ling 鬲溪梅令            | Plum on the Far Side of the Stream Ling |
| 2. Hsing-hua-t'ien ying 杏花天影       | Apricot Blossom Sky Shadow              |
| 3. Tzui-yin-shang hsiao-p'in 醉吟商小品 | Little Drunken Song in Shang            |
| 4. Yü-mei ling 玉梅令                 | Jade Plum Ling                          |
| 5. Ni-shang chung-hsü ti-i 霓裳中序第一  | Middle Prelude of Rainbow Skirt, no. 1  |
| 6. Yangchou man 揚州慢                | Yangchou Man                            |
| 7. Ch'ang-t'ing-yüan man 長亭怨慢      | Long Pavilion Lament Man                |
| 8. Tan-huang-liu 淡黃柳               | Golden Willows                          |
| 9. Shih-hu-hsien 石湖仙               | Stone-Lake Immortal                     |
| 10. An-hsiang 暗香                   | Hidden Fragrance                        |
| 11. Shu-ying 疏影                    | Dappled Shadows                         |
| 12. Hsi hung-i 惜紅衣                 | Compassion for Red Dress                |
| 13. Chiao-shao 角招                  | Harmonious Chiao                        |
| 14. Chih-shao 徵招                   | Harmonious Chih                         |
| 15. Ch'iu-hsiao yin 秋宵吟            | Autumn Night                            |
| 16. Ch'i-liang fan 淒涼犯             | Desolate Fan                            |
| 17. Ts'ui-lou yin 翠樓吟              | Green Tower                             |

Example 3

Having discussed the pitch possibilities with the sharp keys, let us turn to the key in F, the last of the six key categories unaccounted for. The key in F is somewhat problematic here, since the required B<sup>b</sup> cannot be produced on the *hsiao* through open fingering, calling for, instead, a forked finger technique. The practice of this latter technique in Chiang's time is not totally inconceivable. For in 1340, the *Shih-lin kuang-chi* 事林廣記 by Chen Yüan-ching 陳元靚 compiled a table of forked fingerings, but this publication dated about 140 years after Chiang's time (Yang and Yin 1957: 14-16). In the light of the evidence from the three earliest extant editions, we can conclude that: (1) the symbol for B<sup>b</sup> was either ambiguous or inconspicuous and therefore had been overlooked by copyists; or (2) the key in F, that is, "do" tonic on F, may not necessarily involve a B<sup>b</sup> pitch, as in the theory proposed by Lü Pu-wei 呂不韋 of the 3rd century B.C. in *Lü-shih ch'un-ch'iu* 呂氏春秋. Accordingly, the F tonic scale could be structured F-G-A-B-C-D-E-F, using a sharp fourth degree from pitch F, which is realized through the cycle of the fifth method. No conclusions can be drawn at this time, however. In my analysis, I have considered the B<sup>b</sup> to be a part of the original notation for predominantly musical reasons. It is a coincidence that two of the most beautiful songs in the collection, Songs Ten and Eleven, are in key F, and that the alteration from B<sup>b</sup> to B is musically inconceivable in both pieces.

Thus far, I have correlated the eleven pitch symbols and resulting intervallic aspects to the key designations which, except for Song Two, were made by Chiang himself. In summary, the pitch symbols used by Chiang K'uei for the seventeen *tz'u* songs have the following indications:

- (1) The 11 pitch symbols are sufficient for the songs included, with the possible exception of a B<sup>b</sup> pitch.
- (2) The compositional pitch language is seven-tone scaled (without semitones, unlike the tempered diatonic scale).
- (3) The range of pitches for all seventeen songs is confined to an octave plus a minor third.
- (4) The tuning system of the songs is based on the *hsiao* tuning which includes the two neutral, equivocal pitches and related neutral second intervals.
- (5) Other known Chinese theoretical systems of tuning such as the cycle of fifths cannot be applied to these songs. Therefore, it is clear that theoretical and practical applications do not necessarily coincide. This, to me, is the most significant evidence illuminated by Chiang's *tz'u* music, as far as pitch is concerned.
- (6) During Chiang's time twelve-pitched notation was known to have existed, (speaking more in terms of date of publication rather than applicational theory). For example, the *Ch'in-lü-shuo* 琴律說 (published ca. 1190) by Chu Hsi 朱熹 mentioned sixteen pitch symbols (twelve semi-pitches plus four semi-pitches), and the *Tz'u-yüan* 詞源 (published ca. 1280) by Chang Yen 張炎 mentioned nineteen pitch symbols (twelve plus seven). Nevertheless, Chiang did not know of their existence or did not use these pitch symbols for a good reason; that is, his style of *tz'u* music *did not* consist of semi-tone intervallic relationships outside the diatonic scale. This im-



plication is important for our understanding of his modal language. Otherwise, there seems to be no other reason for Chiang not to use, for example, the twelve plus four pitch symbols in his *tz'u* notation.

### Rhythmic Symbols

To arrive at some understanding of the real meaning, i.e., a performance realization, of the rhythmic symbols used in notating the seventeen *tz'u* songs (written some 700 years ago) is a most difficult task. Even within a given genre, the notational system in Chinese music was not unified. Discrepancies occurred from person to person, school to school, and varied with geographical locations. Therefore, Chiang's notational system would have to be considered as a personal style of notation, constituting the only one of its kind from late twelfth-century China. Moreover, Chiang's *tz'u* music had not been handed down by word of mouth and is known to us only through the written notations. In fact, the compositional and performance tradition of *tz'u* music had been lost in subsequent dynasties soon after Chiang's time. Therefore, the interpretation of the rhythmic symbols as discussed here is tentative, and my conclusion is mainly the result based primarily on a comparison of the important *tz'u* scholarships by Yang and Yin (1957) and Ch'iu (1959). No attempt will be made to pursue in detail the various arguments concerning the interpretation of rhythmic symbols drawn from other studies.


There are two basic types of rhythmic symbols used in the seventeen songs: *chu* 住 (literally meaning big pause) and *ta* 打“フ” (literally meaning strike). They are all prolongation symbols which are located under the pitch symbols. Within the *chu* category there are symbols respectively for the *ta-chu* 大住“フ” (big “pause”) and *hsiao-chu* 小住“リ” (small “pause”). The *ta-chu* symbol apparently has a number of varieties, e.g., ㄉ, ㄌ, ㄆ, allegedly resulting from copying errors or from subsequent ideographical stylizations in which the full character had been transformed first into an abbreviated form and then perhaps to a more ambiguous grass style of writing. The *hsiao-chu*, when notated under the pitch symbol, is meant to add a syllabic “beat” to the designated text word, thereby totalling two “beats”. The *ta-chu* symbol, when written under the pitch symbol, is meant to add two syllabic “beats” to the designated word, thereby totalling three “beats”. (See Shen Kua 沈括, esp. 538.) The *ta* symbol, according to Ch'iu (1959: 101) and Yang (1957: 27), is similar in meaning to the *hsiao-chu* in that it is also a two “beat” character. For this reason Yang feels that the symbols of *hsiao-chu* and *ta* should be considered as one type, however, without further questioning their application. Here, Ch'iu's statistical analysis as to the frequency of each symbol is helpful. He informs us that the majority of *ta-chu* prolongation signs occur in the *man-tz'u* 慢詞 (long tune), i.e., mostly from Song Six onwards. Conversely, most of the *hsiao-chu* symbols are applied before Song Six in the *ling* 令, short songs (except for Song Five which is a long tune). *Ta* is applied in both the *ling* and *man-tz'u* songs.

In considering the functional relationship between the prolongation symbols and the poetic-textual structure, it is obvious that the majority of prolongation symbols coincide with rhyming lexigraphs at the ends of lines (133 examples). The

next frequent occurrences happen at the caesuras within lines (49 examples). This is followed by 40 examples of prolongation symbols variously placed, other than at ends of lines and caesuras. The least frequent use of these symbols are at the ends of non-rhyming lines (29 examples). (Cf. Yang 1957: 29, also Pian 1967: 68-69.) In comparing the individual functional application of these three prolongation symbols, we find that *ta-chu* are most frequently associated with rhyming lexigraphs, whereas *ta* is applied to the other text-structure periodizations (caesuras, non-rhyming syllables, etc.). It should be noted that these statistics should be considered only in relative terms, in view of discrepancies among editions and among scholarly studies. They provide, however, broader conceptualized understandings, rather than absolute formulas.

