

1, Thanks to John and Juni's great input of SQMP and XLTQT's GLS 廣陵散. Today I will introduce the late Ming dynasty 廣陵真趣 from 古音正宗. I will do a little comparison of the SQMP's GLS and GYZZ's 廣陵真趣. This piece in 古音正宗 is called 廣陵真趣 Purport of Guang Ling.

For the qin playing of this piece, I will introduce to you a great silk string qin player 李佑心 from 上海 China, and will play a recording of his playing of 廣陵真趣. After we hear his playing, I'd like to ask what you think this piece feels like to you. Is it about killing or spiritual transcendence or anything else.

2, We know that SQMP was published in 1425, by a vassal prince, Zhu Quan, when the Ming dynasty was about 57 years old. GYZZ was published 209 years later and was also edited by a vassal prince from the late Ming dynasty, Zhu Chang Fang in 1634. Zhu Chang Fang was 26 years old then. 12 years later he surrendered to the Qing Dynasty in Hangzhou and was beheaded in Yanjing (where Beijing is now).

3, SQMP's 廣陵散 has Six divisions and 45 sections while GYZZ's 廣陵真趣 has only two divisions and 9 sections. There are titles of the two divisions. I suppose the GLZQ is the name of the whole piece, as at the end, it says "The end of the 9 sections of GLZQ", but not the end of the 9 sections of GLS.

We can see here that there is the title GLZQ. Zhen Qu means Real Interest, Purport. And below is the name of the mode 曼商, lower the Shang string mode, and Kai Zhi, open fingering. I think 慢商調開指 is the title of the 1st division, and it is functioning as a prelude and a warm up piece, similar to SQMP's Diao Yi. Then below this title is the tuning method. Lower the 2nd string to the same tone as the 1st string. Then the 2nd division is called 廣陵散 with a little note below that says, a divine piece of Man Shang, and the name of the composer, 嵇叔夜. 叔夜 is the courtesy name of 嵇康. Then there is no title of each section.

4, The notation in SQMP has some literature notation left over, while GYZZ is all abbreviated notation. SQMP has more complicated right hand techniques, such as 間勾, 倚蠲, 換指, 圓婁 ect,. While 古音正宗's 廣陵真趣 does not have those complicated fingerings. Even though 古音正宗's 廣陵真趣 is using the same tuning method as SQMP's GLS, I feel this piece is very different from SQMP. However, I can still see a few similarities with SQMP's GLS. Such as the often usage of Bo La 1st and 2nd strings, of the right hand in GYZZ.

Here on the right, I have a page from SQMP's 開指, Open Fingering, At the end it has the Fu Gun technique which also used a lot in the rest of the piece of GLS in SQMP, especially at the end of many sections. Here you can see from SQMP, the end of Kaizhi, there are the small characters saying 乃撥刺聲, Fu Gun is the sound of Bo La. GYZZ's 廣陵真趣 uses quite a lot 撥刺 technique on the 1st and the 2nd strings. I will demonstrate that later.

And then at the 開指 of 廣陵真趣 from 古音正宗, there is a long phrase which seems to be taken from two separate phrases of SQMP's 止息 of 小序. Here I put red lines on the phrases. You can see on SQMP, it is indicated as Fu Gun one two, on the GYZZ is Bo La one two. I will demonstrate the GYZZ's phrase first. You can hear how similar they are.

5, The other phrase from SQMP towards the end of 小序 止息,

6, Another similarity I see is the usage of overlapping tones. For example, in SQMP 大序 there is this harmonic phrase. (demonstrate)

And in GYZZ's 2nd section there is this open string phrase playing on the 1st and 2nd string. (demonstrate).

To me they have the same motif but different colors. And as I mentioned before, 古音正宗's 廣陵真趣 use a lot of Bo La. Here is one example at the end of section 4 and the beginning of section 5. It says repeat 11 times. I have not seen a bo la repeat that many times before.

Those are the few similarities I found between SQMP and GYZZ.

Now I'd like to play a sound recording from this great qin player.

7, Mr. LYX. Two months ago, Mr. Li dapu and recorded his playing of 廣陵真趣. I heard it on Wechat, and really like his interpretation, his rhythm and nuances. I asked his authorization to share his playing with my NYQS friends. He very generously agreed. Mr. Li You Xin is from Shanghai, China. He plays silk string qin. He started learning the guqin at age 23 with Madame 郭雪廬. 佑心 has known Madame Guō for 21 years and has been learning the qin with her for 18 years. Madame Guō Xuě Lú is 95 years old now. Let's listen...

* Madame 郭 likes to keep a low profile. She was once (during 1934-1949) a member of the Chinese Woman's Calligraphy and Painting Association in Shanghai, Republic of China era. 民國上海「中國女子書畫會」(1934-1949) 會員 . 行事低調.

8, At the end of my presentation, I have put down a list of words that have been used to describe GLS. Such as 幽冥, 邕邕, ..., and the sound of drumming from Wang Di, who described that those overlapping sound are imitating the drumming.

I'd also like to mentioned that, not too long ago, on May 25 this year, there was an article posted on Weixin, (which is a Chinese instant messaging, social media), the article is a thesis by qin master 丁承運 who wrote 《广陵散》本末辨正 [Guang Ling San] The whole story distinguishes right from wrong.

Long story short, Mr. Ding thinks that the SQMP's GLS is not about killing but about freedom from bondage, and Pursuit of spiritual transcendence. Despite those adjective words and studies, listeners may have different feelings as well. How do you feel after listening to Li Youxin's performance of GLZQ? Is it about killing or spiritual transcendence or anything else?