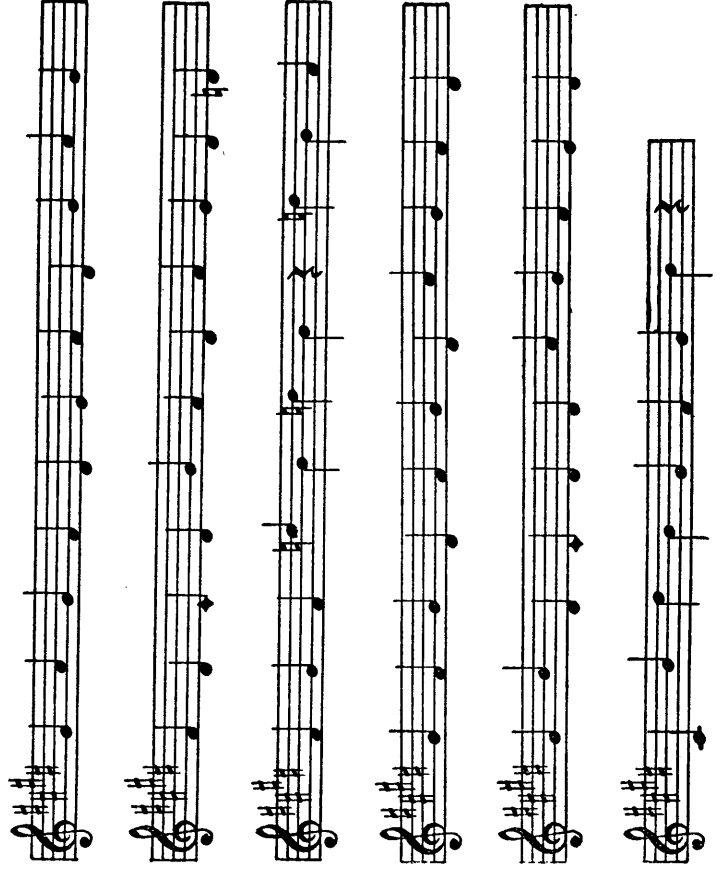


MUSIC-POEM VIII

Pai Shih Tao Jen Ko Ch'ü, page 7. Ancient Chinese *lü* notation.

夾南夷旋夾姑旋夾夷南
 夷旋夾折夾夷旋夾旋姑
 夾太旋夷旋清太應清太
 清太應南夷旋夷夾旋夷夾
 南夷旋夾夷應夾折夾夾
 南夷旋姑夾大應清太應夷
 旋夷應

The key is Nan-lü (tenth degree of the chromatic scale) and the mode, Shang (Mixolydian).

