

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

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In this document, there is only one ideographic punctuation mark, which is double ideographic full stop (双句号/雙句號/雙句號)¹, mainly used for the performance scripts/librettos of Cantonese Yueju Opera (粵劇/粵劇/粵劇) and Cantonese Yuequ Show (粵曲/粵曲/粵曲) in Hong Kong SAR (of China), sometimes in Guangdong Province and Macao SAR.

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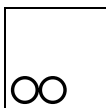
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¹ The Chinese term in black (#000000) is used in Chinese mainland, the one in red (#EE0000) is used in Chinese Hong Kong SAR, and the one in green (#70AD47) is used in Chinese Macao SAR. The same color settings of terms or names are also be set in the following texts.

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1. Proposal

The following table shows the proposed UCS/Unicode code point, glyph and character name. I suggest encoding it in *Ideographic Symbols and Punctuation* block. In the glyph column, the upper one is the corner-justified form, and the lower one is the centered form, which is like the related ideographic punctuation U+3002 (。) IDEOGRAPHIC FULL STOP to a certain extent.

Proposed C/P	Glyph	Character Name
U+16FE6		DOUBLE IDEOGRAPHIC FULL STOP

The UCD information is shown below.

```
16FE6;DOUBLE IDEOGRAPHIC FULL STOP;Po;0;ON;;;;;N;;;;;
```

The script value of this character is still **Common** (Zyyy) like U+3002. [[UAX #24](#)]

The information for Names List is shown below.

```
@@ 16FE0 Ideographic Symbols and Punctuation 16FFF
@ Mark used in Chinese traditional performance scripts
16FE6 DOUBLE IDEOGRAPHIC FULL STOP
x (ideographic full stop - 3002)
~ 16FE6 FE00 corner-justified form
~ 16FE6 FE01 centered form
```

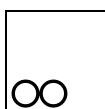
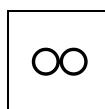
The value of this character for East Asian Width property is **W** (Wide). [[UAX #11](#)]

The value of this character for East Asian Spacing property is **O** (Other). [[UTR #59](#)]

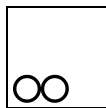
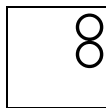
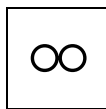
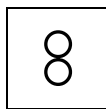
The value of this character for Line Break property is **CL** (Close Punctuation). [[UAX #14](#)]

The value of this character for Vertical Orientation property is **Tr**. [[UAX #50](#)] The horizontal and vertical pairs of glyphs are also listed in the following.

The SVS glyphs for this character are shown below.

Corner-justified Form	Centered Form
	
16FE6 FE00 / VS1	16FE6 FE01 / VS2

The glyph changes for vertical orientation are shown below.

C/P	Character Name	SVS Form	Horizontal	Vertical
U+16FE6	DOUBLE IDEOGRAPHIC FULL STOP	corner-justified form		
		centered form		

In general, the proposed punctuation mark should not appear at the line start like the ideographic full stop, and the visual layout on the texts is also very close to the ideographic full stop. In the evidence, we can find both the examples of the corner-justified form and the centered form. In current code charts, the representative glyphs of ideographic punctuation are the corner-justified form to follow PRC conventions. This one is commonly used in Hong Kong SAR, and the centered form is more common.

2. Brief introduction

There are three sub-sections to introduce the relevant matters of this proposed punctuation mark.

2.1. Background

In China, there are different types of distinctive folk songs in different places. The following songs are two examples to show how to establish and develop singing melodies by the tones of Cantonese. The digits under the lyric means the tone numbers defined by *Jyutping* (粵拼/粵拼/粵拼) system, the same as *kCantonese* property in UniHan DB.

The first example is one nursery rhyme named 《排排坐/排排坐/排排坐》.

(1 2 3 2 1·6 | 1 2 3 2 1 | 2 2 5 7 | 6 5 3 5) | 5 5 1·7 | 6 2 2 |

排排 坐, 食果 果,
4 4 5 6 2 2

3 2 3 5 1 | 1· 7 | 6 2 1 2 5 3 | 2 - | 1 3 2 1·6 | 1 2 3 2 1 |

生果 甜嚟 嚟, 大家 笑 呵 呵。 你 一 个, 我 一 个,
1 2 4 1 1 6 1 3 1 1 5 1 3 5 1 3

6 1 5 3 2 | 1· 6 | 1 1 5 3 2 | 1 - | 6 5 2 2 | 1 2 5 3 2 |

大 概 分 界 你 (啊), 细 嘅 留 返 我。 食 完 果 果 唱 支 歌,
6 3 1 2 5 3 3 4 1 5 6 4 2 2 3 1 1

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

互 相 谦 让 乐 和 和, 乐 和 和。
6 1 1 6 6 4 4 6 4 4

The second example is one tune to peddle, which is commonly called as [收买调/收買調/收買調] .

⁵3· 1 | 6 5 6 1 | ⁵3· 1 | 6 1 2 | 6 3 ⁴³2 | 2 0 ||

收 买 烂 铜 烂 铁, 收 买 旧 报 纸, 旧 书 纸。
1 5 6 4 6 3 1 5 6 3 2 6 1 2

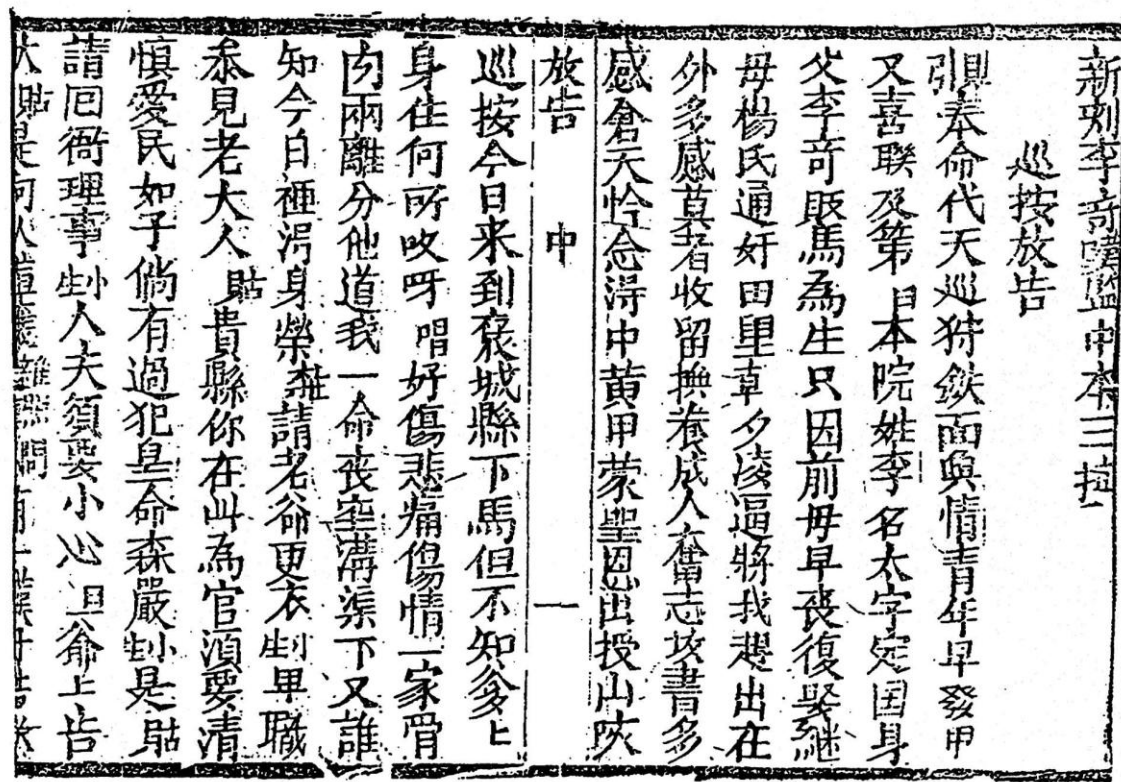
Melodies like the above two examples can be abstracted into one tradition on the relationship between melody and lyrics of Cantonese as below.

3 5 6 1 2 3 5
4 4 6 3/5 1/2 1 1

This tradition and its extensions have been inherited all along, and music of the Xiqu Opera and Quyi Show also inherits it in Cantonese speaking area. The main body of Cantonese Yueju Opera and Cantonese Yuequ Show music follows the basic structures of Bangzi Tune (梆子/梆子/梆子) and Erhuang Tune (二黄/二黄/二黄, also 二王/二王/二王), that means they also need to clarify upper sentence (上句/上句/上句) ending with oblique tone (仄声/仄聲/仄聲) and lower sentence (下句/下句/下句) ending with level tone (平声/平聲/平聲), which is similar to Chinese Couplet (对联/對聯/對聯) a little. The differences are the final Hanzi elements of upper and lower sentences of Cantonese Yueju Opera and Cantonese Yuequ Show must rhyme (压韵/壓韻/壓韻 or 押韵/押韻/押韻), but the final Hanzi elements of two sentences of Chinese Couplet must not rhyme. There are also the respective rhyme rules in different singing forms in Cantonese Yueju Opera and Cantonese Yuequ Show, and this has not been detailed tentatively in this document

due to space limitations.

In 1998, Mr. Andrew West (魏安) finished editing the book named *Catalogue of the Morrison Collection of Chinese Books* (《馬禮遜藏書書目》), and the book was published by SOAS. There is one picture that shows early performance scripts of Cantonese Yueju Opera. The main performance language was Theater Mandarin at that time. (ZQ2020: p. 1277)



Xinke Li Qi tanjian zhongben sanla 新刻李奇嘆監中本三拉 (RM c.500.y.2 (6)): first folio of text.

WA1998, p. 262

It is easy to find there were not any punctuation marks on the book at that time.

After the New Culture Movement (新文化运动/新文化運動/新文化運動), the punctuation marks in the modern sense had been introduced into Chinese writing system. At the same time, the performance language of Cantonese Yueju Opera and Cantonese Yuequ Show were changed to Cantonese from one kind of the Theatre Mandarin (戏棚官话/戲棚官話/戲棚官話).

The combination of two traditions required a set of punctuation marks to show upper and lower sentences clearly in the performance scripts/librettos of Cantonese Yueju Opera and Cantonese Yuequ Show.

The following three pictures show how the playwrights tried to show the boundaries of different sentences before the appearance of the proposed punctuation mark.

尺尺乙士乙尺士合仁上
上天咏堂呀啞呀
(乙士乙尺合士乙尺士上)
(下句)

上上尺仁合士士
但願你靈魂呀
合仁合
(五尺上士尺上仁合)
(上上句)

六工尺乙士上尺
三楚呀啞呀上啞
(六反工士上尺上尺工六尺)
(上句)

上上尺仁合尺乙士士
又願你靈魂啞呀
(上仁合士合士乙尺士)
(下上句)

工合乙尺士上
轉還那啞呀鄉
(乙士乙尺合士乙尺士上)
(下句)

(轉快嘆板)
哭老母
(六反工)
(五士上尺工)
哭得我神魂飄蕩啞呀
(工尺工士士工尺工尺)
(六士上工尺)

尺乙士合士合
念忙誦研

院

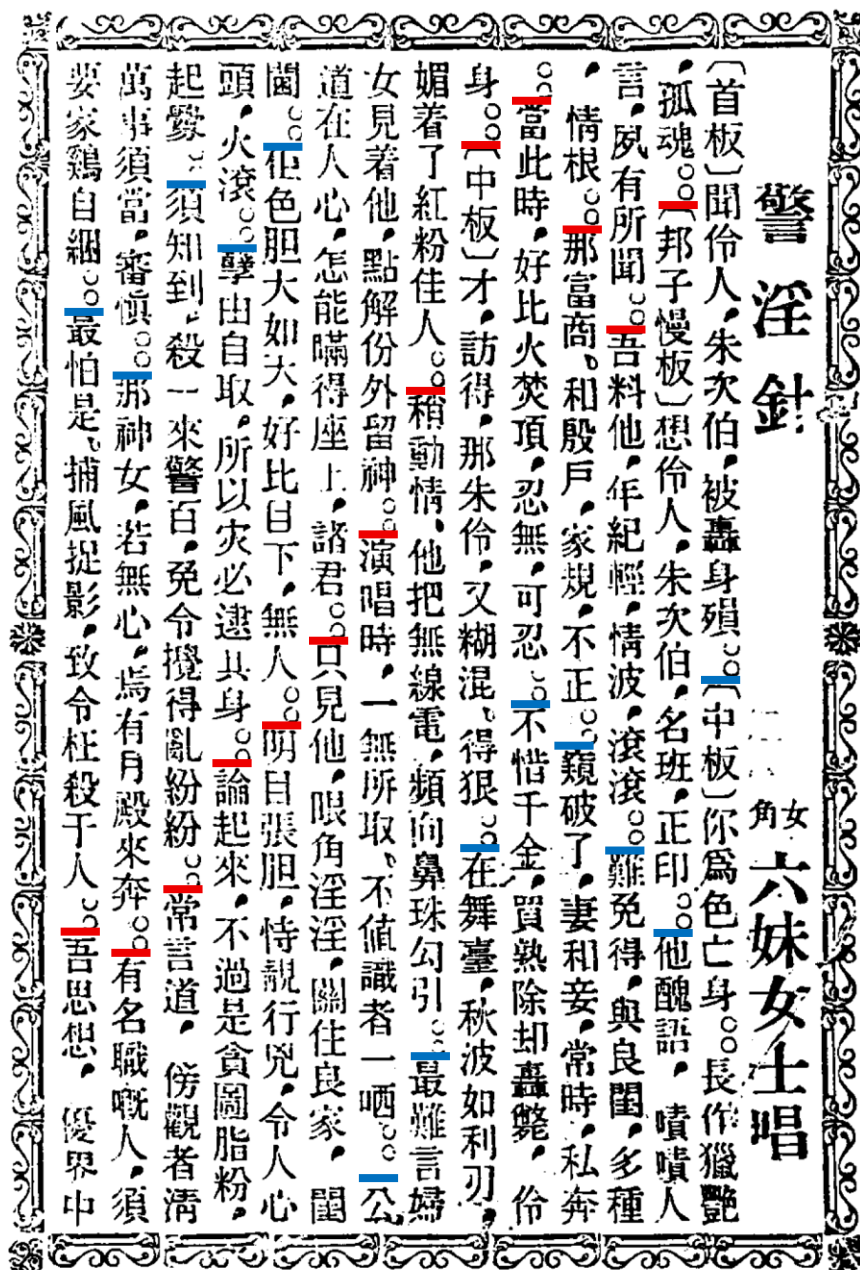
滾

君

薛覺先
上海姊妹合唱

別

木



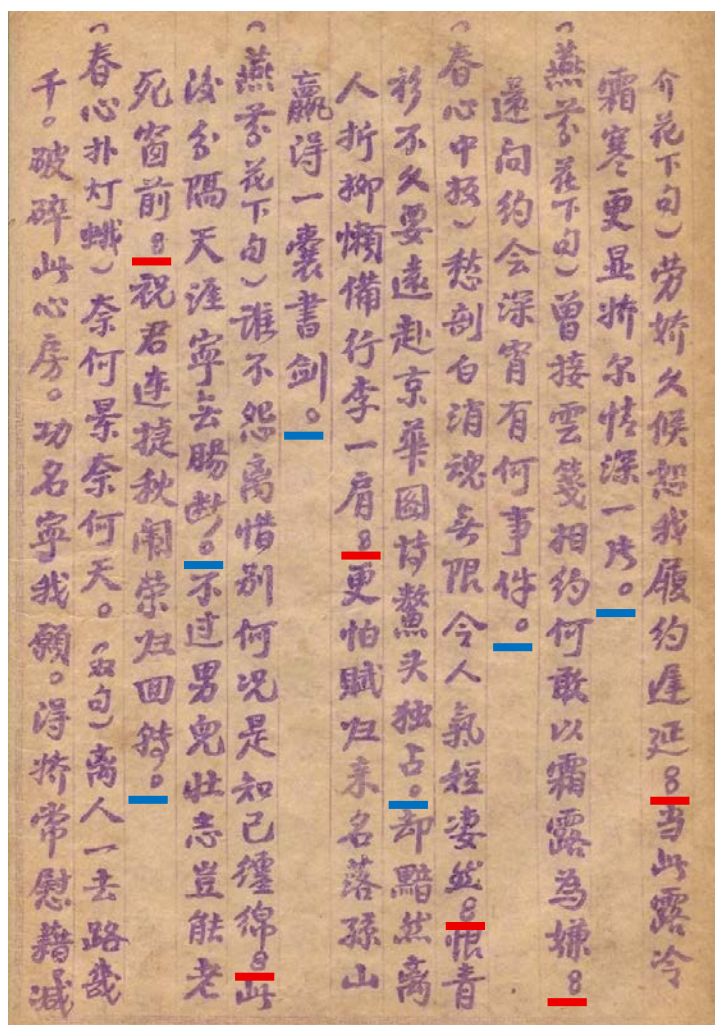
LJ1994, p. 47

A new punctuation mark like the proposed one had been introduced to mark the boundaries of the sentences, and the ideographic comma / secondary comma (顿号/頓號/頓號) was used to mark the other parts (顿/頓/頓). I also add blue and red lines to mark the ends of upper and lower sentences. Note that the punctuation mark where the two circles don't touch and are clearly separated is the obsolete form, which is not used to support the encoding of the proposed one.

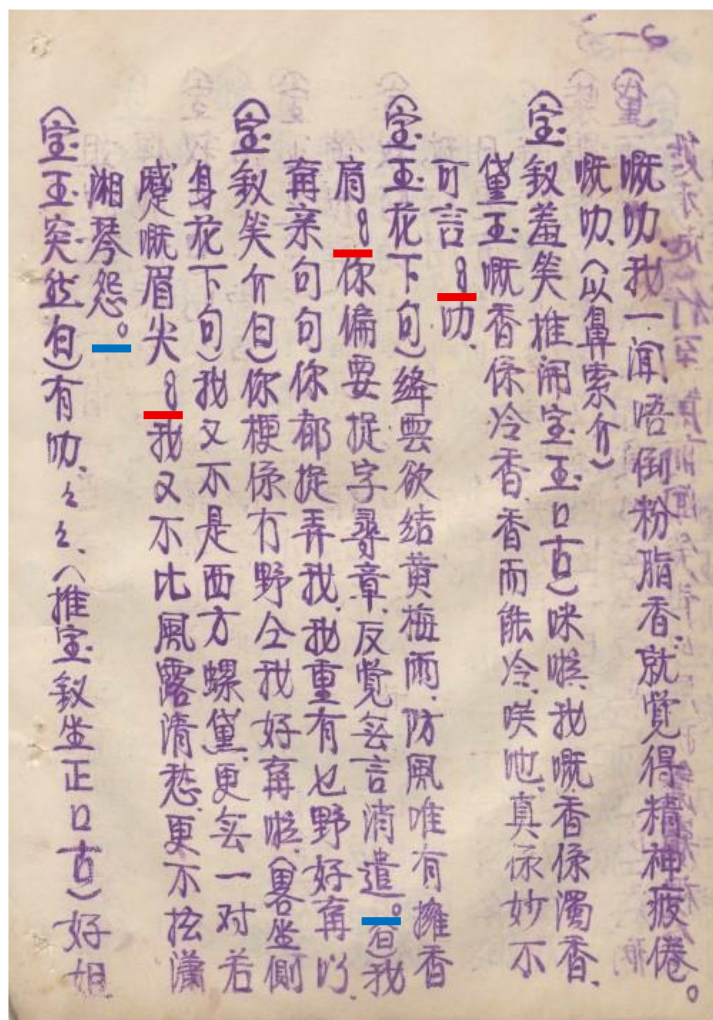
In current usage, the following pair is used to mark upper and lower sentences at the end. Note that the first term of the Chinese names is the formal names, and other ones are the aliases in Cantonese, and the Cantonese readings have been provided after the names.

UCS	Glyph	Chinese Name	Character Name	Usage
U+3002	○	句号/句號/句號 (geoi3 hou6-2) 单圈/單圈/單圈 (daan1 hyun1)	IDEOGRAPHIC FULL STOP	upper sentence marking
*U+16FE6	∞	双句号/雙句號/雙句號 (soeng1 geoi3 hou6-2) 孖句号/孖句號/孖句號 (maa1 geoi3 hou6-2) 孖圈/孖圈/孖圈 (maa1 hyun1)	DOUBLE IDEOGRAPHIC FULL STOP	lower sentence marking

Based on the collections and research of Dr. Chu Siu Cheung (朱少璋/朱少璋/朱少璋), the above pair had been used in 1930s, but not commonly. Please see the following picture of the works of Lee Siu-wan (李少芸/李少芸/李少芸), which is 《归来燕/歸來燕/歸來燕》. The picture was provided by Dr. Chu, and I also added the blue and red lines to mark the ends of upper and lower sentences.



As the following picture (in 1956) and the evidence of YQ2022 (in 1958) show, the usage of the above pair had been used commonly after 1950s in Hong Kong, and it is an efficient and convenient method to help the performers and readers distinguish upper and lower sentences more quickly. The following picture was also provided by Dr. Chu, and it is the work of Tang Ti-sheng (唐滌生/唐滌生/唐滌生), and the name is 《红楼梦/紅樓夢/紅樓夢》. According to TD2007 (p. 225), this is the first play of Sin Fung Ming Theatre Company (仙凤鸣剧团/仙鳳鳴劇團/仙鳳鳴劇團) which will be mentioned in Section 2.2. This play was adapted from one of the Four Great Classical Novels in China, *Dream of the Red Chamber* or *Story of the Stone*. Please read more details of this adaption in Chapter 6 of LH2018.



And now, this is the consensus of the practitioners and enthusiasts of Cantonese Yueju Opera and Cantonese Yuequ Show in Hong Kong SAR. After the reform and opening up, various cultural exchange between Guangdong and Hong Kong is increasing day by day, and the method of this pair is also accepted to use by more and more practitioners and enthusiasts in Guangdong, also in Macao.

The double ideographic full stop has not been encoded now, so some typesetters use two characters of ideographic full stop (。.) to replace it, but this is one punctuation mark in fact, which is not a good behavior for digitalization. Some other typesetters also use U+221E (∞) and U+0038 (8) with small size to replace. Please see Appendix E for other confusables. We confirm the glyphs to follow the textbooks like YJ2004 and HK2017.

During the research process, I found that the musical rules of Cantonese Yueju Opera and Cantonese Yuequ Show are related to other Xiqu Operas, that means it may be also useful for them in future.

Let's compare the preludes of three groups of rules among Cantonese Yueju Opera/Cantonese Yuequ Show, Nanning Yongju Opera (邕剧/邕劇/邕劇) and Haifeng Xiqinxi Opera (西秦戏/西秦戲/西秦戲).

The first group includes Manban (〔慢板/慢板/慢板〕) of Cantonese Yueju Opera/Cantonese Yuequ Show and Haifeng Xiqinxi Opera, Pingban (〔平板/平板/平板〕) of Nanning Yongju Opera.

0 0 6 5 3 5 6 1· 2 3 5 | 2 1 3 5 6 1 5 0 5 3 5 3 2 |

1· 3 2 3 7 6 1 2 3 1 2 1 ||

The above is used for Cantonese Yueju Opera/Cantonese Yuequ Show. (CZ2007: p. 87)

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

1· 3 2 3 7 2 6 1 2 3 1 2 1 ||

The above is used for Nanning Yongju Opera. (GX2002: p. 541)

³/_♩ 5 - 3 5 6 | ⁶/_♩ 1·7 6 3 5 6 4 3 4 3 2 | 1 6 2 3 1 2 7 6 ³/_♩ 5·6 3 4 3 |

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

The above is used for Haifeng Xiqinxi Opera. (GD1996: p. 1552)

The second group includes Kuaizhongban (〔快中板/快中板/快中板〕) of Cantonese Yueju Opera/Cantonese Yuequ Show, Kuai'erliu (〔快二流/快二流/快二流〕) of Nanning Yongju Opera and Kuai'erliu (〔快二六/快二六/快二六〕) of Haifeng Xiqinxi Opera.

5 3 | 5 | 3 2 | 3 7 | 6 1 ||

The above is used for Cantonese Yueju Opera/Cantonese Yuequ Show. (CZ2007: p. 148)

5·3 | 5 5 | 3 2 | 3 7 | 6 1 | 1 0 ||

The above is used for Nanning Yongju Opera. (GX2002: p. 543)

³/_♩ 5 3 | 5 | 3 5 | 3 7 | 6 2 | 1 ||

The above is used for Haifeng Xiqinxi Opera. (GD1996: p. 1556)

The third group includes Gunhua (〔滚花/滚花/滚花〕) of Cantonese Yueju Opera/Cantonese Yuequ Show, Sanban (〔散板/散板/散板〕) of Nanning Yongju Opera and Jinban (〔紧板/紧板/紧板〕) of Haifeng Xiqinxi Opera. Note that the Haifeng Xiqinxi Opera one is more like Yaoban (〔摇板/摇板/摇板〕) of Peking Opera, and there is no real Yaoban in Cantonese Yueju Opera/Cantonese Yuequ Show and Nanning Yongju Opera music.²

3 5 2 3 1 ||

The above is used for Cantonese Yueju Opera/Cantonese Yuequ Show. (CZ2007: p. 69; free tempo)

3 5 2 3 1 - ||

The above is used for Nanning Yongju Opera. (GX2002: p. 522; free tempo)

3 | 5 | 2 | 3^v | ⁶/_♩ 1 | 1 ||

The above is used for Haifeng Xiqinxi Opera. (GD1996: p. 1557)

After comparing these three groups, it is easy to know they are close, and Nanning Yongju Opera is closer to Cantonese Yueju Opera/Cantonese Yuequ Show than Haifeng Xiqinxi Opera (The complete research results will be made public in future), so there is a possibility that the proposed punctuation mark may also be applicable in their playing scripts. The 2018 Series HK\$100 notes had been available at three note-issuing banks of Hong Kong SAR starting from September 3rd, 2019, please see [here](#) and [here](#). Cantonese Yueju Opera was selected as the thematic design. Cantonese

² According to SC2007 (p. 74), Sanban and Yaoban could be treated as one thing.

Yueju Opera and Cantonese Yuequ Show are not only the important traditional art forms, but also increasingly valued by all sectors of society.



It is really useful and meaningful to encode the double ideographic full stop in UCS and Unicode as soon as possible.

2.2. History

Cantonese Yueju Opera is also called as “广府戏” (廣府戲/廣府戲)³, and there were other names as “土戏” (土戲/土戲), “广东锣鼓剧” (廣東鑼鼓劇/廣東鑼鼓劇), “广东梆簧” (廣東梆簧/廣東梆簧), “广东梆子” (廣東梆子/廣東梆子) and so on. Since the formation of Cantonese Yueju Opera in the 1920s, when it truly became a kind of local Xiqu Opera, it has only been approximately a hundred years. (WK2019: p. 4) The local people just called it as “大戏” (大戲/大戲) commonly, and it's still the case now. Cantonese Yueju Opera is commonly translated as “Cantonese Opera” and “Yueju Opera”, but these two terms could make confusable with other Xiqu Operas, that means they are both not the best choices.⁴ Prof. Kwan Hin Cheung (张群显/張群顯/張群顯) strongly recommended one new translation form as “Canto-Opera” in recent years, which could be used in the concise and clear contexts.