The Ch'iu study theorizes further on the performance realization of the prolongation symbols. It proposes that the *chu* symbols, both large and small, designate that the wooden block (*pan* 板) be struck at the end of each prolongation, and the *ta* symbol designates that the drum (*ku* 鼓) be sounded on the downbeat of a syllable so marked. These percussive sound additions are based on the practice of the classical *K'un-ch'ü* 崑曲 of the Ming dynasty, and while interesting, the hypothesis is questionable. Ch'iu's study, on the one hand, suggests the use of the percussive instrumental punctuation which is in fact a northern *pei-ch'ü* 北曲 practice called *ch'ang ch'uan* 唱賺 (Cheung 1975: 348-356), and, on the other hand, he restricts the rhythmic interpretation of Chiang's *tz'u* music to a 4/4 duple framework. The effect seems to be somewhat contradictory and adds a rhythmic confusion to the songs. Furthermore, whether a synchronized rhythmic scheme was indeed practiced in *tz'u* music in 12th-century China has yet to be studied. As for the function of the prolongation symbols in Chiang's *tz'u* music, we can only propose that, first, the criteria for musical-rhythmic units are in general determined by the textual-sectional devices, resulting in a logo-rhythmic contour rather than melo-rhythmic contour. Secondly, the rhythmic reference density is one word (syllable) per beat. Therefore, Shen Kua's comment on the *chu*, mentioned previously, becomes clearer; that is, the prolongations are based on the addition of one or two rhythmic reference points (beats) to the one word (or note, or syllable) per beat format.

In this light, the efforts of the studies by Ch'iu, Yang and Picken, on synchronized rhythmic compartmentalization appear rather ambitious. Caution must be exercised in imposing a twentieth-century "chrono-rational" habit (whether Oriental or Occidental) upon a *tz'u*-song tradition practiced some 700 years ago and for which we have no "chrono-musical" taste. As for the poetic-metrical system of the *tz'u* songs, this level of understanding will be selectively discussed in the analysis portion of this article.

Finally, if the prolongational symbols for *chu* (pause) and *ta* (strike) have the lexical implication of some kind of break, we can extend this understanding to its musical meaning. My observation is that when the *ta* symbol occurs at a caesura and at the end of a line (textual pausation), the prolonged beat must be followed by a break before proceeding to the next syllable. In addition, a brief crescendo dynamic emphasis is to be given on that pitch which can be notated as .<sup>5</sup> Based on this

<sup>5</sup>Note that this assumption is also influenced by traditions. the performance of *K'un-ch'ü* and Amoy singing

crescendo interpretation, the "striking" implication of *ta* can be comprehended as an internal "attack", and thus on this hypothesis we can no longer associate *ta* with *hsiao-chu* function as a single type of prolongational symbol. Furthermore, the *ta* symbol in its prolonged and dynamic function is applied to both the *ling* poem as well as to the *man tz'u* poem. As for the two types of *chu*, the small *chu* is applied mostly to the *ling* poems and the big *chu* to most of the *man tz'u* poems. The distinction between *chu* and *ta* is clear. Since the *chu* means a "pause", therefore, a pause is required at the end of a prolongation, hence, a breathing requirement. Obviously, the dynamic interpretation is not conclusive and further research by other scholars is necessary. The dynamic treatment in *tz'u* music is definitely an important aspect since *tz'u* is very much a pathogenic type of verbal/speech expression, and one would likewise expect that the possibilities for patho-rhythmic implication would be substantial.

### Embellishment Symbols

IN THE NOTATION OF THE seventeen songs, three embellishment symbols occur: *chê* 折 "ㄣ" (deflection), *fan* 反 "丿" (unsettled), and *chih* 掣 "丶" (diminution). The interpretation of these embellishments in studies of recent decades have been most controversial. Recalling that the *tz'u* practice survived only as a poetic form, subsequent *tz'u* researchers have collated information from various sources in an effort to decipher Chiang's *tz'u* notation. Music sources proximate to Chiang's time, such as those by Chu Hsi, Shen Kua, and Chang Yen, have yielded important insights, but shortcomings exist in that most of these sources were written by scholars who were not proficient practicing musicians (as opposed to theorists), nor were they specifically knowledgeable in the *tz'u* performing tradition. The investigation on *tz'u* practices led to comparisons with other vocal traditions of historical or contemporaneous time. For example, the 1625 and 1862 publications by Wang Chi-tê 王驥德 and Chang Wen-hu 張文虎, respectively, provide comparisons with vocal genres more than 400 years after Chiang's time. Analogies have also been drawn from the vocal style of K'un-ch'ü classical opera, an ancient but still viable art form with a predominant oral tradition.

First, let us compare the discrepancies in the Ch'iu and Yang studies concerning the *fan* and *chih* embellishment symbols. Ch'iu believes that *fan* and *chih* are separate symbols, the *fan* being placed on the right side of the pitch symbol in the notation, and the *chih* being placed below the pitch symbol. Whereas, Yang refers to *fan* and *chih* as one and the same symbol called *i* 洩, although their positions in the notation are different.<sup>6</sup> Both Ch'iu and Yang offer convincing arguments for the use of their terminology. The views presented by other studies will be included in later discussion where appropriate. Before examining the functional application of the three symbols in terms of embellished (additional) pitch(es) and duration, we shall discuss their comparative occurrences and positions within the song notations.

<sup>6</sup>Although the Ch'iu, and Yang and Yin studies did not initiate the use of the embellishment nomenclature, their works are cited here as the most prominent studies on the subject to date.

The *chê* symbol occurs on the first or the first two syllables preceding a rhyming word. It also occurs at a beginning or middle syllable of a non-rhyming line, seldom on the syllable preceding the end of it, and never on the syllable preceding the end of a stanza. It appears to me that musically, *chê* occurs on modally or melodically significant notes, i.e., the tone at the end of a song (final) and on the absolute rhyming pitch(es).<sup>7</sup> (In most cases the rhyming pitch(es) is related a fifth interval above or fourth below the final as in a dominant-tonic relationship, and in some cases, a third interval above or below the final.) When a *chê* is applied in the middle of a line, the added pitch appears to be generally ornamental in nature, sometimes with prolongational emphasis, rather than a pitch oriented embellishment. (See Ch'iu 1959: 50-57.)

The *fan* symbol (based on Ch'iu's statistical study) is applied only to the *man-tz'u* songs, where it is usually preceded by a one syllable beat, i.e., without a prolongation sign. The placement of *fan* generally has the following criteria. (1) on a syllable preceding a rhyming syllable that is marked, as previously mentioned under the discussion of prolongation symbols, by either a *chu* or *ta* symbol; (2) on a note, mostly on pitches *liu* (D) and *chê* (A), preceding (hence preparing) a third or fourth interval that leads to a resolution note; and less often (3) on a syllable at the end of a textual line (though not the end of a musical line) that is followed by a large disjunct interval, i.e., a fourth or fifth.

The *chih* symbol, like the *fan* symbol, only occurs in the *man-tz'u* songs. It is unlike the other secondary symbols (including those of rhythm and embellishment) in that *chih* also has a diminution meaning in addition to its embellishing function, which results in a diminishing of the duration of the pitch to which the symbol is affixed. In musical terms, the effect of *chih* can be described as: the down beat occurring on the designated pitch and the up beat on the added pitch(es)—neighboring tone or passing tone, etc. Statistically, the *chih* connected pitch generally follows a prolonged pitch. Its occurrence is most frequently on the syllable(s) preceding the end syllable of a rhyming or non-rhyming line, the end pitch of which is often marked by a *ta* type of prolongation. *Chih* in this position may appear on a single preceding syllable, two, or even three consecutive, preceding syllables. The embellishment of two or even three consecutively placed syllables significantly differentiates the *chih* from the *fan* symbols. (Thus, my interpretation is contrary to Yang's treatment of *chih* and *fan* as one symbol called *i*.)

After the statistical study on the occurrence and placement of the embellishment symbols, one is faced with the problem of what pitches or other ornamental and durational criteria are involved. The solutions are all hypothetical depending on what stylistic or theoretical method one wishes to comply with and what one's scholarly attitude is, i.e., based on Ming, Ch'ing, or present-day interpretations.

<sup>7</sup>In this study, the term rhyming pitch is used in two senses. In a specific sense, a rhyming pitch refers to that pitch which coincides with a textual rhyme syllable and is designated as an "absolute" rhyming pitch. In a general sense, a rhyming pitch (by name

rather than function) frequently occurs in a non-rhyming position and has the significance of a home tone or reciting tone—the most frequently occurring pitch(es). In this latter usage, it is called a "nominal" rhyming pitch.

