

孫毓芹 教授

古琴獨奏會

香港大會堂劇院一九七八年四月廿五日

晚上八時正

HONG KONG CITY HALL THEATRE

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CH'IN RECITAL BY

PROF. SUN YU-CH'IN

主辦：唐健垣

贊助：香港中文大學中國音樂資料館

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CHINESE MUSIC ARCHIVES,

CHINESE UNIVERSITY OF HONG KONG.

孫毓芹教授簡介

孫教授原籍河北豐潤，現年六十二歲，深研佛學，曾在臺灣輔仁大學授哲學。現任臺灣中國文化學院及國立藝術專科學校古琴教授，門下高才極衆。孫教授早年在內地從田壽農氏學琴，中年後從老琴家章志孫（梓琴）先生學。章氏乃清末以來輩份甚高之琴家，數年前逝世，藏有明清古譜八十套，唐宋明琴二十四張，故書齋取名「念四琴齋」（念者二十也）。其藏琴中最差之一張早年送與查阜西先生（北京古琴研究所所長，近代大琴家，一九七六年逝世），查氏尚以之灌唱片（香港藝聲唱片醉漁唱晚一曲），又稱「藏琴十張其中以章梓琴所贈元琴漱玉最佳」（見1937年今虞琴刊第257頁亦見唐健垣編「琴府」第1431頁「查照雨」條。）則章先生所藏實極精也。

孫教授既得章氏薪傳，遂精於古琴之修、製、彈，為全能琴家。早年所彈以水仙、流水、醉漁最佳，其醉漁之指法另成一派，聽者移神，乃章先生之所授，孫教授早年與一兄弟欲學琴，約定一往北京從管平湖（近代大琴家，唱片有流水、幽蘭、廣陵），一從田壽農，孫教授所彈流水雖非管氏親授，而滾拂之法度正不異管氏，冥冥中有此姻緣之故。十年前海外能彈流水者三人：香港蔡德允女史，美國呂振原教授，台北孫教授，今經孫教授提倡，能彈流水之人極多。一九六九年以後以梅庵琴派第三代宗師吳宗漢教授之雅意，孫教授得到吳景略氏（近代大琴家）琴曲唱片錄音戲曲：瀟湘、憶故人、漁樵，以此自學數年，又得個中三昧。其偶人也敏而好學，不知老之將至，而又矍人不倦，故深受敬重。香港中文大學音樂系張世彬、陳蕾士教授均深於琴，與孫教授相交有年，現以孫教授休假之便，特安排其訪問中文大學一月，作演講演奏，以提倡古琴。以孫教授一九七七年三月曾經微中風，今雖康復，未敢過勞，特由弟子二人擔任部份節目。

唐世璋簡介

唐氏美國人，音樂學學士，民俗音樂碩士，曾在美國及台灣修中國語文數年，故能讀能寫中文，學古琴時事半功倍。唐氏曾從孫毓芹教授學琴二年，得梅花，瀟湘，醉漁十餘曲，一九七六年來港又從泛川派女琴家蔡德允女史學數月。近年致力研彈，翻譯明代神奇秘譜（公元1425年印行）之唐宋古曲，二年間已打出二十曲，短曲如山唐吟，大曲如廣陵散均能演奏，今次所奏數曲均出自神奇秘譜。

唐健垣簡介

唐健垣先生自幼嗜中國音樂，中學時代，已開始研究古箏。其嶺南派箏曲私淑劉天一先生，新河南派箏曲學自蘇振波先生，又曾隨學於梁在平先生數月，並曾得陳雲士先生刻意指導。其古琴則學自梅庵派第三代宗師吳宗漢、王憶慈伉儷，泛川派琴家蔡德允女士，及旅居台北琴家孫毓芹先生。

唐健垣先生親提倡琴學為己任，有感於古琴老師的難尋，古琴的難得，古琴譜的難求與難懂，遂花了四年的心血，編撰「琴府」三冊，內有近代琴人的介紹，古琴與古琴譜的度藏狀況，關於彈琴的理論與實際的文章，唐代以來代表性的琴譜十二種，以及譯成五線譜及簡譜的琴譜等等，故此引起了世界各地研究古琴的專家，學者和演奏家的重視。

唐健垣先生曾在香港電台主講「古琴研究」與「古箏研究」（1973至1974年）。曾任香港中文大學崇基學院音樂系助教，教授中國戲劇、中國器樂及古琴、古箏。課餘，又致力於整理琴譜和新造古琴，並撰寫新造古琴的專書。繼「琴府」之後，唐氏又將近年訪得不少珍貴古琴資料編為「琴府續」，琴樂資料編為「琴府」，將出版。

神奇秘譜（三卷，朱權編）

古琴指法譜現存最古者為「幽蘭」琴曲抄卷，存於日本，此外宋元書籍中亦留存有三二首琴曲。集合數十琴曲而成一專譜之事宋朝已有之，然已失傳。現存最早之琴譜專集為明朱權所編之「神奇秘譜」。朱權為明太祖朱元璋之子，以其特殊地位收集不少平民所難得見之琴資料，印成此書。初刊於明洪熙乙巳（1425），其後兩次重刊，一在萬曆，一在嘉靖。續裝三大冊，字大如錢，印刷精美，所收均為明代以前古曲，實古樂之寶庫，名曲廣陵散即出其中。此書有唐健垣校註本刊於「琴府」上冊。