There are three treasures of folk performing arts in the Pearl River Delta, the other two are Cantonese Yuequ Show and Cantonese Music (广东音乐/廣東音樂/廣東音樂, 粤乐/粵樂/粵樂). (LT2008: p. 1) And Cantonese Yueju Opera and Cantonese Yuequ Show is a pair of sister arts that complement each other and develop together. (QK2020: p. 76)

From the artistic features described by Li Diaoyuan (李调元/李調元/李調元) in his work *Juhua* (《剧话/劇話/劇話》), the main singing tune system (唱腔/唱腔/唱腔) used by the troupe was Yiyang Tune (弋阳腔/弋陽腔/弋陽腔, also 弋腔/弋腔/弋腔) in the early stages that can be traced back, which is often called as “高腔” (高腔/高腔) commonly. (WK2019: p. 24)

³ It is also one of the aliases of Nanning Yongju Opera. (GX2002: p. 438)

⁴ The performance languages of other Xiqu Operas are (or just included) also Cantonese or other sub-dialects under Chinese Yue-dialects, like Anpu Baixi Opera, Shunde Dapengxi Opera, Enping Muyu Opera, Qiaotou Gui'erxi Opera, Xingye Liaoqi Opera, Cenxi Niuniangxi Opera, Cantonese Vernacular Shigongxi Opera and so on. The term “Yueju Opera” is also used for Shaoxing Yueju Opera.

In the local legend in Guangdong, the inventor of Cantonese Yueju Opera is Master Zhang Qian (张骞/張騫/張騫) who was proficient in Hubei Hanju Opera (汉剧/漢劇/漢劇) in the early years of Qing Dynasty. He was called as Zhang Wu (张五/張五/張五, the fifth child of the Zhang family), because he ranked fifth in his family; he was also called as Tanshou Wu (攤手五/攤手五/攤手五, a disabled man named Wu), because his left hand was somewhat disabled. (WK2019: p. 24) In the story of Master Zhang Qian, he was active around Capital (京师/京師/京師) during the reign of Emperor Yongzheng (雍正/雍正/雍正/ ཡེ་ཤེས་ཀྱི་བཟུང་པོ་)⁵ of Qing Dynasty. He fled Capital to evade pursuit by the Qing Court and headed south to Guangdong, settling in Foshan (佛山/佛山/佛山). He taught all the stage fashion and performing arts content that were popular in the north of China at that time to the Xiqu operatic players in Foshan. (WR2019: p. 36) So, the later researchers thought Cantonese Yueju Opera was originated in Foshan, matured in Guangzhou, and enriched and developed in Hong Kong. (LJ2010: p. 21)

Bangzi Tune and Erhuang Tune emerged in Qing Dynasty, which are both “板腔体” (板腔體/板腔體). The musical sentence patterns are “齐言体” (齊言體/齊言體, the numbers of the basic Hanzi elements in each sentences are the same), which is different from some other previous Xiqu Operas (such as Kunqu Opera). Their structures in the running texts are composed of a pair of upper and lower sentences, and one lower sentence must follow one upper sentence, and another one upper sentence follows this lower sentence. (LJ2010: p. 3) Bangzi Tune had been the main singing tune of Cantonese Yueju Opera after the Mid-Qing Dynasty, and integrated Kunshan Tune (昆山腔/昆山腔/昆山腔) and Yiyang Tune as the supplementary singing tune. Erhuang Tune was added to the Cantonese Yueju Opera as the other main Singing Tune during the Tongzhi (同治/同治/同治/ ཏོང་མཚོ་མཆོད་ཀྱི་ལོ་) period. It gradually became its own unique style after that. (GD1996: p. 41; CZ2022: pp. 174-175)

In the big family of Cantonese Yueju Opera, the branch in the Pearl River Delta (Hong Kong and Macao even included) could be called as Cantonese Yueju Opera performed in (narrow defined) Cantonese region (广府粤剧/廣府粵劇/廣府粵劇), The troupes were called as “红船班” (紅船班/紅船班), “广府班” (廣府班/廣府班), “省港班” (省港班/省港班) and so on. There are another two branches. One is in southeast of Guangxi, which could be called as Cantonese Yueju Opera performed in Guangxi (广西粤剧/廣西粵劇/廣西粵劇) and its artistic style was closer to Nanning Yongju Opera; the other one was born from the region of Lower Four Prefectures (下四府/下四府/下四府)⁶, which could be called as Cantonese Yueju Opera performed in the region of Lower Four Prefectures (下四府粤剧/下四府粵劇/下四府粵劇), and the troupes were called as “过山班” (過山班/過山班). (PX2009: p. 3) After the formation of Cantonese Yueju Opera performed in the region of Lower Four Prefectures, the artistic style also spread to southeast of Guangxi and Nanning, which also influenced Nanning Yongju Opera deeply. (LJ2010: p. 20)

For Cantonese Yuequ Show, it was born in the Pearl River Delta in the middle and late 19th century, and its focus is still on singing skills and melodies, not others, that is not the same as Cantonese Yueju Opera. Since 1920s, the dissemination and popularization of Cantonese Yuequ Show had expanded to places overseas where Overseas Chinese of Guangdong nationality reside. (LT2008: p. 1)

In the earliest stage of Cantonese Yuequ Show, the troupes were called as “八音班” (八音班/八音班). (LT2008: p. 21) The musical talents developed in Cantonese Yuequ Show also participated in the developments of Cantonese Yueju Opera and Cantonese Music. (LT2008: pp. 26-27)

After the First Opium War, Shanghai opened up to the outside world in 1843. At the same time, a large number of people from Guangzhou and Zhaoqing (肇庆/肇慶/肇慶) settled in Shanghai with foreign firms heading north. The people are still accustomed to appreciating the Xiqu Opera of their hometown because of differences in lifestyle habits and dialects, that meant Cantonese Yueju Opera entered Shanghai since that time. (HW2007: p. 1) Cantonese Yueju Opera entered Shanghai slightly earlier than Peking Opera and started not too late, but its development was relatively slow just in Shanghai. (HW2007: p. 5)

The famous Cantonese Yueju Opera artist Li Wenmao (李文茂/李文茂/李文茂), who was one of the leaders of Heaven and Earth Society of Guangdong (广东天地会/廣東天地會/廣東天地會), was roused to organize a team with Cantonese Yueju Opera artists as the backbone to hold an anti-Qing uprising by the appeal of Taiping Heavenly Kingdom (太平天国/太平天國/太平天國) movement in Guangzhou in July 5th, 1854 (aka 咸丰四年/咸豐四年/咸豐四年). After the failure, Cantonese Yueju Opera was strictly prohibited from being performed in Guangzhou. Many artists were suppressed and slaughtered by the Qing Court. Cantonese Yueju Opera suffered from this disaster, which

⁵ The last form in orange (#ED7D31) is for Manchu language, which is just used to show the era names of Chinese Emperors or some personal names in Qing Dynasty. The same color settings of terms or names are also be set in the following texts.

⁶ It means Qiongzhou Prefecture, Leizhou Prefecture, Gaozhou Prefecture and Lianzhou Prefecture.

prompted the rapid development of 八音班 to fill the demand for cultural and entertainment activities among the people. Therefore, the Tongzhi period was the heyday of the development of 八音班. (LT2008: p. 23; YX2018: p. A58) At the same time, the performance of paying respects to the gods in the region of Lower Four Prefectures continued as usual, but the troupes changed the Xiqu Opera name to Peking Opera on the surface. The other method was the performers immediately brought out puppets to the stage after the crowd reported the situation when being searched by officers and soldiers during the performance, which was called as “阴阳班” (陰陽班/陰陽班) because of two performance situations for human beings and puppets in the same troupe.⁷ At that time, the troupe signed performance contracts in the name of Peking Opera, but they performed Cantonese Yueju Opera in fact to accommodate more artists fleeing Guangzhou. (PX2009: p. 6) The troupes kept performing just with the opera synopses, also singing in Theater Mandarin, and their focus is on the skills of southern martial arts. (LJ2010: pp. 20-21) This situation continued until the eve of 1949. (PX2009: p. 6)

On the other hand, the local Xiqu Opera troupes of Guangxi were established in Tongzheng County (同正县/同正縣/同正縣)⁸ during 1857 through 1860 (aka 咸丰七年至十年/咸豐七年至十年/咸豐七年至十年). After that, they had extensive artistic exchanges with the Xiqu Opera troupes performed in the region of Lower Four Prefectures, so their singing tune arts were influenced by the region of Lower Four Prefectures and gradually assimilated with the region of Lower Four Prefectures. (GX2002: p. 797)

In 1858 (aka 咸丰八年/咸豐八年/咸豐八年), the Qing Court lifted the ban of Cantonese Yueju Opera in Guangzhou. (LT2008: p. 27) The other story was that Kuang Xinhua (邝新华/鄺新華/鄺新華) and He Zhang (何章/何章/何章) successfully persuaded Yehe-Nara Ruilin (叶赫那拉·瑞麟/葉赫那拉·瑞麟/葉赫那拉·瑞麟/ᠶᠡᠬᠡᠨᠠᠷᠠᠷᠣᠯᠢᠨ) who was the viceroy of Guangdong and Guangxi (两广总督/兩廣總督/兩廣總督) to lift the ban in 1868. (WR2019: p. 50)

In 1895 (aka 光绪二十一年/光緒二十一年/光緒二十一年), Tongqing Tea Garden Theater (同庆茶园/同慶茶園/同慶茶園) was officially put into use, which was the first theater dedicated to performing Cantonese Yueju Opera in Shanghai. From then on, Cantonese Yueju Opera had its own base area in Shanghai. The name of the theater was changed to Chongqing Theater (重庆戏园/重慶戲園/重慶戲園) in 1909 (aka 宣统元年/宣統元年/宣統元年), that was still focusing on performing Cantonese Yueju Opera as the main business. (HW2007: p. 18)

In 1906 (aka 光绪三十二年/光緒三十二年/光緒三十二年), Zoupanzhu (走盘珠/走盤珠/走盤珠) who was one famous artist with Huadan (花旦/花旦/花旦) role lead the troupe to perform in Caoping (草坪/草坪/草坪), Nanning, Guangxi (near Beida South Road now) under Xixiangtang District (西乡塘区/西鄉塘區/西鄉塘區). They built the first commercial theater of Nanning in Lingtie Village (凌铁村/凌鐵村/凌鐵村) under Qingxiu District (青秀区/青秀區/青秀區) in the next year. The troupes from Guangdong were gradually increasing their performances after that. (GX2002: p. 798)

For Cantonese Yuequ Show, the main performers were changed to the blind female artists during 1862 – 1917, who were called “师娘” (師娘/師娘). This was the mature stage of development. (LT2008: p. 28) At the same time, Cantonese Yuequ Show also spread to Guangxi from Guangdong. Various amateur folk-art troupes and societies have been established one after another. (GX2005: p. 434)

Before and after 1911 Revolution (辛亥革命/辛亥革命/辛亥革命), the honest revolutionary patriots formed more than twenty revolutionary troupes (志士班/志士班/志士班). (LJ2010: p. 175) The first rising revolutionary troupe was 优天社 (優天社/優天社) which was initiated to establish by Huang Luyi (黄鲁逸/黃魯逸/黃魯逸) in Macao in 1907, and it was renamed as 优天影 (優天影/優天影) later. This troupe was a relatively pure Cantonese Yueju Opera troupe, but it was disbanded in 1908. And then 19 core people including one former member Chen Tiejun (陈铁军/陳鐵軍/陳鐵軍) established 振天声剧团 (振天聲劇團/振天聲劇團) in Guangzhou, and merged with another troupe later to rename as 振南天 (振南天/振南天). In 1911, Chan Siu-bak (陈少白/陳少白/陳少白) lead to organize 振天声白话剧社 (振天聲白話劇社/振天聲白話劇社) in Hong Kong, which was the first Cantonese Huaju troupe.⁹ A new term “Cantonese Vernacular Opera” (白话剧/白話劇/白話劇) was introduced to use later, that meant the new form is to use Cantonese to speak and sing to replace Theater Mandarin in the previous form. This action improved Cantonese Yueju Opera. (LJ2010: pp. 175-177) Revolutionary troupe was the artistic innovation derived from the bourgeois

⁷ There are at least four kinds of performance role forms in Xiqu Operas, which are human beings, puppets, shadow puppets and nuo. According to the local legend, puppet form had appeared earlier than human being form. (PX2009: p. 35) However, the singing tunes are not only related to Cantonese Yueju Opera in current Southwestern Guangdong.

⁸ It has been included in Fusui County, Chongzuo City, Guangxi Zhuang Autonomous Region now.

⁹ Huaju is also translated to modern spoken drama in English. It is different from any kinds of Xiqu Operas in various artistic expressions. Cantonese and other local sub-dialect of Chinese Yue-dialects are always called Vernacular in the daily life.

democratic revolution during the transition from the old to the new era. In the process of development, the honest revolutionary patriots fully realized the importance of Cantonese and Cantonese Yueju Opera in promoting progressive thinking. (WK2019: p. 45) Before reforming to Cantonese as the performance language, Bangzi Tune and Erhuang Tune were not mixed with each other anytime, and the names of the repertoires were also distinguished as “Bangzi Opera” and “Erhuang Opera”; after reforming to Cantonese, the connections of singing tunes had begun to be unconstrained. (GD1996: p. 41) Prof. Cheung Kwan Hin found new evidence to clarify the times for using Cantonese to speak and sing to replace Theater Mandarin as seven stages. He mentioned the time was no later than 1923, which corresponded to the next paragraph here as Stage 4 in his paper. (ZQ2020: pp. 1285-1287, 1297-1298)

In the early years of the Republic of China, the senior artists Yau Hok-chau (丘鶴俦/丘鶴儔/丘鶴儔), Shen Yunsheng (沈允升/沈允升/沈允升) and others had done a lot of popularization work to promote the new form of Cantonese Yueju Opera. The famous artists Jin Shanbing (金山炳/金山炳/金山炳), Bai Jurong (白駒榮/白駒榮/白駒榮, aka Bak Keui Wing) and Chu Chi-pat (朱次伯/朱次伯/朱次伯) created one new singing form as 平喉 (平喉/平喉) through their own artistic practices and the use of Cantonese. (GD1996: p. 52) In 1920, the name of this kind of opera had been confirmed as “Yueju”. (WR2019: p. 56) By the late 1930s, Cantonese Yueju Opera gradually transformed and became a representative theatrical style in the Cantonese spoken area. (WK2019: p. 45)

In the 1930s, renowned Cantonese Yueju Opera artists such as Sit Kok-sin (薛覺先/薛覺先/薛覺先) and Ma Shizeng (馬師曾/馬師曾/馬師曾 aka Ma Si-tsang) extensively drew artistic inspiration from northern and southern theatrical arts as well as popular film arts, elevating Cantonese Yueju Opera performances to the forefront of urban commercial entertainment, (WK2019: p. 48) historically known as “Sit and Ma contend for hegemony” (“薛馬爭雄/薛馬爭雄/薛馬爭雄”). Kong Yu-kau (江譽鏐/江譽鏐/江譽鏐, his stage name is 南海十三郎/南海十三郎/南海十三郎) also had begun writing performance scripts for Sit Kok-sin since 1929. (JX2010: p. 130) Their collaborative model had had a huge impact on future generations.

Cantonese Yueju Opera was gradually integrating with movies. In 1913, Chinese American Film Company (華美影片公司/華美影片公司/華美影片公司) of Hong Kong produced silent short film *Chuang Tzu Tests His Wife* (《莊子試妻/莊子試妻/莊子試妻》), which was adapted from the basic story of Cantonese Yueju Opera play 《庄周蝴蝶夢/莊周蝴蝶夢/莊周蝴蝶夢》. This is the first film produced by a Hong Kong film company. (LL2007: p. 24, 45; DY2023: B. 1, p. 141) It is said that this movie had only been released in the USA. On October 5th, 1933, the Cantonese Yueju Opera film *White Golden Loong* (《白金龍/白金龍/白金龍》) adapted from Sit Kok-sin’s Cantonese Yueju Opera of the same name premiered in Shanghai, that formally announced the formation of Cantonese Yueju Opera film. (LL2007: p. 25, 78) It was an audio film, and the director is Runje Shaw (邵醉翁/邵醉翁/邵醉翁) who is the eldest brother of Sir Run Run Shaw (邵逸夫/邵逸夫/邵逸夫). The corresponding Cantonese Yueju Opera was also adapted from a 1926 American film *The Grand Duchess and the Waiter*.

At the same time, Cantonese Music was flourishing from the early 1920s to 1936 when was before the full-scale outbreak of the Anti-Japanese War. (LT2005: p. 27) Lui Man Shing (呂文成/呂文成/呂文成) was one of the outstanding musicians. He was proficient in multiple musical instruments, and composed with high quality and high productivity, and also reformed Erhu (二胡/二胡/二胡) to create Yuehu (粵胡/粵胡/粵胡) which was called as Gaohu (高胡/高胡/高胡) later. (LT2005: p. 28)

In the 1920s and 1930s, Cantonese Yueju Opera in Guangzhou began to decline sharply. From 1932 onwards, the market rapidly declined until the Anti-Japanese War approached. Many famous performers from Guangzhou moved to Hong Kong early and based in Hong Kong. Hong Kong was gradually becoming the main market for Cantonese Yueju Opera in the Pearl River Delta (Hong Kong and Macao included), and expanding outward towards areas such as Singapore, Malaysia, Thailand and so on. (LJ2010: p. 300)

Famous playwright Tang Ti-sheng was a pivotal figure in post-war Cantonese Yueju Opera profession of Hong Kong, and his rise coincided with the initial period of Hong Kong’s occupation by the Japanese army. In 1938, due to the occupation of Guangzhou by the Japanese army, he came to Hong Kong to search for his elder sister and joined Kok Sin Sing (覺先聲/覺先聲/覺先聲) Troupe as a copyist, and he gained recognition and guidance from renowned playwright Fung Chi-fun (馮志芬/馮志芬/馮志芬).¹⁰ He had finished eight Cantonese Yueju Opera scripts successively from 1938 through 1941. (LJ2010: pp. 351-353) His grandfather is the brother of Tang Shaoyi (唐紹儀/唐紹儀/唐紹儀) who was

¹⁰ The relationship between Tang Ti-sheng and Kong Yu-kau is still unclear, but the famous movie *The Mad Phoenix* starred by Tse Kwan Ho and Poon Chan Leung makes more and more audiences prefer to believe that they are masters and disciples. There is also one TV drama version starred by Gilbert Lam and Kenneth Chan. Please see more details on NH2016.

the first Premier of the ROC; and his younger brother is Tang Guoqiong (唐国琼/唐國瓊/唐國瓊) who was his early Huaju scriptwriting partner when they were students. Tang Guoqiong sacrificed himself on Yimeng Mountain Area (沂蒙山区/沂蒙山區/沂蒙山區) because of the attack by the Japanese army in 1941.

After the Japanese Army's occupation of Hong Kong, the story themes on Cantonese Yueju Opera became vulgarized, and there were also many non-Xiqu Opera elements in the performance methods. (LJ2010: p. 362; SB2005: p. 12) At the same time, many artists had gone to Macao to promote the flourishing of Macao in recent years. (LJ2010: pp. 362-364) The 1930s and 1940s were the most prosperous period for the development of Cantonese Yueju Opera in Macao, with the emergence of local private troupes. (SB2005: p. 12) Cantonese Yueju Opera and Cantonese Yuequ Show had always been very popular in Macao, and even many Macanese people (土生葡人/土生葡人/土生葡人/ macaísta)¹¹ were very enthusiastic about Cantonese Yueju Opera performances. (SB2005: p. 9) Later, the artists escaped to the region of Lower Four Prefectures, Guangxi and Southeast Asia as the war deepens. (PX2009: p. 7)

Even though so many famous artists came to the region of Lower Four Prefectures, the theater language was still Theater Mandarin until the early days of the founding of PRC. (PX2009: p. 5) After 1930s, the performance scripts/librettos imported from Guangzhou were unable to be performed in Theater Mandarin and only to be performed in semi-Theater Mandarin and semi-Cantonese form. (PX2009: p. 15) The performers in the region of Lower Four Prefectures always used the tailored singing melodies (专腔/專腔/專腔) of the Bangzi, Erhuang Tunes and Paizi (牌子/牌子/牌子) to perform; other additional alterations were gradually absorbed and created with the progress of the times. Diaoban (〔吊板/吊板/吊板〕) is one unique rule here. (PX2009: p. 28; ZJ1987: pp. 20-22)

On November 12th, 1940, Mak Siu Ha (麦啸霞/麥嘯霞/麥嘯霞) finished his important paper 《广东戏剧史略/廣東戲劇史略/廣東戲劇史略》. (GD1983: p. 80)

At the same time, Kong Yu-kau was hired to serve as a senator of the Wartime Guangdong Province Government (战时粤省府/戰時粵省府/戰時粵省府) by General Li Hanhun (李汉魂/李漢魂/李漢魂). He officially applied to establish Ameliorating Institute of Cantonese Yueju Opera (粵劇改良所/粵劇改良所/粵劇改良所) and planned to recruit high school graduates in Shaoguan (韶关/韶關/韶關), Maoming (茂名/茂名/茂名), Meixian (梅县/梅縣/梅縣)¹² and Zhaoqing, but he resigned shortly after due to rumors. (NH2016: p. 45, 77-78) This amelioration ended in failure.

In October 1945, the Cantonese Yueju Opera artists returned to Hong Kong. The first one to return was Ma Shizeng. (LJ2010: p. 372)

In 1947, Cantonese Yueju Opera in English formally appeared in Hong Kong. (YJ2008: p. 1309)

For Cantonese Yuequ Show, the main performers had been changed to the sighted female artists yet during 1918 – 1949. This is the prosperous stage of development, but the Japanese aggression still dealt a huge blow to it. (LT2008: p. 35) During this period, Cantonese Yuequ Show underwent three major transformations with Cantonese Yueju Opera together: 1) Merged into three singing forms as 子喉 (子喉/子喉), 平喉 (平喉/平喉) and 大喉 (大喉/大喉, also 霸腔/霸腔/霸腔); 2) Changed to 真嗓 (真嗓/真嗓, also 本嗓/本嗓/本嗓) for performance to replace 假嗓 (假嗓/假嗓, also 小嗓/小嗓/小嗓), that lead the basic tonality to C major from E major to make the singing melodies closer to daily life and nature, also be beneficial for protecting the performers' throats; 3) Reformed the theater language to Cantonese from Theater Mandarin. (LT2008, p. 40) There were some other innovative developments. 1) Broke through limitations of not being able to mix connections between Bangzi and Erhuang tunes in one play. 2) Created different new tailored singing melodies. 3) Created Liantan Tune (恋坛/戀壇/戀壇, the original name was 恋檀郎/戀檀郎/戀檀郎) and so new tunes. 4) Confirmed the usage of some long graceful preludes like Xiaoqu (小曲/小曲/小曲) that means they were treated as the stable melodies to write the lyrics to sing. 5) Incorporated to use Xiaodiao (小调/小調/小調)¹³ in plenty, such as Jiangnan Xiaodiao Music (江南小调/江南小調/江南小調), instrumental music of Cantonese Music, Shidaiqu/pop music, foreign folk music, movie music and so on. For example, a traditional English nursery rhyme *London Bridge Is Falling Down* was used as (过大桥/過大橋/過大橋) as Xiaoqu. (LT2008: p. 43)

Siu Ming-Sing (小明星/小明星/小明星) was one of the outstanding performers of this period, and Wong Sum Fan (王心帆/王心帆/王心帆) was her important collaborator on the performance scripts/librettos. (LT2008: p. 50, 61) Siu Ming-Sing, Tsui Lau-Sin (徐柳仙/徐柳仙/徐柳仙), Cheung Yuet-Yee (张月儿/張月兒/張月兒) and Cheung Wai-fong (张蕙芳/張蕙芳/張蕙芳) were collectively referred to as the four great masters on 平喉. (LT2008: p. 55)

¹¹ The last form in gold (#FFC000) is for Portuguese.

¹² Meixian is the home base of Chinese Hakka-dialects, and the corresponding local Xiqu Opera is Guangdong Hanju Opera traditionally.

¹³ The musical term "minor scale" also uses the same Chinese translation, but they are different.

After the victory of the war, Cantonese Yuequ Show received the impacts by Shidaiqu (时代曲/時代曲/時代曲).¹⁴ (LT2008, p. 38) Shidaiqu and pop music (流行音乐/流行音樂/流行音樂) share some similar contents and features, which was popular throughout Chinese mainland after 1940s, especially in Shanghai. (HQ2000: p. 4) During the time from 1937 – 1945, Shanghai was spared from the ravages of the war due to the existence of the concessions, but it was surrounded on all sides, that meant the region of the concessions became one “isolated island”. The earliest Shidaiqu is *Drizzle* (《毛毛雨/毛毛雨/毛毛雨》) in Shanghai, but the term was created and widely used probably in Hong Kong in the late 1940s. (HQ2000: pp. 12-13)

After 1949, Cantonese Yueju Opera developed separately in Chinese mainland and Hong Kong/Macao. (LJ2010: p. 378) Let's introduce the situation in Chinese mainland firstly.

