This dissertation has been
microfilmed exactly as received

70-4229

JOHNSON, Dale Ralph, 1933-

THE PROSODY OF YÜAN-CH'Ü. (VOLUMES I AND II).

The University of Michigan, Ph.D., 1968
Music

University Microfilms, Inc., Ann Arbor, Michigan

THE PROSODY OF YÜAN-CH'Ü

Volume I

by
Dale Ralph Johnson

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy in
The University of Michigan
1968

Doctoral Committee:

Professor James I. Crump, Chairman
Assistant Professor James E. Dew
Associate Professor Harriet C. Mills
Lecturer in Chinese, Rulan Chao Pian, Harvard University

A B S T R A C T

THE PROSODY OF YÜAN-CH'Ü

by

Dale Ralph Johnson

Chairman: James I. Crump, Jr.

With the period of the late Sung dynasty and the waning of the tz'u as a potent literary force, the early experiments of combining song with drama and with story-telling commenced. The culmination of these experiments resulted not only in the formation of China's greatest body of theatrical literature--Yüan drama, but concurrently in the development and flowering of the first major vocal form in China--the ch'ü . Along with the rise of Yüan theatre and its newly developed rules of dramatic aesthetics, came a new type of melody, a new vocal technique, and new and more expansive and imaginative vocal forms which were far advanced melodically and rhythmically over the song forms of any earlier period in China's musical history.

It is unknown in what written form plays were circulated during Yüan times. It is unlikely that tunes were ever set down in musical notation, at least no manuscripts bearing music have survived that period. Most likely the melodies and their musical accompaniments were passed from one musician to another, from actor to actor by rote. When the songs were gathered together into tune catalogues, a practice begun as early as the first decades of the Ming dynasty, they were already looked upon as literary verses divorced from their original habitat--music. The editors of tune catalogues were not conversant with the arias as music because they were unable to distinguish the basic constituents of the ch'ü form: the base words (cheng-tzu 正字) and the padding words (ch'en-tzu 襯字). We know this because they attempted to

separate the two classes of words by printing padding words in small type and base words in large. In this fashion they produced errors which have impeded the understanding of the ch'ü form for a long time, because subsequent analyses accepted the prescriptions of tune catalogues rather than relying on the actual drama texts. The thesis of this work refutes the old tune catalogues and is a confrontation of an old and persistent dilemma: if all arias bearing the same title were sung to an identical melody, why is there such inconsistency in the length of phrases from aria to aria? Could these phrase-length inconsistencies have been encompassed by a single melody without rendering the original melody unrecognizable? The results yield a reconstruction of a chart of rhythmic mutations which, in addition to explaining the inconsistencies in the length of phrases, provide us with a basis for determining base forms for the arias used during the Yüan period.

Volume I is devoted to an examination of some of the factors involved in the evolution of the long-short verse style from early transformations of the chüeh-chü verse form in the late T'ang dynasty. Old song titles and song forms preserved in Yüan drama are traced back to their origins in earlier forms related to music, such as the tz'u and chu-kung-tiao, and some of the factors which caused the split of Chinese drama into northern and southern schools are briefly sketched.

The main body of the text is an analysis of the prosodic structure of Yüan-ch'ü using the chü 句 (phrase) as a nucleus. The chü is examined in terms of its two constituents: base words and padding words. The base words of the chü are described in terms of seven primary chü types, and the possible mutations (both standard and rare) which may occur on these primary types are explained and charted, and examples are given for each type. Four classes of ch'en-tzu are identified and illustrated with examples.

Volume II is a catalogue of arias, giving alternate titles, modes, base forms, and a finding list of plays in which examples of arias may be found. Notes are included in the catalogue which give pertinent information about individual examples of an aria, including unusual placement of the aria in a suite, appearances of an aria outside its mode, incorrect titles, textual errors and faulty punctuation.

DEDICATION

I have had an affinity for music ever since I can remember, but my interest in Yüan drama was first kindled by my mentor Professor James I. Crump, who exposed me to the mysteries and delights of YCH and WP early in my graduate career. His infectious enthusiasm for Yüan literature was largely responsible for my selection of Yüan drama as a preferred field of doctoral labors. From the commencement, full of inexperience and impulsive blunderings, he kept me in tune with the Tao, and throughout the period of research in Taiwan, he kept a candle in the window, which was a comfort in times of discouragement, but more important, a constant reminder of the responsibility for bringing back an acceptable piece of work. In short, he has been the oil in the lamp, the ink on the stone, and the gimlet in my thigh! And, if any man were to claim that his chairman had devoted more of his personal time and concern to a student than has Professor Crump, I would demand of him satisfaction! It is in sincere appreciation and high personal esteem that I dedicate these volumes to him.

ACKNOWLEDGEMENTS

I would like to extend fond appreciation to Dr. Rulan Chao Pian who made two journeys from Cambridge to offer her good council and serve on my committee. I am equally grateful to Professors Harriet C. Mills and James E. Dew for the work they did on my committee, for their perusal of my manuscript in its various stages, and for their helpful notes and suggestions penned in the margins.

Special acknowledgements are due Professor Cheng Ch'ien of Taiwan National University, who gave me many valuable suggestions about the problems to be encountered in compiling a catalogue of Yüan arias during a period (just after he had returned from the United States and was involved in preparing for his fall classes at the University) when time was crucial to him. I would like to thank Professor Chang Ching, also of Taiwan National University, who kindly accompanied me through several Yüan plays and the many difficulties in the works of Wang Kuo-wei.

I would like to pay a special tribute to Mrs. Chang Wu Hsüan-ch'en for her warm friendship and generosity, and for making my sojourn in Taiwan such an enriching one.

I would like to acknowledge support from the Ford Foundation in the form of a Foreign Area Fellowship, which generously subsidized my research period abroad in 1965-66 and the period of writing in Ann Arbor.

Last, but by no means the least, thanks is due in large measure to the

laudatory industry of Molly Hackmann, for her sharp eye at ferreting errors in the final MS, and for her having shouldered the awful burden of typing well over half the Catalogue of Arias, at a crucial moment when I could no longer bear another aria staring at me over the carriage of a typewriter.

TABLE OF CONTENTS

VOLUME I

DEDICATION ii

ACKNOWLEDGEMENTS iii

CHAPTER I THE ROLE OF HE-SHENG IN THE DEVELOPMENT OF CH'ANG-TUAN-CHÜ 1
Notes to Chapter I 20

CHAPTER II THE INCORPORATION OF PRE-YÜAN SONG TITLES AND FORMS INTO YÜAN-CH'Ü AND THE BREAKUP OF THE DRAMATIC SONG INTO NORTHERN AND SOUTHERN STYLES 27
Notes to Chapter II 42

CHAPTER III THE PROSODIC STRUCTURE OF THE CHÜ IN YÜAN-CH'Ü

PART ONE The Structure of the chü 46
I. The Primary Constituent: The Base Words 46
A. Primary chü types 46
B. Standard Mutations by Accretion on Primary chü types 52
C. Rare Mutations 55
D. Mutation by Reduction on Primary chü types. . . . 56

II. The Secondary Constituent: The ch'en-tzu 58
A. Verse Leader ch'en-tzu 58
B. Base Word Filler ch'en-tzu 60
C. Exclamatory ch'en-tzu 64
D. Tripod ch'en-tzu 64

PART TWO 67
I. Problems of the ch'en-tzu 70
II. Problems of the Base Words and Their Mutant Forms 75
A. Mutation by Accretion 77
B. Exaggerated Mutation 79
C. Mutation by Reduction. 80

III. Some Germs of the Mutation Process 81
Notes to Chapter III 85

GLOSSARY OF TERMS 91

BIBLIOGRAPHY 105

VOLUME I I

THE CATALOGUE OF ARIAS

INTRODUCTION 112

TITLE INDEX TO ARIAS IN YÜAN DRAMA 116

THE CATALOGUE OF ARIAS 125

I. THE ROLE OF HE-SHENG IN THE DEVELOPMENT OF CH'ANG-TUAN-CHÜ

The most important literary achievements of the Yüan dynasty were in drama. Just as one acknowledges that the masters of lü-shih 律詩 and chüeh-chü 絕句 lived and composed their poems during the T'ang dynasty, one must likewise recognize that the prime literary product of the Mongol period was unquestionably the ch'ü 曲. Chinese literary historians are fond of making parallels between the cycle of China's ruling houses and literary genres. They like to point to the fu 賦 of the Han, p'ien-wen 駢文 of the Six Dynasties, shih 詩 in the T'ang, tz'u 詞 in the Sung, and in the Yüan dynasty, ch'ü. What is often overlooked in these too-perfect parallels between history and literature is that major literary forms never spring full-blown from the pens of men of letters, but are usually end products of long traditions of growth and development.

The purpose of this study is to describe ch'ü prosody and its development and to view the ch'ü as far as possible, not as poetry but as lyrics set to music. Chinese scholars have been too inclined to view Yüan drama as verse, and to treat it in exactly the same fashion as they do poetry in the tz'u style. As a result, confusions have arisen, been perpetuated, and added to , and all too often the result has been

obfuscation. My method has been to start with the evidence alone (the texts of the dramas) and a determination to remain unswayed by earlier interpretations. I hope by this approach to contribute toward a new understanding of Yüan dramatic art.

One very significant feature of the ch'ü is that it is a song form intimately bound up with music. Unlike chüeh-chü or lü-shih whose equal-length line structures can be plotted succinctly within several rhyme and tonal schemes, the ch'ü is closer in form to the tz'u, which has been defined as a "song form characterized by lines of unequal length, prescribed rhyme and tonal sequence, occurring in a large number of variant patterns, each of which bears the name of a musical air."[1] Because of the close relationship between the ch'ü and its predecessor the tz'u, a rudimentary contrast of these two forms will be helpful.

As has been mentioned, the ch'ü and the tz'u are both song forms.[2] The ch'ü form, unlike the tz'u, however, embraces two different styles: the dramatic aria (hsi-ch'ü 戲曲) and the lyric song (san-ch'ü 散曲).[3] We view Yüan hsi-ch'ü[4] today as poetic lyrics to music long since lost, but at the time of their composition, the songs were part of a flourishing musical tradition. They are arias in the dramatic style, conceived for performance on a stage in a drama to musical accompaniment. The san-ch'ü are not to be "sung" in the usual sense of the word, but "lightly chanted" (ch'ing-ch'ang 清唱) in a manner similar to that used by poets of the Sung dynasty when

they intoned the tz'u. Unlike the tz'u, the ch'ü flourished in two separate schools, the southern drama (nan-ch'ü 南曲) and the northern drama (pei-ch'ü 北曲), which invoke very different musical and dramatic temperaments; the music to which they were written was even based on musical scales distinct from each other.[5]

Turning to internal prosodic contrasts between the tz'u and the ch'ü, the former requires that a tune be repeated, making two stanzas identical in form, whereas the ch'ü is, with few exceptions, complete in a single stanza.[6] In the tz'u there are a prescribed number of characters in each phrase,[7] whereas the ch'ü may add extra characters (ch'en-tzu 襯字)[8] giving it almost complete freedom as to the number of characters to a phrase. The ch'ü may also expand the number of phrases in certain arias, according to prescribed formulae,[9] a poetic license absolutely unknown to the tz'u poet. Finally, the ch'ü contains a number of highly complex and diversified features of internal parallelism and character repetition which add dimensions quite new, in the degree to which they are utilized in the ch'ü, in the world of Chinese poetics.

In defining the ch'ü I have made constant reference to poetry in the tz'u style. This persistent contrast of the tz'u and the ch'ü is not at all inapposite. It has been sufficiently established that the ch'ü and the tz'u are both major literary genres unique and distinct in their own right in both form, content, and literary style, but the tz'u and the ch'ü

also share divers similarities. Beneath the diversity they are sister forms, the common ancestor being ch'ang-tuan-chü 長短句, long-short verse style. This heritage was so strong in the minds of past Chinese scholars that the ch'ü was often called tz'u 詞. In pre-20th century scholarship, Yüan-tz'u 元詞 is a common synonym for what we have come to call Yüan-ch'ü. The titles of collections and catalogues of the ch'ü compiled as late as the mid-eighteenth century still refer to the genre as tz'u. Two of the most important repositories of ch'ü that we have, Pei-tz'u Kuang-cheng P'u 北詞廣正譜, and the Hsin-ting Chiu-kung Ta-ch'eng Nan-pei Tz'u Kung-p'u 新定九宮大成南北詞宮譜 are cases in point. In this respect, what is known of the development of the long-short verse form is most germane to an understanding of the ch'ü. The ch'ü is the successor to the tz'u, sustainer of the vitality of the long-short verse type. The history of the development of the long-short style is at once difficult and complex, and by no means fully understood. I do not claim to be concerned here with solving any of the monumental issues involved in that development and growth, but some discussion of the subject is pertainent to the thesis of this paper.

Glen Baxter made a notable contribution to an understanding of these problems in his "Metrical Origins of the Tz'u."[10] He has shown very clearly that the early stirrings of ch'ang-tuan-chü lie in mutations of chüeh-chü verse form. These mutations are responses to the application of musical and rhythmic pressures on this verse form

early in T'ang times, and "by the end of the first half of the ninth century...poets had broken the ground for writing poetry directly to music."[11] I think it useful to restate some of the material presented by Baxter and append examples of my own which may shed more light on the gradual marriage of poetry and popular song which we see so well-mated in ch'ü.

As Baxter shows, the simplest departures from chüeh-chü verse involved the addition of asides and rejoinders (he-sheng 和聲)[12] at the close of each seven-character phrase in the poem. These asides show both by meaning and usage that they were echoings from the crowd, musical responses with very strong musical and rhythmic functions. Here is an explanation of this by Shen Kua 沈括 (1030-1094), translated by Baxter: "...aside from the verse-text 詩 there were also he-sheng. What we call songs 曲, in the case of the old yüeh-fu always had both notes 聲 and text 詞. When these were written together, "he-he-he" 何 / / or 賀 / / and the like were all he-sheng. The ch'an-sheng 纏聲 (grace notes? connecting passages?) in the music of today are devices which stem from these. In T'ang times, people began to write words directly to music. This form is said to have begun with Wang Yai 王涯 (? 764-825) but many followed it in the Chen-yüan through Yüan-ho 元和 periods (785-806)."[13] Chu Hsi 朱熹 (1130-1200) said almost the same thing when he described it: "the old yüeh-fu were simply shih," he is reported as saying, "into which a number of

fan-sheng[14] were inserted. Later, people hesitated to omit these expletives, so for each one they inserted an actual character, producing long-and-short verse. Thus the songs 曲 of today."[15] Observe the he-sheng at work at the close of each phrase in Baxter's translation of Picking Waterlilies (ts'ai-lien-tsu 採蓮子) by Huang-fu Sung 皇甫松 (fl. late 9th cent.):[16]

Lotus blossoms link their scent for acres
along the bank (lift oar)
Where Little Sister, bent on play, takes her
time gathering seeds. (young folks)
It's growing late, but she toys in the water,
splashing the prow of the boat (lift oar)
And now she's taken her red skirt off, and
wrapped her duckling in it. (young folks)

菡萏香連十頃陂 舉棹
小姑貪戲採蓮遲 年少
晚來弄水船頭濕 舉棹
更脫紅裙裹鴨兒 年少

In Bamboo Branch 竹枝 by Sun Kuang-hsien 孫光憲 (fl. last half of the 10th cent.) he-sheng split the phrases at the normal caesura for seven-character shih, coming at the end of each phrase segment:[17]

The river at my door brims with the spring thaws
(bamboo stalk) and white duckweed blossoms—
(my girl)
Not a soul along the banks (bamboo stalk)
just a small boat on shore aslant; (my girl)

A peddler-woman passing by (bamboo stalk)
at dusk on the river (my girl)
Scatters food scraps (bamboo stalk)
to feed the farmyard ducks. (my girl)

門前春水 竹枝 白蘋花兒
岸上無人 竹枝 小艇斜兒
商女經過 竹枝 江欲暮兒
散拋殘食 竹枝 飼神鴉兒

The logical development of this technique, as was quoted from Chu Hsi above, is not to omit the he-sheng once they have made their way into the song, but to replace them with real words which supplement the text, as in He-sheng-ch'ao-ying 賀聖朝影 by Ou-yang Hsiu 歐陽修 (1007-1072):[18]

Snow-white blossoms on the pear tree, pink blooms
on the peach; covered with dew.
Thin green branches on the weeping willow slowly
dancing; the lawn like her gown.
The wind crosses the little pond starting up waves;
Just like on the river bank;
I wouldn't grudge a thousand cash for the dregs of a
good wine! What a pleasure!

白雪梨花 紅粉桃,露華高
垂楊慢舞 絲絲條,草如袍
風過小池 輕浪起,似江皋
千金莫惜 買香醪,且陶陶

The same principle is operating in this example of Willow Branch 楊柳枝 by Ku Hsiung 顧夐 (Five Dynasties period), translated by Baxter;[19]

> On an autumn night in her bedroom she broods in the
> lonely stillness; far off the night-watch sounds.
> Incense fades among the hangings embroidered with
> mandarin-ducks; the flame of her candle flickers.
> She's thinking now of her lover off roaming the land,
> Wondering where he is;
> As she listens to the murmur of the rain outside the blind,
> where it drips on the plantain leaves.

秋夜香閨思寂寥，遍迢迢
鴛幃羅幌麝烟鎖，燭光搖
正憶玉郎遊蕩去，無寧處
更聞簷外雨蕭蕭，滴芭蕉

But other factors were at work on the chüeh-chü structure,[20] as shown in this verse by a Lady Liu 柳氏,[21] also written to the tune Willow Branch. In this case the he-sheng is not the feature which changes, but rather the initial seven-character line, which is reduced to [33]. Baxter reasons: "Around the beginning of the ninth century a few poets with an absorbing interest in popular music began to take liberties with the chüeh-chü. Perhaps they were a bit tired of it after all the thousands of correct specimens that had been written. Perhaps they were not conscious of writing altered chüeh-chü but like the musicians, were now thinking in rhythmical terms rather than in

terms of literary form."[22] Note that if one were to consider a caesura to fall between the [33], the rhythm would retain the original pulse, i.e., "one, two, three, rest, one, two, three:"[23]

> Willow branch, in this fragrant and beautiful season,
> How I loathe our being parted year after year,
> A leaf carried on the wind suddenly announces Autumn.
> Oh, leaf, return him to me; I can't endure your "snap!"

楊柳枝，芳菲節
可恨年年贈遠別
一葉隨風忽報秋
縱使君來豈堪折

The same factor is at work to a much greater degree in this example of Willow Branch by Chu Tun-ju 朱敦儒 (1081-1159) where six seven-character lines give way to the [33] construction seen above:[24]

> On the river's southern banks, willow branch,
> On the river's northern banks, willow branch;
> I snap you off to send with the traveler ever-wandering,
> How I loathe this separation, willow branch.
>
> One cup of wine, willow branch,
> Two eyes streaming, willow branch;
> When you reach Ch'ang-an give up the cares of office;
> When will you return? Willow branch!

江南岸，楊柳枝
江北岸，楊柳枝
折送行人無盡時
恨分離，楊柳枝

酒一杯，楊柳枝
淚雙垂，楊柳枝
君到長安百事遣
幾時歸，楊柳枝

This poem by Chu Tun-ju appears to bear little resemblance to the chüeh-chü form. We might not link the two at all without the poem by Lady Liu as a reference point.

T'iao-hsiao-ling 調笑令 built entirely out of coupled characters is another very interesting form. Here the objective is to toy with these coupled characters and reverse the last couple of line four to form line five:[25]

Tartar horse, tartar horse
Loosed afar on slopes of Yan-chih-shan
Paces sand, paces snow, neighs alone,
Looks east, looks west, paths all strange--
Paths all strange (sic), strange paths[26]
Grass of the marshes endless in the sunset.

胡馬古馬
遠放燕支山下
跑沙跑雪獨嘶
東望西望路迷
迷路迷路
邊草無窮日暮

There are two tunes that bear this title, which can lead to confusion. This tune is a form in 32 characters. The phrases of line five are always the reverse of the final coupled characters in line four, which explains the alternate title Chuan-ying-ch'ü 轉應曲 or Chuan-ying-ts'u / /詞, the tune with the "turned-about echo" and not "answer" song as Baxter suggests.[27]

A second T'iao-hsiao-ling air, also called T'iao-hsiao / / or / 嘯, or Ku-t'iao-hsiao 古 / 笑, or San-t'ai-ling 三臺令, is the forerunner of the Yüan aria T'iao-hsiao-ling and is an air associated with Sung dynasty chuan-t'a 轉踏[28] from which it comes. This latter aria, 38 characters in length must be built on the final two characters of a poem in regulated verse style. In chuan-t'a, each part contains one lü-shih followed by the tune in long-short style, whose first two characters are the final ones of the preceding lü-shih. The position in the tune of the seven character line borrowed from the lü-shih is arbitrary; it may be taken from any point in the lü-shih and placed in any of three seven character slots in the tune [237767]:[29]

The lü-shih

When Ming-fei first left the Palace of Han
She wore youthful embroidered robes so fitting and
proper,
But unjustly misled by the eastern winds,
She donned clothing common and drab.

When she mounted her horse she knew she'd never return.
The cold mountain ranges turned sorrowful verdant-blue.
Human life is full of trouble seldom graced with reason
It's best for me in this city of felt not to think of him.

明妃初出漢宮時
青春繡服正相宜
無端又被東風誤
故著氈裳沒淳衣

上馬即知無返日
寒山一帶傷心碧
人生憔悴生理難
好在氈城莫相憶

The ch'ü

Pining away,
With no word of him;
The clouds in the sky reveal to me how very far
away I am,
The cold mountain ranges turn a sorrowful verdant-blue.
Blowing dust makes this foreign land bleak and desolate;
Ch'ang-an is obscured by the drifting clouds.
Oh let my Lord come to rescue me.

相憶，
無消息，
且斷遙天雲自白
寒山一帶傷心碧
風土蕭疎胡國
長安不見浮雲隔
縱使君來爭得

The foregoing examples show various chüeh-chü and lü-shih becoming plastic in response to musical and rhythmic forces which produce very substantial structural changes in the original form. Now let us document these changes as they are seen in an air called Yang-kuan 陽關.[30] The original Yang-kuan is a chüeh-chü by Wang Wei 王維 (699-759). By means of he-sheng and repetition we will observe this chüeh-chü develop and change to such a degree that the original form is no longer recognizable at all. Here is the Wang Wei original:[31]

In Wei-ch'eng a morning rain settles the light dust;
By the inn verdant willows newly green again.
Let's finish off another cup of wine;
Heading west from Yang-kuan you'll meet no old friends.

渭城朝雨浥輕塵
客舍青青柳色新
勸君更盡一杯酒
西出陽關無故人

Sometime after it was penned by Wang Wei, this verse became associated with song. In the YFSC it is entitled Wei-ch'eng-ch'ü 渭城曲 which clearly indicates its association with music.[32] Li Chih says that many poets added refrains to this verse and called it Hsiao-ch'in-wang 小秦王 and sang it. It was also called Ku-yang-kuan 古 / / .[33] The Yü-yin Ts'ung-hua tells us that "in early T'ang, the songs and dances were in five- and seven-character line form. Later they changed gradually into long-short verse forms... Hsiao-ch'in-wang is a chüeh-chü in seven-character lines, but you must use various hsü-sheng 虛声 before you can sing it."[34] Li Chih 李治 offers us an example of this kind. He says that he learned it from an old musician in Kuang-ning 廣寧 . This is probably one of the very early song versions of the old poem with genuine hsü-sheng still intact.[35]

In Wei-ch'eng a morning rain (la-li-li-lai) settles
the light dust;
By the inn, verdant (la-li-li-lai) willows newly green again.
Let's finish off another cup of wine;
Heading west from Yang-kuan (la-li-lai-li-lai) you'll
meet no old friends.

渭城朝雨[劃里雜類]浥輕塵
客舍青青[劃里雜類]柳色新
勸君更盡一杯酒
西出陽關[劃里朱雜表]無故人

Another version of Yang-kuan shows the final words in a line being echoed at the close of the phrase. These echoes have probably replaced a practice of having hsü-sheng occur at this spot. The structure now takes on a different shape [73737373]:[36]

In Wei-ch'eng a morning rain settles the light dust,
settles the light dust;
By the inn verdant willows newly green again, willows
newly green again.
Let's finish off another cup of wine,
another cup of wine;
Heading west from Yang-kuan you'll meet no old friends,
you'll meet no old friends.

渭城朝雨浥輕塵，浥輕塵
客舍青青柳色新，柳色新
勸君更盡一杯酒，一杯酒
西出陽關無故人，無故人

The following two examples are reconstructed from memory by Liu Hung-tu from a lost book entitled Yang-kuan San-tieh 陽關三疊 which was part of his family library when he was a young man.

They are most informative of the great variety of changes possible in the old chüeh-chü form [473473473473]:[37]

In Wei-ch'eng a morning rain,
In Wei-ch'eng a morning rain settles the light dust,
settles the light dust;
By the inn verdant,
By the inn verdant willows newly green again,
willows newly green again.
Let's finish off,
Let's finish off another cup of wine,
another cup of wine;
Heading west from Yang-kuan,
Heading west from Yang-kuan you'll meet no old friends,
you'll meet no old friends.

渭城朝雨，渭城朝雨浥輕塵，浥輕塵
客舍青青，客舍青青柳色新，柳色新
勸君更盡，勸君更盡一杯酒，一杯酒
西出陽關，西出陽關無故人，無故人

And this version where the full phrase is approached gradually with a series of truncated starts [247247247247]:[38]

In Wei-ch'eng,
In Wei-ch'eng a morning rain,
In Wei-ch'eng a morning rain settles the light dust;
By the inn,
By the inn verdant,
By the inn verdant willows newly green again.
Let's,
Let's finish off,
Let's finish off another cup of wine;
Heading west,
Heading west from Yang-kuan,
Heading west from Yang-kuan you'll meet no old friends.

渭城，渭城朝雨，渭城朝雨浥輕塵
客舍，客舍青青，客舍青青柳色新
勸君，勸君更盡，勸君更盡一杯酒
西出，西出陽關，西出陽關無故人

The final example comes from the Tz'u-lü Shih-yi and is built on a structure greatly extended and highly developed. If the intermediate examples had not been preserved, we would be easily baffled at the curious relationship between this verse and the Wang Wei poem. We have seen a chüeh-chü verse [7777] develop into successively more complicated line segments: [4...34...34...34...3], [73737373], [473473473473], [247247247247]. Note this final transformation into [457875, 10, 496, 10, 74575]:[39]

In Wei-ch'eng a morning rain, a passing shower,
settles the light dust;
Another round of wine by the inn, verdant with the
growth of a thousand strands of tender stems
on the willows newly green again;
Another round of wine by the inn, verdant with a
thousand strands of tender stems on the willow
newly green again;
Don't be vexed, let's just bring on another cup; in a
man's lifetime reunions are few.
Since ancient times wealth and fame have always been
decided by fate.
Don't let your appearance and health run down.
Don't be vexed, let's just bring on another cup;
I only fear that once you head west from Yang-kuan,
your old friends will be mere memories and you'll
meet no old friends;
I only fear that heading west from Yang-kuan, you'll
meet no old friends.

渭城朝雨，一霎浥輕塵
更洒遍客舍青青，弄柔凝千縷柳色新
更洒遍客舍青青，千縷柳色新
休煩惱，勸君更進一杯酒，人生會少
自古富貴功名，有定分
莫遣容儀瘦損
休煩惱，勸君更進一杯酒
只恐怕西出陽關舊遊如夢，眼前無故人
只恐怕西出陽關眼前無故人

This poem little resembles the original verse. In both form and content, the simplicity of Wang Wei's poem is violated by the distortion and over-extension of the line. The freshness and intimacy of the natural setting evoked by greening willows and a light rain shower is buried by the weight of sheer verbosity. The intrusions of shop-worn phrases about fame and fortune, health and appearance are trivial in the extreme.

These examples show the many ways by which a form may burgeon and develop. By adding <u>he-sheng</u>, by echoing parts of phrases, by truncated anticipations of part of a line or by repetition in part or in whole of a phrase or phrase segment, from what was once a geometric verse of uniform line length, a new and complex form may evolve. Unfortunately most of the examples given cannot be dated with

any accuracy. Wang Wei's poem was writte before the mid-eighth century. The song Li Chih Learned from the old musician in Kuang-ning was set down by him five centuries later in the Yüan dynasty. The author of the final and most elaborate transformation of this old song is unfortunately unknown. It was already in circulation in the early Ming dynasty when Chu Ch'üan 朱權 included it in the T'ai-he Cheng-yin P'u 太和正音譜.[40] Hsü Pen-li copied it into his manuscript of the Tz'u-lü Shih-yi in the early nineteenth century. Nevertheless, the outlining of one early example of the evolution of long-short verse form is useful, if only as a single strand in the formulation of the dramatic song in the Yüan dynasty.[41]

Notes to Chapter One

1. HIGHTOWER, 80.

2. The word ch'ü in Chinese is most efficiently translated "song," but to state that a study of song form is the basis of this paper will not enlighten the reader sufficiently. It may even mislead him. The tz'u form is also described as a song form, yet it is commonly translated "lyric verse." The term ch'ü can bear overtones of the poetic medium, as well. Some of the reasons for the blurred distinctions lie in the fact that the bonds between music and poetry are much closer in China than anything we know of in the West. The emphasis placed by Chinese on the literary over the musical has been so strong that almost every music has eventually been overridden by the preference for literature. The fate of ch'ü music, as in all musics of earlier periods, was to fall in the face of literary supremacy. What were once ballads and airs have been long since treated as verse forms. In the reading of the material presented in this paper, the reader should keep in mind that my goal is to return the emphasis to the musical aspects of the form.

3. This study is involved specifically with the hsi-ch'ü tradition, although the analysis of the ch'ü forms presented herein applies to either the san-ch'ü or the hsi-ch'ü style. San-ch'ü makes use of a restricted number of ch'ü patterns. By using these patterns as poetic formulae, lyrics are written to them creating "lyric songs." This is a process identical to that of "filling in" tz'u patterns to create what is generally termed "lyric verse."

   San-ch'ü is a general catch-all category for many sub-forms. The simplest form is hsiao-ling 小令 (also called che-tiao 折調)which means, as it did in the tz'u style, a short poem. Hsiao-ling, also called yeh-erh 葉兒 (CH'O-KENG-LU 27.12b), are complete in a single stanza, about 20-60 characters long.

   Ch'ung-t'ou 重頭 , several stanzas repeated, are verses where all stanzas maintain the same theme.

   T'ao-shu 套數 is called "suite" style, where several ch'ü are combined to form a poetic unit; this is a phenomenon never

encountered in tz'u. A suite is made of several ch'ü from the same mode, each using the same rhyme. The suite may be as short as one ch'ü and one coda (wei 尾) or as long as to combine as many as 20 ch'ü. However, a suite must always have a coda, regardless of length. The order of the tunes in a suite is fixed according to the conventions for arrangement of ch'ü within that mode.

Tai-kuo-ch'ü 帶過曲 are poems made of two or three different ch'ü combined. This class may also combine ch'ü of northern and southern schools

Chi-ch'ü 集曲 are made by taking phrases from several different ch'ü and combining them to form a single ch'ü.

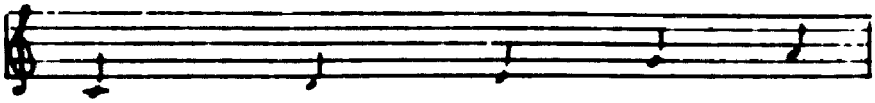
He-t'ao 合套 are "mixed suites" which combine whole arias from both northern and southern schools. In this case, a northern tune is alternated with a southern tune so that two northern tunes, for instance, never appear side-by-side. Also called Nan-pei he-t'ao 南北 / /.

Two off-shoots of the san-ch'ü style are chi-tung 紀動 and chi-yen 紀言, both story-telling forms. Chi-tung may repeat a ch'ü as many as a hundred times, in the telling of a tale; chi-yen mixes many tunes in a suite, described in t'ao-shu above. (See: CHENG CH'IEN I, p. 71-2).

4. Yüan-ch'ü, Yüan tsa-chü, hsi-ch'ü and pei-ch'ü are all synonymous references to Yüan drama. Hsi-ch'ü and pei-ch'ü could imply broader references than Yüan drama, but their association in this paper is confined to the Yüan period.

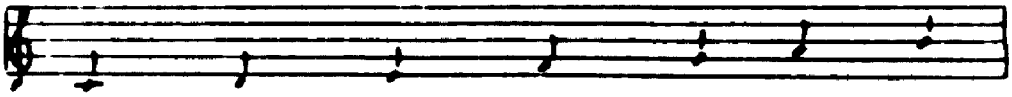
5. The southern style (nan-ch'ü 南曲) is closest in tonal structure to tz'u of the Sung dynasty. It is said to have evolved with tz'u out of the Yen music 燕樂 of T'ang and Sung, in addition to absorbing features of folkmusic, from the time of the Sung dynasty to the early Ming. Drama in the northern style (pei-ch'ü 北曲) also has its origins in Yen music of T'ang and Sung, but in addition to influences excercised upon it by folkmusic, it also incorporated the music of non-Chinese origins freely imported into China during the Yüan and Chin dynasties. In this process the southern style changed the least from its origins in T'ang and Sung. The northern style has altered a great deal, and as would be expected, the two have moved apart widely. Although they do share a number of tunes in common, for the most part their respective tune catalogues are quite distinct from each other. The southern drama has retained use of the ju-sheng 入声, where northern drama has not. The scales of these respective schools are indicated below:

Nan: Constructed on the 5-tone scale, with equivalents given in Western notation



kung shang ch'üeh chih yü
宮 商 角 徵 羽

Pei: Constructed on the 7-tone scale.



kung shang ch'üeh pien-chih chih yü pien-kung
宮 商 角 變徵 徵 羽 變宮

6. Yao-p'ien 么篇 (repeat form): this is a holdover from the tz'u tradition, a form that traditionally requires a shang 上 and a hsia 下 section, both being identical in form. In later times the hsia section was dispensed with and the use of a single stanza became possible. When a tune was repeated one, two, or more times, repeats were called yao-p'ien. Yao-p'ien is a common term for shang-p'ien 上篇, and is parallel to the term ch'ien-ch'iang 前腔 used to describe the same feature in southern ch'ü. (See: WANG CHING-CH'ANG 30.)

7. Actually the number of characters per phrase is not fixed in tz'u. One form may never vary from a single model, while another may have as many as 12 variant forms. (BAXTER 110). The reasons for these variations are not clear to us. The important factor is that no form varies more than one or two characters, and most of the popular patterns are remarkably stable.

8. Tz'u may also have ch'en-tzu, but instances of this are very rare. Cheng Ch'ien notes that the multiplicity of forms given for some tz'u in the Ch'in-ting Tz'u-p'u 欽定詞譜 are a result of the failure of the editors to recognize ch'en-tzu. In some instances there are as many as 20-30 different forms given for a single tz'u. (CHENG CH'IEN I, p. 70)

9. For a detailed discussion of this feature in Yüan drama consult: Johnson, Dale R., One Aspect of Form in the Arias of Yüan Opera ("University of Michigan, Center for Chinese Studies: Michigan Papers in Chinese Studies," No. 3) Ann Arbor, Mich., 1968 (in press).

10. This work will be refered to as BAXTER with appropriate pagination.

11. BAXTER 143.

12. He-sheng 和聲 are interpolated words or sounds added to a song. There are varying terms used to describe them: he-sheng, hsü-sheng, 虛聲, fan-sheng 泛聲, san-sheng 散聲, etc. Baxter notes that "it is debatable whether any clear-cut distinctions should be or can be made between these terms as to the type or function of the interpolations meant---e.g., emotional interjections, meaningless vocalizations, refrains by the singer, chorus, with hand-clapping by the orchestra or the audience." (BAXTER 125) However, he-sheng probably refer to the use of real words and not sounds like "lai-la-li" "I-a-na" etc.; hsü-sheng probably are "sounds without meaning, or at least without relevance to the text of the songs," fan-sheng would seem to be an alternate name for hsü-sheng; san-sheng probably means any kind of interpolation at all. (See: BAXTER 127-8).

13. BAXTER 125.

14. See note 11 and 12.

15. BAXTER 126.

16. HUA-CHIEN CHI 29. Translation in BAXTER 130. Unless specific credits are given, all translations are my own.

17. HUA-CHIEN CHI 155.

18. TZ'U 145.

19. HUA-CHIEN CHI 129. For another example see ibid. 79. For translation see BAXTER 131.

20. As Mr. Baxter explains, the chüeh-chü form was not the only one to be adapted for song patterning, it was simply the most popular one. "Occasionally part of a ku-shih 古詩 was used, but more commonly half of an eight-line lü-shih was adapted. Most popular of all was the chüeh-chü 絕句, and the portions of other poems selected were so similar to the self-sufficient chüeh-chü that it will be practical here to refer to all such quotations as chüeh-chü. (BAXTER 120)

21. The particulars of this Lady Liu are unknown, but she wrote this poem to Han Hung-lung 韓翃龍 who is known to have lived during the T'ien-pao 天寶 reign (744-752).

22. BAXTER 133.

23. Tz'u Hsüan 詞選, (Taipei: Kuo-hsüeh Chi-pen Ts'ung-shu 國學基本叢書, 1963), p. 46.

24. TZ'U 170.

25. YFSC 82.6b. The poem is attributed to Wei Ying-wu 韋應物 (late 8th cent.).

26. Baxter has miscopied the line and thus mistranslated it. It should read "Strange paths, strange paths," c.f., BAXTER 132.

27. Baxter is right in connecting the tune with some kind of game, but he doesn't realize that there are two different tunes each with its own form. He is also right in his connection of the title Chuan-ying-ch'ü with this form, but he errs in his interpretation of it.

28. Chuan-t'a was a popular vehicle for T'iao-hsiao-ling. It was a song and dance entertainment which flourished during the Sung dynasty, and consisted of a prelude 勾隊詞, a main section which was made up of one shih and one T'iao-hsiao-ling air in continual rotation, followed by a coda 放隊詞. Various spellings were used to write the name. It is spelled ch'an-t'a 纏達 in MLL 20.191, chuan-t'a 傳踏 in PCMC 3.7b, and chuan-t'a 轉踏 in YFYT, Index (1st item).

29. KWC 71. This chuan-t'a entitled T'iao-hsiao-chi-chü 調笑集句 contains several other examples of T'iao-hsiao-ling by an anonymous author. (See: KWC 70-3) For other examples of T'iao-hsiao-ling see twelve of them by Cheng Chin 鄭僅 (fl. 1047) entitled T'iao-hsiao, KWC 76-80; seven by Ch'ao Pu-chih 晁補之 (1053-1110) in KWC 84-6; ten by Ch'in Kuan 秦觀 (1049-?) in KWC 89-94; ten by Mao P'ang 毛滂 (fl. 1100) in KWC 99-102; eleven entitled Fan-yü-t'iao-hsiao 番禺 // by Hung Kua 洪适 (fl. 12th cent.) in KWC 106-110. All of the forms are identical.

30. Wang Wei entitled it Sung Jen Shih An-hsi 送人使安西. Later it was set to music 被於樂 and called Wei-ch'eng-ch'ü from the place name in the first line. People also called it Yang-kuan-ch'ü after the reference to Yang-kuan in the final line. (YFSC 80.16a).

31. YFSC 80.16a.

32. Ibid.

33. CHING-CHAI 7. 11a: this work was compiled during the Yüan dynasty.

34. YU-YIN sect. 39 長短句, 5b. Hsiao-ch'in-wang is yet another of its titles, as is Ku-yang-kuan 古陽關: "Afterward many people, at times of parting, added refrains to this verse" (Wang Wei's original) "and made Hsiao-ch'in-wang and sang it. It is also named Ku-yang-kuan." (CHING-CHAI 7. 11a) "The chüeh-chü Wei-ch'eng-ch'ü in recent times was also sung to the tune of 哥欠入 Hsiao-ch'in-wang; it is also called Yang-kuan-ch'ü and belongs to the modes Shuang and Ta-shih." CHUNG-KUO TA TZ'U-TIEN 1.7632.502. The tune also bears the name of Ch'iu-chia-cheng 丘宴箏. Idem.

35. CHING-CHAI 7. 11a.

36. KWC 8.

37. Liu does not recall the author of the book or when it was published. The book was destroyed in disturbances that struck his native home. He recalls only that the book was part of the collection known as San-hsü Pei-chuan Hsüeh-hai Ts'ung-shu 三續百川學海叢書. (See: KWC 5-6).

38. Idem.

39. Hsü Pen-li 徐本立, Tz'u-lü Shih-yi 詞律拾遺 (SPTK ed.) p. 5. 6b.

40. The text in T'ai-he Cheng-yin P'u differs only slightly from the version Hsü Pen-li presents. I offer Chu Ch'üan's version for comparison: (See: T'AI-HE 95-6)

渭城朝雨浥輕塵
更酒遍客舍青青, 弄柔凝千縷
更酒遍客舍青青, 弄柔凝翠色
更酒遍客舍青青, 弄柔凝柳色新
休煩惱, 勸君更盡一杯酒, 人生會少
富貴功名有定分

休煩惱，勸君更盡一杯酒，舊遊如夢
只恐怕，西出陽關眼前無故人
休煩惱，勸君更盡一杯酒
只恐怕，西出陽關眼前無故人

LO K'ANG-LIEH 160-1 labels it by an unknown Yüan dynasty poet.

41. With the outlining of these early examples of the evolution of he-sheng in the development of long-short verse form, I should add that the rudimentary methods by which this evolution was implemented did not cease to play a role in song forms of later times. A fine example of it exists in the aria Ch'iao-he-sheng 喬合笙 in the dramatic narrative Hsi-hsiang Chi Chu-kung-tiao where each line of an eight-line song is echoed 和 by the he-sheng "li-li-lo, li-li-lo, li-li-lai-yeh" 哩哩囉，哩哩囉，哩哩來也 ; see: HSI 107.

II. THE INCORPORATION OF PRE-YUAN SONG TITLES AND FORMS INTO YUAN-CH'Ü AND THE BREAKUP OF THE DRAMATIC SONG INTO NORTHERN AND SOUTHERN STYLES

The ch'ü under analysis in this paper are those that make up the arias of the dramas in the northern style (pei-ch'ü 北曲) of the Yüan and early Ming dynasties, i.e., Yüan drama. The primary sources upon which my work is based are Yüan-ch'ü Hsüan 元曲選 (YCH) compiled by Tsang Chin-shu 臧晉叔 in 1616, and the Yüan-ch'ü Hsüan Wai-pien 元曲選外編 (WP) compiled to supplement YCH by Sui Shu-sen 隋樹森 in 1959, encompassing 171 play-length units written to 162 different titles.[1] Each play normally contains four acts[2] (che 折) to which a wedge (hsieh-tzu 楔子) may be added.[3] The arias in an act all belong to a single mode (kung 宮 or tiao 調) of which there are nine: hsien-lü-kung, 仙呂宮 shuang-tiao 雙調, chung-lü-kung 中呂宮, cheng-lü-kung 正呂宮, nan-lü-kung 南呂宮, yüeh-tiao 越調, shang-tiao 商調, huang-chung-kung 黃鐘宮, and ta-shih-tiao 大石調.[4] The frequency with which a mode is used in the 171 play-length units varies widely. Hsien-lü-kung and shuang-tiao recur in almost every play, whereas ta-shih-tiao is seldom used. The plays in YCH and WP are made up of 690 acts.[5] The acts are distributed among the various modes as follows:

Hsien-lü-kung	170 acts
Shuang-tiao	151 acts
Chung-lü-kung	103 acts
Cheng-lü-kung	95 acts
Nan-lü-kung	76 acts
Yüeh-tiao	53 acts
Shang-tiao	26 acts
Huang-chung-kung	12 acts
Ta-shih-tiao	4 acts

Preserved in the works YCH and WP are approximately 7,500 ch'ü distributed among some 270 titles. The number of titles allotted each of the nine modes is plotted below:

Shuang-tiao	61 titles + 5 codas
Chung-lü-kung	36 titles + 3 codas
Cheng-lü-kung	33 titles + 2 codas
Hsien-lü-kung	30 titles + 1 codas
Yüeh-tiao	23 titles + 2 codas
Shang-tiao	19 titles + 2 codas
Nan-lü-kung	21 titles + 2 codas
Huang-chung-kung	11 titles + 1 codas
Ta-shih-tiao	11 titles + 4 codas

A close look at Yüan-ch'ü will reveal that some song titles have been used for several hundred years. Some of them can be tracked backward as far as the T'ang dynasty before their traces vanish completely from the pages of historical source works on entertainment and theatre. The air "Wind through the Pines" (Feng-ju-sung 風入松), for example, was an ancient zither (ch'in 琴) melody which became connected as a song with the monk Chiao Jan 皎然, grandson of the famed T'ang poet Hsieh Ling-yün 謝靈運, before it was incorporated into the corpus of tz'u

poetry patterns. "Joy in the World" (T'ien-hsia-le 天下樂) was a tune used by the Entertainer's Studio (Chiao-fang 教坊)[6] then passed on as a tz'u title in the Sung dynasty. It also appears as a title of a tune in the arias used in Chin 金 dynasty yüan-pen 院本.[7] Both of these tunes became part of the composite of songs inherited and put to use by Yüan playwrights.

