

A TWELFTH-CENTURY SECULAR CHINESE SONG IN ZITHER TABLATURE

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An important item in the small repertory of surviving Chinese music printed in the thirteenth century is a song-text with accompaniment for the zither *chyn* 琴 (nowadays *guuchyn* 古 | or *chishyanchyn* 七絃 |), by the Southern Song poet and composer, Jiang Kwei 姜夔 (pseudonym Bairshyr Dawren 白石道人). With one possible exception, this is both the oldest extant example of a piece in tablature for the 7-stringed zither, and the oldest example of tablature for a stringed instrument in any musical culture. The use of the technical term "tablature" as a translation of *puu* 譜 is in this instance justifiable,¹ since the system of notation does not indicate pitches either relative or absolute, but shows (by means of numerals and abbreviated lexigraphs) which string is to be excited, whether the string is open or stopped, and how it is to be excited.²

This piece was first printed in the collection of songs by Jiang Bairshyr in 1202 and in that collection it follows the "Nine songs for Yueh",³ but is separated from these by two short textual notes: "Ancient and modern

¹ Music and musical sources of the Song dynasty, in *Journal of the American Oriental Society*, 89, 1969, pp. 600-21. See p. 601.

² (a) R. H. van Gulik, *The Love of the Chinese Lute, Monumenta Nipponica Monographs*, 1940, pp. 119-33; (b) Rulan Chao Pian, *Song Dynasty Musical Sources and Their Interpretations, Harvard-Yenching Institute Monograph Series 16*, 1967, pp. 82-94.

³ Chiang K'uei's "Nine Songs for Yüeh", in *The Musical Quarterly*, 63, 1957, pp. 201-19.

methods of notation" and "Instructions for using the lexigraph *jer* 折".⁴ I published a preliminary transcription of the tablature in 1957;⁵ but later studies of other compositions by Jiang Kwei,⁶ the publication (and transcription) of all his surviving compositions by Yang Inliou 楊蔭瀏 and In Faaluu 陰法魯,⁷ and the recent examination of all major Song musical sources by Rulan Chao Pian,⁸ have made possible and indeed mandatory a considered revision of that first transcription.

I. Jiang Kwei's preface

Before presenting and discussing the tablature, its transcription, and solutions to the problems of transcription previously suggested by Chinese scholars, it is necessary to translate and interpret Jiang Kwei's prefatory remarks. The preface to this song, unlike most of his prefaces, is not concerned with the circumstances of its composition but wholly with technical and historical matters. It makes clear: first, that in this piece he was composing for a zither tuned in a manner no longer customary in his day. Secondly, that among surviving musical documents of the early thirteenth century there can be few in any culture where such precise information about the tuning of an instrument is given and hence, *ipso facto*, where the note-series of a mode is so fully and unambiguously defined. Jiang Kwei heads the work: *Chyn cheu* 琴曲 "Zither piece"⁹ with the subheading: *Tseh shangdiaw* "deviant *sol*-mode". His preface follows. "Whenever the open-string sounds of the seven strings of the zither are all such as *fa*, *sol*, *la*, *do* and *re*,¹⁰ these are "correct tunings".¹¹

The basic tuning of the zither was defined by Chiang K'uei in his lost monograph: *Dahyueh yih* 大樂議 fragments of which are preserved in the *Song Shy*¹² 宋史. "If [the tuning is that of the] *fa*-mode, the fifth string stopped at the tenth *huei* echoes [= is in unison with] the open seventh string."¹³ The *huei* 暉 are the row of studs, parallel to the first string, which

⁴ *Ibid.*, pp. 217, 218.

⁵ In *New Oxford History of Music*, I, 1957, p. 111.

⁶ Secular Chinese Songs of the Twelfth Century, in *Studia Musicologica Academiae Scientiarum Hungaricae*, 8, 1966, p. 125-72.

⁷ *Song Jiang Bairshyr chuanqtzuoh gecheu yanjiu* 宋姜白石創作歌曲研究, Inyueh chubaansheh, 1957, Peking.

⁸ See f.n. 2 (b).

⁹ *cheu* is commonly translated as "song"; but since the same word is also used for theatrical performances - opera and ballet - it is preferable to use a comparable English term, namely, "piece".

¹⁰ I follow Pian, p. 44, in starting the series of Western solmization syllables - used as convenient equivalents of the Chinese names of the degrees *gong* 宮, *shang* 商, *jeau* 角, *jyy* 徵, *yeu* 羽 - on *fa* rather than on *do*.

¹¹ 琴七絃散聲具宮商角徵羽者爲正弄。

¹² Ch. 142, Yueh 樂 17, *Chyn liuh* 琴律; see Pian, pp. 7, 80.

¹³ 假如宮調五絃十暉應七絃散聲四絃十暉應六絃散聲二絃十暉應四絃散聲六絃十暉應三絃散聲惟三絃獨退一暉於十一暉應五絃散聲。

mark the position of the acoustic nodes at the half, third, quarter, fifth, sixth and eighth of the string-length.¹⁴ The tenth stud from the right-hand bridge marks the node at three-quarters of the length from the bridge. When the string is stopped at this point and plucked, it yields a note a fourth above the open-string sound. If, therefore, the open seventh string is a fourth above the open fifth and open seventh strings must be a perfect fourth. The tuning of the seven strings in the *fa*-mode can be represented in relative pitches as: I *C*, II *D*, III *F*, IV *G*, V *A*, VI *c*, VII *d*; and the interval between fifth and seventh strings is indeed a perfect fourth (*A - d*). The specification of the entire tuning which follows may be summarized thus: IV tenth = VI open; II tenth = IV open; I tenth = III open.¹⁵ Roman numerals are those of the seven strings; "tenth" is the ordinal number of the stud at which the string is stopped. In translation these formulae may be expanded: "The fourth string stopped at the tenth node is in unison with the open sixth string" and so on. Remembering that stopped notes at the tenth stud are all a fourth above the open string sounds, these extra data specify the tuning stated above in relative pitches. The text adds: "And the third string alone [with the stopping-place], lowered by one stud to the eleventh stud echoes the open fifth string."

In terms of the solmization syllables, the first five terms of this tuning correspond, strictly speaking, to *do re fa sol la*. Nevertheless, as is clear from Jiang Kwei's further exposition in the preface to the zither song (see later), zither-players of the twelfth century thought of this series as the '*fa*-mode tuning' and for practical purposes conveniently named the first five strings as *fa sol la do re* and *not* (as might have been expected) according to the relative pitches *do re fa sol la*.

