碣石調幽蘭

Jieshi Diao You Lan

Towering Rock Melody Secluded Orchid

As realized and transcribed
into staff notation
by John Thompson

唐世璋作打譜、五線譜

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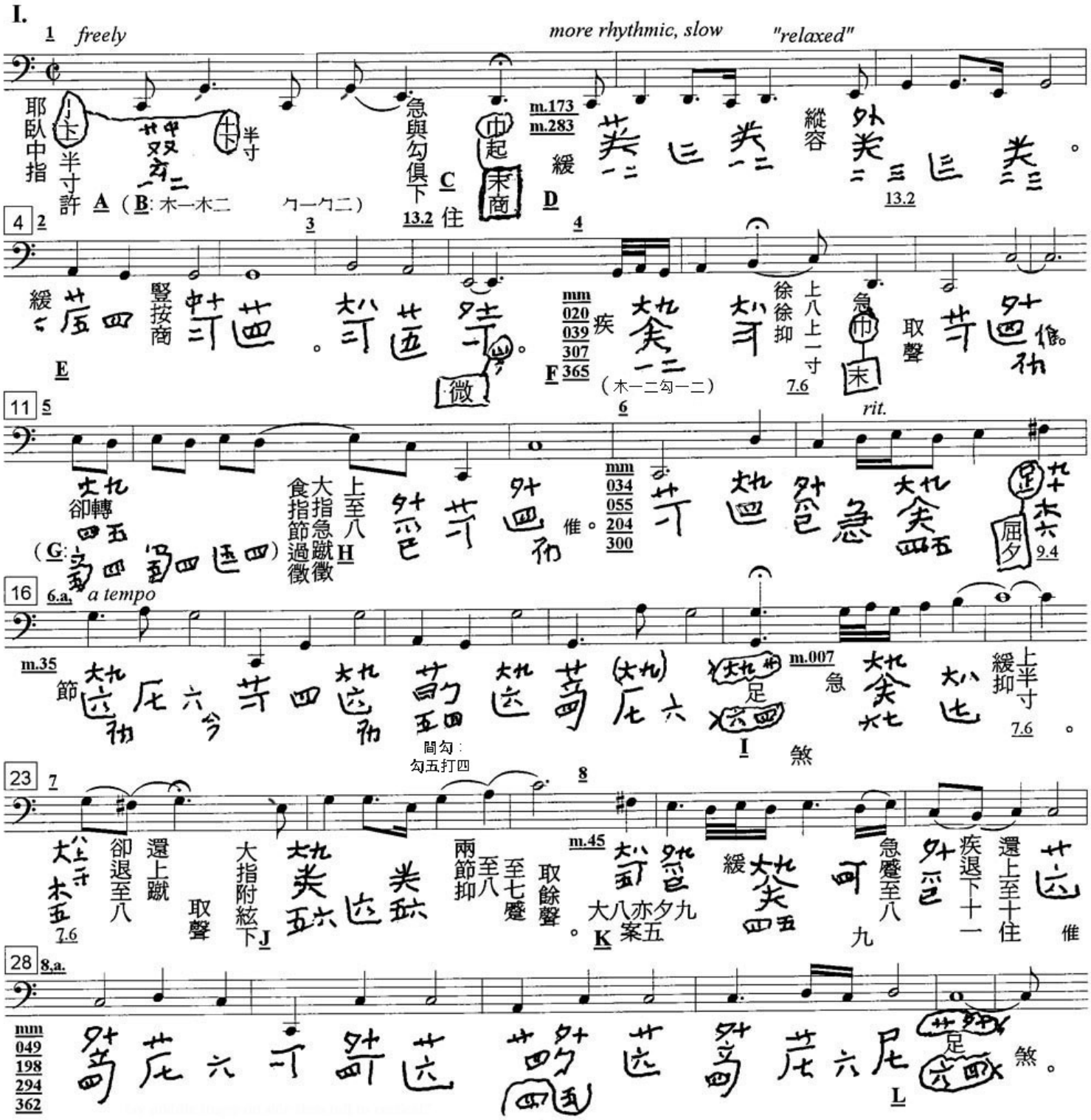
碣石調 A Towering Rock Melody
See the 碣石篇 Towering Rock Stanzas
written in 206 CE by 曹操 Cao Cao
Relative tuning of *guqin*: **1 2 4 5 6** 1 2

Attrib. to 丘明 Qiu Ming (ca. 493-590)
The score, a manuscript now in the Ueno
Museum, dates from the 7th century
唐世璋打譜 Reconstructed by John Thompson



A. 耶（邪）臥 中指：lay middle finger on side then roll to vertical?
the next two figures, damaged, may be 十上 or 下; for 八上 see p.2.G.
B. 雙牽：*shuang qian* : double "pull" , like 木 or 勹一二 then 勹一二 .
C. Do the whole slide, then 住 pause? **Compare m.171.**
D. 半扶：*banfu*: 食抹一二, then 中 stops 一; like 齪, but faster.
E. 十豎按商：豎 *shu*4 = hold left finger vertically, not like A.
F. Rising scale **G-C**; compare m.15 : **C-G**

G. 卻轉：摘五四，踢五四，挑五四 : opp. direction from 轉 .
H. 蹙 = 蹴 *cu* "tread" up (thumb; ring finger stays in place)
I. 齪 *chuo* grind teeth: 擘 + 打 , etc. (sometimes 前後?)
if not 前後 , usually w/ 煞 *sha* (sewn, kill, extreme),
J. Short slide down, as with zhu 注?
K. Compare m.45ff: missing D-E at front
L. 擘 *bo* or *pi*: thumb plucks out; may be mixed up with 托 *tuo*