This survival of tunes is the result of a kind of natural selection process. When old melodies fell out of favor, if their titles were appealing and popular they would be fitted with new melodies. Tunes that survived the ravages of time and proved flexible and adaptable to new styles were freely used with new texts. This idea of borrowing the old and touching it up to suit newer tastes and trends is a persistent one in China. It has been observed as common practice as early as the Han dynasty with the institution of the Yüeh-fu (Music Bureau 樂府) and its work of gathering songs.[8] In the performance of its duties, the members of the Music Bureau freely manipulated material to suit their needs. If they had the lyrics to an old song whose melody was no longer known, they composed a new melody for it. Some of the composers are known by name.[9] If a melody was lacking a text they provided one for it. New texts by known writers were set to music, old titles were used and applied to new tunes, old tunes were given new titles, and entirely new compositions were born with new music, new texts, and new titles.

Yüan arias have an equally colorful history. They were

gathered over a considerable span of time, in many of the same ways touched upon above. Probably the repertoire of the Entertainer's Studio is as far back historically as one may reliably trace any of the song titles. A list of the corpus of Yüan arias whose origins are known to antedate the Yüan dynasty follows. Sources from which their titles were taken are noted, as are title variants when appropriate. Tunes listed in the Entertainer's Studio catalogue are marked by CF, those from yüan-pen by YP, and those from Chu-kung-tiao by CKT:

Chai-erh-ling	寨兒令	CKT
Ch'ao-t'ien-tzu	朝天子	CF (/ /樂), T'ang and Five Dynasties tune, TZ'U (喜朝天 or 謁金門), CKT (/ / 急), Sung Dynasty tsa-chü (六國朝 and 四國朝)
Chi-hsien-pin	集賢賓	CKT, TZ'U
Ch'i-t'ien-le	齊天樂	Ta-ch'ü, TZ'U
Chiao-cheng-pa	攪箏琶	CKT
Ch'iao-cho-she	喬捉蛇	Sung Dynasty tune, CKT
Ch'iao-p'ai-erh	喬牌兒	CKT
Chin-chan-erh	金蓋兒	T'ang and Five Dynasties tune, TZ'U, CKT
Chin-chiao-yeh	金焦葉	T'ang and Five Dynasties tune, TZ'U, CKT
Chin-chü-hsiang	金菊香	CKT
Ch'ing-hsüan-he	慶宣和	CKT
Ch'ing-shan-k'ou	青山口	CKT
Chu-chih-ke	竹枝歌	CF (/ / 子)

Chu-ma-t'ing	駐馬聽	TZ'U
Ch'u-tui-tzu	出隊子	CKT
Ch'uan-po-chao	川撥棹	CF (撥棹子), T'ang and Five Dynastics tune (/ /子), TZ'U (/ /子)
Ch'üeh-t'a-chih	鵲踏枝	CF, T'ang and Five Dynasties tune (雀 / /), TZ'U (蝶戀花)
Cho-mu-erh	啄木兒	CKT
Fen-tieh-erh	粉蝶兒	CF, Sung tsa-chü, TZ'U, CKT
Feng-ju-sung	風入松	T'ang and Five Dynasties tune, TZ'U, CKT
Hao-kuan-yin	好觀音	CKT
He-hsin-lang	賀新郎	TZ'U, CKT
He-sheng-ch'ao	賀聖朝	CF, T'ang and Five Dynasties tune, TZ'U
Hou-t'ing-hua	後庭花	CF, T'ang and Five Dynasties tune, TZ'U, CKT
Hsi-ch'ien-ying	喜遷鶯	TZ'U, CKT
Hsi-ch'iu-feng	喜秋風	CF (/ / 天), T'ang and Five Dynasties tune, TZ'U
Hsi-ch'un-lai	喜春來	TZ'U (陽春曲)
Hsiao-liang-chou	小梁州	CF, T'ang and Five Dynasties tune, Sung tsa-chü, ta-ch'ü, CKT
Hsiao-t'ao-hung	小桃紅	TZ'U, CKT
Hsiao-yao-le	逍遙樂	TZ'U, CKT
Hsin-shui-ling	新水令	CKT
Hsüeh-li-mei	雪裏梅	CKT

Huan-ching-le	還京樂	CF, T'ang and Five Dynasties tune, TZ'U, CKT
Hun-chiang-lung	混江龍	CKT
Hung-hsiu-hsieh	紅繡鞋	CKT
Hung-shuo-yüeh	紅芍藥	TZ'U
Huo-lang-erh	貨郎兒	Sung Dynasty dance (/ /), CKT
Kan-huang-en	感皇恩	CF, T'ang and Five Dynasties tune, TZ'U, CKT
Ku-pao-lao	古鮑老	(See Pao-lao-erh)
Kua-ti-feng	刮地風	CKT
K'uai-huo-san	快活三	Sung dynasty dance (/ / / 娘and / / /郎)
Kuei-sai-pei	歸塞北	TZ'U, CKT
Kun-hsiu-ch'iu	滾繡毬	CKT
Liang-chou-ti-ch'i	梁州第七	CF, T'ang and Five Dynasties tune, TZ'U, Sung tsa-chü, ta-ch'ü, CKT
Liu-ch'ing-niang	柳青娘	CF, T'ang and Five Dynasties tune, TZ'U, YP, CKT
Liu-kuo-ch'ao	六國朝	CKT
Liu-yao-hsü	六么序	CF, ta-ch'ü, Sung tsa-chü, TZ'U YP, CKT
Liu-yao-ling	六么令	CKT
Liu-yeh-erh	柳葉兒	CKT
Lo-mei-feng	落梅風	CF, T'ang and Five Dynasties tune, TZ'U
Lo-ssu-niang	絡絲娘	CKT
Ma-lang-erh	馬郎兒	CF, Sung tsa-chü, CKT

Man-t'ing-fang	滿庭芳	TZ'U
Micn-t'a-hsü	鬗搭絮	CKT
Mu-yang-kuan	牧羊關	CF (/ /忽), T'ang and Five Dynasties tune (/ / 忽), TZ'U (/ /忽), CKT
Nicn-nu-chiao	念奴嬌	TZ'U
Pa-sheng-kan-chou	八声甘州	CF (甘州子), T'ang and Five Dynastics tune, (甘州遍), TZ'U, (also 甘州)
Pao-lao-erh	鮑老兒	Sung dynasty dance (交衮鮑老 and 大小斫刀鮑老)
Pi-yü-hsiao	碧玉簫	TZ'U
P'ing-lan-jen	憑欄人	CKT
P'u-t'ien-le	普天樂	CKT
Po-pu-tuan	撥不斷	CKT
Shang-ching-ma	上京馬	CKT
Shang-hsiao-lou	上小樓	TZ'U, CKT
Shang-hua-shih	賞花時	CKT
Shao-pien	哨遍	TZ'U, CKT
Shen-chang-erh	神仗兒	CKT
Sheng-hu-lu	勝葫蘆	CKT
Shih-liu-hua	石榴花	CKT
Shua-hai-erh	耍孩兒	CKT
Shua-san-t'ai	耍三台	CF, T'ang and Five Dynasties tune, TZ'U, CKT
Shui-hsien-tzu	水仙子	CF, T'ang and Five Dynasties tune, TZ'U

Ssu-men-tzu	四門子	CKT
T'ai-ch'ing-ke	太清歌	TZ'U, CKT
T'ai-p'ing-ling	太平令	CF (/ /樂), T'ang and Five Dynasties tune, TZ'U (/ /時)
T'ang-hsiu-ts'ai	倘秀才	CKT
Tao-lien-tzu	搗練子	TZ'U
T'i-yin-teng	剔銀燈	TZ'U, CKT
Tien-chiang-ch'un	點絳唇	TZ'U, CKT
T'iao-hsiao-ling	調笑令	CKT, Sung chuan-t'a
T'ien-shui-ling	天水令	TZ'U (滴滴金)
T'ien-hsia-le	天下樂	CF, TZ'U, YP
T'ien-ching-sha	天淨沙	CKT
Tou-an-ch'un	鬬鵪鶉	CKT
Tou-yeh-huang	豆葉黃	TZ'U, CKT
Tuan-cheng-hao	端正好	TZ'U, CKT
Tsui-ch'un-feng	醉春風	TZ'U (怨東風)
Tsui-chung-t'ien	醉中天	CKT
Tsui-fu-kuei	醉扶歸	CKT
Tsui-kao-ke	醉高歌	TZ'U
Tsui-hua-yin	醉花陰	CF, TZ'U, CKT
Tsui-niang-tzu	醉娘子	CF, TZ'U (紅娘子)
Tsui-t'ai-p'ing	醉太平	CKT
Tsu-hua-erh-hsü	紫花兒序	CKT
T'o-pu-shan	脫布衫	CKT

Wang-yüan-hsing	望遠行	CF
Wu-yeh-t'i	烏夜啼	CF, T'ang and Five Dynasties tune, TZ'U
Yi-chih-hua	一枝花	CKT
Yi-wang-sun	憶王孫	TZ'U
Yeh-pu-lo	也不囉	TZ'U
Yeh-hsing-ch'uan	夜行船	TZ'U
Yen-erh	雁兒	CKT
Yen-kuo-nan-lou	雁過南樓	TZ'U
Ying-hsien-k'e	迎仙客	CF, TZ'U, CKT
Yü-yi-ch'an-sha	玉翼蟬紗	CKT
Yüeh-shang-hai-t'ang	月上海棠	CKT
Yu-ssu-men	遊四門	CKT

By a method of loosely scanning the texts of the pre-Yüan arias found in the list above (that is, by counting the total number of phrases in an aria, and then counting up the characters in each of its phrases) and comparing the results with the songs which bear the same titles in Yüan drama, I noted that about two-fifths of them really show no similarity in structure at all. The arias in YCH and WP are related to them by title only. By the same general methods of scansion, about three-fifths of them on the other hand, clearly show patterns close to or identical with Yüan arias of the same title, allowing us to make a tentative conclusion that as they were handed down to the Yüan period, they were accepted and incorporated (almost intact) into the new

dramatic movement.

To show clearly what I am suggesting here, let the reader compare some of these patterns, chosen at random from Chu-kung-tiao and Tz'u, with their Yüan counterparts with the same titles. Examples from Chu-kung-tiao are found in Tung Chieh-yüan's 董解元 Hsi-hsiang Chi 西廂記 (HSI),[10] Wang Po-ch'eng's 王伯成 (fl. 13th cent.) T'ien-pao Yi-shih 天寶遺事 (T'IEN),[11] and Liu Chih-yüan chu-kung-tiao 劉知遠諸宮調 (LIU):[12]

Chin-chan-erh
T'IEN:[13] 33775555 YCH: 33775555

Chin-chiao-yeh
T'IEN:[14] 7777 YCH: 7777

Chu-tui-tzu
HSI:[15] 45777 YCH: 45777

Hsiao-t'ao-hung
T'IEN:[16] 75737445 YCH: 75737445

Kuei-sai-pei
T'IEN:[17] 35775 YCH: 35775

Shang-hua-shih
HSI:[18] 77545 YCH: 77545

Shen-chang-erh
T'IEN:[19] 444444773 YCH: 444444773

Sheng-hu-lu
LIU:[20] 757445 YCH: 757445
HSI:[21] 757445

Shua-san-t'ai
T'IEN:[22] 67777777 YCH: 67777777

T'iao-hsiao-ling
Sung chuan-t'a:[23] 2377676 YCH: 2377676

Tien-chiang-ch'un		
TZ'U:[24] 44345	YCH:	44345
T'ien-ching-sha		
T'IEN:[25] 77747	YCH:	77747
Tou-an-ch'un		
T'IEN:[26] 44447344	YCH:	44447344
Tsui-chung-t'ien		
T'IEN:[27] 5575644	YCH:	5575644
Tzu-hua-erh-hsü		
T'IEN:[28] 4444427444	YCH:	4444427444
Yen-erh		
T'IEN:[29] 75513	YCH:	75513

The overwhelming majority of this list descends from Chu-kung-tiao; only eight of them come directly from Tz'u patterns, indicating that at least with respect to ch'ü prosody Chu-kung-tiao is the single most important forerunner of Yüan drama. Chu-kung-tiao and Yüan-ch'ü bear substantial likenesses in every musical respect. Singling out Tung Chieh-yüan's Hsi-hsiang Chi as a sample, we find that out of its total of 129 tunes, 35 of them are used exclusively by the northern school, 25 by the southern school.[30] Eighteen arias seem to have been created during the same period that produced Chu-kung-tiao, in fact, since they are not even seen in Liu Chih-yüan chu-kung-tiao,[31] a work written earlier than Hsi-hsiang Chi chu-kung-tiao,[32] they would seem to have originated with Hsi-hsiang Chi. Cheng Ch'ien speculates that they were either original compositions of Tung Chieh-yüan or that they were popular airs in the Chin dynasty at the time he wrote it.[33] These 18 arias, form intact, were all appropriated by Yüan playwrights

showing that they were probably formulated with the characteristics of the northern school, or that they were compatible with the northern style at the time the first Yüan dramas were conceived. Of the number that are possible compositions of Tung, only five were used in works of the southern school, substantiating indications that Chu-kung-tiao has more ties with northern style drama than with the southern school.

In structure Hsi-hsiang Chi tends largely toward that of one aria plus coda. Liu Chih-yüan is almost strictly confined to this type of organization. The coda form is by nature more correctly associated with the northern style; southern drama almost never employs it. For musical accompaniment the northern school used stringed instruments: the p'i-p'a 琵琶 and the san-hsien 三絃, a feature common, as well, to Chu-kung-tiao, whereas the southern school employed the flute (ti-kuan 笛管) and the clapper (pan 板).[34] This preference of the northern school for strings was so pronounced, that calling northern drama hsien-so-tiao 絃索調 (stringed music) or ch'ou-t'an-tiao 抽彈調 (plucked music) has been common practice since the Ming dynasty. Hsi-hsiang Chi, in particular, was popularly associated with these terms, and was frequently refered to as Hsien-so Hsi-hsiang 絃索西廂 or Hsi-hsiang ch'ou-t'an-tz'u 西廂抽彈詞. As for textual similarities, neither Chu-kung-tiao nor Yüan-ch'ü became involved with the ju-sheng 入声, and both reveal features of northern local dialect and colloquialism.[35]

These various indications of the compatible natures of Chu-kung-tiao and northern drama should not be allowed to overshadow the relationship of Chu-kung-tiao to southern drama. Chu-kung-tiao is, in fact, the last medium to utilize elements of both schools, in fact, in the rise to prominence of Yüan drama and the consequent decline of Chu-kung-tiao, we may view Chu-kung-tiao as the last common abode of northern and southern characteristics. With the development of independent natures and separate styles, and the crystalization of these contrasting characteristics, a complete break into northern and southern styles was inevitable.

The pressures which eventually brought about the autonomy of the two styles can be documented to some degree. The P'an-she mode 般涉調 was theoretically available to either school, but is never found utilized in southern drama. In the Chin dynasty it was a very popular northern mode, and was used extensively, especially in the Liu Chih-yüan and Hsi-hsiang Chi.[36] The hsiao-shih 小石調 and tao 道宮 modes offer another instance where a mode was favored by one school. The hsiao-shih mode, although used by the northern writers was seldom used by southern composers. With the end of Chu-kung-tiao as a living entertainment medium, the tao mode was was never again utilized in a northern drama, nor was it utilized in the lyric songs (san-ch'ü) in northern style. Of those tz'u patterns adopted by Chu-kung-tiao, all retained the forms they showed in tz'u. Chu-kung-tiao shows a preference for one-stanza arias, and most of the tz'u

patterns it borrowed were forms complete in a single stanza. In cases where two-stanza tz'u were used, most often only the first half of the verse was appropriated.[37] A few two-stanza tz'u remain two-stanza forms in Chu-kung-tiao, but there is a tendency for Chu-kung-tiao to lean toward the northern preference for one-stanza tunes. Of the tz'u patterns that are traceable to Yüan-ch'ü, very few are yao-t'ien,[38] or "repeat forms." The significance here is that the tz'u genre never showed a tendency to form a larger grouping, as in, for instance, the suite form, i.e., with preludes (yin-tzu 引子) and codas (wei 尾). In Chu-kung-tiao they stand as lone unattached songs, interspersed between the short northern suites of one, two, or three arias closed by codas.

With the advent of Yüan drama, the two styles continued to follow the paths for which they had already manifested strong preferences. Southern drama, although completely out-stripped by the great flourishing of northern drama in the Yüan period, had to await the Ming dynasty to enjoy wide popularity with the ascendency of K'un-ch'ü plays.[39] With the ripening of Chu-kung-tiao which showed, as we have observed, characteristics that were later solidified into the genre we know as northern style, the basic prosodic features of the northern style existed like so many fragments of colored tile scattered about, needing only the hand of a skillful craftsman to fit them into a meaningful mosaic, and to add the final touches of color that transformed them into a musically mature art form. In the chapters that follow that art form will be

carefully dissected and each component will be examined, to learn what shaped it in its progress toward fulfilling the rich potential so inherent in pre-Yüan forms.

Notes to Chapter Two

1. The numbering system for YCH and WP is the same one used in University of Michigan, Center for Chinese Studies, Occasional Papers No. 1, 1962, pp. v-vii; 1-100 refers to YCH and 101-162 to WP. WP 117 is written in 5 books 本, labeled 117a, 117b, 117c, 117d, 117e; WP 140 is written in 6 books labeled 140a, 140b, 140c, 140d, 140e and 140f. With the exception of 117b (a five-act play) each book contains 4 acts, the length of a normal play. Therefore a proper count of four-act play-length units yields 171.

2. There are six exceptions to the 4 act construction: YCH 85, WP 109, 114, 117b (for 117b see note 1 above), 126, and 158 are all 5 act plays.

3. Crump sets out the position of the wedge in Yüan plays very clearly, translating from a passage in Ts'ai Ying 蔡瑩, Yüan-ch'ü lien-t'ao shu-li 元曲連套述例 (Commercial Press, 1933) fol. 3a: "In Ts'ai Ying's volume on the song-sets in Yüan opera can be found interesting statistics on the use of the "wedge" in 119 Yüan compositions. Eighty operas, he tells us (fol 3a) contain wedges--which means that thirty-nine or one third the total, had none. In eighty works using the wedge, the distribution is: fifty-five times as a prologue, thirteen times between acts one and two, seven between acts two and three, three between acts three and four, but never at the end of the opera." See CRUMP I 418.

4. An additional mode P'an-she 般涉調 is all but extinct in Yüan drama. It enjoyed popular use in Chu-kung-tiao but is confined to being fused to the end of three acts written in Chung-lü-kung 中呂宮 in WP 140a. 2. 638, WP 140d. 2. 670, and WP 160. 3. 993.

5. See note 2 for exceptions to the four-act play.

6. The chiao-fang was a workshop training male and female artists. It was instituted by the Emperor Hsüan-tsung in 714 and was established specifically to rehearse and present song-and-dance entertainments (san-yüeh 散樂) which also incorporated theatricals (hsi-chü 戲劇) and the Hundred Acts (pai-hsi 百戲). Plays presented at the T'ang court were performed solely by actors from this studio. Its value to us lies in the lists of songs and musical

pieces collected and preserved in the work Chiao-fang Chi 教坊記 which made up the repertoire of this association of artists.

7. The exact nature of this type of theatrical is unknown for no texts have survived. They were very popular in Chin times when at least 280 titles were recorded. HIGHTOWER 94.

8. The Yüeh-fu was established by Imperial edict by Han Wu-ti about 120 B. C., and was delegated an office for the ordering and co-ordinating of music for all occasions. The music was of three general kinds: 1) ritual and ceremonial music composed and arranged for performance at state ritual functions, 2) the setting of already existing texts to music to be used st state ceremonies, 3) the gathering of folk and popular songs from the length and breadth of the land.

9. Li Yen-nien 李延年 was the most famous of those known to have composed music for the Bureau. He was raised in a family of actors. He excelled at singing and composing (see: Han Shu, K. M. Han Shu 0593. 4) having composed music for a song entitled Mo-tz'u-tou-le 摩訶兜勒, brought back to the capital by the militarist Chang Ch'ien. Since the song was music of the barbarians, he composed new music for it in 28 sections, and it was used as martial music when riding chariots. (See also K. M. Chin Shu 1146. 3)

Another composer of the Bureau of Music was a consort of the Emperor Kao-tzu 高祖, Lady T'ang-shan 唐山夫人. She wrote the score for the sacrificial music Fang-chung-tz'u-yüeh 房中祠樂 believed to have been the music of Ch'u, because the Emperor was known to have favored Ch'u music above all other kinds. Han Shu, K. M. 0381. 3.

10. Hsi-hsiang Chi Chu-kung-tiao (HSI) is the proper title, popularly known as Tung Hsi-hsiang 董西廂. Tung Chieh-yüan 董解元 is chought to have lived during the Chin 金 dynasty and to have been active during the reign of the Emperor Chang-tsung 章宗 (1190-1208). His work Hsi-hsiang Chi is based on the chuan-ch'i 傳奇 Ying-ying Chuan 鶯鶯傳 by Yüan Chi 元稹 (779-831), and is the only complete example of a Chu-kung-tiao that survives today. LKP, 卷上, 1a.

11. I refer to the work as T'IEN. Wang Po-ch'eng's 王伯成 exact dates are undetermined. It is almost certain, however, that his work was written several decades later than Hsi-hsiang Chi. Wang Po-ch'eng is known to have been a fast friend of the Yüan playwright Ma Chih-yüan 馬致遠 (fl. 13th cent.) and thus to have been

conversant with Yüan drama. The work is less reliable for these reasons, but helpful here when used in conjunction with Hsi-hsiang Chi. Copies of the work seem to have been scarce before the close of the Yüan dynasty. In the LKP we read: "T'ien-pao Yi-shih Chu-kung-tiao is very popular everywhere;" but in the appendix to the same work Pu Lu-kuei-pu Lang-po-hsien ch'ü Chu-kung-tiao 補錄曹寀浪波仙曲諸宮調 the following is recorded: "The T'ien-pao Yi-shih Chu-kung-tiao is not to be seen these days, and is very rare throughout the empire." The work as Wang conceived it no longer exists. Parts of it are preserved in Kuo Hsün's 郭勳 Yung-hsi Yüeh-fu 雍熙樂府, Han Hsü-tzu's 涵虛子 T'ai-he Cheng-yin P'u 太和正音譜, Li Yü's Pei-tz'u Kuang-cheng P'u 北詞廣正譜 and Chou Hsiang-yü's 周祥鈺 Chiu-kung Ta-ch'eng Nan-pei tz'u Kung-p'u 九宮大成南北詞宮譜

12. I refer to Liu Chih-yüan as LIU. It is the earliest example of a dramatic narrative in the Chu-kung-tiao idiom. The woodblocks of the earliest existing edition were cut sometime in the Chin dynasty (1115-1234), but only a fragment of the original (42 pages) remain intact.

13. KUANG-CHENG, 仙呂宮 sect., p. 25b.

14. TA-CH'ENG, 商 vol., Book 9, chüan 28, p. 32a.

15. HSI 68, 1st half of the aria.

16. TA-CH'ENG, 商 vol., Book 9, chüan 28, p. 32a-b.

17. TA-CH'ENG, 商 vol., Book 9, chüan 21, p. 10b.

18. HSI 87, 1st half of the aria.

19. TA-CH'ENG, 羽 vol., Book 5, chüan 74, p. 13b.

20. LIU 491.

21. TA-CH'ENG, 宮 vol., Book 5, chüan 5, p. 36b-37a.

22. TA-CH'ENG, 商 vol., Book 8, chüan 27, p. 15b-16a.

23. Consult any song form based on T'iao-hsiao in the section on chuan-t'a: KWC 71-111.

24. TZ'U 805, last half of the verse.

25. TA-CH'ENG, 南 vol., Book 9, chüan 28, p. 32b.

26. TA-CH'ENG, 南 vol., Book 1, chüan 13, p. 10a-b.

27. TA-CH'ENG, 宮 vol., Book 7, chüan 6, p. 9b.

28. TA-CH'ENG, 南 vol., Book 9, chüan 28, p. 29b.

29. KUANG-CHENG, 仙呂宮 sect., p. 27b.

30. Of the remaining 69 tunes in the Hsi-hsiang Chi catalogue, 15 tunes may be written in either the northern or southern style; 54 are never used again in either style. CHENG CH'IEN II, 116.

31. See note 12.

32. It is impossible to date this work. Cheng Ch'ien considers it to be an earlier work than Hsi-hsiang Chi (CHENG CH'IEN II, 118), which is in accord with what is said in the conclusion of the work itself. See LIU CHIH-YUAN, conclusion section 2a.

33. CHENG CH'IEN II, 118. Cheng Ch'ien errs in his inclusion of the aria Ch'iao-cho-she 喬捉蛇. It is listed as a dance in WU-LIN 2.18a.

34. HUA LIEN-PU, 86.

35. CHENG CH'IEN II, 119.

36. See note 4.

37. See Tien-chiang-ch'un on page 37.

38. See Chapter One, note 6.

39. It is interesting to note how the roots of one style are never completely destroyed by a pronounced dominance of the other school. Southern drama outlives the explosive popularity of Yüan-ch'ü to be revived in K'un-ch'ü plays. The northern style, after its hegemony is usurped by K'un-ch'ü is revived in Ta-ku-shu 大鼓書 or, Peking Drum-singing, where preference to stringed accompaniment may still be observed, the dominant instruments being the three-stringed guitar (san-hsien 三絃, one of the dominant instruments in both Yüan drama and Chu-kung-tiao), and the four-stringed fiddle (ssu-hu 四胡).

CHAPTER III.

PART ONE

THE PROSODIC STRUCTURE OF THE CHÜ IN YÜAN-CH'Ü

An aria in Yüan drama can be described as a song composed of a number of chü 句 (phrases) one or more characters in length. Each chü stands as a unit musically, rhythmically, and semantically, and usually ends in rhyme. It is normally composed of two elements: the base words (cheng-tzu 正字) and the padding words (ch'en-tzu 襯字).

I. THE PRIMARY CONSTITUENT: BASE WORDS (CHENG-TZU 正字)

The cheng-tzu are the characters that remain after the chü has been stripped of all padding words. They are the rudimentary rhythmic skeleton of a chü and represent, we assume, a word-fossil of an extinct melodic line. In Yüan-ch'ü the basic rhythmic complex of primary chü types can be illustrated by seven primary chü. These seven primary forms, given with examples below, serve as the foundation upon which all other rhythmic variations of chü are built.

A. Primary Chü Types

1-character chü　　負心　　YCH 38.657.2#

ch'ih*

Humiliation!

YCH 38.657.2 means that in YCH, play no. 38, on page 657, the example is taken from the second aria on the page. Arias continued from a prior page are counted as the first aria.

* Tone symbols are used as in the Yale romanization system. Lack of a tone symbol indicates a neutral tone.

2-character chü 青帘 YCH 38.474.4

ch'īng-lién

Blue curtain

3-character chü 東風軟 YCH 16.264.1

tūng-fēng-juǎn

The East wind is soft

4-character chü 自古常聞 YCH 69.1315.1

tsù-kǔ ch'áng-wén

It has been often heard since ancient times

5-character chü 玉帶束腰圍 YCH 20.334.2

yù-taì shù-yāo-weí

A jade belt encircles his waist

6-character chü 濕破紙牖偷瞧 YCH 66.1154.1

jūn-p'ò chǐh-ch'uāng t'ōu-ch'iaó

Moisten a hole in the paper window and steal a peek

7-character chü 郊外新墳歲歲多 YCH 60.1056.2

chiāo-waì hsīn-fén suí-suí-tō

The fresh graves beyond the town increase year by year

The reader is asked to consider again the above model chü in light of one still more basic rule of structure--the phrase ending. The smallest metric unit in any chü is the two or three characters that stand after the final caesura. In the case of the 1-, 2-, 3-, and sometimes the 4-character chü,[2] where no caesura exists, the entire chü is its own unit of measure. These units fall into odd or even numbered units, consisting of either two characters or three characters, which are referred to as tan-shih 單式 and shuang-shih 雙式.[3] When this classification is applied to the seven primary chü types the following

dichotomy results:

The even-class chü (雙式)

the 2-character chü [2]
the 4-character chü [22]
the 6-character chü [222]

The odd-class chü (單式)

the 1-character chü [1]
the 3-character chü [3]
the 5-character chü [23]
the 7-character chü [223]

The phrase below cannot be broken down into a smaller grouping than [3]:[4]

好色精 YCH 83.1452.1

haŏ-sè-chīng

Lecherous devil!

The next phrase falls easily into a grouping of [22], the caesura cleaving it into halves at the juncture of the words chó and yén, relegating it to the even-class:

行濁言清 YCH 83.1452.1

hsíng-chó yén-ch'īng

Muddied (improper) conduct, but clean of speech

The next, a more complex chü, belongs to the odd-class, closing in a grouping of [3]:

雖然道貧窮富貴生前定 YCH 13.215.2

suī-ján-taò p'ín-ch'iúng-fù-kueì shēng-ch'ién-tìng

Although you say poverty and wealth are determined before birth

The next chü ends in an even-class grouping of [22]:

那秀才不雖了花街柳陌 YCH 94.1651.2

nà-hsiū-ts'aí pù-lí-liaŏ huā-chiēh-liŭ-mò

That graduate cannot leave the flowery streets and willow lanes (brothels)

Once this principle of phrase-ending classes is grasped it is then possible to comprehend the numerous changes that can occur within the structure of the seven primary chü types. I find it workable and productive to say[5] that any chü may increase or decrease the number of its characters to form new groupings; but regardless of these changes, it must conform to the rules of its original phrase-ending class. This means that the group of characters which stand after the final caesura must remain either odd or even. In the case of the 1-, 2-, 3-, and sometimes the 4-character chü, they too must continue to conform to the tan-shuang theory, that is, they must remain either odd- or even-character chü.

The following chart is an example of the kinds of mutations that occur in the primary chü structure based on occurrences of the aria Shih-liu-hua "Pomegranate Blossoms" in YCH. It shows an aria constructed out of 9 chü, whose corresponding base forms I have expressed by [757247675]. The figures under column one, column two, etc., (labeled chü 1, chü 2, etc.,) show what structure is found in the corresponding chü in each aria. Unless a mutation has occurred, the base form of the chü is quoted in its primary form, i.e. [2], [3], [4], [5], [6], [7]. In the case of a mutation, I express the chü to show caesuras, as in [22] or [323]:

SHIH-LIU-HUA 石榴花

	chü 1	chü 2	chü 3	chü 4	chü 5	chü 6	chü 7	chü 8	chü 9
YCH 2	7	5	7	2	24	7	34	7	33
YCH 7	7	33	7	22	4	323	34	7	5
YCH 9	7	33	7	2	4	7	4	7	33
YCH 10	7	33	7	2 a.	4	7	6	7	33
YCH 11	7	43	b.	c.	4	7	34	7	33
YCH 17	7	5	7	2	4	7	6	7	5
YCH 18	7	5	7	22	4	7	6	7	33
YCH 20	23	5	7	2	4	7	4	7	33
YCH 25	7	33	7	22	4	33	4	7	33
YCH 28	7	5	7	22	4	7	34	7	33
YCH 31	7	33	333	22	4	7	6	7	33
YCH 33	33	33	7	32	4	323	44	7	33
YCH 34	7	33	7	2 d.	4	7	34	323	5
YCH 38	7	5	7	32	24	7	6	323	5
YCH 41	333	33	7	22	4	7	4	7	33
YCH 43	333	5	7	22	4	7	6	7	33
YCH 47	7	5	7	22	4	7	4	7	5
YCH 48	7	5	323	22	4	323	34	7	33
YCH 49	7	5	7	2	4	7	34	323 e.	5
YCH 51	7	5	7	2	4	7	34	7	5
YCH 52	7	5	7	22	4	7	6	7	5
YCH 53	7	5	7	2 f.	4	7	5 g.	7	33
YCH 55	323	5	323	2	4	7	34	323	5
YCH 59	323	33	323	2	4	323	34	323	5
YCH 62	7	33	323	2	4	7	34	7	33
YCH 70	7	5	7	?	?	7	6	23	33
YCH 72	7	33	7	2 h.	4	7	4	7	5
YCH 73	7	33	7	2	4	7	4	7	33
YCH 78	7	5	7	32	4	7	34	323	5
YCH 81	423	33 i.	423	2	4	7	6	333	33
YCH 83	7	43	7	2	4	7	34	44? j.	43
YCH 84	7	5	7	22	4	7	6	7	5
YCH 85	7	43	7	32	32	7	6	7	43
YCH 96	323	5	443	2	4	7	4	7	5
YCH 97	7	5	7	22	4	7	34	423?	5
Base form	7	5	7	2	4	7	6	7	5

a. YCH should be punctuated after 起來 .
b. This chü is missing in YCH .
c. This chü is missing in YANG l. 4288.
d. YCH should be punctuated after 中在 .
e. YCH should not be punctuated after 門 .
f. YCH should be punctuated after 聖上 .
g. This chü is irregular.
h. YCH should be punctuated after 聲聲 .
i. YCH should not be punctuated after 魂 .
j. This chü scans [43] if the base line reads 不張傘蓋 不擺頭踏 ; but if both the negatives are kept it scans [44] and is irregular.

The base forms that I have arrived at here were determined on the basis of the statistics given for each chü. The base form of chü 1, for example, is [7]. (Any single numeral on the chart represents a primary chü type, therefore [7] indicates a 7-character chü. In the example chosen from YCH 11, chü 2 shows a [43] which is also a 7-character chü, but expressing the chü [43] indicates a mutation, not a primary chü type.) An identical base form is assigned chü 3, 6, 8 because the kinds of figures appearing in these chü are clearly the same as those in chü 1. The statistics of chü 1, 3, 6, 8 reveal that the 7-character chü is retained in the majority of cases. A mutation of [323] is the next most prevalent form, and the mutation [333] is rare. YCH 81 and 97 show rare exaggerated mutations, YCH 20 and 70 show rare mutations by reduction to [23], and YCH 25 and 33 have reductions to [33].

The base form of chü 2 and chü 9 is [5]. In the 5-character chü the mutation to [33] is almost as prevalent as the base form. There are infrequent mutations to [43].

Chü 4 has a base form of [2]. The 2-character chü mutates [22] freely, but mutates only rarely to [32].

In chü 5 the base form is [4]. The 4-character chü shows great stability. It mutates twice to [24] and once to [32].

The base form for chü 7 is a 6-character chü which is the most frequently mutating primary chü type. The mutation form [34] of this chü tends to be more frequent than [6]. This chü is also the only one to mutate so readily by reduction. Reductions to [4] appear quite often.

This chart shows clearly the nature of each primary chü type and its

corresponding mutation frequency. Of prime significance is how each chü type manifests distinguishing characteristics. Distinctions between the types are quite sharp and clear. The chart illuminates how easily possible confusions between a primary chü and a chü mutation with identical structures can be resolved. For instance, in light of these statistics, although chü 1 [7] (expressed in caesuras [43]) and chü 2 [43] are identical structurally, when presented with this diagram of 35 examples of chü 1 and chü 2, the statistics force us to conclude that chü 1 is basically a seven character line while chü 2 is a five. This argument a fortiori compels us to look at chü 2 [43] as a mutation of a 5- and not a 7-character chü. Now let us look at examples of the kinds of mutations we have seen in Shih-liu-hua.

B. Standard Mutations By Accretion on Primary chü Types

The 1-character chü: mutations [3]

This chü can take on two extra characters, appearing to be a 3-character chü. It remains an odd-class chü.

把門關 YCH 95.1657.4

pǎ-mén-kuān

Close the door

The 2-character chü [2]: mutations [22] [32]

This chü may double itself [22] or may become [32] as long as its final element remains [2]:

低頭拍手 YCH 100.1743.1

tī-t'óu p'ā-yǐ

Bow the head, afraid to speak



yüàn-shū-shēng mìng-pǎo

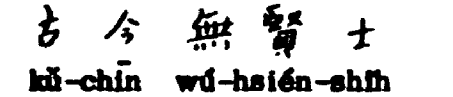
I resent the wretched life of the student

YCH 34.584.1

Note that the mutation [32] cannot be confused with the 5-character chü [23].

The 3-character chü: [3] mutations [23] [33]

This chü sometimes adds two extra characters [23]:[7]

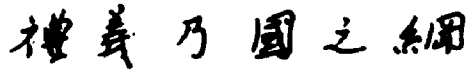


kǔ-chīn wú-hsién-shìh

Past or present there are no worthies

YCH 47.814.4

It sometimes doubles itself [33], but it should not be confused with the 6-character chü [222].



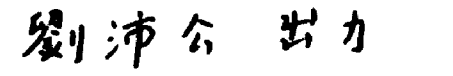
lǐ-yí-naí kuǒ-chīh-kāng

Li and Yi are the principles of State

YCH 55.956.2

The 4-character chü [22]: mutations [32] [14] [24] [34]

This chü may become [32]:

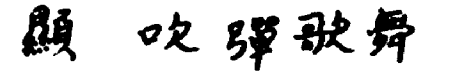


Liú-P'éi-kūng ch'ū-lǐ

Match strength with Liu, Lord of P'ei (Liu Pang)

YCH 30.514.5

Sometimes it becomes [14] by accretion:



hsiěn ch'uī-t'án-kē-wǔ

Perform songs and dances to flutes and strings

YCH 28.479.2

It may add two characters [24] and appear indistinguishable from a 6-character chü [222]:

內才 外才 相稱 YCH 41.717.2

neí-ts'aí waí-ts'aí hsiāng-ch'ēng

Praised both for his talents and his looks

It may add three characters [322] or [34], but should not be confused with the 7-character chü [43]; for example:

繞晴雪 楊花陌上 YCH 41.714.1

jaû-ch'íng-hsüěh yáng-huā-mò-shàng

Swirling fairweather snowflakes, the path strewn with willow blossoms

The 5-character chü [23]: mutations [33]

聽野猿啼古樹 YCH 45.779.2

t'īng-yěh-yüán t'í-kŭ-shû

Hear the wild apes scream in the aged trees

The 6-character chü [24] [42] [222]: mutations [34] [322]

泳絲打餘音齊整 YCH 6.88.2

pīng-hsién-tá yú-yīn-ch'í-chěng

The frozen strings are plucked and rich overtones orderly resound

The 7-character chü [43] [223]: mutations [323] [333]

This chü most frequently falls into [323]:

洞庭湖撐翻泛蠡船 YCH 2.15.2

tûng-t'íng-hú ch'ēng-fān Fân-Lí-ch'uán

Fan Li's boat overturning on Tung-t'ing lake

It may also form three triplets [333]:

宴瓊林飲御酒插宮花 YCH 2.15.2

yên-ch'iúng-lín yìn-yù-chiŭ ch'ā-kūng-huā

Attend the Ch'iung-lin banquet, sip Imperial wine, and wear the

palace flower (honors of a new graduate)

C. Rare Mutations

The 6-character chü [24] [42] [222]: mutations [232] [324] [334] [44]

Rare mutations of [232] can be found; it is logical to expect this mutation, since a 4-character chü may mutate [32]:[8]

割捨三丈錢 潑命 YCH 44.769.3

kē-shě sān-wén-ch'ién p'ō-mìng

(Risking the) loss of a three-penny wasted destiny

Very rare examples of mutations [324] also exist, which are normal chü enlarged by one unit [3]:

秦韓壽 偷香 賈充宅院 YCH 2.21.1

Chín-Hán-Shòu t'ōu-hsiāng Chiă-Ch'ūng-chaí-yüàn

(There was) Han Shou of Tsin who had a secret love affair (in) Chia Ch'ung's manor[9]

A counterpart of the above mutation, [334] should also be expected, the mutation being the normal chü enlarged by one unit [3]:

玉東納縢箱 子不放空回 YCH 9.150.4

yü-shù-naí t'éng-hsiāng-tzu pú-fàng-k'ūng-huí

(But you took my) jade girdle pouch and a ratan box, (so) you you did not return empty-handed.[10]

The mutation [44] in the next two chü is more common than any of the above:

一家一計腸肚縈牽
一上一下語話熬煎 YCH 37.642.2

yī-chiā-yī-chì ch'áng-tù-yíng-ch'ien
yī-shàng-yī-hsiâ yü-huâ-ao-chien

(But) all the schemes of the entire family, tugs and twists at our stomachs and bowels[11]

Those above and those below utter heated words, and anxious comments

The 7-character chü [43] [223]: mutations [343] [3343]

養兒女一世 前程 無下梢 YCH 57.994.1

yǎng-érh-nǚ yī-shìh-ch'ién-ch'éng wú-hsià-shaō

To raise a son and daughter and have it come to naught [12]

順天時達天理去邪歸正 WP 139.639.1

shùn-t'iēn-shíh tá-t'iēn-lǐ ch'ǔ-hsiéh-kuēi-chêng chiēh-shū-fâng

(Having) followed the seasonal changes, understood the principle of Heaven, you have dispelled evil and corrected all that was amiss [13]

D: Mutation of Base Words by Reduction

Examples of chü with reduced base words are restricted to three chü types: the 5-, 6-, and 7-character chü.

The 5-character chü [23]: mutation [3]

This chü may be reduced to [3], but this occurs only rarely. Here are two examples from the opening of the aria Yen-erh-lo:

心狼毒 家豪富 YCH 12.204.4

hsīn-láng-tú chiā-haó-fù

(He has) a cruel poisonous heart. (His) family is very wealthy. [14]

The 6-character chü [24] [42] [222]: mutations [4] [15]

The 6-character chü can be pared down to four characters:

分明記得 YCH 78.1361.5

fēn-míng chì-té

I remember (this place) clearly [16]

The 7-character chü [43] [223]: mutations [33] [23] [3]

This chü is seen to be reduced occasionally by one character [33], by two characters [23], or by four characters [3]:[17]

譚 天 口 噴 珠 玉. YCH 20.345.1

t'án-t'iēn-k'oŭ p'ēn-chū-yù

(How is it her) mouth used to idle gossip now spouts pearls and jade?[18]

表 章 無 學 問 WP 161.1008.5

piaŏ-chāng wú-hsüeh-wèn

(Will report that) that memorial lacks scholarship[19]

已 前 路 YCH 15.256.2

pī-ch'ién-lù

(But I am sodden wet and nothing else can try but) see the road ahead[20]

I I. THE SECONDARY CONSTITUENT: THE PADDING WORDS (CH'EN-TZU 襯字)

All words in a phrase which are extraneous to the base words are called padding words (ch'en-tzu). There are several types of ch'en-tzu. Each type differs in the position it may occupy in the chü, its function in the chü, and the manner in which it might have been delivered in performance. The archetype of the ch'en-tzu is the verse leader.

A. Verse Leader Ch'en-tzu (Ling-chü-ch'en-tzu 領句襯字)

It is normal for the chü to start off with three ch'en-tzu which I call verse leader ch'en-tzu. Their function is to usher in the base words, to set the scene for the base line of the chü. They are most commonly three characters long. They defy simple consignment to a common grammatical class. While some may contain the subject of the chü, others will support the verb alone. Some are responsible for establishing verb tense. The list I have compiled below is a good representative assortment of common verse leader ch'en-tzu. Translations are meant to be suggestive only. Unattached to a base phrase, many of them are quite meaningless:[21]

無非是	wú-fēi-shìh	no matter what..
可不道	k'ě-pú-taó	isn't it said that..?
也則要	yĕh-tsé-yaó	so (sub.) wanted to..
今日個	chīn-jìh-kè	today, now..
這等人	chè-tĕng-jén	people like that.. a fellow like that..
怎留的	tsĕn-liú-te	how can one keep..?
你則看	nĭ-tsé-k'àn	now just look at..
管甚麼	kuăn-shén-ma	what does (sub.) care for..?

怎能句	tsěn-néng-kòu	how can one.. ?
那一個	nà-yī-ke	that..
據着那	chù-che-nà	based on that..
今世裡	chīn-shìh-lǐ	in today's world..
他不肯	t'ā-pù-k'ěn	he's unwilling to..
使的我	shǐh-te-wǒ	cause me to..
枉將他	wǎng-chiāng-t'ā	it's useless to have him.. (take him as)
你看他	nǐ-k'àn-t'ā	just see him..
可甚麼	k'ě-shén-ma	can it be that.. ?
眼見的	yěn-chièn-te	now see..
便有那	pièn-yǔ-nà	so there was that..
恰便似	ch'ià-pièn-sì	it's just like..
恰便是	ch'ià-pièn-shìh	it's just..
是誰人	shìh-shéi-jén	who (was it) it that.. ?
休道是	hsiū-tào-shìh	don't say it's
你還待	nǐ-hái-tài	you still want.. do you still want.. ?
他雖則	t'ā-suī-tsé	even if he's..
何甚麼	wèn-shén-ma	when did (sub.) ever think of.. ?
可有早	k'ě-yǔ-tsǎo	there were probably already.. maybe (sub.) already.. can (sub.) already have.. ?
多不到	tō-pù-tào	not even so many as.. (sub.) can't equal..
他則是	t'ā-tsé-shìh	all he can do is..
見哥哥	chièn-kē-kē	when I see my elder brother..
凍的我	tòng-te-wǒ	I was so frozen that I.. I'm so frozen that I..
餓的我	è-te-wǒ	I'm so hungry that.. I was so hungry that..
不枉了	pù-wǎng-le	it wasn't in vain that..
便覺的	pièn-chiéh-te	so (sub.) felt..

