

Universal Multiple-Octet Coded Character Set
International Organization for Standardization
Organisation Internationale de Normalisation
Международная организация по стандартизации

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0. Background

After the staff / western music notation (五线谱/五线谱) and the number music notation (简谱/简谱) were used widely in China, the folk music researchers realized that there was a special kind of rhythm form which had been used long ago in China, and this form is still common today, so they need a “new” beat sign to record this form.

Prof. Péng Shìduān (彭世端) defined the music used this kind of rhythm form is the “free beat music with uneven time position, uneven rhythm, which cannot be measured by fixed time interval (beat) and cannot beat.” (时位不匀整的, 非均分律动的, 不能用固定时距(拍)来衡量的, 打不出拍子来的自由节拍音乐。) Prof. Xiàng Qiánkūn (向乾坤) inherited this definition in his research. Now the researchers used the following symbol to record this kind of rhythm form consistently. Please see Fig. 0.1. We can call it as the Sanban Sign (散板符号/散板符号) now. Prof. Péng mentioned this sign had been used in the book 《中国戏曲音乐集成(陕西卷)》 in 1983 in her paper, and this sign had been accepted and used by more and more researchers and musicians. As Fig. 2.23 shows, the Sanban Sign is also used in Hong Kong SAR.

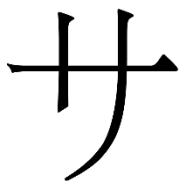


Fig. 0.1 Sanban Sign

Earlier, the researchers only used the Han character “散” (sǎn) at the same position of the scores to record this kind of rhythm form. Please see Fig. 0.2, which is the music score of Master Méi Lánfāng’s (梅兰芳/梅蘭芳) performance.

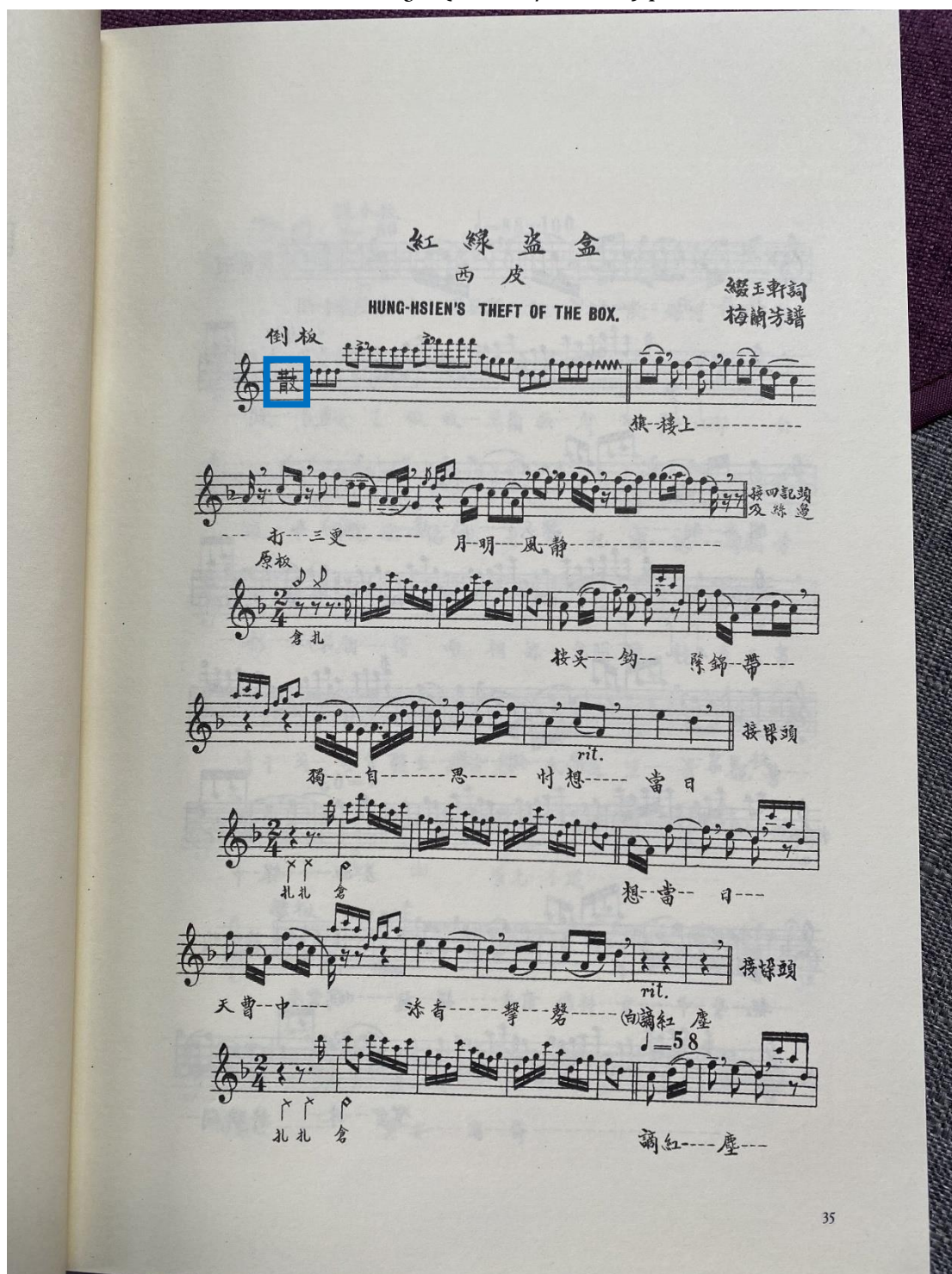


Fig. 0.2 Hung-hsien's Theft of the Box, the Peking Opera

The video is [here](#).

[Culture and Art Publishing House](#) (CAAPH, 文化艺术出版社) published a series of

books named *Reference Compilation of Chinese Ethnic Music* (《中国民族音乐参考资料辑录》) in June this year (2022). This reference compilation collected several precious ethnic census reports in the early days of the founding of PRC, so we can see the Sanban Sign has been used in 1961. Please Fig. 0.3. This song was cited from the book named 《说唱音乐》 (rap is also translated as “说唱音乐” in modern Chinese currently, but it doesn’t mean rap here) collected in the series and edited by the Ethnic Music Research Class of Chinese Music Research Institute, Central Conservatory of Music (中央音乐学院中国音乐研究所民族音乐研究班). The Chinese Music Research Institute was established in November, 1949, and became a part of the Art Research Institution of the Ministry of Culture of PRC in 1973, and this art research institution was renamed as [Chinese National Academy of Arts](#) (中国艺术研究院) by the State Council of PRC later. The current full name of the Chinese Music Research Institute is the [Music Research Institute of Chinese National Academy of Arts](#) (中国艺术研究院音乐研究所), which is under the Ministry of Culture and Tourism of PRC at present. Now, as we know, the Sanban Sign is used for the Chinese folk music and so many kinds of Chinese local operas (地方戏曲), such as [Kunqu Opera](#) (昆曲), [Peking Opera](#) (京剧), [Yueju Opera](#) (粤剧), [Shaoxing Yueju Opera](#) (越剧), [Sichuanese Opera](#) (川剧), [Pingju Opera](#) (评剧), [Huju Opera](#) (沪剧) and so on. “董西厢” (Dǒng Xīxiāng) mentioned in Fig. 0.3 means the traditional opera script named *Western Chamber Romance* (《西厢记/西厢記》) written by Master Tung (董解元) in Jurchen Jin Dynasty (金代). This version was adapted from the novel named *Biography of Yingying* (《莺莺传/鶯鶯傳》) written by Yuán Zhěn (元稹) in Tang Dynasty (唐代), and adapted into the other version of *Western Chamber Romance* written by Wáng Shífǔ (王实甫/王實甫) in Yuan Dynasty (元代). This is a famous story in China, which has been adapted into local operas, movies and TV dramas for so many times, such as [1965 version](#), [2000 version](#), [2004 version](#), [2013 version](#) and so on.

諸 宮 調

(古 代)

董 西 廂

崔夫人的母家侄儿郑恒至普救寺，見崔夫人，进讒言，說張生在京已和卫吏部的女儿結了婚。崔夫人听了发怒；鶯鶯听了，心里煩悶。紅娘在旁劝解。

(南呂宮)[一枝花纏] 竹 1 2 3 6 1·7 6 2 3 · 0 2 1 7

这 畜 生 肠 肚 恶， 全 不

6 2 3 2 1·7 6 · 0 5 6 1 2 6 5·4 3 5 6 · 0 3

合 神 道； 着 言 断 問 課 忒

6 5·4 3 — 0 5 — 3 1·2 3 2 1 · 0 2 1 6 1 7

奸 狡！ 道 “張 珙 新 来， 受 了 別 人

6 5·4 3 5 6 — 0 6 6 1 6 2 · 3 1 7 6 1 2 · 0

家 捉； 本 萌 着 一 片 心，

5 · 6 2·3 5 4 — 3 6 1 2 3 · 0 6 6 7 6 1 1 2

待 解 破 这 同 心， 子 脚 里 他 家

6 5·4 3 1 · 7 6 0 竹 3 5 3 2 3 每 5·6 5 4 3 · 3 |

做 情。” 郑 氏 聞 言， 道：

2 3 6 5·4 3 | 2 3 1 7 6 2 | 1 2 1 6 | 5 — 6 — |

“怎 地 着，” 颯 損 紅 娘 脚。

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Fig. 0.3 Master Tung's Western Chamber Romance

The other series of books named *Investigation Reports on Chinese Traditional Music* (《中国传统音乐考察报告》) which was also published by CAAPH shows more

uses and the earlier forms of the Sanban Sign. The afterword said that the musicians represented by [Yáng Yīnlíu](#) (杨荫浏/楊蔭瀏) and [Cáo Ānhé](#) (曹安和) made a series of in-depth interviews and studies on so many types of traditional folk music in 1950, such as “河北定县子位村吹歌会”, “天津曲艺艺人”, “北京盲艺人曲艺队”, “民间艺人阿炳”, “苏南吹打”, “十番锣鼓”, “昆曲鼓板” and so on. In 1952, Yáng Yīnlíu and other researchers edited a book named 《崑曲花鼓及角色說明》 used to record the Kunqu music based on the interviews and studies in 1950, which was the earliest material related to the Sanban Sign. Please see Fig. 2.37. At that time, the glyph form for the Sanban Sign like U+5344 (卅) more. The materials edited in 1953 and 1954 followed to use this glyph form as Figs. 2.35, 2.36 and 2.39 show. The material edited in 1956 shows two forms, Fig. 2.25 shows the glyph like U+5EFE (卅) more, and Figs. 2.26-2.34 still follow the glyph form like U+5344 (卅) more. In 1963, the book *Folk Music Interview Manual* (《民间音乐采访手册》) was published, which was the first time to specify the official glyph form and name for the Sanban Sign in a standard-like document. Please see Fig. 2.38. Since then, the glyph form, name and use of the Sanban Sign had gradually stabilized. In 1981, the book *Typeface Table of the Scientific Symbols* (《科技符号字模表》) was published, which was also a standard-like document on movable type engraving at that time. Please see Fig. 2.24. Therefore, we can know there are three glyph forms for the Sanban Sign in the real use, and the submitted form and the corresponding use had been authoritative in China since 1960s. The creation of the Sanban Sign was inseparable from the in-depth research of Yáng Yīnlíu and other researchers in the Music Research Institute of Chinese National Academy of Arts.

Table 0.1 Three glyph forms for the Sanban Sign

Glyph form 1 mainly used in 1950s	Glyph form 2 used in 1956	Glyph form 3 mainly used after 1963

In [Section 23 of L2/22-248](#), SAH wrote “We recommend use of the KATAKANA LETTER SA U+30B5, which is supported in Chinese fonts. If the character appears within text and needs to be distinguished from Japanese text, then the character would be a candidate for disunification.” The current design guide and uses of Katakana Letter Sa in the digital fonts used in mainland China was introduced in [GB/T 2312-1980](#) firstly. In the fonts, the Katakana strokes are not the same as the

ideographic strokes, and the strokes of the Sanban Sign are the same as the ideographic strokes, so rendering would not be appropriate if we unify the Sanban Sign with the Katakana Sa. Please compare Tables 0.1 and 0.2.