In the late 1940s, the CPC began to guide the Cantonese Yueju Opera profession to learn the principles and policies to reform old style Xiqu Opera. The playwright Chen Zhuoying (陈卓莹/陳卓瑩/陳卓瑩) adapted *The White-Haired Girl* (《白毛女/白毛女/白毛女》)¹⁵ to Cantonese Yueju Opera (in Hong Kong) to explore the transformation of art of Cantonese Yueju Opera performed in city, which was called as the first cannon sound of the Cantonese Yueju Opera revolution. Ouyang Yuqian (欧阳予倩/歐陽予倩/歐陽予倩)¹⁶ also published an article on *Ta Kung Pao* (《大公报/大公報/大公報》, also *L'Impartial*) to lay the groundwork for the comprehensive rectification of Cantonese Yueju Opera in Guangdong Province. (WK2019: pp. 52-53)

On April 3rd, 1951, the founding celebration of Chinese National Research Academy of Xiqu Opera (中国戏曲研究院/中國戲曲研究院/中國戲曲研究院)¹⁷ was held in the Public Theater (大众剧场/大眾劇場/大眾劇場)¹⁸ in Dongcheng, Beijing. Chairman Mao personally wrote an inscription for the founding of the academy as “百花齐放，推陈出新”. (According to the display boards of the first floor in Tianleyuan Grand Theater and the fourth floor in CAAPH)

In September 1952, the first Chinese Xiqu Opera Observation Conference was held by Central-south Region (中南区/中南區/中南區) in Wuhan. The play named 《三春审父/三春審父/三春審父》 rehearsed by several famous artists like Luo Pinchao (罗品超/羅品超/羅品超), Zeng Sanduo (曾三多/曾三多/曾三多), Wen Juefei (文觉非/文覺非/文覺非), Lang Junyu (郎筠玉/郎筠玉/郎筠玉), Lui Yuk-Long (吕玉郎/呂玉郎/呂玉郎) and so on participated in the report-back performance. Chen Huangmei (陈荒煤/陳荒煤/陳荒煤), the vice minister of Ministry of Culture of Central-south Region, spoke at the symposium of Guangzhou delegation, and he put forward critical opinions. Tian Han (田汉/田漢/田漢) also made criticisms. The actors randomly arranged three pieces of zhezixi (折子戏/折子戲/折子戲)¹⁹ to perform again, that received unanimous praise, and they participated in the first National Chinese Xiqu Observation Conference held in Beijing at the same year. (WK2019: pp. 52-53) Zhou Yang (周扬/周揚/周揚) mentioned that Cantonese Yueju Opera was walking towards a dangerous path at the closing ceremony. (ZL2016: p. 58) The discussion and criticism on 《三春审父》 became the beginning of the comprehensive reform on Cantonese Yueju Opera after 1952. (WK2019: p. 53)

In autumn 1953, Ouyang Yuqian finished his paper 《试谈粤剧/試談粵劇/試談粵劇》. (GD1983: p. 115)

Guangdong Province held its first Chinese Xiqu Opera Observation Conference since December 10th, 1954. (YX2018: pp. A55-A56) Guangxi Province also held its first Chinese Xiqu Opera Observation Conference since August 5th, 1955, with 22 plays of Cantonese Yueju Opera. (YX2018: p. A67)

In December 1955, Ma Shizeng and Hung Sin Nui (红线女/紅線女/紅線女) returned Guangzhou. In April 1956, they arrived in Beijing, and performed a new play *Search at the Academy* (《搜书院/搜書院/搜書院》) in May, which received unanimous recognition from the practitioners of Xiqu Opera profession. Premier Zhou highly praised Cantonese Yueju Opera as “南国红豆” (南国紅豆/南国紅豆) after watching this play, that meant Cantonese Yueju Opera had received phase achievement of the reform. (MD2015: p. 33; HX2016: p. 14; ZL2016: p. 58)

In August 1958, Chinese National Research Academy of Xiqu Opera was relocated to No. 83 (52 currently), Dongsibatiao Alley, Beijing, which is the location of CAAPH now. (According to the display boards of the fourth floor in CAAPH) On November 1st, 1958, Cantonese Yueju Opera Theater of Guangdong (广东粤剧院/廣東粵劇院/廣東粵劇院) was

¹⁴ Shidaiqu originated from Shanghai in late 1920s and early 1930s. After being developed in the 1930s and 1940s, it spread to Hong Kong in the 1950s and continued to develop, that was the purest and most orthodox Shanghai-style pop music in Mandarin. This kind of Shidaiqu had already declined after late 1960s. (HQ2000: p. 11)

¹⁵ *The White-Haired Girl* is treated as the sign of the birth of neo-opera in China.

¹⁶ He also is one important figure in establishing the system of Cantonese Yueju Opera directors.

¹⁷ It is one of the predecessors of Chinese National Academy of Art.

¹⁸ The most well-known early and present names are both Tianleyuan Grand Theater.

¹⁹ This is one term means Xiqu Opera highlight performed as independent piece.

founded in Guangzhou, which also organized five troupes: Zhujiang (珠江/珠江/珠江), Hongmian (红棉/紅棉/紅棉), Yuexiu (越秀/越秀/越秀), Wuyang (五羊/五羊/五羊) and Baiyun (白云/白云/白云).²⁰ (YX2018: p. A118)

In late September to October 1959, the Performance as a Tribute to the 10th Anniversary of the Founding of PRC in Xiqu Opera was held in Beijing, and another new play *Guan Hanqing* (《关汉卿/關漢卿/關漢卿》)²¹ was performed in Beijing. (YX2018: p. A129)

In 1950s, Cantonese Yueju Opera in Zhuang language appeared in Tiandeng (天等/天等/天等/ Denhdwngj)²², Wuming (武鸣/武鳴/武鳴/ Vujmingz), Shanglin (上林/上林/上林/ Sanglinz) and so on of Guangxi. (YJ2008: p. 1311)

In 1959, Cantonese Yueju Opera of Western Guangdong (粵西粵劇團/粵西粵劇團/粵西粵劇團) created and rehearsed a new play *Cunjin Bridge* (《寸金桥/寸金橋/寸金橋》) in Zhanjiang, and another new play *Longmu in Yuecheng* (《悦城龙母/悅城龍母/悅城龍母》) was also created and rehearsed at the same year.²³ (PX2009: p. 44; ZJ1962) In the evening of February 10th, 1960, Premier Zhou watched the play *Cunjin Bridge* in Xiashan (霞山), Zhanjiang, and he gave full recognition to it. (ZJ2006: pp. 70-71)

From March 15th to June 17th, 1960, Ma Shizeng and Hung Sin Nui participated in the research class of Chinese Xiqu Opera performance art held by Chinese National Research Academy of Xiqu Opera in Beijing. In this class, Ma Shizeng was employed as an instructor. (According to the display boards of the fourth floor in CAAPH; YX2018: pp. A142-A143)

In 1963, a new play 《山乡风云/山鄉風雲/山鄉風雲》 was created and rehearsed in Guangzhou, which abandoned Xiaoqu completely, that meant Chinese and foreign pop songs had completely disappeared on the stages of Cantonese Yueju Opera and Cantonese Yuequ Show in Guangdong. (ZL2016: p. 59)

In January 1971, Cantonese Yueju Opera Theater of Guangdong Province auditioned a new play *Shajiabang* (《沙家浜/沙家浜/沙家浜》) which was transplanted from a Peking Opera play with the same name.²⁴ The performance script was preserved as the original one written by Wang Zengqi (汪曾祺/汪曾祺/汪曾祺), Yang Yumin (杨毓珉/楊毓珉/楊毓珉) and so on. (GD1971; WZ1965)

For Cantonese Yuequ Show, the People's Government also provided assistance to help it adapt to the new era in Chinese mainland after 1949.

In 1952, the Quyi Show Group of Guangzhou City (广州市曲艺大队/廣州市曲藝大隊/廣州市曲藝大隊) was established, and its captain was Bai Jurong. This group helped the artists establish mass organizations to manage themselves. In 1956, the People's Government registered the artists, and allocated special funds to add performance equipment and improve performance conditions for several key Cantonese restaurant (茶楼/茶樓/茶樓) in Guangzhou. In 1958, the Cantonese Music and Cantonese Yuequ Show Troupe of Guangdong (广东音乐曲艺团/廣東音樂曲藝團/廣東音樂曲藝團) was founded. (GD2007: p. 27)

In 1965, the Quyi Show Group of Wuzhou City (梧州市曲艺队/梧州市曲藝隊/梧州市曲藝隊) was founded, which was the first professional performance group of Cantoense Yuequ Show in Guangxi. (GX2005: p. 434)

Let's introduce the situation in Hong Kong and Macao secondly. The convention to distinguish upper and lower sentences with U+3002 (。) and *U+16FE6 (∞) had used commonly since this period, that has been mentioned in Section 2.1.

In 1954, Tang Ti-sheng revised the texts for the play 《万世流芳张玉乔/萬世流芳張玉喬/萬世流芳張玉喬》. After that, he began to focus on studying ancient Chinese Xiqu Opera literature, and successfully adapted several well-known plays, such as 《牡丹亭惊梦/牡丹亭驚夢/牡丹亭驚夢》, 《蝶影红梨记/蝶影紅梨記/蝶影紅梨記》, 《紫钗记/紫釵記/紫釵記》, 《帝女花/帝女花/帝女花》, 《再世红梅记/再世紅梅記/再世紅梅記》 and so on. In 1956, Yam Kim Fai (任劍輝/任劍輝/任劍輝) and Pak Suet Sin (白雪仙/白雪仙/白雪仙) founded Sin Fung Ming Theatre Company. They also invited Tang Ti-sheng to cooperate closely. Later, their performances became popular and became a box office guarantee. (LJ2010: pp. 393-396) The theme song of 《帝女花》 had become the most important representative

²⁰ Hongmian means bombax ceiba, which is treated as the city flower of Guangzhou City, and called as "hero tree" as well. Wuyang is also related to the alias of Guangzhou.

²¹ This play was adapted from the Huaju version with the same name, and the original author of the Huaju performance script is Tian Han.

²² The last form in purple (#7030A0) is the official geographic name in Zhuang. The same color settings of terms or names are also be set in the following texts.

²³ The stories of these two plays both took place in Guangdong. Cunjin Bridge locates in Chikan District, Zhanjiang City, and Yuecheng (Town) locates in Deqing County, Zhaoqing City. Longmu (Mother of Chinese Loong) is one of three major female local god beliefs in Guangdong, and the other two are Lady Xian and Mazu.

²⁴ The most original play is the Shanghai Huju Opera one with different name (WM1964), which was adapted into Peking Opera and inherit the different name (WZ1964). Shajiabang is a town in Changshu City, Jiangsu Province.

of Cantonese Yueju Opera and Cantonese Yuequ Show all around the world.²⁵

Tang Ti-sheng fainted in the audience on the first night of the performance on 《再世红梅记》 in September 14, 1959. After being sent to the hospital, he passed away the next day at the age of 43. (LJ2010: p. 397) His passing laid the foundation for the decline of Cantonese Yueju Opera in Hong Kong in the following days.

The most prominent achievement of Cantonese Yueju Opera in Hong Kong was the flourishing of Cantonese Yueju Opera Film. (WK2019: p. 56; DY2023) In the mid to late 1960s, the filming of Cantonese Yueju Opera Film gradually declined. During this period, 515 Cantonese Yueju Opera films were produced. (WK2019: p. 58) The specific characters for spoken Cantonese were used on the captions of these films, and many of them have not been encoded. I once mentioned this in [IRG N2646](#). I plan to collect and explain them in future.

After the 1960s, pop music and movie had a huge impact on Cantonese Yueju Opera in Hong Kong. Pop music and movies meant more modern and urbanized to attract more young people.

In 1964, the Beatles performed in Hong Kong, which brought about a huge impact. (HZ1990, p. 8, 65) The previous Cantonese songs were just derived from Cantonese Yuequ Show music before. (HZ1990, p. 8, 65) In April 1972, Sam Hui (许冠杰/許冠傑/許冠傑) composed and sang a new song, and it was renamed as 《铁塔凌云/鐵塔凌雲/鐵塔凌雲》 and included into his first album in 1974. This song was treated as the first original Cantonese pop song in Hong Kong. (GD2019, p. 402) Since then, the pursuit of writing lyrics had become that one Hanzi element corresponded to only one scale as much as possible. (HZ2020: p. 201)

In 1973, Cantonese movie was revived again in Hong Kong, but these movies were not related to Cantonese Yueju Opera. Chor Yuen's (楚原/楚原/楚原) Cantonese comedy film *The House of 72 Tenants* (《七十二家房客/七十二家房客/七十二家房客》) produced by Shaw Brothers broke the box office record in Hong Kong at that time. The success of this movie had sparked another wave of Cantonese film production in the Hong Kong film industry dominated by Mandarin film. (DY2023: B. 7, pp. 67-68)

There were not its own professional Cantonese Yueju Opera troupes for a long time in Macao, but there were numerous amateur troupes composed of fans. (SB2005: p. 12)

In 1978, Wu Guocai (吴国材/吳國材/吳國材) inspired by Cantonese pop music in Hong Kong to compose the first Cantonese pop song 《星湖荡舟/星湖蕩舟/星湖蕩舟》 in Guangdong, which was cooperated with Cai Yanfen (蔡衍棻/蔡衍棻/蔡衍棻). (GD2019, p. 403)

After March 1979, the exchange of Cantonese Yueju Opera among Guangdong, Hong Kong and Macao had restored the Cantonese Yueju Opera performance market that had been blocked for many years. (WK2019: p. 58)

A new play 《昭君公主/昭君公主/昭君公主》 created and rehearsed in Guangdong in 1980 broke the shackle to use Xiaoqu in the singing melodies. This play used a new composed Xiaoqu named 《长相知/長相知/長相知》. (ZL2016: p. 60)

Since 1990, a new performance form in Western Guangdong had been moving towards prosperity. This form was called as “春班” (春班/春班) which meant the specific performances related to Chinese New Year festival and some similar local festivals in the countryside. This form made the urban performance gradually decline. (PX1997: p. 21)

In December 1990, the first International Cantonese Yueju Opera Festival of Guangzhou (羊城国际粤剧节/羊城國際粵劇節/羊城國際粵劇節)²⁶ was held, which was called as the Olympic Games of Cantonese Yueju Opera profession. (JJ2019: p. 7)

In March 2000, Chinese Theatre Circle (敦煌剧坊/敦煌劇坊/敦煌劇坊) launched their first Cantonese Yueju Opera play *Madam White Snake* (《白蛇新传/白蛇新傳/白蛇新傳》) in English in Singapore. In August 2001, they launched their first Cantonese Yueju Opera play in Malay with the same name, but there were two pieces of zhezixi. (According to the official website)

For Cantonese Yuequ Show, many different organization forms had developed, the most common forms are traditional 私伙局 (私伙局/私伙局) and commercial Quyi Show society. The number of commercial Quyi Show societies was the highest in Shenzhen. (LT2008: pp. 100-101) After 21st century, Cantonese Yueju Opera and Cantonese Yuequ Show were both the core content of the performances in Temple Street of Hong Kong SAR. (QK2020: pp. 73-74) Please read FX2016 to know the situations in Western Guangdong.

On July 16th, 2004, the first Cantonese Yueju Opera Animation Film 《刁蛮公主戇驸马/刁蠻公主戇駙馬/刁蠻公主戇

²⁵ This song is used as the representative song of Cantonese Yueju Opera in Overseas Chinese History Museum of China, and it is called as one of the provincial songs of Guangdong by the local young people.

²⁶ Current name is Cantonese Yueju Opera Festival of Guangzhou.

駙馬》 was released.²⁷ (JJ2019: p. 55)

In December 2004, the first primary school textbook on Cantonese Yueju Opera in Hong Kong SAR was published. (YJ2004)

In 2006, Cantonese Yueju Opera was successfully listed in the first batch of national ICH representative projects. (YY2007: pp. 388-389)

Cantonese Yueju Opera Dictionary (《粵劇大辭典/粵劇大辭典/粵劇大辭典》) was published in November 2008. (YJ2008)

On September 30th, 2009, Cantonese Yueju Opera was successfully listed in Lists of Intangible Cultural Heritage obtained and released by UNESCO.²⁸ This is the second Chinese Xiqu Opera art of Han people to receive this honor after Kunqu Opera. (WK2019: p. 3)

In 2011, Cantonese Yuequ Show was successfully listed in the third batch of national ICH representative projects. (WW2012: pp. 216-217)

In 2016, Cantonese Yueju Opera Art Museum (粵劇藝術博物館/粵劇藝術博物館/粵劇藝術博物館) was completed and open to the public in Guangzhou. The specific address is located at Yongqing Fang of Xiguan Historical Cultural District, Enning Road, Liwan District (荔湾区恩宁路西关历史文化街区永庆坊/荔湾区恩宁路西关历史文化街区永庆坊/荔湾区恩宁路西关历史文化街区永庆坊). (YJ2017)

On June 29th, 2017, Chairman Xi watched one piece of zhezixi of 《紫钗记》 performed by a pair of child actors in West Kowloon Cultural District (西九文化区/西九文化區/西九文化區), Hong Kong SAR. He believed that there were successors to Cantonese Yueju Opera in Hong Kong SAR, which also demonstrated the tenacious vitality of excellent traditional Chinese cultures. He hoped that everyone would cherish the current opportunities, study hard, exchange and learn from their counterparts in Chinese mainland, and contributed to the inheritance of excellent traditional Chinese culture by offering wonderful performances for Cantonese Yueju Opera enthusiasts. (According to [General Secretary Xi Jinping's Series of Important Speeches Database](#), also [this page](#))

In 2017, the second primary school textbook on Cantonese Yueju Opera in Hong Kong SAR was published. (HK2017)

On the afternoon of October 24th, 2018, General Secretary Xi successively inspected Yongqing Fang and Jinan University (暨南大学/暨南大學/暨南大學)²⁹ in Guangzhou. He had a cordial conversation with Cantonese Yueju Opera fans, hoping that they would inherit and promote Cantonese opera well in Cantonese Yueju Opera Art Museum. (According to [General Secretary Xi Jinping's Series of Important Speeches Database](#))

In April 2019, the first set of primary school textbooks on Cantonese Yueju Opera in Guangzhou City was published. (HW2019; JJ2019)

On May 20th, 2021, a new Cantonese Yueju Opera film *White Snake* (《白蛇传·情/白蛇傳·情/白蛇傳·情》) was released nationally, and topped the box office of Cantonese Yueju Opera film on May 23th. The online version was released in Bilibili on October 10th and received rave reviews soon. (BS2022: p. 177)

In December 2023, *Encyclopedia of Chinese Cinema* (《中国电影大典/中國電影大典/中國電影大典》) was published. Many Cantonese Yueju Opera artists and playwrights were included as film practitioners. (DY2023)

Throughout the entire development process of Cantonese Yueju Opera and Cantonese Yuequ Show, so many art schools are accepted by the audiences. Appendix D shows different art schools, and Appendix F shows the distributions of Cantonese Yueju Opera/Cantonese Yuequ Show and Chinese Yue-dialects in China.

Cantonese Yueju Opera and Cantonese Yuequ Show also spread to Southeast Asia (especially in Singapore, Malaysia and Vietnam), North America, Central America, Oceania, Europe (France, UK, Netherlands, Belgium, Germany, Switzerland and so on), Africa (especially in South Africa) and so on. (YJ2008: pp. 1081-1122)

2.3. Usage

Chinese Xiqu Opera music (戏曲音乐) includes singing and instrumental music, and singing is the main body of them. Commonly, singing is needed to develop the melody based on the texts of performance scripts/librettos for some rules. Different types of developing rules have different formats on the relationships between text and melody. Prof. Lu Yingkun (路应昆) divided them into four different types as below. (LY2018: p. 11)

²⁷ The corresponding Cantonese Yueju Opera play with the same name was adapted from *The Taming of a Shrew* written by William Shakespeare, and there was also one related modern play.

²⁸ The registered English name is "Yueju opera" for UNESCO, and the official registered number is 203.

²⁹ [IRG #65 meeting](#) was held in the College of Chinese Language and Culture of Jinan University.

	长短句	齐言
大戏	曲牌体	板腔体
小戏	小曲体	上下句体

This classification method is extended by the previous method (only two types as 曲牌体 and 板腔体), and I basically agree. Note that I also feel the term 上下句体 here is not the best one, but I will keep it in this document until I can classify them more clearly in future.

The main body of Cantonese Yueju Opera music belongs to 板腔体, but 上下句体 and 小曲体 are also used. As Section 2.1 shows, Cantonese Yuequ Show music is the same as Cantonese Yueju Opera music, that means it includes Cantonese Yuequ Show music when I wrote Cantonese Yueju Opera music in the following texts.

Bangzi-Erhuan Tune (梆黄) is one mixed tune of Bangzi Tune (梆子腔) and Erhuan Tune (二黄腔), which is the main body of Cantonese Yueju Opera music. Appendix A shows other Xiqu Operas related to this type of tune and their aliases. In the texts of performance scripts/librettos for Bangzi-Erhuan Tune, there are several pairs of upper sentences (上句) and lower sentences (下句). The upper sentence requires the tone of the last compulsory Hanzi element (正字) must be oblique tone (仄声), and the lower sentence requires the tone of the last compulsory Hanzi element must be level tone (平声). In current general rules of punctuation of Cantonese Yueju Opera, U+3002 (。) follows upper sentence, and the suggested punctuation mark (∞) follows lower sentence, which will be easier to know how to sing for the readers and the performers.

In fact, the first sentence could be upper or lower sentence in a singing section; if the first one is upper one, the second one must be lower one; if the first one is lower one, the second one must be upper one. However, the first sentence must be upper one in one act, and the last sentence must be lower one in one act. The following two examples will show how to use the pair of punctuation marks to develop the singing melodies.

Let me give the first example as follows.

(1) The following libretto is cited from 《搜书院》. (YZ1957: p. 38; HJ1957: p. 37; SH2014: p. 21; minor change)

〔快慢板〕 事有因，情可恕，老师，息怒。
问良心，如朗月，不染，尘污∞

When the readers or the performers read the above text, they will know the first sentence is upper sentence and the second sentence is lower sentence by the punctuations (“。” and “∞”) clearly, quickly and easily. And, the final Hanzi elements of two sentences rhyme; please read YZ2007 to get the details of rhyme in Cantonese.

The basic beat rule of 〔快慢板〕 is shown below.

X X X - | X X X - | (0 0 0 0) | X - X (0 | 0) X - - | X (0 0 0) |
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

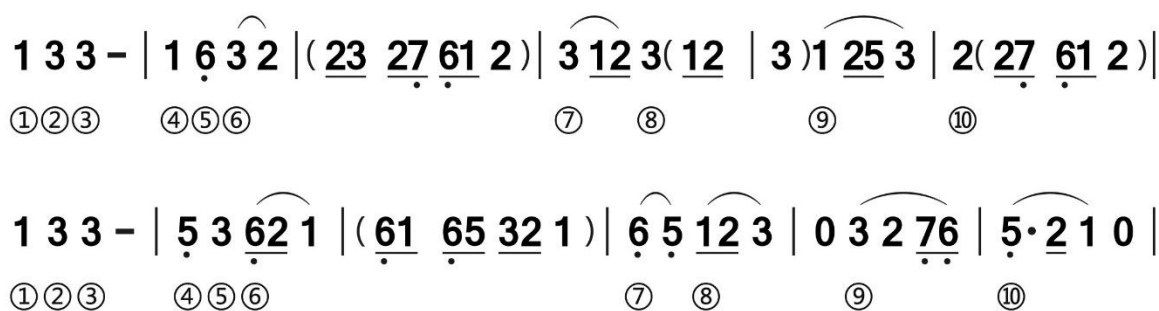
Note that the tones of ⑥, ⑧ (even ③) should be level tone in upper sentence, but oblique tone in lower sentence; the tone of ⑩ must be oblique tone in upper sentence, but level tone in lower sentence.

The analysis of the tone types (调类) of the giving text is shown below.

Part 1			Part 2			Part 3		Part 4	
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩
事	有	因	情	可	恕	老	师	息	怒
阳去	阳上	阴平	阳平	阴上	阴去	阳上	阴平	上阴入	阳去
问	良	心	如	朗	月	不	染	尘	污
阳去	阳平	阴平	阳平	阳上	下阳入	上阴入	阳上	阳平	阴平

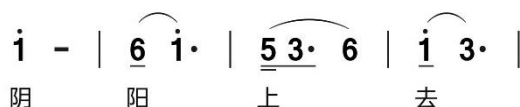
(2) In the original libretto, this section is sang by the role named Zhang Yimin (张逸民), so it is suitable for 平喉.

LY1958 shows one example of the melody below. (p. 5; minor change) Note that the recording mode is movable do, and 平喉正线 means 1 = c¹ (aka C5 of SPN).



If we just use the above melody to sing the text, the listening result may not sound pleasant, and the prospective audiences can easily lead to misunderstandings. As HK2017 shows, there is not one fixed melody for each one rule of Bangzi-Erhuang Tune. (p. 37) The actual singing melody should match the tone values of the compulsory and optional Hanzi element (正字和衬字). This method is called as “问字掇声” in Cantonese, and it is also called as “依字行腔” (the most common term), “以字行腔”, “问字取音”, “问字掇音” and so on. Note that it is not the same as the term “倚声填词”, which is not the topic in this document. Prof. Ying Shangneng (应尚能) also provide a stable term “以字行腔” with the other meaning. (YS1981) Dr. Han Shujun (韩荪筠) clearly clarified that the term “以字行腔” is different from the most common term “依字行腔” in Chinese Xiqu Opera. She wrote that the former one is the vocal method, which focuses on exploring the issues on the initials (声母) and finals (韵母) especially in modern Chinese; the latter one is the rule to establish and develop the singing melodies, which focuses on exploring the issues on the tones. (HS2019: p. 184; HS2026: p. 224) Further in-depth research on the former one of Cantonese Yueju Opera is still needed, and Prof. Liu Xiuyong (刘秀颀) once mentioned her teacher, Prof. Ying, mentioned the vocal method of Hung Sin Nui was not totally the same as his. (HS2026: p. 321)³⁰

For the Putonghua songs, the relationship between the musical pitch and the tone value of the Hanzi element is not consistent, and not necessarily for the prospective audiences. Nevertheless, some researchers still have proposed some explanations as references. (YS1957; YY1983: p. 121) This is not only one solution for Putonghua songs.



However, in Cantonese Yueju Opera music and later Cantonese pop music, the relationship between the musical pitch and the tone value of the Hanzi element is consistent, and the acceptance level of the relationship has been deeply rooted for the native speakers. Some researchers have provided several explanations. Mr. Wong Chi Wah (黃志華) mentioned one effective method below. (HZ2024: p. 41; minor change) If the readers of this document want to get an intuitive feeling, you could watch a film called *The Lyricist Wannabe* (《填詞L》, 2023).

Tone	Representative Character	
	Mode A	Mode B
1: 阴平, 上阴入	三	尖
2: 阴上, 新入		
3: 阴去, 下阴入	四	亢
5: 阳上		
6: 阳去, 阳入	二	下
4: 阳平	〇	沉

Mode A is provided by Mr. Wong, and Mode B is used as a tradition of native speakers.³¹ Please also see more details in CS2001 (pp. 31-53).

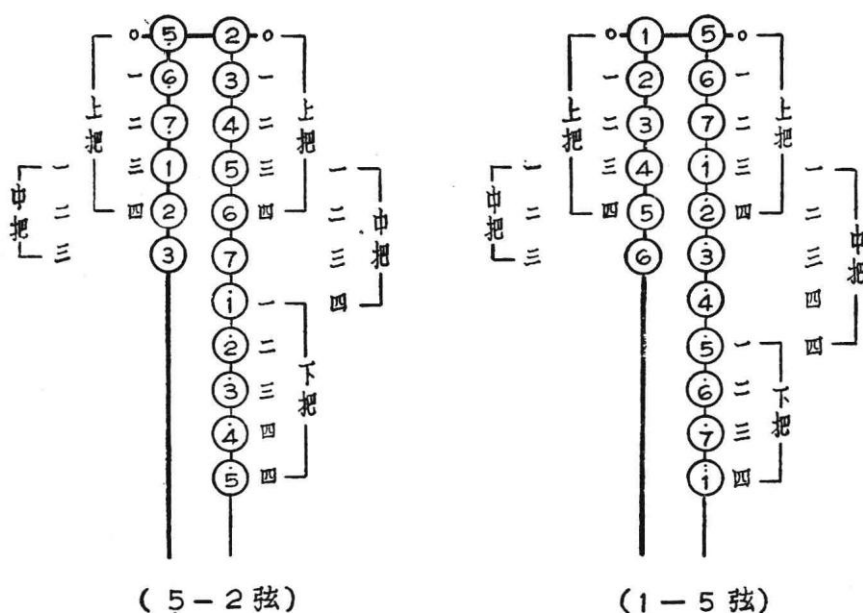
On the other hand, the final scales (落音) of different part are prescribed, and the final scales of upper and lower sentences are 2 and 1.

(3) For other Xiqu Operas mentioned in Appendix A, the string rules (正线, 正调) of the main Huqin (胡琴) of Bangzi or Xipi Tune (梆子, 西皮) is la-mi (士工 or 四工), but it is sol-re (合尺) as the same as Erhuang Tune (二黄) in

³⁰ The theory of Prof. Ying is just based on the research on the phonological system of Putonghua (Modern Chinese), and he distinguished five kinds of phonological elements in one syllable. I provide some analysis for Cantonese based on YS1981, HS2019 and HS2026 in Appendix C.