Ch'en-tzu of the verse leader type are not rigidly limited to a length of

three characters. Though the number is small, some break out of the pattern to form larger units. These examples are typical:

則俺這家	tsé-ǎn-chè-chiā	(so) I..
這等人動則	chè-těng-jén-tùng-tsé	when that kind of fellow makes a move it's to..
俺可便管他甚	ǎn-k'ě-piàn-kuǎn-t'ā-shén	What do I care what he's..?
你說的是	nǐ-shuō-te-shìh	what you say is..
我這裡急急的	wǒ-chè-lǐ-chǐ-chí-te	I make haste to..
快離了他這	k'uaǐ-lǐ-le-t'ā-chè	Hurry and leave this (sub.) of his..

B. Base Word Filler Ch'en-tzu

A second type of ch'en-tzu is the base word (cheng-tzu) filler. These are scattered in the chü between the base words breaking up the solidity of the line. These ch'en-tzu may not occur at any random position in the chü, but are governed by the chü type they decorate. Before considering fillers by chü type here are some typical samples. Each example begins with verse leader ch'en-tzu and the base words are in boxes:

早 來 到 這 [草橋店] [重 楊] 的 [渡口] YCH 87.1520.1

tsaǒ-laí-taò-chè ts'aǒ-ch'iaó-tièn ch'uí-yang te tù-k'oǔ

And so I reach the shop at Meadowbridge hard by Willowford[22]

我 [好心] 兒 [搭救] 着 [你] YCH 7.107.6

wǒ haǒ-hsīn erh[23] tā-chiù che nǐ

Out of the goodness of my heart I rescued you

本 待 要 [大] 着 [膽] [挺] 着 [身] [行 兼 前] YCH 72.1262.2

pěn-taí-yaò tí che tǎn-t'ǐng che shēn hsíng-k'aò-ch'ién

I thought I'd pluck up my courage, stick out my chest, and walk right out

As was said, use of fillers in a phrase is governed by the chü type. Each chü type attracts its own special kind of fillers and uses them in favored positions. The 2-character chü is generally left standing intact, but may also be bisected by fillers. Of special interest are the arias Yao-min-ko 堯民歌 and T'ien-hsia-le 天下樂, both of whose patterns contain 2-character chü which are required to split for the intrusion of the ch'en-tzu yeh-pō 也波:

則這 [重] 也波 [禮] YCH 2.15.4

tsé-chê hsiān yĕh-pō hsī

And so all this clamor and din

相 公 阿 你 [恩] 也波 [慈] YCH 7.116.2

hsiāng-kūng-ah nī ēn yĕh-pō t'sź

Ah My Lord! You are merciful and kind

The 3-character chü is generally left undisturbed, but on occasion may be seen dislocated just before the final character by words like 來 or 的 as in this example of two 3-character chü:

把 [豬肉] 来 [燒] [羊羔] 来 [宰] YCH 58.1012.2

pă chū-jou laī shaō. Yáng-kaō laī tsaī

Bring the pork to roast, and the kid for slaughter

When the 4-character chü allows fillers it prefers two arrangements: one is to have ch'en-tzu (of one character) fall after the first base word:

[傾] 了 [人] [性 命] YCH 41.717.2

ch'ing le jén hsing-ming

Overturn a man's destiny

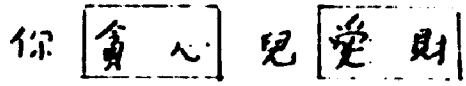


yǐn le jén hún-lǐng

Entice away one's soul

YCH 41.717.2

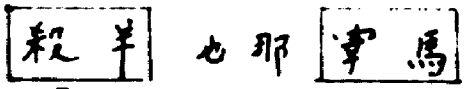
The other is for ch'en-tzu to fall in the middle, cleaving the chü into neat halves. When ch'en-tzu are found at mid-position, they come by ones or twos, showing preference for the single ch'en-tzu:



nǐ t'ān-hsīn erh ai-ts'ai

You are greedy and avaricious

YCH 22.371.1

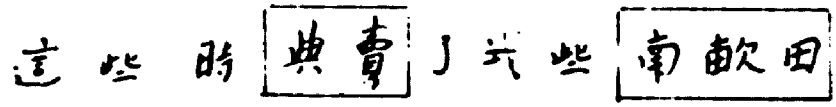


shā-yáng yěh-nǎi tsai-mǎ

Kill a sheep and slaughter a horse

YCH 57.988.2

The 5-character chü combining two rhythmic elements [23] may take fillers at the natural caesura:



chè-hsiē-shíh tiěn-mai le-wǒ-hsiēh nán-mǒu-t'iēn

Now I mortgage off several acres of the southern fields

YCH 27.463.1

As was noted about the 2-character chü, the unit of two characters in [23] may also be bisected:

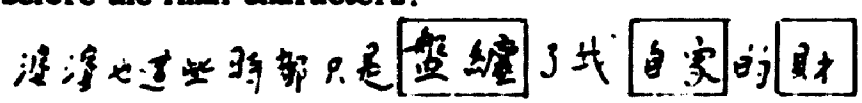


ts'è che ěrh t'īng-mǎ-ssū

Cock your ear and hear the neighing of the horse

YCH 6.94.1

The 3-character phrase ending (like the 3-character chü) may take fillers just before the final characters:



YCH 27.463.1

p'ó-p'ó-yĕh-chĕ-hsiēh-shíh tōu-chīh-shíh p'án-ch'án le-wŏ tzŭ-chiā te ts'aí

Auntie, now you've dallied away my wealth

In the 6-character chü fillers are added after the first two and the first four characters, isolating the words in groups of two:

俺俺俺 [宋朝] 中 [大小官員] YCH 3.46.2

ăn-ăn-ăn Sūng-ch'aó chūng tà-hsiaŏ-kuān-yüán

Our, our, our great and lesser officials of the Sung Dynasty

The last four characters behave like a normal 4-character chü and use fillers in the same manner as described for that chü type:

我我我 [款款] 的 [兜定] 這 [鞋兒] YCH 15.252.1

wŏ-wŏ-wŏ kuăn-kuăn te tōu-tìng chĕ hsiéh-érh[24]

I, I, I slowly cinch up my shoe laces

The normal 7-character chü scans [43] with fillers often coming between [4] and [3]. The [3] element behaves like a 3-character chü. [4] often takes fillers in the middle:

既不沙可怎生有 [梨花亂落] 在這 [滿空飛] YCH 27.457.2

chí-pú-shā k'ĕ-tsén-shēng-yŭ lí-huā-luàn-lò tsaí-chĕ măn-k'ūng-feí

If not, then why is the sky filled with pear blossoms falling all about?

止打的他 [肉綻皮開] [血泊] 裡 [倒] YCH 38.650.4

yĕh-tă-te-t'ā joû-chân-p'í-k'aí hsüĕh-p'ò lí t'ăng

(They) beat him till his flesh was rent, the skin was torn, and the blood gushed out

你 [欺負] 俺 [孩兒] [年紀小] YCH 29.491.3

nĭ ch'í-fù ăn haí-érh nién-chí-hsiaŏ

You take advantage of my child because of his tender years

C. Exclamatory Ch'en-tzu

Exclamatory interjections may be found between two chü. They are not a part of the aria's musical structure and were not likely to have been sung. There are no restrictions on their use, as long as they do not intrude upon the chü structure. The simplest kinds are simple outcries like: 哎！呀！天那！ 我兒！ or 哎兒也！ Another commonly encountered type is always closed by the character 呵 and is sometimes quite extended, as in these random examples:

哥哥呵！
他這錢呵
你不是我呵
若狀元為官呵
你有那嫌憎的志呵

D. Tripod Ch'en-tzu (ting-tsu ch'en-tzu 鼎足襯字)

These ch'en-tzu take their name from the ting 鼎 style of ritual vessel of ancient times which has three legs tsu 足. They are usually found in head position in the chü.

1) a a a types

These are most frequently pronouns like 他 他 他, 你 你 你, or 我 我 我. Note how they are used in this song Hsiao-he-shang:

我我我 要你摟抱兒做甚的
你你你 拘住我欲何為
敢敢敢 挾著這一紙文書的勢

看看看你嫂婦兒在那裡
有有有誰是個殺人賊
來來來喒和你去當官對

What do I, I, I want with your sister-in-law?
You, you, you, why are you seizing me?
How dare, dare, dare you accuse me with a written document?
Let's see, see, see where your sister-in-law is,
And who is, is, is the heinous culprit!
Come, come, come let's go face the magistrate!

2) a b b type

These descriptive groupings function as adjectives and adverbs, and are frequently onomatopoeic in nature. They usually occupy the verse leader position:

黑黯黯凍雲垂 YCH 7.103.2

hei-an-an tung-yün-ch'ui

Dark and ominous hang the icy clouds

疏剌剌寒風起 YCH 7.103.2

shū-la-la hán-fēng-ch'i

Bleak and piercing the cold wind rises

3) a b b c type

Tripod style occasionally blooms into a more expansive structure, singularly onomatopoeic in these examples taken from a stanza of Ku-shui-hsien-tzu (See YCH 41.717.6):

t'e-leng-leng-t'eng 忒楞楞騰	The sound of the necks of mandarin ducks untwining
shū-la-la-shā 疏剌剌沙	The sound of a cinch coming loose on a saddle with a carved cantle

ssū-lāng-lāng-t'āng 廝琅琅湯	The sound of bells tinkling, which interrupted a secret love affair
chīh-lēng-lēng-chēng 支楞楞爭	The sound of the strings of a harpsichord snapping
chī-tīng-tīng-tāng 吉丁丁當	The sound of a water-chestnut mirror shattering
p'u-t'ūng-t'ūng-tūng 撲通通冬	The sound of a silver vase falling into a well

PART TWO

It is unknown in what written form plays existed during Yüan times. It is unlikely that tunes were ever set down in musical notation, at least no manuscripts bearing music have survived that period. If we were to take the number of tunes found in YCH and WP (264) and allow another 75 or so to account for those that may have been lost, we would arrive at a figure approaching 350 melodies. A repertoire of this size is still not a large one for an actor to master; it is even easier for a musician to learn the accompaniments for that many songs, because he is not obliged to memorize the lyrics. Most likely, the melodies and their musical accompaniments were passed from one musician to another, from actor to actor by rote. When the songs were gathered together and incorporated into tune catalogues (ch'ü-p'u 曲譜), a practice begun as early as the first decades of the Ming dynasty, they were already looked upon as literary verses divorced from their original habitat--music.

The editors of these tune catalogues were not conversant with the arias as songs, because they were not able to distinguish the padding words from the base words. This fundamental inability to identify ch'en-tzu (they attempted to print ch'en-tzu in small type and base words in large) produced errors which, with accumulation, threw up barriers that were not to be hurdled until our own day. In fact, the mistakes of early verse collectors were not merely perpetuated, they were compounded in each successive compilation. Little wonder then, that the lyrics still being published in the tune catalogues as late as the Ch'ing dynasty

showed tune patterns which were no more credible than those examples from earlier catalogues. Though little progress toward explaining ch'ü prosody was made, the difficulties did not go unpondered. Aoki Masaru, writing in the 1930's, was confident that sensible research methods could be devised for students of drama to follow, which he believed would produce the correct pattern for a given song. Aoki explains:

> For one who wants to know the set form 定格 of an aria, there is the T'ai-he Cheng-yin P'u 太和正音譜 by the Ming (scholar) Ning Hsien-wang 寧獻王 (1375?-1449), and the Pei-tz'u Kuang-cheng P'u 北詞廣正譜 by the Ch'ing (scholar) Li Hsüan-yü 李玄玉. Later, the most complete work, the recently published Yüan-tz'u Chiao-lü 元詞斠律 by Wang Yü-chang 王玉章 appeared, a book which especially takes up the study of the base forms in the arias of the Yüan-ch'ü Hsüan 元曲選. Although at the present time only those above (mentioned) works have been published, these works have certainly been of considerable help to the reader of ch'ü 曲. Anyone who wants to seek out the rhyme (schemes) in the arias, must (do so) according to the Chung-yüan Yin-yün 中原音韻 by the Yüan (scholar) Chou Te-ch'ing 周德清; however, when one tries to break up an aria into phrases (chü 句), even by following the set forms found in the books mentioned above, difficulties immediately arise because of the extensive adding and filling in (of the texts) with ch'en-tsu. It is convenient that almost every chü is supposed to end in a rhyme. By seeking out the end rhymes as they occur throughout the aria, it is comparatively easy to break the aria up into phrases.

There is a secret too, in picking out ch'en-tzu. Most ch'en-tzu lie at the head of a chü, and all of them consist of hsü-tzu 虛字 (empty words) rather light in meaning (i.e. conjunctions, adverbials, pronouns, and particles). By keeping these two conditions in mind, trying to distinguish ch'en-tzu is not such a difficult task. An alternative, though less expedient, process is to assume that the head of a chü lies in the places where there are hsü-tzu which appear to be ch'en-tzu, and as a result, it is generally possible to locate the chü in the (text) immediately preceding the hsü-tzu. This is another secret of reading phrases, and in my own experience, it is one of the wonderful aspects of aria reading. However, because those ch'ü which you meet with most often are ones which do not resemble exactly those in the ch'ü catalogues 曲譜, the task of taking those that appear to be similar and flushing out a base-form by means of clearing away the ch'en-tzu is a very tedious one.[25]

Here is the three-step formula which Aoki suggests we follow:

1) Find all the words that rhyme, and separate the (aria) into chü 句.
2) Compare the results with those models in the tune catalogues, and count the number of chü (in each). If they match, then take each chü and compare it for length. Keeping in mind the matter of ch'en-tzu, even if they match only in a general way, that is sufficient.
3) If you can't decide on the exact number of chü in the base form, consider where there might be a phrase which does not rhyme, a phrase where the end rhyme word is missing, and spare no effort in laboring to seek it out.[26]

I: PROBLEMS OF THE CH'EN-TZU

The recognition of ch'en-tzu presents formidable problems. From his discussion it is clear that Aoki too considers it one of the most difficult hurdles. The etymology of the word ch'en, and other words which have served to denote extra words in the base line, defines the functions of such words clearly. Ch'ên 襯 means to assist, to support, or strengthen. Another early term for ch'èn-tzù was ch'èn-tièn-tzù 襯墊字.[27] Tièn 墊, which means to support or prop up, was commonly replaced by a more common character with the same pronounciation--tièn 墊, which also means to support, or prop up. This character could also be written t'iěn 填. Still another word formerly used to connote ch'en-tzu was t'iēn-tzu 添字 (filled-in characters),[28] and t'iēn-ch'èn 添襯 means to ornament.

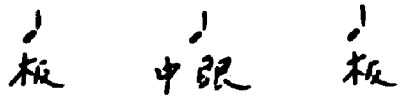
Traditional Chinese descriptions of ch'en-tzu are useful because they supply general information, but they cannot serve as guidelines to setting up practical rules for distinguishing the ch'en-tzu from the base line. The statements are too broad and too general. Following the guideposts does not help account for the blizzards of exceptions for which no attempts were made to provide systematic clarification. A simple declaration of what ch'en-tzu are not might well have been more useful. Scholars have noted that ch'en-tzu do not conform to rules of tonal euphony, i.e. p'ing-tse 平仄. Some declare that the ch'en-tzu may utilize only hsü-tzu 虛字 (empty words),[29] but others wisely do not rigidly adhere to this requirement.[30] A favorite platitude about padding words is that their number "does not exceed three"[31] but it is widely agreed that this adage applies only to southern drama, and the

number of ch'en-tzu in northern style drama is without restriction, provided they are not excessive. It is also contended that to be able to use ch'en-tzu correctly one must take into account two factors: the song being ornamented (ch'ü-p'ai 曲牌), and the tempo and meter of the song (pan-shih 板式). It is further claimed that the ch'en-tzu cannot invade the pan 板, but must fall on the secondary beats or "eyes" (yen 眼) which fall between two pan.[32]

This is a great deal of pontification on something as little understood as ch'en-tzu. First of all, with the exception of a very few vague statements about three or four songs,[33] we know little about the meter and tempo of the songs. We can only interpret concepts of pan and yen in terms of their application to music of a later period and style. We know that the pan is a regularly occuring beat, upon which the pan 板, or clapper, was struck. Time between one pan and the next is calculated by means of "eyes" (yen 眼). The clapper is balanced by a secondary but silent beat--the "central eye" (chung-yen 中眼), and the time span between the pan and the central eye (and between the central eye and the pan as well) is marked by "head" and "tail" eyes (t'ou-yen 頭眼 and mo-yen 末眼), which when combined, resemble one measure of music in western musical notation marked by duple-meter:[34]



The tempo of the song determines the style of the pan. Faster tempos discard "eyes"; for example, a song with a markedly faster tempo than the example above might discard secondary "head and tail" eyes:



or a still faster song may discard all eyes and use only the pan:



Observe here that no matter what style the pan takes, in even the fastest tempo (the example immediately above) one can still "feel" the presence of silent eyes, i.e. places which would accommodate ch'en-tzu.

Accounts tell us that the use of ch'en-tzu begins when the distinction between arias in the northern and southern styles arises. This statement is valid but fails to explain why ch'en-tzu begin to be used so noticeably only with the advent of the ch'ü form. The presence of both line leader and filler ch'en-tzu in music earlier than Yüan-ch'ü can be demonstrated. In this phrase from the song Ch'u-tui-tzu 出隊子 from Chu-kung-tiao, it is reasonable to interpret two characters as filler ch'en-tzu:

隔 窗 兒 驀 聽 得 人 喚 門 HSI 94

ké-ch'uāng-erh mò-t'īng-te jén-huàn-mén

Suddenly from the next window he heard someone calling at the gate

What appears to be padding words in the following air entitled Wen-hsü-tzu 文序子, resembles in every way what I call line leader ch'en-tzu in Yüan-ch'ü:[35]

每 番 只 是 人 前 走 踢 打 拳 LIU 485

mei-fān-chīh-shìh jén-ch'ién tsoŭ-t'ī-hsíng ch'üán

Always he had been best of all at kicking and boxing

The formation of ch'en-tzu is closely linked with the pre-Yüan usage of "verse control words" (ling-chü-tzu 領句字). When verse control words are used in prime position in the chü, not only are the meanings of the immediate chü dependent upon it, but the meanings of the next one or more chü as well, might be governed by it. Lung Mu-hsün 龍沐勛 , in his collection of famous T'ang and Sung dynasty lyrics,[36] gives a number of examples. Lung considers 漸 a verse control word upon which three chü are dependent, in the next Pa-sheng-kan-chou 八聲甘州 lyric by Liu Yung 柳永 (chin-shih 1034):

[漸]霜風淒緊，關河冷落，殘照當樓。 TZ'U 43

chiēn shuāng-fēng-ch'ī-chǐn kuān-hé-lěng-lò
ts'án-chaò-tang-loú

Gradually the frosty wind grows more intense and bleak, the rivers in the passes become more desolate, and the remnants of winter sun shine on the manor

In the following lyric Pai-hsing-yüeh 百星月 by Chou Pang-yen 周邦彥 (1056-1121), 似覺 controls two chü:

笑相遇[似覺]瓊枝玉樹 暖日明霞光爛熳 TZ'U 613

hsiaò-hsiāng-yù ssù-chüéh ch'iúng-chīh-yù-shû
nuǎn-jìh-míng-hsiá-kuāng-làn

Her smile, when she comes to greet me, is like jasper branches and jade trees, or like the warm sun glistening on bright rose-tinted clouds

This feature is one which has continued to play a role in the structure of Yüan-ch'ü. When they operate in a chü as verse control words, they are what I have called line leader ch'en-tzu. Note below how 化一頓 governs these two separate disasters:

化一頓 亡了夫主 廢了家緣 YCH 29.498.1

T'ā-yǐ-t'oú wáng-le-fū-chǔ´ fèi-le-chiā-yüán

She has lost both her husband and the future well-being of the household

In all of the above examples, verse-control words preface the base line in the same positions as verse leader ch'en-tzu in Yüan arias. Their status as ch'en-tzu is beyond question.

There are phrases in tz'u patterns strongly reminiscent of ch'en-tzu. When they occur, they are generally three characters in length, like these groups from the air An-kung-tzu 安公子:

望斜陽[37]，自別後，似悠悠，是誰是，又只恐[38]，似今日[39]，

or these from Pa-sheng-kan-chou 八声甘州:

爭知我，誤幾回，[40]忘機處，[41]心難逐，又豈知，[42]笑我來，[43]恨中秋，恨人生，多約我，[44]見向走，[45]

I do not insist that these groupings are ch'en-tzu. They can be accounted for as native to the tz'u form, but it is probable that the utilization of such phrases in the tz'u had a great deal of influence on the growth and development of the ch'en-tzu in the ch'ü. Ch'en-tzu are already an integral part of song form in Chu-kung-tiao. Arias from Hsi-hsiang Chi Chu-kung-tiao, included in the ch'ü catalogues, are treated in precisely the same manner as those from Yüan-ch'ü, with base words and ch'en-tzu in contrasting type. Ch'en-tzu are distinguished, though by no means accurately, in Liu Chih-yüan Chu-kung-tiao in the same manner in some editions of that work.

II. THE PROBLEMS OF BASE WORDS AND THEIR MUTANT FORMS

It was not the recognition of ch'en-tzu that stimulated the first real advances in the understanding of ch'ü prosodic foundations, but the discovery by Cheng Ch'ien of the distinction between odd and even phrase endings in the base line (the tan-shuang theory) which provided the needed clue. His work permitted a subsequent study of the base words and their mutations.[46] Until Cheng's work was published, prosodic form was described in the same vague manner which still retards the full descriptions of the prosody of the tz'u -- when a form is found to vary from an established pattern it is labeled a second form. This process, when applied to ch'ü, results in so many variant forms for one song, that it becomes futile to think in terms of form at all. Cheng Ch'ien, in an article published as recently as 1950, proposed a new ch'ü catalogue as the only solution to the dilemma. In the same article he outlined his suggestions for arriving at the underlying form of a song, introducing a third consideration in the scansion of the ch'ü--the tseng-tzu 增字, or added words--in addition to the familiar base words, and ch'en-tzu:

> Base words 正字, added words 增字, and padding words 襯字 are the basic elements of the ch'ü, but in order to understand what the standards for the original form (of arias) was, in order to facilitate the reading and writing of ch'ü, these elements must be clearly distinguished. Each time you look at an aria, you should first hunt up its "basic" form as given in the Pei-tz'u Kuang-cheng P'u 北詞廣正譜, then compare it with your aria to determine the standards for (separating out) the base words. Those words which are left over when matched with the general pattern are added words;

those that do not match the general pattern, or whose "general tenor" 語調 is rather light, which (usually) fit the grammatical class of adverbials, and whose presence or absence in the chü makes little difference as far as the (meaning of) the basic phrase is concerned, are padding words. After you become familiar with this process, you can distinguish them clearly at first glance, and a meticulous analysis can be dispensed with. This is a necessary step before you can either read or compose arias easily. If you fail to do this, you will be completely at sea and (in reading the texts) you will not know where to turn. The Pei-tz'u Kuang-cheng P'u, however, is full of mistakes and omissions; other ch'ü catalogues are even more unsuitable. The T'ai-he Cheng-yin P'u 太和正音譜 is over-simplified, and the Chiu-kung Ta-ch'eng P'u 九宮大成譜 is disorganized. So, if we are ever to establish a standard for the base forms (of every aria) in every mode, a new catalogue for arias in the northern style is essential.[47]

Cheng Ch'ien's concept of "added words" and my "mutations" are incompatible. Even though the various mutations of chü (a [5] will very frequently become [33] etc.) could be described as "padding words" and the "extra" characters could be designated "added words," as the basis for a theory, Cheng Ch'ien's concept seems misleading in too many situations. When a 5-character chü mutates to [33], for instance, added word doesn't really describe the process at all:

added word	base words	
歹	夫妻 依舊美	YCH 10.173.4
tǎi	fū-ch'ī yī-chiù-měi	

Bad husbands and wives returning to their former goodness

It seems strange to explain the character 歹 as an added word. The word is organically as much a part of the phrase tai-fu-ch'i as is any other. What, for instance, could one make of this 7-character chih 飲之則飲，噢則噢，受則受 (mutating [333])? Should we assume the added words in this chih to fall in this position?:

added words	base words	
飲之則飲	噢則噢 受則受	WP 105.63.1
yin-tsê-yin	ch'ih-tsê-ch'ih shou-tsê-shou	

If he drinks, you drink; if he eats, you eat; whatever he accepts, you accept.

or in this position?:

added word	base words	added word	base words
食之	則飲	噢	則噢，受則受

The basic assumption that things are "added" is contrary to what is actually taking place, which I have labeled "mutation." The examples given in Part I. B. of this chapter should be consulted again to further test whether Cheng Ch'ien's added words are a satisfactory description of the process of mutation. Some of the factors in the process of chih mutation can then be considered in the following section.

A. Mutation by Accretion

Some mutations are not unique to Yüan-ch'ü. The mutations [323] and [33] on the 7-character chih, and the mutation of the 5-character chih to [33] can be documented in pre-Yüan poetic forms. There are traces of shifting phrase shapes in certain chih types in the earliest collection of tz'u, the Hua-chien Chi 花間集. The lyric Jade Butterfly (Yü-hu-tieh 玉蝴蝶) by Wen T'ing-yün

溫庭筠 (812?-870?) is an 8 chü verse with a pattern [65555555].[48] In the same work, another example of Jade Butterfly by Sun Kuang-hsien 孫光憲 (d. 968) is preserved, which has the pattern [3355533555].[49] The fifth chü, which in Wen T'ing-yün's verse was [5], has split into two equal parts [33].

In three examples of lyrics to Ying-t'ien-ch'ang 應天長, one by Niu Chiao 牛嶠 (9th cent.) [77775665],[50] one by Mao Wen-hsi 毛文錫 (906-960) [773375665],[51] and one by Ku Hsiung 顧夐 (fl. 901-995) [773375665],[52] the four final chü are consistently [-5445]; but in one by Wei Chuang 韋莊 (chin-shih 894-897) [7733733665],[53] the first 5-character chü has split again into [33].

Two lyrics entitled Sheng-ch'a-tzu 生查子 by Wei Ch'eng-pan 魏承班[54] are both 8 line verse in consistent 5-character lines [55555555]. In both examples of it by Niu Hsi-chi 牛希濟 and two by Sun Kuang-hsien (d. 968),[55] however, the fifth phrase has altered from [5] to [33]: [555533555]. In still another example by Chang Pi 張泌 (Five Dynasties period),[56] two phrases, the first and the fifth, have given way to [33]: [3355533555].

The lyric Pu-suan-tzu 卜算子 regularly shows two forms: [55755575][57] and [5573355733].[58] During the period which produced some of the earliest examples of tz'u, the fluctuation of a chü shape between [5] and [33], as these examples show, was not infrequent.

Another mutation equally common in earlier forms, is that of the 7-character chü shifting from [43] to [323]. In the lyric Kan-chou-pien 甘州遍[59] also by Mao Wen-hsi, both 8-character chü in the base pattern [8554465546545574] are structured [323], as in these Pa-sheng-kan-chou examples by Hsiang Tzu-yin

向子諲[60] (1085-1152):

恨 中 秋 多雨 及 晴 景

hèn chūng-ch'iū-tō-yŭ chí-ch'íng-chĭng

I loathe this Mid-Autumn season, the skies clearing after the heavy rains

願 甕 中 長 有 酒 如 泉

yüàn-wēng-chūng ch'áng-yŭ chiŭ-jú-ch'üán

I would have my mug always brim with wine as from an eternal spring

And in a Sheng-hu-lu 勝葫蘆[61] from Liu Chih-yüan Chu-kung-tiao, whose form is regularly [757445], the first example of it in that work scans [867445][62]. The 8-character chü is structured [323]:

牛 七 翁 莊 鵴 賣 務 場

Niú-ch'ī-wēng chuāng-t'ouí maí-wù-ch'áng

Innkeeper Niu Ch'i-weng offered his wares

The second chü in that aria [6], is yet another [5] that has split into [33][63]:

劉 知 遠 識 端 詳

Liú Chīh-yüán shīh tuān-hsiáng

Liu Chih-yüan looked carefully around

B. Exaggerated Mutation

Occasionally, for special effect, the playwright writes a chü which is mutated beyond what were the limits of common acceptance, producing an elephantine structure that was probably calculated to provoke laughter. At the close of Yüan-he-ling 元和令[64] in YCH 95, a chü whose base form is [5] is suddenly overloaded [3333]:

不 燒 藥 不 煉 丹 不 住 山 不 生 園

Pū-shāo-yaò pū-liàn-tān pú-chū-shān puí-tsò-yüǎn

(I) won't concoct medicines, refine the pill (of immortality), retire to the mountains or retreat to the gardens.

The same device is applied to spoken (not sung) verse too, as in this bit of doggerel from the play "Rain over the Hsiao-Hsiang," where after six normal unmutated chü suddenly the verse is tagged with these two final heavy-handed long-winded outbursts:

不拿那帶長枷橫鐵鎖愁心淚眼的臭潘娘

pū-chēng-nà taí-ch'ǎng chiá-héng t'iěh-sǒ ch'óu-hsīn leí-yěn-te ch'ou-p'ó-niáng

Cursed with a manacle-bearing cangue-wearing worry-minded tear-soaked stinking female [65]

驚醒了他這馬上插金牌先斬後奏的欽差鄉

chīng-hsíng-le-t'ā-chè ch'ih-yí-mǎ kuā-chīn-p'aí hsiēn-chan hoú-wén-te laǒ-tsaí-fū

Who woke that post-house mounted gold-badged Panjandrum who first lops off a man's head and then asks him what he's done [66]

C. Mutation by Reduction

A chü may mutate by increase in length, but it may also mutate by reduction. A chü already established to be a 7-character chü may be reduced to five or three characters, blurring distinctions between itself and those verses which are basically either five or three characters in length. The 5-character chü may contract to three characters, and the 6-character chü may shrink to four characters tending to obscure the contrast between 4- and 6-character chü. An excellent example of a popular tz'u containing base line reduction is the lyric Mu-lan-hua 木蘭花 [77777777]. There is a very common variation on the same lyric entitled Chien-tzu-mu-lan-hua 減字 / / / where half the seven character lines are cut to four characters: [47474747]. There are numerous examples of

these verses. In Yüan-ch'ü the reduced mutation is rather rare. In songs where it does occur there is little cause for concern over how to treat it because
67
the majority of cases will indicate the base form.

III. SOME GERMS OF THE MUTATION PROCESS

There are other factors that have exercised possible bearing on the process of chü mutation. The resultative-verb structure na-pu-chu 拿不住, ch'ang-pu-shang 唱不上 or kou-pu-chao 搆不着, etc., in free speech embodies only two basic stresses, 不 being stressed hardly at all. Assuming that in a chü where such structure appears, the singing voice imitated the stress patterns of speech, a mechanism like the following might be hypothesized: the base form for this chü from Shang-ma-chiao 上馬嬌 is [5]:

倒引得我 | 忍不住 | 笑微微 YCH 12.195.3

tao-yin-te-wo jěn-pû-chû hsiao-wei-wei

But on the contrary, I couldn't help smiling

According to the chart of possible mutations, the most common mutation of [5] is [33]. If 不 was unstressed, this chü might not be a mutation at all but simply
68
[5]: 倒引得我 | 忍 | 不 | 住 | 笑微微

This verb construction can be found in several chü types. In the next example the vehicle is a 6-character chü:

洗不淨 | 黑眉肉眼 YCH 36.619.1

hsǐ-pû-chîng yti-mei-jou-yǎn

(You) can't wash clean those obtuse brows, those dullard's eyes

By applying the same principle, this chü may not be a mutation [34] at all, but could be charted:

洗 | 不 | 淨 | 黑眉肉眼

The following seemingly mutant 7-character chü [323]:



YCH 43.747.3

wŏ hĭn-pā-shàng mán-t'oó sŏ-jĕn-chī

Too slow to catch even a steamed bun, I'll have to go hungry

which might be analyzed simply as:



Let us accept this three character negative-resultative structure as having, in fact, only two primary stresses, and therefore able to occupy a position which originally called for only two characters. The presence of "something" extra in the line is nevertheless undeniably felt. It may have been normal to give 不 some small bit of recognition, which would rhythmically equal a unit similar to ♫♩. Applied to a [5], which would then hypothetically look like ♫♩ ♪♪♪, there would be a natural tendency for ♩.♫ ♪ to imitate the triplet which brings the chü to a close. This could also have been strongly influenced by the tendency of Chinese poets to use semantic parallelism in balancing a line. The combined pressures may have been sufficiently strong to induce ♩.♫ ♪ into three equal beats ♩♩♩ to match the last three beats, producing ♩♩♩ ♩♩♩, which is some other than the shape of [5] mutating [33]. After the habit became established, 不 could freely be replaced by a full stress word and produce the kind of 5-character chü mutation which we see so often, as in the following phrase:



YCH 9.148.1

hsiăng-nĭ-piàn yĭ-t'sò-chièn hsīn-ts'ò-ai

When I think of you, I can't trust my opinions, my heart errs in love

As a final consideration, I would like to suggest that the use of ch'en-tzu

was one of the major factors in stimulating chü mutation. The presence of certain types of ch'en-tzu in the line accustomed the chü to the presence there of an extra word which functioned as a rhythmic unit, producing a tendency or at least providing an opportunity to replace the ch'en-tzu with permanent base word-status characters. The six character chü, for example, is very often broken up by a single filler ch'en-tzu, which invades the line after the first 2 base words: as in:

我每日裏 嘆聲了 千聲萬聲 YCH 7.111.2

wŏ-mei-jih-chiā chiēh-t'àn-le ch'iēn-shēng-wàn-shēng

And every day I heaved a thousand sighs, ten thousand sighs

都不到半年呵 早弄得 家業全衰 YCH 27.463.2

tōu-pù-tào-pàn-nién-o tsaŏ-nòng-te chiā-yèh-ch'üán-shuāi

And in less than half-a-year the family estate is already in complete decline

Filler ch'en-tzu like le and te accustom the composer and audience to the presence of vocalization in such places, and may have caused the phrase to yield to the pressure of replacing them with a base word, like in the next example: [24] mutating [34]

你道我 上天去 狼餐豹食 YCH 78.1362.5

nĭ-tào-wŏ shàng-t'iēn-t'ai líng-ts'an-pào-shíh

You say I climbed Mt. T'ien-t'ai and was devoured by wolves and wild-cats

The same would be true for the mutation on the 7-character chü. Note the filler ch'en-tzu in the following passages:

他只得 撇了你心肝 標了 你首

YCH 17.282.3

tā-chīh-taí chè-le-nǐ hsīn-kān piāo-le-nǐ-shoǔ

He only wants to tear out your liver and display your head on a pole

是 兀 那 窗 兒 外 梧 桐 上 雨 瀟 瀟 YCH 21.362.6

shìh-wù-nà ch'uāng-erh-waì wú-t'úng-shàng yǔ-hsiāo-hsiāo

It's the rain dripping on the Paulownia tree at the window

My theory is that when the ch'en-tzu began to be accepted as a part of the rhythmic structure, the popular mutations [323] and [333] are formed, as in these lines below:

則 我 這 臨 邛 市 沽 酒 卓 文 君 YCH 41.712.4

tsé-wǒ-chè lín-ch'iúng-shíh kū-chiǔ Chó-wén-chūn

And I'll (be like) Cho Wen-chün selling wine in the market-place at Lin-ch'iung

則 這 個 玉 生 香 花 解 語 風 流 像 idem.

tsé-ché-ke yù-shēng-hsiāng huā-chiěh-yǔ fēng-liu-hsiang

This comely one, fair as jade exhuding fragrance, or a flower given speech

NOTES TO CHAPTER THREE

1. My use of the hyphen is not to indicate bound and bound forms, but to reflect the rhythmic structure of the chü; for example, a chü structured [323] is hyphenated to complement that grouping.

2. Occasionally a rare 4-character chü appears which cannot be broken down into [22] as in this chü 喜 幸自幸 "How lucky I am" from YCH 21.350.3.

3. This principle was set forth several years ago by Cheng Ch'ien in his article of ch'ü prosody: see CHENG CH'IEN III 16.

4. A 3-character chü is never found reduced to one character. In 29 examples of this aria (Shang-ma-chiao) where the 1-character chü is not deleted, ten of them preserve the 1-character chü, thirteen of them have mutated to [3]. Although the tendency is to avoid the 1-character chü, (its use in Yüan drama is rare) by dropping it or mutating it to [3], the fact that ten of them have remained 1-character chü eliminates the possibility that the base form of this chü could be a 3-character chü.

5. Part I of this chapter is confined to a presentation of the thesis with examples illuminating each chü type and its corresponding mutations. Exceptions to these models, and some of the problems presented by the main analysis is found in Part II, where a full discussion of the form is undertaken. For further clarification on the primary chü type and its mutation frequency, see page 50, where the aria Shih-liu-hua is analyzed step by step, giving the reader a complete breakdown of caesura in every chü.

6. The 4-character chü never mutates by reduction to [2]. I examined this chü in twenty-five random examples. In sixteen examples it remained a 2-character chü; in nine examples it had mutated to [4]. This shows why [2] cannot be confused with the primary 4-character chü type.

7. Since this 3-character chü mutating [23] is identical to the structure of the 5-character chü, how is the base form determined? Of thirty-seven examples of this aria which I examined, twenty-one of them showed three characters in this phrase. The other sixteen had mutated [23] or [33]. If the base form of this chü had actually been [5], a number of mutations by reduction to [3] of this magnitude would be unprecedented. When a 5-character chü does mutate to [3], it occurs, at the most, once in ten times, or less. See page 50 for further clarification on the primary chü type and its mutation frequency.

8. The chü quoted in this example has been intentionally quoted without ch'en-tzu. Since ch'en-tzu have not yet been introduced and described, and since,

in these cases of rare mutations, good examples without ch'en-tzu are difficult to find, to avoid any confusion, I have treated the phrase as though the ch'en-tzu had not existed.

9. See note 8.

10. Ibid.

11. Ibid.

12. Ibid.

13. Ibid.

14. Ibid.

15. Mutation by reduction is uncommon. The 171 play-length units contain nine examples of this aria, and the chü in question has been reduced to [4] only once. Generally, mutation by reduction cannot be confused with primary chü types or with other standard mutations, because they occur so rarely. Consult Part II for a discussion of this mutation class. See also page 50.

16. See note 8.

17. See note 15.

18. See note 8.

19. Ibid.

20. See note 8. The translation is that of J. I. Crump in an unpublished rendition of YCH 15 (Hsiao-hsiang-yü 瀟湘雨).

21. Transliterations conform to modern kuo-yü. How the words were pronounced in Yüan times is, of course, conjectural. The likelihood that the character 了 could be pronounced in a way very close to le of the present day has been pointed out to me by J. I. Crump, who quoted me a pun 煞了 tsuf-le built on a phrase 最樂 tsuf-lê said of the "sage." See also WEN-LIN 95-96.

22. Translation by J. I. Crump, see CRUMP II 397.

23. Whether or not 兒 should be considered a full syllable in Yüan speech is debatable. In this example it functions as a ch'en-tzu. It is therefore treated like 們 or 子 would be treated when they function as suffixes. For my purposes, the base form admits only two base words. To treat hao-hsin-erh 好心兒 as a di-syllabic compound in accord with the rules for

modern pronounciation, and place it in the box [好心兒] is misleading to the eye.

24. Any character may assume base word status, as does 兒 (a word which more often operates as a ch'en-tzu) in this phrase from Liang-chou-ti-ch'i. The following list gives other random examples of ch'en-tzu-like words functioning as base words:

兒 YCH 1.12.5 (chü 3,4) YCH 4.58.1 (chü 4)
YCH 4.56.2 (chü 3)

的 YCH 52.905.1 (chü 9) YCH 7.106.1 (chü 1,2)
YCH 36.628.2 (chü 1)

那 YANG 3.2573 and 3.166, in the aria T'ang-hsiu-ta'ai, (chü 3).

25. AOKI I 25-26.

26. AOKI I 26-27.

27. TSO-TZ'U Sect. 4 用字, 16a.

28. CHENG CH'IEN III, 13.

29. WANG CHING-CH'ANG 23: "In writing ch'en-tzu, only empty words should be used; full words should not be used."

30. HUA LIEN-P'U 45: "In the (writing of) ch'en-tzu both empty and full words can be used."

31. WANG CHING-CH'ANG 23.

32. T'UNG FEI 3: 所加襯字, 祇可借眼, 不當佔板.

33. The aria Pu-pu-chiao 步步嬌 was named for its tempo. The exact meaning of the phrase is unclear, but something like "light-step" is surely implied. It may have functioned like "soft-shoe" and "fox-trot" do in the western tradition. See KTHC v. 4, p. 58. Chieh-chieh-kao 節節高 "ever-and-ever higher" refers to the pitch of the melody gradually ascending, or perhaps to the tempo growing faster and faster. For additional information on tempo in Yüan drama, see pages 95-6.

34. WANG CHING-CH'ANG 22.

35. Translation by Mme. Milena Doleželová-Velingerová and J. I. Crump, in their "Ballad of the Hidden Dragon," (in progress).

36. LUNG MU-HSUN, introd. p. 2.

37. TZ'U 50.

38. Ibid. 440.

39. Ibid. 570.

40. Ibid. 43.

41. Ibid. 221.

42. Ibid. 379.

43. Ibid. 766.

44. Ibid. 953.

45. Ibid. 1076.

46. My list of mutations differs from Cheng Ch'ien's chart of added chü. His chart is as below, and can be examined in CHENG CH'IEN III 14:

1-character chü - [3]
2-character chü - [22] [32]
3-character chü - [23] [33]
4-character chü - [14] [32] [34]
5-character chü - [33]
6-character chü - [[34]
7-character chü - [35] [333]

He lists the following as rare mutations: (CHENG CH'IEN III 15-6)

3-character chü - [13]
4-character chü - [24]
5-character chü - [43] [35]
7-character chü - [55] [44]

The only modern catalogue that deserves attention is the one by Mr. Wang Li (WANG LI 805-821). Wang gives base forms for 151 arias in seven of the nine modes. His catalogue is very useful as a reference for base forms, but it must be used with caution. Wang's purpose in compiling the catalogue was not to arrive at base forms, but to determine pitch patterns (p'ing-tse) for each chü. For this reason, his system of numbers representing p'ing-tse do not take into account the mutations on the chü.

For this reason, his system does not reflect the fact that [33] and [5] may be equal, or that his [6] and [34] or [7] and [43] may also be equal. Wang states that his source for the catalogue was KUANG-CHENG, and that his results are based largely upon that work. It is evident in arias where his base form is incorrect, that he has relied too heavily on old ch'ü catalogues en lieu of consulting the much larger body of materials the plays themselves, and the hsiao-ling. Wang's separation of individual chü, marked by "/" , is also unreliable. He often writes /3/3/ where a [5] appears in my catalogue. Since Wang's book is an important piece of scholarship, I have pointed out in the notes to my catalogue where our base forms do not agree. Sometime in the future, it would be a worthy task for someone to compare Wang's pitch patterns with all existing examples of an aria, to see if they can really be seriously considered essential to the form of the aria.

47. CHENG CH'IEN III 16.

48. HUA-CHIEN CHI 17. The first chü should probably be analyzed [33].

49. Ibid., 154.

50. Ibid., 63.

51. Ibid., 91.

52. Ibid., 130.

53. Ibid., 34.

54. Ibid., 168.

55. Ibid., 148 and 96.

56. Ibid., 75.

57. c.f. TZ'U 260, 295, 359, 362, etc.

58. Ibid., 78, 153, 183, 413, etc.

59. Ibid., 85; Kan-chou-pien 甘州偏 and Kan-chou-tzu 甘州子 are considered early forerunners of the Yüan aria Pa-sheng-kan-chou.

