Yuarn Music Dramas

Studies in Prosody and Structure and a Complete Catalogue of Northern Arias in the Dramatic Style

Dale R. Johnson
YUARN MUSIC DRAMAS: STUDIES IN PROSODY AND STRUCTURE AND A COMPLETE CATALOGUE OF NORTHERN ARIAS IN THE DRAMATIC STYLE

by

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1980
To my pioneer ancestors
who made a trek of their own
on foreign soil
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ACKNOWLEDGMENTS

As all of us were launched on our first important scholarly ventures during the years that we busied ourselves with the research and writing of dissertations, this study, too, evolved from dissertation labors. During those years, it was the encouragement and stimulation of Professor James I. Crump, Jr., who introduced me to the early music dramas of China, which kindled my interest in the subject. I was the fortunate recipient of his advice and guidance throughout the various developmental stages of the present work. For his generosity and unflagging concern, I owe him a great debt of gratitude.

I would like to remember here George (Jyh-jih) Chern and his wife Jenny (Yih-jen). Through them, life in Taiwan took on flesh and blood proportions. Their companionship made living in Taiwan not merely a scholarly sojourn, but an experience full of meaning and friendship. By sharing their lives, their friends, and their families with me, they taught me much of what I know about human relationships across cultural chasms which are never bridged by some. I would also like to pay tribute to the memory of Jang Wuh Shyuarn–chern. She, too, shared her home and family, her garden, her food, her piano, her knowledge of Chinese cuisine, wines, medicines, fruits and vegetables, the music of the shiau, and furthered my understanding of what it is like to be a Chinese wife and mother.

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CODE TO SYMBOLS IN PART ONE

**Brackets.** Brackets are reserved for expressing base forms of arias or the structure of single verses within an aria. [2 2 2] represents three two-character verses. Italic brackets and numerals, e.g., [22], are used to represent the internal structure of the individual verse. [22] denotes a four-character verse whose internal structure consists of two units, each structured [2].

**Hyphens.** Apart from normal orthographic usage, hyphens are used to connect romanized syllables into meaningful units: Jung-guor 中國, laur-huu 老虎. Aria titles (e.g., Hurng-shiouh-shier) and mode titles (e.g., Huarng-jung-gung) are hyphenated throughout without regard to that principle.

"o". A Chinese graph underscored by this symbol is a padding word.

"!". A Chinese graph underscored by this symbol is an apostrophe.

**The superscored ligature.** This ligature links two syllables and indicates that they are metrically equal to [1]: 聬聴.

**The underscored ligature.** This ligature links three syllables and indicates that they are metrically equal to [2]: 頃可裡.

**Underlined numerals [3 3].** Simple parallelism between two or more verses is expressed by underlining. [3 3] indicates that these two verses, each structured [3], are parallel. Parallel elements within a single verse are also designated by underlining; for example, the primary verse type [6] may be broken into two parallel units: [33].

"*". This symbol is used to indicate identical parallelism. For example, [333] signifies that not only are the first two units [3] parallel, they are also identical: 都送與發煙花癲煙花王粉蓮.
Romanization. All romanization of Chinese in this work follows the simplified version of the National system* used by Lin Yutang in his dictionary Dang-daih hahn-ying tsyr-diaan [Chinese-English dictionary of modern usage] (Hong Kong: The Chinese University of Hong Kong, 1972). I follow this system because I have grown intolerant of romanization systems that do not incorporate tone in spelling. I elected Lin's standardized version of the National system over the official National system (Gwoyeu romatzyh) because the official system contains a plethora of exceptions to the rules for tonal spelling. Although the official system is admittedly more sophisticated linguistically, the difficulties of Chinese need no augmentation by a system that is certainly more difficult to master. Lin's system is free from the clutter of exceptions in spelling. The presence of an "r" in any word indicates a second (rising) tone, and an "h" indicates a fourth (falling) tone. When a vowel is doubled, the syllable is pronounced in the third (dipping) tone. The effects of the so-called "tone sandhi" are not reflected in my romanization system; hence, the graphs — and , in particular, are always rendered yi and buh without regard to their tonal environments. Tonelessness is indicated by an apostrophe preceding the syllable, as in the aria title Douh-har'ma. I have provided a conversion table (Appendix 4) that allows the reader to convert the Wade-Giles romanization system to the Lin system.

<table>
<thead>
<tr>
<th>Modes</th>
<th>Chinese Mode</th>
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<tr>
<td>DS</td>
<td>Dah-shyr</td>
</tr>
<tr>
<td>HJ</td>
<td>Huarng-jung</td>
</tr>
<tr>
<td>J</td>
<td>Jung</td>
</tr>
<tr>
<td>Jh</td>
<td>Jehng</td>
</tr>
<tr>
<td>N</td>
<td>Narn</td>
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<tr>
<td>PS</td>
<td>Parn-sheh</td>
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<tr>
<td>S</td>
<td>Shang</td>
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<tr>
<td>Sh</td>
<td>Shian</td>
</tr>
<tr>
<td>SS</td>
<td>Shuang</td>
</tr>
<tr>
<td>Y</td>
<td>Yueh</td>
</tr>
</tbody>
</table>

Some of the abbreviations listed below derive not from the actual title of the work or from the compiler's name, but from how the work is popularly referred to by scholars in the field. Further information on the source and evolution of some of these works will be found in Appendix 1. Full citations for each work that presently exists as a separate entity (i.e., not wholly contained in another work) will be found in the Select Bibliography.
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Title in English</th>
<th>Title in Chinese</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHYUU LUHN</td>
<td>Chyuun luhn</td>
<td>曲論</td>
<td>In JGGDSC, vol. 4, pp. 5-14.</td>
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<tr>
<td>CYSC</td>
<td>Chyuunn Yuarn</td>
<td>全元散曲</td>
<td>saan-chyuu</td>
</tr>
<tr>
<td>DAH CHERNG</td>
<td>Jioou-gung</td>
<td>九宮大成南北</td>
<td>dah-cherng narn-beei tsyr</td>
</tr>
<tr>
<td></td>
<td>gung-puu</td>
<td>詞宮宮譜</td>
<td>[The numbers that follow DAH CHERNG represent the volume number and the page number; e.g., DAH CHERNG 66.33b means volume 66, verso page 33.]</td>
</tr>
<tr>
<td>DCG</td>
<td>Yuarn-rern</td>
<td>元人百種曲</td>
<td>bai-juung chyuu</td>
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<tr>
<td></td>
<td>jioou-gung</td>
<td>顧曲齋</td>
<td>dah-cherng narn-beei tsyr gung-puu</td>
</tr>
<tr>
<td>GCJ</td>
<td>Guu tzar-juuh</td>
<td>古雜劇</td>
<td>[In SYH JIR, anthology no. 2.]</td>
</tr>
<tr>
<td>GMJ</td>
<td>Guu-mirng-jia</td>
<td>古名家雜劇</td>
<td>tzar-juuh</td>
</tr>
<tr>
<td>GUAANG JEHNG</td>
<td>Beei-tsyrr</td>
<td>北詞廣正譜</td>
<td>guaang-jehng puu</td>
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<td>Jung-guor</td>
<td>中國古典戲曲論著集成</td>
<td>guu-diaan shih-chyuun luhn-juh jir-cherng</td>
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<td>&quot;Beei-tsyrr</td>
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<td>jiaan-puu</td>
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<td>JIING WUU</td>
<td>Jiing-wuu</td>
<td>景午叢編</td>
<td>tsurng-bian</td>
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<tr>
<td>JJJ</td>
<td>Yuarn-Mirng</td>
<td>元明雜劇</td>
<td>tzar-juuh</td>
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<tr>
<td></td>
<td>title: &quot;Jih-jyh</td>
<td>繼志齋</td>
<td>jai&quot;</td>
</tr>
<tr>
<td>LEIH JIANG</td>
<td>Leih-jiang</td>
<td>醉江集</td>
<td>[In SYH JIR, anthology no. 9.]</td>
</tr>
<tr>
<td>LIOOU JY</td>
<td>Lioou-jy</td>
<td>柳枝集</td>
<td>[In SYH JIR, anthology no. 8.]</td>
</tr>
<tr>
<td>MWG</td>
<td>Maih-wahng</td>
<td>脈望館 銘校本古今雜劇</td>
<td>guan chau-jiauh-been guu-jin tzar-juuh</td>
</tr>
<tr>
<td></td>
<td>guu-jin</td>
<td>[In SYH JIR, anthology no. 3.]</td>
<td></td>
</tr>
<tr>
<td>Code</td>
<td>Title</td>
<td>Author(s)</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>----------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>NBGTJ</td>
<td>Narn-beei gung tsyr jih 南北宮詞紀</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SHIN PUU</td>
<td>Beei-chyuu shin-puu 北曲新譜</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SJT</td>
<td>Tzar-jyuh shyuaan 雜劇選, comp. Shir Ji-tzvy 息機子 [In SYH JIR, anthology no. 5.]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SSSS</td>
<td>Shehng-shyh shin-sheng 盛世新聲</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SYH JIR</td>
<td>Guu-been shih-chyuu tsurng-kan, syh-jir 古本戲曲叢刊,四集 [The numbers that follow SYH JIR represent the anthology number, the music drama number, and the page number; e.g., SYH JIR 3.98.15b means anthology no. 3, music drama no. 98, verso page 15.]</td>
<td></td>
<td></td>
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<tr>
<td>TAIH HER</td>
<td>Taih-her jehng-yin puu 太和正音譜</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TLJY</td>
<td>Tsyrl-lirn jai-yahn 詞林摘艷</td>
<td></td>
<td></td>
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<tr>
<td>TSAIH YIRNG</td>
<td>Yuarn-jyuh liarn-tauh shuh-lih 元劇聯套述例, comp. Tsaih Yirng 蔡瑩</td>
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<tr>
<td>WARNG LIH</td>
<td>Hahn-yyu shy-lyuh shyuer 漢語詩律學, comp. Warng Lih 王力</td>
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<tr>
<td>YARNG</td>
<td>Chyuarn Yuarn tzar-jyuh 全元雜劇, comp. Yarng Jia-luoh 楊家駿 [The numbers that follow YARNG represent the part number and the page number; e.g., YARNG 1.880 means part 1, page 880.]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>YCS</td>
<td>Yuarn-chyuu shyuaan 元曲選 and Yuarn-chyuu shyuaan waih-bian 元曲選外編 [The numbers that follow YCS are all page numbers; however, page numbers prefaced by a &quot;0&quot; indicate that the citation will be found in the Yuarn-chyuu shyuaan. Numbers that are not prefaced by a &quot;0&quot; indicate that the citation will be found in the Yuarn-chyuu shyuaan waih-bian.]</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
YCT  Yarng-chun tzouh 陽春奏
[In SYH JIR, anthology no. 6.]

YKB  Jiauh-dihng Yuarn-kan tzar-jyuh san-shyr juung 校訂元刊雜劇三十種
[Facsimile reprint of original in SYH JIR, anthology no. 1.]
PART ONE:

FORM AND STRUCTURE IN YUARN MUSIC DRAMA
I. The Act (jer)

The macro-structure of the Yuarn music drama is a simple one: four acts called jer, plus an optional demi-act, the shie-tzyy. The nucleus of the act is the suite (tau-h-shuh), to which may be added the prologue, the interlude (both called cha-kyuu), and the epilogue (sahn-chaang). The act with all its possible components can be sketched as follows:

```
( the prologue )     THE SUITE     ( the epilogue )
               ( the interlude )
```

The Demi-act (shie-tzyy)

The term shie-tzyy was appropriated from the Chinese carpenter, to whom it denoted a small wedge-shaped cut of wood used to fill a crack or cleavage in an article of furniture. With similar precision, the Yuarn dramatist could always turn to the demi-act for a flexible alternative to the simple four-act format of the standard music drama. A careful count reveals that the demi-act was spliced into the music drama 118 times, 76 of which occurred at the beginning of the music drama. Evidently, the demi-act served as a convenient introduction to the drama for many playwrights.

Like the suite (but unlike the prologue, interlude, and epilogue), the demi-act is a self-contained unit and may fall between any of the four acts or at the beginning of the music drama, but never after act 4 at the end. This rule is never broken, even among the handful of music dramas with five acts. The demi-act contains dialogue, verse, and one of two arias in Sh mode, which may be repeated. The aria Shaang-hua-shyr, the favorite of the demi-act, is preferred over Duan-jehng-haau nearly ninety percent of the time. Although the singer in the demi-act may also be the
singer in the suite that follows, the demi-act may maintain a rhyme scheme independent of that in the subsequent act.

The Prologue, Interlude (both cha-chyuu 插曲), and Epilogue (sahn-chaang 散場)

The prologue, interlude, and epilogue—unlike the demi-act—are not independent units. The prologue precedes the suite, the interlude intrudes into the body of the suite, and the epilogue is appended to it after the coda. Their placement is important, for while the prologue and epilogue are attached at the extremities, the interlude penetrates the suite, and as the Chinese term cha-chyuu (the intrusive aria) implies, everything about it marks it as an intrusion. The three units contain both dialogue and song (one song or several), but the songs are foreign to the suite and sometimes even foreign to the genre. Some are song verses (shiaau-lihng 小令), and others are southern style arias (narn-chyuu 南曲). They are easily identified because they are sung by role types who rarely sing under ordinary circumstances, like the waih 外, the jihng; the choou 丑, or the char-dahn 茶旦. In addition, the singer is sometimes introduced by name only, which is itself unusual because under normal conditions the singer is always identified by role type, not by the name of the character he portrays in the drama. Rhyme in the songs differs from that of the arias in the host suite. These intrusions are by nature light in tone, providing brief distractions from the drama. From all vantage points—the dramatis personae, the source of the arias, the rhyme, the themes, and the tone—these sections are clearly distinguishable as temporary diversions from the formal suite, and were, no doubt, recognized by the audience as side episodes peripheral to the main thread of the plot.

Humor, when not the sole intent of the intrusion, is usually twitching just beneath the surface and is frequently reminiscent of the comic farces in the old yuarn-been. And, as in the yuarn-been, humor can be quick to take a ribald turn. These sections are ideally suited in nature to entertainment scenes wherein a character is wined and dined by his host and a comely singing girl is summoned to liven the banquet with dance and song. The following excerpts from an interlude depict precisely that situation:
Warng Yuun (principal male): Child, give the Marquis of Wen a cup of wine.

Lady: Bring it here.

Maid: Here it is.

Lady (presents the wine): Marquis of Wen,* please drink generously.

Lyuu Buh (receives the cup and drinks): Prime Minister! Lyuu Buh is already drunk and has been discourteous. He has had enough wine.

Warng Yuun: Fehng-shian! Put yourself at ease and enjoy your drink. What does it matter if you should get a little drunk? Child! Sing a song to accompany the Marquis's wine.

Lady (sings Jer-gueih-lihng).

(89, act 2; YCS, p. 01553)**

It is common in these sections for the singer to introduce the title of the song before he sings, another indication of their intrusive nature. This is illustrated in the following prologue, where we observe an otherwise dignified personage indulging in a bit of comedy, a typical example of light humorous respite from an otherwise serious plot at the hands of an unexpected singer:

Examination Officer: Tsuei Shyurn-shyh, I hereby appoint you Magistrate of Chirn-jou county. Go with my daughter and take up your office. Here's a little tune called "Drunken with Peace" that I'll sing to send you on your way.

(sings Tzueih-taih-pirng):

---

* Lyuu Buh's title is Marquis of Wen 溫侯 and his courtesy name is Fehng-shian 貝先.

** Throughout Part One, examples drawn from the YCS are referred to by the numbers from 1 to 162. In this example, 89 refers to the eighty-ninth music drama in the Yuarn-chyuu-shyuaan (nos. 1-100). 120 indicates the twentieth music drama in the Yuarn-chyuu shyuaan waih-bian (nos. 1-62).
Because your talents are all they should be
And you've studied well the classics and histories,
Composing couplets and cracking riddles you
know them well,
So I give you my daughter to be your bride.

This kerchief! I remove it and give it to you
to wear (he removes his kerchief). This robe!
I remove it and give it to you to wear (removes
his robe). And now that I've stripped myself
skinny-red naked.

(speaks): Jang Chian! Come along!

(sings): I'll go back to the hall and take a bath.

(15, act 2; YCS, p. 0251)

As noted above, humor is probably the most consistent feature
of the three units under discussion. It can take the form of light
momentary fun (as in the example above), extended farce, or rib-
aldry. Examples of the latter appear in a pair of epilogues from the
"Travels to the West." In one episode (140d, act 3), Monkey secrets
himself in the bedroom of a young girl whom Pigsy has forced into
concubinage. The scene describes Pigsy's return as he enters the
bedroom and proceeds to make amorous advances to Monkey, whom
he mistakes for his wife. In 140e, act 1, Monkey uses metaphors
from the vegetable kingdom to describe how the various parts of
his body felt or looked while he suffered the lecherous advances of
an overheated and frustrated Queen, who was on the rebound from
having been foiled in her attempts to seduce the Tarng monk
Tripitaka. Farce is more the tenor in the following example of an
epilogue, in which Warng the Third reacts to the news that he is
about to be executed:

Warng the Third: Brother Jang Chian! Where have
ever brother and second brother gone?

Jang Chian: The Master instructed that your elder
brother and second brother should be pardoned so
they can support their mother, and that you should
forfeit your life for Ger Biau's.

Warng the Third: Well, since my two brothers are
pardoned and I must forfeit my life, then put the
cangue around my neck, but I'd like to know
clearly how I'm going to die.
Jang Chian: You'll be hanged by the neck with a hood on your head and thrown off a 240-foot high wall.

Warn the Third: Brother! When you roll me off, do it gently. There's a boil on my stomach.

Jang Chian: When you can't protect your own life, why should you worry over a boil?

Warn the Third *(sings Duan-jehng-haau)*: My belly's full of books, five cartloads full.

Jang Chian: Hey! How come you're singing?

Warn the Third: The suite is over. 11

*(37, act 3; YARNG 1.437)*

II. The Suite *(tauh-shuh 合数)*

The suite is a string of single arias and cluster arias belonging to the same mode and arranged according to a traditional sequence. They conform to a single rhyme and are sung by one singer. The overall length of the suite is ten or eleven arias. The suite has been considered equivalent to the act because their boundaries are so often identical, but the suite by definition excludes the prologue, the interlude, and the epilogue, which are optional segments of the act.

The suite could be sketched graphically as having a head, a large body, and a tail, the head and tail sections being the most predictable and constant elements. The head consists of one or two arias in fixed sequence, which are thought to have been sung in a slow, unmeasured fashion. Measured pulse in the music begins by the second or third aria, punctuated by the entrance of the clapper *(diaan-baan 点板)*. This formula provided a leisurely, unpaced beginning and established the basis for subsequent developments in the suite.

Although at first glance the body of the suite appears to be a chain of independent arias, it is actually a linkage of single arias and aria clusters which are chosen according to a favored sequence.
pattern (in some cases, one of several patterns), depending on the mode. Although the sequential arrangement is to some degree predetermined, the playwright does have some freedom, albeit limited, in deciding the sequence of arias in a suite. However, such license usually may be exercised only at precise places in the progress of the suite. It is a stable format that provided the playwright with the flexibility to mold the suite according to both his personal needs and tastes, and to the demands of his material. It has been suggested that plot was one factor which influenced aria sequence in a suite because there seems to be a correlation between aria sequence and the developmental stages in the plot. By the same token, it is at least theoretically possible that the sequence of arias can be used to predict the outline of the plot.  

The tail can be a single aria or a series of arias which form an ending sequence, depending on the mode. Ending sequences which are possible in J, Jh, N, and SS modes share one common feature—the paracodas, which are used to extend the suite just before the coda. All suites end with a single coda aria except for the final suite, in which the coda is optional.

**Huarng-jung Mode (HJ)**

The *Huarng-jung* mode is seldom used in Yuarn music dramas, occurring in only twelve suites. Playwrights showed a preference for positioning it in the fourth act (eight suites), but it is found once in act 2 and three times in act 3. Described as "rich and luxurious" in musical quality, the suite is used once to describe a wedding celebration and many times to set the mood for struggle, ranging from martial posturing of the gods and demons to fisticuffs at the human level. describes the gods of the wind, rain, thunder and lightning, and other deities, who block the path of the monk Shyuarn Tzahng as he attempts to cross the Mountain of Flames on his way to India. In 156, two men (one of them drunk) fight a battle of wits and knuckles to gain possession for the night of the only available room in a Buddhist temple. Four other dramas take place on the battlefield, with troops in formation, courageous generals on horseback, flags waving, and drums sounding the battle cry to the clash of hand weapons.  

Fig. 1. The Suite in *Huarng-jung* Mode

Average suite length is 8.5 arias. Over 50% of the suites are 7 arias long. Loan arias are indented and the modes from which they are borrowed are identified. The correct order of arias can be determined by reading downward.

<table>
<thead>
<tr>
<th>Aria Titles</th>
<th>Music dramas with suites in <em>Huarng-jung</em> mode:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tzueih-hua-yin</strong></td>
<td>15 41 64 67 74 79 88 132 134 140e 156 158</td>
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<tr>
<td><strong>Shii-chian-ying</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Chu-dueih-tzyy</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Yau-pian</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Shan-po-yarng (J)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Gua-dih-feng</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Syh-mern-tzyy</strong></td>
<td></td>
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<tr>
<td><strong>Guu-shueei-shian-tzyy</strong></td>
<td></td>
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<tr>
<td><strong>Guu-jaiah-erl-lihng</strong></td>
<td></td>
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<tr>
<td><strong>Guu-shern-jahng-erl</strong></td>
<td></td>
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<tr>
<td><strong>Jier-jier-gau</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Jee-lah-guu</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Guah-jin-suoo (S)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Weei-sheng</strong></td>
<td></td>
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<tr>
<td><strong>Sahn-chaang (epilogue)</strong></td>
<td></td>
</tr>
</tbody>
</table>

The paucity of its repertoire makes it possible to chart fully the structure of every extant suite in \( HJ \) mode (see Fig. 1). The average suite is 8.5 arias in length. Over fifty percent of the suites are seven arias long. The nucleus of the suite consists of six arias plus coda. Random arias and loan arias from \( S \) and \( J \) modes are added to the suite at two points. In the interest of completeness, the epilogues (\( sahn-chaang \)) in the chart are appended to the suites after the coda. They are not a part of the suite.

**Jehng Mode (Jh)**

Like \( J \) mode, to which it is closely related (they share the same musical scales and lend each other an unusually large number of arias), the suite in \( Jh \) mode is used in the central acts of the dramas—forty-four times in act 2 and thirty-four times in act 3. These acts lie at the heart of the dramas where the tensions and conflicts of the plot reach their height, and consequently, this is often where the most poignant and expressive arias of the drama are found. \( Jh \) mode is described by Jy An as "sorrowful and powerful" in mood, which is fully compatible with its function in the acts of mounting tension.

The nucleus of the suite, popularly called *tzyy-muu-diauh* 子母调 (the "mother/child" suite), is built around the alternation of *Guun-shiouh-chiour* and *Taang-shiouh-tsair*, a pattern which can be traced to an early entertainment of the Suhng dynasty called the *charn-dar*:\(^{15}\)

\[
\begin{align*}
\text{Taang-shiouh-tsair} \\
\text{Guun-shiouh-chiour} \\
\text{Taang-shiouh-tsair} \\
\text{Guun-shiouh-chiour} \\
\text{Taang-shiouh-tsair} \\
\text{Guun-shiouh-chiour} \\
\text{Coda}
\end{align*}
\]

Into this alternation pattern other arias native to the mode may be inserted, individually or in clusters, at any point in the suite. No clear pattern emerges in their arrangement, except for the binary form *Bahn-dur-shu*, *Shiauh-her-shahng*, the ternary form *Tuo-buh-shan*, *Shiaau-liarng-jou*, *yau-pian*, and *Bor-heh-tzyy*, which may
Fig. 2. The Suite in Jehng Mode

Average suite length is 11.2 arias. 50% of the suites are 9-11 arias long.

*Other native arias which may be inserted here:

Air-guu-duoo
Bahn-dur-shu—binary form
Shiauh-her-shahng
Bor-heh-tzyy
Chyurng-her-shi
Fur-rurng-hua
Huoh-larnng-erl
Marn-gu-erl
Saih-hurng-chiou
Shiauh-her-shahng
Shuang-yuan-yang
Dau-dau-lihng
Tuo-buh-shan—ternary form
Shiau-lerng-jou
Yau-pian
Tzueih-taih-pirng

+ Chir-tian-leh
Guu-bauh-laau
Hurng-shan-erl
Hurng-shiouh-shier
Jiauh-sheng
Kuaih-huor-san—binary form
Chaur-tian-tzyy
Kuaih-huor-san—binary form
Bauh-laau-erl—binary form
Kuaih-huor-san—ternary form
Chaur-tian-tzyy—ternary form
Syh-bian-jhng—binary form
Liouu-ching-niarng—binary form
Dauh-her—binary form
Maan-tirng-fang
Shahng-shiaau-lour—binary form
Yau-pian—binary form
Shyr-ehl-yueh—binary form
Yaur-mirn-ge—binary form
Shyr-liour-hua—binary form
Douh-an-churn—binary form
Ti-yirn-deng—binary form
Marn-ching-tsaih—binary form
Tzueih-gau-ge

be repeated several times. The closing section contains a series of optional paracodas in inverse numerical sequence capped by the coda: Wuu-shah, Syh-shah, San-shah, Ehl-shah, Shah-weei. When the paracodas are present, the suite does not borrow arias from outside the mode.

Jh mode borrows freely from J mode, a practice so commonplace that the native mode of some loan arias is not easy to ascertain. Mistakes in determining the home mode of some arias in J and Jh modes can be found in the great tune catalogues. The most often encountered explanation for this extensive borrowing is the fact that Jh and J modes are based on the same musical scales (dir-seh shiaau-gung-diauh 小宫调 and chee-tzyh-diauh 尺字调). Because these two modes share the same musical scales, one would expect that these modes can exchange arias without undermining the modal continuity of the music. Arias borrowed from J mode are added just before the coda and are kept isolated from native arias in the suite. Loan arias usually total from two to four, but there are five arias in one example and as many as ten in another. Jh also borrows the PS mode arias from J as an ending sequence.*

**Narn Mode (N)**

Act 2 is the province of Narn mode. Described as "wistful and sad" in mood, Narn mode is well suited to this act, where the fabric of the plot begins to weave itself into a web of suspense and anticipation in its progression toward the "climax" of the drama in act 3. Narn mode is by nature very self-sufficient in that it shows no inclination to borrow arias from other modes. In structure, too, it offers a modest range of well-tailored sequences.

The nuclear suite always opens with Yi-jy-hua and Liarng-jou-dih-chi, at which juncture the playwright has the option of using Ger-weei. Thirty dramas use Ger-weei in third position, forty-three do not. After the optional aria Ger-weei, the suite usually continues with Muh-yarng-guan and Heh-shin-larng, in that order, but

* The abbreviation "PS" comes from Parn-sheh-diauh, the appellation of a mode that was no longer used independently in Yuarn music dramas and is therefore not explained in this section.
Fig. 3. The Suite in Narn Mode

Average suite length is 9.6 arias. 50% of the suites are 7-9 arias long.

**Yi-ji-hua**
**Liarng-jou-dih-chi**

(25 suites)  (30 suites)  (9 suites)  (9 suites)

**Ger-weei**

(21)  (4)  (5)

**Muh-yarng-guan**  **Heh-shin-larng**

**Heh-shin-larng**  **Muh-yarng-guan**

Miscellaneous Arias*

Paracodas

**Huarng-jung-weei**

*A-n-churn-er!
Douh-har'ma
Gan-her-yeh
Hurng-shuoh-yueh—binary form
Pur-sah-liarng-jou
Jin-tzyh-jing
Ku-huarng-tian—binary form
Wu-yeh-tir
Mah-yuh-larng
Gaan-huarng-en—ternary form
Tsaa-char-ge
Miau-da-shyuh
Syh-kuah-yuh
Wur-turng-shuh
Yuh-jiau-jy
in one-fourth of the suites the order is reversed: *Heh-shin-larn*, *Muh-yarng-guan*. These two arias are avoided in thirteen dramas.

The remainder of the suite consists of randomly selected arias, after which come the paracodas (optional) closed by the coda *Huarng-jung-weei*. This is the only coda form in *Nam* mode. The average suite is 9.6 arias in length.

**Shian Mode (Sh)**

*Shian* mode is the cornerstone of nearly every music drama. Described as "refreshing and soft," it is used in act 1 in all but three music dramas. The Yuarn playwright found it to be an ideal musical environment in which to introduce the principal actors and commence the drama. It begins with one of two basic arrangements: the short suite, comprised of *Diaan-jiahng-churn*, *Huun-jiang-lurng*, *Your-hur-lur*, and *Tian-shiah-leh*, or the long suite, which is the short suite plus the ternary form *Ner-ja-liihng*, *Chyuah-tah-jy*, *Jih-sheng-tsau*. To these basic structures the following units may be added to fill out the suite.

*Jin-jaan-erl*, *Tzueih-fur-guei*, *Tzueih-jung-tian*, and *Houh-tirng-hua* can be linked in a loose cyclical relationship. Beyond this vague description, no firm rules govern the order except that one or more of the arias tends to be repeated at least once, usually *Jin-jaan-erl*. All four arias are rarely found together, and arias unrelated to the cycle are permitted to penetrate it casually without restriction. Whenever two or more arias of the cycle occur in sequence, I assume that the cycle has been introduced.

*Houh-tirng-hua* leads a double life. Apart from its role in the cycle, it can be found in two binary forms, with either *Lioou-yeh-erl* or *Ching-ge-erl*. In a few rare cases it may attach to both arias in a ternary form.

*Tsun-lii-yah-guu*, *Yuarn-her-lühng*, *Shahng-maa-jiau* appear in the ternary form. This ternary form is nearly followed by the binary forms *Your-syh-mern*, *Shehng-hur-lur* or *Shehng-hur-lur*, *yau-pian*. Miscellaneous arias appear randomly between any of the units described above, or they may penetrate the cycle; they may also, on occasion, penetrate the long and the short suite sections at the beginning of the suite. They do not, however, intrude into the binary and ternary forms. There is a single coda form in Sh mode—
Fig. 4. The Suite in Shian Mode

The average suite is 10 arias. Over 50% of the suites are 9-11 arias long.
Juahn-shah-ween. The average suite is ten arias in length.

Dah-shyr Mode (DS)

Dah-shyr mode is seldom used in Yuarn music dramas. In three of the four extant suites in which it is incorporated, Liouh-guor-chaour emerges in first position; Niahn-nur-jiaw is in first position in the remaining suite. Liouh-guor-chaour and Guei-saib-beei are repeated at least once in every suite. There are three codas: Guan-yin-shah, Yahn-guoh-narn-lour-shah, and Yuh-yih-charn-shah. No arias are borrowed from other suites. The four suites charted in full below show no particular tendency to form special sequences. The recurrence of Liouh-guor-chaour and Guei-saib-beei is the main distinguishing feature of the Dah-shyr mode.

14
Liouh-guor-chaour
Shii-chiou-feng
Guei-saib-beei
Liouh-guor-chaour
Yahn-guoh-narn-lour
Liouh-guor-chaour
Han-huoh-larng
Guei-saib-beei
Leir-guu-tii
Guei-saib-beei
Yahn-guoh-narn-lour-shah

45
Liouh-guor-chaour
Guei-saib-beei
Chu-ween-koou
Yuahn-bier-lir
Guei-saib-beei
Yau-pian
Yahn-guoh-narn-lour
Liouh-guor-chaour
Guei-saib-beei
Leir-guu-tii
Guei-saib-beei
Guei-saib-beei
Jihng-pirng-erl
Yuh-yih-charn-shah

66
Niahn-nur-jiaw
Liouh-guor-chaour
Chu-ween-koou
Guei-saib-beei
Yahn-guoh-narn-lour
Liouh-guor-chaour
Shii-chiou-feng
Guei-saib-beei
Yahn-guoh-narn-lour
Leir-guu-tii
Guei-saib-beei
Yuahn-bier-lir
Guei-saib-beei
Jihng-pirng-erl
Haau-guan-yin
Guei-saib-beei
Guan-yin-shah

140c
Liouh-guor-chaour
Shii-chiou-feng
Guei-saib-beei
Yahn-guoh-narn-lour
Leir-guu-tii
Guei-saib-beei
Haau-guan-yin
Sueir-shah-ween
Shang Mode (S)

Shang mode, described as "grievous and melodious," is utilized principally in the third act (fifteen times), although it is found in act 2 nine times and once in acts 1 and 4. The structure of the suite is very basic: there are two cornerstone arias—Jir-shiarn-bin, Shiau-yaur-leh—at the beginning, followed either by random arias native to the mode or by loan arias. The suite closes with one of two codas.

One cluster of arias enjoys frequent use and forms the heart of the suite: Guah-jin-suoo, Jin-jyur-shiang, Shuang-yahn-erl, Tsuh-hur-lur, and Wur-yeer-erl. Tsuh-hur-lur may be repeated as many as ten times, much like the aria Bor-heh-tzyy in Jh mode. Other arias are used more sparingly: for example, Fehng-luarn-yirn, Liarng-tirng-leh, Miu-chan-chun, Shiarn-sheng-jir, Wahng-yuan-shirng.

S mode borrows arias from J, Jh, Sh, and SS modes and favors the binary and ternary forms when borrowing. The binary and ternary forms borrowed by S mode are as follows:

Sh mode: Houh-tirng-hua, Lioou-yeer-erl
Houh-tirng-hua, Ching-ge-erl
Tsun-ii-yah-guu, Yuarn-her-lihng, Shahng-maa-jiau
Your-syhn-mern, Shehng-hur-lur

J mode: Shan-po-yarng, Heh-sheng-chaur

Jh mode: Chyurng-her-shi, Shiauu-liarng-jou, yau-pian

SS mode: Chun-guey-yuahn, Yahn-erl-luh, Der-sheng-lihng

The average length of the suite is eleven arias, and fifty percent of the suites are either eight or twelve arias long.

Jung Mode (J)

Although Jung mode is found most often in act 3 (fifty-five times), it is also frequently employed in act 2 (thirty times). Described as "abrupt and elusive," its music is compatible with acts 2 and 3, for these acts generally constitute the most complex and emotion-fraught segments of the drama, in which the tensions and con-
Fig. 5. The Suite in Shang Mode

Average suite length is 11 arias. 50% of the suites are either 8 or 12 arias long.

* Fehng-luarn-yirn
Gau-guoh-lahng-lair-lii
Guah-jin-suoo
Jin-jyur-shiang
Jir-siarn-bin
Liarng-tirng-leh
Shahng-jing-maa
Shiarn-shehng-jir
Shiau-yaurn-leh
Shuang-yahn-erl
Tsuu-hur-lur
Wahng-yuaan-shirng
Wur-yeh-erl
flicts of the plot reach their apex. The nucleus of the suite, though short, is based on five variations: (a) the first two arias—Feendierv-erl and Tzueih-chun-feng—are constant. Almost one-third (thirty-eight) of the suites continue with a series of random arias in J mode, or loan arias from other suites (usually from Jh mode). Of the remaining suites, almost two-thirds of them pass through one of four other configurations: (b) Yirng-shian-keh, (c) Yirng-shian-keh and Hurng-shiouh-shier, (d) Hurng-shiouh-shier, or (e) Hurng-shiouh-shier and Yirng-shian-keh, after which the suites move to a section composed of random native or loan arias.

There are a host of binary forms: Kuaih-huor-san, Bauh-laau-erl; Kuaih-huor-san, Chaur-tian-tzyy; Shyr-liour-hua, Douh-an-churn; Shyr-ehl-yueh, Yaur-mirn-ge; Ti-yirm-deng, Marn-ching-tsaih; Liou-ching-niarng, Dauh-her. Shahng-shiaau-luor is always followed by its yau-pian. Bor-heh-tzyy is always followed by at least one repeat, if not several. Two-buh-shan, Shiau-liarng-jou, yau-pian and Kuaih-huor-san, Chaur-tian-tzyy, Syh-bian-jing are both ternary forms. In suites which contain the binary form Shyr-ehl-yueh, Yaur-mirn-ge, it is placed, with few exceptions, at the end of the suite immediately preceding the coda. When the PS mode ending sequence is used, this binary form precedes the entire PS sequence. This is due to tempo considerations, which designate the arias just before the coda as the place where the tempo accelerates to a flurry. The position in the suite of the binary form Shyr-ehl-yueh, Yaur-mirn-ge is described as a spot where the tempo reaches a climax (see Shyr-ehl-yueh or Yaur-mirn-ge in the Catalogue of Arias). The PS ending sequence consists of Shauh-biahn (optional), Shuahair-erl, the paracodas (optional), and a coda.

After a section of random native and loan arias, the suite may close with one of three codas: Weei-sheng, Juor-muh-erl-wei (borrowed from Jh mode), or Shah-weei from the PS ending sequence. Statistically the suite shows a marked preference for the ending sequence from PS mode. The average suite is 12.5 arias long, and over fifty percent of the suites are 10–14 arias in length.

Yueh Mode (Y)

The province of Yueh mode is act 3, where it is found in thirty-four dramas. It is used twelve times in act 2, five times in act 4, and twice in act 5. The musical mood is described as "sarcastic and cynical."
Fig. 6. The Suite in Jung Mode

Average suite length is 12.5 arias. Over 50% of the arias are 10-14 arias long.

* Native Arias
  Chir-tian-leh
  Chiaur-juo-sher
  Feen-dier-erl
  Guu-bauh-laau
  Heh-shehng-chaur
  Hurng-shiouh-shier
  Hurng-shuoh-yueh
  Jiang-erl-shueei
  Jiauh-sheng
  Kuaih-huor-san
  Chaur-tian-tzyy
  Kuaih-huor-san
  Bauh-laau-erl
  Kuaih-huor-san
  Chaur-tian-tzyy
  Syh-bian-jihng
  Liouh-yau-shyuh
  Yau-pian
  Liou-ching-niarng
  Dauh-her

Maan-tirng-fang
Puu-tian-leh
Shii-chun-lair
Shahng-shiaau-lour
Yau-pian
Shyr-ehl-yueh
Yau-mirn-ge
Shyr-liour-hua
Douh-an-churn
Ti-yirn-deng
Marn-ching-tsaih
Tzueih-chun-feng
Tzueih-gau-ge
Yirng-shian-kehr

+ Shauh-biahn (optional; in 9 suites)
  Shuaa-hair-erl
  Paracodas (optional; in 59 suites)
  Shah-weei

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The Yueh suite is extremely simple. *Douh-an-churn* is the first aria (with two exceptions), and *Tzuy-hua-erl-shyuh* is the second aria (without exception). In about half of the suites *Shiaau-taur-hurng* is found in third position, while in a smaller number *Jin-jiau-yeh* is used in that slot. The remaining suites proceed directly to a series of random arias native to the mode. All suites are closed by the coda *Shou-wei*. Yueh mode does not borrow arias from other modes.

The aria *Mar-larng-erl* is always followed by the *yau-pian* form. *Tu-sy-erl* is sometimes followed by *Shehng-yueh-warng* in the binary form, but *Shehng-yueh-warng* can also be used independently. The suite has an average length of 11.1 arias.

**Shuang Mode (SS)**

SS mode is used one hundred twenty-six times in act 4, eighteen times in act 3, six times in act 2, and four times in act 5. Its music is described as "energetic and brisk," qualities ideally suited to the finale. Although it tends to be the shortest act in the music drama, its repertoire boasts the greatest number of arias. This is true, in part, because of the long Jurched suite (see 24, 52, and 63), but even discounting the Jurched suite arias, SS contains the largest repertoire of arias in Yuarn dramatic literature.

The structure of the suite is not complex. The initial aria is *Shin-shueei-lihng*, except in 140b where *Douh-yeh-huarn* replaces it, and in 24, 52, 88, and 117b where it is replaced by *Wuu-guhng-yaang*. In a lesser number of suites, the second aria is *Juh-maating*. In a still smaller number it is *Chern-tzueih-dung-feng*, and in a still smaller number it is *Buh-buh-jiau*. The remainder of the suites (somewhat fewer than half) move from the initial aria to the main body of the suite, which consists of randomly selected arias. There is almost no borrowing from other suites.

About half of the suites close in one of four coda forms and the rest have no codas at all. The suite in SS mode can close without coda forms because it is the preferred suite in act 4, and the final act in a music drama need not end with a coda. Examples of suites without codas can be found in every mode, when the suite is the final one in the music drama.
Fig. 7. The Suite in *Yueh* Mode

The average suite is 11.1 arias. 50% of the suites are 9-11 arias long.

![Diagram of套曲模式](attachment:diagram.png)

*Chihng-yuarn-jen*  
*Ching-shan-koou*  
*Douh-an-churn*  
*Dung-yuarn-leh*  
*Gueet-san-tair*  
*Guu-jur-maa*  
*Huarng-chiarng-weir*  
*Jaih-erl-lihng*  
*Jin-jiau-yeh*  
*Jioou-chir-erl*  
*Juor-luu-suh*  
*Yau-pian*  
*Luoh-sy-niarng*  
*Mar-larn-erl*  
*Yau-pian*  

*Meir-erl-wan*  
*Miarnt-da-shyuh*  
*Pirng-larn-rern*  
*Shehng-yueh-warng*  
*Shiaau-taur-hurng*  
*Shuaa-san-tair*  
*Shyuee-lii-meir*  
*Tian-jihng-sha*  
*Tiauh-shiauh-lihng*  
*Tu-sy-erl*  
*Shehng-yueh-warng*  
*Tzyy-hua-erl-shyuh*  

Binary form

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Fig. 8. The Suite in Shuang Mode

Average suite length is 9.8 arias. Slightly fewer than 50% are 7–9 arias long.

![Diagram of the Suite in Shuang Mode]

Shin-shueei-lihng

- (63 suites)
- (28 suites)
- (50 suites)
- (12 suites)

Juh-maa-ting

Chern-tzueih-dung-feng

Buh-buh-jiau

Native Arias

- (48 suites)
- (18 suites)
- (9 suites)
- (7 suites)
- (76 suites)

Yuan-yang-shah

Shou-wee

Shie-jyy-shah

Lir-tirng-yahn-daih-shie-jyy-shah

Arias that appear in the coda position*

* Shou-jiang-narn (18 suites)
  Taih-pirng-lihng (17 suites)
  Shueei-shian-tzyy (12 suites)
  Der-shehng-lihng (9 suites)
  Jer-gueih-lihng (8 suites)
  Ching-jiang-yiin (3 suites)
  Guah-yuh-gou (3 suites)
  Diahn-chiarn-huan (3 suites)
  Luoh-meir-feng (2 suites)
  Diahn-chiarn-shii (1 suite)
Binary forms include Yahn-erl-luoh, Der-shehng-lihng (both may also appear independently); Gu-meet-jioou, Taih-pirng-lihng (Taih-pirng-lihng may be used independently); Tian-shueei-lihng, Jer-gueih-lihng; and Tseh-juan-erl, Jur-jy-ge. There is one quaternary form: Chuan-bo-jauh, Chi-dih-shyung, Meir-hua-jioou, Shou-jiang-narn. The average length of the suite is 9.8 arias.

The Jurchen Suite

In three music dramas (24, 52, and 63), there are suites in SS mode which consist mostly of arias known to have been Jurchen songs sung to Jurchen music. Almost all of their titles are transliterated Jurchen words and their meanings are unknown. Although the three suites in which they appear contain some non-Jurchen songs as well, the suites are dominated by the foreign songs. Guan Hahng-ching also wrote a Jurchen suite (saan-tauh) in the saan-chyuu style (CYSC, pp. 181-84). The Jurchen suite arias include: Ah-nah-hu, Buh-baih-mern, Dah-baih-mern, Feng-liour-tii, Hu-du-bair, Mahn-jin-jaan, Shan-shyr-liour, Shiahng-gung-aih, Shiir-ern-shin, Shyr-jur-tzyy, Taang-wuh-daii, Tzaau-shiang-tsyrr, Tzueih-niarng-tzyy, Yee-buh-luor, Yi-dihng-yirn, and Yueh-erl-wan.

The three music dramas in which they appear are plays about Jurchen people (particularly 24), and the protagonists in all cases are Jurchen folk.²³

III. The Aria

The dramatic aria is very closely related to the song verse forms (saan-chyuu). In keeping with the tendency of Chinese verse forms toward brevity, the dramatic arias are quite short, over fifty percent of them being either five, six, or eight verses long. In the music drama, the aria signals a rhapsodic moment when the plot halts progress and the listener is transported out of the world of mundane speech into the lyrical thoughts and feelings of the singer, as expressed in poetry and song. The aria may be interrupted by asides and passages of dialogue, which help to keep the rhapsodic element of the drama anchored to the plot. Interruptions are occasionally so extensive that they run the risk of disrupting
the mood and continuity established by the musical setting; there are, however, not many of them.

The nature of the dramatic aria is emotive. It enhances those aspects of the plot which incline easily toward poetic elaboration. Through it, a singer shares with the audience his personal feelings and observations. In the dramatic aria, the singer is free to give vent to his heightened emotions, his sorrows, his joys, or his anger. A hero may pine for his beloved and tell us of his burning love for her, but only in the aria does he expound his innermost longings and aspirations. Orphans bemoan their unfortunate plight at the hands of hard-hearted sisters-in-law, while younger brothers decry the unjust treatment they undergo from older brothers. Victims in general wallow in self-pity while recounting their catalogue of virtues, or they delight in heaping colorful abuse on their tormentors. When arias are the vehicles for travel, the journeys recounted dwell on the miseries of the road, as with the banished criminal enroute to prison who suffers harsh beatings and cruel handling by the deputies. The aria lends itself easily to description, be it of the vestments and coiffure of a beautiful woman or of her graceful movements. It handles with equal ease the beauties of a scenic landscape, which can become highly fanciful in music dramas that treat the world of the Taoist sage, who lives in mountain fastnesses and rides cloud chariots up into the void, or practices skills of magic and transformation.

In many ways, the aria serves the same functions in Yuarn drama that it does in Western opera, except that in Yuarn music drama the singing in any one act is limited to a single role. The Western composer generally tries to maintain a balance between arias for female and male singers. He may build duets, trios, or quartets into each act to provide as much musical variety in the singing as possible and to keep the secondary roles from seeming too peripheral to the action. In the Yuarn music drama, only one singer's point of view is shared by the audience. Theoretically the playwright can build variety by shifting the singing role from act to act, but this does not happen with great frequency.

There is more than one type of aria; some are distinguished by their forms and others by their functions. The significant categories are outlined below.
Repeat Forms (yau-pian 雲篇)

There are three varieties of the repeat form, the simplest being an exact replica of the parent aria called yau-pian, sometimes labeled with the word "again" (youh 再). Jih-sheng-tsaau is a model example of this simple repeat form. A second variety, the yau-pian huahn-tour 雲篇換頭, has, as its name suggests, an altered head. In the following examples, the opening verses are altered in the repeat:

Shan-shyr-liour [3 3 7 5] yau-pian [5 3 7 5]

To the best of my knowledge, the third type has no corresponding name in Chinese. Its base form is changed in some way from the parent form, but the change occurs in a place other than the head of the verse, and some yau-pian forms have no obvious relationship to the parent form at all:

Shiaau-liarng-jou [7 4 7 3 5] yau-pian [7 6 3 3 4 5]
Jaih-erl-lihng [3 3 7 4 5] yau-pian [6 6 5 5 1 5]

The use of the repeat form is restricted. It is an option open only to a small number of arias, most of which never appear without it, and an even smaller number of arias that use it on occasion. The following arias are always followed by the repeat form:

Bor-heh-tzyy (Jh) Mar-larng-erl (Y)
Guu-jur-moa (Y) Shahng-shiaau-lour (J)
Jaih-erl-lihng (Y) Shan-shyr-liour (SS)
Jiin-shahng-hua (SS) Shehng-hur-lur (Sh)
Juor-luu-suh (Y) Shiaau-liarng-jou (Jh)
Liouh-yau-shyuh (Sh) Yueh-shahng-haai-tarng (SS)

Arias that only occasionally use the repeat form include:

Chu-dueih-tzyy (HJ) Shaang-hua-shyr (Sh)
Duan-jehng-haau (Sh) Shuaa-san-tair (Y)
Guu-shern-jahng-erl (HJ) Syh-jih-hua (Sh)
Jih-sheng-tsaau (Sh) Tzueih-taih-pirng (Jh)
Muh-yarng-guan (N) Yeh-shirng-chuarn (SS)
When two, three, or four arias combine to form larger units I call them cluster forms. The simplest type is the binary form in which two arias are combined. Y, J, N, Sh, SS, and Jh modes all have binary forms, with J mode claiming seven, or nearly one-third of them:

- Bahn-dur-shu, Shiauh-her-shahng (Jh)
- Bauh-lau-erl, Guu-bauh-lau (J)
- Ching-jiang-yin, Bih-yuh-shiau (SS)
- Chir-tian-leh, Hurng-shan-erl (J)*
- Chuu-tian-yaur, Ching-jiang-yin (SS)*
- Gu-meei-jioou, Taih-pirng-lihng(SS)*
- Houh-tirng-hua, Ching-ge-erl (Sh)
- Houh-tirng-hua, Liouu-yeh-erl (Sh)
- Huarng-chieang-weir, Chihng-yuarn-jen (Y)*
- Hurng-shuoh-yueh, Pur-sah-liarng-jou (N)
- Jir-shiharn-bin, Shiau-yaar-leh (S)
- Kuaih-huor-san, Chaur-tian-tzuy (J)
- Liouu-ching-niarng, Dauh-her (J)
- Shehng-hur-lur, Your-syh-mern (Sh)
- Shyr-ehl-yueh, Yaur-mirn-ge (J)*
- Shyr-liour-hua, Douh-an-churn (J)
- Ti-yirn-deng, Marn-ching-ter (J)
- Tu-sy-erl, Shehng-yueh-warng (Y)
- Tseh-juan-erl, Jur-jy-ge (SS)
- Yahn-erl-luoh, Der-shehng-lihng (SS)*
- Yuh-jiau-ky, Syh-kuaih-yuh (N)*

There are eight triple aria clusters called ternary forms, one each in HJ, Jh, N, J, Y, and SS modes, and two in Sh mode.

- Dung-yuar-n-leh, Miarn-da-shyuh, Juor-luu-suh (Y)
- Gua-dih-feng, Syh-mern-tzuy, Guu-shuei-sihan-tzuy (HJ)
- Jiin-shahng-hua, yau-pian, Ching-jiang-yin (SS)
- Kuaih-huor-san, Chaur-tian-tzuy, Syh-bian-jiang (J)
- Mah-yuh-larng, Gaan-huarng-en, Tsaai-char-ge (N)*
- Ner-ja-lihng, Chyueh-tah-jy, Jih-sheng-tsaau (Sh)
- Tsun-lii-yah-guu, Yuarn-her-lihng, Shahng-maa-jiau (Sh)
- Tuo-buh-shan, Shiaau-liarng-jou, yau-pian (Jh)*

* Titles bearing the asterisk (*) are also binary or ternary forms in the saan-chyuu style.
The only four-aria cluster (the quaternary form) found in the music dramas is in SS mode: Chuan-bo-jauh, Chi-dih-shyung, Meir-hua-jioou, Shou-jiang-narn. In all respects these cluster forms have the status of single arias. They stand independently, as do single arias, and they are used as a cluster in saan-chyuu style as well as in the music dramas.

The Pastiche (jir-chyuu 集曲)

The pastiche is a little-used form in which arias are constructed out of bits and pieces of other arias. Han-huoh-larng, Huoh-larng-erl, Pur-sah-liarng-jou, and five coda arias (Gau-pirng-shah, Haau-guan-yin-shah, Lahng-lair-lii-shah, Lir-tirng-yahn-daih-shie-jyy-shah, and Shah-weei (Jh) are all pastiche arias, as is the Huoh-larng-erl jioou-juaan, in which every aria in the sequence is in the pastiche form.

The Paracodas (shah 附曲)

The paracodas are special ending sequences which can be used in J, Jh, N, and SS modes. There is only one paracoda base form in a mode, but it is possible to find as many as nine paracodas in one ending sequence, in which case the same base form is repeated for each paracoda. Although they can be found numbered one, two, three, four, etc., in ascending order, inverse order is far more prevalent, and the series usually finishes with paracoda two (ehl-shah). Although there are examples of paracoda one (yi-shah), I believe they are mistitled. The function of the paracoda is to extend the suite just before the coda. The most common ending sequence in J mode is appropriated from the PS mode, otherwise moribund by this time in music dramas. This is the preferred ending in J mode: Shauh-biahn (optional), Shuaa-hair-erl, paracodas (usually three—Syh-shah, San-shah, Ehl-shah), and Shah-weei. The same PS ending sequence is often loaned to Jh mode, in which case the typical number of paracodas is two: San-shah and Ehl-shah. San-shah and Ehl-shah are the paracodas typical of N mode, too, but they are not used as frequently in that mode. Two paracodas are possible in SS mode. Most editions call them San-shah and Ehl-shah, but Jehng Chian prefers to call them Shiaau-shah. They are used in only four extant music dramas, and are not at all typical of endings in SS mode.
The Codas (weei 鼻)

The appellation for coda is weei ("tail") or shah ("extreme" or "end"). Due to the fact that the coda forms in HJ, Jh, and J modes have taken general labels as titles, much confusion has arisen about the specific titles of some codas. Theoretically, any coda can be labeled with a general term meaning "coda" (weei, shah, shah-weei, weei-shah, weei-sheng), and this is not unusual. But even coda forms that have specialized names, like Huarng-jung-weei in N mode, are sometimes labeled simply weei. The problem stems from the fact that although any coda aria can be fixed with a general label like shah or weei, the specific titles of some codas are, in fact, the same as some of these general labels, hence the confusion. Later editions of the music dramas are particularly poor sources for studying coda titles. If earlier editions are consulted, great consistency will be found, so that specific titles can be found for codas in all modes. The overwhelming majority of codas in J mode are titled Shah-water in the YCS, but an examination of older versions confirms that codas in J mode were called Weei-sheng most of the time. This is one confusion compounded by Tzang Mauh-shyurn.

Three modes have adopted general labels as their specific titles: Weei-sheng (HJ), Shah-water (Jh), and Weei-sheng (J). The other modes have specialized titles for their codas, and some of them have more than one coda: Huarng-jung-water (N), Juahn-shah-water (Sh), Juor-muh-erl-water-sheng or Weei-sheng (J), Lahng-lair-lii-shah or Gau-pirng-shah (S), Shou-water (Y), Haau-guan-yin-shah, Yahn-guoh-narm-lour-shah, Yuh-yih-charn-shah, or Sueir-shah-water (DS), Yuan-yang-shah, Shou-water, Shie-jyy-shah, or Lir-tirng-yahn-daih-shie-jyy-shah (SS).

IV. The Structure of the Verse

The Base Words

There are three principal classes of words in the chyuu genre: the base words (jehng-tzyh 正字), the apostrophes, and the padding words (chehn-tzyh 補字),26 which are of two varieties—the verse leader and the internal.27 Base words are the "vital" words in the verse. In general, if all the apostrophes and padding
words are removed from a verse, the base words will still preserve
the essential meaning of the verse. In this state, a chyuu verse
will resemble a stanza of verse in the more literary tsyr genre.
Any verse in the chyuu may consist of base words only, as in the
first verse of the aria Diaan-jiahng-churn, which characteristically
avoids the clutter of padding words:

[22] 十載攻書
Ten years of diligent study

The isolation of base words is important since they embody the
metric structure of the verse; the key to the anatomy of the verse
is its internal structure. The verse above has an internal struc-
ture of [22]. It consists of two units each structured [2], of
which the final unit is the critical one. The metrical system of the
chyuu is based on seven primary verse types ([1], [2], [3], [4],
[5], [6], and [7]), whose internal structures are outlined below.
On the basis of the critical unit, the primary verse types (with the
exception of primary verse type [1]) fall into two classes: "even"
verses (shuang jyuh 雙句), whose critical units are [2]; and
"odd" verses (dan jyuh 筆句), whose critical units are [3].

[1] a one-character verse 耻
Humiliation!

[2] a two-character verse 青帘
Blue curtain

[3] a three-character verse 東風韻
The east wind is soft

It has oft' been heard
since ancient times

[5] a five-character verse [23] 玉帶束腰圍
A jade belt encircles his waist

Moisten a hole in the paper
window and steal a peek

Fresh graves on the edge of
town increase by the year
Mutation Patterns

The primary verse types are subject to modifications in their internal structures which I call mutations. Mutation occurs when there is a change in the number of characters in any unit of the verse, or when new units are added to the verse, provided that the critical unit (the final one) remains dan or shuang. In all cases the critical unit must retain its original shape of [2] or [3]. Except for the critical unit, any unit [2] may increase to [3], and any verse may freely generate an additional unit structured either [2] or [3].

Below are examples of the standard mutations as they apply to the seven primary verse types. Padding words are underscored by "o".

The one-character verse [1] > [3]

[3] 把門來關

Close the door
(95, Shahng-ma-jiau, verse 5; YARNG 1.199)

The two-character verse [2] > [22] or [32]

[22] 託賴著帝主

I owe it all to his Imperial Majesty
(57, Taih-pirng-lihng, verse 7; YARNG 2.1095)

[32] 休道是做姪兒的忒歹

Don't say that your nephew is excessively harsh
(24, Shou-jiang-narn, verse 4; YCS, p. 0419)

The three-character verse [3] > [23] or [33]

[23] 古今無賢士

Past or present there are no worthies
(47, Taang-shiouh-tsair, verse 4; YCS, p. 0814)

The verse above, [23], is distinguishable from the mutation on the two-character verse [32] by their respective critical units [3] and [2], but it is indistinguishable from the primary verse type [5].
You are an intimate friend divulging the secrets of Heaven
(27, Gaan-huarng-en, verse 3; YCS, p. 0466)

The form [33] above is indistinguishable from the mutation pattern [33] on the primary verse type [5].

The four-character verse [22] > [32], [222], or [322]

You match your strength with Liour, Lord of Peih
(30, Shehng-hur-lur, verse 4; YARNG 3.1551)

He kneels, kerplunk, in the middle of the road
(38, Shyr-liour-hua, verse 5; YCS, p. 0658)

Like swirling fairweather snowflakes, willow blossoms strew the pathway
(41, Puu-tian-leh, verse 3; YCS, p. 0714)

The form [322] above is indistinguishable from the mutation pattern [322] on the primary verse type [6].

The five-character verse [23] > [33] or [223]

Hear the wild apes scream in the ancient trees
(45, Jin-jaan-erl, verse 7; YCS, p. 0779)

The example above, [33], is distinct from the primary verse type [222] with respect to the number and structure of their internal units.
Morning brings a light shower which moistens
the powdery sand
(83, Shyr-liour-hua, verse 2; YCS, p. 01447)

The six-character verse [222] > [322] or [332]
([2222], [3222], [3322])

The frozen strings are plucked and rich
overtones orderly resound
(6, Liarng-jou-dih-chi, verse 11; YCS, p. 088)

Note that although the total number of characters in both
[322] and [223] is the same, the example above is distinct from the
primary verse type [223] on the basis of their critical units, [2]
and [3] respectively. It is, however, identical to the mutation pat-
tern [322] on the primary verse type [4].

Because of those few cups of wine and food
offered by Jou Gung-jiin
(150, Liarng-jou-dih-chi, verse 1; YCS, p. 0851)

The mutations [2222], [3222], and [3322] are not common, but
they will be encountered from time to time in Yuarn dramatic arias.
The above examples do not constitute an exhaustive list; they are
merely representative of the kinds of possible exceptional patterns
that the mutation process can yield. [2222] is more frequently en-
countered than the other types.

I made the rounds of the front streets and back
alleys searching from one end to the other
(33, Shyr-liour-hua, verse 7; YCS, p. 0569)
There was Harn Shouh of Jihn who had a secret love affair at Jiaa Chung's manor

(2, Guun-shiouh-chiour, verse 7; YCS, p. 021)

The cry of the flower peddler in Weeping Willow courtyard echoes through Red Manor

(63, Yi-ji-y-hua, verse 8; YCS, p. 01096)

The seven-character verse \([223] > [323] or [333]\)

\(([223], [3223], [33223])\)

There was Fahn Lii poling his boat on Duhng-tirng lake

(2, Huun-jiang-lurng, verse 5; YCS, p. 015)

Attend the Chiurng-lin banquet, sip imperial wine and wear the palace flower

(2, Huun-jiang-lurng, verse 2; YCS, p. 015)

\([2323],[3223],[33223]\) are examples of exceptional mutations on the seven-character verse type. The reader can expect to see the \([2323]\) mutation more frequently than the others. As in the case of the six-character verse, these do not encompass all possible types but are representative of the unusual patterns that exist. I am reasonably certain that a pattern \([22223]\) also exists, but I have not encountered one recently for inclusion here.

For wine, gosling yellow was served; for tea, the flecked partridge variety was selected

(21, Jiauh-sheng, verse 5; SSSS, p. 202)
In such a snow as this! Yuaan-an of Hahn, a man of insight, kept his faggot gate closed all day
(7, Guun-shiouh-chiour, verse 9; YCS, p. 0104)

Having followed the seasonal changes, and understood the principles of Heaven, you have dispelled evil and corrected all that was awry
(139, Shah, verse 1; SSSS, p. 53)

The Apostrophes

The apostrophes are vocatives or interjections that are found sprinkled through the lyrics of arias. They are extrametrical and therefore exempt from all formal prosodic rules. Although they are characteristically found at the beginning, they may also be encountered in the middle of the verse. They usually constitute simple outcries like "alas!" (哎呀 or 哎哟), "Heavens!" (天哪 or 天啊), "child!" (孩兒啊), etc., but they can be more extended like "Oh, these coins of his!" (這錢啊) or "Oh, but you are not me!" (你不是我啊). Personal names or titles can also be found in the apostrophe position, like "Ah, elder brother!" (哥哥) or "Oh, Jang San!" (張三). Apostrophes are commonly terminated with the graphs 呵, 喔, or 啊, and can be identified as apostrophes by such graphs. Other characters found punctuating the apostrophe are 也, 唔, 那, etc.

Not all graphs written 呵 or 啊 signal apostrophes. Some are simple interjections in the verse, as in the following examples:

For the sake of the nation my disembodied spirit will keep its vigil
(136, Shin-shueei-lihng, verse 2; YKB, p. 313)
I don't know whether to advance or retreat

(2, Maan-tirng-fang, verse 1; YCS, p. 027)

But going east 'round this white mortar wall,
Ai-ya! that beauty is already nowhere to be seen

(2, Guun-shiouh-chiour, verse 3; YCS, p. 019)

The Padding Words

Like the apostrophes, the padding words are extrametrical words and do not affect the base count in a verse. They share, however, a very intimate reciprocal relationship with the base words, and are the underpinnings of the new developments in prosody made since the maturation of the tsyr form.

There are two distinct types of padding words—the verse-leader and the internal. The verse-leader padding words introduce the verse and are characteristically three characters in length, although they are not strictly limited to three characters. They serve a variety of functions that defy a single categorization. They provide a setting for the action of the verse; they frequently contain the subject, especially the pronouns he, she, you, it, etc.; they can establish tense for the verb; or they can create a mood or tone for the action. They are often adverbials of time or adverbs qualifying actions or conditions. The following are only a few of the many which recur with great frequency and are typical of the verse-leader type:

他不肯
He is unwilling to ...

則見他
Then see how he ...

使的我
It causes me to ...

今日個
Now today ...

可不道
Is it not said that ...

The second type of padding word is internal. These are dispersed throughout the base words of the verse, breaking up the solidarity of the line, and they usually lend a conversational tone to the verse. The types of padding words that are used internally are outlined below, grouped broadly in grammatical categories. This list is by no means exhaustive, but provides a representative cross-section of the words typical to this position.

Conjunctions: 也, 合, 和, 又, 再, 與, 同
Pronouns: 你, 他, 我, 俺, 咱, (咱), 自家, 我這, 我那, 他這, 他那, 你這, 你那, 這個, 那個
Nominal suffixes: 兒, 子, 們, 每, 家, 價, 的(得, 地)
Verbal suffixes: 得(的, 地), 殺(煞), 着(著), 了
Locators: 上, 下, 裏(裡, 里), 中, 間, 內, 後, 前, 外, 處邊
Negatives: 不, 莫, 休, 沒
Measure words: 個, 般, 城, 些, 樣, 雙, 部, 片
Verbals: 是, 要, 來, 在, 到, 道, 則, 便, 敢, 怎, 可, 似, 和, 與, 如, 依, 把, 拿, 將, 怎生

Internal padding words tend to be used with the greatest frequency at the natural caesura breaks in the verse, which is exemplified in the following six-character verse [6]. 忍他得 are verse-leader padding words:
I fear that he will restrain me in seeking another husband
(102, Ehl-shah, verse 5; YKB, p. 50)

Internal padding words can be used at any place in the verse, even breaking up the internal units, as illustrated in the following unique example of a seven-character verse introduced by four verse-leader padding words:

Do you know if your father is poor or rich, dead or alive, or if he has the means to live?
(90, Yi-bahn-erl, verse 3; YCS, p. 01569)

The verse above displays the units [22] being split up into single syllables. The unit [3] can also be split by padding words, but in two possible ways, illustrated by the following pair of consecutive three-character verses, the first of which splits into [12] and a second into [21]:

For you he’ll crush Huarng Chaur, oppose Guei-bah and defeat Ju Wen
(104, Gaan-huarng-en, verses 3-5; YCS, p. 50)

I go to that lecture platform for cover, to the side of the sutra cupboard to hide, and peer from the paper window
(157, Gaan-huarng-en, verses 3-5; YCS, p. 953)
V. Problems in Verse Analysis

The composition of music dramas in Yuarn times was an art form practiced by many people writing over a time period that exceeded the span of a century. One might challenge the assumptions drawn so rigidly in my analysis with ideas commonly held about art forms—that art knows no limits, rules, or boundaries and by its very nature demand the kind of freedom necessary to keep it alive and fluid, and that the precise and inflexible stipulations that my analysis imposes on Yuarn dramatic lyrics are too confining to have been operative and would have resulted in the strangulation of its artistic dimensions.

In this analysis I work from a retrospective point of view, just as Ju Chyuarn did when he compiled his *Taih-her jehng-yin puu* at the close of the fourteenth century. He collected examples of arias and song verses in the northern style and translated the word tones into tonal sequence patterns, probably as models to guide others in the composition of song verses and dramatic arias in that style. The appearance of such works usually signals that the art form has crested and is in decline, or is in danger of being lost. It is an attempt to capture and freeze the forms before they fade or before the key to understanding the principles upon which they were constructed slips imperceptibly from man's grasp. This very eventuality is clearly the case in the pages of the old catalogues of arias, where the consignment of padding and base words is in continual conflict, indicating the absence of any firm consensus among chyyu catalogue editors about the principles of Yuarn prosody.

My reduction of verse structure to seven primary verse types, in conjunction with my system of mutation patterns that occur in the primary verse types, constitutes an accurate interpretation of the prosodic dynamics of Yuarn chyyu forms. However, the dissection of the primary verse types into odd and even components structured either [2] or [3] is, in one sense, a distortion. The numerical representation is limited in its capacity to reflect accurately the variety of inner structures possible in the verses; consequently, it is limited in the ability to capture and transmit with adequate subtlety the inner complexities of the verse components in their full dimensions. The visual message of [2] and [3] induces in the reader a false impression that these units are incapable of further breakdown. In the unit [2], one expects an uncleavable bisyllabic morpheme as in words like "butterfly" (*hur-dier 蝴蝶*) or "imperial palace" (*huarng-gung 皇宫*), but the unit [2] can clearly be structured
[11] in phrases like shueei mirng 水明 ("the water is bright"), for example, or jyun chern 君臣 ("the ruler and his minister").

The unit [3], if further reduced to reveal a finer internal breakdown, can be found to assume any of four forms:

- 小壯老 the young, the mature, and the old
- 大將敗 the general is defeated
- 養鴛鴦 raising mandarin ducks
- 菩薩蠱 Pur-sah-marn

By the primary verse type [4], shown to have an internal breakdown of [22], we might assume that further reduction in the internal units is not permissible, but as with the unit [2] discussed above, this is not strictly the case. It is theoretically possible that the primary verse type [4] could accommodate all conceivable combinations in its internal structure, as illustrated in the examples below:

- 吹管歌舞 piping, plucking, singing, and dancing
- 草舍蓬窗 thatched hut with grass-mat windows
- 樂於無友 content with being friendless
- 林泉聲中 amid sounds of the forest marsh
- 老瓦盆邊 by an old earthenware basin
- 唱蝶戀花 sing "The butterfly loves flowers"
- 韓王殿事 events at the Harn king's hall

That Yuarn playwrights consciously drew such fine distinctions in inner verse structure can be demonstrated in chyuu forms which require that certain verses, based on the same primary verse type, maintain differing inner structures. These are refinements which could not have been detected or appreciated in performance, demonstrating that the playwright was as much concerned with the visual appeal of poetic form as he was with the aural aspects of his craft. In the paracodas in J mode, for example, verses 3-5 are
uniformly structured [7] ([7 7 7]), but verse 3 is required to maintain an inner structure which will set it apart from verses 4 and 5. This is accomplished by using the aabb pattern in the initial units. Verses 4 and 5 are built on an abcd pattern and are further isolated from verse 3 by parallelism.

又没一个哥哥妹妹和兄弟
You've no brothers or sisters, younger or older

你那孤独鳏寡爷娘冷
You lonely man, widowed and childless, enduring the cold

你那老弱残疾娘受饥
You old lady, sick and infirm, suffering hunger
(19, Yi-shah, verses 3-5; YKB, p. 218)

An even more dramatic example of maintaining highly selective distinctions between verses, which are nonetheless still based on the same primary verse type, can be observed in the paracodas in Jh mode. In these forms, among a string of eight four-character verses, three different inner structures must be created, each of them distinct from the other—verses 3-6, verses 7-9, and verse 10:

受他冷冷清清
Endure loneliness and discomfort

多少多少
Somewhat

避是是非非
Evade the petty judgments of right and wrong
By the ten thousands and thousands

Or amid the sounds of a woodland and marsh

In a small boat

By the Huor-suoo streamside

With a jug of village wine

(121, Syh-shah, verses 3-10; YCS, p. 360)

The first four verses are related to one another through the aabb pattern, the next three all end in prepositions, and the final verse combines a numeral and a classifier ("one jug of").

My analysis is perforce inflexible about the arrangement of padding and base words in a verse, a rigidity I have found necessary in order to construct a clear set of rules and principles by which Yuarn prosody can be defined. But at the same time, it should come as no surprise to learn that playwrights were capable of writing dramatic lyrics which do not always conform neatly to my analysis. The circumvention of certain principles by the individual playwright has created ambiguities and contradictions in some of the rules we have outlined above governing chyuuu prosody.

Some verses contain words that are not padding words, but that make the verse irregular if analyzed as base words. The two-character verse [2] is sometimes indistinguishable from the three-character verse [3], as the following two verses illustrate:
My son, right in the bloom of youth

Has not yet reached his thirtieth year

("bloom of youth") and "thirtieth year" are obviously meaningful units, but 正 and 未 are not padding words and cannot be dismissed as such. The base form of these two verses demands a, but in the verses above, the structure is a more accurate breakdown. This is exactly like the three-character verse that can have an internal structure of either [12] or [21], which was discussed and illustrated above.

The example of Luahn-liou-yeh above is not the only case where words of substance, which do not belong to the padding word class, seem also to stand apart from the base words in the verse. Distinctions between verses structured [3] and [4] become fuzzy when extra words, which have base word status in normal environments, are found in the verse. In the following verse, 聽 is an example of such a word:

Hear the words of the old one

The required base form is [3], but an interpretation of [121] more honestly reflects its actual internal structure. 聽 seems to stand apart from the base words, but it is not the kind of word we expect in padding word position. The following verse further exemplifies this phenomenon. The base form requires [3] in this verse, but if the base form was not known, it would be easy to confuse this verse with the primary verse type [4]:

Without imperial proclamation

The four-character verse [4] sometimes exhibits the same tendencies observed in the verses above. Each of the four verses that follow is prefaced by a word of substance that stands apart from the rest of the verse, but which is, nonetheless, a base word. These examples can be explained by the mutation pattern [32]:

[11111] 显吹弹歌舞

Demonstrates piping, plucking, song, and dance

[11111] 讨角徵宫商

Discuss do-re-mi-fa

[122] 使心猿意马

Cause me to feel restless and unsettled

[122] 逞舌剑唇鎗

Stick out a tongue like a sword and lips (piercing) like spears

Below we see this process compounded. Words of substance, 設, 做, and 做 (all verbs), introduce each unit [2] in verses structured [22]. The words are not padding words, as can be seen in the first verse which is introduced by the characteristic three padding words, and since each unit [2] is introduced by one, the mutation pattern [32] is no longer adequate to explain their presence. The verses require a structure of [4], which makes them irregular:

[1212] 今日做為公子設佳筵

Today for the Duke’s son, prepare an elegant feast

[1212] 怎倒與小生做賤降

How come you celebrate this insignificant person’s humble birthday?

(69, Muh-yarn-guan, verses 4-5; YCS, p. 01208)
The same is true for the following verses, also structured [4], which could easily be confused with [33] under normal conditions. The verbs 入, 入, 伴, 归, and 入 stand apart from their objects and are clearly not typical of the padding word class:

[1212] 清風 入八區

Mount the clear wind, enter the distant regions

[1212] 伴赤松 歸洞府

Take Chyr-suhng as my companion, and return to the grotto of the immortals

[212] 浮槎入帝都

On a drifting raft, enter the Imperial City*

(60, Ner-ja-lihng, verses 2, 4, and 6; YKB, p. 382)

There are hazards in analyzing verses out of context. In an initial scan of an example of a four-character verse [4] from Ku-huarng-tian in 151, I was puzzled by its inner structure, which on first reading I interpreted as a five-character primary verse type:

[23] 你 那箭發無不中

When you release your arrows, there are none that do not find their mark

(151, Ku-huarng-tian, verse 7; YCS, p. 859)

Since there is no way to justify breaking up the unit 無不中, I concluded that the verse was either irregular or it contained an unstressed negative:

[22] 你 那箭發無不中

* I suspect that there is a verb missing before 浮槎.
The verse is not an isolated one, however; it is parallel with the one to follow. As a result, the word 阿 is pried loose from its base word moorings. The required base form is [4]. Note, too, that 阿, by standing apart from the base words, is free to function as the subject of both verses:

[4] 你那箭發無不中

When you release your arrows, there are none that do not find their mark

[4] 中無不倒

And when they find their mark, there are none that do not fall

(151, Ku-huarnng-tian, verses 7-8; YCS, p. 859)

The use of a word like 阿 as a padding word is unusual, but in my analysis the verses cannot be forced into the mutation pattern [32].

This is no less true of the next verse, which illustrates internal padding words breaking up the solidarity of the unit [2]. 阿 does not fall into any of the categories established for padding words. The point is made even more emphatic because the verse is introduced by the normal three verse-leader padding words 知他那. 阿 stands apart from both the verse-leader padding words and the base words that follow:

[223] 知他那豈是窮也富也生也死也那無共有

Do you know if his father is poor or rich, dead or alive, or if he has the means to live?

(90, Yi-bahn-erl, verse 3; YCS, p. 01569)

This is comprehensible, however, if we remember that common verse-leader padding words routinely introduce the subject, which often includes a pronoun:

他難則
Even if he's . . .

餓的我
I'm so hungry that . . .

你看他
Just see how he . . .
When the pronoun is replaced by kinship terms like elder brother, old man, or mother, our perceptions are broadened sufficiently to allow us to include them among the padding words:

見哥哥  See elder brother . . .

使你娘  It makes your mother . . .

你老爺  Your old father . . .

This phenomenon can be transplanted to firmer ground through the Chinese personal name, typically three characters long. Personal names are often encountered in dramatic arias and likely as not they do not fit among those words counted as base words, as illustrated in the next two verses in mutated form [33] from music drama 7. The base form of both verses is [3]:

[33] 那韓退之臨關外馬不前

That Harn Tueih-jy outside Larn Guan, his horse wouldn't go

[33] 孟浩然霸陵橋駱駝怎騎

Mehng Hauh-rarn at the Bah-lirng bridge, how could he mount the donkey?

(7, Guun-shiouh-chiour, verses 5-6; YARNG 3.629)

Another factor that often contributes to uncertainties about base forms is the presence of the negative in a resultative verb pattern (拿不住，說不過). The resultative verb pattern is not questionable in positions where its presence can be explained by the mutation system, as in the example that follows where the required base form is [4]. Since the resultative verb pattern does not fall in the critical unit, the verse can be comfortably interpreted as a mutated verse [32], which is common in the four-character verse:

[32] 我如今飛不上九天

I can't fly now up into the nine-fold sky

(2, Tzueih-taih-pirng, verse 4; YCS, p. 020)
In the next verse, however, the resultative verb occurs in the critical unit [3], which prevents our explaining this feature as part of the mutation process (the three characters underscored by the ligature are equal to [2]):

\[\text{[323]} \] 我道來則他這瓦罐破終須離不了井

In his case once the earthen crock is smashed it will never leave the well
(106, Shou-weei, verse 4; YARNG 1.349)

In colloquial speech, the resultative verb pattern receives only two major stresses, and it seems reasonable to suppose that the negative might similarly have been unstressed in song. The unstressed negative rests between syllables without impeding the meter of the unit. The unstressed negative is a very common feature of chyuu verses. In the following example, it is a feature in all three units of a seven-character verse in the mutated form [333]:

\[\text{[333]} \] 我其實便作不得這業當不得這家受不的這苦

Really I can't serve this calling, support this family, or endure this suffering
(18, Weei-sheng, verse 4; YCS, p. 0307)

The same principle appears to be at work in other patterns where some syllables were perhaps unstressed. In 甚麼，the graph 甚 is unstressed in speech, which is very suggestive of what might be the modus operandi in the example that follows. Note in this verse that 甚麼 could also be explained as a mutation on the six-character verse.

\[\text{[222]} \] 與這廝爭甚麼間是間非

To dispute with this fool matters of little concern
(53, Mar-larng-erl, yau-pian, verse 4; YCS, p. 0924)

Mutation will not explain 甚麼 in the next example. Unless one of the graphs in the final unit is treated as an unstressed padding word, we must conclude that the verse is irregular:
Even if my enemy be great as the mountains and seas, I'll rip into his ranks
(148, Luoh-sy-niarng, verse 3; YCS, p. 801)

Similarly, 可, in the phrase 有可理, can be considered unstressed, as in the next three-character verse:

Spare me your urgings
(4, Shiaau-liarng-jou, yau-pian, verse 3; YCS, p. 060)

It would also seem natural to accept the negative 不, as an unstressed syllable in the following verse. Like the resultative verb pattern, the negative in the interrogative pattern 不要 is consistently unstressed in speech:

To arrange that this child become your wife, would you like that?
(90, Ger-weei, verse 3; YARNG 1.2385)

The negative, however, also appears to be extrametrical in other environments, where we can draw no easy correlations with unstressed patterns in speech. The base form of the verses that follow is [2]:

My sister-in-law! She won't prepare a meal
(26, Chaur-tian-tzuy, verses 9-10; YCS, p. 0443)

My wife! She doesn't quit her loom

And consider these two verses, each structured [3]:

To arrange that this child become your wife, would you like that?
(90, Ger-weei, verse 3; YARNG 1.2385)
Wouldn't she melt a man's soul

And arrest his gaze?

(6, Liouh-yau-shyuh, verses 1-2; YCS, p. 086)

Since 元的不消人魂魄 are common padding words, one would at first be inclined to interpret the verses as [22]. The temptation to do so would be even stronger if the second verse were in isolation, but the presence of the negative in verse 1 remains a nagging problem. Closer inspection reveals that the negative governs both verses. What is implied in these verses is the following structure, which renders them compatible with the mutation pattern [23]:

[23] 元的不消人魂魄

[23] 元的不綽人眼光

The value of textual comparison should not be underestimated. In the YCS and YARNG 2.1920, the following verses are structured [32], or [122], if the verse is analyzed more minutely:

[32] 高高聳聳蓋一座堂堂

Create a separate small courtyard

[32] 高高聳聳蓋一座堂堂

And build a lofty north apartment

(55, Hurung-shiouh-shier, verses 4-5; YCS, p. 0967)

But the required base form in these verses is [3 3], which makes them irregular. Fortunately, this play is preserved in the YKB, where we find proof that 窗 and 座 are measure words.
More importantly, however, we find that the YARNG and YCS versions are altered versions of the YKB. In the YKB the verse fits the required base form exactly. Adding the graph — ("one") to each verse places sufficient emphasis on the measure word to give it base word status. The YKB version (p. 328) is as follows:

[3] 令巍巍 分區小院
   ○ ○ ○ ○

[3] 廣聳聳蓋座堂堂
   ○ ○ ○ ○

VI. The Metrics of Repeated Graph Patterns

Patterns with repeated graphs (abb, aabb, abbc, abcб), and onomatopoetic patterns, which are related to the repeated graph patterns but which happen not to contain a repeated graph (abcd), are especially characteristic of Yuarn arias and song verses. They are always descriptive and are most often onomatopoetic in function. Although exceptions can be found to any description of their metric value in the verse, the following discussion accurately defines that metric value in the majority of examples.

The abb Pattern

The abb pattern is sometimes treated as padding words and is extrametrical in the verse; this is probably its most frequent role:

[33] 一步一步行來到枉死地
   ○ ○ ○ ○

Step by step I walk to the place of my untimely death
(23, Shin-shueei-ihng, verse 6; YCS, p. 0401)

[23] 噩得我可撲撲小鹿兒心頭撞
   ○ ○ ○ ○ ○ ○ ○ ○

So scared my heart leaps like a fawn, ker-thump
(66, Shiaau-taur-hurng, verse 2; YCS, p. 01162)
When not treated as padding words, the pattern is calculated among the base words (as is the negative in the resultative verb pattern and certain interrogative patterns, e.g., 不要), in which case bb fills a single impulse and abb is equal to the unit [2]:

\[
\text{[23] 浙冷冷的山路冷}
\]

The cold bleak mountain road

\[
\text{[23] 晃懚懚的晚風吹}
\]

In the moaning winds of evening

(23, Shin-shueei-lihng, verses 3-4; YCS, p. 0401)

While the metrical value of the abb pattern is sometimes open to more than a single interpretation, it is clear beyond all doubt in the next seven-character verse because it is lodged in the critical unit. This particular verse contains two abb patterns:

\[
\text{[223] 推的箇沉點點磨柱兒滴溜溜的轉}
\]

Forcing your heavy shaft, twisting down into me

(147, Shahng-maa-jiau, verse 4; YCS, p. 784)

The aabb Pattern

Like the abb pattern, each pair of repeated graphs in the aabb pattern is allotted a single metrical impulse. The function of this pattern is nearly always onomatopoetic. The next two examples demonstrate the pattern in two verses, one structured [4] and another structured [7]:

\[
\text{[22] 只待玲玲珊珊告過}
\]

Only waiting for (the pot) to rattle off its appeal

(80, Maan-тирнг-fang, verse 9; YCS, p. 01397)

* The superscored ligature indicates a unit equivalent to [1].
The metal horse (chime) jingle-jangles
in the painted eaves
(23, Shii-chiou-feng, verse 3; YCS, p. 0390)

The next example, containing two aabb patterns shoulder-to-shoulder, is unusual, but the metrical implications reinforce the equivalent of a single metrical impulse for each pair of repeated graphs:

And you come babbling and chattering about whether it hurts or not
(43, Jiaau-jeng-par, verse 8; YARNG 3.1023)

The abbc, abcd, and abcab Patterns

These patterns are the metrical equivalents of the aabb pattern, i.e., they are equal to the unit [2]. The next example shows the abbc pattern appearing in the critical unit of a seven-character verse:

In a thatched hut by the wine crock,
singing la-deng li-deng 41
(110, Huun-jiang-lurng, verse 11; YCS, p. 129)

The next example illustrates the abcd pattern in a six-character verse [6]:

You pass over this crooked winding centipede path
(150, Huoh-larng-erl, verse 1; YCS, p. 841)

In the next five-character verse [5], the abcd pattern is found in the critical unit, where there can be no doubt about its metrical value:
It angers me so that my hands and feet
are set all jittery—a-tremble
(136, Marn-ching-tsaih, verse 5; YCS, p. 584)

VII. Parallelism and Its Special Features

In the same way that the suite is not a series of independent
arias, the verses in an aria are not merely a string of independent
verses. The adhesive element in verse clustering is parallelism,
and verses in many arias are linked by parallel structures that
transcend the simple couplet.

This phenomenon is illustrated clearly in the aria Jih-sheng-
tsaau, in which the verses are grouped into three clusters: [3 3
7 7 7 7 7]. The characteristic which allows us to identify the clustered
verses is parallelism, which in this aria is a formal prescription in
the base form. The first two three-character verses in the following
example from 84 form a cluster not only because they share identical
base forms, but also because they are parallel in structure.

Just see her charmingly pretty face with a
jade-like texture

Her thin gossamer gauze temple hair dressed
like (the wings of a) cicada

"Charmingly pretty" is parallel to "thin gossamer," and "face" is
parallel to "temple hair." け and ひら both mean "to resemble,"
and "jade" is parallel to "cicada."

The second cluster is an example of triple parallelism.
These seven-character verses are parallel not only in the base
words, but also in the apostrophes that preface them.
In the eyes! so clear and pure, flow the undulating autumn waves

The brows! arched and painted in the light hue of the moth

The face! moistened with perspiration has the texture of a peach blossom petal

The abbreviations "clear and pure," "arched," and "moistened with perspiration" are all parallel, as are the verbs 流, 畫, and 顯, and each verb is capped with the same resultative 出.

The final unit is made up of two seven-character primary verse types mutated to [323].