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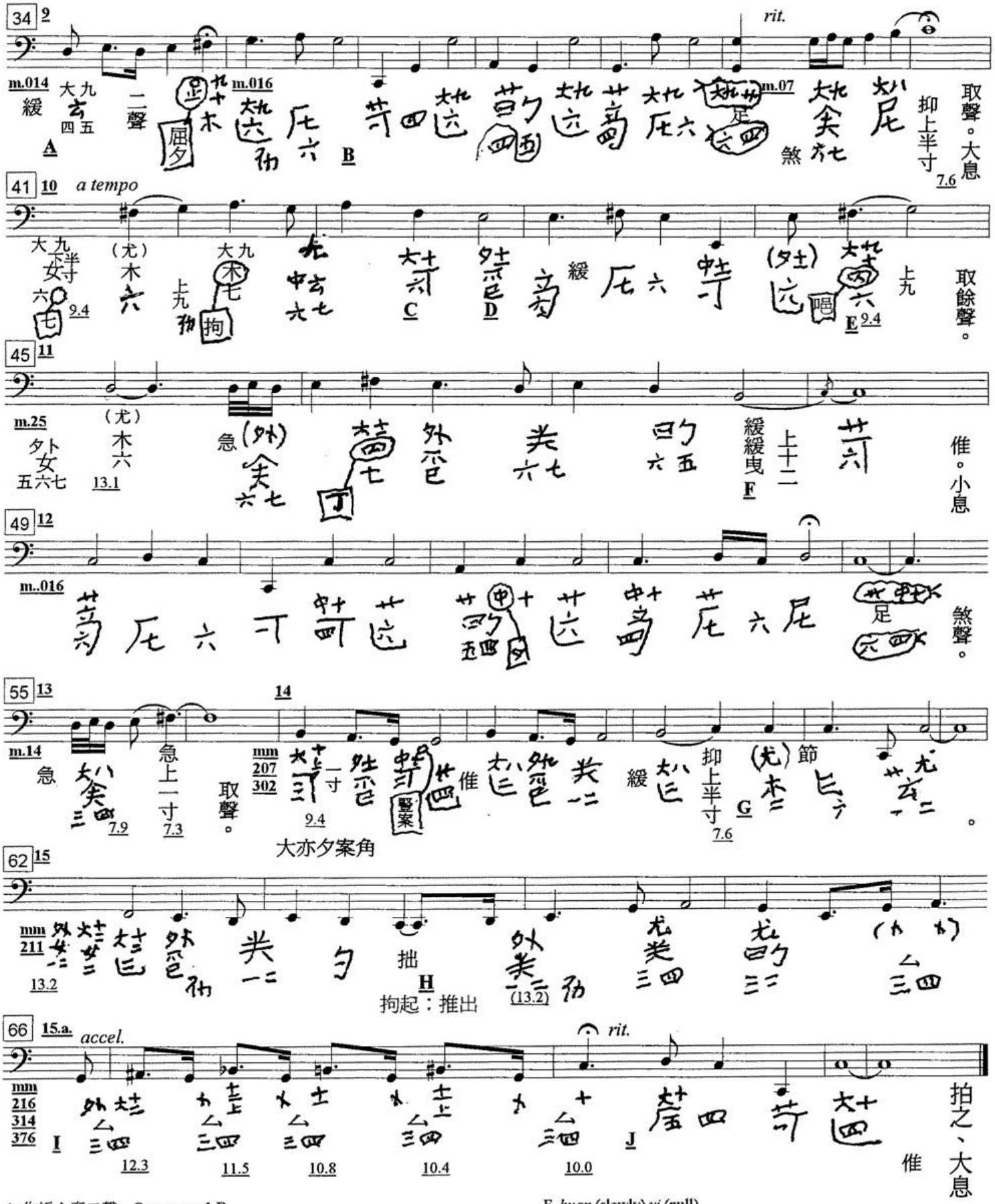
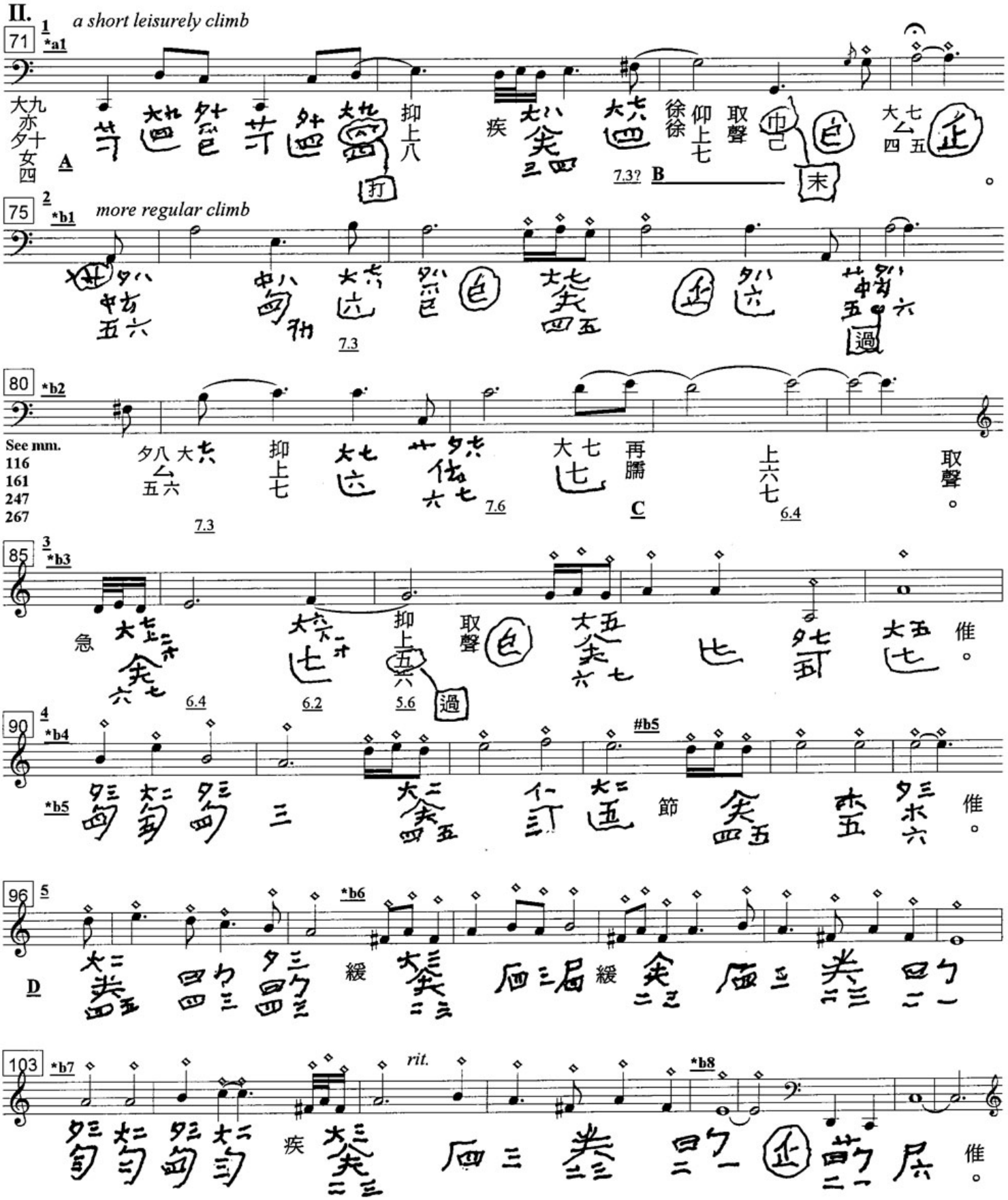