60. TZ'U 953.

61. See chapter two, p. 33.

62. LIU 484.

63. Ibid.

64. The chü is a mutation [33] on the primary 5-character chü type. YCH 95 shows deliberate humor quite often.

65. Translation by J. I. Crump (CRUMP III 72).

66. Ibid.

67. We have already seen cases of chü reduction in earlier chapters. (Refer to chapter one, p. 57 where original 7-character phrases have been reduced to [33] in the air entitled "Willow Branch.") It was noted there that this is quite a natural reduction, and that if one considered a hiatus to fall between the [33], the rhythm would retain the original pulse "One, two, three, rest, one, two, three." This is almost irrestible where one [3] is parallel to the other, which is clear when the Chinese line is translated word-for-word:

"River south bank, Wil---low Branch
"River north bank, Wil---low Branch

68. There is an excellent example of the confusion of ch'en-tzu with base words in LO K'ANG-LIEH, preface, p. 8, where the author, writing in 1966, declares the characters 劉 and 應 to be ch'en-tzu in these constructions:

劉 不斷愁腸去
應 不斷愁來路

GLOSSARY OF TERMS

Base word filler ch'en-tzu
Ch'en-tzu found within the base words of a phrase, usually occurring at the normal caesura in the cheng-tzu, or base words.

Ch'a-ch'ü 插曲
Intrusive arias. An aria or group of arias borrowed from another suite. They always deviate from the established rhyme, and may involve a change of singer. Pre-suite arias, loan arias, or post-suite arias may all qualify as intrusive arias.

Ch'an-sheng 纏聲
Grace notes (?), connecting passages (?).

Ch'ang-tuan-chü 長短句
Long-short verse style, of which tz'u and chü are branches.

Ch'ao-t'ien-chi 朝天急
A name used in Chu-kung-tiao for Ch'ao-t'ien-tzu.

Ch'ao-t'ien-le 朝天樂
A name used in the Chiao-fang Chi for Ch'ao-t'ien-tzu.

Che 折
An act in a Yüan drama.

Che-tiao 摘調
A short poem; an alternate name for hsiao-ling. The term may also refer to tz'u, meaning a short poem.

Ch'en-tien-tzu 襯墊(or 墊)字
An early term for ch'en-tzu.

Ch'en-tzu 襯字
Padding words in ch'ü. They are words in addition to the cheng-tzu, or base line of a phrase. There are several varieties: exclamatory ch'en-tzu, verse leader ch'en-tzu, filler ch'en-tzu, and tripod ch'en-tzu.

Cheng-lü-kung 正呂宮
A mode in Yüan drama.

Cheng-tzu 正字
Base words in a chü; counterparts to ch'en-tzu.

Chi-ch'ü 集曲

Verses constructed by taking phrases from several different ch'ü and combining them in a single ch'ü.

Chi-tung 紀動

San-ch'ü used for story-telling; a single ch'ü is used but repeated over and over again. There are examples of chi-tung with as many as one-hundred repeated ch'ü.

Chi-yen 紀言

San-ch'ü used to tell stories. It differs from chi-tung in that it mixes many different ch'ü together and disregards the requirements for succession of ch'ü according to the rules governing t'ao-shu.

Chiao-fang 教坊

An entertainers' studio or workshop made up of male and female artists. It was instituted by the Emperor Hsüan-tsung in 714 and was established specifically to rehearse and present song-and-dance entertainments (san-yüeh) which also incorporated theatricals (hsi-chü and the "Hundred Acts" (pai-hsi). Plays presented at the T'ang court were performed solely by actors from this studio.

Ch'iao-he-sheng 叠合笙

An aria in Chu-kung-tiao. See p. 26 note 41.

Chiao-kun-pao-lao 交衮鮑老

Used as a Sung dynasty dance title for what may have later become the Yüan arias Pao-lao-erh or Ku-pao-lao.

Chieh-kung-ch'ü 借宮曲

Loan arias. An aria or group of arias out of mode appearing in a suite.

Ch'ien-ch'iang 前腔

A term used in southern drama meaning yao-p'ien, or repeat form.

Chien-tzu-mu-lan-hua 減字木蘭花

A tz'u title. (see p. 8)

Ch'ing-ch'ang 清唱

The method of "lightly chanting" used in san-ch'ü or tz'u.

Chiu-chia-cheng 丘家箏

An alternate title for Yang-kuan-ch'ü.

Ch'ou-t'an-tiao 揸彈調

An alternate title for northern drama.

Ch'ou-t'an-tz'u 抽彈詞
See ch'ou-t'an-tiao.

Chu-chih 竹枝
A tz'u title, see p. 6, 8, 9.

Chu-kung-tiao 諸宮調
A story-telling form with song, most frequently called a dramatic narrative form, popular in the Chin Dynasty.

Ch'ü-p'ai 曲牌
A term meaning the title of an aria.

Ch'ü-p'u 曲譜
Tune catalogues; the arias are arranged by mode, with each song identified by the author's name and the play from which it is taken.

Chuan 賺
See chuan-ku-pan.

Chuan-ku-pan 賺鼓板
"Gaining of the drums and the clapper;" this refers to the gaining of time within the pan-shih, which has the effect of slowing down the tempo of a song, i.e. ritardando.

Chuan-t'a 轉踏
A song and dance entertainment in the Sung dynasty. It is made in three sections, consisting of a prelude 勾隊詞(one tz'u), the main section (one shih and one ch'ü in continual rotation), followed by a coda 放隊詞 which is usually a seven-character chüeh-chü. Various spellings occur for this title. 囀達 is seen in MLL 20.191; 傳踏 is used in PCMC 3.7b; and 轉踏 is used in the YFYT index.

Chuan-ying-ch'ü 轉應曲
The "turned about echo song" which is a description of the inner structure of the song in which one couplet is sung, then reversed and echoed twice. It is an alternate title for T'iao-hsiao-ling.

Chuan-ying-tz'u 轉應詞
See chuan-ying-ch'ü.

Chung-lü-kung 中呂宮
A mode in Yüan drama.

Ch'ung-t'ou 重頭
A hsiao-ling with several repeated stanzas; all stanzas usually maintain the same theme.

Chung-yen 中眼
The "central-eye;" a rhythmic impulse which falls midway between two pan.

Exclamatory ch'en-tzu
Words in a song which fall between two chü. They are not a part of the chü and usually end in exclamations like 哎, 呀, or they may be lengthy phrases ending in 阿.

Fan-sheng 泛声
An alternate name for hsü-sheng; a type of he-sheng.

Fan-yü-t'iao-hsiao 番鬱調笑
The title of eleven chuan-t'a by Hung Kua, written to the pattern tiao-hsiao. See p. 24 note 29.

Fang-chung-tz'u-yüeh 房中祠樂
A set of songs collected by the Music Bureau of the Han dynasty, and set to music by the Imperial consort, Lady T'ang-shan.

Fang-tui-tz'u 放隊詞
The coda, or closing section of a Chuan-t'a, consisting of one seven-character chüeh-chü.

Feng-ju-sung 風入松
A tz'u title, see p. 28.

He-sheng 和声
Interpolations, interjections, meaningless vocalizations, refrains, and rejoinders by the audience or the musicians, which occur in the singing of a song.

He-sheng-ch'ao-ying 賀聖朝應、
A tz'u title, see p. 7.

He-t'ao 合套
Mixed suites in which whole arias from both northern and southern schools are combined, but the two styles are alternated so that two ch'ü from the same school never collide.

Hsi-ch'ao-t'ien 喜朝天
A tz'u title.

Hsi-ch'iu-t'ien 喜秋天
A title in the Chiao-fang Chi for the aria Hsi-ch'iu-feng.

Hsi-ch'ü 戲曲
The dramatic style of ch'ü; arias sung on stage in a drama.

Hsi-hsiang ch'ou-t'an-tz'u 西廂擣彈詞
An alternate name for Hsi-hsiang Chi Chu-kung-tiao.

Hsiao-ch'in-wang 小秦王
An alternate name for Yang-kuan-ch'ü.

Hsiao-ling 小令
A short ch'ü in the lyric style usually from 20-60 characters in length, and complete in a single stanza.

Hsiao-shih-tiao 小石調
A mode used by pre-Yüan writers of tunes in the northern style, but not utilized in Yüan drama.

Hsieh-tzu 楔子
A term for a demi-act, or "wedge" in a Yüan play.

Hsieh-tzu-ch'ü 楔子曲
Prologue arias. They appear in demi-acts as prologues to any of the traditional one-act units. Only two arias may appear in this demi-act--Shang-hua-shih and Tuan-cheng-hao.

Hsien-hsien 鮮鮮
A tempo indication in Yüan drama, the meaning of which is not clear. See p. 95.

Hsien-lü-kung 仙呂宮
A mode in Yüan drama.

Hsien-so Hsi-hsiang 絃索西廂
An alternate name for Hsi-hsiang Chi Chu-kung-tiao.

Hsien-so-tiao 絃索調
An alternate title for northern drama.

Hsü-sheng 虛聲
Sounds without meaning or without relevance to the sense of a song. A variety of ho-sheng.

Hsü-tzu 虛字
Empty words; a term connoting in ch'ü words with adverbial function rather than nominal function, and frequently appearing in ch'ü as ch'en-tzu.

Hua-ho-hsien 花和鮮
A term indicating tempo in Yüan drama. It indicates fast tempo, see p. 95.

Huang-chung-kung 黃鐘宮
A mode in Yüan drama.

Hung-niang-tzu 紅娘子
A title in Chiao-fang Chi and tz'u for the Yüan aria Tsui-niang-tzu.

Intrusive arias
See ch'a-ch'ü.

Kan-chou-pien 甘州遍
A tz'u title, see p. 78. An early forerunner of the Yüan aria Pa-sheng-kan-chou.

Kan-chou-tzu 甘州子
An early forerunner of the Yüan aria Pa-sheng-kan-chou.

Kou-tui-tz'u 勾隊詞
The first section, or prelude, of Chuan-t'a, consisting of one short tz'u.

Ku-t'iao-hsiao 古調笑
An alternate name for T'iao-hsiao-ling.

Ku-yang-kuan 古陽關
An alternate title for Yang-kuan-ch'ü.

K'uai-huo-san-lang 快活三郎
A Sung dynasty dance title for K'uai-huo-san.

K'uai-huo-san-niang 快活三娘
Same as above.

Kuan-p'u 關撲
A gambling game played at New Year, from which sprang the aria K'uai-huo-san.

Kun-ch'ang 滾唱
A rapid, staccatto, chant-like singing technique, neither speech nor song, which would render the words unintellible to the audience. See p. 94.

Kun-hsien 滾絃
A tempo indication in Yüan drama, the meaning of which is not clear. See p. 95.

Kung 宮
Mode.

Lady T'ang-shan
See T'ang-shan-fu-jen

Li Yen-nien 李延年
Grand Music Master of the Yüeh-fu (Music Bureau) of the Han dynasty. See note 9 p. 43.

Ling-chü-ch'en-tzu 領句襯字
Verse leader ch'en-tzu; ch'en-tzu which occupy a position at the head of the base words of a chü, and which may control not only the immediate chü the the next one or more chü as well.

Loan arias
See Chieh-kung-ch'ü.

Mo-tz'u-tou-le 摩詞兜勒
The title of a barbarian song brought back to China by the militarist Chang Ch'ien, a Han dynasty general. Li Yen-nien wrote new music for it and it was classed martial music 武樂.

Mo-yen 末眼
The "tail eye," being a rhythmic impulse which falls mid-way between the central eye and the pan.

Mu-lan-hua 木蘭花
A tz'u title, see p. 80.

Nan-ch'ü
Songs in southern drama, said to have evolved out of Yen music of the T'ang and Sung dynasties, and was combined with features of folk music. Southern drama retained use of the ju-sheng; its music is built on a seven tone scale. See p. 21 note 5.

Nan-lü-kung 南呂宮
A mode in Yüan drama.

Nan-pei-he-t'ao 南北合套
See He-t'ao.

Pa-sheng-kan-chou 八聲甘州
A tz'u title, see p. 78.

Pai-hsi 百戲
The "Hundred acts," consisting of acrobatics, magic, sword-swallowing, trained animals, tricks of daring, clowning, and the like.

Pan 板
The clapper, a percussion instrument, being a pair of identically-shaped wooden blocks which, when struck together, mark the beginning of one single measured unit of musical time. The "clap" of the pan marks what we

would call the beginning of the measure (in western terminology). This beat determines both tempo and meter in Chinese music. (See pan-shih).

P'an-she-tiao 般涉調
A mode in wide usage in Chu-kung-tiao, but extinct by Yüan times, where it becomes fused to the end of acts in Chung-lü-kung serving as a coda to CHUNG mode.

Pan-shih 板式
Style of the pan, referring to the tempo and the meter of music.

Pei-ch'ü 北曲
Music of the northern school of drama which has its origins in Yen music of the T'ang and Sung dynasties, but is said to be strongly colored by folk music and music of non-Chinese origins, imported after the Sung dynasty. The music of the northern drama is based on the five tone scale.
(See p. 21 note 5)

P'i-p'a 琵琶
The Chinese four-stringed lute.

P'ing-tse 平仄
Indications of tone inflection, i.e. even or deflected tones. 平 refers to the 1st or 2nd tone in modern kuo-yü, and 仄 to all other tones.

Po-chao-tzu 撥棹子
A name used in the Chiao-fang Chi and the Five Dynasty period for the Yüan aria Ch'uan-po-chao.

Post-suite arias
See San-ch'ang-ch'ü.

Pre-suite arias
An aria or group of arias foreign to the suite, appearing as a prologue to the suite in normal hsieh-tzu position. These are necessarily arias other than Shang-hua-shih and Tuan-cheng-hao. (See Hsieh-tzu-ch'ü)

Prologue arias
See Hsieh-tzu-ch'ü.

Pu-suan-tzu 卜算子
A tz'u title, see p. 78.

San-ch'ang-ch'ü 散場曲
Post-suite arias; an aria or group of arias out of mode appearing after the coda of a suite.

San-ch'ü 散曲
The lyric style of ch'ü writing. It embraces many sub-forms: hsiao-ling, t'ao-shu, tai-kuo-ch'ü, chi-ch'ü, he-t'ao, chi-tung and chi-yen, which are all part of the san-ch'ü style.

San-hsien 三絃
The three-stringed guitar, associated with music in the northern style. This instrument was said to have been used in both Chu-kung-tiao, Yüan drama, and later in Ta-ku-shu of modern times.

San-sheng 散声
Any kind of he-sheng.

San-t'ai-ling 三臺令
An alternate title for T'iao-hsiao-ling.

San-yüeh 散樂
Song-and-dance entertainments, like those presented by the Chiao-fang.

Shang-p'ien 上遍
An alternate name for yao-p'ien.

Shang-tiao 商調
A mode in Yüan drama.

Sheng-ch'a-tzu 生查子
A tz'u title.

Sheng-hu-lu 勝葫蘆
A tz'u title, see p. 28.

Shuang-shih 雙式
Even-class phrase endings, which means that a chü ending in this type ends in a natural grouping of 2 or 4 characters.

Shuang-tiao 雙調
A mode in Yüan drama.

Ssu-hu 四胡
The four-stringed fiddle. It is associated with music in the northern style, thought to have been used in both Chu-kung-tiao and Yüan drama. It is still used in Ta-ku-shu of modern times.

Ta-he-hsien 大和絃
An indication of slow tempo in Yüan drama. See p. 95.

Ta-hsiao-che-tao-pao-lao 大小斫刀鮑老
Sung dynasty dance titles for what may have become the Yüan arias Pao-lao-erh or Ku-pao-lao.

Ta-ku-shu 大鼓書
Peking drum-singing, a survival of the northern style drama, which was popular especially in the Peking area even in this century.

Ta-shih-tiao 大石調
A mode in Yüan drama.

Tai-ch'ang 帶唱
See kun-ch'ang.

Tai-kuo-ch'ü 帶過曲
A ch'ü made of two or three different ch'ü combined. In the mixing of parts of these ch'ü, combining of ch'ü of the northern and the southern styles is possible.

T'ai-p'ing-le 太平樂
A title in Chiao-fang Chi that may be a forerunner of the Yüan aria T'ai-p'ing-ling.

T'ai-p'ing-shih 太平時
A tz'u title.

Tan-shih 單式
Odd-class phrase endings, which means that a chü of this type ends in a natural grouping of 3 characters.

Tan-shuang-theory
See Tan-shih or Shuang-shih.

T'ang-shan Fu-jen 唐山夫人
A Lady musician and consort of the Emperor Wu 武帝 (reigned B.C. 140-87); she composed the music for Fang-chung Tz'u-yüeh 房中祠樂 (See p. 43 note 9)

Tao-kung 道宮
A mode shared by northern and southern drama until the decline of Chu-kung-tiao, after which it was never used again in a northern drama.

T'ao-shu 套數
A suite, formed of several ch'ü from the same mode, each following the same rhyme scheme. It may be as short as one ch'ü and one coda, or as long as to combine twenty ch'ü. The order of ch'ü is fixed, according to conventions for arrangement of ch'ü within the given mode.

Thimble phrasing
See Ting-chen-chü-fa

Ti-kuan 笛管
The flute family, the main instrumentation of music in the southern style.

Ti-ti-chin 滴滴金
A tz'u title for what is T'ien-shui-ling in Yüan drama.

Tiao 調
Mode.

T'iao-hsiao 調嘯
See T'iao-hsiao-ling.

T'iao-hsiao-chi-chü 調笑集句
A Chuan-t'a on the pattern T'iao-hsiao (See p. 24 note 29)

T'iao-hsiao-ling 調笑令
A tz'u title, see p. 10 and 12.

Tieh-lien-hua 蝶戀花
A title in tz'u for the Yüan aria Ch'ieh-t'a-chih.

Tien 墊
See ch'en-tien-tzu.

T'ien-hsia-le 天下樂
A tz'u title; see p. 29.

T'ien-tzu 添字
"Filled-in-words," a former name for ch'en-tzu.

Ting-chen-chü-fa 頂針句法
Thimble phrasing; this type of phrase structure begins a phrase with the repetition of the final three characters of the phrase immediately preceding it. When it is applied to a string of connecting phrases, it links them all together in a chain. For example:
我則道害針做。害針做一字千位不迴。位不迴頭廝相。
想着先無知。先無知爲敢當。

Ting-tsu-ch'en-tzu 鼎足襯字
A tripod phrase ch'en-tzu usually containing three characters. They usually follow verse leader ch'en-tzu in the phrase, if there are any, and they form definite patterns. (See p. 64)

T'ou-yen 頭眼
This is the "head eye," and is a rhythmic impulse which falls mid-way between the pan and the central eye.

Tripod ch'en-tzu
See Ting-tsu-ch'ü-fa.

Ts'ai-lien-tzu 採蓮子
A Tz'u title, see p. 6.

Tseng-tzu 增字
"Added words" defined by Cheng Ch'ien as any non-chen-tzu word which is extra to the base line. In a 5-character chü mutating [33], the added word would be the very first character; the remaining 5 characters would be the base words.

Tung Hsi-hsiang 董西廂
A popular title for Hsi-hsiang Chi Chu-kung-tiao.

Verse leader ch'en-tzu
Ch'en-tzu; usually three characters in length, which head the chü.

Wei 尾
A coda aria. If the coda is made up of a series of coda arias, the wei is always the last one.

Wei-ch'eng-ch'ü 渭城曲
An alternate title for Yang-kuan-ch'ü, so called because of the mention of that place in the initial line.

Yang-ch'un-ch'ü 陽春曲
A tz'u called Hsi-ch'un-lai in Yüan drama.

Yang-kuan 陽關
See Yang-kuan-ch'ü.

Yang-kuan-ch'ü 陽關曲
A song based on a 7-character line chüeh-chü by Wang Wei, entitled Sung Jen Shih An-hsi 送人使安西. It was dubbed Yang-kuan because of the mention of that place in the final line. Yang-kuan has since become an allusion for "parting."

Yang-kuan-san-tieh 陽關三疊
An alternate title for Yang-kuan-ch'ü. (See p. 15)

Yao-p'ien 么篇
A repeat form, meaning a repeat of the preceding ch'ü and sometimes occurs

as a huan-t'ou 換頭, where the initial phrases may be altered from that of the main tune. This form is also called shang-p'ien and ch'ien-ch'iang in southern drama.

Yeh-chin-men 謁金門
A tz'u title for the Yüan aria Ch'ao-t'ien-tzu.

Yeh-erh 葉兒
An alternate name for hsiao-ling.

Yen 眼
"Eyes;" rhythmical impulses between two pan which divide that span of time into equal parts. Eyes are unmarked by the playing of any musical instrument, but are felt as beats by the musician.

Yin-tzu 引子
A prelude, or introduction; in t'ao-shu the first song of the suite is called the yin-tzu.

Ying-t'ien-ch'ang 應天長
A tz'u title, see p. 78.

Ying-ying-chuan 鶯鶯傳
A chuan-chi by Yüan Chi 元稹; see p. 43, note 10.

Yü-hu-tieh 玉蝴蝶
A tz'u title; see p. 77.

Yüan-ch'ü 元曲
Dramatic arias in the northern style, written in the Yüan and early Ming dynasties.

Yüan-pen 院本
Pre-Yüan theatricals.

Yüan-tsa-chü 元雜劇
Yüan drama.

Yüan-tung-feng 怨東風
A tz'u title for what is Tsui-tung-feng in Yüan drama.

Yüan-tz'u 元詞
Synonymous with Yüan-ch'ü.

Yüeh-fu 樂府
The Music Bureau established by Emperor Wu of the Han dynasty about 120 B.C. It was an office for the ordering and co-ordinating of music

for state occasions, dealing in ritual and ceremonial music, and the collection of folk songs of the people.

Yüeh-tiao 越調

A mode in Yüan drama.

BIBLIOGRAPHY

The bibliography includes works cited in the text and notes. It is not intended as an exhaustive list of works pertinent to Yüan theatre. The works are listed here in code form just as they appear in the text and notes. Entries are arranged in alphabetical order and Chinese characters have been provided for authors and titles of works written in that language; characters are not given, however, for places of publication or publishers.

AOKI I

Aoki, Masaru 青木正兒. Yüan-jen Tsa-chü Hsü-shuo 元人雜劇序說. Trans. Sui Shu-sen 隋樹森. Hong Kong: Chien-wen, 1959.

AOKI II

Aoki, Masaru 青木正兒. Nan-pei Hsi-ch'ü Yüan-liu K'ao 南北戲曲源流考. Taipei: Commercial Press, 1965.

BAXTER

Baxter, G. W. "Metrical Origins of the Tz'u," Studies in Chinese Literature. ("Harvard-Yenching Institute Series," XXI.) Cambridge, Mass.: Harvard University Press, 1965.

CHENG CH'IEN I

Cheng, Ch'ien 鄭騫. Ts'ung Shih Tao Ch'ü 從詩到曲. Taipei: K'o-hsüeh, 1961.

CHENG CH'IEN II

Cheng, Ch'ien 鄭騫. "Tung Hsi-hsiang yü Tz'u chi Nan-pei Ch'ü te Kuan-hsi" 董西廂與詞及南北曲的關係, Wen Shih Che Hsüeh-pao 文史哲學報, II (Feb., 1951), 113-137.

CHENG CH'IEN III

Cheng, Ch'ien 鄭騫. "Pei-ch'ü Ko-shih te Pien-hua" 北曲格

式的變化 , Ta-lu Tsa-chih 大陸雜誌, vol. I, no. 7 (July, 1950), 12-16.

CHENG CH'IEN IV 鄭騫
Cheng, Ch'ien 鄭騫. "Li Shih-shih Liu-lo Hu-hsiang-tao Tsa-chü" 李師師流落湖湘道雜劇, Yu-shih Hsüeh-pao 幼獅學報, vol. III, no. 2 (April, 1950), 1-43.

CHIAO-FANG CHI
Jen, Pan-t'ang 任半塘, ed. Chiao-fang Chi Ting-chien 教坊記箋訂. Shanghai: Chung-hua, 1962.

CHIN SHU
Chin Shu 晉書. Erh-shih-wu Shih 二十五史. KM edition.

CHING-CHAI
Li, Chih 李治 (fl. Chin dynasty). Ching-chai Ku-chin T'ou 敬齋古今黈. WU-YING TIEN edition.

CH'Ü-LÜ
Wang, Chi-te 王驥德 (fl. 1573-1620). Ch'ü-lü 曲律. KTHC edition, IV, 45-191.

CH'Ü-LUN
He, Liang-chün 何良俊 (d. 1573). Ch'ü-lun 曲論. KTHC edition, IV, 1-13.

CH'O-KENG LU
T'ao, Tsung-yi 陶宗儀 (ca. 1330-1400). Ch'o-keng Lu 輟耕錄. SPTK edition.

CPTC
Pao, T'ing-po 鮑廷博 (1728-1814), ed. Chih Pu-tsu Chai Ts'ung-shu 知不足齋叢書. Shanghai: Ku-shu Liu-t'ung Ch'u, 1921, 240v.

CRUMP I
Crump, J. I. "The Elements of Yüan Opera," Journal of Asian Studies, XVII, no. 3 (May, 1958), 417-34.

CRUMP II
Crump, J. I. "Li K'uei Carries Thorns," Anthology of Chinese Literature. Ed. Cyril Birch. New York: Grove Press, 1965, 393-421.

CRUMP III

Crump, J. I. "Colloquium and Translation," Asian Drama; A Collection of Festival Papers. Ed. Henry Wells. Vermillion, So. Dakota: College of Fine Arts, University of So. Dakota, May 1966, 53-86.

HAN SHU

Han Shu 漢書. Erh-shih-wu Shih 二十五史. KM edition.

HCTY

Chang, Hai-p'eng 張海鵬 (1755-1816), comp. Hsüeh-chin T'ao-yüan 學津討源. Shanghai: Commercial Press, 1922, 200v.

HIGHTOWER

Hightower, J. R. Topics in Chinese Literature. Rev. ed. ("Harvard-Yenching Institute Studies," III.) Cambridge, Mass.: Harvard University Press, 1953.

HSI

Ling Ching-yen 凌景埏, ed. Tung Chieh-yüan Hsi-hsiang Chi 董解元西廂記. Peking: Jen-min Wen-hsüeh, 1962.

HSIN T'ANG SHU

Hsin T'ang Shu 新唐書. Erh-shih-wu Shih 二十五史. KM edition.

HSÜ CHIH-HENG

Hsü, Chih-heng 許之衡. Chung-kuo Yin-yüeh Hsiao-shih 中國音樂小史. (This is all the information I have available on this book. To my knowledge, there is a copy of it in the University Library of the Taiwan National University in Taipei.

HUA-CHIEN CHI

Li, Yi-meng 李一氓, ed. Hua-chien Chi Chiao 花間集校. Shanghai: Commercial Press, 1960.

HUA LIEN-P'U

Hua, Lien-p'u 華連圃. Hsi-ch'ü Ts'ung-t'an 戲曲叢譚. Taipei: Commercial Press, 1965.

JOHNSON

Johnson, Dale R. One Aspect of Form in the Arias of Yüan Opera. ("University of Michigan, Center for Chinese Studies: Michigan Papers in Chinese Studies," no. 2) Ann Arbor, Michigan, 1968, (in press).

KM

Erh-shih-wu Shih 二十五史. Shanghai: K'ai-ming Book Co., 1935 (1962).

KTHC

Chung-kuo Ku-tien Hsi-ch'ü Lun-chu Chi-ch'eng 中國古典戲曲論著集成. Peking: Chung-kuo Hsi-ch'ü Yen-chiu Yüan, 1959, 10v.

KUANG CHENG

Li, Yü 李玉, ed. Pei-tz'u Kuang-cheng P'u 北詞廣正譜. n.d. (To my knowledge, no copies exist of this book in the United States. I used the book at the Fu Ssu-nien Library of the Academica Sinica in Nan-kang, Taiwan. The University of Michigan Library recently acquired this item on microfilm.)

KWC

Liu, Hung-tu 劉宏度. Sung Ke Wu Ch'ü K'ao 宋歌舞曲考. ("Chung-kuo Hsüeh-shu Ming-chu Ti-erh-chi 中國學術名著第二輯: Ch'ü-hsüeh Ts'ung-shu 曲學叢書," 1, 6). Taipei: World Book Co., 1965.

LIU

"Liu Chih-yüan Chu-kung-tiao" 劉知遠諸宮調, Shih-chieh Wen-k'u 世界文庫. Ed. Cheng Chen-to 鄭振鐸. Shanghai: Life Book Co., 1936, II, 483-508.

LKP

Ma, Lien 馬廉, ed. Lu Kuei Pu Hsin Chiao-chu 錄鬼簿新校注. Peking: Wen-hsüeh Ku-chi, 1957.

LO K'ANG-LIEH

Lo, K'ang-lieh 羅慷烈. Pei Hsiao-ling Wen-tzu P'u 北小令文字譜. 2nd ed. Hong Kong: Lung-men, 1966.

LUNG MU-HSÜN

Lung, Mu-hsün 龍沐勛. T'ang-Sung Ming-chia Tz'u-hsüan 唐宋名家詞選. Shanghai: K'ai-ming, 1934.

MLL

Wu, Tzu-mu 吳自牧 (fl. Sung dynasty), ed. Meng Liang Lu 夢粱錄. HCTY edition.

PCMC

Wang, Cho 王灼 (fl. Sung dynasty), comp. Pi-chi Man Chih 碧雞漫志. CPTC edition.

SCTK

Jen, Chung-min 任中敏, ed. San-ch'ü Ts'ung-k'an 散曲叢刊. Taipei: Chung-hua, 1964, 4v.

SHIH-WU

Kao, Ch'eng 高承 (fl. Sung dynasty), ed. Shih-wu Chi-yüan 事物紀原. TSCC edition.

SPTK

Ssu-pu Ts'ung-k'an 四部叢刊. Shanghai: Commercial Press, 1920-22.

TA CH'ENG

Chou, Hsiang-yü 周祥鈺, et. al., comp. Hsin-ting Chiu-kung Ta-ch'eng Nan-pei Tz'u Kung-p'u 新定九宮大成南北詞宮譜 Shanghai: Ku-shu Liu-t'ung Ch'u, 1923.

T'AI-HE

Chu, Ch'üan 朱權 (1378-1448), comp. T'ai-he Cheng-yin P'u 太和正音譜 KTHC edition, III, 1-230.

THTP

T'ang, Kuei-chang 唐圭璋. Tz'u-hua Ts'ung-pien 詞話叢編. Taipei: Kuang-wen, 1967.

T'IEN

Wang, Po-ch'eng 王伯成 (fl. 13th cent.) T'ien-pao Yi-shih Chu-kung-tiao 天寶遺事諸宮調. (The material I have used from this lost book was taken from the parts of it preserved in TA-CH'ENG).

TSCC

Ts'ung-shu Chi-ch'eng 叢書集成. Shanghai: Commercial Press, 1935-37, 4000v.

TSO-TZ'U

Chou, Te-ch'ing 周德清 (fl. late Yüan dynasty). Tso-tz'u Shih-fa Shu-cheng 作詞十法疏證. SCTK edition, IV, 1-86.

TU-HSING

Tseng, Min-hsing 曾敏行 (fl. Sung dynasty). Tu-hsing Tsa-chih 獨醒雜志. TSCC edition.

TUNG-CHING MHL

Chang, Hai-p'eng 張海鵬 (1755-1816). Tung-ching Meng-liang Lu 東京夢梁錄. TSCC edition.

T'UNG FEI

T'ung, Fei 童斐. Yüan-ch'ü Hsüan-chu 元曲選注. Taipei: Commercial Press, 1965.

TZ'U

T'ang, Kuei-chang 唐圭璋, ed. Ch'üan Sung Tz'u 全宋詞. Shanghai: Commercial Press, 1965, 5v.

TZ'U HSÜAN

Kuo-hsüeh Chi-pen Ts'ung-shu 國學基本叢書, ed. Tz'u-hsüan 詞選. Taipei: Hsin-lu, 1963.

TZ'U-LÜ

Hsü, Pen-li 徐本立 (fl. 1821-1851). Tz'u-lü Shih-yi 詞律拾遺. SPTK edition.

WANG CHING-CH'ANG

Wang, Ching-ch'ang 汪經昌. Ch'ü-hsüeh Li-shih 曲學例釋. Taipei: Chung-hua, 1962.

WANG KUO-WEI

Wang, Kuo-wei 王國維 (1877-1927). Sung Yüan Hsi-ch'ü K'ao 宋元戲曲考. Hong Kong: Peace Book Co., 1964.

WANG LI

Wang, Li 王力. Han-yü Shih-lü Hsüeh 漢語詩律學. Shanghai: Education Press, 1964.

WANG YÜ-CHANG

Wang, Yü-chang 王玉章 (1898-?). Tsa-chü Hsüan 雜劇選. Shanghai: Commercial Press, 1936.

WEN LIN

Schlepp, Wayne. "Metrics in Yüan San-ch'ü," Wen-lin: Studies in Chinese Humanities. Ed. Chow Tse-tsung. Madison, Wisconsin: University of Wisconsin Press, 1968, 85-109.

WP

Sui, Shu-sen 隋樹森, ed. Yüan-ch'ü Hsüan Wai-pien 元曲選外編. Peking: Chung-hua, 1959, 3v.

WU-LIN

Chou, Mi 周密 (1232-1308). Wu-lin Chiu-shih 武林舊事. CPTC edition.

WU-YING TIEN

Chin, Chien 金簡 (d. 1795), ed. Wu-ying Tien Chü-chen Pan-shu 武英殿聚珍版書. Hangchow: Hangchow Fu-chih Fu-shu, 1777, 136v.

YCH

Tsang, Mou-hsün 臧懋循, ed. Yüan-ch'ü Hsüan 元曲選. Peking: Wen-hsüeh Ku-ts'e, 1956, 4v.

YFSC

Kuo, Mao-ch'ien 郭茂倩 (fl. 1264-69), ed. Yüeh-fu Shih-chi 樂府詩集. SPTK edition.

YFTL

Tuan, An-chieh 段安節 (fl. T'ang dynasty). Yüeh-fu Tsa-lu 樂府雜錄. TSCC edition.

TFYT

Tseng, Ts'ao 曾慥 (fl. 1147). Yüeh-fu Ya-tz'u 樂府雅詞. TSCC edition.

YKP

Cheng, Ch'ien 鄭騫, ed. Hsiao-ting Yüan K'an-pen San-shih-chung 校訂元刊本雜劇三十種. Taipei: World Book Co., 1962.

YÜ-YIN

Hu, Tzu 胡仔 (fl. 1147-1167). T'iao-chi Yü-yin Ts'ung-hua 苕溪漁隱叢話. THTP edition, I, 127-154.

THE PROSODY OF YÜAN-CH'Ü

Volume II

THE CATALOGUE OF ARIAS

by

Dale Ralph Johnson

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy in
The University of Michigan
1968

Doctoral Committee:
Professor James I. Crump, Chairman
Assistant Professor James E. Dew
Associate Professor Harriet C. Mills
Lecturer in Chinese, Rulan Chao Pian, Harvard University

INTRODUCTION

Part II is a complete analysis of the arias found in YCH and WP. It is an alphabetically arranged catalogue of the arias by title, giving alternate titles, modes, base forms, and a finding list of plays in which examples of a given aria may be found. The "Title Index to Arias in Yüan Drama" prefacing the catalogue, should be consulted for any title not appearing in the main catalogue, as alternate titles have not been cross-referenced in the main catalogue.

Notes are included in the catalogue which give pertinent information about individual examples of an aria, noting unusual placement of the aria in a suite, appearances of an aria outside its mode, incorrect titles, textual errors and faulty punctuation. The notes are not always complete. In some cases where there are numerous examples of an aria, the examples have been only spot-checked for variant features. My purpose in compiling the notes is to have them serve as a guide to the types of problems one should expect to encounter in any given aria.

In cases where a chü in YCH or WP is clearly incompatible with the base form, I have tried, wherever possible, to present a contrasting or varying text for that chü. The variant Yüan-ch'ü texts consulted in these cases have been

mainly the YANG and YKP editions of the dramas.

I have also compared my findings with the results of a similar but incomplete catalogue by Wang Li (WANG LI 805-821), and I have indicated where our base forms are not in agreement. At the time I formulated my base forms of the arias, I did not have access to Wang's work, so the two catalogues can be considered products of separate studies.

Here is a list of technical terms and abbreviations, and an explanation of the numerical shorthand used to prepare the finding lists:

Modes

CHENG	(Cheng-kung)
CHUNG	(Chung-lü-kung)
HC	(Huang-chung-kung)
HS	(Hsien-lü-kung)
N	(Nan-lü-kung)
S	(Shang-tiao)
SS	(Shuang-tiao)
TS	(Ta-shih-tiao)
Y	(Yüeh-tiao)

Prologue arias

(Hsieh-tzu-ch'ü 楔子曲) These arias appear in demi-acts, prologues to any of the traditional one-act units. Only two arias may appear in this demi-act: Shang-hua-shih and Tuan-cheng-hao.

Pre-suite arias

An aria or group of arias foreign to the suite, appearing as a prologue to the suite in normal hsieh-tzu position. These are necessarily arias other than Shang-hua-shih or Tuan-cheng-hao.

Loan arias

(Chieh-kung-ch'ü 借宮曲) An aria or group of arias out of mode appearing in a suite.

Post-suite arias
(San-ch'ang-ch'ü 散場曲) An aria or group of arias out of mode appearing after the coda of a suite.

Intrusive arias:
(Ch'a-ch'ü 插曲) An aria or group of arias borrowed from another suite. They always deviate from the established rhyme, and may involve a change of singer. Pre-suite arias, loan arias, or post-suite arias may all qualify as intrusive arias.

The numbering system
Plays are numbered 1-162; numbers 1-100 refer to YCH and 101-162 refer to WP plays. WP 117, containing five play-length units, is numbered 117a, 117b, 117c, 117d, and 117e. WP 140, containing six play-length units, is numbered 140a, 140b, 140c, 140d, 140e, and 140f.

Number code used in the finding list under "Plays"
20-5 means YCH 20 and YCH 25.
53-5 means YCH 53 and YCH 55.
72-8-9 means YCH 72, YCH 78 and YCH 79.
No problems will be encountered in deciphering the numbering system if the reader keeps in mind that 121-5 signals only two plays (WP 121 and WP 125) and not the plays WP 121, 122, 123, 124, and 125.

y 'y' following any number indicates that an aria is followed by a yao-p'ien (repeat form).

140ay This indicates that an aria in WP 140a is followed by a yao-p'ien.

56yyy This indicates that in YCH 56 there is one aria followed by three yao-p'ien forms.

15-5 This indicates that in YCH 15 there are two examples of an aria, but that they are not found in consecutive order (the second is not a yao-p'ien).

45-5y-5-5
This indicates that in YCH 45, in five occurrences of an aria, only one occurrence is a yao-p'ien.

(117a)y Parentheses indicate that an aria, which should be present under normal conditions, is not present. In this example, the main aria is missing in WP 117a, but the yao-p'ien form still remains. (Some yao-p'ien forms differ from the parent form).