³¹ CK2015 translated the representative characters of Mode B as SHARP, HIGH, LOW and DEEP, and Table 14 of CK2015 shows different types of tone-melody match mechanisms.

Cantonese Yueju Opera. There is the inevitable reason here, and I have plan to write a paper to study this situation when I have chance. So, the reversed rule (反线, 反调) is do-sol (上六), not re-la (尺五). (ZK1958: p. 7; ZK1977: p. 7; CJ2008: p. 28; MX2013: p. 12, 16)



ZK1958, p. 7

After the above analysis, we can get the following melody.

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

①②③ ④⑤ ⑥ ⑦ ⑧ ⑨ ⑩

事有因 情可 恕 老 师 息 怒

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

①②③ ④⑤⑥ ⑦ ⑧ ⑨ ⑩

问良心 如朗月 不 染 尘 污

Let me give the second example as follows.

The following libretto is cited from 《碎金集》. (LB2019: p. 45)

{慢板} 缓(步)下(青)阶, 躬(身忙)下拜, (何事)纾尊降贵, (亲自)造访, 衙堂。

夜初更, 韶乐奏, (禁宫)歌舞鱼龙, (你应该)承恩, (侍奉)主上。

When the readers or the performers read the above text, they will know the first sentence is lower sentence and the second sentence is upper sentence by the punctuation marks (“。” and “。”) clearly, quickly and easily. The Hanzi elements in the brackets are the optional Hanzi elements (衬字, aka 攞字 in Cantonese), and the Hanzi elements in red belong to the additional part (加顿, 活动顿). Therefore, the analysis of the element locations of the giving text is shown below.

Part 1			Part 2			Part 3		Part 4	
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩
缓	下	阶	躬	下	拜	造	访	衙	堂
阳去	阳去	阴平	阴平	阳去	阴去	阴去	阴上	阳平	阳平
夜	初	更	韶	乐	奏	承	恩	主	上
阳去	阴平	阴平	阳去	阳入	阴去	阳平	阴平	阴上	阳去

On the other hand, there are other local tunes like Nanyin (〔南音〕), Longzhou (〔龙舟〕), Muyu (〔木鱼〕) and so on in Cantonese Yueju Opera, which are related to “上下句体” mentioned by Prof. Lu Yingkun. The proposed

punctuation mark could also be used for them. Note that CS2021, CS2022 and CS2025 didn't use it on these rules. Different researchers and practitioners have different comments on the issue of how to distinguish upper and lower sentences in these local tunes. This document would not intervene in the debate for the time being, but the undisputed fact is the proposed punctuation mark could (not must) be used for them.

I showed one of the basic beat rules of the main part (正文) of Nanyin Tune below.

$$\begin{array}{ccccccc} \text{X} & \text{X} & \underline{\text{X}\text{X}} & (\text{O}) & | & \text{X} & \text{X} & \text{X} & (\text{O}) & || & \text{X} & \text{X} & \underline{\text{X}\text{X}} & (\text{O}) & | & \text{X} & \text{X} & \text{X} & (\text{O}) & | \\ \textcircled{1} & \textcircled{2} & \textcircled{3}\textcircled{4} & & & \textcircled{5} & \textcircled{6} & \textcircled{7} & & & \textcircled{1} & \textcircled{2} & \textcircled{3}\textcircled{4} & & & \textcircled{5} & \textcircled{6} & \textcircled{7} & & \end{array}$$

In the main part of Nanyin, the tone of the last compulsory Hanzi element of the first lower sentence must be Yin-Level Tone (阴平, Tone 1), and the one of the second lower sentence must be Yang-Level Tone (阳平, Tone 4), but the proposed punctuation mark could follows both of them.

We could also find the above basic beat rule is similar to the one of the basic part of Youban (〔悠板〕) in Zibo Wuyinxi Opera (五音戏). (XH1981; HS2012)

$$\begin{array}{ccccccc} \text{X} & \text{X} & \underline{\text{X}\text{X}} & \text{X} & | & \text{X} & \text{X} & \text{X} & \text{X} & || & \underline{\text{O}\text{X}} & \text{X} & \underline{\text{X}\text{X}} & \text{X} & | & \text{X} & - & \text{X} & - & | & \text{X} & - & - & - & | \\ \textcircled{1} & \textcircled{2} & \textcircled{3}\textcircled{4} & & & \textcircled{5} & \textcircled{6} & \textcircled{7} & & & \textcircled{1} & \textcircled{2} & \textcircled{3}\textcircled{4} & & & \textcircled{5} & \textcircled{6} & & \textcircled{7} & & \end{array}$$

However, other rules of Youban are different from Nanyin (especially the melody developing method), so the singing melodies are also different, and the proposed punctuation mark is not needed in Zibo Wuyinxi Opera.

The rules and the analysis methods in this sub-section are summarized from the books of CZ1952, LY1957, LY1958, GZ1978, SW1979, ZF1979, CZ1984, CS1991, LG1996, SD1996, PJ1998, CS1999, GD1999, HS1999, LY2001, CJ2002, HD2004, CY2006, CZ2007, HZ2007, CZ2010, SH2014, LJ2016, HK2017, LB2019, WM2019 and YJ2020. We also need to know, the same texts of performance scripts/librettos will lead to different melodies by different rules and performers. Please see the comparisons in Appendix B. After the above analysis, we can know that it will make it confusable to use only one punctuation mark at the end of the sentences.

3. Evidence

In this section, I show different forms for the proposed punctuation mark, which will help the reviewers and the potential typedesigners to understand it better.

There are nine types of forms in the following pieces of evidence: 1) horizontal corner-justified form, 2) horizontal centered form, 3) vertical corner-justified form, 4) vertical centered form, 5) replaced horizontal corner-justified form, 6) replaced horizontal centered form, 7) replaced vertical corner-justified form, 8) replaced vertical centered form and 9) replaced vertical centered form in horizontal layout.

譜例2-6 (續)

oi 潮 a a 來 ∞ (句二) 莫都不是飄

a 紅 a 姐, 佢都早已飄

飄 a 飄, 飄入 睡 魚, 腹 a

內。 (句三) 莫都不是飄 飄 飄

譜例2-6 (續)

此 僧 人,

比 個 濟 公 還 辣 捷, 老 泥

幾 a 寸, 重 加 多 尺 幾 厚 青 a

苔 ∞ (完)

譜例2-2 王粵生示範《胡不歸》選段譯譜 (簡譜本)

生唱禿頭士工中板

{	$\times$ $\underline{\underline{6 \quad 1}}$ 上。	$\overset{1}{\curvearrowright} \underline{2 \quad 1}$ 忍聽	$\backslash$ $\underline{\underline{3 \quad 5}} \quad \underline{3 \quad 0}$ 鵲	$\times$ $\underline{0} \quad 0$	0	
{	$\overset{7}{\curvearrowright} \underline{\underline{6 \quad 1}}$	0	0	$\underline{\underline{0 \cdot 3 \quad 2 \quad 1}}$	$\underline{3 \quad 5}$	$\underline{\underline{3 \quad 3 \quad 5}}$
{	$\backslash$ $\underline{\underline{2 \quad 7}} \quad \underline{\underline{7 \quad 6 \quad 7 \quad 6}}$ 聲 a	$\times$ $\underline{\underline{5 \quad 0 \quad 1}} \quad \underline{\underline{7 \quad 1 \quad 2 \quad 3}}$ 啼	$\backslash$ $\underline{1} \quad \underline{1 \quad 0}$ 怨，			
{	$\underline{\underline{2 \quad 7}} \quad \underline{\underline{7 \quad 6 \quad 7 \quad 6}}$	$\underline{\underline{5 \cdot 1}}$	$\underline{\underline{7 \quad 1 \quad 2 \quad 3}}$	$\overset{71}{\curvearrowright} \underline{1 \quad 7}$	$\underline{\underline{6 \quad 1 \quad 2 \quad 3}}$	
{	$\times$ $\underline{0} \quad \underline{5 \quad 7}$ 哩個	$\backslash$ $\underline{\underline{6 \quad 5}}$ 病 a	$\overset{7}{\curvearrowright} \underline{1}$	$\times$ $\underline{0} \quad 0$		
{	$\underline{1 \quad 1}$	0	0	$\overset{4}{\curvearrowright} \underline{\underline{0 \quad 5 \quad 7}}$	$\overset{67}{\curvearrowright} \underline{\underline{6 \quad 5}}$	$\underline{1 \quad 1}$
{	$\backslash$ $\underline{\underline{5 \quad 3 \cdot 5}} \quad \underline{\underline{3 \quad 2 \quad 1}}$ 淒 e	$\times$ $\underline{\underline{5 \quad 3}} \quad \underline{\underline{5 \cdot 6}}$ 涼 ∞	$\backslash$ $\underline{1}$	—		
{	$\underline{\underline{5 \quad 3 \cdot 5}} \quad \underline{\underline{3 \quad 2 \quad 1}}$	$\underline{\underline{5 \quad 3}} \quad \underline{\underline{5 \cdot 6}}$	$\underline{1 \quad 5}$	$\underline{\underline{3 \quad 5 \quad 3 \quad 2}}$		

譜例2-3 王粵生示範《胡不歸》選段譯譜(工尺譜本)

生唱禿頭士工中板

{ $\times$ <u>士</u> <u>上</u> <math>\overset{\text{上}}{\text{尺}} <u>上</u> $\times$ <u>工</u> <u>六</u> <u>工</u> 0 0 0 </math> 上。 忍聽 鵬 乙 <u>士</u> <u>上</u> 0 0 <u>0·工尺上</u> <u>工</u> <u>六</u> <u>工</u> <u>工</u> <u>六</u>	{ $\times$ <u>尺</u> 乙 <u>乙士乙士</u> $\times$ <u>合</u> <u>0上</u> <u>乙上尺工</u> $\times$ <u>上</u> <u>上</u> 0 聲 a 啼 怨， <u>尺</u> 乙 <u>乙士乙士</u> <u>合·上</u> <u>乙上尺工</u> 乙上 <u>上·乙</u> <u>士上尺工</u>
{ $\times$ 0 <u>六</u> 乙 $\times$ <u>士</u> <u>合</u> 乙 <u>上</u> 0 0 0 0 哩個 病 a 婦， <u>上</u> <u>仕</u> 0 0 反 <u>0六乙</u> 士乙 <u>士</u> <u>合</u> <u>上</u> <u>仕</u>	{ $\times$ <u>六工·六</u> <u>工尺上</u> $\times$ <u>合</u> <u>仁</u> <u>合·士</u> <u>上</u> — 淒 e 涼 ∞ <u>六工·六</u> <u>工尺上</u> <u>合</u> <u>仁</u> <u>合·士</u> <u>上</u> <u>六</u> <u>工</u> <u>六</u> <u>工</u> <u>尺</u>

譜例2-1 用於練習發聲的二黃滾花(簡譜)

(旋律引子) 5̣ 5̣ 1̣ 3̣ 2̣

(上句) 2̣ 1̣ 2̣ 5̣ 6̣ 5̣ 3̣ 5̣ (過序) 2̣ 4̣ 3̣ 2̣ 1̣ 5̣
曲寄征人，

2̣ 1̣ 3̣ 5̣ 2̣ 6̣ 1̣ 3̣ 2̣ 1̣ (過序) 2̣ 5̣ 7̣ 6̣ 1̣
吩咐洪喬方便。

(下句) 2̣ 5̣ 3̣ 5̣ 1̣ 3̣ 2̣ ^v 7̣ 6̣ 5̣ 6̣ 7̣ 6̣ 7̣ ^v 6̣
書隨水去，

(過序) 7̣ 2̣ 5̣ 7̣ 6̣

6̣ 3̣ 2̣ 6̣ 1̣ 5̣ 5̣ 7̣ 2̣ 5̣ 3̣ 2̣ 1̣ 3̣ 2̣
定教此恨綿綿∞ 

譜例2-2 用於練習發聲的二黃滾花(工尺譜)

(旋律引子) 合 合 上 工 尺

(上句) 尺 上 尺 合 士 合 仝 合 (過序) 尺 反 工 尺 上 合
曲寄征人，

續譜例2-2

尺上仁合尺士 上工 尺上 (過序) 尺合乙士上
吩咐洪喬方便。

(下句) 尺合工六上工尺 乙士 合士 乙士乙 士
書隨水 去，

(過序) 乙尺合乙士

士工尺士上合合乙尺 工尺 上 尺
定教此恨 綿綿∞

4. 由於這兩句滾花不知源於何曲，本書只稱之為《曲寄征人》。關於這兩句合尺滾花的唱法，有幾點說明如下：

- (一) 唱腔：平喉及子喉在合尺滾花的唱法是完全一樣。
- (二) 發口：平喉多用「na」及「a」；子喉多用「i」。例如，在「征人」的「人」字後面的拖腔中，平喉應用「na」再轉「a」；子喉則用「i」。在「便」、「去」及「綿」字後面的拖腔均不用轉發口；唱者可沿用每字的字尾聲母或韻母拉腔，也即使用「問字擲腔」的方法。
- (三) 上面譜例裏的唱法及伴奏方式都因迎合初學者在練習上的需要而略為簡化，在真正演出中，這兩句「滾花」在伴奏上會多一點變化。參閱譜例2-3及譜例2-4。

除七字句之外，偶句體(亦稱對句體)也是常用的句式，即全句分為前半句(或首半句)及後半句，各佔相同字數。前半句及後半句通常各成一頓(如 5+5、6+6、7+7)，但也有各分兩頓，要視乎演唱者是否略為作出停頓，讓拍和師傅運用追腔，而並不影響句式的結構。自 1950 年代開始，常用的偶句體結構是十四字句的，在《木蘭從軍》、《三小豬-上篇》及《白雪紛紛何所似》中均稱為普通句；結構上，前半句與後半句各有七個正字，即 7+7。

不計襯字，《木蘭從軍》中四句土工滾花的結構如下：

	前半句	後半句
第一句	案上端放是何書，	不禁趨前看一看。 ²
第二句	不知軍帖何模樣，	翻開一卷看端詳 [∞] ³
第三句	緣何軍帖有爺名，	老父年高邊塞往。
第四句	易釵而弁，	上沙場 [∞]

不計襯字，《三小豬-上篇》中六句土工滾花的結構如下：

	前半句	後半句
第一句	你哋三個有孝心，	我哋唔知幾歡喜。
第二句	你哋成人長進，	學吓獨立自持 [∞]
第三句	覓地起屋，	辭力氣。
第四句	馬虎了事，	難安居 [∞]
第五句	相互扶持，	團結一致。
第六句	更要憑機智，	可化險為夷 [∞]

句式上，《三小豬-上篇》的第一、二句分別是 7+7、6+6；第三句是 4+3，雖說是傳統句式，也可理解成 4+4，即「覓地起屋，不辭力氣」；同樣，第四句也可理解成 4+4，即「馬虎了事，難以安居」；第五句是 4+4，也可理解成 4+3，「相互扶持，團一致」；第六句是 5+5。

² 板腔唱段的上句會以一個句號(。)代表完結。

³ 板腔唱段的下句則以兩個句號(∞)代表完結。

《鵲蚌相爭》兩段七字清中板分別由平喉、子喉演唱，分別用了六句和五句。第一段七字清中板除首句是四板句外，第二至五句是六板句，屬基本的句式；第六句是收句，用了九板；不計襯字，每句裏七個字與板的關係如下：

鵲鳥－平喉演唱

	ㄨ	ㄨ	ㄨ	ㄨ				
第一句	晴	不	雨，	艷	嬌	陽 [∞]		
	ㄨ	ㄨ	ㄨ	ㄨ	ㄨ	ㄨ	ㄨ	
第二句		海		蚌	未	能，	歸	海
第三句		肉		身	臭	腐，	葬	沙
第四句		知		機	重	將，	殼	開
第五句		可		免	殘	軀，	烈	日
第六句(收句，共九板)：								亡 [∞]
	ㄨ	ㄨ	ㄨ	ㄨ	ㄨ	ㄨ	ㄨ	ㄨ
	善	意	相	規，	回	是	岸。	

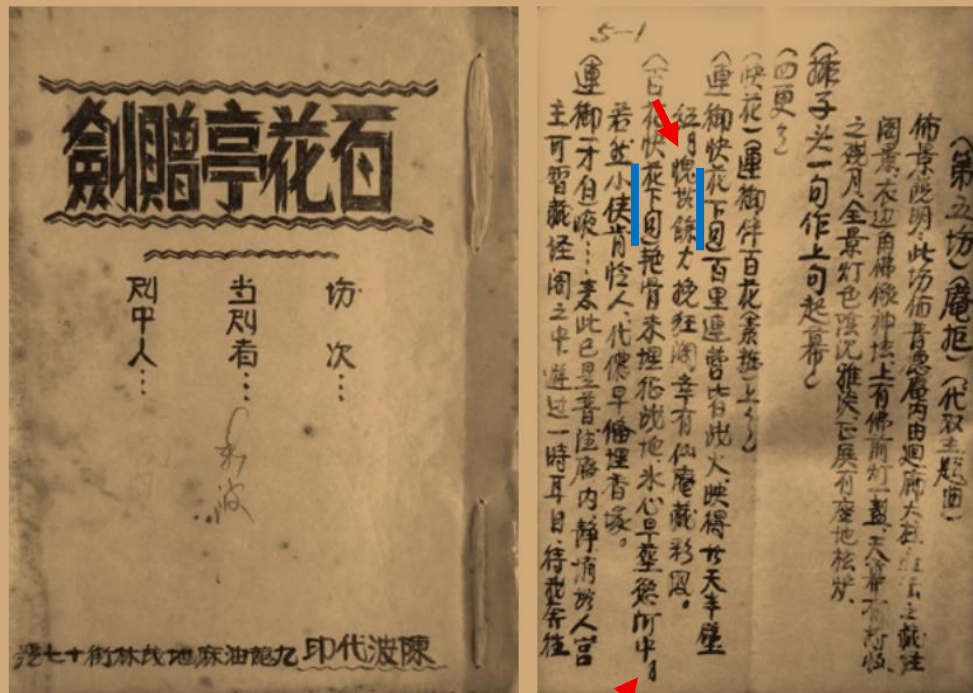
第二段七字清中板除首句是四板句外，第二至五句是六板句；不計襯字，每句裏七個字與板的關係如下：

海蚌－子喉演唱

	ㄨ	ㄨ	ㄨ	ㄨ				
第一句	小	鵲	鳥，	莫	輕	狂 [∞]		
	ㄨ	ㄨ	ㄨ	ㄨ	ㄨ	ㄨ	ㄨ	
第二句		今		日	不	出，	呆	鳥
第三句		渴		饑	難	耐，	自	招
第四句		識		趣	你	將，	長	喙
第五句		抽		身	及	早，	保	平
								安 [∞]

在結句音方面，平、子喉須分別遵守下面規格：

	平喉	子喉
上句	收「尺」音，即簡譜 2	收「上」音，即簡譜 1
下句	收「上」音，即簡譜 1	收「合」音，即簡譜 5



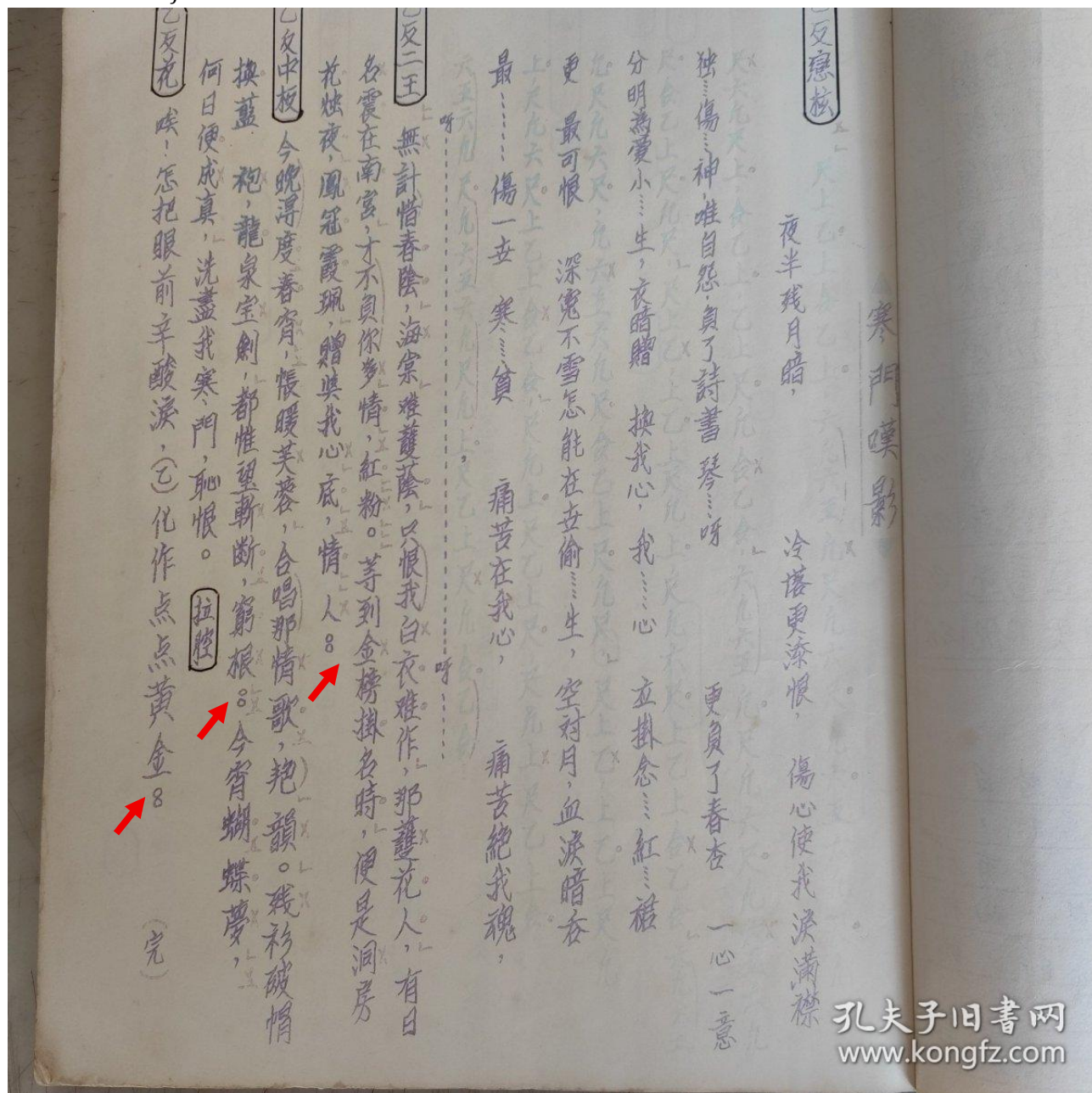
☆ 唐滌生編《百花亭贈劍》泥印本

的是演員以戲班「開戲師爺」所寫的提綱進行演出。提綱提示劇情大概、演員劇中身份、佈景、道具及演員上場的鑼鼓點，至於劇情的細節則由演員各自及集體發揮。

提綱內會加上一些特定的排場，排場即一種演出程式。每一個排場基本上有一定的人物、說白、唱腔、造手、功架、鑼鼓組合及劇情，編劇者及演員可以把排場用在不同劇目的類似情節中。粵劇常用的排場有《困谷》、《起兵》、《大戰》、《三奏》、《殺妻》及《投軍》等數十種。

1930-1940 年代，粵劇確定了六柱制後，也影響後世編劇家的創作方向，並且為了遷就觀眾的喜好，而加強文武生和正印花旦的戲份。薛覺先、馬師曾、桂名揚、白玉堂、廖俠懷等名伶對粵劇改良作出了諸多貢獻，對粵劇藝術的發展方向亦有影響。此時，粵劇團的營運手法已經邁向成熟，成為後世跟隨的榜樣。每個劇團都有最為觀眾喜愛的劇目，每演必然滿座，這些劇目就被稱為「戲寶」。伶人演得精湛佳妙之劇目，亦稱為「首本戲」，如桂名揚演《趙子龍》。

根據梁沛錦教授所編《粵劇劇目通檢》（1985），可考的粵劇劇目超過



長恨歌

李向榮撰

唐健垣授

（排子頭）

子規啼一句

乙上 飯合 飯合 乙上 尺乙上 尺反 尺上 乙上 尺反 尺上 乙上 合 飯合
夜半難眠 眠 食佳 眠字過 乙反 二王 合字短序

乙反二王

今晚月明中、
(R) L
花影弄、
(上) L
枝葉飄搖
(合) L
恍惚是珮環、
(合) L X
串……串
(上) L

待我凝神看
(上) 原來是神思昏倦
(2) 哎唷
錯認
(1) 嬋娟
(1) 暮暮朝朝
(1)

想到我心迷
正綫意亂
我思嬌情緒
卻令我魂夢
真

連(合) 8 L L
昔(合) 8 L L
孤為你(合) 8 L L
因為春宵苦短(合) 8 L L
皇就將那早朝(合) 8 L L
罷免(合) 8 L L

士工慢板 在於溫柔鄉裡(上) 無夜不鳳...倒(工) 鸞...真(上) 本來人非草木(士) 你話

誰屬無情
好一個絕世佳人
試問有誰不羨寡人何幸
遇此

美^x
嬋^x
娟^x
上^x
正^x
是^x
千^x
載^x
難^x
會^x
上^x
何^x
肯^x
話^x
辜^x
負^x
上^x
此^x
良^x
上^x
緣^x
上^x
我^x
地^x
上^x
即^x
上^x

情情情
我我我
能與我同
一片
人就
是兩個

人(合)心就同是一條心(上)
記得個晚清風明月(上)上上上
無人私語(上)上
頓教我心(上)

仙
(工) 金...
堅
(上)。 (收掘)
直轉中板
我倚_上尺工尺五六尺六五尺乙士乙尺士合乙士

長恨歌 2

直轉反絃中板

有_(X)誰知_(X)
(四) L
漁陽鼙鼓動_(X)
地來_(R)
迫不得已蒙塵_(X)
(R) X
去_(R)
避_(X)
亂_(X)
(六) L X
在半_(X)

以化開難望 (乙)

反綫

與你共結(工)

並頭蓮 (六) 8

收掘)

鹿
(山) ㄌ
一 ㄨ
婁、
婁、
(足) ㄨ

卿呀你命薄如桃(合) L
福又淺(上) L

正綫
福又淺
(上)

直轉二王
從此

量處一淒然

8
直轉乙反南音

哎
 無_×
 限_、
 低_、
 徊
 (合)_L
 偷_×
 嗟_、
 怨_、
 (上)_L
 枉
 我
 九_×
 重_、
 難_、

(腔收)

陽明先生

乙反清歌

孤抱

怨
(上)恨
無邊
(尺)：虧我一思

[illegible]

從此恨事、
 (土) x

綿	(紅)
:	合
:	士
:	飯
:	仁

綿	(紅)
:	合
:	x
:	I
:	R
:	上
:	I
:	反

(土) 綿



悠、
悠 X
淒、
怨 X
(2) L
X

我個
心
：尺
：上
：尺
：工
：尺

都已碎(上) ×
L
X
在於馬(上) 工
土
反
崑坡(上) 工
土

工六工尺上立尺工尺乙士合上尺乙士

風、
流x
(合) L
x

都皆已成空 (工) L
好比一場春 (工) X

反工反工反工
夢乙士工尺乙士合上尺乙士合

只言觴得

在()
於深、
宮、
內X
(士) L
X

真是難堪寂寞
(+) L 可憐這個

恨x
海尺)
.....
上尺)
.....
工尺x
.....