On the matter of the *chê* symbol, one of the most well-known statements comes from the ca. 1086 publication, *Pu pi-t'an* 補筆談, *Meng-hsi pi-t'an* 夢溪筆談 by Shen Kua:

The sound of *chê* 折 [is] not applied to *ho* 合 pitch, [it means] to deflect one *fen* 分 [a Chinese measurement roughly equivalent to one-tenth of an inch], two *fen*, even to seven-eight *fen*. The manner of fingering [to produce *chê* sound] requires full or partial fingerhole covering, the manner of blowing [on a flute instrument] requires light and heavy [soft and strong]. For the *sheng* [mouth-organ] and the *hsiao* [end-blown vertical flute] all matters [depend] on the breath [in blowing]. For the stringed instruments it involves sliding and stopping.

(*Pu pi-t'an*, esp. 538)

Shen's comments offer a variety of interpretational possibilities. For example, Yang understood the matter on *fen* to be related to duration and dynamics rather than to pitch deviation (1957: 23), whereas Ch'iu considers *fen* to mean a pitch variant which when applied to the flute finger technique has the meaning of covering certain portions (*fen*) of the finger-hole (1959: 51). Picken also interprets *fen* as a pitch variant, but specifies that the "change in pitch might be as little as a comma or as much as a tone" (1966: 139).

It seems to me that the comments on *chê* by Shen have a broader musical meaning rather than its strict performance applications. The *fen* analogy in reference to the *ch'in* (seven-stringed zither) practice indicates the degree of the pitch embellishment: (1) one *fen* (using the seventh stud as a given pitch) indicates a minor second, (2) two *fen* indicates a major second, and (3) between 7 and 8 *fen* indicates a minor third interval. That is to say, when a given pitch has a sign of *chê*, one could embellish the given pitch (according to *ch'in* practice) by applying a minor second, a major second, or even a minor third interval.<sup>8</sup> Shen's comments on the full and partial finger technique can refer to a sliding tone technique (for flute instrument), which is still practiced in present folk flute musical style, and also to an added pitch embellishment. Shen's comment on the light and heavy blowing technique for flute can refer to (1) a musical, dynamic interpretation, i.e., the attack and release approach to timbre definition, and (2) an undulation (vibrato) effect. In concluding the above quoted discussion of *chê*, Shen Kua simply but most significantly says that the "how to" was the professional knowledge of the trained musician (probably referring to the oral tradition) and not for outsiders.

In the *tz'u* interpretational studies by recent scholars, all agree that a pitch marked by the *chê* symbol should be followed by an added neighboring tone leading to the following designated pitch. Ch'iu specified an upper neighboring tone, Yang theorized either an upper or lower neighboring tone according to the conduct of the melodic movement of the given phrase. This interpretation is adopted from

<sup>8</sup>In *ch'in* practice, there is generally no distinction made between the seven and eight *fen* within the same tuning; rather an inbetween point is usually referred

to as "seven to eight *fen*." In certain situations, however, separate reference may be made to either the seven or the eight *fen* alone, in different tunings.

the *hua* 豁 and *lo* 落 interpretational conventions found in *K'un-ch'ü* opera. Ch'iu on the other hand, gives an interpolated dimension to the *tz'u* songs. In addition to the *chê* practice included above, he calls for a "hidden" (unnotated) deflection called *an chê* 暗折, which would fill in or bridge a large intervallic gap at the end of a line and where no *chê* has been notated. In this case, either a lower or upper neighboring tone could be applied (Ch'iu 1959: 53). If Shen Kua's comments on *chê* has any relevance to Chiang K'uei's *tz'u* songs, it would seem to be that the timbre (sliding tone), durational, and dynamic conventions of *chê* ought to be considered in addition to its pitch embellishing aspect.

The combined *fan* and *chih* symbol called *i* in the Yang and Yin study was interpreted as: (1) a bridging-passing figure consisting of one or two added bridging pitches (according to the anhemi-pentatonic scale rather than non-harmonic sense), and (2) a neighboring figure consisting of an added upper or lower neighboring tone plus a repeated primary pitch. *I* can also be interpreted as a single upper or lower neighboring pitch when inserted between two conjunct pitches (1957: 27). According to Ch'iu, *fan* is a neighboring figure treated as a tri-tone consisting of the added neighboring pitch and repeated primary, given pitch. *Chih* is a separate symbol and is described by Ch'iu as a bridging-passing tone of shorter duration to be inserted between designated pitches (1959: 107-108).

In concluding this section on the notation of Chiang K'uei's *tz'u* music, one would have to consider, at least before a conclusive study can be made, that the notation implemented along the side of the text is an instrumental notation for a flute type of instrument. There is no evidence as yet to support it as vocal notation since the interpretation of the pitch, rhythm, and embellishment symbols pertains to idiomatic terms for instruments. As mentioned earlier, the interpretation of the secondary symbols are most problematic. Only through the accidental retrieval of additional 12th-century poetic songs (notation), and through related musicological studies, such as on the *t'an tz'u* 彈詞 of the present-day southern narrative song tradition, would it be possible to shed new light on the interpretation of *tz'u* songs.

The incompleteness or skeletal characteristic of the *tz'u* notation is obvious and to understand why, we must consider the implication of Shen Kua's comment about "know how" being in the hands of trained musicians. Although contributory, it is not possible here to pursue an examination of the theoretical and historical foundation of Chinese notational practice in relation to the more established and prevalent practice of oral transmission, but a few words are necessary.

Within the orally transmitted, regional instrumental traditions of the early twentieth century, such as the percussion ensemble of Ch'ao-chou 潮州 and the Honan *cheng* 箏 (zither) music, the recitation of notation (*tu p'u* 讀譜) was a popular practice. This oral convention consisted of reciting pitches by their names and secondary symbols, such as for prolongation and embellishment, by their respective symbolic terminology rather than by actual notes or processes. To illustrate, let us apply this method to line 11 of Song Eight which begins: "*Yen-yen fei-lai* . . ." The recited notation would be as follows, (brackets are my clarification): Fen [C<sup>5</sup>], Liu [D<sup>5</sup>], Wu [E<sup>5</sup>], Fan [embellishment], Liu [D<sup>5</sup>], Chih [embellishment]. Notice that rhythm is inherent in the reciting process itself. If one were to apply this recited notation convention to Western music (single line), one would recite the

solfege syllables and call out *appoggiatura*, *cambiata*, etc., without any further description. I believe that this type of oral reciting convention was anciently practiced, being handed down from one generation to another among professional musicians, most of whom were not well-educated and could not explain or document their practice in writing. Moreover, when literati wanted to adopt and assimilate certain folk music genres, the orally communicated conventions of performance practice were not readily transmittable to a written medium. Therefore, if it is possible to reconstruct the performance tradition of the *tz'u* songs, one would have to re-interpret the written tradition with the help of existing "old-school" master musicians.

### The Music of Chiang K'uei's Seventeen *Tz'u* Songs

*TZ'U* POETRY AT ITS inimitable best has always been an ingenious blending of poetry and music. Before *tz'u* was adopted by the literati sometime in the 9th century, it had been known as a folk tradition called *ch'ü-tzu tz'u* 曲子詞, song *tz'u* poetry. The music of *ch'ü-tzu tz'u* was primarily of the *yen-yüeh* 燕樂 tradition, that is, the popular music of non-indigenous origins (as opposed to the indigenous *ch'ing-shang yüeh* 清商樂 style), mainly from Sino-Central Asiatic hybridized styles, and which appeared in banquet and entertainment music. With the introduction of *tz'u* as a literary poetic expression, a new type of song was launched into being, quickly gaining prominence among succeeding generations of poets. The music composed for this *tz'u* song incorporated folk song elements into the existing literary styles, which were then set to a new poetic *tz'u* structure. While the poet-musicians Liu Yung 柳永 and Chou Pang-yen 周邦彥 are among the earlier eminent figures in *tz'u* musical and poetic compositions, Chiang K'uei is considered the last giant; in fact, his *tz'u* music is peerless, being the only corpus with notation surviving.