A. 作緩全牽二聲 . Compare p.1.B.
B. 譜 omitted 武文 before the 厂 .
C. "無名著文": prepare ring finger (to play at 11 on 6th?)
D. side comment: "掐文時節掐起 : "Only the 起 of 掐起
E. 唱 (*yi* [gasp] = 掩 *yan* [cover]); same for m.196 打, m.204 唱 , and m.124 案 . ; compare m.171 作勢

F. *huan* (slowly) *yi* (pull)
G. 八上半寸 : Compare p.1. A.
H. 左無名拘宮起。
I. 即下大指當十二案徽。食指蠲角徽。
大指漸漸上至十。五度蠲之。先緩，後急。
J. 即大指縮案徵羽 : thumb "coils" back to 4th & 5th strings?



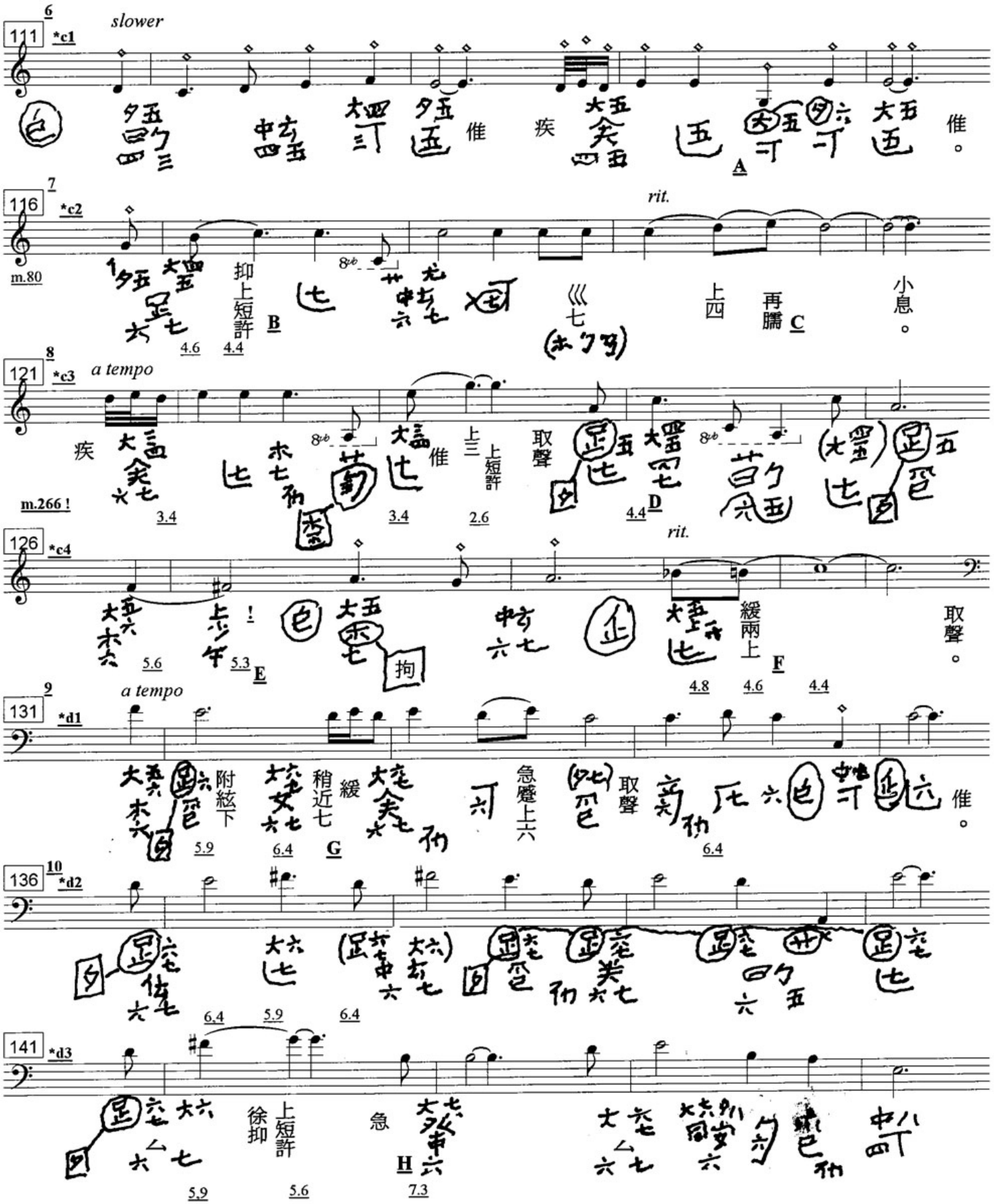
A. The music here suggests that many phrase endings (一句) were omitted and one (at m.93) is awry. Thus the structure here is:
mm. 071-074: Tonal center rises from C to A
mm. 075-110: 8 four-meausre phrases (2+4+2)
mm. 111-130: 4 four-measure phrases (2+2)
mm. 131-170: 8 four-measure phrases (4+4)
mm. 171-203: transition to closing. then (204-220) closing