She's like a painting of a beauty from the Jauyarng Palace

She rivals the image of Guanyin by moon-bathed streamside at Potaraka monastery

Jauyarng Palace is parallel to the Potaraka monastery. 粉黛 and 水月 are parallel, as are the "image of Guanyin" and the "painting of a beautiful woman."

The preceding examples from music drama 84 exemplify a conventional type of parallelism, which can be documented in almost every other genre of Chinese verse. There is, however, a feature of parallelism that can be said to be unique to the chyyu form.
It is a totally different concept that transcends the traditional variety of parallelism based on matching nouns, verbs, and adjectives. I call it structural parallelism. It is present in the example above in the abb pattern of the second cluster: "clear/pure," "arched," and "moistened" are similar only in that they describe. A more important and more obvious feature that they share is an identical structure: the abb pattern.

Structural parallelism can be more dominant than conventional parallelism, as is apparent in the following example of the second cluster [777] from the aria Jih-sheng-ssaau. It is the abac pattern in these verses that binds them:

```
[223] 我則是任來任去隨緣往
...
In my goings and comings I live by fate's design

[223] 無風無雨難傾覆

No winds, no rains come to interrupt its course

[223] 不願不蠻常堅固

I don't accept salary, or become entangled,
but remain constantly firm and strong

(60; YCS, p. 01045)
```

The verbals 任來任去 do not parallel 無風無雨, and although 無 in verse two and 不 in verse three are both negatives, they are followed by the nouns "wind" 風 and "rain" 雨 and the verbals "accepted salary" 儒 and "get entangled" 常. But it is obvious that the playwright was consciously conforming to the rule requiring parallelism in these verses by means of structural, not conventional, parallelism. In fact, in cases where patterns like abab, abac, abcb, etc., are built into the prosody of the verse, it is quite common that the emphasis can shift to pattern conformity, relegating semantic parallelism to a minor role. In Ching-ge-erl, the base form for the initial verses is [abab2].
[abab2] 也是我前程前程不定
My future, my future is unsure

[abab2] 白忙裡揣摩揣摩蹤影
In vain I try to guess, try to guess
the clues and traces

(26; YCS, p. 0439)

前程 is a noun and 揣摩 is a verbal, yet through the abab pattern these incongruities fade. Pattern conformity binds the verses in this case.

In Mar-larng-erl the three final verses structured [6 6 6] are parallel; each one is structured [. . . abac]:

[222] 與這廝爭甚麼間是間非
With this fool argue over trivial rights and wrongs

[222] 我又做不的那沒羞沒恥
I wouldn't do anything shameful or humiliating

[222] 哎喲天啊怎生家博得個第一科 第
Ai-ya! Tian-ah! How can one win a diploma, a degree?

(53; YCS, p. 0924)

The verses are linked only in the final four character units, but none are really parallel semantically. It is the abac pattern in the final units that binds them into a cluster.

This principle can be stretched even further: sometimes the playwright confines the parallelism to the padding words, while his base word text among the verses is hardly the same at all, as in the opening verses of Ner-ja-lühng:
Elder brother says we're not related, but certainly my surname is also Sun.

Elder brother says we are not related, but I also go to the graves.

Elder brother says we are not related, ah! but who then are these two?

(7; YARNG 3.620)

Consider also a similar example:

This nun! I ask you, she has no convictions.

This nun! in speaking, speaks to me in reply.

This nun! in serving, always feigns deaf and dumbness.

(62; YARNG 1.6430)

These verses are prefaced by identical apostrophes. The verbs 问着, 道着, and 使着 in each two-character verse close in the interjection 呵. The principle which relates the verses is structural, not conventional, parallelism.

In addition to the many forms devised within the framework of traditional parallelism, there is a special group of formal requirements that have become fixed to specific verses in some arias.
Due to the enlarged concept of the verse in Yuarn music dramas, in which there is more than one class of words (padding words, apostrophes, etc.) in a verse, these special features may be found either in the padding words or in the base words, and sometimes parallelism can be found in both. The most convenient method of describing them is to begin with the simple forms and move toward the more complex types.

The cd, cds, or chs Patterns (暢 (唱) 道, 暅 (唱) 道是, or 暅好是)

It is required that the verse leader padding words of certain verses consist of chahng-dauh, chahng-dauh-shyh, or chahng-haau-shyh. The phrase serves to intensify the verse and can be rendered into English by such words as "truly," "really," "without doubt," etc. In the coda Yuan-yang-shah, for example, it is required that cd, cds, or chs introduce verse 5. This is the rule in thirty-five of forty-two examples, which is statistically impressive.

[22] 唱道是佛在西天

Truly the Buddha resides in the Western Paradise
(77, verse 5; YCS, p. 01352)

The patterns cd, cds, or chs are also a requirement in verse 5 of Gau-pirng-shah and verse 4 of Taang-wuh-daai.

The yb (ym) or ybg (ymg) Patterns (也波 [也麼], 也波哥 [也麼哥])

The patterns yb and ybg (or the variants ym and ymg) are nonsense syllables that are embedded in the base words. In verse 2 of Tian-shiah-leh, they split a two-character verse:

[223] 我想這先嫁的還不曾過幾日

[1yb] 早折的容也波儀
I think of all the new brides who, before very long
Begin to break under pressures of deportment,
heigh-ho, and social constraints,
And grow skinny as ghosts.
None to repine to, no way to air their plaints,
they shed tears in vain.
I've seen a lot of ambitious beauties,
And entertained my share of iron-hearted men.
If I sleep alone for the rest of my life, can I
complain?

(12, verses 1-7; YCS, p. 0194)

In the aria Hu-du-bair, yb or ym is again required to bisect
a two-character verse, but in this verse the two base words must
be identical [lyb1]

[lyb1] 再不必猜也波猜
I need never again be in doubt, heigh-ho, doubt
(63, verse 3; YCS, p. 01105)

In Dau-dau-lihng, verses 5 and 6 are required to end in ybg
or ymg. They are base words in this aria. It is also required that
the two verses be identical. This particular example is also unique
in that it conforms to "single plank bridge style" (獨木橋體),
wherein every verse (verses 5 and 6 excepted) ends in the same
graph 道.
With my blue lamp and yellow scrolls I studied
the princely way.
Now I tramp the red dust of the capitol streets
in search of a patron for the day.
These days if you question ten men, nine will say,
They all say those seven or eight months in the
capitol byways
Are fraught with frustration, ho-heigh-ho,
Frustration, ho-heigh-ho.
When will students ever in the morning hear the Way.
(34, verses 1-7; YARNG 1.1966)

In the aria Jiauh-sheng, verses 2 and 3 must be identical
in the base words:

\[ \text{[23] 我恰才便横飲到两三巡} \]
\[ \text{[2] 潟得我來酩酊} \]
\[ \text{[2] 酩酊} \]
Steadily drinking till the ides of night are past,
Soggy with liquor, dead drunk!
Dead drunk!
Nor am I sober yet.
Because every cup came from a green batch of wine.
(14, verses 1-5; YARNG 1.1217)

In the aria Yi-bahn-erl, parallelism is required within a single verse. In the final verse, the title of the aria must be used twice. Unlike the examples above, where the words are different from example to example, specific words (the title) are required in the final verse every time the aria is used.

Men these days applaud the false not the true,
It is not the man within they revere, only his clothes.
If you mention self-cultivation, in fear, ears close;
Half of them acknowledge it, half of them doze.
(45, Yi-bahn-erl; YCS, p. 0779)

This rule is honored in all examples except one (90) where the playwright took the liberty of substituting jii-chuh in place of the title in the final line.
Cavorting with your friends, borrowing money, 
incurring debts, 
Have you no shame in this playboy role? 
Is your father rich, poor, alive, or dead, has he 
the means to live? Who knows? 
Yet you never miss a day at the courtesan houses: 
Truly, in some quarters there are pipes and song, 
in some quarters woe. 

(90, Yi-bahn-erl; YCS, p. 01569)

The abab and ababc Patterns

The abab pattern is built into the base words of five arias: 
Douh-an-churn (J), Ching-ge-erl, Ching-shan-koou, Ku-huarng-tian, and Luahn-liou-yeh. In the following example of Ching-ge-erl, they are formal requirements in verses 1 and 2:

[abab2] 你自然得他得他營救
[abab2] 須不是箇條箇條年幼.
Although it was they, they who rescued you,
Your years are not like bamboo shoots,
   bamboo shoots in the bloom of life;
How can you artfully paint moth-like brows
   to be his bride?
Have you forgotten what your husband left you?
The plans he laid,
The land he set aside,
The food he left for morning and night,
The winter clothes and summer dresses,
Hoping in widowhood you’d reside, alone,
   independent, self-sufficient, child and wife,
till heads turn white?
Oh, father-in-law! Were all your efforts
uselessly spent?

(86, Ching-ge-erl; YCS, p. 01502)

In Douh-har’ma, the abcabc pattern is required in one verse.
In this case the pattern falls between the padding words.\textsuperscript{45}
[abcabc22] 又要你走将來走將來便雪上加霜

And now you come over, come over to add frost to snow
(26; YCS, p. 0439)

In one example, the abcabc pattern is varied by a play on opposites, becoming abcdabc:

[abcdabc22] 這壁廂那壁廂由來伶俐

My heart torn by anguish on this side and that side
(37; YCS, p. 0637)

In verses 5 and 7 of Ku-huaring-tian, both repeat patterns are required—the abab and the abcabc:

[abab2] 怎當他無情無情的棍子

[22] 重不重把肩背徹骨

[abcabc3] 連心打的我來一疼的來一疼的來一個死

How can I endure his heartless, heartless cane,
Cutting my shoulders to the bone, without any reason?
He will beat me to death from the waves of throbbing pain!
(15, verses 5-7; YARNG 1.2174)

Both the abab and the abcabc patterns can shift to variant patterns, indicating that the patterns were considered interchangeable. In the following example of Ching-shan-koou, abab becomes abcb:

[abcb3] 左想右想全不想

I thought and thought, but I never imagined
(66; YCS, p. 1165)

In the next example of Juor-luu-suh, abcabc shifts to abbbab:
We will drown them, drown them, and they will be helpless

(93; YARNG 1.4631)

Tripod Padding Words (diing-tzur chehn-tzyh 爛足舖字)

These chehn-tzyh take their name from the ritual vessels of ancient times called diing, which have three legs. They are found in first position in the verse, and the most common are simple pronouns like ta ta ta, woo woo woo, nii nii nii, or simple verbs like lair lair lair, shyh shyh shyh, kahn kahn kahn, etc. They function as verse-leader padding words, and when used in music dramas, the situation is usually one in which the singer is overcome by some powerful emotion. The following is the aria Shiauh-her-shahng; the tripod padding words 来來來 are a requirement in the final verse:

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

(36; YCS, p. 0628)

Tripod padding words are especially effective as an onomatopoetic device. In the following example of Shiauh-her-shahng, tripod padding words describe the sounds made by the wind or the sounds of objects set in motion by the wind:

\[
\text{[aaa33] 忽忽忽似神仙鳴佩琚}
\]

\[
\text{[aaa33] 颼颼颼似列子登雲路}
\]

\[
\text{[aaa23] 踮蹺蹺緒玎珰瓊馬兒聲不住}
\]

\[
\text{[aaa3] 嘈嘈嘈鳴紙窗}
\]

\[
\text{[aaa3] 吸吸吸度天衢子}
\]

\[
\text{[aaa23] 刷刷刷墜落斜陽暮}
\]

Hu, hu, hu
It sets the gods' and sages' girdle pendants
tinkling.

Sou, sou, sou
As Master Lieh climbs Cloud Path.

Shu, shu, shu
Resounds the eave horse chime's ching-ting-ting
unbroken ringing.

Chy, chy, chy
It flutters my paper window.

Shi, shi, shi
As it crosses the Heavenly Highway,

Shua, shua, shua
It sweeps the sinking sun aslant at evening.

(70; YCS, p. 01226)
In twenty examples of *Shiauh-her-shahng* in the YCS, thirteen are decorated with tripod padding words. In the remaining examples, the poet tinkers with the rule, creating variant or substitute patterns. In some variations, for example, the aaa pattern is altered to abb. The poet is consciously choosing not to follow the pattern, but is nonetheless paying homage to the convention by replacing it with another pattern similar in structure. The following example is an abb pattern that functions (as did the aaa pattern above) as an onomatopoetic device, depicting more wind sounds:

\[
\begin{align*}
&[\text{abb33}] \quad \text{原來是滴滴溜溜遠聞塔敗葉飄} \\
&[\text{abc33}] \quad \text{疊側割割落葉被西風掃}^{47} \\
&[\text{abb23}] \quad \text{忽叀叀風閃得銀燈爆} \\
&[\text{abb3}] \quad \text{粼琅琅鳴殿鐸} \\
&[\text{abb3}] \quad \text{撲簌簌動朱箔} \\
&[\text{abc23}] \quad \text{吉丁當玉馬兒向闕間鬨}
\end{align*}
\]

Di, liou, liou swirl the withered leaves encircling the deserted terraces; Rustling, tussling, the west wind sweeps up the fallen leaves. Buffeted by the wind, my silver lamp gutters, sputters, Sy-lang-lang tolls the bell in the hall. It thump-bumps the red screen door, And jangles the jade horse windchimes hanging in the eaves.

(21, *Shiauh-her-shahng*; YCS, p. 0362)

*Guu-shueei-shian-tzyy* is another Yuarn aria that calls for tripod padding words. Of twelve examples of this aria in the YCS, eight conform faithfully to the requirement. In one of them, however, the poet toys with the abb variation on tripod style. Warming slowly to his responsibilities, he ignores the rule in verse 1, and in verse 2

---

he uses an aabb pattern. He then continues in the following verses with the abbc pattern (abb in TLJY). These variations are real headaches for a translator, who finds himself wrestling with sounds used to describe such actions as the untangling necks of mandarin ducks or the sound of a strap coming loose on a saddle with a carved cantle!

Unwilling to accept the betrothal arrangement of long ago
She set the flame in the temple snap-crackling to full blaze.
The necks of the mandarin ducks on the water were disentwined te-leng-leng-teng; from the lovers' embrace.
Shu-la-la-sha, the cinch sprang loose on the carved-cantle saddle.
The clamor of the watchman's bell roused the lovers from their secret meeting place.
The strings on the green jade lute snapped jy-leng-leng-jeng, never to be replaced.

[23] 全不想這姻親是舊盟

[323] 則待教叔廟上抽打抽匝匝利焰生

[22] 將水面上鴛鴦

[abbc22] 弩樞楼上分開交頸

[abbc33] 躳刺刺沙靴雕鞍撒了鋪鞋

[abbc322] 廢琅琅湯偷香處喝號提鈴

[abbc223] 支樞樞爭絞斷了不續碧玉筝

[abbc223] 吉丁丁壘精磚上摔破菱花鏡

[abbc23] 撲通通冬井底墜銀鉦
The water chestnut-embossed mirror was shattered ji-ding-ding-dang, on fine tiles.
To the bottom of the well, pu-tung-tung-dung, toppled the silver vase.
(41; YCS, p. 0717)

In another Shiauh-her-shahng aria from music drama 53, the playwright substitutes muoh-buh-shyh 不是 in every verse for tripod padding words, except for the final verse in which he returns to the tripod pattern.

The aria Liarng-jou-dih-chi is an excellent place to observe the poet's tendency to seek deviations from the rigidity of tripod style. There are forty-four examples of this aria in the YCS. The following breakdown shows how poets have handled these three six-character verses [6 6 6]. Tripod style seems to have been the original required pattern in these verses:

- tripod style = 13 arias
- abb style = 12 arias
- other repetitive or parallel patterns = 16 arias
- no patterns at all = 3 arias

In regard to the unclassified types in the third category, although tripod patterns are not retained, other kinds of patterns are substituted, demonstrating that the playwright felt he must treat these three verses in a way that would link them structurally. In the following example, three identical verse-leader padding words replace tripod padding words:

Unseen/auspicious clouds cover/jade-green tiles/cinnabar-red rafters
Unseen/morning sun shines on /pearl curtain /embroidered curtain
Unseen/fragrant mist encloses /painted lance /carved spear

(35; YCS, p. 0603)
In the examples to follow, the tripod pattern is replaced by the aabb pattern. The verse-leader padding words jiauh-woo-biahn are the same in two verses, and the graphs 似 如 如 in each verse are matched:

You'd have me running back and forth,
back and forth, my feet like a shuttle thrown
Then I'd be flip-flopping back and forth
like a fritter cake.
Aiya! Heaven! It's enough to make my hands
hurry-flurry like shaking a bell.

(35; YCS, p. 0564)

In the next example, a playful pattern on numerals and measure words has become the modus operandi. Parallel patterns are established in every segment of the verse:

More often than half-year/cheat me /5 times /10 times
Every day /I sigh /1,000 times/10,000 times
Every night /didn't I weep till /2nd watch /3rd watch

(7; YCS, p. 0111)
Daisy Chaining (liarn-huarn-jyuh 落環句) or Thimble Phrasing (diing-jen jyuh-far 頂針句法)

The above terms describe a pattern whereby verses are linked together in a chain, and the last syllables of one verse are repeated to form the first syllables of a new one. The form of the aria Feng-liour-tii is based on the daisy chain. There are no examples of it that do not conform to the rule. Chain-linked verses are marked by a "t".

When spring comes
When spring comes it is warm and fair;
When the summer season comes
The summer season brings gusts of hot southern air.
But what I fear most
What I fear most are autumn's end skies,
Not to mention the twelfth month
The twelfth month when snowflakes fly.

(24; YCS, p. 0410)
In 63 the poet has added one small touch as a nod to the daisy chain convention, but he bends the rule slightly with this playful and exceedingly pleasing variant:

[3] 临清流
[t3] 临一帯心快哉
[3] 玩明月
[t3] 玩一輪情舒解
[3] 枕黄石
[t3] 枕一塊意豁開
[3] 卧白雲
[t3] 卧一片身自在

Near a clear flowing stream
Near a rivulet—does the heart not gladden?
Toy with the bright moon
Toy with one disc—emotions unroll, unbind.
Pillow a yellow stone
Pillow one lump—intelligence is loosed,
expanded wide;
Sleep in the white clouds
Sleep in a billow—peace of mind.
(63; YCS, p. 01104)
VIII. The Matching of Suite and Mode

Suites in Yuarn music dramas in the northern style were written in nine modes: Huarng-jung-gung (HJ), Jehng-gung (Jh), Shian-lyuu-gung (Sh), Narn-lyuu-gung (N), Jung-lyuu-gung (J), Dah-shyr-diauh (DS), Shang-diauh (S), Yueh-diauh (Y), and Shuang-diauh (SS). A tenth mode, Parn-sheh-diauh (PS), had earlier been an independent mode, but in Yuarn music dramas it lost that status. Its vestigial remains can still be seen in most suites in J mode, where it is incorporated as an ending sequence. The six modes that enjoyed steady popular use are Jh, Sh, N, J, Y, and SS. DS mode (four suites) and HJ mode (twelve suites) are so little used in Yuarn music dramas that they can be considered practically moribund. S mode is used in only twenty-six suites.

In a statistical sense, Chinese musical modes had been shrinking in number since the Tarng dynasty. Twenty-eight different modes were functional in Tarng sur-yueh, but by the Suhng period, in the music of the jiauh-fang, the figure had slipped to eighteen, and in the Jung-yuarn yin-yuhn of Jou Der-ching (preface dated 1324) only twelve were recorded in use. If we look backward to the ju-gung-diauh genre, in which arias were wedded to musical modes, we find that correlations between mode popularity in that genre and Yuarn music dramas are weak. In the Shi-shiang jih, there are approximately 190 changes of mode distributed as follows among the modes common, as well, to Yuarn music dramas:

\[
\begin{align*}
(Sh) & \quad 54 & (PS) & \quad 14 \\
(DS) & \quad 28 & (Jh) & \quad 9 \\
(J) & \quad 24 & (Y) & \quad 7 \\
(SS) & \quad 19 & (N) & \quad 5 \\
(HJ) & \quad 16 & (S) & \quad 4 \\
\text{[others]} & \quad 10
\end{align*}
\]

In terms of frequency of use, Sh is the most popular mode. It was selected more than thirty percent of the time, with DS and J modes sharing almost equally another thirty percent. The remaining percentages are shared among SS, HJ, PS, Jh, and Y modes, and other modes that were not functional in the northern music dramas during Yuarn times. Contrasting the frequency with which the modes were selected in the Shi-shiang jih with the popularity those modes enjoyed in Yuarn music dramas, we find that only Sh and J modes...
seem to have maintained great popularity in both genres. SS and Jh became more popular in Yuarn times than they were in ju-gung-diauh, and N mode, which was practically ignored in the Shi-shiang jih, experienced a dramatic rise in popularity in Yuarn tsar-jyuh. DS, a leading mode in the ju-gung-diauh, is nearly extinct in northern music dramas.

The process by which an act was wedded to a mode, judging by the evidence at hand, was far from arbitrary. It is certainly more than blind convention that Sh is the mode used in act 1 in all but three Yuarn music dramas, and that SS is the mode preferred in act 4 in 122 suites. In act 2, N is most often the preferred mode (66 suites), with Jh (44 suites) and J (30 suites) modes trailing in succession. In act 3, J is the preferred mode (55 suites), but Y and Jh modes are each employed in 34 suites. The table below charts the distribution of modes by act:

<table>
<thead>
<tr>
<th>Mode</th>
<th>Act 1</th>
<th>Act 2</th>
<th>Act 3</th>
<th>Act 4</th>
<th>Act 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>DS</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HJ</td>
<td>1</td>
<td>3</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>J</td>
<td>30</td>
<td>55</td>
<td>19</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jh</td>
<td>1</td>
<td>44</td>
<td>34</td>
<td>14</td>
<td>1</td>
</tr>
<tr>
<td>N</td>
<td>66</td>
<td>10</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>1</td>
<td>9</td>
<td>15</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Sh</td>
<td>168</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SS</td>
<td>6</td>
<td>18</td>
<td>122</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Y</td>
<td>12</td>
<td>34</td>
<td>5</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>

Jy An described in his Chahng luhn distinct and unique moods created by each of the nine modes, and he tried to distill their musical and dramatic essences into four-character phrases. Shih Chung-wen has rendered them into English as follows:

- **HJ** rich and luxurious
- **Jh** sorrowful and powerful
- **Sh** refreshing and soft
- **N** wistful and sad
- **J** abrupt and elusive
- **PS** sharp and stacatto
- **DS** romantic and suggestive
- **S** sorrowful and longing
- **Y** sarcastic and cynical
- **SS** energetic and brisk
At first glance, these carefully delineated nuances in musical mode, tempo, ambit, and dramatic character seem an ingenious schema for the musical theater, but these categories and their corresponding adjectives present more problems than they solve. If the librettos and the modes selected to fit them are analyzed, the principles by which a mode was paired with an act seem vague and intangible, and one is forced to conclude that if Jy An's descriptive phrases are indeed careful capsule summations of the moods created by the music, then the criteria that guided the playwright in matching modes with scenarios elude us. Using a sample of twenty-five music dramas (about one-seventh of the total in the YCS), I have found that any mode can be matched with suites of wide-ranging emotional content.

The Sh mode, the mainstay of the ju-gung-diauh, is the most pervasive mode in all of Yuarn music dramas and is the musical vehicle of act 1 in every drama, with so few exceptions as to be unworthy of note. This is the mode that launches the drama, upon which the foundations of the plot are laid. According to Jy An's description, the mode is "refreshing and soft," suggesting a kind of neutral musical environment where the tensions of the drama or the complexities of plot development are not expected to take decisive turns. Among the plots of the twenty-five dramas surveyed, eleven (1, 2, 6, 12, 15, 20, 21, 41, 72, 95, and 98) are in fact light and often playful variations on the "boy meets girl" theme. Two dramas (7 and 24) treat domestic themes of interfamilial relations, and two are Taoist plays (36 and 45), wherein a Taoist immortal undertakes to awaken a mortal being to his innate immortal potential. However, the first acts in the ten remaining dramas (37, 49, 64, 79, 80, 85, 86, 89, 104, and 105) portray violence, murder, and intense political intrigue, plots that seem inconsistent with clear, soft, or refreshing music.

SS mode is second only to Sh mode in frequency of selection. It is usually selected as the mode of the closing act, where the plot is resolved by the punishing of the guilty and the rewarding of the good. Fourteen of the nineteen suites surveyed are finales. Five of them are "boy gets girl" conclusions (2, 6, 12, 72, and 98), six are courtroom finales in which the scales of justice are restored to balance (37, 49, 64, 80, 86, and 95), one is the conversion of a mortal to Taoist immortal status (36), and two dramas (104 and 105) see the resolution of political intrigues. Five SS mode suites occur...
in third acts. In one, a father who discovers that his son has clandestinely acquired a wife and family casts out the wife (20). In another, the uncle of a magistrate is punished for dereliction of duty because of his alcoholism, and most of the family members suffer a flogging (24). But in three other dramas, we find acts that depict some of the most deeply moving and emotionally charged scenes in all of Yuarn drama: the heart-wrenching farewell scene between the emperor and his favorite Warn Jau-jyim, who has been demanded by the Tartar Khan as a concubine (1); the famed flight of the emperor and Yarn Gueih-fei and her subsequent murder at the hands of imperial troops, who strangle her and trample her corpse (21); and the unparalleled anguish suffered by Cherno Ying, who, by prior mutual agreement, informs on a loyal friend and is then forced to give his friend a flogging as proof of his loyalty. While still suffering from his wounds, the loyal friend is then compelled to observe, unmoved, the killing of his own infant son, whom he has agreed to sacrifice to insure the safety of the orphan of Jauh (85). The SS mode, as portrayed by Jy An, is characterized by "energetic and brisk" music, which seems well suited to finales. It is, however, difficult to imagine music of this nature buttressing the highly poignant scenes in the third acts of 1, 21, and 85.

In our sample of twenty-five music dramas, Jh mode displays its versatility by occurring in all acts save act 1. It is found three times in act 2, six times in act 3, five times in act 4, and once in act 5. No distinct characteristics are discernable in the various suites in this mode. Each suite engenders its own variety of tension, and the moods of the plots are quite different. The music of the suite is depicted as "sorrowful and powerful," characteristics that are reasonable in the inner acts (acts 2 and 3) where the plot is steadily building tension toward the eventual catharsis. Two suites in particular stand out vividly. The first (act 3, 86) depicts the execution of the heroine Douh Er. In this suite, she vows that Heaven will avenge her and her prophesies are fulfilled. In act 4 of music drama 21, the emperor mourns the loss of his favorite, Yarn Gueih-fei. This act is laden with longing and loneliness, the unbearable silence broken only by the incessant patter of rain on the wur-turng leaves outside the palace apartments.

Described as "abrupt and elusive" by Jy An, suites in J mode contain no instances of overwhelming violence. All suites in act 2 foreshadow impending disaster. For example, news reaches the
palace during a party that the rebellion soon will reach the capital (21), the ghost of the pot will not allow his murderers peace and rest (80), and a recently remarried widower learns that a powerful official is scheming to bring about his execution (95). In one of the act 3 suites, a servant reveals to a mother that her son was torn apart after being tied to five bulls (104). In another, we find Guan Gung resisting the attempts of his sons to dissuade him from attending a banquet at which his enemies have plotted to assassinate him (105). In the third act of 49, a man deserts his children and becomes a priest after he has been compelled to deliver his wife into the hands of a brigand. Two other suites deal with lighter lovers' quarrels themes (6 and 72). In 2, lovesickness plagues a young scholar who has been thwarted in his attempts to meet with the object of his affections, and in 41, a young girl and her mother panic when they learn that the girl's fiancé has already married in the capital. The action in the suites in act 4 includes the reunion of a young husband and his wife after he has passed his exams and convinced his father of the merits of the girl with whom he eloped and started a family (20). In the fourth act of 85, an orphan learns his true identity and vows to avenge the murder of his parents. In act 4 of 7, two thugs try to extort money from the headstrong and foolish Sun, who treats them better than he does his own younger brother. The fourth act of 1 is strongly reminiscent of act 4 of 21 in Jh mode. In each of these music dramas, emperors have lost their concubines and are left alone to pine away in abject sorrow.

The suites in N mode occur in act 2, with the exception of music drama 7. As in other modes, no single characteristic by which these acts are related can be isolated, but all of them are tension-building suites leading to the climax, which usually takes place in the third act. N mode is described as "wistful and sad," a phrase vaguely descriptive of music that embodies the trials and mishaps of the characters in most of the dramas in which N mode is utilized (1, 6, 7, 15, 20, 36, 37, 49, 72, 85, 86, 89, 98, and 104).

There are many more instances that indicate that the Yuarn dramatists did not assume the same close association between the emotions evoked by music and the action in the libretto, as is generally the case with the composer of opera in the West and his libretto. Nor is it demonstrable that two examples of the same aria (in the same mode, of course) from separate music dramas will evoke the same emotions or even the emotions suggested by Jy An's descriptions. Consider the following examples from the aria Shiauh-her-shahng in Jh mode, which is "sorrowful and powerful" in the
words of Jy An. In one verse the text speaks of the playfulness of temperate breezes, but in the other it depicts with equal ease the unspeakable agony of a female convict laboring under the blows of the heavy bamboo and the violence of stormy weather:

Hu, hu, hu
It sets the gods' and sages'
girdle pendants tinkling

Sou, sou, sou
As Master Lieh climbs cloud path
Shu, shu, shu
Resounds the eave chime's
ching-ting-ting unbroken ringing.

Chy, chy, chy
It flutters at my paper window

Shi, shi, shi
As it crosses the Heavenly Highway

Shua, shua, shua
It sweeps the sinking sun aslant
at evening
(70; YCS, p. 01226)

I, I, I have
Pressed on through this night
which has seemed a year

I, I, I
Hide my anger against Heaven for
I, I, I must be
Paying in full for some dread
oath sworn in a former life.

My, my, my
eyes are wept dry

My, my, my
throat is cracked with sobs

Come, come, come brother
How will I swallow this biscuit
you have given me?
(15; YCS, p. 0258)
Almost any treatise on Yuarn music drama contains a section on the modes. The musical scales of each mode can be reproduced on a modern transverse flute (dir 笛), and directions for doing this are readily available. More than one scale (dir−seh 笛色) was applicable to some modes, as the following will demonstrate:

<table>
<thead>
<tr>
<th>Modes</th>
<th>Applicable Scales</th>
</tr>
</thead>
<tbody>
<tr>
<td>HJ</td>
<td>六字調 or 正工調</td>
</tr>
<tr>
<td>Jh</td>
<td>小工調 or 尺字調</td>
</tr>
<tr>
<td>Sh</td>
<td>小工調, 尺字調, or 正工調</td>
</tr>
<tr>
<td>N</td>
<td>六字調 or 尺字調</td>
</tr>
<tr>
<td>J</td>
<td>小工調 or 尺字調</td>
</tr>
<tr>
<td>DS</td>
<td>小工調 or 尺字調</td>
</tr>
<tr>
<td>PS</td>
<td>小工調 or 尺字調</td>
</tr>
<tr>
<td>S</td>
<td>六字調 or 小工調</td>
</tr>
<tr>
<td>Y</td>
<td>六字調</td>
</tr>
<tr>
<td>SS</td>
<td>小工調</td>
</tr>
</tbody>
</table>

Based on the distribution of the nine modes (ten if PS is included), there is considerable overlap among this group of five different scales. If we view them from the scale end of the spectrum, we see the following distribution:

<table>
<thead>
<tr>
<th>Scales</th>
<th>Modes</th>
</tr>
</thead>
<tbody>
<tr>
<td>六字調</td>
<td>N</td>
</tr>
<tr>
<td>正工調</td>
<td>HJ, Sh</td>
</tr>
<tr>
<td>尺字調</td>
<td>HJ, N, S, Y</td>
</tr>
<tr>
<td>尺字調</td>
<td>Jh, J, Sh, DS, PS</td>
</tr>
<tr>
<td>小工調</td>
<td>Jh, J, Sh, DS, PS, S, SS</td>
</tr>
</tbody>
</table>

Some modes borrow arias from other modes, and, if violence to the harmonic balance of the music is to be avoided, this implies some musical relationship (which may be undefinable) between the modes that borrow and the loan arias. Sh, N, DS, Y, and SS modes do not borrow arias. This seems reasonable in the cases of Y and
SS modes, whose scales are not shared by other modes. It does not explain Sh and DS modes, however, which, on the basis of scale sharing, would seem to be in ideal circumstances for borrowing. S mode borrows arias from Sh, Jh, and SS modes, all of which share 小工調, indicating a suitable climate for aria sharing. Jh mode borrows from J and PS modes, all of which share 小工調 and 尺字調. HJ mode borrows from S and J modes. It shares 六字調 with S mode, but does not share a scale with J mode, which should imply that borrowing in this case is unacceptable. J mode borrows from Jh, PS, SS, Y, and N, and it shares scales with Jh, PS, and SS modes. It does not, however, share any scales with either Y or N modes, which should make borrowing between them unacceptable also.

If we examine carefully the instances where theoretically unorthodox borrowing does occur, we find that it is by no means a common practice. J mode, with only a handful of exceptions, is limited to Jh and PS in borrowing. HJ borrows one aria from J mode in one drama. In summary, the practice of borrowing is limited to four modes only. When these modes borrow, they are limited to borrowing arias from only one or two modes. The exceptions are so minor as to be peripheral to the issue.

While the above discussion sheds light on the principle underlying the sharing of arias among modes, it uncovers at the same time other problems of quite a different nature. Some modes share scales with others. HJ and Sh share the 正工調 scale, and Jy An's mood descriptions are conceivably compatible: "rich and luxurious," as well as "refreshing and soft." However, it is difficult to imagine how a single scale (六字調) could be so versatile as to effectively create moods so markedly contrastive as "rich and luxurious," "wistful and sad," "sorrowful and longing," and "sarcastic and cynical," not to mention the 小工調 scale, which is said to have been capable in some unknown way of embodying no less than seven conflicting subtle shades of emotion! We can only conclude either that there are substantial reasons for discounting Jy An's poetic and fanciful classifications of the musical moods, or that the secret of their amazing flexibility has yet to be unlocked. Tempo and performance contribute much to the creation of dramatic mood. We have some information about tempo in quite a number of arias, but the emotions evoked by the music played on the Yuarn stage remains in the realm of imagination and cultural conditioning.
Much more could be learned about the musical characteristics of Yuarn arias if any of the genre’s music had survived. One feature bound to be vital in the sharing of loan arias is the principal tone (or tones) in the scales. It has been pointed out in other forms of Chinese music that the dominant pitch in a scale need not be limited to the initial note of the scale (as is the case with the system of modern scales in Western European music, where the initial note is called the tonic, the fourth pitch is the sub-dominant, the fifth tone is the dominant, etc.), as the following passage indicates:

In Chinese music, the principal pitch of the chyuu melody is not necessarily the initial one; often it is a pitch other than the first pitch. When the initial pitch serves as the principal pitch, it is called *gung*. When a pitch other than the initial pitch serves as the principal pitch, it is called *diauh*.  

Without knowledge of which pitch or pitches were considered the principal ones in the modes, and without knowledge of cadence patterns or transitional melodic configurations that might have characterized the melody as it moved from one pitch to another in particular modes (assuming that these kinds of features existed and could be isolated as unique in a particular scale), further attempts to discuss modes and scales along these lines must remain in the realm of speculation.

**Tempo in the Suite**

Tempo was an important consideration in the plan of the suite, a fact we can deduce from the information available to us about tempo change in the northern style suite and about tempo in a small number of specific arias. As a general rule, the suite commenced in a leisurely fashion without a measured pace set by the clapper (*baan*). The section before the onset of a measured tempo was called *saan-baan*. According to Tsaih Yirng,

The style of the clapper is fixed in the southern music drama but not in the northern music drama. There is also a suite of arias in the music drama whose arrangement in the southern style is not fixed. On the whole it progresses from slow to fast, and when the final verse...
of the coda is reached, the suite concludes by slow tempo singing. In the northern suite the arrangement is fixed from beginning to end. It begins slowly and accelerates in tempo like the southern style music drama. . . . 60

This can be verified in the case of particular suites where the opening arias are said to have been performed in the saan-baan style. The aria Jir-shiarn-bin in S mode is sung wholly in the saan-baan style and is the initial aria in the suite. 61 When Tzueih-hua-yin begins a suite in HJ mode, it is sung in a free and unmeasured style without the clapper, 62 and the same is true for Sh mode. Diaan-jiahng-churn, which begins the Sh suite, is always followed by Huun-jiang-lurng, and "both arias are sung in the saan-baan style."63

The saan-baan section extended through the initial aria and may have included all or part of the second aria in some suites, after which the clapper commenced (diaan-baan and the music proceeded with measured pace, usually in slow tempo (mahn-baan and ). The general contour of the rest of the suite was a progression from slow to fast, concluded by a coda. Several arias whose known tempos were in mahn-baan are typically located near the beginning of the suite. Shiaau-taur-hurng, a mahn-baan aria, is customarily the third aria in the Y mode suite and is most likely to be the first aria after the saan-baan section. Wur-yeh-erl in S mode is also a mahn-baan aria and is most frequently encountered in either third or fourth position in the suite. Tian-shueei-lihng, another slow tempo aria, is located near the beginning or in the middle of the suite.

Conversely, we should expect to find arias sung in rapid tempo placed near the close of the suite. The J mode arias Shyr-ehl-yueh and Yaur-mirm-ge, described as fast tempo arias, are invariably located at the end of the suite, immediately before the coda. According to the Tzuoh-tsyr shyr-far, this is the most forceful section of the suite in J mode. 64

Tempo schemes of a similar nature can be traced at least as far back as the Tarng dynasty, indicating that the general concept of tempo in performances and entertainments of that period had not undergone any fundamental changes over several centuries. The ancient Liouh-yau and Nir-shang yuu-yi entertainments began with a free, unmeasured section, after which there was a section with measured pace. The tempo gradually accelerated to the close. The
Tarng Dynasty *dah-chyuu*, for example, adhered to this basic tempo formula:

**Part 1:** 難序  
orchestra only in free, unmeasured *(saan-baan)* style

**Part 2:** 排扇  
singing begins in slow *(mahn-baan)* tempo

**Part 3:** 入破  
dance is added in a medium-paced *(jung-baan)* tempo

Tempo reaches quick *(kuaih-baan)* style

the clapper rests; a free, unmeasured section

the close; tempo accelerating to a flurry

The same tempo contour from slow to fast describes both the southern and northern music dramas with one important distinction: the hallmark of suites in the northern style was the ease with which they absorbed fluctuation in tempo, a feature never found in the southern style: "But in achieving a rapid tempo and then reverting to a slow one, as in the arias *Kuaih-huor-san* and *Chaur-tian-tzyy* or *Jih-sheng-tsaau* and *Liouh-yau-shyuh*, this is something that is unique to the northern style."65

The most detailed and informative data on tempo change in Yuarn music dramas can be found in the contours of tempo in nine chain-linked pastiche arias entitled *Huoh-larrng-erl jioou-juuan* [Nine turns on the peddler]. The overall tempo scheme is a gradual acceleration to a quick tempo, an abrupt shift to slow and unmeasured singing, continued slow tempo (or accelerating tempo) to another slow unmeasured section followed by a rapid tempo rushing to the close. Although this set of arias is appended to the close of a suite in *Jh* mode, it assumes the nature of a suite in miniature; each numeral represents an aria in the nine turns:66
unmeasured (?)
slow
slow
accelerating (?)

as fast as possible, then
an abrupt shift to slow and
unmeasured tempo (saan-baan)
slow
accelerating (?)

[6 6 7 6 6 6 4 4 7 4 7 7 7 7]
slow and rapid tempo
unmeasured to close
(saun-baan)

From the musical dramatist’s point of view, mode, tempo, and aria sequence were the primary ingredients in creating the appropriate dramatic environment for the libretto. As has been suggested, aria sequence in the suite and the progression of the plot were interlocked to a large degree, and plot progress was designed more by groups of arias (cluster forms) than by individual arias. The arrangement of arias and cluster forms in sequence must have been influenced, in part, by the effects of tempo changes, which could be manipulated to complement the dynamics of the plot and which has been demonstrated to have been very flexible. Since predictability is such a common feature of aria sequence, deviation from an expected sequence could be used to mark unusual developments or particularly dramatic turns in the plot. This could account for aria borrowing practices, either orthodox or unorthodox, depending upon the desired dramatic effect. In addition, it helps to account for the infrequency in song verse style of arias borrowed from outside the mode and also for the marked limitation of that practice to theatrical pieces.
Despite all that has been written and theorized about the association of suites and modes, there is no firm correlation, on the basis of mode, between the plot and mode in a suite, nor is there any describable relationship among suites written in the same musical mode from one music drama to another, or between the emotional contents of the same aria from one suite to another. This indicates that the musical modes were flexible in their adaptability to a broad range of plots, and with respect to the aria, it indicates that isolated from supporting features (like tempo, tempo change, the use of percussive instruments, unexpected or unpredictable departures from conventional aria sequence in the suite, stage actions or visual signals from the actors), a vocal melody was not restricted in its ability to accommodate a broad range of human emotions (anger, joy, sorrow, etc.), and when it was necessary or desirable to convey a specific emotion, other means (i.e., those listed above) were available.

There is a definite correlation, however, between a mode and its association with a particular act or acts. Sh is the mode used to commence every music drama. It was also the most frequently used mode in the ju-gung-diauh. The incorporation of Sh mode into act 1 in Yuarn dramas must have been largely due to convention and precedents. First acts are expository and introductory by nature; the first act is where the main characters of the drama are introduced and the web of the plot is spun. What better environment for act 1 than the neutral ground established by music described as "refreshing and far-reaching." Finales, which characteristically bring the disharmonies of the plot into a state of order and conclude the dramatic experience, seem not ill suited to music that is "energetic and agitated." The central acts (2 and 3) are where the excitement of the drama is lodged, where the plot evolves and the elements of conflict clash prior to resolution. "Wistful and sad," "abrupt and swift," "sorrowful and powerful" seem reasonable (if vague) mood settings for these acts. First acts are thus neutral, finales tend to be brisk and high spirited, and the central acts are troubled, brooding, and stormy.

Finally, the language of these capsule summations of the musical moods supposed to be created by the modes is highly fanciful and elusive. They are the intuitive musings of the poet, not carefully drawn scientific observations of a musical theorist. The truth is that all our English translations of them are highly conjectural. We cannot be certain of their exact meanings. We must be generous in the weight we give to Jy An's descriptions and flexible in our interpretations of them.
NOTES

For Abbreviations, see p. xiii.

1. This basic formula is breached in only 7 out of a total of 171 music dramas. 85, 109, 114, 117b, 126, 140d, and 158 have five acts each.

2. The demi-act is used in 108 music dramas, of which 10 (43, 84, 90, 111, 112, 125, 129, 131, 132, and 160) employ the demi-act twice, for a total of 118 demi-acts.

3. The demi-act is found between acts 1 and 2 thirteen times, between acts 2 and 3 eighteen times, and between acts 3 and 4 eleven times.

4. Six music dramas have five acts: 85, 109, 114, 117b, 126, and 140d. When the demi-act is used, it is positioned before act 1.

5. Duan-jehng-haaau and its yau-pian form are employed in fourteen demi-acts. Three music dramas deviate from the norm in the selection of arias in the demi-act: 40 uses Jin-jiau-yeh and its yau-pian form; 65 uses Yih-warng-sun; and 154 uses Shin-shueei-lihung. In one additional demi-act, three arias are employed: Shaang-hua-shyr, Duan-jehng-haaau, and Guun-shiouh-chiour. Act 2 in 117b is incorrectly labeled demi-act. It meets all the standard criteria for a full suite in Jh mode. When Duan-jehng-haaau serves in the demi-act, it assumes an extra dimension in form—it contains a free section where extra verses can be added. If followed by the repeat form, however, the free section is confined to the yau-pian form. See Duan-jehng-haaau in the Catalogue of Arias for further information.

6. The terms prologue, interlude, and epilogue are my own designations and are intended to indicate the position each occupies in the suite. Jehng Chian uses cha-chyyuu (intru-
sive arias) for the prologue and the interlude, a term which defines their relationship to the suite but not their location in it. The arias in all three categories could technically be defined as cha-chyuu. The term sahn-chaang is an old one for the epilogue and was probably current in Yuarn times. It can be found in the YKB, which dates from the end of the Yuarn dynasty. See also Jehng Chian, Tsurng shy dauh chyuu (Taipei: Ke-shyuer chu-baan sheh, 1961), pp. 194–95, 199–204.

7. See the following music dramas for examples of prologues: 15, 19, 30, 60, 90, 92, 130, 140d, 150, and 156; for interludes, see 15, 63, 89, 115, 118 (a duet), 126 (acts 2 and 3), and 153; for epilogues, see 37, 41, 71, 74, 95 (a trio), 105, 123, 125, 140c, 140d, 140e, 150, and 161.

8. Some units contain as many as four and six arias, but the majority are limited to one.

9. There are examples of shiaau-lihng in 63 (an interlude), 71 and 95 (epilogues), and 130 and 150 (prologues). Examples of narn-chyuu can be found in 123 (an epilogue), 126 (an interlude), and 156 (a prologue).

10. A long comic interlude can be examined in 126, act 2.

11. Jang Chian speaks: 你怎麼唱起來; Warng says: 是曲尾. I interpret this to mean "it is the tail of the suite," indicating not the coda of the suite, but the epilogue, which is an appendage of the suite.


13. The information about suites presented in this section is based on examples given in Jehng Chian, Beei-chyuu tauh-shyh hueih-luh shiarng-jiee (Taipei: Yih-wern yihn-shu-guaan, 1973). Jehng Chian does not reveal the source of his examples save to note that they were extracted from over six hundred extant music dramas and over four hundred saan-chyuu suites of the Yuarn and Mirng periods. For this reason, there may be a discrepancy between the total number of suites in the YCS
and the number of examples of suites from music dramas presented by Jehng Chian in his book and in my suite flow charts.


15. As described by H. K. Josephs in "The Chanda," *T'oung Pao* 62 (1976): 168-69, the charn-dar is essentially a dance suite with vocal accompaniment, much like the dah-chyyuu and the chyuu-poh. A text that was chanted, sung, and perhaps also mimed, and written variously as 纂達, 傳踏, or 轉踏, it may well be a transliteration of the Sanskrit chandas, a method of Vedic recitation. In Stephen H. West's "Studies in Chin Dynasty (1115-1234) Literature" (Ph.D. diss., University of Michigan, 1972), however, a sharp distinction is drawn between the charn-dar 纂達 and a form with a similar name, juaan-tah 轉踏 (or chuarn-tah 傳踏). Charn-dar consisted of two tunes used in revolving sequence, capped by a coda. According to West, the association of the charn-dar with juaan-tah or chuarn-tah was an error perpetrated by Warng Guor-weir in his *Suhng Yuarn shih-chyuu shyy*.

16. Examples in which the paracodas are numbered in ascending order exist in almost every edition of the music dramas, but the majority of them in the oldest versions are numbered inversely, indicating a declining concern over the years for consistency in the numbering of paracodas.

17. There are two exceptions when loan arias from J mode precede the paracodas: 50 and 122. In these cases they intrude into the body of the suite and should be considered exceptions.

18. The exceptions are 14 and 40, where the Sh suite shifts to act 2, and 117e, where it is not used at all.

19. *Diaan-jiahng-churn* is replaced by *Ba-sheng-gan-jou* in five music dramas: 21, 63, 88, 117b, and 140c.
20. *Jih-sheng-tsaau* may have one or more repeats. *Diaan-jiahng-churn* has a repeat form in 117d.

21. A suite may consist of the long suite arias closed by the coda, but this can never occur with the short suite arias.

22. *Houh-tirng-hua* appears in the ternary form with *Lioou-yeh-erl* and *Ching-ge-erl* in 4, 114, and 140c.

23. For a discussion of these Jurchen suites, see West, pp. 188-92. In the aria lists on pp. 189-90, West's *Lo-mei-feng* (*Luoh-mieir-feng*) is not a Jurchen aria, but *Yi-dihng-yirn* (not in West's list) perhaps is; that is, its only appearances in the music dramas are in the Jurchen suite. For West's *Ts'ao-niang-tzu* (sic), read *Tzaau-shiang-tzu* (*Tzaau-shiang-tyyr*).

24. In song verse style, which was popular in the salons and entertainment houses of the day, the *chyuu* was probably intoned or chanted in a manner not at all clear to us now. According to Lii Diahn-kueir, the binary forms in song verse style were rendered in at least two varieties, distinguished by special tempo changes. If the principal aria was the first one, the second aria served it as a kind of coda; if the principal aria was the second aria, the first aria served as an introduction. See Lii Diahn-kueir, *Yuarn Mirng saan-chyuu jy fen-shi yuu yarn-jiouh* (Taipei: China Academy of Culture, 1965), pp. 612-13.

25. *Chuan-bo-jauh* plus *Chi-dih-shyung* is listed as a common binary form in *saan-chyuu*.

26. *Chehn* means to assist, to support, or to strengthen. An early term was *chehn-diahn-tyzh*. *Diahn* means to support or to prop up; it was later replaced by the common graph 襲, which also means to support or prop up. It could also be written 袒 (tiaan). Padding words were also called *tian-tyzh* 補字 ("filled-in characters").


28. As J. I. Crump recently pointed out to me, this is roughly analogous to the concept of masculine and feminine line endings.
in English verse, where the masculine ending (dan) has the stress on the final syllable of the line and the feminine ending (shuang) has the stress on the penultimate (or even the antepenultimate) syllable, sometimes referred to as strong (dan) or weak (shuang) endings.

29. In paragraph 3 on p. 141 of my article "The Prosody of Yüan Drama," the third sentence should read "any unit may freely generate a unit [2] or a unit [3]."

30. YCS deletes 來, which is a padding word.

31. YKB has 古今無壯士.

32. Interpret 紗 as 砂 or 沙.

33. For a very detailed account of padding words, see "The Prosody of Yüan Drama," pp. 102–22. Padding words of a similar nature can be found in poetry written earlier than the Yüan period. The phrase 君不見 ("have you never seen?") introduces Li Bor's poems titled 梁甫吟 and 將進酒 [see Dàih Jyun-rern, Shy shyuaan (Taipei: Huar-gang chu-baan-sheh, 1967), pp. 170 and 172] and a host of poems written by Duh Fuu. In these verses, 君不見 exhibits all the hallmarks of verse-leader padding words, and they appear to be extra-metrical. Duh Fuu's poem entitled 乾元中寓居同谷縣作 [Written between A.D. 758–59 while residing in Tung-guu County] commences with 男兒, which is very much like padding words introducing a seven-syllable line (see Dàih Jyun-rern, p. 192). Such phrases are also detectable in tsyr patterns. In the tsyr pattern titled Narn-ge-tzy 手歌子, to isolate but one, two graphs head a seven-character phrase in the final verses of both halves of the poem, many of which are strongly reminiscent of what we are designating verse-leader padding words in Yüan poetry. All citations below are as found in Tàrnh Guei-jang, ed., Chyuarn Suhng tsyr (Taipei: Jung-yang yur-dih chu-baan-sheh, 1970):

又是一鉤新月照黃昏

And a hook of new moon gleams in the twilight (by Chirn Guan [1049–1100 A.D.], p. 468).
But my feelings are not what they were in the old days (by Lii Ching-jiauh [1084?–c. 1151 A.D.], p. 926).

Tonight the moon lighting up the river makes me sober (by Huarng Tirng-jian [1045–1105 A.D.], p. 410).

Roused by the neighbor's crowing cock, it must be dawn (by Chirn Guan, p. 468).

34. The unit [3] is foreign to Chinese syntax, i.e., almost any combination of three graphs can be dissected into [21] or [12]. A possible exception might be the name of the tsyr form in the examples immediately following, but the title Pur-sah-marn is based, theoretically at least, on the transliteration of a foreign loan word Pur-sah, which is a bisyllabic morpheme, plus marn, a generic term for foreign tribal peoples in southern China; it is therefore not an indivisible unit. However, if Pur-sah-marn is submitted to an additional test (one suggested to me by Vivian L. Hsu), it may in fact, like others of its ilk, be truly representative of the unit [3]. If Pur-sah-marn can be represented by [21], then one should be able to pause between Pur-sah and marn without altering its integrity. A pause after Pur-sah, however, creates a concept different in meaning than Pur-sah-marn without a pause.

35. The same principles can, of course, be applied to all other primary verse types, whose components constitute other combinations of the units [2] and [3].

36. In most of the examples preceding, parallelism is a factor, and it may well be the case that the need to observe parallelism could, in the mind of the playwright, justify unconventional internal structure.

37. J. I. Crump, "Spoken Verse in Yüan Drama," *Tamkang Review* 4, no. 1 (April 1973): 43–44. Mr. Crump writes with clarity on this phenomenon, musing that the presence of three verse-leader padding words to introduce the verse may have fixed it in the minds of both audience and author, and "when this had happened it was possible to slip other types of 3-word
phrases (not ordinarily used as ch'en-tzu) into the position formerly monopolized by ch'en-tzu. Among the more common (and to the dramatist more useful) 3-character substitutions would be proper names."

38. Harn Yuh (Tweih-jy) was banished to the far south in 819 for his famous memorial on the bone of Buddha. The line paraphrases one from a verse he wrote to his nephew: "Snow stuffs Lan barrier, my horse won't go ahead." [See Stephen Owen, The Poetry of Meng Chiao and Han Yu (New Haven: Yale University Press, 1975), p. 282.] Bah bridge spanned the Bah river east of Charng-an. In Hahn times travelers were accompanied there where willow branches were broken in farewell. The phrase 霸橋驥 is a metaphor which speaks to the reluctance to part, and the line is a paraphrase of one in a poem by Mehng Hauh-rarn in which he, on horseback, is torn between going home or returning to the capital (cf. Owen, p. 19). As with Harn Yuh, Mehng's path was blocked by snow.

39. I am not speaking of the enclitic buh 匆, which has lost all force of negation, e.g., 元的匆, etc.

40. I think the phrases 浴零零 and 昏惨惨 have been reversed. 浴零零 usually describes the sound of the wind or a driving blizzard, and 昏惨惨 depicts qualities of bleakness or darkness.

41. Tone is irrelevant in these instances.

42. Luoh-jia-shan refers to the Buddhist Potaraka Monastery on the sacred isle of Puu-tuo off Ning-po. It is also referred to as 普陀落伽山.

43. In verse 1, dauh means a course to follow; in verse 2, it indicates direction (in this case, he who stands east plays the host); in verse 3, the reference is to dauh-bair, "to speak"; in verse 4, the original meaning of street or road is intended; and in verse 7, one must choose between a pun on the homonym dauh 到, "to reach, to arrive at," and a passage from the Lurn-yuu 論語, i.e., either "When will students ever hear news from the court (chaur-wern-dauh) about official jobs and
salary," or the words of Confucius: "In the morning hear the Way (jau-wern-dauh), in the evening die content." (Lurn-yuu, IV.8.) Perhaps another pun is intended: When will students ever hear the Way at court?

44. ab is not repeated in YARNG 1.133.

45. This pattern is also a requirement in Juor-liu-suh and Ku-huargng-tian.

46. The playwright takes the liberty of straying from the required 来来来 in this verse.

47. SSSS, p. 38 and TLJY, p. 789 have 渐零零, instead of 距箤箤箤.

48. TLJY, p. 1089 has 割 in place of 沙.

49. TLJY, p. 1089 has no 湯.

50. TLJY, p. 1089 has no 申.

51. TLJY, p. 1089 has no 當.

52. TLJY, p. 1089 has no 冬.


54. Exceptions are 14 and 40, where the Sh suite shifts to act 2, and 117e, where Sh mode is not used at all.

55. The Chahng luhn is a Yuarn period work.

57. The twenty-five music dramas listed below were included in the sample:

1. *Hahn-gung chiou*  
2. *Jin-chiarn jih*  
3. *Yuh-jihng tair*  
4. *Sha goou chyuahn fu*  
5. *Jiouh feng-chern*  
6. *Shiau-shiang yuu*  
7. *Chiarng-tour maa-shahng*  
8. *Wur-turng yuu*  
9. *Yueh-yarng lour*  
10. *Hur-dier mehng*  
11. *Chiahn nyuu tir hurn*  
12. *Huarng-liarng mehng*  
13. *Luu jai-larng*  
14. *Huei-larn jih*  
15. *Jin-shiahn chyr*  
16. *Muor-her-luor*  
17. *Pern-erl gueei*  
18. *Jauh-shyh gu erl*  
19. *Douh-er-yuan*  
20. *Liarn-huarn jih*  
21. *Wahng-jiang tirng*  
22. *Jang sheng juu haai*  
23. *Ku tsurn-shiauh*  
24. *Dan dau hueth*  


59. *Yarng Yin-liour, article 450, p. 265:*

在中國音樂中間, 惟曲調的主音的, 不一定是宮音, 
很多時候, 是用宮音以外的音. 用宮音為主音的時候, 
叫做宮, 用宮音以外的音為主音的時候, 叫做調.

60. *TSAIH YIRNG, p. 1a.*

61. Ibid., p. 45b.

62. Ibid., p. 41a.

63. Ibid., p. 4b.

64. *Jou Der-ching, Tzuoh-tsyry shyr-far shu-jehng, section 10,*  

65. *TSAIH YIRNG, p. 1a.* Speaking of the binary cluster form in *saan-chyuu* style, Lii Diahn-kueir, p. 613, writes: "The principal aria is second and the first aria serves it as an introduction. . . . The first aria starts in quick tempo, shifts
to being free and unmeasured and then returns to a slow measured tempo [Kuaih-huor-san]. The principal aria, Chaur-tian-tzyy, which follows, is an aria in slow tempo."
The SHIN PUU, p. 149, quoting JIAAN PUU, notes: "The first two verses of the aria [Kuaih-huor-san] are quick tempo 快板, the third verse is free and unmeasured 散板 and the fourth verse is in slow tempo 慢板."

66. SHIN PUU, pp. 50-60, quoting JIAAN PUU.
PART TWO:

THE CATALOGUE OF ARIAS
The Catalogue of Arias is the first of its kind to be published in a language other than Chinese. It is a compilation of all of the arias in the northern dramatic style that are found in the 162 titles contained in the Yuarn-chyuuu shyuuan and the Yuarn-chyuuu shyuuan waih-bian (both YCS). It is modeled on several such catalogues compiled over the past six hundred years.

The earliest known catalogue is the T'aih-her jehng-yin puu (TAIH HER), compiled by the Mirng Prince of Nirng-shiahn Ju Chyuarn (1378-1448). The preface to this work is dated 1398. It contains one example of almost every aria that was current in Yuarn lyric poetry and music dramas. Although the greater portion of its contents represents the saan-chyuu (song verse) style of poetry rather than arias in the shih-chyuu (dramatic) style, it contains some seventy-seven arias selected from twenty-two different music dramas, and it gives alternate titles and fixed tonal patterns for each example. It also attempts to identify padding words by reducing the type size of the Chinese characters, but the designation of padding words is not always reliable or consistent. The TAIH HER contains virtually no critical, descriptive, or evaluative information about the forms.

The Beei-tsyr guaang-je-hng puu (GUAANG JEHNG) was compiled by Lii Yuh (also known as Lii Shyuarn-yuh$£•), and was published in a blockprint edition during the reign of the Kang-shi Emperor (1662-1723). The catalogue is a very comprehensive collection of examples of song verses and dramatic arias. It provides alternate titles, marks verses according to rhyme or non-rhyme, comments on tonal patterns in some verses (usually the final one), and provides helpful comments on other aspects of form. More than a single example is provided for each aria, but this is usually a source of confusion, since the interpretation of base words and padding words is wholly inconsistent and unreliable (padding words are reduced in type size). On the whole, this catalogue is the most useful of all the old catalogues, but the base forms are contradictory and it is inadvisable to rely on its examples as base form models.

By far the largest and most comprehensive catalogue is the Jioou-gung dah-cherng narn-beel tsyr gung-puu (DAH CHERNG), compiled by Jou Shiarng-yuh in 1746. The scope of the catalogue is enormous because it contains not only numerous examples of each aria (sometimes as many as ten), but it also includes the arias in the southern style as well. Its examples are drawn from a broad range of works, some of which are not extant. Rhyming and non-rhyming verses are indicated, as are distinctions between base words and padding words (padding words are reduced in type size). Extensive information is given on added verse sections and the variations to be found among several examples of the same aria. In its inability to accurately distinguish base words and padding words, this work is the worst offender. Examples that depart from the first form presented (considered the standard form) are designated merely as "another form" (另一體) or an "altered form" (變體), giving the impression that arias are constructed on not one but several prosodic formulas. Despite its comprehensive

* Notes for this section can be found at the end of the Preface to the Catalogue of Arias.
coverage, virtually the only distinguishing feature of this mammoth collection is the melodic notation provided for each example. 3

A catalogue that should be considered of great interest, but which I have never had the opportunity to examine, is the "Beei-tyr jiaan-puu" (JIAAN PUU) by Wur Meir (1883-1939). I understand it exists only in a crudely reproduced form; it was never formally published. What I know of this work I have read about either in TSAIH YIRNG or SHIN PUU, where interesting quotes about the origins of some base forms, the tempos of somearias and tempo changes in the suite, and other useful information can be found. Never having seen this work, however, I have no way of knowing the extent of its coverage or the quality of its information. Jehng Chian comments that the work relies heavily on the TAIH HER and is in many respects enlightening, but that Wur Meir is not always fully convincing and tends to be arbitrary in the stand he takes on various issues. 4 It is unfortunate that Wur Meir seems to have failed to provide the reader with documentation for his findings; the sources of many of his statements remain cloaked in mystery. One can only conclude that he has little basis for judging the accuracy of his conclusions or for knowing how he reached them.

The most recent catalogue is the Beei-chyuu shin-puu (SHIN PUU) by the contemporary scholar Jehng Chian. The SHIN PUU is the most complete and well-documented study of prosodic form, and it is the only catalogue in this tradition that attempts to resolve the many standing conflicts over Yuarn prosody and its development, which exist in abundance in the old catalogues. By means of careful research, the SHIN PUU establishes base forms for some 382 arias. In it are charted the number of verses in the aria, the number of graphs in each verse, the internal relationships of verses in the aria, the prescribed tonal patterns and rhyme patterns characteristic of each form, and other special features unique to the forms. In this work, Jehng Chian attempts to resolve the conflicts between his base forms and those in the old catalogues. He includes the song verse style forms (saan-chyuu) as well as dramatic verse style forms (shih-chyuu) and comments on the history of each form and its subsequent development where appropriate. As in my catalogue, his base forms are constructed upon the seven primary verses types from one to seven graphs in length, i.e., [1], [2], [3], [4], [5], [6], and [7], but he posits three additional primary types that are incompatible with my analysis: [5b] (三 L in SHIN PUU), structured [23], which is my mutation on the primary verse type [4]; [6b] (六 L in SHIN PUU), structured [33], which is my mutation on the primary verse type [5]; and [7b] (七 L in SHIN PUU), structured [223], which is my mutation on the primary verse type [6]. Because Jehng Chian does not interpret Yuarn aria prosody as being based on seven primary verse types out of which mutation patterns have developed, he is forced to create alternatives that are generally unacceptable in my system. He must posit three extraneous primary verses types (those outlined above). At times he must create more than one base form for some arias, and he is inconsistent in his differentiation of padding and base words. The latter two are faults his analysis shares with the older traditional catalogues.

In Ah-nah-hu [4 4 6 4] (SHIN PUU, pp. 324-25), for example, Jehng Chian creates a second base form [5b 5b 6 5b] in the case where verses 1, 2, and 4 have mutated to [32].

Verse 1: 花正開風節
Verse 2: 月正圓雲理
Verse 4: 欣喝耶阿納恩條來

[5b] means only that there are five syllables in the verse, a viewpoint that is insensitive to the importance of the internal breakdown of graphs into syllables and then into caesuras, the final unit being critical. The final unit in the verses above is consistently [2]. Furthermore, the base form he establishes for Ah-nah-hu ([5b 5b 6 5b]) cannot

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be applied to the next example of the same song verse (CYSC, p. 1767):

After Fahn Lii of Yueh achieved success and fame

He returned home in a small boat

To roam in the mist-shrouded waters of the Five Lakes

Utterly happy and carefree

The crucial problem is not whether verses 1, 2, and 4 are interpreted as mutations of [4] ([322]), but that Jehng Chian’s base form of [5b] in those verses could potentially describe only the second verse in this example ( 竿—葉扇舟回帰 ). It cannot be stretched to accommodate verses 1 and 4. If we accept the base form in SHIN PUU, a second base form must be established to describe the example of Ah-nah-hu above.

Jehng’s base form for Douh-an-churn (J) is [4 4 4 4 7 6b 4 4] (SHIN PUU, p. 147). [6b] is equivalent to my [33]. Jehng Chian is in error here, I believe, because the verse designated as [6b] is rarely structured [33]. In exceptional cases where it is structured [33], I believe that the playwright was confusing the verse with the primary verse type [5], which quite frequently mutates to [33].

Jehng’s base form for Ner-ja-lihng (SHIN PUU, p. 83) in the final verse is [7b], which is equal to my [322], a mutation on the primary verse type [6]. Many of the final verses in the examples of this aria are structured [322], but since some examples are structured [222], Jehng Chian is forced to make a note explaining those exceptions or create an additional base form to accommodate the structure [222].

Jehng Chian sometimes chooses another route. He assigns padding word status to some of the base words, which leads one to believe that isolating padding words can be an arbitrary process. In the aria Hung-shiouh-shier, for example, because he does not recognize or acknowledge a system of mutation patterns on the primary verse types, Jehng tampers with the padding words to make the example match his base form. Since he does not accept the premise that the structure [23] is a mutation on the primary verse type [3], he must make some base words into padding words. Following are verses 4-5 from Hung-shiouh-shier (SHIN PUU, p. 152):

水空 秋月冷

山小暮天青

The words 水空 and 山小 are not padding words, and to my mind there is no rational basis for interpreting them as such. They are base words and are equal in status to any other base word in the verse. In these respects, then, Jehng Chian is guilty of the same inconsistency that plagues the pages of the older traditional catalogues (cf. examples from TAIH HER, p. 132).

The discussion above does not explain why Jehng Chian ranks [5b], [6b], and [7b] among the primary verse types. I find that some verses do show a marked partiality for specific internal structures. Some verses, for example, show a clear preference for the internal arrangement [222] and others for [322]. There are verses in the song verse style that consistently maintain one internal arrangement almost without exception, although examples of this are exceedingly rare. In the fifty-three examples of the song verse form Het-chi-nuu (alternate title Ying-wuu-chyyuu) in CYSC, as a case in point,
verse 2 of the repeat form (ya-pian) almost never varies from the structure [222].\(^5\) Verse 3, with an inner structure of [322], is altered to [222] only twice.\(^6\) Verses 1 and 4 of the ya-pian form are almost always structured [222] with few exceptions.\(^7\) In the final verse of the song verse form Mai-hua-sheng and verse 6 of Chir-tian-leh, the base form in SHIN PUU is [7b] ([322]). The examples of these verses in CYSC are remarkably consistent with that internal structure. To pursue this line of reasoning, however, the same internal structure [7b] ([322]) is assigned to verses 1, 7, and 8 of Jer-queih-lihng, to verses 3 and 5 of Luoh-meir-feng, and to verse 5 of Shueei-shian-tzyy, but in many examples of these forms in the CYSC, they are actually structured [222]. Should one conclude from this that Jehng Chian determined the base forms in these verses on the basis of the inner structure that occurs most frequently? A close examination of the base forms of other verse patterns in the SHIN PUU reveals other conflicting data. The base form of verses 5-6 of Daou-dau-lihng in SHIN PUU is [6b 6b] ([33 33]). In eighteen examples of this form in CYSC, one-third of these verses have an internal structure of [23] (primary base form [5]). Many of the verses 1, 2, 5, and 7 in Chern-tzueih-dung-feng, to which SHIN PUU assigns the base form of [7b] ([322]), have internal structures of [222] in CYSC. Verses 3 and 4 of Der-shehng-leh have base forms of [7b] in SHIN PUU, but there are numerous examples in CYSC where those verses are internally structured [222]. The base form in verse 3 of Yi-dihng-yinn is [7b], but none of the examples in CYSC conform to it. In Kuaih-huor-niarn, although the base form in verse 2 is [5b] ([32]), only one example of the verse conforms to it in the CYSC.

Conversely, if one examines the examples of Jaih-erl-lihng, Kuaih-huor-san, and Chaur-tian-tzyy collected in the CYSC, the verses to which SHIN PUU assigns base forms of [5] ([23]) are often internally structured [33], which is equal to [6b] in the SHIN PUU system. In Moan-tirng-fang and Hurng-shiow-shier, there are verses that are regularly found to have an inner structure of [322], but in the SHIN PUU the base forms are designated as [6] ([222]), not [7b] ([322]). Taking these clearly conflicting examples into consideration, it is apparent that Jehng Chian did not face squarely the issue of the primary verse types and their relationship to the mutation system.

The issues raised above are not simple ones, and my views in this study on the intricacies of internal structure in the verse will not present solutions to all of them. Certain generalizations, however, can be drawn. It will be evident to anyone who compares song verse style with dramatic verse style that the song verse style is much more stable and less prone to mutation than is dramatic verse style. Padding words are used more sparingly in song verse style. It is also interesting that in the verse forms in SHIN PUU that can be used to write shiaau-lihng, very few base forms contain Jehng Chian's extra primary verse types [5b] ([32]), [6b] ([33]), or [7b] ([322]); in fact, the majority of the few shiaau-lihng forms which contain them have been mentioned in the discussion above. It is primarily in those forms which are utilized in saan-tauh style that the [5b], [6b], and [7b] base forms are regularly found, and it is also the saan-tauh style that makes liberal use of padding words. In my opinion, with the exception of the one or two verse forms discussed above that exhibit remarkable loyalty to such internal structures as [222] or [322] (and they are truly exceptional), almost any verse with a base form of [5] will mutate to [33] in both the song verse and the dramatic styles, and the same relationships can be found between verses internally structured [222] and [322]. This principle applies also to verses structured [22] and [32] (SHIN PUU’s [5b]), but not on so frequent a basis. In light of the foregoing discussion, then, except for an admission that some verse forms contain verses that reveal a preference for a specific internal structure, the related inner structure (a mutant form or a primary verse type if the preferred form is a mutant form) will also be found almost without exception.
The inconsistencies that can be found in the SHIN PUU among the designations of base forms [4] and [5b], [5] and [6b], and [6] and [7b] are too considerable to allow one to accept them (in these special instances) without caution. Students interested in pursuing this question should also be aware that it can be demonstrated that some poets favored one internal structure over another, and that the personal tastes of a poet most likely played a role in the development of the internal shape of verses. In the case of poets and playwrights of some stature, it is entirely possible that they set new trends in prosodic structure, especially those poets whose verses were widely admired and imitated by contemporaries.

My Catalogue of Arias is different from all other catalogues in that it is restricted to a specific repertoire of arias: the dramatic verse forms in the 162 music dramas of the Yuarn-chyuu shyuuan (1-100) and the Yuarn-chyuu shyuuan wah-bian (101-162), encompassing a total of 246 different prosodic patterns, of which there are well over seven thousand examples. It is designed to provide general information about the formal structure of each prosodic pattern and musical and historical details concerning these patterns when known. It will serve as a guide to interpreting the form of any particular aria in the YCS or in older versions of the aria in other editions, anthologies, or aria catalogues.

The following guide will serve to familiarize the reader with the format of my Catalogue of Arias:

Alternate titles. Some arias are known by one title in the music dramas, but by another in song verse style. For example, the aria known as Hurng-shiouh-shier in the music dramas is entitled Ju-lyuu-chyuu in song verse style. In all cases I have tried to include all known alternate titles that have ever been used in either style. Variant characters and variant readings are provided for every title.

Modes. The mode is established for each aria: Huarn-g-jung-gung (HJ), Jehng-gung (Jh), Jung-lyuu-gung (J), Shian-lyuu-gung (Sh), Narn-lyuu-gung (N), Dah-shyr-diauh (DS), Shang-diauh (S), Yueh-diauh (Y), and Shuang-diauh (SS).

Cluster forms. Arias that combine with others in clusters are identified by type: binary, ternary, or quaternary.

Tempo. I have included all information about tempo in performance that has come to my attention.

Saan-chyuu. The dramatic style and the song verse style each have separate repertoires, although some arias are used freely in both styles. Furthermore, in the song verse style, some arias are limited to the shiaau-ihng form and some to the suite style (tauh-shuh). Information of this nature is based largely on the SHIN PUU.

Finding list. The finding list allows the reader to locate at will an example of any aria that is incorporated into the YCS. Music dramas that contain an example of the aria are recorded in the finding list according to a system that groups the 162 dramas by decimal.

33-5-6 There is one example of the aria in music dramas 33, 35, and 36 in the YCS.

133-5-6 There is one example of the aria in music dramas 133, 135, and 136 in the YCS.
20-0-3-7 There are two examples of the aria in music drama 20, and one each in 23 and 27. The second example in 20 is not a repeat form (yau-pian).

y A repeat form (yau-pian).

72-3-y There are examples of this aria in music dramas 72 and 73, and the aria in 73 is followed by its repeat form.

151-7y There is an example of the aria in music drama 151 and a repeat form of the aria in 157. The parent aria in 157 is not present.

117a-b-c Music drama 117 is complete in five drama length units labeled a through e. There are examples of this aria in the first three dramas, i.e., 117a, 117b, and 117c.

140a-d-y Music drama 140 is complete in six drama length units labeled a through f. There are examples of this aria in 140a and 140d. The aria in 140d has a repeat form.

140ey There is a repeat form of the aria in 140e, but the parent aria is not present.

(7) Parentheses enclosing a music drama number indicate one of several possibilities. In such a case, the reader should always consult the NOTES for the aria in question. Parentheses are used when (a) the aria title is deleted in the text and the aria appears to be part of the one that precedes it; (b) the aria is incorrectly titled and bears the title of some other aria; or (c) the aria is deleted in the YCS but exists in another version.

**Base forms.** Base forms are expressed in primary verse types enclosed by brackets. [5 5 7 5 3 3] represents a base form whose verses are five, five, seven, five, three, and three characters in length respectively. The base form of a verse according to its internal structure is expressed by multiple digits enclosed in brackets and rendered in an italic typeface. Thus, [223] indicates that caesuras break up a single verse into three units of two, two, and three characters respectively.

[2 2] Simple parallelism between verses is expressed by underlining: 水 清. 月 明.

[5 4 5 4] In the case of interlocking parallelism, where the parallel verses do not lie adjacent to each other, a ligature is used to indicate their parallel nature.

[2 2] ++ The symbol "+" placed beneath a digit indicates two identical verses, one type of parallelism: 白銀. 白銀.


The base form in this verse is [4], but tripod padding words are required in verse–leader position:

手白如玉.

In this example, specific tripod padding words are required to begin a verse with a final unit of [3].

In this verse, an ab pattern is repeated before a final unit of [3]:

押那厮忒欺心.

In this verse, ab and cb are parallel:

押答那答冷落.

In this verse, the abc pattern is repeated before a final unit of [22]:

想起来想来杀人才明白.

The aria is required to begin with the apostrophe or vocative.

The letter "A" before a primary verse type indicates a free section where verses structured [5] may be found in unrestricted numbers. [3 3 A5 4 4] indicates that in the verse 3 slot one or more verses of the primary verse type [5] may be expected.

The question mark in a base form indicates that it is not possible to postulate a primary verse type in this verse, usually because the examples conflict with each other or perhaps because there are too few examples to allow a safe conclusion about the base form of the verse.

唱道（畅道）, 唱道是（畅道是）, or 潁好是 is required to introduce this verse, which has a final unit of [3].

In this single verse, the phrase is required to appear twice. The base form in this verse is [7] or [223].

In this verse with a base form of [2], the internal padding words 也波 or 也波 are required to bisect the base words.

These verses are required to close with either 也波哥 or 也波哥.

The dot in the base form signifies a pastiche form where, in this case, verses from two different arias are combined to form a new aria.

Verses prefaced by a small-cased "t" are thimble-capped. See Feng-liour-tii or Meir-hua-jioou in the Catalogue of Arias where thimble phrasing is explained.
Notes. The notes provide other kinds of general information about the aria that does not fit into other specific categories; for example, historical data about the origin of the aria title, refinements in form not revealed by the base form in brackets, frequency of use in song verse style and in the music dramas, favored position of the aria in the suite, etc. Information is also given for specific examples of the aria. In making these notes I assume that the earliest version of an aria should be considered the most reliable or least corrupted text to follow, and when an earlier version exists that is different from the YCS, the edition is specified and it appears as the first item. When the YCS version is essentially the same as older versions, no reference is made to other editions. Textual irregularities and variations between versions are documented, as are other features important to parsing the base form, such as suggestions for punctuation, missing graphs, unusual apostrophes, contradictions in the base form, variations or errors in the title, etc. With respect to textual differences, I have tried to draw two distinctions: alterations in the base words or significant changes in padding words are designated "A.T." (altered text), and versions containing substantial textual changes or entirely different versions are designated "V.T." (variant text). Where no notes are provided for an example, the reader can assume that I found no features in that aria that merited particular comment, and that the YCS version is essentially the same as earlier editions.

There are two aspects of prosody that are not addressed in this study, namely, rhyme and word tone patterning. Information on rhyme patterns in Yuarn verse forms can be found in virtually every catalogue but the earliest one (TAIH HER). Rhyme patterns are particularly useful in cases where confusion arises about where one verse ends and another begins, and in arias that have free sections which add verses in alternately rhymed couplets, etc. Specific word tone patterns for each graph are given for the forms in the TAIH HER in three tonal categories: 平, 上, and 入. A comparison of the TAIH HER patterns with other verses of the same title will reveal that few examples can be found that correspond exactly. A comparison of word tone patterns in a large sample of verses written to the same pattern will reveal that the word tone patterns of no two examples will match exactly, but that word tones are consistent in certain positions. The word tone patterns presented in the SHIN PUU are the most sophisticated that I know of, and indicate the word tone (or tones) permissible in any specific slot in a verse. Students who wish to pursue the subject further should examine (in addition to the SHIN PUU) the opinions of Warng Lih in his Hahn-yuu shy-lyuh shyuer (WARNG LIH, article 55, pp. 803-21) and some recent studies by K. W. Radtke and Eleanor Hazel Crown.  

Preface Notes

1. A rudimentary form of the Catalogue appeared in volume 2 of the author's Ph.D. dissertation, written in partial fulfillment of the requirements for the degree at The University of Michigan in 1968. That Catalogue was completed at the same time that Jehng Chian was completing his SHIN PUU, but was compiled independently.

2. Easily recognizable verse-leader padding words such as 不能, for example, are frequently treated as base words, while in the example that follows, words that must be treated as base words by any standard are treated as padding words (TAIH HER, p. 132; padding words are underscored by a "o")：

当柳枝婆娑，牡丹笑靥蝴蝶。 When confronted by such inconsistent analysis, even the most uninitiated will conclude that no obvious basis can be found to explain such arbitrary treatment.
Since the time this catalogue was published Yuarn music had not been popular for over 300 years, and since there are no indications that Yuarn melodies were handed down in any form of notation system, it is exceedingly doubtful that the melodies could bear any substantial resemblance to arias sung in the northern style in Yuarn times. The melodies are, no doubt, based on the kun-chyuu 開曲 style of singing, which was in vogue at the time this catalogue was compiled and edited. The melodies in the work are notated in the gung-chee 用筆 system, a method which dates back as far as the Suhng dynasty and which is documented in the Mehng-shi bii-tarn 梅黃筆談 [Memoirs from Mengshi] by Sheen Gua 沈括 (1031-1095). Much like the do-re-mi system of the West, the system defines not fixed pitches but the intervals between the pitches in a scale. See also Rulan Chao Pian, Sunq Dynasty Musical Sources and Their Interpretation (Cambridge: Harvard University Press, 1967), pp. 96-98.

4. See the SHIN PUU, "Instructions to the Reader" ( 凡例 ), p. 1.

5. Exceptions for verse 2 may be found in the verse entitled "Thoughts on the Ancients at Red Cliff" (CYSC, p. 345): "I’d forgotten plowing in the rain at Narn-yang." There are two exceptions for verse 2, both in the yau-pian form: "Thoughts at parting" (CYSC, p. 351): "one by one they turn and fly away"; and "Sent to an old acquaintance" (CYSC, p. 1154): "we cannot perceive the darknings and brightenings." abb patterns like a個個 are most often metrically equal to [2], the repeated syllable serving as a padding word. The resultative verb pattern, is also metrically equal to [2], allowing us to safely conclude that neither of these examples is able to stand as an exception. Jehng Chian errs in his base form of [6] ([222]) for verse 2. In no case does its inner structure conform to [222].

6. "Thoughts on returning to my old garden" (CYSC, p. 342): "I’ve enjoyed ten peaceful years living in the mountains," and "Recalling West Lake" (CYSC, p. 348): "10,000 willows on the dikes built by Su in the dwindling spring."


AH-NAH-HU 阿那(納)恩

ALTERNATE TITLES: Ah-hu-lihng 阿忽令, Ah-guu-lihng 阿古令

MODE: SS

SAAN-CHYUU: shaau-lihng, saan-tauh

FINDING LIST: 24

BASE FORM: 4 4 6 4

NOTES: This Jurched suite aria is said to be based on a Mongol or Jurched tune. It is sometimes confused with Taih-pirng-lihng. There are separate examples of arias titled Ah-nah-hu and Ah-hu-lihng in both TAIH HER, p. 165 and DAH CHERNG 66.33b and 34b, but the one titled Ah-hu-lihng is titled Ah-nah-hu in CYSC, p. 1767. The examples in music dramas 102 and 107 in the YCS, titled Ah-hu-lihng and Ah-guu-lihng respectively, are, in fact, examples of Taih-pirng-lihng (see YKB, pp. 40, 58).

AIR-GUU-DUOO 奇骨朵(朵)

ALTERNATE TITLES: Lirng-shouh-jahng 雷壽枚, Lirng-shouh-ge 雷壽歌

MODE: Jh

TEMPO: An aria in slow tempo 大和絃 (CHYUU LUHN, p. 12)

SAAN-CHYUU: saan-tauh

FINDING LIST: 2-3-7-9 69 121-3-5

21-2-3-5 70-3-8 131-5-6-9

32-4 97 140b-7

47 100-1-2-2-3-9 155

51-4-7-9 114-5-9

BASE FORM: 7 6 4 4 5 5 5

NOTES: Jehng Chian’s argument that 畢 is a corruption of 備 and should be read bau is not convincing (SHIN PUU, p. 26). Warng Lih’s analysis of verse 1 as [33] is untenable (WARNG LIH, p. 817).

21 TLJY, p. 787 or SSSS, p. 37 in verses 2 and 3. YCS and YARNG 1.880, 1.5227, and 1.5265 are V.T.

22 Verse 1: irregular in YCS; a correct structure is found in YKB, p. 133.

54 On loan in a suite in J mode.

102 不似近朝暑雪天, 春夏秋冬, treated as part of the aria in YCS, is really dialogue introducing the aria (see YKB, p. 52).

139 SSSS, p. 50, TLJY, p. 816, or SYH JIR 3.54.14b in verse 6.
AN-CHURN-ERL 鴨鴨兒

MODE: \( N \)
SAAN-CHYUU: saan-tauh
FINDING LIST: 115
BASE FORM: 4 4 4 7 3 3 A 4 4 4

NOTES: An-churn-erl and Douh-an-churn in \( J \) mode share a common base form, except that in Douh-an-churn there is no added verse section.

BA-SHENG-GAN-JOU 伴著甘洲

MODE: \( Sh \)
SAAN-CHYUU: saan-tauh
FINDING LIST: 21
63
88
117b
140c
BASE FORM: 4 4 4 6 7 7 5 4

NOTES: In five suites, this aria replaces Diaoan-jiahng-churn as the opening aria. The examples above have very few padding words, which is, perhaps, due to the fact that the aria came out of the southern style of chyuu writing, a style that uses padding words sparingly. It was a form in the tsyr, and its title derives from a place name along the northwest border.

BAHN-DUR-SHU 伴讀書

ALTERNATE TITLES: Bahn-dur-sheng 伴讀生, Tsun-li-shiouh-tsair 村裡秀才
MODE: \( Jh \)
CLUSTER FORM: Binary: Bahn-dur-shu, Shiauh-her-shahng
SAAN-CHYUU: saan-tauh
FINDING LIST: 4-7
15
21-3-4-6
36
40
54-9
69
70-6
89
100-2
112-9
140b-d-8
BASE FORM: 5 5 7 7 7 4
NOTES: The title refers to the sons of aristocratic families and their fellow students who spend their youth studying side by side for the civil service examinations. About one-fourth of the examples exhibit tripod padding words (我我我, etc.), or the variation on it (abb). This tendency probably stems from the fact that tripod padding words are a requirement for Shiauh-her-shahng; Bahn-dur-shu is also influenced by that requirement on occasion.

4 YARN 3.165 or 3.2572; YCS is A.T.
7 YARN 3.637; YCS is A.T.
15 YARN 1.2186; YCS and YARN 1.6109 are A.T.
21 TAIGH HER, p. 79, SSXS, p. 38, or TLJY, p. 789; all YARN versions and YCS are A.T.
23 YARN 3.1109; YCS is A.T.
36 This aria does not appear in YARN 1.2045.
54 On loan in a suite in J mode.
140b Mistitled Shiauh-her-shahng.

BAUH-LAAU-ERL 鮑老兒

ALTERNATE TITLE: Bauh-laau-tzuei 鮑老催 (醉)

MODE: J

CLUSTER FORM: Binary: Kuaih-huorsan, Bauh-laau-erl

SAAN-CHYUU: saan-tauh

FINDING LIST:

| 11-5-9 | 62-8 | 119 |
| 21-8-9 | 76-7-9 | 120-2-5 |
| 30-1-4 | 82-3-6-9 | 140e-7 |
| 51-9 | 105 | 156 |

BASE FORMS: 7 5 7 5 4 4 4 4 and 7 5 7 5 4 4 4 4 4

NOTES: The binary form is limited to the drama. Examples of the first base form can be found in the following music dramas in the YCS: 11, 15, 29, 59, 62, 76, 77, 105, 123, 140e, 147, and 156.