In general, Chiang's *tz'u* music, like his poem, can be characterized as being in the literati style. By his time, the previous popular, folk musical influence was waning and *tz'u* was on its way toward becoming a musicless poetic expression. As noted by Hsia Ch'eng-t'ao 夏承燾, Chiang's poetic style was a synthesis between the regional Kiangsi poetic style and that of the late T'ang dynasty (10th century), particularly as manifested by Lu Kuei-meng 陸龜蒙, a poet whom Chiang admired (1963: 6). In many respects, Chiang's music also seems to be a synthesis of regional elements and the remote 10th-century style of music.<sup>9</sup> Chiang's fondness for music of previous periods, particularly of the T'ang, is undisguised; Chiang definitely attributes the melodies of both Songs Three and Five to music long before his time (presumably T'ang dynasty). The eccentric manner of his musical behavior should not come as a surprise to us since: (1) to absorb an older tradition is a source of inspiration and material in the compositional process, such as was practiced even in the West among the great 19th-century composers; (2) to be well-informed of

<sup>9</sup>As an example, the identical SL structure (refer to page 999 of this study) that occurs in Chiang's Song Ten "*An-hsiang*" (Hidden Fragrance) also occurs in No. Seventeen (*Yu chi-ch'ü-tzê* 又急曲子) of the

9th century *p'i-p'a* notation from Tunhuang (see Hayashi 1957: 70). Since this subject is not the focal point of this essay, further discussion will have to appear in a later publication.

history was not only educationally required [in the education of the elite literati]; one of the idiosyncracies of the scholar-gentry was to live and think in the manner of centuries ago; and (3) to follow in the steps of an existing older tradition had always been considered a stepping stone to the higher level of a personalized and creative approach.

The language of Chiang K'uei's *tz'u* music is diatonic and modal. The tonal range of these seventeen songs are limited to an octave plus a minor 3rd interval, i.e., from pitches D<sup>4</sup> to F<sup>5</sup>. The range could be considered to be vocally suitable, but it is more a result of the notation's tablature origin, i.e., defined by the idiomatic limitations of the end-blown vertical flute (and other types of flute instruments). Chiang's music is lyrical in style although motivic rather than melodically oriented, in conjunct motion with interruptions of dramatic intervallic leaps, and generally follows a descending contour, being appropriate to the overwhelmingly melancholy textual meanings. The *tz'u* poetry and music incorporate a mixture of programmatic impressions and romantic expressiveness, very personal and introspective in nature.

Of the seventeen songs: (1) thirteen are known to be composed by Chiang (Songs One, and Six through Seventeen); (2) two are borrowed melodies (Song Three, a recovered *p'i-p'a* melody, and Song Five, a section from *Ta-ch'ü* 大曲 *Grand Song and Dance Suite* with instrumental accompaniment, presumably from the T'ang dynasty); (3) one by his poet-musician friend, Fan Ch'eng-ta (Song Four); and (4) one from an unknown source (Song Two). The majority of the songs were set to music during the period from 1176 to 1196 when Chiang was between the ages of 21 and 41. These songs thus represent the middle period of his career.

The seventeen songs can be divided into two types according to their poetic forms: there are four *ling* (short song), and thirteen *man-tz'u* (long tune).




The ensuing analysis of examples of Chiang's own songs (composed by himself rather than using borrowed music material) will delineate the different levels of musical structure in order to arrive at some idea of Chiang's musical style and his creative procedure. Because of limited space, a selective sampling is necessary; therefore, one *ling* (Song One) and two paired *man-tz'u* (Songs Six and Seven) will be analyzed, and only One and Six will be transcribed. (For transcriptions of the other songs, the reader can consult the Ch'iu publication (pp. 104-114) or the English version of the Picken study (pp. 95-114) for primary pitch references.)

#### *The Methodology of the Analysis*





In the analysis of Examples 4 and 5, and transcriptions, two types of signs will be used to indicate poetic structure. The dotted bar line indicates the end of a non-rhyming verse line and the solid bar line indicates the end of a rhyming verse line. The comma on top of the staff indicates the occurrence of a caesura as in measure 1 of Song One transcription. Thus the measures in the analysis are based on the stanzaic structure.

In the examination of the musical structure of the songs, three levels are delineated. The first level is established by the isolation of three-tone motivic units (MU) through which construction of mosaic fragmentation of a song becomes evident. This level is labelled the surface level, abbreviated SL, and is graphically



notated as groups of three filled note-heads with upward facing stems . The second level is established by isolating the notes that are modally significant, which in most cases are the absolute rhyming (meaning the pitch correlated with a rhyming syllable) and final pitches. These modally important notes constitute the skeletal aspect for the thematic idea and shall be called hidden level (HL). In Examples 4 and 5, HL pitches are distinguished from SL pitches by their downward facing stems. HL pitches with hollow note-heads  indicate that they are more important, i.e., occurring more frequently, than the HL pitches with darkened note-heads . Where an SL pitch coincides with an HL pitch, both upward and downward facing stems will be evident. The filled, stemless note-heads indicate the third structural level, modificational level (abbreviated ML) and contain the pitches which function as prefixes, infixes, and suffixes to the above notes, mostly modifying the MU. Hopefully, this three-level isolation method of structural analysis will provide some understanding of Chiang's music compositional process as related to the musical-thematic criteria (manifested in SL) and the linguistic criteria (manifested in HL). In other words, the surface level structure is significant in delineating the synchronic stylistic features of Chiang's songs (meaning the style of a given time), whereas the skeletal presentation of the hidden level would be more indicative of the poetic rhyming rules. Finally, the position and function of the ML "fix" pitches in conjunction with textual-inflectional rules provide some indication of Chiang K'uei's personal musical stylization. For instance, in Example 7, the ML pitches (indicated in parentheses) provide a kind of stylistic coloring or personality which helps to distinguish the otherwise similar melodic materials of the paired Songs Six and Seven.

The primary reference for my staff transcription of Songs One and Six is the Chang edition, though the Lu and Chu editions are also used for comparisons. When a discrepancy occurs, the majority opinion is followed. If three alternatives are given, the Chang interpretation is followed—though with an evaluation of the surrounding melodic conduct and a cross-comparison of the parallel structure in another stanza (of the same song).

The prolongational symbols, *hsiao-chu* and *ta-chu*, extend the basic beat by two more, thus totalling three beats; but at the end of the third beat, a brief pause (notated as an eighth rest) is indicated: . As mentioned previously in the discussion of rhythmic symbols, *hsiao-chu* is mainly applied in the *ling*, and *ta-chu* mainly in the *man-tz'u*, thus both symbols rarely occur in the same song. The exception does present itself, however, in Song Six: parallel measures 5 and 15. *Hsiao-chu* (small *chu*) functions here as a breath pause  marking the first cadential pitch in the ongoing long phrase. The phrase ends two pitches later with a *ta-chu* which is notated . The prolongation *ta* symbol may occur within a line at the caesura, and/or at the end of a line; in both cases the symbol prolongs the pitch (to which it is affixed) and includes a brief rest, such as notated: . (An accent may also be interpreted on a pitch where *ta* is indicated, but more appropriately at the end of a line.)

The embellishment symbols are treated here in a tentative manner. The *ché* symbol is interpreted as an embellishment consisting of a simple neighboring tone. The determination of upper or lower neighboring tone correlates with the speech

tone: the level tone *ping sheng* 平聲 (shown as — in transcriptions) is ornamented with a lower neighboring pitch, and the oblique tone *chê-sheng* 仄聲 (shown as \) is ornamented with an upper neighboring pitch.

The interpretation of *fan* and *chih* embellishment symbols is variable, depending upon the surrounding melodic contour and modal emphasis. These symbols may each be interpreted as one, two, or sometimes even three added pitches (but always within a single beat, rhythmic density reference), and function either as bridging (passing) tones (based on a 7-tone scale rather than a 5-tone scale) or neighboring tones. In the transcription of Song Six (Song One being a *ling*, thus having no *fan* and *chih*), I have interpreted the *fan* embellishment as a compound neighboring motion, represented by four sixteenth-notes including the principal pitch (see measure 17, beat 6), and the *chih* embellishment as a bridging-passing motion (see measure 11, beat 1). Thus, comparatively speaking, *fan* appears more important as a melodic-pitch figure, whereas *chih* is more prominent as a mechanical bridge and rhythmic device. The musical application of *fan* and *chih*, as well as interpretation of other more or less arbitrary symbols, is a result of my musical instinct and experience with the performance and literature of 14th-century Northern *ling* songs, Japanese *Gagaku* music, and *ch'in* (seven-stringed zither) music before the 12th century. With the recovery of additional Sung dynasty song notation and after many more analytical comparisons of existing song repertoires, it will be possible to be more certain about the *tz'u* song practice.

A cipher analytical method is included in portions of the analysis where numbers are thought to be visually clearer than staff pitches and where a moveable "do" system is expedient. The cipher number presentation in conjunction with the moveable "do" system is: 1 as "do", 2 as "rei", 3 as "mi", etc., with "do" always representing the tonic of a key, e.g., in the of F, "do" is on F.