INDEX TO TUNE TITLES IN YUAN DRAMA

A-hu-ling — See T'ai-p'ing-ling
A-ku-ling — See T'ai-p'ing-ling
A-na-hu
An-ch'un-erh

Chai-erh-ling
Chan-ch'un-k'uei — See Yi-chih-hua
Ch'an-kung-ch'ü — See Che-kuei-ling
Ch'an-kung-yin — See Che-kuei-ling
Ch'ao-t'ien-tzu
Che-kuei-hui — See Che-kuei-ling
Che-kuei-ling
Che-tz'u-ku
Chen-chen-ying — See Te-sheng-ling
Chen-chiang-hui
Ch'en-tsui-tung-feng
Chi-hsien-pin
Chi-sheng-ts'ao
Ch'i-ti-hsiung
Ch'i-t'ien-le
Chiang-erh-shui — See Ch'ing-chiang-yin
Chiang-t'ao-ch'un — See Hsiao-t'ao-hung
Chiao-cheng-pa
Ch'iao-cho-she
Ch'iao-mu-ch'a
Ch'iao-p'ai-erh
Chiao-sheng
Chieh-chieh-kao
Ch'ien-ssu-hsien — See Po-pu-tuan
Chin-chan-erh
Chin-chan-tzu — See Man-chin-chan
Chin-chiao-yeh
Chin-chü-hsiang
Chin-shan-yü — See Ts'e-chuan-erh
Chin-shang-hua
Chin-tzu-ching
Ch'ing-chiang-yin
Ch'ing-he-shui — See Ch'ing-chiang-yin
Ch'ing-hsüan-he
Ch'ing-ke-erh
Ching-p'ing-erh
Ch'ing-shan-k'ou

Ching-shan-yü — See Ts'e-chuan-erh
Ch'ing-shang-yüan — See Yen-kuo-nan-lou
Ch'ing-tung-yüan
Ch'ing-yüan-chen
Chiu-ch'i-erh
Chiu-chuan-huo-lang-erh — See Huo-lang-erh
Ch'iu-feng-ti-yi-chih — See Che-kuei-ling
Ch'iung-he-hsi
Ch'iung-lin-yen — See Ku-mei-chiu
Cho-lu-su
Cho-mu-erh-sha (CHUNG) — See Cho-mu-erh-wei-sheng
Cho-mu-erh-wei (CHUNG) — See Cho-mu-erh-wei-sheng
Cho-mu-erh-wei-sheng (CHUNG)
Ch'u-chiang-ch'iu — See Ts'ai-ch'a-ke
Chu-chih-erh — See Chu-chih-ke
Chu-chih-ke
Chu-lü-ch'ü — See Hung-hsiu-hsieh
Chu-ma-t'ing
Ch'u-t'ien-yao
Ch'u-tui-tzu
Ch'u-wen-k'ou
Ch'uan-ch'uang-yüeh
Ch'uan-po-chao
Chuan-sha (HS) — See Chuan-sha-wei
Chuan-sha-wei (HS)
Chuan-wei (HS) — See Chuan-sha-wei
Ch'üeh-t'a-chih
Ch'un-kuei-yüan

Erh-sha (CHENG)
Erh-sha (CHUNG)
Erh-sha (N)
Erh-sha (SS)

Fen-tieh-erh
Feng-chiang-ch'u — See Tien-ch'ien-huan
Feng-ju-sung
Feng-liu-t'i
Feng-luan-yin
Feng-yin-ch'u — See Tien-ch'ien-huan
Fu-jung-hua
Fu-ma-huan-ch'ao — See Hsiang-kung-ai

Han-hsiao-hua — See T'iao-hsiao-ling
Han-huo-lang
Han-kuo-lang — See Han-huo-lang
Han-tung-shan
Hao-kuan-yin
He-ch'iu-ling — See Wu-yeh-erh
He-hsi-hou-t'ing-hua — See Hou-t'ing-hua
He-hsin-lang
He-sheng-ch'ao

He-tz'u	
Hou-t'ing-hua	
Hsi-chiang-nan	See Shou-chiang-nan
Hsi-ch'ien-ying	
Hsi-ch'iu-feng	
Hsi-ch'un-erh	See Hsi-ch'un-lai
Hsi-ch'un-lai	
Hsi-fan-ching	See Chin-tzu-ching
Hsi-fang-ch'un	See Hsi-ch'un-lai
Hsi-jen-hsin	
Hsiang-chi-yüan	See Shui-hsien-tzu
Hsiang-kung-ai	
Hsiao-chiang-chün	
Hsiao-fu-hai-erh	See Tien-ch'ien-huan
Hsiao-he-shang	
Hsiao-ke-shang	See Hsiao-he-shang
Hsiao-liang-chou	
Hsiao-pai-men	See Pu-pai-men
Hsiao-sha-men	See T'u-ssu-erh
Hsiao-t'ao-hung	
Hsiao-yao-le	
Hsien-sheng-chi	
Hsin-shui-ling	
Hsü-ha-ma	See Tou-ha-ma
Hsü-tuan-hsien	See Po-pu-tuan
Hsüan-he-ming	See K'u-huang-t'ien
Hsüeh-chung-mei	See Hsüeh-li-mei
Hsüeh-li-mei	
Hu-shih-pa	
Hu-tao-lien	See Tao-lien-tzu
Hu-tu-pai	
Hua-o-mei	See Yi-wang-sun
Huang-ch'iang-wei	
Huang-chung-sha (CHENG)	See Sha-wei
Huang-chung-sha (N)	See Huang-chung-wei
Huang-chung-sha-wei (N)	See Huang-chung-wei
Huang-chung-wei (CHENG)	See Sha-wei
Huang-chung-wei (N)	
Hun-chiang-lung	
Hung-hsiu-hsieh	
Hung-kuei-p'u	See Yen-erh-lo
Hung-shan-erh	
Hung-shuo-yüeh (CHUNG)	
Hung-shuo-yüeh (N)	
Huo-lang-erh	
Huo-lang-erh-erh-chuan	
Huo-lang-erh-san-chuan	
Huo-lang-erh-ssu-chuan	
Huo-lang-erh-wu-chuan	
Huo-lang-erh-liu-chuan	
Huo-lang-erh-ch'i-chuan	
Huo-lang-erh-pa-chuan	
Huo-lang-erh-chiu-chuan	
Huo-lang-erh-sha-wei	

K'ai-ke-hui — See Te-sheng-ling
Kan-he-yeh
Kan-huang-en
Kao-kuo-lang-lai-li (S)
Kao-kuo-lang-lai-li-sha (S)
Kao-kuo-lang-li-lai (S) — See Kao-kuo-lang-lai-li
Kao-kuo-lang-li-lai-sha (S) — See Kao-kuo-lang-lai-li-sha
Kao-kuo-sui-tiao-sha (S)
Ke-wei
Ku-chai-erh-ling
Ku-chu-ma
K'u-huang-t'ien
Ku-mei-chiu
Ku-pao-lao
Ku-sai-erh-ling — See Ku-chai-erh-ling
Ku-shen-chang-erh
Ku-shui-hsien-tzu
Ku-tu-pai — See Hu-tu-pai
Kua-chin-so
Kua-ta-ku — See Kua-yü-kou
Kua-ti-feng
Kua-yü-kou
K'uai-huo-san
Kuan-yin-sha (TS)
Kuang-han-ch'iu — See Che-kuei-ling
Kuei-sai-pei (TS)
Kuei-sai-pei (SS)
Kuei-san-t'ai
Kun-hsiu-ch'iu

Lang-lai-li (S) — See Lang-lai-li-sha
Lang-lai-li-sha (S)
Lang-li-lai (S) — See Lang-lai-li
Lang-li-lai-sha (S) — See Lang-lai-li-sha
Lei-ku-t'i
Li-t'ing-yen-sha (SS)
Li-t'ing-yen-tai-hsieh-chih-sha (SS) — See Li-t'ing-yen-tai-hsieh p'ai-sha
Li-t'ing-yen-tai-hsieh-p'ai-sha (SS)
Liang-chou — See Liang-chou-ti-ch'i
Liang-chou-ti-ch'i
Liang-t'ing-le
Ling-po-ch'ü — See Tsui-t'ai-p'ing
Ling-po-hsien — See Shui-hsien-tzu
Ling-shou-chang — See Tai-ku-to
Liu-ch'ing-niang
Liu-kuo-ch'ao
Liu-sha (CHUNG)
Liu-yao-hsü
Liu-yeh-erh
Liu-ying-ch'ü — See Chai-erh-ling

Lo-mei-feng
Lo-mei-hua — See Lo-mei-feng
Lo-ssu-niang
Lo-ssu-niang-sha-wei (Y)
Luan-liu-yeh

Ma-lang-erh
Ma-yü-lang
Man-chin-chan
Man-ch'ing-ts'ai
Man-ku-erh
Man-t'ing-fang
Man-t'ing-shuang — See Man-t'ing-fang
Mei-hua-chiu
Meng-t'ung-erh — See Han-huo-lang
Meng-t'ung-erh-fan — See Han-huo-lang
Mien-t_a-h_sü
Min-chiang-lü — See Ch'ing-chiang-yin
Mo-he-lo — See Shua-hai-erh
Mu-tan-ch'un
Mu-yang-kuan

Na-cha-ling
Nien-nu-chiao

Pa-sheng-kan-chou
Pai-tzu-che-kuei-ling — See Che-kuei-ling
Pai-tzu-ling — See Che-kuei-ling
P'an-fei-ch'ü — See Pu-pu-chiao
Pan-shu-sheng — See Pan-tu-shu
Pan-tu-shu
Pao-lao-erh
Pao-lao-ts'ui — See Pao-lao-erh
Pi-wu-ch'iu — See Wu-yeh-erh
Pi-yü-hsiao
P'ing-hu-le — See Hsiao-t'ao-hung
P'ing-lan-jen
P'ing-sha-lo-yen — See Yen-erh-lo
P'ing-yi-ch'ü — See Shui-hsien-tzu
Po-he-tzu
Po-pu-tuan
Pu-ch'an-kung — See Che-kuei-ling
Pu-chin-ch'ien — See Ch'u-wen-k'ou
Pu-pai-men
Pu-pu-chiao
P'u-sa-liang-chou
P'u-t'ien-le

Sai-hung-ch'iu
Sai-shang-ch'iu — See T'ien-ching-sha
San-sha (CHENG)
San-sha (CHUNG)
San-sha (N)
San-sha (SS)
San-t'ai-yin — See Kuei-san-t'ai

Sha (N)	See Huang-chung-wei
Sha-wei (Y)	See Shou-wei
Sha-wei (CHENG)	
Sha-wei (CHUNG)	
Sha-wei (HS)	See Chuan-sha-wei
Sha-wei (N)	See Huang-chung-wei
Sha-wei (HC)	See Wei-sheng
Shan-p'o-yang	
Shan-shih-liu	
Shang-ching-ma	
Shang-hsiao-lou	
Shang-hua-shih	
Shang-ma-chiao	
Shao-pien	
Shen-chang-erh	
Sheng-hu-lu	
Sheng-yao-wang	
Shih-chu-tzu	
Shih-erh-yüeh	
Shih-liu-hua	
Shou-chiang-nan	
Shou-wei (CHENG)	See Sha-wei
Shou-wei (CHUNG)	See Sha-wei
Shou-wei (N)	See Huang-chung-wei
Shou-wei (SS)	
Shou-wei (Y)	
Shou-wei-sha (CHENG)	See Sha-wei
Shou-wei-sha (CHUNG)	See Sha-wei
Shou-yang-ch'ü	See Lo-mei-feng
Shua-hai-erh	
Shua-san-t'ai	
Shua-ssu-erh	See T'u-ssu-erh
Shuang-yen-erh	
Shuang-yüan-yang	
Shui-hsien-tzu	
Ssu-chi-hua	
Ssu-k'uai-yü	
Ssu-men-tzu	
Ssu-pien-ching	
Ssu-sha (CHENG)	
Ssu-sha (CHUNG)	
Su-wu-ch'ih-chieh	See Shan-p'o-yang
Sui-chin-chan	See Chin-chan-erh
Sui-sha (CHENG)	See Sha-wei
Sui-sha (CHUNG)	See Sha-wei
Sui-sha (SS)	See Shou-wei
Sui-sha-wei (CHENG)	See Sha-wei
Sui-sha-wei (TS)	
Sui-tiao-sha (S)	See Lang-lai-li-sha
Sui-wei (CHUNG)	See Sha-wei
Sui-wei (HC)	See Wei-sheng
Sui-wei (SS)	See Shou-wei

Ta-pai-men
T'ai-ch'ing-ke
Tai-ku-to
T'ai-p'ing-ke — See T'ai-ch'ing-ke
T'ai-p'ing-ling
Tan-yen-erh
T'ang-hsiu-ts'ai
T'ang-wu-tai
Tao-he
Tao-lien-tzu
T'ao-t'ao-ling
Te-sheng-le
Te-sheng-ling
Ti-ti-chin — See T'ien-shui-ling
T'i-yin-teng
T'iao-hsiao-ling
Tien-chiang-ch'un
Tien-ch'ien-hsi
Tien-ch'ien-huan
T'ien-ching-sha
T'ien-hsia-le
T'ien-hsiang-ti-yi-chih — See Che-kuei-ling
T'ien-hsiang-yin — See Che-kuei-ling
T'ien-shui-ling
T'o-pu-shan
Tou-an-ch'un (Y)
Tou-an-ch'un (CHUNG)
Tou-ha-ma
Tou-yeh-erh — See Tou-yeh-huang
Tou-yeh-huang
Ts'ai-ch'a-ke
Ts'ai-lien-ch'ü — See Hsiao-t'ao-hung
Ts'ao-ch'ih-ch'un — See Tou-ha-ma
Tsao-hsiang-tz'u
Ts'e-chuan-erh
Ts'u-hu-lu
Tsui-chin-chan — See Chin-chan-erh
Tsui-ch'un-feng
Tsui-chung-t'ien
Tsui-fu-kuei
Tsui-hsiang-ch'un
Ts'ui-hua-le — See Lei-ku-t'i
Tsui-hua-yin
Tsui-kao-ke
Tsui-kao-lou — See Tsui-kao-ke
Tsui-niang-tzu
Ts'ui-p'an-ch'iu — See Kan-he-yeh
Tsui-t'ai-p'ing
Tsui-yeh-ma-so
Tsui-yen-erh — See Yen-erh
Ts'un-li-hsiu-ts'ai — See Pan-tu-shu
Ts'un-li-ya-ku

T'u-ssu-erh
Tuan-cheng-hao (CHENG)
Tuan-cheng-hao (HS)
Tung-yüan-le
Tzu-hua-erh-hsü

Wang-chiang-nan — See Kuei-sai-pei
Wang-yüan-hsing
Wei (CHENG) — See Sha-wei
Wei (CHUNG) — See Sha-wei
Wei (HC) — See Wei-sheng
Wei (HS) — See Chuan-sha-wei
Wei (N) — See Huang-chung-wei
Wei (SS) — See Shou-wei
Wei (Y) — See Shou-wei
Wei-sha (CHENG) — See Sha-wei
Wei-sha (CHUNG) — See Sha-wei
Wei-sha (N) — See Huang-chung-wei
Wei-sheng (CHENG) — See Sha-wei
Wei-sheng (CHUNG) — See Sha-wei
Wei-sheng (HC)
Wei-sheng (HS) — See Chuan-sha-wei
Wei-sheng (N) — See Huang-chung-wei
Wei-sheng (S) — See Lang-lai-li-sha
Wei-sheng (SS) — See Shou-wei
Wei-sheng (TS)
Wei-sheng (Y) — See Shou-wei
Wu-kung-yang
Wu-ling-ch'un — See Hsiao-t'ao-hung
Wu-sha (CHENG)
Wu-sha (CHUNG)
Wu-t'ung-shu
Wu-yeh-erh
Wu-yeh-t'i

Ya-ku-erh — See Hung-shuo-yüeh (CHUNG)
Yang-ch'un-ch'ü — See Hsi-ch'un-lai
Yao-hua-ling — See Ma-yü-lang
Yao-min-ke
Yeh-chin-men — See Ch'ao-t'ien-tzu
Yeh-hsing-ch'uan
Yeh-hsing-hsiang — See Yeh-hsing-ch'uan
Yeh-lo-lo — See Yeh-pu-lo
Yeh-pu-lo
Yen-erh
Yen-erh-lo
Yen-kuo-nan-lou
Yen-yin-ch'ü — See Tien-ch'ien-huan
Yi-chih-hua
Yi-kua-erh-ma
Yi-lo-so — See Yeh-pu-lo
Yi-pan-erh

Yi-sha (CHENG)
Yi-sha (CHUNG)
Yi-sha (N)
Yi-ting-yin
Yi-wang-sun
Yin-han-fu-ch'a — See Ch'iao-mu-ch'a
Ying-hsien-k'e
Yü-chiao-chih
Yu-hu-lu
Yü-hua-ch'iu
Yü-shu-hou-t'ing-hua — See Hou-t'ing-hua
Yu-ssu-men
Yü-yi-ch'an-sha (TS)
Yüan-he-ling
Yüan-pieh-li
Yüan-yang-sha (SS)
Yüan-yang-sha-wei (SS) — See Yüan-yang-sha
Yüan-yang-wei (SS) — See Yüan-yang-sha
Yüeh-chin-ching — See Chin-tzu-ching
Yüeh-erh-wan
Yüeh-shang-hai-t'ang
Yün-ch'eng-ch'un — See Ch'ing-tung-yüan

A-NA-HU

阿那忽、 or /納/

Mode: SS

Base form: Appears to be 4 4 6 4

Plays: 24 63

AN-CH'UN-ERH
鵪鶉兒

Mode: N

Base form: Appears to be 4 4 4 4 4 4 3 3 4 4 4 4 4 4

Plays: 115

Notes: The form in the first ten chü is identical to that of Tou-an-ch'un; I assume that punctuation should be added to the text in YCH after 周武八元 to form chü 5. Whether the final [4444] are added there or belong to the form is impossible to determine.

CHAI-ERH-LING
寨兒令

Alternate title: Liu-ying-ch'ü
柳鶯曲

Mode: Y

Base form: 3 3 7 4 4 5 yao-p'ien 6 6 5 5 1[a] 5

a. The yao-p'ien form originally contained the 1-character chü, but the traces of it are vague in the examples from YCH and WP. It is preserved only in 106: 魏. It is clear, however, that playwrights were aware that it belonged there; for example, 科 拜 拜 replaces it in 18, 您 您 您 replaces it in 35, 來 來 來 replaces it in 58, and in 80, a single exclamation 呀 falls in this spot. (See LO K'ANG-LIEH 147-8 for half a dozen examples of hsiao-ling, which preserve the 1-character chü.

Plays: 18y 35y 58y 80y 99y 106y 111y 124y 143y 152y

Notes:

35y There should be no punctuation after 中 in the final chü.

99y Chü 3 is irregular?

106 The yao-p'ien is unmarked in YCH, YANG 1.5181. and 1.5146; it appears to be a continuation of the aria Chai-erh-ling, but consult YANG 1.345, where it is marked as a yao-p'ien.

124 Chü 6 in YCH appears as an exaggerated mutation, but YKP 284 marks most of it 云 (spoken).

124y YKP 284 punctuates 那 的 是 你 as a chü, but I think it is merely ch'en-tzu. The yao-p'ien is unmarked in both YCH and YKP 284.

143 For chü 6 follow YKP 432: 排 列 的 [陣 呵 呵]. YCH deletes the last character 呵.

143y The yao-p'ien is unmarked in both YCH and

CHAI-ERH-LING (cont.)

YKP 432. In chü 1, YCH deletes the character 挪 . Follow YKP 432, where the chü is whole:

穿紅 的 聖體 托挪

CH'AO-T'IEN-TZU
朝 天 子

Alternate title: Yeh-chin-men
謁 金 門

Mode: CHUNG

Base form: 2 2 5 7 5 4 4 5 2 2 5

Plays: 5-8 10 26 37-8 43 50-4 80-1 92 115 117a-b-c-d-e 124 140d 142-3-5-9 152-5-9

Notes:

26 This is a loan aria in a suite in CHENG mode.

37 Ibid.

50 Ibid. Chü 4 in YCH should not show punctuation after 憶 .

54 Chü 6 should show punctuation after 春 .

80 This is a loan aria in a suite in CHENG mode.

115 This is an intrusive aria in an act that begins in CHUNG mode and ends in HS mode. The aria is found at the juncture of the two modes.

117b Chü 4 should show no punctuation after 住 .

117c Chü 4 should show no punctuation after 欽 .
Chü 9 should show punctuation after 意 .

117d This is a loan aria in a suite in CHENG mode.

CHE-KUEI-LING
折桂令

Alternate titles: Che-kuei-hui, Kuang-han-ch'iu, T'ien-hsiang-yin, T'ien-hsiang-ti-yi-chih, Ch'an-kung-ch'ü, Ch'an-kung-yin, Pu-ch'an-kung, Ch'iu-feng-ti-yi-chih, Pai-tzu-che-kuei-ling, Pai-tzu-ling

Mode: SS

Base form: 6 4 4 4 4 4 6 6 4 4 4 4
(6 4 4 4 4 4 6 6 4 4 4)

Plays:

6	11-4-7-8-9
20-3-5	32-3-5-8
46-7-9	50-3-6
60-4-6-8	78
81-3-8-9	97-8
107	110-2-4-6
117a-b-c-d-e	121-2-7-8
130-5-8-9	142-7-8
152-7	160-2

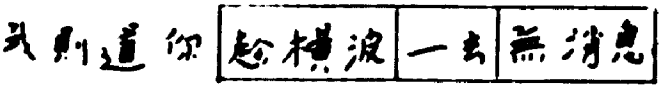
Notes: The base form given above is the preferred form. Wang Li calls it Pai-tzu-che-kuei-ling, explaining that the base form contains 57 characters (the three 6-character chü mutate [34]) and 43 ch'en-tzu are added, totaling 100 characters. This is a fanciful scheme which I have never found fulfilled. An example in LO K'ANG-LIEH p. 108 contains 99 characters, but that verse comes closer to fulfilling the 100 character formula

CHE-KUEI-LING (cont.)

than I have seen. The second form in 11 chü above is more popular in san-ch'ü but a minority of dramatic arias take this form.

14 Chü 11 is irregular in YCH, but see YANG I.5541 where punctuation is moved from the character 必 to 他 , forming the proper chü.

17 Chü 1 is irregular [323] in YCH:



Consult YKP 81 for a different version which matches the required form:



19 This text requires no punctuation after 敢 , 良 , 婦 , and 步 .

20 Chü 1 is possibly irregular.

89 This is an intrusive loan aria interrupting a suite in N mode.

107 WP is missing one chü; see YKP 39 where punctuation is indicated after 無 restoring the chü.

117a Chü 1 is irregular.

CHE-TZ'U-KU

考 剌 古

Mode: HC

Base form: Appears to be 5 4 5 4 5 4 4 4 5

Plays: 79

CHEN-CHIANG-HUI
鎮江迴

Mode: SS

Base form: Uncertain

Plays: 102

CH'EN-TSUI-TUNG-FENG

沉醉東風

Mode: SS

Base form: 6 6 3 3 6 7 6

Plays:

2	10-3-4-6-7-8	20-1-1-3-4
33-6	42-3-6-7	51-3-4-6-7-8-9
62-9	70-2-5-8	86-7
90-2-5-9	105	112-3-5-9
117a-c-e	122	130-1-2-3-9
147	155-7	160

CHI-HSIEN-PIN
集賢賓

Mode: S •

Base form: 7 5 6 6 6 6 7 6 5 5

Plays:

12-9	27	39
45	55-6	63-4-5
75-9	82-7	90-1-2-3
100-9	117e	126
140a-f	151-4	

Notes:

My analysis does not agree with Wang Li. He gives a base form of [756466633355] which cannot be upheld at all. (WANG LI LI 820.)

87 There should be no punctuation after 雁 to form chü 7.

109 In the place of the normal ending [55], this example has [444]. This is irregular.

117e There should be no punctuation after 上 to form chü 3 and none after 又 to form chü 4.

140a Punctuation should appear after 穩. , not after 便 in chü 7.

151 There are three extra chü [444] at the end of this aria. This is irregular.

CHI-SHENG-TS'AO
寄生草

Mode: HS

Base form: 3 3 7 7 7 7 7

Plays:
2-4-5-6y-7
12-3-6-7y-8-9
20y-2-5-7-8
33-4y-5-6y-7
41-6y-7-8
50-5y-6y-7-9
60-1-2-3-4-5-6y-7-9
70-2-3-4-7-8y
80-4-6-8-9
91-2-3y-4-6-7-8
103-5-7y
110-1-3-4y
117a-b-c-dy
121y-2y-3-4-5-5-6-7-8y-9
130-2y-3y-4y-5-6-7-8yy-9
140ey-e
141-3-6-7-8-9
151-2-5-9
160-1-2

Notes: 140e One is an intrusive post-suite aria closing a suite in HS mode.

CH'I-TI-HSIUNG
七弟兄

Mode: SS

Base form: 2 2 3 7 7 7

Plays:

1	11-6	20-4-6-7-9
34-6-9	40-2-8-9	50-1-8-9
60-1-2-3-9	70-1-2-3-6	84-5-6
90-2-6-7	104-9	110-3-4-8-9
120-1-2-3	132-3-5-9	140a-b
145-7	153-9	161-2

Notes:

16 Follow YANG 1.4352 for chü 4,5,6.

20 One 2-character chü is missing. All texts vary.

27 Chü 3 is irregular.

CH'I-T'IEN-LE
齊 天 樂

Mode: CHENG

Base form: Uncertain

Plays: 152

Notes: This aria bears no resemblance in form to the one Wang Li includes in his catalogue. (WANG LI 812)

CHIAO-CHENG-PA
攪箏琶

Mode: SS

Base form: Uncertain

Plays: 14 21-4 33 42-3 51-2-6 87 105 117b-c-d-e 119 146

Notes: I can not come to a firm conclusion about the base form of this aria. WANG LI 814 gives a form 3/5/44/33/4/2/7/4. He probably intended to indicate nine chü (not eight chü) which would be equivalent to [3544542$\overline{74}$] in my system. The form of the arias that bear this title is very confusing. Only four arias (42,52, 87, and 117c) fulfill the form suggested above. No consistent pattern emerges in the other examples. They are all different, with some of them appearing to contain added chü.

CH'IAO-CHO-SHE
翹捉蛇

Mode: CHUNG

Base form: Appears to be 5 5 7 3 3 4 7

Plays: 140d

CH'IAO-MU-CH'A

喬 木 查

Alternate title: Yin-han-fu-ch'a
銀漢浮槎

Mode: SS

Base form: Uncertain

Plays: 14 52 117b-d-e

Notes: The forms all contradict each other. Some are 4 chü in length, some 5 chü in length. The tan-shuang is in constant conflict. Two of them (117d-e) appear to scan the same as Wang Li's base form [45554]. (See WANG LI 814.)

CH'IAO-P'AI-ERH

翹 牌兒

Mode: SS

Base form: 5 5 7 5

Plays:

2-5-6-6	10-2-3-8
20-0-3-5	32-5-8-9
44-7	53-6-7-8
64-6-8	70
82-3-6-7-8	92
100-2-3-6-7	110
117a-b-c-c-d-e	127-7-8
135	140b
152-8	162

Notes: WANG LI 813 gives a base form of [5555]; it is untenable.

CHIAO-SHENG
叫 声

Mode: CHUNG

Base form: 5 2 2[a] 3 7

a. The form of this aria requires that chü 2,3 be identical.

Plays: 1 11-3-4-4 21 51 71-9-9

Notes:

11 This is a loan aria in a suite in CHENG mode.

13 YCH text is unreliable; follow YANG 2.1151.

21 YCH should not show punctuation after 事 in the final chü. The chü is an example of exaggerated mutation [2323].

71 This is a loan aria in a suite in CHENG mode.

79 (first aria) YCH should be punctuated after 推 in chü 2 and after 推 in chü 3.

79 (second aria) YCH should be punctuated after 旨 in chü 2 and after 旨 in chü 3.

CHIEH-CHIEH-KAO
節節高

Mode: HC

Base form: Appears to be 4 4 4 4 3[a] 3 3 6

a. In YCH 64, this chü scans [3]; in YCH 79 it scans [4]. An example in LO K'ANG-LIEH 6 indicates [3] in this position.

Plays: 64 79

Notes:

79 This aria is entitled Ts'un-li-ya-ku in YKP 281; this is probably in error, as the form for Ts'un-li-ya-ku is quite different. The mistake is made because, in HS mode, there is frequent confusion of these two titles.

104 In YCH the aria is mistitled Chieh-chieh-kao. In form it is Ts'un-li-ya-ku.

117a In YANG 1.1474 this aria is mistitled Chieh-chieh-kao. Its form matches Ts'un-li-ya-ku.

CHIN-CHAN-ERH
金 盞 兒

Alternate titles: Tsui-chin-chan, Sui-chin-chan
醉 / / 碎 / /

Mode: HS

Base form: 3 3 7 7 5 5 5 5

Plays:
1-1-2-2-3-5-6-7-9-9
11-4-4-5-6-7-9
20-1-1-1-3-4-4-9-9-9
31-1-4-6-6-7-7-9
42-2-2-3-5-5-5-7-9
51-1-4-5-5-8
60-1-1-2-3-8-8-9-9
70-1-1-1-2-3-4-6-7-8-9
80-2-3-4-5-5-7-8-9
90-4-6-7-8-9-9
101-1-2-2-5-5-8-9
110-1-2-3-3-6-8-9-9
120-0-1-2-2-3-6
131-2-2-5-7-9
140b-f-f
143-4-5
150-3-3-6-8
160

Notes:
1 (first aria) No punctuation should appear after 黛 to form chü 1, or after 柳 to form chü 2.
(second aria) No punctuation is needed after 揉 and 數 to form chü 1,2.
2 No punctuation is needed after 雖 to form chü 1.

CHIN-CHIAO-YEH
金蕉葉

Mode: Y

Base form: 6 6 6 6

Plays:

5	10-7-8	35
40y	52-3-6	66
88	95-9	111
117a-d-e	121-4-5-7-8	134-8
140d-e	143-3-6	158

Notes: 40y Both arias appear in a hsieh-tzu.

CHIN-CHÜ-HSIANG
金菊香

Mode: S

Base form: 7 7 7 4 5

Plays:

12	27	39	45
55-6-6	64	75-9-9	82-2-2
90-0yy-1-3-3	100-0	117e-e	140a

Notes: 90 (first aria) This is a pre-suite aria prefacing a suite in S mode.

CHIN-SHANG-HUA
錦上花

Mode: SS

Base form: 4 4 4 4 4 4 4 4 yao-p'ien 3 3 4 4 4 4 4 4

Plays: 4y 17y 75y-6y 81y 95y 117ay-cy-dy-ey

Notes:

81 No punctuation should appear after 樓 to form chü 1, or after 堂 to form chü 3.

117ay Punctuate after 裏 to form chü 5. 117a, 117c, 117d, and 117e all have yao-p'ien forms, but they are unmarked. The yao-p'ien forms are printed as continuations of the aria.

CHIN-TZU-CHING
金字經

Alternate titles: YÜeh-chin-ching, Hsi-fan-ching
院門金經 西番經

Mode: N

Base form: Uncertain

Plays: 52 118 140fy

Notes: WANG LI 809 gives a base form of [5571535]; none of these arias match it.

52 This is a loan aria in a suite in SS mode.

118 This is an intrusive aria in a suite in HS mode. It is sung as a duet.

140fy These arias are both intrusive in a suite in SS mode.

CH'ING-CHIANG-YIN

清 江 引

Alternate titles: Chiang-erh-shui, Ch'ing-he-shui, Min-
江 兒 水 清 河 水 岷

chiang-lü
江 綠

Mode: SS

Base form: 7 5 5 5 7

Plays:

4-8	17	22	30-5-8
69	76	81	95
107	117b-c-d-e	140e	161

Notes:

8 Follow YKP 206. YCH text is irregular.

30 This is an intrusive pre-suite aria prefacing a suite in CHUNG mode.

38 The final chü is irregular [44].

107 This is a loan aria appearing in a suite in CHUNG mode. The aria is mistitled by Cheng Ch'ien (see YKP 33 or YANG 1.115) who labels it K'uai-huo-san. The aria is correctly titled in YANG 1.103.

161 This is an intrusive post-suite aria ending a suite in N mode. The singer and rhyme both change.

CH'ING-HSÜAN-HE
慶宣和

Mode: SS

Base form: 7 4 7 2 2[a]

a. The form of this aria requires that the final two chü be identical--as in 倒走梁. 倒走梁 or 坦坦 · 坦坦 .

Plays: 24 53 63-4 88 117b-d

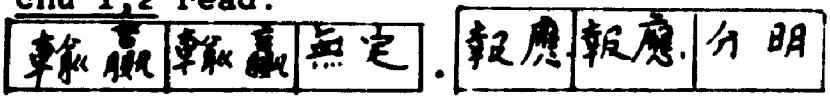
Notes:
63 This example is highly irregular. The form does not match. The title is perhaps incorrect.
117d The first two chü are irregular.

CH'ING-KE-ERH
青哥兒

Mode: HS

Base form: 6 6[a] 7 ..[4b]. 7 3

a. Special formal requirements of this aria demand that the first two chü follow a structure "ababcd" as in YCH 3, where chü 1,2 read:



Chü 1,2 are irregular in the following plays: 48, 64, 106, 114, 123, 127.
Chü 2 is irregular in the following plays: 23, 25, 49, 99, 103, 115, 140c, 140f, 152.

b. The number of 4-character chü is unrestricted. They may appear in both odd and even numbers, ranging in number from just two of them in YCH 50 and WP 117e, to 35 of them in WP 136. The distribution is as follows:

44	50 117e
444	49 103 106
4444	4 35 44 57 67 114 115 117c 126 140c 140f
44444	64 70 117b 143
444444	7 16 23 25 55 75 81 82 85 99 100 140a
4444444	3 48 54 56 86 98 142
44444444	22 63 92 152
444444444	27 117d 123
4444444444	8
44444444444	26 78
444444444444	127
4444444444444	46
44444444444444444444444444444444444	136

CH'ING-KE-ERH (cont.)

Plays:

3-4-7-8	16	22-3-5-6-7
35	44-6-8-9	50-4-5-6-7
63-4-7	70-5-8	81-2-5-6
92-8-9	100-3-6	114-5
117b-c-d-e	123-6-7	136
140a-c-f	142-3	152

Notes:

7 The last 4-character chü should show punctuation after 攝 .

26 The first 4-character chü should be punctuated after 尸 .

27 This is a loan aria in a suite in S mode.

55 This is part of a group of loan arias in a suite in S mode.

57 The last 7-character chü shows exaggerated mutation:

似這般 凄凄 淒涼 滾滾 淚淚 宿誰更

81 The fourth 4-character chü is possibly irregular:

前弔石碑，後弔瓦

The fifth 4-character chü should not show punctuation after 舶 .

82 This is a loan aria in a suite in S mode.

117e This is a loan aria in a suite in S mode.

136 Follow YKP 307-8 for the final 7-character chü.

140f This is a loan aria in a suite in S mode.

142 The final 7-character chü is missing.

CHING-P'ING-ERH
淨瓶兒

Mode: TS

Base form: Uncertain

Plays: 45 66

CH'ING-SHAN-K'OU
青山口

Mode: Y

Base form: Uncertain

Plays: 8 66

Notes: The aria begins with [22352235...], but becomes very unclear after these opening phrases. In both cases of [22], the chü are paired with words like 這家, 那家.

CH'ING-TUNG-YÜAN
慶東原 (調)

Alternate title: Yün-ch'eng-ch'un
鄆城春

Mode: SS

Base form: 3 3 7 4 4 4 5 5

Plays: 12 21-9 33 99 102-3-4-5 117e 139 159

Notes: 21 The only correct version for chü 7 is YANG 1.868:
雁行 般 排

103 Chü 3 is missing in YCH.
104 Chü 4 is missing in YCH; it is preserved in YANG 1.830. In YCH the line is marked 云 (spoken), but in the YANG text it is clearly marked 唱 (sung):
阿者！你把我這 在孝 來 送也

CH'ING-YÜAN-CHEN
慶 元 貞

Mode: Y

Base form: Appears to be 7 7 7 5 5

Plays: 35 80-0

Notes: The form in YCH appears to be [777335]. All examples are punctuated in that manner. Examples from TA-CH'ENG and KUANG-CHENG show this too, but LO K'ANG-LIEH 150 quotes the form to be [77755]. He notes that many have mistaken chü 4 to be [33], but that the base form is [5]. [33] is a common mutation of [5]. It is possible that [33] became so widespread that [23] (or [5]) was rarely used.

80-0 In both of these examples the title is erroneously given as Huang-ch'iang-wei in YANG 3.1268. The aria which appears just before Huang-ch'iang-wei is Ch'ing-yüan-chen in both cases. The form shows that the titles have simply been switched.

CHIU-CH'I-ERH

酒旗兒

Mode: Y

Base form: Uncertain

Plays: 137

CH'IUNG-HE-HSI
窮 河 西

Mode: CHENG

Base form: Uncertain

Plays: 9 65 79 96

Notes:

65 This is a loan aria in a suite in S mode. The aria has a missing chü in YCH. (See YANG 1.2875, where this aria is replaced by another entitled Tuan-cheng-hao.)

79 This is a loan aria in a suite in CHUNG mode. This aria is missing one character in chü 2. For this, YKP 237 should be consulted.

96 YCH shows missing characters and extra characters; YKP is a more reliable text to follow. (See YKP 118.)

CHO-LU-SU
出魯速

Mode: Y

Base form: 5 5 4 4 7 3 4 4[a] 5 yao-p'ien 5 5 ..[4b]. 5

a. This chü is not always present. It appears in 117a, 128, and 140f.

b. This section permits a fluctuating number of 4-character chü. It is not possible to determine how many belong to the base form. The distribution of these chü is shown below:

4444	114	140d		
44444	125			
4444444	41	107	128	140f
44444444	52	93	117a	

Plays: 41y 52y 93y (107)y (114)y 117ay-b-c 125y-8y 140c-dy-fy

Notes:

WANG LI 819 gives a base form [33334473 4433]. His [33] in all three positions are equal to my [5]. He does not note that there is an unrestricted section of [4], nor does he comment on a yao-p'ien form.

52 No punctuation should appear after 都 and 琴 to form chü 1,2. Punctuation should appear after 修 to form chü 6.

56 This is mistitled Cho-lu-su in YCH; the form shows that it is most likely the aria Mien-ta-hsü. In YANG 2.902, 2.2043, and 2.2090 it is not distinguished as a separate aria at all, but is shown to be part of the aria Tung-yüan-le.

(107)y The main aria is missing; the aria here is the yao-p'ien. No punctuation is needed after 無 and 中 to form chü 1,2.

(114)y The main aria is missing; the aria here is the yao-p'ien. No punctuation is needed after 丟 and 人 to form chü 1,2.

117a No punctuation should appear after 人 to form chü 9.

CHO-LU-SU (cont.)

117b No punctuation is needed after 行 to form chü 9.

117c Punctuate after 你 to form chü 6.

125 The text of the main aria is defective.

128y No punctuation should appear after 匪, 事, and 的 to form chü 1,2, and the fifth 4-character chü. YCH and YANG 2.16 mistitle the main aria Mien-ta-hsü (see YKP 358), and the yao-p'ien form is mistitled Cho-lu-su.

140c The aria is irregular; it appears that the ending of the main aria is missing and that the yao-p'ien form is mixed with it. The form scans [33,33,4,4,4,4, 33,3,3,4,4,5].

140d Punctuate after 係 to form chü 6.

140dy No punctuation is needed after 原 and 師 to form chü 1,2.

140f No punctuation is needed after 每 and 爭 to form chü 1,2. Chü 6 is irregular [4].

CHO-MU-ERH-WEI-SHENG

啄木兒尾声

Alternate titles: Cho-mu-erh-sha, Cho-mu-erh-wei

Mode: CHUNG

Base form: 3 3 7 4 7

Plays: 21 30 63-8 74 108-9 112 145 155

Notes:

This aria is mistitled Sui-wei in YCH and Wei-sheng in YANG 3.1572. It is an aria constructed in the Cho-mu-erh-wei-sheng form.

63 This aria ends a suite that is made up of arias from many modes. There should be no punctuation after 沈 and 死 to form chü 5.

68 This aria is part of a group of CHUNG mode coda arias closing a suite in CHENG mode.

74 Ibid.

109 This is a coda closing a suite in CHENG mode.

112 This aria is mistitled Wei-sheng.

145 Ibid.

CHU-CHIH-KE
竹枝歌

Alternate title: Chu-chih-erh
/ / 兒

Mode: SS

Base form: 7 7 7 5 5 2 5

Plays: 10 35 41 63 74 100

Notes:

This aria always follows Ts'e-chuan-erh.

35 In this aria the final chü is reduced to [3].

41 This is one of a group of intrusive post-suite arias in a suite in HC mode. Chü 4,5 are reduced to [33]. Chü 6 in YCH is 推推的. The 的 is not present in YANG 2.1769 and 2. 217.

63 This aria appears as a loan aria in a suite in N mode.

74 This aria is one of a group of intrusive post-suite arias in a suite in HC mode.

CHU-MA-T'ING

駐馬聽.

Mode: SS

Base form: 4 7 4 7 7 7 3 7

Plays:

1-3-5-6
21-1-8
42-4-8
60-5-6-8
81-2-4-5-7-9
100-2-5-7
117a-c-e
133-6-9
146-7
161
17
30-4-6-7-8
51
70-3-6-7-8
93-6-8
113-4-9
120-1-2-3-6-8-9
140a-e
157

CH'U-T'IEN-YAO
楚 天 遙

Mode: CHENG?

Base form: Appears to be 5 5 5 5 5 5 5 5

Plays: 150

Notes: The aria is an intrusive post-suite aria at the end of a suite in CHENG mode.

CH'U-TUI-TZU
出隊子

Mode: HC

Base form: 4 3 7 7 7

Plays: 15-5 41 64-7 74-9
88 132-4 140e 156-8

Notes:

15 (second aria) No punctuation needed after 唱. to form chü 1; see YANG 1.6100.

156 美少 is probably exclamatory ch'en-tzu. Neither the character 將 , nor the punctuation after it belong in the text. Chü 3,4,5 are all mutations [333] on the 7-character chü.

CH'U-WEN-K'OU
初問口

Alternate title: Pu-chin-ch'ien
卜金錢

Mode: TS

Base form: Appears to be 4 4 7 3 3 7

Plays: 14 45 66

Notes: 14 This aria is irregular. It does not seem to be the same aria at all.

CH'UAN-CH'UANG-YÜEH

穿 窗 月

Mode: HS

Base form: Appears to be 6 6 6 3 3 7

Plays: 140d

CH'UAN-PO-CHAO
川撥棹

Mode: SS

Base form: 3 5 4 4 ....[4a] 6 5

a. The aria may add 5-character chü without restriction between chü 4 and chü 5. The number of added chü is distributed as follows:

Thirty-four arias do not add chü.	
4	16 26 32 34 39 49 54 60 72 73 76 84 104 148 153 161
44	29 59 71 85 94 114 123 135 139 140a 159
444	58 103
4444	128
44444	1 61 96
444444	29

Plays:

1-6	11-3-6	20-1-4-6-9-9
32-4-7-9	40-2-8-9	50-1-4-8-9
60-1-2-3-9	70-1-2-3-6	84-5-6
90-0-2-4-6-6	103-4-9	113-4-8-9
120-1-2-3-8	132-3-5-9	140a-b
145-7-8	153-4-9	161-2

Notes:

WANG LI 815 gives a base form of [354465]. (Wang Li lists [6] as either [3] or [34], but he does not account for an unrestricted number of added chü.)

16 Chü 5 is irregular [7].

24 Chü 1 should be punctuated after 帥 哎 哎 in YCH. This is part of a group of loan arias in a suite in CHENG mode.

29 (first aria) Chü 5 is irregular [3].

50 Chü 5 is irregular in YCH; follow YANG 3.517 which shows a [4].

73 Chü 1 should be punctuated after 車 in YCH.

84 Chü 5 is irregular [3].

92 Chü 4 is irregular [3].

94 Chü 5 is irregular [33].

96 (first aria) Chü 5 is irregular.

CH'UAN-PO-CHAO (cont.)

103 Chü 5 looks irregular unless it can be scanned as follows:

不敢模 不明肯

120 Chü 6 is irregular [4].

128 Chü 5,6 is irregular; two inexplicable extra chü are appended making a scansion of [33,33,33,33] when read beginning with chü 5.

140a Chü 5 is irregular.

153 Chü 5 is irregular. The last two chü are paired, which is contrary to what is demanded of the form in the majority of examples: 心中慌上慌, 心中忙上忙

CHUAN-SHA-WEI
賺 煞 尾

Alternate titles: Chuan-sha, Chuan-wei, Wei, Wei-sheng, / / / 尾 / / 声

Sha-wei

/ /

Mode: HS

Base form: 5 5 6 7 6 3 4 7 4 4 7

Plays: There is an example of this coda in every play-length unit in YCH and WP with the exception of 117e where HS mode is not used at all.

Notes: WANG LI 808 gives a base form [33,34,7,34, 34,7,5,4,7]; it is untenable. This is the only coda form in HS mode, regardless of the variant title under which it appears.

CH'UEH-T'A-CHIH

鵲踏枝

Mode: HS

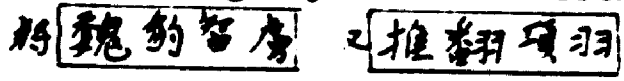
Base form: 3 3 4 4 6 6

Plays:

2-5-6-7
22-5-7-8
41-6-7
60-1-2-4-5-6-7-9
80-4-8-9
100-3-5-7
117b-d
132-3-4-4-5-6-7-8-9
143-6-7-8-9
160-1-2
11-2-3-6-7-8-9
33-4-5-6-7
55-6-7
70-3-4-5-7-8
91-2-3-4-6-7-8
110-1-3-4
121-2-3-4-5-6-7-8-9
140d-e-f
151-2-9

Notes:

5 YCH should not show punctuation after or錄 in chü 1,2. YCH shows an extra 4-character chü after chü 4. YANG 3.1419 has a text slightly different from YCH:



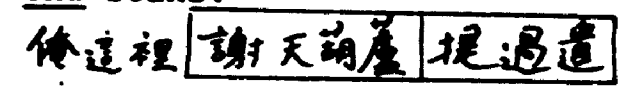
It is possible to interpret this as a mutation [44] on the 6-character chü.

11 It is possible to interpret what appears in YCH to be an extra 4-character chü after chü 4 as a mutation [44] on the 6-character chü. In that case no punctuation would be needed after 夢.

91 What is punctuated to be an extra 4-character chü in YCH is plainly one chü in YANG 1.2593:



96 There is no extra chü after chü 5 in YCH. The chü scans:



The tan-shuang theory, however, is in conflict.

CH'UN-KUEI-YUAN
春閨怨

Mode: S

Base form: Appears to be 4 4 7 7 3 4 5

Plays: 63

ERH-SHA

二 沙

Mode: CHENG

Base form: 7 7 4 4 4 4 4 4 4 4 5

Plays:
9 12-3 21-9 31 42-3-4
50-1-7 69 70-8 81 96
101-2-3 121-2-5 136-9 147

Notes:

See Yi-sha for a general description of these revolving coda forms.

42 No punctuation is required after 子 to form chü 11.

102 The final chü is missing.

103 This aria is entitled Sha. Since there is only one of them, and since in cases in which there is only one, it is usually Erh-sha, I assume that this is also Erh-sha.

125 The initial two chü are greatly extended. The final chü is missing.

ERH-SHA
二 煞

Mode: CHUNG

Base form: 3 3[a] 7 7 7 3 4 4

a. These initial chü do not often appear in unmutated form.

Plays:

6-7-9	10-6-7-8	28-9
31-2-4	40-1-4-8-9	55
70-2	101-4-7	110-3-4-4
117a-b-b-c-d-e	120-2-4-5-7-8	133-5-6-7
140a-d	142-3-7-9	153

Notes: See Yi-sha in this mode for a basic description of these revolving coda forms.

7 This is part of a group of loan arias ending a suite in CHENG mode.

29 Chü 7,8 are irregular [33] [33] unless a treatment like the following might be possible: 訪七賢遊海島. 隨八仙赴蓬萊

40 This is part of a group of coda arias ending a suite in CHENG mode.

104 The final chü appears irregular [3].

110 No punctuation is needed after 辭 to form chü 3.

114 This is part of a group of arias closing a suite in CHENG mode.

117b Chü 1 is irregular [4]; the aria is part of a group closing a suite in CHENG mode.

117e This is part of a group closing a suite in CHENG mode.

122 Chü 6 appears to be missing.

127 This is part of a group of arias closing a suite in CHENG mode; the title 煞 is incomplete in YCH.

128 Chü 1 is irregular [4].

140a This aria is incorrectly labeled yao-p'ien to Shua-hai-erh. When only one revolving coda form is present it is always erh-sha.

140d Ibid.

142 Chü 2 is irregular in YCH because of a missing character 分 : 你兄弟情分少 It is restored in YKP 420.

143 The aria is mistitled sha in YCH. (See YKP 435)

ERH-SHA

二 煞

Mode: N

Base form: 7 7 7 4 6 5 7 4

Plays:

1-9	11	20-8	31-6	55	60
72	84-5	102	113	120	134-9
146					

Notes: WANG LI 809 gives a base form [77746554] that differs by one chü, chü 7. This is one of three revolving coda forms in N mode. See Yi-sha for a general description.

ERH-SHA

二 剪

Mode: SS

Base form: 7 7

Plays: 21

Notes: There are only two examples of revolving coda forms in SS mode in all of the extant 171 play-length units; the other is San-sha. Everything is peculiar about them. They are separated from each other by another aria.

FEN-TIEH-ERH
粉蝶兒

Mode: CHUNG

Base form: 4 6 6 3 3 4 4 6

Plays:

1-2-5-6-7-8-9	10-3-4-6-7-8-9
20-1-5-8-9	30-1-2-3-4-8
40-1-3-4-7-8-9	50-1-2-4-5-9
61-2-5	70-2-3-5-6-7-8-9
80-1-2-3-4-5	92-5-6-7
101-4-5-7-8	110-1-2-3-4-8
117a-b-c-e	120-2-4-5-6-8-9
130-1-2-3-5-6-7-8	140a
141-2-3-4-5-7-9	151-3-5-7
160	

Notes:

7 Chü 4 should be punctuated after 棵.
9 Chü 4 should be punctuated after 乾.
13 Chü 4 should be punctuated after 兒.

FENG-JU-SUNG
風入松

Mode: SS

Base form: 7 4 7 6 6 6

Plays: 21 37 49 54 71-6 82 144

Notes: WANG LI 816 gives a base form [757-34-66] (his [34] is equal to my [6]). There are apparently two forms, one beginning [74], and one beginning [75]. All arias in YCH and WP begin [74] except YCH 76.
76 Chü 2 is [5].

FENG-LIU-T'I
風流體

Mode: SS

Base form: 3 3 3 3 3 3 3 3

Plays: 24 52 63

Notes: This aria is built on the form of repetition called "thimble phrasing" (ting-chen-chü-fa).