無邊 (山) 8 舊 (士) 立合士 (上)

欄合^x
.....
任合^x
.....
工^x
.....
尺^x
.....
工^x
.....
上^x
.....
尺^x
.....
杆^x
(工) L x

只見秋色撩人無限相

思工 尺 工 尺 反 ×
(工) 使我愁顏瘦損 、 尺 反 尺 反 尺 反
(尺) 、 尺 反 尺 反

《情僧偷到瀟湘館》！

情僧偷到瀟湘館

2

(士工中板板面) (役紀五六五生六五上工六六五生六六五上工六五生六五) (六五)

反工反六 工六工六 尺上上尺 工六 五六工六 尺工反六 工尺乙工 寸上 尺工六五 上 (唱曲)

[illegible]

今足
晚上
偷_工
足_工
反_六
工_六^x
工_六
足_乙
復_工
上_工
返_上^x
足_工
上_上
上_上
足_工
六_足^x
薦_乙
別_士
南_合
仕_仕
食_食

(乙士上合仕合)^x
 中六^工五^工六^工
 歸^工乙^工士^工上^工工^工
 葬^上
 (乙士上工上)^x
 咽^工
 一位^乙
 薄^乙
 命^士
 (工^工乙^工士^工乙^工)^x

紅紅、合士上
顏合^x、任合士上、(尺工六工尺上)^x
可尺
嘆上
天工六工(上尺工六工)^x
下士乙士乙

盛^(士乙士合)
筵^(士合仕合士上合)
無^(任合仕合士上合士任合)
有不^(工六工尺上尺工)
散^(上)

《情僧偷到瀟湘館》結構及唱法說明

(一) 本書編者在校對此曲歌詞時，曾參考一九三二年六月百代唱片公司（當時稱「省港百代有限公司」）出版之《千年萬載》期刊裏所載同一曲之歌詞。刊中註明此曲由廖了了唱，最懶人撰曲；曲詞與今天常用的版本分別最大之處是小曲《打掃街》後直轉二黃慢板，而無合尺滾花唱段。

(二) 在王粵生老師使用之世本裏，小曲《打掃街》唱段尾之曲詞為「步催轉彎，嚶嚶，長夜漫漫」，今據《千年萬載》，在「長夜漫漫」前補上「幻幻」兩字。

(三) 據王粵生老師所說，在全曲開始時，先起士工中板短板面，到最後一個板後，若唱者選擇仍不開口唱曲，則旋律樂手接起長板面。

(四) 此曲之合尺滾花唱段由兩句構成，第一句是「行近瀟湘，情加慘」，第二句由「仔細凝眸來分辨」開始，至「佢繫環珮，珊珊」直轉為十字句二黃慢板的第二及第三頓。此第二句較一般合尺滾花多出一頓。

(五) 此曲之二黃慢板唱段把旋律過門地方亦填上歌詞，稱為「唱序」，使唱段在結構上顯得十分複雜。若不理「唱序」各處，全個唱段實為兩句半的十字句二黃慢板所構成：

	第一頓		第二頓		第三頓		第四頓
(句一)		(句一)		環珮，		珊珊。(唱序一)	
(句二)	恨綠慳，(唱序2)		遭離間，(唱序3)	風流，(唱序4)		雲散。	
(句三)	到今宵，	偷祭沉，	門鎖，		重關。		



惡婆心重，過皮粉，雷公係我追到佢晒三碗……
 睇你呢排，餓到過身震，近來瘦咗有幾十斤……
 (不絕回頭逗腔)

香噴噴！快！的！后，你若煞唔食，就唸餓到失！魂！



樂...
王去石
綿...
凝眸(合)有陰

[illegible]

孔夫子旧书网
www.kongfz.com



折子戲(一)《長坂坡》劇本

阮兆輝、蕭啟南

分段一：逃難

(沖頭四曹兵上介)
(牌子頭鑼鼓，糜夫人內場唱追信頭)走荒山，心中更懼恐。
(長鑼鼓糜夫人抱斗官(二)上，叻叻鼓，唱口一槌，唱妝台秋思)漫天殺聲血浪洶，強支步履亦難動，驚心困陣中，雁已失群添悲痛，一身責，斤千重，阿斗(三)有誤愧對主公(四)，聽四野哀鳴，恨煞奸曹，干戈(五)挑引為了南園夢(六)。

分段二：中箭

(擂鼓介，張郃帶弓箭領曹兵追，四百姓上。曹兵追百姓圓台，糜夫人隨百姓圓台，張郃一箭射中糜夫人介，曹兵、百姓、張郃下介)
(糜夫人中箭倒地忍痛拔出箭杆介)
(糜夫人唱陰告牌子)恨惡賊，離翎(七)來命中，此際汗如雨，腿傷槍痛，沿地遍流紅。難再逃於軍中，怎脫身保幼主，向夫君送。
(搥鼓介)
(糜夫人驚介唱土工花下句)殺聲已近，抵得逃入破垣中。(入賴垣敗瓦後介)
(落更介)

分段三：尋覓

(牌子頭，趙雲內場唱困谷口牌子頭)單槍破陣勢能搖山嶽動。
(一更介)
(沖頭上跳大架介，續唱困谷口牌子)(中州韻)聽樵樓(八)一鼓催，聽敵陣鼓咚咚。
(沖頭曹將上開打介，曹將敗下介)
(趙雲續唱困谷口牌子)破陣似風急鶴唳，眾敵將未敢攔鋒(九)，聞敵陣未能覓得我主母(十)影蹤。
(趙雲白)闖入曹陣，遍尋不獲，(中州韻)這便如何是好？
(糜夫人哭相思介唱)哪！罷了着天呀！
(趙雲重才白)哎吔！(唱快中板)一聲輕來一聲重。猶如雁唳在長空。一聲悲來一聲慟。可憐遍野盡哀鴻(十一)。誇啦啦，(花)催馬前行將目縱。

分段四：相遇

(糜夫人從賴垣中出，趙雲一見糜夫人，即反身落馬，跪埋糜夫人處介)
(趙雲白)主母受驚，雲之罪也。
(糜夫人白)將軍請起。

（趙雲起身介）謝主母。

（糜夫人白）將軍呀。（唱減字芙蓉）喜見將軍從天降，嗟莫生機一線逢。惟是攜此帶箭人，定教百上加斤重。

（趙雲接唱）任他曹兵有百萬，也阻不了我趙子龍。（轉花上句）末將嘅坐騎（十二），可為主母用。

（搥鼓介）

（糜夫人快白攪）耳邊廂，搥鼓動（介）。曹兵勢大如潮湧（雙）。

（趙雲快白攪）你快跨鞍（十三），毋驚恐（介）。一馬能離狼虎洞（雙）。

（糜夫人快白攪）義存孤，延漢統（介）。將軍大恩如山重（雙）。

（趙雲白）主母呀（唱快中板）主母何須禮下隆。士當願為知己用。趙雲捨命報主公。（花）還請快上

雕鞍（十四），將身蹤。

分段五：薄陽夜月

（糜夫人唱薄陽夜月尾段）幼主死生，將軍責重。

（趙雲續唱）救駕來遲，臣太罪重。

（糜夫人續唱）望攜阿斗，速跨追風（十五）。

（趙雲續唱）未將此舉，罪更難容。

（糜夫人唱）讓出戰馬，殺敵無從，勢阻將軍，突圍之功。（趙雲白）主母，快些上馬吧，上馬吧。

（趙雲續唱）我尚有金槍，破關氣如虹。

（糜夫人白）將軍不用理我，且攜阿斗先行離去吧。

（趙雲白）不可，不可呀。

（糜夫人續唱）決捨命矣，將軍快去，事危勿顧（十六）。念你主公一生轉戰若似飄蓬（十七），忍教繼後（十八）

盡化空，將軍盼俯聽寸衷（十九）。

（糜夫人欲將阿斗交趙雲介，雲不接介）

分段六：跳井

（趙雲口占）主母，幼年年齡尚小，怎忍他卻有失恃（二十）之痛。你看曹兵曹將，經已來勢洶洶呀。

（糜夫人白）這個嘛！（另場詩白）將軍血染戰袍紅，忍教存亡盡化空。千里艱難惟一死，千古長垂烈女風。

（趙雲攝白）上馬吧。

（糜夫人白）將軍，且看前面塵頭大起，定有曹兵殺到。

（趙雲白）在哪裏？呀！

（趙雲一望不見曹兵回頭，糜夫人放下斗官，跳井介，趙雲執糜夫人，夫人脫披風（廿一）跳下井介，

趙雲抱起斗官，跪哭相思介）哪！罷了主母。

（搥鼓介）

（趙雲唱花下句）惟有推牆埋屍骨，苦煞常山（廿二）趙子龍。（廿三）

落 幕

註解：

- (一) 折子戲：元雜劇稱一幕戲為一折。後世戲曲，凡選演一齣戲中之一幕或一段，亦稱之為折子戲。
- (二) 斗官：戲曲舞台上用以象徵嬰孩的道具。
- (三) 阿斗：劉備子劉禪的乳名。
- (四) 主公：臣僕稱其主曰主公。
- (五) 干戈：干乃盾，戈乃戟，皆是作戰之武器，在此借代為戰爭的意思。
- (六) 南園夢：當時曹操已平定黃河流域，挾其聲勢，於建安十三年揮軍南下，想一鼓攻下江南，完成其天下一統的美夢。
- (七) 離翎：即手工精美的箭。由於箭多用羽毛作定風器，所以又叫離翎。
- (八) 樵樓：更樓，用作打更報時及巡更保安之高樓。
- (九) 櫻鋒：觸犯的意思，鋒，指鋒芒。不敢櫻鋒，即不敢抵擋我的氣勢。
- (十) 主母：趙雲尊稱劉備為主公，尊稱糜夫人為主母。
- (十一) 哀鴻：源自《詩經》中描寫鴻雁因未得所安而哀鳴，世亦以此比喻老百姓流離失所。
- (十二) 坐騎：馬。
- (十三) 跨鞍：跨，騎也。鞍，借代為馬。跨鞍即騎上馬。
- (十四) 離鞍：原指手工精細的馬鞍，今引伸為馬。
- (十五) 追風：駿馬名，引伸為駿馬。
- (十六) 僕：我。
- (十七) 飄蓬：有如飛蓬一般，被風一吹，便到處飛揚，難有著落之處。
- (十八) 繼後：香燈繼後，即後代子孫。
- (十九) 寸衷：即寸心。指由衷之言。
- (二十) 失侍：母死曰失侍。
- (廿一) 披風：應為「披風」，在戲曲中為有身份男子或多為已婚婦人所穿之一種服飾。
- (廿二) 常山：趙雲乃常山真定人氏，故自稱常山趙子龍。
- (廿三) 「」：表示板腔體唱腔的下句，上句則用普通「」表示。

YJ2004, p. 91

圖 3-1 《歸來燕》曲本

6.2 粵劇唱腔

歸來燕

(合尺倒板) 肝腸寸斷。

(老鼠尾·長三王) 離恨天，秋風暖，迷迷月影，
 照花妍，步步回頭，慌住人睇見，呢隻
 歸來燕，似若杜宇，辛酸，鳥聲喧，
 頻呼喚，好似話胡不歸去，歸去慶團圓，
 觸起我百感愁添，慘撫傷痕，自怨。
 拂罷煙，舒望遠，沉沉故苑，似往年，
 呢個遊子思歸，為把親情念，為把高堂
 偷見，所以深夜步返，故園，步翩翩心懷
 怨，淚痕暗抹，抹吓抹吓抹難完，
 恨事多端，苦已斷腸，寸寸。(長腔)
 (合尺滾花) 恍似杜鵑啼血，句句碎我心絃。
 我冷尽了情心，不願與相思人見。
 一念到我身軀殘廢，我都未敢再誤嬋娟。
 壓痴心，忍淚流，我都要回步轉。離此淒涼
 環境，猶勝長住在奈何天。

CS2007, p. 62

續圖 3-3

與
怜
香 $\times$
8 L $\times$

惟有令佢安眠，然後靜靜回家往。

令我更多罪狀。

陪坐床前，更為妻休垂羅帳。

止可一話別來情況。

娇呀你安眠，无恙。

惟有香衾強就，以慰夫呀。你情長。

【乙反柳子慢板】（錄自〈寒梅再度香〉 朱頂鶴先生撰授）

樂意正……濃
不料情敵……來……臨
橫……刀奪愛慘過前……

世……
有冤……
仇……可恨楊……玉

環……
咽隻野狐……
狸……咽種險……惡……之心……甚於噬……

人猛……
獸……初進宮幃無所忌……
就把君王迷惑用……奸……

謀……從此三……宮……六……院，未見帝……
主……朝……

粵曲譜上的記號

粵曲譜上的記號，因打譜師傳各有心思，各有所學，所以訂譜各有見解，導致各粵曲演唱者不知所云，不知所措。因而做成演譯上準確度不足，唱者又以自由發揮而悠然自得，更導致音樂與演唱者有不協調的地方。其中以附加點的錯誤最多，也亦是較難理解的一個環節。

工 尺 〃 〕 江 〃 〃 。



【上句完結記號】

【下句完結記號】

【呼吸位記號】稱作停頓。

【頓音】又稱短連音，在工尺譜傍加三點水。

【連線】線內音符佔半拍時值。

【碎弓／搖鼓記號】

【倚音】裝飾音，主音是尺滑音是工。

《蘆花淚》

(平喉獨唱曲)

鄭國江

(雲雲鑼鼓上場)

(子騫另場唱小曲《連環扣》)

令我令我心悲傷，淚落當場。忍聽弟哭叫，目覩嚴親搥心神漸愴，

怒斥我後娘。怒責做法不應當，責她待我不良。

竟將敗絮代替棉花，良心全盡喪，要逐出門牆。

(入屋介)

(土工滾花上句) 蘆花有淚眼中藏，不忍弟郎，無依傍。

(土工滾花) 跪向爹爹求諒鑒，不畏地凍，天寒

(白) 爹爹呀！

(起七字清中板) 乞請爹爹，回心想。收回成命，在當堂

若把後娘，來驅趕。誰來照料，兩弟郎

刻薄兒身，兒可諒。後娘必會，改心腸

寒天一子，無依傍。驅逐後母，三子寒

(白) 爹爹呀！

(禿頭土工滾花) 乞念孩兒孝悌情，生母後娘，同一樣。

(白) 爹呀！

(土工滾花) 請嚴親收回成命，天倫重聚，喜洋洋

一曲終

《採桑曲》 4

(南音) 當日曾擊掌，結驚驚。東風吹柳，日初長。

馬^x上[、]琵琶^x，^L驢^x歌[、]唱^x。香^x花[、]零^x落[、]燕^x泥[、]香^x推^x衾[、]未^x

暖^ㄌ寒^ㄨ紗帳^ㄨ。(轉乙反)寒^ㄨ紗帳^ㄨ。只有乾^ㄨ柴^ㄨ兩擔^ㄌ

三斗米三斗米糧三斗米 (雅快)寒寒蜜蜜夜夜夜夜赤赤惆惆悵悵

縱不情傷意也傷。盡耗傳來寧堪想。憶寧堪想。

唯望血書鴻雁
寄西涼

(士工綫《道遠曲》) (五^x紀五)(五^x六二上五)(雙句)(更^x二下三足)(亦三合)(任士)(雙句)

(合唱) 你^五悲^六傷^五，
你^五怨^六唱^五，
人^五生^六如^五。

WW2022, p. 150

註釋

簾風動竹，疑是故人來」。(唱椰子滾花^⑬)若在翠竹敲窗綿雨夜，
低吟寧不慕風華^⑭才子新詩入繡幃，唸來句句皆情話。(低鬟^⑮
羞笑介)

(浣紗笑介，白)姑娘、姑娘。(唱椰子滾花)若是十郎詩句堪回
味，最好是半擁羅衾去夢他^⑧一回捧讀一低鬟，嗟莫是慕才思
下嫁^{⑯⑰}。

(小玉抿唇羞笑^⑱介，捲袖欲打浣紗介；浣紗走到鄭氏身後躲避介)
(鄭氏笑介，口鼓)唏，小玉，絳台^⑲春色，好一派渭橋燈景，出門觀

⑬ 原文為「花下句」；「花」即「滾花」，屬「板腔」體系的一類曲式；標明「下句」，只表示這段「滾花」唱段裏的第一句是「下句」，以便利演員的演唱。在本書《紫釵記》劇本裏，遇到須嚴格區分上、下句的所有「板腔」曲式和說白中的「口鼓」，分別用一個句號和兩個相連句號表示上句、下句的結束。基於「上句」、「下句」已由句號和雙句號清楚顯示，本書把介口中標明的「上句」或「下句」刪去。「滾花」的意思和結構詳見「粵劇術語」和本書第五章「《紫釵記》的唱腔音樂分析」。這裏小玉所唱的「椰子滾花」「翠竹敲窗綿雨夜，低吟寧不慕風華^⑧」屬於下句，是承接起幕時那用作上句的牌子。——校訂註釋

(黃衫客白) 呸，我一不聽忘情語，二不聽負心言，結髮夫妻賠個不是便了。(唱梆子滾花) 念她病倚危欄望，似欲墜花飛怯寒風⁸ 十郎稍候在庭前，待我先將喜訊⁶ 來傳送。(行入一步、被藥氣所薰、掩鼻介，白) 何以四下無人，滿園當歸味呀。

(鄭氏輕輕啜泣介)

(一槌，黃衫客白) 夫人，請了。(口鼓) 夫人，你使也⁷ 咁傷心吖，小玉雖云命薄，尚有慈母相依為命，小玉又點捨得永別娘親，香埋荒塚。

(鄭氏喊介，口鼓) 唉，傷春怨婦連自己身子都唔顧，仲點會體念親心⁸ 呢，(介) 自從小玉起病，既不肯延醫，又不分寒熱，朝一劑當歸、晚一劑當歸，佢性情孤僻到冇人同⁸。

(一槌，黃衫客嘆息介，白) 當歸、當歸，薄倖人你好應歸來矣⁹。(行出、拉李益入介)

(李益見鄭氏介，喊白) 岳母大人¹⁰。

(牌子一句作上句^④)

(昭仁公主雜邊上介，台口介，唱滾花^⑤) 鳳彩門。前燈千盞，

掃盡深宮半月愁^⑧。愁雲戰霧罩南天，偏是鳳台設下求

註釋

④ 原文為「排子頭一句作上句起幕」，是傳統粵劇劇本慣用的表達方式。本書的《帝女花》版本把一些介口內的訊息分拆，是為便利讀者理解。「排子」、「排子頭」、「上句」、「介口」的意思見「粵劇術語」。——校訂註釋

⑤ 原文為「昭仁公主雜邊柳蔭上介台口花下句」，也是慣用的表達方式。它內容複雜，不用標點，不易為行人明白。「花」即「滾花」，屬「板腔」體系的一類曲式；標明「下句」，只表示在這段滾花唱段裏，第一句是「下句」，以便利演員的演唱。在劇本裏，遇到須嚴格區分上、下句的所有「板腔」曲式和說白中的「口鼓」，分別用一個句號和兩個相連句號表示上句、下句的結束。基於「上句」、「下句」已由句號和雙句號清楚顯示，本書把介口中標明的「上句」或「下句」刪去。「雜邊」、「上」、「介」、「台口」、「滾花」的意思見「粵劇術語」。——校訂註釋

⑥ 「鳳彩門」位於乾清宮的側面。

情，劫後鴛鴦重合併，點對得住杜鵑啼遍，十三陵。²⁵ 8

君父賜我別塵寰，若再回生，豈不是招人話柄。

（世顯慢慢起身、驚喜交集、行近痛哭介，白）公主。（禿頭唱乙

反中板）

貯淚已一年，封存三百日，盡在今時放，泣訴

別離情。8 昭仁劫後血痕鮮，可憐夢覺剩空筵，不見落

花，空悼如花影。難招紫玉魂，難隨黃鶴。去，估不到

維摩觀。①，便是你駐香庭。8 （直轉乙反七字清）避世情難

長孤另。輕寒夜擁夢難成。8 往日翠擁珠圍千人敬。今

日更無一個可叮嚀。8 （直轉滾花）唉，公主你避世難拋

破鏡緣，應該要多謝情天，為你把夫郎剩。（跪步向長平

痛哭介）

（長平亦跪下、哭擁世顯介，唱《相思詞》作引子）風雨劫後情，

(裴禹不由自主、衝口而叫介，口鼓) 姑娘、姑娘，殘橋在上，畫船在下，恨芍藥為煙霧所籠，恨芙蓉為垂楊所隔，能否請仙子降下雲階，待凡人默誌芳容，歸去焚香供奉。

(慢的，慧娘背身介，口鼓) 秀才，明月在天，青蓮在地^⑬，既知明月高不可攀，何必潛落江心而思抱月^⑭，能否請秀才早歸台館，努力攻書，屏息^⑮萬念，博一點簪花狀元紅^⑧(欲下介)

(裴禹情急高嚷介，白) 姑娘、姑娘。(急足下殘橋、隨意將琴放於垂楊下石屯之上介，向船拜介，快口鼓) 好姑娘，緣份在天，邂逅由人，既撥柳而情愫暗通，何必吝嗇芳容，陷我沉淪於綺夢。(再拜介，白) 姑娘請落畫船、姑娘請落畫船。

(慢的，慧娘仍背身、微嘆介，口鼓) 默秀才，禍福由天，拾取由人^⑯，請辨畫船旗上幟，莫向佳人枉鞠躬^⑧(輕輕拂抽介)

(裴禹情急、不顧一切介，亦不視旗介，白) 姑娘若不下船，小生便長拜不止。(對船膜拜介，起琵琶，小鑼伴托)

得一隊桑蟲④一隊鴉⑤紅杏出牆招雨打。催堂鼓響夜排衙⑥驚堂木，敲三下。一聲吆喝一聲拿⑦俺要彎弓怒射風流靶⑧。（弦索過序，攝鑼鼓，埋位介，浪裏白）先一個李慧娘，後一個吳絳仙，背負老夫，私會青年，慧娘棒下離魂，事纔罷了，今夕三更，絳仙又覆轍重蹈，命難苟活，（喝介）軍校們，（介）持挺以待。

（風起，庭前落花介）

（鑼鼓，慧娘以袖掩裴禹，裴禹衣冠不整、雜邊小園門同上介）

（慧娘台口介，唱快古老中板）風過處，平地起雲霞⑧秀才落難失風雅。弄破了衣冠咬壞牙⑨太師坐中堂，未有些兒怕⑩。休說夜鬼難登太師衙⑧暗渡裴郎躲入茶薇架。（弦索過序）

（裴禹驚慌失色介，關懷、細聲介，浪裏白）慧娘、慧娘，雖是茶薇有架，可惜夜鬼無符⑪，倘遇了萬斧千刀，豈不是身為肉醬。

（慧娘掩口笑介，浪裏白）啐，人亡只有一次，斷無重死之理，何況鬼為虛質，哪怕刀槍。

(丽娘接) 花间深处我未见。羞看春莺扑翼喧。(低头白) 秀才去边啫。(随行介)

(梦梅拖丽娘袖一路行一路二王唱) 绕过了芍药栏边，靠紧着湖山石暖，穿过了丝丝杨柳，踏遍了滟滟花阡。(序) 不在梅边在柳边(曲) 拂柳分花，荼薇外烟丝醉软。(续玩双飞蝴蝶，梅一路牵丽娘从什边初间闪入场介)

(开边火饼并起青烟一缕介)

花神(束发冠红袍插花)(随烟起处侧边上介诗白) 花神出外起青烟。尚有惜花事未完。落花惊醒兰闺女，再续叙欢待三年。(起排子舞蹈完入场介)(食住排子落花如雨，红白相映，在丽娘未回亭时，切勿停止琵琶续玩双飞蝴蝶宝子)

(梦梅于落红片片中向丽娘木鱼唱) 可怜梦被花惊闪。

(丽娘以袖掩遮落花惊怯接) 娇容更怯落花天。

(梦梅接) 花亭有瓦能遮掩。(拉丽娘上亭介)

(丽娘接) 牡丹无主伴愁眠。(睡下介)

(梦梅行几步再回头接) 回头再看如花面。

(丽娘羞介接) 忙把羞痕压枕边。(愿首于枕介)

(梦梅稍稍开台口接) 落花未许长相恋长相恋(花下句) 问玉真何日重溯武陵源。宠柳娇花难垂现。(续玩宝子，从梦境中下介)

(丽娘张目白) 秀才番嚟……(双)(又熟睡介)

第二场(写真)

(熄灯复着变回原景灯色黄昏时候宝子续玩)(春香夏香伴夫人上介)

(夫人白) 虾，你唔讲大话唔得嘅，又话小姐玩得好好，原来佢困着㗎。(上亭轻拍丽娘介)

(丽娘矇眈醒介白) 唉吔……秀才……

(崇禎颇为着急介口古) 老卿家，孤王闻得你带领太仆之子觐见宫主于月华殿，到底情形点呀，因为佢自恃才华性情傲慢。

(周后口古) 老卿家，哀家都好关心宫主标梅已至，倘若佢过于孤芳自赏，就会选婿艰难。。

(周鍾白) 主上，娘娘请放心，(木鱼) 昨夜月华高挂灯千盏。太仆儿郎把凤攀。。凤台设有鸳鸯盏。御阶砌满凤凰栏。。弄玉恃才，未把青睐盼。好在箫史传神应对间。。博得宫主玉手轻轻把那才郎挽。互递相思柬，但两个响含障树下设诗坛。。

(崇禎一才略放心介白) 哦，(花下句) 箫史若能攀弄玉，唉，一任佢地乘龙跨凤上仙山。。传口谕，世显上龙廷，看佢是否有翩翩仪范。

(承恩台口传旨白) 呔，主上有旨，传太仆之子周世显衣冠上殿。

(世显(圆领)上介台口花下句) 不须王母瑶台召，金童昨夜早归班。。帝女花香满蓝袍，飘上龙庭香更泛(入三呼介)

(崇禎白) 赐平身。(世显白) 谢。(介)

(崇禎重一才慢的的介抚须微笑点头一才口古) 周少卿，孤王见你确是一表非凡，恍似临风玉树，但未知你习武抑或习文，至会博得宫主将你人才赏赞。

(世显口古) 主上，微臣愧无功勋迎帝女，幸有妙笔把花簪。。

(崇禎重一才轻轻拍案叹息口古) 唉，乱世文章有乜野用哩，我又习文，你又习文，至今破碎山河难救挽。

(世头一才愕然自惭介口古) 主上，微臣秉承天子重文豪之意，固不料盛世起波澜。。

(周鍾口古) 主上，呢句说话讲得啱，所谓文章只能济世，不能救急，假如主上今日不以文臣为重，长平宫主可以配与微臣之子。

(介) 宝伦而家镇守紫禁城，相当勇猛。(世显作惊惶反应介)

(崇禎口古) 嗔，重武轻文，不过是孤王一时愤激，宫主既然许

花半序在靴拔出银刀欲自杀介)