In addition to the correlation between the embellishment symbol *chê* and the speech tones, the Yang and Yin, and Ch'iu studies indicate a general correlation (although inconsistencies have been noted) in Chiang K'uei's *tz'u* songs between musical contour and two types of speech tones: *p'ing* 平 level (symbolized —), and *chê* 仄 oblique (symbolized \). However, the historical discrepancy is that the literature during Chiang's time, at least theoretically, referred to four speech tonal levels as: *p'ing*, *shang* 上, *ch'ü* 去 and *ju* 入. Yang proposes that perhaps in Chiang's songs, the *shang*, *ch'ü*, and *ju* speech tones were considered as one type, *chê* (oblique). The application of speech tonal rules to musical contour will be further discussed within the Song One analysis.

#### *Analysis of Song One: "Ke-hsi-mei ling" (Plum on the Far Side of the Stream Ling)*

This *ling* composed in 1196 is presumably one of the last compositions within the seventeen *tz'u* song collection. The poetic text is in two stanzas, each consisting of two lines, with the stanzaic structure: 7, 3, 9, 5. The absolute and nominal rhyming pitches are D (cipher 6 or "la") and G (cipher 2 or "rei"); the final pitch is on cipher 2, and the mode (2, 3, 4, 5, 6, 7, 1, 2) is a 2 ("rei" mode) or in Sung nomenclature, *yü-tiao* 羽調. (An underlined cipher number indicates an absolute rhyming pitch but in actual usage, these pitches also appear in non-rhyming capa-

高溪梅令  
"Ke-hsi-mei ling"

仙呂調

Chih-tze p'u  
Text  
P'ing-chê  
Recitative rhythm

今 人 今 一 今 奇 奇  
好 花 不 與 帶 香 人 浪 歎 歎。

一 么 久 人 今 綠 成 陰。

一 人 何 處 尋。

今 木 蘭 雙 嬾 夢 中 雲 小 橫 陳。

謾 向 孤 山 山 下 覓 盈 盈。

一 翠 禽 啼 一 春。

Song One

city.) It is apparent that the modality of Song One is engineered by skeletal pitches D and G; resolutions of musical phrases are on the modal “tonic” and “dominant” (see Example 4).







Example 4

The HL structure in similar measures 1 and 3 show repeated G and D pitches, while similar measures 2 and 4 show repetitions of D. The SL three-tone motivic units are structured on the rhyming pitches cipher 2 and 6: 4-3-2, 6-1-2, 1-3-2, 1-7-6, and 4-5-6; notice that the majority of MU are in stepwise melodic motion. A quick view of the transcription of Song One will show that conjunct, small intervals characterize the melody and that larger intervals are usually found between the ending of one phrase and the beginning of another phrase. The fifth interval in measure 3 between pitches G and D is an exception and is intended to emphasize the textual meaning: “and fear ( $G^4$ ) spring ( $D^5$ ) departed . . .” (又恐春風歸去). This type of heightened dramatization, which I shall refer to as word painting, also occurs at the last three notes of measure 5. Stanza two is a duplicate of stanza one except for these three pitches which are approximately a minor sixth higher than their counterpart in the first stanza. With the speech tonal levels being quite similar at these two parallel places, it would seem that the high ascending primary pitch contour in measure 5 was intended to describe the text: “dream as cloud” (夢中雲), thus musically capturing the impression of a floating cloud. Song One shows that some correlation exists between the *p'ing* (level) and *chê* (oblique) speech tonal levels and musical direction as based on the following requirements:

- (1) level to level tones correlated with descending motion (see measure 1: 3rd and 4th notes, measure 2: 2nd and 3rd notes, measure 3: 3rd, 4th, and 5th notes, etc.),
- (2) level to oblique tones correlated with descending motion (see measure 1: 3rd and 4th notes, etc.),
- (3) oblique to level tones correlated with ascending motion (see measure 1: 1st and 2nd notes, measure 2: 1st and 2nd notes, measure 3: 2nd and 3rd notes, etc.),
- (4) oblique to oblique tones correlated with ascending motion (see measure 3: 1st and 2nd notes, etc.).

The stress on the level tone imparts a descending tendency to the general musical contour; however, this is not to say that the melodization is based on the speech-tones. Inconsistencies to the above rules demonstrate that musical factors are more important at times than speech tonal requirements.

A linguistic comparison of Song One is provided by the recitation of Chia-ying Yeh (see bottom lines of Song One transcription). The oral interpretation manifests a general observance of the textual speech tones, but the recited prosodic rhythm is an interesting contrast to the musical rhythm.<sup>10</sup> The speech rhythms consist of four patterns: (1) duple-divided foot , (2) agogic foot , (3) half quartal-divided foot with half stop , and (4) singular foot , all in duple-meter framework. In comparing the speech rhythms with the musical rhythms, we notice that the greatest dissimilarities occur on the agogic foot and half quarterly-divided foot with half stop. The question on the correlation between the recited prosodic and the musical rhythms is inconclusive, pending additional knowledge on the tz'u recitative practice in Sung times and a comparison of oral interpretations by other modern tz'u poets.

#### *Analysis of Song Six: "Yangchou Man"*

"*Yangchou Man*" composed in 1176 is an early work, written when Chiang was about twenty-one years old, and is one of the most well-known of his poems. As a poem, "*Yangchou Man*" has two structurally different stanzas. The first stanza has ten lines of the lengths: 4, 4, 6, 5, 5, 7, 4, 4, 7, 4; and the second stanza has nine lines: 4, 4, 5, 4, 4, 6, 7, 7, 4. Moreover, the beginning of the second stanza is structured with an transitional line *huan tou* 換頭 (see transcription of Song Six, measure 11). Unlike the musical similarities found in the two stanzas of Song One (and even in Songs Four, Thirteen, Fourteen, etc.), the music of the two stanzas of Song Six are different, and only in the latter half of stanza two (measures 16-19) is there an approximate similarity to the parallel position in stanza one (measures 7-10).

In spite of the apparent dissimilarities, the analysis on three structural levels (SL, HL, and ML) reveals unifying characteristics. Song Six ends on "fa" (F<sup>4</sup>), a fa or kung mode: 2, 3, 4, 5, 6, 7, 1, but since the primary pitch 3 is used only once, the modal scalar impression is really a six-tone scale: 2, 4, 5, 6, 7, 1. The HL rhyming pitches as well as the ending and most beginning pitches for the nineteen lines fall on either "fa" (F), "rei" (D) or "la" (A). Besides providing a musical definition to the beginnings and endings of the lines, the triadic HL pitches, D, F, A, or cipher 2, 4, 6 also define the beginnings and endings of the musical phrases. These musical phrases (represented by slurs in Example 5), which are determined by a combination of cadential, prolongational and contour factors, do not parallel the structure of the textual verses.

<sup>10</sup>For the purpose of this study, Prof. Chia-ying Yeh, one of the foremost modern tz'u poets, has kindly assisted me by reciting Songs One to Seventeen, and by advising me on some of the critical aspects of the tz'u format.

揚州慢

"Yangchou Man"

中呂宮

Chih-tz'pü  
Text  
Ping-chê  
Recitative  
rhythm

久 隼 左 名 都 竹 西 佳 處 解 鞍 少 駐 初 程。  
 人 過 春 風 十 里 盡 燕 麥 青 青 自 胡 馬  
 久 窺 江 去 後 廢 池 喬 木 猶 厭 言 兵 漸 黃 昏  
 久 清 角 吹 寒 都 在 空 城。  
 今 杜 郎 俊 賞 算 而 今 重 到 須 驚。  
 久 縱 豈 窺 詞 工 青 樓 夢 好 難 賦 深  
 今 情 一 人 隼 四 橋 仍 在 波 心 蕩 冷 月 無 聲。  
 一 念 橋 邊 紅 藥 年 年 知 為 誰 生。

Song Six

The image shows a musical score for Example 5, consisting of two stanzas. Stanza I is labeled 'Stanza I' and contains measures 1 through 8. Stanza II is labeled 'Stanza II' and contains measures 9 through 19. The music is written in a single treble clef staff. Measures 1-4 of Stanza I are grouped by a large slur, as are measures 5-8. Stanza II has measures 9-12 grouped by a slur, and measures 13-16 grouped by another slur. Measures 17-19 are also grouped by a slur. The notation includes various note values, rests, and phrasing slurs.

Example 5

Example 5 shows 6 phrases (in slurs) and 10 verse lines (in measures) in stanza one, and 7 phrases and 9 verse lines in stanza two. The preponderance of two-lined phrases (4) out of 6) in stanza one, as compared to the majority of one-lined phrases in stanza two (5 out of 7), shows that the stanza one phrases are relatively longer in length. Example 6 below shows the beginning and ending pitches for each phrase as well as calls attention to an overall A B A type structure for each stanza.