唐健垣古琴講座

一、古琴簡介

（市政局·六月五日 一九七四年）

古琴是中國現存最古的樂器之一，它的發明者無法確考，「山海經」、「琴操」等秦漢時代典籍分別列伏羲氏、神農氏、晏龍（商人的祖先）、帝舜等為琴的發明人，而這是無法証實的，而且也不一定是由一個人所突然發明，初時制度大小亦不必規定，其有了統一的形狀及尺寸，當是慢慢形成的。

據可靠的文獻，琴的歷史已有三千年。其在周代，詩經提及「琴瑟友之」，左傳說鍾儀彈琴「操南音」，既能與瑟合奏，又有南北之分，足見琴在周朝已經有不短的歷史。呂氏春秋及列子又提及伯牙鼓琴，子期能聽出高山流水的意境，其他子書也記有不少類此的故事及人名，可見當時琴的表現力已經很豐富。

古琴的絃數，據說在帝舜時是五絃，其後周文王周武王增加文絃（第六）、武絃（第七），變成七絃，這個講法無法証明。二千多年來，流行的琴都爲七絃，其材料、結構二千年間大致相同。傳統的琴要以桐木爲面板，梓木爲底板，蠶絲爲絃，金玉或螺鈿爲徽，玉、象牙、或木爲軫足，爲文人雅士最喜愛的樂器。（見插圖A）桐木取下，須放在流動的水中泡之，以泡出樹液雜質，再陰乾。挖好琴面及底板之後，將二片木板膠合，並用竹釘釘好，琴通體要塗上漆灰，即是生漆與鹿角霜混合如糊狀，分多次平均地塗在琴上，待乾透後用石打磨平滑，這層漆灰極硬，可以保護琴體千多年，並且爲一層幫助共鳴的漆層。

經過一百年左右，漆灰乾透，就開始出現裂紋，裂紋一路增加，成爲一種美觀的圖案，依其形狀，有流水斷、牛毛斷、蛇腹斷、冰裂斷、梅花斷等名目，琴越古斷紋越密，可以作爲鑒定年代的旁証。

琴譜的出現不知始於何時，相信在漢以前亦已有基於一種形式的譜式。晉人稽康的琴賦中提到數個指法名稱，則當時已有通行的指法名稱。琴指法的成系統，據說始自唐朝的曹柔。

唐朝以前，琴譜爲「文字譜」，現在世上存有一卷於日本，即有名的「碣石調幽蘭」抄本。（插圖二）

唐朝所用的指法譜，現在我們叫做「複合指法譜」，爲將中國的文字簡省，弄成複雜的一個附號。

因爲這些譜式都不能視唱，也不表示準確的拍子，所以清人在譜旁加上「工尺譜」及板拍附號，以便視唱，但這方法仍不算準確方便，故此近年又改爲附上五絃譜式簡譜。

現存的約二百種宋、元、明、清琴譜中，收有二千八百首琴曲以上，去其重複及淵源相同的，也不少於四百首。能彈的約爲一百三十首，而日常聽到的只二三十首。

二 古琴的意境

3 意境和境界是兩回事，意境是琴曲的含意，每一曲有不同的意境，境界則是彈琴者所修養而達到的哲學層面。

呂氏春秋本味篇：「伯牙鼓琴，鍾之期聽之。方鼓琴而志在太山。」志在太山云云，是說當時以太山為中心的意象，即是意在太山。

宋歐陽修「江上張琴詩」：「琴聲雖可狀，琴意誰可聽？」把琴所表達的分為琴音，琴意兩方面。

西洋音樂傾向絕對音樂，樂曲注重其結構，和聲，此為重視物理學之故。中國音樂近於哲學，發展為標題音樂，用標題以引起意念上的聯想，是故中國音樂都有標題，而琴樂則小標題尤其詳盡。部分地方甚且再附加說明所表達或模仿的聲音。這標題音樂與絕對音樂表現出不同的文化背景，所以只可以說喜歡不喜歡，却不能比較。

琴意如何表達？如何體會？

中國的傳統思想既然以為音樂是主在描寫人間的現象，故發為琴樂，表達琴意的最佳方法自然是通過音樂，而體會琴意的方法也是從欣賞音樂而達成。

但是，既然音樂所表達的是心，是意的現象，那麼聽的人除了用耳之外，必須用心體會，方能會心。這種主張，充斥於古代的琴論書中。要用心聽則必須有不吵不鬧的環境，要令人怡神定性的環境，所以古書又說疾風暴雨時不彈琴，市場附近又不彈琴，要在水邊林中，風靜宛然的地方然後可能彈琴，無他，恐怕環境不幽清，奏者聽者兩不定心而已。