11 On loan in a suite in Jh mode. YARN 1.4292; YCS is V.T. and irregular. Punctuate as follows: 姓. 姓. 姓. 姓. J. 彩. 彩.

15 On loan in a suite in Jh mode. YARN 1.2193 is incomplete. The binary form is interrupted by an intrusive aria, Tzueih-taih-pirng, in all versions except YARN 1.2193.

19 YKb, p. 218; YCS is A.T. The binary form is interrupted by Hurng-shuoh-yueh.

28 Verse 1: punctuate after 

68 On loan in a suite in Jh mode.


77 YARN 1.3027; YCS and YARN 1.6218 are A.T.

83 Verses 5-7 are missing in YARN 1.1064.
86 On loan in a suite in Jh mode.

119 On loan in a suite in Jh mode. YKb, p. 153 follows the second base form.
140e On loan in a suite in Jh mode.

156 The aria appears alone without Kuaih-huor-san. Punctuate as follows: 亜, 数, 小, 虎, 免, 有, 短, 魔.

**BIH-YUH-SHIAU** 碧玉箫

**MODE:** SS

**SAAN-CHYUU:** shiau-lihng, saan-tauh

**FINDING LIST:**

8  22  75-6  117a  140e

**BASE FORM:** 4 5 4 5 5 5 3 5 1 5

**NOTES:** The title is thought to have been inspired by a line from a poem by Wen Tirng-yuern (ninth century): 潘月照碧玉箫. In the examples above there is a tendency for verses 5-6 to prefer the mutation [3 3]. In the saan-chyuu style, any of verses 7-9 may be converted to a structure of [4].

8 YKB, p. 206. Verses 7-8 seem to be reversed [5 3].

22 YKB, p. 138. Verses 5-6 are structured [3 3]. Verses 7-8 seem to be reversed [5 3]. Verse 9 is missing.

75 Verse 9 is missing.

117a Verse 9 is missing.

140e Verse 2 is irregular: 潘落水聲. Verse 9 is structured [3].

**BO-BUH-DUAHN** 撥不斷

**ALTERNATE TITLE:** Shyuh-duahn-shiarn 繼斷弦

**MODE:** SS

**SAAN-CHYUU:** shiau-lihng, saan-tauh

**FINDING LIST:**

21  51  76

**BASE FORM:** 3 3 7 7 7 A4 4

**NOTES:** Four verses are added to the arias in 21 and 76. They do not conform to the rhyme scheme, and they are added in pairs that are parallel in structure.

21 In YARGN 1.870 and 1.5217, the added verse section is marked 帶. YARGN 1.5258 is marked 帶. Verse 4: punctuate after 亜. Otherwise, the aria will not fit the base form. All YARGN versions indicate alternate punctuation.
Verse 4 in the added section in SYH JIR 3.81.16a: 吳化管 is altered to 吳化管 in YCS.

BOR-HEH-TZYY 白鶴子

MODE: Jh
SAAN-CHYUU: shiaau-lihng, saan-tauh
FINDING LIST: 1-y-2-y 79-y-y-y-y-y
                 21-y-y-y 111-7b-y-y-e-y-y-y-y
                 43                   140e-8-y-9-y
                 65-y-8-y 155-y-y-y-y
BASE FORM: 5 5 5 5
NOTES: 1 On loan in a suite in J mode.
        2y On loan in a suite in J mode.
        21 The yau-pian forms are labeled =,  in YARG 1.880-81, 1.5228, 1.5266, and 1.5322-23. None of these arias is present in SSSS, TLJY, or YSYF, which indicates that they were added at a later time.
        43 This aria has no yau-pian.
        65 On loan in a suite in J mode.
        79 On loan in a suite in J mode.
        111 On loan in a suite in J mode. There is no yau-pian.
117b On loan in a suite in J mode. The yau-pian forms are labeled =,  .
117e On loan in a suite in J mode. The yau-pian forms are labeled =,  ,  ,  .
140e This aria has no yau-pian.
148y The final two verses are greatly exaggerated.
149 On loan in a suite in J mode. The final verses of the yau-pian are greatly exaggerated.
155 On loan in a suite in J mode.

BUH-BUH-JIAU 步步橋

ALTERNATE TITLE: Pan-fei-chyuu 潘妃曲
MODE: SS
SAAN-CHYUU: shiaau-lihng, saan-tauh
FINDING LIST: 1-4 87-9
                21-4-6 90-4-7
                42-3-8 102
                51 112-7d-9
                64-9 154
BASE FORM: 7 5 3 7 3 5
NOTES: The title of this aria was perhaps inspired by the tempo of the music (CHYUU LUHN, p. 58). This is a Jurchen suite aria.

This aria is not present in YARNG 3.184 or 3.2588.

This aria is not present in YARNG 3.1021.

See YARNG 1.4065 for a variant text.

CHAUR-TIAN-TZYY 朝天子

ALTERNATE TITLE: Yeh-jin-mern 詹金門, Chaur-tian-chyuu 朝天曲

MODE: J

CLUSTER FORMS:
Binary: Kuaih-huor-san, Chaur-tian-tzyy
Ternary: Kuaih-huor-san, Chaur-tian-tzyy, Syh-bian-jihng

TEMPO:
An aria in slow tempo 慢板. When Kuaih-huor-san and Chaur-tian-tzyy are linked with Shyr-ehl-yueh and Yaur-mirn-ge, a fixed sequence of fast and slow tempo is applied. This is the most forceful section of the suite in J mode (see also Kuaih-huor-san).

SAAN-CHYUU:
shiaau-lihng, saan-tauh

FINDING LIST:

<table>
<thead>
<tr>
<th>5-8</th>
<th>43</th>
<th>114-5-7a-b-c-d-e</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>50-4</td>
<td>124</td>
</tr>
<tr>
<td>26</td>
<td>80-1</td>
<td>140d-2-3-5-9</td>
</tr>
<tr>
<td>37-8</td>
<td>92</td>
<td>152-5-9</td>
</tr>
</tbody>
</table>

BASE FORM:
2 2 5 7 5 4 4 5 2 2 5

NOTES: According to one account, Chaur-tian-tzyy was one name for the peony (CHYUU LUHN, p. 59). In another account, the original title was "Heavenly gazing purple" 朝天翠, named after a flower deep purple in hue found in the region of Shuu (Szechwan). Purple was the royal color (official seals had purple cords), and was therefore associated with the court; hence the graph alteration from 紫 to 子, and the title popular in Yuar times: "Imperial Audience." The aria is popular as a shiaau-lihng.

26 On loan in a suite in Jh mode. Kuaih-huor-san is missing in the ternary form.

37 On loan in a suite in Jh mode.

43 Follow YARNG 3.1044, and punctuate as follows: 者；說；成，也；歇，

消，鉄，腐，者，絕。 YCS is V.T.

50 On loan in a suite in Jh mode. The text looks corrupt in verses 4-5.

54 YCS is corrupt; follow YARNG 1.2703. Verse 6: the graph in YARNG is 拯 in YCS. Verse 7: YARNG is more natural—他和你

說些意思。Verse 8: YCS deletes the graph他 in you know he is. Verses 9-10: 則拍他，來纏你.

80 On loan in a suite in Jh mode.

81 Verse 10 is irregular in SYH JIR 3.101.16a and 2.14.16b: 將要等

數。The graph等 is added in SYH JIR 8.19.18b and YCS: 將要

等數。
The aria is untitled and confused as part of Kuaih-huor-san. Verses 5-11 are intact, beginning with 我和你同敬愛。 One of a group of arias serving as an interlude in Sh mode. The first part of the suite is missing. It begins with this interlude. There is a change of both rhyme and singer.

On loan in a suite in Jh mode.

The aria is in a prologue prefacing a suite in Jh mode. No punctuation is necessary after 我 to form verse 9. Both rhyme and singer change.

This aria is unusual in the great number of padding words employed. I suggest punctuation as follows: 記, 姬, 婦, 準, 意, 見, 計, 你, 李, 北, 妾.

On loan in a suite in Jh mode.

On loan in a suite in Jh mode.

CHERN-TZUEIH-DUNG-FENG

MODE: SS

SAAN-CHYUU: shiaau-lihng, saan-tauh

FINDING LIST:

<table>
<thead>
<tr>
<th>Verse</th>
<th>Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>10-3-4-6-7-8</td>
</tr>
<tr>
<td>10</td>
<td>3-4-6-7-8-9</td>
</tr>
<tr>
<td>12</td>
<td>2-6-7-8-9</td>
</tr>
<tr>
<td>20</td>
<td>1-1-3-4</td>
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<tr>
<td>33</td>
<td>3-6</td>
</tr>
<tr>
<td>42</td>
<td>3-6-7</td>
</tr>
</tbody>
</table>

BASE FORM: 6 6 3 3 6 7 6

NOTES: This is one of the most popular shiaau-lihng patterns in saan-chyuu.

10 你道這酒 is an apostrophe.
42 這茶 is an apostrophe.
51 使我 is an apostrophe.
53 我今日 is an apostrophe.
58 酒 is an apostrophe.
69 說 is an apostrophe.

The aria is irregular in its prosodic structure. No punctuation is needed after 來 to form verse 6 (cf. Jehng Chian's interpretation of this phrase in SHIN PUU, p. 284: 摧落夫焦犬兒愁.)

No punctuation is needed after 一切 in verse 5.

133 忽然傷感上心來 is dialogue; see YKB, p. 369. Consult TLJY, p. 628 or SSSS, p. 350 for A.T.

Verse 3: punctuate after 來.

CHI-DIH-SHYUNG

MODE: SS

CLUSTER FORM: Quaternary: Chuan-bo-jauh, Chi-dih-shyung, Meir-hua-jioou, Shou-jiang-narn

Downloaded on behalf of 35.160.27.221
SAAN-CHYUU: saan-tauh

FINDING LIST:

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>50-1</td>
<td>8-9</td>
<td>104-9</td>
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<tr>
<td>11-6</td>
<td>60-1</td>
<td>2-3-9</td>
<td>110-3-4-8-9</td>
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<td>20-4-6-7-9</td>
<td>70-1</td>
<td>2-3-6</td>
<td>120-1-2-3</td>
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<td>84-5-6</td>
<td>132-3-5-9</td>
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</tr>
<tr>
<td>40-2-8-9</td>
<td>90-2-6-7</td>
<td>140a-b-1-5-7-8</td>
<td></td>
</tr>
</tbody>
</table>

BASE FORM: 2 2 3 7 7 7

NOTES: The quaternary form usually closes the suite. Parallelism in verses 1-2 and 4-6 is found in about fifty percent of the examples.

1  YARNG 1.1848; TLJY, p. 655, SSSS, p. 363, and YSYF 11.29b are A.T.
16  YARNG 1.4352; YCS is V.T.
20  All versions are irregular in verses 1-3. Verse 1 is missing.
24  On loan in a suite in Jh mode.
27  Verse 3: follow SYH JIR 3.102.26b: 不由我故故放.
29  YKB, p. 266 or YARNG 1.6417; YCS and YARNG 1.3999 are V.T.
36  Chuan-bo-jaun is missing in the quaternary form.
70  Verse 1 is irregular in YCS: 當日正女功. Follow SYH JIR 3.87.17b, where a regular version exists: 當日女功.
84  SSSS, p. 383 or YSYF 12.48a; YCS and YARNG 3.248 are A.T.
92  Verse 2 is irregular. The aria is not present in either YARNG 1.3490 or 1.6376.
97  Chuan-bo-jaun is missing in the quaternary form.
109  Verse 3 is irregular: 這個才.
110  YKB, p. 70 punctuates verses 1-3 after 臣, 敦, 参.
114  Verse 1 is missing in all versions.
122  Verse 5: punctuate after 船.
123  The titles of Meir-hua-jiou and Chi-dih-shyung are switched in the quaternary form in YCS and YARNG 1.1043. Verses 1-3: punctuate after 繼, 延.
132  The titles of Meir-hua-jiou and Chi-dih-shyung are switched in YCS and YARNG 2.586. Punctuate verses 1-3 after 平, 睦, 季.
140a  Verse 1 is irregular.
145  Several extra verses are appended to the end of Chi-dih-shyung, which ends with the verse: 這青龍刀舉起無遮當.
159  After the padding words are cleared away, verses 1-3 are as follows: 對敵. 說嘴. 笑嘻嘻.

CHIAUR-JUO-SHER 喬捷蛇

MODE: J

SAAN-CHYUU: shiaau-lihng

FINDING LIST: 140d

BASE FORM: ?
NOTES: Only two examples exist, making it difficult to postulate a base form. The earliest example of this aria is found in Duung Jiee-yuarn's Shi-shiang jih, which indicates that it might have originated with the ju-gung-diauh genre. One shiaau-lihng may be examined in TAIH HER, p. 128. The base form there is [5 5 7 7 7]. The dramatic aria in music drama 140d in the YCS is shorter than the shiaau-lihng—perhaps a base form of [5 5 7 7 7]—but with such a small sample it is impossible to be certain.

CHIAUR-MUH-CHAR

ALTERNATE TITLE: Yirn-hahn-fur-char 銀漢浮槎

MODE: SS

SAAN-CHYUU: saan-tauh

FINDING LIST: (14)

52

117b-d-e

BASE FORM: 4 5 7 5 4

NOTES: WARNG LIH, p. 814 indicates a base form of [5] in verse 3, but it is [7] in the dramatic arias above. Jehng Chian in SHIN PUU, p. 299 indicates a second base form [5 5 7 5 4], because Bair Puu wrote a saan-tauh in which the initial verse is [5]; however, I believe this is too tenuous a foundation for establishing two different base forms.

This example is very irregular and does not conform to the base form expected in this aria. It matches the base form of the aria Chiaur-pair-erl, however, and is most likely a mistitled example of that aria.

52 YARN 1.1755, TLJY, p. 672, SSSS, p. 372, and YSYF 12.62a; YCS is A.T.

117b Verse 2 is irregular [4]: 他相思為我。

CHIAUR-PAIR-ERL

MODE: SS

SAAN-CHYUU: saan-tauh

FINDING LIST:

2-5-6-6  53-6-7-8  100-2-3-6-7  152-8
10-2-3-(4)-8  64-6-8  110-7a-b-c-c-d-e  162
20-y-3-5  70  127-7-8
32-5-8-9  82-3-6-7-8  135
44-7  92  140b

BASE FORM: 5 5 7 5

NOTES: WARNG LIH, p. 813 gives a base form of [5 5 5 5], which is untenable.

10 這酒杯也 is an apostrophe.
(14) This aria is mistitled Chiau-muh-char; it is not in YARNG 1.1230.
20 YARNG 1.5363 or 1.915; YCS is A.T.
23 Verse 2 appears to be irregular. The aria is not in YARNG 3.1113.
32 汝從我也何以唉是 apostrophes.
39 This aria is not in YARNG 1.3746.
47 YKB, p. 455; YCS is V.T.
64 Verse 4: 爺翁也 is an apostrophe.
107 This aria is irregular as punctuated in YCS and YKB, p. 39. More reasonable punctuation in verses 3-4 would interpret the rhyme in 結 to be internal: 若言招對替或打。 將他要過去。
127 The aria ends with the graph 閣. Punctuate after 言, 相, 在, 閣. What appears to be a continuation of the aria in both YCS and YKB, p. 344 is actually Guah-yuh-gou.

CHIHNG-DUNG-YUARN 慶東原(園)

ALTERNATE TITLE: Yuhn-cherng-chun 彰城春

MODE: SS

SAAN-CHYUU: shiaau-lihng, saan-tauh

FINDING LIST: 12 102-3-4-5 21-9 117e 33 139 99 159

BASE FORM: 3 3 7 4 4 4 5 5

NOTES: 21 For verse 7, see YARNG 1.868: 齊鶴鶴格行Restaurant.
103 Verse 3 is missing.
104 Verse 4 is missing in YCS, but not in YARNG 1.830; it has been marked as dialogue by mistake in YCS. The verse begins with an apostrophe: 阿哥! 你把我逼在客來捉也。
117e Verses 4-6: 嚇唬! 呵! 紅娘呼! 張生呼! are apostrophes.

CHIHNG-SHYUAN-HER 慶宣和

MODE: SS

SAAN-CHYUU: shiaau-lihng, saan-tauh

FINDING LIST: 24 53 63-4 88 117b-d
BASE FORM: 7 4 7 2 2

NOTES: Verses 4 and 5 are required to be identical.

63 This aria does not match the base form of Chihng-shyuan-her in any way. The text is either very corrupt, or the aria is mistitled.

117d The final two verses are irregular.

CHIHNG-YUARN-JEN 慶元貞

MODE: Y

CLUSTER FORM: Binary: Chihng-yuarn-jen, Huarng-chiarng-weir

SAAN-CHYUU: shiaau-lihng, saan-tauh

FINDING LIST: 35
80-0

BASE FORM: 7 7 7 2 3 5

NOTES: This aria is rare in both the saan-chyuu style and in the music dramas. In some examples, verses 4-5 are punctuated in such a way as to form a single verse [5], or the common mutation pattern on the five-character verse [33]. Verse 4 almost always rhymes.

35 Huarng-chiarng-weir is not present in the suite.
80-0 In both arias, the titles of Huarng-chiarng-weir and Chihng-yuarn-jen are reversed in YARNG 3.1267-70. They are correct in YCS.

CHING-GE-ERL 靑哥(敬)兒

MODE: Sh

CLUSTER FORM: Binary: Ching-ge-erl, Houh-tirng-hua

SAAN-CHYUU: shiaau-lihng, saan-tauh

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

BASE FORM: ababab2 7 4 A 7 3

NOTES: Verses 1 and 2 are structured ababcd, as in this example from music drama 3: 輔助助無定。報應報應分明。 This pattern is broken in verse 2 in 48, 64, 106, 114, 123, and 127. It is not present in either verse in 23, 49, 99, 103, 115, 140c, 140f, and 152. Verses structured [4]
may be added without restriction, ranging in number from just two of them in 50 to thirty-five of them in 136. The majority add from four to nine verses, distributed as follows:

<table>
<thead>
<tr>
<th>No. of Added Verses</th>
<th>Music Drama</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two</td>
<td>50, 106?, 117e</td>
</tr>
<tr>
<td>Three</td>
<td>49, 103, 106?</td>
</tr>
<tr>
<td>Four</td>
<td>4, 35, 44, 57, 64, 67, 114, 115, 117c, 126, 140c, 140f</td>
</tr>
<tr>
<td>Five</td>
<td>117b, 143</td>
</tr>
<tr>
<td>Six</td>
<td>7, 16, 23, 25, 55, 70, 75, 82, 85, 86, 98?, 100, 140a, 142?</td>
</tr>
<tr>
<td>Seven</td>
<td>3, 27, 48, 54, 56, 98?, 99, 142?</td>
</tr>
<tr>
<td>Eight</td>
<td>22, 63, 92, 152</td>
</tr>
<tr>
<td>Nine</td>
<td>81, 117d, 123</td>
</tr>
<tr>
<td>Ten</td>
<td>8</td>
</tr>
<tr>
<td>Twelve</td>
<td>26</td>
</tr>
<tr>
<td>Thirteen</td>
<td>127</td>
</tr>
<tr>
<td>Fourteen</td>
<td>46, 78</td>
</tr>
<tr>
<td>Thirty-five</td>
<td>136</td>
</tr>
</tbody>
</table>

This aria is not a standard shiaau-lihng pattern, but Maa Jyh-yuaan wrote twelve, in which he neither followed the ababcd pattern nor added verses. In the dramas, the aria always appears in the binary form, usually preceding the coda; it is frequently loaned to suites in S mode.

7 Verse 1: 天 is an apostrophe.
8 Verses 1 and 5: 麥 is an apostrophe.
16 Verse 1: 偷 is an apostrophe.
23 Verses 1 and 5: 天 is an apostrophe.
26 Punctuate after the graph 五 to form the first four-character verse.
27 On loan in a suite in S mode.
48 Verses 1 and 3: 哎 and 你若是有意 are apostrophes.
50 On loan in a suite in S mode. YKB, p. 326; YCS is A.T.
57 Verse 4: 似這般流是流是流是流是流是流是流是流是流是流是流是流是流是流是流是流是流是流 is an apostrophe.
64 Verses 1 and 5: 哼 and 嘟 are apostrophes. No punctuation after the graph 溧 in verse 4.
78 SYH JIR 4.9.6a or 8.17.5a.
86 Verse 4: no punctuation after 哎. Verse 5: 公公 is an apostrophe.
98 Verse 4: 對對對雙雙喜喜歡歡我願你笑相從.
103 The text is corrupt. The aria closes with [7 7 3].
106 YARNG 1.318, 1.5162, and 1.5130. Only YARNG 1.318 preserves the ababcd pattern, and it contains two added verses. The other YARNG texts have three added verses.
115 Verses 1 and 3: 盡忠 and 盡孝 in verse 2 are apostrophes.
117b Verses 1 and 3: 麥 is an apostrophe.
126 嘿 in verse 2, 哎 in verse 3, and 恰在 in verse 5 are apostrophes.
127 你說水 in verse 2 and 惜 in verse 3 are apostrophes. Punctuate the aria according to YKB, p. 339.
136 YKB, p. 307. Punctuate after the graph 業 in the first added verse. The graph is missing in YCS in the twenty-first added verse: 敬福好折信生長. No punctuation after the graph 船 in the twenty-second added verse.
140c 若如此在 verse 1 and 到家 in verse 2 are apostrophes.
See also YKB, p. 415; the texts look corrupt in the closing verse.

Verse 1: 休 is an apostrophe.

CHING-JIANG-YIIN 清江引

ALTERNATE TITLES:  Ching-her-shueei 清河水, Jiang-erl-shueei 江兒水, Mirn-jiang-lyuh 明江綠

MODE:  SS

CLUSTER FORM:  Ternary: Jiin-shahng-hua, yau-pian, Ching-jiang-yiin

SAAN-CHYUU:  shiaau-lihng, saan-tauh

FINDING LIST:  4-8  76  126
                17  81  140e
                22  95  153-y-y
                30-5-8  107  161
                69  117b-c-d-e

BASE FORM:  7 5 5 5 7

NOTES:  This aria serves as a coda for the suite on three occasions. It is also a very popular shiaau-lihng form.

4  The aria closes the suite.
8  See also YKB, p. 206; 陳 is an apostrophe.
17  This aria is not present in YKB.
30  This is a prologue aria in a suite in J mode. There is a change in both the singer and the rhyme in the suite that follows it.
35  The aria closes the suite.
81  The aria is not present in SYH JIR 2.14 or 3.101, indicating that it was a later addition.
95  The aria is not present in YARNG 1.226 or 1.5036, indicating that it was a later addition.
107  On loan in a suite in J mode. The aria is mistitled Kuaih-huor-san in both YKB, p. 33 and YARNG 1.115. It is correctly titled in YARNG 1.103.
126  An interlude aria in a suite in Sh mode. The singer and the rhyme change.
153  All three arias are part of an interlude in a suite in N mode. Both the rhyme and singer change. In verse 5 in the first aria, is an apostrophe.
161  This is an epilogue aria closing a suite in N mode. There is a change in both singer and rhyme.

CHING-SHAN-KOOU 山口

MODE:  Y

SAAN-CHYUU:  saan-tauh
Among the few examples at hand, the middle section of the aria is inconsistent, and it is difficult to feel confident about the prosody there. Some examples have structures like [4 4 5], some have [4 4 5 4], and others have more added verses [4 4 4 4 7 4 4]. In verses 1 and 3, the structure abab or a variation on it (e.g., abcb) is always present, as in the following examples:

8: 我則見這家那家交雜，
我則見連天的大廈大廈聲刺耳。

66: 不妨不你走將來效驚風，
在想右想全不想。

The two verses structured [lyb13] before the last verses [4 4 4 4] contain yee-buor (or a variation on it) in a consistent pattern:

8: 他來波波不歌唱，咱也波波可論他。

66: 鄉也暴鄉卻還鄉，堂也暴堂拜高堂。

8 YKB, p. 201; verse 3 does not follow the abab pattern in YKB.

Verse 1: punctuate after 風. Verse 3: punctuate after 隨想。 The form in the opening verses does not correspond exactly to the base form above, which is a form derived from saan-chyuu examples.

CHIR-TIAN-LEH 齊天樂

MODE:  

CLUSTER FORM: Binary: Chir-tian-leh, Hurng-shan-erl

TEMPO: Slow 慢板

SAAN-CHYUU: shiaau-lihng

FINDING LIST: 152

BASE FORM: 6 5 2 1 4 6 2 4 4 4 3 3 4

The aria is found infrequently in saan-chyuu and only once in the music dramas. The binary form is said to be in the sueir-daih style, where the principal aria is the first one and the second aria serves as a conclusion to it. In this case, Chir-tian-leh is the principal aria and is performed in a slow tempo. The first verses of Hurng-shan-erl are sung in quick tempo, but the final verses slow down in the nature of an appendage (see Lii Diahn-kueir, Yuarn Mirng saan-chyuu iy fen-shi yuu yarn-jiouh, p. 613).
CHU-DUEIH-TZYY 出隊子

MODE: HJ

SAAN-CHYUU: shiaau-ihng, saan-tauh

FINDING LIST: 15-y 88
41 132-4
64-7 140e
74-9 156-8

BASE FORM: 4 5 aaa7 bbb7 ccc7

NOTES: The original form probably called for tripod padding words to introduce verses 3-5. This practice gave way to a wide variety of parallel patterns by which the verses could be linked, which frequently involve the padding words and apostrophes. To the best of my knowledge, this pattern was rarely used as a shiaau-ihng form.

15 Verses 3-5 begin with: 我吃飯時，上路時，吃火時。
15y Verses 3-5 begin with apostrophes: 這雲呵，這風呵，這雨呵。
41 TLJJ, p. 1087. Verses 3-5 begin with: 腾騰騰，火火火。

64 There are no special parallel features in verses 3-5.
67 In verses 3-5, parallelism appears in the internal padding words: 恰便似，似，恰便似。
74 YK, p. 164. Verses 3-5 are introduced with parallel patterns: 情情情，眼眼眼，哎！偉利爾。Versions in TLJJ, p. 1148 and SSSS, p. 92 are slightly different.
79 Verses 3-5: ～會呆陰陰的似雞啼，～會呆烘烘的似火燒。

88 Verses 3-5 are [7 7 7]; there are no padding words or apostrophes.
132 There are no special parallel features in verses 3-5.
134 Verses 3-5 begin with the abb pattern: 撲撲撲，赤赤赤，不刺刺。
140e Verses 3-5 are parallel: [7 7 7]. There are no padding words or apostrophes.
156 Verses 3-5 contain special parallel features and each verse ends with the graph頭：打你個軟的軟硬的怕貓頭。

158 This suite is not present in YARG 3,2638. Verse 3 begins with an aa pattern: 撲撲撲。Verse 4 begins with the aaa pattern: 火火火。

CHU-WEHN-KOOU 初閤口

ALTERNATE TITLE: Buu-jin-chiarn 卜金錢

MODE: DS

SAAN-CHYUU: saan-tauh
FINDING LIST: (14)
45
66

BASE FORM: 4 4 7 3 3 7

NOTES: (14) The aria titled *Chu-wehn-koou* bears no resemblance to the base form above. It is two other arias, *Leir-guu-tii* and *Guei-sah-beei*.


66 *SSSS*, p. 118. *YCS* is A.T. Verse 2: *YCS* adds an extra graph 上心.

**CHUAN-BO-JAUH** 柴撃

MODE: SS

CLUSTER FORM: Quaternary: *Chuan-bo-jauh, Chi-dih-shyung, Meir-hua-jioou, Shou-jiang-narn*

SAAN-CHYUU: saan-tauh

FINDING LIST:

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<td>90-0-2-4-6-6</td>
<td>140a-b-1-5-7-8</td>
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BASE FORM: 3 5 4 4 A4 6 5 A5

NOTES: Among the arias that add extra verses (approximately one-half of the examples), about nineteen add one extra verse, about seven add two verses, five add three verses, one adds four verses, and another adds five verses. Textual irregularities sometimes impede determining the exact number of added verses. Eight arias add five-graph verses at the end of the aria. Jehng Chian observes that the final verse (verse 6) must be split into the structure [33] if verses are to be added at the end, but this is not the case with 94 (*YARN* 3.1918). Added verses at the end never exceed three in number. The quaternary form frequently closes the suite.

13 *YARN* 2.1166; *YCS* is V.T. in verse 1.
16 Verse 5 is structured [7].
21 Verse 1: punctuate after he.
24 On loan in a suite in Jh mode.
29-9 *YKB*, p. 268; *YCS* and *YARN* 1.4001 are V.T.
50 *YARN* 3.517 should be followed in the final three verses.
51 Second aria: this aria is unmarked in *YARN* 1.1930, 1.5808, 1.5870, and *YCS*. It begins with what is punctuated as verse 3 of *Ehl-shah*:

54 Verses 1 and 2 are irregular.
58 This aria is not present in *YARN* 1.2227.
61 This aria adds verses at the end.
73 Verse 1: punctuate after 鞘.
85 *YKB*, p. 173; *YCS* is V.T.
94 *YARN* 3.1918; *YCS* is A.T. Verses are added at the end.
YKB, p. 124. Both arias add verses at the end.

This aria adds verses at the end. Verse 2 is irregular.

Punctuate after 兌 in verse 1. This is an example of a verse closing in a padding word.

The final verse is irregular in both YKB, p. 191 and YCS:

This aria adds verses at the end. Verse 2 is irregular.

The final verse is irregular in both YKB, p. 191 and YCS:

This aria adds verses at the end. This aria adds verses at the end.

This aria adds an extra verse at the end.

Verse 6 is irregular: 好教我便怨.

Meir-hua-jioou is not present in the quaternary form in both YARNG 3.346 and YCS.

古 also is an apostrophe after the only added verse.

There is one added verse at the end.

CHUAN-CHUANG-YUEH

MODE:  Sh

SAAN-CHYUU:  saan-tauh

FINDING LIST:  140d

BASE FORM:  6 5 7 3 3 7

NOTES:  A rare aria in both the dramatic and the saan-chyuu styles.

CHUN-GUEI-YUAHN

MODE:  SS

SAAN-CHYUU:  shiaau-lihng

FINDING LIST:  63

BASE FORM:  4 4 7 7 3 4 5

NOTES:  This is a rarely used form in both the dramatic and saan-chyuu styles.

On loan in a suite in S mode. Verse 5: follow SSSS, p. 445 or TLJY, p. 878; YCS is A.T.

CHUU-TIAN-YAUR

MODE:  SS

CLUSTER FORM:  Binary: Chuu-tian-yaur, Ching-jiang-yin

SAAN-CHYUU:  shiaau-lihng
FINDING LIST: 150
BASE FORM: 5 5 5 5 5 5 5

NOTES: With the exception of this one shiaau-lishng example in music drama 150, only three others exist, all in the binary form (see CYSC, pp. 717-18).

150 I suspect that this is a shiaau-lishng form. It is used in an epilogue at the close of a suite in Jh mode. The singer and the rhyme change.

CHYUEH-TAH-JY  התורה

MODE: Sh

CLUSTER FORM: Ternary: Ner-ja-lishng, Chyueh-tah-ju, Jih-sheng-tsaa

SAAN-CHYUU: saan-tauh

FINDING LIST:

2-5-6-7  60-1-2-4-5-6-7-9  121-2-3-4-5-6-7-8-9
11-2-3-6-7-8-9  70-3-4-5-7-8  132-3-4-5-6-7-8-9
20-2-5-7  80-4-8-9  140e-f-1-3-6-7-8-9
33-4-5-6-7  91-2-3-4-6-7-8  151-2-9
41-6-7  100-3-5-7  160-1-2
52-5-6-7  110-1-3-4-7b-d

BASE FORM: 3 3 4 6 6

NOTES: Verses 5 and 6, despite their identical forms [6], are rarely parallel and are almost always consciously structured in very different ways, indicating that playwrights took care to preserve their independence.

2 Punctuate after he, not after 恨, to form verse 5.
5 YARNG 3,1419; YCS is A.T. Punctuate as follows: 術. 謂. 河. 且. 羽. 余. 味.
11 This aria is not present in YARNG 1,4260.
12 YARNG 1,276; YCS is V.T. Verse 6 is irregular in YARNG:

Verse 5 is irregular [33].
19 YKB, p. 213; YCS is V.T.
33 No punctuation needed after 緣 to form verse 4.
66 SSSS, p. 144 or TLJY, p. 495.
67 YARNG 1,4668; the graph 方 is missing in YCS.
75 The aria does not appear in the ternary form.
96 No punctuation needed after 天 to form verse 5.
121 A completely different suite appears in SSSS, p. 166 and TLJY, p. 536.
127 YKB, p. 338.
136 YKB, p. 306 incorrectly punctuates verse 5 after the graph 方. It is properly punctuated in YCS. The base form is irregular:

Verse 5 is irregular in YCS. The base form is irregular:

147 TLJY, p. 579; YCS is A.T.
CHYURNG-HER-SHI 河西

MODE: Jh
SAAN-CHYUU: none
FINDING LIST: 9
   65
   79
   96
BASE FORM: 7 7 7 3 7

NOTES: It is difficult to feel absolutely certain about the base form, due to the paucity of examples to study. Some of the verses structured [7] could be interpreted [5]. There are textual irregularities in both 79 and 96. Jehng Chian's base form is [7 7 5 7].

9 Verse 1: 姐姐 is an apostrophe.
65 Verse 4 is missing in YCS. This aria is not present in YARNG 1.2875.
79 On loan in a suite in J mode. The graph 薪 in verse 2 after the surname looks to be an error, since 薏 in YARNG 1.4585, 1.6516, and 1.6592. The graph is deleted in YCS.
96 Verse 3: the graph 舞 is missing in YCS; follow YKB, p. 119 or YARNG 1.2074: 他不是跨鹤来可疑有插翅羽.

DAAU-LIAHN-TZYY 揮線子

ALTERNATE TITLE: Hur-daau-liahn 胡揮線

MODE: SS

SAAN-CHYUU: An example of a shiaau-lihng entitled Daau-liahn-tzyy with a form [5 5 5 5] appears in the GUAANG JEHNG, p. 327 and the TAIH HER, p. 149, but I think that it is actually an example of the tsyr Sheng-char-tzyy 生査子 [5 5 5 5], and a statement in the DAH CHERNG reaches the same conclusion.

FINDING LIST: (19)
   90
BASE FORM: 5 7 5 5

NOTES: This form in the tsyr is internally structured [33 7 33]. In the transfer from the tsyr to the chyuu genre, there may have been confusion arising out of the mutation of [3] to [33] and from [5] to [33]. The aria intrudes into a quatern form, falling between Chi-dih-shyung and Meir-hua-Jioou.

(19) This aria is only in YKB, p. 220.
90 YCS is punctuated to show a base form of [3 3 7 3 3]. The rhyme scheme dictates a different arrangement: [33 7 33]. As a tsyr, Daau-liahn-tzyy has the structure [33 7 33]. This is the only example of the aria in YCS, but another one in YKB, p. 220, structured [5 7 33 33], is equal to [5 7 5 5] when the mutation system is applied.
DAH-BAIH-MERN 大拜門

MODE: SS
SAAN-CHYUU: saan-tauh
FINDING LIST: 24 63
BASE FORM: 4 4 6 4 6

NOTES: This is a Jurched suite aria.
24 Follow SSSS, p. 374 or TLJY, p. 678.
63 Follow SYH JIR 3.98.16a or 7.4.13a; YCS is V.T.

DAU-DAU-LIHNG 々々今

MODE: Jh
SAAN-CHYUU: shiaau-lihng, saan-tauh
FINDING LIST: 2-7 60-9 117b-d-9
21-9 70-3-4-6-8 121-2-5-6
31-2-4-6-7 80-3-6-7-9 140d-e-2-7
42-4-5-5 96 150-6
51-9 101-2-3 161
BASE FORM: 7 7 7 7 2ymg 2ymg 7

NOTES: In verses 5 and 6, a significant number of examples utilize the graph 段 (段 in two instances), which cannot be explained away as incidental. Its use must have been required in the verse. The majority of examples have 段 in verses 5 and 6, which is usually 段 in YKB. Sometimes the final verse is parallel with verses 1-4. The base form is almost identical to Saih-hurng-chiou except for the occurrence of ymg in verses 5 and 6. The base form for verses 5 and 6 in SHIN PUU is [7 7 7 7 6b 6b 7], which is equivalent to my base form. The base form in WARNG LIH, p. 817 of [8 8 8 7 7 7] cannot be defended. Warng Lih is correct in exaggerating the base forms of the verses structured [7]; however, because in almost every instance they are unusually long and rambling and often exaggerated, I believe that the aria was named for this characteristic, which places my transliteration of the title in direct conflict with the reading in the Guor-yuu tsyr-diaan, 2:723, where it is Tau-tau-lihng. The editors of that dictionary were most likely unfamiliar with the tendency of this aria to be loquacious or garrulous.
2 YARNG 2.938 and 2.2187 are incomplete and consist of verses 1-5 only, YARNG 2.2249 is complete and its final verse is 段, which differs from the YCS, which is A.T.
7 YARNG 3.638 and YCS are completely different versions. YARNG contains an example of Shiauh-her-shahng between Dau-dau-lihng and Bahn-dur-shu.
21 This aria is not in SSSS, p. 37 or TLJY, p. 785.
29 YKB, p. 262; YCS and YARNG 1.3973 are A.T.
YARNG 1.2042 is missing the graph 烹 in 也不想 in verses 5 and 6.
Follow YARNG 1.433 in verse 7.
YKB, p. 107: there is no graph 者 in verses 5 and 6. It appears in all other versions.
First aria: verse 6 is not present in YARNG 1.2148.
Second aria: verse 4 is interrupted by a passage of dialogue 醒来. Verse 6 is not present in YARNG 1.2150. Verses 5 and 6: 醒来 in YARNG is 醒来 in YCS.
This aria is not present in YARNG 2.1426.
YKB, p. 392; YCS is A.T.
YARNG 3.540; YCS is V.T.
YKB, p. 163; YCS is A.T.
SYH JIR 3.81.8a.
Every verse except 5 and 6 ends in the name of a famous dream. Follow SYH JIR 4.9.11a and 8.17.9b; YCS is A.T.
This aria is not present in YARNG 3.1277.
In YARNG 1.1069 and 1.5417, verse 6 is partly missing; only the ymg is intact. Verse 7: irregular in the two YARNG texts cited, but regular in YARNG 1.5462 and YCS. The latter texts have doubtless been corrected.
YARNG 1.148. YARNG 1.4887 and YCS are the same and V.T.
The first four verses are interrupted by long, rambling passages.
YARNG 3.851; YCS is A.T.
YKB, p. 119; YARNG 1.6032 and YCS are A.T. YARNG 1.2076 is corrupt in the final three verses.
YKB, p. 22.
YKB, p. 53.
The first four verses and the final verse are all parallel.
YKB, p. 152. Verse 3: the graph 見 is deleted in YKB. It appears in the original woodblock edition, as it does in YCS, but Jehng Chian has intentionally deleted it (see YKB, p. 155, notes on Dau-dau-lihng).
YKB, p. 247.
Much of the text in this aria is imperfect in the original woodblock edition; see YKB, p. 298.
YARNG 1.3631; YCS is A.T.
YKB, p. 418; YCS is A.T. ymg is 楽亭哥. Verse 4: 我那
重色郎子 is an aside.
YARNG 3.970. Verses 5 and 6: 5 has 也不想, 6 has 也沒哥.

DAUH-HER 道合(和)

MODE: J

CLUSTER FORM: Binary: Lioou-ching-niarng, Dauh-her

SAAN-CHYUU: saan-tauh

FINDING LIST: 30
74-9
140e

BASE FORM: 2 2 7 3 ... 223 223 223 223 A4 7
++ ++ ++ ++ ++
NOTES: The base form is extremely complicated. My base form above reflects only those aspects that are consistent. There are too few examples to study, and apart from the decisions reflected in the base form above, firmer conclusions could only be conjectural. In the section marked \ldots there are, with few exceptions, added verses structured \([223]\). Their number and arrangement are inconsistent. There are also verses in this section structured \([5]\) and \([3]\). Those structured \([3]\) usually mutate to \([33]\). The final verse \([7]\) is characteristically very exaggerated in length.\[30\] Only the YCS reflects fully the base form above. The oldest version, in the initial four verses, is quite different (see YARNG 3.1571).\[74\] YKB, p. 164. This is on loan in a suite in Jh mode. The final verse is not exaggerated.\[79\] YKB, p. 237.\[140e\] The titles of Lioou-ching-niarng and Dauh-her have been reversed. The titles of Lioou-ching-niarng, Dauh-her, and Jiau-her have been reversed. On loan in a suite in Jh mode. The final verse is not exaggerated.

**DER-SHEHNG-LEH 得(德)勝悦**

**MODE:** SS

**SAAN-CHYUU:** shiaau-lihng

**FINDING LIST:** 56

**BASE FORM:** 3 3 6 6 5

NOTES: Aside from the single example from the music dramas, there are eight known examples of this form attributed to Bair Pur in the CYSC, pp. 201-3. The earliest example is one of these shiaau-lihng as collected in the TAIH HER, p. 164. The base form of that example conflicts with the one given above only in the first two verses. In another shiaau-lihng, verse 4 is structured \([33]\), and in yet another, the final verse (5) is structured \([3322]\). There is no way of confidently accounting for the irregularities due to the sparse number of examples. In the TAIH HER, the title is 得勝悦. Verse 5 is most often structured \([33]\).

\[56\] This is on loan in a suite in Sh mode. It is mistitled Der-shehng-lihng in YARNG 2.880.

**DER-SHEHNG-LIHNG 得(德)勝令**

**ALTERNATE TITLES:** Kaa-ge-her 權歌頌, Kaa-ge-chyyuu 權歌曲, Jehn- jehn-chyyuu 階際曲

**MODE:** SS

**CLUSTER FORM:** Binary: Yahn-erl-luoh, Der-shehng-lihng

**SAAN-CHYUU:** shiaau-lihng, saan-taau
FINDING LIST:
1-2-3-4-5-6-8   60-1-2-3-4-5-6-8-9   120-1-3-6-8-9
10-1-2-6-8     77-8                   131-3-5-6-8-9
20-2-4-5-6-8-9  82-3-4-5-6-8-9       140a-c-2-3-4
30-2-3-4-6-8-9  93-4-5-6-8-9       158
40-3-6-7-8-9    100-3-5-6-7        160-2
50-2-3-6-7-9    110-1-2-3-4-6-7a-b-c-d-e-e

BASE FORM:      5 5 5 5 2 5 2 5

NOTES:
The aria can be used as a coda in SS mode.
1  SSSS, p. 363 or TLJY, p. 655.
2  YARN 2.961, 2.2213, or 2.2278.
5  YARN 3.1454.
6  YARN 1.269 or 1.5076.
8  YKB, p. 206.
10 YARN 3.1535; YCS is V.T.
11 This binary form is not present in YARN 1.4295.
12 YARN 1.306.
16 YARN 1.4349.
22 YKB, p. 138.
25 YARN 3.756.
28 YARN 1.3873.
29 YKB, p. 266.
30 YARN 3.1592; YCS is A.T.
34 Follow YARN 1.1995 and 1.5923 where the title is Yahn-erl-luoh
daiz Der-shehng-ihng. YARN 1.5990 and YCS are A.T. Verses
5 and 7 are as follows: 端的 真實
This binary form is not present in YARN 1.3746.
40 YARN 1.3211. Verse 3 is irregular: 不 比 您 城 市 決 的 東
唔量. YCS is A.T.
43 YARN 1.1023; YCS is A.T.
47 YKB, p. 545 is irregular in verses 5 and 7: 一封書信到上，萬
言策對吾皇. Follow YARN 2.95 in these verses: 一封書信與
刑裏，萬言策獻上吾皇. YARN 2.1538 and YCS are A.T.
49 YARN 1.490; YCS is A.T. in verse 3.
50 YARN 3.520; YCS is A.T.
52 SSSS, p. 373 or TLJY, p. 674; all other versions are A.T.
53 YARN 3.380; YCS is A.T.
57 This binary form is not present in YARN 2.1093 or 2.2400.
59 This binary form is not present in YARN 2.1453.
60 This aria is not present in YKB, p. 384.
61 大嫂 is also an apostrophe after verse 7.
63 The binary form is on loan in a suite in S mode. Follow SYH JIR
3.98.10a, SSSS, p. 445, or TLJY, p. 878.
65 This binary form is not present in YARN 1.2892.
69 This binary form is not present in YARN 1.3354.
82 YARN 3.1900; YCS is A.T.
85 This aria is not present in YKB, p. 173.
86 YARN 1.162; YARN 1.4908 and YCS are A.T.
89 This aria is not present in YARN 3.871.
93 The aria is mistitled Yahn-erl-luoh in YARN 1.4644. Yahn-erl-luoh
is missing in that version.
94 YARN 3.1917; YCS is A.T.
95 YARN 1.226 or 1.5036; YCS is A.T.
96 YKB, p. 124 or YARN 1.2094; YCS is A.T.
The binary form is not present in YARNG 1.3922.

YKB, p. 8.

YARNG 1.354 or 1.5151; YCS is A.T.

Verse 5 is missing.

Verse 7 is irregular: 撲刺刺將此目魚分破。

The binary form occurs twice in this suite.

A postlude aria ending a suite in Sh mode.

YKB, p. 405.

DIAAN-JIAHNG-CHURN

MODE: Sh

TEMPO: According to Wur Meir, this aria was sung in a free, unmeasured style (saan-baan 散板). See SHIN PUU, p. 79.

SAAN-CHYUU: saan-tauh

FINDING LIST: There is an example of this aria in every music drama except 115, where the beginning of the act is missing, and 117e, where there is no act in Sh mode. In 21, 63, 88, 117b, and 140c, this aria is replaced by Ba-sheng-gan-jou in the initial position. In 140d, there are two examples.

BASE FORM: 4 4 3 4 5

NOTES: Many editions punctuate the aria to show a form of [4 7 4 5]. Jehng Chian's base form is [4 7 4 5], but he notes that his verse 2 can be broken up into two verses [4 3], because the verse always contains a hidden rhyme. I suspect he is influenced by the tsyr form, which was [4 7 4 5]. I find that Yuarwn playwrights were writing to the base form [4 4 3 4 5], and although some were clearly thinking of one verse structured (7) (my verses 2-3), the great majority of arias conform to the five-verse pattern. The aria tends to accommodate very few padding words; in fact, a great many examples contain no padding words at all, which is unusual.

5 YARNG 3.1414; YCS is V.T.
6 YARNG 1.236 or 1.5040.
7 YARNG 3.617.
8 YKB, p. 197. 這 is an apostrophe.
9 YARNG 1.4258; YCS is V.T. in verses 1-3.
10 YARNG 1.1198; YARNG 1.5509 and YCS are A.T.
11 YARNG 1.2160; YARNG 1.6073 and YCS are A.T.
12 YARNG 1.4326; YCS is A.T.
13 YKB, p. 75; YCS is V.T.
14 YKB, p. 211; YCS is V.T.
15 The titles of this aria and Huun-jiang-lurng are switched in YARNG 1.892.
16 YKB, p. 129; YARNG 1.3768 and YCS are A.T.
17 YARNG 3.1053; YCS is A.T.
18 SYH JIR 3.63.5a; YCS is A.T.
19 YKB, p. 259 or YCS; YARNG 1.3944 is defective in the final verse.
20 YARNG 3.1543; YCS is A.T.
Verse 1: the graph \( f^1 \) in YARNG 2.180, 2.1730, and 2.1779 is 京 in YCS.

Verse 1: the first graph \( f^2 \) in YCS and YARNG 1.5549 is 全 in YARNG 1.1727.

YKB, p. 319; YARNG 2.606 is altered by hand to agree with YKB. YARNG 2.1863 and YCS are A.T.

YKB, p. 381 and YCS.

Verse 3: punctuate after the graph T 假 in YCS.

Verses 4-5: the prosody is irregular in YARNG 1.4666 and 1.6658; 请他來 and 如弟兄相待. They are adjusted in YCS: 请他来 and 似兄弟相待.

YARNG 1.3308; the final verse 5 is completely altered in YARNG 1.6269 and YCS.

YKB, p. 157; YCS is A.T.

YARNG 3.1241; verse 3 is V.T. in YCS.

YKB, p. 169; YARNG 1.3057 and YCS are A.T.

YARNG 1.130; YARNG 1.4856 and YCS are A.T.

YARNG 3.813; YCS is A.T.

YARNG 1.2365; YCS is A.T.

YKB, p. 85; YARNG 1.2588 and YCS are A.T.

YARNG 1.3475 or 1.6358; YCS is A.T.

YARNG 1.4614 and 1.6605; YCS is A.T.

Verse 4: YARNG 3.1910; YCS is A.T.

YARNG 1.196 and 1.5006; YCS is A.T. in verses 1, 3, and 4.

YKB, p. 115 and YARNG 1.2064; verse 4 is A.T. in YCS.

Verse 4: the final graph 他 in YARNG 3.772 is 君 in YCS.

YARNG 1.4084; YCS is A.T. in verses 3-5.

YARNG 1.3881; YCS is A.T. in verses 3-4.

YKB, p. 1; YARNG 1.8 and YCS are A.T.

The first section of act 1 is missing.

SSS, p. 166 and TLJY, p. 536; YARNG 1.4790 and YCS are V.T.

This example and the one in 116 are remarkably similar, as though the arias are the same with the verses rearranged and other minor changes.

Verses 4-5: YARNG 2.997 and YCS: YARNG 2.2293 is V.T.

YKB, p. 397. Verse 5 is 待龍虎風雲會. In YCS, it is 常有那道德參玄意. In YARNG 3.8, the same aria as in YCS appears, but the YKB version has been pencilled in.

TLJY, p. 577; YARNG 3.575 and YCS are A.T.

DIAHN-CHIARN-HUAN 殷前歡

ALTERNATE TITLES: Shiaau-fuh-hair-erl 小婦孺兒, Fehng-yiin-chur 鳳引離, Fehng-jiang-chur 凤将離, Yahn-yiin-chur 鴻(雁)引離

MODE: SS


Downloaded on behalf of 35.160.27.221
SAAN-CHYUU:  
shiaau-lihng, saan-tauh

FINDING LIST:
1  13-8-9  21  32-7  43
2  54  73-7-8  94  102-3-7
3  112-7b  145
4  150-4-7
5  161

BASE FORM: 3 7 7 4 5 3 5 4 4

NOTES:  This aria can serve as a coda form in this mode.
1  Follow TLJY, p. 654 or SSSS, p. 363. YARNG 1.5620 and 1.5665 are A.T. YCS and YARNG 1.1846 are even more altered.
13  Follow YARNG 2.1166. YARNG 2.2492 and YCS are A.T.
19  This aria is not present in YKB, p. 219.
37  Titled Shiau-fuh-hair-el in YARNG 1.441. Verse 5 is A.T. in YCS.
54  Some of the dialogue is unmarked as such in YARNG 1.2698.
77  Follow YARNG 1.3035; YARNG 1.6228 and YCS are A.T.
94  See YARNG 3.1918. YCS is V.T.
107  Verse 6 is irregular in YCS: 頭白相守, but YKB, p. 39 punctuates the verse after 守, which makes a regular structure [22]: 頭白相守.
127  Verse 2: YCS has 釣魚, which should be 釣魚 (cf. YKB, p. 345).

DIAHN-CHIARN-SHII 首前喜

MODE: SS

SAAN-CHYUU: shiaau-lihng

FINDING LIST: 8

BASE FORM: 7 5 7 3 3 7 5

NOTES: This aria was used, to the best of my knowledge, only once as a shiaau-lihng form (TAIH HER, p. 167) and in music drama 8.
8  This aria does not appear in any version earlier than the YCS. It is not part of either YKB, p. 207 or YARNG 1.2350. It was obviously added at the end of the suite by a Mirng hand. The aria that closes the suite in the earlier versions also serves as a coda in this suite (Der-shehng-lihng).

DOUH-AN-CHURN 關鸚鵡

MODE: j

CLUSTER FORM: Binary: Shyr-liour-hua, Douh-an-churn

SAAN-CHYUU: saan-tauh
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<td>101-5</td>
<td>140a-2-3-7</td>
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<td>31-3-4-8</td>
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<td>113-7a-c</td>
<td>153-7</td>
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## BASE FORM:

4 4 4 abab 2 7 3 4 4

## NOTES:

The abab structure is not always preserved, but that it was regarded as a standard requirement is demonstrated by the twelve examples in which the rule is observed: 2, 11, 18, 34, 38, 43, 48, 59, 83, 105, 129, and 133. Random parallelism can be found in the initial four verses [4 4 4 4] (when verse 4 does not conform to the abab pattern, it takes a form of [4]). But the final two verses (7-8) are parallel with considerable regularity. The base form in SHIN PUU, p. 147 is [4 4 4 7 33 4 4].

In my findings, verse 6 with a structure of [33] is not common. Verse 6 is sometimes structured [4], especially in saan-tauh.

2 4 4 4 4

Verse 6 is structured [4].

7 Verse 6 is structured [4].

11 On loan in a suite that begins in Jh mode. There are differing versions in YARN 1.4289 and YCS, but neither one fits the base form.

17 This aria is not present in YKB, p. 79. Follow YARN 1.2544; YCS is A.T.

25 Follow YARN 3.747 where verses 5–6 are irregular: [33 4]. YCS is A.T.

33 Verse 5 is irregular: 冬豆子 also 把 喷 喷 喷 的 概 住.

34 Follow YARN 1.1987. Verses 1 and 2 are misconstrued as the closing verses of the preceding aria Shyr-lour-hua. The abab structure is not followed in YARN 1.5916, 1.5979, or YCS. It is preserved in YARN 1.1987.

41 TLJY, p. 399. YARN 2.203, 2.1755, 2.1805, and YCS are A.T.

43 YARN 3.1041; YCS is V.T.

47 YKB, p. 452; YARN 2.79, 2.1518, and YCS are A.T.

51 Verses 6–8 are [4 4 4] in YARN 1.5876 and YCS. See YARN 1.1935 and 1.5813 where they are [3 4 4].

52 YARN 1.1740 is slightly different from YARN 1.5567 and YCS.

53 On loan in a suite in Jh mode.

55 Follow YARN 2.657 and YKB, p. 328; YARN 2.1922 and YCS are A.T.

59 Follow YARN 2.1437, where the abab pattern in verse 4 is intact.

62 Follow YARN 1.4174; YARN 1.6488 and YCS are A.T.

70 For verses 2, 4, and 5, follow SYH JIR 3.87.14a or 2.15.14a; YCS is A.T.

72 Verse 6 is [4] in all versions. Follow YARN 1.185 or 1.4941.

81 Follow SYH JIR 3.101.14a, 2.14.14b, or 8.19.16b; YCS is A.T.

83 YARN 1.5451. Some dialogue is misconstrued as aria in YARN 1.1062 and 1.5408.

85 YCS and YKB, p. 175 have completely different texts.

96 YKB, p. 121 or YARN 1.2084.

97 Verse 8 looks irregular ([23]) in YARN 3.787: 色中魚鉤得. The graph  is omitted in YCS, probably to make it conform to the base form.

101 YKB, p. 20; verse 5 is confusing in both YKB and YCS.

117a Verse 6 is structured [4]: 又没黑甲青八黄.
In verse 2, the graph 基 is missing in YCS. Verses 2-4 are mispunctuated in YKB, p. 371. They should be corrected to: 好將 達波，開基至尊。這一遇不若人王自薦自薦涓瀛。

The graph 選 is missing in verse 3. The verse is also mispunctuated after 橋。See YKB, p. 433: 選小的死理逃生。In verse 5, the graph 選 is missing in YCS; compare with the version in YKB:

DOUH-AN-CHURN

MODE: Y

SAAN-CHYUU:

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BASE FORM: 4 4 4 4 4 3 3 4 4

NOTES: This aria is always the first in the suite. The aria is not a shiaau-lihng form. SHIN PUU, p. 249 notes the similarity between this form and that form of the same title in J mode: [4 4 4 abab27 3 4 4]. Jehng Chian notes that verses 5 and 6 in the Y mode aria were formed from verse 5 in J mode, and the [3 3] in this aria is a doubling of verse 6 in J mode.

8 YKB, p. 199; YCS is A.T.
17 YKB, p. 77 or YARNG 1.2533; YCS is V.T.
22 YKB, p. 134; YCS and YARNG 1.3807 are much altered in the padding words.
30 YARNG 3.1573; YCS is A.T. Verses 7 and 8 are irregular: 這個逆賊怎敢欺朝廷。They are treated as a single verse.
41 TLJY, p. 1227 and SSSS, p. 437. Verse 7: 粉蛾沙 is altered in YCS, YARNG 2.191, 1.1742, and 1.1791 to 粉蛾沙. YARNG 1.1742 is faulty in verse 3.
52 YARNG 1.1744; YCS and YARNG 1.5572 are A.T.
53 YARNG 3.371; YCS is A.T.
57 There are minor variations between YARNG 2.1081 and YCS or YARNG 2.2392.
58 YARNG 1.2209. Either verse 7 or 8 is missing.
66 YARNG 2.144 and 2.1594; YCS has minor alterations.
67 YARNG 1.4679; YCS and YARNG 1.6682 are A.T.
80 YARNG 3.1262; YCS is A.T.
91 YKB, p. 95; YCS is A.T. The version in YARNG 1.2636 is the same as YCS, but it has changes written into the text that match the YKB.
93 YARNG 1.4626; YCS and YARNG 1.6622 are A.T.
95 YARNG 1.214 or 1.5024; YCS is A.T. Verse 7 is irregular in YCS: 則這葉鱗甲鮮，but regular in the YARNG versions: 則這葉更鮮。

DOUH-HAR'MA

ALTERNATE TITLES: Tsaau-chyr-chun 草池春, Shyu-har'ma 蜘蝟夢, Har'ma-shyuh 蜘蝟序

MODE: N

SAAN-CHYUU: saan-tauh

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BASE FORM: 3 3 (A4 or A6) (2) 7 3 3 2 4 4

NOTES: The oldest example (TAIH HER, p. 134) is typical; its base form is as follows: [3 3 4 6 6 6 6 6 6 6 6 6 6 6 4 4 4 4 4 4 4 4 3 3 4 4 4]. The antepenultimate verse is [2] mutating to [22]. On two occasions, the [2] verse is found before the seven-character verse (music dramas 1 and 159). It is typical of one of the final added verses structured either [4] or [6] that there is an abcabc pattern or a variation on it.

1 YARNG 1.1839 and 1.5612; YARNG 1.5657 and YCS are A.T. There are two adjacent verses structured [7] and one verse structured [2] precedes them. The final added verse has an abab pattern and is exaggerated in length.

26 The final added verse has an abcabc pattern. The three verses [4 4 4] before it are each structured aabb. The aria is titled Shyu-har’ma. There is no verse structured [2].

37 YARNG 1.418; YCS is A.T. There is a verse with abcabc patterning toward the end of the added verse section, and two of them that follow are structured aabb. The verse structured [2] is the antepenultimate verse in the aria and has mutated to [22].

54 Many verses in the added section are structured [abab2]. One verse toward the close of the section is prefaced by the abcabc pattern. There is no verse structured [2].

86 YARNG 1.140; YCS is A.T. Toward the close of the added verse section, two verses are structured aabb and the final one has the abcabc pattern. There is no verse structured [2].

89 YARNG 3.833; YCS is A.T. One verse toward the close of the added verses has the abcabc pattern.

102 The verse structured [2] has mutated to [22].

108 There are two adjacent verses structured [7]. No punctuation is necessary after 稷 in the second one.

113 There are two adjacent verses structured [7]. In the first of them, no punctuation is necessary after 蜈. The [2] has mutated to [22].
For the verse structured [2], punctuate after 合消. Two verses in the added verse section are structured sabb, and one is prefaced by ababc patterning.

The final added verse has a variation on the ababc patterning [abcdec22]: 喜也。万不散。煞害、哦段的、張飛迎敵。(殺和然

are interchangeable).

Titled Shyuh-har'ma. No punctuation after 陳 in the verse structured [7]. There is no verse structured [2].

The [2] is placed before [7]: 先生. In the verse structured [7], no punctuation is necessary after 翁. Punctuate the verses [3 3] at the close as follows: 這句話。不親聽。In the penultimate verse, punctuate after

DOUH-YEH-HUARNG 豆葉黃

ALTERNATE TITLE: Douh-yeh-erl 豆葉兒

MODE: S

SAAN-CHYUU: saan-tauh

FINDING LIST:
6 66
19 97
20 140b
32 150

BASE FORM: 4 4 4 4 7 4 4 4

NOTES: According to SHIN PUU, p. 330, the aria can add verses. It would be unwise to attempt to build the exceptions in the base form, since there are so few examples of the aria and a variety of variations on the base form. The variants from the base form are explained below. Verses 1-2, 3-4, and either 6-8 or 7-8 are frequently parallel.

6 YARNG 1.265, 1.5072, and 1.5118. YCS adds an extra verse: 嬌

19 A prologue aria in act 3 of YCS. It is not present in YKB, p. 216. The aria is identical to the one in 150 (see below), and is obviously a later addition to the play.

66 Verse 3: 他道非聖人命。is marked dialogue in YCS and YARNG 2.166. It is part of the aria in YARNG 2.1615 and 2.1717. There are six four-character verses at the end of the aria in all versions: [4 4 4 4 4 4].

97 This aria is not present in YARNG 3.807.

140b This is the initial aria in the suite, which is highly unusual.

150 A prologue aria in act 2. The identical aria is also in 19 (see 19 above).
DUAN-JEHNG-HAAU 端正好

MODE: Jh

SAAN-CHYUU: saan-tauh

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BASE FORM: 3 3 6 7 5

NOTES: This is the initial aria in the suite. In Jh mode, it does not have an added verse section, nor does it have the you-pian form (see the two exceptions in 21 and 121).

4 Verse 2: 毛 in YCS and YARNG 3.162 is 西 in YARNG 3.2569.
13 YARNG 2.1130; YCS and YARNG 2.4444 are A.T.
15 YARNG 1.2185; YCS and YARNG 1.6107 are A.T.
21 TLJY, p. 785 and SSSS, p. 37. Verse 1: 西 in YCS, YARNG 1.879, 1.5226, and 1.5264 is 西 in TLJY and SSSS.
22 YKB, p. 132. YCS and YARNG 1.3783 have added padding words.
23 YARNG 3.1104; YCS is A.T.
25 YARNG 3.736; YCS is A.T.
29 YKB, p. 261. Verse 3 appears to be irregular.

The second aria is in a postlude at the end of act 3.
40 Verse 4 is exaggerated.
43 Verse 4: follow YARNG 3.1010.
46 YARNG 2.847 and 2.1941; YCS and YARNG 2.1978 are A.T.
47 Verse 1 in YKB: 寧願覆路長途 does not appear in YCS or YARNG 2.1492. It is entered by hand in YARNG 2.56.
57 YARNG 2.1062 and 2.2379; YCS is A.T.
60 YKB, p. 391.
67 Cf. YARNG 1.4673 and 1.6669 in verse 3, where a [44] has replaced [6]: 襲不避仇讎.
68 Verse 4: follow SYH JIR 3.97.6b or 8.18.7b.
69 Verses 1-2: follow YARNG 1.3336; YCS and YARNG 1.6308 are A.T.
71 Verse 2 has been transformed into [55]: 雲淡晚風輕，露冷霜筆重.
74 YKB, p. 162.
80 There is no act in Jh in YARNG 3.1275. This aria is actually Feender-erl. It is mistitled in YCS.
83 Verse 4: follow YARNG 1.1067 and 1.5414.
85 This act does not appear in YKB, p. 176.
86 YARNG 1.146; YCS and YARNG 1.4885 are A.T.
87 Verse 4: punctuate after 行行里？
89 YARNG 3.846; YCS is A.T.
91 YKB, p. 87 or YARNG 1.2600; YCS is A.T.
94 Verses 4-5: compare YCS with YARNG 3.1925.
96 YKB, p. 117 or YARNG 1.2071; YCS and YARNG 1.6025 are A.T.
97 Verse 1 is different in YARNG 3.795.

Downloaded on behalf of 35.160.27.221
Verse 1 is repeated in YCS and YARNG 3.2144.

**DUAN-JEHNG-HAAU 端正好**

**MODE:** Sh

**SAAN-CHYUUU:** none

**FINDING LIST:**
- 4 67-9-y 112-6-7d
- 14-y-5-9 72-y 123-5-y
- 21-y-3-8 82-4-y 143-5-y
- 49-y 90-y-3-y
- 51-9 109

**BASE FORM:** 3 3 6 7 A3 5

**NOTES:** This aria is always found in the shie-tzyy. It is frequently followed by the yau-pian form. It may have a section of added verses, which are added in pairs ([3 3]) with rhyme falling in the second of the added verses. If a yau-pian is present, however, added verses are restricted to the yau-pian form.


15 YARNG 1.2158. YCS and YARNG 1.6069 are A.T.

19 YKB, p. 211. Added verses: [3 3 3 3 3 3 3 3 3]. Verse 5 is very exaggerated. YCS has only three sets of added verses: [3 3 3 3 3 3 3 3 3].

21y Verse 1 is [7]; follow YARNG 1.847, 1.5194, and 1.5241. YCS is A.T. Verse 3: follow YARNG texts. Added verses: [3 3 3 3 3].

25 YARNG 3.1051 has added verses [3 3 3 3 3] not found in YCS.

28 YARNG 1.3845. Verse 3 in YCS is A.T. Added verses: [3 3 3 3 3].

49y Added verses: [3 3 3 3 3 3 3].

51 Added verses are rearranged in YCS. Follow YARNG 1.1902, 1.5781, and 1.5836, where they are [3 3 3 3 3 3].

59 Added verses: [3 3 3 3 3 3 3 3 3].

67 YARNG 1.4666 and 1.6657. Verse 2: YCS adds the graph 代. Verse 4: A.T. in YCS. Added verses: [3 3 3 3 3]. There are three sets of added verses in YCS: [3 3 3 3 3], and all of them are V.T.

69 YARNG 1.3306. YCS and YARNG 1.6264 are A.T.

69y YARNG 1.3306; YCS and YARNG 1.6265 are A.T. Added verses: [3 3 3 3 3]. There are two sets [3 3 3 3 3] in YCS.

72 YARNG 1.171 and 1.4927; YCS and YARNG 1.4961 are A.T.

72y YARNG 1.171 and 1.4927; YCS and YARNG 1.4962 are A.T. Added verses: [23 23 23 23 23 23].
YARN 3.1865; YCS is A.T. Added verses: [3 3 3 3 3 3 3 3 3 3].
84y Added verses: [3 3 3 3 3 3 3 3].
90y Verse 1 is a [7]. Added verses: [3 3 3 3 3 3 3 3 3 3 3].
93 Verse 3 is irregular in YARN 1.4613: 這場打多少水盜鷗 一羽。 YCS and YARN 1.6603 make it regular by deleting the graph 鷗.
93y YARN 1.4613; YCS and YARN 1.6603 are A.T. Added verses: [3 3 3 3 3 3 3 3 3].
109 偏男仁者學苦勤 is in the position for added verses, but its structure does not conform to that of added verses.
112 Added verses: [3 3 3 3 3].
116 Added verses: [3 3 3 3 3 3]. Verse 5 is [333] and no punctuation is needed after 無.
117d Added verses: [3 3 3 3 3 3 3 3].
123 This aria is followed by Guun-shiouh-chiour instead of the expected yau-pian, which is highly unconventional.
125 YKB, p. 289. Verse 1 should be punctuated after 無.
125y Verse 1: punctuate after 無. Added verses: [3 3 3 3 3 3 3 3 3 3 3].
143 In verse 3, the prosody is irregular: 明雨閣名心手大不同鴻.
143y Verse 1: punctuate after 半. Verse 4 is irregular [33]. Added verses: [3 3 3 3 3 3]. In verse 5, the graph 無 is missing in YCS: 好教我心忙怎言語．
145 Verse 2 is irregular [4]: 敢可奈的薛謀定計. Added verses: [3 3 3 3 3 3]. 別要你得勝 also in verse 5 is probably an apostrophe.

DUNG-YUARN-LEH 東原樂

MODE: Y


SAAN-CHYUU: none

FINDING LIST: 41 114-7a-b-c-d 52-6-7 128 107 137

BASE FORM: 3 3 7 3 6

NOTES: SHIN PUU indicates that this aria is also a saan-tauh form, but I have found no examples of that in CYSC.

41 This aria is not present in TLJY, p. 1227 or SSSS, p. 437.
52 TAIH HER, p. 177 and YARN 1.1748; YCS and YARN 1.5576 are V.T.
56 This aria is not present in TLJY, p. 1201 or SSSS, p. 396.
57 This aria is not present in YARN 2.1084 or 2.2395.
114 This aria is irregular in verses 1-3.
117a Punctuate verse 1 after 應, not after 應.
117c No punctuation needed after 心.
**FEEN-DIER-ERL** 粉蝶兒

**MODE:** J

**SAAN-CHYUU:** saan-tauh

**FINDING LIST:**

1-2-5-6-7-8-9
10-3-4-6-7-8-9
20-1-2-3-4-5-9
30-1-2-3-4-8-9
40-1-2-4-5-9
50-1-2-4-5-9

61-2-5
70-2-3-5-6-7-8
80-1-2-3-4-5
92-5-6-7
101-4-5-7-8
110-1-2-3-4-7a-b-c-e-8
120-2-5
130-1-2-3-5-6-7-8
140a-d-1-2-3-4-5-7-9
151-3-5-7
160

**BASE FORM:** 4 6 6 3 3 4 4 6

**NOTES:**

This aria is always followed by Tzueih-chun-feng, with very few exceptions.

2 Verses 6-8: YARNG 2.942, 2.2192-93 and 2.2255; YCS is A.T.
5 Verses 2-3: YARNG 3.1426; YCS is A.T.
6 Verses 4-5 are missing in YARNG 1.254 and 1.5059.
7 Verse 4: punctuate after 模.
8 YARNG 1.2315 and YKB, p. 202; YCS is V.T.
9 Verse 4: punctuate after 干.
13 Verse 4: punctuate after 窝.
14 Verses 4-5: YARNG 1.1216; YCS is A.T.
16 Verse 6: YARNG 1.4342; YCS is A.T.
17 YKB, p. 78; YCS is V.T. Verses 3-5 are A.T. in YARNG 1.2539.
19 YKB, p. 216; YCS is A.T.
25 YARNG 3.742; YCS is A.T.
29 YKB, p. 267; YCS is A.T.
40 In verse 4, punctuate after 打這廝損別入. Follow YARNG 1.3217; YCS is A.T.
43 YARNG 3.1040; YCS is V.T.
47 YKB, p. 451 and YARNG 2.70; YCS is A.T.
50 YARNG 3.503. Punctuate verse 4 after 錢.
54 YARNG 1.2702. YCS is A.T. in verse 3 and in verse 8, where the graph 牆 is missing: 榮事欲與千擊.
59 YARNG 2.1432-33; YCS is A.T. in verse 7.
65 YARNG 1.2977-78; YCS is A.T.
72 Verse 2: 深倉 in YARNG 1.184 and 1.4939 is 翡命 in YCS and YARNG 1.4988.
73 YARNG 3.551; YCS is A.T.
77 YARNG 1.3020 and 1.6208; YCS is A.T.
79 YARNG 1.4570 and YKB, p. 233; YCS is A.T.
80 喧來 in verse 2 is an apostrophe. Follow YARNG 3.1257; YCS is V.T. in verse 8.
81 Verse 4: punctuate after 聲.
82 YARNG 3.1869; YCS is V.T.
92 Verse 6: 僚悟 in YARNG 1.6380 and 1.3494 is replaced by 盪 in YCS.
95 YARNG 1.5016 and 1.206; YCS is A.T.
96 YARNG 1.6039 and 1.2081; YCS is A.T.
97 The final verse 打種驚懶對 is erroneously repeated in YARNG 3.783.
125 YKB, p. 292; YCS is A.T. in verses 1 and 3.
126 Verse 8: 俺母親害的箇病 is likely to be an apostrophe.
137 吞生呾 in verse 4, 漆身呾 in verse 5, and 主人呾 in verse 6 are all apostrophes.
138 YARN 2.800; the final two verses are missing in YCS.
142 The text is badly mutilated. Consult YKB, p. 418, where Jehng Chian has restored parts of it. Jehng's reconstruction, however, does not fit the base form.
143 YKB, p. 433. Verses 4-5 are questionable. The lines should be parallel. I interpret 殿 as a padding word: 他則待利上其利.
144 YKB, p. 406.
153 Verse 4: 他可便見他呾.

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**FEHNG-LUARN-YIRN**

**MODE:** S

**SAAN-CHYUU:** saan-tauh

**FINDING LIST:** 63-5

**BASE FORM:** 3 5 5 4 4 6 3 6

**NOTES:** There is not much consistency among the several surviving versions of this rarely used aria.

63 Verse 2 is irregular: 他可便見他呾. Verse 3 could be interpreted as follows: 這場裡雲水林呾甚麼去處. Verses 4-5: follow SYH JIR 3.98.12a. All other versions are A.T.

65 The opening three verses are similar to the lines of a saan-chyu lyric (CYSC, p. 228). They are erroneously repeated here. Follow YARN 1.2875; YCS is V.T.

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**FENG-LIOUR-TII**

**MODE:** SS

**SAAN-CHYUU:** saan-tauh

**FINDING LIST:** 24 52 63

**BASE FORM:** 3 13 3 13 3 13 3 13

**NOTES:** This aria is based on a Mongol or Jurched song and is used only in a special Jurched suite. Its form provides one of the finest examples of
thimble phrasing (diing-jen jyuh-far 項針句法). Thimble phrasing links phrases in the following fashion: the base words in verses 1, 3, 5, and 7 are repeated exactly, forming verse-leader padding words for verses 2, 4, 6, and 8. Verses 1, 3, 5, and 7 are parallel, as are verses 2, 4, 6, and 8. Example: 我到那春來時．春來時和氣暄．

An elaborated version of this aria can be examined in GUAANG JEHNG, SS mode, p. 45a, wherein all twelve months are mentioned.

Follow YARNG 1.1759 and GUAANG JEHNG, SS mode, pp. 44b-45a. YCS and YARNG 1.5590 are A.T.

This delightful example exhibits the poet toying with the thimble phrases, producing a subtly varied form. The verses are still linked by the repeat pattern, but with a slight variation—numerals and measure words are substituted for the original adjective and noun, drawing the imagery into a more intimate association.

臨清流 in verse 1 becomes 靠一帶 in verse 2.
玩明月 in verse 3 becomes 玩一輪 in verse 4.
枕黃石 in verse 5 becomes 枕一塊 in verse 6.
臥日寒 in verse 7 becomes 臥一席 in verse 8.

FENG-RUH-SUNG 風入松

MODE: SS

SAAN-CHYUU: shiaau-lihng, saan-tauh

FINDING LIST:

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BASE FORM: 7 4/5 7 6 5/6 5/6

NOTES:

This is among the oldest patterns in the chyuu and was inherited from the tsyr without alteration. The ambiguity of verse 2 was also a feature of its structure in the tsyr. The internal composition of the last three verses in the tsyr form is consistently [322] [222] [222]. In saan-chyuu, there are a few examples of [5 5] in the last two verses. Two arias in music dramas 21 and 76 exhibit that form. SHIN PUU, p. 325 specifies that only the final verse can be [5] or [6].

The final verse is 得道場災 in YCS.

願了王慶呵 is an apostrophe in verse 5.

The aria closes with [5 5]. In SYH JIR 3.81.16a, the final verse is 無鬼走東西.

Follow YARNG 3.1900 in verses 2-4; YCS is V.T.

YKB, p. 404; YCS is V.T.


Downloaded on behalf of 35.160.27.221
**FUR-RURNG-HUA**

**Mode:** Jh

**Saan-Chyuu:** saan-tauh

**Finding List:** 21

**Base Form:** 5 5 4 5 4 5 4 5

**Notes:** The base form above is based on the only example to be found in the music dramas. *Shin Puu*, p. 32 notes that the aria is also found in *saan-chyuu*, but I can find no examples from the Yuarn period to substantiate this.

**GAAN-HUARG-EN**

**Mode:** N

**Cluster Form:** Ternary: Mah-yuh-larng, Gaan-huarng-en, Tsaa-char-ge

**Saan-Chyuu:** shiaau-ihng, saan-tauh

**Finding List:**
- 7 46–9 84–6–9 123–4
- 11–6 55–8 98 140–5
- 20–7–8 60–1–2–3–8 103–4–6 157–8
- 33–5 71–2–4–7 110–3–6 160–1

**Base Form:** 4 4 3 3 4 4 3 3

**Notes:** This is an extremely regular aria, uncluttered by padding words. There are few mutations and few variations to be found among various versions.

7 YARNG 3.656; YCS is A.T.
11 YARNG 1.4270; YCS is A.T.
16 YARNG 1.4340; YCS is A.T.
27 SYH JIR 3.102.19a; YCS is A.T.
46 漂泊和和撇落 are apostrophes in verses 1 and 2.
49 This aria is among several not present in YARNG 1.469.
55 YKB, p. 323; YCS is A.T. Punctuate verses 8–9 as follows: 為朋友。比外人。
72 This aria is not present in YARNG 1.181 and 1.4937.
74 This aria is not present in YKB, p. 161.
86 YARNG 1.144; YCS is A.T.
89 YARNG 3.831–32; YCS is A.T.
98 開大和和開小 are apostrophes in verses 6 and 7.
124 Verses 6–7 are missing in YKB, p. 277 and YCS.
157 Verse 8 is irregular: 便有那雲的天策。
GAN-HER-YEH 乾荷葉

ALTERNATE TITLE:  Tsueih-parn-chiou 翠盤秋

MODE:  N

SAAN-CHYUU:  shiaau-lihng

FINDING LIST:  54  77  90  122

BASE FORM:  3 3 5 3 7 5

NOTES:  There are indications leading to the conclusion that the original title Tsueih-parn-chiou was altered after Liour Bling-jung wrote his series of shiaau-lihng to this pattern. The words gan-her-yeh ("parched lotus leaves") appear somewhere in almost every verse.

54  On loan in a suite in J mode. YARNG 1.2709; YCS is A.T.
77  On loan in a suite in J mode.
90  On loan in a suite in SS mode. YARNG 1.2403; YCS is A.T.
122 On loan in a suite in J mode. Interpret verses 3-5 as follows:

准备着明日问君王．行止意的焦支持．刀謫的 nhấn 及．行 governs verses 4 and 5.

GAU-GUOH-LAHNG-LAIR-LII 高過浪來里


MODE:  S

SAAN-CHYUU:  saan-tauh

FINDING LIST:  45

BASE FORM:  4 4 4 7 5 4 4 A4 7

NOTES:  This is aria Larnng-lair-lii in gau-guoh or tan-puoh 攤破 style. Tanpuoh means to spread out or to break up, referring to the extension and restructuring of some of the verses. What has happened to Larnng-lair-lii in tan-puoh style is explained in SHIN PUU, pp. 239-40. The base form of Larnng-lair-lii is [3 3 7 7 4 7]. Verses 1-2 are expanded to [4 4]. Verse 3 is an extra verse. Verses 5-6 are verse 4 of Larnng-lair-lii broken up into two equal verses [5 5]. An extra verse [4] is added after verse 7, followed by a section where verses structured [4] may be added.

45  There are four added verses in this aria. Follow YARNG 1.2135; YCS is A.T.
GAU-PIRNG-SHAH (Coda)

**ALTERNATE TITLES:**

**MODE:**
S

**SAAN-CHYUU:**
saan-tauh

**FINDING LIST:**
55
91

**BASE FORM:**
7 6 . 4 4 cds4 7 5 5 4 4 A4 7

**NOTES:**
This aria is a pastiche composed of the first two verses of the coda form Gau-pirng-diauh-weei and Gau-guoh-lahng-lair-lii in its entirety (see also Gau-guoh-lahng-lair-lii-shah). Coda titles in S mode are hopelessly misconstrued by all editors, so that titles may not be trusted under any circumstances. The title Gau-guoh-shah is probably an abbreviation of Gau-guoh-lahng-lair-lii-shah.

55 Titled Gau-guoh-lahng-lair in SSSS, p. 478 and TLJY, p. 938, and Gau-guoh-lahng-lair-lii in YKB, p. 327. YARNG 2.1843, 2.652, and YCS are A.T. Verse 5: cds is present in SSSS and TLJY only. There are two added verses in the aria.

91 YKB, p. 94 and YARNG 1.2635; YCS is A.T. Verse 3: cds is not present in YCS. There are two added verses.

GER-WEEI 隔尾

**MODE:**
N

**SAAN-CHYUU:**
saan-tauh

**FINDING LIST:**
1-3-6-6-7-9 60-2-8-8-9-9-9 120
15-6 71-4-7-y-7 134-9
20-3-6-8-8 84-4-4-5-6-6-9-9 140b-c-4
31-3-6-7-7-9 90 150-0-3-7-8
42-2-6 101-3-5-9 160-1
55-5 110-3-5-6-9-9

**BASE FORM:**
7 7 7 2 2 7

**NOTES:**
According to TSAIH YIRNG, p. 14a, this was the original coda form for early suites or song sets in N mode, which consisted of Yi-ji-hua, Liarng-jou-dih-chi, and Weei-sheng. At a subsequent time, other arias were added, and the title was altered to Ger-weei, suggesting an aria reminiscent of a coda mid-way through the suite. A suite may have more than one example of this aria, but they may not appear in tangent. This rule is broken only twice, in 77 and 150.

6 YARNG 1.248 and 1.5052; YCS is A.T.
7 YARNG 3.653; YCS is A.T.
This aria is not present in YARN G 1.2171.

Verse 5 is irregular in both YCS and YARN G 1.4338:

Second aria: verse 6 is exaggerated.

Second aria: YKB, p. 104 in verse 6; YCS is A.T.

First aria: YARN G 2.627 and YKB, p. 323; YCS is A.T.

Second aria: YARN G 2.629 and YKB, p. 323; YCS is V.T.

YKB, p. 387; YCS is A.T.

First aria: YARN G 3.1087; YCS is A.T.

Second aria: punctuate verse 4 after 一場.

Second aria: YKB, p. 160; YCS is A.T. 你那一步八個謊的 in verse 3 is dialogue. Verse 4, which is parallel with verse 3 in YCS, is not in YKB.

Second aria: verse 4 is faulty in YARN G 1.3010. First aria: YARN G 1.3011 and 1.6198; YCS is A.T. The two arias are in tangent.

YKB, p. 171; YCS is V.T.

First aria: YARN G 1.139; YCS is A.T.

Second aria: YARN G 1.141; YCS is A.T.

織織 is not present in verse 6 in YARN G 3.829.

This is a postlude aria at the close of a suite in Jh mode. The singer changes, but the rhyme does not. The aria is not present in YKB. p. 5. Verses 4-5 are irregular: 周倉哥哥快住開，輪起刀來劈破了頭.

First aria: verse 4 is faulty in YARN G 1.3010.

ALTERNATE TITLE: Chyurng-lirm-yahn

MODE:

SS

CLUSTER FORM: Binary: Gu-meei-jioou, Tahl-pirng-lihng

SAAN-CHYUU: shiaau-lihng, saan-tauh

FINDING LIST:

2-3-4-5-8  60-5-6-9  122-6-8
12-7-9  62-3-5-8  138
20-2-3-4-6-7-8-9  83-4  140f-3-9
30-7  90-2-3-4-7-8-9  155-7-9
44  102-4-8-9  160
50-1-2-4-6-7  111-2-4-7e

BASE FORM: 5 5 7 4 5
NOTES: This binary form frequently closes acts in SS mode.

2 The aria is not present in any other version.

3 Verse 1: punctuate after .

4 YARN 3.186 and 3.2590; YCS is A.T.

5 The aria is not present in YARN 3.1455.

8 YARN 1.2347 and YKB, p. 205; YCS is A.T.

12 The aria is not present in YARN 1.306.

17 YARN 1.2576; YCS is V.T. The aria is not present in YKB, p. 81.

19 This aria is not present in YKB.

20 Verse 4 is irregular in YARN 1.919 and 1.5368: 心未凉, but regular in YCS: 人心未凉.

21 YARN 1.874, 1.5221, 1.5261, and 1.5316; YCS is A.T.

23 YARN 3.1113; YCS is V.T.

28 YARN 1.3874; YCS is A.T.

29 Verse 1 is garbled in YCS: 知道他是誰, but regular in YKB, p. 265: 想到他是誰他又是誰.

30 YARN 3.1587; YCS is A.T.

60 YKB, p. 384; YCS is V.T.

69 Verse 4 is irregular in all versions: 我這裡嬉戲, 悲吹是 an apostrophe in verse 5.

73 YARN 3.564; YCS is V.T.

83 Verse 4 is irregular in YCS and YARN 1.5477: 祢知我衣冠革他, but regular in YARN 1.1078 and 1.5426: 我把這衣冠革他.

92 Verse 2 is irregular: 怎短他這楚施.

93 YARN 1.6647 and 1.4643; YCS is A.T.

94 The title of Taih-pirng-lihng, which follows this aria, is misplaced, making Gu-meii-jioou appear to have two extra verses at the end.

97 Verse 3: no punctuation needed after .

138 This aria is not present in YARN 2.831. Verse 1 is erroneously repeated in YCS. The aria ends with 達戰權. The remaining text belongs to the aria that follows.

143 This aria and Taih-pirng-lihng are run together. Taih-pirng-lihng is untitled. Gu-meii-jioou ends with the verse 一聲聲說元因.