The A phrase is defined here as having the same beginning and ending pitch, one of the primary SL pitches; whereas the B phrase has an ending pitch that is different from the beginning pitch, and this latter pitch may not necessarily be one of the primary SL pitches. It seems that the phrasal A B A form is an important compositional criteria for each of the two stanzas in Song Six, although the emphasis of the specific A, B, or A section is different from one stanza to another. Moreover, the compositional attention given to large form and phrase requirements seems to outweigh the consideration for speech tonal rules. Hence in Song Six the

Stanza One			Stanza Two		
<i>Musical Phrase</i>	<i>Beginning Pitch</i>	<i>Ending (Rhyming) Pitch</i>	<i>Musical Phrase</i>	<i>Beginning Pitch</i>	<i>Ending (Rhyming) Pitch</i>
			Huan-t'ou	P7:	2 (D) - 6 (A)
A	P1: 2 (D)	- 2 (D)	A	P8:	4 (F) - 4 (F)
	P2: 4 (F)	- 4 (F)		P9:	7 (B) - 2 (D)
	P3: 6 (A)	- 6 (A)	B	P10:	1 (C) - 6 (A)
B	P4: 4 (F)	- 2 (D)		P11:	4 (F) - 2 (D)
	P5: 1 (C)	- 2 (D)		P12:	1 (C) - 2 (D)
A	P6: 4 (F)	- 4 (F)	A	P13:	4 (F) - 4 (F)

Example 6

correlation between speech tone and melodic contour is not as apparent as in Song One. Another insight into the construction of the melody can be acquired through a diagram (Example 7) of the occurrences of the modally significant HL pitches (in this song referring to the triadic D, F, A pitches, cipher 2, 4, 6). The HL structure of the thirteen phrases show that the intermediate pitch(es) are mostly different from the first and last HL pitches of each phrase for musical variety.

Stanza One	Stanza Two
P1: 2 - 6 - 2 - 4 - 2	P7: 2 - 6
P2: 4 - 6 - 4	P8: 4 - 6 - 2 - 4
P3: 6 - 2 - 4 - 6	P9: 2 - 2
P4: 4 - 6 - 2 - 2	P10: 6 - 2 - 4 - 6
P5: 4 - 2 - 6 - 4 - 2	P11: 4 - 6 - 2
P6: 4 - 6 - 4	P12: 2 - 6 - 4 - 2
	P13: 4 - 2 - 6 - 4

Example 7

The embellishment practice for Song Six, stanza one, is similar to that of Song One in that the added pitches are applied to form an ornamented cadential motion leading to the end of a phrase (refer to notes in parentheses in Songs One and Six transcriptions). In stanza two, however, the embellishments *also* occur at the initial portion of a phrase, i.e., in measures 11 and 14.

Proceeding to the three tone MU of the SL structure we see that again the rei, fa, la pitches are reinforced in 11 different MU types: 1-4-2, 6-5-2, 1-7-2, 1-6-4, 6-5-4, 2-5-4, 1-7-6, 4-5-6, 1-2-6, 5-7-6, and 4-7-6. (The order of the first and second pitches within a unit is interchangeable, and is called a motivic permutation.) The presence of two HL pitches (cipher 2, 4, or 6) in 8 out of the 11 MU indicates that the D, F, A pitches are essential thematic components to Song Six and occur outside of the absolute rhyming functions as well. As a result of the SL and HL structural-



izations, we are able to pursue the question of whether the melodic idea of stanza two was composed independently of stanza one, or whether stanza two is a modification of stanza one. Thus, I have condensed the primary thematic characteristics of the combined SL and HL structuralizations, to form a reduced "fixed" melodization (see Example 8).

Stanza I







Stanza II Huan-t'ou

Example 8

In the melodization, modificational level pitches are enclosed in parentheses, and embellished (added) pitches have been omitted. The rhythmic density unit is an eighth note for clarity in the analytical process. From the reconstructed melodization of "Yangchou Man" (Example 8), it is evident that the phrases (designated by lower case letters) of stanza two are rearrangements of stanza one phrases, and are not in the same sequence. Moreover, a different transitional line (*huan-t'ou*) in stanza two replaces the "a" phrase of stanza one. In terms of compositional procedure, it can be seen that the finished poetic form of "Yangchou Man" consists of a prolongational and variational treatment of a limited, pre-set musical idea, to accommodate the stanzaic structure. Thus, the *man-tz'u* differs from the short *ling* not only by its longer stanzaic form, but musically, by the added prolongational-modificational compositional manner.

In comparing the original song with the reconstructed melodization, my impressions are that the latter structure seems more acceptable to our modern musical taste and that the motivic units of the former, with heavy accentuation

upon the absolute and nominal rhyming pitch practices, impart a foreign and sometimes unmusical quality to the original song. Furthermore, we can theorize that the reconstructed melodization could have been similar to a Kiangsi regional song style or a late T'ang dynasty popular music style, whereas comparatively the poetic song would represent the musical style of Chiang K'uei. Only future analysis could prove or disprove such an idea, but the examination (to follow shortly) of Song Seven, known to be a pair to Song Six, pursues the question from another angle, that is, by examining the possibility that Chiang, as a composer, may have had a pre-set musical idea similar to the reconstructed melodization, which he then used as a compositional basis for Songs Six and Seven.

According to Chia-ying Yeh's recitation (see bottom lines of transcription), there are six prosodic rhythmic patterns in Song Six. Within the duple-meter types there are the: (1) duple-divided foot , (2) agogic foot , (3) half quartal-divided foot with half stop , and (4) full quartal-divided foot . Within the triple-meter types there are the (1) triple-divided foot , and (2) half sextal-divided foot with half stop . Although hypothetically the melodic rhythm could follow the speech meter, it is not likely the case with Chiang's indicated prolongational (or diminutive) rhythmic symbols. The speech meter indicates that two syllables per beat is the speech rhythmic density reference. It should be noted also that since the triplet rhythmic concept in the speech meter is present, one cannot rule out the possibility of a triplet rhythmic concept in the melodic interpretation either.

*Comparison with Song Seven: "Ch'ang-t'ing-yüan man" (Long Pavilion Lament)*

"Ch'ang-t'ing-yüan man", a *man-tz'u* of uncertain date, shares many modal (same fa mode) and melodic similarities with Song Six and for this reason is referred to as a pair. The purpose for including Song Seven here is two-fold. First, an examination of Song Seven illustrates the possibility of two separate songs with different textual matter being based on the same fixed melody, which in turn implies that Chiang K'uei did not necessarily compose entirely new music for each *tz'u* poem. Second, based on this assumption, we must consider what criteria existed for the selection of certain "fixed" melodies and by what procedures the musical adaptations were structurally accomplished, i.e., how was the song completed.

In the limited space of this article it is not feasible to restate details of the analytical procedures similar to those conducted for Songs One and Six. However, summarily, the results of the isolation of the three structural levels (SL, HL, and ML) of Song Seven has led to the "fixed" melodization which is displayed in Example 9, lines II and III. Since the individual phrases from the Song Seven melodization proved to be more similar to the phrases of stanza two, Song Six, rather than to stanza one, the second stanza melodization of Song Six is used as the comparative model (line I of Example 9). The transitional line (*huan-t'ou*) of Song Six appears in Song Seven as a modified version and is thus designated as the "a" phrase. The notes in parentheses are the modificational level pitches. Thus, within the three reconstructed melodization lines, there are a total of only six different phrases which are variously modified, repeated, omitted, and even reorganized in a different

Line I (Song VI, stanza II)  
a) b) c)

Line II (Song VII, stanza I)  
a) b) c')

Line III (Song VII, stanza II)  
Huan-t'ou b)

d) a) a)

d) a) a) f)

Example 9

order within any one of the three lines. (Example 9 shows the phrases in a parallel, vertical relationship which does not represent the sequence of phrases in the actual songs.)

The study of the phrasal isolation and identification in Example 9 implies that each phrase functions as a pre-set musical idea. The selection of certain phrases in Song Six to be correlated with given textual lines in Song Seven seems to be restricted by the conventions and rules manifested in previous analyses, which will be reconsidered in the next section.

Finally, we might inquire into whether the word paintings of Song Six were adopted into Song Seven. The first word painting figure in Song Six is the minor seventh interval (see Example 9; line I, bar 2, phrase "b") which has been altered in lines II and III to a smaller fourth interval, presumably since the latter text no longer required the musical dramatization. In the second word painting figure of Song Six (line I, phrase "e"), the descending minor sixth interval is retained in two stanzas of Song Seven (lines II and III). This minor sixth interval coincides with the ideographs "te-ssu" 得似 (could compare) in line II, and with the ideographs "hung-o" 紅萼 (red flower) in line III. Both these word phrases could be said to occur at the textual climactic points of stanzas one and two respectively, and the coordinating musical figures could therefore have been intended for added tonal articulation. If word painting was indeed practiced by Chiang K'uei, this would seem to reinforce my belief that the application of fixed melodic phrases was a sophisticated practice, not without definable rules and convention.