63 In this aria the "thimble phrases" take an interesting turn. The phrase is repeated, but with a regular change, where a numeral and a counter are substituted for the original noun, sometimes intensifying the imagery:

臨流清 becomes 臨一華

玩明月 becomes 玩一輪

枕黃石 becomes 枕一塊

臥白雲 becomes 臥一片

FENG-LUAN-YIN

鳳鸞吟

Mode: S

Base form: Uncertain

Plays: 63-5

FU-JUNG-HUA
芙蓉花

Mode: CHENG

Base form: Uncertain

Plays: 21

HAN-HUO-LANG
憨貨郎

Alternate titles: Han-kuo-lang / 郭 /, Meng-t'ung-erh 蒙童兒 / /, Meng-t'ung-erh-fan / 犯

Mode: TS / 犯

Base form: Appears to be 6 6 4 4 7 6 3

Plays: 14

Notes: KUANG-CHENG, Book B, 大石調 sect., p. 7a contains a version of YCH 14 which differs somewhat from the YCH version. Its title is Meng-t'ung-erh-fan.

HAN-TUNG-SHAN
撼動山

Mode: CHENG?

Base form: Uncertain

Plays: 130

Notes: In KUANG-CHENG, Book A, 正宮 sect., p. 20b there is an aria entitled Han-tung-shan 撼動山. It does not match this form. This source says it belongs unquestionably to CHENG mode.

HAO-KUAN-YIN
好觀音

Mode: TS

Base form: Uncertain

Plays: 66 140c

HE-HSIN-LANG
賀新郎

Mode: N

Base form: 7 4 4 7 6 6 5 5 7 5 5

Plays:

1-6-9	23-6-7-8	31-6-7-9
42	54-8	60-2-8
71	84-6	99
101-2-3-8-9	113-9	134-9
144-6	153-4-9	

HE-SHENG-CH'AO
賀聖朝

Mode: CHUNG

Base form: 63 appears to be 4 4 7 4 4 5 5 4 4
114, 117e appear to be 4 4 7 4 4 4 4

Plays: 63 114 117e

Notes: 63 This is a loan aria in a suite in S mode.

HE-TZ'U
禾詞

Mode: SS?

Base form: Appears to be 5 7 7 2 7 7 7 2 7

Plays: 150

Notes: This is an intrusive pre-suite aria prefacing a suite in CHENG mode.

HOU-T'ING-HUA
後庭花 or 后 / /

Alternate titles: He-hsi-hou-t'ing-hua, Yü-shu-hou-t'ing-hua
河西 / / / 玉樹 / / /

Mode: HS and S

Base form: 5 5 5 5 3 4 5 ..5[a]..

a. The form permits this aria to add 5-character chü in this position. Added chü are distributed as follows:

5	28 40 67 74 134 154 157
55	33 39 68 109 140a 143 147
555	7 14 19 27 32 37 45 50 53 59 64 64 70 79 82 86 87 91 94 97 103 107 108 129 133 136 140a 140c 142 146 152 154
5555	22 23 30 75 83 90 92 104 106 115 117c
55555	8 41 55 56 56 63 73 95 98 114 117a 117e
555555	12 26 49 57 78 85 92 100 117b 125
5555555	4 117d 127
55555555	3 123 126
555555555	93 99
5555555555	46 48
555555555555	81 151
5555555555555	122
55555555555555	54

Plays:

HS mode:

2-3-4-7-8	11-4
20-0-1-2-3-6-8-9	30-1-1-2-3-4-6-7
40-1-2-2-3-4-5-5-6-8-9	50-1-1-3-4-6-7-8-9
61-1-2-3-4-7-8	70-1-3-4-5-6-7-8-9
81-2-3-5-6-8-9	90-0-2-4-5-7-8-9
100-2-3-4-6-7-8	112-3-4-5-9
117a-b-c-d	120-2-2-3-5-7-9
133-4-6	140a-a-c-f
142-3-6-7	150-2-4-7

HOU-T'ING-HUA (cont.)

S mode:

12-9	27	39	45	55-6
64	79	82-7	90-1-2-3	109
117e	126	151-4		

Notes:

WANG LI 806 does not allow for an unrestricted section of 5-character chü. He merely notes that sometimes, after the final chü, 6-character chü ([33], which equals my [5]) may be added in numbers from two to four, as in [33,33,33,33]. This does not account for any aria with more than four added 5-character chü.

19 YCH is corrupt after chü 4; chü 5 should read:

你那一日 雜莊宅

Chü 6 in YCH omits the character 朝 in:

朝堂 紫陌

(See YKP 215.)

44 Chü 6 is irregular [23].

55 This aria is part of a group of loan arias in a suite in S mode.

63 YCH shows excessive punctuation; no punctuation should be shown after the characters 雜 and 朝 in the section of added chü.

78 Chü 5 in YCH should be punctuated after 蛙.

79 (HS mode aria) The text in YCH has been added to, which destroys the tan-shuang in chü 6. See YKP 229, where the tan-shuang is in harmony [32]:

朝朝 拿德男 武成舖

85 YCH should not be punctuated after 能 in the final chü.

106 Chü 6 is irregular [23].

107 Chü 5 should be punctuated after 四 (see YKP 31).

117b Chü 6 is irregular [23].

117c YCH should not be punctuated in the added chü section after 明 or 滅.

122 This is one of two intrusive arias closing a suite in SS mode.

HOU-T'ING-HUA (cont.)

125 This is one of two intrusive post-suite arias closing a suite in CHENG mode. For chü 5, punctuate YCH after 娘. For chü 6 in YCH, punctuate after 笑, not after 清. (See YKP 367)

140f The form of this aria does not resemble Hou-t'ing-hua.

HSI-CH'IEN-YING
喜遷鶯

Mode: HC

Base form: (5 5)[a] 4 6 2 4 5 3 4 4

a. These initial chü may be shared by the aria Tsui-hua-yin that always precedes Hsi-ch'ien-ying in the suite, that is, Tsui-hua-yin may borrow them as a "tail." (See also Tsui-hua-yin.) In YCH these two chü are given to Hsi-ch'ien-ying only twice, in 134 and 158. (See notes below.)

Plays: 15 41 64-7 74-9 88 132-4 140e 156-8

Notes:

67 In the YCH text, the tail appears on Tsui-hua-yin, but YANG 1.4683 and 1.6688 keep the two chü prefacing Hsi-ch'ien-ying.

74 YCH shows the tail on Tsui-hua-yin, but YKP 164 and YANG 1.4598 and 1.4608 keep the two chü as a preface to Hsi-ch'ien-ying. For chü 7 YCH shows:

情理難容，這臣夫。

YKP preserves a more plausible text and should be followed:

情理難容相款留

79 YCH keeps the tail on Tsui-hua-yin but YANG 1.6509 and YKP 229 give the two chü to Hsi-ch'ien-ying.

134 Punctuate after 斷 to form chü 7,8.

HSI-CH'IU-FENG
喜秋風

Mode: TS

Base form: Uncertain

Plays: 14 23 66 140c

Notes: 23 This is an intrusive aria in a suite in HS mode.

HSI-CH'UN-LAI
喜春來

Alternate titles: Yang-ch'un-ch'ü, Hsi-ch'un-erh, Hsi-fang-ch'un
陽春曲 / / 兒 惜芳春

Mode: CHUNG

Base form: 7 7 7 3 5

Plays: 29 50-1 79 122-4

Notes: 122 One 7-character chü is missing. This aria is one of a group of loan arias in a suite in CHENG mode.

HSI-JEN-HSIN

喜 人 心

Mode: SS

Base form: Uncertain

Plays: 24 63

HSIANG-KUNG-AI
相公愛

Alternate title: Fu-ma-huan-ch'ao
駙馬還朝

Mode: SS

Base form: 7 7 2 3 5

Plays: 24 52 63

HSIAO-CHIANG-CHÜN

小 將 軍

Mode: SS

Base form: Uncertain

Plays: 8 40 51 140e

HSIAO-HE-SHANG
笑和尚

Alternate title: Hsiao-ke-shang
/ 歌 賞

Mode: CHENG

Base form: [a]5 5 5 5 3 3[b] 5

a. A special formal requirement demands that every chü be prefaced with tripod ch'en-tzu. The most frequently encountered characters are the pronouns 我 我 我, 他 他 他, 你 你 你, and common verbs like 走 來 來, and 是 是 是. Only the arias in 7, 24, 69, 89, 100, and 140b fail to preserve tripod ch'en-tzu or some form of alternate repeat pattern.

b. Chü 5,6 seldom appear in unmutated form. Only in 21, 37, 45, 54, 69, 70, 85, 98, 102, 112, 119, 137, and 148 are the primary chü forms [33] retained.

Plays:

4-7	15	21-3-4-6	36-7
40-5	53-4-9	69	70-6
85-9	98	100-2	112-9
137	140b-d	148	

Notes:

WANG LI 818 gives a base form of [11133 111331113311133111331115]. His [33] equal my [5] in the first four cases but not in the fifth case. He includes the formal requirements explained in section a. in the base form.

14 Chü 5,6 are irregular [44].

76 Ibid.

112 Probably no punctuation should appear after 我 or 车 in the final chü.

119 Chü 4 in YCH is missing one of the repeated characters. The text should read 〇奈〇奈〇奈 prefacing the chü.

HSIAO-LIANG-CHOU
小 梁 州 or (小涼 州)

Mode: CHENG

Base form: 7 4 7 3 5 yao-p'ien 7 6 3 3 4 5

Plays:

3y-4y-8y	12y	22y-9y
40y-6y	57y	63y-7y-8y
70y-4y-6y	80y-5y	98y
103y	114y	117ay-by-cy-dy
126y-7y-9y	131y	

Notes:

WANG LI 818 makes no distinction between the aria and its yao-p'ien.

3y Chü 3 is irregular.

4y Ibid.

8y Chü 3,4 are irregular in YCH. YKP 204 has a version that matches the correct form:
俺猿兒 [去依文客 | 雖 鄉外]
This is a loan aria in a suite in CHUNG mode.

22y Chü 3,4 are irregular in YCH. Perhaps punctuation should be added after 鬼 to form chü 3.

40 This is a loan aria in a suite in CHUNG mode.

63 This is a loan aria in a suite in S mode.

70 This is a loan aria in a suite in CHUNG mode.

103y Punctuation should be added after 奇 to form chü 3.

114 This is a loan aria in a suite in CHUNG mode.

HSIAO-T'AO-HUNG
小桃紅

Alternate titles: Chiang-t'ao-ch'un, 絳桃春 Wu-ling-ch'un, 武陵春
Ts'ai-lien-ch'ü, 采蓮曲 P'ing-hu-le 平湖樂

Mode: Y

Base form: 7 5 7 3 7 4 4 5

Plays:

4-5-8	10-7	22	30
41	52-6-8	66-7	80-8
91-3-9	107	114	117a-b-c-d-d-e
121-4-5-8	137-8	140c-f	143-6

HSIAO-YAO-LE

逍遙樂

Mode: S

Base form: 4 4 4 4 6 7 6 4 4 4

Plays: 12-9 39 45 55-6 63-4-5 75-9 82-7 100-9 117e 126 140a-f 154

Notes:

45	Chü 7 seems irregular.
64	Two chü appear missing.
90	Two chü are missing.
109	Two chü are missing.
154	The aria is only 3 chü long.

HSIEN-SHENG-CHI

賢聖吉

Mode: S

Base form: Appears to be 6 6 5 5 5 5 6

Plays: 63

HSIN-SHUI-LING
新水令

Mode: SS

Base form: 7 6 5 5 4 .. 4a .. 5

a. This aria can add 4-character chü. The number of added chü is small, and never exceeds three:

4	6 32 34 36 65 127 133 140a
44	29 50 66 107 140f 143 155
444	46 54 103

Plays: There are examples of this aria in every play-length unit except 7, 9, 15, 31, 41, 45, 52, 55, 67, 74, 79, 80, 88, 91, 101, 124, 125, 134, 137, 140c, 140d, 140e, 151, and 156.

Notes:

28 Chü 5 appears irregular.

102 Chü 3 in YCH should be punctuated after 我 .

116 There should be no punctuation after 宙 in chü 6.

129 Chü 2 should not be punctuated after 波 :

他更歹歹殺者波他須是 中山 靖王之後

HSÜEH-LI-MEI
雪裡梅

Alternate title: Hsüeh-chung-mei
/ 中 /

Mode: Y

Base form: 5 5 4 4 4

Plays: 35 41 66 88 128 134-7 158

Notes: 134 The text in YCH is missing a character in chü 3 京 城 中 . See YANG 2.2354 where the line is complete: 京北城中

HU-SHIH-PA
胡十八

Mode: SS

Base form: 3 3 3 3 7 2 2 5 5

Plays: 21-4 54 63 89 90-2 102-5

Notes:

WANG LI 816 quotes a base form that is short one chü [33337225].

21 Chü 4 is missing

24 YCH should be punctuated after 𠂇 to form chü 3,4. Chü 7 is missing.

54 Chü 7 is missing.

102 Punctuate YCH after 修 in chü 8. (See YKP 56)

105 For chü 7 follow YKP 8.

HU-TU-PAI
忽·都白

Alternate title: Ku-tu-pai
古 / /

Mode: SS

Base form: Uncertain

Plays: 24 52 63

HUANG-CH'IANG-WEI
黃 薔 薇

Mode: Y

Base form: Uncertain

Plays: 80-0

HUANG-CHUNG-WEI
黃鐘尾

Alternate titles: Huang-chung-wei-sha, Huang-chung-sha-wei, / / / 煞 / / 煞尾
Sha, Sha-wei, Shou-wei, Wei, Wei-sha, 煞 / 尾 收 / / / 煞,
Wei-sheng
/ 聲

Mode: N

Base form: 7 7 ..5[a]... ...4[b]... 7

a. The number of these chü is unrestricted. They almost always appear in mutated form [33].
b. These chü are usually confined to numbers of one, two, or three, but at times they may be numerous.

Plays:

1-3-6-7-9	11
20-3-6-7-8	31-3-5-6-7-8
46-9	54-5-8
60-1-2-3-8-9	71-2-4-7
84-5-6-9	90-4-8-9
101-2-3-4-6-8-9	110-3-5-6-9
120-3-4	134-9
140b-c	144-5-6
151-3-4-6-7-8-9	160-1-2

Notes: WANG LI 809 gives a base form [77333367] and notes that the aria can shrink and expand without restriction. This does not adequately account for the form. This is the only final coda form in N mode. In WP it is most often called Wei-sheng. It is usually preceded by one or more of the revolving coda forms. (See Yi-sha.)

HUN-CHIANG-LUNG
混江龍

Mode: HS

Base form: 4 7 4 4 7 7 . . . . . 3^{a} . . Double ending $\begin{cases} 7\ 7\ 4\ 4 \\ 3\ 4\ 4^{b} \end{cases}$

a. Formal rules permit this aria to add chü without restriction in this section. The added chü always appear in pairs, rhyming every other chü. Added chü may consist of 4-character chü, 3-character chü, or a combination of 4-character chü and 3-character chü, with the 4-character chü coming first. The distribution of added chü is as follows:

33	12
3333	8 35 45 82 150
333333	10 14 33 44 106
33333333	4 13 105 112
333333333333	93
44	29 31 51 54 62 71 83 92 98 107 129 137 140a 140b
4444	1 6 16 28 32 42 47 49 55 57 59 60 67 73 74 75 80 81 91 96 99 114 116 117d 118 121 125 133 134 136 140e 142 146
444444	17 25 27 30 43 52 64 117c 120 140c 143 144
44444444	5 41 139 140f 147 149 152 161
4444444444	22 68 127 138
444444444444	65
4444444444444	46 124
44444444444444444444	58
44 333333	38
4444 33	36 95 110
4444 3333	18 122
444444 3333	70
444444444444 333333	78
4444444444444444 3333	123

HUN-CHIANG-LUNG (cont.)

4444444444444444	333333333333	108
4444444444444444444444444	3333	128

b. The ending [344] seldom appears unmutated. It frequently looks like [544] or [3344], etc.

Plays: An example of this aria is found in every play-length unit except 63, 115, and 117e.

Notes: WANG LI 805 gives a base form of [474477 3344] and attempts to explain the complex irregularities in form that can occur in this aria by means of six exceptions to his base form. These exceptions hardly begin to encompass the formal problems of the aria.

14 There appears to be a character missing in the first added 3-character chü, making it look like [23]. In the added chü section, punctuation should appear after 红, 内, 膊, 鲜, 客, and 肠.

21 YCH should show no punctuation after 鹭鸶 in chü 7.

22 Punctuation is unreliable in the free section. In the first chü, punctuation should be added after 心; in the seventh added chü, add punctuation after 名.

23 In the final two chü, the text in YCH is confused. It is clearly [44] in YANG 3.1053-4, where the texts are slightly different: 我則為這 [二是鬼] 的.
可則是那為那 [世] 落的這 [前程]

72 What appears as three added 4-character chü in YCH and YANG 1.4965, is actually dialogue. (See YANG 1.174 and 1.4929.) Since the form requires that added chü appear in pairs, this text is surely dialogue.

122 In the first added 3-character chü, punctuate after 为. In the third added

HUN-CHIANG-LUNG (cont.)

141 3-character chü, add punctuation after 食 . Punctuation should not appear after 善 in the ending.

HUNG-HSIU-HSIEH
紅繡鞋

Alternate-title: Chu-lü-ch'ü
朱履曲

Mode: CHUNG

Base form: 6 6 7 3 3 5

Plays:

2-6-6-7	10-1-3-7-8	21-5-8-9
30-3-4	41-4-7-8-9-9	51-2-4-5
62-5	70-3-6-8-9	80-1-2-3-5
95-6-7	101-7-8	111-2-3
120-4-5-6-9	130-6-8	141-5-7
151-7	160	

Notes:

6 Chü 4 should be punctuated after 子.

11 Chü 3 should not be punctuated after 歡.
This is part of a large group of arias that conclude a suite that begins in CHENG mode.

80 This is a loan aria in a suite in CHENG mode.

HUNG-SHAN-ERH
紅杉兒

Mode: CHENG

Base form: Appears to scan 5 5 3 3 5 6

Plays: 152

HUNG-SHUO-YÜEH
紅芍藥

Alternate title: Ya-ku-erh
迓鼓兒

Mode: CHUNG

Base form: Uncertain

Plays: 19 21 51

Notes: WANG LI 811 gives a base form of [4,4,43,4,33,6,4,4,34]. Most examples have a [33] in chü 5,6 which may be a mutation of [5]. (See YKP 217.)

19 This aria is called Ya-ku-erh in YCH; the title is Hung-shuo-yüeh in YKP 217. The form does not resemble the arias in YCH 21 and YCH 51.

21 The form of this aria resembles Wang Li's base form.

51 The final chü appears to be missing.

HUNG-SHUO-YÜEH
紅芍藥

Mode: N

Base form: 7 4 7 4 5 6 7 4

Plays:

6	20	31-6-7	42
58	61-9	84-5	90
104-8	110-3	120	139
140c	144-5	153	161

Notes: Wang Li says the form is [74745774] but there is absolutely no case for his [7] in chü 6. (See WANG LI 809)

HUO-LANG-ERH
貨郎兒

Alternate titles: Chuan-tiao-huo-lang-erh, 轉調貨郎兒 / / / Chiu-chuan-huo-lang-erh 九轉貨郎兒 / / /

Mode: CHENG

Base form: 6 6 7 3 3 7

Plays: 94

Notes: This aria is examined in detail in CHENG CH'IEN IV. It is the parent aria upon which eight other arias called "turns" (chuan 轉) are based. Each turn is a pot-pourri made up of parts of other common arias.

HUO-LANG-ERH-CH'I-CHUAN
貨郎兒七轉

Mode: CHENG

Base form: 6 6 7 / 7 4 5 3 5
Huo-lang-erh / Tien-ch'ien-huan

chü 3,4,5,6,7 / 7
Huo-lang-erh

Plays: 94

Notes: For the Tien-ch'ien-huan section, YCH is not reliable; see YANG 3.1935 where the lines read:

把長者唯唯魂飛倒 便拔住頭髮
我這個漫地裏怎救他 身已化 摸鬢命掩黃泉下

For a general description of these "turns" on Huo-lang-erh, see Huo-lang-erh.

HUO-LANG-ERH-CHIU-CHUAN
貨郎兒九轉

Mode: CHENG

Base form: 6 6 7 / 6 6 6 6 /
Huo-lang-erh / T'o-pu-shan /
4 4 7 4 7 7 7 / 7
Tsui-t'ai-p'ing / Huo-lang-erh

Plays: 94

Notes: For a general description of these "turns" on the aria Huo-lang-erh, see Huo-lang-erh.

HUO-LANG-ERH-ERH-CHUAN
貨郎兒二轉

Mode: CHENG

Base form:

6 6 7
Huo-lang-erh / Kua-yü-kou /

7 7 4 7
Mai-hua-sheng chü 2,3,4 / Huo-lang-erh

Plays: 94

Notes: The aria Mai-hua-sheng 賣花声 is not used in YCH or WP. It is a well-known tz'u title. See Huo-lang-erh for a general description of these "turns" on Huo-lang-erh.

HUO-LANG-ERH-LIU-CHUAN
貨郎兒六轉

Mode: CHENG

Base form: 6 6 7
Huo-lang-erh / 7
T'ao-t'ao-ling chü 1 /

4 ? ?[a] 4 4 3 3 4 6
Shang-hsiao-lou chü 3,4,5,6,7,8,9 /

?[b] / 7
Huo-lang-erh

a. YCH punctuates for [444] only. If the text in chü 2,3 were punctuated as follows, the rhyme would be maintained and the number of chü required to match Shang-hsiao-lou would be fulfilled:

出出律律. 忽忽嘍嘍

b. CHENG CH'IEN IV 32 calls for the yao-p'ien form; it does not appear in YCH.

Plays: 94

Notes: For a general description of these "turns" on Huo-lang-erh, see Huo-lang-erh.

HUO-LANG-ERH-PA-CHUAN
貨郎兒八轉

Mode: CHENG

Base form: 6 6 Huo-lang-erh / 7 4[a] 2[b] K'uai-huo-nien chü 1,2,3 / 7 5[c] Yao-min-ke chü 5,6 / 5 5[d] T'ao-t'ao-ling chü 5,6 / 4[e] T'ang-hsiu-ts'ai chü 6 / 7 4[a] 2[b] K'uai-huo-nien / 7 5[c] Yao-min-ke / 5 5[d] T'ao-t'ao-ling / 7 Huo-lang-erh

a. CHENG CH'IEN IV 37 records a [5] in this position in the aria K'uai-huo-nien 快活耳. An example of K'uai-huo-nien begins [742...] in KUANG CHENG, Book 貳, sect. 僧獨俊, p. 7b. A second example in the same source, however, scans [752...].

b. This chü is a repeat of the two final characters of the preceding chü.

c. Chü 5,6 in Yao-min-ke scan [25]. The chü must be from some other aria.

d. These two chü end in 也 須 哥 之 as they are required to in T'ao-t'ao-ling. (CHENG CH'IEN IV 38 erroneously omits 須.)

e. Chü 6 in T'ang-hsiu-ts'ai is [4]. This chü reads: 打着鬢鬍 which I would normally scan [3].

Plays: 94

Notes: For a general description of these "turns" on the aria Huo-lang-erh, see Huo-lang-erh.

HUO-LANG-ERH-SAN-CHUAN
貨郎兒三轉

Mode: CHENG

Base form:

6 6 7 3 3 / 3
Huo-lang-erh / Hsiao-he-shang /

4 4 4 4 / 7
Tou-an-ch'un chü 1,2,3,4 / Huo-lang-erh

Plays: 94

Notes: For a general description of these "turns" on Huo-lang-erh, see Huo-lang-erh. The chü from Hsiao-he-shang could be either of chü 4,5. Directions are not specific.

HUO-LANG-ERH-SHA-WEI
貨郎兒煞尾

Mode: CHENG

Base form: 7 7 7 2 2 7

Plays: 94

HUO-LANG-ERH-SSU-CHUAN
貨郎兒四轉

Mode: CHENG

Base form: 6 6 7 3 / 4 4 7 3 5 ? ? ?[a]
Huo-lang-erh / Shan-p'o-yang chü 2,3,4,5,
6,7,8,9,? / 7 Huo-lang-erh

a. CHENG CH'IEN IV 27 gives a base form of [447337713]. My base form for Shan-p'o-yang is [4473351313]. The section in YCH appears to scan [4473353337].

Plays: 94

Notes: For a general description of these "turns" on Huo-lang-erh, see Huo-lang-erh.

HUO-LANG-ERH-WU-CHUAN
貨郎兒五轉

Mode: CHENG

Base form:

6 6 7 / 3 3 7 4 4[a] 4 5 /
Huo-lang-erh / Ying-hsien-k'e /

6 6 7 3 3 / 7[b]
Hung-hsiu-hsieh / Huo-lang-erh

a. The base form for Ying-hsien-k'e is [33] in this position. The text here is irregular.

b. CHENG CH'IEN IV 29 assigns this final 7-character chü to Hung-hsiu-hsieh, but all other arias end in the final chü of Huo-lang-erh. I interpret it in this way.

Plays: 94

Notes: For a general description of these "turns" on Huo-lang-erh, see Huo-lang-erh.

KAN-HE-YEH
乾荷葉

Alternate title: Ts'ui-p'an-ch'iu
翠盤秋

Mode: CHUNG

Base form: Uncertain

Plays: 54 77 90 122

KAN-HUANG-EN
感皇恩.

Mode: N

Base form: 4 4 3 3 3 4 4 3 3 3

Plays:

7	11-6	20-7-8
33-5	46-9	55-8
60-1-2-3-8	71-2-4-7	84-6-9
98	103-4-6	110-3-6
123-4	140c	145
157-8	160-1	

Notes: 27 Chü 4 in YCH should be punctuated after 望 .

KAO-KUO-LANG-LAI-LI
高過浪来里

Alternate titles: Kao-kuo-lang-li-lai, Kao-kuo-lang-lai
/ / / 里来 / / / /
li-sha
/ 煞

Mode: S

Base form: Uncertain

Plays: 45 55 91

Notes: 45 YCH entitles the aria Kao-kuo-lang-li-lai.
91 YANG 1.6163 mistitles this aria Lang-lai-li-sha.

KAO-KUO-LANG-LAI-LI-SHA
高過浪来里煞

Alternate titles: Kao-kuo-lang-li-lai, Kao-kuo-lang-li-lai-sha, Kao-kuo-lang-lai-li

Mode: S

Base form: Uncertain

Plays: 45 55 91

Notes: In addition to this coda, there is one other coda form is S mode--Lang-lai-li-sha.

45 The form appears to be [44475544444447].
55 The form appears to be [74444755444447].
91 The form appears to be [?4444455444447].

KAO-KUO-SUI-TIAO-SHA

高過隨調煞

Mode: S

Base form: Uncertain

Plays: 56

KE-WEI

隔尾

Mode: N

Base form: 7 7 7 2 2 7

Plays:

1-3-6-6-7-9	15-6	20-3-6-8-8
31-3-6-7-7-9	42-2-6	55-5
60-2-8-8-9-9-9	71-4-7y-7	84-4-4-5-6-6-9-9
90	101-3-5-9	110-3-5-6-9-9
134-9	140b-c	144
150-0-3-7-8	160-1	

Notes: 105 This aria is a post-suite aria closing a suite in CHENG mode.

KU-CHAI-ERH-LING
古寨兒令

Alternate title: Chai-erh-ling

Mode: H?

Base form: 2 2 6 7 3 3 5

Plays: 41 64 79 88 134 140e

Notes:

64 Chü 1,2 have been combined as one chü scanning [4]. Chü 7 is punctuated to look like [33].

88 The text is suspicious in chü 3, where there appears to be an extra 3-character chü. Chü 5,6 need punctuation after the character 孛 .

140e The form of this aria does not match Ku-chai-erh-ling at all. I suspect it has been mutilated beyond recognition.

KU-CHU-MA
古竹馬

Mode: Y

Base form: Uncertain

Plays: 134y 158y

Notes: This aria is followed by a yao-p'ien in both cases.

K'U-HUANG-T'IEN
哭皇天

Alternate title: Hsüan-he-ming 玄鶴鳴

Mode: N

Base form: 5 5 5 5 ....[4a] 7[b] 4 4

a. 4-character chü may be added in this section without restriction. The number of added chü is plotted below:

4	42 58
44	140c
444	35 38 89 102 151
4444	71 106 119 154
44444	3 15 27 36 60 61 63 74 103 139
444444	68 99 115 134
4444444	54 162
44444444	1
444444444	55

The form requires that the first four character chü employ a two character repeat pattern like the following:

怎當他|無情無情|的|棍子|

or 誰想你|今番|今番|命絕|

This devise is not preserved in every example.

b. This chü employs a three character repeat pattern, which imitates the repeat pattern described in 'a' above. Here are two examples:

恭喜兄做了這|岳陽樓|岳陽樓|滿望竿|

他道俺|輕寬懶|輕寬懶|有何處|

This is not preserved in every example.

K'U-HUANG-T'IEN (cont.)

Plays: 1-3 15 27 35-6-8 42 54-5-8 60-1-2-3-8 71-4 89 99 102-3 115-9 134-9 140c 146 151-4-6-9 162

Notes:

The explanation WANG LI 809 gives for the added chü section after chü 4, does not begin to encompass the problem.

54 Chü 5 [7] seems irregular.

61 The final chü appears to be missing.

62 The internal parts of this aria are not clear.

63 No punctuation is needed after the characters 道 , 師 , 牛 , or 鶯 to form chü 1,2,3,4.

68 Chü 4 appears to be missing.

103 No punctuation is needed after 貧 to form chü 5.

115 Probably no punctuation is needed after 生 to form chü 5. There should be no punctuation after 到 in the same chü.

119 Punctuate after 教 to form chü 5. (c.f. YKP 149 where the character is 女).

146 Chü 3 is irregular.

154 The text is unreliable in chü 3,4.

156 The text is unreliable.

158 Ibid.

KU-MEI-CHIU

沽美酒

Alternate titles: Ch'iung-lin-yen

瓊林宴

Mode: SS

Base form: 5 5 7 4 5

Plays:

2-3-4-5-8	12-7-9	20-1-3-4-6-7-8-9
30-7	44	50-1-2-4-6-7
65-6-9	72-3-5-8	83-4
90-2-3-4-7-8-9	102-4-8-9	111-2-4
117e	122-6-8	138
140f	143-8-9	155-7-9
160		

Notes: This aria always precedes T'ai-p'ing-ling.

KU-PAO-LAO

古鮑老

Mode: CHUNG

Base form: Appears to be 4 7 4 7 3 3 3 4 4 5

Plays: 21 140e

KU-SHEN-CHANG-ERH
古神仗兒

Alternate title: Shen-chang-erh

/ / /

Mode: HC

Base form: Uncertain

Plays: 41y 64 79 88 140e

Notes: Most of the examples appear to scan either [44444433] or [444444433].

41y This yao-p'ien form resembles the other arias only slightly. I think it may be some other aria.

79 This seems to be missing one of the 3-character chü at the end.

140e The form of this aria does not resemble Ku-shen-chang-erh at all.

KU-SHUI-HSIEN-TZU
古 水 仙 子

Mode: HC

Base form: 3 7 4 4 5 6 7 7 5

Plays: 15 41 64-7 74-9 88 132-4 156-8

Notes: The form prescribes that each phrase of the song be prefaced by tripod ch'en-tzu --such as 仁 仁 仁 or 打 打 打 -- however, the rule is broken in 41, 88, and 156. In 132 only every other phrase is prefaced by three repeated characters. In 134 they occur only sporadically. (See YANG 2.2362)

88 This aria is mistitled Shui-hsien-tzu. The first chü should not be punctuated after 玉 , and the second chü should not be punctuated after 簫 .

KUA-CHIN-SO
掛金索

Mode: S and HC

Base form: 4 5 4 5 4 5 4 5

Plays: 39 41 55 64 79 82 117e

Notes: 55 根手根 in YCH should read 根刺根. (See YKP 325).

KUA-TI-FENG
刮地風

Mode: HC

Base form: 7 4 7 4 4 4 3 3 4 3 3 4 (5 5[a])

a. The final two chü have suffered a confusion of form due to special relationships between this aria and Ssu-men-tzu which always follows it. These two arias may share the same two chü (i.e. [55]), that is, Kua-ti-feng may yield its final two chü to Ssu-men-tzu, or Ssu-men-tzu may yield its initial two chü to form the ending of Kua-ti-feng. This practice accustomed both arias to the two chü in question, so that sometimes they appear in the same play with both arias containing the [55], but no loan process is evident. Loaned or borrowed chü have been replaced. This aria does not borrow the "tail" from Ssu-men-tzu in 74, 88, 134, and 158. Both arias have their full complement of chü in 41, 67, and 79.

Plays: 15 41 64-7 74-9 88 132-4 156-8

Notes:
15 Chü 3 does not conform. Also, one [334] is missing.
41 The first [33] is missing.
64 The first [334] is reduced to [34].
67 Chü 1 allows no punctuation after 事. Chü 7 [3] doubles itself [33], making chü 7,8,9 [334] appear as [3334]. Chü 10,11, 12 [334] scans [234].
74 Chü order appears confused; it scans [747443344 etc.] which looks as if the chü appear in this order: Chü 1,2,3,4,5,7,8,9,6. The final [334] is reduced to [34].
79 The final [334] is [234].
132 Chü 7 should show punctuation after 來. Chü 9 should show punctuation after 交. The final [334] is reduced to [34].
134 This text is clearly cribbed from WP 158, or visa-versa. Chü 4 is [4] and not [3]; it should read: 纔 化 客 儀.

See YANG 3.2092 in the last chü, or WP 158.

KUA-TI-PENG (cont.)

158 968.4 chü 4.
The first [344] appears to be [44].
Chü 11 [3] is mutated [23].

KUA-YU-KOU

掛玉鉤

Alternate title: Kua-ta-ku
/搭沽

Mode: SS

Base form: 7 5 7 5 3 3 4 4

Plays: 5-6-6 20-5 37 43 51-3-4-7
60-2-3-4 77 89 102-7 128
132-3 145-6 152

Notes: 51 Punctuate after 湘 to form chü 5.
57 Punctuate after 梁 to form chü 5.

K'UAI-HUO-SAN

快活三

Mode: CHUNG

Base form: 5 5 7 5

Plays:

5-8	10-1-5-9	21-8-9
30-1-4-7-8	43	50-1-4-9
62-8	76-7-9	80-1-2-3-6-9
92	105	114-9
117a-b-c-d-e	120-2-4-5	140e
141-2-3-5-7-9	152-5-9	

Notes:

11	Part of a group of loan arias in a suite in CHENG mode.
15	Ibid.
37	Chü 4 is irregular in YCH; see YANG 1.435 where there is a different text which matches the form: 霍霍喀回去来教他[便死]而無怨
50	This is part of a group of loan arias in a suite in CHENG mode.
68	This is part of a group of loan arias ending a suite that begins in CHENG mode.
80	Ibid.
86	Ibid.
89	Ibid.
117d	Ibid.
119	Ibid.
152	This is part of a group of loan arias in a suite in CHENG mode.
159	This is part of a group of loan arias ending a suite that begins in CHENG mode.

KUAN-YIN-SHA
觀音煞

Mode: TS

Base form: Uncertain

Plays: 140c

KUEI-SAI-PEI

歸塞北

Mode: SS

Base form: 4 4 7 4

Plays: 40-0

KUEI-SAI-PEI

歸塞北

Mode: TS

Base form: 3 5 7 7 5

Plays: 14-4 45-5-5y-5 66-6-6 140c-c

KUEI-SAN-T'AI
鬼三台

Alternate title: San-t'ai-yin
三台印

Mode: Y

Base form: 3 3 4 5 4 7 7 4 4

Plays: 5-8 10-8 22 30-5 53-6 66 80-8 91-3-5-9 106-7 117c-d 121-1-4-5-7-8 130-7 140c-f 143-3-9 152

Notes:

5 One of the final 4-character chü is missing.

18 Chü 3,5 are irregular; the tan-shuang is in conflict.

30 Punctuation is not needed after 張 or 桐 to form chü 1,2.

79 This aria is mistitled Kuei-san-t'ai in YCH. The texts in YANG 1.6515 and YKP 236 clearly show the title to begin with the character 三. YKP interprets the barely legible title to read 三[illegible]. The form of the aria does not resemble that of Kuei-san-t'ai at all.

121 (second aria) YCH erroneously shows punctuation after 去 in chü 5. 今日蚤歸去呵 is exclamatory ch'en-tzu.

140c This aria is incomplete. It is only 4 chü long.

140f This form bears no resemblance to Kuei-san-t'ai at all.

KUN-HSIU-CH'IU

滾繡毬

Mode: CHENG

Base form: 3 3 6 6 3 3 6 6 7 7 4

Plays:

2-2-2-3-3-4-4-7-7-7-9-9-9
11-2-2-2-3-3-3-4-4-5
21-1-1-2-2-3-4-5-5-5-6-6-9-9-9-9
31-1-1-1-2-2-4-4-4-4-6-6-6-7-7
40-2-2-2-2-3-3-3-4-4-4-5-5-5-6-6-7-7-7-8-8-8
50-0-1-1-1-1-3-4-7-7-7-9-9
60-0-0-7-8-8-8-9-9-9-9
70-0-1-3-3-3-4-4-6-6-6-8-8-8-8
80-1-1-1-1-3-3-3-5-6-7-7-9-9
91-1-1-1-4-6-6-7-7-7-8-8
100-0-1-1-1-2-2-3-3-5-5-5-5-9
112-2-2-4-4-5-5-8-9-9-9
117b-b-d
121-1-1-2-2-3-3-3-3-3-5-5-5-5-6-7-7-7-7-9
131-1-3-5-5-6-6-6-7-7-7-7-9-9-9-9-9
140b-b-d-d-e-e
142-2-2-2-7-7-7-8
150-2-5-5-6-6-9-9
161

Notes:

14 This is part of a group of loan arias ending a suite in CHUNG mode.

37 This one of two intrusive post-suite arias attached to a suite in CHENG mode. Both the singer and rhyme change.

54 This is part of a group of loan arias in a suite in CHUNG mode.

123 This intrusive aria is shown to be part of a hsieh-tzu prefacing a suite in N mode. The form of the aria, however, bears no resemblance to Kun-hsiu-ch'iu. I suspect that it is actually some other aria.

LANG-LAI-LI-SHA

浪 来 裏(里)煞

Alternate titles: Lang-lai-li, Lang-li-lai, Lang-li-lai-sha, Wei-sheng, Sui-tiao-sha, Kao-kuo-sui-tiao-sha.

Mode: S

Base form: 3 3[a] 7 7 4 7

a. These initial chü are usually mutated to [23] or [223].

Plays: 12-9 27 39 45 55-6-6 64-5 75-9 82-7 90-2-3 100-9 117e 126 140a-f 151-4

Notes:

This is one of two coda forms in S mode. The other is Kao-kuo-lang-lai-li. WANG LI 821 gives a base form 33/33/7/7/34/7. His 33 equals my mutations on the 3-character chü. His 34 equals my [6], an interpretation which I think is untenable.

45 This aria in YCH is entitled Sui-tiao-sha. YANG 1.2135 entitles it Shou-wei-sha. The form is identical to Lang-lai-li-sha.

55 As in the above aria, YCH entitles this aria Sui-tiao-sha, but it is Lang-lai-li-sha in YKP 327.

56 This aria is entitled Kao-kuo-sui-tiao-sha.

90 There should be no punctuation after 城 or 銭 to form chü 4.

109 There should be no punctuation after 娘 to form the final chü.

LEI-KU-T'I
擂鼓體 (休)

Alternate title: Ts'ui-hua-le
催花樂

Mode: TS

Base form: Uncertain

Plays: 45 140c

LI-T'ING-YEN-SHA

離亭宴煞

Mode: SS

Base form: 7 7 4 5 5 5 5 3 4 5 5

Plays: 14 24 34 47 81-3-7

Notes: This is one of four possible coda forms in SS mode; the other coda forms are Shou-wei, Yüan-yang-sha, and Li-t'ing-yen-tai-hsieh-p'ai-sha. The base form for this aria given in WANG LI 816 (7/7/4/7/33/6/55/) does not match the forms we see in the ch'ü above.

14 This is mistitled Li-t'ing-yen-hsieh-chih-sha.

34 This is mistitled Yüan-yang-sha.

81 Chü 7,8 are missing.

LI-T'ING-YEN-TAI-HSIEH-P'AI-SHA
離亭宴帶歇拍煞

Alternate title: Li-t'ing-yen-tai-hsieh-chih-sha. The use of 指 for 拍 is wide-spread but incorrect. (See TA-CH'ENG, 羽 book, chüan 66, p. 71a, and the notes below).

Mode: SS

Base form: Appears to be Li-t'ing-yen-sha
7 7 4 5 5 5 5 5 4 5 5

Hsieh-p'ai-sha
5 5 5 4 5 5

Plays: 42-3 105 117b-c

Notes: This is one of four basic coda forms in SS mode. The other three forms are Shou-wei, Yüan-yang-sha, and Li-t'ing-yen-sha. The form of the examples in the plays above seems clear and consistent. The aria is constructed of Li-t'ing-yen-sha with Hsieh-p'ai-sha (or at least a part of it) attached to the end. A passage in TA-CH'ENG (羽 book, chüan 66, p. 71a) explains the form in these words: "Li-t'ing-yen-tai-hsieh-p'ai means that six chü (chü 3,4,5,6,7,8) are taken from the Li-t'ing-yen-sha form (the form which allows a break up of the chü) and they are repeated again. This results in a lengthening of the tune and a retarding (of the tempo) where it meets with the coda (sha 煞), which explains calling it hsieh-p'ai (retarding the beat)." In actual practice this description resembles the form of the aria, but not in every detail. In the Yüan arias, the hsieh-p'ai section seems to be a repeat not of chü 3,4,5,6,7,8 but of Li-t'ing-yen-sha's chü 6,7,8,9,10,11. Examining examples of the aria Hsieh-p'ai-sha to see what its form really is does not help. There is a Hsieh-chih-sha in KUANG-CHENG (Shuang-tiao-hou section 雙調後, p. 22a),

LI-T'ING-YEN-TAI-HSIEH-P'AI-SHA (cont.)

but the form [77477777455] indicates that it is not Hsieh-p'ai-sha at all, but the aria Li-t'ing-yen-sha. (Chü 4,5,6,7,8 are mutations of [23] to [223]). Three examples of Li-t'ing-yen-tai-hsieh-p'ai-sha may be examined in the same work (Ibid. pp. 22b, 23a, and 23b) but none of them are the same, and none of them match the forms from YCH and WP. See also WANG LI 816 for forms of both arias which are different than these Yüan examples above.

14 This aria is mistitled Li-t'ing-yen-hsieh-chih-sha. It is a Li-t'ing-yen-sha form.

105 The Hsieh-p'ai section is irregular.

LIANG-CHOU-TI-CH'I
梁州第七

Alternate title: Liang-chou

Mode: N

Base form: 6 6 7 4 4 4 4 6 6 6 6 6[a] 2 2[b] 7 5 7 4

a. The form requires that these chü be prefaced by tripod ch'en-tzu which characteristically are the pronouns 俺俺俺, 伱伱伱, 你你你, and simple verbs like 来来来 or 是是是. Where the pattern of three identical characters is not followed, tripod ch'en-tzu of the 'abb' type are used, as in 君龍龍, 聖遥遥, or 白泛泛, and sometimes the rule is not followed at all.

b. Two 2-character chü belong in this position, and they should rhyme. They do not, however, always rhyme, and they are often punctuated to look like a single 4-character chü in the texts. This is a departure from the base form.

Plays:

1-3-6-7-9	11-5-6	20-3-6-7-8
31-3-5-6-7-8-9	42-6-9	54-5-8
60-1-2-3-8-9	71-2-4-7	84-5-6-9
90-4-8-9	101-2-3-4-6-8-9	
110-3-5-6-9	123-4	134-9
140b-c	144-5-6	
150-1-3-4-6-7-8-9	160-1-2	

Notes:

3 Punctuate after 时 to form chü 13.
7 Punctuate after 門 to form chü 13.
9 Punctuate after 鬼、 to form chü 13.
11 Punctuate after 衣 to form chü 14.

LIANG-T'ING-LE
涼 亭 樂

Mode: S

Base form: Appears to be 7 4 7 5 4 4 7 3 3

Plays: 63

LIU-CH'ING-NIANG
柳青娘

Mode: CHUNG

Base form: Uncertain

Plays: 30 74-9 140e

Notes: 74 This is part of a group of loan arias in a suite in CHENG mode.

LIU-KUO-CH'AO
六國朝

Mode: TS

Base form. 4 4 5 5 5 4 5 4 4 4 5 5

Plays: 14-4 45-5 66-6 140c-c

Notes:

14 (first aria) Chü 3 is reduced to [3].
(second aria) Chü 7,8 seem reversed [45].