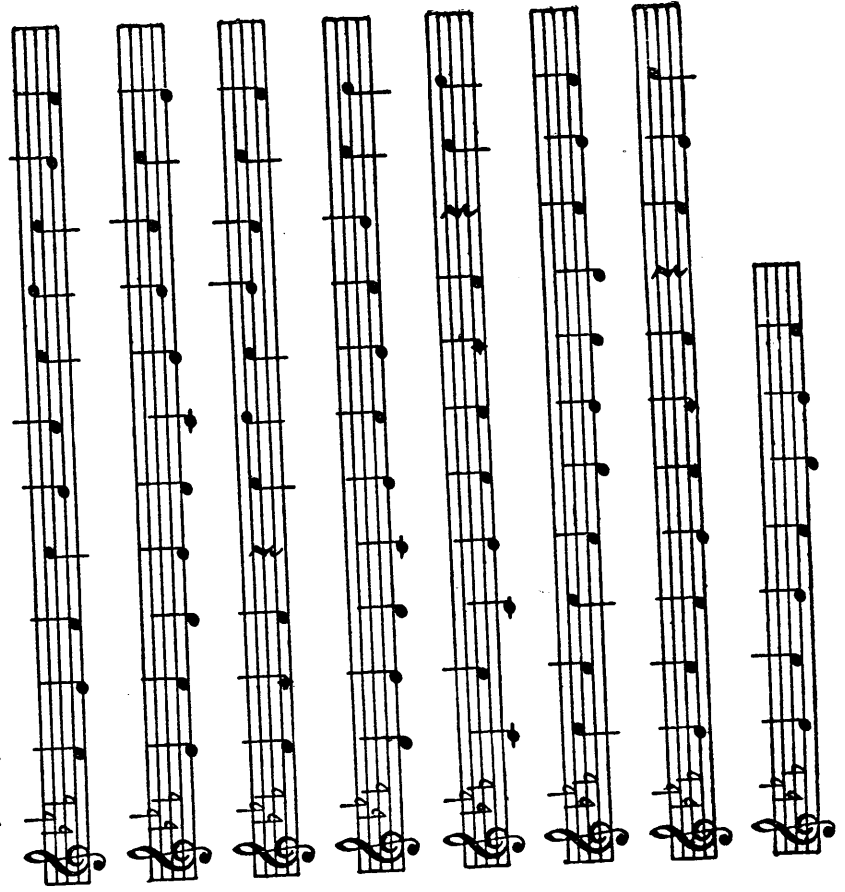


MUSIC-POEM VII

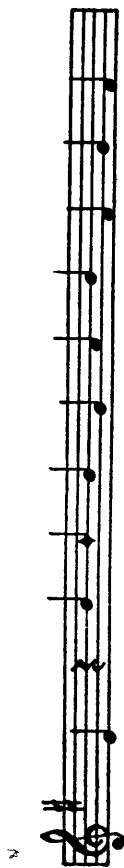
Pai Shih Tao Jen Ko Ch'ü, page 6. Ancient Chinese *lü* notation.

仲夾仲黃林夷黃太黃
 林仲夾仲太夾太黃
 夾林夷黃夾仲折仲
 黃太黃無夷黃仲太夾
 太黃夾仲夾仲林清黃
 無黃夷黃夾仲仲折仲
 仲黃太黃夷黃仲
 太夾太黃仲夾仲林
 夷仲夾仲折仲仲夾
 清林夷林仲太夾仲

The key is I-ssé (ninth degree of the chromatic scale) and the mode, Yü (Dorian).



The key is *Lin-chung* (eighth degree of the chromatic scale) and the mode, *Yü* (Dorian).



應南應清太姑應林琴姑折姑 應折應林南應
 鞭卧龍躍鏡浦靈之來暄如雨 環玉廂翠續紛
 琴林琴姑太姑 南應折應南應南林琴姑琴林
 靈之逝扉出雲 我行其野有樹有徐入其闔闈
 太琴太姑 南應折應林南林應折應南林太琴
 戴歌戴舞 彼我家室曰予父母高田萊蕪下田
 太姑 南應折應琴林南應林太姑折姑
 烏鹵 爾澤母三爾煦母五益嚴祀其終古

FACSIMILE OF A COMPOSITION BY CHIANG KUEI IN ANCIENT *Lü* NOTATION, WRITTEN BY THE HAND OF CHIANG KUEI (SUNG DYNASTY), (FROM THE *Pai Shih Tao Jen Ko Ch'ü*, PAGE 6)

tonal form of the music and the actual movement form of the words in Chinese song is the ideal.

The main reason for analysing these songs is that they reveal, through the use of a completely decipherable scale notation (the *lü lü*), the actual tonal basis of songs composed by Chiang Kuei in the Sung dynasty. I have already mentioned that his other notations, based upon a kind of shorthand interpretation of some of the symbols then in use, and written in a very free hand, have not been completely deciphered in modern times. Thus the gap is fortunately filled. And there is particular value in the study of these compositions in that to each composition is affixed, by the composer, the mode and key in which the composition is written.

As the exact pitch of *huang chung*, the fundamental is not known to-day, C is used for convenience. The keys of the different songs, as transcribed below, are correctly related to each other with C as the standard for *huang chung*.

The following four songs are transcribed as closely as possible into Western musical notation and are later discussed in further detail. Since the notation is purely tonal, no rhythmic signs being given, the music can only be called "unmeasured" and was evidently meant to be sung according to the discretion of the singer. Each musical sentence, however, is indicated in the score by the grouping of the tones as indicated by the space between each line. Furthermore, the character of the music undoubtedly establishes each sentence as a complete theme or musical phrase.