Table 0.2 Katakana Sa in several GB standards and GBK

				
GB/T 2312	GBK	GB 18030 (2000)	GB 18030 (2005)	GB 18030 (2022)

Table 0.2 shows the Katakana strokes of Katakana Sa should be more similar to the Kai style when the ideographic style is Sung/Ming style in one font, but Table 0.1 shows the strokes of the Sanban Sign always are the same as the corresponding ideographic style. On the other hand, Glyph form 1 and Glyph form 2 mentioned in Table 0.1 could be unified to the Sanban Sign, but they could not be unified to Katakana Sa. As Fig. 2.38 shows, the glyph form is derived from the ideograph 散 U+6563 (also compare with Fig. 0.2 and my explanation above), which is similar to the situation of Katakana Sa, but it was impossible for the Chinese researchers and musicians to use a Japanese “symbol” to define as a Chinese symbol in 1950s. Please note that PRC and Japan established diplomatic relations in 1972.

SAH also wrote “The examples in the proposal are from scores, which are not plain text.” In [ISO/IEC TR 15285:1998](#), the term “plain text” was defined as “a coded character sequence that does not contain additional formatting information”. I think the uses of the Sanban Sign match the definition, and I provided the use in the Chinese running text in Fig. 2.38. Please note that ISO/IEC TR 15285:1998 has been withdrawn as the request in SC2 N4767, but the definition is still useful for us to clarify the meaning of the term “plain text”.

1. Proposal

I once submitted [IRGN2540 Request to discuss how to handle the Sanban Sign for Chinese folk music and local operas](#) to IRG, and the document was presented during IRG #58. At that time, I provided 5 methods to handle the Sanban Sign, which are to encode as a separate CJKUI, to encode as a separate symbol like the CJK punctuation, to encode as a separate musical symbol, to unify to U+5344 (卄), and to unify to U+30B5 (Katakana Letter Sa, サ). IRG asked its experts to give feedback on the suitable method of encoding the Sanban Sign. John Jenkins provided his

feedback on Slack during IRG #58, and he said “It’s definitely not a CJKUI. IMHO it should be encoded as its own character, presumably in the Musical Symbols block.” Henry Chan provided [his feedback](#) to encode it as a CJK symbol or musical symbol. WGCLIAC discussed this issue at its 23rd meeting, and HKSARG submitted the discussion result of WGCLIAC as [its feedback](#) to IRG to suggest encoding the Sanban Sign as a separate musical symbol. [SMuFL project](#) under W3C discussed this symbol as [their GitHub Issue #172](#). At that SMuFL issue, they call the symbol as “Chinese open meter time signature” and provided several other pieces of evidence. At last, they also treat it as a separate musical symbol as U+EC87 in their PUA collection, but one of the discussants misunderstood the introduction time and the original form. As they wrote, this symbol was once used as other different forms like U+5344 (卄) or 3-stroke form of U+8279 (卅), even U+5EFE (卅) because of the limitations of the former regional character set or movable type engraving, but the current most common form has been the same as the submitted one in this document since 1960s.

To sum up, I propose to encode the Sanban Sign as a musical symbol separately in the Musical Symbols block. The reasons are shown as below, which are revised based on the HKSARG feedback.

- (1) The Sanban sign is a symbol rather than a Han character, which the main purpose is to use it in the running scores not the texts;
- (2) The Sanban sign is used as a musical notation with its own meaning;
- (3) Unlike Han characters, the Sanban sign does not have a pronunciation, but it has a stable name as a musical symbol;
- (4) The Sanban sign cannot be found in any dictionary of Han characters.

For the character name, I think the original name of the symbol is better than others.

For the common glyph style, as Figs. 0.3, 2.24, 2.38 and several evidence pictures in Section 2 show, the most common one is Sung/Ming style currently, so I choose this one. When we use the Sung/Ming style form as I proposed, the most direct visual impression is different from Katakana Letter Sa in the code charts.

I proposed the Sanban Sign as U+1D1EB. The information in NameList.txt is shown as below.

@	Chinese notation
@+	The following range is specific to Chinese folk

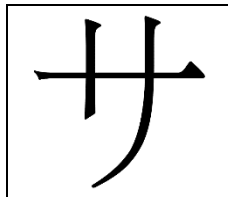
```

music and local operas.
U+1D1EB    MUSICAL SYMBOL SANBAN
    = sanban sign
    x (katakana letter sa - 30B5)
    x 5344
    x 5EFE
    x 8279

```

The script value should be `common` like other musical symbols, which is not like Katakana letters.

The proposed glyph is shown as below, which is the same as Fig. 0.1.



The UCD information in `UnicodeData.txt` is shown as below.

```

1D1EB;MUSICAL SYMBOL SANBAN;Lm;So;0;L;;;;;N;;;;;

```

The information in `VerticalOrientation.txt` is shown as below. Please see Fig. 2.23.

```

1D1EB          ; U # So          MUSICAL SYMBOL SANBAN

```

The information in `EastAsianWidth.txt` is shown as below. Please see Fig. 2.24.

```

1D1EB;W          # So          MUSICAL SYMBOL SANBAN

```

Other properties should be like other musical symbols as well if needed.

5. 新翻羽调绿腰

1 = C $\frac{2}{4}$

杨洁明曲
王伟华订指法

【散序多珑捻】稍慢 自由地

由慢渐快

快起

寸 $\overset{\wedge}{\underset{\cdot}{6}}$ 0 $\overset{\wedge}{\underset{\cdot}{6}}$ i $\overset{\wedge}{5 \overset{10}{1} 6 4 3 2 1 6 1 2}$ $\overset{\cdot}{3}$ 4 3. $\overset{\wedge}{3} \overset{\wedge}{6} \overset{\wedge}{6} \overset{\wedge}{6}$ $\overset{\wedge}{7} \overset{\wedge}{6} \overset{\wedge}{6} \overset{\wedge}{6}$ $\overset{\wedge}{5} \overset{\wedge}{6} \overset{\wedge}{6} \overset{\wedge}{6}$

$\overset{\wedge}{7} \overset{\wedge}{6} \overset{\wedge}{6} \overset{\wedge}{6}$ $\overset{\wedge}{5} \overset{\wedge}{6} \overset{\wedge}{6} \overset{\wedge}{6}$ $\overset{\wedge}{4} \overset{\wedge}{3} \overset{\wedge}{3} \overset{\wedge}{3}$ $\overset{\wedge}{2} \overset{\wedge}{3} \overset{\wedge}{3} \overset{\wedge}{3}$ $\overset{\wedge}{4} \overset{\wedge}{3} \overset{\wedge}{3} \overset{\wedge}{3}$ $\overset{\wedge}{2} \overset{\wedge}{3} \overset{\wedge}{3} \overset{\wedge}{3}$ $\overset{\wedge}{5} \overset{\wedge}{4} \overset{\wedge}{5} \overset{\wedge}{6}$ $\overset{\wedge}{7} \overset{\wedge}{6} \overset{\wedge}{7} \overset{\wedge}{2}$ $\overset{\wedge}{3} \overset{\wedge}{2} \overset{\wedge}{3} \overset{\wedge}{5}$ $\overset{\wedge}{6} \overset{\wedge}{5} \overset{\wedge}{6} \overset{\wedge}{7}$ $\overset{\wedge}{6} \overset{\wedge}{5} \overset{\wedge}{6} \overset{\wedge}{7}$

I II

由慢渐快

【轻盈绿腰舞】中板 柔美地

$\overset{\wedge}{2} \overset{\wedge}{3} \overset{\wedge}{2} \overset{\wedge}{3}$ $\overset{\wedge}{2} - \overset{\wedge}{2}$ 0 $\overset{\wedge}{7} \overset{\wedge}{6} \overset{\wedge}{7} \overset{\wedge}{6} \overset{\wedge}{5}$ | $\overset{\wedge}{3} \overset{\wedge}{6} \hat{i}$ | $\overset{\wedge}{5} \overset{\wedge}{3} \overset{\wedge}{2} \overset{\wedge}{1} \overset{\wedge}{2}$ |

$\overset{\wedge}{5} \overset{\wedge}{6} \overset{\wedge}{5} \overset{\wedge}{6}$ $\overset{\wedge}{3} \overset{\wedge}{3}$ $\overset{\wedge}{3} \overset{\wedge}{2}$ $\overset{\wedge}{3} \overset{\wedge}{3}$ $\overset{\wedge}{3} \overset{\wedge}{5}$ | $\overset{\wedge}{3} \overset{\wedge}{3} \overset{\wedge}{5} \overset{\wedge}{6} \overset{\wedge}{6} \hat{i} \overset{\wedge}{7}$ | $\overset{\wedge}{6} -$ | $\overset{\wedge}{7} \overset{\wedge}{6} \overset{\wedge}{7} \overset{\wedge}{6} \overset{\wedge}{5}$ | $\overset{\wedge}{3} \overset{\wedge}{6} \hat{i}$ |

$\overset{\wedge}{3} \overset{\wedge}{4}$ | $\overset{\wedge}{3} \overset{\wedge}{3} \overset{\wedge}{3} \overset{\wedge}{2}$ | $\overset{\wedge}{3} \overset{\wedge}{3} \overset{\wedge}{3} \overset{\wedge}{5}$ | $\overset{\wedge}{3} \overset{\wedge}{3} \overset{\wedge}{5} \overset{\wedge}{6} \overset{\wedge}{6} \hat{i} \overset{\wedge}{7}$ | $\overset{\wedge}{6} -$ | $\overset{\wedge}{7} \overset{\wedge}{6} \overset{\wedge}{7} \overset{\wedge}{6} \overset{\wedge}{5}$ | $\overset{\wedge}{3} \overset{\wedge}{6} \hat{i}$ |

$\overset{\wedge}{5} \overset{\wedge}{6} \overset{\wedge}{5} \overset{\wedge}{6} \overset{\wedge}{1} \overset{\wedge}{3} \overset{\wedge}{1}$ | $\overset{\wedge}{2} \overset{\wedge}{6}$ | $\overset{\wedge}{2} \overset{\wedge}{2} \overset{\wedge}{2} \overset{\wedge}{3}$ | $\overset{\wedge}{2} \overset{\wedge}{2} \overset{\wedge}{2} \overset{\wedge}{3}$ | $\overset{\wedge}{5} \overset{\wedge}{3} \overset{\wedge}{2} \overset{\wedge}{3} \overset{\wedge}{5} \overset{\wedge}{6}$ | 1 - ||: $\overset{\wedge}{3} \overset{\wedge}{2} \overset{\wedge}{3} \overset{\wedge}{2} \overset{\wedge}{6}$ |

$\overset{\wedge}{5} \overset{\wedge}{5} \overset{\wedge}{5} \overset{\wedge}{5} \overset{\wedge}{5} \overset{\wedge}{6} \overset{\wedge}{1} \overset{\wedge}{2}$ | $\overset{\wedge}{6} \overset{\wedge}{2} \overset{\wedge}{1} \overset{\wedge}{2} \overset{\wedge}{6} \overset{\wedge}{5}$ | $\overset{\wedge}{3} \overset{\wedge}{3} \overset{\wedge}{3} \overset{\wedge}{3} \overset{\wedge}{2} \overset{\wedge}{3} \overset{\wedge}{5}$ | $\overset{\wedge}{6} \hat{i} \overset{\wedge}{5} \overset{\wedge}{6} \overset{\wedge}{5} \overset{\wedge}{3}$ | $\overset{\wedge}{2} \overset{\wedge}{2} \overset{\wedge}{2} \overset{\wedge}{2} \overset{\wedge}{1} \overset{\wedge}{2} \overset{\wedge}{3}$ | $\overset{\wedge}{5} \overset{\wedge}{6} \overset{\wedge}{5} \overset{\wedge}{6} \overset{\wedge}{1} \overset{\wedge}{3} \overset{\wedge}{1}$ |

Fig. 2.1 [12], p. 21

Handwritten musical notation with fingerings and slurs. It consists of four measures of a scale-like exercise, each with a vertical staff below it showing fingerings (6, 4, 2, 6).

Handwritten musical notation with slurs and dynamic markings. Includes box numbers 111 and 114, and the instruction "由慢到快" (from slow to fast). It shows a sequence of notes with various slurs and dynamic markings like mf and f .