GUA-DIHFENG 刮地風

MODE: HIJ

CLUSTER FORM: Binary?: Gua-dih-feng, Syh-mern-tzuy

SAAN-CHYUU: saan-tauh

FINDING LIST: 15 88 41 132-4 64-7 140e 74-9 156-8

BASE FORM: 7 4 7 4 A4 4 4 3 3 4 3 3 4 (7 5)
NOTES: When used as a shiau-lihng, the aria has a different base form. The form is complex and is sometimes linked with Syh-mern-tyyy, which follows it by borrowing its first two verses [7 5]. Sometimes the last three verses of Gua-dih-feng [3 3 4] are exchanged for the two verses borrowed from Syh-mern-tyyy, but this is not always the case. In verses 5-12, there is considerable play on such patterns as abb, abc, aba, abac, etc., which are sometimes extended to include identical or nearly identical phrases like abc abc or aocbac. There is little consistency, however, and I suspect that in the primeval stages of this aria's development there were rules governing this patterning which time and the fragility of the oral tradition have worked to obliterate.

15 YARNG 1.2181. The base form appears to be [7 4 7 4 3 3 acd bcd4 3 3 4 (7 5)].

41 TLJY, p. 1088. The form appears to be [7 4 7 4 4 abb4 3 3 4 3 4]. In verses 7-8, the playwright has extended the abb pattern to the point where it becomes the base words of the verse itself: 一對蜂。 一對蜂。 Verse 9 is irregular in YCS and YARNG 2.1765 and 2.1817: 具自超。 Follow TLJY and YARNG 2.213: 具自相超。 [7 4 7 4 4 4 3 3 4 4 (7 5)]. The aria has borrowed the initial verses of Syh-mern-tyyy. Punctuate verses 7-9 as follows: "緊持駕。 更即堪。 帶鎖枷。 Verses 10-12: 勝也且也 !!!

67 YARNG 1.4684 or 1.6690. (aaa7 4 7 4 4 abb4 3 3 4 3 4 (5 5)]. I assume that [5 5] is an imperfect borrowing from Syh-mern-tyyy. No punctuation after 肥 in verse 1: 損損損如鞭不附霜馬似炎。 Verses 7-8: 專違泰 擔藩棚。 Verses 10-12: 勝一鞭。

74 [aaa7 aa4 aa7 4 4 4 3 3 4 3 4 3 4]. No text is perfect. A combination of YKB, p. 165. SSSS, p. 92, and TLJY, p. 1148 produces an appropriate text. Verse 1: YKB has 蒸蒸蒸。 but SSSS and TLJY have 蒸蒸蒸。 Verses 2-3: only YKB tries to preserve the aaa pattern, wherever we find 火火和 脫脫。 I suspect that the repeat mark 蒸 is obliterated in the crude versions of those verses. Verse 6: follow YKB, where the verse is based on the pattern abac. Verses 7-8 are parallel. 雨雨雨 雨雨雨。 Follow SSSS or TLJY for verses 10-12: 一應是火録 他是砂楚壁，忍的早正受詭。

79 [7 4 7 4 4 3 3 4 5 4]. YKB, p. 230. Perhaps verse 10 was intended to fit the base form [3 3], in which case it would close in the normal way with [3 3 4]. As the verse stands, however, it is questionable, as though graphs were missing: 喜報得十分擊看開。

88 [7 4 7 4 4 3 3 4 3 4]. Follow SYH JIR 3.100.12b or 2.10.13b; YCS and SYH JIR 8.20.16a are A.T. after verse 6.

132 [7 4 7 4 4 3 3 4 3 4 4 (7 5)]. The aria has appropriated the initial verses of Syh-mern-tyyy. Punctuate verses 7-9 as follows: "見書 戟來。銅刀去。 恐氣相交。 Punctuate verses 10-12 as follows: 有自合。 不定交。 要問個清渴。

134 [7 4 7 4 4 4 3 3 4 3 3 4]. YARNG 2.1041 and YCS; YARNG 2.2360 is A.T. Verse 6 is structured [34]. Verse 9 is irregular: 一怒

千斤力。 It appears that the aria used in 158 was modeled on this one.

Downloaded on behalf of 35.160.27.221
140e  [7 4 7 4 4 4 3 4 3 4 ? ? ? (7 5)]. The initial verses of Syh-mern-tzyy have been appropriated. Verses 7-8: punctuate after 雄 and 汴. Verses 10-12 do not accord with the required base form of [3 3 4]. The aria is mistitled Syh-mern-tzyy.

156  [7 4 7 4 4 4 3 4 3 4 3 4 (7 5)]. Punctuate verses 7-9 as follows: 怕有那寺院中。埋伏着。您都来救我。Verse 11: 讓這 嘴縫上去。Verse 14: 求叫喚喚的喚休?

158  This aria is obviously pieced together from verses in 134. The entire suite is not present in YARNG 3.2090. Verses 6-7 are irregular. Punctuate verse 10 as follows: 我見那神。As it stands, its base form looks like [7 4 7 4 4 4 4 3 3 4].

GUAE-JIN-SUOO 掛金索

MODE:  S

SAAN-CHYUU:  saan-tauh

FINDING LIST:  39  79
               41  82
               55  117e
               64

BASE FORM:  4 5 4 5 4 5 4 5

NOTES:  39  Verse 5 ends in a padding word, which I assume is extrametrical: 
             這兒也！你若說費情呵。
        41  On loan in a suite in HJ mode.
        55  Verse 5 is irregular in YCS: 恨劇恨個月之間; follow YKB, p. 325, SSSS, p. 475, or TLJY, p. 933: 恨劇恨個月之間.
        64  On loan in a suite in HJ mode.
        79  On loan in a suite in HJ mode.
        82  YARNG 3.1885. There are no padding words at all in the aria.

GUAE-YUH-GOU 掛玉鈎

ALTERNATE TITLES:  Guah-da-gu 掛搭 (打) 活, Guah-da-gou 掛搭鉤, Guah-jin-gou 掛金鈎

MODE:  SS

SAAN-CHYUU:  saan-tauh

FINDING LIST:  5-6-6  60-2-3-4  132-3-6
               20-5  77  145-6
               37  89  152
               43  102-7
               51-3-4-7  127-8
BASE FORM: 7 5 7 5 3 3 4 4

NOTES: There is a tendency to interpret verses 5-6 as a single verse structured [33]. Parallelism in verses 5-6 and 7-8 is frequent. The aria can close the suite.

5 YARNG 3.1455; YCS is V.T.
6 First aria: YARNG 1.264; YCS is A.T. No punctuation after in verse 3: 當值使逢氣凉心經解大毒. Verse 5 is irregular: 瘤生眉目.
   Second aria: YARNG 1.266; YCS is V.T.
20 YARNG 1.917; YCS is A.T.
25 Some verses are missing in YARNG 3.756.
37 YARNG 1.439; YCS is A.T. Verse 3: 石和艾 is an apostrophe.
43 YARNG 3.1026; YCS is A.T.
51 Verse 5: punctuate after 碗.
53 YARNG 3.381; YCS is A.T.
57 YARNG 2.1093 and 2.2400; YCS is A.T. Verse 4: no punctuation after 等. Verse 5: punctuate after 汤.
60 YKB, p. 384; YCS is A.T.
62 The aria is not present in YARNG 1.4183 or 1.6455.
64 Verse 2: 孩兒 is an apostrophe.
89 YARNG 3.872; YCS is A.T.
127 The aria is untitled in YKB, p. 344 and YCS. It begins with the fifth verse of the first aria, which is titled Chiaur-pair-erl.
128 Verse 1: 你真個不救 is an apostrophe.
133 Verse 8: 可知可知 is an aside.
136 Verse 1: 陛下 is an apostrophe.

GUEEI-SAN-TAIR 鬼三台

ALTERNATE TITLE: San-tair-yihn 三台印

MODE: Y

SAAN-CHYUU: saan-tauh

FINDING LIST: 5-8 66 121-1-(4)-5-7-8
              5-8 80-8 130-7
              22 91-3-5-9 140c-f-1-3-3-9
              30-5 106-7 152
              53-6 117c-d

BASE FORM: 3 3 4 5 4 7 7 4 4

NOTES: SHIN PUU, p. 263 offers a base form that cannot withstand the force of the examples that contradict it. Jehng Chian's base form is [3 3 4 3 3 4 7 7 4 4]. He accounts for the examples that do not conform to it by noting that his verses 4-5 may change to a single verse structured [5]. Although he admits the existence of both structures ([5] and [33]), he fails to grasp their intrinsic relationship based on the fact that mutations grow out of the seven primary verse types.

5 YARNG 3.1441; YCS is A.T. 夜深 also in verse 1 and 我死呵 in verse 7 are apostrophes.
YARB 1.2295 and YKB, p. 200; YCS is V.T. * is an apostrophe in verse 3. Verse 4 needs no punctuation after * in YKB. 

Verse 3 is irregular: 我只待跳出這繫索得自為。 Verse 5 is also irregular: 我道是今番湞快哉。

YKB, p. 136; YCS is A.T.

YARN 3.1576; YCS is V.T.

Punctuate verse 2 after *.

SSS, p. 397 or TLJ, p. 1203; YCS is A.T.

YKB, p. 96 or YARN 1.2640; YCS is A.T.

YARN 1.4629; YCS is V.T.

Follow YARN 1.219 or 1.5029; YCS is V.T. 畔人和我呵 are apostrophes in verses 6 and 8.

YARN 1.3898; YCS is V.T. The aria is burdened with excessive numbers of padding words.

YARN 1.347; YCS is A.T.

Jehng Chian indicates that verse 6 has split into two verses, each structured [5]. A comparison of this verse and verse 7 indicates that this is not the case; they are parallel: 他說柔道老夫人事已休將恩愛為離，著小生半途喜變做憂。

Second aria: 今日羞歸去呵 is an apostrophe in verse 5.

This aria is actually Shuaa-san-tair, with which Gueei-san-tair is easily confused. See YKB, p. 284.

YKB, p. 296; YCS is A.T.

不言呵 is an apostrophe in verse 3. YKB, p. 340 needs no punctuation after * in verse 4.

No punctuation in YKB after * in verse 4.

The text is incomplete. It is either mistitled or corrupt in verses 4-7.

This aria does not fit the base form. It is either mistitled or corrupt.

Mistitled Shuaa-san-tair.

Mistitled Shuaa-san-tair. It can be identified as Gueei-san-tair by examining the base form.

This aria is heavily laden with padding words. Verse 1 is miscon-structed as two verses. Verse 3 is as follows: 自祀白甲。

GUEI-SAIH-BEEI 歸基北

ALTERNATE TITLES: Shii-jiang-narn 惟江南, Wahng-jiang-narn 望江南

MODE: DS

SAAN-CHYUU: saan-tauh

FINDING LIST: 14-4-4

(40-0)

45-5-5-y-5

66-6-6

140c-c

BASE FORM: 3 5 7 7 5

NOTES: This aria usually recurs at least once in every suite, but seldom consecutively like the repeat form (yau-pian). When arias do occur in sequence,
there are never more than two of them. SHIN PUU, p. 176 notes that the alternate titles are opposite in meaning: *Guei-saih-beei* ("Returning to the northern frontier") and *Shii-jiang-narn* ("Delighting in the southland") or *Wahng-jiang-narn* ("Longing for the southland"). This feature can be found in other arias as well, for example, *Yeh-shirng-jou* ("Boating by night") and its alternate title *Ryh-tirng-jou* ("Mooring by day").

14 First aria: YARNG 1.1186; YARNG 1.5498 and YCS are A.T. The alternate titles are apostrophes in verses 1 and 3.
Second aria: YARNG 1.1192; YARNG 1.5503 and YCS are A.T.
Third aria: YARNG 1.1194; YARNG 1.5505 and YCS are V.T. The aria is mistitled *Chu-wehn-koou*. It is actually two arias: *Leir-guut-tii* and *Guei-saih-beei*. The first verse of *Guei-saih-beei* appears to be missing. Verse 2 begins with 從今後.

(40-0) These arias are in a suite in SS mode, and in no way do their base forms resemble *Guei-saih-beei*. They are either mistitled or very corrupt.

45 First aria: SSSS, p. 123; YARNG 1.2137 and YCS are A.T. The graph 粉 in verse 3 is not in YARNG 1.2137: 梅花粉在今長安道.
Second aria: SSSS, p. 123; YARNG 1.2138 and YCS are A.T.
Repeat form: SSSS, p. 123; YARNG 1.2138 and YCS are A.T.
Verse 1 is as follows: 孤客或雄乎道道.
Third aria: SSSS, p. 124; YARNG 1.2141 and YCS are A.T.
Fourth aria: SSSS, p. 124; YARNG 1.2142 and YCS are A.T.

66 First aria: SSSS, p. 118; YARNG 2.127, 2.1577, 2.1664, and YCS are A.T.
Second aria: SSSS, p. 119; YARNG 2.133, 2.1584, 2.1674, and YCS are A.T.
Third aria: SSSS, p. 119; YARNG 2.137, 2.1587, 2.1680, and YCS are A.T.

GUU-BAUH-LAAU 古鮑老

MODE: J
SAAN-CHYUU: saan-tauh
FINDING LIST: 21
140e
BASE FORM: 4747333565

NOTES: This aria is always preceded by *Bauh-laau-erl*, but with so few examples it is not possible to link them in a binary form with any certainty.
21 SSSS, p. 203 or TLJY, p. 315; • is an apostrophe in verse 10. It is 郎 in YARNG 1.861, 1.5208, 1.5251, 1.5301, and YCS.
140e On loan in a suite in Jh mode. Verse 8 is irregular: 你便吃了靈丹散顆.

GUU-JAIH-ERL-LIHNG 古崔兒令

ALTERNATE TITLES: Jaih-erl-lihng 慈兒令, Sai-yahn-erl 塞雅兒

MODE: HJ
SAAN-CHYUU:  saan-tauh

FINDING LIST:  
41  88
64  134
79 (140e)

BASE FORM:  2 2 4 7 3 3 5

NOTES:  The title in all old versions is Jaih-erl-lihng. Guu was probably added later to distinguish the aria from Jaih-erl-lihng in Y mode. Verses 1 and 2 are sometimes identical. The aria is almost always followed by Guu-shern-jahng-erl.

41  Follow TAIH HER, p. 67, where either verse 1 or 2 is missing. TLJY, p. 1089 agrees with TAIH HER except in verse 4, which is flawed in TLJY. YARNG 2.1818 agrees with TAIH HER, but replaces  in verse 4 with  . YARNG 2.214 and 2.1767 are flawed. Verses 1-2 are restored with new texts in YCS.
64  Verses 1-2 are conceived as a single verse.
79  YKB, p. 230; YARNG 1.4545, 1.6544, and YCS are A.T.
88  There is an extra verse structured [3] between verses 2 and 3. Follow SYH JIR 3.100.13b or 2.10.14b; SYH JIR 8.20.17a and YCS are A.T.
134  This aria is not in YARNG 2.2363. Follow YARNG 2.1043 or YCS.
(140e)  This aria is mistitled Jaih-erl-lihng. It is the aria Syh-mern-tzyy.

GUU-JUR-MAA  古竹馬

MODE:  Y

SAAN-CHYUU:  saan-tauh

FINDING LIST:  134-y
158-y

BASE FORM:  (see NOTES below)

NOTES:  Every existing example of this aria presents a conflicting base form. SHIN PUU, pp. 269-70 catalogues three examples of the parent aria and two repeat forms. I do not agree with Jehng Chian's analysis of padding words in all cases. All that can be said about the base form is that all of the arias are about 10-12 verses in length, all contain a predominance of verses structured [4], at least one pair of verses structured [2] can be found in every aria, and both repeat forms end with [ . . . 7 4 4 4 4].

134  YARNG 2.1037 and YCS versions are the same. The aria in YARNG 2.2354 is totally unlike the others and shows only a faint resemblance in some verses.
134y  YARNG 2.1038 and YCS are the same. There is no trace of a repeat form in YARNG 2.2355.
158  There are minor textual variations between YARNG 3.2638 and 3.2088.
158y  Versions in YARNG 3.2088 and 3.2638 contain minor variations.
GUU-SHERN-JAHNG-ERL  古神枚兒

ALTERNATE TITLE:  Shern-jahng-erl  神枚兒

MODE:  HJ

SAAN-CHYUU:  saan-tauh

FINDING LIST:  41-y
              64
              79
              88
              (140e)

BASE FORM:  4 4 4 4 4 6 3 3

NOTES:  This aria almost always follows Guu-jäh-erl-lihng. The verses structured [4] are linked in pairs and are frequently parallel, but parallelism seems to be optional.

41  TLJY, p. 1089. The aria is untitled in YARG 2.214 and 2.1767 and it is incomplete. It begins with verse 3:  则被个與一個瘤小。

41y This is the only example of a yau-pian form for this aria. If one follows SHIN PUU, p. 10, the base form can be made to fit the parent aria, except that verse 7 is missing. SHIN PUU follows the version in GUAANG JEHHNG and not the earliest one in TLJY, p. 1090, which does not match the base form of the parent aria.

64  Verse 8 is irregular:  這的是誰做說死老箇。

79  YKB, p. 230. YARG 1.4546, 1.5545, and YCS are A.T. Verse 7 is missing in SYH JIR 8.20.17b and YCS. It is present in SYH JIR 2.10.14b and 3.100.14a.

88  YARNG 1.2183 and 1.6103; YCS is A.T.

(140e)  This aria is mistitled. It is actually Guu-shueei-shian-tzyy.

GUU-SHUEEI-SHIAN-TZYY  古水材子

ALTERNATE TITLE:  Shueeishian-tzyy  水仙子

MODE:  HJ

SAAN-CHYUU:  saan-tauh

FINDING LIST:  15
               88
               41
               132-4
               64-7
               140e
               74-9
               156-8

BASE FORM:  aaa3 aaa7 aaa4 aaa4 aaa5 aaa6 aaa7 aaa7 aaa5

NOTES:  15  YARG 1.2183 and 1.6103; YCS is A.T.
Verse 2: aabb pattern. Verse 4: abbc pattern; TAIH HER is irregular. Verse 5: abbc pattern. Verses 6-9: TAIH HER has abbc, TLJY has abb.

YARNG 1.6692 and 1.4686. Only verses 1, 5, and 9 have the aaa pattern in the YARNG versions. All the aaa patterning is restored in YCS.

YKB, p. 165, SSSS, p. 92, and TLJY, p. 1149. Verse 3: SSSS and TLJY have abb. Verse 5: SSSS and TLJY have no patterning. Verses 6-7: YKB, SSSS, and TLJY have abbc. Verses 8-9: YKB, SSSS, and TLJY have abb.

YKB, p. 230; YCS is A.T.

The aria is untitled in SYH JIR 3.100.13b and 2.10.14a; these are the oldest versions. SYH JIR 8.20.16b and YCS are A.T. Punctuate the older versions as follows: 盘 碗 碟 绘 圆 焦 焦 . Only verse 8 has aaa patterning. The later versions have more. Verse 1: [33]. Verse 3: [334]. Verse 5: [3333]; this verse appears to be two verses, each structured [33]. Verse 6: [334]. Verse 7 is irregular: 米出被映水蓝對鴛鴦. Verse 9: [33]. Almost every verse is overloaded with three extra graphs, no doubt because the playwright, while ignoring the tripod padding word requirement, is filling their metrical equivalent with base word status graphs.

Only the odd-numbered verses (1, 3, 5, 7, and 9) have tripod padding words.

YARNG 2.1042 and YCS have tripod padding words only in verse 9. Verse 6 appears to be missing, and verse 5 is structured [33]: 恨不的南下裡納降旗. YARNG 2.2362 has tripod padding words in verses 1, 6, and 9. It appears that verse 5 is missing, too, but verse 5 in YARNG 2.1042 and YCS is missing one graph and is actually verse 6 in this version, structured [34]: 吾他他不直的南下裡納降旗.

Verse 1 is short one tripod padding word. Verse 6 has the abb pattern. Verse 9 has an abc pattern.

There is no HJ suite in YARNG 3.2638. The final three verses do not fit the base form: [5 7 7].

GUUN-SHIOUH-CHIOUR 滚绣毯

MODE: Jh

SAAN-CHYUU: saan-tauh

FINDING LIST: 2-2-2-3-3-4-4-7-7-7-9-9-9
11-2-2-2-3-3-3-4-4-5
21-1-1-2-2-3-4-5-5-5-6-6-6-9-9-9
31-1-1-1-2-2-4-4-4-4-6-6-6-7-7
40-2-2-2-2-3-3-3-4-4-5-5-5-6-6-7-7-8-8-8
50-0-1-1-1-3-4-7-7-7-9-9
60-0-0-7-8-8-8-9-9-9-9
70-0-1-3-3-3-4-6-6-6-8-8-8-8-9
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

Downloaded on behalf of 35.160.27.221
This aria enjoys a special relationship with *Taang-shiouh-tsair*, in which the two are rotated in a round-like fashion; hence, the descriptive term *tzyy-muu-diauh* ("mother-child suite") is often applied to the form of this suite. "Rolling an embroidered ball" refers to the prosodic feature of the aria, wherein verses 1-4 and 5-8 are structurally identical. The base form in SHIN *PUU*, p. 24 is [3 3 6 3 6 3 6 7 7 4]. Jehng Chian justifies it by observing that verses 3 and 7 are often structured [4].

2 First aria: verse 3 is interrupted by an apostrophe: 轉過這些粉條

7 Second aria: 似這雲呵 is an apostrophe in verses 1, 2, 3, 5, 7, and 9.

9 First aria: verse 11 is V.T. in YCS.

11 *YARN* 1.4286; verse 3 is V.T. in YCS.

13 First aria: *YARN* 2.1131. Punctuate as follows: 行 明 病 生 明 競 競 子 競 競 子 競 競 子 競 竫 YARN 2.2444 and YCS are V.T.

Second aria: *YARN* 2.1133; *YARN* 2.2447 and YCS are A.T.

Third aria: *YARN* 2.1135; *YARN* 2.2449 and YCS are A.T.

14 On loan in a suite in *Jh* mode.

First aria: *YARN* 1.1219; *YARN* 1.5528 and YCS are A.T.

Second aria: *YARN* 1.1223. Punctuate after 清 經 經 經 經 經 經 經 經 經 經 經 經 經 經 經 經 經 經 經 經 YARN 1.5531 and YCS are V.T.

First aria: *TLJY*, p. 786, *SSSS*, p. 37, or *YSYF* 2.29a; *YARN* versions and YCS are A.T.

Second aria: *TLJY*, p. 786, *SSSS*, p. 38, or *YSYF* 2.29b; *YARN* versions and YCS are A.T.

21 First aria: *YKB*, p. 132. *YARN* 1.3784 and YCS differ and are A.T.

Second aria: *YKB*, p. 133. *YARN* 1.3797 and YCS differ and are A.T.

22 First aria: *YKB*, p. 137. *YARN* 1.3784 and YCS differ and are A.T.

Second aria: *YKB*, p. 137. *YARN* 1.3797 and YCS differ and are A.T.

23 *YARN* 3.1104; YCS is A.T.

25 First aria: *YARN* 3.736; YCS is A.T.

Second aria: *YARN* 3.739; YCS is A.T.

Third aria: *YARN* 3.741; YCS is A.T.

29 First aria: *YKB*, p. 261; *YARN* 1.3968 and YCS are A.T.

Second aria: *YKB*, p. 263. Verse 8 is irregular.

Third aria: this aria is not present in *YKB*; *YARN* 1.3980 and YCS are the same.

Fourth aria: this aria is not present in *YKB*; *YARN* 1.3982 and YCS versions are the same. Verse 4 is missing.

36 Second aria: for verse 11, follow *YARN* 1.2043; YCS is V.T.

37 Second aria: in an epilogue at the end of a suite in *Jh* mode. There is a change of singer and rhyme. *YARN* 1.437; YCS is A.T. in some verses.

40 First aria: *YARN* 1.3191; YCS is A.T.

42 First aria: *YKB*, p. 106.
Second aria: YKB, p. 106.
Third aria: YKB, p. 107.
Fourth aria: YKB, p. 107.

First aria: YARN 3.1010; YCS is A.T. Verse 7 is irregular: 都待着俺邦情变
Second aria: YARN 3.1011; YCS is A.T.
Third aria: YARN 3.1015; YCS is A.T.

First aria: YARN 1.2147; YCS is A.T.
Third aria: YARN 1.2152; YCS is A.T.
First aria: YKB, p. 449; YCS is A.T.
Second aria: YKB, p. 449; YCS is A.T.
Third aria: YKB, p. 450. Every verse except the final one is exaggerated and begins with 不讓 and a three-graph personal name, as in the following example taken from verse 1: 不讓李太公伐

Second aria: the singer changes from the leading male to a monk.

First aria: YARN 3.480; in YCS, the apostrophes are marked as aside 帶云, and the text is A.T.

First aria: YARN 1.1904.
Second aria: verse 1 or 2 is missing in all versions.
Third aria: YARN 1.1908.

YARN 3.364.

On loan in a suite in J mode. YARN 1.2716; YCS is A.T.

First aria: verse 7 is interrupted by dialogue: (dialogue) 我道來不學的也好.

Third aria: YARN 2.1074 and 2.2387.

First aria: YARN 2.1420; YCS is A.T.
Second aria: YARN 2.1425; YCS is A.T.

First aria: YKB, p. 391; YCS is V.T.
Second aria: YKB, p. 392; YCS is V.T.
Third aria: this aria is not present in YKB.

YARN 1.4673 or 1.6669; YCS is V.T.

First aria: YARN 1.3336; YCS is A.T.
Second aria: verse 10 is interrupted by dialogue: (dialogue) 妙哉可又早魂．

Third aria: YARN 1.3341; YCS is A.T.
Fourth aria: YARN 1.3343; YCS is A.T.

First aria: SYH JIR 3.87.7b or 2.15.7a. Verse 10 is A.T. in YCS.
Second aria: SYH JIR 3.87.8a or 2.15.7b. Verses 2-4 are A.T. in YCS.

First aria: YARN 3.539; YCS is A.T.
Second aria: YARN 3.540; YCS is A.T.
Third aria: YARN 3.541; YCS is A.T.

First aria: YKB, p. 162; YCS is A.T.
Second aria: YKB, p. 162; YCS is A.T.

First aria: SYH JIR 3.81.6b; YCS is A.T.
Second aria: SYH JIR 3.81.7a; YCS is A.T. in the final verse.
Third aria: SYH JIR 3.81.8a; YCS is A.T.

On loan in a suite in J mode.

This aria in YARN 3.1275 is Tzueih-chun-feng.

First aria: every verse is prefaced by an apostrophe with a structure similar to the example following: 促人眉釀的.

First aria: YARN 1.1067 or 1.5415; YCS and YARN 1.5460 are A.T.
Third aria: YARN 1.1072 or 1.5418; YCS and YARN 1.5465 are A.T. or V.T. in verses 1-4.

Downloaded on behalf of 35.160.27.221
This aria is not present in YKB, p. 176. There is no fifth act at all in that version.

First aria: YARNG 1.4039; YCS is A.T.

Second aria: YARNG 1.4040; YCS is A.T. Verse 10 is interrupted by an apostrophe: "

First aria: YKB, p. 88; YCS is V.T.
Third aria: YKB, p. 89; YCS is A.T.
Fourth aria: YKB, p. 90; YCS is V.T.

First aria: YKB, p. 117; YCS is A.T.
Second aria: YKB, p. 118; YCS is A.T.

Second aria: verses 5 and 6 are prefaced by apostrophes: "

Second aria: verses 1-4 are each prefaced by an apostrophe punctuated with the graph "

First aria: YKB, p. 4; YCS is A.T.
Second aria: YKB, p. 4; YCS is A.T.
Third aria: YKB, p. 4; YCS is A.T.
Fourth aria: YKB, p. 5; YCS is A.T.

Third aria: all verses are exaggerated in length.

First aria: some verses are exaggerated in length.
Second aria: some verses are exaggerated in length.

Second aria: verse 2 is irregular in YCS; YKB has a correct version:

First aria: this is in a shie-tzzy. This is the only shie-tzzy in the repertoire where both shie-tzzy arias (Duan-jehng-hauu and Shaang-hua-shyr) appear together, and the only example where Duan-jehng-hauu is followed by any aria other than its yau-pian form. The prosody is irregular and does not match the required base form.
Fourth aria: verses 1 and 2 are exaggerated in length.

Third aria: YKB, p. 299; YCS confuses the aria text with dialogue. Several verses are exaggerated in length.

Fourth aria: YKB, p. 342.

First aria: YKB, p. 375; only the initial six verses remain. YCS deletes some missing arias and concludes this incomplete aria with the text of one of the same title that follows later in the act.

Second aria: YKB, p. 375; the text is incomplete.

First aria: the text does not match the required base form.

Second aria: SSSS, p. 51 or TLJY, p. 817; the extra verse after verse 7 in YCS is dialogue in SYH JIR 3.54.16a.

Fourth aria: SSSS, p. 52 or TLJY, p. 819; YCS is A.T. Verses 3 and 7 are reversed in YCS. The phrase "prefaces every verse except the final one.

Verses 5-8 are missing.

First aria: verses 5-8 are missing.
**HAAU-GUAN-YIN** 好觀音

**MODE:**  
*DS*

**SAAN-CHYUU:**  
*saan-tauh*

**FINDING LIST:**  
66  
140c

**BASE FORM:**  
7 6 7 3 5

**NOTES:**  
Verses 4 and 5 are sometimes erroneously construed as a single verse.

140c  
Verse 4 is awkwardly constructed. No better versions are available to me for comparison.

**HAAU-GUAN-YIN-SHAH** 好觀音然

**ALTERNATE TITLE:**  
Guan-yin-shah 觀音然

**MODE:**  
*DS*

**SAAN-CHYUU:**  
*saan-tauh*

**FINDING LIST:**  
(66)  
140c

**BASE FORM:**  
7 6 . A7 . 7

**NOTES:**  
The aria is a pastiche. Verses 1 and 2 are the initial verses of *Haau-guan-yin* (*DS*); verses in the added section are modeled on those in the coda of *Jh* mode (*Shah-weei*), and the final verse is the last verse of *Shah-weei* in *Jh* mode. According to TSAIH YIRNG (*Jh* mode, p. 20a, quoting Wur Meir), the original coda form in *Jh* mode was *Weei-sheng*. The first five verses are the *Shah* and the final verse is the *Weei-sheng*, and it is titled *Shah-weei*. 前五句為然，後一句為尾

The earliest version is preserved in *SSSS*, p. 120, where it is titled *Shah-weei*. In YARG 2.140, 2.1590, and 2.1683, it is titled *Sueir-shah-weei-sheng*, and in *YCS* it is titled *Sueir-shah-weei*. There are no coda forms titled *Sueir-shah*, *Sueir-shah-weei-sheng*, or *Shah-weei* in *SSSU*, pp. 189-92 that are applicable to the music dramas. I assume that verse 2 is structured [2222], despite the fact that it is punctuated to look like two verses, each structured [22], in *SSSS* and the YARG versions. In the *YCS*, the verse is limited to the structure [22].

140c  
There are two verses in the added section.
HAHN-DUHNG-SHAN 撼 (漢) 動山

MODE: Jh
SAAN-CHYUU: shiaau-lihng
FINDING LIST: 130
BASE FORM: 5 5 5 2ymg 7 3 3 3

NOTES: To admit this aria to full membership in the northern style is unwise. There is a similar form in the southern drama, and the only example of it in music dramas in the northern style is this one, where it does not appear in a suite, but in a prologue to a suite in J mode. Only one poet is known to have used it as a shiaau-lihng, the prolific Jang Shiaau-shan.

130 The base form matches the shiaau-lihng forms only in the first four verses. Verse 4 closes with ymg as expected. The aria appears in a prologue to an act in J mode. Both rhyme and singer are different than in the act that follows.

HAN-HUOH-LARNING 慾貨郎

ALTERNATE TITLES: Han-guo-larng 慾郭郎, Merng-turng-eri-fahn 慾童兒犯
MODE: DS
SAAN-CHYUU: none
FINDING LIST: 14
BASE FORM: 6 6 . 4 4 7 . 5 3

NOTES: According to GUAANG JEHNG, this aria is a pastiche constructed by splicing verses from three different aria patterns. Verses 1-2 are the opening verses of Huoh-larning, verses 3-5 are extracted from Tzueih-taih-pirng, and the final verses are the last verses of the saan-chyuu pattern Merng-turng-eri. In the dramatic style, the preferred title is Han-huoh-larning (see YARNG 1.1191 and 1.5502). In the aria catalogues, it is titled Merng-turng-eri. Merng-turng-eri is a shiaau-lihng form whose structure is different from Merng-turng-eri-fahn. The similarity of titles has led to the confusion. In GUAANG JEHNG, the erroneous association of the alternate title Han-guo-larng with Merng-turng-eri is understandable because Merng-turng-eri and Merng-turng-eri-fahn are juxtaposed in the aria catalogues.

14 In YCS, 哥 is an apostrophe in verses 5 and 8. The pastiche description matches perfectly the example in GUAANG JEHNG, DS mode, p. 7b, but compared with other versions of the aria, the structure of verse 6 is ambiguous. In GUAANG JEHNG, the verse is structured [5]: 又不是攀睛瞑肉發. In YARNG 1.1191, however, it is clearly a [4]: 又不是攀睛瞑肉發, which does not fit the base form. YCS and YARNG 1.5502 present a different text for the
verse, but its structure is also

163

Based on only one example of the aria, it is impossible to resolve the conflict. Based on only one example of the aria, it is impossible to resolve the conflict.

HEH-SHEHNG-CHAUR 賀聖朝

MODE: 1

SAAN-CHYUU: none

FINDING LIST: 63

BASE FORM: 44744444

NOTES: There are too few examples of this aria to resolve conflicts in base forms with confidence. Irregularities are described below.

63 On loan in a suite in S mode. One verse is foreign to the pattern that emerges in the other examples. If it is accepted, the aria is longer than the others by this one verse: 漲金晴猛虎状.

114 This example falls short of the suggested base form by one verse. If Jehng Chian's punctuation of 117e is correct (SHIN PUU, p. 152), then the length could be considered standard. In YARNG 1.973, punctuate verses 7 and 8 as follows: 忍生教他，書去曾來.

117e See notes in 114 above, where punctuation is supplied after he to form verse 7. If verse 7 in this aria is punctuated after 忍, the aria will be in accord with the suggested base form: 忍不教人.

HEH-SHIH-LARNG 贺新郎

MODE: N

SAAN-CHYUU: saan-tauh (rare)

FINDING LIST: 1-6-9 60-2-8 113-9

BASE FORM: 74476655755

NOTES: 1 Verse 5 is missing in YARNG 1.1838 and 1.5611.

6 老娭娭 is an apostrophe in verse 5.
For verses 7–8, follow YARNG 1.378: 小人便關節然， 造詣怎生上司不做婚.

There are textual variations between YARNG 3.1085 and YCS.

Verse 6 is irregular in YCS. Follow YARNG 1.417, where it matches the base form: 這三節自小來攻擊文書.

Verse 5 contains an irregular structure: 你身上我偏心兒索是未.

Verse 4 in YKB, p. 387 appears to be irregular: 你在盪波側

Consult YARNG 1.139 for the above verse and others where texts vary.

Verse 5 contains an irregular structure: 你身上我偏心兒索是未.

Verse 2 is irregular in YCS and YARNG 2.1018. See YARNG 2.2337 for a more credible version, which also preserves the parallel structure usually found in verses 2–3: 與人笑嬉笑些群伴， 我则是

One verse, either 5 or 6, is missing.

YKB, p. 402.

HOUH-TIRNG-HUA 後（后）庭花

ALTERNATE TITLES: Her-shi-houh-tirng-hua "河西後庭花”, Yuh-shuh-houh-tirng-hua "玉樹後庭花"

MODES: Sh and S

CLUSTER FORMS: Binary: Houh-tirng-hua, Ching-ge-erl or Houh-tirng-hua, Lioou-yeh-erl

TEMPO: A slow tempo aria (CHYYU LUHN, p. 12)

SAAN-CHYUU: shiaau-ihng, saan-tauh
FINDING LIST:

**Sh mode**

```
2-3-4-7-8  81-2-3-5-6-8-9
11-4      90-0-2-4-5-7-8-9
20-y-1-2-3-6-8-9  100-2-3-4-6-7-8
30-1-1-2-3-4-6-7  112-3-4-5-7a-b-c-d-9
40-1-2-3-4-5-6-8-9  120-2-3-5-7-9
50-1-1-3-4-6-7-8-9  133-4-6
61-1-2-3-y-4-7-8  140a-a-c-d-f-2-3-6-7
70-1-3-4-5-6-7-8-9  150-2-4-7
```

**S mode**

```
12-9     62-y-4     117e
27       79         126
39       82-7       151-4
45       90-1-2-3   109
55-6     109        109
```

**BASE FORMS:**

- 5 5 5 3 4 5 (shiaau-lihng form)
- 5 5 5 3 4 A5 (saan-tauh and shih-chyuu forms)

**NOTES:**

The most succinct method for describing the base form is to say that it consists of six verses [5 5 5 3 4 . . .] plus at least one verse structured [5]. Some sources describe the aria adding extra verses between verses 6 and 7; others interpret the added verses at the end, after the final verse 7, which is structured [5]. Careful examination of how the extra verses added at the end of the aria are constructed will reveal that no single point of view is consistent. The base form in SHIN PUU, p. 91 is in error: [5 5 5 3 4 5 A5]. In the example Jehng Chian cites to demonstrate such a base form, there are in fact three pairs of extra verses, which he interprets to be a final verse 7 (structured [5]), plus five added verses. Jehng Chian's verse 7 and the first added verse, however, are as below: 散東風輪炎錢，鎖春愁揚柳烟. These verses are obviously parallel, as are the other two pairs that follow. The playwright did not have the base form [5 5 5 3 4 5 A5] in mind when he composed those lines.

Coincidence is not sufficient to explain eight examples of this aria whose final two verses are identical: 59, 67, 86, 93, 123, 126, 134, and 147. I cannot account for this, but some unknown rule must have been applied. This fact is further substantiated in SSSS, p. 138 and TLJY, p. 484 in music drama 63, where _duplicate ("repeat the verse") appears at the end of the aria. In SYH JIR 7.4.3a, the verse is repeated in the text.

2 YARNG 2.2169 and 2.921 have one extra verse not found in YARNG 2.2228 or YCS.
4 YARNG 3.156 and 3.2564; YCS is A.T.
7 YARNG 3.023; YCS is A.T.
8 YKB, p. 198; YARNG 1.2277 and YCS are A.T.
11 YARNG 1.4260; YCS is V.T.
12 YARNG 1.288; YCS is V.T. after verse 4.
14 YARNG 1.1208; YARNG 1.5518 and YCS are A.T.
19 YKB, p. 215; the graph 朝 is missing in verse 6 in YCS: 朝登
22 YKB, p. 131; YCS is A.T.
23 YARNG 3.1056; YCS is A.T.
No punctuation after 開 to form verse 7.
SYH JIR 3.102.12b; verses 5–6 are A.T in YCS.
YARNG 1.3840 has three added verses; YCS has only two.
This aria is not in YKB, pp. 259–60.
YARNG 3.1552; YCS is A.T.
Second aria: YARNG 1.6708 and 1.4744. YCS is A.T. in verses 5–6.
YARNG 1.410; YCS is V.T.
YARNG 1.3203; YCS is A.T.
YARNG 1.2115; YCS is A.T.
YARNG 3.475; YCS is V.T.
First aria: YARNG 1.5775, 1.5829, and 1.1896; YCS is A.T. The final graph 开 is missing in YARNG 1.5775.
Second aria: YARNG 1.5778, 1.5831, and 1.1897; YCS is A.T.
YARNG 2.1402; YCS is A.T.
First aria: YARNG 1.2735; YCS is A.T.
Second aria: YARNG 1.2739; YCS is A.T.
YARNG 1.4159; YCS is A.T.
Sh mode: YARNG 2.881, 2.2021, and 2.2069; YCS is A.T.
S mode: YARNG 2.889, 2.2027, and 2.2076; YCS is A.T.
YARNG 2.1402; YCS is A.T.
First aria: YARNG 1.2735; YCS is A.T.
Second aria: YARNG 1.2739; YCS is A.T.
YARNG 1.4159; YCS is A.T.
Sh mode: 設, p. 138 or TLJY, p. 484.
S mode: titled Her-shi-houh-tirng-hua; it is only four verses long.
SSSS, p. 446 or TLJY, p. 879.
S mode: every verse is introduced by an apostrophe. Follow SSSS, p. 446 or TLJY, p. 879.
Sh mode: the use of 諸 as a measure word in verse 2 makes the verse appear to be irregular at first glance. It is parallel with verse 1:

湯 食之時, 我背著 時事 了棍棒． 又拿去 廚房中 煎碗熱湯．

YARNG 1.4669 and 1.6662. The final two verses are identical.
The aria is untitled in SYH JIR 3.87.5b and 2.15.5a. Verse 5 has an added graph開 in YCS to make it conform to the base form:

拂鍋了壁門幕．

YARNG 3.535; YCS is A.T.
YKB, p. 158; YCS is A.T.
SYH JIR 3.81.4a titles the aria Guu-houh-tirng-hua 古侯庭花.
YARNG 1.3003; YCS is A.T.
SYH JIR 4.9.5b; YCS is A.T.
Sh mode: YKB, p. 229; YCS has many changes.
S mode: this aria is not in YKB; follow YARNG 1.4568 and 1.6571.
YARNG 3.1888; YCS is A.T.
Verse 6 in YARNG 1.1052 ( 剛唱一遍 ) is altered in YCS to 設唱

一遍．There are extra verses in YCS and YARNG 1.5438.
YKB, p. 170; YARNG 1.3061 and YCS are A.T.
YARNG 3.816; YCS is A.T.
First aria: YARNG 1.2367; YCS is A.T.
Second aria: YARNG 1.2371; YCS is A.T.
YKB, p. 94 and YARNG 1.2633; YCS is A.T. The graph 开 is missing in verse 3 in YCS.
YARNG 1.4637; YCS is A.T. The final two verses are identical.
The aria is not in YARNG 3.1913.
YARNG 1.201 or 1.5012; YCS is V.T. after verse 2.
YARNG 3.779; YCS is A.T.
YARNG 1.4092; YCS is A.T.
YARNG 1.3891; YCS is A.T.
106 YARNG 1.317; YCS is A.T. Verse 6 is irregular: 舒你過前程

107 The graph 在 in YKB, p. 31 should be 傳 (cf. photo of original text in YARNG 1.101).

117b The aria is irregular in YCS; the first six verses are the aria Yuarn-her-lihng. The final seven verses are added verses of Houh-tirng-hua (cf. SHIN PUU, p. 92).

122 This aria is on loan in a suite in SS mode in an epilogue. Follow YKB, p. 254. There is a change of rhyme. There may be a change of singer, too, but the dialogue is missing and it is not clear who sings.

123 The final two verses are identical.

125 On loan at the close of a suite in Jh mode in an epilogue. Follow YKB, p. 300. Punctuate after 嘿 to form verse 5.

126 The final two verses are identical.

127 YKB, p. 339.

134 YARNG 2.2310; YCS is A.T. The final two verses are identical.

140d This aria is titled San-fahn-houh-tirng-hua. It is a medley made up of the aria Yuarn-her-lihng, one verse from Houh-tirng-hua (structured (5)), and the aria Ching-ge-erl, with three added four-character verses (cf. SHIN PUU, p. 92).

140f The text is badly scrambled. Verse 4 is irregular.

142 YKB, p. 415; YCS is A.T.

147 The final two verses are identical.

**HU-DU-BAIR 忽都白**

**ALTERNATE TITLES:** Gu-du-bair 古都白, Mahn-shueei-er 慢水鵝

**MODE:** SS

**SAAN-CHYUU:** saan-tauh

**FINDING LIST:** 24 52 63

**BASE FORM:** 4 4 4 4 4 4 5 5

+ +

**NOTES:** This is a Jurchened suite aria. A stable form emerges in only two examples, music drama 63 and a saan-tauh example by Guan Hahn-ching (CYSC, p. 183). The base form is unmistakably [4 4 4y1 4 4 4 4 4 5 5] in these verses. Of the examples found in GUAANG JEHNG, only one saan-tauh example by Guan Hahn-ching is reliable. Two arias labeled yau-pian-daai 三板調 are actually mangled forms of Taang-wuh-daai. The analysis of base words and padding words in the saan-tauh examples is extremely unreliable. With so few examples to examine it is impossible to establish a base form that is absolute and difficult to form impressions of the possible required patterns of parallelism in this aria. Another example of the aria in DAH CHERNG 66.40a matches the base form except for one missing verse [5] at the close.
This aria has features of the base form above, but does not correspond to it. Its base form is something close to the following: \[4 4 2yn2 2yn2 4 2yn2 4 4? lybl 4 5 5\]. I suggest the following punctuation (yn = £|?p):

YCS has a base form close to the above, except that two verses \[4 4\] appear to be missing. In YARNG 1.1759, there is a missing graph 您:

HUARNG-CHIARNG-WEIR

MODE: Y

CLUSTER FORM: Binary: Huarng-chiarng-weir, Chihng-yuarn-jen

SAAN-CHYUU: shiaau-lihng, saan-tauh

FINDING LIST: 80-0

BASE FORM: 4 4 6 6

NOTES: The base form established in SHIN PUU, p. 267 for verses 1-2 is \[5b 5b\] (\[32 32\]), which is untenable. It does not fit the following examples:

他那裡呼呼的喘氣，俺這裡轉轉的疑惑。

(First aria, 80; YCS)

又不曾親見長，便這般割肚牽腸。

(CYSC, p. 1082)

First aria: mistitled Chihng-yuarn-jen in YARNG 3.1267; YCS is A.T.
Second aria: mistitled Chihng-yuarn-jen in YARNG 3.1269; YCS is A.T.

HUARNG-JUNG-WEEI


MODE: N

SAAN-CHYUU: saan-tauh

FINDING LIST:

\[
\begin{array}{cccc}
1-3-6-7-9 & 54-5-8 & 101-2-3-4-6-8-9 & 151-3-4-6-7-8-9 \\
11 & 60-1-2-3-8-9 & 110-3-5-6-9 & 160-1-2 \\
20-3-6-7-8 & 71-2-4-7 & 120-3-4 & 134-9 \\
31-3-5-6-7-8 & 84-5-6-9 & 140b-c-4-5-6 \\
46-9 & 90-4-8-9 & & \\
\end{array}
\]
BASE FORM: 7 7 . . . 4

NOTES: This is the only coda form in N mode, and it is usually preceded by two paracodas. WARN G LIH, p. 809 gives a base form of [7 7 3 3 3 6 7], noting that the aria can be expanded without restriction. This does not describe the great variety of forms in which this coda aria is cast. The SHIN PUU, pp. 138-39 describes a form beginning with verses 1-2 of the aria Ger-weei [7 7], a middle section of added verses structured [33] consisting of parallel couplets, in which every verse or every other verse rhymes, closing with the final verses [4 7] of Huairng-jung-weei. Some arias contain added verses structured [4], which SHIN PUU indicates should also occur in parallel couplets. Verses structured [5] and [7] can also be found in constantly shifting positions, rendering it difficult to grasp a consistent pattern. SHIN PUU postulates four different aspects of the form, some of which are noted above, but even following these guidelines I have been unable to derive a sensible, stable base form from the confusing patterns displayed in the music dramas. In my opinion, this coda is the most baffling and complex form of the entire literature, and it defies a reduction in prosodic terms to a basic base form.

HUOH-LARNG-ERL 貨郎兒

ALTERNATE TITLE: Jioou-juan-huoh-larng-erl 九轉貨郎兒

MODE: Jh

SAAN-CHYUU: saan-tauh

FINDING LIST:
7  115
15  (133)
94  150

BASE FORM: 6 6 7 3 3 7

NOTES: This pattern may appear in a suite as an independent aria, or as the parent form for a series of variations called the "Nine Turns on the Peddler." As an independent aria, the base form above may be used without alteration, or the base form above may form the basis for a pastiche. In the pastiche form, the initial phrases (usually verses 1-3) are followed by selected verses from other arias. The aria is always closed by the final verse ([7]) of Huoh-larng-erl. Pastiche forms are rarely duplicated exactly because neither the repertoire of arias from which verses are selected nor the number of verses selected is fixed. The "Nine Turns on the Peddler" is a complete and independent suite which is inserted into a host suite, as in music drama 94. Rhyme is allowed to shift from variation to variation, and in form, each variation is a new pastiche made by the method described above. (See the "Nine Turns" that follow.)

This is a pastiche constructed of Huoh-larng-erl (verses 1-5), Tuo-buh-shan (complete), Tzueih-taih-pirng (verses 1-7), and Huoh-larng-erl (verse 6). There is one extra verse [6] after verse 2 of Huoh-larng-erl. YARG 3.635 and YCS are misleading because there is no indication that the aria is a pastiche. The editors were unaware of the structural distinctions to be drawn between this pastiche form and the various parts of other arias out of which it was made. The final
verse [7] appears to be the last verse of Tzueih-taih-pirng, but it is, in fact, Huoh-larng-erl (verse 6). is a padding word in Tzueih-taih-pirng (verses 5 and 6). Tzueih-taih-pirng is erroneously titled Taih-pirng-lihng in YARNG 3.636 and YCS.

15 YARNG 1.2194; YCS and YARNG 1.6125 are A.T.

94 The oldest version is in TAIH HER, p. 81. This aria introduces the "Nine Turns on the Peddler" imbedded in a suite in N mode. Each verse is prefaced by padding words , except the final one, which is altered to .

115 Verse 4: punctuate after .

(133) YKB, p. 375. This aria is not in YCS. It is a pastiche composed of Huoh-larng-erl (verses 1-3; verse 1 is structured [4]), Tzueih-taih-pirng (verses 1-7), and Huoh-larng-erl (verses 4-6).

150 This aria is most likely a pastiche form, but the verses selected from other arias are not labeled. They may be from Yaur-mirn-ge and Dau-dau-lihng. No punctuation is needed after in the final verse.

HUOH-LARNG-ERL, BA-JUAAN 货郎兒八轉

MODE: Jh

SAAN-CHYUU: none

FINDING LIST: 94

BASE FORM: 6 6 . 7 4 5 5 . 2ymg 2ymg . 4 . 7 4 5 5 . 2ymg 2ymg . 7

NOTES: Sources of the pastiche—verses 1-2: Huoh-larng-erl (verses 1-2); verses 3-6: Yaur-mirn-ge (verses 4-7); verses 7-8: Dau-dau-lihng (verses 5-6); verse 9: Taang-shiouh-tsair (verse 6); verses 10-13: Yaur-mirn-ge (verses 4-7); verses 14-15: Dau-dau-lihng (verses 5-6); verse 16: Huoh-larng-erl (verse 6). The oldest version is in TAIH HER, p. 83. SSSS, p. 29 and TLJY, p. 770 are A.T., and the arias indicated in the pastiche are not correct if the base form is studied in those arias. YARNG 3.1935 is largely identical with TAIH HER, with slight variations. The analysis in SHIN PUU, p. 59 combines information from SSSS, TLJY, and GUAANG JEHN, Jh mode, p. 10b. Kuaih-huor-niarn is a shiaau-lihng form and is not used in music dramas, except in this pastiche. Jehng Chian concludes that the final two graphs of Kuaih-huor-niarn (verse 2) are repeated echo-fashion, a feature not in the shiaau-lihng form at all. I discount SSSS and TLJY in their inclusion of Kuaih-huor-niarn in the pastiche. Jehng Chian concludes that the final two graphs of Kuaih-huor-niarn (verse 2) are repeated echo-fashion, a feature not in the shiaau-lihng form at all. I discount SSSS and TLJY in their inclusion of Kuaih-huor-niarn in the pastiche. The GUAANG JEHN description is more accurate. The verses labeled Kuaih-huor-niarn in SHIN PUU are actually Yaur-mirn-ge (verse 5). The two repeated graphs are meant to represent Yaur-mirn-ge (verse 5): [Iyb1]. In Dau-dau-lihng, ym is deleted in all versions except SSSS and TLJY, where it is . For a detailed description of this suite, see Huoh-larng-erl.
HUOH-LARNG-ERL, CHI-JUAAN

MODE: Jh
TEMPO: This is an aria in slow tempo in the same manner as ehl-juaan and san-juaan. In his JIAAN PUU, Wur Meir describes the tempo in terms of the transition between arias in the binary cluster Kuah-huor-san and Chaur-tian-tzyy. Chaur-tian-tzyy is the principal aria and Kuah-huor-san plays a largely introductory role. After rapid acceleration of tempo, Kuah-huor-san slows and becomes free and unmeasured, to make a smooth transition to Chaur-tian-tzyy, an aria in slow tempo.
SAAN-CHYUU: none
FINDING LIST: 94
BASE FORM: 6 6 7 . 7 4 5 3 5 . 7
NOTES: Sources of the pastiche—verses 1-3: Huoh-larng-erl (verses 1-3); verses 4-8: Diahn-chiarn-huan (verses 3-7); verse 9: Huoh-larng-erl (verse 6). The oldest version is in TAIH HER, p. 83. SSSS, p. 28 and TLJY, p. 770 are A.T. YARNG 3.1934 agrees with TAIH HER. The final verse is extended in length. Some interpret 將他這李春郎的父親 as an apostrophe, but it is integral to the verse; without it, the last three graphs lack a reference point. It is in mutated form, as is frequently the case with the final verse in some arias: [32223] 將他這李春郎的父親向他那香落落波心水漾漾. The version in GUAANG JEHNG does not match the base form. For a detailed description of the suite, see Huoh-larng-erl.

HUOH-LARNG-ERL, EHL-JUAAN

MODE: Jh
TEMPO: A slow tempo aria, according to Wur Meir's JIAAN PUU
SAAN-CHYUU: none
FINDING LIST: 94
BASE FORM: 6 6 7 . 7 7 4 . 7
NOTES: Sources of the pastiche—verses 1-3: Huoh-larng-erl (verses 1-3); verses 4-6: Maih-hua-sheng (verses 2-4); verse 7: Huoh-larng-erl (verse 6). TAIH HER, p. 81 is the oldest version. YARNG 3.1932 is the same with minor variations; YCS is A.T. This aria, in SSSS, p. 27 or TLJY, p. 766, follows Huoh-larng-erl, san-juaan. In these versions, the pastiche is composed of Huoh-larng-erl (verses 1-2) and Guah-yuh-gou (verses 1-5). The text in no way matches the base form of Guah-yuh-gou. SHIN PUU, p. 51 follows the analysis in GUAANG JEHNG, Jh mode, p. 9a. Note that verse 3

could be either *Huoh-larng-erl* (verse 3) or *Maih-hua-sheng* (verse 1), since both are structured [7]. *Maih-hua-sheng* is a shiau-lihng form and is not seen in the music dramas, except in this pastiche. See *Huoh-larng-erl* for a general discussion of the suite.

**HUOH-LARNG-ERL, JIOOU-JUAAN**

**MODE:**  

**TEMPO:**  

In his *JIAAN PUU*, Wur Meir left a very detailed account of the tempo changes and the musical characteristics of this aria. The clapper ceases with verse 3, after which the aria is sung in a free, unmeasured style. At the beginning of verse 12 (*Taih-pirng-lihng*, verse 5), the tempo quickens and I assume that the suite finishes with an accelerating flourish to the close. This abrupt change in tempo is consistent with tempo instructions for singing *Taih-pirng-lihng*. Wur Meir elaborates further to comment that this free and unmeasured section was an important place for the singer to demonstrate his virtuosity and his vocal technique, and that the actor was free to extend this section (he could add extra verses as he pleased). The description continues with a contradictory statement: "After the clapper resumes, the tempo is quick again in the same spirit and mood as *chi-juaan*," (SHIN PUU, p. 60; 我後又用緊唱，與七 韻相呼應。 *Chi-juaan*, however, is described as an aria in slow tempo, which indicates that an error has been made by Wur Meir in naming *chi-juaan*. The tempo description most closely resembles *liouh-juaan*. Perhaps Jehng Chian made the error, or it is a printing or typesetter's mistake.

**SAAN-CHYUU:** none

**FINDING LIST:** 94

**BASE FORM:** 6 6 7 . 6 6 6 6 . 4 4 7 4 7 7 7 . 7

**NOTES:** Sources of the pastiche—verses 1-3: *Huoh-larng-erl* (verses 1-3); verses 4-7: *Tuo-buh-shan* (complete); verses 8-14: *Tzueih-taih-pirng* (verses 1-7); verse 15: *Huoh-larng-erl* (verse 6). The oldest version is in TAIH HER, p. 84. YARGN 3.1935 is largely the same with slight variation. SSSS, p. 30 and TLJY, p. 772 are A.T. SSSS, TLJY, and GUAANG JEHNG, Jh mode, p. 12a are in agreement about the sources of the verses in the pastiche. For a detailed description of the suite, see *Huoh-larng-erl*.

**HUOH-LARNG-ERL, LIOUH-JUAAN**

**MODE:**  

**TEMPO:**  

The tempo accelerates to a rapid pace. The tempos in this aria and *Huoh-larng-erl*, *chi-juaan* sound much like the transition from *Kuaih-huor-san* to *Chaur-tian-izyy* (see *Kuaih-huor-san*...
or Chaur-tian-tzuy). Information on tempo in this aria is based on JIAAN PUU.

SAAN-CHYUU: none
FINDING LIST: 94
BASE FORM: 6 6 7 . 7 4 4 4 . 3 3 4 4 . 7

NOTES: Sources of the pastiche—verses 1-3: Huoh-larng-erl (verses 1-3); verses 4-7: Syh-bian-jihng (verses 2-5); verses 8-11: Puu-tian-leh (verses 1-4); verse 12: Huoh-larng-erl (verse 6). TAIH HER is the oldest version. SSSS, p. 28 and TLJY, p. 769 indicate that the pastiche consists of verses from Huoh-larng-erl and Shahng-shiaau-lour. The base form does not fit this plan. GUAANG JEHNG, Jh mode, p. 9b and SHIN PUU disagree on the identification of the various sources. Jehng Chian identifies the sources as Huoh-larng-erl, Dau-dau-lihng, Shahng-shiaau-lour, and Shahng-shiaau-lour, you-pian. I follow GUAANG JEHNG because it is the only version that matches the base form of the aria. For a detailed description of the suite, see Huoh-larng-erl.

HUOH-LARNG-ERL, SAN-JUAAN 貨郎児三轉

MODE: Jh
TEMPO: A slow tempo aria, according to Wur Meir's JIAAN PUU
SAAN-CHYUU: none
FINDING LIST: 94
BASE FORM: 6 6 7 3 . 4 4 4 4 . 7

NOTES: Sources of the pastiche—verses 1-5: Huoh-larng-erl (verses 1-5); verses 6-9: Douh-an-churn (verses 1-4); verse 10: Huoh-larng-erl (verse 6). The earliest version is TAIH HER, p. 81, in which there is no indication that the aria is a pastiche. The aria in SSSS, p. 27 and TLJY, p. 766 precedes Huoh-larng-erl, ehj-juaan and has minor variations in the text. In those versions, the pastiche is composed of Huoh-larng-erl (verses 1-5) and five verses from Shiauh-her-shahng. The base form does not match Shiauh-her-shahng at all. I follow SHIN PUU and GUAANG JEHNG, Jh mode, p. 9b, which identifies verses 6-9 as verses from Douh-an-churn. See Huoh-larng-erl for a discussion of this suite.

HUOH-LARNG-ERL, SYH-JUAAN 貨郎児四轉

MODE: Jh
SAAN-CHYUU: none
FINDING LIST: 94
BASE FORM: 6 6 7 . 4 4 7 3 7 7 1 3 . 7

NOTES: Sources of the pastiche—verses 1-3: Huoh-larng-erl (verses 1-3); verses 4-12: Shan-po-yarng (verses 1-9); verse 13: Huoh-larng-erl (verse 6). The oldest version is TAIH HER, p. 82, where there is no indication that the aria is a pastiche. The version in YARNG 3.1933 is the same as TAIH HER, where verse 3 is as follows: [7] 望穿秋水兩處開挑釘。 This is followed by verses 1-9 of Shan-po-yarng and closed by verse 6 of Huoh-larng-erl. SSSS, p. 27 and TLJY, p. 767 are in basic agreement with this format, except in verse 3, where 望穿秋水兩處開挑釘 is missing. See Huoh-larng-erl for a discussion of this suite.

HUOH-LARNG-ERL, WUU-JUAAN 貨郎兒五轉

MODE: Jh
SAAN-CHYUU: none
FINDING LIST: 94
BASE FORM: 6 6 7 . 3 3 7 3 4 5 . 6 6 7 3 3 . 7

NOTES: Sources of the pastiche—verses 1-3: Huoh-larng-erl (verses 1-3); verses 4-10: Yirng-shian-keh (verses 1-7); verses 11-15: Hurng-shiouh-shier (verses 1-5); verse 16: Huoh-larng-erl (verse 6). Verses 4-5 in Yirng-shian-keh are irregular (14 41): 萬戶魂蠟. The earliest version is TAIH HER, p. 82. SSSS, p. 27 and TLJY, p. 768 are in basic agreement. YARNG 3.1933 has some minor variations, principally in the final verse. See Huoh-larng-erl for a discussion of this suite.

HUR-SHYR-BA 胡十八

MODE: SS
SAAN-CHYUU: shiaau-lihng, saan-tauh
FINDING LIST: 21-4 99
54 90-2
63 102-5
BASE FORM: 3 3 3 3 7 2 2 3 3

NOTES: Parallelism occurs with some frequency in the final two verses, but not often enough to confirm it as a formal rule. Their identical structures make parallelism a constant temptation.
21 YARNG 1.872, 1.5219, and 1.5313; YCS is A.T.
44 Either verse 6 or 7 is missing.
63 SYH JIR 3.98.15b.
90 YARNG 1.2401.
92 YARNG 1.3491 and 1.6376. Verse 4 is missing. In its place is a verse

that is also in a preceding aria, Shin-shueei-lihng.

105  YKB, p. 8.

**HURNG-SHAN-ERL**

**MODE:**

**CLUSTER FORM:** Binary: Chir-tian-leh, Hurng-shan-erl. This binary form is said to be in the sueir-daih 随带 style, at least as a shiaau-lihng, which means that the first aria is the principal one and the second one sustains the mood set by the principal aria in a supporting role.

**TEMPO:** In the second aria of the binary form, the tempo accelerates, after which there is a retard in the final verses and a return to slow tempo.

**SAAN-CHYUU:** shiaau-lihng

**FINDING LIST:** 152

**BASE FORM:** 5 5 3 5 3 3 6

++

**NOTES:** 152 The playwright has not matched the form and text very well in the final verses. Verses 6-7 are neither parallel nor identical. Verse 7: punctuate after 赋仁貴. The rule about identical repeats in verses 3-4 and 6-7 can be substantiated in shiaau-lihng examples of this verse form.

**HURNG-SHIOU-SHIER**

**ALTERNATE TITLE:** Ju-lyuu-chyuu 朱履曲

**MODE:**

**SAAN-CHYUU:** shiaau-lihng, saan-tauh

**FINDING LIST:**

2-6-6-7 62-5 120-4-5-6-9
10-1-3-7-8 70-3-6-8-9 130-6-8
21-5-8-9 80-1-2-3-5 145-7
30-3-4 95-6-7 151-7
41-4-7-8-9-9 101-7-8 160
51-2-4-5 111-2-3

**BASE FORM:** 6 6 7 3 3 5

**NOTES:** This is a very popular shiaau-lihng form. Jehng Chian's shiaau-lihng example (SHIN PUU, p. 152) is typical in that the verses 4-5 have mutated to [23 23]. This forces him to label some of the words in the mutated form.
padding words: 水至秋月冷。山小基天青。 The words 水至 and 山小， of course, are full words (shyr-tzyh 貽字) and can in no way be associated with the kinds of words that form the class chehn-tzyh 聽字, or padding words. This aria is commonly the third or fourth aria in the suite.

2 Verses 1, 2, 3, and 6 are all prefaced by the apostrophe £

11 On loan in a suite in Jh mode. Follow YARNG 1.4290; YCS is A.T.

17 YKB, p. 79; YCS is V.T. YARNG 1.3542 is also V.T., but different from YCS.

21 SSSS, p. 202 or TLJY, p. 314; YARNG 1.860, 1.5250, 1.5207, and YCS are A.T.

25 YARNG 3.743; YCS is A.T.

29 This aria is not in YKB.

41 TLJY, p. 398; YARNG 2.201, 2.1753, 2.1803, and YCS are A.T.

47 YKB, p. 451; YARNG 2.75, 2.1512, and YCS are A.T.

49 First aria: YARNG 1.472; YCS is A.T.

Second aria: YARNG 1.474; YCS is A.T.

51 YARNG 1.1937 or 1.5815; YARNG 1.5879 and YCS are V.T.

54 YARNG 1.2703; verse 3 is V.T. in YCS.

55 YKB, p. 328. Verses 4-5 look irregular in YCS: 分一宅小院，蓋一座堂堂。 Only when YKB is consulted does it become clear that 而 and 由 are measure words: 分區小院，蓋座堂堂。

65 YARNG 1.2878; YCS is A.T.

70 SYH JIR 3.87.12b; YCS is A.T. In SYH JIR 2.15.12b, verse 6 is missing one graph 嘴 and is consequently irregular.

79 YKB, p. 234. Verses 4-5 are [3 3]: 一機話，沒半星聲。

80 On loan in a suite in Jh mode. YARNG 3.1278; YCS is A.T.

83 Verse 5 is irregular: 健乃堪笑人傍雜。

85 YKB, p. 175; YCS and YARNG 1.3105 are V.T.

96 YKB, p. 121; YARNG 1.2082, 1.6040, and YCS are A.T.

97 YARNG 3.785; YCS is A.T. Verse 6 is missing.

101 In verse 1, Jehng Chian (YKB, p. 20) errs by substituting the graph 嘴 for the graph 嘴. In YKB, p. 20 is 陷入 YCS.

107 Titled Ju-lyuu-chyuu.

124 Verse 4: follow YKB, p. 281, where one graph is indicated as missing.

126 Verses 1-5 are prefaced with 東山.

130 Verse 4 is irregular: 之乎和本苗在地。

138 The aria is untitled in YARNG 2.802; YCS is V.T.

147 TLJY, p. 306; each verse begins with 嘴的是.

160 Verse 4 is irregular: 邻道珍羞百味.

HURNG-SHUOH-YUEH (176)

ALTERNATE TITLE: Yah-guu-erl 逐鼓兒

MODE:

SAAN-CHYUU: saan-tauh

FINDING LIST: 19 21 51

BASE FORM: 4 4 7 4 3 3 ?4 ?4 ?4 ?4

NOTES: The exact base form is difficult to determine. The final verses (7-10) are inconsistent in the examples I have examined, and the number of extant examples is small. It can be safely said that the verses all meet the requirements of verses structured either [22] or [222]. WARNG LIH, p. 811 and SHIN PUU, p. 155 agree on the base form [6 4 4 6] in these verses.


51 Verse 10 is missing in all versions.

HURNG-SHUOH-YUEH 紅芍藥

MODE: N

CLUSTER FORM: Binary: Hurng-shuoh-yueh, Pur-sah-liarng-jou

SAAN-CHYUU: saan-tauh

FINDING LIST: 6 61-9 120
20 84-5 139
31-6-7 90 140c-4-5
42 104-8 153
58 110-3 161

BASE FORM: 7 4 7 4 5 6 7 4

NOTES: WARNG LIH, p. 809 gives a base form of [7 4 7 4 5 7 7 4]. His base form is incorrect in verse 6. SHIN PUU, p. 130 notes that the final verse can also be structured [5], but except for two examples (one of which is highly irregular), I find little other data to verify this.

31 YARNG 1.4755 and 1.6722 are irregular or puzzling in verses 1, 3, and 6. YCS is altered to fit the base form in verse 1.

36 YARNG 1.2028; YCS is A.T.

42 YKB, p. 104 or YARNG 1.5744.

58 A highly unusual aria overlaid with padding words. SHIN PUU establishes a separate base form for this example, about which I am skeptical.

84 SSSS, p. 295 or TLJY, p. 1057; YCS is A.T. The final verse 因此 is altered to the point where it looks irregular in YCS (58221):

85 YKB, p. 172.
90 YARNG 1.2383; YCS is A.T.

110 YKB, p. 67.
113 This aria does not match the base form.
Verse 7 is highly exaggerated.
Verse 6 is irregular (你君臣再問索) in SHY JIR 5.4.10a, but regular in SHY JIR 3.54.10a and 6.2.13b:你君臣再問索度．
YKB, p. 403; YCS is A.T.
Verse 4 is irregular:你每日食飯飲酒．
Verse 5 is structured [3]:我則遭箇苦的．

HUUN-JIANG-LURNG 混江龍

MODE: Sh

TEMPO: Wur Meir (SHIN PUU, p. 79) indicates that the aria was sung in a free, unmeasured style (saan-baan 散板). Sections of added verses are said to have been sung in a tempo that was faster than that of the verses in the main body of the aria (see also NOTES below).

SAAN-CHYUU: saan-tauh

FINDING LIST: There is an example of this aria in every music drama except 63, 115, and 117e (see also BASE FORMS below).

BASE FORMS: 4 7 4 4 7 3 4 4 3-7-8, 11-5, 24, 37, 61, 72-4-9, 86, 90, 101-2, 113-9, 130-1, 140d-1-8, 153-6-9, 160
4 7 4 4 7 7 4 4 9, 16, 21-3-6, 34-9, 40-8, 56-8, 69, 76-7, 87-8, 94-6-7, 103-4-9, 117d, 126, 145, 151-3-5, 162
4 7 4 4 7 7 7 4 4 2, 14, 84-9, 105, 111-7a-b, 125-7
4 7 4 4 7 7 A4 3 4 4 43, 54, 85, 117c, 140b-c-4
4 7 4 4 7 7 A4 7 4 4 1-4, 17, 25-9, 30-1-2, 45-7, 51-2-9, 60-2-8, 71-3-5, 80-3, 99, 107, 110-8, 120-1-9, 133-5-7-8, 140a-7, 161
4 7 4 4 7 7 A4 7 4 4 5-6, 20-2-7-8, 41-6, 57, 64-5-6, 81, 91-2-5-8, 114-6, 124, 132-4-9, 140e-f-3-6-9, 152-7-8
4 7 4 4 7 7 A3 7 4 4 12-9, 33-5, 50-3, 82
4 7 4 4 7 7 A3 7 4 4 10, 44, 67, 93, 106, 112, 150
4 7 4 4 7 7 A4 A3 7 4 4 42-9, 122
4 7 4 4 7 7 A4 A3 7 4 4 13-8, 36-8, 55, 70-8, 108, 123-8

NOTES: Added verse always occur in parallel pairs, and they usually rhyme. The descriptions in SHIN PUU, p. 81 are not altogether complete. The varieties of possible ending sequences are not as fully documented as in the base forms above. As can be seen above, the greater number of arias (65) have no added verses, and close in the ending sequences [3 4 4] or [7 4 4].

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Among those examples that add verses structured \([4]\), the \([7\ 4\ 4]\) and \([7\ 7\ 4\ 4]\) ending sequences are the most prevalent. No arias that add verses structured \([3]\), or that add verses structured \([4]\) and \([3]\), end in \([3\ 4\ 4]\). Added verses structured \([4]\) are sometimes mutated to \([222]\) or \([322]\), and on occasion they can be more exaggerated in length (i.e., \([3322]\)). \textit{SHIN PUU}, p. 81 describes a process of evolution in the ending sequences from \([3\ 4\ 4]\) to \([7\ 4\ 4]\) and even to \([7\ 7\ 4\ 4]\). \textit{SHIN PUU} stipulates that when added verses do not conform to the rhyme scheme, they are performed in the \textit{daih-chahng} style and sung at a faster tempo than verses in the main body of the aria. Later they evolved to creating an alternate rhyme, and eventually to conforming to the rhyme of the aria, but they retained their \textit{daih-chahng} characteristics. As a result, \([3]\) had to mutate to \([7]\) and even to \([7\ 7]\) to withstand the momentum built up by the fast tempo delivery of the added verses, or it was necessary to resort to the addition of extra padding words to verse 7 (structured \([3]\)) because the structure was simply too unstable. This is an interesting comment on the evolution of verse structure in Yuarh verse forms. For a more detailed account, consult Jehng Chian, “Shian-lyűu Huun-jiang-lurng de baan-ger jir chir biahn-huah” in \textit{Jiing-wuu tsurung-bian}, 2: 368-73. Jehng Chian’s account is interesting because he implies that \textit{daih-chahng} originally applied only to added verses that did not conform to the rhyme. One would like more information about the source of this interpretation.

1 YARNG 1.1827, 1.5599, and 1.5642; YCS is A.T.
2 TAIH HER, p. 103.
3 In the verse structured \([7]\) in the ending sequence \([7\ 4\ 4]\), no punctuation is needed after \(\frac{\text{}}{\text{}}\).
4 YARNG 3.1414; YCS is A.T.
5 YKB, p. 197. In the YKB, the ending sequence is \([3\ 4\ 4]\); in YARNG 1.2255, it is \([7\ 4\ 4]\). In the YCS, there are added verses structured \([3\ 3]\).
6 YARNG 1.4258; YCS is A.T.
7 YARNG 1.274; YCS is A.T.
8 YARNG 2.1118; YARNG 2.2428 and YCS are A.T.
9 YARNG 1.1199; YARNG 1.5509 and YCS are A.T.
10 YARNG 1.2180; YARNG 1.6073 and YCS are A.T.
11 YARNG 1.4326; YCS is A.T.
12 YKB, p. 75. Some text is missing after verse 5.
13 Verses 7-8: 我為害一生風散不戀那一生緋。大剛來這十年富
14 也只是十年遲。
15 YKB, p. 212; YCS is V.T.
16 Mistitled \textit{Diaan-jiahng-churn} in YARNG 1.893.
17 YKB, p. 130; YARNG 1.3769 and YCS are different and A.T.
18 YARNG 3.731; YCS is A.T.
19 SYH JIR 3.102.5a; YCS is A.T. Punctuate as follows: 媧.飛.
20 YARNG 1.3834; YCS is A.T.
21 YKB, p. 259; YARNG 1.3944 and YCS are A.T.
22 YARNG 3.1543; YCS is V.T. All added verses end in \(\text{aa}\). Punctuate as follows: 周.禮.封.冕.中.燦.膚.黼.黻.藻.繡.
23 YARNG 1.4736 and 1.6697; YCS is A.T.
24 The first verses of the ending sequence are greatly exaggerated.
25 YARNG 1.1950; YARNG 1.5891, 1.5935, and YCS are A.T.
26 YARNG 1.2002; YCS is A.T.
YARN 1.3201; YCS has minor variants.

YARN 2.180, 2.1731, and 2.1779; YCS is A.T.

The added verses structured [4] and [3] are out of order. This is the only example where verses structured [3] precede those structured [4]. YKB, p. 101; YARN 1.5694, 1.5732, 1.1859, and YCS are A.T.

YARN 3.996; YCS is V.T.

YARN 3.467; YCS may be correct in interpreting the paraphrases from the Analects (book 2.4) to be dialogue. The passage does not fit the structure for added verses. The aria likely contains two added verses structured [33]:

YKB, p. 445; YARN 2.39, 2.1473, and YCS are A.T.

YARN 2.1398; YCS is A.T.

YKB, p. 157.

YARN 1.2998; YARN 1.6181 and YCS are A.T.

SYH JIR 4.9.2a; YCS is A.T.

SYH JIR 3.101.2a, 2.14.1b, and 8.19.3b. The final verse is irregular: 迷人命粉臉赭紅色. YCS changes 慘 to 慘.

YARN 3.1853.

YARN 1.1049 and 1.5395; YARN 1.5435 and YCS are A.T.

YKB, p. 169.

YARN 1.130 and 1.4856; YCS is A.T.
YARN 1.4028; YCS is A.T.
YARN 3.813.
YARN 1.2365; YCS is A.T.
YKB, p. 85; YARN 1.2588 and YCS are V.T.
YARN 1.3475.
YARN 1.4615; YARN 1.6605 and YCS are A.T.
YARN 3.1910.
YARN 1.197 and 1.5007; YCS is A.T.
YKB, p. 115.
YARN 3.772.
YARN 1.4084; YCS is A.T. Verse 2 is mutilated in YCS: 引者这
- 精靈間伴我遊蹤。 In YARN, the verse has a proper structure: 引者這 - 精靈間伴我笑相從。
YARN 1.3881; YCS is A.T.
The structure of the penultimate verse in the ending sequence is questionable.
YKB, p. 45.
The ending sequence in YARN 1.314 is [7 7 4 4], but [7 4 4] in YARN 1.5128, 1.5159, and YCS, which are all A.T.
YKB, p. 29.
YARN 1.585. Verse 3: 他可使心號伴到; 佪  in YARN is 俄 in YCS.
YKB, p. 63.
Verse 5 is irregular in YARN 1.2784. The graph 俄 in YCS makes it fit the base form: 憑著我七步才為及第策。
The initial arias in this suite are missing, among which is Huun-fiang-lurng.
No punctuation necessary after 碧 in the first verse of the ending sequence.
YARN 1.1768. Verse 6 is irregular: 料情如誤桃源聰俊俊劉郎.
The initial verse in the ending sequence is greatly exaggerated.
YKB, p. 273.
YKB, p. 290.
YKB, p. 350.
YKB, p. 305. There are at least three added verses structured [4]. Twenty graphs are missing in the middle of the aria.
YKB, p. 413.
YKB, p. 428.
SSSS, p. 166 and TLJY, p. 536; YARN 1.1944 and YCS are A.T. Verse 2 is irregular. One graph is likely to be missing: 將將美
 în YARN 3.1944 and YCS, a graph is removed to insure a critical unit of [3], but the verse is still irregular [23]:
No punctuation necessary after 碧 in the initial verse in the ending sequence.
In the penultimate verse, the graph 俄 is likely to be out of place; I suggest the following text, which is more reasonable: 報達人眼前
**JAIIH-ERL-LIHING**

**ALTERNATE TITLE:** Lioou-yirng-chyuu 柳營曲

**MODE:** Y

**SAAN-CHYUU:** shiaau-lihng, saan-tauh

**FINDING LIST:**
- 18-y
- 35-y
- 58-y
- 80-y
- 99-y
- 106-y
- 124-y
- 143-y
- 152-y

**BASE FORM:**

```
3 3 7 4 4 5
yau-pian 6 6 5 5 1 5
```

**NOTES:** The base form in the music dramas and in the saan-chyuu forms is identical, with the exception that in the shiaau-lihng form, the yau-pian is never marked. The one-character verse is uncommon. It is always present in the shiaau-lihng forms, but only vestigial traces of it remain in the music dramas. It is replaced in 18 by 拜拜 and in 58 by 来来来.

- Verse 1: punctuate after 求.
- Verse 6: 哥哥 is an apostrophe.
- Verse 5: punctuate after 娘.
- 106 The yau-pian is unmarked in YCS and YARN 1.5181 and 1.5146. It is marked in YARN 1.345.
- 124 Verse 6: song and dialogue have been confused. 每日重複而觀.
- 124y The aria is unmarked in YCS and YKB. Verse 1 is 你向當心理水.
- 143 Verse 6: see YKB, p. 432. One graph 呼 is missing in YCS: 排烈的開開开.
- 143y The yau-pian is unmarked in YCS and YKB, p. 432. In verse 1, the graph 頭 is missing in YCS: 華紅的頭體打扮.-- In verse 4, the graph 訴 is missing in YCS: 似白日裡無差訛.

**JEE-LAII-GUU** 巫(遠)刺古

**MODE:** HJ

**SAAN-CHYUU:** shiaau-lihng, saan-tauh

**FINDING LIST:** 79

**BASE FORM:** 5 4 5 4 4 4 4 5

**NOTES:** This aria is based on a Mongol or Jurched tune. It is a Jurched word which means a sectionless bamboo flute, a variety of dir 笛. It occurs

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Only once in Yuarn music dramas, once as a shiaau-lihng by Yarng Jiing-huei (preserved in both TAIH HER, p. 68 and DAH CHERNG 73.32b), and there is an example in saan-tauh, which can be examined in CYSC, p. 1304. ₃ is almost always confused as ṭ. The title is correct in DAH CHERNG and GUAANG JEHN. The parallelism in verses 1-4 is an example of folding-fan parallelism 相对

JEHN-JIANG-HUEIR 鎮江回

MODE: SS
SAAN-CHYUU: none
FINDING LIST: 102
BASE FORM: (see NOTES below)
NOTES: Based on two examples (YCS and TAIH HER, p. 145), the base form is either [7 5 7 7 4] or [7 5 7 7 6]. SHIN PUU, p. 323 endorses the latter.

JER-GUEIH-LIHNG 折桂令


MODE: SS
CLUSTER FORM: Binary (optional): Shueei-shian-tzyy, Jer-gueih-lihng
SAAN-CHYUU: shiaau-lihng, saan-tauh
FINDING LIST:
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<td>20-3-5</td>
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<td></td>
<td>46-7-9</td>
<td>110-2-4-6-7a-b-c-d-e</td>
</tr>
</tbody>
</table>

BASE FORMS:  shih-chyuu style: (a) 6 4 4 4 4 6 6 4 4 4 4 (most common)  (b) 6 4 4 4 4 6 4 4 4 4
saan-chyuu style: (a) 6 4 4 4 4 6 6 4 4 4 4 (most common)  (b) 6 4 4 4 4 6 6 4 4 4 4

NOTES: Jer-gueih-lihng is the most popular shiaau-lihng pattern used by saan-chyuu poets, and in the saan-chyuu style it is more commonly called Charn-gung-chyuu. Its alternate title, Baai-zyh-lihng, arises from a fanciful scheme that calls for fifty-seven base characters (all six-character
verses mutated to (322)) and forty-three padding words. It can serve as a coda aria in SS mode.

Verse 1: punctuate after 徒, not after 化. This restores the proper inner structure to the verse (cf. YARG 1.5541). 則優 is an apostrophe.

Verse 2: punctuate after 去. No punctuation required after 數, 良, 婦, and 女.

Written to the shih-chyuu pattern (b).

Verse 5: punctuate after 礼. No punctuation after 方 in verse 8.

Written to the shih-chyuu pattern (b).

A perfect example of parallelism.

This is an interlude interrupting a suite in N mode. The singer and the rhyme change.

Written to the shih-chyuu pattern (b). Punctuate after 無 in verse 10. Follow YKB, p. 39.

Written to the shih-chyuu pattern (b). YARG 1.1513 erroneously punctuates verse 1 after 亂. 逺留未亂 describes the heart in anguish.

Written to the shih-chyuu pattern (b).

Written to the shih-chyuu pattern (b).

Written to the shih-chyuu pattern (b). The aria closes in [4 4 4], which is uncommon in shih-chyuu style.

Written to the shih-chyuu pattern (b). The YKB version has extra four-character verses at the end, which is unusual.

No punctuation needed after 古 in verse 9. 我說與你聽 is dialogue (cf. YKB, p. 344). The two extra four-character verses at the end are unusual.

Written to the shih-chyuu pattern (b).

YCS and YARG 3.1233 are both irregular. Verse 7 appears to be missing.

The aria closes with [4 4 4], which is not common in shih-chyuu style.

Written to the shih-chyuu pattern (b).

JIAAU-JENG-PAR 擔筆箋

MODE: SS

SAAN-CHYUU: saan-tauh

FINDING LIST:

14 42-3 105
21-4 51-2-6 117b-c-d-e-9
33 87 146
BASE FORM: 35445 A4 274

NOTES: This pattern is used only rarely in the saan-chyuu style. Verse 5 usually mutates to [33]. Verse 7 is sometimes deleted, or it mutates to [22] and is indistinguishable from the section where verses may be added, also structured [22]. The SHIN PUU, p. 294 outlines very complex rules governing the structure of this aria. They are excessively elaborate, in my opinion.

14 YARNG 1.1230; YARNG 1.5538 and YCS are V.T. Punctuate as follows: .••. 流. 新. 農. 甲. 結. 人. 榮. 植. 你.
21 YARNG 1.871, 1.5218, 1.5258, and 1.5312; YCS is A.T. The section of added verses is clearly marked daih-chahng 帶唱 in YARNG 1.871. In the added section there are three verses structured [22]. There are also two verses structured [22] appended to the end of the aria. This is the only example where this occurs. Punctuate the aria as follows: 下. 罪. 宮. 椅. 連. 站. 站. 站. 站. 哭. 人. 了. 走. 你.
24 This is the most unusual example of this pattern. Verse 6 is irregular [3]: 你便跳的週醉如泥. Verse 7 is T. Verse 8, in my opinion, is an example of exaggerated mutation. Others have interpreted this verse to be a set of added verses structured [3]: 你便跳的週醉如泥.
33 Verse 7 is structured [22]: 背地裡撲著些金銀.
42 There is one added verse 知我着忙 in YKB, p. 109.
43 Verse 5: irregular? 起動你問我發疾. Verse 8 is 斬管理.
51 Verse 7 is structured [22]: 想古人何日回歸. Verse 8: 生被這四條絆捲俺在雨下裡.
52 This aria is not in SSSS, p. 373 or TLIY, p. 675. Verse 7 is missing in YARNG 1.1760; YARNG 1.5591 and YCS are A.T.
56 YARNG 2.2097, 2.2051, and 2.910. Verse 7 is T.
105 YKB, p. 9; YARNG 1.51 and YCS are V.T. Verse 6: there are five verses structured [22]. One of them may be verse 7 in mutated form.
117b Verse 6 is irregular [3]: 佉骨結纖維.
117d Verse 6 contains seven added verses. One of them may be verse 7 in mutated form.
117e There is an irregular verse structured [23] after verse 5, and there are added verses in verse 6.
119 There are added verses in verse 6.

JIAUH-SHENG 聲

MODE: J

TEMPO: Wur Meir notes that the aria is unmeasured (saan-baan) when it falls between Feen-dier-erl and Tzueih-chun-feng, because measured tempo (diaan-baan) begins after Tzueih-chun-feng in this suite.