Where fractional tones (*chê-tz'ü*) appear a diamond-shaped note has been used, and these fractional tones according to the explanation given by Chiang Kuei himself, and as mentioned in the Chapter on Notation, are tones "a little higher" than the next tone immediately following in the score, the interval of which is less than a semitone. Thus the notation reading *chê-tz'ü wü* indicates that the diamond-shaped note is to be sung a fraction of a tone higher than the succeeding tone, which is, in this case, A.

Ten separate melodies are given by Chiang Kuei. All ten pieces are written in only three of the modes, namely Lydian, Mixo-Lydian and Dorian. (For the interval structure of these scales see Chapter V on Scale Structure.)

The Chinese names for the modes and keys, as affixed to almost every piece, are the following (in the order of their appearance in Chiang Kuei's work):

1st, 2nd and 5th (Lydian)

Huang-chung *kung*, Chia-chung *kung* and Wu-i *kung*

3rd, 4th, 6th and 9th (Mixo-Lydian)

Wu-i *shang*, Huang-chung *shang*, Chia-chung *shang* and Nan-lü *shang*

7th, 8th and 10th (Dorian)

I-tsé *yü*, Lin-chung *yü* and Ta-lü *yü*

The final names (italicized), as mentioned before, represent the mode, and the first two names represent the key and are the names of the different standard pitch-pipes (the *lüs*) which, as we have seen, represent the different degrees of the chromatic scale.

Four of the above melodies are included in these pages in illustration of various modes and nine-tone scales. The first six melodies of the ten mentioned above are written without the use of fractional tones. The actual tonality of the music agrees with that in which it is claimed to have been written.

Several of these songs are not written upon a five tone basis but more truly upon a seven tone basis. This becomes evident not only through the effect upon the ear but also by observing the relative frequency of the different tones in each piece.

The last four examples, 6, 7, 8, and 9, contain fractional tones, the scale basis of which was discussed and represented in further detail in the Chapter on Scales.

The words and the basic movement form which includes the distribution of themes and metres were composed by Chiang Kuei 姜夔 of the Sung dynasty.

The tonal superstructure to follow the musical nature of the words, or neumes, and also of the thematic and metric form was also composed by Chiang Kuei. From the *Pai Shib Tao Jen Ko Chü* 白石道人歌曲 by Chiang Kuei, Vol. 2, page 8.

The form is *Ko Chi Mei Ling*.

We are definitely able to transcribe completely the tones of Sung dynasty songs, in Chiang Kuei's four songs which follow this one. For the present analysis, however, different means will be used to show the significance of the scale notation, since the particular scale notation used in this piece is not at present completely decipherable.

The previous analyses, as we have seen, deal with compositions of which the basic line form and thematic distribution were composed in the Sung dynasty, but of which the tonal superstructure is as late as the Ch'ing dynasty. The present analysis sets out to fill the gap by considering a composition that was composed *completely* in the Sung dynasty (*i.e.*, both as to structure and tonal superstructure).

But even if this phonetic scale notation were not decipherable at all, the definite relation between the tones of the scale and the basic movement form, *i.e.*, between its structure and its tonal superstructure, may still be perceived by observing the combinations of phonetic symbols denoting tones, and comparing them with the combinations of neumes or movement symbols as they appear in recurring themes.

Since more detailed considerations of the composition of music have been already made in the previous analyses, the present only aims to show the definite relation between the tonal form of the themes and their basis of neume combinations in the *p'ing t'sé* or positive and negative structure.

Let us, therefore, examine the structure recovered through the words with the aid of the neume indicators of the period, and its related tonal superstructure, as shown on page 170.

Having first noted the structural form of this piece, the next step was to examine the actual tonal form with a view to discovering the

好花不與殢香人浪粼粼又恐春風歸去綠成陰
 玉鈿何處尋 木蘭雙槳夢中雲小橫陳謾向孤
 山山下覓盈盈翠禽啼一春
 阮郎歸

FACSIMILE OF A SONG DYNASTY
 MUSICAL SCORE OF CHIANG KUEI,
 IN SONG SCALE NOTATION AND
 WORDS (MOVEMENT-FORM SYMBO-
 LIZED IN WORDS)

(By courtesy of the National Library of Feiping)