Handwritten musical notation with a red box around the first measure. It features a sequence of notes with slurs and dynamic markings such as mf , f , and ff .

Handwritten musical notation with slurs and dynamic markings. It shows a sequence of notes with various slurs and dynamic markings like mf and f .

Handwritten musical notation with slurs and dynamic markings. It shows a sequence of notes with various slurs and dynamic markings like mf and f .

Fig. 2.2 [12], p. 90

梅花三弄

1=D $\frac{3}{4}$ $\frac{2}{4}$

古 曲
汤良兴编订

サ

$\overset{\wedge}{2}$ $\overset{\wedge}{1}$ $\overset{\wedge}{6}$ | $\overset{\cdot}{5}$ $\overset{\cdot}{6}$ $\overset{\wedge}{2}$ $\overset{\wedge}{2}$ $\overset{\wedge}{6}$ - | $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$ $\overset{\wedge}{1}$ |
 $\overset{\wedge}{1}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$ $\overset{\wedge}{6}$ - | $\overset{\wedge}{2}$ $\overset{\wedge}{2}$ $\overset{\wedge}{6}$ - | $\overset{\wedge}{2}$ $\overset{\wedge}{1}$ $\overset{\wedge}{6}$ $\overset{\wedge}{1}$ $\overset{\wedge}{1}$ |
 (≡) (II) (≡) X (II) X X X X X (≡)

$\overset{\wedge}{2}$ $\overset{\wedge}{1}$ $\overset{\wedge}{5}$ $\overset{\wedge}{5}$ | $\overset{\wedge}{5}$ $\overset{\cdot}{3}$ $\overset{\cdot}{2}$ | $\overset{\wedge}{1}$ $\overset{\wedge}{5}$ $\overset{\wedge}{5}$ | $\overset{\wedge}{5}$ $\overset{\cdot}{3}$ $\overset{\cdot}{2}$ | $\overset{\wedge}{1}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$ $\overset{\wedge}{2}$ $\overset{\wedge}{3}$ | $\overset{\wedge}{3}$ $\overset{\wedge}{5}$ $\overset{\wedge}{5}$ $\overset{\wedge}{5}$ - |
 || - $\overset{\wedge}{1}$ $\overset{\wedge}{5}$
 (≡) (X)

$\overset{\wedge}{2}$ $\overset{\wedge}{5}$ $\overset{\wedge}{6}$ $\overset{\wedge}{1}$ $\overset{\wedge}{6}$ $\overset{\wedge}{5}$ | $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{6}$ | $\overset{\wedge}{2}$ $\overset{\wedge}{5}$ $\overset{\wedge}{5}$ $\overset{\wedge}{1}$ | $\overset{\wedge}{6}$ $\overset{\wedge}{6}$ $\overset{\wedge}{5}$ $\overset{\wedge}{3}$ | $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ | $\overset{\wedge}{1}$ $\overset{\wedge}{2}$ |
 $\overset{\wedge}{5}$ $\overset{\wedge}{3}$ $\overset{\wedge}{0}$ $\overset{\wedge}{5}$ $\overset{\wedge}{1}$ $\overset{\wedge}{6}$ $\overset{\wedge}{6}$ $\overset{\wedge}{5}$ $\overset{\wedge}{3}$ | $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ | $\overset{\wedge}{1}$ $\overset{\wedge}{2}$ |
 X (X) (X) (≡)

$\overset{\wedge}{1}$ $\overset{\wedge}{2}$ $\overset{\wedge}{3}$ $\overset{\wedge}{6}$ $\overset{\wedge}{5}$ | $\overset{\wedge}{3}$ $\overset{\wedge}{5}$ $\overset{\wedge}{5}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ | $\overset{\wedge}{2}$ $\overset{\wedge}{1}$ $\overset{\wedge}{2}$ $\overset{\wedge}{3}$ | $\overset{\wedge}{2}$ $\overset{\wedge}{3}$ $\overset{\wedge}{5}$ $\overset{\wedge}{6}$ | $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$ $\overset{\wedge}{6}$ $\overset{\wedge}{1}$ $\overset{\wedge}{1}$ |
 (≡) (II) || - (-) || $\overset{\wedge}{5}$ $\overset{\wedge}{1}$ $\overset{\wedge}{6}$ $\overset{\wedge}{1}$ $\overset{\wedge}{1}$ |
 (≡) (II) || (≡) (II) || (≡) || (≡) X (≡)

Fig. 2.5 [8], p. 64

浏阳河

1=G (定弦: 1 5 6 2) 2/4

湖南民歌
刘德海改编

从慢到快

渐慢

从慢到快

渐慢

从慢到快

Fig. 2.6 [8], p. 102

撒尼人民心向红太阳

1=D (1 5 弦)

高快华曲

慢速 高亢、深情地

节奏自由

Fig. 2.7 [6], p. 49

觅

杨青曲
成海华改编

Rubato

扬琴 I

扬琴 II

鼓

Detailed description: This musical score is for the piece '觅'. It features three staves: Yangqin I, Yangqin II, and Drum. The score is marked 'Rubato'. A red box highlights the first measure of the Yangqin I staff, which contains a single note. The Yangqin II staff has a melodic line with some grace notes. The Drum staff has a single note in the first measure.

Fig. 2.8 [14], p. 50

第四狂想曲

王建民曲
成海华改编

扬琴 I

扬琴 II

Detailed description: This musical score is for the piece '第四狂想曲'. It features two staves: Yangqin I and Yangqin II. A red box highlights the first measure of the Yangqin I staff, which contains a chord. The Yangqin I staff has a melodic line with some accents and a dynamic marking 'fp'. The Yangqin II staff has a melodic line with some grace notes.

Fig. 2.9 [14], p. 67

七十七 越王怨

(吴王怨)

$\frac{4}{4}$
 $\boxed{1}$ 3 7 6 - | 5. 6 $\dot{1}$ 7 6 7 6 5 3 5 2 0 5 4 5 | 6 7 6 (0 $\dot{2}$ 7 7 6 $\dot{2}$ 7 7 6 6 5 3 5) |

2 1 3 0 5 6 $\dot{1}$ 5. $\dot{1}$ 6 5 4 3 | 2 (2 3 2 1 6 1 2) 1 6 1 2 3 6 0 5 3 2 | 1 2 1 (0 5 3 2 1 5 3 2 1) $\dot{1}$ 3 5 3 5 6 |

$\dot{1}$. 4 3 4 3 2 1 2 1 $\dot{1}$ | 6. $\dot{1}$ 6 5 3 4 3 5 3 5 3 5 6 5 6 $\dot{1}$ 6 5 4 3 | 5 3 5 6 7 6 5 (一锤)

6 7 $\dot{1}$ - (两锤) (京叫头) 5 $\dot{1}$ - 2 3 6 $\dot{1}$ 5. 3 2 2 $\dot{1}$ - ||

天呀!



Fig. 2.10 [15], p. 41

一百六十三 寒宵吊影

$\frac{4}{4}$
 $\boxed{\frac{1}{2}}$ 2 2 - 4 5 4 2 1 6^v 2 - 1 4 1 2 1 4 1^v 2 -)

2. 5 4 2 1 6 2. (1 6 1 2) | 6 2 7 6 2 7 6 5. (4 2 4 5) | 5. 4 5 6 5 (5 5 4 5 6 5) |

5 5 2 7 6 5 1. (4 2 1 6 5) | 1 1 6 5. 6 1 5 6. (5 4 5 6) | 3 6 6 3 2. 4 2 4 5 |

4 4 4 5 6 1 6 5 5 3 2. (1 2 3 2) | 2 2 7 6 5 6 1. 5 6 | 2 1 6 5 3 2 - |

Fig. 2.11 [15], p. 94

曲十六

1=G

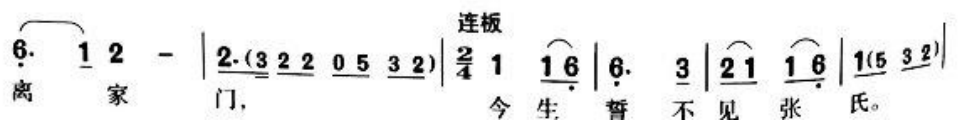
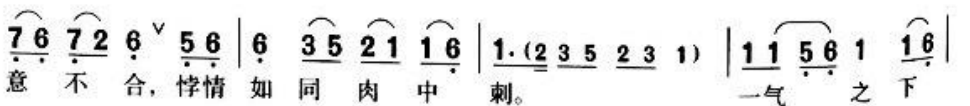
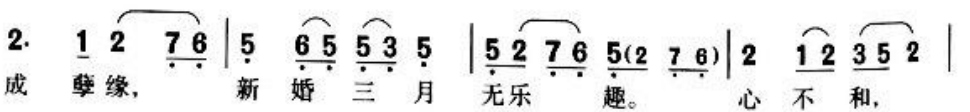
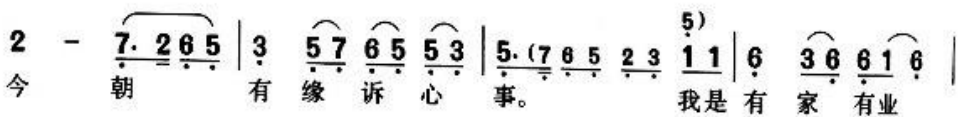
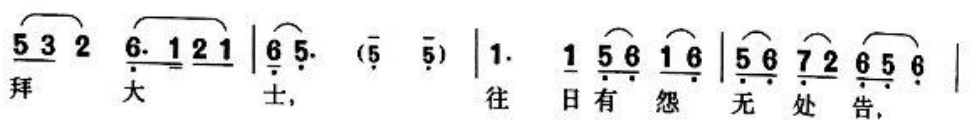
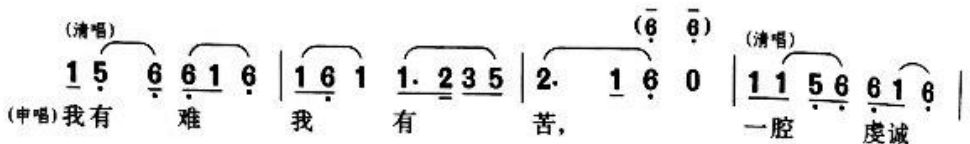
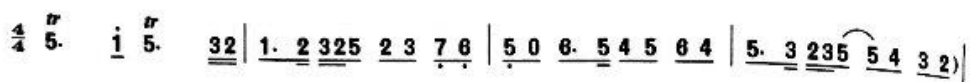
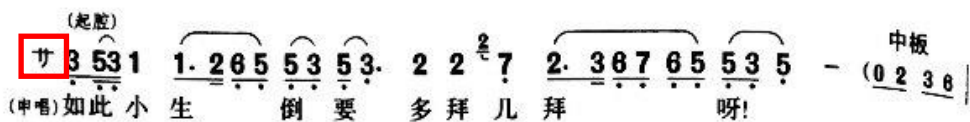


Fig. 2.12 [10], p. 102

上写田伦顿首拜

《四进士》选段（一）

宋士杰唱【西皮】

周信芳 演唱

【西皮】“导板”（6-3定弦）

寸(6. 6 6 6 3. 5 6 6 6 6 5 5 5 i i i i i 3 1 2 2 2. 1 6 2

1 1 1 1 1) 1⁵ 3̣ - (3 3) 5 3̣ 3̣ - 2 - 1 (1 7 6. 2 1
上 写 田 伦

1 1) 6 5 3̣ - 2̣ 1 0 1̣ - 1 6 3̣ - 2 1̣ - 2 1̣ 1̣ 1̣ 2̣ - ||
顿(呐)首 拜:

【西皮·原板】

$\frac{2}{4}$ 【慢长锤】 0 6̣ | 2 1 6 1 2 1 | 2 1 1 2 | 3 2 3 5 6 5 3 5 | 2 1 5 5 5 3 2 |
 $\frac{2}{4}$ 0 0 | 0 0 | 0 0 | 0 0 | 0 0 |

京剧传统戏经典唱段二

Fig. 2.13 [9], p. 136

闻听得贤公主兵临城下

《刀劈三关》选段（一）

雷万春唱【西皮】

汪笑侬 演唱
百代唱片
吴春礼 记谱

【西皮】“导板”