SAAN-CHYUU: saan-tauh

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FINDING LIST:

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

BASE FORM:

5 2 2 3 7

NOTES:  Verses 2 and 3 are always identical.
1  SSSS, p. 224, TLJY, p. 363, and YARNG 1.1851. YARNG 1.5627 is the same version except that verse 3 is 聯卿 instead of 愛卿. YARNG 1.5672 and YCS are the same, and a new text is supplied in verse 5.
11  On loan in a suite in Jh mode.
13  YARNG 2.1151 is the most reasonable version to follow: 我這理提柱杖上街衢, 我這裡揭入, 揭入, 門裡去, 我這裡觀, 見了悠悠他五塊無.
14  Second aria: YARNG 1.1219; YARNG 1.5527 and YCS are V.T.
21  SSSS, p. 202 and TLJY, p. 313. The final verse is constructed [2323].
71  On loan in a suite in Jh mode.
79  First aria: punctuate as follows for verses 2-3: 可撲普撲推.
Second aria: punctuate as follows for verses 2-3: 教教, 教教.

JIER-JIER-GAU 冀節高

MODE:

HJ

SAAN-CHYUU:  shiaau-lihng, saan-tauh

FINDING LIST:

64
79
(104)

BASE FORM:

4 4 4 4 3 3

NOTES:  The title of this aria derives from technical terms in music related to pitch or possibly tempo. It is frequently confused with the aria Tsun-lii-yah-guu. The arias are easily distinguished by form, and they belong to different modes. To my knowledge, this aria was used only once as a shiaau-lihng.
79  Erroneously titled Tsun-lii-yah-guu in YKB, p. 231. This text has been imperfectly preserved. The graph 心 has been deleted in YCS and YARNG 1.6545: 重時分明好耍. The structure of verse 5 does not match the required form. It is likely that there are missing graphs in that verse as well. YKB assumes 上做道 to be verse 5, but I think they are padding words introducing verses 6-7: 上做道, 重, 情分少.
(104)  Mistitled Jier-jier-gau in YCS. In form it matches Tsun-lii-yah-guu.
JIH-SHENG-TSAAU 寄生草

MODE: Sh

CLUSTER FORM: Ternary: Ner-ja-lihng, Chyueh-tah-jy, Jih-sheng-tsaau

SAAN-CHYUU: shiauu-lihng, saan-tauh

FINDING LIST:

| 2-4-5-6-y-7 | 91-2-3-y-4-6-7-8 |
| 12-3-6-7-y-8-9 | 103-5-7-y |
| 20-y-2-5-7-8 | 110-1-3-4-y-7a-b-c-d-d |
| 33-4-y-5-6-y-7 | 121-y-2-y-3-4-5-6-7-8-y-9 |
| 41-6-y-7-8 | 130-2-y-3-y-4-y-5-6-7-8-9 |
| 50-5-y-6-y-7-9 | 140d-e-y-e-1-3-6-y-7-8-9 |
| 60-1-2-3-4-5-6-y-7-9 | 151-2-5-9 |
| 70-2-3-4-7-8-y | 160-1-y-2 |
| 80-4-6-8-9 |  |

BASE FORM: 3 3 7 7 7 7 7

NOTES: The features of parallelism in verses 3-5 and 6-7 are different and distinct.
The use of this pattern as a shiaau-lihng form is rare.

22 Verses 3-5: each verse has an interpolated graph "可", which makes them resemble the apostrophe in the YCS versions. This is not the case in YKB, p. 131. In YKB, this aria is a yau-pian form. In YCS, the principal aria is missing.

25 There are many textual variations between YARNG 3.734 and YCS.

27 Minor textual variations may be observed between SYH JIR 3.102.7a and YCS.

33 No punctuation is necessary after "笑" in the final verse.

36y The graph "在" in YARNG 1.2006 is "在" in YCS in verse 1.

47 YKB, p. 447 has a yau-pian form not in YCS.

50 YARNG 3.473; YCS is A.T.

55y YKB, p. 321; YCS is A.T.

88 Punctuate after "太" in verse 1.

105 YKB, p. 2; YCS is A.T.

107 Verse 3: YKB, p. 30 closes with the graph "为". YCS has "为".

113 Punctuate after "音" in verse 1.

117b Punctuate after "音" in verse 1.

122 YKB, p. 244; the final graph "為" in verse 6 is omitted in YCS.

125 The text of the first aria is garbled in YCS.

128y 聲音放任, which opens the aria, is dialogue (see YKB, p. 351).

134 The yau-pian form is not marked as such in YCS.

138 篇末 is prosodically incorrect and is not in YARNG 2.793. YCS is A.T. The two arias labeled repeat forms (chiarin-chiang) of Jih-sheng-tsaau are, in fact, Liouh-yau-shyuh and its yau-pian form (see Liouh-yau-shyuh).

140e An unusual appearance in an epilogue at the close of a suite in Sh mode. Both rhyme and singer change.

143 YKB, p. 429. The final graph "為" in verse 1 is omitted in YCS.

There is a missing graph in verse 3: "子 " is missing in verse 5 in YCS.
JIHING-PIRNG-ERL 純瓶兒

MODE: DS
SAAN-CHYUU: saan-tauh
FINDING LIST: 45 66
BASE FORM: 5 5 4 4 2 3 7 3 7
NOTES: 45 TAIH HER, p. 91 or SSSS, p. 124. There are minor variations among other versions. Verse 5: 難學 in TAIH HER is 難描 in SSSS and 天教 in YCS.
66 SSSS, pp. 119-20. Verse 9 is interrupted by dialogue (following YARNG 2.138): (sings) 快教你夜深時休睡 (dialogue by singer)
今夜裡你那裡睡 (dialogue by second actor) 看你等 (singer speaks), 小生等 (sings) 等到明朝. YARNG 2.1588 and YCS depart most radically from the SSSS text. YARNG 2.1681 and YCS are identical.

JIIN-SHAHNG-HUA 錦上花

MODE: SS
CLUSTER FORM: Ternary: Jiin-shahng-hua, yau-plan, plus Ching-jiang-yiin or Bih-yuh-shiau
SAAN-CHYUU: saan-tauh
FINDING LIST: 4-y 95-y
17-y 117a-y-c-y-d-y-e-y
75-y-6-y 153-y
81-y
BASE FORM: 4 4 4 4 4 4 4 4 4 yau-plan 5 5 4 4 4 4 4 4
NOTES: In dramatic style, the aria is part of a cluster form that always comes at the end of the act just before the coda. The yau-plan form is always present. From the examples in Yuarn music dramas, it is quite clear that this pattern was, in all cases, a saan-tauh form that was added to the music dramas only in the Mirng period. None of the oldest versions of the plays contains the aria. The plays in which it does appear (the 117 series) are late products, and in 153 a saan-tauh aria by Guan Hahn-ching was spliced into the music drama as an interlude.
4-y The arias are not present in YARNG 3.187 or 3.2591.
17-y The arias are not in YKB or YARNG 1.2576.
76-y The yau-plan is not labeled in SYH JIR 3.81.17b. A quaternary cluster-form in which both Ching-jiang-yiin and Bih-yuh-shiau are present.
81-y The arias are not in SYH JIR 2.14.19b, 3.101.18b, or 8.19.22b.
95-y The arias are not in YARNG 1.226 or 1.5036.
117ay The yau-pian form is unmarked. It begins with the phrase: 彼邊生夢遠。The text is both imperfect and incomplete.

117c The texts in verses 3-4 are imperfect.

117cy The yau-pian is not labeled. It begins with the phrase: 陰生無一言。

117dy The yau-pian is not labeled. It begins with the phrase: 清霜冷碧波。

117ey The yau-pian is not labeled. It begins with the phrase: 朝中筆祖賢。

153-y These arias are part of an interlude in N mode. Both the singer and the rhyme change. The identical arias may be found in TAIH HER, p. 160 or DAH CHERNG 66.13b, where they are labeled saan-chyuu forms by Guan Hahn-ching. The yau-pian form is not labeled. It begins with the phrase: 到頭這一唱. Punctuate after 隱 to form verse 5.

**JIN-JAAN-ERL 金蘸兒**

**ALTERNATE TITLES:** Tzueih-jin-jaan 醉金蘸 , Sueih-jin-jaan 碎金蘸

**MODE:** Sh

**SAAN-CHYUU:** saan-tauh

**FINDING LIST:**

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**BASE FORM:** 3 3 7 7 5 5 5 5

**NOTES:** The structures in verses 3 and 4 are usually different internally. One verse is often exaggerated in length [333]. Verse 4 is sometimes structured [33].

1. Second aria: YARN 1.1831, 1.5604, or 1.5647 in verse 4; YCS is A.T.
2. First aria: YARN 2.2169 or 2.921; YARN 2.2227 and YCS are A.T. in verses 5-6. Second aria: YARN 2.2171 and 2.924; YARN 2.2229 and YCS are A.T. in verses 7-8. Each verse is prefaced by an apostrophe: 紫燕兒！黃鶴兒！蝴蝶兒！黃鶴兒！紫燕兒！蝴蝶兒！蝴蝶兒！
3. YARN 3.1455; YCS is A.T. Compare YKB, p. 213, verses 7-8: 你受兩門排十二戰，戶列八椒圖。
4. YARN 1.242; verse 5 is irregular: 大綱來選好日子。YARN 1.5088 and YCS are the same and regular.
7 YARNG 3.623; YCS is A.T. Verses 1-6 are prefaced by apostrophes:
    填前去！還家去！回家去！
9 First aria: YARNG 1.363; YCS is A.T.
Second aria: YARNG 1.368; YCS is A.T.
11 YARNG 1.4261; YCS is A.T.
15 YARNG 1.2164; YARNG 1.6078 and YCS are V.T. Verse 7: 難然
    are not padding words in YARNG 1.2164.
16 This aria is not in YARNG 1.4332.
17 Verse 4 is irregular in YCS.
19 First aria: YKB, p. 212. Verse 4 is irregular [2222]. This aria is
    not in YCS.
Second aria: YKB, p. 213; YCS is A.T. Verse 4 is irregular.
20 YARNG 1.896 and 1.5341; YARNG 1.5341 and YCS substitute 
    紅 for 球 in verse 3.
21 First aria: verses 5-6 are [77].
Second aria: 不可能 are standard padding words in verse 3; if so
    interpreted here, the verse is irregular [23].
24 First aria: verse 4 is defective—[23].
Second aria: verse 4 is defective—[23].
29 First aria: not in YKB.
Second aria: irregular in YKB. Either verse 3 or 4 is missing.
YARNG 1.3953 and YCS are the same.
Third aria: not in YKB.
31 First aria: YARNG 1.6705 and 1.4742 are defective in the opening
    verses. Either verse 1 or 2 is missing. Verse 3 is probably struc-
    tured as follows: 嘉陽是冷丁丁沉黙無情箇.
34 YARNG 1.1956 or 1.5942; YARNG 1.5896 is missing some graphs in
    verse 4.
39 The opening verses are awkwardly structured. In verse 1, the
    subject 犬 cannot comfortably be interpreted as a padding word,
    whereas in verse 2, the subject 月 is clearly part of the base words:
    俺這犬吠亦門，和月待黃昏．
42 First aria: YKB, p. 102; all other versions are A.T.
43 YARNG 3.1003; punctuate as follows: 蹤．從．奉．公．虎．龍．事．
    中． YCS is A.T.
45 Second aria: the oldest version is in TAIH HER, p. 107. YCS and
    YARNG 1.2113 have verses 1 and 2 reversed. They also contain
    graph substitutions in other verses.
Third aria: YARNG 1.2117; YCS is A.T. in verse 6.
47 YKB, p. 448. This aria is not in YARNG 2.51. YARNG 2.1487 and
    YCS are A.T.
51 Second aria: YARNG 1.1898, 1.5778, and 1.5831. YCS is A.T. The
    graph 趙 is missing in YARNG 1.5778.
55 First aria: YKB, p. 321.
Second aria: YKB, p. 322.
60 YKB, p. 383; YCS alters verse 4, making the verse irregular [2222].
63 This aria is not in SSSS, p. 137 or TLJY, p. 481. Follow SYH JIR
    3.98.5a or 7.4.3b; YCS is A.T.
68 First aria: SYH JIR 5.5.3b, 3.97.3b, or 8.18.4b; YCS is V.T. in
    verses 1-4.
69 First aria: YARNG 1.3313; YARNG 1.6274 and YCS are A.T.
Second aria: YARNG 1.3315; YARNG 1.6276 and YCS are A.T.
Mistitled Tzueih-fur-guei in SYH JIR 3.87.5a and 2.15.4b.
72 YARNG 1.176. Some dialogue is erroneously construed as aria text
    here. Verse 4 is irregular. YARNG 1.4968 and YCS agree.
First aria: YARNG 3.534; YCS is A.T.
Second aria: this aria is not in YCS.

YKB, p. 159; YCS is A.T.

YARNG 1.3004; YARNG 1.6189 and YCS are A.T.

YKB, p. 229.

YARNG 3.1247; YCS is V.T.

YARNG 3.1858; YCS is A.T. Punctuate as follows: 婚.粘.说.

First aria: YKB, p. 170; YARNG 1.3062 and YCS are A.T.
Second aria: this aria is not in YKB.

SYH JIR 3.100.3b or 2.10.4a; SYH JIR 8.20.4b and YCS are A.T.

YARNG 3.819; YCS is A.T.

I interpret verse 4 as follows: (1223): 還道是有在方的酒無月

YARNG 3.1913; YCS has minor variations.

YKB, p. 116. YARNG 1.6022 and YCS are A.T. YARNG 1.2068 is also A.T., but different from the other versions.

YARNG 3.777; YCS is A.T.

First aria: YARNG 1.3885; YCS is A.T.
Second aria: YARNG 1.3888; YCS is A.T.

First aria: YKB, p. 17.
Second aria: YKB, p. 18.

First aria: YKB, p. 2; YARNG 1.14 and YCS are A.T.
Second aria: YKB, p. 3; YARNG 1.16 and YCS are A.T.

YKB, p. 64; YARNG 1.3146 and YCS have minor variations in padding words.

First aria: verse 5 is irregular: 我得官也相慶相賀.

YARNG 1.1771 has 喜 followed by 喜 in verse 1. This is reversed in YCS, a change that is surely correct: 織絨兒你拳一個心態

YKB, p. 146.

Second aria: YKB, p. 183. The first eight graphs of the aria in YCS are dialogue in YKB. YCS is A.T.

First aria: YKB, p. 399.
Second aria: YKB, p. 399. This aria is not in YARNG 3.16 or YCS.
Second aria: no punctuation needed after 分 in verse 4.

YARNG 3.2500. Verse 2: YCS adds a graph 素 after 分, which is unnecessary and renders the verse irregular.

YARNG 3.2609.

The text is incomplete; the final two verses are missing.

JIN-JIAU-YEH 金蕉葉

MODE: y

SAAN-CHYUU: saan-tauh

FINDING LIST:

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<th>FINDING LIST</th>
<th>123-5</th>
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</table>
BASE FORM: 6 6 6 6

NOTES: 17 This aria is not in YKB, p. 77 or YARNG 1.2535.
40 Both arias appear in a shie-tzyy prefacing act 2 in Sh mode. The use of Sh mode for any act other than the first is highly unusual, as is the use of Jin-jiau-yeh in a shie-tzyy. 你看他那說話惹可 and 你看他那行動惹可 in verses 1 and 2 are apostrophes.
56 SSSS, p. 397 and TLJY, p. 1202; all YARNG versions and YCS are A.T.
128 既不到淮夷 appears to be an apostrophe in the final verse.
143 YKB, p. 431; YCS is A.T. and incorrect in some places.

JIN-JYUR-SHIANG 金菊香

MODE: S

SAAN-CHYUU: saan-tauh

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

BASE FORM: 7 7 7 4 5

NOTES: SHIN PUU, p. 221 gives an alternate form [337747], illustrated by an example from saan-tauh. To my knowledge, no other example demonstrating such a form exists, and creating this alternate form is, in my opinion, totally unjustified. Quite a few examples from the music dramas, as well as in the saan-chyuu style, end in a verse 5 that is structured [223].
12 YARNG 1.287; YCS is V.T. Verse 1 should not be punctuated after 誠. Verse 5 is structured [223].
39 Verse 3 is irregular [33]: 若不是張孔明使些見識.
45 Verse 3 is irregular.
55 YKB, p. 325; SSSS, p. 475 and TLJY, p. 932 have slight variations in verses 3-5. YCS is A.T.
56 First aria: the earliest example is in TAIH HER, p. 187. SSSS, p. 449 and TLJY, p. 886 are minor variants of TAIH HER. 即席問 in verse 3 of TAIH HER is 酒席間 in SSSS and TLJY.
Second aria: SSSS, p. 450 or TLJY, p. 887. YCS is A.T. The final verse is structured [223].
79 First aria: YKB, p. 232; YCS is A.T.
Second aria: verse 1 is structured [33].
82-2-2 YARNG 3.1887, 3.1890, and 3.1893. YCS versions are all A.T. In the first aria nearly all verses are exaggerated in length.
90 First aria: a prologue aria prefacing a suite in S mode. The singer is not the same as in the act to follow, but the aria is in the same rhyme as the following act.
Third aria: mistitled Tsuh-hur-lur in YARNG 1.2392. Verse 1 is structured [33]. Verse 2 is structured [33] and is followed by three verses each structured [4]. The aria is titled yau-pian in YCS.
Fourth aria: titled yau-pian in YCS.
JIN-TZYH-JING

ALTERNATE TITLES: Yueh-jin-jing 與金經, Shi-fan-jing 西番經, Shi-wern-jing 西文經

MODE: N

SAAN-CHYUU: shiaau-lihng

FINDING LIST: 52, 118, 140f-y

BASE FORM: 5 5 7 1 5 3 5

NOTES: This aria belongs to the saan-chyuu class of shiaau-lihng. When used in the music dramas, they appear out of mode or in interludes. None of them occurs in suites in N mode. The pattern is fairly popular in shiaau-lihng style. In that style, verse 4 is sometimes mutated to [3].

52 The aria is on loan in a suite in SS mode. YARNG 1.1756 is incomplete; YARNG 1.5585 and YCS are in agreement. Verses 4 is mutated to [3]. Interpret verse 5 as follows: 到晩光便道他 不斷腸.

118 This aria is in an interlude in Sh mode. The text is incomplete. The singer changes, as does the rhyme. Either verse 1 or 2 is missing. Verse 4 is mutated to [3]. The aria is technically a duet between the 大 and the 二.

140f On loan in a suite in SS mode. Verse 6 is a one-character verse: 正.

140fy On loan in a suite in SS mode.

JIOOU-CHIR-ERL

MODE: Y

SAAN-CHYUU: shiaau-lihng

FINDING LIST: 137

BASE FORM: uncertain

NOTES: Only three examples of this pattern exist for examination, one shiaau-lihng form and two examples in the music dramas. The base forms of the three examples abound in potential conflicts. The one notable aspect of
this aria is that it was so little used. The earliest example is in \textit{TAIH HER}, p. 180, an aria from a lost drama by Bair Pur. The base form for that aria in \textit{SHIN PUU}, p. 265 is \{23 23 222 33 322 223\}. Verse 4, which Jehng Chian analyzes as \{222\}, could more easily be defended as having a structure of either \{23\} (葉子) or \{223\} (葉子). The structure of verse 6 is also more than a little puzzling, depending upon whether or not is metrical: 請教你向唐天子行花兒葉子. The \textit{chiau-lihng} example in \textit{CYSC}, p. 593 appears to be structured \{23 23 223 23 222 22 ?\}. The final verse could be structured \{32\} or \{222\}. In the example in music drama 137, the final verse is very exaggerated, structured as a mutation on \{7\}.

\textbf{JIR-SHIARN-BIN} 集賢賓

\textbf{MODE:} 

\textbf{CLUSTER FORM:} Binary: Jir-shiarn-bin, Shiau-yaur-leh

\textbf{TEMPO:} As the first aria of the suite, it is sung in a free, unmeasured style (\textit{saan-baan}) (\textit{TSAIH YIRNG}, p. 45b, quoting Wur Meir).

\textbf{SAAN-CHYUU:} saan-tauh

\textbf{FINDING LIST:} 

\begin{center}
\begin{tabular}{ccc}
12 & \{5\} & 6-4-5
27 & 75-9 & 126
39 & 82-7 & 140a-f
45 & 90-1-2-3 & 151-4
55-6 & 100-9
\end{tabular}
\end{center}

\textbf{BASE FORM:} 7 5 5 6 6 6 7 6 5 5

\textbf{NOTES:} The title is derived from the scholarly academy of Suhng times, the Jir-shiarn-yuahn 集賢院.

12 \textit{YARN} 1.285; \textit{YCS} is A.T.
19 \textit{YKB}, p. 214; \textit{YCS} is A.T.
55 \textit{YKB}, p. 325 or \textit{SSSS}, p. 474 and \textit{TLIJ}, p. 931. The variations between these versions are very slight.
56 \textit{TAIH HER}, p. 186. Punctuate after \{5\} for verse 5.
63 \textit{SYH JIR} 3.98.9a or 7.4.7b.
65 In \textit{YARN} 1.2867, verses 8-10 are printed as verses 1-3 of the following aria, Shiau-yaar-leh.
75 Verse 8 is interrupted by dialogue.
79 \textit{YKB}, p. 231; \textit{YCS} is A.T.
82 \textit{YARN} 3.1883; \textit{YCS} is A.T.
87 No punctuation after \{5\} in verse 7: 久傷悲周靖姬枉頹。 Verses 3 and 4 are both structured \{2222\}.
90 In verses 1-4, punctuate as follows: 子師之客。 Verses 3 and 4 are both structured \{2222\}.
91 \textit{YKB}, p. 92; \textit{YARN} 1.2627 and \textit{YCS} are A.T.
109 \textit{YARN} 1.646; \textit{YCS} is A.T. Verse 2 closes with the graph in \textit{YARN} (\textit{YCS} has \{\}). Verse 3: 麻皮 in \textit{YARN} (鴟皮 in \textit{YCS})
is probably correct because the skin of this fish was used specifically to make drum heads as the verse indicates. There are three verses after verse 8 all structured [22].

117e No punctuation after 聽 in verse 1 or after 聽 in verse 2.
140a Move punctuation from 聽 to 聽 for verse 7.
151 Verse 7 is structured [2323]. Verses 9 and 10 are both structured [22].

JUAHN-SHAH-WEEI 聽然尾

ALTERNATE TITLES: Juahn-shah 聽然, Juahn-weei 聽尾, Weei-sheng 尾聲, Shah-weei 聽尾, Weei 尾

MODE: Sh

SAAN-CHYUU: saan-tauh

FINDING LIST: There is an example of this aria in every extant music drama except 117e, where Sh mode is not in use.

BASE FORM: 3 3 6 7 6 3 4 7 4 7

NOTES: This is the only coda form in Sh mode. WARNG LIH, p. 808 gives a base form of [3 3 6 7 6 7 5 4 7]. His [5] in verse 8 is untenable. There is a tendency for playwrights to be confused about verses 6-7. Some interpret them as a single verse structured [34]. In a number of saan-tauh suites, verse 6 is consistently 唱道是 (cds). This may account for the confusion about verses 6-7. cds may have been replaced by full words in the minds of some people, which was when the verse was split into [3 4]. Verses 8 and 11 are interrupted in an unusually large number of examples.

1 Verse 4: punctuate after 聽.
2 YARN 2.2174 or 2.927; YARN 2.2233 and YCS are A.T.
3 YARN 3.158. Verse 4: the graph 鋸 is missing in YARN 3.2566, which makes the verse irregular.
4 YARN 3.1422; YCS is V.T.
5 YKB, p. 198; YARN 1.2282 and YCS are V.T.
6 YARN 1.4263; YCS is V.T. The YARN text has extra verses.
7 YARN 1.281; YCS is A.T.
8 YARN 2.1129 does not match the base form. Follow YARN 2.2442 or YCS.
9 YARN 1.1212; YARN 1.5521 and YCS are A.T.
10 YARN 1.2165; YARN 1.6079 and YCS are A.T.
11 YARN 1.4333; YCS is A.T.
12 YKB, p. 76; YARN 1.2530 and YCS are A.T.
13 Punctuate after 聽 to form verse 6.
14 YKB, p. 214; YCS is V.T.
15 YARN 1.856, 1.5203, 1.5248, and 1.5295; YCS is A.T.
16 YARN 1.3782 and YCS are A.T.
17 YKB, p. 132; YARN 3.1073; YCS is A.T.
18 YARN 3.735; YCS is A.T.
19 SYH JIR 3.102.8b; YCS is A.T.
20 YARN 1.3842. Verse 5 is [4]. Verse 6 is not present. YCS is A.T.
21 YKB, p. 261; YARN 1.3963 and YCS are A.T.
22 YARN 1.2013; YCS is V.T. in verses 6-7.
YARN 1.411; YCS is missing the graph "在" in verse 6, which makes it irregular: 花。當時也是不得已而為之。
YARN 1.3699; YCS is A.T. in verse 11. Verse 7 is irregular in both versions: 口是禍之門。
YARN 1.3204; YCS is A.T.
YARN 2.188, 2.1741, and 2.1789; YCS is A.T.
YKB, p. 103; YARN 1.1865, 1.5701, 1.5739, and YCS are A.T.
YARN 3.1003; YCS is V.T.
The critical unit in verse 5 is questionable: 九死一生不當猶要。
TAIH HER, p. 116; YCS is A.T.
YKB, p. 322.
YARN 2.1060 or 2.2377; YCS is A.T. Verses 1 and 2 have awkward inner structures: 吐不論問合。步不知高低。
YARN 1.2207. Verse 2 is missing a graph. YCS supplies 。安排裘衣搭配。 The YARNG text does not match the base form after verse 7.
YARN 1.2670; YCS is A.T.
YKB, p. 322.
YARN 1.6433 and 1.4161; YARN 1.6473 and YCS are A.T.
SSSS, p. 139 or TLJJ, p. 458; other texts are A.T.
YARN 1.2863; YCS is A.T.
This coda is not present in SSSS, p. 145 or TLJJ, p. 497. All the versions are the same. The last verse is interrupted by dialogue.
YARN 1.4670 or 1.6663; YCS is A.T.
YARN 1.3319; YARN 1.6283 and YCS are V.T.
Untitled in SYH JIR 3.87.6a and 2.15.6a. Verse 1 is punctuated after 情。
The final verse is interrupted by dialogue.
YARN 1.176 and 1.4931; YARN 1.4970 and YCS are A.T.
YARN 3.536; YCS is A.T.
YKB, p. 159; YCS is A.T.
Verses 6-7 appear to be construed as a single verse: 且因兩勉強從之。
YARN 1.3005; YARN 1.6191 and YCS are A.T.
YKB, p. 229; YARN 1.4537, 1.6535, and YCS are A.T.
YARN 3.1255; YCS is V.T. Verses 6-7 are one verse [322]. Punctuate as follows: 且、下、咱、納、邵、咱、刺、答、殺、罷、足。
YARN 1.5491 and 1.1055; YARN 1.5442 and YCS are A.T. Verse 6 is irregular [33]: 他文似錦花如樭。
The final verse is interrupted by dialogue.
YKB, p. 170; YARN 1.3067 and YCS are V.T.
YARN 1.134; YARN 1.4863 and YCS are V.T.
YARN 1.4036; YCS is A.T.
SYH JIR 3.100.4b or 2.10.4b; SYH JIR 8.20.5b and YCS are A.T.
YARN 3.820; YCS is A.T.
YKB, p. 87; YARN 1.2596 and YCS are A.T.
YARN 1.4621; YARN 1.6612 and YCS are A.T.
YARNG 3.1914; YCS is V.T. The YARNG text is difficult to scan and punctuate.

YKB, p. 117; YARNG 1.2069, 1.6023, and YCS are A.T.

YARNG 3.780; YCS is A.T. in verse 9.

YARNG 1.4094; YCS is A.T.

YARNG 1.3893; YCS is A.T.

YKB, p. 47. No punctuation after 恐 in verse 4.

YARNG 1.687 and YCS have a superfluous seven-character verse at verse 8.

YKB, p. 3; YARNG 1.18 and YCS are A.T.

YARNG 1.319; YARNG 1.5131, 1.5163, and YCS are A.T. The final verse is interrupted by dialogue.

YKB, p. 32.

YKB, p. 65.

Verse 6: punctuate after 機.

Verse 5 is missing in YARNG 1.952 and YCS.

YKB, p. 147. Either verse 6 or 7 is missing.

YKB, p. 184.

No punctuation after 郸 in the final verse.

Texts in YKB, p. 275 and YCS are both irregular.

YKB, p. 292. 岳父子父母合擒生命 is dialogue after verse 8.

YARNG 1.3555. Verse 1 is missing the graph 現 in YCS; verse 5 is missing the graph 樂 in YCS.

YKB, p. 339. Verse 1 is missing the graph 現 in YCS; verse 2 is missing the graph 網. Verse 8 and 11 are much exaggerated.

YKB, p. 352. 之該萬元 is an apostrophe in verse 4.

YARNG 2.2311 is the oldest version and is correct in verse 9: 你個 將軍莫握. YARNG 2.1007 and YCS are A.T. and irregular.

Verse 1: punctuate after 逢, following YARNG 2.1188. Verse 5 is exaggerated in length and falls nicely into two parts, as though conceived as two parallel verses: 那冷時節熱的舊翻歌. 這時時節是我忍過的心閨.

YARNG 2.797; YCS is A.T. Punctuate as follows: 書, 印, 恐. 分. 圖, 分. 慶, 恐. 寬, 廣.


YKB, p. 430. 母親孫體萬分安 is dialogue (verse 1 in YCS).

YKB, p. 400; YCS is V.T.

Follow SSSS, p. 168 or TLJY, p. 540; YARNG 3.1953 and YCS are A.T.

The coda is not present in TLJY, p. 580.

Verse 8 closes in an apostrophe 呼.

The final verse is interrupted by dialogue.

Verse 9 is irregular: 必比俺閤浮世界中.

Verse 11: I technically interpret this verse to be irregular, since 那鬼閤 are standard verse-leader padding words.

**JUH-MAA-TING** 駐馬聽

**MODE:** SS

**SAAN-CHYUU:** shiaau-lihng, saan-tauh
FINDING LIST:

1-3-5-6  60-5-6-8  120-1-2-3-6-8-9
17  70-3-6-7-8  133-6-9
20-1-8  81-2-4-5-7-9  140a-f-6-7
30-4-6-7-8  93-6-8  157
42-4-8  100-2-5-7  161
51  113-4-7a-c-e-9

BASE FORM:  

NOTES: Maa Jyh-yuaan is the only poet to use this pattern as a shiaau-lihng form.

1  SSSS, p. 362 and TLJY, p. 653; YARNG 1.1845, 1.5617, and 1.5664 are all A.T.
6  YARNG 1.263 and 1.5069; YARNG 1.5115 and YCS are A.T.
17  YKB, p. 80; YARNG 1.2566 and YCS are A.T.
20  YARNG 1.913 and 1.5362; YCS is A.T.
30  This aria is not in YARNG 3.1586.
34  YARNG 1.1995 is the oldest version. Verse 7 is irregular in YARNG 1.1995. The graph is missing, which is in YARNG 1.5922 and 1.5989: YCS is A.T.

Verse 7 is irregular: $ \text{t}$  

129  YKB, p. 359; YCS is A.T.
133  YKB, p. 368; YCS is A.T. Verse 7 in YCS is metrically irregular.
139  TAIH HER, p. 138.

JUOR-LUU-SUH 拙魯連

MODE:  

CLUSTER FORM:  

Ternary: Dung-yuarn-leh, Miarn-da-shyuh, Juor-luu-suh

SAAN-CHYUU:  

saan-tauh

FINDING LIST:

41-y (114)-y-7a-y-b-c
52-y 121y-5-y-8-y
93-y 140c-d-y-f-y
(107)-y

BASE FORM:  

5 5 A4 7 3 A4 abcabc3  yau-pian  5 5 4 4 4 A4 abcabc3

NOTES: The aria is thought to be based on a Mongol or Jurched tune. The ternary form is always followed by the coda, without exception. Although some examples of the aria do not preserve the abcabc pattern, its occurrence is frequent enough to verify that it was a requirement in the original form.
It can also be demonstrated that the pattern was deleted from late versions of the music dramas.

41 SSSS, p. 438 or TLJY, p. 1229; YARG 2.196, 2.1749, 2.1798, and YCS are A.T. The abcabc pattern is preserved in TLJY: 折柳枝

52 YARG 1.1750; YARG 1.5579 and YCS are A.T. Verse 5: punctuate after the graph 非.

52y YARG 1.1751; YARG 1.5579 and YCS are A.T.

93 YARG 1.4631. Verse 4 is irregular [33]. The abcabc pattern is deleted in YCS.

93y Verse 3: 亐 in YARG 1.4631 should be 亐. Verse 7: the abcabc pattern is replaced by abed. The yau-pian is unmarked in YARG, as though it were part of the parent aria.

107y The parent aria is missing in all versions. YKB, p. 38. The abcabc pattern is not preserved.

114y The parent aria is missing.


117ay The oldest version appears in TAIH HER, p. 178. YCS is an altered version. In verse 1, 不能是改 is altered to 不能是改, 不安 is altered to 丁不安 in verse 2, and padding words are added in verses 8 and 10. No punctuation needed after 能 and 安 in verses 1 and 2. The final verse conforms neither to the abcabc pattern nor to the base form: 首堂春自生.

117c Mistitled yau-pian (of Miarn-da-shyuh). The three-character verse is missing. The final verse does not conform to the abcabc pattern or to the base form. A credible version of this aria can be examined in Hauh Warn, Hueih-tur dih-liouh tsair-tzyy shu 繪圖第六才子喜 (Shanghai: Shanghai Book Co., 1901). That version matches the base form in all verses except 1, 2, and the final one. It is mistitled houh 後 (the yau-pian form) of the aria Miarn-da-shyuh:

我慢沈吟. 你再思量.
你往事已遥. 我只言是空.
今夜更他来信. 我未久曾不用心.
喜視白璧黄金.
滿頭花艳地锦.

121y Mistitled Miarn-da-shyuh, yau-pian; it is the yau-pian form of Juor-luu-suh.

125 YKB, p. 297.


128 Mistitled yau-pian (of Miarn-da-shyuh).

128y Mistitled Juor-luu-suh. No punctuation necessary after 帝 in verse 1, or after 乾 in verse 2, or after 由 in verse 7.

140c Verse 1: no punctuation after 與. Verse 2: no punctuation after 天.

140dy No punctuation after 彼 or 由 in verses 1 and 2.

140f No punctuation after 如 in both verses 1 and 2.
**JUOR-MUH-ERL-WEEI-SHENG**

**ALTERNATE TITLES:** Juor-muh-erl-weei, Juor-muh-erl-shah, Sueir-weei, Sueir-shah

**MODE:** Jh

**SAAN-CHYUU:** saan-tauh

**FINDING LIST:**

- 21: 94
- 30-7: 105-8-9
- 63-8: 112
- 71-4-9: 145
- 82: 155

**BASE FORM:** 5 5 7 4 7

**NOTES:** The coda is often loaned to J mode. In fact, in the music dramas it closes more suites in J mode than in Jh mode.

- On loan in a suite in J mode. Titled Weei-sheng in YARNG 3.1572 and Sueir-weei in YCS.
- Titled Weei-sheng in YARNG 1.436, but Weei-shah in YCS. Verse 5 is irregular: 無話中離子母圍圈.
- SSSS, p. 448 and TLJY, p. 884. Titled Weei-sheng. Verse 4: 為在 SYH JIR 3.98.13b and YCS. Verse 5 has an extra graph in SYH JIR 7.4.11a and YCS. The aria closes a suite in S mode, which contains quite a number of loan arias.
- TAIH HER, p. 88. In SYH JIR 5.5.9b, 8.18.12a, and 3.97.10b, the aria is titled Shah-weei. Every version except TAIH HER is A.T. Verse 1: punctuate after 风.
- Titled Shah-weei in YCS.
- In YKB, p. 164 the aria is titled Sueir-shah. Many changes have been made in YCS.
- Titled Juor-muh-erl-shah in YKB. It is irregular in verses 1-2.
- Titled Weei-sheng in YARNG 3.1880.
- Titled Weei-sheng in YARNG 3.1928.
- Titled Juor-muh-erl-shah in YKB, p. 7.
- Closes a suite in J mode.
- Titled Weei-sheng in both YCS and YARNG 1.3406. The aria closes a suite in J mode.
- Closes a suite in J mode. The aria is titled Weei-sheng.

**JUR-JY-GE**

**ALTERNATE TITLE:** Jur-jy-erl 竹枝歌

**MODE:** SS

**CLUSTER FORM:** Binary: Tseh-juan-erl, Jur-jy-ge (usually placed immediately before the coda)

**SAAN-CHYUU:** saan-tauh
FINDING LIST:  
10  63  
35  74  
41  100

BASE FORM:  
7 7 7 5 5 2 5

NOTES:  
41 This binary cluster forms an epilogue following a full suite with coda in HJ mode. The graph (69) is best deleted from the end of verse 6, as it is in YARNG 2.216 and 2.1769.

63 SYH JIR 3.98.7b is the earliest version. SYH JIR 7.4.6a is A.T. YCS is also A.T. and has changes not found in either of the aforementioned versions. The binary cluster is on loan in a suite in N mode, positioned midway through the suite.

74 Part of an epilogue following a full suite with coda in HJ mode. This epilogue is not present in YKB, SSSS, or TLJY, and clearly was added by someone after 1525. There is a change of rhyme, but not a change of singer.

KU-HUARNG-TIAN 罡皇天

ALTERNATE TITLE: Shyuarn-heh-mirng 玄鶴鳴

MODE:  
N

CLUSTER FORM:  
Binary: Ku-huarng-tian, Wu-yeh-tir

TEMPO:  
(see NOTES below)

SAAN-CHYUU:  
saan-tauh

FINDING LIST:  
1-3  42  89  134-9  
15  54-5-8  99  140c-6  
27  60-1-2-3-8  102-3  151-4-6-9  
35-6-8  71-4  115-9  162

BASE FORM:  
5 5 5 5 abab2 A4 abcabc3 4 4

NOTES:  
Verses 1-2 and 3-4 prefer different internal structures, i.e., when one pair has an internal structure of [33], the other pair might retain the shape of a five-character verse [23]. The added verses do not often rhyme, but they frequently form parallel couplets. According to the SHIN PUU, p. 126, the added verses are performed in the dahl-chahng 帶唱 manner, that is, they must be fluid, light, and fast. They usually do not rhyme, because, as Jehng Chian points out, retaining rhyme in these verses would impede the flow of the lyrics in dahl-chahng style. This statement is puzzling to me. I find it incomprehensible to link rhyme and ease of oral delivery.

The final verses of the aria may be appropriated by Wu-yeh-tir for use as its head, a feature which can be observed in 63. This happens in other cluster forms and doubtless has implications for tempo fluctuation at the point where the two arias are fused. I think it likely that the final two verses of this aria slowed or were sung in saan-baan style to ensure a smooth transition to Wu-yeh-tir.
The base form in *SHIN PUU*, p. 126 is in conflict with mine. Jehng Chian indicates that added verses [A4] may be inserted either before or after a verse structured [322]. I find that they always follow a verse structured [222], which in many cases conforms to abab patterning. The abab and abcabc patterns in verses 5 and 6 seem to have been added to the arias some time after the YKB was published, since no YKB versions bear traces of these patterns. Thorough examination of many versions of the music dramas will verify that these formal conventions of patterning were accepted and adhered to in the majority of arias, and both of them are present in a small number. In some instances where the patterning is not present, other formal conventions are attached to the verse, indicating that the playwright was taking some liberties with the requirement.

1 There are eight added verses in YARNG 1.1841 and 1.5613. YARNG 1.5659 and YCS are V.T. The inner structures of verses 1–4 are identical in YCS because the graph  is missing there. Verse 2 is irregular in all YARNG versions. The graph  is added in YCS, which makes the verse regular there: 傷無那離護不過流熱油.

3 There are four added verses.

15 YARNG 1.6092 and YCS. YARNG 1.2174, an earlier text, is irregular. There are four added verses in the text.

27 SYH JIR 3.102.16a; YCS is V.T. There are two extra verses at the end. The aria should close with the verse 輕賢重色. There are four added verses.

35 There are two added verses.

36 YARNG 1.2030; YCS is A.T. There are four added verses.

38 There are two added verses.

42 *TAIH HER*, p. 131 is the oldest version. No patterning is present and there are no added verses. YKB is the same except for minor padding word changes. All YARNG versions and YCS are in basic agreement with YKB, except that YKB restores a graph  to verse 6, making , which I think is correct. This a variation on the required abcabc pattern.

54 YARNG 1.2678; YCS is A.T. There are six added verses.

55 YKB, p. 324. There is no patterning in the YKB. All other versions except SSSS, p. 275 have patterns: YARNG 2.634, 2.1896, and TLJY, p. 1020. Both patterns are present in YARNG 2.1896.

58 我是玉留一般事凡兩個 is meant to be verse 5, or verse 5 is missing and these are two added verses (punctuate after一般).

60 YKB, p. 388. There are six added verses.

61 YARNG 1.2750. There are four added verses. Verse 6 is interrupted by a stage direction, "pushing the lady."

62 YARNG 1.6436 or 1.4165. Verses 1–6 are introduced by long apostrophes bearing the names of flowers. Punctuate as follows:  明、秦、盛、麗.

63 Verse 6 is irregular [33]:  一年中景物饒. The first two verses of Wu-yeh-tír in this binary cluster are really verses 7–8 of this aria in SSSS, p. 308 and TLJY, p. 988. Wu-yeh-tír is not marked at all in SYH JIR 3.98.8a. There are four added verses.

68 SYH JIR 5.5.12b is the earliest version. There are four added verses.

71 YARNG 1.4229. In my opinion, verse 5 is not present because added verses are found in pairs or parallel couplets. In this case, there are four added verses. The third through the sixth verses are prefaced by apostrophes, which are names of trees: 桃也、竹也.

74 YKB, p. 161. YCS is V.T., but YKB does not match the base form.
There is no patterning in YARNG 1.3914; YCS has the abcabc pattern in verse 6, and is A.T. There are four added verses.

Verse 6 is interrupted by an aside: 聽賞馬相交 (带云： "哎！ 尊王何！") 這一番要把敘. There are two added verses.

There are probably six added verses, punctuated as follows: 數.

There are two added verses. The aria does not fit the base form.

The text is irregular in verses 3-4. There are four added verses.

The text does not fit the base form.

There are six added verses.

Kuaih-huor-san 快活三

MODE: J

CLUSTER FORMS: Binary: Kuaih-huor-san, Chaur-tian-tzyy and Kuaih-huor-san, Bauh-iaau-erl
Ternary: Kuaih-huor-san, Chaur-tian-tzyy, Syh-bian-jihng

TEMPO: This is an aria in quick tempo 快板, which slows as it concludes to make a smooth transition to Chaur-tian-tzyy. The JIAAN PUU is more specific in describing the tempo. Wur Meir tells us that verses 1-2 were sung in quick tempo, verse 3 in the saan-baan (free and unmeasured) style, and verse 4 in slow tempo to make the transition to the aria Chaur-tian-tzyy. He goes on to remark that this is one of the unique features of the northern style, that is, the ability to make abrupt changes in tempo. This is in sharp contrast to the southern style, which begins with slow tempo and slowly accelerates, but which can never reverse once the accelerando has commenced. He further notes that tempo in the southern style once contained this feature, the juahn 舉板, but does not quote his source or enlighten us with additional information (SHIN PUU, pp. 149-50).

SAAN-CHYUU: shiaau-lihng, saan-tauh

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BASE FORM:  5 5 7 5

NOTES:  Kuaih-huo-san combines with Chaur-tian-tzyy or Bauh-laau-erl in the binary form in about an equal number of instances. The ternary form is more rare. As far as I know, the aria never combines with Bauh-laau-erl in the saan-chyuu style.

8  YKB, p. 202; YARNG 1.2319 and YCS are V.T.
11  On loan in a suite in Jh mode. YARNG 1.4292 is incomplete in verse 4; YCS is A.T.
15  On loan in a suite in Jh mode. The binary cluster is interrupted by an intrusive aria, Tzueih-tah-pirng. YARNG 1.2191; YARNG 1.6120 and YCS are V.T.
19  YKB, p. 217; YCS is A.T.
21  SSSS, p. 202 or TLJY, p. 314; YARNG 1.860, 1.5207, and 1.5251 are all A.T.
29  YKB, p. 268; YCS is A.T. Verse 3 is irregular in the critical unit in YKB: 縣羊頭賣大肉類人錢債.
30  YARNG 3.1569; YCS is A.T.
34  YARNG 1.972 and YCS are A.T.
37  On loan in a suite in Jh mode. YARNG 1.435; YCS is A.T. Both versions are irregular in verse 4: YARNG: 教他使死而無怨.

YCS: 我便死也我甘心情願.

43  YARNG 3.1044; YCS is V.T.
50  On loan in a suite in Jh mode. YARNG 3.486; YCS is V.T. and does not match the base form.
59  YARNG 2.1450; YCS is V.T. and irregular in verse 3.
62  YARNG 1.4174, 1.6446, and 1.6489; YCS is A.T.
68  On loan in a suite in Jh mode. SYH JIR 5.5.9a, 3.97.10a, and 8.18.11b.
79  YKB, p. 236; YCS is A.T.
80  On loan in a suite in Jh mode. YARNG 3.1282; YCS is A.T.
82  YARNG 3.1877; YCS is A.T.
86  On loan in a suite in Jh mode. YARNG 1.149 and 1.4889; YCS is A.T. Each verse is introduced by padding words/that contain the name of the heroine: 看著愛我! 看著愛我! 想著愛我! 想著愛我!
89  On loan in a suite in Jh mode. YARNG 3.855; YCS is V.T. and irregular.
92  YARNG 1.3497 or 1.6383; YCS is A.T. and irregular. In YARNG 1.6383, the final verse is incomplete; it is missing the final graph.
114  This aria ends with verse 4: 時時得雲雨會陽台. The text that follows is part of Chaur-tian-tzyy, which is unmarked as such in both YARNG 1.972 and YCS.

117c  Verse 2 is irregular: 沒來由把我摧殘.
117d  On loan in a suite in Jh mode.
119  On loan in a suite in Jh mode.
124  YKB, p. 281; YCS is A.T.
140e  On loan in a suite in Jh mode.
141  This aria does not match the base form. It could be some other aria.
152  On loan in a suite in Jh mode.
159  On loan in a suite in Jh mode.
LAHNG-LAIR-LII-SHAH  浪來裡煞


MODE: S

SAAN-CHYUU: saan-tauh

FINDING LIST:
12-9  64-5  117e
27    75-9-(9-9-9)  126
39    82-7  140a-f
45    90-2-3  151-4
55-6  6-6  100-9

BASE FORM: 3 3 7.7 4 7

NOTES: This is the standard coda form in S mode. Its base form is identical to that of Tsuh-hur-lur. Although the aria can be found in the body of the suite (Lahng-lair-lii), it usually functions as a coda (Lahng-lair-lii-shah). The title suggests a non-Chinese origin, perhaps Jurched or Mongol. The GUAANG JEUNG, S mode, p. 18b indicates that the aria is a pastiche. Verses 1-3 [3 3 7] are Lahng-lair-lii, and the rest [7 4 7] is really from Gau-guoh-lahng-lair-lii ((sic) Sueir-diauh-shah). This is a reasonable interpretation because the aria consists of two parts, [3 3 7] and [7 4 7], an observation buttressed by the fact that verses 3 and 4 (both structured [7]) resist parallelism and prefer different internal structures. SHIN PUU, p. 240 observes that in gau-guoh 高適 style, verse 3 (7) can split to form two verses (14 41), and verse 4 (7) can split to form two verses (15 51). This does occur perhaps in verse 4 of this aria in music drama 56 (see 56 below).

12 YARNG 1.290; YCS is A.T.
19 YKB, p. 216; YCS is A.T.
27 SYH JIR 3.102.24b; YCS is A.T.
39 YARNG 1.3745; YCS is A.T. The final verse is irregular in both versions.
45 Verse 1 is irregular [4]. The aria is titled Sueir-diauh-shah.
55 Correctly titled in YKB, p. 327, but Weei-sheng in all other versions: SSSS, p. 478, TLJY, p. 939, YARNG 2.653 and 2.1917.
56 TAII HER, p. 188 contains an example of the aria in a song style suite by Maa Jyh-yuaan where it does not function as the coda. The earliest versions are in SSSS, pp. 449-51 and TLJY, pp. 886-90. Second aria: verse 5 is irregular in YARNG 2.2078, 2.2030, and 2.891: 空教我叫不應, YARNG 2.2129 has a regular version [4]: 空教我叫不應 SSSS, p. 450 has the same regular version, except that the padding words are 好交我.
Third aria: perhaps there is an example of tan-puoh style 窥破 in verse 4 (structured [33 33]). The version in SSSS, p. 450 is as follows (cf. Gau-guoh-lahng-lair-lii): 如今離見天遠入地迷: 點成生恰似風內蝶.
The base forms are identical in all arias. YKB is most likely in error in this instance, since Tsuei-hua-leh habitually appears with many repeat forms.

82 YARNG 3.1894. Verse 3 is irregular in YCS: 将王何以比王魁

YKB is most likely in error in this instance, since Tsuei-hua-leh habitually appears with many repeat forms.

87 從今後 are standard padding words, which would render verse 3 irregular [5]: 從今後閔眼見個高低.

90 YARNG 1.2398; YCS is A.T.
92 YARNG 1.3489 and 1.6374; YCS is A.T.
93 YARNG 1.4639 or 1.6641. The two are not exactly the same.

LEIR-GUU-TII 搏鼓體

ALTERNATE TITLES: Tsuei-hua-leh 催花樂, Leir-guu-bahng 搏鼓棒

MODE: DS

SAAN-CHYUU: soan-tauh

FINDING LIST: (14)
45
140c

BASE FORM: 7 4 4 7

NOTES: (14) Mistitled Chu-wehn-koou. The initial five verses are Leir-guu-tii. What follows is Guei-saah-beei.

45 The oldest version is in TAIH HER, p. 90. There it is called Tsuei-hua-leh. The text is mispunctuated in SSSS, p. 124.

140c The example does not match the base form.

LIARNG-JOU-DIH-CHI 梁(凉)州 第七

ALTERNATE TITLE: Liarng-jou 梁(涼)州

MODE: N

TEMPO: The aria begins in a free, unmeasured fashion, as does the first aria in this suite (which always precedes it), and the clapper may have been added at verse 2.

SAAN-CHYUU: soan-tauh

FINDING LIST: 1-3-6-7-9 11-5-6 20-3-6-7-8 31-3-5-6-7-9 42-6-9 54-5-8
45 140b-c-4-5-6 150-1-3-4-6-7-8-9 160-1-2
123-4 134-9 140b-c-4-5-6 150-1-3-4-6-7-8-9 160-1-2
110-3-5-6-9
BASE FORM: 6 6 7 4 4 4 4 6 6 a a a 6 a a a 6 a a a 6 2 2 7 5 7 4

NOTES: One of several musical tunes whose titles are based on geographical locations (Liargn-jou 漢州, Gan-jou 甘州, and Yi-jou 伊州), which can be traced back as far as the Tian-bau reign period of the Tarng dynasty. According to the JIAAN PUU (SHIN PUU, p. 121), this aria is perhaps the seventh in a series called Liargn-jou-shyuh 漢州序, hence the title, or it may at least have been based on that aria. This is always the second aria in the suite. Verses 10-12 require special parallelism. The kind most often seen is each verse beginning with three repeated tripod padding words, usually one of the following sets: 4!$J$£> $t"it>> Wtf'& > ££&» -kk.it > ££&» -pM~%^> Il^i. When tripod padding words are not used, a variation on them can usually be found—the abb pattern: 緣依依, 高聲啼, 勃騰騰, etc. Verses 13 and 14 are sometimes identical, sometimes parallel in some way, or are sometimes mutated to [22].

7 The form is irregular in YARNG 3.652 and exaggerated in many verses in YCS.
9 Verses 8-9 look reduced in length.
11 Follow YARNG 1.4267. YCS is A.T.
15 Follow YARNG 1.2170; YCS and YARNG 1.6087 are A.T.
23 Verse 1 is interrupted by dialogue: 若不是我便見我（dialogue）
...
... 好着我一步也那一般. Follow YARNG 3.1076; YCS is A.T.
27 Follow SYH JIR 3.102.14a. Verse 17 is irregular: 從今後依依前不改.
YCS has an added graph 若 to make the verse regular: 從今後依依若不改.
42 YKB, p. 103. The text is corrupt, especially in verses 6-9, and, in my opinion, some of the verses are missing. YCS is a revised text.
49 Follow YARNG 1.466; YCS is V.T.
55 Follow YARNG 1.322, SSSS, p. 273, TLJY, p. 1016, YSYF 9.48, YARNG 2.625 and 2.1887; YCS is A.T.
58 Follow YARNG 1.2216; YCS is V.T.
60 YKB, p. 386; YCS is A.T.
62 YARNG 1.4163 or 1.6435. YCS and YARNG 1.6475 are V.T.
63 Follow SYH JIR 3.98.5b, SSSS, p. 307, or TLJY, p. 984, among which there are minor variations. YCS is A.T.
68 There are minor variations among all versions.
69 Follow YARNG 1.3325. YARNG 1.6292 and YCS are A.T.
74 YKB, p. 160; YCS is V.T.
84 Follow SSSS, p. 293, TLJY, p. 1054, or YSYF 9.43; YCS is V.T.
85 YKB, p. 171; YCS and YARNG 1.3071 are A.T.
88 Follow YARNG 1.138; YCS and YARNG 1.4871 are V.T.
93 YARNG 3.827; YCS is A.T.
90 YARNG 1.2380; YCS is A.T.
91 This aria is not in YARNG 3.1930.
99 YARNG 3.3905; YCS is A.T.
101 Either verse 8 or 9 is missing. Verses 17-18 are irregular in structure.
102 Verses 10-12 have neither the aaa nor the abb pattern, but to mark them as a closely related group of verses, each verse begins with a vocative: 呢, 意, 哼.
103 Verse 16: punctuate after 退, not after 敗.
106 Follow YARNG 1.323; YARNG 1.5134, 1.5166, and YCS are A.T., and in each of these three versions the special tripod padding words are not present in verses 10-12. In YARNG 1.323, 天也！天也！ has replaced the tripod padding words in verse 12.
109 Verse 12: the tripod padding words are replaced by 哏天也！天也！
Verses 13-14 are structured as a single verse [4].
Follow YKB, p. 66; YCS and YARNG 1.3156 are V.T.

There are tripod padding words in verse 12 in YCS and YARNG 2.1012. YARNG 2.2330 is A.T. Tripod padding words occur in verses 10–12 in YARNG 2.2330, but there are four of them in verses 10 and 11.

Follow SYH JIR 3.54.7b, 6.2.9b, 2.19.7a, or 9.16.9a. Verse 17 is missing the graph (Conv) in SYH JIR 5.4.7a, which makes the verse irregular.

Verse 16: punctuate after 聲, not after 動.

Tripod padding words 未未未 appear in verse 8.

Verses 10–12: the final verse (12) has an ending inconsistent with the others, and it is irregular. They should maintain parallel structures—verse 10: 偷飲了杯酒. verse 11: 偷摘了瑞草. verse 12: 閃了蟠桃.

There are textual variations between YCS and YARNG 3.2617 in verses 5 and 13, and between YCS and YARNG 3.2079 in verse 13.

LIARNG-TIRNG-LEH 樂亭樂

MODE: S

SAAN-CHYUU: saan-tauh

FINDING LIST: 63

BASE FORM: 7 4 7 5 4 4 7 3 3

NOTES: Liarng-tirng were places where the emperor halted on imperial tours during Yuarn times. SHIN PUU does not list the aria as a shiaau-lihng form, but there is one so labeled in CYSC, p. 338. There is no example in TAIH HER.

Verse 3: 鳥飛兔走 in SSSS, p. 447, TLJY, p. 883, and SYH JIR 7.4.10b is 走兔飛鳥 in SYH JIR 3.98.13a and YCS. Verse 6: 仙風有道霧 in SSSS, p. 448 and TLJY, p. 883. SYH JIR 3.98.13a, 7.4.10b, and YCS have no 有.

LIOOU-CHING-NIARNG 柳青娘

MODE: J

CLUSTER FORM: Binary: Lioou-ching-niarng, Dauh-her

SAAN-CHYUU: saan-tauh

FINDING LIST: 30

74–9

140e
BASE FORM: 4 5 4 5 7 6 6 3 3 t3

NOTES: There is a dancer named Lioou Ching-niarng in the novel Shuei-huu juahn. The thimble phrasing in verses 9 and 10 is not followed in any extant music dramas, but examples of that may be seen in CYSC, p. 1459, NBGTJ, p. 486, and in one of two dramatic arias from lost music dramas allegedly written by Bair Pur (preserved in GUAANG JEHNG, J mode, p. 15b).

30 YARNG 3.1570; YCS is A.T. All verses are prefaced by abb in YCS, but in YARNG they alternate between aa ꪖ and abb.

74 YKB, p. 164; YCS is A.T. On loan in a suite in Jh mode.

79 YKB, p. 237 and YARNG 1.4587; YCS is A.T. In verses 6-7, follow YKB or YARNG where a structure of [6] is preserved. They are reduced to [4] in YCS.

140e The titles of Lioou-ching-niarng and Dauh-her are reversed in YCS.

LIOOU-YEH-ERL 柳葉兒

MODE: Sh

CLUSTER FORM: Binary: Houh-tirng-hua, Lioou-yeh-erl

SAAN-CHYUU: saan-tauh

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BASE FORM: 4 6 7 3 3 6

NOTES: The base form in SHIN PUU, p. 93 is [6 6 7 3 3 6]. There can be little doubt that the most difficult distinctions to make are between [4] and [6], because they so often resemble each other; the problem, as Jehng Chian notes, arises because padding words (three in number) are so commonly found at the beginning of a verse, blurring the boundaries between primary verses structured [4] and [6] (when [6] is mutated to [322]). I find, however, that verses structured [222] or [322] are found in only one-fourth of the examples. SHIN PUU also finds an added verse section in the aria. This is based on music drama 95, which has two added verses after verse 5. In my opinion, since this is the only example among forty others, the evidence is too slim to postulate an added verse section.

4 YARNG 3.2565 or 3.157; YCS is A.T.

7 YARNG 3.625; YCS is A.T. Verse 2 is irregular [23].

12 On loan in a suite in S mode. The aria is not in YARNG 1.290.

25 This aria is not in YARNG 3.733, and Houh-tirng-hua is not part of the suite.


28 YARNG 1.3841. Verse 6 is irregular in all versions.

30 YARNG 3.1553; YCS is A.T. in verse 6.

33 Verses 4 and 5 are irregular: 我須索依着他郎主意，戀戀的依留。
This aria is not in YKB. In YARNG 2.649 and 2.1913, Ching-ge-erl falls between Houh-tirng-hua and Lioou-yeh-erl. On loan in a suite in S mode.

SSSS, p. 450 and TLJY, p. 888. Verse 5 is irregular? 都得要寄

The aria is not in YARNG 2.2070 or 2.2119. It is present in YARNG 2.890 and 2.2029. In the YARNG versions, Jin-jyur-shiang falls between Houh-tirng-hua and Lioou-yeh-erl. Jin-jyur-shiang was obviously added to the music drama after the SSSS and TLJY were published.

YARNG 2.1403; YCS is A.T. 光前 is incorrectly repeated in verse 1 in YCS.

YARNG 3.536; YCS is A.T. Verse 1 is irregular: 都是佳人

On loan in a suite in S mode.

The aria is not in YARNG 3.1912.

Contains two extra verses structured [22] after verse 5.

YKB, p. 32. Verses 1 and 2 are identical in structure.

YKB, p. 65; YCS is faulty. Verse 3: 嘪嘪誰的誰的魂飄蕩.

Verses 4 and 5 look irregular [4 4].

Part of an epilogue at the end of a suite in SS mode.

Part of an epilogue at the end of a suite in Jh mode. There is a change of rhyme, and singer as well, no doubt, but indicators about the singers are deleted.

On loan in a suite in S mode.

First aria: punctuate after 嫁 in verse 4.

Second aria: on loan in a suite in S mode.

Verse 1 is irregular; verse 5 is missing.

LIOUH-GUOR-CHAUR 六國朝

MODE: DS

SAAN-CHYUU: saan-tauh

FINDING LIST: 14-4

65-5

66-6

140c-c

BASE FORM: 4 4 5 5 5 4 5 4 6 6 5 5

NOTES: This title was a Mongol or Jurched tune popular in the Tarng dynasty.

First aria: YARNG 1.1185; YARNG 1.5496 and YCS are A.T. Verse 3: 我這些氣呵 is an apostrophe.
Second aria: verse 7 looks irregular in YARNG 1.1188. YARNG 1.5500 and YCS have a text that appears to be regular: 遠不去雲陽中赴法. YARNG 1.1199 and YCS are A.T.

First aria: TAIH HER, p. 89 or SSSS, p. 122; YCS is A.T.
Second aria: SSSS, p. 124.

First aria: SSSS, p. 118 is the oldest text. Verse 5: follow YARNG 2.123, 2.1573, and 2.1660 where the graph (教先生在服湯樂) does not complicate the prosody: 教先生在服湯樂.

Second aria: verses 1 and 2 are split by the apostrophes 咻 and 咻 (喚 in YARNG 2.1582).

Second aria: verse 7 looks irregular (222): 師父發慈念兒.

LIOUH-YAU-SHYUH 六么序

MODE: Sh

SAAN-CHYUU: saan-tauh

FINDING LIST:

<p>| | | |</p>
<table>
<thead>
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<tbody>
<tr>
<td>6-y</td>
<td>55-y</td>
<td>122-y-4-y-7-y-8-y</td>
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<tr>
<td>13-y-8-y</td>
<td>66-y</td>
<td>136-y-8-y</td>
</tr>
<tr>
<td>28-y</td>
<td>80-y</td>
<td>140e-y</td>
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<tr>
<td>34-y</td>
<td>91-y-8-y</td>
<td>155-y</td>
</tr>
<tr>
<td>47-y</td>
<td>117b-y</td>
<td>161-y</td>
</tr>
</tbody>
</table>

BASE FORM:

3 3 6 4 4 6 7 6 4 4

yau-pian 2 2 4 4 (A4, 6 or 66, 33, 44) 6 7 6 4 4

NOTES: The aria is always followed by the yau-pian form, which is a "changed head" (換頭) form. The added verse section is very difficult to scan. The most prevalent pattern is to follow several added verses structured [4] with [6 3 3 4 4]. In SHIN PUU, Jehng Chian isolates five different patterns in the added verse section as follows: [A4], [A4 6 33 4 4], [A4 6 6 4 4], [6 33 4 4], [6 4 4].

In verses 1 and 2, the padding words 元的不, govern both verses: 元的不消人魂魄, 蝦人眼光. If verse 2 were to be encountered in isolation, one would undoubtedly consider it to be structured [22]. YARNG 1.241 and 1.5045.

YARNG 2.1125; YARNG 2.2436 and YCS are A.T.

YARNG 2.1125.

這錢呵 is an apostrophe in six of the verses.

YARNG 1.1955.

YARNG 1.1956.

YKB, p. 447.


SSSS, p. 145.

The aria is irregular when compared with the base form.

The yau-pian form is not labeled in YARNG 3.1246. Because of the highly confusing text in music drama 80, it is difficult to say just where the yau-pian form begins.
This aria is a pastiche. [7 7] are verses 1-2 of Lir-tirng-yahn-shah, [4 abb3 abb3 abb3 5 5] are verses 3-8 of Shie-jyy-shah, and [6 5 5] are verses 7-9 from Lir-tirng-yahn-shah. Lir-tirng-yahn-shah is a common saan-chyuu form, but it is not much used in the music dramas. The abb pattern is not a feature of the form in Shie-jyy-shah (see NOTES for Shie-jyy-shah). The base form there is simply [5 5 5 5].

(14) This aria is mistitled. It is actually Shie-jyy-shah.

42 YKB, p. 110; YARNG 1.1888, 1.5726, 1.5770, and YCS are all A.T. There is no patterning in this example.

43 YARNG 3.1031; YCS is V.T. It is titled Lir-tirng-yahn-daih-yuan-yang-shah in YCS and Lir-tirng-yahn-shah in YARNG. The abb patterning is varied to aa

105 YKB, p. 9; YARNG 1.52 and YCS are A.T. There is no abb patterning in verses 10-12.

117b 俺娘呵 and 俺郎芯 are apostrophes in verses 10 and 15.

117c There is no abb patterning in this aria.
According to Wur Meir's *JIAAN PUU* (*SHIN PUU*, p. 329), this aria is sung to quick tempo and has an ornate melody. He compares it to *Shiauh-her-shahng, Dau-dau-lihng*, and *Guu-shueei-shian-tzyy*, where tripod padding words or thimble phrasing is an aspect of almost every verse, making extremely complex but fascinating forms. By padding words, Wur Meir is probably referring to the abab patterns applied to verses 1-2 and 4-5.

The oldest example is in *TAIH HER*, p. 152, a *saan-tauh* aria written by Shang Dauh 蒲, a contemporary of the Jin dynasty poet Yuarn Hauh-wehn 侯, (A.D. 1190-1257). It matches the base form above except that it has no verse 3. In the version of it in *SHIN PUU*, p. 328, thimble phrasing is applied to the final verses [3 t3]. Another *saan-tauh* example in *SHIN PUU*, p. 329 has only one verse structured [abab1]. Although there are not enough examples to substantiate it, the base form above might be more characteristic of *saan-tauh* arias than of the music dramas.

62 On loan in a suite in *J* mode. YARNG 1.4176 or 1.6448; YARNG 1.6490, YCS, and *SHIN PUU*, p. 330 are A.T. Verses 3-5 are not present. Thimble phrasing is not a feature in verses 8-9.

90 Verses 6-7 are not present. Verses 8-9 seem intended as a single verse [23]. There is no abab pattern in verses 1 and 2. In verses 4-5, the abab pattern is abed: 早是無常苦難時, 則無避處去

### LUOH-MEIR-FENG 落梅風

**ALTERNATE TITLES:** Luoh-meir-hua 落梅花, Shouh-yarng-chyuu 蘇陽曲

**MODE:** SS

**SAAN-CHYUU:** shiaau-lihng, *saan-tauh*

**FINDING LIST:**

| 1   | 50-2-6-8 | 107 |
| 12-7| 66-8     | 112-7d-e-e |
| 21-2-3-4-8 | 71-8  | 120-1-7-8 |
| 34  | 81-8     | 136-9 |
| 40  | 92       | 142 |
BASE FORM: 3 3 6 7 6

NOTES: This is a very popular saan-chyuu form. It has a simple structure and can serve as a coda form in the suite.

1 SSSS, p. 362 or TLJY, p. 654. YARN 1.1846, 1.5619, and 1.5665; YCS is A.T.
12 YARN 1.385; YCS is A.T.
17 YKB, p. 81; YARN 1.2571 and YCS are A.T.
21 Verses 1–2 are structured (7 7).
22 YKB, p. 138; YARN 1.3826 and YCS are A.T.
23 This aria is not in YARN 3.1113.
24 SSSS, p. 374 or TLJY, p. 676.
28 YARN 1.3873; YCS is A.T.
34 YARN 1.1996 and 1.5923; YARN 1.5991 and YCS are A.T.
40 YARN 1.3209. There are verses that are exaggerated in length. I suspect that part of the text was intended as dialogue.
52 SSSS, p. 372 or TLJY, p. 674.
58 This aria is not present in YARN 1.2226.
68 SYH JIR 5.5.17a is the oldest version; YCS is A.T. 這 is probably an apostrophe in verse 3.
81 SYH JIR 3.101.18a or 2.14.19a; SYH JIR 8.19.21b and YCS are A.T.
92 This aria is not present in YARN 1.3491 or 1.6376.
117e First aria: titled Luoh-meir-hua.
Second aria: titled Luoh-meir-feng.
120 There are an inordinate number of padding words in this aria.
128 YKB, p. 361. The aria is the final one in the suite. It is over twice the length of Luoh-meir-feng. Two arias may be combined here, but I am unable to identify the final one. Verses 1 and 2 are both irregular in terms of length. I presume that Luoh-meir-feng ends at 136 It is the final aria in the suite. Verses 1 and 2 are irregular.
142 Verse 1 is irregular.

LUOH-SY-NIARNG 給絲娘

MODE: Y

SAAN-CHYUU: saan-tauh

FINDING LIST: 8-(y)-y 66 125-7-8
30 88 137-8
41 95 140c-8
52-3-6-7 114-7a-b-d-e

BASE FORM: 6 6 7 4

NOTES: The title is one name for the cricket. SHIN PUU, p. 257 indicates that there is a form with an added verse section. The version of music drama 138 in the GUANG JEHNG, Y mode, p. 8a has extra verses. A yau-pian form is also contained there. The yau-pian form and the added verses do not appear in any other versions. Music drama 128 has an example that is ten verses in length, which SHIN PUU analyzes as an added verse section. I have hesitated to declare an added verse section in my base form.
simply on the basis of these two examples. It seems reasonable to suspect that if the aria had an added verse section, more added verses would be seen among more of the twenty other examples. The example in 128, which is also in the YKB, may have been confused with another as yet unidentified aria.

8 YKB, p. 201; YCS is A.T.
  Second repeat: YKB, p. 201. This aria is not in YCS.
  Third repeat: YKB, p. 201. Titled yau-pian in YCS. Verse 2 is irregular. YCS is A.T.

41 This aria is not in SSSS, p. 438 or TLJY, p. 1229.

52 TAIH HER, p. 177; YARNG 1.1749 has minor alterations. YARNG 1.5577 and YCS are A.T.

53 This aria is not in YARNG 3.375.

56 The aria is not in SSSS, p. 398 or TLJY, p. 1204. YARNG 2.902, 2.2042, 2.2089, or 2.2143; YCS is A.T.

57 The aria is not in YARNG 2.1084 or 2.2395.

95 YARNG 1.222 and 1.5031 are both irregular in verse 3. YCS adds the graph fr to make the phrase fit the base form: 到家對児女

114 Verse 3 is irregular: 寫罷了眉尖一縷.

125 Every verse is greatly exaggerated in length.

128 YKB, p. 357. The aria is ten verses long. SHIN PUU, p. 257 explains the extra verses as an added verse section.

137 Every verse is greatly exaggerated in length.

138 A yau-pian form for this aria exists in the GUAANG JEHNG, Y mode, p. 8a. In SHIN PUU the base form is [6 4 4 6 7 4]. There is no added verse section in YARNG 2.823 or YCS.

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MAAN-TIRNG-FANG 滿庭芳

ALTERNATE TITLE: Maan-tirng-shuang 滿庭霜

MODE: 

SAAN-CHYUU: shiaau-lihng, saan-tauh

FINDING LIST:

<table>
<thead>
<tr>
<th>Verse (in base)</th>
<th>YCS</th>
<th>YKB</th>
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</thead>
<tbody>
<tr>
<td>1-2-6</td>
<td>61</td>
<td>61</td>
</tr>
<tr>
<td>11-3-6-7-8-9</td>
<td>71</td>
<td>71</td>
</tr>
<tr>
<td>20-1-5-8</td>
<td>80</td>
<td>80</td>
</tr>
<tr>
<td>32-4-8</td>
<td>96</td>
<td>96</td>
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<tr>
<td>40-4-7</td>
<td>107</td>
<td>107</td>
</tr>
<tr>
<td>50-2-4</td>
<td>113</td>
<td>113</td>
</tr>
</tbody>
</table>

BASE FORM: 4 4 7 4 6 6 3 4 5

NOTES:

1 SSSS, p. 225 or TLJY, p. 365; other versions are A.T. YCS is V.T.

6 YARNG 1.258 and 1.5064; YCS is A.T.

11 On loan in a suite in Jh mode. YARNG 1.4290; YCS is A.T.

13 YARNG 2.1156; YARNG 2.2476 and YCS are A.T.

17 YKB, p. 80; YARNG 1.2551 and YCS are different and A.T. Verse 9 is irregular: 見雙堂中生廟主.

19 YKB, p. 217; YCS is A.T.
Irregular in the central verses.

This aria is not in SSSS, p. 202 or TLJY, p. 313.

YARN 3.749; YCS is A.T.

In verses 9 and 10, 不由我 and 端的 are standard padding words and make these verses irregular: 不由我轉猜. 端的為誰來.

Verse 8 is irregular: 他鴛鴦裡丢抹娘一句.

This aria is not in YARN 1.3218. Verse 2: punctuate after 月.

YKB, p. 452.

YARN 3.511; YCS is A.T.

No versions comfortably fit the base form, especially in verses 5, 9, and 10. Cf. both YARN 1.1739 and 1.5564; YCS is identical to the latter.

On loan in a suite in Jh mode.

YARN 3.556. Verse 1 is irregular: 你個官人休怨發.

SYH JIR 3.81.13b; YCS is A.T.

SYH JIR 4.9.17b; SYH JIR 8.17.14a and YCS are different and A.T.

YARN 3.1259; YCS is V.T.

SYH JIR 3.101.15a, 2.14.15b, and 8.19.17b. Verse 2 is irregular in the SYH JIR texts. YCS adds the graph 身 to make it regular: 隱告兒身歸府.

The final three verses are exaggerated.

YKB, p. 122; YARN 1.2086 and YCS are A.T.

YARN 3.790. Verse 5 appears to be missing. YCS is A.T.

First aria: on loan in a suite in Jh mode.

The aria is incorrectly represented as Maan-tirng-fang followed by a yau-pian form in YARN 1.1654. The yau-pian form is actually verses 6-10.

YARN 2.803; YCS is A.T. Verse 9 is dialogue in YCS. Punctuate as follows: 首: 奔. 投. 就. 聽. 手. 頭. 開. 走. 愛.

YKB, p. 419; verses 6-7 are defective.

YKB, p. 434; YCS is A.T. Verse 3 is missing in YCS.

MAH-YUH-LARNG 賢玉郎

ALTERNATE TITLE: Yau-huar-lihng 瑤華令

MODE: N

CLUSTER FORM: Ternary: Mah-yuh-larng, Gaan-huarng-en, Tsaai-char-ge

SAAN-CHYUU: shiaau-lihng (in the ternary form only)

FINDING LIST:

| 7  | 46-9 | 84-6-9 | (120)-3-4 |
| 11-6 | 55-8 | 98 | 140c-5 |
| 20-7-8 | 60-1-2-3-8 | 103-4-6 | 157-8 |
| 33-5-8 | 71-2-4-7 | 113-6 | 160-1 |

BASE FORM: 7 5 7 3 3 3 (7 3 3 7 3 3 3)

NOTES: This aria usually conforms to the first base form, but in some music dramas verse 2 splits into two verses structured either [23] or [33]. Perhaps because of the frequency with which [3] can mutate to [33], the verse became confused with two verses structured [3].
This aria is not in YARNG 3.655.

YARNG 1.4269; YCS is V.T.

YARNG 1.4340; YCS is A.T.

In verse 1, 我聽聞 is an apostrophe, and the verse is poorly punctuated: 我便有几分來了, 總是十分也得快。

YARNG 1.3853.

The arias Gaan-huarng-en and Tsaa-i-char-ge are missing.

Verse 2 has mutated to two verses, each structured [23].

This aria is not present in YARNG 1.468.

YKB, p. 323; also in SSSS, p. 275 and TLJY, p. 1019.

YKB, p. 387; YCS is A.T.

YARNG 1.4167, 1.6439, or 1.6480; YCS is A.T.

SSSS, p. 307 or TLJY, p. 986. Verse 2 is two verses structured [33].

This aria is not in YARNG 1.181 and 1.4937. Verses 4–6 look like a single verse structured [7].

This aria is not in YKB, p. 161. Verse 3 is irregular [222].

This aria is not in YKB, p. 184, but its base form does not match that aria. It is titled Yi-jy-hua in YCS, which is also erroneous. It does match Mah-yuh-larng if the YKB version is followed. YKB indicates that several arias that originally opened the suite are missing. Gaan-huarng-en is missing in the ternary form. The final graph is deleted in YCS. Verse 3 is irregular [23]:

Verse 4: if 翻 is not a padding word, then the verse is irregular: 他那裡踏著 DANJYUN.

Verse 2 is interpreted [abcabc3]: 我這裡心驚膽戰心驚膽顫

MAHN-JIN-JAAN 慢金燕

ALTERNATE TITLE: Jin-juan-tzyy 金燕子

MODE: SS

SAAN-CHYUU: saan-tauh

FINDING LIST: 24

BASE FORM: 3 4 3 4 4 4 4 7 3 3

NOTES: This is an aria from the Jurched suite. SHIN PUU, p. 338 has the following base form: [3 4 3 4 4 4 4 7 3 3], with indications that the final verse may be deleted. The earliest example is from a saan-tauh by Guan Hahn-ching in TAIH HER, p. 157. Verses 3–4, 5–6, 7–8, and 10–11 are all parallel.
Very little else can be said of this aria based on so few examples.

SSSS, p. 374 or TLJY, p. 677; YARNG 1.2462 and YCS are A.T. Verses 10-11 are not present in SSSS or TLJY. They have been added to the later versions.

SYH JIR 3.98.15b or 7.4.13a; YCS is A.T.

MAR-LARN-ERL 麻郎兒

 MODE: Y

 SAAN-CHYUU: saan-tauh

 FINDING LIST:

- 4-y 80-y
- 30-y-5-y 114-y-7a-y-b-y-d-y-e-y
- 41-y 127-y-8-y
- 52-y-3-y-6-y 138-y
- 66-y 140c-y-d-y

 BASE FORM: 4 4 6 6 yau-pian 2 2 6 6 6

 NOTES: The aria never appears without the yau-pian, which is an example of the "altered head" (換頭) repeat form. In the yau-pian, verses 1-3 are like a normal [6] except that each one closes in the rhyme, as in these examples from music dramas 41 and 56: (41) 懷揣：咱家：起乏.

(56) 怎麼：性大：便殺。 The verses should be considered independent units, as demonstrated in music drama 66, where verses 1 and 2 are separated by dialogue and verses 2 and 3 by a stage direction.

- 4 YARNG 3.181 and 3.2585.
- 4y YARNG 3.181 and 3.2585. Verse 1 does not match the base form.
- 30y YARNG 3.1578; YCS is A.T. This yau-pian is unmarked in YARNG.
- 35y Verses 1-3: punctuate after 哥，天，極.
- 52 YARNG 1.1748.
- 52y Verses 1-3: punctuate after 興，義，府.
- 53 This aria is not in YARNG 3.375.
- 66y YARNG 2.150, 2.1600, and 2.1696; YCS is A.T.
- 80y YARNG 3.1272.
- 128 YKB, p. 357.
- 138y YARNG 2.822.

MARN-CHING-TSAIH 蔷薔菜

 MODE: J

 CLUSTER FORM: Binary: Ti-yirn-deng, Marn-ching-tsaih

 TEMPO: A fast tempo aria (SHIN PUU quoting JIAAN PUU)
SAAN-CHYUU: saan-tauh

FINDING LIST: 1 74-9

13 105
21 133-6
51-4 144

BASE FORM: 5/7 5/7 2 7 5

NOTES: 

WARN LIH, p. 811 has a base form of [3 3 2 7 5]. His [3 3] is untenable. The base form in SHIN PUU, p. 157 is [3 3 2 7 5]. Jehng Chian notes that verses 1 and 2 can take the form of either [33] or [7], but that they may never be [7 7] in the same aria. Although verse 3 can mutate to [22], the base form [4] will not explain the undeniable structure [2] in music dramas 1, 21, 74, 105, 133, and 144. What I think SHIN PUU is pointing to in verses 1 and 2 is the fact that the two verses are rarely similar in structure and never parallel. The binary form is usually found at or near the end of the suite.

1 SSSS, p. 225 or TLJY, p. 364; YARNG 1.1852, 1.5628, 1.5673, and YCS are A.T.
13 YARNG 2.1152; YARNG 2.2471 and YCS are A.T. Punctuate the text as follows: 淡. 迷. 蕃. 雲. 该. The final verse in this section is dialogue in YCS.
21 SSSS, p. 203 and TLJY, p. 317; YARNG 1.863, 1.5210, 1.5252, and YCS are A.T.
51 YARNG 1.1940, 1.5819, and 1.5883; YCS is A.T.
54 YARNG 1.2707; YCS is A.T.
74 On loan in a suite in Jh mode. YKB, p. 163; YCS is V.T.
79 YKB, p. 237 or YARNG 1.4585; YARNG 1.6591 and YCS add a graph 育 to verse 4 to make it regular. It is irregular in YKB: 但若有 分毫不登依.
105 YKB, p. 7. The aria is unmarked in YCS and YARNG 1.38, and is printed as part of Ti-yirn-deng. Verse 1 is missing in YARNG and YCS. Verses 1 and 2 are structured in the same way: [33].
133 YKB, p. 372. The aria is mispunctuated in YCS in verse 3.
136 YKB, p. 309. 旗 in YKB is 旗 in YCS (verse 3). YCS is missing a graph 橿 in verse 4.
144 YKB, p. 407; YARNG 3.72 and YCS are A.T.

MARN-GU-ERL 蠻姑兒

ALTERNATE TITLE: Marn-gu-lihng 蠻姑令

MODE: Jh

SAAN-CHYUU: none

FINDING LIST: 21
79
140d

BASE FORM: 2 2 4 7 3 3 6

Downloaded on behalf of 35.160.27.221
NOTES: 21 TAIH HER, p. 84 has no added verses. There are four added verses in YARNG 1.883, 1.5231, and 1.5268. The aria is not in SSSS, p. 37 or TLJY, p. 785. YARNG 1.5268 titles the aria Marn-pair-ermal. YKB, p. 236 titles the aria Marn-gu-lihng. YARNG 1.6582 and YCS are A.T. There are no added verses.

79 There are two added verses.

MEIR-ERL-WAN 眉兒徵

MODE: Y

SAAN-CHYUU: none

FINDING LIST: 137

BASE FORM: 3 3 6 7 2 2 3 6

NOTES: In TAIH HER, p. 179 and YCS, verse 6 is 躍答的没合煞, but in an example of a coda form based on this aria in CYSC, p. 29, verses 5 and 6 are clearly identical: 又不教道問阻・問阻. On that basis I assume that verses 5-8 might be interpreted as follows: 我故來報答, 報答, 躍答的没合煞. 到惹一場偽人笑話. I find no other examples of this aria to further substantiate my interpretation.

MEIR-HUA-JIOOU 梅花酒

MODE: SS

CLUSTER FORM: Quaternary: Chuan-bo-jauh, Chi-dih-shyung, Meir-hua-jioou, Shou-jiang-nam

TEMPO: Jehng Chian believes that the added section was sung in a very rapid tempo.

SAAN-CHYUU: saan-tauh

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

BASE FORM: 呃 3 4 4 5 5 3 5 5 A5

NOTES: The aria begins with the expletive 呃 in over one-third of the examples, which indicates that this was a generally accepted prescription to be followed in writing arias to this pattern. Verse 1 is usually structured [3],

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although it sometimes mutates to [23] and to [33]. Some playwrights have confused it to be [3 3], which is why Jehng Chian postulates a base form for this verse of [33]. [33] will stand as a valid base form only in a few examples. In some examples, there are more than three [4]s, but I do not find the evidence for postulating a section of freely added [4]s to be very strong. I have viewed exceptions to this rule to be just that—exceptions. The [3] in verse 7 is not always present, or not always identifiable due to the mutation to [23] and to [33]. The majority of examples, however, preserve a [5 3 5 5] structure in verses 5–9. In the added section [A5], thimble phrasing persists intermittently, indicating that like the explicative 彤，which customarily introduces the aria, thimble phrasing was a rule to be followed in the free section.

1 SSSS, p. 364 and TLJY, p. 656 have extra [4]s: [4 4 4 4 4]. Thimble phrasing is applied after verse 7 and in the added verse section. Verse 7 is not readily identifiable. YARNG 1.1848, 1.5622, 1.5668, and YCS are V.T.

11 In YARNG 1.4296 there appear to be no added verses. Verses 8 and 9 have thimble phrasing. In YCS, a different text, tripod padding words are used in the final five verses, which is probably a substitute for thimble phrasing.

16 YARNG 1.4352 is [3 4 4 5 5 3 5 5]. YCS is V.T.

20 YARNG 1.922, the oldest version, is irregular in several verses: [4 4 4 5 7 7 5 5 5]. YCS and YARNG 1.5371 are V.T., but they conform to the base form.

24 The quaternary form is on loan in a suite in Jh mode.

26 There are nine verses structured [23] or [33] after verse 4. Tripod padding words are used in the first two of them.

27 Chuan-bo-jauh is missing in the quaternary form. There are seven verses structured [33] after verse 4. In the penultimate verse, follow SYH JIR 3.102.16b. In YCS the graph 上 is 付, which destroys the parallelism that links the final two verses: 沒無的對上雄雌.

29 彤 is deleted in YARNG 1.3999 and YCS. YKB, p. 266 has eight verses structured [33], which are linked by thimble phrasing. YARNG and YCS are A.T.

34 YARNG 1.1998. Verses 2–4 are expanded to [4 4 4 4 4] and there are eleven verses structured [33] after verse 8 that are linked by thimble phrasing. YARNG 1.5925 is similar. YARNG 1.5994 and YCS are A.T.

36 Chuan-bo-jauh is missing in the quaternary form in all versions. The verse 俺急切要要回去 is not in YARNG 1.2048.

39 YARNG 1.3748; YCS is A.T.

40 YARNG 1.3213; YCS is A.T.

42 YKB, p. 109.

48 There are at least five added verses at the close.

50 彤 is preserved only in YCS, which is A.T. See YARNG 3.518.