三 古琴的境界

境界一詞，佛經已有之，在此指一個哲學的世界。彈琴，向外要表現音樂和意境，向內要凝聚的是心神的收攝。自來論琴，都以為彈是心、手、琴、弦的合作，而在人是先重心後重手，於琴是先重器後重弦。中國古代影響琴最深刻的是儒家和道家。儒家、道家都以為心的最接近「道」的境界是「和靜」，故此儒、道二家一向鼓吹琴的境界是「和靜」。這和靜指的是心性修養上的和靜，並非音樂上的和聲，音響的高低大小也。....

presented by the Urban Council · 5 June 1974

The chin is the oldest existing Chinese musical instrument. According to ancient literature, it was invented by either Shen-nung or Fu-hsi, legendary emperors who lived in the third millennium B.C. Though this cannot be verified, it is an established fact that the chin has a history of no less than 3,000 years. There are many references to the chin in historical documents of the Chou Dynasty (1122 - 221 B.C.). One of the poems in the Book of Odes describes the music played at the homecoming of a bride and the chin and sê (a 25-stringed zither) are mentioned. The Tso Chuan tells of Chung I playing "music of the South" on the chin. So the instrument must have had quite a long history by the Chou Dynasty if it could be played with the sê as a duet and its music was classified into that of the North and the South. Furthermore, it was recorded by the scholars of the Chin Dynasty (221 - 206 B.C.) that when Po Ya (a famous chin player of antiquity) played the chin, Tzu Chi never failed to understand his thoughts and was able to discern the high mountains and flowing streams depicted by the music. Apparently, chin music had reached a high standard of sophistication by then.

It is believed that before the Chou Dynasty the chin was originally a five-stringed instrument. But all available sources reveal that for the past 2,000 years, the chin has been seven-stringed and its structure has remained largely unchanged. It has a body consisting of two boards, the upper one made of t'ung wood and the base of tzu wood. The strings are made of silk. There are thirteen studs made of precious metal or of mother-of-pearl for guiding the positions of the fingers. The tuning pegs are either made of jade, ivory or wood.

The choice of the wood is very important as it determines the quality of the chin. The young branches of a tree are regarded as the best material. After the wood is cut from the tree, it is placed in a shady corner for a long time in order that it may become dry. When the wood is dried, it can then be carved into the shape. The upper and lower boards of the chin are glued together and fixed by bamboo nails.

The varnish for the chin serves both as a protective coat for the instrument and a zealing blanket for resonance. The age of the instrument can be told by the crackled texture of the varnish. The greater the number of crackles, the older the instrument. Usually there are already quite a number of crackles on the varnish of a hundred-year-old chin.

It is still not known when the first chin handbook was published, but there are reasons to believe that chin handbooks already existed in the Han Dynasty. In the Chin Fu of the Tsin Dynasty, there were references to several finger techniques. It is believed that Tsao Rou of the Tang Dynasty was the first person to systematize the finger techniques of the chin.

* Firmiana platanifolia, ** Catalpa ovata
 *** Han Dy. 206B.C.-219A.D. *** Tsin Dy. 265A.D.-419A.D.
 5 *** Tang Dy. 619A.D.-906A.D.

Before the T'ang Dynasty, the notation of ch'in music was descriptive. The movements and positions of the fingers on the various strings were described in words. There exists today only one copy of such ch'in music notation -- the Yu Lan Manuscript, which is now kept in Japan.

In the ch'in music notations of the T'ang Dynasty, a new system was used. To simplify description, special symbols evolved from the Chinese characters were used. Each symbol represented more than one movement. By this system, the general tempo of the music could be indicated.

In the Ming Dynasty^{*}, the chian-tz'i (abbreviated characters) system was used. It is a system evolved from that of the T'ang Dynasty.

However, since these kinds of notations could not indicate precise tempo nor could they be sight-read while playing, musicians of the Ch'ing Dynasty added Kung-ch'i notations. In this system, the tempo was indicated by a line of dots running parallel to the chian-tz'i notations. However, there were still difficulties involved in sight-reading these notations. So recently, musicians have adopted the staff notation system and the numerical notation system.