Other tunings are conveniently defined as modifications of this basic tuning. Thus, "slackened *la*" (*mannjeau* 慢角) is the basic series with the pitch of the third string lowered by a semitone: I eleventh = III open (= *C D E G A c d*). "Sharpened *sol*" (*chingshang* 清商) is the basic series with strings II, V and VII sharpened by a semitone: II eleventh = IV open (= *C E^b F G B^b c e^b*). In this instance, *Song Shyy* (*loc. cit.*) gives the ordinal number of the node as the twelfth, but *Tianwennger chynpuu jyicherng*¹⁶ 天聞閣琴譜集成, quoting this passage, gives the acoustically correct figure of the eleventh, as here. The same passage in *Song Shyy* also supplies details for the tightening (or slackening) of other strings in order to complete the various tunings. "Slackened *fa*" requires strings I, III and VI to be lowered by a semitone: IV eleventh = VI open (= *B' D E G A B d*). Lastly,

¹⁴ See f.n. 1.

¹⁵ See f.n. 13.

¹⁶ Tarng Yiming 唐彝銘 (1876) *Shooujeuan shanq* 首卷上 *Jiang Bairshyr suoo* 姜白石所譜十二調.

to convert the standard tuning to the "rueibin tuning" 蕤賓調, the fifth string is raised a semitone (*A* → *B^b*): V eleventh = VII open (= *C D F G B^b c d*). All these are five-note tunings without auxiliaries (*biann* 變).

In the light of this information, the continuation of Jiang Kwei's preface is readily intelligible: "Slackened *la*, sharpened *sol*, *fa*-mode, slackened *fa* and fundamental mode are of this kind."¹⁷ That is, they are "correct tunings" as defined earlier. (The last entry: "fundamental mode", is an alternative name for "rueibin mode". The existence of other alternative names is revealed in the several differing expositions of the "12 modes" in *Tianwennger chynpuu jyicherng*.) Jiang Kwei continues: "Ones [that is, tunings] with auxiliary notes *si* and *mi* added as open-string sounds are known as "deviant tunings". Deviant Chuu, deviant Shuu and deviant *sol* are of this kind.

"Tunes in the deviant *sol*-mode have long since disappeared. A poem by a T'ang author says: 'Sings "Ijou" in the deviant *sol*-mode'.¹⁸ I sought it in the light of these words. The *Dahshyr* [= Tadjik] mode of 'Ijou' was the *sol*-mode of the system that starts on the *hwangjong* pitch-pipe.¹⁹ Starting then with the slackened *la* [tuning] one changes [the tuning of] the strings and obtains the auxiliaries *si* and *mi* as open-string sounds. This mode is very beautiful.

"Now slackened *la* is a correct [tuning] in *hwangjong*; and deviant *sol* is a deviant [tuning] in *hwangjong*. Other tunings called 'deviant' are of the same sort. It is not music of the Three Dynasties period [before 255 B.C.] but of the kind of the Hann Banqueting Music [206 B.C.-A.D. 220]. When I had obtained this mode, I then devised the instructions for playing the strings [= the tablature], together with [the song-text] *Guu yuann*."

"Instructions for tuning the strings"

"Slackened-*la* tuning [= *C D E G A c d*]: Slacken the fourth string by one stud. Then taking the second string [stopped] at the eleventh stud [its sound] is in unison [with that of the open fourth string]. Slacken the sixth

¹⁷ 慢角清商宮調慢宮黃鍾調是也如變宮變徵爲散聲者曰側弄側商側商是也側商之調久亡唐人詩云側商調裏唱伊州予以此語尋之伊州大會調黃鍾律法商乃以慢角轉弦取變宮變徵散聲此調甚流美也蓋慢角乃黃鍾之正側商乃黃鍾之側它清側者同此然非三代之聲乃漢燕樂爾予既得此調因製品弦法并古怨。

¹⁸ Ijou 伊州 (a district in Sinkiang) gave its name to a *cheu* introduced to the Court from Shiliang 西涼 in the Tarng period. A tune of this name is preserved in notation in the late Tarng musical MS. Pelliot No. 3808. The poem referred to by Jiang Kwei is a quatrain by Wang Jiann 王建 (c. 751-835). (See: *Chyuan Tarngsky* 全唐詩, Chung-hwa ed., ch. 302, p. 3443, line 2.) The context suggests an association between this mode and a mood of sadness, and this is confirmed by a line from a further poem by the same author (p. 3441): "A small pipe reiterates the sadness of a deviant mode." 管丁琴側調愁. I am indebted to Dr. David McMullen for tracing these references for me.

¹⁹ *Hwangjong* is equated with *C* for convenience.

string by one stud. Then taking the fourth string at the tenth stud [its sound] is in unison [with that of the open sixth string]."²⁰ Pian reads the beginning of the instructions as "loosen the fourth string so that its first fret note [three octaves above the fundamental] will coincide with the second string's eleventh-fret note [a major third above, that is F₁-sharp]" and so on; but *f*# cannot "coincide" with *c*. The following is offered as a rational explanation of the tuning procedure. It is required to lower the pitch of two strings by one *liuh* 律; the difference in pitch between the notes obtained by stopping a string at the level of the thirteenth and twelfth studs respectively is one semitone, that is one *liuh*. If the string is slackened until the note obtained on stopping at the thirteenth stud is now obtained on stopping at the twelfth stud, the pitch of the open string will have been lowered by a semitone, by one *liuh*. One has slackened the string *yih hwei* 一暉. The text continues: "The great string [that is, the first] is *fa* in the fundamental key; the second string is *sol* in the fundamental key; the third string is *la* in the fundamental key; the fourth string is *si* in the fundamental key and deviant; the fifth string is *re* in the fundamental key; the sixth string is *mi* in the fundamental key and deviant; the seventh string is octave-*sol* in the fundamental key."²⁰ Jiang Kwei thus completely specifies the tuning of the zither in this preface, not merely by listing the relative and absolute pitches of each string, but also by describing the operations that lead to this tuning, starting from the standard *chyn*-tuning, the *gongdiaw* 宮調.