(长平急白)慢, (泪凝于睫, 凄楚欲绝台口花下句)唉, 郎有千斤爱, 妾余三分命, 不认不认还须认, 遁情毕竟更痴情, 倘若劫后鸳鸯重合并, 点对得住杜鹃啼遍十三陵。君父赐我别尘寰, 若再回生, 岂不是招人话柄。

(世显于长平长花时慢慢起身惊喜交集行埋痛哭一声白)宫主, (秃头乙反中板下句)

贮泪已一年, 封存三百日, 尽在今时放, 一诉别离情。昭仁劫后血痕鲜, 可怜梦觉剩空筵, 空悼落花, 不见如花影。难招紫玉魂, 难随黄鹤去, 谁知维摩观, 竟是驻香庭。(七字清)避世情难长孤零。轻寒夜拥梦难成。往日翠拥珠围千人敬。今日更无一个可叮咛。(花)唉, 宫主你避世难抛破镜缘, 应该要多谢情天快把夫郎认。(跪向平痛哭介)

(长平亦跪拥世显用重音乐起相思词引子)风雨劫后情, 落拓君须听(乙反中板下句)山残水剩痛兴亡, 劫后重逢悲聚散, 有梦回故苑, 无泪哭余情。雨后帝花飘, 我不死无以对先王, 偷生更难以谢黎民百姓。不孝已难容, 欺世更无可恕, 我虽生人世上, 但鬼录已登名。(正线花)你何苦挑动我破碎情怀, 至令我沉沦孽境。(悲咽白)驸马, 你何苦陷我于不忠不孝呢, 不如就等我在此守戒清修, 过渡此残余岁月罢啦。

(世显悲咽白)宫主(花下句)你清修纵可成仙佛, 可怜先帝桐棺尚未入葬皇陵。红鱼只可敲出断肠音, 难把你破碎山河重修整。

(长平重一才慢的的若有所感介花下句)对一载青灯和杏卷, 到此方知劫后情。观音懒得拾残棋, 孝女未应长养静。

(世显摇撼介白)宫主, 你同我扯啦。

(长平羞怯张皇犹豫不决介)

(内场众家丁寻人嘈杂声介)

薇架内，待青烟起后，听击掌三声，闪出庭阶，重见慧娘，脱阱求生，决无阻碍。

(裴禹惊慌口古) 愿……愿……愿在半闲堂上死，魂……魂……魂魄随卿落夜台。。

(慧娘花下句) 梨魂尚有三分力。(一才执裴禹，锣鼓双扎架介)

(裴禹花下半句) 解脱人间百种哀。。(急急锋二人圆台扎架下介) (烦一度裴禹临下场时之跌、滑、扑种种身段)

——幕下——

第五场 (登坛鬼辩)

(六军校拈白挺分立红台虎屏之旁) (十二姬妾两色衣服红白相间，分六个一队，八字形排列堂上)

(排子头一句作上句开幕) (大鼓连打六下)

(似道力力古什边园门上直登半闲堂上介)

(姬妾们同时敛衽介白) 相爷晚安。。

(似道重一才慢的的向两旁姬妾关目后分边唾姬妾介白) 吐，吐，(古老快中板下句) 噤柴米，贴饭茶。。买妾不赚千金价。养得一队桑虫一队鸦。。红杏出墙招雨打。催堂鼓响夜排衙。。惊堂木，敲三下，一声吆喝一声拿。。俺要弯弓怒射风流靶。(弦索续玩插锣鼓埋位浪里白) 先一个李慧娘，后一个吴绛仙，背负老夫，私会青年，慧娘棒下离魂，事才罢了，今夜三更，绛仙又覆辙重蹈，命难苟活。(喝介) 军校们，(介) 持挺以待。

(风起庭前落花介)

[锣鼓，慧娘以袖掩裴禹(衣冠不整)什边小园门上介]

(慧娘台口快古老中板下句) 风过处，平地起云霞。。秀才落难失风雅。忍见难中姊妹被拘拿。。一条心，两头难放下。今晚夜鬼登

粤剧剧本之术语与标点符号注释

(一) (排子头一句起幕)——「排子头」原本是锣鼓名称，「排子」原出于昆曲唢呐或箫的调子。「排子头一句」即锣鼓打完排子头，奏任何排子第一句作开幕用，该句可作上句。

(二) 上下句之分——剧本小曲白仄声上句，平声下句，除南音或木鱼、龙舟、板眼起式第一句可用平声作上句。

(三) 口古与口白之分别——口古有上下句分，而每句尾皆要押韵。但口古上下不用与其他梆黄一般接紧，而口古上下句一定独立，最少要用一上一下两句。至于口白，则不用押韵。

(四) 念白——最少两句，或四句。可用四言、五言或七言，规矩有如元曲之定场白。

(五) 标点符号——剧本内之梆黄与口古单圈(。)是上句，孖圈(。。)是下句。

↗(六) 剧本中之「XX 介」——乃是动作表示，例如：「跪下介」「搀扶介」等全是动作的表示。

凡例

- 本書摘引粵劇曲本的目的在於舉例說明，以及作分析之用。為了全書統一版面，方便閱讀，有關曲本引文皆採用自左至右、橫排的形式，而有別於傳統自右至左、直行排列的粵劇曲本記譜習慣。
- 遵循粵劇的記譜習慣，曲本的原有標點符號略有改動，例如在梆子與二黃的唱段，或屬於說白類的口古，加入上下句的標示，即是「。」指示上句，「。。」指示下句，而這些符號在說唱類音樂中，例如南音、木魚，則指示曲詞結句字詞的平仄聲韻。

LS2017, p. xxv

粵曲《火網梵宮十四年》²³

玄機（白）鳳燭替人雙灑淚，魚更催我獨傷神。（螺黛）慚著鳳凰裙，愁看鴛鴦枕，春山含顰，怕憶風月痕，滿衣衿，滿衣衿，桃花血淚印，恨煞情天不相憫。（長句滾花）巫山雨，楚峰雲，雨雨雲雲苦在心，長安一朵飄零杏，今晚夜玉堂難做李夫人，卻為花已成胎，又點共得李郎合卺。

李憶（柳搖金）今宵慶合卺，解得相如恨，何用再操琴，春滿玉樓笙歌襯，自喜桃源近。（禿唱慢板下句）我願名花不謝，長伴詩人。。簾幕散幽香，燭花紅吐艷，若不是公子多情，又點得佳人共枕。（口古）唉玄機，你今日得到落葉歸根，都怕唔使再學啼蟬飄恨，咯卦。

玄機（黯然介口古）唉，君似東皇憐落葉，可惜我是殘花敗柳身，唧。。

李憶（白）冇相干，（走馬）睇你素馨花插綠雲鬢，陶醉我心魂，你使乜背轉身唧，駛乜背轉身，輕輕手抱瑤台月下人，

玄機（接唱）我身負了心，我心負了君，

李憶（音樂序插白）你有乜嘢負我唧，玄機，你何

23 《粵曲之霸》（1996：425-427）。

第一枝	雪中賢	全套
第二枝	魯智深出家	全套
第三枝	蘇東坡訪友	全套
第四枝	百里奚會妻	全套
第五枝	棄楚歸漢	全套
第六枝	六郎罪子	全套
第七枝	黛玉葬花	全套
第八枝	附薦何文秀	全套

以上八枝曲本為古腔八大名曲

八大曲目錄

(查伊孩小生柳子中板)想西湖春三月百花開放。听黃
 鸝鶯帶着斗酒双柑。又怎奈這幾天風雪大降。
 掩柴扉閑花徑閑坐書房。並不見一嘉賓乘
 興來訪。冷清、独自一人好不淒涼。不如對樽酒把
 雪來賞。又豈可辜負了美景韶光。叫土僮快
 擺上梨花春釀。(介)一陣、清香味透進肝腸。
 (柳子恆板)独坐在土齋內頻傾佳釀。閑無事將待
 怎解、悶煩。我當日奉孝廉名重鄉党。誰不
 道我將來是個翰苑才郎。怎知我把功名看
 得個平淡。官途中不過是一夢黃梁。比不得
 守園林無拘無管。每日裡任優游水光山
 (中板)簷前上鐵馬兒叮嚀响亮。風雪下滿階
 落葉堆積如山。半空中如仙女把天花亂散。

《雪中賢》一版

Note: The performance language mentioned here could not be Cantonese but Theater Mandarin according to the rhyme rule of the final Hanzi elements. For the replaced vertical corner-justified form, this is only one example I have found, so I keep it for reference.

3.8. Replaced vertical centered form

(一) 桃花扇之訪翠眠香 生侯朝宗 旦李香君 院扇擅曲

(雜子頭) (生唱鳳凰台) 綠柳紅桃春色眼底收。花香沁衣襲人若中酒。步秦淮寒生赴約涼樓。雅集作詩歌。醉(乙士合士合)結社文章共會友。朝宗悲夫意金榜落名後。達亂世未能遽買歸舟。漫天烽火大鄉閭。夢也憂河山已失錦綉。偏安似六朝後大明風雨秋中原難依舊。

(元下句) 無奈寄情詩酒一效杜牧風流。來到暖翠樓。遠書生踐約黃昏後。

(段頭) (旦唱紅蓮子) 大尺上尺二六二六尺上士上尺二尺乙。吊。捲春風掛玉鉤。晚。士尺乙合士上合。二六二尺上(二尺六二尺)乙士合乙合士上。裝重。勾衣金縷。紅牙拍。乙士上尺二尺六尺二尺六尺二尺乙士合士上合。和柳。蘇。謳。花燈結絲歌滿樓。

(工尺乙士合工乙合士上合)

(生唱柳搖金) 綠竹裡一段悠揚笛聲奏。(好蕭呀)仰觀見一位憑欄紅袖。(莫非就是李香君?)才人扇必擲上玉帘鉤。(和聲)(六尺二尺二尺五六二)

(旦撮白) 唉。他是誰。擲扇握清歌呢。想必是踐約之人叻。

(續唱) 展扇一音詩書卷。圖皆清秀絕。才。是誰個妙手。

LJ1993, p. 108

140 20x20=400

十三

嘆板的曲詞結構

嘆板的分句方法，平喉、子喉，也是分四段和同一唱法，但結尾音和唱腔，吊之王東花不同。

上句上半句唱（合）
上句下半句唱（天）
下句上半句唱（士）
下句下半句唱（上）

舉例（金枝玉葉）
郎珍重，幾叮嚀（合）上半句

此後休懷，往事，一尺仄聲上句。
水雲間，鳳蕭聲斷（士）上半句
夜夜望江瀟（上）平聲下句。

撥板「然」的曲詞結構

第一節唱（上）第二節唱（士）第三節唱（合）第四節唱（上）共四節才算一下句（撥板是結尾用的）

舉例（百里美牧馬）
百里美（上）（第一節）
送別歲月（士）（第二節）
抖擻（合）（第三節）疲勞（上）（第四節）

140 20x20=400

十四

倒板的曲詞結構。

平喉、子喉同唱（士）作上句，亦坊間，是沒有下句的。

南音的曲詞結構。

南音是七個字或六個字為一句的，曲種的規格也有起式和結尾式，中段按聲韻平仄，分上下句。

舉例（客途秋恨）
涼風有信，秋月無邊（上）平聲（六思嬌情緒，起式）
好比渡日如年（下）平聲（合）小生終姓，蓬仙字（起式）
為憶多情妓女，個位麥秋娟（上）平聲下句（仄聲上）
更兼不貌，兩相全（下）平聲下句（今日天，……）
個的望星魔障，兩不相牽（上）平聲下句（虧我心似龍驤）
千百轉（六聲）空費憑，但得你平安願（仄聲）任你天邊（結尾式第二句）

工上・工合乙士 上 仁合
 深冀江南俊彥 勝 前賢。
 催快
 復國心急如弦上 箭壯 懷激烈

上 工士合仁合・(包才)
 扣心弦。

然後生角唱「反線中板」下句，任劍輝把李煜的亡國之痛演繹得絲絲入扣，令聽者心弦緊扣，禁不住灑下同情淚。

反線中板下句

花逐雨 中 飄 曲隨廣陵散 感時知有恨 惜別悄無

言。(上) 一身能負 幾重憂 人間沒處 可安排 念往事合應 腸斷。(六)

冷雨送 斜陽 問幾許興亡恨 怕從野叟 話桑田。(上) 如此好 江

(2)

旦

河 伏仕伏仕合(五六)工六尺乙士工合士上尺上(六反)工士
川 風 翻 落英如串 輕颯

工士工尺上上尺上尺工上尺工上(合士)乙尺乙尺乙士
雙眉鎖 斂卻聲 聲 嘆多幽怨 柳中燕飛

合士上合(合士)乙尺上尺乙士合士上合六尺上尺工
旋纏綿 已非太平 年未似前嘆桃

六(五六)工六工乙士工合士上(吊慢)
李 春 歸 亦應愁 顫

【起反綫中板下句】
嬌 五生六(工六五生六)上士上工尺工六
柔 倩

影 五(六工尺工六五五亿五六)工六工六五生六(五生六五六)
(頭架)

尺工六工尺尺乙士上尺工上(合士上尺工上)工工
流 泉。 祇惜

苧蘿初會(二)

風行唱片公司發行

西樓錯夢

方文正撰曲

李龍吟唱
黃綺雯合唱

排子頭·銀台上一句起幕·二更介

生

士工慢板而托白

想我于叔夜與素徽姐姐·共賦楚江情一首·已是兩情相悅·唉怎奈爹爹冥頑·不納章臺·害得我病倚西樓·癡癡倒倒呀!

士工慢板

一床書卷·一簾花·花正開時風雨打(上)

床頭三分病·桌上

半勾茶

病染相思·魂夢

隨風去(上)

勘不破月障花魔·鎖不住心猿

意馬(又)

書僮

白

相公呀·穆姑娘派人送來書信一封·叫我交俾你喝

生

白

哦

介

正是病渴逢甘露·還魂一紙書·等我開

箋細讀·一聽相思之苦至得卓竹·唉也·點解折開封信·得白紙一張·並無隻字嘅呢吓?

起反綫中板下句

敢是未解作情書·敢是難寫蠅頭字

白茫茫不見·妙筆簪花

莫不是玉體染風寒·氣倦

神疲·無力揮毫·燈下

莫不是倩女苦相思·記得

執筆忘繡墨·記得繡墨

筆又倒拿

確爽

猜詩難求·生杜賈·猜謎嫌我欠才華·莫

不是素徽厭我·遭父罵·故將白紙絕情箋

一才能上句

梗係空書回絕我·呢個癡心人·猜得我心癡

目迷西窗下(上)

入夢介

FW0000, p. 1

乙士上一介工合尺工合士上上六六工尺工上合士上上
大任。芳容可憑奇技變架，山鴉翻作小春鶯

(上板拉腔) 士^x士合^x仁^x合^x士^x上士合^x仁^x合^x士^x上士合^x仁^x合^x士^x工^x合^x
(吊慢)

生【口白】嘩，原來妳又可以變番靚嘅，妳真係鬼馬啦！

掘掘的各七倉七叻倉七的倉

和盤托出兵戰陣。
 迷津喚醒免禍臨。
 才貌雙

合士合上上尺
 上上上上上上
 合上上上上上
 上上上上上上
 合上上上上上
 上上上上上上
 合上上上上上
 上上上上上上
 合上上上上上
 上上上上上上
 合上上上上上
 上上上上上上

全令皇振奮。
 悔我語如芒刺
 刺釵裙。
 借助妳武藝

(音忙)

2

打金枝

作^上工^上士^上話^上，
壽^上筵^上裡^上，
（士^上尺^上上^上）
受^上不^上了^上戲^上弄^上話^上，

乙士^x・合合^x上^x合^x士^x上^x 把惡妻^x・怕^x・
竟嘲^x……笑我御妻無^x……計^x 尺上^x尺上^x・
（士尺上^x）上^x士工^x・
帶^x……着了^x

怒氣……責……問……她，也……不計，尊貴……何……價，
 士上^x 上^x 士上^x 尺^x 合^x 士合^x 尺乙^x 士合^x 士合^x 士上^x (士尺

上^x
上^x士合^x伙^x仁^x合^x士^x乙^x士^x士^x上^x尺^x士^x工^x尺^x上^x工^x
我：闖進鳳：閣龍樓怒喝聲罵……士上士

上^x尺^x 工^x上^x尺^x 乙^x士^x合^x
 仁^x合^x 仁^x合^x士^x尺^x 乙^x士^x合^x
 士^x上^x 佻^x仁^x 佻^x仁^x合^x

上^x
 士合^x
 士合^x
 仁合^x
 才^x
 工尺^x
 工上^x
 尺^x
 夫綱一振

工六工尺工
.....
尺
▲(士)查得上
撐尺
▼(妻)責上尺
無合
.....
用士
.....
怕上

▲插白▼呸，

▲起土工花下句▼一見紅燈光耀眼，▲才▼英雄怒火更添加

(上)：打碎紅燈又如何，▲碎燈介▼天大嘅罪名 誰懼怕

(六)。

旦▲口白▼哎吔，▲才▼你將哀家紅燈打碎呀，

生▲口白▼哼！這便如何？

旦▲口白▼哼！你都算斗膽叻，

▲長二王下句▼森嚴古例^x 帝王家^L，宮禁重門^x 有紅燈掛^L，此

乃是先王法度，可追查，闖宮未容，驚鳳駕，宮外紅燈難毀。

碎，碎燈者便要帶：鎖披：枷（尺）。

生▲唱序▼我拚之熱血染黃沙，

旦▲續唱曲▼莫特有駙馬尊榮，便當此宮：規虛：假（上）。

是狂倭 士合士^x (尺乙士^x 乙士^x 尺乙士^x 士士乙士^x 合上^x 合上^x 仁合士^x 乙士^x)

【二黃下句】

賊 兵肆虐 命我殲 敵
乙^x 工^x 尺^x 上^x 尺^x 士^x 上^x 尺^x 上^x 士^x 上^x 合^x 士^x 上^x 尺

工^x (上尺工^x 六工^x) 工^x 五^x 六^x 五^x 生^x 六^x 生^x 五^x 六^x 工^x 五^x 六^x 工^x 六^x 工^x 六^x
護天 京^o 

尺^x 工^x 上^x 工^x 尺^x 工^x 尺^x 上^x 尺^x (工^x 六^x 尺^x 尺^x 工^x 尺^x 工^x 合^x 上^x 合^x 士^x 上^x 尺^x 工^x 尺^x)

尺^x 五^x 尺^x 上^x 工^x 六^x 五^x (尺^x 乙^x 五^x 五^x 五^x 乙^x 五^x 六^x 生^x 六^x 生^x 工^x 六^x 五^x 乙^x 五^x)
重整河 山 (攝鐸鼓) 解我^x

五^x 上^x 六^x 工^x 五^x 六^x 生^x 五^x 生^x 五^x 六^x 工^x 六^x 工^x 六^x 工^x 尺^x 上^x 尺^x 上^x 尺^x 工^x
江南 困 境

六^x 工^x 六^x (五^x 六^x 工^x 六^x 五^x 尺^x 上^x 尺^x 工^x 六^x 五^x 反^x 工^x 尺^x 五^x 反^x 六^x 工^x)
(攝鐸鼓)

第三節 梆子滾花（士工滾花）

梆子滾花和首板一樣是自由板，同樣有平喉、肉帶左、大喉及子喉的不同唱法。而滾花還多了個苦喉（乙反），還有長句滾花、沉腔滾花和煞板等。速度則一樣有快慢之分。

【甲】普通短句

(A) 句式結構（字數）

字數方面，嚴格起來可以分為七字、八字、十字，或七字偶句等。但鬆散起來則很難分出字數來，可以名之為「不規則句法」。看看下面的例子：（方框裡面是預仔字）

- 1) 七字句：又怕青松綠竹，都有姜黃時：（平聲，下句）
但見媽佢輾轉牙床，吐盡淒涼語。（仄聲，上句）

《賣肉養孤兒》（吳一嘯詞）

註：七個字分兩頓，4+3。

- 2) 八字句：待我他日成名，當備香車迎迓。（仄聲，上句）
願君早償大志，迎娶嬌娃：（平聲，下句）

《錢塘蘇小小》（梁天雁詞）

註：八個字分兩頓，4+4。

- 3) 十字句：不由得，秦叔寶，珠淚如麻：（平聲，下句）
流落在，天堂州，把店錢欠下。（仄聲，上句）
將盤纏，曾用盡，我才賣牠：（平聲，下句）

《秦瓊賣馬》

註：十個字分三頓，3+3+4。

- 4) 七字句前加兩句三字活動短句：

郎殉愛，難得妹殉情，活葬鴛鴦，埋塚內。（仄聲，上句）
做一對鬼夫妻，離俗世，痴情山伯，永伴祝英台：（平聲，下句）

《有情活把鴛鴦葬》（潘一帆詞）

註：十三個字分四頓，3+3+4+3。

- 5) 七字偶句：（即兩個七字句聯成一句）

蓮塘轉過花間路，翠瓦朱垣是柳居：（平聲，下句）
有十二宮燈掛綵樓，府內歡傳嬌客至。（仄聲，上句）

《花田錯會》（楊石渠詞）

註：分兩大頓，即7+7。但每一大頓又分兩小頓，即4+3。合起來可以這樣表示：
(4+3)+(4+3)。

- 6) 不規則句法：

我育兒賣唱著歌衫，盼君你妙筆生花，寫盡棄婦心靈缺憾。（仄聲，下句）

《琵琶行》（新馬師曾版本）

$\underline{6} \ (\underline{2\ 7\ 6})\ \underline{3\ 5} \mid \underline{5\ 1}\ \underline{1\ 5} \mid \underline{5\ 1}\ 0 \mid$
 $\begin{array}{ccccccc} x & & & x & & x & L \\ \text{士}(\text{尺乙士}) & \text{工合} & \text{合上} & \text{上合} & \text{合上} & & \\ \text{鳳(一頓)} & \boxed{\text{豐腴}} & \text{猶勝} & \text{燕苗} & \text{條}\cdots & \text{:} & \text{(二頓)} \\ (5) & & (1)(2) & (3)(4) & (5) & & \text{(下句)} \end{array}$

註：在原唱帶，平喉唱「豐腴猶勝燕苗條」的尾腔是「合」(5)，這就是平喉唱子喉腔，是流行唱法。

(B) 子喉

$\underline{0\ 6\ 5} \mid \underline{6\ 3}\ \underline{3\ 5} \mid \underline{1\ (2\ 3)}\ \underline{1\ 2)\ 3\ 6} \mid \underline{3\ 1}\ \underline{6\ 3} \mid \underline{5\ (6\ 1)}\ \underline{5\ 6)\ 3\ 6} \mid \underline{3\ 6}$
 $\begin{array}{ccccccccccccccc} L & & x & & x & & & & x & & x & & & & x \\ \text{士合} & \text{士工} & \text{仁合} & \text{上(尺工)} & \text{上尺)} & \text{工士} & \text{工上} & \text{士工} & \text{合(士上)} & \text{合士)} & \text{工士} & \text{工士} & & & \\ \boxed{\text{玉環}} & \text{學得} & \text{霓裳} & \text{舞} & & \boxed{\text{不讓}} & \text{飛燕} & \text{獨嬌} & \text{嬌} & \text{:} & \boxed{\text{雖是}} & \text{不及} & & & \\ 1\ 2\ 3 \mid 2\ (3\ 5)\ 2\ 3) & 2\ 7 \mid 7\ 6\ 5\ 0\ 5\ 6 \mid 1\ (2\ 3)\ 1\ 2) & 3\ 6 \mid 3\ 5\ 3\ 2\ 7 \mid \\ & & & & & & & & & & & & & & \\ & & x & & & & x & & L & & x & & & & x \\ \text{上尺工} & \text{尺(工六)} & \text{尺工)} & \text{尺乙} & \text{乙士合} & \text{合士} & \text{上(尺工)} & \text{上尺)} & \text{工士} & \text{仁合} & \text{工尺乙} \\ \text{掌}\cdots\text{中} & \text{輕} & & \boxed{\text{且看}} & \text{翠}\cdots\text{盆} & \text{蓮步} & \text{俏。} & & \boxed{\text{卿是}} & \text{瑤池} & \text{一彩}\cdots \\ \underline{6\ (2\ 7\ 6)}\ \underline{3\ 5} \mid \underline{5\ 1}\ \underline{1\ 3} \mid \underline{5\ 0} \mid \\ x & & & x & & x \\ \text{士(尺乙士)} & \text{工合} & \text{合上} & \text{上仁} & \text{合} & & \\ \text{鳳} & \boxed{\text{豐腴}} & \text{猶勝} & \text{燕苗} & \text{條} & \text{:} & \end{array}$

註：頓數及字數與平喉一樣，從略。

(C) 肉帶左

$\underline{0\ 7\ 6} \mid \underline{7\ 3}\ \underline{6\ 6\ 1} \mid \underline{2\ (3\ 5)}\ \underline{2\ 3)\ 3\ 1} \mid \underline{3\ 2}\ \underline{1\ 2\ 5} \mid \underline{1\ (2\ 3)}\ \underline{1\ 2)\ 3\ 1} \mid \underline{3\ 1}$
 $\begin{array}{ccccccccccccccc} L & & x & & x & & & & x & & x & & & & x \\ \text{乙士} & \text{士工} & \text{士士上} & \text{尺(工六)} & \text{尺工)} & \text{工上} & \text{工尺} & \text{上尺六} & \text{上(尺工)} & \text{上尺)} & \text{工上} & \text{工上} & & & \\ \boxed{\text{玉環}} & \text{學得} & \text{霓裳}\cdots & \text{舞} & & \boxed{\text{不讓}} & \text{飛燕} & \text{獨}\cdots\text{嬌} & \text{嬌} & \text{:} & \boxed{\text{雖是}} & \text{不及} & & & \\ 2\ 3\ 5 \mid 3\ (1\ 2)\ 3\ 5) & 3\ 2 \mid 2\ 6\ 6\ 1 \mid 2\ (6\ 1)\ 2\ 3) & 5\ 3 \mid 1\ 1\ 3\ 3 \mid 2\ (3\ 5) \\ & & & & & & & & & & & & & & \\ & & x & & & & x & & x & & & & & & x \\ \text{尺工六} & \text{工(上尺)} & \text{工六)} & \text{工尺} & \text{尺士} & \text{士上} & \text{尺(士上)} & \text{尺工)} & \text{六工} & \text{上上} & \text{工工} & \text{尺(工六)} \\ \text{掌}\cdots\text{中} & \text{輕} & & \boxed{\text{且看}} & \text{翠盆} & \text{蓮步} & \text{俏。} & & \boxed{\text{卿是}} & \text{瑤池} & \text{一彩} & \text{鳳} \\ 2\ 3) & 3\ 1 \mid 1\ 2\ 5\ 1 \mid 1\ 0 \parallel \\ & & & & & & & & & & & & & & \\ & & x & & x & & & & & & & & & & \\ \text{尺工)} & \text{工上} & \text{上尺六上} & \text{上} & & & & & & & & & & & \\ \boxed{\text{豐腴}} & \text{猶勝} & \text{燕苗} & \text{條} & \text{:} & & & & & & & & & & \end{array}$