A (cont.): The rhythm throughout is quite regular, though with changies,

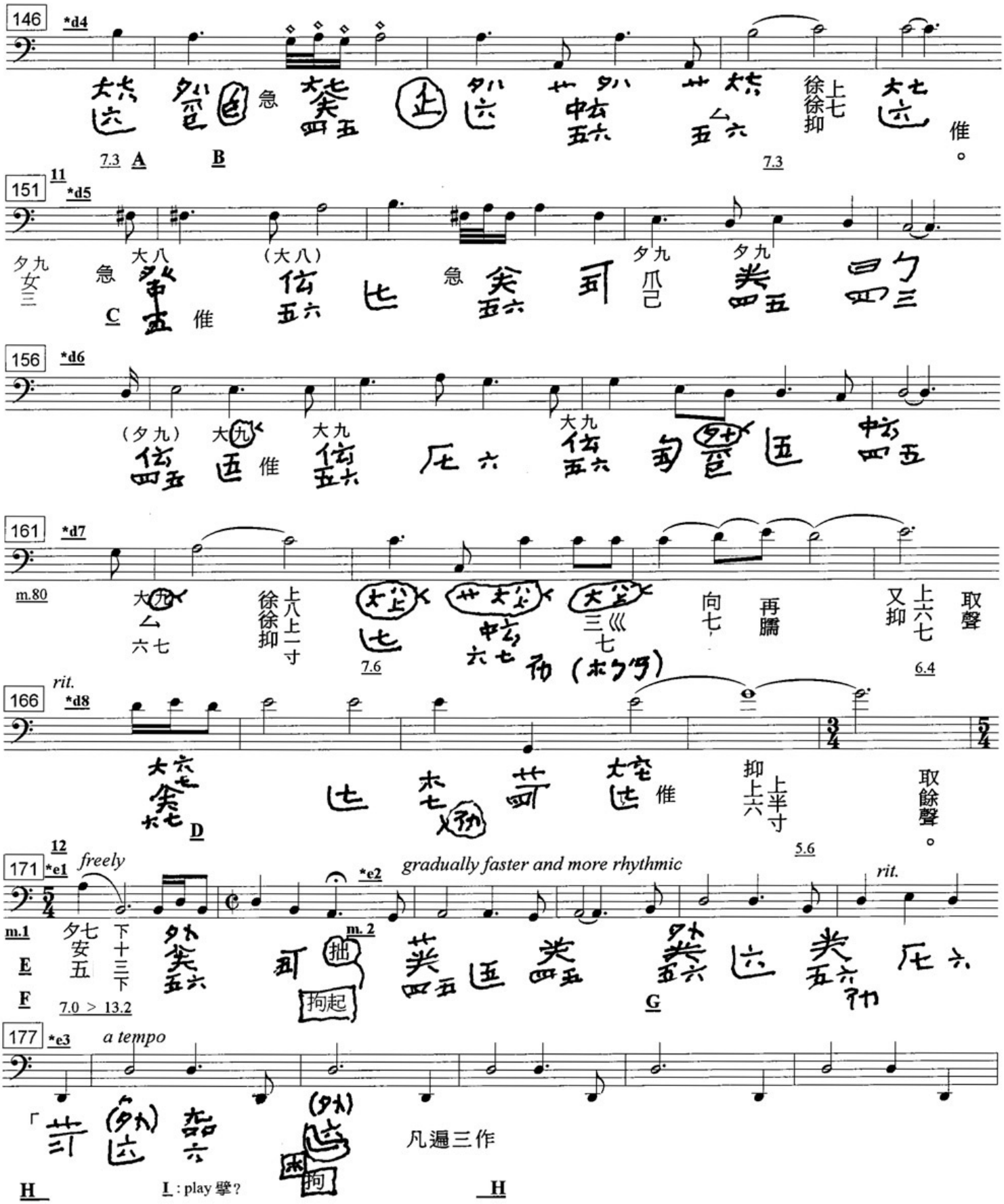
B. 譜 has "仰商取聲" then in smaller print "仰商時末起 帶起經指徐徐上" explaining that while going up it is slow and light, then 末起 (=帶起)