### Chiang K'uei's Compositional Strategy: Rules and Procedures

IN THE ENSUING DISCUSSION I shall delineate a suggestive compositional strategy, including rules and procedures, by which the *tz'u* songs might have been written. Although the present article cannot include the working details of the structural analyses (SL, HL, and ML practices) for the remaining fourteen songs, the results of these findings largely parallel the principles established by the analyses of the previous songs. In Appendix I, I have listed all the motivic units occurring in the seventeen songs and have indicated in modal categories the rhyming and primary non-rhyming pitches for each song. By thus isolating the motivic units and by further reducing their number to include only the most frequently occurring units, I have capsulized the structural-thematic components from which the seventeen songs have germinated. This listing later serves as a source of stylistic reference for the composition of music which would be appropriate to one of Chiang K'uei's *tz'u* poems. The following procedures consist of setting music to stanza one first (parts I-III), and then using the material of stanza one to formulate the music for stanza two (part V).

#### I. Pitch determination for the first stanza.

##### A. Selection of a key and a final pitch.

1. The selection of the key is based on the type of melodization one wishes to have, within the limitation of the 11-pitch structural hierarchy (ranging from D<sup>4</sup> to F<sup>5</sup> or F<sup>#5</sup>, equivocal pitch) in Chiang's style

(refer back to Ex. 1). Therefore the melodic reference and related pitch range of the proposed tune is determined by the root tone (pitch  $D^4$ , the lowest pitch of the structural hierarchy) and its definition in a moveable "do" concept, such as naming the root tone as "do", "rei", etc. To elaborate, if a melodic reference requires a 5 or "sol" as the root tone ( $D^4$ ), then the key in G is suitable, resulting in the cipher moveable "do" scale: 5, 6, 7, 1, 2, 3, 4, 5, 6, 7. Similarly, the root tone on 6 "la" is correlated with the key in F, root tone on 2 "rei" with key in C, root tone on 1 "do" with key in D, root tone on 4 "fa" with key in A, root tone on 7 "ti" with key in E. (Both keys in A and E are rarely used in Chiang's music.) In keeping with Chiang's style, the upper range of the melodic reference is limited to pitch  $F^5$  or  $F\#^5$ .

2. The selection of the final pitch of the song is important since it determines the absolute and nominal rhyming pitches, i.e., the most frequently occurring pitches in rhyming and non-rhyming positions.
- B. Selection and placement of the absolute rhyming pitches (usually a fifth above or fourth below the final pitch, or a third above or a third below it). The selection and arrangement of the rhyming pitches at the ends of rhyming lines are determined in the following ways:
1. High and low contrasting placement (refer to scheme of final rhyming pitches in Ex. 6).
  2. Textual-emotional criteria of a line.
  3. Association of the end rhyming pitches with the selection of three-tone MU (refer to Appendix I) to determine the cadences of the lines. For example, if the rhyming pitch is 2 "rei", the choice of motivic units would be: 4-3-2, 4-5-2, 1.4-2, etc.
- C. Placement of the nominal rhyming pitches may also occur on the initial syllables of the lines, although these pitches can be altered after the first stage of pitch placement when another pitch may be more appropriate to the melodic conduct.
- D. Determination of the majority speech tonal level for musical contour of each line. Thus a predominance of level speech tones would correlate with a generally descending melodic contour, whereas a predominance of oblique speech tones dictate an ascending melodic contour.
- E. Formation of an HL modal pattern by placing the nominal rhyming pitches at key textual words according to the melodic contour.
- F. Correlation of level and oblique speech tones to musical pitch direction. For example, between two level-tone syllables, if the pitch for the first syllable is HL pitch  $G^4$ , the following pitch should be lower than  $G^4$  to form a descending direction. In this step, the speech-tonal phenomenon would influence the selection of ML (prefix, infix, suffix) pitches which are often used in bridging tone relationship to the nominal rhyming pitches. The selection of ML pitches follows the placement of HL pitches, and should be chosen in consultation with the MU in Appendix I to be stylistically correct.

- G. Location of textually significant syllables for word painting, usually in the form of larger intervallic gaps.
  - H. Musical reshaping of the preceding "mechanically" constructed melodization. Here a re-creative process is called for, that is, the determination of points at which the melodic flow is more important than the "rules". In Chiang's compositions, this reshaping process, noted as inconsistencies, is musically desirable.
- II. Placement of prolongation.
- Within the normal observance of 1 quarter-note beat per syllabic density reference, a prolonged note (exceeding 1 beat) is usually indicated at the end of a rhyming line, and occasionally at the caesura or end of a non-rhyming line. The prolongation at the end of a non-rhyming line is mostly appropriate in a *man-tz'u*. In the *ling*, I have observed that the prolongation can also occur on the initial pitch of a line.
- III. Placement of embellishments.
- A. *Chê* embellishments can occur on the syllable preceding an absolute rhyming pitch, or at the beginning or middle syllable of a non-rhyming line. It seldom occurs on the syllable preceding the end of a non-rhyming line and never on the last note of a stanza.
  - B. *Fan* embellishments (applied only to *man-tz'u*) occur mostly on the syllable directly preceding a prolonged rhyming syllable, and on the syllable that is followed by a third or fourth interval leading to a resolution note. (In the above instances, *fan* frequently appears on pitches D and A, most probably because these two pitches are comparatively easy to embellish on the *hsiao*. Overlapping with the above criteria, *fan* frequently occurs on the note preceding the ending note of either a rhyming or non-rhyming line, particularly if that preceding note is followed by a disjunct interval leading to the last note.
  - C. *Chih* embellishments (applied only to *man-tz'u*) occur mostly on the syllable directly preceding a short prolonged end-syllable of a rhyming or non-rhyming line. Unlike the *fan*, *chih* can be applied in a consecutive manner on two or three adjacent syllables before the ending syllable of a line. In general, *chih* is applied to a tune in which a faster rhythmic articulation is desired.
- IV. Musical similarities and differences manifested by *ling* and *man-tz'u*.
- A. In the *ling*, the beginnings and endings of musical phrases and textual lines generally coincide.
  - B. In the *man-tz'u*, the ends of rhyming lines most often coincide with the ends of musical phrases. Toward this end, the non-rhyming lines may correspond with smaller or partial phrases which combine to form larger phrases, the endings of which coincide with rhyming end-syllables.
  - C. Although in *man-tz'u* the overlapping of musical phrases and textual lines does occur, it is usually under the condition that one of the nominal rhyming pitches is placed to correspond with the end of the rhyming or non-rhyming line, but not necessarily in a cadential figure. However, by doing so, the modality of the song remains clear.

D. The *man-tz'u* shows a greater distribution of ML pitches within the pitches of the SL motivic units as compared to the *ling*. This characteristic together with the increased incidence of SL pitches seems to constitute a major musical difference between the *ling* and *man-tz'u*.

V. Procedure for completing the second stanza music.

In general, once the music for stanza one has been completed, there are three alternative processes (and combinations) for deriving the music for stanza two: repetition of stanza one, repetition with slight alterations within the confines of phrases, or phrasal reorganization through omissions, repetitions, and altered sequence of phrase segments. A textual precaution that would need to be observed is if the first line of stanza two is a *ch'ung t'ou* 重頭 (repeated head), then its music would be the same as that of line one, stanza one. But if the first textual line of stanza two is a *huan t'ou* (transitional line as in Song Six), then its music is independent of the music in line one, stanza one. Besides these two types, there is the infrequent *shuang-i-t'ou* 雙曳頭 (pair dragged head), a three-stanza form such as found in Song Fifteen.<sup>11</sup> The musical structure of stanzas one and two is similar, whereas that of stanza three is enlarged through repetition of phrasal material, addition of ML pitches, and addition of new material. Briefly, the adoption or adaptation of musical elements from stanza one to stanza two depends upon a clear determination of the modality and musical phraseology of stanza one, and the speech-textual requirements of stanza two, including general speech-tonal contour, emotional content, and length of line. For example, phrasal segments may be rearranged: a-b-c-d in stanza one could become a-c-b-d in stanza two, or phrases may be omitted and repeated: a-b-c-d in stanza one could become a-c-a-d in stanza two. Further, a phrase may be altered by augmentation elaboration (usually accomplished by adding ML pitches to the MU), or by diminution to its simplest SL pitches. The choice of augmentation or diminution technique appears to be related to stanzaic structure. In altering an 8-syllable melodic phrase to fit 5 syllables, obviously diminution would be appropriate, and conversely, in modifying a phrase to include more syllables, augmentation is appropriate. Regardless of either of the two processes, however, the cadential figure of the adapted melodic phrase is generally retained in stanza two, although the initial notes may be altered.