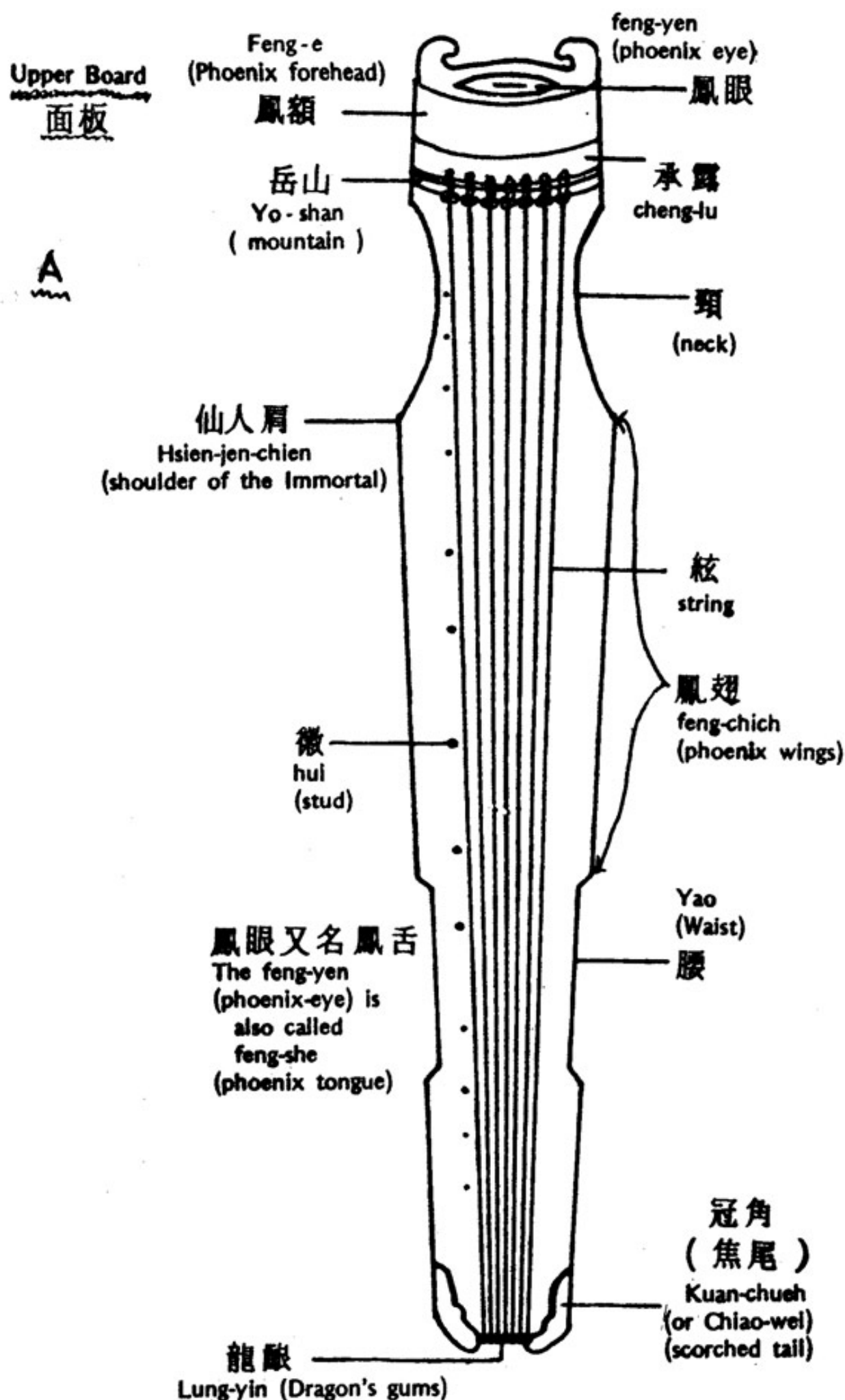
There exist today about 200 different ch'in handbooks belonging to the Sung, Ming and Ching Dynasties^{***}, forming a collection of more than 2,800 compositions. Apart from duplications, there are altogether about 400 different works, of which only 130 are played today. The number of popular ch'in melodies range from 20 to 30.