C. 再臑(上)六七間 suggests an ornament then a slide (撞猱上?).

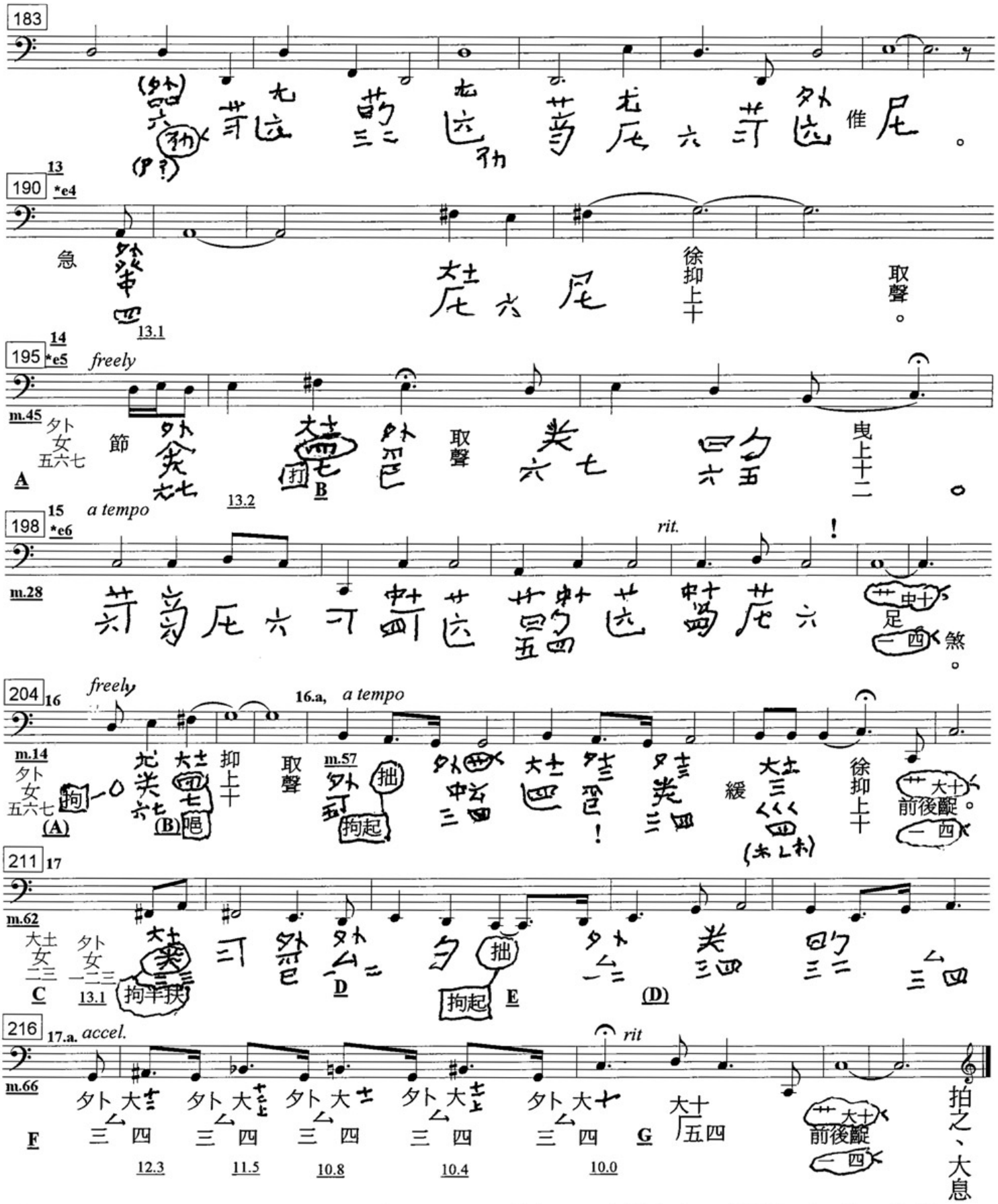
D. According to my interpretation there should be phrase endings at mm. 93 and 98 (plus 103 and 107) instead of at m.96.



A. 互泛五六、無名打宮（互凡：“無名先泛，大指後泛”）
B. 蹙大指三上短許
C. 向四再臑 play as 撞猱 *zhuang nao*
D. 大指與挑俱案 thumb connects its *an* (*yan*) with the *tiao*
E. 大指蹴至五下少許: **5.5 to 5.3!**
F. 大指緩蹙上兩短（why not 兩半寸？）許
G. *Shao jin qi*: play closer to 7.0 than you might expect?
H. 大指附絃下七八間



A. *Pu* has 六七, but adds 八 in the margin
B. 舉中指無名動) (lift middle but don't move ring finger)
C. 無名當八案角已下 (preparing for next note)
D. 縮大指唯案武
E. Compare mm. 0-3
F. 無名從第七作勢案羽，急下過十三下一寸徐.
作勢 zuo *shi*:seems to like 虛罷 *xu yan* . as shown.
G. 十三下 , no mention of 寸 .
H. *Pu* doesn't specify where repeats begin
I. 食指彈文：挑 (? no explanation for *tan*: I play *pi* (擘)