II. Deviant modes in "The nine songs for Yueh"

The "Nine songs for Yueh"²¹ include three songs in the modes Chuu, Shuu *tseh* and *tsehshang*. It seems possible that the first two modal titles may be equated with *tseh* Chuu 楚 and *tseh* Shuu 蜀. If so, all three should make use of deviant tunings, according to Jiang Kwei's definition (see above). The first two melodies make extensive use of both auxiliaries, while the last uses a note-series identical with that of *Guu yuann* save for the presence of the sub-final (*c*) in the upper octave as well as below the final. If these songs were intended to be played on the open strings of the 7-stringed zither, the instrument would have to be tuned in a deviant tuning, as defined by Jiang Kwei. Since he offers no prefatory comment on the nature of the tunings necessary, by way of introduction to these songs, it is possible that *Guu yuann* was composed before the "Nine songs". The fact that he equated the deviant *sol* tuning with the *Dahshyr* [=Tadjik] mode is of some interest. First, it is clear that Chiang K'uei had knowledge of the mode of "Ijou" independent of the statement made by Wang Jiann.²² Secondly, the tuning

²⁰ 調絃法/慢角調/慢四一暉取二弦十一暉應/慢六一暉取四弦十暉應/
大弦黃鐘宮/二弦黃鐘商/三弦黃鐘角/四弦黃鐘變徵側/五弦黃鐘羽/六弦
黃鐘變宮側/七弦黃鐘清商。

²¹ See f.n. 3.

²² See f.n. 16.

provides for the playing of pieces in a hexatonic mode with a sharpened third, lacking the fourth and with a flattened sub-final. The note-series (but for the missing fifth degree) is the Church Lydian series. With *D* as final, the mode approximates to the Hindustani *madhyama grāma* of Bhārata and its modern equivalent in the *Khamāj thūt*, to the Iranian *Dastgahé-Rust-Pandjgah*, and to the descending form of Turkish and Arabian *Rast*.

The existence of these subsidiary tunings with open strings tuned to the auxiliaries, so carefully defined by Jiang Kwei, is strong supporting evidence for the view that the *chyn* was formerly played largely on open strings. Merely from the point of view of obtaining notes at the pitches of the auxiliaries, it would not have been necessary to re-tune the *chyn*, had it been usual to stop the strings. It must have been the need to have auxiliaries available as open-string sounds that led to the development of the secondary tunings.

III. The constancy of the note-series

Having regard to the unusually precise instructions supplied by Jiang Kwei, it seemed probable, when the draft-transcription of 1957 was made, that the defined note-series would be adhered to throughout the piece. Since that time, further study of other song-melodies composed or preserved by Jiang Kwei, of melodies preserved by Ju Shi, as well as of melodies preserved or composed by Shyong Pernglai²³ 熊朋來, has strengthened the view that the note-series remains unchanged throughout melodies of this period. The existence of "clashing modes" (*fanndiaw* 犯調), revealed by Jiang Kwei in the preface to his sixteenth secular song,²⁴ and referred to in *Tsyr yuan* 詞源 and *Shylin goangjih*²⁵ 事林廣記, does not prejudice this view. The sources indicate that "clashing modes" were modes with the same final but differing with respect to one or two degrees of the note-series – for example, the third might be major or minor; the seventh might be flattened or natural. It seems to have been customary to indicate when such modulations were to be introduced by adding the descriptive term *fan* 犯, as the modal title for Jiang Kwei's sixteenth song shows. Today, as in 1957, there is no reason to suppose that the melody of *Guu yuann* would deviate at any point from the note-series so precisely defined in Jiang Kwei's preface.

IV. "Complaint in an old mode"

An understanding of the song-text and of its structure is indispensable to any attempt to devise a plausible rhythmic structure for the melody,²⁶ and I have profited greatly by the study of *Guu yuann* made by Professors Yang

²³ Twelve ritual melodies of the T'ang dynasty, in *Studia Memoriae Belae Bartók Sacra* (Budapest) 1956.

²⁴ See f.n. 6.

²⁵ See f.n. 1, and also Pian, *op. cit.*, p. 127.

²⁶ See f.n. 6.

Inliou and In Faaluu already referred to,²⁷ and by a letter addressed to me by Professor Wu Shyhchang 吳世昌 in October 1959.

The full significance of the title is not easily conveyed in translation, and for the time being I prefer to use a paraphrase: "Complaint in an old mode."

A first reading of the song-text (see the transcription, pull out) conveys an impression of sustained frustration and disillusionment. The rhetorical question at the end of the third stanza might be addressed by a neglected ageing mistress or concubine to a former lover; but the preceding stanzas show that, in a context expressing frustration much wider in scope than a merely private grievance, the final two lines are to be interpreted metaphorically. Yang and In firmly characterized the emotional atmosphere as one of "feelings of poignant melancholy arising from the state of the nation."²⁸ The several planes on which the verse operates will be brought out in the notes to the translation.²⁹

"Complaint in an old mode"

The sun is setting.³⁰

On the hills of the four quarters the mist rises

Obscuring the bank before me.

About to tie up the boat, there is no place.

I pursue those who have gone before, but cannot overtake them.

I think of those who will follow, but where are they?

Always I look backwards.

What is there that lasts in affairs of this world?

With the turning of a hand come clouds and rain.³¹

Passing through the "Golden Valley" a flower fell,

Withered into dust.

I grieve for the luckless life of a beautiful girl.³²

Who was her master and protector?³³

²⁷ See f.n. 7.

²⁸ *Op.cit.*, p. 87.

²⁹ I have used versions in the *Chyangtsuen tsongshu* 彙村叢書 and *Syhbuh Beyyau* 四部備要 editions.

³⁰ The first rhyming lexigraph is *muh* 暮, and the first line of the song-text has two syllables only (Picken, 1966, p. 164).

³¹ Wu Shyhchang sees in this line a reference to the power of Suen Shioh 孫秀 to intervene in the circumstances of others. A reference to one instance of such intervention is explicit in the next four lines. Shyr Chong 石崇 (249-300) was arrested for refusing to surrender his favourite concubine, Liuhju 綠珠, to Suen Shioh. Liuhju committed suicide by throwing herself from a tower in the Golden-valley Garden. (金谷園).

³² Liuhju.

³³ "Who could protect her?" (Wu Shyhchang).

Will spring indeed come no more?³⁴

Your handmaid grieves for herself, awaiting the sunset,
Hair turning white.³⁵

Of joys there is dearth, of vexation plenty.

The strings are near to breaking; the sound is sorrowful.³⁶

I fill my eyes with rivers and mountains³⁷; tears steadily moisten
my sandals.

Does my lord not see how year by year on Fern River

Only the autumn geese fly away?

V. Principles of rhythmic interpretation

The principles on which the proposed rhythmic interpretation rests have been discussed at length on a previous occasion.³⁸ Briefly, there are

³⁴ "Spring" both for Jiang Kwei himself and (as suggested by Yang and In) for the State also.