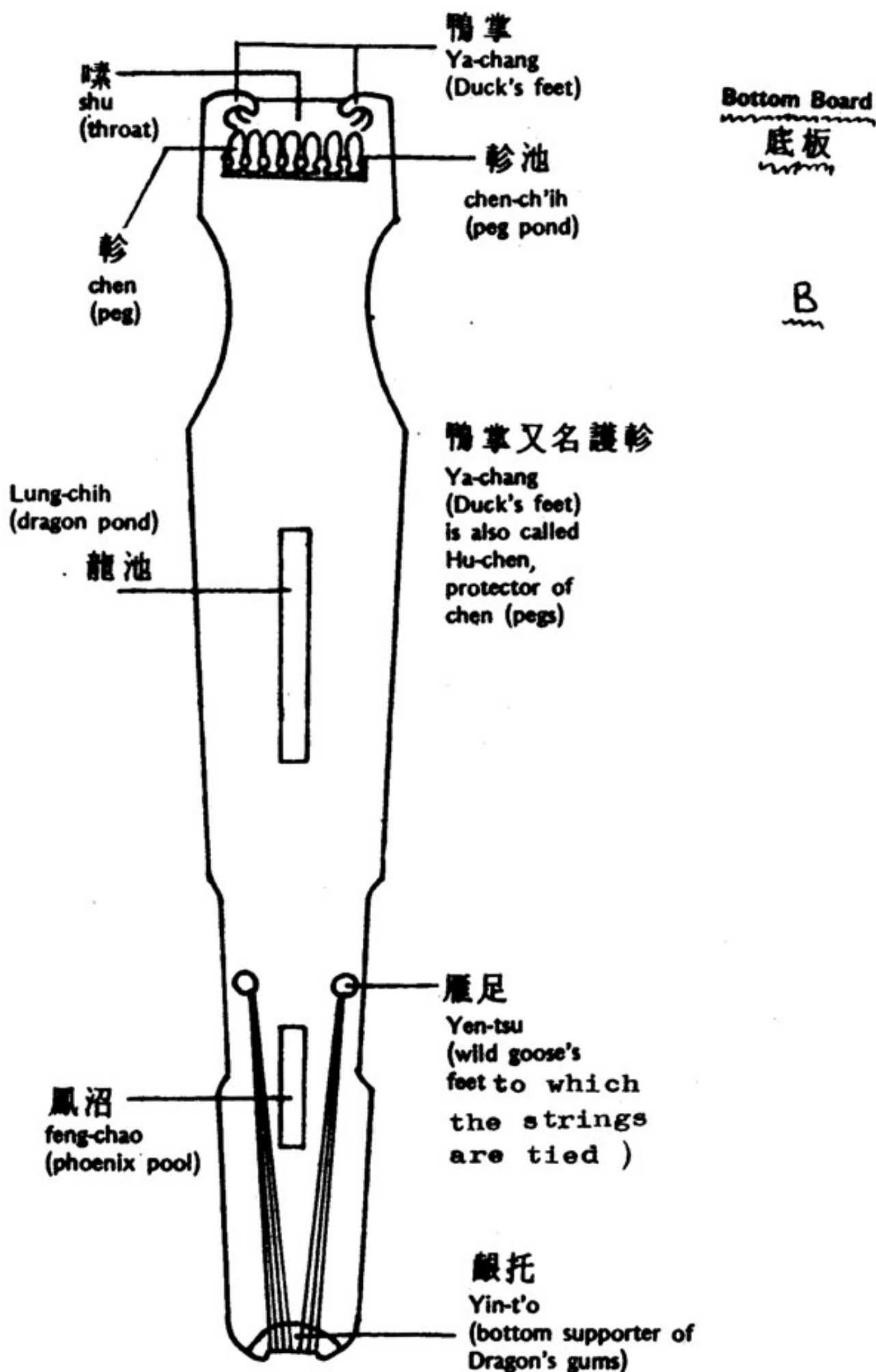
THE WORLD OF CH'IN MUSIC

Traditionally, Chinese music has been closely associated with philosophy. Ou-yang Hsiu, a famous scholar and tz'i writer of the Sung Dynasty, once said, "It is not difficult to appreciate ch'in music, but to understand the meaning conveyed by the music is not an easy matter."

The attainment of harmony and peace of mind has been regarded as the highest ideal of Chinese music. While this may sound strange to a Westerner, a little background of Chinese culture will help to explain the myth. The prevailing teaching of Chinese culture is Confucianism and Taoism. The Book of Music (Yueh Chi), an important treatise on which Confucians based their music concept, says, "Sound belongs to the mind." Another book, The Way of Nature (Yuan Tao), states, "It is the way of Nature that man is born free from frets." To a Taoist, the state of silence is near to the Tao (Nature). Therefore, it is essential that before one plays the ch'in one keeps oneself in the state of silence and peace. While he plays, he has to maintain tranquility and equilibrium. If he achieves this, he will attain peace of mind.

* Ming Dy. 1368 A.D. - 1661 A.D. ** Ch'ing Dy. 1662 A.D. - 1911 A.D.
*** Sung Dy. 960 A.D. - 1279 A.D.





1. A page from the Yu Lan Manuscript of the Tang Dynasty (618-906 A.D.)

圖一
唐代琴曲抄本
「碣石調幽蘭」

錫石調曲蘭序一名何蘭
上公字以會簡人也舉永臨於九疑山妙絕蓮調於曲
蘭曲尤特精絕以其聲微而志遠而不竭授人以陳
損明三章授王鄉王對明應開皇十年升丹陽縣平
時更九十七無子傳之其聲遠蘭耳

曲蘭第五
邪中指十上平寸許素面食指中指隨季官面十
指應下与物俱下十三下一寸許位素面起食指散緩平
扶官面食指挑面又半扶官面緩客下無名於十三外一
寸許素面起扶官面即作兩半扶扶挑骨一緩一起
中指當十整素面緩一散應微無名打面食指挑微
一指大指當八素面無名打面食指散挑微無名當十一
素官無名打官微吟一指大指當九素官面扶金扶官
面微大指當八素面無名打面大指徐一新上八上一寸
許息不取聲微打官無名當十素微食指挑微微
無名不動下大指當九素微四却轉微四食指并通
微大指息微微上至八指微起無名不動無名散打官
食指挑微微無名不動又下大指當九素微無名散
打官挑微大指挑微起大指還當九素微四息金扶微
則舉大指屈無名當九十開素文武食指打文下大



2. A page from the Tai Ku I YIN of the Sung Dynasty (960-1279 A.D.)

圖二
太古遺音，
宋代田芝翁撰，
彈琴手勢圖。

臞仙神竒秘譜

太古神

逸世操

雁仙曰是曲者。許由之所作也。東坡肉曲
 至高賢者。止此曲最爲高矣。按許子曰。堯
 讓天下於許由曰。日月出矣而燭火不息。
 其於光也。不亡歟乎。時雨降矣而猶浸漬。
 其於澤也。不亡歟乎。夫子立而天下治。而
 我猶尸之。吾自視缺然。請致天下。許由曰。
 子治天下。既已治也。而我猶代子。吾
 將爲名乎。古者實爲實也。吾將爲實乎。鵲
 巢於深林。不遇一枝。偃鼠飲河。不遇一滴。
 腹歸休乎。君子矣。吾用天下爲鹿人。群不
 治危。尸視不越博俎而代之矣。遂遂去隱
 於箕山。乃作是操。