VI. Familiarity through repeated experience.

The last and most essential requirement for understanding Chiang's musical style and direction is to sing the seventeen *tz'u* songs with *hsiao* accompaniment repeatedly (recognizing that Chiang's notation is a tablature rather than vocal notation). Through this musical saturation one can hopefully acquire an almost intuitive sense, a "feeling", for the innate style in Chiang's *tz'u* songs. After all, whenever the music of a *tz'u* song is conceived as a performing expression, as in the case of Chiang's music, the melodic content becomes more important as a song than as a prosodic description. The speech-tonal rules of

<sup>11</sup>In Song Fifteen, stanzas one and two are based on a seven-phrase melodic structure: a, b, c, d, e, f, g; whereas stanza three has a nine-phrase melodic structure: a, e, f, g, a, e, h, d, g.

## 齊天樂

"Ch'i-tien yüeh"

Music by Liang Ming-yueh  
梁銘越補曲

黃鐘宮

庾郎先自吟愁賦，淒淒更聞私語。  
 露濕銅鋪，苔侵石井，都是曾聽伊處。  
 哀音似訴。正思婦無眠，起尋機杼。  
 曲曲屏山，夜涼獨自甚情緒。  
 西窗又吹暗雨。為誰頻斷續。  
 相和砧杵。候館迎秋，離宮弔月，  
 別有傷心無數。幽詩謾與。笑籬落呼燈，  
 世間兒女。寫入琴絲，一聲聲更苦。



the *tz'u* songs, for example, seem to be evident only when the musical-tonal requirements are not being hindered. Moreover, as seen in the analyses of Songs One and Six, the rhythmic structures in the prosodic, recited, and musical versions are related but not homogeneous, and have their separate artistic expressions. Chiang's music thus shows that, in spite of conformity to certain rules and conventions, the aesthetic musical judgement is an important and perhaps the final criterion in the compositional process.

*The Applied Experience: "Ch'i-t'ien yüeh" 齊天樂 (Music Fills the Sky)*

Bringing the foregoing compositional rules and conventions to a practical end, I have followed the procedures and set music to one of Chiang K'uei's own *tz'u* poems, "*Ch'i-t'ien yüeh*" dated 1196 for which there is no surviving *chih-tzu p'u*, notation. (For English translation of the poem see page 246.) My effort is but a gesture to try and revive Chiang K'uei's *tz'u* musical style, in the hope that, together with the knowledge gained from modern *tz'u* scholars, we can begin to appreciate these works in proper perspectives, as music and poetry. Perhaps artists will feel encouraged to create their own music as Chiang K'uei did some 700 years ago.

In historical retrospect, this analytical examination has not only given us some insights into the style of Chiang's *tz'u* music, but it has simultaneously provided some explanation as to why the practice of *tz'u-yüeh* 詞樂 became an archaic expression after the Sung dynasty. The evidence we have before us strongly indicates that 12th-century *tz'u*-song as represented by Chiang K'uei was an extremely intellectualized pursuit with confining rules and conventions which most possibly led to its enjoyment among select literati-scholars. Poets like Chiang who had the musical knowledge to compose *tz'u* songs in accordance with the poetic convention were even fewer. Thus it is not too far-fetched to presume that *tz'u* music's own demanding and esoteric nature led to its obsolescence, precipitated by the anti-intellectual climate of the Yuan dynasty and in conjunction with the rising influence of melodically oriented folk-regional musical styles. This trend is best exemplified by the division of Northern and Southern musical genres during the 14th-15th centuries, the dominance of *K'un-ch'ü* from 16th-18th centuries, and the ongoing tradition of Peking opera since the 19th century. Nevertheless, Chiang's music is sensitive, serene, and personal although appearing somewhat foreign to our taste. And finally, the surviving music of Chiang K'uei enables us to have some understanding of theoretical structures and music practices of 12th-century China.

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## Appendix I: Motivic Units

## A. Summary of Motivic Units in 17 Tz'u Songs, according to Modes.

## 1. Mode on 1, rhyming pitches\* 1 and 6. (Song 14)

<u>End on 1</u>	<u>End on 6</u>	<u>End on Non-rhyming Pitches</u>
7 6 1	1 7 6	4 3 2
4 6 1	5 4 6	6 5 4
		5 4 2
		1 2 3

## 2. Mode on 2, rhyming pitches 2, 4, and 6. (Songs 1, 2, 4, 8, 16)

<u>End on 2</u>	<u>End on 4</u>	<u>End on 6</u>	<u>End on Non-rhyming Pitches</u>
1 4 2 (4 1 2)**	3 2 4	1 5 6	1 2 3 (2 1 3)
3 1 2 (3 1 2)	5 2 4	1 7 6	1 3 5
4 3 2	6 1 4	2 1 6	3 5 1
5 3 2	6 5 4	2 7 6	4 6 5 (6 4 5)
5 4 2	7 5 4	3 2 6	5 6 1
6 1 2		3 4 6	6 5 3
6 4 2		4 2 6 (2 4 6)	6 7 1 (7 6 1)
7 1 2		4 5 6 (5 4 6)	7 6 5
		4 7 6	
		7 5 6	

## 3. Mode on 4, rhyming pitches 2, 4, and 6. (Songs 6, 7, 10, 11, 12)

<u>End on 2</u>	<u>End on 4</u>	<u>End on 6</u>	<u>End on Non-rhyming Pitches</u>
1 3 2 (3 1 2)	1 6 4	1 5 6	2 3 5
4 3 2	1 2 4	1 7 6	2 7 1
5 4 2	2 3 4	4 1 6	3 2 1
6 1 2	6 5 4	4 5 6	4 2 1
6 5 2	7 1 4	4 7 6	
7 1 2		5 7 6	

## 4. Mode on 5, rhyming pitches 5, 7, and 2. (Songs 3, 5, 9, 15, 17)

<u>End on 5</u>	<u>End on 7</u>	<u>End on 2</u>	<u>End on Non-rhyming Pitches†</u>
2 3 5	3 2 7	1 7 2 (7 1 2)	1 7 6 (7 1 6)
3 6 5	6 5 7	1 4 2	2 7 6
3 4 5		3 1 2	3 1 6
4 6 5		3 4 2 (4 3 2)	3 2 6
7 1 5		4 5 2 (5 4 2)	3 5 6

7 2 5	5 3 2	4 7 6
7 6 5	5 7 2	5 7 6 (7 5 6)
	6 5 2	5 4 6
	7 3 2	7 2 3
	7 4 2	6 5 3
		5 4 3
		6 2 3
		1 2 3 (2 1 3)
		6 5 4
		3 6 5
		2 7 1
		3 2 7

## 5. Mode on 6, rhyming pitches 6 and 2. (Song 13)

<u>End on 6</u>	<u>End on 2</u>	<u>End on Non-rhyming Pitches</u>
1 7 6	4 3 2	3 4 5
4 5 6 (5 4 6)	6 1 2 (1 6 2)	

## B. Most Frequently Occurring Motivic Units Ending on Rhyming Pitches.

<u>Mode on 1</u>	<u>Mode on 2</u>	<u>Mode on 4</u>	<u>Mode on 5</u>	<u>Mode on 6</u>
7 6 1	6 1 2	6 1 2	2 3 5	4 5 6
4 6 1	4 3 2	4 3 2	3 4 5	1 7 6
1 7 6	3 1 2	1 3 2	4 3 2	6 1 2
5 4 6	3 2 4	6 5 4	7 4 2	4 3 2
	4 5 6	1 2 4	5 3 2	
	1 7 6	1 7 6		
		4 5 6		
		5 7 6		

## C. Most Frequently Occurring Motivic Units Ending on Rhyming and Non-rhyming Pitches.

<u>Mode on 1</u>	<u>Mode on 2</u>	<u>Mode on 4</u>	<u>Mode on 5</u>	<u>Mode on 6</u>
7 6 1	6 1 2	6 5 4	2 3 5	1 7 6
4 6 1	4 3 2	1 2 4	3 4 5	4 5 6
	1 3 2	3 2 4		5 7 6

## Explanation of Symbols:

\* Rhyming pitches include nominal and absolute types.

\*\* Motivic units in parentheses are permutations.

† Non-rhyming pitches 6 and 3 are closely related to Mode 5 Songs.

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