³⁵ Jiang Kwei likens himself – as one whose talents, fitting him for high office, have been overlooked – to a neglected, ageing servant.

³⁶ The allusion to strings intensifies the association between the poet-composer himself and the content of the verse. The strings are those of Jiang Kwei's *chyn*. As a famous *chyn*-scholar, the instrument is identified with himself, and its voice speaks for him.

³⁷ The last three lines of the third stanza are a paraphrase of the final quatrain from a poem by Lii Jiau 李燾, Prime Minister from c. 685 to 689. The poem is *Fernin shyng* 汾陰行 "Travelling in the shade of the Fern countryside". "Fern" in this title is a specific regional reference to the landscape in which rest the tombs of early emperors. According to Professor Wu's letter, the *Beenshyh shy* 本事詩 of Menq Chi 孟榮 (preface dated October 886) records that when Tarnq Minghwang (Shyuantzong) heard this quatrain sung by Palace musicians on a moonlit night at the *Chyngjenqlou* 勳政樓, he was greatly moved. Later, during the An Luhshan revolt, he himself sang the stanza with emotion, and Gau Lihshyh 高力士 wept at his side. It is reasonable to suppose that Jiang Kwei was thinking of the tombs of the emperors, abandoned in North China when the Court, fleeing before the Tartar invaders, eventually fixed on Linan 臨安 (Hangchow) as the capital in 1138.

In Jiang Kwei's *tryr* 詞, the 4×7 syllables of Lii Jiau's quatrain have become three lines of 8, 9 and 5 syllables respectively. He has preserved the rhyme-scheme of the first two stanzas by changing "robe" 衣 to "sandals" *jiuh* 屨, and adding *chiuh* 去 to the end of the last line. The original quatrain runs as follows: 山川滿目淚沾衣, 富貴榮華能幾時, 不見祗今汾水上, 惟有年年秋雁飛 "Mountains and streams fill my eyes; tears soak my robe. Riches, nobility, honour and glory – how long is their season? Do you not see even now on Fern River/ There are only year by year in autumn geese flying?" The observer weeps at the passing of human achievement: the Imperial tombs lie in a landscape where the only sign of life is the autumnal migration of wild geese – symbol of desolation and impermanence. Menq Chi's anecdote shows that the relevance of this quatrain to a political situation – the decay of empire – was keenly felt by Shyuantzong. Its force in Jiang Kwei's paraphrase as a comment on the political situation of China in Southern Song times cannot be doubted. Jiang Kwei laments his own failure and the misfortunes of his country.

Though Lii Jiau's poem was in 42 lines of seven syllables, these last four lines were evidently treated as a detachable *fyue jiuh* 絕句 and sung as a separate four-line stanza.

³⁸ See f.n. 6.

grounds for supposing that Chinese songs of the Song period were commonly sung in measures of eight or four beats, and made use of notes of three durations in the ratio of 1 : 2 : 4. Two principal lengths of stanza are to be distinguished: *ling* 令 and *mann* 慢, the former with an average length of 30 syllables; the latter, 50. A specimen *ling*-melody in *Shyhlin goangjih* suggests that the rhythmic framework of *ling* approximated to eight measures of four beats, and that the third beat was accentuated in each measure.³⁹ The three stanzas of Jiang Kwei's *Guo yuann* consist of 31, 45, and 35 syllables respectively, and in the light of previous studies, they have been treated here as *ling* – approximating to a structure of eight common-time bars – rather than as *mann* – approximating to eight bars of eight beats.

Although the 45 syllables of the second stanza is a total not far removed from the average of 50 for the *mann*-type of stanza, Stanza II has also been treated as a *ling* for the following reason: As the transcription (pull out) shows the song includes many six-syllable lines to be sung, most plausibly, to the rhythm ♪ ♪ ♪ ♪ ♪ ♪. If the second stanza were treated as a *mann*, this isorhythmic link between Stanza II and Stanzas I and III would be destroyed. As the distribution of the rhymes shows, the larger syllable-count of Stanza II is due to the presence of a high proportion of six-syllable lines, and not to the presence of a large number of lines. A large number of lines, on the contrary, would have suggested a *mann*-type structure. The entire stanza fits into a rhythmic framework of nine common-time bars, to be compared with the seven measures of the first and last stanzas.

The small numbers of rhyming syllables in the three stanzas: 5, 6 and 4, respectively, also accords with the view that the stanza-form is *ling* rather than *mann*. The latter tend to have eight rhymes, while *ling* tend to have four. In accordance with this, only four of the rhyming syllables have been placed on terminal, maximally lengthened notes in the transcription of the melody of Stanza I. (In the presence of six rhyming syllables, Stanza II satisfies one requirement of the short song-form *piin*⁴⁰ 品.)

VI. Aspects of musical organization

Turning now to the large-scale organization of the song, a most striking and important feature is the presence of a wordless interlude between Stanzas I and II. This is in harmonic sounds only – that is to say, in sounds produced by the string vibrating not as a whole but in integral fractions of its length. This feature is important, not merely because of its interest as a purely instrumental episode that helps to define the mood of the piece independently of the text, but because, unlike the rest of the zither part, the melody of the interlude moves like a vocal melody: the intervals between

notes are small, the tune moves by steps or small leaps within the compass of the set of harmonics – an octave plus one note. This movement is in striking contrast to the *chyn*-melody of Stanzas I, II and III, which covers a range of two octaves and two notes: notes are repeated in different octaves, so that octave-leaps and even wider leaps are frequent. This is a characteristic feature of *chyn*-style as recorded in the earliest Ming tablatures. The interlude authorizes the restoration of the voice-part as a tune in which repeated notes replace octave-leaps, and wide intervals are replaced by their inversions.

The chant-like character of substantial segments of the melody, as displayed in the interlude, is a feature without parallel in other secular songs by Jiang Kwei, and it has a musical significance other than the meditative, introspective effect it produces, namely, that the whole piece is in part a *contrafactum* – in this instance, a vocal imitation of an instrument. The voice imitates the zither, and the zither thus acquires a voice. This is indicated indirectly in the verse itself in the second line of the third stanza: “The strings are near to breaking; the sound is sorrowful.”