獨步煙霞 第

①焚二蜀名矣三四旬焚六尼皆
焚也②竿筴屈四竿焚矣三四屈四
竿焚③簞人曰下蒿土柱苾奇莢二度

■三 現存最古的琴曲專集，明朱權撰的神奇秘譜三卷（一四二五）。此為減字譜，亦尚存唐代復合指法譜的痕跡。

3. A page from the Shen Chi Mi P'u (1425) of the Ming Dynasty

五知齋琴譜卷之八

古學老人徐祺大生鑒定

會紀實 續仲安錄訂

男俊越千校

燕山周穆子安樂集

瀟湘水雲

縣志卷五十一 風俗十八 風俗

宋郭范之所作也。因泛泛遠望九疑。雲水淹映。感賦傷之時。值天中陽氣漸衰。封墓少和。故數位丁丑月也。曹漬和暢曰。三投子。凡皆本曲趣味。抑揚搖蕩。自四至八。終全在兩手靈活。如雲水之奔騰。連而回瀾。方得曲之有也。

其一

五知齋琴譜

卷八

邑 鎗 工 五 省 勾 省 勾 省 芭 芎 芭

筍 竹名也。筍，竹之萌也。

[illegible]

勻 𪛗 𪛘 勻 𪛙 𪛚 𪛛 𪛜 𪛝 𪛞 𪛟 𪛠 𪛡 𪛢 𪛣 𪛤 𪛥 𪛦 𪛧 𪛨 𪛩 𪛪 𪛫 𪛬 𪛭 𪛮 𪛯 𪛰 𪛱 𪛲 𪛳 𪛴 𪛵 𪛶 𪛷 𪛸 𪛹 𪛺 𪛻 𪛼 𪛽 𪛾 𪛿 𪜀 𪜁 𪜂 𪜃 𪜄 𪜅 𪜆 𪜇 𪜈 𪜉 𪜊 𪜋 𪜌 𪜍 𪜎 𪜏 𪜐 𪜑 𪜒 𪜓 𪜔 𪜕 𪜖 𪜗 𪜘 𪜙 𪜚 𪜛 𪜜 𪜝 𪜞 𪜟 𪜠 𪜡 𪜢 𪜣 𪜤 𪜥 𪜦 𪜧 𪜨 𪜩 𪜪 𪜫 𪜬 𪜭 𪜮 𪜯 𪜰 𪜱 𪜲 𪜳 𪜴 𪜵 𪜶 𪜷 𪜸 𪜹 𪜺 𪜻 𪜼 𪜽 𪜾 𪜿 𪝀 𪝁 𪝂 𪝃 𪝄 𪝅 𪝆 𪝇 𪝈 𪝉 𪝊 𪝋 𪝌 𪝍 𪝎 𪝏 𪝐 𪝑 𪝒 𪝓 𪝔 𪝕 𪝖 𪝗 𪝘 𪝙 𪝚 𪝛 𪝜 𪝝 𪝞 𪝟 𪝠 𪝡 𪝢 𪝣 𪝤 𪝥 𪝦 𪝧 𪝨 𪝩 𪝪 𪝫 𪝬 𪝭 𪝮 𪝯 𪝰 𪝱 𪝲 𪝳 𪝴 𪝵 𪝶 𪝷 𪝸 𪝹 𪝺 𪝻 𪝼 𪝽 𪝾 𪝿 𪞀 𪞁 𪞂 𪞃 𪞄 𪞅 𪞆 𪞇 𪞈 𪞉 𪞊 𪞋 𪞌 𪞍 𪞎 𪞏 𪞐 𪞑 𪞒 𪞓 𪞔 𪞕 𪞖 𪞗 𪞘 𪞙 𪞚 𪞛 𪞜 𪞝 𪞞 𪞟 𪞠 𪞡 𪞢 𪞣 𪞤 𪞥 𪞦 𪞧 𪞨 𪞩 𪞪 𪞫 𪞬 𪞭 𪞮 𪞯 𪞰 𪞱 𪞲 𪞳 𪞴 𪞵 𪞶 𪞷 𪞸 𪞹 𪞺 𪞻 𪞼 𪞽 𪞾 𪞿 𪟀 𪟁 𪟂 𪟃 𪟄 𪟅 𪟆 𪟇 𪟈 𪟉 𪟊 𪟋 𪟌 𪟍 𪟎 𪟏 𪟐 𪟑 𪟒 𪟓 𪟔 𪟕 𪟖 𪟗 𪟘 𪟙 𪟚 𪟛 𪟜 𪟝 𪟞 𪟟 𪟠 𪟡 𪟢 𪟣 𪟤 𪟥 𪟦 𪟧 𪟨 𪟩 𪟪 𪟫 𪟬 𪟭 𪟮 𪟯 𪟰 𪟱 𪟲 𪟳 𪟴 𪟵 𪟶 𪟷 𪟸 𪟹 𪟺 𪟻 𪟼 𪟽 𪟾 𪟿 𪠀 𪠁 𪠂 𪠃 𪠄 𪠅 𪠆 𪠇 