51 YARNG 1.1928 and 1.5806; YCS is A.T. The YARNG versions have added verses.

58 Chuan-bo-jauh is missing in the quaternary form in YARNG 1.2227; YCS is A.T.

59 YARNG 2.1457 has one added verse; YCS is irregular and A.T. Chuan-bo-jauh is missing in the quaternary form.

60 YKB, p. 366; there are added verses.

61 There are seven added verses.

62 In YARNG 1.4184 and 1.6456, verses 1 and 7 are identical: 我甚恨
222

YARNG 1.6502 and YCS are A.T.

SYH JIR 3.98.17a. Verse 7 looks irregular [4]: 知遇之恩.

There are nine added verses. YCS is A.T.

YARNG 1.3352. In verse 4 there seems to be a missing graph 履，which has been added or preserved in YARNG 1.6330 and YCS:

YARNG 1.6330 and YCS are A.T.

YARNG 1.4250. Verse 1 is repeated, which is probably an error.

YARNG 1.193 and 1.4950; YCS is A.T.

YARNG 3.566 has a normal base form with two added verses; YCS is V.T.

The titles of Chi-dih-shyung and Meir-hua-jioou have been interchanged in SYH JIR 3.81.18a–18b.

See YSYF 12.48 in the final verse: 楊柳岸你親自等着我啞啞.

YARNG 3.248 and YCS have a different version.

YKB, p. 174; YARNG 1.3096 and YCS are V.T. and have added verses.

There is no quaternary form in YARNG 1.163.

Daau-liahn-izzy intrudes into the quaternary form just before Meir-hua-jioou.

This aria is not in YARNG 1.3491 or 1.6377. Verse 1 looks irregular: 哀告你個劉唐．There are extra [4]s after verse 4: [4 4].

YKB, p. 125 and YARNG 1.2096; YCS is A.T. The final two verses are linked by thimble phrasing.

The quaternary form is not in YARNG 3.807. Chuan-bo-jauh is missing in the quaternary form in YCS. There are extra verses at the end.

This aria appears to be missing the final verse (verse 9).

Chuan-bo-jauh is missing in the quaternary form. 呀 in YARNG 1.3182 is missing in YKB, p. 70.

There are two added verses at the close.

There are two added verses at the close. The final five verses are linked by thimble phrasing.

There are two added verses at the close.

Verses 4, 8, and 9 appear to be missing.

Verse 1 looks irregular: 見地轉遇東牆.

There are at least five added verses. The final nine verses are linked by thimble phrasing.

There are nine added verses.

The titles of Chi-dih-shyung and Meir-hua-jioou are reversed in YARNG 1.1043 and YCS.

The titles of Chi-dih-shyung and Meir-hua-jioou have been reversed in YARNG 2.586 and YCS.

SSSS, p. 349 and TLJY, p. 630; there are twelve verses structured [23] or [33] after verse 6.

The form is irregular: [3 5 5 5 5].

There are eleven verses structured [33] after verse 4.

The final four verses are linked by thimble phrasing.

The form appears to be irregular.

Verses 1 and 7 are identical.

The structure of the final verse is irregular: 似荷夢驚回.
MIARN-DA-SHYUH 絮搭（打，答，答）絮

MODE: Y

CLUSTER FORMS: Binary: Dung-yuarn-leh, Miarn-da-shyuh
Ternary: Dung-yuarn-leh, Miarn-da-shyuh, Juor-luu-suh

SAAN-CHYUU: saan-tauh

FINDING LIST:
41
52-6
107
114-7a-b-c-(y)
121-(y)-5-8-(y)

BASE FORM: 4 4 4 4 A 4 7 7 4 5

NOTES: This aria is frequently confused with Juor-luu-suh. The binary or ternary form is characteristically found near the end of the suite.

41 This aria is not in SSSS, p. 438 or TLJY, p. 1229. There are no added verses. There are two added verses in the position of verse 7, and they are structured [3 3]. Verse 8 is mutated to [3 t3].
52 TAIH HER, p. 178 or YARNG 1.1748; YARNG 1.5576 and YCS are V.T. in verse 7.
56 This aria is not in SSSS, p. 398 or TLJY, p. 1204. It is mistitled Juor-luu-suh in YARNG 2.2144 and YCS. The aria is not titled at all in YARNG 2.902, 2.2043, or 2.2090. It is part of the aria Dung-yuarn-leh in those versions. The aria has four added verses: [4 4 4 4].
107 Verse 8 is interpreted as two separate verses, each of which has mutated to [23]. YKB, p. 38 interprets this as one exaggerated verse.
114 Verse 6 is irregular [33].

(117cy) This aria is Juor-luu-suh.
121 This aria does not resemble the base form of Miarn-da-shyuh. It contains only five verses: [4 4 7 7 5].
(121y) This aria is Juor-luu-suh, not a yau-pian form of Miarn-da-shyuh. This can be discerned from the base form.
128 YKB, p. 358. In YCS, this aria begins with the verse 為甚把金 盆約追， which is shown to be part of the preceding aria Dung-yuarn-leh. There are two added verses.
(128y) This yau-pian form is the aria Juor-luu-suh.

MUH-YARNG-GUAN 牧羊聞

MODE: N

SAAN-CHYUU: saan-tauh

FINDING LIST:
1-3-3-6-6-7-y-9
11-5-6
20-0-3-3-6-y-7-8-8
31-1-3-5-6-7-8-9-9
42-2-2-6-9
54-4-5-5
60-1-1-8-8-9-9-9
71-2-4-7-y-7
84-4-5-6-9
90-0-8-9-9
101-1-2-2-3-4-8
110-3-5-5-6-9-9
120-3-y-y-y-4-4
134-9
140b-b-c-4-6-6
151-1-3-6-7-8
160-1-y

Downloaded on behalf of 35.160.27.221
BASE FORM: 3 3 6 4 4 5 5 5 5

NOTES: The base form in SHIN PUU, p. 124 is [5 5] in verses 1-2. Many examples are structured [3 3], however, and the confusion is probably due to the fact that [3] mutates easily to [23] or [33]. Through mutation, the distinction between [3] and [5] became blurred, and many playwrights treated the verses as though they were [5 5]. There is a good deal of confusion regarding the punctuation of these two verses, probably for the same reasons.

7  YARNG 3.657.
7y  YARNG 3.658. Verse 6 or 7 is missing; YCS has a full complement of verses.
11  YARNG 1.4269; YCS is A.T.
16  YARNG 1.4338; YCS is A.T.
23  First aria: YARNG 1.1086.
Second aria: YARNG 1.1088. YCS texts are A.T.
27  SYH JIR 3.102.15b; YCS is A.T.
39  YARNG 1.3718; YCS is A.T.
42  First aria: TAIH HER, p. 130 or YKB, p. 104; YCS is A.T.
Second aria: YKB, p. 105; YCS is A.T.
Third aria: YKB, p. 105; YCS is A.T.
55  First aria: YKB, p. 323; SSSS, p. 274, TLJY, p. 1017, YARNG 2.628 and 2.1890 have slight variations. This aria is not in YCS.
Second aria: YKB, p. 323, SSSS, p. 274, TLJY, p. 1018, YARNG 2.630 and 2.1891. The aria is not in YCS.
60  YKB, p. 388; YCS is A.T.
61  First aria: YARNG 1.2748; YCS is A.T. Verse 2: 莫不是你眼睛花.
In YCS, the graph 睛 is missing.
68  Second aria: verses 1 and 2 are irregular: 這去處管七十二福地.
69  First aria: YARNG 1.3327; YARNG 1.6294 and YCS are A.T.
Second aria: YARNG 1.3329; YARNG 1.6297 and YCS are A.T.
Third aria: YARNG 1.3333; YARNG 1.6303 and YCS are A.T.
74  YKB, p. 160; YCS is A.T.
89  Verses 4-9 all begin with 原温候.
90  First aria: YARNG 1.2383. Verse 8 is irregular in YARNG: 尅教
YKB, p. 323; SSSS, p. 274, TLJY, p. 1018, YARNG 2.630 and 2.1891. The aria is not in YCS.
99  Second aria: YARNG 1.3912; YCS is A.T.
157  There is only a single verse structured [7] after verse 7.

MUU-DAN-CHUN 牡丹春

MODE: SS
SAAN-CHYUU: saan-tauh
FINDING LIST: 63
BASE FORM: 5 5 7 3 5 or 5 5 7 7 3 5

NOTES: There are only two examples of this aria that I know of, and the base forms above represent them. The oldest example in print is in TAIH HER,
p. 147, where the base form is \([7 \ 5 \ 7 \ 3 \ 5]\), which probably represents the first base form above. It is an example from \textit{saan-tauh}.

63 \textit{SSSS}, p. 447 or \textit{TLJY}, p. 882: the base form is \([5 \ 5 \ 7 \ 7 \ 3 \ 5]\). The versions in \textit{SYH JIR} 3.98.12b and 7.4.10a are the same.

\textit{NER-JA-LIHNG} \textit{ji} \textit{ja} \textit{li} \textit{ng}

MODE: \textit{Sh}


SAAN-CHYUU: \textit{saan-tauh}

FINDING LIST:

\begin{itemize}
\item 2-5-6-7
\item 12-3-4-6-7-8-9
\item 20-2-5-7-8
\item 33-4-5-6-7
\item 41-6-7
\item 52-5-6-7
\item 60-1-2-4-5-6-7-9
\item 70-3-4-7-8
\item 80-4-8-9
\item 91-2-3-4-6-7-8
\item 100-3-5-7
\item 110-1-3-4-7b-d
\end{itemize}

BASE FORM: \[2 \ 4 \ 2 \ 4 \ 2 \ 4 \ 3 \ 3 \ 4\]

NOTES: The title derives from the name of the Buddhist God Nața, also called \textit{Ner-ja-taih-tzyy}. This is one of the most interesting and varied forms in the Catalogue, especially in verses 1-6, where almost every variety of parallelism common to the genre can be found: tripod padding words and all the variations on them (aab, abb, abc, aabb, abab, etc.), \textit{yee-bor}, the daisy chain pattern, and all kinds of structural parallelism in both the base words and the padding words. Verses 1-6 are often conceived as three verses structured \([222]\) or \([322]\), a tendency notable in the \textit{YKB}. Because of the tendencies inherent in parallelism, the verses have split, over the course of time, into \([2]\) and \([4]\), the \([2]\)s (verses 1, 3, and 5) forming parallel structures quite distinct from the parallel structure of the \([4]\)s (verses 2, 4, and 6). The extrametrical vocative \(\textit{vj}\), which so often marks the apostrophe, frequently closes verses 1, 3, and 5. Although verse 9 is often in mutated form \((222)\) or \((322)\), the greater number of examples preserve \([22]\) in that verse. The base form in \textit{SHIN PUU}, p. 83, however, is \([6]\) in verse 9, which is equivalent to \([222]\). Verses 1, 3, and 5 are frequently structured \([3]\), which lends further weight to the theory that the verses were originally three in number and structured \([6]\) \((6)\) frequently mutates to \([322]\). I disagree with \textit{SHIN PUU}'s theory that verses can be added after verse 6. I interpret the extra verse \textit{神知知知} in \textit{YARNG} 3.532 as an error in textual transmission. I also doubt that verses 1-6 are reducible to \([2 \ 4 \ 2 \ 4]\). The texts of the music dramas where that occurs (143 and 149) are faulty in my opinion.

2 \textit{TAIH HER}, p. 104. Verses 1-6 are all structured \([32]\).

5 \textit{YARNG} 3.1419; \textit{YCS} is A.T.

6 \textit{YARNG} 1.238 and 1.5041; \textit{YARNG} 1.5083 and \textit{YCS} are V.T.

7 Verses 1, 3, and 5 are identical.

12 Verses 2, 4, and 6 are based on numerals: \textit{三从四德, 三心二意}.
Verses 1, 3, and 5 close with the extrametrical 呵.

Verses 1 and 3 are irregular in YARNG 1.5510 and YCS. Verses 1 and 3 are based on numerals: 重七斤八斤 建五絃六絃 一文半文.

Verses 1-6 are linked by daisy-chaining.

YKB, p. 76. Verses 1-6 are treated as three verses structured.

Verses 1, 3, and 5 all begin with 有一個為富的似.

YKB, p. 213; YCS is V.T. Verses 1 and 3 are structured.

Verses 1, 3, and 5 are patterned on the resultative verb: 為不出.

SYH JIR 3.102.6b; YCS is A.T.

YARNG 1.3836; YCS is A.T. Verses 1, 3, and 5 are in the abb pattern.

YARNG 1.1954 and 1.5893; YARNG 1.5939 and YCS are A.T. Verses 1 and 3 are irregular in YARNG 1.1954 and 1.5893: 當日個知友

Verses 1, 3, and 5 are structured [3]. Verses 1-6 are linked by daisy-chaining.


Verses 1-6 are like three verses each structured [22]. Punctuate verse 8 after 士.

Verses 1, 3, and 5 are based on numerals and are structured [22].

Verses 2, 4, and 6 are structured [32].

Verses 1, 3, and 5 are structured [22].

YKB, p. 446. Verses 1, 3, and 5 are structured [3].

Verses 1, 3, and 5 close in the extrametrical 呵.

YKB, p. 320. In verses 1, 2, and 5, inclusion of proper names makes them exaggerated in length, and each verse closes in the extrametrical 的 如今國子監助教的 秘書監著作的 翰林院議奉的.

YARNG 2.1053 and 2.2372; YCS is A.T. Verse 5 is structured [22].

YKB, p. 382; YCS is A.T. Verses 1, 3, and 5 are structured [3].

Verses 2, 4, and 6 are structured [33] or [23].

Verse 1 is irregular [3]. Verses 1, 3, and 5 all end in the extrametrical 呵.

YARNG 1.4158, 1.6430, and 1.6469. 這個子 is an apostrophe in verses 1, 3, and 5, which close in the extrametrical 呵. Verse 1 is irregular [3].

Verses 1-6 are linked by the daisy chain pattern.

YARNG 1.2861; verse 7 is interpreted as dialogue in YCS.

SSSS, p. 144 and TLJJ, p. 495; YARNG 2.113, 2.1563, 2.1647, and YCS are A.T. Verses 1-6 are linked by daisy-chaining.

YARNG 1.6606; YCS is A.T.

Verses 1, 3, and 5 end in the extrametrical 呵. The graph 去 in each verse is a padding word.

Verses 1, 3, and 5 are identical: 這件事. Verses 2, 4, and 6 repeat the syllable 君 in every other slot: 天知地知 你知我知.

YKB, p. 158; YCS is A.T. Verses 1-6 form three verses based on the structure [6].
227

Verses 1, 3, and 5 are identical and close in the extrametrical "f. Verses 1-6 are structured [33].

Verses 1, 3, and 5 are identical and close in the extrametrical "f. Verses 1-6 are structured [33].

Verses 1-6 are structured as three verses [33].

Verses 1-6 are structured as three verses [33].

Verses 1-6 are conceived as three verses structured [33].

Verses 1-6 are conceived as three verses structured [33].

Verses 1, 3, and 5 are identical and close in the extrametrical "f. Verses 1-6 are structured as three verses [33].

Verses 1-6 are conceived as three verses structured [33].

Verses 1-6 are structured as three verses [33].

Verses 1, 3, and 5 are identical and close in the extrametrical "f. Verses 1-6 are structured as three verses [33].

Verses 1, 3, and 5 are identical and close in the extrametrical "f. Verses 1-6 are conceived as three verses structured [33].

Verses 1, 3, and 5 are identical and close in the extrametrical "f. Verses 1-6 are structured as three verses [33].

Verses 1, 3, and 5 are irregular [3].

Verses 1-6 are conceived as three verses structured [33].

Verses 1-6 are structured as three verses [33].

Verses 1, 3, and 5 are identical and close in the extrametrical "f. Verses 1-6 are structured as three verses [33].

Verses 1, 3, and 5 are identical and close in the extrametrical "f. Verses 1-6 are conceived as three verses structured [33].

Verses 1, 3, and 5 are irregular [3].

Verses 1-6: two of these verses are missing.

The final verse is irregular; the critical unit is [3].

Verses 1, 3, and 5 are irregular [3].

Verses 1-6 are structured as three verses [33].

Verses 1, 3, and 5 are identical and close in the extrametrical "f. Verses 1-6 are structured as three verses [33].

Verses 1, 3, and 5 are irregular [3].

Verses 1-6: two of these verses are missing.

The final verse is irregular; the critical unit is [3].

Verses 1-6 are uniformed structured [22].

This aria is not in SSSS, p. 143 or TLIJ, p. 536.

Verses 1, 3, and 5 are identical.

Verses 1, 3, and 5 are irregular [3].

Verses 1-6: two of these verses are missing.

The final verse is irregular; the critical unit is [3].

Verses 1, 3, and 5 are irregular [3].

Verses 1-6 are structured as three verses [33].

Verses 1, 3, and 5 are identical and close in the extrametrical "f. Verses 1-6 are conceived as three verses [33].

This aria is not in SSSS, p. 143 or TLIJ, p. 536.

Verses 1, 3, and 5 are identical.

Verses 1, 3, and 5 are irregular [3].

Verses 1-6: two of these verses are missing.

The final verse is irregular; the critical unit is [3].

Verses 1, 3, and 5 are irregular [3].

Verses 1-6 are structured as three verses [33].

Verses 1, 3, and 5 are identical and close in the extrametrical "f. Verses 1-6 are conceived as three verses structured [33].

This aria is not in SSSS, p. 143 or TLIJ, p. 536.

Verses 1, 3, and 5 are identical.

Verses 1, 3, and 5 are irregular [3].

Verses 1-6: two of these verses are missing.

The final verse is irregular; the critical unit is [3].

Verses 1, 3, and 5 are irregular [3].

Verses 1-6 are structured as three verses [33].

Verses 1, 3, and 5 are identical and close in the extrametrical "f. Verses 1-6 are conceived as three verses structured [33].

This aria is not in SSSS, p. 143 or TLIJ, p. 536.

Verses 1, 3, and 5 are identical.

Verses 1, 3, and 5 are irregular [3].

Verses 1-6: two of these verses are missing.

The final verse is irregular; the critical unit is [3].

Verses 1, 3, and 5 are irregular [3].

Verses 1-6 are structured as three verses [33].

This aria is not in SSSS, p. 143 or TLIJ, p. 536.

Verses 1, 3, and 5 are identical.

Verses 1, 3, and 5 are irregular [3].

Verses 1-6: two of these verses are missing.

The final verse is irregular; the critical unit is [3].

Verses 1, 3, and 5 are irregular [3].

Verses 1-6 are structured as three verses [33].

This aria is not in SSSS, p. 143 or TLIJ, p. 536.
FINDING LIST: 66

BASE FORM: 44476444546

NOTES: The form was inherited from the tsyr genre and is the same as the chyuu, except that as a tsyr it was always repeated, a practice not followed in the chyuu style. Niahn Nur was the name of a prostitute in the Tian-baau reign period of the Tarng dynasty, and the title may have originated with her. Verse 1 is always structured [22], and verse 2 is always structured [32].

TAIH HER, p. 91 is the oldest version. Verses 2 and 3 there are printed as a single verse. In the tsyr, however, verse 2 is structured [32]. TAIH HER either has a different base form in that verse or the text is imperfectly preserved. The graph  is missing in SSSS, p. 117. Verse 8 looks to be structured [3] in this aria, but it is consistently [5] in the tsyr: 《又不曾道開期約》 (SSSS, p. 117 and YARNG 2.1573); 《又不曾言期約》 (YARNG 2.123 and 2.1659).

Verse 9: 也那 is inserted into the verse in YARNG 2.1573.

PIRNG-LARN-ERN 凭 (憑) 擋人

ALTERNATE TITLE: Wahn-lii-shin 萬里心

MODE: Y

SAAN-CHYUU: shiaau-ihng

BASE FORM: Y 57 99 149

NOTES: 57 Verses 1 and 2 are irregular: 由你將我身驅大手子開. 由你將我心肝一件件摘.

99 YARNG 1.3897; YCS is A.T. in verse 2.

PUR-SAH-LIARNG-JOU 菩薩梁州

MODE: N

CLUSTER FORM: Binary: Hurng-shuo-yueh, Pur-sah-liarng-jou

SAAN-CHYUU: saan-tauh (rare)
FINDING LIST:

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BASE FORM: 4 4 4 4 7 . 7 7 . 5 7 4

NOTES: This is a pastiche aria, according to Meir, made by combining the initial verses of An-churn-erl [4 4 4 4 7], the initial verses of the tsyr pattern Pur-san-marn [7 7], and the closing verses of Liarng-jou-dih-chi [5 7 4] (SHIN PUU, p. 132). Verse 5 is sometimes missing, and verse 4 sometimes looks like the primary verse type [6].

20 Verse 5 is missing.
42 TAIH HER, p. 130 or YKB, p. 104.
84 SSYS, p. 295 or TLJY, p. 1057; YCS is A.T.
110 Irregular in YCS ( 腰似紙天書 ), verse 10 is regular in YKB, p. 67: 嘉呼你也著紙修書.
145 Verse 5 appears to be missing.
153 Punctuate verse 1 after 嘉 . Verse 8 appears to be missing.
161 Verse 5 appears to be missing.

PUU-TIAN-LEH 普天樂

ALTERNATE TITLE: Huarng-meir-yuu 黃梅雨

MODE: J

SAAN-CHYUU: saan-tauh

FINDING LIST:

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<td>41-4-7</td>
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</tr>
</tbody>
</table>

BASE FORM: 3 3 4 4 3 3 7 6 4 4 4

NOTES: Verses 5 and 6 have accustomed themselves to an internal structure of [23], and they take that form more often than [3]. SHIN PUU, p. 157 notes that the aria is a loan aria in suites in J mode, but this is never the case in the music dramas.

8 YKB, p. 203. Verses 1 and 2 are interpreted as a single verse structure [23]. YCS is A.T.
17 YKB, p. 79; YCS is V.T.
47 YKB, p. 451; YCS is A.T.
81 Punctuate verse 7 after 和 and verse 8 after 謝.
85 Verse 9 is irregular in YCS. Follow the completely different version in YKB, p. 175. Verse 2 in YKB is irregular: 拔刀相助.
92 This is a prologue aria prefacing a suite in S mode.
Verse 2 is irregular: "急颱風的三層傘底."  
YKB, p. 250. Verse 2 is irregular: "南郞難易."

SAI-HUANG-CHIOU 塞(賽)鴻秋

MODE: Jh
SAAN-CHYUU: shiaau-lihng, saan-tauh
FINDING LIST: 81, 91, 103, 112
BASE FORM: 7 7 7 7 5 5 7
NOTES: The base form is identical to Dau-dau-lihng, except that ymg is not prescribed in verses 5 and 6.

Verse 3 is irregular: "則這個蘇小卿怎肯伏低.

YARNG 1.2620 and YKB, p. 90; YCS is A.T.

SHAANG-HUA-SHYR 賞花時

MODE: Sh
SAAN-CHYUU: saan-tauh
FINDING LIST: 1-3-7-y-9-y 90-1-y-2-7-y-9
10-1-3-6-8 102-y-3-8-y
22-5-6-7-9-y 110-y-1-1-2-3-y-4-y-5-7a-y-c-e-9-y
33-4-y-5-6-7-y-8-9-y 120-y-0-y-1-3-4-y-5-y-9-9
41-y-3-y-3-4-y-5-y-6-y-7 130-1-1-2-2-y-4-9
50-2-5-y-8-y 140a-b-y-d-y-2-6-y-9-y
60-1-y-4-6-y-8-y 151-y-2-7-y
70-3-5-y-8-y-9-y 160-0-2
80-1-y-3-y-4-5-y-6-7
BASE FORM: 7 7 5 4 5
NOTES: The placement of the aria is in the demi-act, where a yau-pian is optional. Shaang-hua-shyr is used in over seventy percent of all demi-acts and is part of the suite in Sh mode in only six music dramas: 52, 87, 110-y, 119-y, 120-y, and 140b-y. Ten music dramas contain two demi-acts and Shaang-hua-shyr is used in both demi-acts in seven of them.

The aria is not in YARNG 1.4275.
The aria is not in YARNG 1.4326.
The same aria is used in YARNG 1.3764, but in YKB, p. 129 there is a completely different aria titled Duan-jehng-hau.
Every verse ends in the graph 亜.

Verse 4 is irregular [23] in YARN 1.1962, but regular in YARN 1.5899 and 1.5949.

Verse 3 is irregular [22] in YARN 1.1962, but regular in YARN 1.5899 and 1.5949.

The mode is J (sic) in YARN 2.1470 and YCS.

Verse 3 is irregular [22] in YARN 1.1962, but regular in YARN 1.5899 and 1.5949.

This aria is not in YKB, p. 381.

YKB, p. 264; YCS is A.T.

Verse 3 is irregular [22] in YARN 1.1962, but regular in YARN 1.5899 and 1.5949.

YKB, p. 169; YCS is A.T.

This aria is not in YARN 1.123.

This aria is not in YKB, p. 85.

YARN 1.3470 and 1.6352; YCS is A.T.

YARN 3.768; YCS is A.T.

YARN 3.769; YCS is A.T.

YKBN 1.3879. Many padding words are added to YCS.


MODE:  J

SAAN-CHYUU:  saan-tauh

FINDING LIST:

Yi-shah:  19, 34, 40, 50-5, 117d, 143
Ehl-shah:  6-7-9, 10-6-7-8, 28-9, 31-2-4, 40-1-4-8-9, 55, 70-2, 101-4-7, 110-3-4-7a-b-b-c-d-e, 120-2-4-5-7-8, 133-5-6-7, 140a-d-2-3-7-9, 153
San-shah:  6-7, 16, 28, 31-2, 40-1-4-8, 55, 70, 101-4-7, 113-4-7a-b-b-c-d-e, 120-2-4-5-7-8, 133-6-7, 142-3-7-9
Syh-shah:  6-7, 28, (41)-4, 55, 107, 114-4-7a-b-b-c-d-e, 120-2-7, (136), 142-7-9
Wuu-shah:  7, 44, (55), 107, 114-7a-d, 122, 147
Liouh-shah:  7, (55)
Chi-shah:  (55)
Ba-shah:  (55)
Jioou-shah:  (55)
BASE FORM: 3 3 7 7 3 4 4

NOTES:

Verses 4 and 5 are required to maintain internal structures different from verse 3.

The order of all the paracodas is reversed. It is an ending sequence in Jh mode. Ehl-shah: YARNG 3.640; YCS is A.T. Syh-shah: YARNG 3.641; YCS is A.T. Liou-shah: YARNG 3.641. The text in YCS is scrambled in verses 3–5. The following are apostrophes:

(verse 3) 我使我那旗raised, (verse 4) 我穿的那一件衣, (verse 5) 我使那碗翻转

The paracodas are not present in YARNG 1.4347.

Ehl-shah: YARNG 1.2553–54 and YKB, p. 80; YCS has a different text. 兄弟也 (弟见 in YKB) is an apostrophe in verses 1 and 6.

San-shah, second aria: verse 6 is missing in both YARNG 1.977 and YCS.

17b The paracodas are part of an ending sequence in Jh mode. Ehl-shah: follow YKB, p. 69; YCS is A.T. No punctuation needed after 我 in verse 3.

The paracodas are part of an ending sequence in Jh mode. San-shah, second aria: verse 6 is missing in both YARNG 1.977 and YCS.

The paracodas are part of an ending sequence in Jh mode. Ehl-shah: titled Shah in YKB, p. 343 and YCS. San-shah: titled Ehl-shah in YKB, p. 343, but the change of title to San-shah in YCS is probably correct. The initial verse is irregular: 终时事情争捉. Syh-shah: the title is San-shah in YKB, p. 343,
which is probably incorrect.

128 Ehl-shah: verse 1 is irregular. 從今從今後刻地為宗廟可 in verse 4 and 從今後刻地為宗廟可 in verse 5 are apostrophes.

133 Ehl-shah: 伊禱在 in verse 1 and 許藊在 in verse 2 are apostrophes.

135 Ehl-shah: 請在 in verse 7 and 不及第呵 in verse 8 are apostrophes.

(136) Syh-shah: the title is Shuaa-hair-erl daah syh-shah in both YCS and YKB, p. 310, but Syh-shah is not present in any version.

140a Ehl-shah: incorrectly titled Shuaa-hair-erl yau-pian in YCS.

140d Ehl-shah: this aria is titled Shah.

The order of the paracodas is reversed. Ehl-shah: YKB, p. 420; the graph 分 is missing in verse 2 in YCS: 你兄弟情分广.

Syh-shah: follow YKB, p. 420 for verse 2 where a missing graph is indicated (the question mark): 皆因前緣前世？

142 The order of the paracodas is reversed. Yi-shah: mistitled Weei-sheng in YCS. Verse 5 is missing in YCS and YKB, p. 435.

Ehl-shah: titled Shah in YCS. Verse 3 is exaggerated. San-shah: titled Ehl-shah in YCS, but correctly titled in YKB, p. 435. 而 is missing in YCS, which would make verse 3 irregular: 見如今鬼神

San-shah: the final verse is irregular in YCS: 雨內拾桐等。

It is correct in YARNG 3.599 where there is no graph 而. Wuu-shah: mistitled Shuaa-hair-erl in all versions.

SHAH (Paracodas)


MODE: Jh

SAAN-CHYUU: saan-tauh

FINDING LIST:

Yi-shah: 9, 13, 51-7, 87, 155
Ehl-shah: 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
San-shah: 13, 21-9, 31, 42-4, 50-1, 69, 70-8, 81, 96, 101-2, 121-2, 136
Syh-shah: 44, 121-2
Wuu-shah: 121

BASE FORM: 7 7 4 4 4 4 4 4 5

NOTES: These inversely numbered paracodas immediately precede the coda in the suite. They generally do not exceed two in number (San-shah, Ehl-shah), and they are quite rare in saan-tauh. The internal structures of verses 3-6, 7-9, and 10 are very different from each other.

9 Ehl-shah: YCS and YARNG 1.389 are incomplete. Yi-shah: verse 10 is missing in YCS. The graphs 相公 are also missing. Follow YARNG 1.390. Verses 9 and 10 could be interpreted as: 不想今朝

相公，錯愛我之藝。
Ehl-shah: incorrectly titled Shah-weei in YARNG 1.300.

Yi-shah: verse 10 is missing in YARNG 2.1140. Ehl-shah: 你有那施捨的心呵 in verse 3, 你有那慷慨的志呵 in verse 4, 你有那慷慨的意呵 in verse 5, 你有那慷慨的責呵 in verse 6, and 你有那慷慨 in verses 7-9 are apostrophes. San-shah: verse 10 is missing in YARNG 2.1140.

Ehl-shah: 你為天主祈 in verse 1 and 你為孩兒祈 in verse 2 are apostrophes.

San-shah: verse 7 is an apostrophe.

No punctuation needed after 灣 in verse 11.

San-shah: verses 7-9 are irregular—[33 33 33]. Cf. YARNG 3.494 for verses 3-6.

The order of the paracodas is reversed from one to four. San-shah: verse 10 is missing in YARNG 1.1913 and 1.5793, but not in YARNG 1.5851 and YCS.

Yi-shah: YARNG 2.1077 and 2.2389; YCS is V.T. in verses 10-11.

Ehl-shah: YARNG 1.4045; YCS is V.T.

San-shah: YKB, p. 119; YCS is A.T. in verse 8.

Ehl-shah: punctuate after 灣 in verse 10. San-shah: 北正天行汗病損服交陽 at the beginning of the aria is dialogue in YKB, p. 54.

Ehl-shah: incorrectly titled Shah in YCS.

San-shah: verse 10 is irregular: 黑豬一拖睡.

Syh-shah: 你鶴 is an apostrophe in verse 3.

Ehl-shah: verses 1-2 are extraordinarily exaggerated.

San-shah: 北正 is an apostrophe in verse 1. San-shah: 學取 祖公 is dialogue in YKB, p. 313.

Ehl-shah: verses 1-2 are exaggerated.

Yi-shah: there is an overabundance of four-character verses.

SHAH (Paracodas)

ALTERNATE TITLES: San-shah 三然, Ehl-shah 三然, Yi-shah 三然

MODE: N

SAAN-CHYUU: saan-tauh

FINDING LIST:

Yi-shah: 46, 62, 103
Ehl-shah: 1-9, 11, 20-8, 31-6, 55, 60, 72, 84-5, 102, 113, 120, 134-9, 146
San-shah: 1, 11, 20, 31-6, 55, 60, 72, 85, 102, 120, 146

BASE FORM:

7 7 7 4 6 5 7 4

NOTES: These paracodas always appear immediately preceding the coda in inverse order: San-shah, Ehl-shah, Yi-shah, and there are usually only two of them. SHIN PUU, p. 136 notes that they do not appear in saan-tauh, but there are a few rare examples in that style. WARNG LIH, p. 809 gives a base form of [S] for verse 7, which is untenable.

San-shah: verses 3-5 are irregular in YARNG 1.1842 and 1.5615.

Ehl-shah: this aria is not present in YARNG 1.4270. San-shah: this aria is not present in YARNG 1.4270.
Ehl-shah: verse 6 is irregular [333].

Yi-shah: verse 5 is missing in all versions.

Ehl-shah: verse 4 should be 前這千里程途， according to YKB, p. 324.

Ehl-shah: YKB, p. 389; YCS is A.T.

Yi-shah: the version in YARNG 1.4169 is incomplete.

Ehl-shah: incorrectly titled San-shah in YARNG 1.182 and 1.4937 (the paracoda titles are reversed). The title is correct in YARNG 1.4981. San-shah: the titles of the paracodas have been reversed. This is mistitled Ehl-shah in YARNG 1.181.

Ehl-shah: YKB, p. 173; YCS is V.T.

Ehl-shah: YKB, p. 50. YCS is irregular in verse 5 because the graph is missing: 怕他待抑動我別異異家長.

Yi-shah: titled Shah in YCS.

Ehl-shah: 哎！己龍圓 is an apostrophe in verse 2.

Ehl-shah: this aria is not present in YARNG 2.2344.

Ehl-shah: 薦太后如母何 in verse 1 and 待幼主如弟何 in verse 2 are apostrophes.

San-shah: incorrectly titled Shuaa-hair-erl in YARNG 3.1963 and YCS.

SHAH

ALTERNATE TITLE: Sueir-shah (?) 隨然

MODE: Y

SAAN-CHYUU: none

FINDING LIST: 146

BASE FORM: 5 5 5 4 4 3 7

NOTES: This aria is called Sueir-shah in the GUAANG JEHNG, Y mode, p. 36b. The base form is largely the same as arias with the title in the DAH CHERNG 27.55a. It resembles somewhat an aria titled Shyuh-shah from the Shi-shiang jih by Duung Jiee-yuarn. Commentaries in the DAH CHERNG explain that Shyuh-shah was based on the base form of Sueir-shah, and that Mr. Duung created it and gave it its title.

The first two verses are parallel in this example. There are no other examples of this form in other extant Yuarn music dramas.

SHAH-WEEI (Jh)

ALTERNATE TITLE: Huang-ng-jung-shah 黃鍾煞， Huang-ng-jung-weei 黃鍾尾

Sueir-shah 隨然， Sueir-shah-weei 隨然尾， Shou-weei 收煞， Shou-weei-shah 收煞煞， Weei-sheng 尾聲， Weei-shah 尾煞， Wee尾

Downloaded on behalf of 35.160.27.221
MODE: Jh
SAAN-CHYUU: saan-tauh
FINDING LIST:

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<td>150-2-5</td>
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<td>42-3-4-5-6-7-8</td>
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<td>50-1-7-9</td>
<td>112-5-8</td>
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</tbody>
</table>

NOTES: According to TSAIH YIRNG, p. 20a (quoting JIAAN PUU), Weei-sheng was the original coda form in Jh mode. The first five verses [7 7 4 4 4?] are the shah 非, and the final verse [7] is the weei-sheng. SHIN PUU, pp. 69-72 elaborates on this basic plan. Verses 1 and 2 are always structured [7 7] and are verses 1-2 of the paracodas (shah) in this mode. When verses structured [7] are added ([A7]), they are modeled on verse 2 of the paracodas. Added pairs of verses structured [33] ([A33]) are variants of verse 2 of the paracodas which have been reduced ( harvesting) and split up (破) to form a new configuration. Verses structured [4 4] or [4 4 4] just before the final verse ([A4 4/A4 4 4]) are taken from the middle section of the paracodas (verses 3-10), and the final verse structured [7] is the weei-sheng. These codas are extremely complex and some are extremely long (13 is over 40 verses in length). They follow the general base form given above in a wide variety of patterns.

Notes:
2 YARNG 2.939.
14 This coda closes a suite in J mode.
15 This coda is not in YARN 1.2194.
21 This is called weei-sheng in SSSS, p. 39 and TLJY, p. 789. In YARNG 1.886, 1.5234, 1.5271, and YCS, it is titled Huarng-jung-wei and is much expanded in length.
22 YKB, p. 134; YCS is V.T.
23 The coda is untitled in YARNG 3.1111; YCS is A.T. Another aria follows it, sung by the jihng (jihng), which appears to be another Shah-wei sung in mock imitation of the one before it. It, too, is untitled.
25 YARNG 3.741; YCS is A.T.
29 YKB, p. 264.
31 YARN 1.4770 or 1.6741.
36 YARN 1.2046; YCS is V.T.
60 This aria is not in YKB.
78 Verses 1 and 2 are probably exaggerated in length. Punctuate them after 越 and 長 (cf. SYH JIR 4.9.12a).
85 This suite is not in YKB.
94 This coda is not in TAIH HER, SSSS, TLJY, or YARNG 3.1937.
121 TAIH HER, p. 88.

SHAHNG-JING-MAA 上(尚)京馬
MODE: S
SAAN-CHYUU: none
FINDING LIST: 16
56

BASE FORM: 7 7 7 6 7

NOTES: A rarely encountered aria. Although some sources list it as a Sh mode aria, the only example of that is in CYSC, p. 170. The base form in that example, however, is not the same as in this aria.

16 An intrusive aria in a suite in N mode. The aria does not appear in YARGN 1.4338, indicating that it was perhaps added later by another hand.

56 The oldest version is in TAIH HER, p. 186. It is mistitled Shahng-maa-jiau in SSSS, p. 449, TLJY, p. 885, and YARGN 2.886, 2.2025, 2.2073, and 2.2123. Verse 1: 理盤 in TAIH HER is 鎬箇 in all YARGN versions, SSSS, and TLJY.

SHAHNG-MAA-JIAU 上馬嬌

MODE: Sh

CLUSTER FORM: Ternary: Tsun-lii-yah-guu, Yuarng-her-lihng, Shahng-maa-jiau

SAAN-CHYUU: saan-tauh

FINDING LIST: 3 50-3-5 117a-c-d
10-2 60-3 125
26 81-3 133
30-2-8 95 140a-y-c-2-6-7
41 (104)-7 154-7

BASE FORM: 3 3 5 7 1 5 (1 5)

NOTES: The title, "Beauty Mounting Her Horse," is the poetic image of the relentlessly famous Yarng Gueih-fei mounting her horse after a hot springs bath. In a few examples, verses 5 and 6 are repeated.

12 See YARNG 1.279; YCS is A.T.
26 Tsun-lii-yah-guu is missing in the ternary form.
30 YARNG 3.1551; YCS is A.T.
50 Mistitled Your-syh-mern in YARNG 3.472.
53 See YARNG 3.361; YCS is A.T.
55 The ternary form is on loan in a suite in S mode. See YKB, p. 326, TLJY, p. 934, or SSSS, p. 476; YCS and YARNG 2.1911 are A.T.
60 Ternary form used in a prologue to act 3 in Jh mode. Follow YKB, p. 390; YCS is V.T.
63 The form is [33 33 33 7 5 1 5]. In verse 5, [1] is missing. YCS deletes the repeat of [1 5] and adds the graph 亙 to form verse 5.
83 See YARNG 1.1051 and 1.5397; YCS and YARNG 1.5436 are A.T.
95 See YARNG 1.199 and 1.5010; YCS is A.T.
(104) This may be Your-syh-mern, but it could also be Shahng-maa-jiau. In any case, the one-character verse is not present.
107 Follow YKB, p. 31: [3 3 5 7 1 5 1 5].
125 The form is [3 3 5 7 1 5 1 5].
133 The form is [3 3 5 7 1 5 1 5].
Verse 5 is missing.
The form is irregular.
The form is [3 3 5 7 1 5].
This aria is the same as an example labeled saan-tauf in TAIH HER, p. 110.

SHAHING-SHIAAU-LOUR 上小樓

MODE: J

SAAN-CHYUU: shiaau-lihng, saan-tauf

FINDING LIST:

1-y-2-y-5-y-6-y-7-y-8-y-9-y
10-y-1-y-7-y-8-y-9-y
20-y-5-y-8-y-9-y
31-y-(2)-y-3-y-4-y-7-y-8
40-y-1-y-3-y-4-y-7-y-8-y-9-y
50-y-1-y-2-y-3-y-(4)-y-5-y-9-y
61-y-2-y-5-y-7-y
70-y-1-y-2-y-3-y-6-y-7-y-8-y
80-y-1-y-2-y-3-y-4-y-5-y
92-4-y-6-y-7-y
101-y-4-y-5-y-7-y
110-y-1-y-2-y-4-y-5-y-7-y-8-y-9-y
120-y-2-y-4-y-6-y-8-y-9-y
131-y-3-y-4-y-5-y-7-y
140a-y-6-y-1-y-2-y-3-y-5-y-7-y-9-y
151-7
160-y

BASE FORM: 4 4 4 4 4 3 3 4 6 

NOTES: The aria is rarely encountered without the yau-pian form, which is a "changed head" form (huahn-tour). In both the parent and the yau-pian forms, verses 6-7 sometimes become [4 4], in which case they are linked with verse 8 to form three parallel verses [4 4 4], similar to the structure in verses 3-5. In the yau-pian form, verses 1-2 occasionally do not take the huahn-tour form, but are exactly like the parent aria [4 4]. Verse 6 often looks like padding words, and one gets the impression that playwrights were writing in a form closer to [4 4 4 4 3 3 4 6]. The final verse [6] is almost always exaggerated in length.

1 Follow SSSS, p. 221; TLJY, p. 364, YARNG 1.1853, 1.5628, 1.5674, and YCS are all V.T.

1y Follow SSSS, p. 221; in TLJY, p. 365, verse 5 is missing. In YARNG 1.1853 and 1.5674, verse 6 is missing. In YARNG 1.5629, verses 5 and 6 are missing. TLJY, all YARNG versions, and YCS are V.T.

2 YARNG 2.949, 2.2199, and 2.2262 are deficient in verses 3-5. YCS adds two graphs 諸般 to make the form normal in those verses [4 4 4].

2y The form is [3 3 4 4 4 4 4 6] in all versions.

5y YARNG 3.1429: the form is [4 4 4 4 3 3 4 6]. YCS is V.T. in verses 1-5: [3 3 4 4 4].

6 All versions are [4 4 4 4 4 4 6].

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7 YARNG 3.664; YCS is A.T.
7y Verse 7 is irregular [4]. YCS is A.T. and irregular.
8 YKB, p. 203; YARNG 1.2326 is A.T.
8y YKB, p. 203; YARNG 1.2326 and YCS are A.T., and YCS is irregular.
9 YARNG 1.395; YCS is A.T.
11 On loan in a suite in Jh mode.
17 YKB, p. 79; YCS and YARNG 1.2547 are A.T.
17y Final verse looks irregular in YKB: 能可交我孤儿怎肯交你 先絕户. The version in YARNG 1.2549 is regular: 兄弟也 諸

可教我無兇怎肯教你絕戶.

19 YKB, p. 217; YCS is A.T.
19y There is no yau-pian form in YCS; see YKB, p. 217.
25 YARNG 3.747; YCS is A.T.
25y YARNG 3.748; YCS is A.T.
29 YKB, p. 268.
29y In YCS and YARNG 1.4014, some verses are exchanged with verses in the parent aria.
(32)y Although titled Shahng-shiaau-lour, this is the yau-pian form. There is no parent aria.
33y Verses 1 and 2 are irregular: 做兒的不是義兄, 做母的不是義母.
37y On loan in a suite in Jh mode.
40 YARNG 1.3217; YCS is A.T.
41 This aria is not in TLJY, p. 397.
43 YARNG 3.1043; YCS is A.T.
43y Verses 1-2 are [4 4] in YARNG 3.1043. YCS is V.T.
47y YKB, p. 452; YCS and YARNG 2.82 and 2.1521 are A.T.
50 YARNG 3.509; YCS is V.T.
50y YARNG 3.510; YCS is A.T.
52 Verses 6-7: follow YARNG 1.1737: 你可休養的他小, 蕭的他微.

YCS and YARNG 1.5563 are A.T.
52y Verse 2: follow YARNG 1.5563.
53y On loan in a suite in Jh mode.
(54)y Verse 6 or 7 is missing. Titled Shahng-shiaau-lour, but only the yau-pian form is present.
55 YKB, p. 328.
59 YARNG 2.1440; YCS is A.T.
65-y YARNG 1.2883; YCS is A.T.
67-y On loan in a suite in Jh mode. Neither aria appears in YARNG 1.4677 or 1.6678.
70 Verses 1, 4, and 5: follow SYH JIR 3.87.13a; YCS is A.T.
70y Verses 6 and 7 are incomplete in SYH JIR and YCS.
71-y On loan in a suite in Jh mode. Verses 6-7 are irregular in the parent aria: 這的是自由之來, 互相相從.
73 Verse 8: follow YARNG 3.556; YCS is A.T.
76 SYH JIR 3.81.13a. The form is irregular: [4 4 4 4 4 4 4 6].
80-y YARNG 3.1258; YCS is A.T.
81y Verse 6 is irregular: 這裡是大道官塘.
82 Verse 5: follow YARNG 3.1874; YCS is A.T.
82y Verses 1-2 are [4 4]. Follow YARNG 3.1874; YCS is A.T.
83y Verses 6-7 are treated as one verse [5] in all versions.
85-y YKB, p. 175; YCS and YARNG 1.3120 are A.T.
94 Verses 6-7 are treated as one verse [3]: 這幾年. On loan in a suite in Jh mode.
On loan in a suite in Jh mode. Verses 1-2: follow YARNG 3.1926; YCS is A.T.

YKB, p. 122; YCS and YARNG 1.2085 and 1.6043 are A.T.

One of verses 3-5 is missing in both YKB, p. 20 and YCS.

YKB, p. 6; YCS and YARNG 1.36 are A.T.

Verses 1-2 are structured [4 4]. Punctuate after the graph 子 in each verse.

Verse 5 is incomplete: 做鋪持.

Verse 1: punctuate after the graph 錦.

Verses 3-4 are irregular [3 3] in YKB, p. 68: 少酒價, 主人家.

YCS and YARNG 1.3171 add one graph to each verse to make them fit the base form: 少下酒錢, 店主人家.

Verses 1-2 are irregular [4 4].

On loan in a suite in Jh mode.

On loan in a suite in Jh mode. Verses 1-2 are irregular [4 4].

A group of repeats of this aria that form an interlude in act 1.

Third aria: verse 3 is structured as a [2]: 也不怕短夜, 也不怕

is a recurring padding words phrase that is used in two other verses in this aria.

Verse 6: punctuate after 張.

Verses 6-7 are interpreted as one verse [5]: 秀才每闌道請.

Loan arias in a suite in Jh mode.

Verse 6: punctuate after 道.

Verses 6, 7, and 8 are all parallel [3 3 3?].

Verses 1-2 are [4 4].

Only one verse [3] here with no padding words.

Punctuate as in YKB, p. 188.

Verses 3-5: punctuation varies in YKB, p. 250 and YCS. YKB has:

盛比别人非理, 分外費衣搭食. YCS has: 盛比别人, 非理 分外, 費衣搭食.

Verses 6-7 are [4 4].

Verses 6-7 are [4 4].

Verse 1: YCS is faulty: 見個婆婆那裏. Follow YKB, p. 434:

見個婆婆他那裏倒面呈.

Verses 1-2 are [4 4].

One of verses 3-5 is missing.

SHAN-PO-YARNG 山坡羊

ALTERNATE TITLE: Su-wuu-chyr-jier 蘇武操節

MODE: J

SAAN-CHYUU: shiaau-lihng

FINDING LIST: 15

BASE FORM: 4 4 7 3 3 7 7 1 3 3
NOTES: There is a marked tendency for verses 10 and 11 to be exact repeats of verses 8 and 9, or for repeats to be nearly identical. There are no appearances of the aria in the drama in the native mode J. Two of the three examples are in suites in S mode and the other is in HJ mode. I suspect that Shan-po-yanng is not a dramatic aria, but is borrowed from the shiaau-lihng style. Certainly in extant dramas the aria has no established place in suites in J mode.

15 YARN 1.2181; YARN 1.6101 and YCS are V.T. The aria is on loan in HJ mode.
64 On loan in a suite in S mode.
82 On loan in a suite in S mode. Verses 8 and 10 are irregular ([][[]]) unless they have mutated to [][[]], in which case they should be punctuated as follows: (verses 8-9) 因在你. 也全在你. (verses 10-11) 圖眼囧. 也全在你.

SHAN-SHYR-LIOUR 山石榴

MODE: SS
SAAN-CHYUU: saan-tauh
FINDING LIST: 24-y (y)
52-y
63-y
BASE FORM: 3 3 7 5 yau-pian 5 3 7 5

NOTES: The aria always has a yau-pian form, which is frequently confused with the aria Tzueih-nyang-tyyy. It is rare in saan-chyuu (I know of two examples), as well as in the music dramas.

(24y) Mistitled Tzueih-nyang-tyyy in YARN 1.2464 and YCS. Follow the version in SSSS, p. 375 or TLJY, p. 678, where the yau-pian is unmarked but appears to be part of the parent aria.
63y Mistitled Tzueih-nyang-tyyy in SYH JIR 3.98.15a and 7.4.12a. Verse 1 in the SYH JIR versions is 雲影王, but 佩雲影 王. 照. " in YCS.

SHAUH-BIAHN 俏適 (編. 篇)

MODE: J
SAAN-CHYUU: saan-tauh
FINDING LIST: 9 117a
31 120-2
40-1 147
101-7
This aria is the initial aria in suites in PS mode, an extinct mode in the music dramas, but one which was utilized in the saan-chyuu style. In the music dramas, it is part of a group of arias from PS mode that forms an ending sequence in J mode. Shauh-biahn is optional in that ending sequence, and when it is used it always precedes Shuaa-hair-erl. In the saan-chyuu style, it is frequently followed by a "changed head" repeat form (huahn-tour yau-pian 摊頭改篇), whose base form is [4 7 5 6 3 4 5 6 4 4 7 7 6] (see SHIN PUU, p. 201).

Verse 3 is irregular: 月無德交錯狂籌.

On loan in a suite in Jh mode. The text in YARNG 1.3194 is confusing. YCS is A.T.

This aria is not in TLJY, p. 399. Verse 8 is irregular in YARNG 2.207, 2.1758, and 2.1810.

The title is unmarked in YCS.

The aria is in TLJY as follows: 造時之命. Punctuate the aria in TLJY as follows: 感·成·人·景·業·命·

MODE: Sh

CLUSTER FORM: Binary: Your-syh-mern, Shehng-hur-lur

SAAN-CHYUU: saan-tauh

FINDING LIST: 3 10-y-2-y 30-2-8-y 41 50-2-y-3-y-5 60-3 81-y-3-y 95-y 104-7-y

BASE FORM: 5 5 7 4 4 5

This aria has an optional yau-pian form.

Either verse 4 or verse 5 is missing.

YARNG 1.280; YCS is A.T. and has supplied a missing verse, either verse 4 or verse 5.

YARNG 1.5291 is A.T. in verse 3. Follow YARNG 1.853, 1.5200, or 1.5245.

YARNG 3.1551; YCS is V.T.

The aria is mistitled Shahng-maa-jiau in YARNG 3.472. YCS is V.T. in verses 4-6.

YARNG 1.1731; YARNG 1.5554 and YCS are A.T. in verse 6.

This aria is unmarked in YARNG 1.1731; YARNG 1.5555 and YCS are A.T.
53 YARNG 3.361; YCS is A.T. Titled Your-syh-mern in YARNG.
55 On loan in a suite in S mode. YKB, p. 326; SSSS, p. 476 and TLJY, p. 935 are A.T.
60 This aria appears in a prologue to act 4. Follow YKB, p. 390; YCS is V.T.
63 Follow SYH JIR 3.98.4a, SSSS, p. 138, or TLJY, p. 481. In YCS, which is V.T., the aria is mistitled you-pian. The aria titled Shehng-hur-lur is Your-syh-mern.
81 SYH JIR 3.101.4a or 2.14.4b; SYH JIR 8.19.5a and YCS are A.T. They are V.T. in verses 4-5.
81y SYH JIR 3.101.4b.
83 YARNG 1.1051 and 1.5397; YARNG 1.5437 and YCS are A.T.
83y YARNG 1.1051.
95 YARNG 1.200; the aria is mistitled you-pian in both YARNG 1.5011 and YCS. YCS is V.T. The aria titled Shehng-hur-lur is really Your-syh-mern.
104 YARNG 1.799.
147 This aria is not present in TLJY, p. 577. Verses 4-5 are irregular.
147y Verses 4-5 are irregular [5 5].

**SHEHNG-YUEH-WARNG 聖樂王**

**MODE:** Y

**CLUSTER FORM:** Binary: Tu-sy-erl, Shehng-yueh-warng

**SAAN-CHYUU:** saan-tauh

**FINDING LIST:**

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**BASE FORM:**

3 3 7 3 7 5

**NOTES:**

4 Tu-sy-erl is missing in the binary form.
5 YARNG 3.1442; YCS is A.T.
17 YKB, p. 78; YARNG 1.2835 is V.T. YCS is a combination of YARNG and YKB.
22 YKB, p. 136; YARNG 1.3822 and YCS are A.T.
41 SSSS, p. 438 and TLJY, p. 1229. Tu-sy-erl is not present in the suite. YCS and YARNG 2.192, 2.1745, and 2.1793 are A.T.
53 YARNG 3.374; YCS is V.T.
56 SSSS, p. 398 or TLJY, p. 1294. In YARNG 2.900, 2.2041, and 2.2088, the titles of Tu-sy-erl and Shehng-yueh-warng are reversed, as are the final two graphs in verse 6.
58 This binary form is not present in YARNG 1.2210.
66 YARNG 2.149; YARNG 2.1694 and YCS are A.T.
91 YKB, p. 96. Tu-sy-erl is present in the suite, but not in the binary form with Shehng-yueh-warng. YCS is A.T. The aria is not present in YARNG 1.2836.
Tu-sy-erl and Shehng-yueh-warn are reversed in order in all versions.

Tu-sy-erl is not present in any version.

Verse 4: punctuate after 生.

Tu-sy-erl is not present in the suite.

Verses 4-5 appear to combine to form a single verse structured [7]:

Verse 3 in SSSS, p. 403 and TLJY, p. 1214 is 不高官不做何如; in YKB, p. 340 and YCS it is 不高官不做何如.

Verse 7: follow YARNG 2.1035 or YCS; YARNG 2.2352 is V.T.

Tu-sy-erl is not present in the suite.

YARNG 2.819; YCS is missing graphs.

Tu-sy-erl is not present in the suite. Verse 4: punctuate after 天.

Verses 6-7 are irregular.

YKB, p. 432. YCS is missing the graph 日 in verse 1: 勉思之

There are two examples in YKB.

Tu-sy-erl is not present in the suite.

Verse 7 is structured [7].

YARNG 3.2087 and YCS; YARNG 3.2636 is A.T. in verse 1.

Verse 7 is exaggerated.

SHIAAU-BAIH-MERN 小拜門

ALTERNATE TITLE: Buh-baih-mern 不拜門

MODE: SS

SAAN-CHYUU: saan-tauh

FINDING LIST: 24

63

BASE FORM: 7 7 2 t5 4

NOTES: Almost every example of this aria in the music dramas is entitled Buh-baih-mern. Jehng Chian notes that mistaking 不 for 小 was a common error in Yuarn texts. The daisy chain repeat of the graphs in verse 3 at the head of verse 4 is not in all examples of this form, but all versions of the music dramas preserve it.

24 SSSS, p. 375 and TLJY, p. 679.

63 SYH JIR 3.98.15b or 7.4.12b; YCS is A.T.

SHIAAU-JIAHNG-JYUN 小將軍

MODE: SS

SAAN-CHYUU: none
FINDING LIST: (8)  
40  
51  
140e

BASE FORM: 5 5 7 5

NOTES: (8) YKB, p. 206. This is not Shiaau-jiahng-jyun, although it is so titled in all extant versions. Its base form matches Shiaau-yarng-guan.  
Erroneously titled Bauh-iaau-erl in YARNG 1.3214.  
140e This aria is the first of a set of tunes from SS mode that close a suite in N mode.

SHIAAU-LIARNG-JOU

MODE: Jh

CLUSTER FORM: Ternary: Tuo-buh-shan, Shiaau-liarng-jou, you-pian

SAAN-CHYUU: shiaau-lihng, saan-tauh

FINDING LIST:  
3-y-4-y-8-y  63-y-7-y-8-y  114-y-7a-y-b-y-c-y-d-y  
12-y  70-y-4-y-6-y  126-y-7-y-9-y  
22-y-9-y  80-y-5-y  131-y  
40-y-6-y  98-y  161-y  
57-y  108-y

BASE FORM: 7 4 7 3 5  you-pian  7 6 3 3 4 5

NOTES: The title refers to the land in the ancient country called Chirn. Western Chirn was well-known as a millet (粟) producing area, hence the name Liarng-jou. WARNG LIH, p. 818 does not acknowledge a you-pian form, despite the fact that the you-pian is different from the parent aria in its base form.

3y Verses 3-4 are conceived as one verse structured [33].
4 YARNG 3.164; YCS is A.T. Verse 3:  现的手脚被剪剪刺答

4y Verse 2: YARNG 3.164 and 3.2571 have defective texts; YCS matches the base form.
8 On loan in a suite in J mode. YKB, p. 204; YARNG 1.2332 and YCS are A.T.
8y YKB, p. 204; YARNG 1.2333 and YCS are A.T. The you-pian is unmarked in YARNG.
12 YARNG 1.298; YCS is A.T. in verse 5.
22y YKB, p. 133; verses 3-4 are irregular in YKB. In the photocopy of the original YKB version in YARNG 1.6394, however, the base form is matched in verse 4: 人世它撒拗. Jehng Chian has altered the text in several places in the YKB.
29-y YKB, p. 283; YARNG 1.3978-79 and YCS are A.T.
40-y On loan in a suite in J mode. This aria is not in YARNG 1.3218.
63-y SSSS, p. 448 or TLJY, p. 883. On loan in a suite in S mode.
67-y YARNG 1.4076-77 or 1.6674-78; YCS is A.T.
SHIAAU-LUOH-SY-NIARNG 小 絲娘

ALTERNATE TITLES: Luoh-sy-niarng-shah-weei 路絲娘尾, Shiaau-jyer-shah 小絞煞

MODE: Y

SAAN-CHYUU: none

FINDING LIST: 56
117a-b-c-d

BASE FORM: 6 6

NOTES: According to the JIAAN PUU (SHIN PUU, p. 258), the aria is made up of the first two verses of the aria Luoh-sy-niarng, hence the title "Little" Luoh-sy. In YCS it is erroneously called Luoh-sy-niarng-shah-weei. The aria is not a coda form, even though its position is consistently the final aria in the music drama. It is an epilogue and not formally part of the suite. The authentic coda aria of the suite it appends is present in every example. The use of this epilogue was obviously not widespread.

56 This aria appears after the close of a suite in SS mode. YARNG 2.914, 2.2056, 2.2102, or 2.2160; YCS is V.T. Both texts match the base form.
117a The aria is not present in YARNG 1.1516. It appears after the close of a suite in SS mode.
117b The aria appears after the close of a suite in SS mode.
117c The aria appears after the close of a suite in SS mode.
117d The aria appears after the close of a suite in SS mode.

SHIAAU-SHAH 小 煽

ALTERNATE TITLES: Ehl-shah 采 煽, San-shah 三 煽

MODE: SS
SAAN-CHYUU: none
FINDING LIST: 21-1-9-9
51-1
BASE FORM: 7 7

NOTES: The aria appears both before and after the aria Taih-ching-ge, almost like an introduction and a coda, and the only place it is titled Shiaau-shah is in the DAH CHERNG 66.22a-25a, where it is incorporated into the aria Taih-ching-ge. In all other versions, when it is not titled Eh-l-shah or San-shah, it is incorporated unlabeled into the aria Taih-ching-ge.

21 First aria: mistitled San-shah in all versions.
Second aria: mistitled Eh-l-shah in all versions.
29 First aria: incorporated into Taih-ching-ge in YKB, p. 266, YARN 1.4000, and YCS: 剃他那退諸佛不熟似儒那極似墨，削他那
殺著刀下快似儒那極似墨．
Second aria: this aria is not present in YARN 1.4001 and YCS, but it is preserved in YKB, p. 266 as the final verses of Taih-ching-ge: 你瞞人怎抵得傷人義，道的是東行不知西行利。
51 First aria: incorporated into Taih-ching-ge in YARN 1.1929, 1.5807, 1.5870, and YCS: oun是片帆好得西風力，怎能勸謝安撫
出東山妓．
Second aria: mistitled Eh-l-shah in YARN 1.1930, 1.5808, 1.5870, and YCS. The section after the first two verses is the aria Chuang-bo-jaou: 明兩園離愁難似茶煙煢，歸心更比江流急．

SHIAAU-TAUR-HURNG 小桃紅

ALTERNATE TITLE: Jiahng-taur-chun 綠桃春

MODE: Y

TEMPO: This is a slow tempo aria 大和絃．

SAAN-CHYUU: shiaau-lihng, saan-tauh

FINDING LIST: 4-5-8 52-6-8 114-7a-b-c-d-d-e
10-7 66-7 121-4-5-8
22 80-8 137-8
30 91-3-9 140c-f-3-6
41 107

BASE FORM: 7 5 7 3 7 4 4 5

NOTES: This aria is almost always the third aria of the suite. Since the first two arias are usually slow and unmeasured, a slow tempo aria is appropriate in this position.
4 YARN 3.2582 and 3.178; YCS is A.T.
8 YKB, p. 200; YARN 1.2292 and YCS are A.T.
248

Shiaau-Yarng-Guan 末 陽關

Mode: SS
Saan-Chyuu: saan-tauh
Finding List: 8
Base Form: 5 5 4 4 5

Notes: I know of only one example of this pattern in the saan-tauh style, the verse by Chiaur Jir 奚吉 in TAIH HER, p. 149. The base form there is different: [5 5 4 4 4 4 4 4].

8 The title is erroneously Shiaau-jiahng-jyun, and it is mislabeled probably because they have similar base forms. The title is also noted as incorrect in the YKB, p. 209 and GUAANG JEHNG, SS mode, p. 38b. Compared with YKB and YARNG 1.2343-44, YCS has a version that varies slightly, but all texts match the base form above.

Shiaung-Gung-Aih 相公愛

Alternate Title: Fuh-maa-huarn-chaur 駙馬還朝
Mode: SS
Saan-Chyuu: saan-tauh
FINDING LIST:  24
              52
              63

BASE FORM:  7 7 2 3 5

NOTES: The aria is most likely non-Chinese in origin. It appears in a special
Jurched suite in SS mode. The base form in SHIN PUU, p. 336 is
[7 7 2 5 33/7]. I have determined that the final two verses are struc-

24 SSSS, p. 375 or TLJY, p. 679; YARNG 1,2465 and YCS are A.T.
Punctuate as follows: 填. 講. 伊. 伊.

52 SSSS, p. 372 or TLJY, p. 672; YARNG 1.1755, 1.5585, and YCS
are A.T. Verse 1: the written form of the first graph in SSSS is
, but in TLJY.

63 SYH JIR 3.98.15a or 7.4.12b; YCS is A.T. Punctuate as follows:
栽. 講. 當.來. 至. 魚. 和. 講. Verse 2 is irregular [222]: 夏.水.游
魚.和. 講. Verse 5 is structured [7].

SHIARN-SHEHNG-JIR

ALTERNATE TITLE: Shehng-shiarn-jir 聖賢吉

MODE: S

SAAN-CHYUU: saan-tauh

FINDING LIST:  (63)-3

BASE FORM:  5 5 4 A5 6

NOTES: There are three examples available for comparison. Among them, two
conflicting forms emerge, but in my opinion there are too few samples
to resolve the conflict decisively. In addition to the arias below, another
example is cited in DAH CHERNG 59.21b. Its base form is [5 5 5 5 5 5 5 5 6].

(63) This aria is not present in the YCS. It is on loan as one of several
intrusive arias in a suite in Sh mode. The base form in SYH JIR
3.98.2b and 7.4.2a is [5 5 5 5 5 5 5 5 6]. Verse 3 is: 振滿殿
春雷. To this verse SHIN PUU, p. 226 adds an extra graph to
give it a structure of [33] instead of [32]: 振滿殿春雷響.
In two examples of this aria in GUAANG JEHNG, S mode, p. 7b, the
base form in verse 3 is the four-character primary verse type [4]
(i.e., [22] and [32], the latter being a mutation of [22]). By adding
the graph 嘉, the inner structure is changed to [33], a mutation of
the five-character primary verse type [5]. The note in GUAANG
JEHNG indicates that the editor had access to a text to which the
graph 嘉 had been added, but we do not know that source or
its antiquity.

63 The base form in the SYH JIR texts (3.98.10a and 7.4.8a) is
[5 5 4 5 5 5 5 5 6].
SHIAU-YAUR-LEH 道遠樂

MODE: S

CLUSTER FORM: Binary: Jir-shiarn-bin, Shiau-yaur-leh

TEMPO: The binary form above opens all suites in S mode, and the arias are sung in a free, unmeasured style (saan-baan).

SAAN-CHYUU: saan-tauh

FINDING LIST:

12-9 75-9 126
39 82-7 140a-f
45 90-1-2 154
55-6 100-9
63-4-5 117e

BASE FORMS:

(a) 4 4 4 6 7 6 4 4 4
(b) 4 4 6 7 6 4 4 4

NOTES: At least one-third of the examples maintain a play on numerals in the last three parallel verses.

12 YARNG 1.286; YCS is A.T. Verse 6 is irregular in YARNG. It is A.T. and matches the base form in YCS.
19 YKB, p. 214; YCS is V.T.
45 The final verse is missing.
55 YKB, p. 325, SSSS, p. 474, and TLJY, p. 932.
56 SSSS, p. 448 and TLJY, p. 884.
63 SSSS, p. 445 and TLJY, p. 877; YCS is A.T.
64 Two of the first four verses are missing.
65 Jir-shiarn-bin and Shiau-yaur-leh are entangled in YARNG 1.2868. Shiau-yaur-leh begins with the final three verses of the aria titled Jir-shiarn-bin. Either verse 7 or verse 8 is missing.
79 YKB, p. 232.
90 Follow base form (b) for this aria.
91 YKB, p. 92; YCS is A.T.
92 YARNG 1.3485 or 1.6369.
109 Two of the verses 1-4 are missing. Since there are three extraneous verses structured [22] at the end of Jir-shiarn-bin, they may belong to Shiau-yaur-leh.
140a Verse 4 is exaggerated in length.
140f The base form follows (b) above.
154 Only three verses remain in any version. Curiously enough, these three verses, with minor variations, are identical to the initial verses of music drama 39.

SHIAUH-HER-SHAHNG 笑和尚

ALTERNATE TITLE: Shiauh-ge-shaang 笑歌賞

MODE: Jh
CLUSTER FORM:  Binary: Bahn-dur-shu, Shiauh-her-shahng

SAAN-CHYUU:  saan-tauh (rare)

FINDING LIST:

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<td>40-5</td>
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BASE FORM:  aaa5 aaa5 aaa5 aaa3 aaa3 A3

NOTES:  Each verse begins with tripod padding words or some standard variation on that theme, such as the abb or abbc patterns. There is a marked preference for certain graphs when used as tripod padding words. The nine graphs most often selected as tripod padding words are ranked below in order of frequency of use: 我, 来, 你 or 您, 您, 休, 他, 人, 你, 呀. 来来来 should be the tripod padding words in the final verse, and nearly half of the existing examples follow that rule.

4 TAIH HER, p. 80 and YARNG 3.2572 have the abbc pattern before every verse. YARNG 3.165 has a combination of abc, abb, and abbc patterns.

7 There is no patterning in YARNG 3.638; YCS is A.T.

15 YARNG 1.6110 and YCS; YARNG 1.2187 is incomplete. Verses 4 and 5 are structured [22]: 我我我哭乾决眼; 我我我叫破了嗓咽.

21 SSSS, p. 38 or TLJY, p. 789; YARNG 1.882, 1.5229, and 1.5267 are A.T. The abb pattern replaces aaa.

23 YARNG 1.1110. The graph 来 is repeated six times before verse 6.

36 This aria is not in YARNG 1.2043.

37 There are two added verses.

40 This aria is not in YARNG 1.3193.

45 YARNG 1.2150; YCS has minor variations.

53 Mistitled Tzueih-gau-ge in YARNG 3.365; YCS is A.T. The first four verses begin with 来来来.

59 YARNG 2.1428; YCS is A.T. The final verse in YCS is interrupted by dialogue, and 来来来 is changed to 休休休.

69 YARNG 1.3340; YCS is A.T. 比我逼 in YARNG, heading verses 1 and 2, is reduced to 比我 in YCS.

76 Verses 4 and 5 are irregular [22]: 嘿嘿嘿碎碎布把. 交交交

85 YKB has no fifth act. It was perhaps added at a later time. Bahn-dur-shu is not present in any version.

98 YARNG 1.4113; YCS is A.T.

119 YKB, p. 152; YCS deletes a graph 来 in verse 4.

137 Every verse is prefaced by 您您您.

140b The titles of Bahn-dur-shu and Shiauh-her-shahng have been reversed in YCS.

140d There are two added verses.

148 There are six repeats of the graph 来 before the final verse.

**SHIE-JYY-SHAH**  此指煞

**ALTERNATE TITLE:**  Shie-pai-shah  此拍煞

**MODE:**  SS

**SAAN-CHYUU:**  saan-tauh

**FINDING LIST:**

- 14  47
- 24  81-3-7
- 34  117a

**BASE FORM:**  7 7 4 5 5 5 5 5 5

**NOTES:**

This coda form has been badly confused. The titles do not appear at all in the YCS. In the music dramas, it is called variously Lir-tirng-yahn-shah, Lir-tirng-yahn-daih-shie-jyy-shah, or Yuan-yang-shah. Only in the GUAANG JEHNG, SS mode, p. 22a does the title Shie-jyy-shah appear. Since all of the titles above are separate forms in their own right, it has been possible to identify these codas as a group belonging to the same form. There is confusion, too, about whether the title is Shie-pai-shah or Shie-jyy-shah, since both titles exist. Jehng Chian favors the title bearing jyy because the Ching dynasty tune catalogue, DAH CHERNG, is the only one to use pai. Shie-jyy was a mode classification in earlier times, and thus there is a traceable historical connection with music. The confusion of jyy and pai could be explained because the two characters are easy to confuse. If one assumes (as some do) that shie-pai means to relax the tempo, then Shie-pai seems appropriate as a title because codas are such likely places to expect abrupt changes of tempo. DAH CHERNG 66.71a notes that shie-jyy is incorrect. Shie-pai is preferred there because it means that the aria has been subjected to extension by the tan-puoh method (the breaking up and spreading out of verses), thus lengthening the aria, slowing the tempo in order to receive the final verses. Wu Mei (SHIN PUU, p. 398) refutes this explanation, pointing out that if the title was meant to describe a slowing down of the beat, the term 懈拍 would have been used; he also notes that shie-pai should mean what saan-baan does—a cease of tempo, indicating a free and unmeasured section. Jehng Chian indicates that verse 2 can be structured [322], but I have not observed this in the music dramas.

- 14  YARN 1.1232; YARN 1.5542 and YCS are A.T.
- 24  Verses 7 and 8 are not in SSSS, p. 377 or TLJY, p. 682.
- 34  Titled Yuan-yang-shah in YCS, but Shie-jyy-shah in GUAANG JEHNG and Weei-sheng in YARN 1.2000 and 1.5926. Follow YARN 1.2000 or 1.5926; YARN 1.5996 and YCS are A.T.
- 47  This coda is not in YARN 2.95 or YKB, p. 456. Verse 3 is missing.
- 81  This coda is not in SYH JIR 3.101.19a, 2.14.19b, or 8.19.23a.
- 83  The aria is not in YARN 1.1079 or 1.5426.

**SHII-CHIAN-YING**  喜邇驚

**MODE:**  HJ

**SAAN-CHYUU:**  saan-tauh
FINDING LIST:

15  88
41  132-4
64-7  140e
74-9  156-8

BASE FORM: 4 6 2 4 7 3 4 4

NOTES: According to the DAH CHERNG, conventional form (吉體) prescribed that the final two verses of Tzueih-hua-yin [5 5] could be loaned to Shi-chian-ying (see SHIN PUU, p. 2). This can be observed in music dramas 134 and 158 (YCS), 74 and 79 (YKB), and in the YARNG versions of 67. The aria is always second in the suite.

15 YARNG 1.2178. Verses 1-2 are A.T. in YARNG 1.6098 and YCS.
41 TLJJ, p. 1087, YARNG 2.212, 2.1764, and 2.1815; YCS needlessly obliterates verse 3.
67 The tail of Tzueih-hua-yin [33 33] heads the aria in YARNG 1.4683 and 1.6688. Punctuate the aria as follows: 溪. 展. 侖. 天.
74 The tail of Tzueih-hua-yin is borrowed in YKB, p. 164. Verse 2 (in the tail) is interrupted by dialogue: 沒半著兒 (speaks: 咳馬來) 欲翻覆霸王. SSS, p. 91 and TLJJ, p. 1147 agree with YKB, except that the tail is not on loan in those versions. YCS is A.T.
79 In YKB, p. 229, the tail of Tzueih-hua-yin is borrowed.
88 For verses 3-5, follow SYH JIR 3.100.12b and 2.10.12b; YCS is A.T.
134 The tail of Tzueih-hua-yin is borrowed, but not in YARNG 2.2358.
156 葬 (YCS) is 殯 in verse 1 of YARNG 3.2534.
158 The tail of Tzueih-hua-yin is borrowed, and the second verse is interrupted by dialogue: 一徑的差唔 (the muoh speaks: 見報喜) 來報喜. There is no HJ mode in YARNG 3.2595.

SHII-CHIOU-FENG 喜秋風

MODE: DS

SAAN-CHYUUU: saan-tauh

FINDING LIST:

14
23
66
140e

BASE FORM: 3 3 7 7 5

NOTES: The base form in SHIN PUU, p. 178 is [5 5 7 7 5], and Jehng Chian notes that the final verse is sometimes missing.

14 YARNG 1.1186. Verses 1 and 2 are clearly [3 3]. The final verse is lengthy and might be scanned as two verses [3 3].
66 TAIH HER, p. 91, SSS, p. 119, and YARNG 2.1583 and 2.1673 have an extra verse 洞児浦棒剪稻, which in other texts is interpreted
as dialogue, specifically in YARNG 2.132. Verse 1: YARNG 2.1583 adds an extra graph.

Verse 3 is irregular [33]: 南眉攒心裂.

**SHII-CHUN-LAIR**

**ALTERNATE TITLES:** Shii-chun-erl Yarng-chun-chyuu 陽春曲, Shir-fang-chun

**MODE:** J

**SAAN-CHYUU:** A very popular shiaau-lihng; rare in saan-tauh

**FINDING LIST:**
29  
50-1  
79  
122-4

**BASE FORM:** 7 7 7 3 5

**NOTES:**
29 The aria is not in YKB.
50 Titled Shii-chun-erl in YCS. Follow YARNG 3.508 in verse 5. Verse 1 is interrupted.
79 YKB, p. 234; verses 1 and 4 are different in YCS.
122 YKB, p. 248. On loan in a suite in Jh mode. One of the seven-character verses is missing.
124 YKB, p. 279 indicates that part of the text is missing in verse 4.

**SHII-RERN-SHIN**

**ALTERNATE TITLE:** Shiaau-shii-rern-shin 小 喜人心

**MODE:** SS

**SAAN-CHYUU:** saan-tauh

**FINDING LIST:**
24  
63

**BASE FORM:** 4 4 6 7 4 4 5 5

**NOTES:** This aria is in the Jurched suite and is probably based on a non-Chinese melody.
63 SYH JIR 3.98.16a or 7.4.13a; a different text may be found in the YCS. All versions match the base form.
SHIN-SHUEI-LIHNG 新水令

MODE: SS

SAAN-CHYUU: saan-tauh

FINDING LIST: There is an example of this aria in every music drama except 7, 9, 15, 31, 41-5, 52-5, 67, 74-9, 80-8, 91, 101, 124-5, 134-7, 140c-d-e, and 151-6. Music dramas 117b and 154 each contain two examples.

BASE FORM: 7 6 5 5 4 A4 5

NOTES: Except for a handful of suites that begin with Ba-sheng-gan-jou, this is the initial aria in the suite. The base form in verses 3-4 was probably originally [3 3], and that structure can be observed in music dramas 19, 21, 22, 24, 33, 72, 92, 99, and 154. Both SHIN PUU, p. 279 and the Tzar-jyuh-shyuaan, p. 72 are in agreement that playwrights became accustomed to composing these verses as though their base forms were [5 5]. When verses are added, they are limited to one (6, 34, 36, 65, 127, 133, 140a, and 142), two (32, 50, 107, 140f, 143, and 155), or three (30, 46, 54, and 103) verses. Music drama 66 is an exception, however, with six added verses.

1 SSSS, p. 362 or TLJY, p. 652; YARNG 1.1845, 1.5617, 1.5663, and YCS are A.T.
2 YARN 2.958, 2.2209, and 2.2274; YCS is V.T. in verse 5.
4 YARN 3.184 and 3.2588; YCS is A.T.
5 YARN 3.1447; YCS is V.T. in the final verse.
6 YARN 1.263 and 1.5069; YARN 1.5115 and YCS are A.T. In YARN 1.263 and 1.5069, there is one added verse after verse 1, and there is an added verse between verses 5 and 6 in all versions.
8 YKB, p. 205; YARN 1.2342 and YCS are different from each other and are A.T.
11 YARN 1.4295; YCS is A.T.
13 YARN 2.1160; YARN 2.2483 and YCS are V.T. in verses 2-4.
14 YARN 1.1228; YARN 1.5536 and YCS are A.T.
17 YKB, p. 80; YARN 1.2564 and YCS have differing versions, both of which are A.T.
19 YKB, p. 219; verses 3-4 are clearly structured [3 3]. The YCS is V.T. and irregular in verse 1, where it has dropped the graph before 看.
20 YARN 1.913; YARN 1.5361 and YCS are A.T. in the final verse.
21 Verses 3-4 are structured [3 3] with no padding words.
22 YKB, p. 137; verses 3-4 are structured [3 3]. YARN 1.3824 and YCS have differing versions, both of which are A.T.
23 YARN 3.1113: the text does not match the base form in verses 1-3. YCS matches the base form.
24 Verses 3-4 are structured [3 3].
25 YARN 3.754; YCS is A.T.
27 SYH JIR 3.102.25b; YCS is A.T. in the final verse.
29 YKB, p. 265; YARN 1.3992 and YCS are A.T.
30 This aria has three added verses.
32 This aria has two added verses.
33 Verses 3-4 are structured [3 3] and there are no padding words.
34 There is one added verse.
There is one added verse. Punctuate verses 3-5 as follows: 你看
心我做酒布袋, 請看這樂葫蘆, 不是村夫.

YARNG 1.3746; YCS is A.T. Either verse 3 or 4 is missing in YARNG.

YKB, p. 108; YARNG 1.1882 and 1.5720 are titled 奴妾花辰令.

YARNG 3.1021; YCS is A.T.

There are three added verses.

YKB, p. 454; YARNG 2.89, 2.1529, and YCS are A.T.

YARNG 3.515; YCS is A.T. There are two added verses.

YARNG 3.377; YCS is A.T.

YARNG 1.2691; YCS is A.T. There are three added verses.

YARNG 3.562; YCS is A.T.

YARNG 3.861; YCS is A.T.

YARNG 1.3490 and 1.6376; YCS is A.T. Verses 3-4 are structured [3 3]. YARNG 1.4997 and YCS are A.T.

YARNG 3.562; YCS is A.T.

SYH JIR 4.9.21b: this version is the same as the YCS, except that in verse 1 仙祀 is 青祀 in the YCS. SYH JIR 8.17.17b is A.T.

SYH JIR 3.101.17b or 2.14.18a; SYH JIR 8.19.20b and YCS are A.T.

YARNG 3.1898. In the YCS, verse 5 is missing.

SSSS, p. 382 or TLJY, p. 693; YCS is A.T.

YKB, p. 173; YARNG 1.3088 and YCS are A.T.

YARNG 1.154; YARNG 1.4898 and YCS are A.T.

YARNG 3.861; YCS is A.T.

YARNG 1.3490 and 1.6376; YCS is A.T. Verses 3-4 are structured [3 3]. YARNG 1.225 and 1.5034; YCS is A.T.

YKB, p. 124; YARNG 1.2092 is the same as YKB with small changes. YARNG 1.6052 and YCS are A.T.

YARNG 3.804; YCS is A.T.

YARNG 1.4115; YCS is A.T.

YARNG 1.3919; YCS is A.T. Verses 3-4 are structured [3 3] in YARNG.

Punctuate verse 3 after the graph 扂.

There are three added verses.

YKB, p. 8; YARNG 1.42 and YCS are A.T.

YARNG 1.352; YARNG 1.5150, 1.5185, and YCS are A.T. In the latter three texts, verse 4 is irregular. The graph 害 is missing: 公人立
七十二患山神.

There are two added verses.

There is a you-pian form in this aria. If this aria is really a repeat form of Shin-shuei-lihng, then it is structured as though verses 1-2 were missing and there is one added verse. I am not convinced that this aria is Shin-shuei-lihng. If it is, it is the only example of a repeat form for this aria.

YKB, p. 149; YCS is irregular in verse 4, where a graph 帶 has been erroneously added (note that it also appears above in verse 3). In verse 5, the graphs 南 and 面 have been reversed.

There is one added verse.
128 Punctuate verse 3 after 男, not after 吾.
129 他更兀兀絶著磨 is an apostrophe before verse 2.
133 There is one added verse.
138 YARN 2.827; YCS is A.T. Verse 1 is irregular in YCS because the graph 結 has been deleted. The graph 一 has also been substituted for the graph 二. In verse 4, the graph 結 has been added.
140a There is one added verse.
140f There are two added verses.
142 There is one added verse.
143 There are two added verses.
144 YKB, p. 403; YARN 3.58 and YCS are V.T. Verse 2 in YARN and YCS is irregular [323] because it adds the graph 經 to Ju-ger's surname. The text was probably intended to read 謝男 and not 謝亮.
154 First aria: a rare appearance of this aria in a demi-act, before act 3. Verses 3-4 are structured [3 3].
155 There are two added verses.
158 In verse 5, 劈兵 in the YARN 3.2639 version is 刀兵 in the YCS. The aria is not in YARN 3.2094.

SHOU-JIANG-NARN 收江南

ALTERNATE TITLE: Shii-jiang-narn 喜江南

MODE: SS

CLUSTER FORM: Quarternary: Chuan-bo-fauh, Chi-dih-shyung, Meir-hua-jioou, Shou-jiang-narn

TEMPO: This aria always follows Meir-hua-jioou, which closes with a section of added verses that Jehng Chian believes were sung rapidly. This aria begins with the vocative 呼 because it follows directly that rapidly sung portion of Meir-hua-jioou; its function is to halt the tempo and allow the pace to gather composure.

SAAN-CHYUU: saan-tauh

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BASE FORM: 7 7 7 2 7

NOTES: Jehng Chian advocates a form of [32] for verse 4, and Warng Lih postulates a [4] for the same verse. Both fail to deal adequately with the verse in terms of its actual form. Many examples do show a form of [4] for the verse, but they should be interpreted as mutations of [2]. Jehng Chian's form is surprising because there are very few examples in which the base form is actually [32]. He postulates that form because he does not consistently
recognize padding words in the verse. The alternate title is used frequently. The aria can serve as a coda in this suite.

1 Follow SSSS, p. 364 and TLIY, p. 656. In YCS, YARNG 1.1849, 1.5623, and 1.5668, verse 2 is A.T.

11 Follow YARNG 1.4296; YCS is A.T. The aria serves as a coda. Each verse ends with 茜，an example of single plank bridge style.

16 YARNG 1.4353; YCS is V.T.

19 Follow YKB, p. 221; YCS is V.T.

24 This quaternary form is on loan in a suite in Jh mode.

27 SYH JIR 3.63.17a.

29 YKB, p. 266.

33 The aria does not appear in the quaternary cluster.

39 YARNG 1.3748; verse 2 is missing. YCS is V.T.

40 The aria is incomplete in YARNG 1.3213.

42 YKB, p. 109. Verse 4 is different in YARNG 1.1887, 1.5725, and 1.5768.

44 There is no quaternary form. The aria serves as a coda.

49 YARNG 1.492; YCS is V.T.

51 Verse 4 is A.T. in YCS. Follow YARNG 1.1928, 1.5806, or 1.5869.

58 Follow YARNG 1.2228; YCS is V.T.

59 YARNG 2.1457; YCS is A.T.

60 YKB, p. 386; YCS is A.T.

62 Follow YARNG 1.4184 or 1.6457; YCS and YARNG 1.6502 are A.T. Verse 1 in YCS is identical to verse 1 in music dramas 72 and 73.

63 SYH JIR 3.98.17a.

71 Verse 4 is repeated.

72 YARNG 1.193 or 1.4951. Verse 2 is different in YCS and YARNG 1.5003. Verse 1 (all versions) is identical to verse 1 in the YCS versions of music dramas 62 and 73.