The interlude in harmonics is important for yet another reason. It is largely a note-for note reduction, within the compass of an octave, of the tablature of the first stanza. The end of the interlude is curtailed as compared with Stanza I, but it seems possible that this curtailment is due to a copyist's error (see later). For the purpose of this transcription, it has been postulated that the interlude was originally a complete “echo” of the first stanza. With this as working hypothesis, certain emendations of the tablature may be made, both of the first stanza and of the interlude, since the two complement each other.

VII. Errors, and sources of error, in the tablature

It is known that all surviving editions of Jiang Bairshyr's *Gecheujyi* 歌曲集 derive from a Yuan MS. copy of the first printing in 1202.^{41,42} Of the relatively readily available recent printings of the zither piece, that of the *Chyangtsuen tsongshu* (henceforth *CTTS*) is more complete and contains fewer obvious errors than that of the *Syhbuh Beyyaw* (henceforth *SBBY*) – an error is judged to be obvious if a faithful performance of the tablature results in musical nonsense. If, for example, the tablature indicates a leap of an augmented octave where *chyn*-idiom requires an octave, it is judged to be faulty. Since these two editions derive (in common with all existing editions) from a unique MS. copy, it might be expected that two types of error would be encountered: (a) errors common to both editions and present, presumably, in the original Yuan MS.; (b) errors peculiar to each edition and due to secondary copyists. An analysis of variant readings in the light of musically

³⁹ See f.n. 1.

⁴⁰ See f.n. 6.

⁴¹ See f.n. 3.

⁴² Pian, p. 33.

possible emendations has shown that two types of error are indeed to be distinguished.

Yang and Yin⁴³ examined previous transcriptions by Day Changgeng 戴長庚 (1833) and Ferng Shoeni 馮水 (1924), neither of whom had seen the reprinting by Sheen Tzengjyr 沈曾植 (1909) of the edition of Jang Yihshu 張奕樞 (1749), based on the Yuan MS. copy of Taur Tzongyi 陶宗儀. Both Day and Ferng emended the tablature in such a way that their versions, transcribed into staff-notation by Yang and In, remain within the stated note-series of the deviant *sol*-mode. Yang and In, and more recently Pian, however, accept without question elements of the tablature which yield notes that do not belong to the defined note series. For reasons stated above, the transcription given here adheres strictly to the deviant *sol*-mode.

In general, the variants show that errors have arisen from confusion both between numerals and between simple characters; all are well-known copyists' errors. Fortunately, in many instances one or other edition gives a reading judged to be correct because it makes musical sense. It is proposed to discuss variants in footnotes to the emended text (*X*), but a few of the commonest errors may be mentioned in advance of that discussion.

The most important variant reading in the *CTTS*-text is that of *dah* 大, instead of *SBBY*'s *liow* 六, in designating the string to be played at the beginning of the first and second lines of the second stanza; that is, reading "first string" instead of "sixth string". In view of the existence of this variant, the possibility has to be borne in mind that the lexigraphs *dah* and *liow* may have been interchanged at other points in the tablature. Yang and In made use of this observation in restoring *dah* at several points where both *CTTS* and *SBBY* have *liow*. They did not, however, consider the possibility that *dah* might have been substituted for *liow* at other points, nor did they examine the possibility that other graphs may have been interchanged because they are in some respects similar. In making the present transcription, all possible alternatives in the light of observed variants have been considered, even when the tablature makes musical sense as it stands, and the musical consequences of different readings have been tested in performance on the *chyn*.

Shared errors, that is, errors common to *CTTS* and *SBBY* include 九/七, 木/大, 三/五; errors that occur in *SBBY* but not in *CTTS* include: 木/六, 七/十, 大/六, 上八/六. In each alternative, the correct form is shown first.

VIII. Problems of transcription

Yang and In (*op. cit.*, p. 81) noted that the tablature sometimes indicates that strings should be stopped at a particular stud, when in fact stopping at a point slightly to the right of the stud is necessary in order to

⁴³ Yang and In, *op. cit.*, pp. 76-87.

obtain correct intonation. The tablature does indeed use both this coarsely approximate method of indicating stopping-points and the more accurate method in which the space between studs is divided (in imagination) into tenths (*fen* 分). Frequently, a note that has been shown by the approximate method also occurs later in the text and is then shown by the more precise method (*cf.* footnotes to the tablature and transcription, *X*).

In making the transcription and giving precise pitch-values to the tablature, all fractional stoppings have been checked on a *chyn* strung with high-quality silk-gut strings of uniform thickness, tuned to the pitch now standard in modern Chinese practice, namely, first string *C*. It must be emphasized, however, that the fractions are estimated visually, not measured, and they will be adjusted to the extent of ± 1 *fen* by the player during a given performance, in accordance with the quality of the strings and the accuracy of the tuning of the instrument at the moment of playing.

Day and Ferng, as well as Yang and In, are agreed that the stroke preceding the set of numerals "7, 6, 5", in the interlude in harmonics that follows the first stanza, is a remnant of the abbreviated form of *lih* 歷 (also at times regarded as an abbreviation of *duh* 度), indicating that the three adjacent strings are to be struck in sequence by a continuous forward movement of the first finger (index). On the strength of this identification, Yang and In propose a restoration of a single note to the tablature of the first stanza, since first stanza and interlude in harmonics are closely related.

If this closeness of relationship is accepted, however, it might be argued that interlude and first stanza-melody were originally even more closely related. In the transcription given here, the end of the interlude has been restored to match the end of the first stanza. The phrase *a b d e*, shown by Day and by Ferng, belongs to the melody of the first stanza, and has been retained in the present transcription. The sequence *ell ell dah ell ell* 二二大二二, so different from the end of Stanza I in the open and stopped-string version, may have raised doubts in the editor's mind; or repetition of *ell* may have led to elision. Whatever the explanation, the restatement of the melody of the first stanza in terms of harmonics is deficient by the four notes shown in brackets in the transcription at the end of the interlude.

The last tablature-complex of the first stanza is followed by a group of four abbreviated graphs instructing the player to "go up to the beginning and repeat" *chih tour tzay tzuoh* 迄頭再作. This formula is a variant of that commonly used in zither-tablatures from the beginning of the Ming dynasty onwards: *tsornng tour tzay tzuoh* 從 | | |. Since there is little to be gained by repeating the words of the first stanza, it is possible that the zither-version was used as a prelude to the song, and that the voice - with its brooding text - entered at the beginning of the repeat. The interlude in harmonics that follows both echoes the voice and provides a nostalgic musical reflection on the state of affairs briefly described in the first stanza.