寸(6. 6 6 6 5 5 5 5 i i i 3 1 2. 3 2 1 6. 2 1 1 1 1)

3 3⁵ 3 3⁵ 3. 2 5 5 3 1 2. 2 2 2 1 2 1 (1 1 6 2 6 1)
闻 听 得 贤 公 主

3 3 5 3 2 1. 3. 1 2 - 3 2 2 3 4 3. 2 1 2 3 1 2 -
兵 临 城 下,

【西皮·慢板】

Fig. 2.14 [9], p. 154

58. 今朝相逢三生幸

《王熙凤·诨尤》王熙凤(旦)唱段

徐 棻 编剧
竞 华 作曲
萧开蓉 演唱
李远松 记谱

1 = C $\frac{4}{4}$

【大红袄袄】 (帮) 慢速稍快

ㄗ X X X X X X X X | 5̣ 5̣ 3̣5̣ $\overset{23}{\underline{\underline{2}}}$ 1̣ | $\frac{4}{4}$ 3̣ - - - | $\underline{\underline{23}} \underline{\underline{16}} \underline{\underline{2}} -$ |
 (唱) 今朝相逢三生幸 哪, 三 生 幸(哪) (啊), (杜乃 丑乃尺杜 -)

【一字】 中速稍慢 (帮)

1̣ 2̣. 2̣ 1̣ $\overset{6}{\underline{\underline{5}}}$ 1̣ 6̣ 5̣ $\overset{61}{\underline{\underline{5}}}$ 6̣ 1̣ 5̣ 6̣ - | $\frac{4}{4}$ 3̣ 2̣ 2̣ 1̣ 2̣ 3̣ - | $\underline{\underline{235}} \underline{\underline{3.212}} \underline{\underline{165}}$
 (唱)(啊) 你看 为 姐 (呀) 满(哪) 面 春(哪)。

286

Fig. 2.15 [11], p. 286

62. 频频思来暗暗想

《凤仪亭》貂蝉(旦)唱段

沈铁梅 演唱
刘 枫 记谱

1 = $\flat B$ $\frac{2}{4}$

【红袄袄·二流】

ㄗ 1̣ 6̣ 6̣ 6̣. 5̣ 3̣ 5̣ 3̣ 2̣3̣ 1̣2̣ 3̣ 5̣3̣ 2̣3̣ 1̣2̣ 2̣ 2̣ 1̣ - 7̣ 6̣ 5̣ $\overset{615}{\underline{\underline{6}}}$ -
 频 频 思 来(呀) 暗 暗 想 (啊)

(帮) 3̣ 5̣ 2̣3̣ 5̣ 5̣ | $\frac{2}{4}$ 3̣ 2̣ 1̣ | 3̣ - | 2̣ 3̣ 2̣ 1̣ 6̣ | 2̣ 1̣ 6̣ | 5̣ - | 0 5̣ 6̣ 1̣ | 3̣ 2̣ 2̣ 1̣ |
 暗 暗 想 (啊) (课 打打 课 课乃 杜次乃打 杜 打) (唱) 未 知

6̣ 5̣ 6̣ | 6̣ 0 5̣ 3̣ | 2̣ 3̣ 5̣ 2̣ 1̣ | $\overset{6}{\underline{\underline{5}}}$ - | 5̣ 0 6̣ 1̣ 5̣ 3̣ | $\overset{2}{\underline{\underline{76566}}}$ | 6̣ 2̣ 7̣ 6̣ | 6̣ 0 3̣ 5̣ 2̣ 3̣ |
 何 日 解 愁(啊) 肠。 近 来 吕 布 无 影 响, 内 外

1̣ 6̣ 5̣ 6̣ | 6̣ 0 3̣. 2̣ | 1̣ 7̣ 6̣ 5̣ | 6̣ 6̣ 2̣ | 2̣. 1̣ 6̣ | 6̣ 1̣ 5̣ 6̣ 1̣ 6̣ 5̣ 3̣ | 2̣ 3̣ 2̣ 3̣ 1̣ 6̣ |
 隔 绝 我 作 忙。 莫 非 他 惧 怕 老 贼 把 妻

Fig. 2.16 [11], p. 307

子喉平喉对唱

苜萝访艳

黎普泽 作曲
陈小汉 曾 楚唱

1=C + (1.7 6.15.6 1.3 2.3.5 6.1.6.5 3.5.2.3.4 3 -)

【旦诗白】红颜花貌病恹恹，父母双亡暗自怜，未解浣纱人薄命，清流尤自映
婵娟！ 【锦城春】1=G $\frac{4}{4}$ (6 i 5.3.5.6 i -) |

i 1 i 1(6535) | 2.3.5 6.1.6.5 3.5.2.3.4 3.5.3 | 0.2.7 6.5.3
【旦唱】凄然，凄然， 人羨我西施 貌似桃李艳， 身世寒微遭

i.7.6 i.5.6.5 | 0.2.7 6.1.5 6.5.6.1 5.3.5.6 | i.7 6.1.6.5 6.1.6.5.3.2.3.5
战乱复 何言， 争似男儿立 志鹏程 远， 建功不负好 华

2.3.2 | (0.3.5) 2.3 2.3.2.7 6.5.6.1 | 2(3.5.3.2) 7.2.7.2.7.6 5.1.3.5
年。 戍边守疆英勇为 国 邦， 女子有 志亦 难 如

6.7.6 | 0.6.1.6.5 4.6.1.6.5 3.6.1.6.5 4.6.1.6.5 | 3.6.1.6.5 4.4.4.4.0.5
愿。 春归去，花凋谢，罡风恶，新枝嫩，飞花片片舞散风

1.2.1 | 【滚花】1=C + (6.5.3.6.1 5.6.4.3 2.3.4.5 3.5 5 1 -)
前。

6 5 3 2.7 6 1.2 3 2 (6.5.3.6.1.3.2) 7 7 6.5 3 5 (7.7.6.5.3.5)
日 来 于 江 畔 浣 纱， 午 夜 梦 回

4.3.4.3.2 7.6.1 - (3.5.2.3.5.1 -) 6 7 7 2.7.6 5.6 7 6 - (一捶)
悲 世 乱。 越 女 也 知 亡 国 恨，

1 5 2.7 6 6.2.3.2.7 6 1 5.7.6.7 6.4 3 - 5 - (3.5.2.3.1.2.7.6.5 -)
国 仇 家 恨 恨 绵 绵。

1

Fig. 2.17 [7], p. 1

平喉独唱

秋江冷艳

小明星唱

【滚花】1=C # (3 5 2 3 5 1 -) 3 $\widehat{6\ 5}$ $\widehat{1\ 2}$ 3 (3 5 1 2 3)
 秋 来 惹 得

$\widehat{2\ 1}$ $\widehat{5\ 7}$ $\widehat{7\ 6}$ $\widehat{5\ 5}$ $\widehat{6\ 7}$ $\widehat{7\ 6}$ $\widehat{5\ 6}$ - 【慢板】 $\frac{4}{4}$ ($\widehat{0\ 7\ 2}$ $\widehat{6\ 3\ 2}$ $\widehat{7\ 2}$ $\widehat{6\ 7\ 6}$)
 痴 魂 断。

$\widehat{1\ 6\ 1\ 2}$ $\widehat{3\ 2\ 3}$ $\widehat{5\ 5}$ $\widehat{5\ 3\ 2}$ $\widehat{1}$ (5 3 2 1) | $\widehat{3\ 2}$ $\widehat{2\ 2\ 7}$ $\widehat{6\ 2\ 2}$ $\widehat{1\ 7\ 6}$ $\widehat{5}$ (6 1 6 5)
 怯 西 风, 罗 衣 薄,

$\widehat{3\ 2\ 3\ 5}$ $\widehat{6\ 1\ 2\ 3}$ $\widehat{1\ 3\ 5\ 6\ 1}$ $\widehat{5\ 3}$ 2 7 | $\widehat{3\ 5\ 3\ 2\ 7}$ $\widehat{6\ 5}$ (3) $\widehat{6\ 2\ 7\ 6}$ ($\widehat{3\ 7}$ $\widehat{6\ 6}$ $\widehat{3\ 2\ 7}$)
 怅 望 疏 林 淡 月,

$\widehat{6\ 2\ 7\ 6}$ $\widehat{5}$ (3 5) $\widehat{3\ 1\ 1\ 2}$ 3 ($\widehat{3\ 2\ 1\ 2}$ | $\widehat{3\ 5\ 3}$) $\widehat{5\ 5}$ $\widehat{5\ 3\ 2}$ $\widehat{1\ 0\ 5\ 3\ 2}$ $\widehat{1\ 2\ 3\ 5\ 2\ 1\ 1\ 2}$
 夜 色 萧

$\widehat{5\ 3\ 5}$ $\widehat{0\ 1\ 2\ 3\ 5}$ $\widehat{1}$ ($\widehat{1\ 2\ 3\ 5}$ $\widehat{1\ 3\ 2\ 1}$) $\widehat{1}$ | $\widehat{1\ 6\ 1\ 2}$ $\widehat{3\ 2\ 3}$ $\widehat{3\ 1}$ $\widehat{5\ 3\ 2}$ $\widehat{1}$ (5 3 2)
 然。 我 听 秋 砧,

$\widehat{3\ 2\ 1}$ $\widehat{1\ 2\ 3\ 5\ 3\ 2\ 2\ 7}$ $\widehat{6\ 1\ 2\ 3\ 7\ 6\ 1}$ $\widehat{5}$ (6 1 6 5) | $\widehat{3\ 2\ 3\ 5}$ $\widehat{6\ 1\ 1\ 2\ 3\ 2}$ $\widehat{1\ 3\ 5\ 6\ 1}$ $\widehat{5\ 3\ 5}$)
 悲 冷 落,

$\widehat{2\ 0\ 5\ 3\ 5}$ $\widehat{1\ 3\ 2\ 1\ 7\ 6}$ $\widehat{5\ 1\ 2\ 3}$ ($\widehat{1\ 2\ 3\ 5\ 3}$) 3 1 | $\widehat{5\ 1}$ $\widehat{5\ 3\ 2}$ $\widehat{1\ 2\ 3\ 2\ 1\ 7\ 6}$ $\widehat{6\ 5}$ ($\widehat{5\ 3\ 5}$)
 抚 到 寒 襟, 惊 觉 啼 痕

$\widehat{1\ 2\ 3\ 5\ 3\ 2\ 7}$ | $\widehat{6\ 7\ 6\ 5}$) $\widehat{2\ 1}$ $\widehat{5\ 3\ 2}$ $\widehat{1\ 0\ 5}$ $\widehat{3\ 2\ 1\ 7\ 6\ 1}$ | 2 ($\widehat{6\ 5\ 3\ 5}$ $\widehat{2\ 3\ 4\ 3\ 2\ 7\ 2}$)
 点 点。

$\widehat{6\ 2\ 7\ 6\ 1}$ $\widehat{2\ 3\ 1\ 2}$) || 【下西岐】 $\frac{4}{4}$ $\widehat{2\ 3}$ $\widehat{2}$ (3 5) $\widehat{2\ 6}$ $\widehat{4\ 5}$ | 3 0 3 2 1 $\widehat{5\ 7}$
 婉 转 长 眷 念, 忆 起 晴 雯 已

$\widehat{6\ 5\ 1}$ | 2 0 3 2 1. 2 $\widehat{3\ 2\ 3}$ | 2 ($\widehat{6\ 5\ 3\ 5}$) $\widehat{2\ 3\ 5\ 2}$ $\widehat{6\ 1\ 2}$ || 【西皮】 $\frac{4}{4}$
 逝 作 仙, 相 思 最 苦 哭 声 天, 偏 教 红 粉 负 了 冤。

61

Fig. 2.18 [7], p. 61

第一场 报 警

【大锣圆场】

0 哪 | $\frac{2}{4}$ 大大 大台 | 仓七 七七 | 台七 七七 | 慢速 仓七.七 台七七 |

渐快

仓七 仓七 | 仓七 台七 | 仓台 七 | 仓 七 | 仓 七 |

【大锣归位】

仓 大台 | 仓. 哪 | 仓 台 | 仓 - | 仓 0 ||
(紧接开幕曲)

开 幕 曲

慢速 雄壮地
ナ 3 3 5 | 6 $\dot{1}$ 6 5 | 3 3 5 | 6 5 6 | 0 2 1 2 |
 (哪 - 仓 令台

3 3 5 | 6 $\dot{1}$ 6 5 | 3 3 5 | 6 5 6 | 0 2 1 2 |
七台 乙台 仓大八 令台 七台乙台 仓 七 仓大八 令台

1 2 1 2 | 1 2 6 | 0 1 2 | 3 2 1 2 | 0 $\dot{1}$ 6 5 |
七台 乙台 仓七 令仓 0 0 0 0 0 台 台台

003

Fig. 2.19 [16], p. 3

$\frac{1}{4}$ (6 | 6 | 5 | 5 5 | 3 6 | 5 5 | 3 2 | 1 2 | 6 5 | 5 5) |

【西皮摇板】

サ 3⁵ 5 7 6 7 6 3 5 6 | $\frac{1}{4}$ (6 5 |
 (韩玉娘唱) 可 恨 老 贼 心 肠 狠,

3 5 | 6 5 | 3 2 | 1 2 | 6² 5 | 5 5) サ 3² 5³ i 6⁵
 棒 打 鸳 鸯

6 5 5 3 5 -³ | $\frac{1}{4}$ (3 5. 5 | 3 6 | 3 5 5 | 5³) ||
 两 离 分。

Fig. 2.20 [16], p. 163

例 14: 《画女情·离别》

1=C

孙徐春演唱

(5 0 3 5 7) サ 2̇ 2̇ 2̇ 5̇^v - 3̇ - 2̇. 3̇ 2̇ 6^v 1̇[^] - :||
 (潘振华) 苍 天 啊!

