

MUSIC-POEM I.—UNTITLED

東	籬	候	酒	人	何	處	芳	尊	須	送	與	涼	颺	生	玉	字	韻	黃	花	曉	凝	露	韻	汀	蘋	岸
平	平	去	上	平	平	去	平	平	平	去	上	工	平	平	入	上	韻	平	平	上	平	去	工	平	平	去
六	工	五	工	工	六	五	凡	尺	尺	去	六	六	六	六	五	五	韻	上	上	尺	尺	合	四	工	平	五
入	工	六	五	入	五	五	韻	上	五	四	韻	韻	六	工	韻	韻	韻	韻	韻	韻	韻	韻	韻	韻	韻	

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FACSIMILE OF CHINESE SCORE WITH DUAL NOTATION (MOVEMENT AND SCALE) AND WORDS

The basic movement form, which includes the distribution of themes and metres, is by an unknown composer, but preceded the writing of the words of the poem.

The words were written by Ts'ao Kuan 曹冠 during the Sung dynasty.

The tonal superstructure was composed in 1848 by Hsieh Yüan-huai 謝元淮 in the Ch'ing dynasty, and follows the musical character of the words of Ts'ao Kuan and the preconceived movement, thematic and metric form of the unknown original composer. This music-poem is taken from the *Sui Chin T'ü P'u* 碎金詞譜, Vol. 5, p.2.

The form of the poem is the *Tung P'o Yin* 東坡引, from the *Chiu Kung P'u* 九宮譜.

The transcription of the music-poem given below is as close as Western notation can come to the original, and is followed by a movement notation, the romanized Chinese words, a literal and a running translation.

1ST PART

1					
		X	●	●	●
	LIAO	PIAO	SHÉNG	YÜ	YU
	COOL	WIND	ARISES	JADE	VAULT
	COOL WIND BLOWS IN THE FIRMAMENT				

2					
	○	○	●	○	●
	HUANG	HUA	HSIAO	NING	LU
	YELLOW	FLOWERS	MORNING	CON-GEALED	DEW
	IN THE MORNING THE YELLOW CHRYSANTHEMUM IS HEAVY WITH DEW				