$\overset{v}{| 1 \cdot 3 2 \quad 1 5 1 3 2 7 \quad 6 5 (0 6 5 \quad 3 6 2 3) |}$

x $\overset{\text{、}}{\text{上} \cdot \text{工} \text{尺}} \quad \overset{\text{、}}{\text{上} \text{合} \text{上} \text{工} \text{尺} \text{乙}} \quad \overset{\text{、}}{\text{士} \text{合} (\cdot \text{五} \text{六} \quad \text{工} \text{五} \text{尺} \text{工})}$
 兩 …… 處 …… 同… (四頓)
 (5) (6) (7)

正文：(前聯)

$\overset{v}{| 7 7 2 3 5 \quad 2 7 2 \quad 6 5 3 (\cdot 5 \quad 2 3 5 \quad 3 5) |} \quad \overset{v}{5 \cdot 3 2 \quad 7 \quad 3 2 2 3 4 5}$

x $\overset{\text{、}}{\text{乙} \text{乙} \text{尺} \text{工} \text{六}} \quad \overset{\text{、}}{\text{尺} \text{乙} \text{尺}} \quad \overset{\text{、}}{\text{士} \text{合} \text{工} (\cdot \text{六} \quad \text{尺} \text{工} \text{六} \cdot \text{工} \text{合})}$ x $\overset{\text{、}}{\text{六} \cdot \text{工} \text{尺}} \quad \overset{\text{、}}{\text{乙}} \quad \overset{\text{、}}{\text{工} \text{尺} \text{尺} \text{工} \text{反} \text{六}}$
 撥 …… 柳 …… 斜… 窺 (一頓) 驚 …… 復 恐 ……
 (1) (2) (3) (4) (5) (6) (7)

$\overset{v}{3 \quad (2 5 3 5) |} \quad \overset{v}{2 \quad 3 5 3 2 1 7 \quad 6 5 \quad 1 1 \cdot (3 \quad 2 3 5 \quad 3 5) |} \quad \overset{v}{2 1 2}$

$\overset{\text{、}}{\text{工} \cdot (\text{尺} \text{六} \text{工} \text{合})}$ x $\overset{\text{、}}{\text{尺} \cdot \text{工} \text{六} \text{工} \text{尺} \text{上} \text{乙}} \quad \overset{\text{、}}{\text{士} \text{合} \cdot \text{上} \text{上} \cdot (\text{工} \quad \text{尺} \text{工} \text{六} \cdot \text{工} \text{合})}$ x $\overset{\text{、}}{\text{尺} \text{上} \text{尺} \cdot}$
 …… (二頓) 更 …… 怡… 玉樹 (一頓) 正 ……
 (上句) (1) (2) (3)(4) (5)

$\overset{v}{5 \quad 1 7 6 5 \quad 5 \cdot 3 \quad 2 \quad 6 3 |}$

$\overset{\text{、}}{\text{合} \text{上} \text{乙} \text{士} \text{合}} \quad \overset{\text{、}}{\text{六} \cdot \text{工} \quad \text{尺} \cdot}$ 士工
 臨 …… 風 …… (二頓) 獨惜
 (6) (7) (下句)

(後聯)

$\overset{v}{| 5 \quad 1 \cdot 7 \quad 6 5 \cdot (3 \quad 2 3 5 \quad 3 5) |} \quad \overset{v}{3 2 0 3 2 1 \quad 7 6 5 \quad 1 7 1 \cdot (3}$

x $\overset{\text{、}}{\text{合} \text{上} \cdot \text{乙} \text{士} \text{合} \cdot (\text{工} \quad \text{尺} \text{工} \text{六} \cdot \text{工} \text{合})}$ x $\overset{\text{、}}{\text{工} \text{尺} \cdot \text{工} \text{尺} \text{上} \quad \text{乙} \text{士} \text{合} \cdot \text{上} \text{乙} \text{上} \cdot (\text{工}}$
 琴 韻 … 未 隨 (一頓) 花… …… 月…… 送…… (二頓)
 (1) (2) (3)(4) (5) (6) (7) (上句)

$\overset{v}{2 5) 3 6 |} \quad \overset{v}{2 \cdot 3 \quad 1 \quad 5 1 6 5 (2 3 5 \quad 3 5) |} \quad \overset{v}{1 \quad 6 1 2 7 \quad 6 5 (0 6 5}$

$\overset{\text{、}}{\text{尺} \text{六}) \text{工} \text{士}}$ x $\overset{\text{、}}{\text{尺} \cdot \text{工} \quad \text{上} \quad \text{合} \text{上} \text{士} \text{合} (\text{尺} \text{工} \text{六} \cdot \text{工} \text{合})}$ x $\overset{\text{、}}{\text{上} \quad \text{士} \text{上} \text{尺} \text{乙} \quad \text{士} \text{合} (\cdot \text{五} \text{六}}$
 怎奈 咫 … 尺 猶… 如… 隔 萬…… 重… (二頓)
 (1) (2) (3) (4) (5) (6) (7) (下句)

粤剧（曲）梆黄腔体唱词中，无论其组织如何复杂，不论板路有没有变化，不论是正格（即七字句、十字句）或是变格（即加减活动句成为长句、短句），均以句末字押仄声韵的为上句，句末字押平声韵的为下句。其上下句的落音，必因行当及板式不同而有严格规定和区别。

粤剧板腔音乐中，若转换板腔，也必须遵从上下句的规则而不能违反这一基本结构规律。每两句的唱词构成一个联句或叫做完整的相呼应的乐句，便称为上下句。

10. 怎样区分上、下句的？

（1）懂得“押韵”和“调声”的人就很简单，主要是看句尾的字来判断，凡是上句的末字必是仄声，凡是下句的句末字必定是平声。换句话说：即是“凡句末字是仄声的=上句，凡句末字是平声的=下句。

（2）有些剧本（港、澳常用工尺谱的曲牌里）有特别的标点符号：有「。」（单圈）的就表示是上句。「：」（两个圈）这就表示是下句。

11. 怎样把梆黄系列上下句的结束音而简化易记？

对于一般发烧友来说极之繁杂，但抓住“大、平、子”喉结束音的三式就抓住了纲。分别是：“大喉”的（5 1）：“平喉”的（2 1）：“子喉”的（1 5）三式方法已掌握了三喉的绝大部分的上下句的结束音了。（仅供参考）

12. 什么板式只有上句而没有下句？

“梆子”和“二黄”的【首板】通常安排在一个唱段的开头，起着“先导”的作用，它只有上句唱腔而没有下句的。

【首板】的唱词可用“十字句”（按三三四分三顿）和“七字句”（按二二三分三顿），一段分作三顿来唱，故第三顿尾字需用仄声字，并要押韵，前两顿的尾字则不限平仄，也不讲究押韵。所不同的是十字句二黄首板增加了第四顿，这第四顿是基本重复第三顿的唱法。如果标明【一句首板】的，就只唱第三顿作为一句首板使用。【首板】有“大喉”、“平喉”、“子喉”、“合调”四种基本唱腔。首板有上句，因而衔接首板的不论是什么腔调必然是下句。

还有【倒板】也是只有上句而没有下句的板式，它的作用与【一句首板】相同。

13. 什么板式只有下句而没有上句的？

【煞板】通常是在一个唱段结束时使用的一种板式，它和【首板】恰好相反，只有一个下句唱腔而没有上句。【煞板】一般也用“十字句”或“七字句”，也分三顿，其分顿与【首板】相同，因其是下句，故第三顿尾字必须用平声字。所以【煞板】所衔接的那句板式，不论它是什么腔调，必然是上句。【煞板】的引子有两种选择，一种是以对上的那个唱腔的尾音作依据，如果是“2”

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(End of Document)

Appendix A

List of Xiqu Operas related to Bangzi-Erhuang Tunes

This appendix is compiled from FG2000 and LY2018 with some additions. Maybe it is still not complete.

Xiqu Opera	Province	Bangzi	Erhuang
京剧 Peking Opera	北京 Beijing	西皮 Xipi Tune	二黄 Erhuang Tune
上党梆子 (皮黄) Shangdang Bangzi Opera (Xipi-Erhuang Tune)	山西 Shanxi	西皮 Xipi Tune	二黄 Erhuang Tune
婺剧 (徽戏) Jinhua Wuju Opera (Huixi Tune)	浙江 Zhejiang	西皮 Xipi Tune	二簧 Erhuang Tune
瓯剧 (徽戏) Wenzhou Ouju Opera (Huixi Tune)		西皮 Xipi Tune	二簧 Erhuang Tune
和剧 (徽戏) Pingyang Heju Opera (Huixi Tune)		西皮 Xipi Tune	二簧 Erhuang Tune
台州乱弹 (徽调) Taizhou Luantan Opera (Huidiao Tune)		西皮 Xipi Tune	二簧 Erhuang Tune
徽剧 Anhui Huiju Opera	安徽 Anhui	西皮 Xipi Tune	二簧 Erhuang Tune
闽西汉剧 Western Fujian Hanju Opera	福建 Fujian	西皮/北路 Xipi Tune/ Beilu Tune	二黄/南路 Erhuang Tune/ Nanlu Tune
赣剧 (乱弹) Jiangxi Ganju Opera (Luantan Tune)	江西 Jiangxi	西皮 Xipi Tune	二凡 Erfan Tune
宜黄戏 Yihuang Yihuangxi Opera		西皮 Xipi Tune	二凡 Erfan Tune
汉剧 Wuhan Hanju Opera	湖北 Hubei	西皮 Xipi Tune	二簧 Erhuang Tune
湘剧 (弹腔) Changsha Xiangju Opera (Luantan Tune)	湖南 Hunan	北路 Beilu Tune	南路 Nanlu Tune
衡阳湘剧 (弹腔) Hengyang Xiangju Opera (Luantan Tune)		北路 Beilu Tune	南路 Nanlu Tune
祁剧 (弹腔) Qiyang Qiju Opera (Luantan Tune)		北路 Beilu Tune	南路 Nanlu Tune
辰河戏 (弹腔) Huaihua Chenhexi Opera (Luantan Tune)		北路 Beilu Tune	南路 Nanlu Tune
常德汉剧 (弹腔) Changde Hanju Opera (Luantan Tune)		北路 Beilu Tune	南路 Nanlu Tune
荆河戏 (弹腔) Lixian Jinghexi Opera (Luantan Tune)		北路 Beilu Tune	南路 Nanlu Tune
巴陵戏 (弹腔) Yueyang Balingxi Opera (Luantan Tune)		北路 Beilu Tune	南路 Nanlu Tune
粤剧 Cantonese Yueju Opera	广东 Guangdong	梆子 Bangzi Tune	二黄 Erhuang Tune
广东汉剧 Guangdong Hanju Opera		西皮 Xipi Tune	二簧 Erhuang Tune
西秦戏 (正线) Haifeng Xiqinxi Opera (Zhengxian Tune)		梆子 Bangzi Tune	二番 Erfan Tune
西秦戏 (皮黄) Haifeng Xiqinxi Opera (Xipi-Erhuang Tune)		西皮 Xipi Tune	二黄 Erhuang Tune

Xiqu Opera	Province	Bangzi	Erhuang
桂剧 Guilin Guiju Opera	广西 Guangxi	北路 Beilu Tune	南路 Nanlu Tune
邕剧 Nanning Yongju Opera		北路 Beilu Tune	南路 Nanlu Tune
丝弦剧 Binyang Sixianju Opera		北路 Beilu Tune	南路 Nanlu Tune
川剧 (胡琴) Sichuanese Chuanju Opera (Huqin Tune)	四川 Sichuan	西皮 Xipi Tune	二黄 Erhuang Tune
滇剧 Yunnan Dianju Opera	云南 Yunnan	襄阳 Xiangyang Tune	胡琴 Huqin Tune
汉调二簧 Ankang Handiao Erhuang Opera	陕西 Shaanxi	西皮 Xipi Tune	二簧 Erhuang Tune
北管戏 (新路) Taiwanese Beiguanxi Opera (Xinlu Tune)	台湾 Taiwan	西皮 Xipi Tune	二黄 Erhuang Tune

Note 1: There are also other similar punctuation symbols used in Western Fujian Hanju Opera and Guangdong Hanju Opera, maybe I will submit them in future.

Note 2: Some rules in Luoluo Tune of Fuzhou Minju Opera (闽剧啰啰腔) are derived from Bangzi or Erhuang Tune, but the usages and the develop methods are the same.

Appendix B

Relationship between singing melodies and lyrics for different kinds of music

In this appendix, we will compare three groups of texts in different kinds of music, especially in several kinds of Xiqu Opera music.

1. Compared with Peking Opera and Guangdong Hanju Opera

The text shared for Peking Opera (京剧) and Guangdong Hanju Opera (广东汉剧) is shown below. Note that the tones of the final Hanzi element of upper sentence may not be the oblique tone in these two Xiqu Operas. In this case, the tone of 人 is yang-level tone (阳平) which belongs to the level tone.

(西皮慢板)	Peking Opera	Guangdong Hanju Opera
Upper	我本是，卧龙岗，散淡的人。	
Lower	凭阴阳，如反掌，保定乾坤。	论阴阳，如反掌，保定乾坤。

It is easy to know that there is only one different Hanzi element (in red) between two Xiqu Operas, but there are greater differences between the two final singing melodies.

1.1. Upper sentence

The singing melody of upper sentence of Peking Opera one is shown below. (CB2010: p. 22)

0 0 ³⁵ 3 2 5 | ³ 3 2 ³ 3 (3 5) | 1 6 2 1 2 ³⁵ 3 2 1 |

我 本 是 卧 龙 岗

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

散 淡(呐) 的

¹ 6 6 1 2 3 2 1 2 3 | 2 3 2 1 1 ⁶ 1 2 ³ 2 1 2 3 1 | 2 ¹ 2 0 0 |

人

The singing melody of upper sentence of Guangdong Hanju Opera one is shown below. (QH2011, p. 322; minor change)

0 0 3 3 5 3 | 2 3 5 4 3· (2 1 2 3) | 2 3 1 2 3 3 2 3 2 |

我 本 是 卧 龙 岗

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

散 淡 的

2 1 ³ 2 2 0 |

人

The locations of the Hanzi elements 淡 and 的 are different in two melodies, and the Guangdong Hanju Opera one matches the rule more. And the final scales are also the same (2). The last Hanzi element only occupies only one measure in Guangdong Hanju Opera one, but three measures in Peking Opera one in this case.

1.2. Lower sentence

The singing melody of lower sentence of Peking Opera one is shown below. (CB2010: p. 23)

0 0 3 2 5 | 3 2 1 (6 1 5 1 3 2 1) | 6·2 1 2 ³⁵ 3 2 |

凭 阴 阳 如 反 掌

(2 3 5 7 6 1 2 3) | 7 6 3 5 3 6·3 | 5 (3 6) 5·6 | 1 - 0 0 |

保 定 乾 坤

The singing melody of lower sentence of Guangdong Hanju Opera one is shown below. (QH2011, p. 322; minor change)

0 0 3 1 7 | 6 5 5 3 6 (5 3) 6 | 6·7 1 6 3 2 3 2 |

论 阴 阳 如 反 掌

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

保 定 乾 坤

The locations of all the Hanzi elements are very similar; the one of 乾 are not totally the same, and the Peking Opera one matches the rule more. And the final scales are also the same (1).

2. Compared with Peking Opera, Guilin Guiju Opera, Cantonese Yueju Opera, Changsha Huaguxi Opera and Shanghai Huju Opera

The text is shown below, but I used the Cantonese Yueju Opera form. (WZ1965: p. 8, minor change)

Upper	朝霞，映在，阳澄湖上。
Lower	芦花放，稻谷香，岸柳，成行。

Different Xiqu Operas selected different rules to develop their singing melodies.

Peking Opera (京剧)	Xipi Yuanban (西皮原板)	2/4
Guilin Guiju Opera (桂剧)	Beilu Kuai-Sanyan (北路快三眼)	4/4, but recorded as 2/4
Cantonese Yueju Opera (粤剧)	Bangzi Manban (梆子慢板)	4/4
Changsha Huaguxi Opera (长沙花鼓戏)	Shizidiao (十字调)	4/4
Shanghai Huju Opera (沪剧)	Sansong (三送)	2/4

As Appendix A shows, the rules used in Peking Opera, Guilin Guiju Opera and Cantonese Yueju Opera are relevant. Mr. Ouyang Juewen and Mr. Bo Zaiting once mentioned how they selected a new rule to transplant the text and develop the singing melody for Changsha Huaguxi Opera. (HG1976: pp. 38-42)

2.1. Upper sentence

The singing melody of upper sentence of Peking Opera one (Version 1) is shown below. (WZ1965: p. 72; 12 measures)

0 3 1 | 1 2 3 3 (6) | 2 1 5 3 2 | (2 1 6 1 2) |
朝霞 映 在

4 ⁵ 3 | (3 2 3 5) 1 6 5 | ⁵ 3 - | 3 - | 3· 5 3 2 1 2 1 2 |
阳 澄 湖 上

3 0 3 2 3 5 2 | 3 - | 3 0· |

The singing melody of upper sentence of Peking Opera one (Version 2) is shown below. (JJ1970: p. 12; 12 measures)

0 4 3 | 3 4 3 (5 3 6) | 2 1 5 3 2 | (2 3 1 7 6 1 2 3) |
朝霞 映 在

4 ⁵ 3 (3· 5 | 6 5 3 2) 1 6· 5 | ⁵ 3 - | 3 - |
阳 澄 湖 上

3· 5 3 2 1 2 1 2 | 3 3 2· 3 5 2 | 3 - | 3 0· |

The singing melody of upper sentence of Guilin Guiju Opera one is shown below. (GJ1972: p. 10; 13 measures)

0 5 6 2 | 2 3 2 3 5 (6 | 5 6 7 2 7 6 5) | 4· 5 3 2 3 |
朝霞 映 在

(3 5 3 2 1 2 3) | 2 5 3 2 1 (1· 2 | 3 1 6 5) 1 6 1 2 |
阳 澄 湖

³⁵ 3 - | 3· 5 | 2 3 1 2 3 5 3 5 | 6 6 5 6 4 | 3 - | 3 0· 0 |
上

The singing melody of upper sentence of Cantonese Yueju Opera one (Version 1) is shown below. (GD1971: p. 11; 5 measures)

5̣ 2̣	<u>2̣ 3̣ 4̣</u>	3̣ · (<u>4̣ 3̣ 2̣</u>	<u>1̣ 2̣ 3̣</u>)	5̣ 3̣ 2̣	<u>1̣ 2̣ 3̣</u>	2̣ · (<u>3̣ 2̣ 7̣</u>	<u>6̣ 1̣ 2̣</u>)	
朝霞				映	在			
2̣ 2̣	(<u>2̣ · 1̣ 6̣ 1̣</u>)	<u>2̣ 1̣ 2̣</u>	3̣ - -	^v <u>3̣ 5̣ 3̣ 5̣</u>	6̣ · 5̣	<u>6̣ 6̣</u>	5̣ 0	
阳澄		湖	上					

Note that this is one sentence of seven Hanzi elements with one additional, but this form is not the inherited traditional form in Cantonese Yueju Opera, but the performers or musician could make it adapt here like the development method in Peking Opera.

The singing melody of upper sentence of Cantonese Yueju Opera one (Version 2) is shown below. (GD1974: p. 11; 8 measures)

5̣ 1̣	<u>1̣ 3̣</u>	<u>2̣ 3̣ 4̣</u>	3̣ (<u>1̣ 2̣ 3̣</u>)	³ 5̣ 3̣ 2̣	<u>1̣ 2̣ 3̣</u>	2̣ (<u>3̣ 2̣ 7̣</u>	<u>6̣ 1̣ 2̣</u>)	
朝霞				映	在			
6̣	<u>7̣ 2̣</u>	6̣ (<u>5̣</u>	<u>3̣ 2̣ 7̣ 2̣</u>	6̣ 5̣ 6̣ 1̣)	2̣	<u>3̣ 5̣</u>	<u>1̣ 2̣</u>	
阳	澄		湖					
3̣ - -	^v <u>3̣ 5̣</u>	6̣ · 7̣	<u>6̣ 5̣</u>	<u>4̣ 5̣</u>	3̣	<u>2̣ 3̣ 2̣</u>	<u>1̣ 2̣</u>	<u>3̣ 0̣ 3̣</u>
上						<u>2̣ 3̣ 4̣</u>	3̣ - -	0

Note that Version 1 occupies 5 measures, and there are 3 more measures for Version 2 than it. In fact, the basic pitches of two Hanzi elements 阳澄 are different, but they share the same tones, that means it is still acceptable.

The singing melody of upper sentence of Changsha Huaguxi Opera one is shown below. (OJ1975: p. 8; 4 measures)

3̣	<u>3̣</u>	<u>2̣ 3̣</u>	5̣	6̣ ¹⁶ <u>7̣</u>	5̣	<u>3̣ 5̣</u>	<u>3̣ 1̣</u>	6̣	5̣ 3̣	
朝	霞				映	在				
⁶ <u>1̣</u>	<u>1̣ 6̣</u>	<u>1̣ ·</u>	<u>2̣</u>	5̣	<u>3̣</u>	<u>6̣ 5̣</u>	<u>3̣</u>	-		
阳	澄	湖		上						

The singing melody of upper sentence of Shanghai Huju Opera one is shown below. (HJ1975: p. 7; 13 measures)

$\dot{5}$ $\dot{4}\cdot\dot{5}$ | $\dot{3}\cdot$ ($\dot{6}\dot{1}$ | $\dot{5}\dot{6}\dot{4}\dot{5}$ $\overset{v}{\dot{3}\dot{4}\dot{3}}$) | $\dot{2}$ $\dot{3}\cdot\dot{5}\dot{3}\dot{1}$ | $\overset{3}{\dot{2}}\cdot\dot{0}$ |
 朝 霞 映 在
 $\dot{6}\dot{1}$ | $\dot{1}\dot{1}$ $\dot{2}\dot{1}$ | $\dot{2}\dot{3}\dot{2}\dot{3}$ $\dot{4}\dot{3}\dot{4}$ | $\overset{5}{\dot{3}} -$ | $\dot{3}\dot{5}$ $\dot{4}\dot{3}$ | $\overset{w}{\dot{2}}\cdot\dot{1}$ $\dot{2}\dot{3}$ | $\dot{5} -$ | $\dot{5}\dot{0}\cdot$ |
 阳 澄 湖 上

2.2. Lower sentence

The singing melody of lower sentence of Peking Opera one (Version 1) is shown below. (WZ1965: p. 72; 9 measures)

0 $\underline{1\ 3}$ | $\underline{2\ 1\ 1}$ ($\underline{\dot{6}\ \dot{2}\ \dot{1}}$) | $\overset{3}{\underline{5\ 1\ 2}}$ $\underline{3\ 2\ 1}$ | ($\underline{2\ 3\ 5\ 7}$ $\underline{\dot{6}\ \dot{1}\ \dot{2}}$) |
 芦 花 放 稻 谷 香
 $\underline{2\ 1\ 5}$ $\overset{35}{\underline{3\cdot 2}}$ | $1 -$ | 1 $\underline{1\ 2\ 1\ 6}$ | $\underline{5(5\ 3\ 2)}$ $\underline{1\ 2\ 3}$ | $\overset{3}{\underline{2\cdot 6\ 1\ 0}}$ |
 岸 (哪) 柳 成 行

The singing melody of lower sentence of Peking Opera one (Version 2) is shown below. (JJ1970: p. 13; 9 measures)

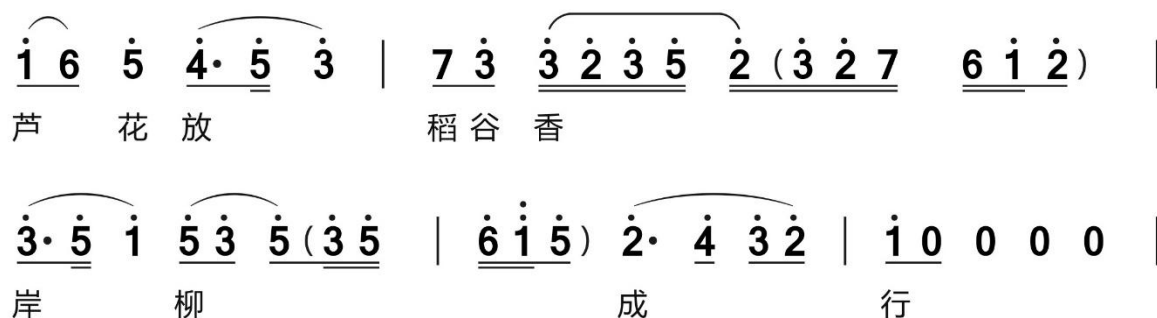
0 $\underline{1\ 3}$ | $\underline{2\ 1\ 1}$ ($\underline{7\ \dot{6}\ \dot{2}\ \dot{1}}$) | $\overset{3}{\underline{5\ 1\ 2}}$ $\overset{w}{\underline{\dot{3}\ \dot{1}\ \dot{2}}}$ | ($\underline{0\ 3\ 4\ 3}$ $\underline{\dot{2}\ \dot{1}\ \dot{6}\ \dot{1}}$) |
 芦 花 放 稻 谷 香
 $\underline{2\ 1\ 5}$ $\underline{3\cdot 5\ 3\ 2}$ | $1 -$ | 1 $\underline{1\cdot 2\ 1\ 6}$ | $\underline{5(5\ 3\ 2)}$ $\underline{1\ 2\ 3\ 5}$ |
 岸 柳 成
 $\overset{23}{\underline{2\cdot 6\ 1\ 0}}$ |
 行

The singing melody of lower sentence of Guilin Guiju Opera one is shown below. (GJ1972: p. 10; 8 measures)

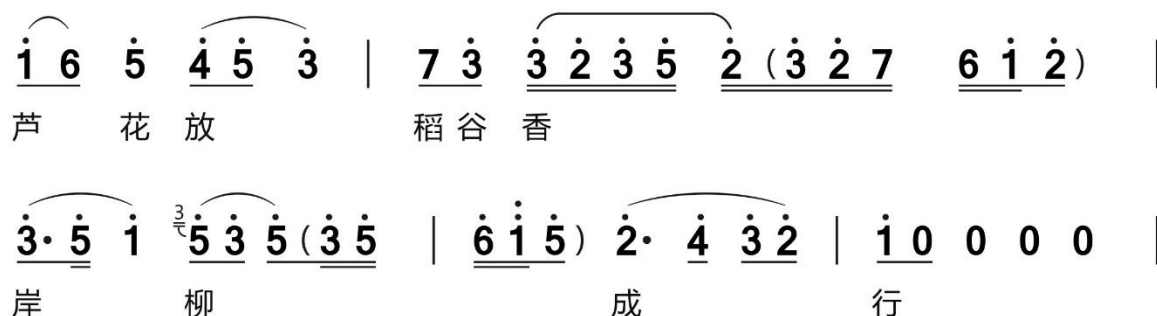
$0\ \dot{6}$ $\underline{\dot{3}\ \dot{2}\ \dot{1}}$ | $\underline{\dot{2}\ \dot{3}\ \dot{5}}$ ($\underline{\dot{6}\ \dot{3}\ \dot{2}\ \dot{1}\ \dot{2}}$) | $\overset{6}{\underline{5\ 1\ 2\ 3\ 2\ 1}}$ | ($\underline{\dot{1}\cdot\dot{2}\ \dot{3}\ \dot{5}}$ $\underline{\dot{2}\ \dot{3}\ \dot{1}}$) |
 芦 花 放 稻 谷 香
 $\underline{\dot{2}\cdot\ \dot{3}\ \dot{1}\ \dot{2}}$ $\underline{\dot{3}\ \dot{5}\ \dot{2}}$ | $\dot{2}$ $\overset{3}{\underline{\dot{2}\ 0}}$ | $\underline{\dot{6}\cdot\ \dot{2}\ \dot{7}\ \dot{2}}$ $\underline{\dot{2}\ \dot{5}\ \dot{6}}$ | $\underline{\dot{1}\cdot\ 0\ 0}$ |
 岸 成 行

Note that the location of the first Hanzi element was advanced by half a beat.