(i. 2̇ 3̇ 5̇ 2̇ 3̇ i 7) | $\frac{4}{4}$ 6^v. i i 6 7 6 5 6 i^v 6 5 | 3̇ 3̇ 3̇ 2̇ 2̇ i
 为 什 么 到 如 今 我 们 恩 爱 夫 妻

6 i. (7 6 7 i 2̇)^v | 3̇ 2̇ 3̇ 3̇ 2̇ i 6^v 5̇. 3̇ 2̇ 3̇ 2̇ 7 | 1̇ 6[^] - - - ||
 还 要 挥 泪 告 别 天 各 一 方?

Fig. 2.21 [16], p. 107

5/6
不
6/5
7/6
2/2
1/5

我的嫂子

(《苦菜花》冯大娘唱)

薛恩厚、高琛 作词
贺 飞等 作曲
筱 白玉霜 演唱

1 = #F

【散板】

♩ (2 . 3 4 - 6 - 5 -) 5 6 2 1 - 7 6 6 7 6 2 3 5 -
(仓) 我的嫂子 咽喉哽 哽

7 7 2 3 2 1 7 6 - (4 - 3 - 5 - 6 -) 7 6 5 6 1 3 2 7 -
叫 了 一 声 娘, 鲜 血 淋 淋

6 6 5 6 2 1 7 6 5 - 3 - 2 - 1 - 7 6 5 6 2 7 -
湿 透 衣 裳, 伤 在 儿 身

2 2 7 2 3 5 3 2 2 3 2 2 7 6 5 5 5 5 3 - (2 . 3 4 - 6 -
疼 在 娘 心 上。

Fig. 2.22 [17], p. 11

旦：【花】^サ乙反工反工尺尺乙士尺_<尺工反_） 工反工尺乙上乙士乙上乙士合_） 任合士_）
 杜鵑 頻向耳邊 啼，

工士六·反工六工尺乙·尺工尺工尺乙尺_）
 不如歸，

士伏上·乙士乙士合士乙士合_） 合士_<士·乙士合_）
 不如歸，

尺_尺任_<尺乙士·乙士合_） 任合·士乙_尺上_尺乙乙上乙士乙上乙_） 士·乙士_）
 不如歸去_呀 罷。(士)

平喉滾花唱腔著名唱段有《人生長恨水長東》，當中透過唱腔的抑揚頓挫，把陸游得悉唐琬已死的悲愴心情表露無遺。

生：【沉花下句】^サ乙·乙乙_） 尺工士工工反工尺工尺上_） 士上·尺工反工尺工_）
 唉 咍咍，忍不住錐心 泣血 問

蒼 尺·工尺工尺上尺工尺上士乙士合_） 上·尺工士乙士合士乙士合士_<合_）
 穹₈ (合)

六 工反工尺工反工尺乙尺·工反工反工尺工_） 乙乙·尺乙士合·乙士·上合_）
 天 罷 天， 你既生陸游有傲世才，

Fig. 2.23 [19], p. 87

音乐——简谱音符字模

符	号	注	
$\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{4}$ $\dot{5}$ $\dot{6}$ $\dot{7}$ $\ddot{1}$ $\ddot{2}$ $\ddot{3}$ $\ddot{4}$ $\ddot{5}$ $\ddot{6}$ $\ddot{7}$ $\underline{1}$ $\underline{2}$ $\underline{3}$ $\underline{4}$ $\underline{5}$ $\underline{6}$ $\underline{7}$ $\overline{1}$ $\overline{2}$ $\overline{3}$ $\overline{4}$ $\overline{5}$ $\overline{6}$ $\overline{7}$		刻七号4倍字模	
ㄣ ㄤ ㄨ ㄩ ㄛ ㄜ ㄝ ㄞ ㄟ ㄚ ㄛ ㄜ ㄝ ㄞ ㄟ			刻五号二分字模
$*$ ♩ mp mf ㄉ ↙			
♩ ♪ ♫ ♬			
♯ ♭ ♮ ♭ ♮ ♭ ♮ ♭ ♮ ♭ ♮ ♭ ♮		刻五号二分字模	
≡ ≡ △ ◆ ◆ ㄩ ㄩ ㄩ ↗			
↘ p f			

Fig. 2.24 [1], p. 162

【赞】

1. 香 赞^① (一)

常州天宁寺唱法 隐 莲唱
楊 蔭 洵記

1 = C

每分鐘 34 拍

升² 3 ^{2 3} 2 | ⁴/₄ 3 2 2 1 6 | 1. 2 3 5 3 2' 5 6 5 | 3 2 3 1 1 2 6 1 6 1 |

炉 香 乍 熏，

^a/₂ 0 t t C 0 t t C 0 t t C 0 t t

^a/₂' 3. 5 3 2 5. 6 1 2 3 | 5. i 6 5 3 2 1. 2 3 5 | 5. 3 2 2 1 6 1 2 2 1 2' |

法 界 蒙 熏。

C 0 t t C 0 t t C 0 t t

2. 5 3 3 2 1. 2 6 1 | ^a/₂' 5 3 5 6 ^a/₅ 5 6 4 2 | 5. 6 i 6 i i. 5 6 5 4 2 5 |

諸 佛 海 会

C^② t C t t C t C t t C t C t C t

5 2 3 2 1. 2' 4 5 5 1 2 4 2 | 1 1 6 1' 5 6 5 5 3 | 2 2 1. 2' 2 4 5 6 4 4 |

悉 遙 聞。

① 調見《禪門贊集》86 頁上。

② 用鈸、点鼓、鑼、木魚伴奏：C 代表鈸与点鼓同击；t 代表击鑼；木魚每拍一击，符号从略。以下各曲同。

③ 从这一小节的后三小节中，共击鈸与点鼓七次，这叫做“过七星”；这里因在句中开始，所以又叫做“内七星”。

Fig. 2.25 [23], Volume 3, p. 584

The original book here is 《中国音乐研究所丛刊 湖南音乐普查报告》 edited by 中国音乐研究所, published by 音乐出版社 in 1956. Figs. 2.26-2.34 are all cited from the same book.

$\overset{C}{\dot{1}} \overset{0}{\dot{2}} \overset{t}{\dot{6}} \overset{t}{\dot{6}} \mid \overset{C}{\dot{3}} \overset{0}{\dot{6}} \overset{t}{\dot{6}} \overset{t}{\dot{5}'} \mid \overset{C}{\dot{2}} \overset{0}{\dot{2}} \overset{t}{\dot{1}} \overset{t}{\dot{5}} \overset{t}{\dot{6}} \overset{t}{\dot{5}} \overset{t}{\dot{3}} \overset{t}{\dot{2}}$
 菩 薩, 摩

1. $\overset{C}{\dot{1}} \overset{t}{\dot{2}} \overset{C}{\dot{5}} \overset{t}{\dot{3}} \overset{C}{\dot{5}} \overset{t}{\dot{6}} \overset{t}{\dot{5}} \overset{C}{\dot{2}} \overset{t}{\dot{1}} \overset{t}{\dot{2}} \overset{t}{\dot{3}}$ | 2. $\overset{C}{\dot{5}} \overset{t}{\dot{6}} \overset{C}{\dot{5}} \overset{t}{\dot{6}} \overset{t}{\dot{5}} \overset{C}{\dot{1}} \overset{t}{\dot{2}} \overset{C}{\dot{5}} \overset{t}{\dot{6}} \overset{t}{\dot{5}} \overset{C}{\dot{2}} \overset{t}{\dot{1}}$ | 3. $\overset{C}{\dot{1}} \overset{t}{\dot{2}} \overset{C}{\dot{3}} \overset{t}{\dot{5}} \overset{C}{\dot{6}} \overset{t}{\dot{5}} \overset{C}{\dot{3}} \overset{t}{\dot{5}}$ | 2 - ||
 呵, (摩 呵) 薩;(噯) 呵, (摩 呵) 薩。

2. 香 贊^①(二)

常州天宁寺唱法

隱 蓮唱
楊 蔭 洵記

1=G

每分鐘 34 拍

$\overset{C}{\dot{1}} \overset{t}{\dot{3}} \overset{0}{\dot{3}} \overset{t}{\dot{0}} \mid \overset{C}{\dot{4}} \overset{t}{\dot{2}} \overset{t}{\dot{3}} \overset{t}{\dot{1}} \overset{t}{\dot{2}} \overset{t}{\dot{3}} \mid \overset{C}{\dot{5}} \overset{t}{\dot{3}} \overset{t}{\dot{2}} \overset{t}{\dot{2}} \overset{t}{\dot{5}} \mid \overset{C}{\dot{5}} \overset{t}{\dot{1}} \overset{t}{\dot{6}} \overset{t}{\dot{6}} \overset{t}{\dot{5}} \overset{t}{\dot{3}} \overset{t}{\dot{6}} \overset{t}{\dot{5}} \overset{t}{\dot{3}} \overset{t}{\dot{2}}$
 香 聖 名

$\overset{C}{\dot{1}} \overset{t}{\dot{2}} \overset{C}{\dot{3}} \overset{t}{\dot{5}} \overset{C}{\dot{2}} \overset{t}{\dot{3}} \overset{t}{\dot{2}} \overset{t}{\dot{2}} \overset{t}{\dot{3}} \overset{t}{\dot{1}} \mid \overset{C}{\dot{1}} \overset{t}{\dot{6}} \overset{t}{\dot{5}} \overset{C}{\dot{6}} \overset{t}{\dot{6}} \overset{t}{\dot{3}} \overset{t}{\dot{5}} \mid \overset{C}{\dot{6}} \overset{t}{\dot{2}} \overset{t}{\dot{1}} \overset{t}{\dot{6}} -$
 香, 普 遍

$\overset{C}{\dot{6}} \overset{t}{\dot{6}} \overset{t}{\dot{1}} \overset{t}{\dot{6}} \overset{t}{\dot{5}} \overset{C}{\dot{6}} \overset{t}{\dot{2}} \mid \overset{C}{\dot{1}} \overset{t}{\dot{1}} \overset{t}{\dot{3}} \overset{t}{\dot{2}} \overset{t}{\dot{1}} \overset{t}{\dot{6}} \overset{t}{\dot{6}} \overset{t}{\dot{5}} \overset{t}{\dot{3}} \mid \overset{C}{\dot{5}} \overset{t}{\dot{5}} \overset{t}{\dot{6}} \overset{t}{\dot{7}} \overset{t}{\dot{2}} \overset{t}{\dot{6}} \overset{t}{\dot{6}} \overset{t}{\dot{5}}$
 十 方。