𪠈 𪠉 𪠊 𪠋 𪠌 𪠍 𪠎 𪠏 𪠐 𪠑 𪠒 𪠓 𪠔 𪠕 𪠖 𪠗 𪠘 𪠙 𪠚 𪠛 𪠜 𪠝 𪠞 𪠟 𪠠 𪠡 𪠢 𪠣 𪠤 𪠥 𪠦 𪠧 𪠨 𪠩 𪠪 𪠫 𪠬 𪠭 𪠮 𪠯 𪠰 𪠱 𪠲 𪠳 𪠴 𪠵 𪠶 𪠷 𪠸 𪠹 𪠺 𪠻 𪠼 𪠽 𪠾 𪠿 𪡀 𪡁 𪡂 𪡃 𪡄 𪡅 𪡆 𪡇 𪡈 𪡉 𪡊 𪡋 𪡌 𪡍 𪡎 𪡏 𪡐 𪡑 𪡒 𪡓 𪡔 𪡕 𪡖 𪡗 𪡘 𪡙 𪡚 𪡛 𪡜 𪡝 𪡞 𪡟 𪡠 𪡡 𪡢 𪡣 𪡤 𪡥 𪡦 𪡧 𪡨 𪡩 𪡪 𪡫 𪡬 𪡭 𪡮 𪡯 𪡰 𪡱 𪡲 𪡳 𪡴 𪡵 𪡶 𪡷 𪡸 𪡹 𪡺 𪡻 𪡼 𪡽 𪡾 𪡿 𪢀 𪢁 𪢂 𪢃 𪢄 𪢅 𪢆 𪢇 𪢈 𪢉 𪢊 𪢋 𪢌 𪢍 𪢎 𪢏 𪢐 𪢑 𪢒 𪢓 𪢔 𪢕 𪢖 𪢗 𪢘 𪢙 𪢚 𪢛 𪢜 𪢝 𪢞 𪢟 𪢠 𪢡 𪢢 𪢣 𪢤 𪢥 𪢦 𪢧 𪢨 𪢩 𪢪 𪢫 𪢬 𪢭 𪢮 𪢯 𪢰 𪢱 𪢲 𪢳 𪢴 𪢵 𪢶 𪢷 𪢸 𪢹 𪢺 𪢻 𪢼 𪢽 𪢾 𪢿 𪣀 𪣁 𪣂 𪣃 𪣄 𪣅 𪣆 𪣇 𪣈 𪣉 𪣊 𪣋 𪣌 𪣍 𪣎 𪣏 𪣐 𪣑 𪣒 𪣓 𪣔 𪣕 𪣖 𪣗 𪣘 𪣙 𪣚 𪣛 𪣜 𪣝 𪣞 𪣟 𪣠 𪣡 𪣢 𪣣 𪣤 𪣥 𪣦 𪣧 𪣨 𪣩 𪣪 𪣫 𪣬 𪣭 𪣮 𪣯 𪣰 𪣱 𪣲 𪣳 𪣴 𪣵 𪣶 𪣷 𪣸 𪣹 𪣺 𪣻 𪣼 𪣽 𪣾 𪣿 𪤀 𪤁 𪤂 𪤃 𪤄 𪤅 𪤆 𪤇 𪤈 𪤉 𪤊 𪤋 𪤌 𪤍 𪤎 𪤏 𪤐 𪤑 𪤒 𪤓 𪤔 𪤕 𪤖 𪤗 𪤘 𪤙 𪤚 𪤛 𪤜 𪤝 𪤞 𪤟 𪤠 𪤡 𪤢 𪤣 𪤤 𪤥 𪤦 𪤧 𪤨 𪤩 𪤪 𪤫 𪤬 𪤭 𪤮 𪤯 𪤰 𪤱 𪤲 𪤳 𪤴 𪤵 𪤶 𪤷 𪤸 𪤹 𪤺 𪤻 𪤼 𪤽 𪤾 𪤿 𪥀 𪥁 𪥂 𪥃 𪥄 𪥅 𪥆 𪥇 𪥈 𪥉 𪥊 𪥋 𪥌 𪥍 𪥎 𪥏 𪥐 𪥑 𪥒 𪥓 𪥔 𪥕 𪥖 𪥗 𪥘 𪥙 𪥚 𪥛 𪥜 𪥝 𪥞 𪥟 𪥠 𪥡 𪥢 𪥣 𪥤 𪥥 𪥦 𪥧 𪥨 𪥩 𪥪 𪥫 𪥬 𪥭 𪥮 𪥯 𪥰 𪥱 𪥲 𪥳 𪥴 𪥵 𪥶 𪥷 𪥸 𪥹 𪥺 𪥻 𪥼 𪥽 𪥾 𪥿 𪦀 𪦁 𪦂 𪦃 𪦄 𪦅 𪦆 𪦇 𪦈 𪦉 𪦊 𪦋 𪦌 𪦍 𪦎 𪦏 𪦐 𪦑 𪦒 𪦓 𪦔 𪦕 𪦖 𪦗 𪦘 𪦙 𪦚 𪦛 𪦜 𪦝 𪦞 𪦟 𪦠 𪦡 𪦢 𪦣 𪦤 𪦥 𪦦 𪦧 𪦨 𪦩 𪦪 𪦫 𪦬 𪦭 𪦮 𪦯 𪦰 𪦱 𪦲 𪦳 𪦴 𪦵 𪦶 𪦷 𪦸 𪦹 𪦺 𪦻 𪦼 𪦽 𪦾 𪦿 𪧀 𪧁 𪧂 𪧃 𪧄 𪧅 𪧆 𪧇 𪧈 𪧉 𪧊 𪧋 𪧌 𪧍 𪧎 𪧏 𪧐 𪧑 𪧒 𪧓 𪧔 𪧕 𪧖 𪧗 𪧘 𪧙 𪧚 𪧛 𪧜 𪧝 𪧞 𪧟 𪧠 𪧡 𪧢 𪧣 𪧤 𪧥 𪧦 𪧧 𪧨 𪧩 𪧪 𪧫 𪧬 𪧭 𪧮 𪧯 𪧰 𪧱 𪧲 𪧳 𪧴 𪧵 𪧶 𪧷 𪧸 𪧹 𪧺 𪧻 𪧼 𪧽 𪧾 𪧿 𪨀 𪨁 𪨂 𪨃 𪨄 𪨅 𪨆 𪨇 𪨈