Previous transcribers have accepted that the last open-string note before the beginning of the second stanza is the open sixth string, as shown both in *CTTS* and *SBBY*, namely, *b*. It can be argued, however, that this last note is not the last note of the interlude. *That* note, as recognized by Yang and In, is emphasized by a rapid arpeggio of three harmonic sounds, generated on strings 7, 6 and 5, by rapidly striking them in sequence while lightly stopping all three with the same finger at the tenth stud at the moment of striking. If, however, the added note were the open sound of the first string (*C* rather than *b*), it would serve to prepare the singer for the leading-note which, at the start of Stanza II, he has to pitch in a different octave from that of the interlude. I prefer to read *dah* rather than *liow*.

IX. Features of musical importance: (a) modulation

(b) pace

(c) cantillation idiom

(a) The melody of the second stanza is remarkable. As the transcription shows, the flattened leading-note of the *sol*-mode is used during the first half of the stanza as if it were the initial of a tune in the *fa*-mode. The great rarity of Chinese tunes beginning with an anacrusis excludes the possibility that the melodic line might be given a rhythmic interpretation substantially different from that proposed here, and the sense of the text requires that the tonic accent should fall on the first word, *shyh* 世. There can be no doubt that the sharpened, lydian fourth (*f*♯) is correct, since it occurs once as an open-string sound – at the end of the 25th measure – and the notation is unambiguous. The effect of this quasi-modulation is to underline a shift of attention in the text, from a personal situation to reflections on political insecurity. This modulation is achieved solely by a changed emphasis of notes taken from the note-series of the tuning. Modulation of this kind, accomplished by shifting the tonal centre, has been noted before in Chinese zither-pieces⁴⁴ and is to be contrasted with the type referred to as *fann* (p. 107). There is no evidence that the Chinese thought of such a change as a change in *diaw* 調 (mode or system).

(b) In one respect *Guu yuann* is of major significance in relation to all surviving Song secular songs or song-tunes, both the songs of Jiang Kwei and the song-tunes in *Shyhlin goangjih*,⁴⁵ for it is possible to state with some certainty the maximum pace at which this song could have been played and sung. This possibility rests on the presence in the tablature of two types of ornament: a narrow, rapid *vibrato yn* ㄣ (= 吟); and a wide, relatively slow trill *rou*⁴⁶ ㄣ (= 揉). Both demand an appreciable time-interval for their

⁴⁴ See f.n. 5.

⁴⁵ See f.n. 1.

⁴⁶ See Pian, *loc. cit.*, p. 86, and van Gulik, *loc. cit.*, p. 125. It is pronounced *rou*, not *nau*.

production. The *yn* cannot be played so as to register its effect within less than c.0.5 second and a *rou* cannot be reduced to less than 2.5 complete oscillations, again occupying at least 0.5 second. This means that the metronome-value of the quaver in the transcription presented here must be c.120; that is to say, the crotchet lasts about one second. If this seems to be a very slow pace, it is worth recalling that the note which is conveniently transcribed as a quaver in modern performances of *kuencheu* 崑曲 arias⁴⁷ is commonly given values between 68 and 138.

In connexion with this matter of pace, it is important that the stanzas of *Guu yuann* appear to be of the *linq*-type. The use of the shorter stanza-form clearly carried no implication of a fast-moving pace. Furthermore, since the text of *Guu yuann* is scarcely more nostalgic than that of any other secular song by Jiang Kwei, it cannot be argued that the slow tempo (implicit in the ornaments) is due to a special pathos or elegiac character peculiar to this song. On the contrary, it would seem reasonable to use *Guu yuann* as a guide to the pace at which all surviving Song *linq* were sung. (In view of the primary meaning of the lexigraph *mann* 慢, it seems unlikely that the pace of songs using the *mann*-type of stanza would have been appreciably faster. Nor is it likely that the "Nine songs for Yueh" were sung faster, bearing in mind their ritual character and Jiang Kwei's prescription of their use for the worship of local deities.)

(c) A feature of *Guu yuann* distinguishing it from all other secular songs by Jiang Kwei is the quasi-cantillation of the opening of the first, and the end of the third stanzas. It seems probable, as already suggested, that this results from a deliberate imitation of a commonplace of *chyn*-idiom by the voice; but the origin of that idiom itself raises a problem. Is this a purely instrumental development, unique to the *chyn*, or did it arise as an imitation of vocal cantillation? In view of the conspicuous influence of types of Buddhist cantillation on widely different musical genres in Japan, it might be expected that, notwithstanding the conservative force of Confucianism, traces of cantillation influence would appear in Chinese music also. The popularity of the *chyn* with Buddhist monks is emphasized by van Gulik⁴⁸ and this popularity has left its mark on a few pieces in the repertory (see later). Cantillation techniques may have influenced styles of chanting poetry (*niann shy* 念詩), but I know of no notated example in a purely secular musical context. *Guu yuann*, however, provides an instance where, by the use of cantillation-style, melodic interest is reduced to a minimum, thus affording maximum prominence to the text. Even where simple cantillation is abandoned in this song, the frequency with which musical lines end on repeated notes is higher than in any other song by Jiang Kwei. This too throws the

⁴⁷ See, for example, the transcriptions in the edition of *Muudanting* 牡丹亭 by Yang Inliou, Inyueh chubaansheh (1956).

⁴⁸ (a), p. 62 and elsewhere.

text into relief. The middle stanza repeats and varies a standard "Eurasian" cantillation incipit: *c d e e e*. Thus cantillation formulae are present in all three stanzas.

It has been argued^{49, 50} that at least up to the third century the *chyn* was played using open-string and harmonic sounds only, and that the development of the left-hand technique of stopping, percussing and rubbing strings, occurred under the influence of the corresponding *pyibar*-techniques. If this is true, it follows that the *chyn*-players were not in a position to explore the contrast in timbre between stopped and open-string sounds until a date well-posterior to the introduction of Buddhism, with its several cantillation-techniques, used in the different types of Office. These all appear to derive from what Gerson-Kiwi⁵¹ has termed the style of Old Oriental chant, which extends across Asia and into the Mediterranean Area. An extreme example of instrumental imitation of vocal chant in a piece from the *chyn*-repertory occurs in the prelude to *Puuan jow* 普庵咒, based on the Ming piece *Shyhtarn* 釋談 for which the Sino-Sanskrit text survives – see, for example *Tianwennger chynpuu jyicherng*, ch. 3 (f.n. 14). The passage is transcribed in Picken⁵² on p. 120. In this instance, the cantillation-style is recognizably one of those that persist today in *Bombai*⁵³ = *Fannbay* 梵唄. Notwithstanding the instrumental appropriateness of the exploration of contrasts in timbre between unison and octave sounds, it is suggested that this characteristic *chyn*-idiom may have arisen in the first place as a reminiscence of Buddhist cantillation; and it may be significant that chant-like passages do not occur in pieces from the *jeng*-repertory, to my mind the more ancient instrument.⁵⁴

