

# NYQS Report: Dapu

Feedbacks.

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sub-theme: 'Dapu'

The procedure known as “Dapu” 打譜 refers to a unique kind of deciphering manuscripts to reviving ancient qin music. It is unique because it involves different approaches toward tablature interpretation.

Such as the analysis of recordings of the same piece made by the most prestigious qin masters, a comparative study of a piece along its many versions published in historical qin handbooks, and a constant exercising of readings: literary texts, Qin essays, dissertations, luthiers manuals, glosses and commentaries of princes and emperors in preserved manuscripts, historical accounts of Qin and the lives of its practitioners, a comparative study of musical compendia sponsored by monarchs of other dynasties.

The Dapu procedure involves lengthy processes. Above all of this, the most important thing is that the music recreated must be constantly addressed to a qin community to have authentication of experienced musicians. By sharing our findings on Dapu music recreation, we can go a step further from the qin music revival and propose a turning point of musical subjective to envision meaningful ways to strengthen qin music in the modern world.

Our eyes are not the same of ancients to revive ancient qin music precisely as it would be in the past. Still, we can rely on their heritage, also transmitted by tablatures, to grasp it among our musical oriented actual sensibilities. It means keeping an open mind to possible levels of music interpretation regarding our limited understandings and promoting thorough research on Qin culture in the past.

From this Yaji, I can reach some of these levels by learning from esteemed colleagues that tablatures are complicated and incomplete (since they lack rhythmic indications and precise pitches). The main reasons are because:

1. Qin music should not be transmitted lightly, especially to unworthy people (琴不妄傳).
2. Qin music is secret and isn't possible to transmit easily to anyone (昔人不傳之秘).
3. There are many, many more notes outside the tabs (琴多譜外声).

Consequently, only those worthy people that “have their heart ready” can find the gaps in the tablature and fill them with their spirit. – André Ribeiro 林柏儒 from Brazil