

My Dapu of Căi Zhēn Yóu

From XLTQT (1525)

明 西麓堂琴統 之 採真游 打譜

presented by Peiyou Chang

- 動機 Motivation (Beginning the dapu in 2007, Daoist piece)
- 題解 About the title Căi Zhēn Yóu
- 曲跋 The Epilogue of CZY from XLTQT
- 調音調性 Tuning and Mode
- 如何表現 How to Perform



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 Căi 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, 以游逍遙之虚。食於茍簡之田 立於不貸之圃,

逍遙 無為也

茍簡 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**.



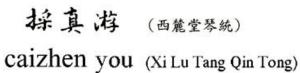
The Epilogue from XLTQT 曲跋

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).



Tuning and mode

- 調音 Tuning Standard Tuning (CDFGACD or can be 1 to 2 steps lower) 2 3 5 6 7 2 3
- 調性 Mode Jue Mode 角調



Jue Mode 角調

Guqin Standard Tuning (CDFGACD)

Dapu: Peiyou Chang





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

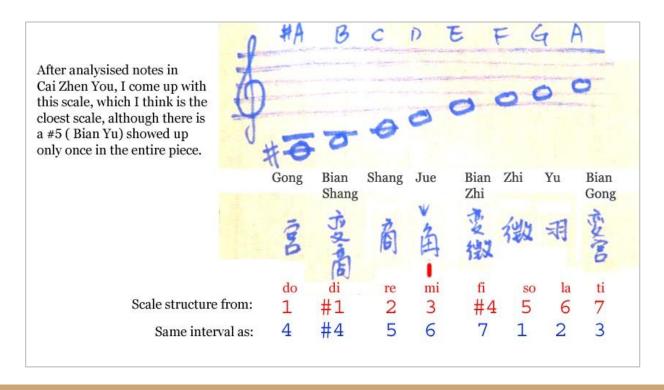
4th - 1 #1 2 3 #4 5 #5 6 7

5th - #1 2 3 #4 5 7

6th - 1 #1 2 3 #4 5 6 7

7th - 1 2 3 5 6 7





How to Perform

如何表現

Besides going through the fingerings:

- Find the phrasing
- Where to repeat
- Decide the pitches
- Decide the Rhythm

盆芝 向

蕃到 節世が 骜 签封六 益 だ \equiv \mathcal{L} 压 四對益哥屈 五 五 马上十 四 四 四 四 等 足對等 并 足压 回 **松金管五与生工十二** 绝對對替 舒益勢 盛 **** 萄 空 芍 釜上七 足 足 せ 三對番歸 北与医与可医与 到 「答甸可芒衛芒貓 四對遊對 四 豁 彗 芒盆 简差 卡苗於六苗 四對益哥后 四 茜 您可世(五 益 き芦 刧六 四 生来子艺為艺物工 釖 細 **楚**對楚 萄五 可結 四 五 四 四 五堂士芹 些 与ェッチ 七结 热心智艺 四等曲と 厌 可益對強 四等些川豆 五 對些對 苘 訂 五 台 些 到 到

慈 題到后 **勻** 四 到 芯 野鹽 当 五 -可差六方高慈足 紛 四 缙經 军从 上人為 党教与"松笔管恐首吃艺 四 四智題到五 打衙一等野野四野居 矮与 غد 宁 四枝类 **笔艺酒艺** 五 此以午葵与李管 上六七人地上六七苗 四學為以 四 四四四四 当下答 5. 经 四缙 グラ

密

於

4

為艺益

刧

四

五鐘上華

习

, 所有的按音98%都在徽位(兩個上半, 三個上少許), 僅第四段出現七八(間), and 六七(間). (see next slide)



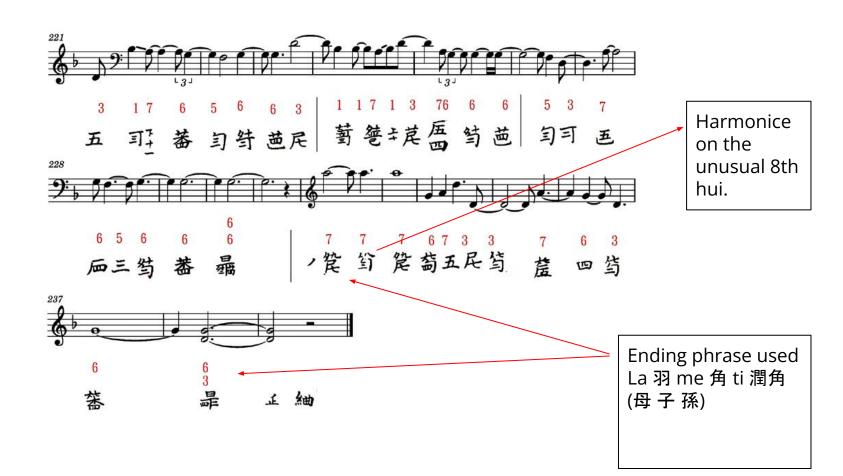




往來 Can be 11212 Or 11717

The only #5 is here







For the rhythm Please listen to my playing on silk strings

https://youtu.be/WLfMxFm9Tbl