73 Verse 1 is different in YARNG 3.567 (see 72 above). YCS is A.T.

76 SYH JIR 3.81.18b; verses 4-5 are A.T. in YCS.

84 YSYF 12.49. YCS is A.T. and considerably embellished.

85 YKB, p. 174; YCS is V.T.

86 The quaternary form is not present in YARNG 1.163.

90 Verse 5 is A.T. in YCS. Follow YARNG 1.2403.

92 This quaternary form is not present in YARNG 1.3491 or 1.6377.

96 The aria opens with 來來來 in YKB, p. 125; in YCS and YARNG 1.2097 and 1.6058 it opens with 呀.

97 The quaternary form is not present in YARNG 3.808.

110 Follow YKB, p. 70 or YARNG 1.3182. YCS has minor differences.

113 An example of single plank bridge style: every verse (save one) closes in the graph 時.

122 One of the verses 1-3 is missing in both YKB, p. 254 and YCS.

133 SSSS, p. 351 or TLIY, p. 631. There is no 呀 in YKB, p. 370 or YCS.

135 Verse 2 is irregular: 会哈哈迎出驛門. Verse 5 is irregular?: 乘風下遙殺著書人.

154 Only Chuan-bo-jauh and Shii-jia-narn are present in the quaternary form.

Downloaded on behalf of 35.160.27.221
SHOU-WEEI (SS) 收尾

ALTERNATE TITLES: Sueir-shah 順然, Sueir-weeif 隨尾, Weei-sheng 尾聲

MODE: SS

SAAN-CHYUU: saan-tauh

FINDING LIST:
- 10-2-7 75
- 23-7 90-(6)-8
- 36-8 117e
- 49 135-8-9
- 68-9 140b

BASE FORM: 7 6 7 7

NOTES: The GUAANG JEHNG, SS mode, p. 17b traces the origins of this coda to the Y mode aria of the same title (base form [7 6 5 5]). This is highly likely. Although there are no examples of Shou-weei as a coda in SS mode in the YKB, it is a coda form in Y mode. In SS mode, however, only a very few examples are structured [5] in verses 3 and 4; they are mostly structured [7] and they tend to be exaggerated in length. The example preserved in the TAIH HER, p. 173 is attributed to act 4 of music drama 78, but no such aria exists in any extant version of that work.

10 Verses 3-4 are structured [5 5].
12 YARNG 1.307; YCS is A.T.
17 This aria is not in YKB, p. 81 or YARNG 1.2576.
23 The base form in YARNG 3.1116 is [7 7 4 5], but [7 7 7 7] in YCS.
27 SYH JIR 3.102.17a. YCS is irregular in verse 1 (structured [3]) and is V.T. in verses 1-2.
36 This aria is not in YARNG 1.2050.
49 The aria is not in YARNG 1.492.
68 Verse 2 is irregular [223].
69 The aria is not in YARNG 1.3354.
90 This aria is not in YARNG 1.2407.
(96) This aria is not in YKB, p. 125. In YARNG 1.2097, 1.6059, and YCS, the base form does not match the one given above. The aria is quite likely Sueir-shah in DS mode.
98 YARNG 1.4121; YCS is A.T.
135 Verse 2 is irregular [7]: 丹陽縣母子永安樂．
138 YARNG 2.832 is irregular in verse 1. YCS is V.T.
140b Verse 3 is irregular [322].

SHOU-WEEI (Y) 收尾

ALTERNATE TITLES: Weei 尾, Weet-sheng 尾聲, Shah-weei 然尾

MODE: Y

SAAN-CHYUU: saan-tauh
FINDING LIST:
4-5-8  66-7  130-4-7-8
10-7-8  80-8  140c-d-f-1-3-6-8-9
22  91-3-5-9  152-8
30-5  106-7  162
41  111-4-6-7a-b-c-d-e
52-3-6-7-8  121-4-5-7-8

BASE FORM: 7 6 5 5

NOTES: This is the only coda form in Y mode. It is also found in SS mode under the same title.

5 YARN 3.1443; verses 3-4 are A.T. in YCS.
8 YKB, p. 202; YARN 1.2303 and YCS are A.T.
17 YKB, p. 78; YCS and YARN 1.2536 are V.T.
22 YKB, p. 137; YCS and YARN 1.3823 are A.T.
30 YARN 3.1580; YCS is A.T.
41 SSSS, p. 439 or TLJY, p. 1230. Verse 2: follow YARN 2.197, 2.1750, 2.1799, or YCS, where 時當 is 當時, which makes the verse regular.
53 YARN 3.376; YCS is V.T.
56 SSSS, p. 398 or TLJY, p. 1204; YARN 2.904, 2.2044, 2.2091, and 2.2146 are A.T.
57 Follow YCS. Some passages in YARN 2.1089 and 2.2398 are misinterpreted as dialogue.
66 Verse 1 is long and extended, but probably structured [333]. Verse 2 is irregular.
80 YARN 3.1273; YCS is A.T.
91 YKB, p. 97; YARN 1.2644 and YCS are A.T.
95 YARN 1.223 or 1.5032; YCS is V.T.
99 The aria is irregular in YARN 1.3901 and YCS.
106 YARN 1.349; YARN 1.5148, 1.5184, and YCS are A.T.
127 Verse 1 is exaggerated and perhaps irregular. In YKB, the text is: 說與您 劉文叔有分付處別處分付; in SSSS, p. 404 and TLJY, p. 1215, it is 說與您那 劉文叔他有分付案他去他別處分付。
134 YARN 2.1038 and YCS; YARN 2.2355 is A.T. in verse 1.
138 Verse 4 is exaggerated.
140d A perfect example uncluttered by padding words.
148 The verses are exaggerated in length.
152 Verse 3: follow YARN 3.2179: 十萬里錦江山. YCS interpolates an extra graph 繡, which makes the verse irregular: 十萬里錦 繡江山.
158 YARN 3.2088 or YCS. YARN 3.2638 adds a graph in verse 2. Punctuate verse 1 after 開.

SHUAA-HAIR-ERL 要孩兒

ALTERNATE TITLE: Muor-her-luor 魔合羅

MODE: J

SAAN-CHYUU: saan-tauh
FINDING LIST:

2-3-5-6-7-8-9 92-6
10-6-7-8-9 101-4-7
20-8-9 110-3-4-7-8-9
31-2-3-4 120-2-4-5-6-7-8-9
40-1-4-8-9 130-1-2-3-4-6-7-8
50-2-3-5 140a-6-7-8-9
65 153-7
70-1-2-5-6-7-8 160
80-1-2-3-4-5-6-9

BASE FORM: 7 6 7 6 7 7 3 4 4

NOTES:

In the saan-chyuu style, Shuaa-hair-erl is appropriately ranked as an aria in the PS mode. In drama, the arias in PS mode (Shauh-biahn, Shuaa-hair-erl, the paracodas, and the codas) have been absorbed into J mode as the favored ending sequence, and the PS mode thus cannot be interpreted as a separate mode. In saan-chyuu, Shuaa-hair-erl can serve as the opening aria. In a study that focuses mainly on the dramatic arias, to categorize this aria as belonging to PS mode would be historically correct, but would not reflect the actual treatment of the mode in the music dramas. Shuaa-hair-erl can be followed by the yau-pian form, which is identical to the parent form, although this is rare, as indicated by the finding list above.

2 In verse 7, 行 is a padding word.
3 Part of an ending sequence in Jh mode.
6 Follow YARNG 1.260 or 1.5065; YARNG 1.5111 and YCS are identical and A.T.
7 Part of an ending sequence in Jh mode. Follow YARNG 3.639; YCS is A.T.
8 YKB, p. 204. YCS and YARNG 1.2335 are A.T.
16 YARNG 1.4346; YCS is V.T.
17 YKB, p. 80. The aria is imperfect; YARNG 1.2552 and YCS are V.T.
20 Follow YARNG 1.934; YCS and YARNG 1.5387 are A.T.
29 This aria is not in YKB, p. 268.
33 Verses 1-4 are all structured [7], and one of them is missing.
40 In an ending sequence in Jh mode. Follow YARNG 1.3193; YCS is A.T. Verse 6 is interrupted: 望著他這臉上揮.
41 This aria is not in TLJY, p. 400. The aria titled Shuaa-hair-erl in TLJY is titled Syh-shah in YCS and in all YARNG versions (2.208, 2.1759, and 2.1811). There are two arias that do not appear in TLJY (Shuaa-hair-erl and Ehl-shah), but are included in YCS and all YARNG texts. In TLJY, the aria that follows Shuaa-hair-erl (labeled 花) and is designated as a yau-pian form of Shuaa-hair-erl is written in the pattern of a paracoda and is most likely Ehl-shah.
50 The aria is incomplete: verses 6-7 are missing.
52 Follow YARNG 1.1741; YCS and YARNG 1.5567 are identical and A.T.
53 In an ending sequence closing a suite in Jh mode. Follow YARNG 3.369. YCS is A.T.
55 YKB, p. 329. The repeat of verse 7 is most likely an error in transmission. YCS and YARNG 2.661 and 2.1926 are all A.T.
65 Verse 7: the text is exaggerated in YARNG 1.2884. YCS is A.T.
70 Verse 7 is structured [7] in SYH JIR and YCS.
80 Follow YARNG 3.1259; YCS is V.T.
82 Follow YARNG 3.1879; YCS is A.T.
Follow YARNG 1.1065 or 1.5411. YARNG 1.5456 and YCS are A.T.

In an ending sequence closing an act in Jh mode. These arias are not in YARNG 1.150. They do appear in YARNG 1.4891.

In an ending sequence closing an act in Jh mode. Follow YARNG 3.837; YCS is A.T.

This aria is not in YARNG 1.3497 or 1.6384.

YKB, p. 122. YCS and YARNG 1.2088 and 1.6047 are A.T.

Verse 3: are common padding words.

First aria: this is in an ending sequence in Jh mode.

In an ending sequence closing an act in Jh mode.

In an ending sequence closing an act in Jh mode.

Verse 3 is mispunctuated in YCS.

Verses 1 and 2 are both structured [3] and are irregular.

Verse 1 is mispunctuated. Follow YKB, p. 373.

The title Shuaa-hair-erl tai syh-shah indicates that there are two arias here in combined form. Syh-shah, however, is not present.

This aria is not in YARNG 1.3497 or 1.6384.

Verbs 1 and 2 are both structured [33] and are irregular.

Verse 1 is mispunctuated. Follow YKB, p. 354.

In my opinion, there is no Shuaa-hair-erl in this suite. The base form of the aria so titled fits the paracoda typical in this ending sequence.

**MODE:**

**SAAN-CHYUU:**

**FINDING LIST:**

**BASE FORM:**

**NOTES:** This aria is unusual in the number of its verses which are found to take more than one internal structure. The base form in SHIN PUU, p. 264 takes no note of this: [7 6 6 6 7 6 6 6]. When verses 5-6 are structured [7 7], they are often parallel [7 7].

YARNG 3.179 or 3.2584; YCS is A.T. One of verses 2-4 is not present in the YARNG version.

YKB, p. 201.

YARNG 1.4680; YARNG 1.6683 and YCS are A.T. Verse 2 is structured [3] in YARNG 1.4680.
Unusual placement as the first aria in the suite.

The base form is very confused in this aria. See YARN 2.772.

TAIH HER, p. 182. YARN 2.824 and YCS are A.T.

TAIH HER, p. 183. YCS deletes the graph  jsonObj in verse 5.

Verse 3 is irregular [33]: 雨水辰老鶴驚.

**SHUANG-YAHN-ERL**

**MODE:** S

**CLUSTER FORM:** Binary: Houh-tirng-hua, Shuang-yahn-erl

**SAAN-CHYUU:** saan-tauh

**FINDING LIST:**

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**BASE FORM:** 7 5 7 5 5

**NOTES:** This aria usually precedes the coda, as is the case in Sh mode with cluster forms that include Houh-tirng-hua.

19 This aria is not in YKB.

45 Verses 2-3 are irregular.

79 This aria is not in YKB.

82 Follow YARN 3.1888 in verse 1 where there is a normal verse. It is irregular in YCS.

92 YARN 1.3488 or 1.6373; YCS is A.T.

**SHUANG-YUAN-YANG**

**MODE:** Jh

**SAAN-CHYUU:** shiaau-lihng, saan-tauh

**FINDING LIST:** 21

**BASE FORM:** 3 3 7 7 7

**NOTES:** Although there are few examples of this aria in either the saan-chyuu style or the music dramas, I am quite confident that the base form is correct. There are fifteen shiaau-lihng in CYSC, pp. 93-96 that conform perfectly to the base form given above, and they contain no padding words.

21 This aria is one of several that are not in SSSS, p. 38 or TLJY, p. 789.
SHUEEI-SHIAN-TZYY 水仙子

ALTERNATE TITLES: Lirng-bo-shian 麗波仙, Lirng-bo-chyuu 麗波曲, Shiang-fei-yuahn 湧妃怨, Pirng-yir-chyuu 驟臾曲

MODE: 

CLUSTER FORM: Binary (in saan-chyuu only): Shueei-shian-tzyy, Jer-gueih-lihng (see NOTES below)

SAAN-CHYUU: shiaau-lihng, saan-tauh

FINDING LIST: 2-6 120-1-7-8 61-2-4-5-8 71-6 81-2-5-9 90-4 100-2-3-4-7-8 112-3-4-5-7d-8

BASE FORMS: 7 7 7 5 6 3 3 4 or 7 7 7 5 6 4 4 4

NOTES: There is parallelism in verses 1-3, but it is not sufficiently regular to establish a fixed pattern. Verses 1-2 are parallel with some frequency. Jehng Chian indicates that the second base form is used in saan-chyuu, but it is used in the music dramas in many examples. The aria can appear in the binary form Shueei-shian-tzyy, Jer-gueih-lihng, but this is common only in saan-chyuu. It appears once in the dramas in binary form (in 114), but this is highly irregular. When used in the binary form, the final verse of Shueei-shian-tzyy becomes repeated in verse 1 of Jer-gueih-lihng. Verses 6-7 are only occasionally seen in a form that has not mutated to [3 3]. They are usually mutated to [5 5] or [33 33]. When verses 6-7 are structured [4 4], Jehng Chian indicates that the final verse is [6]. It frequently is not.

2 YARNG 2.959, 2.2211, and 2.2276. Verses 3-4 are A.T. in YCS.

6 YARNG 1.266 or 1.5073; YARNG 1.5119 and YCS are A.T.

13 YARNG 2.1164; YARNG 2.2489 and YCS are A.T.

22 YKB, p. 138; YARNG 1.3827 and YCS are A.T.

25 YARNG 3.759; YCS is V.T.

28 This aria is not present in YARNG 1.3872.

34 YARNG 1.1997 or 1.5924; YARNG 1.5992 and YCS are A.T.

35 Verse 2 is irregular [33].

36 YARNG 1.2050 is irregular; YCS is V.T. Verse 2 is [33] in YCS.

37 First aria: on loan in a suite in N mode.

41 In an epilogue at the close of an act in HJ mode. The epilogue is not present in TLJY, p. 1090. Follow YARNG 2.217, 2.1769, or 2.1822.

42 YKB, p. 110; YARNG 1.1887, 1.5725, 1.5768, and YCS are V.T.

46 YARNG 2.865, 2.1954, and 2.1998; YCS is A.T. in verse 5.

47 YKB, p. 455 in [4 4 4]. YCS and YARNG 2.92 and 2.1533 are A.T.

51 Every verse begins with repetitious padding words like the following: 再不見, 再不聽, 再不愁, 再不怕, 等等.

61 Verse 1: the graph 题 in YARNG 1.2765 is in YCS.
YARNG 1.4185, 1.6458, or 1.6504; YCS is A.T. The aria serves as a coda.

Verses 1-4 and 8 are introduced by apostrophes ending in the graph 巴：街坊也，老娘也，扎目也，姐姐也。Verse 5 is irregular in both YARNG 1.4512 and YCS: 今日就開封府審問出。The aria serves as a coda.

YARNG 1.2892; YCS is A.T.

This aria is not present in SYH JIR 3.101.18 or 2.14.19a. It is present in SYH JIR 8.19.21b, a later text. Each verse contains the ab pattern: 潛滴滴，畏畏畏，etc.

YARNG 3.1903; YCS is A.T.

The aria serves as a coda, but is not present in YARNG 3.872.

YARNG 3.1919; YCS is A.T.

The aria serves as a coda.

YKB, p. 173; YCS is A.T.

The aria appears in the binary form followed by Jer–gueih–lihung. The final verse 誰知道今明晚 is not repeated exactly in the first verse of Jer–gueih–lihung, but the rule is preserved by a clever variation: 誰今明晚得圖圈.

The aria serves as a coda.

YKB, p. 39. Verse 1 is incorrectly punctuated in YCS after the graph . Verse 7 is irregular in YKB (15); YCS adds the graph 付：念故將你賞付.

The aria serves as a coda.

YKB, p. 345. Verse 5 is irregular in YCS because the graph 大 is missing: 怎如草店上倒自畏.

This aria is not present in SSSS, p. 350 or TLJY, p. 628.

The aria serves as a coda.

The aria serves as a coda.

The aria serves as a coda.

The aria serves as a coda.

YKB, p. 39. Verse 1 is incorrectly punctuated in YCS after the graph . Verse 7 is irregular in YKB (15); YCS adds the graph 付：念故將你賞付.

The aria serves as a coda.

YKB, p. 345. Verse 5 is irregular in YCS because the graph 大 is missing: 怎如草店上倒自畏.

This aria is not present in SSSS, p. 350 or TLJY, p. 628.

The aria serves as a coda.

The aria serves as a coda.

The aria serves as a coda.

SHYR-EL-YUEH 十二月

MODE:


TEMPO: An aria in quick tempo 快唱曲 (see Jou Der-ching’s Tzuohtsyr shyr–far shu–jehng, section 10, J mode, Shyr–ehl–yueh, Yaur–mirn–ge)

SAAN-CHYUU:

FINDING LIST:

BASE FORM:
NOTES: In J mode, Shyr-ehl-yueh and Yaur-mîrn-ge fall toward the end of the suite just before the coda; or, in the case where there is a closing sequence from PS mode, they are placed just before it. Obviously, tempo considerations were paramount in determining the position of this binary form in the suite. The verses freely mutate to [2227 and [322]. According to the JIAAN PUU (SHIN PUU, p. 163), the aria can be included in a ternary form by appending Kuaih-huor-san to the binary form, or it can be found in the quarternary form by the addition of two arias: Kuaih-huor-san and Chaur-tian-tzyy. This is not likely, inasmuch as Kuaih-huor-san and Chaur-tian-tzyy combine in a separate binary form.

1 TLJY, p. 366, YARNG 1.1854 or 1.5630.
7 YARNG 3.667; YCS is A.T.
16 好遙遠人 is a spoken aside.
19 YKB, p. 216; YCS is V.T.
25 This aria is not in YARNG 3.749.
34 There are only four verses in YARNG 1.1992 and 1.5919.
41 YARNG 2.205, 2.1757, and 2.1807. The aria is not in TLJY, p. 399.
43 YARNG 3.1045.
47 YKB, p. 453 or YARNG 2.85; YCS is A.T.
53 On loan in a suite in Jh mode. YARNG 3.368; YCS is V.T.
60 On loan in a suite in Jh mode. YKB, p. 392; YCS is V.T.
94 On loan in a suite in Jh mode.
95 YARNG 1.210 or 1.5020; YCS is A.T.
105 YKB, p. 6; YCS is A.T.
122 This aria is mistitled Yaur-mîrn-ge in YCS.
132 The aria is incomplete in both YARNG 2.555 and YCS.
144 YKB, p. 408; YCS is V.T.
147 TLJY, p. 309; YARNG 3.597 and YCS are A.T. in verse 5.
153 First aria: one of several intrusive arias in a suite in N mode. The title in YARNG 3.2468 is Shyr-ehl-yueh, Yaur-mîrn-ge, and it is printed in the binary form.

SHYR-JUR-TZYY 石竹子

ALTERNATE TITLE: Shyr-jur-hua 石竹花

MODE: SS

SAAN-CHYUU: saan-tauh

FINDING LIST: 24
63

BASE FORM: 7 7 7 7

NOTES: According to DAH CHERNG 66.27a, the origins of this pattern can be traced back to the song Jur-ffy-ge (not to be confused with the Yuarn aria of this title), popular during the Tarng dynasty, whose base form was also [7 7 7 7]. This aria is utilized in the Jurched suite. The base form of the example in TAIH HER, p. 155 is [7 7 7 5].

24 SSSS, p. 374 or TLJY, p. 678; YCS is A.T.
SHYR-LIOUR-HUA 石榴化

MODE: J

CLUSTER FORM: Binary: Shyr-louiur-hua, Douh-an-churn

SAAN-CHYUU: saan-tauh

FINDING LIST:

| 2-7-9 | 41-3-7-8-9 | 81-3-4-5 | 120-2-5-9 |
| 10-1-7-8 | 51-2-3-5-9 | 96-7 | 130-1-3-5-6-7 |
| 20-5-8 | 62 | 101-5 | 140a-2-3-7 |
| 31-3-4-8 | 70-2-3-8 | 113-7a-c | 153-7 |

BASE FORM: 7 5 7 2 4 7 6 7 5

NOTES: The base form in SHIN PUU, p. 146 is [7 5 7 4 4 7 6 7 5], and in WARNG LIH it is [5 5 7 5 4 4 7 6 7 5]. Neither of those forms is tenable when applied to the music dramas. It is clear that many playwrights in verses 4-5 were writing arias with [4 4] in mind, but I believe that a base form of [2] in verse 4 can be demonstrated. In over fifty percent of the examples it is more rational to explain [4] as the result of a process whereby [2] frequently mutates to [22], which caused playwrights to become accustomed to that structure. There is no way to substantiate WARNG LIH's base form in verses 1-2. I suspect an error in typesetting has occurred there.

2 YARN 2.948, 2.2197, or 2.2260; YCS is A.T.
7 YARN 3.663; YCS is V.T.
11 On loan in a suite in Jh mode. YARN 1.4288; YCS is V.T.
17 Follow YKB, p. 79, but verses 7-9 are irregular. Both YCS and YARN 1.2543 are V.T.
20 YARN 1.930; YCS and YARN 1.5381 are A.T.
25 YARN 2.746; YCS is V.T.
31 YARN 1.4776 or 1.6749; YCS is A.T.
33 YARN 3.1650; YCS is A.T.
41 TLJY, p. 399 and YARN 2.202. There are fewer corruptions in the YARN text. Verse 1 in TLJY is interpreted as three verses, each structured [3], introduced by padding words: 早是俺把沉疾

近代添新病 乍時勞發昏迷  YARN 2.202 has: 早是俺把

沉病添新病發昏迷  Verse 2 is irregular [4] in TLJY, but regular in YARN with the addition of the graph 聚: 也則是死限

聚相催. Verse 3: TLJY has 聚, which should read 聚, as it does in YARN. There are other variations between the two texts.

43 YARN 2.1754 and 2.1804 conform closely to YARN 2.202.
47 YKB, p. 452 or YARN 2.78; YCS and YARN 2.1517 are V.T.
Verse 4: the graph 聚 is misplaced in YARN 2.78.
49 YARN 1.475; YCS is A.T.
51 YARN 1.1534, 1.5813, or 1.5876; YCS is A.T.
52 Verse 9 is not in YARN 1.1740, but is found in YCS and YARN 1.5566.
53 In a suite in Jh mode. Verse 7 is irregular: 嶽知我甘心的則嫁

岸門.

55 YKB, p. 328 or YARN 2.656 and 2.1921; YCS is A.T.
59 YARN 2.1436; YCS is A.T.
62 YARNG 1.4174, 1.6445, or 1.6488; YCS is A.T.
70 SYH JIR 3.87.14a or 2.15.14a. Verse 6 is irregular. Verse 8 is missing. YCS is complete and regular, but is A.T.
78 SYH JIR 4.9.16a or 8.17.13a. Verse 7 is A.T. in YCS.
81 The final verse (9) appears to be missing in SYH JIR 2.14.13b and 3.101.13b. YCS and SYH JIR 8.19.16a include it.
83 Follow YARNG 1.1061 and 1.5407. Verse 7 is A.T. in YARNG 1.5450. Verse 8: I assume the second negative >f- is a padding word. Verse 9 is irregular in YCS because some dialogue between verses 8 and 9 has been incorporated as part of the aria.
85 YKB, p. 175; YCS and YARNG 1.3106 are V.T.
96 YKB, p. 121; all other versions are A.T.
97 Verses 7-8 are corrupt in both YCS and YARNG 3.787.
101 YKB, p. 20. Verse 2: 絲音] is an apostrophe.
135 Verses 1 is structured [33]: 我縹尋入深村過長街．
142 Verse 1 is structured [33]: 我縹尋入深村過長街．

SHYUEE-LII-MEIR

ALTERNATE TITLE: Shyuee-jung-meir

MODE: Y

SAAN-CHUU: saan-tauh (rare)

FINDING LIST: 35 128
41 134-7
66 158
88

BASE FORM: 5 5 4 4 4

NOTES: In Jehng Chian's opinion, this aria might be a composition original with the Shi-shiang jih ju-gung-diauh of Duung Jiee-yuarn (see JJING WUU, 2:379). There are no saan-tauh examples of this aria in the CYSC.

41 This aria is not in SSSS or TLJY. 王生 is an apostrophe in YARNG 2.194 and 2.1747.
66 YARNG 2.154 or 2.1604; YARNG 2.1702 and YCS are A.T.
134 Verse 3 is irregular in YCS, where the graph 兆 is missing. Follow the YARNG 2.2354 version: 京兆城中．

SYH-BIAN-JIHNG

MODE: J

CLUSTER FORM: Ternary: Kuaih-huor-san, Chaur-tian-tzyy, Syh-bian-jihng
**SAAN-CHYUU:**

saan-tauh

**FINDING LIST:**

8
26
80
117a-b-c-d
152

**BASE FORM:**

4 7 4 4/5 4 5

**NOTES:**

As a *shiaau-lihng* form, this aria is always called *Syh-huahn-tour*, but the form is the same. *Syh-huahn-tour* does not appear in the music dramas. *WARNG LIH*, p. 810 gives a base form of [4 7 4 5 4 5].

8 *YKB*, p. 203; *YARN* 1.2321 and *YCS* are A.T.

26 On loan in a suite in *Jh* mode. *Kuaih-huor-san* is missing in the ternary form. According to *SHIN PUU*, p. 150, verse 5 can split into two verses structured [2 2], and each of those verses can expand (mutate) to a structure of [4]. This is perhaps what has happened in this aria.

80 The ternary form is on loan in a suite in *Jh* mode. The aria is not present in *YARN* 3.1282.

117a Verse 4 is irregular: 

117b In verse 2, there should be no punctuation after the punctuation sign. Verse 4 is structured [5]: 

117d On loan in a suite in *Jh* mode. Verse 2: no punctuation after the punctuation sign. Verse 4 is structured [5]: 

152 On loan in a suite in *Jh* mode. Verse 4 is structured [5]. Verse 5: no punctuation after the punctuation sign.

---

**SYH-JIH-HUA** 四季花

**MODE:**

Sh

**SAAN-CHYUU:**

*shiaau-lihng, saan-tauh*

**FINDING LIST:**

23-y

**BASE FORM:**

7 6 7 3 3 6

**NOTES:**

The form in the *saan-chyuu* genre is different: [7 5 7 3 3 7]. Although there are very few examples to compare, verse 2 is different in the music dramas.

23-y *YARN* 3.1066; *YCS* is A.T. Verse 2 could be interpreted as being structured [5] in *YARN*: 

**SYH-KUAIH-YUH 四塊玉**

**MODE:** N

**CLUSTER FORM:** Binary: Yuh-jiau-jy, Syh-kuaih-yuh

**SAAN-CHYUU:** shiaau-lihng, saan-tauh

**FINDING LIST:**

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<th>49</th>
<th>62-3</th>
<th>89</th>
<th>106</th>
<th>115</th>
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<td>89</td>
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<td>162</td>
<td>115</td>
<td>162</td>
<td>154-7</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**BASE FORMS:** 3 3 7 3 3 3; in the binary form: 3 3 5 5 3 3 3

**NOTES:** This aria usually directly precedes the ternary form Mah-yuh-larng, Gaan-huarng-en, Wu-yeh-tir. When in the binary form, it is frequently unmarked by title and appears as a continuation of Yuh-jiau-jy. The base form is altered slightly when the aria is in the binary form. In addition to the examples of the binary form in 140-e-e-e, others may be examined in TAIH HER, p. 136 (title unmarked), CYSC, pp. 575-77 (title unmarked) and pp. 1677-81, Yuarn-chyuu san-baai-shou jian, p. 86 (title unmarked), and Beei-shiaau-lihng wern-tzyh-puu, p. 43 (titled Yuh-jiau-jy and yau-pian huahn-tour).

6 YARN 1.248 and 1.5053; YARN 1.5096 and YCS are A.T.

28 YARN 1.3852. YCS is altered in the final three verses (5-7) to make all three of them parallel.

33 Verses 6-7 appear to be irregular: 老子也、與他償命。

49 Follow YARN 1.468 and punctuate as follows: 酒，吃，宜，氣，

62 YARN 1.4167 or 1.6438; YARN 1.6480 and YCS are A.T.

89 YARN 3.830; YCS is A.T.

106 Follow YARN 1.324; YARN 1.5135, 1.5167, and YCS are altered to the point where some verses are made irregular. In verse 4, some graphs are added, among them the graph  可, which erroneously suggests the apostrophe. In verses 5-7, the deletion of the graphs 素 and 自 make the verses irregular: 造活了我這鞋底。

124 Follow YKB, p. 277. Either verse 4 is missing or the aside (帶云) [至如果雲合歇喝] is really verse 4.

140-e-e-e These arias are in a prologue before a suite in SS mode. Although titled Yuh-jiau-jy, all arias are in the binary form.

144 YKB, p. 401; YARN 3.29 and YCS are A.T.

---

**SYH-MERN-TZYY 四門子**

**MODE:** HJ

**SAAN-CHYUU:** saan-tauh
FINDING LIST:

| 15  | 88  |
| 41  | 132-4 |
| 64-7 | 140e |
| 74-9 | 156-8 |

BASE FORM: 7 5 7 5 3 7 3 4

+ + + +

NOTES: Verses 3-4 and 6-7 are identical. Verses 1-2 are frequently loaned to the preceding aria Guài-dií-phêng, which is the case in 15, 64, 67, 132, 140e, 156, and 158. In Jehng Chian's opinion, this aria was perhaps a composition of Duung Jee-yuarn, author of the Shi-siâng jîh jù-gung-diauh.

15 Verses 3-4 and 6-7 are not identical.

41 YARNG 2.213, 2.1765, and 2.1817; YCS is A.T. Verses 3-4 and 6-7 are not identical.

67 YARNG 1.4685; YCS is A.T.

74 YKB, p. 165. In SSIS, p. 92 and TLJY, p. 1145, the initial two verses are detached.

79 YKB, p. 230. Verses 1-2 are attached.

88 In SYH JIR 3.100.13a, verses 1 and 2 are different. The final graph of verse 2 is missing.

132 Verses 3-4 and 6-7 are not identical, but they are structurally parallel.

140e This aria is mistitled Jâih-erl-îhng. The aria in this suite titled Syh-mern-tzyy is actually Guài-dií-phêng. Verses 3-4 and 6-7 are not identical.

158 This aria is not in YARNG 3.2639. º is an apostrophe after verse 5.

TAANG-SHIOUH-TSAIR

MODE: Jh

SAAN-CHYUU: saan-tauh

FINDING LIST:

2-2-3-4-7-7-9-9-9-9
11-2-2-3-3-3-4
21-1-1-1-2-(2)-2-3-3-5-5-6-6-9-9-9-9
31-1-2-4-4-4-6-6-7
40-2-2-2-2-3-3-4-4-5-5-6-6-7-7-8-8
50-1-1-4-4-7-7-7-9
60-0-7-8-9
70-0-3-4-6-6-8-8-8-9
81-1-1-3-5-6-7-7
91-1-1-1-4-6-7-7-7-8
100-0-1-1-1-2-2-2-3-3-3-3-5-5-5-9-9-9
112-2-4-4-4-5-5-7b-8-8-8-9-9-9-9
121-1-2-2-3-3-3-5-5-5-6-7-7-7-9
131-5-5-6-6-6-6-7-7-7-7-9-9-9-9-9
140b-d-e-2-2-2-7-7-8-8
150-5-5-6-6-6-9
161

BASE FORM: 6 6 7 3 3 2
NOTES: The aria enjoys a special relationship with Guun-shiouh-chiour, in which the two are rotated in a round; hence, the descriptive term tzyy-muu-diauh 子母调 "mother-child suite," sometimes applied to the form of this suite. Although Jehng Chian states that the final verse is most often structured [22], and it frequently is, in the majority of examples it is simply [2].

4 YARNG 3.166 or 3.2573; YCS is A.T. Verse 3 is irregular.
7 First aria: YARNG 3.629; YCS is V.T.
9 Second aria: YARNG 3.632; YCS is V.T.
9 Second aria: YARNG 1.385; YCS is A.T.
11 YARNG 1.4287; YCS is A.T.
13 First aria: YARNG 2.1133; YARNG 2.2446 and YCS are A.T.
Second aria: YARNG 2.1135; YARNG 2.2449 and YCS are A.T.
Third aria: YARNG 2.1137; YARNG 2.2451 and YCS are A.T.
14 A loan aria in a suite in J mode. Either verse 4 or 5 is missing.
21 First aria: SSSS, p. 37 or TLJY, p. 786; YARNG 1.879, 1.5227, 1.5265, and YCS are A.T.
Second aria: this aria is not in SSSS or TLJY. Follow the YARNG 1.881, 1.5228, 1.5266, or YCS versions.
Third aria: this aria is not in SSSS or TLJY. Follow the versions in YARNG 1.882, 1.5230, 1.5267, and YCS.
Fourth aria: SSSS, p. 38 or TLJY, p. 787; the versions in YARNG and YCS are A.T.
22 First aria: YKB, p. 132; YARNG 1.3786 and YCS are A.T.
Second aria: YKB, p. 133; this aria is not in YARNG or YCS.
Third aria: YKB, p. 134; YARNG 1.3796 and YCS are A.T.
23 First aria: YARNG 3.1105; YCS is A.T.
Second aria: YARNG 3.1106; YCS is A.T.
25 First aria: YARNG 3.738; YCS is A.T.
Second aria: YARNG 3.739; YCS is A.T.
Third aria: YARNG 3.740; YCS is A.T.
29 First aria: verse 3 is irregular [2222]: 你若是打聽的山妻釀煩
Second aria: YKB, p. 262; YARNG 1.3974 and YCS are A.T.
Third aria: this aria is not in the YKB. The graph 壺 is a measure word and is extrametrical in verse 1: 笑裡刀一陣聲抱怨．
Verse 3 is split into two parallel verses, each structured [223]: 舊官行著老些東西，新官行過些銅鬼．
Fourth aria: this aria is not in the YKB.
31 Second aria: the final verse is irregular [23]: 不信不自隱．
34 First aria: in verse 2, interpret 也 as a padding word.
36 First aria: the prosody is irregular after verse 3.
42 Second aria: YKB, p. 106; YARNG 1.1876, 1.5713, 1.5753, and YCS are A.T.
Fourth aria: YKB, p. 107; YARNG 1.1878, 1.5715, 1.5756, and YCS are A.T.
Fifth aria: YKB, p. 108; YARNG 1.1879, 1.5716, 1.5758, and YCS are A.T.
43 First aria: YARNG 3.1010; YCS is V.T. in verse 4.
Second aria: YARNG 3.1014; YCS is A.T.
45 First aria: YARNG 1.2148; YCS is A.T.
First aria: YKB, p. 449; YARNG 2.1494 and YCS are V.T. in verse 2. Verse 2 in YARNG 2.58 is missing.

Second aria: YKB, p. 450; YARNG 2.61, 2.1498, and YCS are A.T. Verses 1 and 2 are greatly exaggerated in length.

Second aria: either verse 4 or 5 is missing.

YARNG 3.482; YCS is A.T. Verse 3 appears to me to be interrupted: 你可便又即味雪搅。

Second aria: either verse 4 or 5 is missing.

First aria: verses 1 and 2 are very exaggerated.

YARNG 2.1424; YCS is A.T.

First aria: YKB, p. 391; YCS is A.T. Second aria: this aria is not in the YKB. It was added to the music drama at a later time. Its prosody is regular.

YARNG 1.4674. Verse 5 is irregular: 三將難求。 In YARNG 1.6672 and YCS, the graph 要 is added, which makes the verse regular: 三將難求。 In verse 6, an extra graph 使 spoils the prosody in YARNG 1.6672. YARNG 1.4674 and YCS are different from each other, but their prosody is regular.

YARNG 1.3339; YARNG 1.6312 and YCS are A.T.

On loan in a suite in J mode.

Second aria: SYH JIR 4.9.8b; SYH JIR 8.17.7b and YCS are A.T. in verse 6.

Sixth aria: either verse 4 or 5 is missing in YARNG 1.4042.

First aria: YKB, p. 236; YARNG 1.6581 and YCS are the same versions and are A.T.

Second aria: the aria is untitled in SYH JIR 3.101.8b. It begins in the last column on the page. In SYH JIR 2.14.9a, the untitled aria begins in column five.

Third aria: in SYH JIR 3.101.10a and 2.14.10a, the final verse is 昨小哥。 SYH JIR 8.19.11b and YCS are V.T. in the final verse.

In YARNG 1.1070 and 1.5419, verse 1 is irregular. YARNG 1.5465 and YCS have the added graph 要 to make the prosody in verse 1 regular: 我為你叫立了些長長漏永。

This aria is not in the YKB. This act was added to the music drama at a later time.

YARNG 1.4110; YCS is A.T.

Third aria: verses 4-5 are irregular [22]: 天曹不受，地府難收。

Second aria: YKB, p. 52. 放心放心 at the head of verse 3 is dialogue. Third aria: YKB, p. 53. 這一粒香 before verses 1 and 2 is an apostrophe. In verse 2, the graph 車 in YCS is in YKB.

Fourth aria: YKB, p. 53. 阿是是是 in verse 4 is 阿是是 is in YKB, and is an apostrophe. The final verse in YCS is dialogue in YKB. One of the final two verses is missing in YKB.
103 First aria:  *活衣* in verse 6 of YARNG 1.725 is 和衣 in YCS.
Third aria:  verse 4 is 你這道是今木有桃 in YARNG 1.740, but 你這道是今天木桃 in YCS.

105 First aria:  YKB, p. 4; YARNG 1.22 and YCS are V.T.  Verse 3 is irregular [23] in YARNG and YCS.
Second aria:  YKB, p. 4; YARNG 1.24 and YCS are A.T.  他道走阿 are apostrophes in verses 4 and 5.
Third aria:  YKB, p. 4; YARNG 1.26 and YCS are A.T.

108 First aria:  verses 1-3 are greatly exaggerated in length.  The prosody of the aria that begins 你看我穿新的他穿舊的 does not fit *Taang-shiouh-tsair*.  I believe it to be some other aria.

115 First aria:  YKB, p. 4; YARNG 1.22 and YCS are V.T.  Verse 3 is irregular in YARNG and YCS.
Second aria:  YKB, p. 4; YARNG 1.24 and YCS are A.T.  and “i&i&fpj are apostrophes in verses 4 and 5.
Third aria:  YKB, p. 4; YARNG 1.26 and YCS are A.T.

116 First aria:  verses 1-3 are greatly exaggerated in length.  The prosody of the aria that begins 你看我穿新的他穿舊的 does not fit *Taang-shiouh-tsair*.  I believe it to be some other aria.

119 First aria:  YKB, p. 151.  Verses 4 and 5 are irregular.  4% v*j in verse 4 is an apostrophe in YKB.

125 Third aria:  YKB, p. 299 for a complete text.

127 Fourth aria:  YKB, p. 342; verse 2 is scrambled in YCS.

136 First aria:  verse 3 is irregular [23]:  你子是男兒得志秋.  The repeat form is unmarked in YCS.
Second aria:  YKB, p. 312.  The repeat form is unmarked in YCS.
Verses 4 and 5 of the repeat form are structured [32]:  謂不捱骨肉.

137 Second aria:  verse 3 does not match the base form well.

139 First aria:  SSSS, p. 50 or TLJY, p. 815.  The graph  捏 in YCS and all SYH JIR versions.  Verse 3:  the graph 我 is missing in all SYH JIR versions and YCS.
Second aria:  SSSS, p. 50 or TLJY, p. 816.  在 is missing in SYH JIR texts and YCS.
Third aria:  SSSS, p. 51 or TLJY, p. 817.  Padding words are A.T. in the SYH JIR texts and YCS.
Fourth aria:  SSSS, p. 52 or TLJY, p. 818.  The SYH JIR texts and YCS are A.T. in verse 1.  The graph 我 in SSSS and TLJY is 捏 in all SYH JIR texts and YCS.
Fifth aria:  SSSS, p. 52 or TLJY, p. 819.  In verse 1, the final graph 我 in SSSS, TLJY, and SYJH 5.4.16b is 捏 in all other SYH JIR versions and YCS.  Verse 2:  the first three graphs 是 in SSSS and TLJY are 是 in the YCS and all other SYH JIR texts except 2.19.16b, where they are 嫩甚麼.  便小可教 in SSSS and TLJY is 大小教 in all SYH JIR texts and YCS.  Verse 4:  我在 SSSS and TLJY is 肥計 in all SYH JIR texts and YCS.

142 First aria:  YKB, p. 416.  Most verses are exaggerated in length.
Two graphs in verse 4 are missing in YCS.
Second aria:  YKB, p. 417.  In verse 2, the graph 適 is 逃 in YCS.  In verse 4, the final graph 耳是 逃 in YCS.
Third aria:  YKB, p. 417.  Much of the YCS text is missing.

148 First aria:  the final verse is irregular:  打羅剎說大言.

155 Second aria:  靜 in YARNG 3.2337 is 靜 in YCS.

156y The second aria is a repeat form because it follows immediately upon the first aria.  There is an extra verse at the beginning that does not fit the base form:  我這裡見姐姐往東好處.  Third aria:  punctuate verse 1 after 南, not after 氏.  Verse 2 is interrupted:  他婦婦姓李 (dialogue) 小名如做甚麼幼女.  Both verses 1 and 2 are exaggerated.  Verse 4 is as follows:  你可道
TAANG-WUH-DAAI 唐 (偽) 元 正

ALTERNATE TITLE: Taang-guu-daai 唐 古 正

MODE: SS

SAAN-CHYUU: saan-tauh

FINDING LIST: 24 52 63

BASE FORM: 7 4 7 edslybl

NOTES: This aria has foreign origins, most likely Jurchen. It belongs to a special Jurchen suite in SS mode whose initial aria is Wuu-guhng-yaang. It always follows Hu-du-bair.

24 Verses 2 and 3 are irregular and parallel: 到今日我把一塊半
頭磚，土壩上顛着一塊破皮片。Verse 4: the structure in
this phrase is [chs2ybl]: 悔好是酒糧也波飄。Follow the versions
in either TLJY, p. 682 or SSSS, p. 376.

52 Follow the versions in either TLJY, p. 675 or SSSS, p. 373. Verse 4:
常好是富末，也波當。Verse 5: is A.T. in the YCS: 可是當也波當。

TAIH-CHING-GE 太 清 歌

ALTERNATE TITLE: Taih-pirng-ge 太平 歌

MODE: SS

SAAN-CHYUU: none

FINDING LIST: 21-9 51

BASE FORM: 7 4 5 4 2 7 6 6 5

NOTES: This aria is customarily introduced and followed by the two-verse aria Shiaau-shah. It is not always clearly marked.

21 Follow YARNG 1.875. Verse 3 looks irregular: 想他魂斷天涯．
Verse 8 is irregular: 我曾見他踏破落蓮．

29 Follow YKB, p. 266. The first two verses are the aria Shiaau-shah. Taih-ching-ge begins with the verse 段生畜命為活計．Verse 5
is missing. The aria ends with the verse 我倩匹星血圖篇衣食．
The two remaining verses are Shiaau-shah.

51 Verse 5: 何疑．Follow YARNG 1.1929. Verses 4 and 5 are missing
entirely in YCS.
Taih-pirng-lihng 太平令

Mode: SS

Cluster Form: Binary: Gu-meei-jioou, Taih-pirng-lihng

Tempo: This is an aria with a section in slow tempo (perhaps even retardando) or where the tempo changes from slow to fast. Taih-pirng-lihng is the final aria in at least fifteen suites. Tempo fluctuation is expected at the coda or just before it ends, usually a slow or slowing-down section just before the final verse or verses, which end with a rapid flurry. This helps to explain the descriptions of juahn-guu-baan (贈鼓板) in Wur Tzyn-muh's Mehng Liargn luh, where a beautiful musical mood is established in the aria and the listener is caught by surprise when the weei-sheng is reached (尾尾). Weei-sheng most likely means "tail verse" in this context and not "coda," a label applied to the final verse or verses of some of the pastiche arias, particularly apt when the coda is based on an aria: for example, Haau-guan-yin-shah, which is based on Haau-guan-yin, and whose final verse is the final verse of Haau-guan-yin. It also explains why this practice was not suitable in arias in the body of the suite (序尾). In my opinion, this special tempo effect was applied to Taih-pirng-lihng when it served as a coda. The obscure language of the Mehng Liargn luh conveys to me that these special tempo effects were "possible" in Taih-pirng-lihng, but not obligatory (cf. Mehng Liargn luh, chap. 20, p. 310, and Ferng Yuarn-jyun's Guu-juuh shuo-hueih, p. 160).

Saan-chyuu: shlaau-lihng, saan-tauh

Finding List: 2-3-4-5-(7)-8 60-5-6-9 122-6-8 12-7-9 72-3-5-8 140f-9 20-1-3-4-6-7-8-9 83-4 155-7-9 30-7 90-2-3-4-7-8-9 160 42-4 102-4-7-8-9 50-1-2-4-6-7 111-2-4-7e

Base Form: 6 6 6 6 2 2 2 6

Notes: 2 The binary form is not present in YARN 2.961, 2.2213, or 2.2278. Verses 5-7 are punctuated as follows: 想草茅，遙遙，登聖朝。 3 Verse 5: punctuate after 拆. 4 YARNG 3.187 and 3.2591; YCS has slight variations. 5 The binary form is not present in YARNG 3.1454. (7) The aria is mistitled. It is Tzueih-taih-pirng, as incorporated into the pastiche form Huoh-larng-erl. See Huoh-larng-erl. 8 YKB, p. 206; YARNG 1.2348 and YCS are A.T. The aria is untitled in YARNG and appears as part of Gu-meei-jioou. 12 The binary form is not present in YARNG 1.306. Punctuate verse 6 after 見. 17 YARNG 1.2576; YCS is V.T. The binary form is not present in YKB. 19 The aria in YKB does not match the base form. I think it must be some other aria.
Verse 7: 所事而可意 in YARNG 1.3875 is 所事而足意 in YCS.

YKB, p. 265. A graph is missing in verse 6, which leads us to believe that the whole verse is missing, as in YCS.

YARNG 3.1587; YCS is A.T.

YARNG 1.440; YCS is A.T.

YKB, p. 110; YCS is A.T. Verse 5: YKB has 種世 on, which is irregular, but all YARNG versions (1.5726, 1.5769, and 1.1888) have 種世. YCS is V.T. in verses 5-7. Gu-meei-jioou is not present in any version.

YARNG 3.524; YCS is V.T. after verse 3.

YARNG 1.1762; YARNG 1.5593 and YCS are V.T. in verse 4.

YARNG 2.1095 and 2.2401; YCS is V.T.

YKB, p. 385; YCS is V.T.

YARNG 1.2891; YCS is A.T. One of verses 5-7 is missing in YARNG.

YARNG 2.171, 2.1620, and 2.1724; YCS is A.T.

YARNG 1.3350 and 1.6327; YCS is A.T.

YARNG 1.192 and 1.4949; YARNG 1.5000 and YCS are A.T.

YARNG 3.564; YCS is A.T.

YARNG 1.5426 and 1.1078; YARNG 1.5478 and YCS are A.T.

SSSS, p. 382; YARNG 3.246 and YCS are A.T. The aria is not marked in SSSS, but is treated as a continuation of Gu-meei-jioou. Verse 1: 可於見宮中無詞.

YARNG 1.3491 and 1.6377; YCS is A.T.

YARNG 1.4644; YARNG 1.6647 and YCS are A.T.

YARNG 3.1918 is incomplete.

YARNG 3.807; YCS is A.T.

The aria Kuah-huor-san is sandwiched between the two arias in this binary form. This is not the case in YCS.

YARNG 1.3926; YCS is A.T.

Mistitled Ah-hu-lihng in YCS.

Mistitled Ah-guu-lihng in YCS. Gu-meei-jioou is also missing in the binary form.

One of verses 5-7 is missing. Although 也是俺 is punctuated as verse 5, they are verse leader padding words: 也是俺有緣.

遇善緣.

**TI-YIRN-DENG**

**MODE:**

**CLUSTER FORM:**

Binary: Ti-yirn-deng, Marn-ching-tsaih

**SAAN-CHYUU:**

saan-tauh (rare)

**FINDING LIST:**

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<td>133-6</td>
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<td>51-4</td>
<td>144</td>
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</table>

**BASE FORM:**

6 6 7 6 3 3 4
NOTES: The majority of examples in the music dramas are parallel in the initial verses.

1. Follow TLJJ, p. 363; YCS and YARNG 1.1852, 1.5627, and 1.5673 are V.T. The aria is not in SSSS, p. 220.

2. YARNG 2.1152.

3. YARNG 1.862.

4. YARNG 1.1939.

5. YARNG 1.2707.

6. YKB, p. 163.

7. YKB, p. 237.

8. YKB, p. 7. The YCS text of Ti-yiīn-deng also contains Marn-ching-\(\text{tsaih}\), which is not labeled. Marn-ching-\(\text{tsaih}\) begins with the verse: 他便有快對付能征時.


10. Follow YKB, p. 309.

11. Follow YKB, p. 407. Verse 6 is unusual and appears to be irregular: 休道是脫空.

TIAN-JIHNG-SHA 天淨沙

MODE: \(\text{Y}\)

TEMPO: Wur Meir (\textit{SHIN PUU}, p. 262) places the aria among those at the beginning of the suite and indicates that it was sung in a free, unmeasured style (\textit{saan-baan}). GUAANG JEHNG, however, has \textit{baan} markings for this aria.

SAAN-CHYUU: \(\text{shiaau-\text{lihng}, saan-tauh}\)

FINDING LIST:

| 17-8 | 107 |
| 58   | 114-7b-c-e |
| 80   | 121 |
| 91   |

BASE FORM: \(6 6 6 4 6\)

NOTES: 17 This aria does not appear in either YKB or YARNG 1.2535. Verse 3 is irregular: 被殺的抱迷離。

58 This aria is not in YARNG 1.2210.

80 Follow YARNG 3.1265.

91 This aria is not in YKB, or YARNG 1.2636.

107 Follow YKB, p. 37.

TIAN-SHIAH-LEH 天下樂

MODE: \(\text{Sh}\)

SAAN-CHYUU: \(\text{saan-tauh}\)

FINDING LIST: There is an example of this aria in every music drama except 14, 23, 63, 83, 95, 115-7e, 141, and 153.
BASE FORM: 7 lybl 37335

NOTES: No text in YKB has yb in verse 2, but in the MWG, dating at least from A.D. 1522 or even earlier, there are many examples, and some can also be seen in the SSSS and the TLJY, which date from roughly the same period. As a formal convention it may have been so common that it was unnecessary to include it in the text. WARNG LIH, p. 806 interprets verses 2-3 as a single five-character verse, which is incorrect. Verses 5-6 are commonly treated as five-character verses. The base words of verse 2 are sometimes repeated at the head of verse 3 in thimble phrasing fashion.

2 The earliest version of this aria is in TAIH HER, p. 104.
6 YARG 1.237 and 1.5041; YARG 1.5082 and YCS are A.T.
7 YARG 3.619; YCS is altered to the point where it really does not match the base form.
8 YKB, p. 198; YARG 1.2260 and YCS are A.T. Verse 2 is irregular?: 與了盤鏡 . Verse 3 appears to be irregular, but the graph 交 is probably functioning as either 教 or 叫; 交連離門.
11 Verse 2 is missing in YARG 1.4259.
12 YARG 1.275; YCS is A.T.
14 The aria is not in this suite.
15 YARG 1.2163. Verse 2: punctuate after 頭 . Verse 3: punctuate after 交 . Verse 7 is structured [333]. YARG 1.6076 and YCS are V.T. and have been tailored to fit the base form.
16 YARG 1.4328. Verse 2 is missing.
17 YKB, p. 75; YARG 1.2522 and YCS are V.T.
19 YKB, p. 212; YCS is V.T.
22 YKB, p. 130; YARG 1.3771 and YCS are A.T.
23 The aria is not in this suite.
25 YARG 3.732.
27 SYH JIR 3.102.6a; YCS is imperfect. Verses 5 and 6 are scrambled.
29 YKB, p. 260; YARG 1.3946 and YCS are A.T.
41 YARG 2.181, 2.1733, and 2.1781; YCS is A.T. Verse 1 is irregular in YCS: 只道他讀書未志氣高 . It is regular in YARG: 心端的有時讀書未志氣高. I suspect that some of the text in verses 2-3 may be dialogue.
42 YKB, p. 101 is irregular in verses 5-6 [4 4]. YARG 1.1860, 1.5696, 1.5734, and YCS are V.T. but regular in those verses.
43 YARG 3.999. YCS is missing the graph 而 in verse 1 and is therefore irregular. Verse 7 is V.T. in YCS.
45 YARG 1.2111; verses 2-3 and 5-6 are V.T. in YCS.
46 YARG 2.840; YARG 2.1936, 2.1969, and YCS contain minor variants.
47 YKB, p. 446; YARG 2.40, 2.1474, and YCS have minor variants.
50 YARG 3.468; YCS is A.T.
52 Verse 3 is irregular [4]: 將軍枝統 .
53 YARG 3.358. Verses 5-6 are irregular [4 4]: 常言道賢者自賢 .
54 YARG 1.3664; YCS is A.T. in verse 2.
55 YKB, p. 320; YARG 2.609 and 2.1866 are A.T. YCS is irregular in verse 1.
57 YARG 2.1052; YARG 2.2372 and YCS are A.T.
60 YKB, p. 382; YCS is A.T. 謂丞義榮耀人也 is erroneously included in the aria. I think it is dialogue.
62 YARG 1.4156, 1.6430, and 1.6469; YCS is A.T. Verse 2 is irregular.
63 The aria is not in this suite.
65 YARG 1.2859; YCS is A.T.
67 YARG 1.4668; YCS is A.T. and verse 4 is irregular.
69 YARG 1.3310; YARG 1.6271 and YCS are A.T.
72 YARG 1.175 and 1.4930; YARG 1.4967 and YCS are A.T.
73 YARG 3.532; YCS is A.T.
74 YKB, p. 157; YCS is V.T.
77 YARG 1.3000 and 1.6183; YCS is A.T.
80 YARG 3.1244; YCS is A.T.
83 There is no aria in this suite.
85 YKB, p. 157; YARG 1.3059 and YCS are V.T.
86 YARG 1.175 and 1.4930; YARG 1.4967 and YCS are A.T.
89 YARG 3.815; YCS is V.T.
90 YARG 1.2366; YCS is A.T.
92 YARG 1.3476 and 1.6359; YCS is A.T.
94 YARG 3.1911; YCS is V.T.
95 The aria is not in this suite.
97 YARG 1.3883; YCS is V.T.
107 The aria is not in this suite.
117b Consult YARG 1.1520. There are differences between YARG and
117e The aria is not in this suite.
123 There is an extra verse after verse 6 structured [7].
125 YKB, p. 157; YARG 1.2065 and YCS are A.T.
127b Consult YARG 1.1520. There are differences between YARG and
127e The aria is not in this suite.
133 The aria is not in this suite.
135 The aria is not in this suite.
138 YARG 2.791; YCS is A.T.
138 YARG 2.2297; YARG 2.1000 and YCS are A.T.
140c Punctuate verse 2 after 搁.
141 The aria is not in this suite.
142 Verse 3: 伺 is a padding word? 今年強似去年. Follow YKB,
p. 414. 嫂怎着兄弟 is probably an apostrophe.
144 YKB, p. 398; YCS is A.T.
146 SSSS, p. 166 or TLJJ, p. 537; YARG 3.1945 and YCS are A.T.
147 TLJJ, p. 57; YCS is A.T.
150 傳警 and 侠 were apostrophes in verse 1. 傅波 replaces yb
in verse 2. Some verses are greatly exaggerated.
153 The aria is not in this suite.
158 YCS deletes yb in verse 2 (cf. YARG 3.2608).
TIARN-SHUEEI-LIHNG 甜水令

ALTERNATE TITLE:  Di-di-jin 滴滴金

MODE:  SS

CLUSTER FORM:  Binary: Tiarn-shueei-lihng, Jer-geueth-lihng

TEMPO:  An aria in slow tempo 大和絃 (CHYUU LUHN, p. 12)

SAAN-CHYUU:  saan-tauh

FINDING LIST:  
6  60-4-6-8  121-2-7-8
14-7-9  78  130-5-8-9
20-3-5  81-3  141-2-7
32-3-5-8  98  152
(40)-6-7-9  107  160
50-3-6  110-7a-b-c-d-e

BASE FORMS:  445444, 44454444, or 44454444

NOTES:  With few exceptions, the base form in the majority of examples in the YKB is [445444]. In my opinion, the second base form given above is an outgrowth of this base form. One indication of this can be observed in verses 1-2 of the second base form. The final verse is sometimes structured [222] or [322].
6  YARNG 1.267 or 1.5074; YARNG 1.5120 and YCS are V.T. and do not match the base form.
14  This aria is not in YARNG 1.1230.
17  YKB, p. 81; YARNG 1.2572 is V.T. YCS is based on the YARNG version, but departs from it considerably.
20  The aria is incomplete in all versions.
23  This aria is not in YARNG 3.1113.
25  This aria is not in YARNG 3.756.
28  This aria is incomplete.
(40)  This aria is mistitled. It is probably Yohn-erl-luoh.
47  YKB, p. 455. The aria is not in YARNG 2.94; YARNG 2.1534 and YCS are the same and their texts are V.T.
49  YARNG 1.489; YCS is A.T.
50  YARNG 3.521; YCS is A.T.
53  YARNG 3.381; YCS is A.T. in the final verse.
60  YKB, p. 385; YCS is V.T. The first base form is followed in YKB, and the second base form is followed in YCS.
68  TAIH HER, p. 146, SYH JIR 5.5.17a, 3.97.18a, and 8.18.21a; YCS is V.T. in the final verse.
78  The binary form closes the act. SYH JIR 4.9.23b or 8.17.19b; YCS is V.T. in verses 4 and 8.
81  SYH JIR 3.101.18b or 2.14.19b; SYH JIR 8.19.22a and YCS are A.T.
83  This aria is not in YARNG 1.1077 or 1.5424.
107  YKB, p. 39.
110  YKB, p. 70; YCS is A.T. The YKB follows the first base form, and the YCS follows the second base form.
122  YKB, p. 253.
127  YKB, p. 344.
128  YKB, p. 360.
Verse 1: 我問君時.

This aria is in a suite combining northern and southern arias and does not appear in the customary binary form.

YKB, p. 422; punctuation in YCS is unreliable.

TIAUR-SHIAUH-LIHNG 諷笑令

ALTERNATE TITLE: Harn-shiauh-hua 含笑花

MODE: Y

SAAN-CHYUU: saan-tauh

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BASE FORM: 2377676

NOTES: Verses 1–2 are frequently interpreted as a single verse.

4 YARNG 3.178 and 3.2583; YCS is A.T.
5 YARNG 3.1441; YCS is A.T.
8 YKB, p. 201; YARNG 1.2299 and YCS are A.T.
17 YKB, p. 77; YARNG 1.2535 and YCS are V.T.
18 Verse 1: 我可便咱來，幾曾談，which are base words in verse 2, are perhaps mistakenly attached to verse 1. SHIN PUU, p. 252 indicates that verse 2 can be repeated, but this occurs only twice, which I consider thin evidence for postulating an alternate base form (see also NOTES for music drama 162).
22 YKB, p. 135; YARNG 1.3811 and YCS are A.T.
30 YARNG 3.1576; YCS is A.T. YCS is irregular in verse 1 with the addition of the graph 間. Verse 6 is irregular in YARNG.
35 Verse 7 is structured [2222] in both YARNG 3.1738 and YCS.
41 SSSS, p. 438 or TLJY, p. 1228; all YARNG versions and YCS are A.T.
53 YARNG 3.373; YCS is A.T.
56 SSSS, p. 397 or TLJY, p. 1202; YARNG 2.898, 2.2037, and YCS are A.T. YARN 2.2085 is missing verses 5–6.
58 This aria is not present in YARNG 1.2210.
88 SYH JIR 3.100.7a and 2.10.7b; SYH JIR 8.20.8b and YCS are A.T.
91-1 YKB, pp. 96–7; YCS is V.T. The second aria is marked as a repeat form in YCS, but another aria separates them in YKB.
93 YARNG 1.4630; YARNG 1.6627 and YCS are A.T.
95 YARN 1.218 and 1.5028; YCS is A.T. and irregular in verse 5.
99 YARNG 1.3900; YCS is A.T.
106 YARNG 1.348; YARNG 1.5148, 1.5183, and YCS are A.T.
117b Verse 1 is irregular: 故是梵王宮。
117c Verse 5 is irregular.
117d Verses 1 and 2 are interpreted as a single verse [33].
YKB, p. 284; YCS is short one graph in verse 5.
Verse 5 is missing in YKB, p. 296 and YCS.
Verse 2 is irregular. 這的是真實。
YARNG 2.1034 or YCS; YARNG 2.2350 is A.T. in the final verse.
Verses 1 and 2 are irregular.
Neither YARNG 2.818 nor YCS fits the base form.
Irregular in the base form.
First aria: follow YKB, p. 431 for the correct punctuation.
(143) Titled Shehng-yueh-warng in YKB, p. 431, in which case a verse is missing.
Verse 2 is repeated (see NOTES for 18 above).

TSAAI-CHAR-GE 捣茶歌

ALTERNATE TITLE:  Chuu-jiang-chiou

MODE:  N

CLUSTER FORM:  Ternary:  Mah-yuh-larng, Gaan-huarng-en, Tsai-char-ge

SAAN-CHYUU:  saan-tauh

FINDING LIST:  
7  60-1-2-3-8  123-4
11-6  71-2-4-7  140c-5
20-7-8  84-6-9  157-8
33-5  98  160-1
46-9  103-4-6
55-8  110-3-6

BASE FORM:  3 3 7 7 7

NOTES:  7  This aria is not in YARNG 3.656.
11  YARNG 1.4270; YCS is V.T.
35  The aria does not fit the base form.
46  YARNG 2.858, 2.1949, and 2.1990; YCS is V.T. in verse 4.
49  This aria is not in YARNG 1.468.
55  YKB, p. 324.  Verses 4 and 5 are structured [2222]:  自擁自堆空自嘆嗟. 無言低首感嘆傷嗟.  SSSS, p. 275 and TLJY, p. 1020 have the same version except that there is one graph fewer in verses 4 and 5, which makes them regular:  自擁自堆自嘆嗟. 無言低首傷嘆嗟.  YARNG 2.634 and 2.1896 are the same as SSSS and TLJY with some minor variations.  YCS is A.T.
60  YKB, p. 388; YCS is A.T. in verse 4.
63  SSSS, p. 308 or TLJY, p. 987; YCS is V.T. in verse 1 and A.T. in verse 4.
72  The ternary form is not in YARNG 1.181 or 1.4937.
74  The ternary form is not in YKB.
84  SSSS, p. 296 or TLJY, p. 1059; YCS is A.T.
86  YARNG 1.144 and YARNG 1.4882 are quite different.  YCS is modeled on YARNG 1.4882, but is a variant of that version.
89  YARNG 3.831; YCS is V.T. in verse 3.
98  YARNG 1.4103; YCS is A.T.
106 YARG 1.326; YARG 1.5169, 1.5137, and YCS are A.T.
110 Mah-yuh-larng is missing in the ternary form. YKB, p. 67; YCS is A.T.

**TSEH-JUAN-ERL**

ALTERNATE TITLE: Jing-shan-yuh 荆山玉

MODE: SS

CLUSTER FORM: Binary: Tseh-juan-erl, Jur-ji-ge

SAAN-CHYUU: saan-tauh

FINDING LIST:

| 10 | 63 |
| 35 | 74 |
| 41 | 100 |

BASE FORM: 7 7 5 5

NOTES: The SHIN PUU, p. 346 base form in verse 4 (structured [33]) cannot be substantiated by the music drama examples, and in the oldest example in music drama 63, as preserved in TAIH HER, p. 150, the base forms of verses 3 and 4 are the same: [23]. In two examples (35 and 100), verse 1 contains the pattern abcabc.

10 Verse 1 is irregular: [2222].
41 This aria is not in TLJY, p. 1090. It is in an epilogue at the end of a suite in HJ mode.
63 On loan in a suite in N mode. The oldest version is in TAIH HER, p. 150.
74 In an epilogue at the end of a suite in HJ mode. The binary form is not in YKB, p. 165.
100 Verse 3 does not match the base form.

**TSUH-HUR-LUR**

MODE: S

SAAN-CHYUU: saan-tauh

FINDING LIST:

| 12-y-y-9-y | 82-y-y-7-y-y |
| 27 | 90-y-y-1-2-y-3 |
| 39-y-y-9-y | 100-0-y-9-y |
| 45-y-y-y-y-y-y-y-y-y-y | 117-e-y-e |
| 55-y-y-6 | 126 |
| 64-y-y-5-9-y-y | 140a-y-y-f-y-y-y-y |
| 75-y-y-9-y-9-y-y | 151-y-y-y-y-4-y-y |

BASE FORM: 3 3 7 7 4 7

NOTES: The base form is the same as Larng-lair-llii-shah. The distinction between them may be only that Tsuh-hur-lur can never serve as a coda.
First aria: YARNG 1.287.
Second aria: YARNG 1.288.

First aria: YKB, p. 215; YCS is V.T.
Second aria: YKB, p. 215; YCS is V.T.

SYH JIR 3.102.14a. It is mistitled Your-hur-lur in YCS.

First aria: YARNG 1.3729; YCS is V.T. in the last verse.
Third aria: YARNG 1.3731; YCS is V.T. in verse 3.
Fourth aria: YARNG 1.3737; YCS is A.T. in verse 4.
Fifth aria: verse 4 is irregular in YARNG 1.3738 and YCS.

First aria: YARNG 1.2127; YCS is A.T. in verse 4.
Third aria: YARNG 1.2128; YCS is A.T. in verses 3 and 6.
Fifth aria: YARNG 1.2129; YCS is A.T. in verse 4. Verse 5 is irregular in both versions.
Sixth aria: verse 2 is irregular in YARNG 1.2129 and YCS.

First aria: SSSS, p. 477 or TLJY, p. 937; YCS is A.T.
Second aria: SSSS, p. 477 or TLJY, p. 937; YCS is A.T.
Third aria: SSSS, p. 477 or TLJY, p. 938; YCS is A.T.

First aria: YARNG 1.2871; YCS is A.T.
Second aria: YARNG 1.2872; YCS is A.T. One of verses 3-4 is missing.
Third aria: YARNG 1.2873; YCS is A.T.

First aria: YKB, p. 232; YCS is A.T.
Second aria: YKB, p. 232; YCS is A.T.
Third aria: titled Larng-lair-lii in YKB, p. 232; YCS is A.T.
Fourth aria: titled Larng-lair-lii in YKB, p. 233; YCS is A.T.
Fifth aria: titled Larng-lair-lii in YKB, p. 233; YCS is A.T.

First aria: YARNG 3.1888; YCS is A.T.
Second aria: YARNG 3.1889; YCS is A.T.
Third aria: YARNG 3.1891; YCS is A.T.
Fourth aria: this aria does not match the base form in YARNG 3.1893. YCS is V.T. and verse 5 is missing.

This aria is not in YKB, p. 93 or YARNG 1.2630.

This aria is not in YARNG 1.4638.

Second aria: verse 6 is irregular [23].

**TSUN-LII-YAH-GUU** 村里连鼓

**MODE:** Sh

**CLUSTER FORM:** Ternary: Tsun-lii-yah-guu, Yuarn-her-lihng, Shahng-moa-jiau

**SAAN-CHYUU:** saan-tauh

**FINDING LIST:**

- 3 60-3 125
- 10-2 81-3 133
- 30-2-5-8 95 140a-c-2-6-7
- 41 104-7 154-7
- 50-3-5 117a-c-d

**BASE FORM:** 4 4 4 6 A4 A3 6

**NOTES:** The SHIN PUU presents a variety of variant base forms (pp. 85-6), and WARNG LIH, p. 806 records added verses structured [3 3 4 3 3 3]. In verses 1-3 there may be extra verses structured [22]. Added verses (A4 or A3) are most often added in groups of three, and they are usually

parallel. The most recurrent patterns are [4 4 4 3 3] and [3 3 3 3 3]. [3 3 3] and [4 4 4] can always be reduced to [3 3] and [4 4]. There are also a number of examples in which the first group is structured [3 3 4].

Tsun-li-yah-gau is confused with Jier-jier-gau, probably because their base forms are similar when there is only one group of added verses (A3) structured [3 3].

12 YARNG 1.277 is irregular in verse 1: 你也含三思.
30 YARNG 3.1548. I interpret the second pair of added verses as follows: 你待要兩陣間, 簡籌購購他鄂國公.
35 Shahng-maa-jiaw is missing in the ternary form.
53 YARNG 3.360; YCS is A.T.
55 The ternary form is on loan in a suite in S mode. YKB, p. 326. Punctuate verses 3-4 as follows: 你平生正直, 無私曲心無慶垢. SSSS, p. 475 and TLJY, p. 933 substantiate this: 據你平生正直
無私曲心無慶垢 . There are minor variations between the YKB and the SSSS and TLJY versions, but their base forms match perfectly. YCS is V.T. in the first few verses.

60 Part of a prologue before a suite in Jh mode. In the YKB, p. 390, the aria is titled Jier-jier-gau. YCS is V.T.
63 SSSS, p. 137 or TLJY, p. 482; YCS confuses the text in the added verse section (A4). Follow TLJY: 你看彼梅香使數. 影舞水玉.

81 SYH JIR 3.101.3b or 2.14.3b; SYH JIR 8.19.4a and YCS are A.T.
95 YARNG 1.198 or 1.5009; YCS is V.T.
104 Titled Jier-jier-gau in YARNG 1.797 and YCS. Verses 2-3: 金不想
用人那用人, 得這之際.
117a Titled Jier-jier-gau in YARNG 1.1474.
140a The three added verses (A3) are structured [23 23 23].
140c The three added verses (A3) are structured [23 23 23].
146 SSSS, p. 167 or TLJY, p. 538.
147 The aria is not in TLJY, p. 580.
154 This binary form is the same as one in CYSC, p. 1799.

TU-SY-ERL 無厮兒

ALTERNATE TITLES: Shuaa-sy-erl 耍厮兒, Shiaau-sha-mern 小沙門

MODE: Y

CLUSTER FORM: Binary: Tu-sy-erl, Shehng-yueh-warng

SAAN-CHYUU: saan-tauh

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</table>

BASE FORM: 6 6 7 3 3 2
NOTES: The final verse is frequently a repeated outcry like 喊或 喊, and it includes the yb or ym pattern with some regularity.

5 YARNG 3.1442; YCS is A.T.
10 The final verse incorporates yb.
17 YKB, p. 78; YARNG 1.2533 and YCS are A.T.
22 YKB, p. 136; YARNG 1.3822 and YCS are A.T.
41 This aria is not in SSSS, p. 438 or TLJY, p. 1228. YARNG 2.192, 2.1745, and 2.1793 all have [6 6 7 3 2]. YARNG 2.192 is missing the graph 諧 in the final verse.
53 The final verse incorporates yb.
56 SSSS, p. 398 and TLJY, p. 1203 have 謀劇情 in verse 4. YARNG 2.900, 2.2040, 2.2087, and YCS have 謀劇他. The titles of Shehng-yueh-warng and Tu-sy-erl are reversed in all YARNG versions except 2.2141.
57 YARNG 2.1084 and 2.2395; YCS is A.T. The final verse incorporates yb in YARNG 2.1084. The base form in the final three verses is not certain.
58 This aria is not in YARNG 1.2210. The final verse incorporates yb.
67 YARNG 1.4682 and 1.6685; YCS is A.T.
80 YARNG 3.1270; YCS is A.T. in the final verse.
91 YKB, p. 96. The aria is not in the binary form. It is not present in YARNG 1.2640; YCS is V.T.
93 YARNG 1.4630; YCS is A.T. The final verse incorporates ym in YARNG 1.6627 and YCS.
95 The titles of Shehng-yueh-warng and Tu-sy-erl are reversed in all versions. Follow YARNG 1.222. The base form does not fit well in any version.
114 The first four verses are prefaced by 脩人.
116 Either verse 4 or 5 is not present. The final verse incorporates yb.
117e Verse 5 is irregular [2]. I suspect there is a graph missing before 新民.
134 Either verse 4 or 5 is missing.
140c The aria does not match the base form.
140d Verse 3 is irregular [23].

TUO-BUH-SHAN 脫布杉

MODE: Jh

CLUSTER FORMS: Binary: Tuo-buh-shan, Tzueih-taih-pirng
Ternary: Tuo-buh-shan, Shiaau-tiarng-jou, yau-pian

SAAN-CHYUU: shiaau-lihng, saan-tauh

FINDING LIST:

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<td>122-6-7-9</td>
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<td>12</td>
<td>70-4-6-8</td>
<td>131-5-9</td>
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<td>22-9</td>
<td>81-5</td>
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<td>50-7</td>
<td>114-4-(5)-7a-b-c-d</td>
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BASE FORM: 6 6 6 6

NOTES:  The binary form is imbedded in the pastiche form Huoh-larng-erl (see Huoh-larng-erl).

8 On loan in a suite in J mode. 婆婆也出来 is an apostrophe. YKB, p. 204; YARNG 1.2331 and YCS are A.T.
22 YKB, p. 133; YARNG 1.3789 and YCS are A.T.
29 YKB, p. 263; YARNG 1.3978 and YCS are A.T.
43 YARNG 3.1014; YCS is A.T.
67 YARNG 1.4675 is punctuated to make verses 1 and 2 close in final units of three syllables (再撈頭 and 忍-疑贊). In YARNG 1.6674 and YCS, verses 1 and 2 agree with the base form.
70 On loan in a suite in J mode.
85 There is no act 5 in YKB.
114 Second aria: on loan in a suite in J mode.
(115) This aria is imbedded in the pastiche form Huoh-larng-erl (see Huoh-larng-erl). Each aria in the pastiche is titled separately.
117a On loan in a suite in J mode.
117b On loan in a suite in J mode.
117c On loan in a suite in J mode.
122 YKB, p. 247; verse 2 is missing the first graph in YCS.
131 The aria in SSSS, p. 19 and TLJY, p. 752 is not the same as the one in YARNG 2.411 and YCS.

TZAAU-SHIANG-TSYR 早郷詞

ALTERNATE TITLES:  Tzaau-shiang-tsyry 早郷詞, Tzaau-shiang-erl 早郷詞

MODE:  SS

SAAN-CHYUU:  saan-tauh

FINDING LIST:  63

BASE FORM:  3 3 6 5 5 6/cds6

NOTES:  A rare aria in both saan-tauh and the music dramas. It is possible that the final verse [6] was required to begin with eds or chs when used in a suite, but with so few examples, no conclusive proof can be offered. I find two examples in which chs is present: TAIH HER, p. 154 and DAH CHERNG 66.25b. The aria appears in the special Jurched suite.
63 SYH JIR 3.98.14b. There are slight alterations in YCS.

TZUEIH-CHUN-FENG 醉春風

MODE:  J

TEMPO:  Saan-baan 散板 (free and unmeasured pace), according to SHIN PUU, p. 144
SAAN-CHYUU:  saan-tauh

FINDING LIST:  1-2-5-6-7-8-9  61-2-5  120-2-4-5-6-8-9
10-3-4-6-7-8-9  130-1-2-3-5-6-7-8  80-1-2-3-4-5
20-1-5-8-9  140a-l-2-3-4-5-7-9  30-1-2-3-4-8
92-5-6-7  151-3-5-7  40-1-3-4-7-8-9  101-4-5-7-8
50-1-2-3-5-9  110-1-2-3-4-7a-b-c-e-8

BASE FORM:  5 5 7  A1 4 4 4

NOTES:
In music dramas there are usually two verses [1 1]. The verses are in
every case identical. In the final three verses [4 4 4], numbers usually
 dominate, and they are usually parallel: 一點離情 而年別恨 滷
懷愁病.  WARNG LIH, p. 810 quotes a base form of [5 5 7 7 A1 4 4 4],
which is unquestionably in error. There is only one verse structured [7].
Certain graphs are favored in the added verse section, for example, 要，
苦，起，喜，改，改， etc.
1  SSSS, p. 224 or TLJY, p. 363.
2  YARN 2.943 and 2.2193 erroneously repeat 成詩 in verse 1.
5  YARN 3.1427. There is only one added verse.
8  YKB, p. 203. There is only one added verse.
13  YARN 2.1151 and YCS; YARN 2.2469 does not match the base form.
It has several extra verses, and there is only one added verse.
16  Follow YARN 1.4943 in verse 3.
17  YKB, p. 78; YCS is V.T. Both versions fit the base form.
18  Verses 5-7 are prefaced by apostrophes: 但見個老的呵! 但見個
病的呵! 但見個貧的呵! 但見個安的呵!
19  YKB, p. 216. There are three added verses: 也不似你. 你. 你.
21  SSSS, p. 202 or TLJY, p. 313.
25  YARN 3.743; YCS is A.T.
29  YKB, p. 267; YCS is A.T. There are three added verses in YKB:
這婆娘好夯. 也夯. 也. YARN 1.4004 and YCS have only two
added verses: 這婆娘不將我睬. 瞰.
34  Verse 4 is not repeated in YARN 1.1986.
41  TLJY, p. 397; YARN 2.200, 2.1752, 2.1802, and YCS are A.T.
53  On loan in a suite in Jh mode.
55  YKB, p. 328, YARN 2.655, and 2.1919 have two added verses after
verse 3.
59  YARN 2.1433; YCS is A.T.
61  There are no verses structured [1] in YARN 1.2771 or YCS.
65  YARN 1.2878; YCS is A.T.
70  Verse 4 is not repeated in SYH JIR 3.87.12a or 2.15.11b.
73  YARN 3.552; YCS is A.T.
76  Verse 4 is not repeated in SYH JIR 3.81.10b.
79  First aria: YKB, p. 233; YCS is A.T.
Second aria: YKB, p. 235; YARN 1.4575, 1.6580, and YCS are A.T.
80  There are three added verses in YARN 3.1257. Follow YCS in the
final three verses, all of which begin with 一會.
81  Verse 3 is irregular [33] in all versions.
85  YKB, p. 174; YARN 1.3102 and YCS are A.T.
92  YARN 1.3494 and 1.6380; YCS is A.T.
YKB, p. 120; YARNG 1.2082 and 1.6040 are A.T. YCS has another text, which is also A.T.
YKB, p. 6 has three added verses. YARNG 1.31 and YCS are A.T.
YKB, p. 68 has four added verses. YARNG 1.3169 and YCS have two repeats.
YKB, p. 279 has three added verses, but YCS has four of them.
YKB, p. 292 and YCS have two extra verses at the end of the aria. There are no added verses in any version.
Verse 6 is irregular in YARNG 1.3612 and YCS. The added verses do not match the base form, and there is an extra verse before the final three verses in YKB, p. 353 and YCS.
Verses 1 and 2 are structured [223].
YKB, p. 406; YARNG 3.68 and YCS are A.T. There are three added verses.
TLJY, p. 306; YARNG 3.593 and YCS are A.T. There are three added verses in all versions.
There are no added verses, and there is an extra verse at the end.

TZUEIH-FUR-GUEI 醉扶歸

MODE: Sh

SAAN-CHYUU: shiaau-lihng, saan-tauh

FINDING LIST:
1-2-6-9 68-9 120-2
11-4-7-8 72-(3)-9 135-7-9
21-3-9 82-5 (140f)-3
34 90-9 (153)-6-6-7-8
40-0-(7) (101-1)-2-2-8
51-7 111-2-5-9-9

BASE FORM: 5 5 7 5 6 5

NOTES: The base form in WARNG LIH, p. 807 is [5 5 7 5 7 5]. In his SHIN PUU, p. 98, Jehng Chian postulates an added verse form. The evidence for this added verse form is in my opinion very slim. In the first example, which is from music drama 11 (SHIN PUU, p. 98), the added verse could be interpreted as an exaggerated final verse structured [223]: 準備着

The second example, from music drama 73, is not, I believe, Tzueih-fur-guei, but rather Tzueih-jung-tian, with which Tzueih-fur-guei is continually confused.

1 There is an extra verse after verse 4.
2 This aria is not in YARNG 2.921 or 2.2169.
9 Verse 4 is irregular: 我道這相公不是漫詞.
11 This aria is not in YARNG 1.4261. The final verse is exaggerated in length.
YARNG 1.1207; YARNG 1.5516 and YCS are A.T.
17 This aria is not in YKB, p. 76 or YARNG 1.2529. Verse 5 is structured [22]: 我只怕你人疲意懶.
18 Some verses are exaggerated in length.
YARNG 3.1059; YCS is A.T.
YKB, p. 260. Verse 5 is structured [22]: 待不得三朝五朝.

YARNG 1.3950 and YCS are A.T.


First aria: mistitled Tzueih-jung-tian in YARNG 1.3202. The final two verses are greatly exaggerated in length.

Second aria: this aria is not in YARNG 1.3203. Verse 5 is structured [22].

There is an aria by this title preserved in the TAIH HER, p. 107 and the YKB, p. 448. In YARNG 2.51, the aria has been penned in the margin, but it is not in YARNG 2.1487 or the YCS.

The aria is mistitled Tzueih-jung-tian in YARNG 2.1057 and 2.2375.

YARNG 1.3141; YARNG 1.6575 and YCS are V.T. Verse 5 is structured [22].

Titled Tzueih-jung-tian in YARNG 1.175 and 1.4930; YARNG 1.4967 and YCS are correctly titled and are A.T. Verse 5 is irregular in YARNG 1.175 and 1.4930:

Mistitled; the aria is actually Tzueih-jung-tian.

YKB, p. 228; YARNG 1.4532, 1.6528, and YCS are A.T.

YARNG 3.1861; YCS is A.T.

This aria is not in YKB, p. 170.

First aria: YKB, p. 17. The aria is mistitled Tzueih-jung-tian.

Second aria: YKB, p. 18. The aria is mistitled Tzueih-jung-tian.

First aria: YKB, p. 46.

Second aria: YKB, p. 47.

Verse 3 is irregular and ends in [22] in the YKB, p. 183, according to Jehng Chian's punctuation: 菇絃每一節分刻侯及寒酸寒酸，

It would be regular in the YCS version if the repeat of 菇寒酸 is considered part of the apostrophe heading verse 4: 菇寒酸咱每就嘔．

Contains some verses that are exaggerated in length.

This aria is mistitled Tzueih-jung-tian.

There seems to be an added verse after verse 5 structured [23]:

This aria is mistitled Tzueih-jung-tian in YARNG 3.2456 and YCS.

First aria: the aria is mistitled Tzueih-jung-tian in YARNG 3.2496 and the YCS.

Second aria: verse 5 is irregular, ending in a unit structured [3]:

TZUEIH-GAU-GE 醉高歌

ALTERNATE TITLE: Tzueih-gau-lour 最高楼

MODE: J

SAAN-CHYUU: shiaau-lihng, saan-tauh

FINDING LIST: 6 80
18 108
59 122-4
72-8
BASE FORM: 6 6 7 6

NOTES: The base form in SHIN PUU, p. 162 is [222 222 223 222], but verses 1, 2, and 4 are often structured [322]. The base form in WARNG LIH, p. 611 is also in error [6 6 6 6].

6 YARNG 1.256 or 1.5061; YARNG 1.5106 and YCS are A.T.
59 YARNG 2.1434; YCS is A.T.
80 On loan in a suite in Jh mode.

TZUEIH-HUA-YIN 醉花陰

MODE: HJ

TEMPO: Sung in a free, unmeasured style 散板 (TSAIH YIRNG, p. 41a)

SAAN-CHYUU: saan-tauh

FINDING LIST:

| 15 | 88 |
| 41 | 132-4 |
| 64-7 | 140e |
| 74-9 | 156-8 |

BASE FORM: 7 6 5 4 5 7

NOTES: This aria is always the initial aria in the suite. The final two verses [5 7] can be loaned to Shii-chian-ying, which always follows this aria. This is called "old style" (吉體) in the DAH CHERNG, and in the earliest anthology (the YKB), this form is used in every example (74 and 79). Other examples can be seen in 67, 134, and 158 (see NOTES below). The example in TAIH HER, p. 65 is just five verses long [7 6 5 4 5].

67 In YARNG 1.4683 the final two verses are loaned to Shii-chian-ying. YARNG 1.6687 and YCS are A.T.
74 See YKB, p. 164, where the final two verses are loaned to Shii-chian-ying. TLJ, p. 1147 and SSSS, p. 91 have not loaned the final verses. YCS is A.T.
79 In YKB, p. 229 the final two verses are loaned to Shii-chian-ying. YCS is V.T.
134 In YCS the final two verses are loaned to Shii-chian-ying, but this is not the case in YARNG 2.2357.
156 The final verse (7) is missing in both YARNG 3.2532 and YCS.
158 The final two verses are loaned to Shii-chian-ying. There is no HJ suite at all in YARNG 3.2638.