Two last points of general prosodic interest may properly be mentioned at this time, now that all the songs of Jiang Kwei have been published in transcription into staff notation, and of these all the secular songs in rhythmized versions. First, it has become evident that the caesura did not necessarily imply a break in the flow of the melody, or a pause, or prolongation of the note to which the preceding lexigraph was sung. Secondly, the filler *shi* 兮 in *Guu yuann* invariably falls on a weakly accentuated, short note – on the fourth or eighth quaver, for example, where the melody moves in quavers and crotchets. A re-examination of the melodies for the "Nine songs" shows that, in making rhythmized versions (now possible with some confidence in the light of experience gained from the secular songs), *shi* lends itself to treatment in the same manner as in *Guu yuann*. It may be

⁴⁹ See f.n. 1.

⁵⁰ T'ang music and musical instruments, in *T'oung Pao*, 55, 74–122 (1969).

⁵¹ Gerson-Kiwi, Edith, Religious chant: a pan-Asiatic conception of music, in *Journal of the International Folk Music Council*, 13, 64–7 (1961).

⁵² See f.n. 5.

⁵³ Demiéville, P., *Hōbōgirin* (Tokyo, 1930). See article *Bombai*.

⁵⁴ See f.n. 36.

concluded that *shi* was commonly sung to a weakly accentuated note in the musical line; indeed it was placed in the verse-line so as to fall on a conspicuously weak beat in a binary rhythmic framework. *Shi*, like the caesura, marked no break in the flow of the tune. It was a "word" of no meaning and variable affect – comparable with English Ah! or Turkish Oy! – that allowed time for the meaning of what preceded to make its effect, while the melody moved onwards.

The pages of musical notation that follow show: (1) the emended tablature, with superscript numbers referring to explanatory notes in which arguments for preferred readings are given; (2) a transcription into staff-notation of the tablature as realized on a *chyn* tuned to the series *C D E F# A B d*; (3) a version of the *chyn* melody suitable for the voice; (4) Jiang Kwei's text overlaying the vocal version; (5) a romanized version of the Chinese text in *Gwoyue Romatzyh*. The letter *v* is used to mark *vibrato*.

X. Notes to the emended tablature

1. The first 19 complexes of the tablature are identical in *CTTS* and *SBBY*.
2. By analogy with the preceding octave-leaps, the stud must be the 9th 九 and not the seventh 七, though both *CTTS* and *SBBY* have 七.
3. Both texts have 六, and this (rather than 大) is musically acceptable.
4. Both texts have 大 instead of 木 (abbreviation for 株). Yang and In prefer to change this stroke to ㄥ and to supply the missing *a* (required by analogy with the interlude) as a *tauchii* 搭起; but the heavier stroke (with flexion of the first finger of the right hand) provides energy sufficient for the string to continue to sound during a further glide – 下八下九 as suggested here. Their changing of ㄥ to 木 in the preceding complex – presumably in order to avoid repeating the same finger-stroke in the right hand – is superfluous if 木 is retained at (4).
5. 六 (*CTTS*, *SBBY*) is correct here, since the upper octave of the preceding note is required (in the light of the interlude in harmonics).
6. Yang and In substitute a complex which, in the key of the present transcription, yields a note a sixth below the preceding (and unambiguously shown) note *a*; but in the light of the interlude a step of a second (or its inversion, namely, a seventh) is required. Their note, *c*, is highly improbable, since this note tends only to occur as a sub-final, usually at cadences. The note required here (in the light of the interlude) is *B* or *b*. *B* could be obtained: (1) on the second string at the eighth stud; (2) on the third string at the ninth; (3) on the fourth string at the tenth stud. *b* could be obtained on the open seventh string. Of these possibilities, (2) is the one most readily reconcilable with the tablature as transmitted ("5 ninth stud"). Both *CTTS* and *SBBY* have "middle finger of left hand on fifth string". This would yield *f#*. Substituting 三 for 五, however, yields the *B* required. The 十 joined to the sign for the finger-stroke may plausibly be interpreted as an up-glide 上 joined to the same, in the standard manner (van Gulik, *op. cit.* p. 125; Pian, *op. cit.*, p. 86).
7. This complex is omitted in *SBBY*.
8. The tablature as transmitted shows the complex "thumb of left hand at ninth stud on fourth string"; but the note yielded is not the upper octave of the sound of the open second string. The true stopping point is at "8 7/10".
9. Both *CTTS* and *SBBY* indicate the sixth string; but the characteristic sub-final of a *shang* mode is called for before the final unless incompatible with the tablature – as at the end of Stanza II. The reading 大 is preferred to 六.

10. The "9" of "9/10" (九) is presumably a corruption of "7" (七). 9/10ths yields a note distinctly flat in relation to the octave. Here is an instance of the use of "coarse" and "fine" approximations to the stopping place within the tablature of a single stanza (cf. n. 8 above).

11. *CTTS* has "seventh stud"; but 七 must be a corruption of 十. The harmonic at the seventh stud would be *a* – incompatible with the echoing of Stanza I. Apart from this, the tablature for the interlude is identical in *CTTS* and *SBBY*.

12. This must indeed be the sixth and not the first string. The latter would yield "c".

13. Both editions have "at tenth stud on fifth string"; for the sake of identity with Stanza I, however, the string should be the fourth and the note *f*♯. The "five" may have been carried over by the copyist from the previous complex. I retain it as an effective musical variant.

14. Yang and In prefer to read "first" for "sixth" string. The first is indeed to be expected before the final, but not at this point some distance from the stanza-final. It is suggested that elision may have occurred, the sequence of four signs between brackets having been omitted.

15. Yang and In identify this last complex with the right-hand stroke known as *lei* 雷; that is, starting from the seventh string, the sixth and fifth are also struck in rapid succession by the extension of the first finger. The tenth-stud nodal-points on these strings are touched lightly and simultaneously by the middle finger of the left-hand at the moment of striking.

16. While recognizing this complex as extra to the interlude and prefatory to the second stanza, Yang and In accept the reading of "open sixth string", namely, *B*. Here the reading "first string" (*C*) is preferred (see p. 112).