$\overset{C}{\dot{6}} \overset{t}{\dot{3}} - \overset{C}{\dot{3}} \overset{t}{\dot{5}} \overset{t}{\dot{1}} \overset{t}{\dot{2}} \mid \overset{C}{\dot{3}} \overset{t}{\dot{5}} \overset{t}{\dot{6}} \overset{t}{\dot{6}} \overset{t}{\dot{5}} \overset{t}{\dot{3}} \overset{t}{\dot{3}} \overset{t}{\dot{5}} \mid \overset{C}{\dot{6}} \overset{t}{\dot{6}} \overset{t}{\dot{5}} \overset{t}{\dot{6}} \overset{t}{\dot{1}} \overset{t}{\dot{2}} \overset{t}{\dot{1}} \overset{t}{\dot{6}}$
 虔 誠

① 向見《禪門贊集》1頁上。

Fig. 2.26 [23], Volume 3, p. 586

G 0 t t | 1. $\overbrace{G \quad t \quad t}^{rit} \quad G \quad t \quad C \quad t$ | 2. G 0

2. 3 $\underline{6 \quad 16}$ 5' | 5. $\underline{G} \quad 1 \quad \underline{6 \quad 1} \quad \underline{5 \quad 6}$ || 1 -

摩, 摩, 摩 呵 萨。

4. 三 宝 赞^①

1 = G

宁波天童寺唱法

陈 莲唱

杨 蔭 洲记

每分钟 34 拍

廿三 3 0 | $\frac{4}{4} \underline{2 \quad 3 \quad 1 \quad 23} \quad | \underline{5. \underline{3} \quad 2 \quad 2 \quad 5} \quad | \underline{5. \underline{i} \quad 6 \quad 65 \quad 3. \underline{5} \quad 3 \quad 2} \quad |$

三 宝 广 无

C t C t t C t C t t C t C t C t

$\frac{2}{4} \underline{1 \quad 353 \quad 5 \quad 2 \quad 353 \quad 2 \quad 323} \quad | \underline{1 \quad 6 \quad 5 \quad 6 \quad 6 \quad 3 \quad 5} \quad || \quad 6 \quad \underline{2 \quad i \quad 6} \quad - \quad |$

边。 僧 伽
天 龙

C 0 t t C 0 t t C 0 t t

$\underline{66 \underline{16} \quad \underline{i. \underline{6} \quad 5} \quad \underline{5 \quad 67} \quad | \underline{i. \underline{2} \quad \underline{i22i} \quad 6 \quad 65 \quad 3} \quad | \quad 5 \quad \underline{6 \quad 5 \quad 3} \quad \underline{3 \quad 5} \quad |$

万 德
八 部

G 0 t t C 0 t t C 0 t t

$\underline{6. \underline{5} \quad \underline{6 \quad 16} \quad \underline{i \quad 2} \quad \underline{56} \quad | \frac{6}{4} \underline{5 \quad 5. \underline{672} \quad 6 \quad 6 \quad 5} \quad | \frac{5}{4} \underline{3 \quad - \quad 3 \quad 5 \quad 1 \quad 2} \quad |$

功 圆。
同 赞。

① 翻见《水陆仪轨》卷三, 36 页下。

Fig. 2.27 [23], Volume 3, p. 589

$\underline{6} \quad -' \quad 1. \quad \underline{2} \quad \quad 3 \quad \underline{5.3} \quad 2 \quad \underline{2} \quad 1 \quad \quad \underline{2.5} \quad 3 \quad 2 \quad 1 \quad \underline{1.23}$	耶 輸 王, 奉 獻 調 御 師, 妙 音 王, 奉 獻 調 御 師, 焰 慧 王, 奉 獻 調 御 師,
$\underline{2} \quad \underline{2.3} \quad \underline{1.6} \quad 5 \quad \quad \underline{2} \quad \underline{2.3} \quad \underline{1.6} \quad 5 \quad \quad \underline{2.3} \quad \underline{1.6} \quad 6' \quad \underline{1.23}$	来 (呀) 佛 陀 耶 (呀), 来 (呀) 达 摩 耶 (呀), 来 (呀) 僧 伽 耶 (呀),
$\underline{2.3} \quad \underline{2.1} \quad \underline{6.2} \quad \underline{1.6} \quad \quad \underline{5.6} \quad 5 \quad \underline{5} \quad - \quad $	两 足 尊。 离 欲 尊。 众 中 尊。

6. 献 供 养 赞^①

1 = A 湖南唱法 陈 莲唱
杨 蔭 洵记

每分种 42 拍

$\underline{113} \quad - \quad 3 \quad - \quad 3 \quad 0 \quad \quad \underline{\frac{4}{4} 2 \quad 3 \quad 1 \quad 2} \quad \quad 3 \quad - \quad \underline{1 \quad 3 \quad 2 \quad 1}$	$\underline{t} \quad \underline{t} \quad \underline{D} \textcircled{2} \quad 0 \quad \underline{t} \quad \underline{t}$
戒 定 慧, 拈 来	
$\underline{D} \quad 0 \quad \underline{t} \quad \underline{t} \quad \quad \underline{D} \quad 0 \quad \underline{t} \quad \underline{t} \quad \quad \underline{D} \quad 0 \quad \underline{t} \quad \underline{t}$	
$\underline{6} \quad - \quad 0 \quad \underline{1 \quad 23} \quad \quad 5 \quad \underline{6 \quad 5} \quad \underline{3.532} \quad 3' \quad \quad \underline{2.323} \quad \underline{5 \quad 65} \quad 3 \quad \underline{2 \quad 35}$	
非, 非 凡	

① 同见《禅门赞集》112页。
 ② D 表示鼓声。

Fig. 2.28 [23], Volume 3, p. 592

10. 清淨法身佛^①

1=D $\frac{2}{4}$

常州天宁寺唱法

臧 蘆唱

楊蔭河記

每分鐘 96 拍

	$\underline{1\ 6}$	$\underline{5\ 1}$	$\underline{6}$	-	$\underline{1\ 1}$	$\underline{2}$	$\underline{3\ 5\ 3}$	$\underline{3\ 2\ 3\ 2}$	$\underline{1}$	-	
1. 清淨	法身	佛,	清淨	法身	佛,	毘盧遮那	佛;				
2. 圓滿	報身	佛,	圓滿	報身	佛,	盧舍那	佛;				
3. 千	百	億	化	身	佛,	釋迦牟尼	佛;				
4. 當	來	下	生	佛,	當	來	下	生	佛;		
5. 消	災	延	壽	佛,	消	災	延	壽	佛;		
6. 西	方	接	引	佛,	西	方	接	引	佛;		
7. 十	方	三	世	佛,	十	方	三	世	佛;		

11. 菩 陀 贊^②

衡陽雁峰寺少康和尚唱法

黃新光唱

周來耕記

零陵祁剧团把从衡陽少康和尚那里学来的《菩提贊》，加上了乐队伴奏，用于《祁剧》、《西厢記》、《降香》折中，并且用齐唱的形式演出。所用乐器，有：子响、笛、木魚、鈴鐺与大鼓等。

廿	3	……	3	2	1	……	1	3	-	$\underline{2\ 3\ 2}$	1	2	……	$\left \frac{4}{4} 3\ 5\ 6\ 5\ 3\ 5\ 2\ 3\ 5\ 6 \right $
南	海		菩	陀	。		洛	伽	山					—
3	2	$\underline{3\ 5}$	$\underline{3\ 2\ 1\ 2}$	3.	0	$\underline{3\ 2}$	$\underline{3\ 5}$	$\underline{6\ 1}$	$\underline{5\ 6}$	$\underline{1\ 3}$	$\underline{2\ 1}$	$\underline{6}$		
座								巍	巍					

① 此亦系瑜伽相口所用。

② 翻見《禪門贊集》19頁下-20頁上。

Fig. 2.29 [23], Volume 3, p. 599

【偈】

12. 偈三业淨偈^①

宁波天童寺唱法

陈 莲唱
杨 荫浏记

1 = A

每句 38 拍

廿三 3 6 - 5. 65 65653 2323 5' | $\frac{2}{4}$ 2. 5 3 2 | $\frac{2}{4}$ 1 -'

1. 法 性 湛 然

周 法

3. 535 6 i | 6 5. | i 2i 232i | 6. 65 3 31 | 2353 2

界, 甚 深 无 量

2' 5 65 | i 6 65 3 | 3. 532 1 23 | 5 3. | 5. 65

絕 言 詮。 自

6 656.5 | 3 23 5' | i 2i 232i | 6. 6 5 6 | 65 3.'

从 一 念 失 元

3. 535 6 i | i 6 5.' | i 2i 232i | 6. 65 3 31 | 2353 2

明, 八 万 尘 劳

2' 5 65 | i 6 65 3 | 3. 532 1 23 | 6. 6 5 65 | 3 23 5'

俱 作 蔽。

① 同见《水陆仪轨》卷一, 1 页下。

② 本曲用铃伴奏: 在 $\frac{2}{4}$ 节拍中, 每小节摇铃一下; 在 $\frac{1}{4}$ 节拍中, 每拍摇铃一下。

Fig. 2.30 [23], Volume 3, p. 603

15. 三 皈 依

1 = B \flat

广东三江唱腔

陈 莲唱
杨 蔚记

廿 2 3 3.2.1 2.2 12 3 3. $\left[\begin{array}{l} \text{(鼓)} 0 \quad 0 \quad D \quad 0 \quad D \quad 0 \quad D \\ \text{(锣)} t \quad t \quad t \quad t \quad t \quad t \quad t \end{array} \right. \left. \begin{array}{l} \frac{5}{4} 3 \quad 3 \quad 5 \quad 6 \quad | \quad 3.21 \quad 1 \quad 5.3 \quad 2.323 \quad 1 \quad 3 \end{array} \right|$

1. 自 皈(啊)依 佛: 当 愿 众

$\left. \begin{array}{l} D \quad 0 \quad D \quad 0 \quad D \quad D \quad 0 \quad D \quad 0 \quad \overset{rit}{DD} \\ t \quad t \quad t \quad t \quad t \quad t \quad t \quad t \quad t \quad t \end{array} \right\} \left. \begin{array}{l} 2 \quad - \quad 5 \quad 6i \quad i6 \quad 5 \quad 5 \quad 65 \quad | \quad 3.21 \quad 1' \quad 5.3 \quad 2.321 \quad 1 \quad 2 \end{array} \right|$

生, 体 解 大 道; 发 无 上

$\left. \begin{array}{l} D \quad D \quad D \quad D \quad D \quad D \quad D \quad 0 \quad 0 \\ t \quad t \quad t \quad t \quad t \quad t \quad t \quad 0 \quad 0 \end{array} \right\} \left. \begin{array}{l} \frac{1}{6} \quad - \quad 0 \quad 0 \quad 0 \quad | \quad 0 \quad 0 \quad 0 \end{array} \right|$

心。

廿 2 3 3.2.1 2.2 12 3 3. $\left[\begin{array}{l} 0 \quad 0 \\ t \quad t \end{array} \right. \left. \begin{array}{l} \frac{5}{4} 3 \quad 3 \quad 5 \quad 6 \end{array} \right|$

2. 自 皈(啊)依

$\left. \begin{array}{l} D \quad 0 \quad D \quad 0 \quad D \quad D \quad 0 \quad D \quad 0 \quad D \\ t \quad t \quad t \quad t \quad t \quad t \quad t \quad t \quad t \quad t \end{array} \right\} \left. \begin{array}{l} 3.2 \quad 1 \quad 1' \quad 5.3 \quad 2.323 \quad 1 \quad 3 \quad | \quad 2 \quad - \quad 5 \quad 6i \quad i6 \quad 5 \quad 5 \quad 65 \end{array} \right|$

法: 当 愿 众 生 深 入 经

Fig. 2.31 [23], Volume 3, p. 607

【真言一呪】

21. 然 香 真 言^①

宁波天童寺唱法^②

隱 蓮唱
楊蔭河記

1=G

真言前面,常有一个“梵白”——就是用“梵腔歌唱”的引子。

廿五 | 6 6. i65 | 3' 3 6. i | i6 5 5656 5. 3 2 |

我 佛 如 来 有 然 香 真

3. 5 35 2. 3 | 6 5 65653 | 2. 323 5 2. 5 3 2 | 1 - |

言, 謹 当 宣 誦:

③ 每分钟 88 拍

$\frac{2}{4}$ | 5. i 6 53 | 5. 6 2 i | 6. i 5. 653 | 2. 3 2321 | 6. 1 2 35 |

噯 什 伐 栗 多。 末 你。

1 - | 6. 5 3 5 | 6. 2 i 6 | 5 - | i 2i 232i |

阿 鉢 罗 句 吒。 苏 破

① 同见《水陆仪轨》卷一, 29 页上。

② 以后各曲, 均系宁波天童寺唱法, 不再逐一注出。

③ 真言部份重复唱三遍: 前二遍末尾二字的曲调相同, 都用 | 1. ; 末一遍末尾二字的曲调改用 | 2. 。伴奏用铃: 真言第一遍每小节搖鈴一下, 第二遍每小节搖鈴二下, 第三遍每小节搖鈴四下。

Fig. 2.32 [23], Volume 3, p. 614

【白】

24. 結 界 文^①

1 = G

梵 白

隱 蓮 唱
楊 蔭 湖 記

mf
廿 5 | 6 - i 2̣ ị^{5̣6̣} 5 | 6. ị 6. ị65 3 - | 3 3 3 6. ị |
1. 經 典 所 在, 即 如 來 舍

ị. 6 5 ^{6̣5̣} 6 3 2 | 3. 5 35 3 2 - 2. 323 | 5. 3 6 5 4 |
利 之 身; 法 道 能

3. 5 3. 532 1 - | 6 5. ị2̣ị2̣ | 6. ị653' 5 ^{6̣5̣} 6 3. 532 |
宏, 必 大 德 僧

1 2 ^{3̣2̣} 3 | 5 6 ị 161653 | 2 5^{3̣5̣} 3 2 3. |
伽 之 士。

mf
廿 5 | 6 - i 2̣ ị^{5̣6̣} 5 | 6. ị 6. ị65 3 - | 6. ị |
2. 惟 茲 一 處, 具

ị. 6 5 ^{6̣5̣} 6 3 2 | 3. 5 35 3 2 - 2323 | 5 3 5 5 6 5 4 |
有 三 尊。 天 人 常 起 护

3. 5 3. 532 1 - | 6 ị2̣ị2̣ | 6. ị653 5 ^{6̣5̣} 6 3. 532 |
持, 堂 宇 固

① 簡見《水陸儀軌》卷一, 3頁下。

Fig. 2.33 [23], Volume 3, p. 617

1 2^{3 2} 3 | 5 6 i i*6*i653 | 2 5^{3 5} 3 2 3. |
 应 光 洁。

以上二节,曲调大体相同;只在字数不同的地方,稍稍有一些变化而已。以下3-7节,曲调也都大体相同;从略。但第8节却系另一个曲调;如:

廿五 ^{mf} 6 | 7 6. 6 7 6 | 6. 7 6 5 3 - 6 |
 彰 此 用, 更

3 5 - 6 5 6 5 3 2 | 3. 5 3 5 3 2 - | 5 5. 6 |
 召 诸 神。 翼 肃

7. 2 7 2 7 6. | 6 5 6 5 7 | 5. 7 6 5 3 - | 6. 5 i i 2 i 2 |
 静 于 坛 场, 伸 驩

6. i 6 5 3 5 ^{6 5} 6 | 3. 5 3 2 1. 2 3 | 5 6. 5 3 4. 2 1 2. 1 6 - ^{ppp} |
 除 于 魔 障。

25. 揭 贊^①

1=G

梵 白

隱 蓮唱
 揚 蔭湖記

廿五 ^{mf} | 6 - 6 i 2 i ^{5 6} 5 | 6. i 6. i 6 5 3 - |
 1. 容 顏 甚 奇 妙,
 2. 圣 主 天 中 王,

① 詞見《水陆仪軌》卷二, 76 頁上

Fig. 2.34 [23], Volume 3, p. 618

武鄉秧歌 1

生產季節
(慢板秧歌)

樂隊：大鑼、小鑼、喜鑼、柳子、陽傘、油印、鼓、記

節奏自由 約 172

中 6 1 6 5 3 0 | 5 5 5 5 4 3 - | 2 - - | 3 2 1 0 7 - 6 - ||

(接鑼鼓)

2 4 7 0 5 5 | 5 5 5 5 4 3 - | 2 - - | 3 2 1 0 7 - 6 - ||

2 4 7 0 5 5 | 5 5 5 5 4 3 - | 2 - - | 3 2 1 0 7 - 6 - ||

5. 6E調 2 = 80-92

中 1 6 1 5 5 0 | 1 5 6 1 0 | 1 5 1 3 2 | 3 - - 0

(喜鑼) 1 7 5 4 3 2 1 0

1. 正月 裏吹, 元宵罷來, 各伐各樣;

3. 三月 裏吹, 種棉花來, 溜豆蒸瓜;

5. 五月 裏吹, 端陽節來, 天氣暑熱;

7. 七月 裏吹, 連陰雨吹, 淋淋扯拉;

9. 九月 裏吹, 莊稼熟吹, 孤繁收割;

(接鑼鼓) 中 0 7 | 0 5 7 |

1 6 1 5 5 0 | 1 5 6 1 0 | 1 6 6 3 2 3 | 2 5 - | 5 0

互助組吹, 來整頓來, 自願給合。

下春 雨吹, 貴似油來, 正好鋤麥。

防冷 笑, 鋤雜田來, 早把麥割。

上追 肥吹, 趕後勁來, 力量增加。

上滿 籽吹, 颶大風來, 棵棵哆噪。

① 本曲敲擊樂器, 除柳子外, 用大鑼、喜鑼、小鑼三種。本譜中所用音字: “中”代表喜鑼單敲; “七”代表小鑼與喜鑼同敲; “5”代表大鑼、小鑼、喜鑼三者同敲; “-”代表休止。

Fig. 2.35 [23], Volume 5, p. 36

The original book here is 《民族音乐研究所油印资料之十八 山西省秧歌及花鼓》 edited by 民族音乐研究所 in 1953.

甘州歌

Handwritten musical notation for 'Ganzhou Song'. It consists of two systems of notation. The first system has two staves: the top staff contains rhythmic values (e.g., 1·2, 35, 2166) and the bottom staff contains articulation marks (e.g., ott, tt, o, f, dd). The second system also has two staves, with the top staff showing rhythmic values and the bottom staff showing percentage-like symbols (%).

{3. 甘州歌} (慢板)

Handwritten musical notation for 'Ganzhou Song' (Slow). It features a sequence of notes and rests across ten lines. The notation includes a key signature change to 4/2, indicated by a red box around the '++' and a '4/2' time signature. Above the first line, there is a tempo marking '慢起' (Ritardando) and a '4/2' time signature. The notes are written in a traditional staff notation with various ornaments and trills (tr) indicated. The notation includes notes like 1, 2, 3, 5, 6, and rests. The piece ends with a double bar line and the number '-20-' below it.

Fig. 2.36 [23], Volume 6, p. 286

The original book here is 《蘇南吹打講座提綱》 edited by 中央音樂學院民族音樂研究所 in 1954.

花鼓 3

【銀紐絲】 D 調 ♩ = 58 →

$\overset{tr}{\text{廿五}} \underline{6 \dot{1} \underline{3} \underline{5} | \underline{5} \cdot \underline{7} \underline{6} \dot{1} \cdot \underline{0} |} \frac{4}{4} \underline{5 \cdot \underline{6} \underline{5} \underline{4} \underline{3} |} \underline{2 \underline{2} \underline{3} \underline{5} \underline{3} \underline{6} |}$
 (d d) (旦唱) 身 背 着 花 (odd) 鼓, (旦付同唱) 手 提 着

♩ = 69 →

$\underline{1 \cdot \underline{2} \underline{1} \text{ — } |} \underline{5 \underline{6} \underline{5} \underline{0} \underline{6} \underline{5} \underline{3} \underline{5} |} \underline{6 \underline{5} \underline{i} \underline{2} \underline{i} \underline{6} \underline{5} \underline{6} \underline{i} \underline{6} \underline{5} \underline{3} |} \underline{5 \underline{2} \underline{3} \underline{6} \underline{5} \underline{3} \underline{6} |}$
 雙。 夫 妻 恩 愛, 秤 不 離

$\underline{1 \cdot \underline{2} \underline{1} \text{ — } |} \underline{6 \cdot \underline{i} \underline{5} \underline{3} \underline{5} \underline{6} \underline{i} |} \underline{6 \cdot \underline{5} \underline{6} \text{ — } |} \underline{2 \underline{3} \underline{2} \underline{0} \underline{2} \underline{3} \underline{5} |}$
 從。 會 唱 歌, 穿 街

♩ = 76 →

$\underline{6 \cdot \underline{i} \underline{6} \underline{5} \underline{3} \underline{3} \underline{3} \underline{2} |} \underline{1 \cdot \underline{2} \underline{3} \underline{5} \underline{2} \underline{3} \underline{6} \underline{5} \underline{6} |} \underline{1 \cdot \underline{2} \underline{1} \text{ — } |} \underline{3 \underline{5} \underline{6} \underline{i} \underline{6} \underline{5} \underline{6} \underline{i} |}$
 過 卷, 兩 腳 走 如 梭。 兩 眼 歡 對

♩ = 80 → ^{tr}

$\underline{6 \underline{0} \underline{5} \underline{6} \underline{5} \underline{6} \underline{5} |} \underline{3 \underline{2} \underline{5} \underline{6} \underline{i} \underline{2} \underline{3} \underline{i} |} \underline{6 \underline{2} \underline{i} \underline{5} \underline{5} \underline{6} \text{ — } |} \underline{5 \underline{6} \underline{i} \underline{2} \underline{i} \underline{6} \text{ — } |}$
 笑, 咧 嘴 唱 秧 歌。 只 為

$\underline{i \underline{3} \underline{5} \underline{6} \underline{5} \text{ (i 6 5 3) } |} \underline{3 \cdot \underline{5} \underline{2} \underline{0} \underline{3} \underline{5} |} \underline{6 \cdot \underline{5} \underline{3} \underline{3} \underline{3} \underline{2} |} \underline{1 \cdot \underline{2} \underline{3} \underline{5} \underline{2} \underline{3} \underline{i} \underline{6} \underline{i} \underline{5} \underline{6} |}$
 錢 財 吓, 沒 奈 何! 咱 也 會 唱

♩ = 84 →

$\underline{1 \cdot \underline{2} \underline{1} \text{ — } |} \underline{2 \underline{3} \underline{2} \underline{0} \underline{2} \underline{3} \underline{5} |} \underline{6 \cdot \underline{i} \underline{5} \underline{3} \underline{3} \underline{3} \underline{2} |} \underline{1 \cdot \underline{2} \underline{3} \underline{5} \underline{2} \underline{2} \underline{i} \underline{6} \underline{5} \underline{6} |} \underline{1 \cdot \underline{2} \underline{1} \text{ — } |}$
 歌。 風 流 浪 子, 多 來 照 着 我。

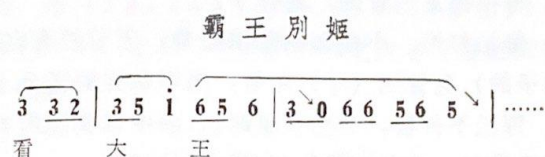
♩ = 88

$\underline{6 \dot{1} \underline{2} \underline{3} \underline{i} \text{ (3 2 i 6) } |} \underline{i \underline{3} \underline{5} \underline{6} \underline{5} \text{ (i 6 5 3) } |} \underline{3 \cdot \underline{5} \underline{6} \underline{i} \underline{6} \underline{5} \underline{i} |} \underline{6 \text{ — } \underline{5} \cdot \underline{6} |}$
 戲 耍 場 中 吓, 那 怕 他 人 多! 我 的

$\underline{i \underline{6} \underline{2} \underline{5} \underline{3} \underline{2} |} \underline{i \cdot \text{ (2 i 3 2 i 6) } |} \underline{5 \cdot \underline{6} \underline{i} \underline{3} \underline{2} \underline{i} \underline{6} |} \underline{5 \cdot \underline{6} \underline{i} \underline{6} \underline{i} \underline{6} \underline{5} |}$
 卷 頭 兜 吓, 囉 哩 噠, 唱 一 個

Fig. 2.37 [23], Volume 6, p. 465

The original book is 《民族音樂研究所油印資料之十六 崑曲花鼓及角色說明》 edited by 高步雲, 楊蔭瀏 and 李元慶 in 1952.