3

—	—	—	—	—	—	—
○	○	●	●	○	○	●
TING	P'ING	AN	LIAO	CH'IU	CHIANG	MU
BEACH	DUCK-WEEDS	BANK	SMART-WEEDS	AUTUMN	TOWARD	LATE

DUCKWEEDS ON THE BEACHES AND SMARTWEEDS ON THE BANKS HERALD THE APPROACH OF LATE AUTUMN

4

—	—	—	—	—	—
○	○	○	●	●	●
T'ENG	KAO	K'AI	YEN	TSU	DISHES
ASCEND-ING	HEIGHTS	OPEN	FEAST		

ASCENDING THE HEIGHTS WE GIVE A BANQUET

2ND PART

5

—	—	—	—	—
○	○	●	●	X
CH'UAN	PEI	HSING	I.	
HAND	CUPS	SPIRIT	SPIRIT	WANDERS

A ROUND OF DRINKS—AND OUR SPIRITS WANDER JOYFULLY

6

—	—	—	—	—
○	●	●	●	●
F'EN	YUNG	T'Ê	CH'U	LINES
DIVIDE	GET	BEAUTI-FUL		

WE TAKE TURNS TO COMPOSE POEMS AND TO OBTAIN BEAUTIFUL LINES

7

—	—	—	—	—	—
○	●	●	○	○	●
SSÜ	HSI	MA	CH'ANG	HUI	KU
THINKING	PLAYING	HORSE	OFTEN	MEDITATE	ANCIENT

THINKING OF THE HSI MA TERRACE. WE OFTEN MEDITATE ON THE ANCIENT

8

—	—	—	—	—	—
○	○	●	○	○	●
TUNG	LI	HOU	J'EN	H'Ê	CH'U
EAST	HEDGE	WAITING	WINE,	MAN	WHAT

WHERE IS THE MAN FOR WHOM THE BANQUET

9

—	—	—	—	—	—
○	○	○	●	○	○
FANG	TSUN	HSÜ	SUNG	YÜ	WITH
FRAGRANT	GOBLET	AWAIT	GIVE		

IS SERVED AT THE EAST HEDGE

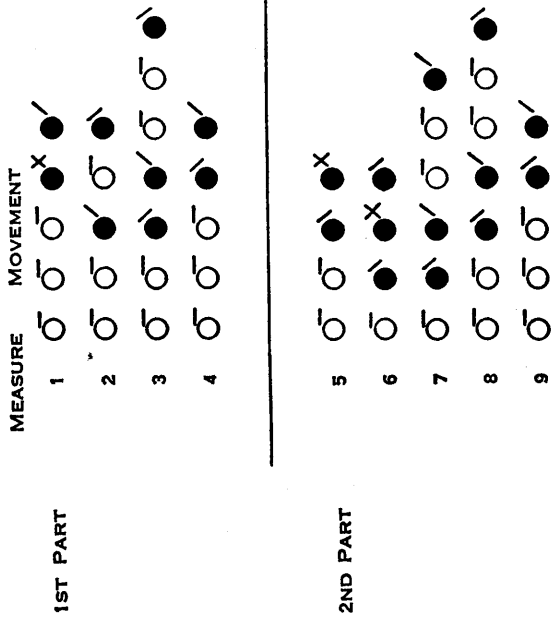
ANALYSIS OF THE FIRST MUSIC-POEM

(A) Analysis of structure

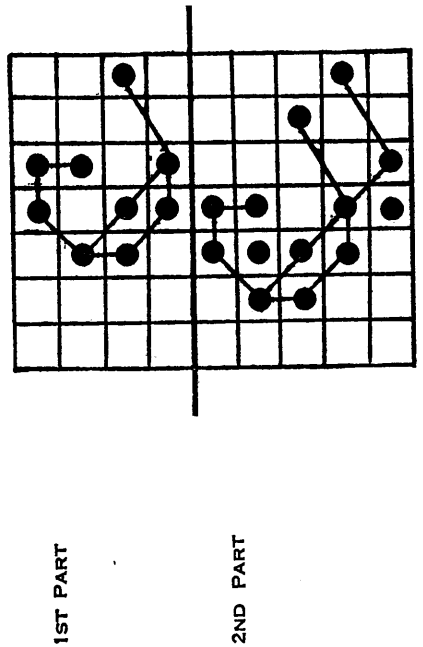
This piece contains 48 syllables or units of melodic movement and rhythm, and is composed of nine thematic and metric units in two parts,

four in the first and five in the second, as expressly stated in the Chinese score preceding the actual notation.

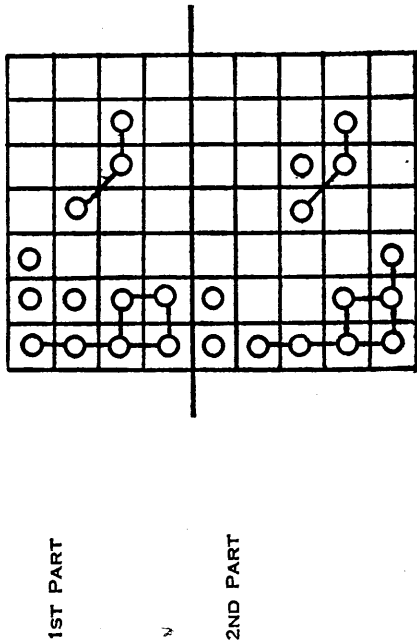
Statement of structure (basic melodic movement and distribution of the primary and secondary symbols) :



Statement of positive movement (pattern of segregated positive tonal movements) showing balance of design between the first and second parts :



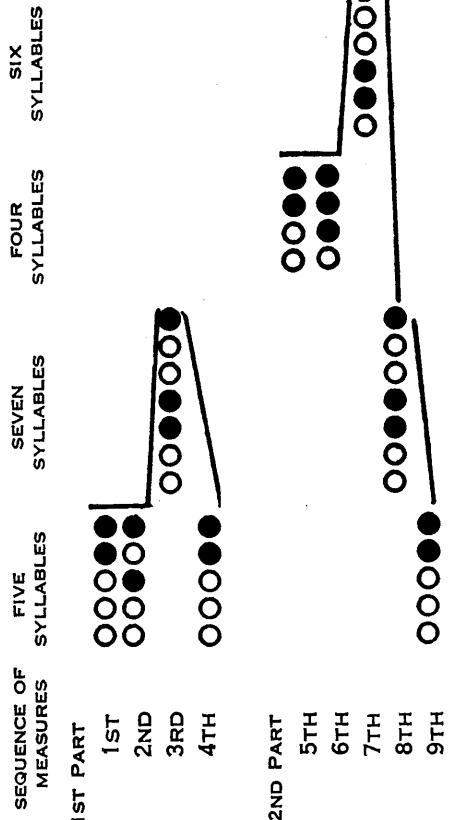
Statement of negative movement (pattern of segregated negative tonal movements) showing balance of design between the first and second parts :



In this as well as all such patterns of moving tones, a definite design can be seen. This is true also of the combinations of metric units, marked by connecting lines, below.