17. *CTTS* has first string 大, and this is preferable to sixth 六.

18. Reading "first string". Both *CTTS* and *SBBY* have "eleventh stud", yielding a sound in unison with the open third string that follows. Why Yang and In prefer to read "twelfth stud" is obscure.

19, 20, 21. Reading "first string" in each instance.

22, 23. Reading "first string" and "eleventh stud" (not "tenth stud" as given by both *CTTS* and *SBBY*), as required by the melodic progression already established.

24. Yang and In, and before them Ferng emend this complex to "second string to the left of (beyond) the thirteenth stud". Both *CTTS* and *SBBY* have "tenth stud", but the eleventh is more likely, so as to match the complex at 奏.

25. *SBBY*'s reading of "middle finger" is to be preferred, since there is then a finger-change (to the "nameless finger") at 人.

26. Yang and In read 上九; but the original 上入九 is perhaps a corruption of 上入七, yielding *d*, in unison with the open seventh string.

27. *CTTS* has ㄅ for the finger-stroke and this has been retained. Yang and In for an unexplained reason change ㄅ to ㄌ.

28. Yang and In accept "at the 5 6/10 stud", yielding *b'*; but since all four immediately preceding complexes are stopped by the thumb at the seventh stud, the stopping point is likely to be nearer to the preceding left-hand position than is the 5 6/10ths stud. "6 5/10" is suggested as the correct stopping point. From here to the end of the stanza the left hand remains at, or near to, the seventh stud. Reading the position as 6 5/10 adds a third line-cadence of the type *e*→*d* to this stanza—two others at 27 and 30.

29. Both editions have 六七. This may be a corruption of 六二; but the required second octave of *D*, namely *d'*, is in fact obtained at 六三.

30. Since the first measure of Stanza III is related to measures 4 and 5 of Stanza I, the first three measures of Stanza I (played by zither alone) can be used to introduce Stanza III at this point.

31. This complex is missing from both editions and is supplied by Yang and In as "thumb stopping seventh string at 7 9/10 stud". There seems no reason for not stopping at the eighth stud, since the note required is the first note of the fifth measure, and this should be in just (not Pythagorean) intonation since it echoes the open sixth string in measure 4.

32. Stopping at the seventh stud on the sixth string makes good musical sense, where stopping at 7 8/10 (both editions) does not. Conceivably "7 8/10 on six" is a corruption of 7 5/10 on 大, yielding *B* instead of *b*. Stopping at the seventh stud on the sixth string is easier, technically; but neither is difficult, and both are musically acceptable.

33. Both editions show "8 9/10" as the stopping point; but if "fourth string" is accepted as correct, 8 9/10 would yield (approximately) *c*♯. Stopping at the seventh stud would yield the octave of the subsequent open string (*F*♯ on 擊). Since 九 and 七 are frequently interchanged, it is suggested that the 九 of the surviving tablature was originally 七, and that 八 is the remains of a vibrato sign ㄅ following the preceding complex on 絕.

34. Both editions indicate "2 9/10" as the stud. Yang and In read this as "7 9/10" and supply *f*♯ as the note. Interchange between 二 and 七 is frequent, and their reading has been accepted.

35. *CTTS* has "9 10/10"; *SBBY* omits the complex. The true sub-final is obtained on stopping at 9 7/10, and 十 is presumably a corruption of 七.

36. The true octave is at 8 7/10, not at 8 9/10 as shown by both editions, and 九 is a corruption of 七.

37. The unison note is given by the first string 大 and not by the sixth 六.

38. The sequence of repetitions of the "reciting tone" requires the 11th stud here as elsewhere.

39. Reading 上九七 instead of 上七. The 七 of both editions – the coarse approximation, presumably – is a corruption of 十.

40. Previous authorities are agreed in accepting the stroke 丿 that follows the vibrato sign as an abbreviation for 泛, that is, as indicating a change to harmonic sounds. Such a change is both musically effective and in accordance with the common use of harmonics in the codas of zither pieces, as recorded in the earliest Ming tablatures.

41. Reading 二 for 七, following Yang and In.

42. Reading 大 for 六, following Yang and In.

In addition to those friends and colleagues whose help is acknowledged in the text, I owe a particular debt of gratitude to Dr. H. C. Chang for his most careful reading of, and comments on, this paper in draft.

Addendum

Reading through the collection of transcribed performances of pieces from the *chyn* repertory: *Guuchyn cheu jyi* 古琴曲集, I have recently found a transcribed version of *Guu yuan*,⁵⁵ with tablature, unnoticed when the preceding paper was written, by my old friend from the *Chornghyng chyn sheh* 重慶琴社, Mr. Ja Fuhshi 查阜西, perhaps the finest *chyn*-player of his day and by any standards a great musician. Concerning his sources,

⁵⁵ Edited by the *Jongyang inyueh shyueyuann Jongwo inyueh yanjiou suoo* 音樂學院中國音樂研究所 and the *Beeijing guuchyn yanjiou huey* 北京古琴研究會, Inyueh chubaa sheh, 1962, Peking.

Mr. Ja states briefly that the *Syhhkuh chyuan shu* 四庫全書 edition has been collated with others.⁵⁶ In no instance does he enlarge on his reasons for accepting or proposing a particular reading. Sometimes his readings coincide with my proposals. He agrees with me in starting the third stanza on the open first string, for example; but sometimes, like Yang and In, he accepts readings that yield notes outside the modal series. It is gratifying to find his ideas about the probable original shape of the work as a whole analogous to mine. He too feels an instrumental introduction to be called for, but for this purpose he uses the interlude in harmonics and does not repeat the *chyn*-part of the first stanza, notwithstanding the explicit instruction to repeat. He also feels the need for an instrumental interjection between Stanzas II and III and he supplies one measure of two notes. For the complex in the tablature which forms the subject of my note 15 (p. 118), Mr. Ja follows Day Changgeng and Ferng Shoei (p. 111) in reading a chord, *tsuo* 撮; strings VII and II are to be plucked simultaneously to yield an octave on the final: $\begin{matrix} d' \\ d \end{matrix}$. Since 七 and 二 are frequently interchanged (see notes *passim*), this is a possible reading and is musically satisfactory. The tempo chosen by Mr. Ja is rather faster than mine: ♩=72, as compared with my ♩=60, and he plays the interlude in harmonics twice as fast, thus minimizing (and perhaps ignoring) the parallel between this and the first stanza.

⁵⁶ 四庫本等合卷.