The singing melody of lower sentence of Cantonese Yueju Opera one (Version 1) is shown below. (GD1971: p. 12; 5 measures)

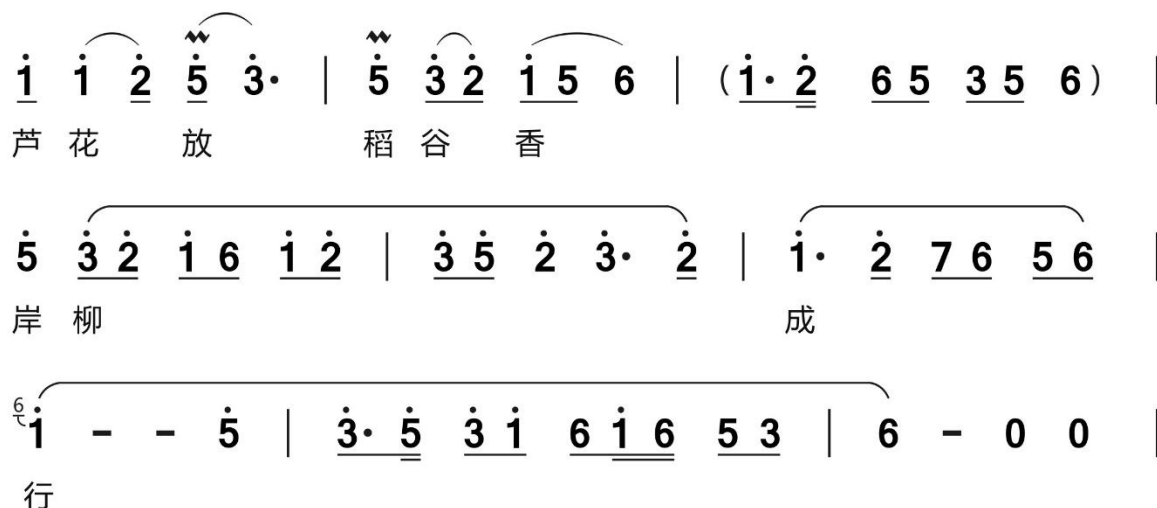


The singing melody of lower sentence of Cantonese Yueju Opera one (Version 2) is shown below. (GD1974: p. 11; 5 measures)

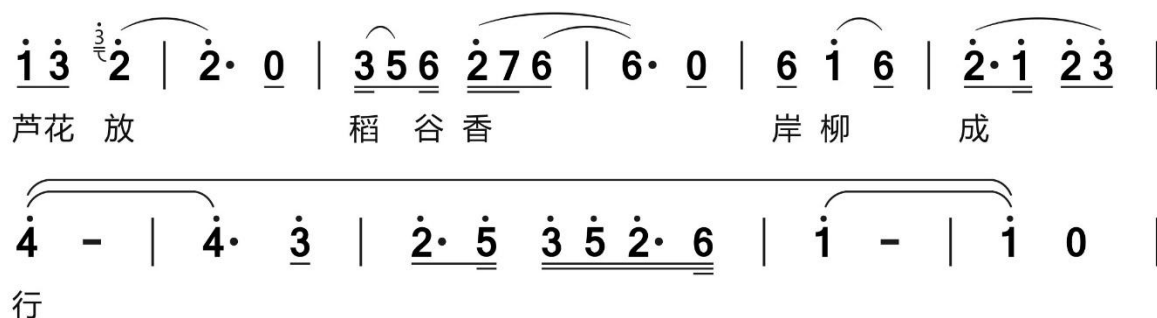


Note that two versions are basically the same.

The singing melody of lower sentence of Changsha Huaguxi Opera one is shown below. (OJ1975: p. 8; 9 measures)



The singing melody of lower sentence of Shanghai Huju Opera one is shown below. (HJ1975: p. 7; 11 measures)



3. Compared with Cantonese Yuequ Show, Kunqu Show and modern art music

The text is shown below, which is selected from one cipai (词牌) as 破阵子 written by 辛弃疾.

醉里挑灯看剑，
梦回吹角连营。

The singing melody of Cantonese Yuequ Show one is shown below. (XZ0000: p. 15A; 4 measures)

<u>5</u>	<u>6</u>	<u>1̇</u>	<u>5</u>	<u>6̇</u>	<u>1̇</u>	<u>5</u>	<u>6</u>	<u>1̇</u>		<u>5</u>	<u>6</u>	<u>1̇</u>	<u>6</u>	<u>5</u>	<u>3</u>	<u>2</u>	<u>1̇</u>	<u>(6̇)</u>	<u>5</u>	<u>6</u>	<u>1̇</u>	
醉	里	挑	灯	看	剑																	
<u>7̇</u>	<u>3</u>	<u>2</u>	<u>7̇</u>	<u>6̇</u>	<u>3</u>	<u>2</u>	<u>3</u>	<u>5</u>	<u>2</u>		<u>5̇</u>	<u>6̇</u>	<u>7̇</u>	<u>6</u>	<u>2</u>	<u>7̇</u>	<u>6̇</u>	<u>(5̇)</u>	<u>3</u>	<u>5</u>	<u>6̇</u>	
梦	回	吹	角	连	营																	

Note that the musical rhythm of this melody is relatively regular: one sentence occupies two measures; the first four Hanzi elements occupy one measure (one beat per one Hanzi element), and the last two Hanzi elements occupy one measure (two beats per one Hanzi element). The pitch of the Hanzi element 剑 is not high enough.

The singing melody of Kunqu Show one is shown below. (WG2021: p. 228; 南正宫 E flat; 6 measures)

<u>6</u>	<u>5</u>		<u>3̇</u>	<u>3̇</u>	<u>5</u>		<u>6</u>	<u>5</u>	<u>3̇</u>	<u>3̇</u>	<u>3̇</u>		<u>1</u>	<u>2</u>		<u>2</u>	<u>0</u>	<u>1</u>	<u>2</u>	<u>1</u>	<u>6</u>	<u>5</u>		<u>6</u>	<u>1</u>	<u>6</u>	<u>6̇</u>	
醉	里		挑	灯	看		剑	梦	回	吹	角		连	营														

Note that the arrangement of the musical rhythm is different from the common method, such as the Hanzi element 回 located as one strong beat.

The singing melody of modern art music is shown below. (YH2022: p. 162; HS2026; A flat; 4 measures) The composer is Prof. Ying Shangneng.

<u>3̇</u>	<u>3̇</u>	<u>6̇</u>	<u>6̇</u>		<u>1</u>	-	<u>7̇</u>	-		<u>6̇</u>	<u>6̇</u>	<u>1</u>	<u>1</u>		<u>3̇</u>	-	<u>2̇</u>	-	
醉	里	挑	灯		看		剑			梦	回	吹	角		连		营		

Note that the musical rhythm of this melody is totally the same as the Cantonese Yuequ Show one, but the scales are simpler. The pursuit of this melody is also that one Hanzi element corresponds to only one scale as much as possible. The difference between the pitch directions of two melodies is huge.

If we use a similar mode like the modern art music one to create and develop the Cantonese singing melody, we could get the following result. It will be easier to find the difference.

<u>1</u>	<u>1</u>	<u>2</u>	<u>3</u>		<u>1</u>	-	<u>1</u>	-		<u>6̇</u>	<u>5̇</u>	<u>2</u>	<u>1</u>		<u>3̇</u>	-	<u>5̇</u>	-	
醉	里	挑	灯		看		剑			梦	回	吹	角		连		营		

Appendix C

Information on the analysis to sing in Cantonese

In the traditions of different kinds of Chinese vocal music, the behavior of “咬字” (to bite the Hanzi elements) is needed to pay more attention, but the recognized systematic research on Cantonese Yueju Opera and Cantonese Yuequ Show is still lacking.

In the singing traditions of Kunqu Opera, the artists distinguish one syllable on Hanzi element as three parts, which are head (字头), belly (字腹) and tail (字尾). LM2016 inherits this analysis method, and summarizes four types, which are shown below. (LM2016: p. 52; summed up by me)

No.	Mark	Head	Belly	Tail	Example	Singing Strategy
1	B	N	Y (i)	N	衣 (ji1)	The mouth shape is basically unchanged to keep one stable single sound from beginning to end.
2	HB	Y (t)	Y (aa)	N	他 (taa1)	It should be short and powerful to pronounce the head and long and stable to pronounce the belly.
3	BT	N	Y (o)	Y (n)	安 (on1)	The beginning of the sound is the belly directly, and it should be long to pronounce; it should be clear to pronounce the tail.
4	HBT	Y (s)	Y (aa)	Y (n)	山 (saan1)	It should be short to pronounce the head, long to pronounce the belly, and clear to pronounce the tail.

This analysis method cannot explain all the situations, and it is also different from the corresponding method of Kunqu Opera. The linguistics divides final (韵母) as three parts: final head (韵头), final belly (韵腹) and final tail (韵尾), but belly often means final head in Kunqu Opera. (see GL2022: p. 50)³²

Prof. Ying Shangneng provided another analysis method. He distinguished one syllable on Hanzi element as five parts, which are head (字头), intermedial (介母), belly (字腹), reclaim (归韵) and tail (字尾) based on the phonological system of Putonghua. He also summarized 12 types. I transplanted his analysis to the phonological system of Cantonese to follow the table form used in HS2019 (p. 184) as below. (YS1981: p. 7)

No.	Mark	Head	Intermedial	Belly	Reclaim	Tail	Example
1A	B	N	N	Y (aa)	N	N	啊 (aa1)
2A	HB	Y (d)	N	Y (o)	N	N	多 (do1)
2B	BT	N	N	Y (o)	N	Y (n)	安 (on1)
2C	IB	N	Y (j)	Y (e)	N	N	夜 (je6)
2D	BR	N	N	Y (o)	Y (i)	N	哀 (oi1)
3A	HBT	Y (t)	N	Y (aa)	N	Y (n)	炭 (taan3)
3B	HBR	Y (t)	N	Y (aa)	Y (i)	N	太 (taai3)
3C	HIB	Y (g)	Y (w)	Y (aa)	N	N	瓜 (gwaa1)
3D	IBR	N	Y (j)	Y (a)	Y (u)	N	有 (jau5)
3E	IBT	N	Y (w)	Y (aa)	N	Y (n)	玩 (waan4)
4A	HIBT	Y (g)	Y (w)	Y (o)	N	Y (ng)	光 (gwong1)
4B	HIBR	Y (g)	Y (w)	Y (a)	Y (i)	N	鬼 (gwai2)

However, there are more issues which are needed for further investigation on Cantonese, such as how to handle the syllables related to the finals -ing, -ung and the syllables m and ng. And we need more tests to summary the singing strategies. Incidentally, the intermedial part is simpler than Putonghua, but the tail part is more complicated.

Maybe it will be my future work, but it is not the necessary part in this proposal. BTW, I believe it is necessary to clarify the actual concepts of such terminologies across different fields.

³² In Kunqu Opera, head is similar to initial, belly is similar to final head, tail is similar to other parts (the common final without final head).

Appendix D

Art schools

This appendix is summarized from the reference of WK2019 (pp. 150-163), YJ2020 (pp. 728-934) and LT2008 (pp. 49-62).

Art School	Creator	Birth and Death
驹腔/駒腔/駒腔 Chin Lei-kui Art School	千里驹/千里駒/千里駒 Chin Lei-kui	1886 - 1936
白腔/白腔/白腔 Bai Jurong Art School	白驹荣/白駒榮/白駒榮 Bai Jurong	1892 - 1974
马腔/馬腔/馬腔 乞儿腔/乞兒腔/乞儿腔 Ma Shizeng Art School	马师曾/馬師曾/馬師曾 Ma Shizeng	1900 - 1964
廖腔/廖腔/廖腔 Liu Hap Wai Art School	廖侠怀/廖俠懷/廖俠懷 Liu Hap Wai	1903 - 1952
薛腔/薛腔/薛腔 Sit Kok-sin Art School	薛觉先/薛覺先/薛覺先 Sit Kok-sin	1904 - 1956
桂腔/桂腔/桂腔 Kwai Ming-Yeung Art School	桂名扬/桂名揚/桂名揚 Kwai Ming-Yeung	1909 - 1958
妹腔/妹腔/妹腔 Sheung-Hoi Mui Art School	上海妹/上海妹/上海妹 Sheung-Hoi Mui	1898 - 1954
星腔/星腔/星腔 Siu Ming-Sing Art School	小明星/小明星/小明星 Siu Ming-Sing	1911 - 1942
鉴腔/鑒腔/鑒腔 Luo Pinchao Art School	罗品超/羅品超/羅品超 Luo Pinchao	1911 - 2010
任腔/任腔/任腔 Yam Kim Fai Art School	任剑辉/任劍輝/任劍輝 Yam Kim Fai	1912 - 1989
豆泥飞腔/豆泥飛腔/豆泥飛腔 Luk Wan-fei Art School	陆云飞/陸雲飛/陸雲飛 Luk Wan-fei	1914 - 1967
牛荣腔/牛榮腔/牛榮腔 Mak Bing-wing Art School	麦炳荣/麥炳榮/麥炳榮 Mak Bing-wing	1915 - 1984
新马腔/新馬腔/新馬腔 Sun Ma Sze Tsang Art School	新马师曾/新馬師曾/新馬師曾 Sun Ma Sze Tsang	1916 - 1997
柳仙腔/柳仙腔/柳仙腔 Tsui Lau-Sin Art School	徐柳仙/徐柳仙/徐柳仙 Tsui Lau-Sin	1917 - 1985
凡腔/凡腔/凡腔 狗仔腔/狗仔腔/狗仔腔 Ho Fei-Fan Art School	何非凡/何非凡/何非凡 Ho Fei-Fan	1919 - 1980
镜腔/鏡腔/鏡腔 Lui Yuk-Long Art School	吕玉郎/呂玉郎/呂玉郎 Lui Yuk-Long	1919 - 1975
红腔/紅腔/紅腔 Hung Sin Nui Art School	红线女/紅線女/紅線女 Hung Sin Nui	1925 - 2013
风腔/風腔/風腔 Chen Xiaofeng Art School	陈笑风/陳笑風/陳笑風 Chen Xiaofeng	1926 - 2021
芳腔/芳腔/芳腔 Katie Fong Art School	芳艳芬/芳艷芬/芳艷芬 Katie Fong	1928 - ?
仙腔/仙腔/仙腔 Pak Suet Sin Art School	白雪仙/白雪仙/白雪仙 Pak Suet Sin	1928 - ?

Art School	Creator	Birth and Death
虾腔/ 蝦腔 / 蝦腔 Law Kar Po Art School	罗家宝/ 羅家寶 / 羅家寶 Law Kar Po	1930 - 2016
B 腔/ B 腔 / B 腔 Chen Xiaohan Art School	陈小汉/ 陳小漢 / 陳小漢 Chen Xiaohan	1936 - 2016

Appendix E

Confusables

There are two tables in this appendix, the first one is used for the confusables with the horizontal form of the proposed character, the second one is used for the confusables with the vertical form.

There are 10 entries below, which are like the horizontal form (∞ / ∞).

UCS	GC	Character Name	Script
0CF2	Lo	KANNADA SIGN UPADHMANIYA	Kannada
1147	Lo	HANGUL CHOSEONG SSANGIEUNG	Hangul
11EE	Lo	HANGUL JONGSEONG SSANGIEUNG	
3180	Lo	HANGUL LETTER SSANGIEUNG	
1881	Lo	MONGOLIAN LETTER ALI GALI VISARGA ONE	Mongolian
221E	Sm	INFINITY	Common
2BFA	So	UNITED SYMBOL	
1CC88	So	TWO RINGS ALIGNED HORIZONTALLY	
16120	Mn	GURUNG KHEMA VOWEL SIGN II	Gurung Khema
1D91D	So	SIGNWRITING FLICK LARGE MULTIPLE	SignWriting

There are 38 entries below, which are like the vertical form ($\text{ }^{\circ}/\text{ }^{\circ}$).

UCS	GC	Character Name	Script
0038	Nd	DIGIT EIGHT	Common
2BFC	So	DOUBLED SYMBOL	
FF18	Nd	FULLWIDTH DIGIT EIGHT	
1CCF8	Nd	OUTLINED DIGIT EIGHT	
1D7D6	Nd	MATHEMATICAL BOLD DIGIT EIGHT	
1D7E0	Nd	MATHEMATICAL DOUBLE-STRUCK DIGIT EIGHT	
1D7EA	Nd	MATHEMATICAL SANS-SERIF DIGIT EIGHT	
1D7F4	Nd	MATHEMATICAL SANS-SERIF BOLD DIGIT EIGHT	
1D7FE	Nd	MATHEMATICAL MONOSPACE DIGIT EIGHT	
1FBF8	Nd	SEGMENTED DIGIT EIGHT	
0983	Mc	BENGALI SIGN VISARGA	Bengali
09EA	Nd	BENGALI DIGIT FOUR	
0A03	Mc	GURMUKHI SIGN VISARGA	Gurmukhi
0B03	Mc	ORIYA SIGN VISARGA	Oriya
0C03	Mc	TELUGU SIGN VISARGA	Telugu
0C83	Mc	KANNADA SIGN VISARGA	Kannada
0D03	Mc	MALAYALAM SIGN VISARGA	Malayalam
0D83	Mc	SINHALA SIGN VISARGAYA	Sinhala
0F7F	Mc	TIBETAN SIGN RNAM BCAD	Tibetan
1038	Mc	MYANMAR SIGN VISARGA	Myanmar
17C7	Mc	KHMER SIGN REAHMUK	Khmer
2D53	Lo	TIFINAGH LETTER YU	Tifinagh
A589	Lo	VAI SYLLABLE ZOO	Vai
A829	So	SYLOTI NAGRI POETRY MARK-2	Syoti Nagri
A881	Mc	SAURASHTRA SIGN VISARGA	Saurashtra
1031A	Lo	OLD ITALIC LETTER EF	Old Italic
10810	Lo	CYPRIOT SYLLABLE LE	Cypriot
10931	Lo	LYDIAN LETTER F	Lydian
11303	Mc	GRANTHA SIGN VISARGA	Grantha
11445	Mc	NEWA SIGN VISARGA	Newa

UCS	GC	Character Name	Script
114C1	Mc	TIRHUTA SIGN VISARGA	Tirhuta
119DF	Mc	NANDINAGARI SIGN VISARGA	Nandinagari
11A39	Mc	ZANABAZAR SQUARE SIGN VISARGA	Zanabazar Square
11C3E	Mc	BHAIKSUKI SIGN VISARGA	Bhaiksuki
130CA	Lo	EGYPTIAN HIEROGLYPH D067A	Egyptian Hieroglyphs
169FE	Lo	BAMUM LETTER PHASE-E KI	Bamum
16D42	Lm	KIRAT RAI SIGN VISARGA	Kirat Rai
1E8CB	No	MENDE KIKAKUI DIGIT FIVE	Mende Kikakui

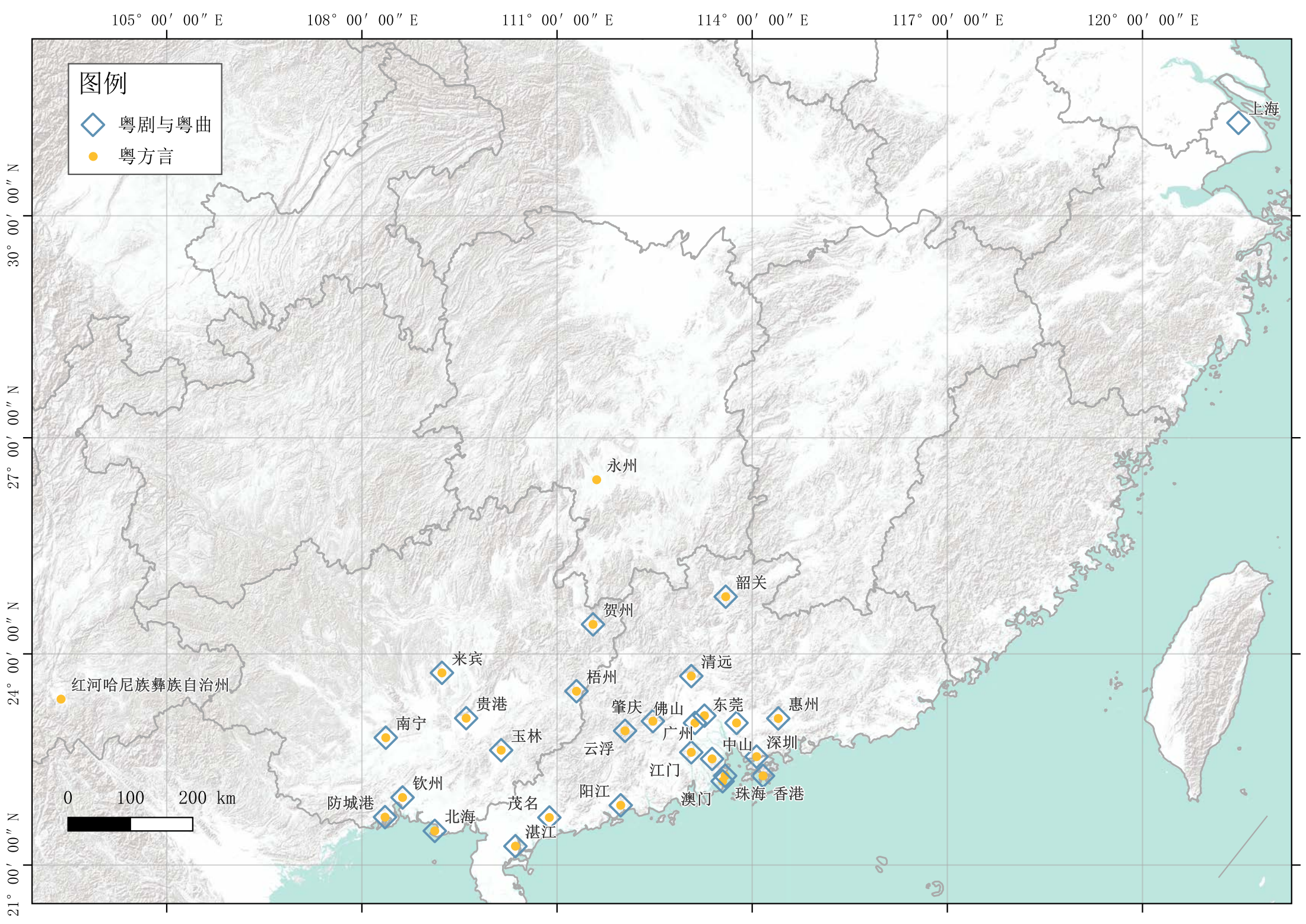
The General Category (GC) property value of the proposed character is Po, but all the above characters are not this one, that means it is impossible to unify the proposed character to any one of the above characters.

Appendix F

Distribution Map

This appendix includes a distribution map to show two things in China: one is for Cantonese Yueju Opera and Cantonese Yuequ Show, the other one is for Chinese Yue-dialects. This map accurates to prefecture level cities.

In the legend, there are two symbols. The first one is for Cantonese Yueju Opera and Cantonese Yuequ Show, the second one is for Chinese Yue-dialects. The overlapping areas are all located in Guangdong Province, Guangxi Zhuang Autonomous Region, Hong Kong SAR and Macao SAR. There are Chinese Yue-dialects in Hunan and Yunnan Provinces, but there are not Cantonese Yueju Opera and Cantonese Yuequ Show there; on the other hand, there are Cantonese Yueju Opera and Cantonese Yuequ Show in Shanghai City, but it is not a traditional Chinese Yue-dialects spoken area.



Please click [here](#) to read the Chinese version.

This Chinese version is for reference only.

In case of any conflicts in the writing, the English version shall prevail.

**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:	Proposal to encode double ideographic full stop and two associated standardized variants
2. Requester's name:	<i>Eiso CHAN</i>
3. Requester type (Member body/Liaison/Individual contribution):	<i>Individual contribution</i>
4. Submission date:	<i>2026-07-13</i>
5. Requester's reference (if applicable):	
6. Choose one of the following:	
This is a complete proposal:	<i>YES</i>
(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):	<i>NO</i>
Proposed name of script:	
b. The proposal is for addition of character(s) to an existing block:	<i>YES</i>
Name of the existing block:	<i>Ideographic Symbols and Punctuation</i>
2. Number of characters in proposal:	<i>1</i>
3. Proposed category (select one from below - see section 2.2 of P&P document):	
A-Contemporary ☒ B.1-Specialized (small collection) ☐ B.2-Specialized (large collection) ☐	
C-Major extinct ☐ D-Attested extinct ☐ E-Minor extinct ☐	
F-Archaic Hieroglyphic or Ideographic ☐ G-Obscure or questionable usage symbols ☐	
4. Is a repertoire including character names provided?	<i>YES</i>
a. If YES, are the names in accordance with the "character naming guidelines" in Annex L of P&P document?	<i>YES</i>
b. Are the character shapes attached in a legible form suitable for review?	<i>YES</i>
5. Fonts related:	
a. Who will provide the appropriate computerized font to the Project Editor of 10646 for publishing the standard?	<i>Eiso CHAN</i>
b. Identify the party granting a license for use of the font by the editors (include address, e-mail, ftp-site, etc.):	<i>Eiso CHAN, eisoch@126.com</i>
6. References:	
a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?	<i>YES</i>
b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached?	<i>YES</i>
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)?	<i>NO</i>

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?	NO
If YES explain	
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.)?	YES
If YES, with whom? <i>Researchers, playwrights, performers, typesetters and enthusiasts of Cantonese Yueju Opera and Cantonese Yuequ Show</i>	
If YES, available relevant documents: <i>This document</i>	
3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included?	YES
Reference: <i>This document</i>	
4. The context of use for the proposed characters (type of use; common or rare)	Common
Reference:	
5. Are the proposed characters in current use by the user community?	YES
If YES, where? Reference: <i>Cantonese Yueju Opera, Cantonese Yuequ Show and ICH</i>	
6. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP?	NO
If YES, is a rationale provided?	
If YES, reference:	
7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?	YES
8. Can any of the proposed characters be considered a presentation form of an existing character or character sequence?	NO
If YES, is a rationale for its inclusion provided?	
If YES, reference:	
9. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters?	NO
If YES, is a rationale for its inclusion provided?	
If YES, reference:	
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?	NO
If YES, is a rationale for its inclusion provided?	
If YES, reference:	
11. Does the proposal include use of combining characters and/or use of composite sequences?	NO
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:	
12. Does the proposal contain characters with any special properties such as control function or similar semantics?	NO
If YES, describe in detail (include attachment if necessary)	
13. Does the proposal contain any Ideographic compatibility characters?	NO
If YES, are the equivalent corresponding unified ideographic characters identified?	
If YES, reference:	