A. 無名當十三下少許案羽已下（文武羽），拘半扶文武
(no "寸"; 羽 is later; 拘 shows 半扶 is with middle finger)

B. m.196 打, m.204 唱, m.124 案 : see m. 44 唱 (= 掩; *yan*)

C. 大指附絃下至十一案商角
Compare end of Section 1: begins on position 12, not 11.

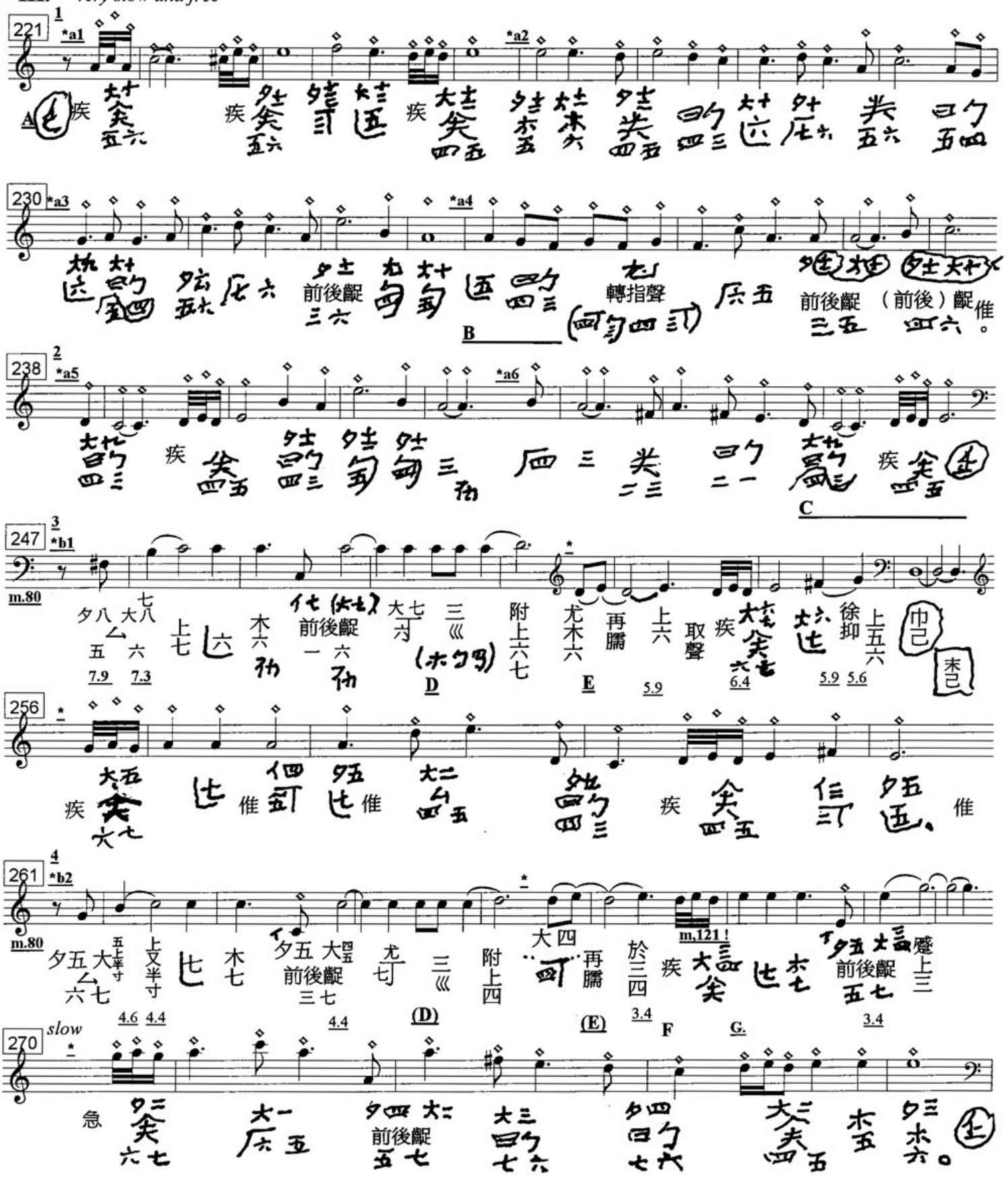
D. Compare end of Section I: several 半扶 have been changed to 蠲

E. （左）無名拘宮起，無名還下本處。

F. 大指當十二案徵，蠲角徵，五度蠲之，
初緩，後急。大指隨蠲上至十。

G. No 縮; compare m. 66 大指縮案

III. *very slow and free*



A. Movement subdivided into four passages:
a1-3, mm.221-246 [4+4] x 3: free and ethereal, all harmonics
b1-3, mm.247-287: [4+4-4] x 3, somewhat more rhythmic
c1-3, mm.288-298: [4+2+4 1/4], strong cadences
d1-4, mm.299-318: closing as in other sections

