



# My Dapu of Cǎi Zhēn Yóu

From XLTQT (1525)

明 西麓堂琴統 之 採真游 打譜

presented by Peiyou Chang 

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# About the title Cǎi Zhēn Yóu 題解

## Travelling to Gather Truth 採真游

採(采): Cǎi : to pick; to select; to gather; to collect

真 Zhēn : real, actual, true, genuine, natural property

游 Yóu: water flow, purposeful travelling 水流, 引申為有目的的旅行,

作曲者已不可考, 成曲年代應早於明朝

**Composer** is unknown, could have been composed before the Ming dynasty.

採真游 其名取之於[莊子 天運第十四]

The name of Cǎi Zhēn Yóu could have been taken from the book of **Zhuang Zi**,

**Section FOURTEEN - THE TURNING OF HEAVEN** (see next slide)

古之至人，假道於仁，托宿於義，以游逍遙之虛。食於苟簡之田 立於不貸之圃，

逍遙 無為也

苟簡 易養也

不貸 無出也

古者謂是 **采真之游**...

Translated by Burton Watson from [The Complete Works Of Chuang Tzu]

The Perfect Man of ancient times used benevolence as a path to be borrowed, righteousness as a lodge to take shelter in. He wandered in the free and easy wastelands, ate in the plains and simple fields, and strolled in the garden of no bestowal. **Free and easy, he rested in inaction; plain and simple**, it was not hard for him to live; bestowing nothing, he did not have to hand things out. The men of old called this **the wandering of the Truth-picker**.



# The Epilogue from XLTQT 曲跋

This Jue mode piece has very few people who know about it and can pass it down. I have studied the tablature very carefully and think that it is trying to convey **the mind of a hermit who was arrogant and stayed outside the world**. For the time being, I will just keep it entirely (in this book).



傲世之意始漫存之

可五屈三兮蓋鼎ノ筑兮筑尾兮五尺  
兮蓋四兮蓋鼎正細  
角音此曲世不寡傳子詳譜法迺仙家

# Tuning and mode

- 調音 Tuning Standard Tuning (C D F G A C D or can be 1 to 2 steps lower) 2 3 5 6 7 2 3
- 調性 Mode Jue Mode 角調



## 採真游 (西麓堂琴統)

caizhen you (Xi Lu Tang Qin Tong)

Jue Mode 角調

Guqin Standard Tuning (C D F G A C D)

2 3 5 6 7 2 3

Dapu: Peiyou Chang



① 3 3 3 1 7 3 6 6 6 从百  
 尾匀尾 荀 篔尾 巴笃 芭 豆乍

This analysis of scale and mode doesn't really affect too much of my performance. It is only to aid my own understanding of why this piece is in Jue Mode. 分析每段所用到的音，有助於讓我了解為什麼此曲為角調。

每段所用到的音

Notes in each section: 3 (角) and 6 (羽) are used the most, then is the 7 (潤角/變宮) 羽生角 (母與子+孫) 五度相生律

1st – 1 #1 2 3 #4 5 6 7

2nd – 1 #1 2 3 #4 5 6 7

3rd – #1 2 3 #4 5 6 7

4th – 1 #1 2 3 #4 5 #5 6 7

5th – #1 2 3 #4 5 7

6th – 1 #1 2 3 #4 5 6 7

7th – 1 2 3 5 6 7

After analysed notes in Cai Zhen You, I come up with this scale, which I think is the closest scale, although there is a #5 (Bian Yu) showed up only once in the entire piece.

	Gong	Bian Shang	Shang	Jue	Bian Zhi	Zhi	Yu	Bian Gong
	宮	变商	商	角	变徵	徵	羽	变宫
	do	di	re	mi	fi	so	la	ti
Scale structure from:	1	#1	2	3	#4	5	6	7
Same interval as:	4	#4	5	6	7	1	2	3









125



777 6 #4 3 3 3 | (四) 1 3 1 3 6 3 2 #4 5 #4  
 琴 阮 五 四 笋 笛 止 | 琴 阮 笛 箫 笛 箫 笛 箫 笛

七  
八 = 7.7

133



3 3 3 3 | 1 3 1 3 6 3 2 #4 5 #4 3 3 3 3 |  
 笛 箫 笛 箫 | 笛 箫 笛 箫 笛 箫 笛 箫 笛 箫

六  
七 = 6.5

142



66 7 6 #4 3 6 3 | #4 5 3 | 77 #1 7 6 6  
 笛 箫 阮 箫 六 笛 箫 笛 箫 阮 笛 箫 笛 箫 笛 箫

六  
七 = 6.5

上  
七  
八 = 7.8

149



3 6 6 | 77 #1 3 #1 7 6 6 6 3 | 6 6 | #1  
 笛 四 箫 | 笛 箫 笛 箫 笛 箫 笛 箫 笛 箫 笛 箫 笛

154



3 3 3 3 | 6 6 7 6 7 #1 3 3 3 | 7 6 3 6 6 6

上七 已 筍 芒 益 旬 呵 五 釐 十 茂 勻 压 四 尼 四 筍 芭

160



6 6 7 6 7 #1 3 3 3 3 | 7 6 3 6 6 6 | 1 1 7 1 7

益 旬 呵 五 釐 十 茂 勻 压 四 尼 四 筍 芭 驚 生 未 十

往來  
Can be  
11212  
Or  
11717

167



1 3 3 3 | #4 #5 7 6 6 6 3 6 6 | 3 3

芒 筍 芒 筍 六 茂 六 苟 芭 筍 四 芭 呵 芭

The  
only  
#5  
is  
here



3 1 7 6 5 6 6 3 | 1 1 7 1 3 7 6 6 6 | 5 3 7  
 五 司 蕃 勻 紆 逆 尼 | 葦 篔 蓆 屈 筍 芭 | 勻 司 逆



6 5 6 6 6 | 7 7 7 6 7 3 3 7 6 3  
 屈 三 筍 蕃 鼎 | 筍 筍 筍 蓆 五 尼 筍 蓆 四 筍



6 6 3  
 蕃 鼎 正 紆

Harmonice on the unusual 8th hui.

Ending phrase used  
 La 羽 me 角 ti 潤角  
 (母子孫)



For the rhythm  
Please listen to my playing on silk strings

<https://youtu.be/WLfMxFm9TbI>