Statement of the rhythmic structure according to syllables or units of time in each line :

DISTRIBUTION AND SEGREGATION OF METRES ACCORDING TO NUMBER OF SYLLABLES

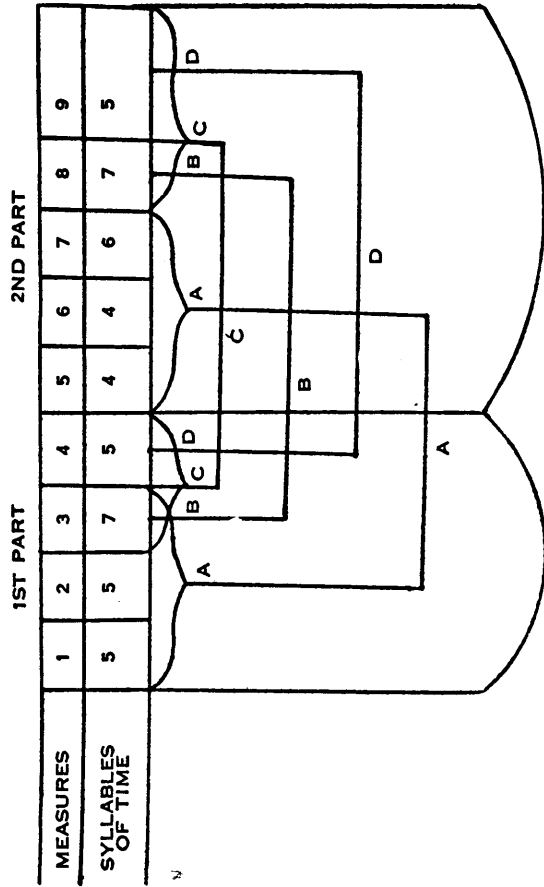


The balance is not altogether strict, but proportional, *i.e.*, measures 1, 2 and 3 (5+5+7) balance proportionally with measures 5, 6 and 7 (4+4+6); measures 3 and 4, 8 and 9, however, balance exactly (7+5 in each case). This tabulation is useful also for studying the relations of the different neume combinations or themes, which are usually inseparably bound with the metres.

The rhythmic notation in this piece is confined to the two signs (—) and (∨), for a full rest value appearing after each measure and for a half rest value usually appearing with the cesura respectively. The rhythmic notation for the actual melody is not included, because it is understood in this case that the well defined plan according to the arrangement of syllables and metres will find a similar expression in the relations of time units and measures of the music. Thus the music is interpreted as *yin-tz'ü* 引子. Under this freedom of interpretation, the balance between all measures may or may not be exactly maintained. In the latter case a certain amount of rhythmic freedom of duration may be given to various syllables. In many compositions, the relative quantitative values of neumes do not appear in any definite order and arrangement, and seem to be the effect of an incidental influence of the text and natural phonetic values of syllables. Even in such cases, many pieces give for the most part a common single unit of time for each syllable. Nevertheless, it is possible to find compositions such as the example later given (Music-Poem IV) in which a balanced order of long and short neumes is present within the neume pattern as a whole. This is allowed, but one should aim at maintaining the plan dictated by the syllables as far as possible. *The clear purpose of the distribution of syllables and metres as to quantity, relation and order, demands this adherence.* These remarks apply to this as well as to the succeeding pieces analysed in this book.

Hence, including the rest indications, this piece may be given a correct rhythmic interpretation according to the figure just given and the time values given in the transcription, *i.e.*, by giving equal duration to each syllable, maintaining the rhythmic construction in its strictest form. In interpretation, however, it is good form to lengthen slightly the last neume or syllable in each theme or line. These remarks refer also to the next three songs and their analyses and so will not be repeated.

For further clarification of the metric plan, the following chart is a more graphical representation:



QUANTITY, ORDER, AND RELATION OF METRIC UNITS

The composition of the piece according to the structural basis of themes is clear. The first theme (measure 1), which is defined by the primary or positive and negative movement combination ○ ○ ● ●, reappears in measures 4 and 9. It must be remembered that the real basis of themes is found in the primary and not the secondary basis of movement. The second theme (measure 2) ○ ○ ● ● appears without repetition. The third (measure 3) ○ ○ ● ● ○ ○ ● ● reappears in eight and the fourth (measure 5) ○ ○ ● ● may be called a derived form of the third.

The total basic movement form is rendered graphically in figure 1. The principal balancing themes as to movement are marked. The dotted section represents the *ju shêng*, while the level, rising and falling lines represent *p'ing*, *shang*, and *ch'ü* respectively. The contrasting relations of initial and final neumes of the same theme, and of final neumes in successive themes should be noted.