B. 即於羽徵角作挑閒勾

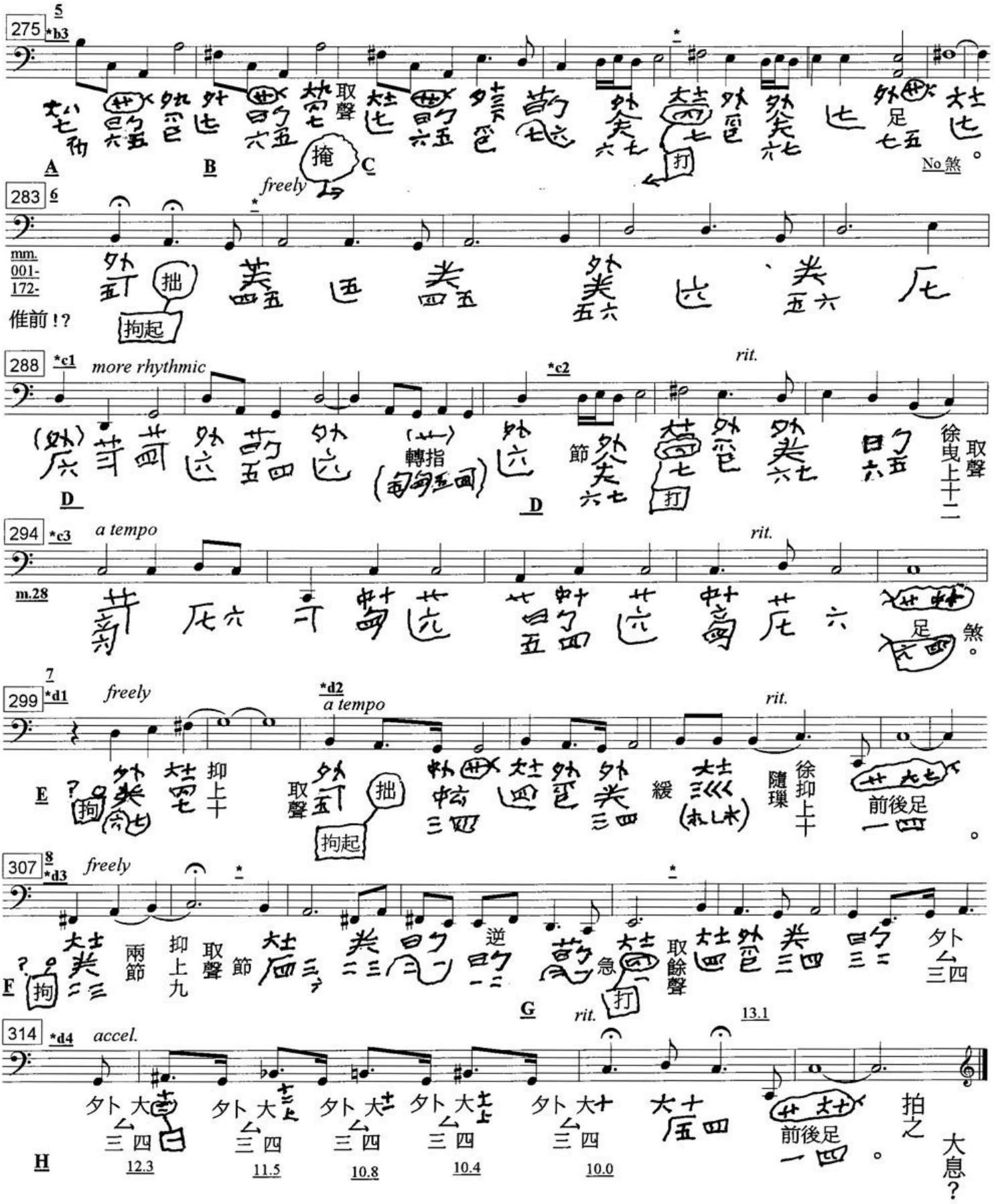
C. 覆汎九，作前 (mm.238-40)閒勾角徵，疾全扶徵羽聲。

D. 打璅: compare 三璅\鎖；打 can be with any finger

E. 大指再臑 : play as 撞猱 then 文至六 slide up to 6.

F. Don't confuse with m. 121-3

G. 大指放六 thumb leaves 6th string to prepare for slide



A. 大指附絃下至八案武，無名當九亦案武，挑閒拘武文羽。
No mention of 5th or 6th strings: must be open

B. 無名附當十一唯案武，挑閒拘武文羽，大指當九掩(not 打 or 唿) 武。

C. 作前挑閒拘武文羽聲 .

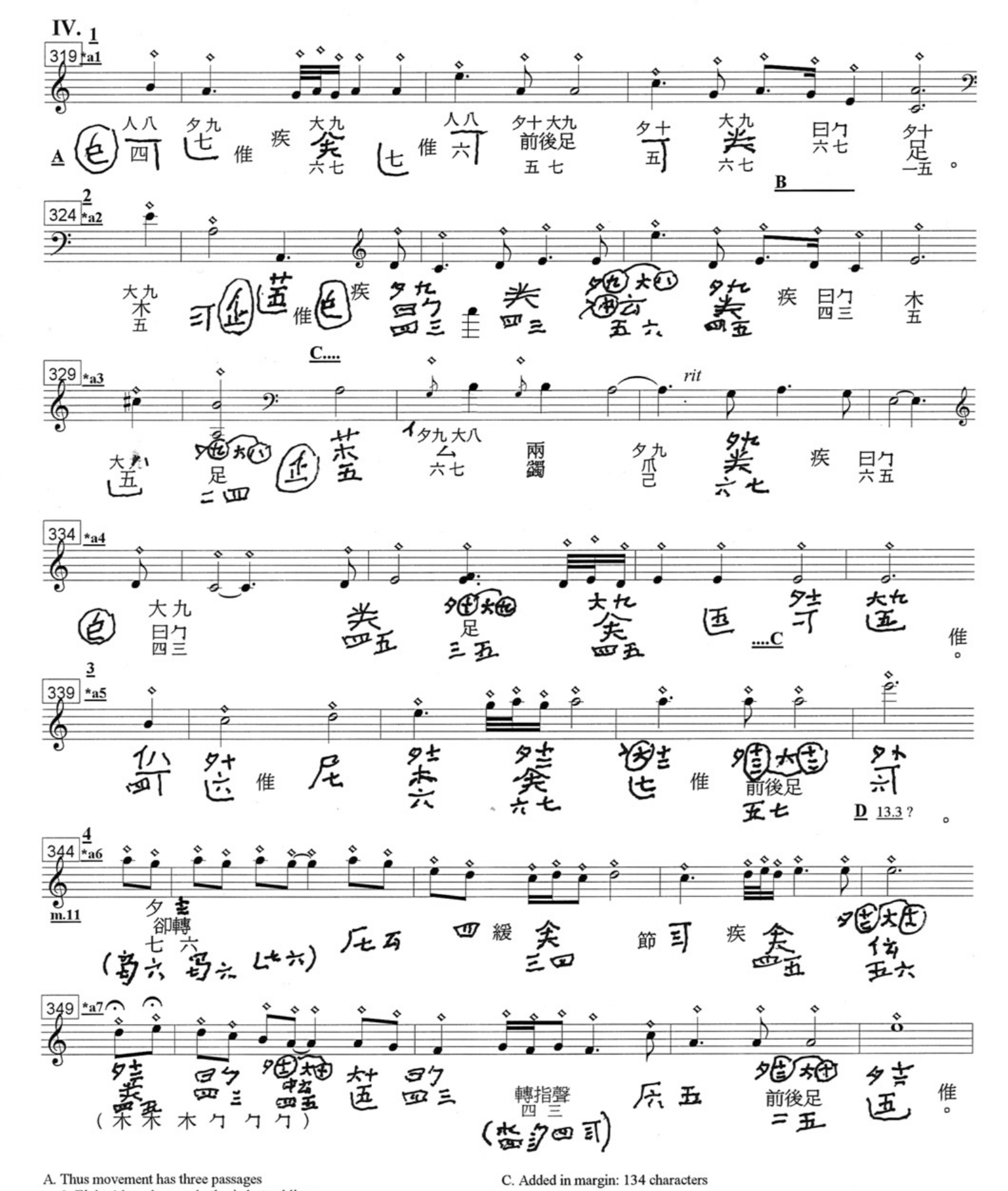
D. 挑閒拘，挑轉指，又挑；於文羽徵作之。

E. 無名當十三下少許案羽已下，拘半扶武文

F. 大指附絃下至十一案商角，拘半扶商角。

G. 逆閒拘 *ni* (reverse, i.e., furrher note played first) *jiangou*

H. 大指當十一（二？）案徵，蠲角徵，五度蠲之，初緩，後急。大指隨蠲上至十。

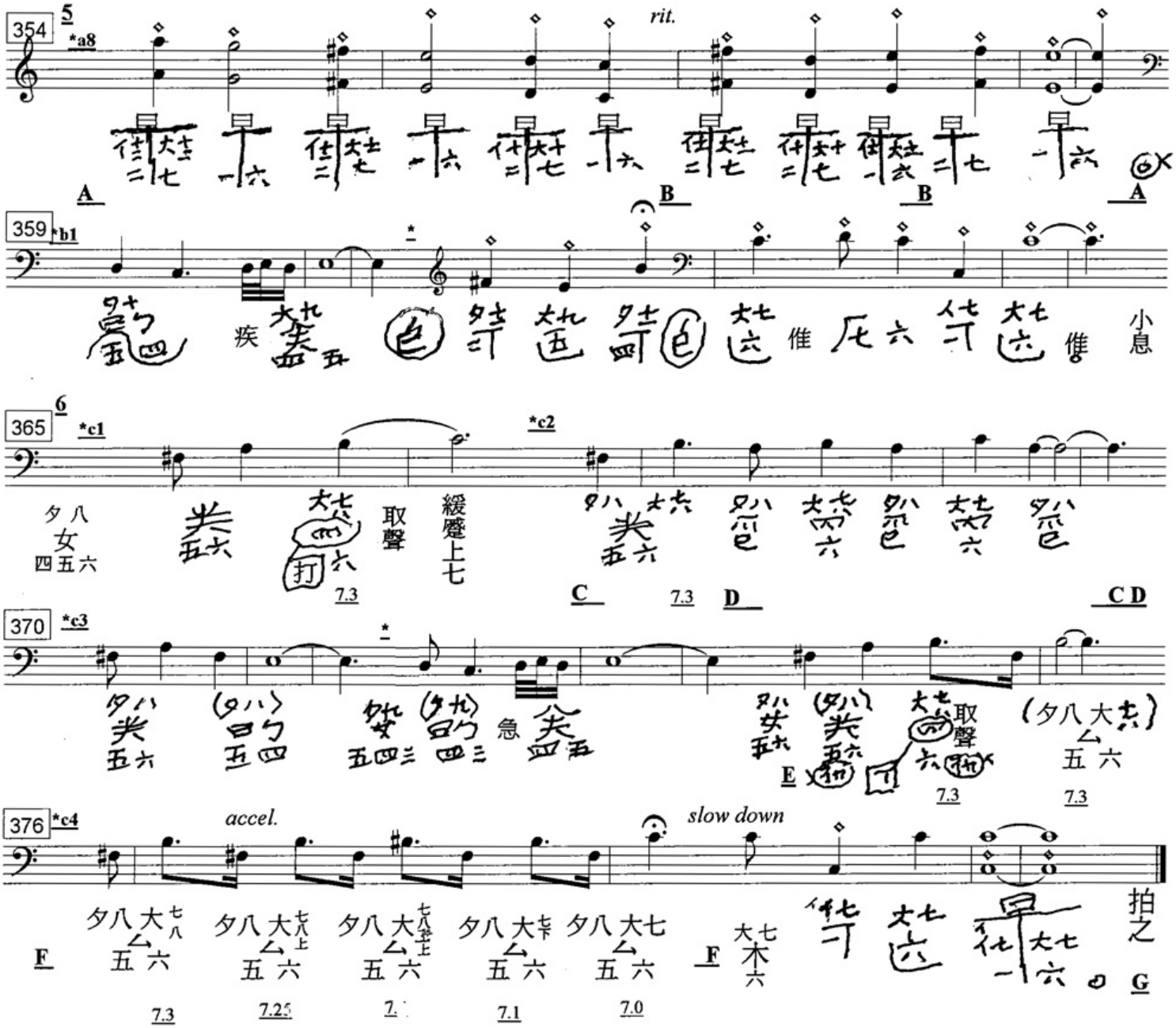


A. Thus movement has three passages
1. Eight 4-bar phrases;rhythmic but sublime
2. One 4 bar phrase: transition with cadence on C
3. Closing in four parts

B. Added in margin: 閒勾聲舉大指＿＿＿汎十

C. Added in margin: 134 characters

D. 無名當暗徽 , explained as, "暗徽：逸徽是也";
(harmonic where there is no marker; here below 13;
this could also mean it gives an unclear sound)



A. Comment: 丘明云：自齊撮以下有若仙聲。 "Qiu Ming said that the passage beginning with *qicuo* (齊撮) has a sound like that of immortals.

B. Added in margin: 文武。移汎十，齊撮商武。又移汎十一，齊撮

C. (夕、大) 還下舊處案文 (*pu* does not specify any fingers)

D. 大指三掐文起。兩掐當中 (i.e., original position: 7.3)，一掐當七。

E. 無名當八案羽已下，半扶羽文。
大指於七八閒打文，取聲。仍蠲羽文。

F. 無名不動，大指隨蠲抑上至七。凡五度蠲之，初緩，後急。

G. After this is the statement "此弄宜緩；消息彈之。"
This melody is relaxed; there is ebb and flow in playing it.