45 (second aria) Chü 7 in YCH has an even-class ending. YANG 1.2140 should be followed where the chü ends in 身 能 似 .

66 (first aria) The text of chü 5 in YCH is in error. Follow YANG 2.124, 2.1574 and 2.1661 where 善 is replaced by 的 , allowing the chü an odd-class ending. The punctuation is faulty in chü-3. The phrase should read 卓 文 君 本 無 心 to match the next phrase which it parallels. (See YANG 2.122)

LIU-SHA
六 煞,

Mode: CHUNG

Base form: 3 3^{a} 7 7 7 3 4 4

Plays: 7

Notes: See Yi-sha for a basic description of these revolving coda forms.

7 This is part of a group of coda arias ending a suite in CHENG mode.

LIU-YAO-HSU
六么序

Mode: HS

Base form: 3 3 4 4 4 6 7 6 7 4 4 yao-p'ien 2 2

..a.. 6 7 6 7 4 4

a. This section permits unrestricted numbers of added chü. Chü that seem to end in odd-class units crop up in the section which seems to suggest that perhaps the section admits other kinds of chü as well, but no tangible pattern emerges in these chü.

Plays: 6y 13y-8y 28y 34y 47y 55y
66y 79y 91y-8y 122y-4y-7y-8y
136y 140ey 155y 161y

Notes: The base form in WANG LI 806 differs from mine. The separation of individual chü is not clear: 33/34/4/4/34/7/34/7/44/. Translated into my system this form would appear as [564467676]. Wang's base form need to be revised 3/3/34/4/4/34/7/34/7/4/4/. Wang makes no mention of the yao-p'ien form that always appears with the main aria.

6 Chü 1,2 appear irregular [44].

66 No punctuation is needed after 牛去, to form chü 9.

122 YCH is missing three characters in chü 7. (c.f. YKP 244 where they are preserved).

124 The phrase 做手算手七七千 is erroneously included as part of the aria in YCH. In YKP 275 it is designated 云 "spoken."

127 Chü 1,2 are irregular [22]. Note that the playwright is writing two yao-p'ien forms here, each complete with an added chü section.

155y The form is unmarked. The yao-p'ien is printed as a continuation of the main aria.

LIU-YEH-ERH
柳葉兒

Mode: HS and S

Base form: 4 6 7 3 3 6

Plays:
S mode 12 27 55-6 91-2-3 154

HS mode 4-7 25-8 30-2-3-7 41 53-5-9
73 94-5-7 104-7-8 110-4
117a-b-d 122-5 133-4 140a
146-7 154-7

Notes: WANG LI 807 gives a base form equivalent to [667336] in my system.

LO-MEI-FENG
落梅風

Alternate titles: Lo-mei-hua, 落梅花 Shou-yang-ch'ü 壽陽曲

Mode: SS

Base form: 3 3 6 7 6

Plays: 1 12-7 21-2-3-4-8 34 40 50-2-6-8
66-8 71-8 81-8 92 107 112 117d-e
120-1-7-8 136-9 142

LO-SSU-NIANG
絡絲娘

Mode: Y

Base form: 6 6 7 4

Plays:

8y	30	41	52-3-6-7	66
88	95	114	117a-b-d-e	125-7-8
137-8	140c	148		

Notes:

30 No punctuation should appear after 的 in chü 3. Chü 2 has no得 in YANG 3.1579.

41 The character 又 is deleted in YCH (c.f. YANG 2.1746 and 2.1795).

LO-SSU-NIANG-SHA-WEI
落絲娘煞尾

Mode: Y (or SS?)

Base form: 6 6

Plays: 56 117a-b-c-d

Notes: An aria called Lo-ssu-niang belongs to Y mode. Examples of this aria in 56, 117a and 117d are all codas ending suites in SS mode.

LUAN-LIU-YEH
亂柳葉

Mode: CHUNG

Base form: Uncertain

Plays: 62 90

Notes: 90 A loan aria in a suite in SS mode.

MA-LANG-ERH

麻郎兒

Mode: Y

Base form: 4 4 6 6 yao-p'ien 2 2 2 6 6 6

Plays: 4y 30y-5y 41y 52y-3y-6y 66y
80y 114y 117ay-by-dy-ey 127y-8y
138y 140cy-dy

Notes: 52y Punctuate after 舉 to form chü 1, and after 處 to form chü 2.

MA-YU-LANG
馬玉郎

Alternate title: Yao-hua-ling
瑤華令

Mode: N

Base form: 7 5 7 3 3 3

Plays;

7	11-6	20-7-8	33-5-8
46-9	55-8	60-1-2-3-8	71-2-4-7
84-6-9	98	103-4-6	113-6
123-4	140c	145	157-8
160-1			

MAN-CHIN-CHAN
慢金盞

Alternate title: Chin-chan-tzu
/ / 子

Mode: SS

Base form: Opening chü are dissimilar, but both examples end with ...4 4 4 4 7 3 3

Plays: 24 63

MAN-CH'ING-TS'AI

蔓青菜(菜)

Mode: CHUNG

Base form: 5 5 2 7 5

Plays: 1 13 21 51-4 74-9 105 133-6 144

Notes:

WANG LI 811 gives a base form [33275]. In YCH, only WP 105 preserves [33] in the initial chü. It is probable that the original [3] became accustomed (through constant mutation to [23] and [33]) to to the mutatant form [5] or [33].

74 This is a loan aria in a suite in CHENG mode.

105 This aria is unmarked in YCH; it is printed as part of the aria T'i-yin-teng. (see YKP 7)

MAN-KU-ERH

蠻姑兒

Mode: CHENG

Base form: Begins 2 2...and ends 3 3 4

Plays: 21 79 140d

Notes:

21 The title is Man-p'ai-erh / 牌 /, which is probably an error. (See: YANG 1.5268)

79 The title is Man-ku-ling / / 令. (See: YANG 1.6514) The aria is a loan aria in a suite in CHUNG mode.

140d One chü before the closing one should probably be punctuated after 樹.

MAN-T'ING-FANG
滿庭芳

Alternate title: Man-t'ing-shuang
霜

Mode: CHUNG

Base form: 4 4 4 7 4 6 6 3 4 5

Plays:

1-2-6	113-6-7-8-9	20-1-5-8
32-4-8	40-4-7	50-2-4
61	71-3-6-7-8	80-1-2
96-7	107	113-4-4
117b-c-d-e	122-5-8-9	138
142-3	157	

Notes:

11	This is part of a group of loan arias in a suite in CHENG mode.
71	This is part of a group of loan arias ending a suite that begins in CHENG mode.
114	Ibid.
117d	Ibid.

MEI-HUA-CHIU
梅花酒

Mode: SS

Base form: 3 4 4 4 ..^{5a}..

a. 5-character chü (frequently mutated [33]) may be added without restriction in this section. There is a decided tendency for the third chü to look like [3]; this is not constant. (c.f. 16, 20, 24, 29, 34, 49, 104, 110, 114, etc.) The number of added chü is as follows:

5555	39 40 62 72 96 104
55555	16 24 27 49 58 69 73 84 90 92 109 110 132 147
555555	36 59 60 71 86 120 123 140a 153
5555555	20 50 70 76 85 113 114 118 140b 159 161 162
55555555	11 51 97
555555555	26
5555555555	48 121
55555555555	63 139
555555555555	1 61
5555555555555	29 34
55555555555555	122 133

Plays:

1	11-6	20-4-6-7-9
34-6-9	40-2-8-9	50-1-8-9
60-1-2-3-9	70-1-2-3-6	84-5-6
90-2-6-7	104-9	110-3-4-8-9
120-1-2-3	132-3-5-9	140a-b
147	153-9	161-2

Notes:

1 Eight chü in the free section are linked by thimble phrases; in these chü the second occurrence of the following characters should not be punctuated: 陽, 牆, 廊, 房, 黃, 涼, 堂, 窗.

27 The two final chü look irregular [44].

29 There are eight chü linked by thimble phrases. They are properly punctuated and may stand as a model for the proper punctuation of thimble phrases chü.

MEI-HUA-CHIU (cont.)

34	Nine chü in the added chü section are linked by thimble phrasing; the second occurrence of the following characters should show no punctuation: 裏，的，地，雪，衣，墀，知 鷹爭，日，裏.
42	This aria is irregular. The form does not look like Mei-hua-chiu.
71	This aria opens with two 3-character chü which are identical. I think it quite likely that the repetition is an error.
73	Ibid.
92	An unusual number of 4-character chü open the aria. This is irregular.
119	This aria is irregular. The form does not look like Mei-hua-chiu.
121	Nine chü in the free section are linked by thimble phrasing.
123	The titles Mei-hua-chiu and Ch'i-ti-hsiung have been switched. The arias Ch'uan-po-chao, Ch'i-ti-hsiung and Mei-hua-chiu always appear together and in that order. A comparison of the forms of the arias will quickly bear this out.
132	The titles of Mei-hua-chiu and Ch'i-ti-hsiung have been switched (see note for 123 above); no punctuation is needed after 靜，清， and 丈傑.
135	The form does not match Mei-hua-chiu.
140b	Punctuate after 線兒 to form chü 2.

MIEN-TA-HSU

綿搭絮 or (/打/) or (/答/)

Mode: Y

Base form: 4 4 4 4 7 7 4 5

Plays: 41 52-6 107 114 117a-b-cy 121y-5-8

Notes:

41 The tan-shuang is in conflict in chü 7 [33].

56 There is an unmarked Mien-ta-hsü in YANG 2.902, 2.2043, and 2.2090; in all three texts it appears as part of the aria Tung-yüan-le. Compilers of the YCH text realized that the form of Tung-yüan-le is never known to reach such lengths as the aria in 56, and they mistitled the text in excess of the normal length of Tung-yüan-le, Cho-lu-su. What they failed to realize is that Tung-yüan-le is always followed, not by Cho-lu-su, but by Mien-ta-hsü, which most closely matches the form in this aria. There are 4 extra unaccountable 4-character chü in the text, the form scanning [44444444 7745].

107 What appears as an extra chü after chü 8 in WP is shown as one chü in YKP 38.

117cy The yao-p'ien does not match the base form. I suspect it is actually the aria Cho-lu-su.

121 The text is unreliable. It does not match the base form but does resemble it. I think it is a text carelessly handed down.

121y Ibid.

128 The text in WP is confused. Mien-ta-hsü actually does not begin until after the stage direction 太后取水盂了, which WP shows to be mid-way through the aria Tung-yüan-le. It ends with what is the end of Mien-ta-hsü in WP. There is no yao-p'ien as shown in WP; that aria is Cho-lu-su. (c.f. YKP 358)

MU-TAN-CH'UN
牡丹春

Mode: S

Base form: Appears to be 5 5 7 7 3 5

Plays: 63

MU-YANG-KUAN
牧羊關

Mode: N

Base form: 3 3 4 4 4 5 5 5 5

Plays:

1-3-3-6-6-7y-9
20-0-3-3-6y-7-8-8
42-2-2-6-9
60-1-1-8-8-9-9-9
84-4-5-6-9
101-1-2-2-3-4-8
120-3yyy-4-4
140b-b-c
151-1-3-6-7-8
11-5-6
31-1-3-5-6-7-7-8-9-9
54-4-5
71-2-4-7y-7
90-0-8-9-9
110-3-5-5-6-9-9
134-9
144-6-6
160-1

NA-CHA-LING
哪吒令

Mode: HS

Base form:
Original form 6 6 6 3 3 4
Later alteration 2 4 2 4 2 4 3 3 4

Plays:

2-5-6-7	12-3-4-6-7-8-9
20-2-5-7-8	33-4-5-6-7
41-6-7	52-5-6-7
60-1-2-4-5-6-7-9	70-3-4-7-8
80-4-8-9	91-2-3-4-6-7-8
100-3-5-7	110-1-3-4
117b-d	121-2-3-4-5-6-7-8-9
132-3-4-5-6-7-8-9	140e-f
143-6-7-8-9	151-2-9
160-1-2	

Notes: The base form of this aria is embedded in confusion. I find the original form to have been [666334], and a form of [242424334] to be a later alteration of the song's original structure. With the persistence of [242424334], I presume old texts preserving [666334] had to be doctored up to facilitate singing them, which has resulted in much confusion, i.e. extra punctuation of the older plays. The base form as [666334] is clearly visable in 17 (see also YKP p. 76), 22 (see YKP 130), 28, 35, 47, etc. In some plays the [666] are 6-character chü reduced to [444]; see 28, 37, 52, 61, and 62. In some plays the element [2] in [242424] ends in 呵 which we have already interpreted as the mark of the end of a string of exclamatory ch'en-tzu (c.f. YCH 22 where the text shows 呵呵. Then compare YKP 130 where there are none). Some texts written to [666] have had 呵 inserted to break up the solidity of the [6]. The confusion has been reinforced because of a tendency for [666] to show parallelism in some way. The parallelism most often occurs in the first two characters of the [6], reinforcing a tendency to sever [6] and make [24] out of it. In YCH 7, for example, each [6] begins with the characters 不親. In YCH 46 all are identical in the same way. This aria was no doubt

NA-CHA-LING (cont.)

written to the form [242424334], with the [2] doubling itself:

金蹄寶頭.墳聚玉頸.金蓮寶頭.淩波玉鈎.金鈕寶頭.合縫玉手.

In this aria from YCH 73, [6] mutates to [34]:

這件事天知地知.這件事神知鬼知.這件事心知腹知.

14 For a reliable text follow YANG 3.1200.
17 For a reliable text follow YKP 76.
19 For a different text see YANG 1.2243.
22 For a reliable text follow YKP 130.
35 This aria shows an example of thimble phrases.
55 For a reliable text follow YKP 320.

NIEN-NU-CHIAO
念奴嬌

Mode: TS

Base form: Appears to be 4 3 4 7 6 4 4 5 4 6

Plays: 66

PA-SHENG-KAN-CHOU
八声甘州

Mode: HS

Base form: 4 4 4 4 6 7 7 5 4

Plays: 21 63 88 117b 140c

Notes: This aria usurps the position of Tien-chiang-ch'un in the suite and opens the act in all five examples.

PAN-TU-SHU
伴讀書

Alternate titles: Pan-shu-sheng, Ts'un-li-hsiu-ts'ai
/ / 生 村裡秀才

Mode: CHENG

Base form: 5 5 7 7 7 4

Plays:

4-7	15	21-3-4-6	36	40
54-9	69	70-6	89	100-2
112-9	140b-d	148		

Notes:

Wang Li says the base form in the first two chü is [33] [33]; his [33] is equivalent to my [5]. (WANG LI 818)

140b Chü 6 seems to be irregular [23].

PAO-LAO-ERH

鮑老兒

Alternate titles: Pao-lao-ts'ui

/ / 催

Mode: CHUNG

Base form: Two forms 7 5 7 5 4 4 4 4 4 4
7 5 7 5 4 4 4

Plays: 11-5-9 21-8-9 30-1-4 51-9
62-8 76-7-9 82-3-6-9 105
119 120-2-5 140e 147
156

Notes: Wang Li's base form is [75754444]. (See: WANG LI 811)

11 For chü 4 follow YANG 1.4292. This is a loan aria in a suite in CHENG mode.

15 This is a loan aria in a suite in CHENG mode.

68 This is part of a group of loan arias in a suite in CHENG mode.

86 Ibid.

89 Ibid.

119 This aria ends a coda-less suite in CHENG mode.

140e This is part of a group of loan arias in a suite in CHENG mode.

156 This is a loan aria in a suite in CHENG mode. The text in YCH is unreliable. The play in YANG 3.2045 shows an entirely different suite. Pao-lao-erh does not appear in that suite.

PI-YU-HSIAO

碧玉簫 or (/ / 霄)

Mode: SS

Base form: 4 5 4 5 3 3 3 3 1[a] 7

a. The 1-character chü is not always present. It seems to be missing in 75 and 117a.

Plays: 8 22 75-6 117a 140e

Notes:

8 Chü 5,6 involve thimble phrasing.

140e Chü 2 appears to be short by one character.

P'ING-LAN-JEN

凭欄人 or (憑 / /)

Mode: Y

Base form: 7 7 5 5

Plays: 18 57 99 149

Notes: 57 Chü 1,2 are irregular.

PO-HE-TZU
白鶴子

Mode: CHUNG

Base form: 5 5 5 5

Plays: 1y-2y 21yyy 43 65y-8y 79yyyyy
111 117b-e 140e 148y-9y 155yyyy

Notes: 21, 43, 68, 117b, 140e, 148 are all loan arias in a suite in CHENG mode.

PO-PU-TUAN
撥不斷

Alternate title: Hsü-tuan-hsien
續斷弦

Mode: SS

Base form: 3 3 7 7 7 ..4[a]. 4[b]

a. This aria may add 4-character chü in this section. (TA-CH'ENG, chüan 65, 雙角雙曲 sect., p. 52a-b, note).
YCH 21 This aria adds 4 extra chü.
YCH 76 This aria adds 4 extra chü.

b. All Yüan-ch'ü examples show [6]. LO K'ANG-LIEH 87, states that the last chü is a 4-character chü. If LO is correct, these YCH examples are all mutating [24].

Plays: 21 51 76

Notes: WANG LI 815 says that this aria sometimes adds 2 extra 4-character chü after chü 5. His analysis would not explain these Yüan ch'ü.

21 Chü 4 should be punctuated after 沙 : see YANG 1.5258.

PU-PAI-MEN
不拜門

Alternate title: Hsiao-pai-men
小 / /

Mode: SS

Base form: 7 7 2 2[a] 3 4[b]

a. Chü 3,4 are identical.
b. This chü seems to be a 4-character chü.

Plays: 24 63

PU-PU-CHIAO
步步嬌

Alternate title: P'an-fei-ch'ü
潘妃曲

Mode: SS

Base form: 7 5 3 7 3 5

Plays: 1-4 21-4-6 42-3-8 51 64-9
87-9 90-4-7 102 112-9 117d
154

PU-SA-LIANG-CHOU
菩薩梁州

Mode: N

Base form: 4 4 4 4 7 7 7 5 7 4

Plays:

6	20	31-6-7	42	58
61-9	84-5	90	104-8	110-3
120	139	140c	144-5	153
161				

Notes: Wang Li gives a base form of [33] for chü 8 which is a mutation form of my [5]. (WANG LI 809) According to Wu Mei, this aria is a pot-pourri of parts of three other arias: the first five chü of An-ch'un-erh [44444], the first two chü of the tz'u pattern P'u-sa-man 菩薩蠻 [77], and the final three chü of Liang-chou-ti-ch'i [574]. The title further reflects this blending of tunes, with P'u-sa taken from P'u-sa-man and added to Liang-chou from Liang-chou-ti-ch'i. The corresponding chü do match the base forms of the arias specified, except that the first five chü of An-ch'un-erh is not [44447] but [44444]. See: WANG YÜ-CHANG 100, note 5: 此曲首五句為鶯鶯兒... 二句為菩薩蠻, 末三語為梁州第七, 故云菩薩梁州. 此據吳梅先生說也.

P'U-T'IEN-LE
普天樂

Mode: CHUNG

Base form: 3 3 4 4 3 3 7 6 4 4 4

Plays:

2-6-8	17	20-1-5-9
32-4	41-4-7	51-9
70-2-5-6-8	81-2-4-5	92-5-6-7
108	112-3-8	117c
122-4-8	143-7-9	

Notes:

92	This is an intrusive pre-suite aria prefacing a suite in S mode.
95	Chü 7 should not show punctuation after 鎮.
108	Chü 2 is irregular [4].
117c	Chü 8 should show no punctuation after 去.
122	Chü 2 is irregular [4].
149	Chü 8 should not show punctuation after 機.

SAI-HUNG-CH'IU
塞鴻秋

Mode: CHENG

Base form: 7 7 7 7 5 5 7

Plays: 81 91 103 112

Notes: 81 Chü 3 is irregular.

SAN-SHA
三煞

Mode: CHENG

Base form: 7 7 4 4 4 4 4 4 4 4 5

Plays: 13 21-9 31 42-4 50-1 69 70-8 81 96 101-2 121-2 136

Notes:

(See Yi-sha for basic description)

42 No punctuation should appear after 纽里 to form the final chü.

50 Chü 7,8 and perhaps chü 9 are irregular [33]:

折靈芝	喂牛草	打麒麟	當手會	捧瑤琴	做曉業

81 Chü 1,2 are confusing.

SAN-SHA
三 敍

Mode: CHUNG

Base form: 3 3[a] 7 7 7 3 4 4

a. These initial chü do not often appear in unmutated form.

Plays:

6-7	16	28	31-2 40-1-4-8
70	101-4-7	113-4-4	117a-b-c-d-e
120-2-4-5-7-8		133-6-7	142-3-7-9

Notes:

See Yi-sha for a basic description of these revolving coda forms.

7 This is part of a group of arias ending a suite in CHENG mode.

16 Punctuate after 中音 to form chü 1.

40 This is part of a group ending a suite in CHENG mode.

114 Ibid. Chü 6 appears to be missing.

117d This is part of a group ending a suite in CHENG mode.

133 Chü 6 appears irregular [4].

143 This aria is mistitled Erh-sha in YCH. (See: YKP 435)

SAN-SHA

Mode: N

Base form: 7 7 7 4 6 5 7 4

Plays: 1 11 20 31-6 55 60 72 85 102 120

Notes: This is one of three revolving coda forms. See Yi-sha for a basic description.

SAN-SHA

三 殺

Mode: SS

Base form: 7 7

Plays: 21

Notes: See Erh-sha in this mode.

SHA-WEI
煞尾

Alternate titles: Wei, Wei-sheng, Wei-sha, Sui-sha, Sui-sha-wei, Shou-wei, Shou-wei-sha, Huang-chung-sha, Huang-chung-wei

Mode: CHENG

Base form: ..7.. ..5.. and ..7.. ..5.. 4 4 4a 7

a. This chü may not be present.

Plays: Arias with [447] or [4447] endings:
21 46 67 94-8 103 112 121-5
133 155-9

Others:

2-4-9	12-3-4-5	22-3y-5-6-9
31-2-4-6	42-3-4-5-7-8	50-1-7-9
60-9	70-3-6-8	81-3-5-7
91-6-7	100-1-2-5	115-8
122-3-6	131-5-6-7-9	140b-d
142-7-8	150-2	161

Notes: This coda form is difficult to understand. The number of chü are unrestricted, as are the proportions and placement of 5- and 7-character chü. I include those arias that show definite ending patterns [447] and [4447] because I feel that they are variations on the first form. If I did not include them here, I would not know to what title to assign them, as their titles vary with almost every example and are the same as those without fixed endings. 5-character chü are almost invariably mutated [33].

13 No punctuation is needed after 無, 待, 重, 懸, or 剩 in those chü scanning [33].

SHA-WEI (cont.)

14	This part of a group of loan arias ending a suite that begins in CHUNG mode. No punctuation is needed after 能, 意, or 分.
45	No punctuation is needed after 然, 行, 門, 指, 仙, 家, or 哥.
59	No punctuation is needed after 撥.
60	No punctuation is needed after 程 in the final chü.
76	No punctuation is needed after 子, 前, 鶴, 堂, 章, 翻, or 舍.
87	No punctuation is needed after 衆, 兒, 真, 頭, 牛, or 書.
96	No punctuation is needed after 苗.
102	No punctuation is needed after 纏, 人, 蹤, 雜, 到, or 無.
122	No punctuation is needed after 由, 勝, 堂, 遠, 多, or 淚. The initial two chü are irregular [66].
152	No punctuation is needed after 杖, 舊, 兵, 處, 亡, 功, or 喊.
159	This is an irregular aria which seems to scan [4476].

SHA-WEI
煞尾

Alternate titles: Wei 尾, Wei-sheng 尾聲, Wei-sha 尾煞, Sui-wei 隨尾, Sui-sha 隨煞, Shou-wei 收尾, Shou-wei-sha 收尾煞.

Mode: CHUNG

Base form: 3 3 7 7

Plays:

1-2-3-5-6-7-8-9	10-1-3-6-7-8-9
20-5-8-9	31-2-3-4-7-8
40-1-3-4-7-8-9	50-1-2-3-4-5-9
61-2-5	70-1-2-3
101-4-5-7	110-1-3-4-4-8
117a-b-b-c-d-e	120-4-5-6-7-8-9
130-1-2-3-5-6-7-8	140a-d-e
141-2-3-7-9	151-3-6-7
160	

Notes: Wang Li's base form is [5577] (see WANG LI 812). Coda titles have been used indiscriminately, but the dominant title in YCH is Sha-wei, (36 arias) and Wei-sheng (24 arias) in WP. In addition to this coda form there is only one other in CHUNG mode: Cho-mu-erh-wei-sheng. There is a tendency for the first two chü to take this structure:

YCH 38: 不索我言不索我言 至今得至今得

YCH 50: 這的是他道去他道去 可是我轉伸我轉伸

This structure is preserved in only a minority of examples.

3 This is part of a group of arias ending a suite in CHENG mode.

7 Ibid.

11 Ibid.

30 This is mistitled Sui-wei in YCH, and Wei-sheng in YANG 3.1572; it is in the Cho-mu-erh-wei-sheng form.

33 This aria is irregular [4474].

SHA-WEI (cont.)

37 This aria is irregular [4376].
38 There should be no punctuation after 做 to form chü 3, and none after 心 to form chü 4.
40 This is part of a group of arias closing a suite in CHENG mode.
101 Punctuate after 又 to form chü 1.
104 This aria is irregular in chü 1,2: [44].
112 This aria is mistitled Wei-sheng; its form is Cho-mu-erh-wei-sheng.
114 This is part of a group of arias closing a suite in CHENG mode.
117b One aria is part of a group closing a suite in CHENG mode.
117b In the aria in CHUNG mode, chü 3 is irregular.
117c Chü 2 is irregular [4].
117d This is part of a group closing a suite in CHENG mode.
124 No punctuation is needed after 家 to form chü 4.
127 This is part of a group closing a suite in CHENG mode.
129 No punctuation is needed after 急 to form chü 3.
140e This is part of a group closing a suite in CHENG mode. No punctuation is needed after 句 to form chü 4.
145 This is mistitled Wei-sheng; it is written in the Cho-mu-erh-wei-sheng form.
149 No punctuation should appear after 又 to form chü 4.
151 No punctuation should appear after the first 去 to form chü 1.
156 This is part of a group of arias ending a suite in CHENG mode.

SHAN-P'O-YANG
山坡羊

Alternate title: Su-wu-ch'ih-chieh
蘇武持節

Mode: S

Base form: Appears to be 4 4 7 3 3 5 1[a] 3 1[b] 3

a. This character is t'a 仩 in 15 (c.f. YANG 1.2181) and 64.

b. This character is tsa 咱 in 15 (c.f. YANG 1.2181) and 64.

Plays: 15 64 82

Notes: 15 The text is unreliable; follow YANG 1.2181.

SHAN-SHIH-LIU
山石榴

Mode: SS

Base form: 3 3 7 5

Plays: 24 52y 63y

Notes: 63y The yao-p'ien form looks to be [33375]; the first [33] is probably a 3-character chü mutating to [33] and probably no punctuation should appear after 肩 .

SHANG-CHING-MA

尚 京 馬 or (上 / /)

Mode: S

Base form: 7 7 7 4 7

Plays: 16 56

Notes: 16 This is an intrusive aria in a suite in N mode. The aria does not exist at all in YANG 1.4337.

SHANG-HSIAO-LOU
上 小 樓

Mode: CHUNG

Base form: 4 4 4 4 4 3 3 4 6
yao-p'ien 3 3 4 4 4 3 3 4 6

Plays:

1y-2y-5y-6y-7y-8y-9y
10y-7y-8y-9
20y-5y-8y-9y
31y-2-3y-4y-8
40y-1y-3y-4y-7y-8y-9y
50y-1y-2y-4-5y-9y
61y-2y-5y
70y-2y-3-6y-7y-8y
80y-1y-2y-3y-4y-5y
92-6y-7y
101y-4y-5y-7y
110y-1y-2y-4y-5yyy-8
117ay-by-cy-ey
120y-2y-4y-6y-8y-9y
131y-2-3y-5y-6y-7y
140ay-dy
141y-2y-3y-5y-7y-9y
151-7
160y

Notes:

1 Punctuate after 你 to form chü 6.
2 Chü 6 is missing.
2y Chü 6,7 are irregular [44].
7 Punctuate after 上 to form chü 6.
7y Punctuate after 你 to form chü 6.
8 Chü 6,7 are irregular [44].
17 Punctuate after 族 to form chü 6.
18y Punctuate after 能 and 來 to form chü 6,7.
101 One chü is missing out of chü 1,2,3,4,5.

SHANG-HUA-SHIH
賞花時

Mode: HS

Base form: 7 7 5 4 5

Plays:

1-3-7y-9y
10-1-3-6-8
22-5-6-7-9y
33-4y-5-6-7y-8-9y
41y-3y-3-4y-5y-6y-7
50-2-4y-8y
60-1y-4-6y-8y
70-3-5-7y-8y-9y
80-1y-3y-4-5y-6-7
90-1-2-7y-9
102y-3-8y
110y-1-2-3y-4y-5-9y
117ay-c-e
120y-0y-1-3-4-5y-8-9y
130-1-2-2y-4-9
140a-by-dy
142-6y-9y
151y-2y-7
160y-2

Notes:

The special feature of this aria is its function in the hsieh-tzu. All of the above examples, with the exception of 52, 87, 110y, 119y, 120y and 140by, appear in the hsieh-tzu.

47 The mode in the hsieh-tzu in YCH is incorrectly listed as CHUNG; see YKP 445.

SHANG-MA-CHIAO

上馬嬌

Mode: HS

Base form: 3 3 5 7 1[a] 5

a. This chü need not be present. It is missing in 63, 81, 83, 140a.

Plays:

3	10-2	30-2-8	41
50-3-5	60-3	81-3	95
107	117a-c-d	125	133
140ay-c	142-6-7	154-7	

Notes:

133 This aria does not match the base form. The text appears to be partly missing.

140a This is the only time this aria takes a yao-p'ien; the form does not match.

140c This is not Shang-ma-chiao. Despite its title, the form differs too widely from the base form.

SHAO-PIEN
哨遍 (or 俏 /)

Mode: CHUNG

Base form: 4 5 5 4 3 4 4 3 4 4 4 7 7 4 4 4

Plays: 9 31 40-1 101-7 117a 122 147

Notes:

9 Chü 3 is irregular. It is paired with chü 4, a feature which is not found in any other example.

40 The text is corrupt. Two chü are missing. The aria is part of a group of loan arias in a suite in CHENG mode. The aria is out of sequence: in every other example this tune directly precedes the aria Shua-hai-erh.

41 Chü 5 is missing in YCH; it is preserved in YANG 2.1759 and 2.1811. Chü 8 is correct [3] in YCH, but it scans [4] in YANG 2.207, 2.1759, and 2.1811.

122 Chü 1 is punctuated incorrectly in YCH. Follow YKP 251 where the punctuation falls after the character 聖.

SHENG-HU-LU

勝葫蘆

Mode: HS

Base form: 7 5 7 4 4 5

Plays:

3	10y-2y	21	30-2-8y
41	50-2y-3y-5	60-3y	81y-3y
95y	104-7y	117ay-cy-dy	119y
125	133	140a-cy	142-6-7
154			

SHENG-YAO-WANG
聖 藥 王

Mode: Y

Base form: 3 3 7 3 3 7 5

Plays:

4-5	10-7-8	22
35	41	52-3-6-7-8
66-7	80-8	91-3-5
107	111-4-6	117a-b-c-d-e
121-4-5-7-8	130-4-7-8	140d-f
143-6	152-8	162

SHIH-CHU-TZU
石竹子

Mode: SS

Base form: 7 7 7 7

Plays: 24 63

SHIH-ERH-YÜEH
十 二 月

Mode: CHUNG

Base form: 4 4 4 4 4 4

Plays:

1-7	16-9	20-5-8-9
32-3-4	40-1-3-7-9	53-5
60-1-2	71-2-3-5-7-8	81-2-4
92-4-5	104-5-7	110-1-2-3-8
120-2-5	132-3-7	140a-d
142-4-7	151-3	

Notes:

WANG LI 812 says the form is [444466] (Wang Li's [3s4f(h)] [3s4A] is equivalent to my [24], [42], or [222]), but the final two chü behave in the same manner as all other chü in the aria. They do not mutate to [6] any more frequently than other chü in the aria.

53, 60, 71, and 94 are loan arias appearing in a suite in CHENG mode. In 53 and 71 they are part of a group that closes a suite which begins in CHENG mode.

SHIH-LIU-HUA
石榴花

Mode: CHUNG

Base form: 7 5 7 2 4 7 6 7 5

Plays:

2-7-9	10-1-7-8	20-5-8
31-3-4-8	41-3-7-8-9	51-2-3-5-9
62	70-2-3-8	81-3-4-5
96-7	101-5	113
117a-c	120-2-5-9	130-1-3-5-6-7
140a	142-3-7	153-7

Notes:

WANG LI 811 says [557447675].

10 YCH text should be punctuated after 赶来 in chü 4.

11 This is a loan aria in a suite in CHENG mode. In YCH, chü 3 appears to be missing. In YANG 1.4288, chü 4 appears to be missing.

34 YCH text should show punctuation after 回头 in chü 4. (See YANG 1.5915.)

49 YCH should not show punctuation after 门 in chü 8.

53 This is a loan aria in a suite in CHENG mode.

55 YCH needs punctuation after 圣上 in chü 4. (See YKP 328.)

81 YCH needs no punctuation after 绕 in chü 2. Note the unusual mutations [423] on the 7-character chü in chü 1,3.

96 Note the unusual mutations [443] on the 7-character chü in chü 3.

SHOU-CHIANG-NAN
收 江 南

Alternate title: Hsi-chiang-nan
喜 / /

Mode: SS

Base form: [a]7 7 7 2 7

a. This aria regularly begins with the exclamatory ch'en-tzu 呈.

Plays:

1	11-6-9	20-4-6-7-9
33-4-6-9	40-2-4-8-9	50-1-8-9
60-1-2-3-9	70-1-2-3-6	84-5-6
90-2-6-7	104-9	110-3-4-8-9
120-1-2-3	132-3-5-9	140a-b
141-5-7	153-4-9	161-2

Notes: WANG LI 815 gives a base form of [77747].

SHOU-WEI
收尾

Alternate titles: Sui-wei, Sui-sha, Wei, Wei-sheng
隨尾 / 煞尾 / 声

Mode: SS

Base form: 7 6 5 5

Plays:

10-2-7	23-4-7	36-8	49
68-9	75	90-6-8	117e
135-8-9	140b		

Notes:

This is one of four coda forms in SS mode; the others are Yüan-yang-sha, Li-t'ing-yen-sha and Li-t'ing-yen-tai-hsieh-p'ai-sha.

24 Chü 2 is irregular [5]; this is part of a group of loan arias ending a suite that begins in CHENG mode.

68 Chü 2 appears to be irregular [7].

96 Chü 2 appears to be irregular [7]; chü 3,4 are irregular [44].

138 Chü 3,4 are irregular [66].

140b Chü 3 is irregular [6].

SHOU-WEI
收尾

Alternate titles: Wei, Wei-sheng, Sha-wei
尾 / 声 煞尾

Mode: Y

Base form: 7 6 5 5

Plays:

4-5-8	10-7-8	22
30-5	41	52-3-6-7-8
66-7	80-8	91-3-5-9
106-7	111-4-6	117a-b-c-d-e
121-4-5-7-8	130-4-7-8	140c-d-f
141-3-6-8-9	152-8	162

Notes:

The title in YCH is always Shou-wei, but almost always Wei or Wei-sheng in WP. This is the only coda form in Y mode.

30 No punctuation should appear after 公 to form chü 1.

66 This aria has two extra chü appended at the end; it is entitled Wei in YANG 2.156 and 2.1704 and Wei-sheng in YANG 2.1606.

93 No punctuation should appear after 北 to form chü 2.

99 Chü 2 is irregular [7].

107 Chü 3 is irregular [4].

143 Chü 3,4 are irregular [66].

148 The final chü may be irregular. This aria is laden with a momentous number of ch'en-tzu.

152 Chü 3 is irregular [6] in YCH because it has an extra character; see YANG 3.2179 where the chü is normal:

十萬里 錦江山

158 Punctuate after 住 to form chü 1.

SHUA-HAI-ERH
耍孩兒

Alternate title: Mo-he-lo
麼合羅

Mode: CHUNG

Base form: 7 6 7 6 7 7 3 4 4

Plays:

2-3-5-6-7-8-9	10-6-7-8-9
20-8-9	31-2-3-4
40-1-4-8-9	50-2-3-5
65	70-1-2-5-6-7-8
80-1-2-3-4-5-6-9	92-6
101-4-7	110-3-4-4
117a-b-b-c-d-e	120-2-4-5-6-7-8-9
130-1-2-3y-5-7	140a-d
142-3-7-9	153-7

Notes: 3, 7, 40, 53, 71, 86, 89, 114, 117b, 117d, and 127 are all examples of loan arias appearing in suites in CHENG mode. The majority are parts of larger groups of coda arias which close suites which have started in CHENG mode. These coda suites take the folowing general form: Shao-pien (not always present), Shua-hai-erh, Wu-sha Ssu-sha, San-sha, Erh-sha, Sha-wei. This set of arias originally formed the suite P'an-she-tiao 般涉調 which was extinct by Ydan times. CHUNG mode adopted the dead suite and used it as a coda. Since CHENG and CHUNG modes frequently borrow from each other's repertoire (forming loan arias), CHENG mode occasionally borrows the entire CHUNG mode coda group and uses it in place of the coda normal for CHENG mode.

SHUA-SAN-T'AI
耍 三 台

Mode: Y

Base form: 5 6 6 6 7 7 6 6

Plays: 4-8 67 88 137-8 146-8

Notes:

67 Punctuation should not appear after 從 in chü 1.

88 Chü 6 is irregular. In this example, Shua-san-t'ai usurps the position of Tou-an-ch'un which regularly appears as the first aria in the suite.

137 The initial two chü are missing.

146 Chü 3 is irregular. There should be no punctuation after 鎖 in chü 2.

SHUANG-YEN-ERH
雙雁兒

Mode: S

Base form: 7 3 7 3 3

Plays: 12-9 45 63-4 79 82-7 90-2 109 151

Notes: WANG LI 821 gives a base form of [7,33,7, 33,33]. His [33] is equal to my [5]. The form of this aria has been badly confused. YCH is mispunctuated in over half of the examples.

12 Chü 3 is irregular.

19 No punctuation is needed after the ch'en-tzu 每 in chü 2; 哎 呦 的 兒 此 is exclamatory ch'en-tzu.

45 Chü 2 is irregular [4]. No punctuation is needed after the ch'en-tzu 的 in chü 2, after 閒 in chü 4, or after 的 in chü 5.

64 No punctuation is needed after 情 in chü 2.

82 No punctuation is needed after 心 in chü 2, after 月 in chü 4, or after 雄 in chü 5.

90 No punctuation is needed after 公 in chü 2.

92 No punctuation is needed after 来 in chü 2.

109 No punctuation is needed after 眩 in chü 2.

151 No punctuation is needed after 了 in chü 2:

把 [槍 刀] 不 [撇] 了 [等甚的]

SHUANG-YUAN-YANG
雙鴛鴦

Mode: CHENG

Base form: Uncertain

Plays: 21

SHUI-HSIEN-TZU
水 仙 子

Alternate titles: Ling-po-hsien, 凌波仙 Hsiang-chi-yüan, 湘妃怨
P'ing-yi-ch'ü 馮夷曲

Mode: SS

Base form: 7 7 7 5 6 3 3[a] 4

a. Chü 6,7 sometimes take the form [4] or [6]. (See YCH 36, 41, 44, 47, 56, etc.) The reasons for this are not clear.

Plays:

2-6	13	22-5-8
34-5-6-7-7	41-2-4-6-7-8	51-6
61-2-4-5-8	71-6	81-2-5-9
90-4	100-2-3-4-7-8	117d
112-3-4-5-8	120-1-7-8	133-9
142-3-6-9		

SSU-CHI-HUA
四季花

Mode: HS

Base form: Uncertain

Plays: 23

SSU-K'UAI-YÜ

四塊玉、

Mode: N

Base form: 3 3 7 7 3 3 3

Plays:

6	28	33	49	62-3
89	90	106	115	124
144	154-7	162		

Notes:

106 Chü 5 is irregular; for a more reliable text follow YANG 1.324:

這泥汚了我這鞋底尖

Chü 7 is also irregular in YCH; YANG 1.324 gives a text that fits the form:

漫滔 共這白那個襖頭

124 Chü 3,4,5 are all irregular. YCH should show punctuation after 首 in chü 5.

154 Chü 5,7 are both irregular.

SSU-MEN-TZU
四門子

Mode: HC

Base form: (5 5[a]) 5 5 3 3[b] 5 3 3[c] 4

a. These first two chü may or may not be present. They are sometimes borrowed by Kua-ti-feng as a "tail". The "tail" is absent in 15, 64, 79, 132, 156. See also Kua-ti-feng.

b. These two chü should be identical to the [33] that follow. In one case (YCH 67) where this does not happen, the first [3] is repeated exactly in the next [3].

c. As stated above, these two chü should be identical with the [33] pair that precede them. This does not happen in 15, 41, 67, 132.

Plays:

15	41	64-7	74-9
88	132-4	140e	156-8

Notes: 140e This aria is not Ssu-men-tzu. The form does not match at all, nor is it preceded by Kua-ti-feng, an aria which is always found to introduce it.

SSU-PIEN-CHING
四邊靜

Mode: CHUNG

Base form: Uncertain

Plays: 8 26 80 117a-b-c-d 152

Notes: LO K'ANG-LIEH 70 gives a hsiao-ling form of [4744225]. Two Yüan-ch'ü take this form (80 and 152). WANG LI 810 gives a form of [474545], and all the arias in 117 (117a-b-c-d) match this form.

8 The form does not match either of the two forms suggested above. It is clearly [474455]. (See YKP 203) The character 俱 in chü 4 of the YCH text is in error. It should be 無. (c.f. YANG 1.2321, or YKP 203)

26 The form appears to scan [474455]. This is part of a group of loan arias in a suite in CHENG mode.

80 This is part of a group of loan arias closing a suite in CHENG mode. The aria is missing in YANG 3.1283.

117b Chü 2 should probably scan:

| 軟弱鶯鶯 | 可 | 曾慣經 |

117d No punctuation should appear after 東 to form chü 2. This is part of a group of loan arias in a suite in CHENG mode.

152 Chü 3,4 are irregular? The aria is part of a group of loan arias in a suite in CHENG mode.

SSU-SHA
四 殺

Mode: CHENG

Base form: 7 7 4 4 4 4 4 4 4 4 5

Plays: 44 121-2

Notes: (See Yi-sha for basic description)

SSU-SHA
四 煞

Mode: CHUNG

Base form: 3 3[a] 7 7 7 3 4 4

a. These initial chü do not often appear in unmutated form.

Plays: 6-7 28 41-4 107 114-4
117a-b-c-d-e 120-2-7 142-7-9

Notes: See Yi-sha for a basic description of these revolving coda forms.

7 This is part of a group of coda arias ending a suite in CHENG mode.

114 Ibid.

117d Ibid.

127 Ibid.

136 This aria is entitled Shua-hai-erh-tai-ssu-sha (Shua-hai-erh with Ssu-sha), but there is no Ssu-sha.

142 One character is missing in YCH; see YKP 420 where the chü is restored, but the character is unknown:

皆因[前緣 前世！]

Chü 5 appears missing.

SUI-SHA-WEI

隨煞尾

Mode: TS

Base form: Uncertain

Plays: 66

TA-PAI-MEN
大拜門

Mode: SS

Base form: Appears to be 4 4 4 4 4 6

Plays: 24 63

T'AI-CH'ING-KE
太 清 歌

Mode: SS

Base form: Uncertain

Plays: 21-9 51

TAI-KU-TO
呆骨呆 (1古呆)

Alternate title: bing-shou-chang
靈壽杖

Mode: CHENG

Base form: 7 6 4 4 5 5 5 5

Plays:

2-3-7-9	21-2-3-5	32-4
47	51-4-7-9	69
70-3-8	97	100-1-2-2-3-9
114-5-9	121-3-5	131-5-6-9
140b	147	155

Notes:

WANG LI's base fpr, reads [75445555]. (His [33] equals my [5].) There is no case for his [33] here. (WANG LI 817)

22 For chü 1 follow the text in YKP 133 which closes with an odd ending.

54 This aria is part of a group of loan arias in a suite in CHUNG mode.

102 (First aria) Follow the text in YKP 52 which shows what appears in YCH as an extra chü to be only spoken lines occurring before the aria begins:

不似這|朝昏晝夜|.|春夏秋冬|

T'AI-P'ING-LING
太 平 令

Alternate titles: A-ku-ling, A-hu-ling
阿古 / / 忽 /

Mode: SS

Base form: 6 6 6 6 2 2 2 6

Plays:

2-3-4-5-7-8	12-7-9
20-1-3-4-6-7-8-9	30-7
42-4	50-1-2-4-6-7
60-5-6-9	72-3-5-8
83-4	90-2-3-4-7-8-9
102-4-7-8-9	111-2-4
117e	122-6-8
140f	149
155-7-9	160

Notes:

2 Punctuate after 羊 and 曾 to form chü 5,7.
3 Punctuate after 所 to form chü 5.
7 This is a loan aria in a suite in CHENG mode.
12 Punctuate after 府 to form chü 6.
21 Punctuate after 仁 to form chü 6.