TZUEIH-JUNG-TIAN 醉中天

MODE: Sh

SAAN-CHYUU: shiaau-lihng, saan-tauh
FINDING LIST:

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-(3)-6-6-8-9  82-5-7-8  90-2-7  (101-1)
120-3-6  13-1-9  140b-f-(f)-4-4-9  153)-(6)
31-6-7-9  70-l-2-(3)-6-6-8-9  131-1-9
42-2-3-4-5-5  (101-1)  160
54-5-6-8  110-3-6-8

BASE FORM: 5 5 7 5 6 4

NOTES: This aria is frequently confused with Tzueih-fur-guei because their base forms are similar. In the majority of examples of this aria, the final verse is structured [222] or [322]. The base form given in SHIN PUU, p. 99 is [5 5 7 5 6 4 6]. In about forty percent of the examples, however, the base form in the final verse is clearly [22]. In my opinion, the base form should be considered [22] in the final verse, although it is obvious that many playwrights were writing verses structured on the primary verse type [6]. The final verses in an aria very often favor an extension of length, which frequently results in exaggeration.

2 YARNG 2.925 or 2.2172; in verse 4 in the YCS there is an extra graph 梅. In YARNG 2.2331, it is 瞭. The final verse is irregular in all versions: 不是常百姓家.

6 YARNG 1.243 and 1.5047; YARNG 1.5089 and YCS are A.T. The internal structure of verse 6 is irregular: 落了天堂上.

9 Verse 2 is irregular: 謹厚不图.

11 This aria is not in YARNG 1.4261.

15 This aria is not in YARNG 1.2163.

16 YARNG 1.4332; YCS is A.T.

21 Second aria: YARNG 1.856, 1.5202, and 1.5247; YARNG 1.5294 and YCS are A.T. Verse 5 is exaggerated in length [32222], and the first nine graphs are printed in small type in all YARNG versions, with the exception of YARNG 1.5294: 靠着這招緋鳳舞青鸞金井

23 YARNG 3.1056; YCS is A.T. Interpret verses 1-2 as follows—the phrase 牡丹花 is the subject of both verses and is extrametrical: 我則兄牡丹花 甚人賞何人顧. 可人意 動人情. In verse 5, 我欲待折一朵來呵 is an apostrophe.

42 First aria: YKB, p. 102.

Second aria: YKB, p. 103.

43 YARNG 3.1001; YCS is V.T. in verse 6.

44 Punctuate verse 3 after /, not after 去.

45 First aria: TAIH HER, p. 106. YARNG 1.2113 and YCS are A.T.

Second aria: YARNG 1.2115; YCS is A.T.

54 YARNG 1.2666; YCS is V.T. in verse 6.

55 YKB, p. 322; YARNG 2.619, 2.1877, and YCS are A.T. Both YARNG versions are mistitled Tzueih-fur-guei. I interpret the two graphs 下 in verse 4 as padding words: 數日前早為下集鎮寫下佳音.

56 YARNG 2.880, 2.2019, 2.2068, and 2.2117. Verse 3 is exaggerated in length [2222]: 要茶飯 嫁口口及要衣裳 换金等.

58 Verse 5 is irregular in YARNG 1.2204: 我待挑他. YCS adds the graph 想 to the verse: 我待挑着他. YKB, p. 383; YCS is A.T.
YARNG 1.2734; YCS is A.T.

This aria is not in YARNG 1.4160 or 1.6433.

SYH JIR 3.87.5a and 2.15.5a mistitle the aria Jin-jaan-erl. Verse 3 is irregular [23]: 男見字筆真. YCS is A.T.

The aria is in YARNG 1.4969, but not in YARNG 1.176 or 1.4931. In the latter versions, the aria by this title is really Tzueih-fur-guei.

The aria is mistitled Tzueih-fur-guei. It should be punctuated as follows: 會. 淺. 水. 奇. 意. 會. 女.

Second aria: SYH JIR 3.81.4a; YCS is V.T. in verse 4.

SYH JIR 4.9.5a and 8.17.4b; YCS is A.T.

YKB, p. 228: verse 5 is irregular [122], YARNG 1.4531, 1.6527, and YCS have an added graph 个多, which makes the verse regular:

Second aria: SYH JIR 3.81.4a; YCS is V.T. in verse 4.

SYH JIR 4.9.5a and 8.17.4b; YCS is A.T.

YKB, p. 228: verse 5 is irregular [122]. YARNG 1.4531, 1.6527, and YCS have an added graph 个多, which makes the verse regular:

First aria: YKB, p. 397; YARNG 3.11 and YCS are A.T.

Second aria: YKB, p. 399; YARNG 3.15 and YCS are A.T.

Verse 6 is irregular [23]: 你即滿懷的心腹事.

This aria is mistitled in YARNG 3.2456 and YCS. It is Tzueih-fur-guei.

This aria is mistitled Tzueih-jung-tian. It is really Tzueih-fur-guei.

TZUEIH-NIARNG-TZYY 醉娘子

ALTERNATE TITLES: Tzueih-yee-mor-suo 醉也摩挲, Jen-geh-tzueih 寧個醉

MODE: SS

SAAN-CHYUU: saan-tauh

FINDING LIST: 24 52 63

BASE FORM: 3yb1 3yb1 4 4 3yb1

NOTES: From the evidence in the few remaining examples it is apparent that there were special requirements for verses 1, 2, and 5. Verses 1 and 2 should be identical (in one case verse 5 is also identical to verses 1 and 2), and yb should be a feature of all three verses. The aria belongs to the special Jurched suite.

Verses 1 and 2: yb is reduced to yee 也 in SSSS, p. 375 and TLJY, p. 680. Verses 3 and 4: yee-nah 也那 is inserted in each verse (我無奈也那無奈, 無吃也那無奈), and the verses are reversed in YARNG 1.2466 and YCS. Following is the version that appears in SSSS and TLJY: 我如今無奈也那無奈, 無奈也那無奈.

Verse 5 may be irregular. The graph 更 is missing in YARNG and
The aria entitled Tzueih-yeer-mor-suo in YARNG and YCS is actually the repeat form of Shan-shyr-liour.

52 SSSS, p. 372 and TLJY, p. 673; YARNG 1.1756, 1.5585, and YCS are A.T.

63 Verse 5 is defective. It is complete in DAH CHERNG 66.29a: 酒的 是
可喜才也波曲. In SYH JIR 3.98.15a, the aria titled Tzueih-niarng-tzyy is actually the repeat form of Shan-shyr-liour.

**TZUEIH-TAIH-PIRNG** 醉太平

**ALTERNATE TITLES:** Taih-pirng-niarn 太平年, Lirng-bo-chyuu 夜波曲

**MODE:** Jh

**CLUSTER FORM:** Binary: Tuo-buh-shan, Tzueih-taih-pirng

**SAAN-CHYUU:** shiao-lirng, saan-tauf

**FINDING LIST:**

- 2-(7)-9 50-1 122
- 15-5-5 78 135-9
- 23 81 147y
- 32-4-7 103 161
- 43-6 (115)

**BASE FORM:** 4 4 7 4 7 7 7 4

**NOTES:**

This aria also appears as part of a pastiche form (see Juaan-diauh Huoh-larng-erl). Sometimes only verses 5 and 6 are parallel. WARNG LIH, p. 818 gives a base form of [5 7 5 7 7 7 5], which is untenable.

2 YARNG 2.2180 ends in 三千善 in verse 8, instead of 三千，which preserves the rhyme.

(7) This is part of a pastiche. See Juaan-diauh Huoh-larng-erl.

15 First aria: this is a prologue aria to act 2 in N mode. In YARNG 1.2168 it is interpreted as a postlogue aria to act 1 in Sh mode, and the text is incomplete.

Second aria: this is an intrusive aria in Jh mode. It is not in YARNG 1.2191.

Third aria: this is not in YARNG 1.2194.

23 This is not in YARNG 3.1110. Verse 2 is irregular: 狼虎的贼心肝.

50 YARNG 3.491; YCS is V.T.

81 There are minor variations in the texts in SYH JIR 3.101.9b and YCS.

(115) This is part of a pastiche. See Juaan-diauh Huoh-larng-erl.

147 This is the only example in which Tzueih-taih-pirng has a repeat form.

**TZYY-HUA-ERL-SHYUH** 紫花儿序

**ALTERNATE TITLES:** Tzyy-hua-erl 紫花儿, Tzyy-hua-shyuh 紫子花序

**MODE:** Y
Tzyy-hua-erl is the name of a plant. According to the inner structure, careful distinctions are made between verses 1-3 and 4-5, and between verse 8 and verses 9-10, all of which are structured [22]. Verse 6 is frequently doubled [22], and sometimes it is absent. Verse 7 frequently mutates to [333].

4 YARNG 3.176 or 3.2581; YCS is A.T.
5 Verse 7 is constructed from two verses structured [23], and they are parallel.

First aria: YKB, p. 199. In YARNG 1.2290, the initial verses are found at the end of the aria Douh-an-churn. YARNG is a variant version of the YKB text. YCS is A.T.
Second aria: YKB, p. 200. YARNG 1.2296 is a variant of YKB. YCS is A.T.

17 YKB, p. 77; YARNG 1.2534 is A.T. and YCS is V.T. The parallelism in verses 1-5 is different from the base form: 4 4 4 4 4.
18 Second aria: each verse is greatly exaggerated in length. Punctuate as follows: $;=\approx%. First aria: YKB, p. 135; YARNG 1.3807 and YCS are A.T.
Second aria: YKB, p. 136; YARNG 1.3820 and YCS are A.T.

YARNG 3.1574; verse 6 is exaggerated: $;=\approx%. YCS is A.T.

Verses 4-5 are exaggerated.
41 First aria: SSSS, p. 437 or TLJY, p. 1227; other versions are the same with minor variations.
Second aria: this aria is not in SSSS or TLJY. YARNG 2.194, 2.1747, or 2.1796 should be followed. YCS is A.T.

52 YARNG 1.1745; YARNG 1.5572 and YCS are A.T.
53 YARNG 3.371; YCS is A.T. Both texts have an extra verse structured [22] after verse 7.

56 SSSS, p. 397 or TLJY, p. 1201.
57 YARNG 2.1082 and 2.2393; YCS is A.T.
58 YARNG 1.2209; YCS is A.T.
67 YARNG 1.4680 and 1.6682; YCS is A.T.
80 YARNG 3.1262; verse 8 is irregular [23]: $;=\approx% after verse 2 is dialogue and is not part of the aria.

88 Verse 6 is missing in all versions.

91 YKB, p. 95; YARNG 1.2637 and YCS are A.T. The aria is titled 叉花序 in the YKB (see YARNG 1.6164).
93 First aria: YARNG 1.4627; YARNG 1.6623 and YCS are A.T.
Second aria: YARNG 1.4628; YARNG 1.6625 and YCS are A.T. The parallelism between verses 4 and 5 is destroyed in YARNG 1.6625 and YCS.

YARNG 1.3895; YCS is A.T.
YARNG 1.342. Verses 1–3 appear as the final three verses of Douhan-churn. Verse 8 is deleted in YARNG 1.5145, 1.5180, and YCS.

First aria: verse 6 is missing.

Second aria: verse 6 is greatly expanded.

Third aria: 望遠行 is probably an apostrophe in verse 8.

YKB, p. 339, SSSS, p. 402, or TLJY, p. 1212. SSSS and TLJY have fewer padding words. YKB is titled "紫花兒".

YKB, p. 356 is titled "紫花兒". Verses 1–5 are all structured (322).

Second aria: after verse 7 is part of the aria, it does not fit the base form.

YARNG 2.813; YCS is A.T. In the YCS, the text from 望遠行 after verse 3 is dialogue.

Verse 6 is missing.

YKB, p. 430; YCS is A.T.

There are two arias in YARNG 3.700 and 3.701, but they are combined into a single aria in the YCS. The verses are greatly exaggerated and they do not match the base form.

WAHNG-YUAAN-SHIRNG

MODE: S

SAAN-CHYUU: shiaau-lihng

FINDING LIST: 63

BASE FORM: 7 5 7 5 5 4 4 7 6 7 ?

NOTES: There are very few examples to examine, only one in a music drama and five or six shiaau-lihng. The earliest, a shiaau-lihng, is found in TAIHER, p. 189. Other shiaau-lihng which confirm this base form can be examined in CYSC, pp. 1600 and 1613. SHIN PUU, p. 227 provides a second base form to match a shiaau-lihng that conflicts with the base form given above.

The earliest versions are in SSSS, p. 446 and TLJY, p. 880. They depart from the base form above in verses 8 and 10. Verse 8 seems to be missing a final graph: 將一朵並頭連瓣可分? In SYH JIR 3.98.11a, the graph 閣 is supplied in final position. In YCS, the graph is supplied, which preserves the rhyme. In SSSS and TLJY, verse 9 appears to be structured (33): 生拆散燕鸞孤. In SYH JIR, the structure is the same except that the final graph is 難, not 孤. In YCS, the graph is removed and the graphs 鳥 and 燕 are reversed:

生拆散燕鸞孤.
WEEI-SHENG (HJ)

ALTERNATE TITLES: Shah-weei 然尾, Shou-weei 收尾, Sueir-weei 輪尾, Weei 尾

MODE: HJ

SAAN-CHYUU: saan-tauh

FINDING LIST:

| 15 | 88 |
| 41 | 132-4 |
| 64-7 | 140e |
| 74-9 | 156-8 |

BASE FORM: 7 6 7

NOTES:

41 Follow TAIH HER, p. 75. TLJY, p. 1091 is A.T. YARNG 2.1768 and 2.1821 are the same as TLJY with minor variations. YARNG 2.216 and YCS are different from other versions.

67 YARNG 1.4686 or 1.6692; YCS is A.T.

74 YKB, p. 165. SSSS, p. 93 and TLJY, p. 1150 are A.T. Interpret verse 2 as follows: 嘜念念気奈破胸膛;

79 YKB, p. 231 is irregular in verse 2: 一星不落分毫. The verse is regular in YARNG 1.6546 and YCS because the graph 半 has been removed. IN YARNG 1.4547, 半 has been added to the text.

88 Verse 2 begins with the graph 舞 in SYH JIR 3.100.15a, but with the graph 然 in YARNG 1.6546 and YCS because the graph 舞 has been removed. IN YARNG 1.4547, 然 has been added to the text.

134 YARNG 2.2363; YARNG 2.1043 and YCS are A.T.

158 There is no suite in HJ mode in YARNG 3.2638.

WEEI-SHENG (J)


MODE: J

SAAN-CHYUU: saan-tauh

FINDING LIST:

| 1-2-3-5-6-7-7-8-9 | 92-(4)-5-6-7 |
| 10-1-3-6-7-8-9 | 101-4-(5)-7 |
| 20-5-8-9 | 110-1-3-4-4-7a-b-b-c-d-e-8 |
| (30)-1-2-3-4-(7)-8 | 120-4-5-6-7-8-9 |
| 40-1-3-4-7-8-9 | 130-1-2-3-5-6-7-8 |
| 50-1-2-3-4-5-9 | 140a-d-e-1-2-4-7-9 |
| 61-2-5 | 151-3-6-7-9 |
| 70-(1)-2-3-5-6-7-8-9 | 160 |
| 80-1-(2)-3-4-5-6-9 | |

BASE FORM: 5 5 7 7

NOTES: The majority of these codas in the YCS are titled Shah-weei. An examination of old texts, however, will confirm that J mode codas were titled Weei-sheng most of the time. Only one other coda is used in J mode suites.
(Juor-muh-erl-weei-sheng), and that coda is borrowed from Jh mode. There seems to have been a requirement for verses 1 and 2 to contain the repeat pattern abcabc. Examples that preserve it may be found in music dramas 5, 6, 38, 50, 96, 107, and 151.

1 SSSS, p. 226, TLJY, p. 366, YARNG 1.5630, or 1.5676; YARNG 1.1855 and YCS are A.T.
2 Closes a suite in Jh mode.
3 YARNG 3.1433; YCS is A.T.
4 First aria: closes a suite in Jh mode.
5 YKB, p. 204; YARNG 1.2336 and YCS are V.T.
6 YARNG 1.4293; YCS is A.T. and irregular in verse 1. Closes a suite in Jh mode.
7 YARNG 2.1158; YARNG 2.2479 and YCS are A.T.
8 YKB, p. 80; YARNG 1.2551 is V.T. YCS has a third version.
9 Punctuate the aria as follows: 招, 书, 福, 苦.
10 Verses 1, 2, and 4 close irregularly [22].
11 YKB, p. 268; YCS is A.T.
12 YARNG 3.753; YCS is V.T.
13 YARNG 1.4347; YCS is A.T.
14 YARNG 1.253; YCS is A.T.
15 YKB, p. 80; YARNG 1.2554 is V.T. YCS has a third version.
16 YARNG 1.479; YCS is V.T.
17 The base form is irregular: [4 7 5 7].
18 YARNG 1.1742; YARNG 1.5569 and YCS are A.T. Verse 3 is exaggerated.
19 YARNG 1.2885; YCS is A.T.
20 YARNG 3.560; YCS is A.T. The first part of verse 2 is shown to be an aside in YARNG.
21 YARNG 1.3031 or 1.6222. YCS is V.T. The final verse is greatly exaggerated.
22 What is printed as a final verse in YARNG 1.189 and 1.4946 is more likely dialogue. YARNG 1.4995 and YCS are A.T.
23 YARNG 3.560; YCS is A.T. The first part of verse 2 is shown to be an aside in YARNG.
24 YARNG 1.3031 or 1.6222. Verse 3 is irregular.
25 Follow SYH JIR 8.17.16b in the final verse, which closes in 江水, SYH JIR 4.9.20b and YCS have 水, which does not rhyme.
26 YKB, p. 238 titles the aria Juor-muh-erl-shah (my Juor-muh-erl-weei-sheng). It does not match the base form of that aria in verses 1-2.
27 YARNG 3.1260; YCS is V.T.
28 The base form best matches Juor-muh-erl-weei-sheng.
29 YARNG 1.1065 or 1.5412; YARNG 1.5456 and YCS are A.T.
30 YKB, p. 176; YARNG 1.3122 and YCS are V.T.
31 YARNG 1.151; YARNG 1.4893 and YCS are V.T. The aria closes a suite in Jh mode.
Closes a suite in Jh mode. YARNG 3.858; YCS is V.T.

YARNG 1.3498 and 1.6385; YCS is A.T. in verse 1.

Closes a suite in Jh mode. YARNG 3.1928. I do not understand the presence of the graph 冥 in verse 2. YCS removes it. The aria best matches the base form of Juor-muh-erl-wei-sheng.

YKB, p. 123. YARNG 1.2091 (V.T.) has a different version, which follows the repeat pattern in verses 1-2. YARNG 1.6051 and YCS have a third version.

Verses 1-2 are structured [3 3]; YCS is A.T. in verse 1.

Verses 1 and 2 close in \[22\] and are irregular.

In YKB, p. 7, the aria is titled Juor-muh-erl-shah; it best matches the base form of Juor-muh-erl-wei-sheng.

Verses 1 and 2 are structured with the repeat pattern ababc3.

First aria: closes a suite in Jh mode.
Second aria: verse 3 is irregular:

First aria: closes a suite in Jh mode.
Second aria: verse 3 is irregular:

Closes a suite in Jh mode.

First aria: closes a suite in Jh mode.
Second aria: verse 3 is irregular:

Closes a suite in Jh mode.

Every verse is constructed on the resultative verb pattern, as illustrated by the following: 你若不報不得母恩不得

Closes a suite in Jh mode. Verse 4 contains a passage of dialogue that is printed as part of the aria in YCS. Follow YKB, p. 343.

A passage of dialogue is treated as part of the aria in YCS. Follow YKB, p. 374.

Closes a suite in Jh mode.

Closes a suite in Jh mode.

Closes a suite in Jh mode.

Closes a suite in Jh mode.

\[\textbf{WU-YEH-TIR} \text{ 鳥夜啼}\]

\begin{itemize}
\item [MODE:] N
\end{itemize}

\begin{itemize}
\item [CLUSTER FORM:] Binary: Ku-huarng-tian, Wu-yeh-tir
\end{itemize}

\begin{itemize}
\item [SAAN-CHYUU:] saan-tauh
\end{itemize}

\begin{itemize}
\item [FINDING LIST:] 1-3 60-1-2-3-8 134-9 15 71-4 140c-6 27 89 151-4-6-9 35-6-8 99 162 42 102-3 54-5-8 115-9
\end{itemize}

\begin{itemize}
\item [BASE FORM:] 7 6 7 4 4 7 7 3 3 4 4
\end{itemize}

\begin{itemize}
\item [NOTES:] The final two verses of Ku-huarng-tian may be loaned to form the head of Wu-yeh-tir. Specific examples in which this applies may be found below.
\end{itemize}
The final two verses of *Ku-huarng-tian* are on loan to *Wu-yeh-tir* in *YARNG 1.2174*, but not in *YARNG 1.6092*. *Wu-yeh-tir* begins with the phrase 如命戮. *YCS* is A.T.

SYH JIR 3.102.16b. *YCS* is imperfect. Some asides (daih-yuhn) in SYH JIR are treated as aria text in *YCS*. The first five verses are structured [7 6 3 3 7].

*YARNG 1.2030; YCS* is A.T.

*TAIH HER*, p. 131 and *YKB*, p. 105.


*YARNG 1.2222; YCS* is A.T. in verse 1.

*YKB*, p. 388; *YCS* is A.T.

*SSSS*, p. 308 or *TLJY*, p. 988. The title is placed in the middle of the aria *Ku-huarng-tian* in both versions. The aria begins with 我平生不識邪道. The aria is untitled in SYH JIR 3.98.8a.

*YKB*, p. 161; *YCS* is A.T.

*YARNG 3.842; YCS* is A.T.

*YARNG 1.3915; YCS* is A.T.

Verses 6 and 7 are not present.

The final six verses (6-11) are erroneously labeled yau-pian.

The text is irregular before verse 6 in *YARNG 3.2407* and *YCS*.

**WUR-TURNG-SHUH** 梧桐樹

**MODE:** N

**SAAN-CHYUU:** saan-tauh

**FINDING LIST:**

<table>
<thead>
<tr>
<th>36</th>
<th>90</th>
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**BASE FORM:** 5 5 7 5

**NOTES:** This is a rare aria in both the dramatic and the saan-chyuu styles. The title, "Phoenix Tree," denotes the only tree upon which a phoenix will alight.

36 *TAIH HER*, p. 133; *YARNG 1.2025* and *YCS* are A.T.

**WUR-YEH-ERL** 梧葉兒

**ALTERNATE TITLE:** Her-chiou-lihng 和秋令

**MODE:** S

**SAAN-CHYUU:** shiaau-lihng, saan-tauh

**FINDING LIST:**

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<td>27</td>
<td>75</td>
<td>117e</td>
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<tr>
<td>39</td>
<td>82</td>
<td>126</td>
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<tr>
<td>55-6</td>
<td>90-1-2-3</td>
<td>140a-f</td>
</tr>
</tbody>
</table>

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BASE FORM: 3 3 5 3 3 3 6

NOTES: The base form is clear and consistent in the saan-chyuu style, especially in shiaau-lihng examples, but few examples in the music dramas reflect the same orderliness. In shiaau-lihng forms, the verses structured [3] are rarely parallel, but paralleling of a random and inconsistent variety can be seen in the music dramas.

19 YKB, p. 214.
39 Verse 6 is irregular: 他道他曾買與你些東西．
55 Follow YKB, p. 325; there are slight variations in SSSS, p. 475 and TLJY, p. 933.
56 SSSS, p. 449 or TLJY, p. 885; YARNG 2.887, 2.2025, 2.2074, 2.2124, and YCS are all A.T.
63 SSSS, p. 447, TLJY, p. 881, or SYH JIR 3.98.11a-b.
64 Verse 6 is missing?
65 Verses 2, 4, and 5 are irregular.
90 For verse 1, follow YARNG 1.2390.
91 Follow YKB, p. 93.
93 Verse 2: follow YARNG 1.4636.

WUU-GUHNG-YAANG 五供養

MODE: SS

SAAN-CHYUU: none

FINDING LIST: 24
52
88
117b

BASE FORM: 3 3 6 3 3 3 4 3 4 4

NOTES: This is the initial aria in the special Jurchen suite. The title refers to the five essentials of a Buddhist devotee: lamplight, incense, food and drink, application of incense to the body in worship of the Buddha, and a wreath of jasmine blossoms offered at a Buddhist altar.

52 TAIH HER, p. 141, SSSS, p. 371, or TLJY, p. 671. The final verse is altered in YARNG 1.5583 and YCS.
88 SYH JIR 3.100.9a or 2.10.9a; SYH JIR 8.20.11a and YCS are A.T. This use of the aria is unusual in that Wuu-guhsng-yaang normally prefaces the Jurchen suite. In this case it supplants Shin-shueei-lihng, the traditional initial aria in SS mode suites.
117b This aria is the first in the suite, but precedes Shin-shueei-lihng. It appears to serve as a prologue aria to the suite, but rhyme and singer are the same as in the suite that follows.
YAHN-ERL 雁兒

ALTERNATE TITLES: Dan-yahn-erl 窄雁兒, Tzueih-yahn-erl 醉雁兒

MODE: Sh

SAAN-CHYUU: saan-tauh

FINDING LIST: 45 74

BASE FORM: 7 3 3 1 3

NOTES: There are very few examples of this aria for examination. One which matches the base form perfectly can be seen in GUAANG JEHNG, Sh mode, p. 27b.

The aria is titled Tzueih-yahn-erl in YCS, but mistitled Yahn-erl-luoh in YARNG 1.2114. The earliest version is in TAIH HER, p. 114. Verses 2 and 3 are both structured [33], which suggests that the author considered those verses to be structured [5] in the base form. The final verse in YCS is altered.

YKB, p. 159. Verse 1 is interrupted by dialogue: 楚王若是問我 (dialogue) 到底難將伊遣去, YCS is V.T. In SHIN PUU, p. 102, the phrase 艾! 你殺了他楚使 appears as part of the aria. It is an aside that can be verified by consulting the text in YKB.

YAHN-ERL-LUOH 雁兒落

ALTERNATE TITLE: Pirng-sha-luoh-yahn 平沙落雁

MODE: SS

CLUSTER FORM: Binary: Yahn-erl-luoh, Der-shehng-lühng

SAAN-CHYUU: saan-tauh

FINDING LIST:

1-2-3-4-5-6-8 93-4-5-6-8-9
10-1-2-3-5-6-7 100-2-3-5-6-7
20-1-2-4-5-8-9 110-1-2-3-4-6-7a-b-c-d-e-e
30-2-3-4-8-9 120-1-3-6-8-9
(40)-0-2-3-6-7-8-9 131-3-5-6-6-8-9
50-1-2-3-4-6-7-9 140a-b-d-y-f-2-3-4-6
60-1-2-3-4-5-6-8-9 158
76-7-8 160-2
82-3-4-5-6-8-9

BASE FORM: 5 5 5 5

NOTES: Yahn-erl-luoh has the option of appearing in the binary form or as a separate aria. The verses are not always parallel.

2 YARNG 2.961, 2.2213, and 2.2278; YCS is V.T.
5 YARNG 3.1454; YCS is V.T.
YARN 1.268 and 1.5075; YCS and YARN 1.5122 are V.T.

Not in the binary form in YARN 1.4295.

Verse 4: YARN 1.306 has 不幹些活路.

YARN 2.1164. Verse 1 is irregular. YCS and YARN 2.2488 are A.T. Not in the binary form.

YARN 1.4349; YCS shows minor alterations.

Not in the binary form.

YKB, p. 138; YCS and YARN 1.3830 are A.T.

YARN 3.756; YCS is V.T.

YARNG 1.4349; YCS shows minor alterations.

Not in the binary form.

YKB, p. 138; YCS and YARNG 1.3830 are A.T.

YARN 3.1592; YCS is V.T.

YARN 1.1995 and 1.5923 are titled Yahn-erl-luoh daih Der-shehng-lihng.

This aria is not present in YARN 1.3746.

(40) The aria titled Tiar-n-shueei-lihng is possibly Yahn-erl-luoh. Its base form does not resemble Tiar-n-shueei-lihng, and Yahn-erl-luoh customarily precedes Der-shehng-lihng in the binary form. Follow YARN 1.3211; YCS is A.T.

Second aria: not in the binary form.

Not in the binary form. YKB, p. 109, YARN 1.5723 or 1.5766; YARN 1.1885 and YCS are A.T.

YARN 3.1023; YCS is V.T.

YKB, p. 454 or YARN 2.95; YARN 2.1538 and YCS are A.T.

First aria: not in the binary form. All verses begin with identical padding words 傷這裡便. The verses begin with the following: 荒了人，打了人，殺了人。Verses 2-4 contain a negative：無，沒，不。

YARN 3.520; YCS is A.T.

Not in the binary form.

SSSS, p. 373 or TLJY, p. 674; YARN 1.1758 and 1.5588 are A.T.

YARN 3.378; YCS is V.T.

Not in the binary form. YARN 1.2694; YCS is V.T. in verse 2.

All verses begin with the same padding words.

Not in the binary form in YARN 2.1093 or 2.2400.

Not in the binary form in YARN 2.1453.

YKB, p. 384; YCS is V.T. Not in the binary form.

YARN 1.2764; YCS is A.T.

On loan in a suite in S mode. SSSS, p. 445 or TLJY, p. 878; the final two verses are exaggerated: [323].

Not in the binary form in YARN 1.2892.

Not in the binary form in YARN 1.3354.

YARN 3.1899; YCS is V.T. in verse 3.

YARN 1.1077; YARN 1.5424, 1.5474, and YCS are A.T.

YKB, p. 173; YARN 1.3092 and YCS are V.T. Not in the binary form.

YARN 1.162; YARN 1.4908 and YCS are V.T.

This aria is not present in YARN 1.4644.

YARN 3.1917; YCS is A.T.

YARN 1.226 or 1.5036; YCS is V.T.

YKB, p. 124; one graph 是 missing in YARN 1.2094.

This aria is not in YARN 1.3922.

Not in the binary form.

YKB, p. 8; the apostrophe before verse 3, 邁, is 過 in YARN 1.50 and YCS.

YARN 1.354; YARN 1.5151, 1.5186, and YCS are V.T.

YKB, p. 71; YCS is A.T.

Second aria: not in the binary form.
133 Titled Yahn-erl-luoh dâh Der-shehng-liâng.
136 Second aria: not in the binary form.
138 YARNG 2.829; YCS is A.T. Verse 1 is repeated in YCS.
140b Not in the binary form.
140d In an epilogue at the close of act 3.
140dy The only repeat form in the literature. The base form does not match that of Yahn-erl-luoh. This is most likely some other aria.
140f Not in the binary form.
158 YARNG 3.2641; YCS is A.T. This act in not in YARNG 3.2094.

**Yahn-GuoH-Narn-Lour** 鷹舞南樓

**MODE:**  
**DS**

**SAAN-CHYUU:**  
**saan-tauh**

**FINDING LIST:**  
14
45
66
140c

**BASE FORM:**  
6 6 3 3 6 5 5 6

**NOTES:**
14 The aria does not match the base form after verse 5. See YARNG 1.1187, 1.5499, and YCS.
45 *TAIH HER*, p. 90 is the oldest version. *SSSS*, p. 123 and YARNG 1.2139 are essentially the same with minor variations.
66 *SSSS*, p. 118; YARNG 2.131, 2.1581, 2.1671, and YCS are essentially the same with minor variations.

**Yaur-Mirn-Ge** 勇民間

**MODE:**  
**J**

**CLUSTER FORM:** 
Binary: *Shyr-ehl-yueh, Yaur-mirn-ge*

**TEMPO:** 
An aria sung in quick tempo 快唱曲 (see also *Shyr-ehl-yueh*)

**SAAN-CHYUU:**  
**shiao-ühng, saan-tauh**

**FINDING LIST:**  
1-7  60-1-2  120-2-5
16-9  71-2-3-5-7-8  132-3-7
20-5-8-9  81-2-4  140a-d-2-4-7
32-3-4  92-4-5  151-3-3
40-1-3-7-9  104-5-7
53-5  110-1-2-3-8

**BASE FORM:**  
7 7 7 7 lyb1 5 5
NOTES: The binary form Shyr-ehl-yueh, *Yaur-mirn-ge* characteristically appears just before the coda or just before the ending sequence appropriated from PS mode. Tempo considerations were obviously paramount in its placement in the suite. The base form in *Shin Puu*, pp. 163–64 is [7 7 7 7 5].

The evidence against such an analysis is overwhelming. The two-character verse receives special treatment in almost every example and it always rhymes. It is sometimes repeated by way of emphasis (abab), but the most characteristic treatment is to split the verse with the musical syllables yee-bo:  

There is only one example in the earliest Yuarn edition *(YKB*, p. 267–68) in which yee-bo appears, but in later versions of some of the dramas in the *YKB*, yee-bo is usually inserted, indicating, I believe, that the use of yee-bo in that particular verse was accepted custom in Yuarn times, but that it was often deleted in print.

1 *SSS*, p. 226 or *TLJY*, p. 366.
2 *YARN* 3.668; *YCS* is A.T.
3 *YKB*, p. 217; *YCS* is V.T.
4 *YARN* 1.933; *YARN* 1.5386 and *YCS* are A.T., but *YCS* is a departure from the *YARN* version.
5 The binary form is not in *YARN* 3.750.
6 *YARN* 1.3865.
7 *YKB*, p. 267; *YARN* 1.4007 and *YCS* are A.T.
8 Four of the verses in this aria are also in music drama 28.
9 The binary form is not in *YARN* 1.3218.
10 The binary form is not in *TLJY*, p. 398; follow *YARN* 2.205 or 2.1757. Verses 2 and 4 are A.T. in *YARN* 2.1808 and *YCS*.
11 *YARN* 3.1045; *YCS* is A.T.
12 *YKB*, p. 453; *YCS* is A.T.
13 *YARN* 1.478; *YCS* is A.T.
14 *YARN* 3.308; *YCS* is A.T.
15 *YKB*, p. 329. *YARN* 2.660 and 2.1926 follow the *YKB* closely, with minor variations, but *YCS* is V.T.
16 The binary form is on loan in a suite in Jh mode.
17 *YARN* 1.4176, 1.6447, or 1.6490; *YCS* is A.T. in verses 4–5.
18 The binary form is on loan in a suite in Jh mode.
19 *YARN* 1.187 or 1.4944; *YARN* 1.4992 and *YCS* are A.T.
20 *YARN* 1.3028 or 1.8219; *YCS* is A.T.
21 SYH JIR 4.9.18b has the same text as *YCS* in verse 5:  
22 SYH JIR 8.17.15a has  
23 SYH JIR 3.101.16a, 2.14.16b, or 8.19.19a.  
24 *YARN* 3.1876; *YCS* is A.T.
25 *YARN* 1.3495 or 1.6382; *YCS* is A.T.
26 The binary form is on loan in a suite in Jh mode. Follow *YARN* 3.1928; *YCS* is A.T.
27 *YARN* 1.210; *YCS* and *YARN* 1.5020 are A.T.
28 *YKB*, p. 6; *YARN* 1.32 and *YCS* are A.T.
29 *YKB*, p. 33; *YCS* requires punctuation after the graph of in verse 6.
30 *YKB*, p. 69; *YARN* 1.3174 and *YCS* are A.T.
31 *YKB*, p. 248. The binary form is on loan in a suite in Jh mode. In *YCS*, the aria labeled *Yaur-mirn-ge* is actually Shyr-ehl-yueh. *Yaur-mirn-ge* begins with verse 7:  
32 *YKB*, p. 295.  
33 *YKB*, p. 420. In *YCS*, the graph is missing in verse 6:  
34 Four of the verses in this aria are also in music drama 28.
35 The binary form is not in *YARN* 3.750.  
36 *YKB*, p. 329. *YARN* 1.6382 and *YCS* are A.T.
37 *YKB*, p. 130; *YARN* 1.5920 and *YCS* are A.T.
38 *YKB*, p. 248. The binary form is on loan in a suite in Jh mode. In *YCS*, the aria labeled *Yaur-mirn-ge* is actually Shyr-ehl-yueh. *Yaur-mirn-ge* begins with verse 7:  
39 YKB, p. 408; *YARN* 3.75 and *YCS* are A.T.
YEE-BUH-LUOR 也不羅（囉）

ALTERNATE TITLES:  Yee-luoh-luoh 也落落，Yi-luoh-suoo 一落索

MODE:  SS

SAAN-CHYUU:  saan-tauh

FINDING LIST:  24

BASE FORM:  3 3 5 7

NOTES:  A rare aria that appears in the Jurchen suite. It is probably based on a foreign song. One saan-tauh example by Guan Hahn-ching exists in the TAH HER, p. 158.

SYH JIR 3.98.16a; the first graph in verse 5 in YCS is different.

YEH-SHIRNG-CHUARN 夜行船

ALTERNATE TITLE:  Yeh-shirng-shiang 夜行舙

MODE:  SS

SAAN-CHYUU:  saan-tauh

FINDING LIST:  37 122-(9)

BASE FORM:  7 6 4 4 6

NOTES:  Verses 3 and 4 are frequently parallel.

(40) The text does not match the base form at all. I suspect that this is some other aria.

(93) SHIN PUU, p. 305 indicates that this aria is Feng-ruh-sung. That is possible in view of the base form given for Feng-ruh-sung.

(129) SHIN PUU, p. 305 indicates that this aria is really Feng-ruh-sung, but it does not fit the base form for that aria at all.

(142) The base form of this aria does not match Yeh-shirng-chuarn at all. It must be some other aria.

(148) Verse 1 is exaggerated in length and is interrupted by the apostrophe 呼呼.
YI-BAHN-ERL 一半兒

MODE: $h$

SAAN-CHYUU: shiaau-lihng, saan-tauh

FINDING LIST:

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<th>24</th>
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<td>76-9</td>
<td>82-6</td>
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BASE FORM: 7 7 7 3 一半兒 2 一半兒 1

NOTES: This aria was inspired by the tsyr form Yih-warng-sun and created by the practice of repeating the phrase yi-bahn-erl in the final verse. When in saan-chyuu, parallelism is not in evidence in verses 1-2.

11 The aria is not in YARNG 1.4260.
13 YARNG 2.1127; YARNG 2.2458 and YCS are A.T. In the final verse in YARNG 2.1127, yi-bahn-erl occurs only once.
40 This aria is not in YARNG 1.3203.
45 YARNG 1.2115; YCS is A.T. Verses 1 and 2 are irregular in all versions [33 33]: 如今人宜假不宜真，則敬衣衫不敬人。
54 YARNG 1.2668; YCS is A.T.
79 Titled Yih-warng-sun in YKB, p. 228. Some dialogue is unmarked in YARNG 1.4532. In YKB, verse 5 contains a novel variation on the yi-bahn-erl formula: 少半兒因亂半兒是雨。幾處愁。
82 YARNG 3.1862; YCS is A.T.
86 YARNG 1.132; YARNG 1.4858 and YCS are A.T.
90 YARNG 1.2369; YCS is A.T. In verse 5, yi-bahn-erl is replaced by jii-chuh, which provides an interesting variation: 正是幾處笙歌

YI-DIHNG-YIRN 一錦銀

MODE: SS

SAAN-CHYUU: shiaau-lihng, saan-tauh

FINDING LIST:

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</table>

BASE FORM: 7 4 6 4

NOTES: 52 SSS, p. 372, TLJY, p. 672, YARNG 1.1755 or 1.5584; YCS is A.T.
63 Verse 4 is irregular in YCS: 可是前世裡得修來。 Follow

SYH JIR 3.98.15b or 7.4.12b: 正是前世裡修來。
**YI-GUA-ERL-MAR** 一縛兒麻

**MODE:**  SS

**SAAN-CHYUU:**  none

**FINDING LIST:**  140b

**BASE FORM:**  uncertain

**NOTES:** There is only one example of this aria, and one variant version of it in *DAH CHERNG* 67.68a. The sample is too small to form firm opinions about the base form or to resolve conflicts among the variant versions. *SHIN PUU*, p. 386 has a base form of {33 223 33 33 322 222 322}.

---

**YI-JY-HUA** 一枝花

**ALTERNATE TITLE:**  *Jahn-chun-kueir* 占春魁

**MODE:**  N

**TEMPO:**  Probably sung in a free, unmeasured fashion (*saan-baan*)

**SAAN-CHYUU:**  *saan-tauh*

**FINDING LIST:**

| 1-3-6-7-9 | 60-1-2-3-8-9 | 123-4 |
| 11-5-6   | 71-2-4-7    | 134-9 |
| 20-3-6-7-8 | 84-5-6-9   | 140b-c-4-5-6 |
| 31-3-5-6-7-8-9 | 90-4-8-9 | 150-1-3-4-6-7-8-9 |
| 42-6-9   | 101-2-3-4-6-8-9 | 160-1-2 |
| 54-5-8   | 110-3-5-6-9   |       |

**BASE FORM:**  5 5 5 5 4 5 5 6 6

**NOTES:** This is the initial aria in the music drama suite in *N* mode. *Yi-jy-hua* was the nickname of the famous Charng-an courtesan Li War 李娃 during the Tarng dynasty.

7 YARN 3.651. YCS is V.T. The text in YARN 3.651, however, is rather confusing.
9 YARN 1.377; YCS is A.T.
11 YARN 1.4267; YCS is A.T. in verses 8-9.
15 YARN 1.2169 for verse 6. YCS and YARN 1.6086 are A.T.
23 YARN 3.1075; YCS is A.T. Punctuate as follows: 喝. 酒. 碗.
26 Verse 5: punctuate after 碗.
27 Verse 8: SYH JIR 3.102.13b; YCS is A.T.
36 Verse 8: YARN 1.2017; YCS is A.T.
37 YARN 1.415; YCS is A.T.
42 YKB, p. 103; YCS, YARN 1.1866, 1.5702, and 1.5741 are V.T.
55 YKB, p. 322. In verse 7, follow YARN 2.625, SSSS, p. 273, or *TLJY*, p. 1016, where the graph [走] is deleted, which makes the verse fit the base form [5]: 今日個秀才每逢看未劫.
YIH-WARN-G-SUN 楚王孫

ALTERNATE TITLES: Huah-er-meir 賈蛾眉, Liou-waih-lour 柳外樓

MODE: Sh

SAAN-CHYUU: shiaau-lihng, saan-tauh

FINDING LIST: 21 36 44 61-5

BASE FORM: 7 7 7 3 7

NOTES: The form is inherited from the tsyr genre, but the parallelism exhibited in verses 1-2 is not characteristic of the shiaau-lihng or tsyr forms. This formula, was, no doubt, the inspiration for the aria Yi-bahn-erl. When the phrase yi-bahn-erl is not built into the final verse, it is called Yih-warn-g-sun (see also Yi-bahn-erl).

36 TAIH HER, p. 107.

65 An unusual appearance in a demi-act prefacing act 1.

YIRNG-SHIAN-KEH 迎仙客

MODE: J

SAAN-CHYUU: shiaau-lihng, saan-tauh
FINDING LIST:

<p>| | | |</p>
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<td>160</td>
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<td>41-4-7-9</td>
<td>110-2-3-7a-e</td>
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<tr>
<td>50-1-2-4-9</td>
<td>120-2-4-5-6-8-9</td>
<td></td>
</tr>
</tbody>
</table>

BASE FORM:

3 3 T 3 4 5

NOTES: This aria occupies third or fourth position in the suite. Parallelism is seen in verses 1-2 and verses 4-5, but its occurrence is random and not a fixed rule.

17. YKB, p. 79. YARNG 1.2540 has a different version (V.T.), and YCS is an altered version of that one. Verse 3 is irregular in YKB: 父 訴 師 弟 親不 見 見。 Verse 6 is irregular in YCS.

18. Verses 1 and 7 are apostrophes.

19. SSSS, p. 202 or TLJY, p. 314; YARNG 1.860, 1.5207, 1.5250, and YCS are A.T.

20. YARNG 3.723. Verses 4 and 5 are irregular: 先亡了 俺嫡親的 爺娘.

21. This aria is not present in YKB, p. 268. 墘福 and 張千 are apostrophes in verses 4 and 5.

22. Verses 4 and 5 are irregular: 這石板為甚顛簡，這水路因何當住.

23. TLJY, p. 397; YARNG 2.200, 2.1753, 2.1802, and YCS are A.T.

24. YKB, p. 451; YARNG 2.73, 2.1511, and YCS are A.T.

25. YARNG 3.506; YCS is A.T.

26. YARNG 1.1734; YARNG 1.5559 and YCS are A.T.

27. This aria is not present in YARNG 2.1433.

28. Verses 4-5 are irregular [4 4].

29. YARNG 1.2879; YCS is A.T. 闛神 and 土地 are apostrophes.

30. Verses 4-5 are irregular [4 4].

31. YARNG 3.553; YCS is A.T.

32. SYH JIR 3.81.11a; verse 7 is V.T. in YCS.

33. YKB, p. 234 or YARNG 1.4572; YARNG 1.6576 and YCS are A.T.

34. YARNG 3.1258; YCS is A.T. Verse 7 is irregular in YCS: 這闛腳板把門框踏破: It is prosodically correct in YARNG: 將我這闛腳板把門框踏破.

35. YARNG 3.1871; YCS is A.T.

36. YKB, p. 175; YARNG 1.3103 and YCS are A.T.

37. YKB, p. 20. Verse 4: the graph 爪 in YKB is 時 in YCS: 時 師. Punctuation is required after 時.

38. YKB, p. 68; YARNG 1.3169 and YCS are A.T.

39. YKB, p. 249; verse 6 is irregular in YCS due to a missing graph歌: 不設歌 舞 序.

40. YKB, p. 407; YARNG 3.70 and YCS are A.T.

41. TLJY, p. 306; YARNG 3.593 and YCS are A.T.
YOUR-HUR-LUR 油葫芦

MODE:  Sh

SAAN-CHYUU:  saan-tauh

FINDING LIST:  There is an example of this aria in every play length unit except 23, 63, 83, 95, 115-7e, 141, and 153.

BASE FORM:  7 3 7 7 3 7 5

NOTES:  The base form in SHIN PUU, p. 81 for verse 2 is [33], and although the verse can mutate to [23] or [33], the overwhelming number of examples show the base form to be [3]. Jehng Chian also finds that there can be an added verse structured [3] before verse 8. The example he cites is not strong enough evidence upon which to base an added verse section in this aria. According to Wur Meir, the baan begins with this aria (diaan-baan 點板) in all Sh mode suites (SHIN PUU, p. 79).

2  TAIH HER, p. 103 is the oldest text.
5  YARNG 3.1417; YCS is A.T.
6  YARNG 1.237 and 1.5041; YARNG 1.5082 and YCS are A.T.
7  YARNG 3.619; YCS is A.T. Verse 3 is exaggerated [2223].
8  YKB, p. 197; YARNG 1.2260 and YCS are A.T.
11  YARNG 1.4259; YCS is A.T.
13  YARNG 2.1121; YARNG 2.2431 and YCS are A.T.
14  The aria is out of sequence in the suite. YARNG 1.1202; YARNG 1.5512 and YCS are A.T.
15  YARNG 1.2162; YARNG 1.6075 and YCS are A.T. Verse 7 is irregular. I suspect that one graph is missing there.
16  YARNG 1.4327; YCS is A.T.
17  YKB, p. 75; YARNG 1.2521 and YCS are V.T. YCS is based on the YARNG 1.2521 version, but it has textual alterations.
19  YKB, p. 212; YCS is V.T.
22  YKB, p. 130; YARNG 1.3771 and YCS are A.T.
25  YARNG 3.732; YCS is A.T.
27  SYH JIR 3.102.5b; YCS is A.T. There is a second aria entitled Your-hur-lur in the YCS, but it is mistitled. It is really Tsuh-hur-lur, and its title is correct in SYH JIR.
28  YARNG 1.3835; YCS is A.T.
29  YKB, p. 259; YARNG 1.3946 and YCS are A.T.
40  YARNG 1.3201; YCS is A.T. in verse 7.
45  YARNG 1.2110; YCS is V.T. in verse 8 and the prosody is irregular.
46  YARNG 2.1935 or 2.1969; YARNG 2.840 and YCS are A.T. in verse 6. The prosody in verses 6-7 is unusual: 打響 帥子 哇的酸。
47  YKB, p. 446; YARNG 2.40, 2.1474, and YCS are A.T.
48  Verse 2 is exaggerated.
49  YARNG 1.460; YCS is A.T. Verses 3 and 4 are constructed of two parallel units [2323].
50  YARNG 3.468; YCS is V.T. Verse 1 is irregular in YARNG: 兀的不
52  YARNG 1.1727 and 1.5550; YCS is A.T. in verses 1 and 8.
53  YARNG 3.357; YCS is V.T.
55  YKB, p. 320 has a perfect base form. YARNG 2.608 and 2.1865 are A.T. YCS is V.T.
Verses 6 and 7 are exaggerated in length.

59 YARNG 2.1398; YCS is V.T.
60 YKB, p. 381; YCS is A.T.
62 Verses 2 is exaggerated [223].
64 Interpret verse 9 as follows:

66 SSSS, p. 143 or TLJY, p. 494. 小姐 in verses 1 and 8, 你聽你 in verse 6, and 你聽 in verse 7 are apostrophes.
69 YARNG 1.3310; YARNG 1.6270 and YCS are A.T.
73 YARNG 3.531; YCS is A.T.
74 YKB, p. 157; YCS is A.T.
77 YARNG 1.2999 or 1.6182; YCS is A.T.
79 YKB, p. 228. Verses 3, 4, 5, 8, and 9 all contain onomatopoetic patterns of the abed variety.
82 YARNG 3.1854; YCS is A.T.
85 YKB, p. 169; YARNG 1.3058 and YCS are A.T.
89 YARNG 3.114; YCS is V.T.
91 YKB, p. 85; YARNG 1.2590 and YCS are A.T.
92 YARNG 1.3475 or 1.6358; YCS is A.T.
93 YARNG 1.4617; YARNG 1.6606 and YCS are A.T.
94 YARNG 3.1910; YCS is A.T.
96 YKB, p. 115; YARNG 1.2065, 1.6019, and YCS are all variant editions of the YKB text.
98 YARNG 1.3882; YCS is A.T.
99 YARNG 1.3882; YCS is A.T.
101 YKB, p. 17: the graph "爱 in verse 3 of the YCS is erroneously repeated.
102 Verses 6 and 7 are irregular [22]: *.

117a Punctuate verses 1-5 as follows:...
117b Punctuate verse 3 after...adverse 8 after...
117c The prosody is irregular. Verse 2 is irregular. There are two extra parallel verses structured [323] after verses 4 and 7. Verse 8 appears to be missing. It is possible that the playwright intended the two extra verses mentioned above to take the place of verses 6 and 7, in which case they are much exaggerated; the verse that follows, structured [23237 would be verse 8:...
119 YARNG 1.795. Verse 4 is A.T. in YCS.
120 YKB, p. 1; YARNG 1.10 and YCS are A.T.
126 YARNG 2.790; YCS is A.T.
136 YARNG 1.10 and YCS are A.T.
138 YARNG 2.790; YCS is A.T.

Downloaded on behalf of 35.160.27.221
Verses 6-7 are as follows:  

Verse 1 should perhaps be punctuated after 雨下程. Verse 6 should be punctuated after 雨。No punctuation is needed after 但 in verse 8.

YKB, p. 428; in YCS, the graph 無 is misplaced, making the inner structure irregular.

YKB, p. 398; YARNG 3.13 and YCS are A.T. in verse 2.

YARNG 3.302 has 鋁銅 and YCS 銅銅 in verse 3.

SSSS, p. 166 or TLJY, p. 536; YARNG 3.1944 and YCS are A.T.

TLJY, p. 578; YARNG 3.576 and YCS are A.T.

Verse 8 is irregular [33].

Verse 5 should be punctuated after 貧不憂. Verse 9 is structured [323].

YARNG 3.2389. In verse 2, 指南 is 指望 in YCS.

In verse 3, 鐵 in YARNG 3.2310 is 鐵 in YCS.

Verses 6 and 7 are not parallel.

YARNG 3.2607; YARNG 3.2073 and YCS are A.T. The final verse in YARNG 3.2607 is irregular. YARNG 3.2073 and YCS have an extra graph 酒, which makes the verse regular.

MODE: Sh

CLUSTER FORM: Binary: Sheng-hur-lur, Your-syh-mern

SAAN-CHYUU: shiaau-lhng, saan-tauh

FINDING LIST:  

12 81 133  
30-2 (95) 140a-2-6-7  
41 (104) 154  
(50)-(3)-5 110  
(60)-(3) 125

BASE FORM: 7 5 7 5 1 5

NOTES: The one-character verse (verse 5) is not always present. Many versions do not account for its presence by interpreting verses 5 and 6 to be one single verse. SHIN PUU, p. 89 posts three base forms, including one that accommodates added verses, but this hypothesis is based on a single example—55. This is slim evidence, in my opinion, upon which to postulate a separate base form. Many playwrights write arias that exclude the one-character verse, but due to ignorance about the true base form, in many Chinese versions its presence is obscured by faulty punctuation.

12 Verse 2: no punctuation after 雨。Verse 3 is missing.
30 YARNG 3.1550; verse 5 is 空。
32 Verse 5 is 酒。

(50) Mistitled Your-syh-mern in YARNG 3.472; the aria is Sheng-maa-jiau.

(53) Mistitled Your-syh-mern in YARNG 3.361; the aria is Sheng-hur-lur.

55 YKB, p. 320. Because there are extra verses, SHIN PUU creates a separate base form. On loan in a suite in Jh mode. The aria is not in YCS.

(60) YKB, p. 390. Part of a group of arias that form a prologue to an act in Jh mode. The aria is not in YCS.
315

(63) SSSS, p. 138, TLJY, p. 483, or SYH JIR 3.98.4a. The text is incomplete in SYH JIR 7.4.3a. It is mistitled Shehng-hur-lur in YCS and has been altered considerably to make it fit the base form of Shehng-hur-lur. Verse 5 is structured [3].

81 SYH JIR 3.101.4a, 2.14.4a, or 8.19.5a.

(95) Titled Shehng-hur-lur in YARNG 1.5010 and YCS. The texts of YARNG 1.200 and 1.5010 are identical, and although they do not comfortably match the base form of Your-syh-mern, they do not fit Shehng-hur-lur at all.

(104) This could be Your-syh-mern, but it could also be Shahng-maa-jiau. In either case, the one-character verse is not present.

125 YKB, p. 291; verse 5 is 暗暗將.

147 This aria is not present in TLJY, p. 580; in fact, several arias are not present in that version, making their addition by a later hand highly likely.

YUAHN-BIER-LIR 怨別離

ALTERNATE TITLE: Charng-shiang-hueih 常相會

MODE: DS

SAAN-CHYUU: saan-tauh

FINDING LIST: 45 66

BASE FORM: 7 5 7 3 7

NOTES: The base form in SHIN PUU, p. 178 is [7 3 3 7 3 7]. The examples in TAIH HER and others in SSSS, pp. 115–33 do not substantiate it.

45 TAIH HER, p. 90 or SSSS, p. 123; YCS is A.T.

66 SSSS, p. 119, especially in verse 2, which suggests that all other versions have been elaborated upon—SSSS, p. 119: 小小機會完備了, YARNG 2.136, 2.1586, 2.1679, and YCS: 拆一個小小的機關把你

YUAN-YANG-SHAH 鴛鴦煞

MODE: SS

SAAN-CHYUU: saan-tauh

FINDING LIST: 1-5-6 50-1-3-4-8-9 114-7a-d-9 16 60-3 127-9

20-1-4-6-9 70-1-7 133

32-7 82-4-5-6-8 144

40-6 92-3-4 150


Downloaded on behalf of 35.160.27.221
BASE FORM: 7 7 4 4 cd 4 7 4 7

NOTES: The JIAAN PUU, p. 390 concludes that although a greater number of examples contain cd in verse 5, it is not necessary to add it. There are very few examples in which the rule requiring cd is not followed. Verse 7 almost always receives unusual treatment, and quite clearly many playwrights were thinking of more than one verse when they filled in this pattern with words. Some examples reflect an inner structure of [22 23] and some [22 33], which is equivalent to two verses structured [4 5] in my system.

1 SSSS, p. 364 or TLJY, p. 652; verse 7 is two verses, each structured [22]. YARNG 1.1849, 1.5623, 1.5669, and YCS are A.T., and they conform to the base form in verse 7.

The aria is not in YARNG 3.1454. Verse 7 looks like two verses:

這冠帶呵添不得我榮光，這金呵鑄不得他黃金像.

2 YARNG 1.269. Verse 6 is [33]: 怎肯把駕車女官貞。 In YARNG 1.5076, verse 7 is [2233]. YARNG 1.5123 is A.T. YCS is also A.T., but different from YARNG 1.5123. cd in verse 5 is altered to 賽道.

This aria is not in YARNG 1.4353. The final verse is: 毒封我到一品夫人也榮耀不的我。

3 YARNG 1.876, 1.5223, 1.5262, and 1.5318. The title is in all YARNG versions.

4 cd is misplaced. It is attached to verse 3.

5 YKB, p. 267; YARNG 1.4002 and YCS are A.T.

6 SYH JIR 3.87.18b and 2.15.18b. The base form is irregular in these versions. The base form in YCS is regular.

7 YARNG 1.3039; YCS is V.T. in some verses. YARNG 1.6233 agrees with YARNG 1.3039, except in verse 7.

8 This aria is not in YARNG 3.1903.

9 SSSS, p. 384 or TLJY, p. 696; YCS is V.T.

10 YKB, p. 174; YARNG 1.3097 and YCS are A.T. in verse 7. cd is moved to verse 7.

11 YARNG 1.164; YARNG 1.4919 and YCS are A.T.

12 YARNG 1.3492 and 1.6378. The base form is irregular after verse 5. YCS is A.T. in verse 6. YCS does not fit the base form any better than do the versions in YARNG after verse 5.

13 YARNG 1.4645; YARNG 1.6649 and YCS are A.T.

14 Mistitled Shou-weei in YARNG 3.1922. Follow the version in YARNG 3.1922; YCS is A.T.

15 Verse 4 is missing in all versions. Verse 5 does not match the base form: 名姓顯.

16a Interpret verse 4 as follows: 月兎沈鐘兒響難兒叫。The aria is irregular after verse 6.

16d Verse 8 is irregular [33]: 除紙筆代喉舌.
The aria is titled Wei in YCS.

The aria is mistitled Lir-ti\-ng-yahn-shah in YCS.

Punctuate verse 3 after the graph \?

This coda is not in SSSS, p. 351 or TLJY, p. 631.

YSB, p. 406; YCS is A.T. There are three verses in YKB in the verse 7 slot: [22 22 33]. YARNG 3.64 and YCS have versions that fit the base form.

Verse 8 is missing.

MODE:
Sh

CLUSTER FORM:
Ternary: Tsun-lii-yah-guu, Yuarn-her-lihng, Shahng-maa-jiau

SAAN-CHYUU:
saan-tauh

FINDING LIST:

<p>| | | |</p>
<table>
<thead>
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<tr>
<td>3</td>
<td>60-3</td>
<td>125</td>
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<tr>
<td>10-2</td>
<td>(75)</td>
<td>133</td>
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<td>26</td>
<td>81-3</td>
<td>140a-c-2-6-7</td>
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<tr>
<td>30-2-5-8</td>
<td>95</td>
<td>154-7</td>
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<tr>
<td>41</td>
<td>104-7</td>
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</tr>
<tr>
<td>50-3-5</td>
<td>117a-c-d</td>
<td></td>
</tr>
</tbody>
</table>

BASE FORM:

5 5 7 5 7 5

NOTES: There is a tendency for the initial two verses to mutate to [33]. The title comes from a love story involving Jehng Yuarn-her and Lii Yah-shian, which was popular in the theater districts during the Tarng and Suhng dynasties.

12 YARNG 1.278; YCS is V.T.
26 Tsun-lii-yah-guu is missing in this ternary form.
35 Shahng-maa-jiau is missing in this ternary form.
50 YARNG 3.471; YCS is V.T.
53 YARNG 3.361; YCS is V.T.
55 On loan in a suite in S mode. YKB, p. 326; YCS is V.T.
60 One of several arias in a prologue prefacing an act in Jh mode. YKB, p. 390.
63 TLJY, p. 482, SSSS, p. 137, or SYH JIR 3.98.3b.

Verse 5 is irregular:  

I'm not sure what this means.

95 YARNG 1.198 or 1.5009. The final verse (6) is exaggerated:  

I'm not sure what this means.

104 Verse 3: 行 is a padding word.
142 Verse 6: follow the version in YKB, p. 414.
147 This ternary form does not appear in TLJY, p. 580.
YUEH-ERL-WAN 月兒嫵

MODE: SS
SAAN-CHYUU: none
FINDING LIST: 24
BASE FORM: uncertain

NOTES: This aria is used in the Jurchen suite and was most likely based on a tune of foreign origin. This is the only example that I have seen. Based on one example, it is not possible to establish a base form with confidence.

24 SSSS, p. 376 and TLJY, p. 681; YCS and the version in GUAANG JEHNG, SS mode (addendum section), p. 4b are different.

YUEH-SHAHNG-HAAI-TARNG 月上海棠

MODE: SS
SAAN-CHYUU: saan-tauh
FINDING LIST: 38y 117by
BASE FORM: 7 7 5 4 3 6
NOTES: 38y Verse 3 is irregular: 若要我軒瞜.

YUH-HUA-CHIOU 玉花秋

MODE: Sh
SAAN-CHYUU: none
FINDING LIST: 74
BASE FORM: 5 6 7 ? 7

NOTES: There are only two examples of this aria, which makes conflicts in the base form difficult to resolve. Verse 4 in TAIH HER, p. 114 looks very much like [7]: 小人情願濕肉伴乾柴. Jehng Chian (SHIN PUU, p. 104) considers these to be padding words, but his interpretation of padding words is highly inconsistent. He gives a base form of [5] for verse 4 in music drama 74, but interprets the graph 難 to be a padding word, which is not convincing. I interpret it as a mutation of [33] as follows: 其實也難收斂怎能和.
**YUH-JIAU-JY**

**MODE:** N

**CLUSTER FORM:** Binary: Yuh-jiau-jy, Syh-kuaih-yuh

**SAAN-CHYUU:** shiau-lihng, saan-tauh

**FINDING LIST:** 140e-e-e-e

**BASE FORM:** 4 6 7 5 7 6 6

**NOTES:** All examples from music dramas are prologue arias opening a suite in SS mode. In the binary form Syh-kuaih-yuh is frequently unmarked and appears as a continuation of Yuh-jiau-jy. The base form of Syh-kuaih-yuh is altered when it appears in the binary form (see also Syh-kuaih-yuh).

**YUH-YIH-CHARN-SHAH** (Coda)

**MODE:** DS

**SAAN-CHYUU:** saan-tauh

**FINDING LIST:** 45

**BASE FORM:** 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 A3 4 A4 7

**NOTES:** SHIN PUU, p. 194 provides the following analysis—verses 1-4: the original initial verses of the parent aria Yuh-yih-charn; verses 5-8, 9-12, and 13-16: repeats of verses 1-4; verses 17-22: added verses structured [3]; verse 23: verse 5 of the parent aria Yuh-yih-charn; verses 24-?: added verses structured [4], modeled on verse 23; the final verse: the final verse of the parent aria Yuh-yih-charn. Verses 1-16 tend to form parallel couplets. Verses 17-? tend to form parallel couplets also, and the first four of them are constructed on the abb pattern in music drama 45 and in SSSS, p. 125.

45 Versions of this aria can be examined in TAIH HER, p. 97, SSSS, p. 125, YARNG 1.2143, and YCS. The TAIH HER version is different from any of the others after verses 17-22. SSSS, p. 125 and YARNG 1.2143 are identical, save in verses 9-10, which are not present in SSSS. YCS is V.T. after verse 22. The final verse is interrupted by dialogue.
APPENDIX 1
THE MAJOR EDITIONS OF YUARN MUSIC DRAMAS*

A. Yuarn Editions

   The version to which I refer is edited by Jehng Chian and was printed in Taipei by the World Book Co., 1962. It is a random collection generally accepted to be the earliest texts of Yuarn music dramas extant, and it should be representative of the music dramas known to have flourished in Yuarn times. These thirty music dramas were collected by chance and held in the libraries of book collectors; they did not surface until the early years of this century when they were discovered by Warng Guor-weir and his teacher Mr. Luor among books which had formerly been in the collection of Huarng Pi-lieh, who had owned them one hundred years earlier. Before Huarng they were owned by a certain Mr. Her, and before that they were in the collection of the famous Mirng scholar Lii Kai-shian. Many of the texts are incomplete and contain only arias and cues. The uncollated scripts are flawed by the crudeness of the printing, incorrectly carved graphs, grass style graphs, and simplified forms, many of which are difficult to decipher today. There are many imperfect pages with torn and missing fragments. Still, they are the only versions yet discovered that were spared the editorial pens of a later period, and they should be considered genuine examples of texts that were circulated in Yuarn times and vocalized on Yuarn stages. This work is cited as YKB, plus appropriate pagination. A facsimile reprint of the original can be examined in SYH JIR, anthology no. 1.

2. `Taih-her jehng-yin puu` [The universal harmony catalogue of correct tonal patterns]
   Edited by Ju Chyuarn, the original edition is no longer available, but a faithful facsimile (yiing-chau) exists with a preface dated 1398. This book is the earliest datable book printed in the Yuarn dynasty. Although it is extremely valuable as a repository of model lyric songs and dramatic arias (it contains an example of every major prosodic pattern current in the northern style), as a source for comparing earlier and later texts its usefulness is limited because the bulk of its contents is song verses (saan-chyuu) rather than dramatic arias; hence, its examples cannot be placed on the Master Index to Variant Editions of Yuarn Music Dramas (Appendix 2) because the texts listed there are of single songs and arias, not suites. References to its contents in the Catalogue of Arias will be found in the NOTES that accompany each entry. This work is cited as TAIH HER, plus appropriate pagination. The edition to which I refer is the one in JGGDSC, 3:1-231.

*Notes for this section will be found at the end of Appendix 1.
B. Mirng Editions to A.D. 1525

1. Maih-wahng-guaan chau-jiauh-been guu-jin tzar-juh

[Hand-copied texts of music dramas old and new from the Maih-wahng Studio]

The work contains one hundred seventy-two music dramas that were copied by (or for) the drama buff Jauh Chir-me, (1563–1624), who edited the book sometime after 1600 for incorporation into his extensive collection of Yuarn and Mirng music dramas, which is known to have exceeded three hundred works. The hand-copied texts in the Maih-wahng Studio (the name of Jauh's studio) came from three sources: the SJT, compiled by Shir Ji-tzyy (pseudonym) with a preface dated 1598; the GMJ, which was probably edited by Warng Jih-der and published sometime between 1573 and 1602; and, the most important contents of the book, those one hundred seventy-two music dramas which Jauh hand-copied from manuscripts in the imperial palace and from unknown private sources. The manuscript from which Jauh made copies can safely be dated not later than 1522 and quite likely many of the entries are older than that. Although they passed through Mirng dynasty hands and may have been altered by Jauh himself, they are the earliest complete editions of Yuarn music dramas, which makes them our most valuable source of information about the theater and the dramas performed there, despite the fact that the texts might reflect changes introduced by actors during the early Mirng period who performed them for the court. The dialogue in these texts is full and intact, shattering the opinions of some that dialogue was supplied by actors ad lib during performance, and in style and content the texts retain the character and flavor of the Yuarn theater. It is revealing to compare the texts of the fifty-nine dramas that are also found in the YCS to see how many textual changes had been made by 1616 when Tzang published his Yuarn-chyuu shyuan. The fifty-nine dramas of this collection that are included in the YCS are cited as they appear in YARNG, plus part numbers and appropriate pagination. For music dramas not included in YARNG, they are referred to as found in SYH JIR, anthology no. 3.

2. Shehng-shyh shin-sheng

[New songs in a prosperous era]

The compiler is unknown. The edition to which I refer is a facsimile reprint of a blockprint edition with a preface dated 1517, published in Peking in 1955. This work is cited as SSSS, plus appropriate pagination.

3. Tsyr–lirn jai-yahn

[Beautiful selections from the forest of lyrics]

The book was compiled by Jang Luh 張祿, the edition to which I refer is a modern facsimile of a blockprint version containing a preface by Liour Jir 劉楫, dated 1525 and published in Shanghai in 1955 in two volumes. The SSSS and TLJY are anthologies of song verses and suites from music dramas of the Yuarn and Mirng dynasties. Although we do not know the sources their compilers used in assembling their contents, they were at least as old as the hand-copied works of the Maih-wahng Studio. In the case of dramatic verse, whole suites from music dramas have been collected from which dialogue has been deleted. The number of dramatic suites compared to examples of song verse style is small, but the early dates of these two works make them extremely important to this study. The works can be discussed together because the TLJY was modeled on the SSSS, and the suites from Yuarn music dramas in them are practically identical; in fact, the TLJY is an expansion of the SSSS. The SSSS contains
twenty-five suites and the TLJY twenty-six, all taken from the same seventeen music dramas. This work is cited as TLJY, plus appropriate pagination.

C. Mirng Editions Datable After 1525

1. Tzar-jiyu shuuaan [Anthology of music dramas]

This blockprint edition was edited by Shir Ji-tzyy and bears a preface dated 1598. Of its total contents of thirty music dramas, twenty-six are extant. Eleven are in SYH JIR, anthology no. 5, fifteen are preserved in the Maih-wahng Studio edition (MWG), and the other four are missing. For a Mirng dynasty edition, it is an early one and its texts are close to the earliest versions. Its contents do not show the marks of editors who made major alterations in the later Mirng editions, because the texts of two dramas also found in the YKB are almost identical to them. In the opinion of Jehng Chian, the contents of this collection are also superior to the GMJ and the GCJ, which makes them a valuable reference. Music dramas in this work are cited as they appear in YARNG, and works not in YARNG are found in SYH JIR, anthology nos. 3 and 5.

2. Yarng-chun tzouh [Songs for a spring day]

According to the preface, dated 1609, the book was compiled by Huarng Jehng-weih, the Master of the Respect-for-Life Studio (Tzun-sheng guan Juu-rern jiu-ren). The edition to which I refer is a facsimile of the blockprint edition dated 1609. Its original contents boasted thirty-nine dramas, but only three survive, all by Yuarn playwrights. One is nearly identical to the YCS version, another closely resembles other Mirng editions, and the third drama closely duplicates a version in the SJT published eleven years earlier. Two works are cited in YARNG and the other is in SYH JIR, anthology no. 6.


Compiled by Warng Jih-der (d. 1623), this work was published intermittently between 1585 and 1620 by the printshop of a Mr. Shyur of Dragon Peak (Lurng-feng) in Anhwei Province. Research by Jehng Chian challenges the opinions of Fuh Shir-huar that the compiler was Chern Yuu-jiua (陈与邵), which makes the book a product later than either the SJT or the YCT. Its contents are fairly rich: nine music dramas are in SYH JIR, anthology no. 4, and thirty-seven others are preserved in the Maih-wahng Studio edition (MWG). Many others originally in the collection have not survived. Of ten music dramas that do not appear in those works, only seven are found in the YCS. The imperfections of the MWG texts are reproduced in it. Works are cited in YARNG and SYH JIR, anthology nos. 3 and 4.

4. Guu tzar-jiyu 古雜劇 [Music dramas of old]

This blockprint edition was compiled by Warng Jih-der and printed by the Guu-chyu gui jai 高秀居 (probably sometime between 1615 and 1622. It is popularly known as the Guu-chyu gui jai (GCJ). It is the finest example of block-printing in all extant editions. The music dramas duplicated in the SJT and the GMJ editions so perfectly match these versions that they must have followed them without changes. The work contains twenty plays that are included in the YCS. Those music dramas not included in YARNG are cited in SYH JIR, anthology no. 2.

5. **Yuarn Mirng tzar-tyuh 元明雜劇 [Music dramas of the Yuarn and Mirng dynasties]**

The compiler of this collection is unknown. The blockprint edition was printed sometime between the years 1590 and 1628 at the Jih-jyh Studio, which was the name of the bookshop of a Mr. Chern of Nanking City. The firm printed numerous works of theater and fiction. This work is popularly called the Jih-jyh jai (JJJ). Although it was printed after the YCS, its contents do not show the influence of that work. Jehng Chian therefore believes that it should properly be ranked earlier than the YCS. Its contents are cited in YARNG or SYH JIR, anthology no. 7.

6. **Yuarn-chyuu shyuan 元曲選 [Anthology of Yuarn music dramas]**

The YCS was first compiled and edited by Tzang Mauh-shyurn and published in a blockprint edition in 1616 by the Trivial Accomplishments Studio (Diau-churng guaan) under the title "Arias of the One Hundred Varieties by the Men of Yuarn" (Yuarn-rern baai-juung chyuu 元人百種曲). I refer to this edition as the "Diau-churng guaan" (DCG). An excellent example of printing, this edition was widely circulated and was the only generally accessible edition of Yuarn music dramas for over three hundred years. All the dramas were extensively revised by Tzang, and he created what are still considered the most standard and readable versions of the dramas. Apart from the fact that Tzang Mauh-shyurn made substantial revisions in his YCS, many of which made the music dramas more readable and enjoyable for the literate public, for our purposes his is a tainted version and can serve merely as a handy index to the dramas. It is also the best point of reference because of its wide availability. The reader is here forewarned, however, that since the YCS serves as a foil against which we examine the host of earlier editions, the only edition of the YCS that can effectively be used is the one edited by Sueir Shuh-sen and published by the World Book Company in 1958 in four volumes. Other editions are completely unreliable in regard to punctuation. It is difficult to find sufficiently discrediting language to describe the festival of erroneous editing in all other editions of this work, but suffice it to say that except for the work of Mr. Sueir, no edition can be read with trust or confidence. It is especially unfortunate that when Tzang's work was reprinted in Taiwan, the 1936 edition was selected complete with its horrendous punctuation. I refer to this work as YCS with corresponding music drama numbers following Tzang's index from 1-100, plus appropriate pagination prefaced by a "0".

7. **Guu-jin mirng-tyuh her-shyuan 古今名劇合選 [A combined anthology of famous music dramas old and new]**

This blockprint edition, edited by Mehng Cheng-shuhn and published in 1633, contains, as the title suggests, two separate anthologies. Music dramas with themes of romantic love or tales of courtesans and prostitutes are anthologized in the "Willow Branch Collection" (Lioou-ty jir 柳枝集), and dramas about spirits and immortals, errant knights, crimes and their detection, or military themes are collected in the "Rivers of Libation Collection" (Leih-tyang jir 酒江集). Edited and published after the YCS had appeared, the book shows that it was constantly influenced by Tzang's editing, but as variant texts the plays show less tampering than the YCS and are consequently more useful than the YCS for collating purposes. These were the last of the Mirng editions of Yuarn music dramas. For music dramas not found in YARNG, I refer to them as they appear in SYH JIR, anthology nos. 8 (LIOOU JY) and 9 (LEIH JIANG).
D. Contemporary Anthologies

1. *Yuarn-chyuu shyuaan waih-bian* 元曲選外編 [Supplement to the anthology of Yuarn music dramas]

This is the only modern anthology of Yuarn music dramas and it contains all known music dramas not collected in the *Yuarn-chyuu shyuaan*. It was compiled by the able hand of Sueir Shuh-sen and published in three volumes by the China Book Co. of Peking in 1958. I refer to this work as YCS and number the dramas as they are listed in the index from 101-162. There are five music drama length units in 117 (numbered 117a-117e) and six music drama length units in 140 (numbered 140a-140f). The edition to which I refer is a reprint of the Peking edition issued in Taiwan by the China Book Co. in 1967.

2. *Chyuarn Yuarn tzar-jyuh* 全元雜劇 [The complete Yuarn music dramas]

The work is divided into four parts and is complete in thirty-two volumes. It was compiled by Yargn Jia-luoh 楊家祿 and published by the World Book Co. of Taipei in 1963. It is one of the most useful modern compilations since the YCS. While its contents are much the same as in SYH JIR, they are not so rich. Unlike the SYH JIR, it is easily purchased. Among its contents are the YKB (facsimiles of the original blockprint edition and the modern version edited by Jehng Chian), almost all of the MWG (including the hand-copied texts and part of the GMJ and the SJT), the GCJ (four dramas missing), the GMJ (one drama missing), the SJT (two dramas missing), the YCT (one drama missing), the DCG (thirteen dramas), the JJJ (one drama missing), the LIOOU JY (three dramas missing), and the LEIH JIANG (one drama missing). This is a photo-reprint edition of the original blockprint editions as found in SYH JIR.

3. *Guu-been shih-chyuu tsurng-kan, syh-jir* 古本戲曲叢刊, 四集 [A collection of old editions of music dramas, fourth series]

This work was compiled by the Guu-been shih-chyuu tsurng-kan biahn-yihn weel-yuarn-hueih in Peking in 1958. It is a photo-reprint of the original wood-block editions of the following works: the YKB (1.1-1.30), the GCJ (2.1-2.20), the MWG (3.1-3.242), the GMJ (4.1-4.10), the SJT (5.1-5.11), the YCT (6.1-6.3), the JJJ (7.1-7.4), the LIOOU JY (8.1-8.16), and the LEIH JIANG (9.1-9.30). The work is cited as SYH JIR, plus appropriate anthology number and pagination.

Appendix 1 Notes

1. For a detailed account of this valuable text, see my "Yuan Dramas: New Notes to Old Texts," *Monumenta Serica* 30 (1972-73): 426-38.

2. For details about how the book passed from Jauh's Maih-wahng Studio to other owners over the subsequent three hundred years, consult J. I. Crump's article "The Elements of Yuan Opera," *Journal of Asian Studies* 17, no. 3 (May 1958): 424.

3. Jehng Chian examines these early texts and ranks them according to publication date in his "Yuarn Mirng chau-keh-been Yuarn-rern tzar-jyuh jioou-juung tir-yauh"
4. Music drama 91 is found in the SJT as well as in the YKB, and the differences between those two versions are considerable. Jehng Chian does not mention this.


APPENDIX 2
MASTER INDEX TO VARIANT EDITIONS OF YUARN MUSIC DRAMAS

Code to the Master Index

Y       YARNG

YKB      The first reference is by page number to the modern edition edited by
Jehng Chian; the second reference is to the SYH JIR (1.15 indicates that
the YKB is the first anthology and the music drama in question is the
fifteenth in the set); and the third reference is to the part and page
numbers of the music drama in YARNG (Y).

TAIH HER Since only random arias from selected music dramas are collected in this
work (not complete acts of complete music dramas), it is impossible to
make references more specific than to indicate the modes in which there
are representative examples and the page numbers on which they are
located. The arias selected from the music dramas in the YCS are listed
below by mode, followed by the number of the music drama to which
they belong.

DS    Chu-wehn-koou, 45
      Guel-saih-beet, 45
      Jihng-pirng-erl, 45
      Leir-guu-tii, 45
      Liouh-guor-chaur, 45
      Niahn-nur-jiau, 66
      Shii-chiou-feng, 66
      Yahn-guoh-narn-lour, 45
      Yuahn-bier-lir, 45
      Yuh-yih-charn-shah, 45

HJ     (Guu)-jah-erl-lihng, 41
      (Guu)-shueei-shian-tzyy, 41
      Weei-sheng, 41

Jh     Bahn-dur-shu, 21
      Duan-jehng-haau, 121
      Fur-rurng-hua, 21
      Guun-shiouh-chieur, 121
      Huoh-larng-erl, eht-juaan, san-juaan, syh-juaan,
      wuu-juaan, liouh-juaan, chi-juaan, ba-juaan,
      jioou-juaan, 94
      Marn-gu-erl, 21
      San-shah, 121
      Shah-weei, 121
      Shiauh-her-shahng, 4
References are to the part and page numbers in YARNG (Y), and to the anthology and music drama numbers in SYH JIR.
<table>
<thead>
<tr>
<th>Reference</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>SSSS</td>
<td>Whole suites are quoted from the YCS. References indicate the suite and the page numbers.</td>
</tr>
<tr>
<td>TLJY</td>
<td>Same as for SSSS above.</td>
</tr>
<tr>
<td>SJT</td>
<td>References indicate the part and page numbers in YARNG (Y), and the anthology and music drama numbers in SYH JIR.</td>
</tr>
<tr>
<td>YCT</td>
<td>Same as for SJT above.</td>
</tr>
<tr>
<td>GMJ</td>
<td>Same as for SJT above.</td>
</tr>
<tr>
<td>GCJ</td>
<td>Same as for SJT above.</td>
</tr>
<tr>
<td>JJJ</td>
<td>Same as for SJT above.</td>
</tr>
<tr>
<td>DCG</td>
<td>References indicate the part and page numbers in YARNG (Y).</td>
</tr>
<tr>
<td>LIOOU JY</td>
<td>References indicate the part and page numbers in YARNG (Y), and the anthology and music drama numbers in SYH JIR.</td>
</tr>
<tr>
<td>LEIH JIANG</td>
<td>Same as for LIOOU JY above.</td>
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## Master Index

<table>
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<tr>
<th>YCS</th>
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### APPENDIX 3
INDEX TO THE YCS BY POPULAR TITLE

| 1.           | Hahn gung chiou | 漢宮秋   | 32.           | Chiou Hur shih chi | 秋胡戲妻   |
| 2.           | Jin-chiarn jh   | 金錢記   | 33.           | Shern Nur-erl     | 神缸兒   |
| 3.           | Chern-jou tiauh mit | 陳州艱米 | 34.           | Jiahn-fur Bei     | 謝福碑   |
| 4.           | Yuan-yang beih  | 鷹鷹飛   | 35.           | Shieh Jin-wur     | 謝金吾   |
| 5.           | Juahn Kuai Tung | 賭巷通   | 36.           | Yueh-yarng tour   | 岳陽樓   |
| 6.           | Yuh-jihng tair  | 玉鏡臺   | 37.           | Hur-dier mehng    | 蝴蝶夢   |
| 7.           | Sha goou chyuahn fu | 諸狗劒夫 | 38.           | Wuu Yuarn chuei shiu | 伍員吹簫 |
| 8.           | Her hahn-shan   | 合汗衫   | 39.           | Kahn tour-jin     | 勝頭巾   |
| 10.          | Jeng bauh-en     | 争報恩   | 41.           | Chiahn nyuuc lur hurn | 傀女離魂 |
| 11.          | Jang Tian-shy   | 張天師   | 42.           | Chern Tuan gau woh | 馬陵道   |
| 12.          | Jiouh feng-cherh | 救風塵 | 43.           | Maa-lirng dauh    | 救孝子   |
| 13.          | Dung-tarng laau | 楊堂老   | 44.           | Jiouh shiauh tzsy | 黃梁夢   |
| 15.          | Shiau Shiang yu | 潘青唐魚 | 46.           | Yarng-jou mehng   | 王桀登樓 |
| 16.          | Chyuu-jiang chyr | 曲江池   | 47.           | Warng Taahn deng tour | 晏天塔 |
| 17.          | Chuu Jou gung   | 楚昭公   | 48.           | Hauh Tian taa     | 魏齊郎   |
| 18.          | Lahir sheng jath | 朱生儒 | 49.           | Luu Jai-larng     | 漁樵記   |
| 20.          | Chiarrng tour maa shahng | 牆頭馬上 | 51.           | Ching shan leih   | 麗春堂   |
| 21.          | Wur-tarng yu | 柏桐雨   | 52.           | Lih-chun tarng    | 攬葉齊眉 |
| 22.          | Lau sheng erl   | 老生兒   | 53.           | Jyuu ahn chir meir | 後庭花   |
| 23.          | Ju sha dan      | 硃砂贠   | 54.           | Houh-tirng hua    | 范張鶴泰 |
| 24.          | Huu tour pair   | 虎頭牌   | 55.           | Fahn Jang ji shuu | 兩世姻緣 |
| 25.          | Her-tarng wern-tzhy | 合同文 | 56.           | Liaang shy hyn-juarn | 趙樓箇貞 |
| 26.          | Duhn Su Chirn   | 冬蘇秦   | 57.           | Jauh lii rahng feir | 酷寒亭   |
| 27.          | Erl nyuuc tuarn-yuarn | 兒女團團 | 58.           | Kuh-harn tirng    | 桃花女   |
| 28.          | Yuh hur chun    | 玉壺春   | 59.           | Taur-hua nyuuc    | 竹葉舟   |
| 29.          | Tlee-guad Lii   | 鐵如意   | 60.           | Jur-yeh jou       | 忍字記   |
| 30.          | Shiaau Yuh-chyr | 小懲違 | 61.           | Reen tzhy jih     | 紅梨花   |
| 31.          | Feng-guang haau | 風光好   | 62.           | Hurng lur hua     |                   |

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137. Yuh Rahng tun tahn 蠶桑吞炭
138. Jihng-der buh fur laau 敬德不伏老
139. Feng yurn hueih 風雲會
140. Shi your jih 西遊記
141. Sheng-shian mehng 昇仙夢
142. Tih sha chi 祭殺妻
143. Shiaau Jang Tur 小張屠
144. Buor-wahng shau turn 博望燒屯
145. Chian lii dur shirng 千里獨行
146. Tzueih shiee Chyh-bih fuh 醉寫赤壁賦
147. Yurn chuang mehng 雲箋夢
148. Dur jiaau niour 獨角牛
149. Liour Hurng jiah bih 劉弘嫁婢
150. Huarng-heh lour 黃鶴樓
151. Yi aau che 衣櫛車
152. Fei dau dueih jiahn 飛刀對箭
153. Wahn jiang tirng 見江亭
154. Tsun leh torng 村樂堂
155. Yarn-an fuu 延安府
156. Huarng-hua yuh 黃花峪
157. Yuarn ting jing 猿聽經
158. Suoo-muor jihng 鎮魔鏡
159. Larn Tsaal-her 藍采和
160. Fur jin-dihng 符金鍊
161. Jioou shyh turng jyu 九世同居
162. Sheh liou chueir warn 射柳捶丸
## APPENDIX 4

**ROMANIZATION CONVERSION TABLE: WADE-GILES TO SIMPLIFIED NATIONAL SYSTEM**

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<td>yi, chu, muu, feng, der, ting, der</td>
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<td>ba, buu, shyr, chang, ming, ming</td>
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<td>chaur, chao, chao, chao, chao, chao, chao, chao</td>
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