拍号和小节的划分

用以规定小节结构的拍号，记在乐谱的开端调号的后面，其作用一直保持到乐曲的结束，或保持到拍子变换新拍号出现之前。

民间音乐常用“板眼”说明乐曲的节拍形式，通常有下面几种：

流水板 只有板，没有眼。

一板一眼 第一拍叫板，第二拍叫眼；相当于 $\frac{2}{4}$ 。

一板三眼 第一拍叫板，第二拍叫头眼，第三拍叫中眼，第四拍叫末眼；相当于 $\frac{4}{4}$ 。

加赠板的一板三眼 形式上是八拍为一个节拍单位，第一拍叫正板，第五拍叫增板或衬板，第二、第六拍叫头眼，第三、第七拍叫中眼，第四、第八拍叫末眼；从八拍看，可当作 $\frac{8}{4}$ ，若从整个民族音乐中运用的情况看，将它作 $\frac{4}{4}$ 可能更适当。

散板 长短、强弱不规则的一种板式。一般用

“卄”作记号（即“散”字的略写）。

对流水板，可以采用不同的记法：

Fig. 2.38 [23], Volume 10, p. 481

The original book here is 《民间音乐采访手册》 edited by 中央音乐学院中国音乐研究所 in 1963.

【從原始譜到口授譜】

原始譜是原來手抄的工尺譜，它的旋律是比較簡單的，據藝僧們傳習的方法，第一步是根據了原始譜，由倉家口授；口授中間，便加進了很多的“阿口”，而漸，的複雜了起來。下面舉雁過南橋牌子為例，將北京崇文門外閔帝廟1912年景增所抄的本子，作為原始譜，把它翻譯出來，寫在第一行；依現在唯一位頭管手緒增的讀法，作為口授譜，寫在第二行；將緒增所讀的工尺及“阿口”聲字，作為原讀法，寫在第三行。若準對了第二行的旋律，把第三行作歌詞那樣的歌唱，便成為緒增口授時讀譜的聲音。

雁過南橋（小哨正調）

F 調

——原譜與口授譜對照——

譯原譜	$\frac{1}{4}$ 0 2 — $\dot{2}$ 4 $\dot{3}$ $\dot{2}$
口授譜	阿 2-232 2 1 2' 2 4 . 565 3' 1 232 3215
原讀法	阿 五 的 五 阿 乙 阿 五

Fig. 2.39 [21], p. 83

The original report here is 《中央音樂學院中國古代音樂研究室探訪記錄第 21 號 智化寺京音樂（三）》 written by 楊蔭瀏 in 1953.

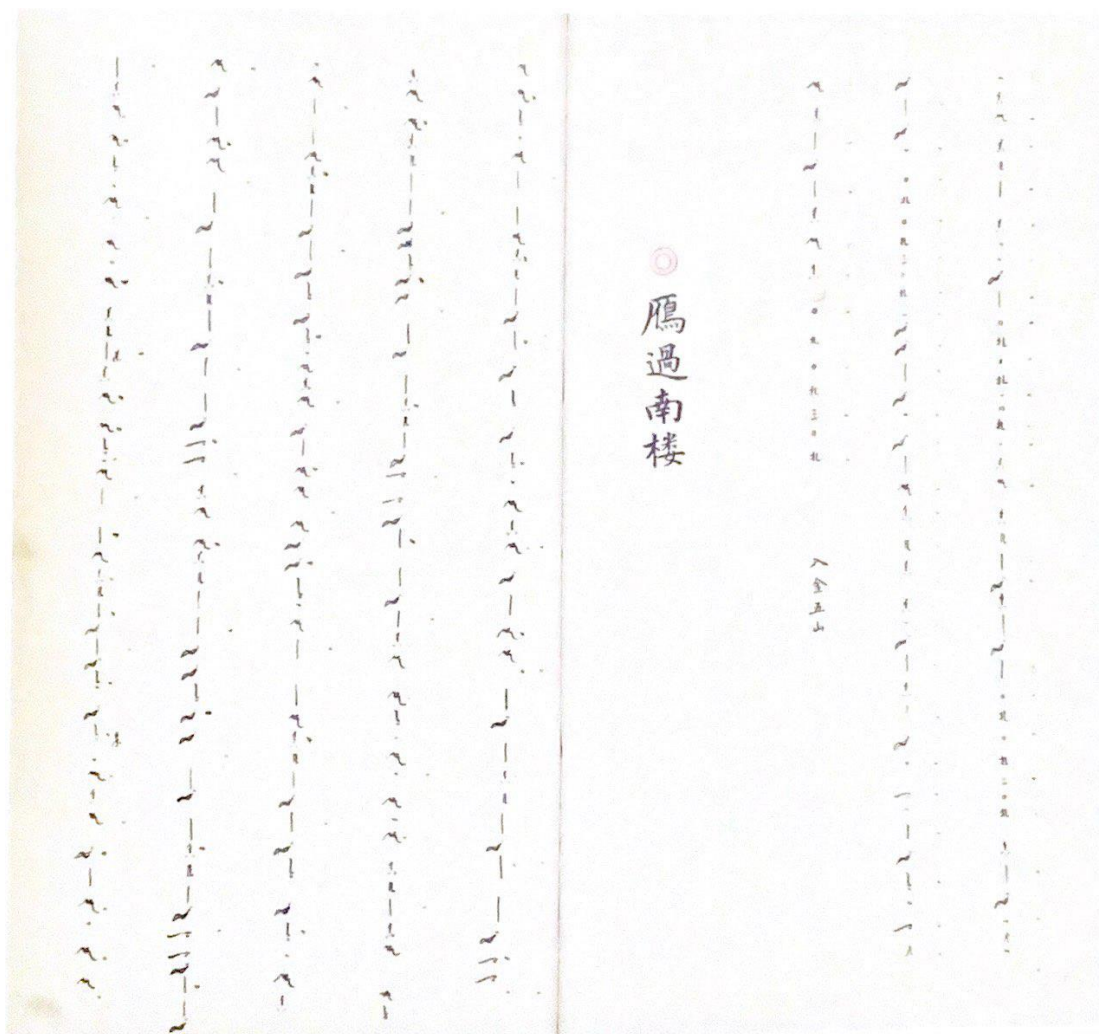


Fig. 2.40 [20], Volume 2, p. 96

The original book here is 《影抄北京智化寺晚出樂譜》 collected by 楊蔭瀏. This is the original score of Fig. 2.39, which is written with one kind of the Peking Musical Notations. The Peking Musical Notation has not been introduced in UCS and Unicode, but it will be clarified in future when I finished the studies on it.

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(End of Document)

ISO/IEC JTC 1/SC 2/WG 2
PROPOSAL SUMMARY FORM TO ACCOMPANY SUBMISSIONS
FOR ADDITIONS TO THE REPERTOIRE OF ISO/IEC 10646¹

Please fill all the sections A, B and C below.

Please read Principles and Procedures Document (P & P) from <http://std.dkuug.dk/JTC1/SC2/WG2/docs/principles.html> for guidelines and details before filling this form.

Please ensure you are using the latest Form from <http://std.dkuug.dk/JTC1/SC2/WG2/docs/summaryform.html>.

See also <http://std.dkuug.dk/JTC1/SC2/WG2/docs/roadmaps.html> for latest Roadmaps.

A. Administrative

1. Title:	Updated proposal to encode the Sanban Sign for Chinese folk music and local operas	
2. Requester's name:	Eiso CHAN	
3. Requester type (Member body/Liaison/Individual contribution):	Individual contribution	
4. Submission date:	2022-12-19	
5. Requester's reference (if applicable):		
6. Choose one of the following:		
This is a complete proposal:	YES	
(or) More information will be provided later:		

B. Technical – General

1. Choose one of the following:		
a. This proposal is for a new script (set of characters):		NO
Proposed name of script:		
b. The proposal is for addition of character(s) to an existing block:		YES
Name of the existing block:	Musical Symbols	
2. Number of characters in proposal:		1
3. Proposed category (select one from below - see section 2.2 of P&P document):		
A-Contemporary	<input checked="" type="checkbox"/>	B.1-Specialized (small collection)
C-Major extinct	<input type="checkbox"/>	B.2-Specialized (large collection)
D-Attested extinct	<input type="checkbox"/>	E-Minor extinct
F-Archaic Hieroglyphic or Ideographic	<input type="checkbox"/>	G-Obscure or questionable usage symbols
4. Is a repertoire including character names provided?		
YES		
a. If YES, are the names in accordance with the "character naming guidelines" in Annex L of P&P document?		YES
b. Are the character shapes attached in a legible form suitable for review?		YES
5. Fonts related:		
a. Who will provide the appropriate computerized font to the Project Editor of 10646 for publishing the standard?	Eiso CHAN	
b. Identify the party granting a license for use of the font by the editors (include address, e-mail, ftp-site, etc.):	Eiso CHAN, eisoch@126.com	
6. References:		
a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?		YES
b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached?		YES
7. Special encoding issues:		
Does the proposal address other aspects of character data processing (if applicable) such as input, presentation, sorting, searching, indexing, transliteration etc. (if yes please enclose information)?		
NO		

8. Additional Information:

Submitters are invited to provide any additional information about Properties of the proposed Character(s) or Script that will assist in correct understanding of and correct linguistic processing of the proposed character(s) or script. Examples of such properties are: Casing information, Numeric information, Currency information, Display behaviour information such as line breaks, widths etc., Combining behaviour, Spacing behaviour, Directional behaviour, Default Collation behaviour, relevance in Mark Up contexts, Compatibility equivalence and other Unicode normalization related information. See the Unicode standard at <http://www.unicode.org> for such information on other scripts. Also see Unicode Character Database (<http://www.unicode.org/reports/tr44/>) and associated Unicode Technical Reports for information needed for consideration by the Unicode Technical Committee for inclusion in the Unicode Standard.

¹. Form number: N4502-F (Original 1994-10-14; Revised 1995-01, 1995-04, 1996-04, 1996-08, 1999-03, 2001-05, 2001-09, 2003-11, 2005-01, 2005-09, 2005-10, 2007-03, 2008-05, 2009-11, 2011-03, 2012-01)

C. Technical - Justification

1. Has this proposal for addition of character(s) been submitted before? If YES explain	<i>NO</i>
2. Has contact been made to members of the user community (for example: National Body, user groups of the script or characters, other experts, etc.)? If YES, with whom? If YES, available relevant documents:	<i>YES</i> <i>the Chinese folk music players and local operas performers</i> <i>this document and the relevant issue of SMuFL project</i>
3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included? Reference:	<i>YES</i> <i>Contemporary use by specialists and hobbyists.</i>
4. The context of use for the proposed characters (type of use; common or rare) Reference:	<i>common</i>
5. Are the proposed characters in current use by the user community? If YES, where? Reference:	<i>YES</i> <i>China</i>
6. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP? If YES, is a rationale provided? If YES, reference:	<i>NO</i>
7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?	<i>YES</i>
8. Can any of the proposed characters be considered a presentation form of an existing character or character sequence? If YES, is a rationale for its inclusion provided? If YES, reference:	<i>NO</i>
9. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters? If YES, is a rationale for its inclusion provided? If YES, reference:	<i>NO</i>
10. Can any of the proposed character(s) be considered to be similar (in appearance or function) to, or could be confused with, an existing character? If YES, is a rationale for its inclusion provided? If YES, reference:	<i>NO</i>
11. Does the proposal include use of combining characters and/or use of composite sequences? If YES, is a rationale for such use provided? If YES, reference: Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided? If YES, reference:	<i>NO</i> <i>NO</i>
12. Does the proposal contain characters with any special properties such as control function or similar semantics? If YES, describe in detail (include attachment if necessary)	<i>NO</i>
13. Does the proposal contain any Ideographic compatibility characters? If YES, are the equivalent corresponding unified ideographic characters identified? If YES, reference:	<i>NO</i>