TAN-YEN-ERH
單雁兒

Mode: HS

Base form: Uncertain

Plays: 148 154

Notes: The forms in these two arias do not resemble each other.

T'ANG-HSIU-TS'AI
倘秀才

Mode: CHENG

Base form: 6 6 7 3 3 4

Plays:

2-2-3-4-7-7-9-9-9-9
11-2-2-3-3-3-4
21-1-1-1-2-2-3-3-5-5-5-6-9-9-9-9
31-1-2-4-4-4-6-6-7
40-2-2-2-2-2-3-3-4-4-5-5-5-6-7-7-8-8
50-1-1-1-4-4-7-7-7-9
60-0-7-8-9
70-0-3-4-6-6-8-8-8-9
81-1-1-3-5-6-7-7
91-1-1-1-4-6-6-7-7-7-8-9-9
101-1-1-2-2-2-2-3-3-3-5-5-5-9-9
112-2-4-4-5-5-8-8-8-9-9-9
117b
121-1-2-2-3-3-3-5-5-5-5-6-7-7-7-9
131-5-5-6-6-6-7-7-7-7-8-8-8-8-8
140b-d-e
142-2-2-7-7-8-8
150-5-5-6-6-6-9
161

Notes:

WANG LI 817 says the form in chü 4,5 is [55]; I find them to be mutations of [3].

14, 54, and 79 are loan arias in suites in CHUNG mode.

T'ANG-WU-TAI
唐 几 歹 (倘 11)

Mode: SS

Base form: Appears to be 7 4 7 2[a]

a. The two characters are split by 也 波 ; this is probably a formal requirement.

Plays: 24 52 63

Notes: 24 The second chü is irregular. Chü 4 is unusual: 楊 捏 也 波 天 . [2] has mutated irregularly [21], but has retained 也 波 .

TAO-HE

道合 or (/和)

Mode: CHUNG

Base form: Uncertain

Plays: 30 74-9 140e

Notes: Certain things can be said about the form. Chü 1,2 are both 3 character chü, the second being identical to the first. Chü 5,6 and some of the chü later in the aria regularly show a certain type of parallel structure. They must begin with two characters which are then immediately repeated, as can be seen in these examples of chü 5,6 from YCH 30:

數哨 數哨 生嘆 怪 . 數咱 數哨 怎 . 就行

74 This is one of a group of loan arias in a suite in CHENG mode.

TAO-LIEN-TZU

鴻練子

Alternate title: Hu-tao-lien

胡 / /

Mode: SS

Base form: Appears to be 3 3 7 3 3

Plays: 90

T'AO-T'AO-LING
叨 叨 令

Mode: CHENG

Base form: 7 7 7 7 5[a] 5[b] 7

a. This chü is required to end in the phrase 必須哥 or 也麼哥.

b. This chü is always identical to chü 5.

Plays:

2-7	21-9	31-2-4-6-7
42-4-5-5	51-9	60-9
70-3-4-6-8	80-3-6-7-9	96
101-2-3	117b-d	119
121-2-5-6	140d-e	142-7
150-6	161	

Notes: WANG LI 817 finds the base form to be [8888777]; [8] is the mutation [323] of a 7-character chü.

Chü 1,2,3,4 quite regularly contain an unusually high number of ch'en-tzu. Chü 5,6 contain the character 兀 used as an intensifier in a high percentage of the arias (about 1/3 of them).

TE-SHENG-LE

得勝樂 or (德 / /)

Mode: HS

Base form: Appears to be 3 3 6 6 5

Plays: 56

Notes: WANG LI 816 lists this aria under SS mode. The title in YANG 2.880 is erroneously given as Te-sheng-ling. YANG 2.2018 and YANG 2.2067 retain the correct title.

TE-SHENG-LING
得勝令

Alternate titles: K'ai-ke-hui, Chen-chen-ying
凱歌回 陣陣贏

Mode: SS

Base form: 5 5 5 5 2 5 2 5

Plays:

1-2-3-4-5-6-8	10-1-2-6-8
20-2-4-5-8-9	30-2-3-4-8-9
40-3-6-7-8-9	50-2-3-6-7-9
60-1-2-3-4-5-6-8-9	77-8
82-3-4-5-6-8-9	93-4-5-6-8-9
100-3-5-6-7	110-1-2-3-4-6
117a-b-c-d-e-e	120-1-3-6-8-9
131-3-5-6-8-9	140a-c
142-3-4-8	158
160-2	

Notes:

63 This is part of a group of loan arias in a suite in S mode.

140c This is an intrusive post-suite aria in a suite in HS mode.

T'I-YIN-TENG
剔銀燈

Mode: CHUNG

Base form: 6 6 7 6 3 3 4

Plays: 1 13 21 51-4 74-9 105 133-6 144

Notes:

74 This is part of a group of loan arias in a suite in CHENG mode.

105 In YCH this aria ends with the character 尹. The text which continues is another aria, Man-ch'ing-ts'ai. (See YKP 7)

136 Chü 2 is irregular.

T'IAO-HSIAO-LING
調笑令

Alternate title: Han-hsiao-hua
含笑花

Mode: Y

Base form: 2 3 7 7 6 7 6

Plays:

4-5-8	10-7-8	22
30-5	40-1	52-3-6-7-8
66-7	80-8	91-3-5-9
106-7	111-4-6	117a-b-c-d-e
124-5-7-8	130-4-7-8	140c-d-f
141-3-6-9	158	162

Notes:

WANG LI 819 says the base form is [3357676] but he qualifies this by adding that chü 1 may sometimes be [2]. (See p. 10-11, p. 24, notes 28, 29 and 36.)

22 Punctuate after 倒 to form chü 1.

35 Punctuate chü 1,2 as follows:

你道是[極實]罵不的是[我罵你]

106 Punctuation should be deleted after 虎 in chü 3.

111 Punctuation should be deleted after 成 in chü 6.

116 Chü 5 appears to be irregular; the tan-shuang is in conflict.

117a Punctuate after 能 to form chü 1.

TIEN-CHIANG-CH'UN
點絳唇

Mode: HS

Base form: 4 4 3 4 5

Plays: An example of this aria may be found in every play-length unit with the exception of 115 and 117e, where HS mode is not used at all, and 21, 63, 88, 117b, and 140c, where it is replaced by Pa-sheng-kan-chou.

TIEN-CH'IEN-HSI
殿前喜

Mode: SS

Base form: Uncertain

Plays: 8

Notes: LO K'ANG-LIEH 128 gives the hsiao-ling form as [7573375]. This matches the form of the aria in YCH 8. This aria does not appear in either YANG or YKP.

TIEN-CH'IEN-HUAN
殿 前 歡

Alternate titles: Hsiao-fu-hai-erh, Feng-chiang-ch'u,
小婦孩兒 鳳將雛

Feng-yin-ch'u, Yen-yin-ch'u
/ 引 / 雁 / / or (燕 / /)

Mode: SS

Base form: 3 7 7 4 5 3 5 4 4

Plays:

1-3	13-8-9	21	32-7
43	54	73-7-8	82-7-8
94	102-3-7	112	117b
122-7	145	150-4-7	161

T'IEN-CHING-SHA

天 淨 沙 or (/ / 砂)

Alternate title: Sai-shang-ch'iu

塞 上 秋

Mode: Y

Base form: 6 6 6 4 6

Plays: 17-8 58 80 91 107
114 117b-c-e 121

T'IEN-HSIA-LE
天下樂

Mode: HS

Base form: 7 2a 3 7 3 3 5

a. A formal requirement in this aria specifies that 此波 or 此麼 split the base characters in chü 2, as in this example (YCH 13):

你拿出的[船]此波[舵]

This requirement is fulfilled in at least two-thirds of the examples.

Plays: There is an example of this aria in every play-length unit except 14, 23, 63, 83, 95, 115, 117e, and 153.

Notes: WANG LI 806 lumps chü 2,3 together as a single chü [5].

10 Punctuate after 門 to form chü 2.
15 Punctuate after 優 to form chü 2.
18 Punctuate after 全 to form chü 2.
27 Punctuate after 紀 to form chü 2.

T'IEN-SHUI-LING
舌甘 水 令

Alternate title: Ti-ti-chin
滴滴金

Mode: SS

Base form: 4 4 4 5 4 4 4 6

Plays:

6	14-7-9	20-3-5
32-3-5-8	40-6-7-9	50-3-6
60-4-6-8	77	81-3
98	107	110
117a-b-c-d-e	121-2-7-8	130-5-8-9
141-2-7-8	152	160

Notes:

20	Two chü are missing. Punctuate after 腸 to form chü 4.
107	At least two chü are missing. Punctuate after 香 to form chü 4.
121	Two chü are missing.
139	One chü is missing.

T'O-PU-SHAN
脫布衫

Mode: CHENG

Base form: 6 6 6 6

Plays:

3-4-7-8	12	22-9
32-7	43-6	50-7
67-8	70-4-6-8	81-5
98	103	114-5
117a-b-c-d	122-6-7-9	131-5-9
147	161	

Notes: 8, 70, 114, 117a, 117b, 117c are all loan arias in suites in CHUNG mode.

TOU-AN-CH'UN
鬪鵪鶉

Mode: CHUNG

Base form: 4 4 4 4 7 3 4 4

Plays:

2-7-9	10-7-8	20-5-8
31-3-4-8	41-3-7-8-9	51-2-5-9
62	70-2-3-8	81-3-4-5
96-7	101-5	113
117a-c	120-2-5-9	130-1-3-5-6-7
140a	142-3-7	153-7

Notes:

WANG LI 811 notes that chü 6 is a problem. He says it may look like a [3], [4], or sometimes [6]. This is true; the tan-shuang is frequently in conflict.

7 Chü 6 is irregular.

9 YCH shows too many chü. Chü 5 should show no punctuation after 樓.

47 YCH text scans [4] in chü 6:

刻的 無所歸櫬

It should read [23], as is preserved in YKP 452:

刻地 無所歸

49 Chü 6 is irregular.

51 YCH shows chü 6 to be irregular. The proper text 倉 階下 is given in YANG 1.1935 and 1.5813.

55 In YCH chü 5,6 are irregular; follow YKP 329 which gives:

墨築了五六板兒 墳垣 早參與帝王

又不是 傳說壩

TOU-AN-CH'UN
鬪鶴鶉

Mode: Y

Base form: 4 4 4 4 4 4 3 3 4 4

Plays:

4-5-8	10-7-8	22
30-5	41	52-3-6-7-8
66-7	80	91-3-5-9
106-7	111-4-6	117a-b-c-d-e
121-4-5-7-8	130-4-7-8	140c-d-f
143-6-8-9	152-8	162

TOU-HA-MA
鬬蝦蟆

Alternate titles; Hsü-ha-ma, Ts'ao-ch'ih-ch'un
絮 / / 草池春

Mode: N

Base form: 3 3 ..... [4a] 4[b] (4 4 4 4 7 3 3 4 4[c] ?)

a. This section may add 4-character chü.

b. There are sufficient traces to permit recognition of a requirement in the chü to begin with two repeated 3-character phrases like the following examples:

YCH 26 又爭你 走將来 走將来 便雪上加霜

YCH 89 愛的咱 愛的咱 意攘情顛

This practice has been preserved in 26, 37, 54, 89, 102 and 119.

c. This section following the section of added chü constantly varies. Sometimes it looks like [44447733444], and sometimes like [444447733444], etc.

Plays: 1 26 37 54 86-9 102-8 113-9 140b 150-6-9

Notes:
26 No punctuation is needed after 當 in the added chü section.
102 All that seems to be left of this aria is the ending (labeled 'c' above), beginning one chü before the chü with paired phrases: [44[b]4444733444].
113 No punctuation is needed after 教 in the added chü section.
119 This aria is incorrectly titled Tou-an-ch'un in YCH and YANG 1.4645.
156 No punctuation is needed after 裏 in the 7-character chü.

TOU-YEH-HUANG
豆葉黃

Alternate title: Tou-yeh-erh
/ / 兒

Mode: SS

Base form: 4 4 4 4 7 4 4 4

Plays: 6 19 20 32 66 97 140b 150

Notes:

6 The apparent extra 4-character chü 換似雲雖 in YCH does not appear in YANG 1.5118 or 1.5072.

19 This aria is identical to the one in YCH 150. It is a pre-suite aria prefacing a suite in CHUNG mode. YCH 150 prefaces a suite in CHENG mode. The form of the arias does not match that of Tou-yeh-huang at all, and I suspect that they are mislabeled.

66 Chü 3,4 are irregular, and an additional [444444] is appended at the end. The text here is questionable.

140b This aria begins a suite in SS mode, and usurps the position in the suite of Hsin-shui-ling.

150 See under 19 above.

TS'AI-CH'A-KE
採 茶 歌

Alternate title: Ch'u-chiang-ch'iu
楚 江 秋

Mode: N

Base form: 3 3 7 7 7

Plays:

7	11-6	20-7-8
33-5	46-9	55-8
60-1-2-3-8	71-2-4-7	84-6-9
98	103-4-6	110-3-6
123-4	140c	145
157-8	160-1	

TSAO-HSIANG-TZ'U

早 鄉 詞 or (棗 / /)

Mode: SS

Base form: Uncertain

Plays: 63

TS'E-CHUAN-ERH
側磚兒

Alternate titles: Chin-shan-yü, Ching-shan-yü
金山玉. 荊山玉.

Mode: SS

Base form: Uncertain

Plays: 10 35 41 63 74 100

Notes: This aria is always followed by Chu-chih-ke.

10 This aria has an extra chü.

41 This aria is part of a group of intrusive post-suite arias in a suite in HC mode.

63 This aria is a loan aria in a suite in N mode.

74 This aria is part of a group of intrusive post-suite arias in a suite in HC mode.

TSU-HU-LU
酋胡盧

Mode: S

Base form: 3 3 7 7 4 7

Plays:

12yy-9y 39yyy-9y 45yyyyyyyyy
55yyy-6 64yyy-5yy 75yy-9y-9yy
82-2-2-2-7yy 90yy-1-2y-3 100-0y-9y
117ey-e 126 140ayyy-fyyyy
151yyyyy 164yy

TSUI-CH'UN-FENG
醉春風

Mode: CHUNG

Base form: 5 5 7 1 1[a] 4 4 4

a. Examples of hsiao-ling show three 1-character chü. One of them has been dropped in the dramatic form.

Plays:

1-2-5-6-7-8-9	10-3-4-6-7-8-9
20-1-5-8-9	30-1-2-3-4-8
40-1-3-4-7-8-9	50-1-2-3-5-9
61-2-5	70-2-3-5-6-7-8-9-9
80-1-2-3-4-5	92-5-6-7
101-4-5-7-8	110-1-2-3-4-8
117a-b-c-c	120-2-4-5-6-8-9
130-1-2-3-5-6-7-8	140a
141-2-3-4-5-7-9	151-3-5-7
160	

Notes:

WANG LI 810 shows two 7-character chü in this aria; it is most certainly an error.

10 YCH should not show punctuation after 十香 .

53 This is a loan aria in a suite in CHENG mode.

TSUI-CHUNG-T'IEN

醉 中 天

Mode: HS

Base form: 5 5 7 5 6 4 6

Plays:

1-2-6-9	11-4-5-6	21-1-3-4
31-6-7-9	42-2-3-4-5-5	54-5-6-8
60-1-2-8	70-1-2-6-6-8-9	82-5-7-8
90-2-7	110-3-6-8	120-3-6
131-1-9	140b-f-f	144-4-9
153-6	160	

Notes:

WANG LI 807 says the form is [5575644].

2 The last chü is irregular [43].

21 (second aria) Chü 5 is an example of exaggerated mutation [3324].

TSUI-FU-KUEI
醉扶歸

Mode: HS

Base form: 5 5 7 5 6 5

Plays:

1-2-6-9	11-4-7-8	21-3-9
34	40-0	51-7
68-9	72-9	82-5
90-9	101-1-2-2-8	111-2-5-9-9
120-2	135-7-9	143
156-7-8		

Notes:

WANG LI 807 says the form is [557575]; this is in error.

101-1 These arias are mistitled Tsui-chung-t'ien in WP. They are actually Tsui-fu-kuei forms (see YKP 17-8, where they are correctly labeled).

TSUI-HSIANG-CH'UN
醉鄉春

Mode: N?

Base form: Appears to be 6 6 4 4 3 3 4 6 (or 4)

Plays: 140e

Notes: This aria is part of a totally unconventional suite, supposedly in N mode. The title is popular as a tz'u.

TSUI-HUA-YIN
醉花陰

Mode: HC

Base form: 7 6 5 4 5 (5 5)[a]

a. Tsui-hua-yin shares these chü with Hsi-ch'ien-ying, that is Tsui-hua-yin may use them as a "tail," or give them to Hsi-ch'ien-ying. In YCH, Tsui-hua-yin keeps them as a tail in every play except 13[4] and 158. (See notes below for variant texts, and also refer to Hsi-ch'ien-ying.)

Plays: 15 41 64-7 74-9 88 132-4 140e 156-8

Notes:

67 Tsui-hua-yin keeps the tail in YCH, but in YANG 1.4683 and 1.6688, they are given to Hsi-ch'ien-ying. No punctuation is needed after 秋 to form chü 4.

74 Ibid. See YANG 1.4608 and 1.4598.

79 Ibid. See YANG 1.6509 and YKP 229.

88 Punctuation is not needed after 開 to form chü 6.

134 YANG 2.2357 shows a tail; YCH gives it to Hsi-ch'ien-ying.

156 No punctuation is needed after 住 to form chü 3. The second chü of the tail is missing.

158 No punctuation is needed after 數 to form chü 3.

TSUI-KAO-KE
醉高歌

Alternate title: Tsui-kao-lou
/ / 樓

Mode: CHUNG

Base form: 6 6 7 6

Plays: 6 18 59 72-8 80 108 122-4

Notes:

78 The final chü is mutated by reduction to [4].

80 This aria is a loan aria in a suite in CHENG mode. YCH is missing two characters 兩他 in chü 3 (see YANG 3.1278).

122 YCH shows excessive punctuation. There should be none after 遲 (see YKP 249).

TSUI-NIANG-TZU
醉娘子

Mode: SS

Base form: Uncertain

Plays: 24 52

TSUI-T'AI-P'ING
醉太平

Alternate title: Ling-po-ch'ü
凌波曲

Mode: CHENG

Base form: 4 4 7 4 7 7 7 4

Plays:

2-9	15-5	23	32-4-7
43-6	50-1	78	81
103	115	122	135
147y	161		

Notes:

WANG LI 818 gives a base form of [55757775]. He would find this an untenable form if he considered it in terms of the tan-shuang theory.

15 This is an intrusive pre-suite aria prefacing a suite in N mode.

23 Chü 2 is irregular. It scans [23].

115 This aria contains too many chü and an ending that does not conform to the base form. It may be mislabeled.

TSUI-YEH-MA-SO
醉也摩挲

Mode: SS

Base form: 7 7[a] 4 4 ?[b]

a. Chü 1,2 are identical, with 也波 appearing in the last three characters. In 24 they read:

則被你 把閂殺 業人 也波天

In 63 the lines read:

嗏和你 同離瑤臺 也波臺

b. The final chü in 24 appears to be [222]:

一年 不如 一年

In 63 they seem to scan [3]:

端的是 可憎才

Plays: 24 63

TS'UN-LI-YA-KU
村里迓鼓 (古)

Mode: HS

Base form: 4 4 4 6 .3.or.4a. 6

a. This section may add 3- or 4-character chü. No concrete pattern emerges to the added chü. They are sometimes 3-, sometimes 4-character chü, or they may be mixtures of both. WANG LI 806 gives a form of 33433 for the added section, but there are many arias that do not conform to this pattern.

Plays: 3 10-2 30-2-5-8 41 50-3-5 60-3 81-3 95 104-7 117a-c-d 125 133 140a-c 142-6-7 154-7

Notes:

38 No punctuation is needed after 道 to form chü 4.

55 This is part of a group of loan arias in a suite in S mode.

60 This is part of a group of pre-suite arias prefacing a suite in CHENG mode.

95 No punctuation is needed after 個 to form chü 4.

104 YCH and YANG 1.797 mistitle this aria Chieh-chieh-kao.

117a YCH and YANG 1.1474 mistitle this aria Chieh-chieh-kao.

125 No punctuation is needed after 後 to form chü 4.

142 No punctuation is needed after 了 to form chü 5.

T'U-SSU-ERH
兔廝兒

Alternate titles: Shua-ssu-erh, Hsiao-sha-men
耍 / / 小沙門

Mode: Y

Base form: 6 6 7 3 2

Plays:

5	10-7-8	22
35	41	52-3-6-7-8
66-7	80-8	91-3-5
111-4-6	117a-b-c-d-e	124-5-7-8
130-4-8	140c-d	141-3
152-8	162	

Notes:

There is disagreement in the interpretation of the form in the final three chü. In at least half of the available examples, the form is given as [667332]. The frequent mutation of chü 4 to [33] is responsible for the confusion. For an example of the aria in undisputed base form see 117d. See also 116, where the ch'en-tzu 剗 共 這 are confused to be base characters in order to preserve the incorrect base form [667332]. See also 124, where the ch'en-tzu 更 休 煞 are confused in the same way. WANG LI 819 gives a base form of [667332].

17 No punctuation should appear after 冠 in chü 4.

22 No punctuation should appear after 母 in chü 4.

35 No punctuation should appear after 史 in chü 4.

41 YCH deletes one character and indicates faulty punctuation. What in YCH is

歌 欸 乃 . 櫓 咿 喔

should be corrected to read

歌 欸 乃 櫓 声 . 咿 喔 .

(See YANG 2.1793 and 2.1745.)

T'U-SSU-ERH (cont.)

52	No punctuation should appear after 塞 in chü 4.
58	No punctuation should appear after 白 in chü 4.
66	No punctuation should appear after 望 in chü 4.
80	No punctuation should appear after 道 in chü 4.
88	No punctuation should appear after 生 in chü 4.
91	No punctuation should appear after 個 in chü 4.
111	No punctuation should appear after 渡 in chü 4.
114	Chü 4 ends with the character 下 .
116	No punctuation should appear after 這 in chü 4.
117a	No punctuation should appear after 字 in chü 4.
117e	The tan-shuang is in conflict in chü 4.
124	Punctuation should appear after 壞 and not after 想 in chü 4.
125	Punctuate only after the second occurrence of the character 倒推 .

TUAN-CHENG-HAO
端正好

Mode: CHENG

Base form: 3 3 6 7 5

Plays:

2-3-4-7-9	11-2-3-5
21-2-3-4-5-6-9	31-2-4-6-7-7-7
40-2-3-4-5-6-7-8	50-1-3-7-9
60-7-8-9	70-1-3-4-6-8
80-1-3-5-6-7-9	91-4-6-7-8
100-1-2-3-5-9	112-4-5-8-9
117b-d	121y-2-3-5-6-7-9
131-3-5-6-7-9	140b-d-e
142-7-8	150-2-5-6-9
161	

Notes:

2 Punctuation should be shown after 淡 in chü 1, and after 鼓 in chü 2.

37 This is an intrusive post-suite aria in CHENG mode.

71 No punctuation should appear after 輕 in either chü 1 or chü 2. Both chü are identical.

117b chü 3 should show no punctuation after 帳.

121y chü 2 should show punctuation after 伊.

150 chü 1,2 are fused in YCH; they should be punctuated as follows:

則[聽二始]. 把[二哥]來[叫]

TUAN-CHENG-HAO
端正好

Mode: HS

Base form: 3 3 6 7 ..3a.. 5

a. In HS mode, Tuan-cheng-hao is found in the hsieh-tzu. The form is identical to the aria of the same title which appears in CHENG mode, except that in HS mode 3-character chü may be added. If a hsieh-tzu consists of one example of Tuan-cheng-hao only, that aria may add extra chü. If the aria is followed by a yao-p'ien, however, then the yao-p'ien must take the extra chü. In the extra chü section, every other chü rhymes and the chü are always added in pairs.

Added chü in the free section are as follows:

33	109
3333	112 143y
333333	19 21y 51 67 69 72y 84y 116 143y
33333333	28 49y 82 93y 117d
3333333333	57 90y
333333333333	125y

Plays:

4	15-9	21y-3-8	49y
51-9	67-9y	72y	82-4y
90y-3y	109	112-6	123-5y
143y			

Notes:

19 In the YCH text, punctuation should be added in the extra chü section after the characters 赴 , 昇 , 濃 , 堂 , 日 , and 鄉 .

49y Chü 1 should be punctuated after 化 .

59 In the extra chü section, punctuation should be added after the characters 盍 , 交 , 遇 , 覷 , 拜 , and 稍 .

109 The added chü are mutated [23].

112 The extra chü should be punctuated after the characters 覷 , 勇 , 國 , and 途 .

TUAN-CHENG-HAO (cont.)

143y The aria should be punctuated as follows:

更有那 金銀梁.
到北斗 待何如.
當日 魯子敬謁周瑜.
郭原嶺 訪亞夫.
那一領 新綿襖. 舊衣服.
你 一升米. 看成做 二斛珠.
不由我 心勞攘. 意躊躇.
好教我 心忙 怎言語.

(YCH is missing the word 言 ; see YKP 427)

TUNG-YÜAN-LE
東原樂

Mode: Y

Base form: 3 3 7 7 3 6

Plays: 41 52-6-7 107 114 117a-b-c-d 128 137

Notes:

114 The first chü is irregular [4].

117a Chü 3 should show no punctuation after 阿哥.

117b Chü 2 is irregular.

117c This aria does not fit the form at all.

128 The YCH text shows a very long aria with many more chü than the form of Tuan-yüan-le allows. A comparison with YKP shows that Tuan-yüan-le ends with the character 罪 and the text following is the aria Mien-ta-hsü. (See YKP 357)

TZU-HUA-ERH-HSÜ
紫花兒序

Mode: Y

Base form: 4 4 4 4 4 2 7 4 4 4

Plays:

4-5-8-8	10-7-8-8
22-2	30-5
41-1	52-3-6-7-8
66-7	80-8
91-3-3-5-9	106-7y-7
111-4-6	117a-b-c-d-e
121-1-1-4-5-5-7-8	130-4-7-7-8
140c-d-e	143-6-8-8-9
152-8	162

Notes:

4 The YCH text is unreliable; follow YANG 3.176 and 3.2581.

18 (second aria) This aria has unusual exaggerated mutations in chü 1,2,3: [3332, 3332,3332].

106 The last chü appears to be missing.

107 The final chü in YCH is irregular [3]:

你為這 燈火清

but a correct version may be seen in YKP 36:

你為這 火燈火青熒

107y Chü 6,7 in the yao-p'ien form are confused in YCH. They should be punctuated as follows:

便做道 能行。怎離得翠幃這一場了 身不正。

WANG-YUAN-HSING
望遠行

Mode: S

Base form: Uncertain

Plays: 63

WEI-SHENG
尾声

Alternate titles:	Wei, Sha-wei, Sui-wei / 煞 / 隨 /
Mode:	HC
Base form:	7 6 7
Plays:	15 41 64-7 74-9 88 132-4 140e 156-8
Notes: 134	No punctuation should appear after 底 to form chü 1.

WEI-SHENG
尾声

Mode: TS

Base form: Appears to be 4 4 5 5 7 7 4 7

Plays: 14

WU-KUNG-YANG
五供養

Mode: SS

Base form: Uncertain

Plays: 21 52 88 117b

WU-SHA
五 殺

Mode: CHENG

Base form: 7 7 4 4 4 4 4 4 4 4 5

Plays: 121

Notes: See Yi-sha for a basic description of these revolving coda forms.

WU-SHA
五 煞

Mode: CHUNG

Base form: 3 3[a] 7 7 7 3 4 4

a. These initial chü seldom appear in unmutated form.

Plays: 7 44 107 114 117a-d 122

Notes: See Yi-sha for a basic description of these revolving coda forms.

7 This is part of a group of coda arias closing a suite in CHENG mode.

117d Ibid.

WU-T'UNG-SHU
梧桐樹

Mode: N

Base form: Appears to be 5 5 7 5

Plays: 36 90 154

WU-YEH-ERH
梧葉兒

Alternate title: He-ch'iu-ling
和 秋 令

Mode: S

Base form: 3 3 5 3 3 3 6

Plays:

19	27	39	55-6
63-4-5	75	82	90-1-2-3
100	117e	126	140a-f

Notes: The form is difficult to determine because of the frequent mutations of the 3-character chü to [23] and [33]. For a clear example, consult 63.

65 Chü 1,2 are irregular [44].

WU-YEH-T'I
烏夜啼

Mode: N

Base form: 7 6 7 4 4 7 7 3 3 4 4

Plays:

1-3	15	27	35-6-8
42	54-5-8	60-1-2-3-8	71-4
89	99	102-3	115-9
134-9	140c	146	151-4-6-9
162			

Notes:

3 Punctuate YCH after 烏 to form chü 8.
27 Punctuate YCH after 夜 to form chü 8.
140c The aria in YCH is followed by a yao-p'ien. There is no real yao-p'ien here; it is merely a continuation of the aria.

YAO-MIN-KE
堯民歌

Mode: CHUNG

Base form: 7 7 7 7 2[a] 5 5

a. The original form probably required that the base words in chü 5 be split by 也波 or 也麼 . These ch'en-tzu do not appear in 16, 28, 41, 49, 55, 71, 72, 81, 105, 107, 110, 113, 120, 122, 125, 133, 137, 140a, 140d, 142, 147.

Plays:

1-7	16-9	20-5-8-9
32-3-4	40-1-3-7-9	53-5
60-1-2	71-2-3-5-7-8	81-2-4
92-4-5	104-5-7	110-1-2-3-8
120-2-5	132-3-7	140a-d
142-4-7	151-3	

Notes:

WANG LI 812 interprets chü 5 to be [4].

49 Follow YANG 1.478.

53 YCH shows one too many chü. The punctuation after 呵 does not mark the end of a chü but the end of a string of exclamatory ch'en-tzu.

55 Follow YKP 329 for a different and more credible text.

60 Follow YKP 392 for a different and more credible text.

75 YCH shows only six chü. A punctuation mark should be added after 來 (see YANG 3.1803).

95 YCH shows too many chü. Punctuation should not be added until after the second 賢 (see YANG 1.210).

107 The ending scans [225] (see YANG 1.115).

122 YCH appears to lack the aria Shih-erh-yüeh, but it is incorporated into Yao-min-ke. Yao-min-ke begins with the seventh chü in YCH (see YANG 1.3684).

142 Chü 6 is missing one character in YCH (see YANG 3.110).

YEH-HSING-CH'UAN
夜行船

Mode: SS

Base form: 7 6 4 4 6

Plays: 37 40 54 93 102y 122-9 133 142-7-8 150

Notes:

40 This aria does not resemble the form at all. I suspect that it is actually some other aria.

93 The title in YCH and YANG 1.6646 is 夜行船. It is correct, however, in YANG 1.4643. In chü 3 is one of the base words, and is parallel to the following chü:

能修	書富人	說個明時
又恐怕	閑身人	道我意麼

129 This aria does not resemble the form at all. I suspect it is mistitled.

142 This aria does not resemble the form; it is probably some other aria.

150 The final three chü appear to be irregular.

YEH-PU-LO
也不囉（羅）

Alternate titles:	Yeh-lo-lo, Yi-lo-so 野落落 一落索
Mode:	SS
Base form:	3 3 5 7 5
Plays:	23 63

YEN-ERH
雁兒

Alternate title: Tsui-yen-erh
醉 / /

Mode: HS

Base form: 7 5 5 1 5

Plays: 45 74

YEN-ERH-LO
雁兒落

Alternate titles: Hung-kuei-p'u, P'ing-sha-lo-yen
鴻歸浦　平沙落，

Mode: SS

Base form: 5 5 5 5

Plays:

1-2-3-4-5-6-8
20-1-2-4-5-8-9
40-0-2-3-6-7-8-8-9
60-1-2-3-4-5-6-8-9
82-3-4-5-6-8-9
100-2-3-5-6-7
117a-b-c-d-e-e
131-3-5-6-6-8-9
142-3-4-6-8
160-2
10-1-2-3-6-8
30-2-3-4-8-9
50-1-2-3-4-6-7-9
76-7-8
93-4-5-6-8-9
110-1-2-3-3-4-6
120-1-3-6-8-9
140a-b-dy-f
158

Notes:

63 This is a loan aria in a suite in S mode.
140dy These are post-suite arias attached to a suite in CHENG mode.

YEN-KUO-NAN-LOU
雁過南樓

Mode: TS

Base form: 6 6 3 3 6 3 3 6

Plays: 14 45 66 140c

Notes:

14 The tan-shuang is in conflict in chü 5 and chü 8.

140c A period is probably missing in YCH in chü 6 which would provide for an otherwise missing chü 7, and would then make chü 6,7 [33] parallel to chü 3,4 [33]:

老漢腿腳面交，膀肢屈

YI-CHIH-HUA
一枝花

Alternate title: Chan-ch'un-k'uei
占春魁

Mode: N

Base form: 5 5 5 5 4 5 5 6 6

Plays:

1-3-6-7-9	11-5-6
20-3-6-7-8	31-3-5-6-7-8-9
42-6-9	54-5-8
60-1-2-3-8-9	71-2-4-7
84-5-6-9	90-4-8-9
101-2-3-4-6-8-9	110-3-5-6-9
123-4	134-9
140b-c	144-5-6
150-1-3-4-6-7-8-9	160-1-2

Notes: 120

YCH contains Yi-chih-hua followed by a yao-p'ien. Neither of these arias match the form of Yi-chih-hua in any way. Cheng Ch'ien in YKP 184 notes that in this play, both the arias Yi-chih-hua and Liang-chou-ti-ch'i (which always follows Yi-chih-hua) are lost. What is labeled Yi-chih-hua in YCH is entitled Kan-huang-en in YKP, and the aria marked yao-p'ien in YCH is called Ts'ai-ch'a-ke in YKP. The form of the yao-p'ien matches Ts'ai-ch'a-ke when punctuation is placed after 賓 to form chü 2. The form of the aria called Yi-chih-hua in YCH, however, cannot be matched with Kan-huang-en by any stretch of the imagination.

YI-KUA-ERH-MA
一綱兒麻

Mode: SS

Base form: Uncertain

Plays: 140b

YI-PAN-ERH

一半兒

Mode: HS

Base form: 7 7 7 3 7[a]

a. The form requires that the final chü be constructed to contain two repeats of the title, for example:

YCH 11 

YCH 24 

The only variation on this formal rule is in YCH 90, where 幾處 is substituted for 一半兒

幾處 笙歌 幾處 愁

Plays: 11-3 24 40-5 54 76-9 82-6 90

YI-SHA

一數

Mode: CHENG

Base form: 7 7 4 4 4 4 4 4 4 4 5

Plays: 9 13 51-7 87 155

Notes: This is one of a number of revolving coda forms. They are used in the same way as the revolving coda forms in CHUNG mode, and appear in reverse order, ending with a final coda form: Wu-sha, Ssu-sha, San-sha, Erh-sha, Yi-sha, Sha-wei (this is the most frequently used final coda form).

155 This aria contains too many 4-character chü.

YI-SHA

一 煞

Mode: CHUNG

Base form: 3 3[a] 7 7 7 3 4 4

a. These initial chü do not often appear in unmutated form.

Plays: 19 34 40 50 55 117d 143

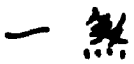
Notes: CHUNG mode may have as many as six of these coda forms: Liu-sha, Wu-sha, Ssu-sha, San-sha, Erh-sha, Yi-sha. Tney appear in reverse order, in the same manner as just listed. (The order is incorrectly reversed in the following plays: 32, 40, 117e, 127, and 142.) All the forms in these revolving codas are identical.

40 This aria is part of a coda group which ends a suite in CHENG mode.

117d Ibid.

143 This is mistitled Wei-sheng in YCH; see YKP 435 for the correction. Chü 5 appears to be missing.

YI-SHA

一 

Mode: N

Base form: 7 7 7 4 6 5 7 4

Plays: 46 62 103

Notes: This is one of three revolving coda forms in N mode. They appear in reverse order: San-sha, Erh-sha, and Yi-sha, and are all conceived in the same form.

46 Chü 5,6,7 are irregular [555].

YI-TING-YIN
一錠銀

Mode: SS

Base form: Uncertain

Plays: 52 63

YI-WANG-SUN
憶王孫

Alternate title: Hua-o-mei
畫蛾眉

Mode: HS

Base form: 7 7 7 3 7

Plays: 21 36 44 61-5

Notes: 65 This aria appears in the hsieh-tzu with an irregular form [777344].

YING-HSIEN-K'E

迎仙客

Mode: CHUNG

Base form: 3 3 7 3 3 4 5

Plays:

2-6	10-7-8	20-1-5-8-9
30-1-3-8	41-4-7-9	50-1-2-4-9
61-2-5	70-3-5-6-8-9	80-1-2-5
101	110-2-3	117a-e
120-2-4-5-6-8-9	131-5-7-8	140a
143-4-7	155	160

Notes:

17 The text in YCH for chü 6 is irregular [33]. A different version in YKP 79 conforms to the base form:

後面 閑吵吵 軍辛

20 Chü 4,5,6 are irregular.

25 Chü 4,5,6 are irregular.

YÜ-CHIAO-CHIH

玉交枝 /搖/

Mode: N

Base form: 4 4 7 5 7 7 4 4 ? ? 3 3 5 5 5 5 5[a]

?? In these chü there is a tan-shuang conflict. In two examples they are odd, in two they are even.

a. The last chü of each yao-p'ien is identical:

搖声名天下揚

Plays: 140eyyy

Notes: The arias are pre-suite arias prefacing a suite in SS mode.

YU-HU-LU
油葫蘆

Mode: HS

Base form: 7 3 7 7 7 3 3 7 5

Plays: There is an example of this aria in every play except 23, 63, 83, 95, 115, 117e, 117f, and 153.

YÜ-HUA-CH'IU
玉. 花 秋

Mode: HS

Base form: Uncertain

Plays: 74

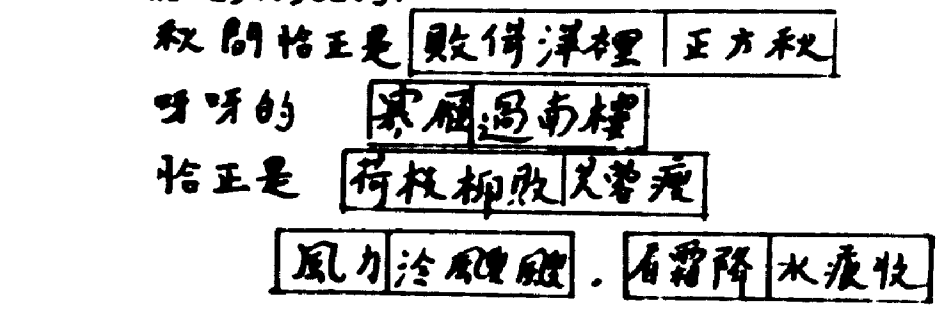
YU-SSU-MEN
游四門

Mode: HS

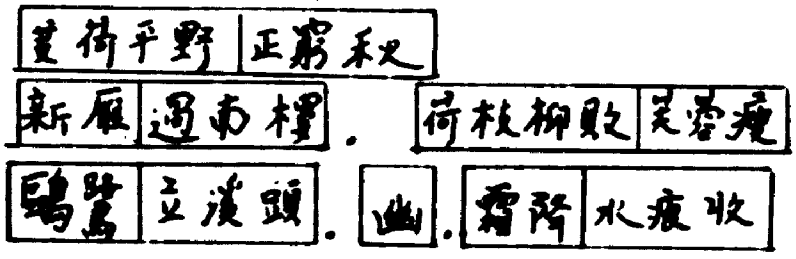
Base form: 7 5 7 5 1[a] 5

a. It appears that the one character chü was part of the original form, but that it was not popular. It is deleted in most of the arias, appearing only in 30, 32, 41, 146, and 147. I offer the following example of a hsiao-ling by an anonymous poet (Yüan dynasty) which was used in WP 154. The dramatic version is badly mutilated, and the playwright has chosen to delete the 1-character chü; both versions are given below for comparison:

WP 154.901.3:



LO K'ANG-LIEH 30:



Plays:

12	30-2	41	55
81	104	110	125
133	140a	142-6-7	154

Notes:

104 WANG LI 806 omits the 1-character chü. Excessive punctuation: chü 1,2 should be

YU-SSU-MEN (cont.)

scanned as chü 1.

142 Excessive punctuation: chü 4,5 should be scanned as one chü (chü 4).

YÜ-YI-CH'AN-SHA
玉箕燀熟

Mode: TS

Base form: Appears to be 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 5 5 5 5 4 4 4 7 4

Plays: 45

YUAN-HE-LING
元和令

Mode: HS

Base form: 5 5 7 5 7 5

Plays:

3	10-2	26	30-2-5-8
41	50-3-5	60-3	75
81-3	95	104-7	117a-c-d
125	133	140a-c	142-6-7
154-7			

Notes:

12 YCH text is unreliable. Follow YANG 1.278.

38 Chü 1,2 are identical.

55 This aria is part of a group of loan arias in a suite in S mode.

60 YCH has too many chü. See YKP 390 for a proper and entirely different text. This aria is part of a group of pre-suite arias prefacing a suite in CHENG mode.

81 Chü 5 is irregular.

95 The last chü spills over producing a very extended chü. This exaggerated mutation is possibly contrived for comic effect. The chü scans [3333]:

住不的山，坐不的關，喝不的藥，燒不的丹

YANG 1.5010 has a slightly different version:

不喝藥，不燒丹，不住山，不坐關

104 Chü 3 is irregular.

125 Chü 1,2 are identical.

140c Chü 5 is irregular.

YUAN-PIEH-LI
怨 別 離

Mode: TS

Base form: 7 5 7 3 7

Plays: 45 66

YÜAN-YANG-SHA

鴛鴦煞

Alternate title: Yüan-yang-sha-wei

/ / / 尾

Mode: SS

Base form: 7 7 4 4 4[a] 4 4[b] 3[c] 4 7

a. The form requires that this chü be prefaced by the ch'en-tzu 嘽道 or 嘽道.

b. This chü is sometimes missing, as it is in 37, 85, 94, 114, 117a.

c. There is general confusion about this chü. It is frequently combined with the preceding 4-character chü and punctuated to make a single 7-character chü.

Plays:

1-5-6	16	20-1-4-6-9
32-7	40-6	50-1-3-4-8-9
60-3	70-1-7	82-4-5-6-8
92-3-4	114-9	117a-d
127-9	133	144
150		

Notes:

This is the basic coda form for SS mode, and one of four coda forms in that mode. Other codas are Shou-wei, Li-t'ing-yen-sha, and Li-t'ing-yen-tai-hsieh-p'ai-sha.

16 Punctuate after 花 to form chü 7.

20 Chü 8,9 appear reversed: [4,23].

26 Punctuate after 花 to form chü 7. 嘽道 is misplaced to preface chü 3.

29 Punctuate after 腮 to form chü 7.

32 Chü 7 is irregular [3].

34 This aria is mistitled Yüan-yang-sha; it is actually the coda Li-t'ing-yen-sha.

40 Chü 8,9 are missing.

50 Punctuate after 文 to form chü 5.

51 Punctuate after 妒 to form chü 7.

58 嘽道 is misplaced prefacing chü 3.

60 Punctuate after 的 to form chü 7.

63 There should probably be no punctuation after 淚 in chü 10.

70 Punctuate after 眉 to form chü 7.

71 Punctuate after 魂 to form chü 7.

YÜAN-YANG-SHA (cont.)

84 [illegible] is misplaced prefacing chü 7.
92 Chü 8 is irregular [4].
114 [illegible] is misplaced prefacing chü 4; punctuate after [illegible] to form chü 6.
117a Do not punctuate after [illegible] to form the final chü.
119 Punctuate after [illegible] to form chü 7. The aria is mistitled Wei.
127 Punctuate after [illegible] to form chü 7. The aria is mistitled Li-t'ing-yen-sha.
129 Punctuate after [illegible] to form chü 3 and after [illegible] to form chü 5. The aria is mistitled Wei-sheng.
133 The aria is mistitled Wei.
150 Chü 8 is missing. The aria is mistitled Wei-sheng.

YÜEH-ERH-WAN
月兒彎

Mode: SS

Base form: Uncertain

Plays: 24

YUEH-SHANG-HAI-T'ANG

月上海棠

Mode: SS

Base form: 7 7 2 4 3 5

Plays: 38y 117oy