毛然匹与毡

其二
來二句疑誤

薺 五 **薺芍** シロ干上六二匁五
七匁ト干上五七匁 **芍** 四 **薺**

圖四 五知齋琴譜
清初徐祺撰
(一七二二)

4. A page from the Wu Chih Chai Ch'in P'u (1722) of the Ching Dynasty

節目表

1. 山居吟

唐世璋奏

此曲見於神奇秘譜中卷，朱權曰：「是曲者宋毛仲翁所作。其趣也，巢雲松於丘壑之士，澹然與世兩忘，不牽塵網，乃以大山爲屏，清流爲帶，天地爲之廬，草木爲之衣，枕流漱石，徜徉其間……所謂樂夫天命者，有以也夫。」

2. 長門怨

孫毓芹奏

西漢武帝陳皇后失寵，退居長門宮，以百金贖司馬相如，命作解愁之辭，相如作「長門賦」，備述相思之苦，武帝讀而傷之，陳皇后復得寵幸。

本琴曲初見於王燕卿的「梅庵琴譜」(1931)，王氏此曲學自清末琴人王心源，所以此曲的歷史可上及清代。曲中以低音吟揉表現女性心情的鬱結，以高音綽注表現女性的哀怨，梅庵派寫情之曲，以此爲代表。

3. 醉漁唱晚

孫毓芹奏

曲譜最早見於明「西麓堂琴流」卷十四(1549)，其曲跋云：「陸魯望與皮襲美泛舟松江，見漁父醉歌，遂寫此曲。西塞山前，桃花流水，其興致恐不相下也。」陸魯望皮襲美即唐代詩人陸龜蒙，皮日休，但此曲是否二人所作？實難證明。明「杏莊太音補遺」亦收此曲；解題云：「此曲蓋本張仲宗詞云：『明月大虛同一照，浮家泛宅忘昏曉，醉眼冷看朝市鬧，烟波老，誰能惹得閑煩惱？』之意。」清五知齋琴譜云：「醉漁唱晚爲後世隱流所作，亦古調也，……此曲實有笑傲烟雲，醉鄉甜美之意，非塵埃奔走，粗心浮氣所能領其趣也。」清誠一堂琴譜：「奇音妙趣，描寫醉態，如聞其聲，如見其人。」明代此曲標題爲揚波，鼓棹，擊網，歎乃，忘世，弔古，逸老等十段，可以推見此曲爲借漁人生活，表達出世之遐想。泛川派大琴家查阜西先生奏此曲極爲古雅，跌宕傳神，香港藝聲唱片有之。

4. 梅花三弄

唐健垣奏

琴曲「梅花三弄」原本是笛曲(古之所謂笛，即今之洞簫)，約在唐朝被改編爲琴曲。現存琴譜中收有梅花三弄的最早明初朱權撰的「神奇秘譜」(一四二五序)。相傳桓伊遇王子猷(即王徽之，爲書法家王羲之的第五子，善彈琴)，桓伊出笛奏「梅花三弄」，後改編爲古琴曲(見解題，此事亦見於「世說新語」及晉書「桓伊傳」)。

「神奇秘譜」分三卷，其中卷列爲「護外神品」，近人研究，都是宋元流傳的古曲，所以「梅花三弄」也是明以前的琴曲。明清琴譜轉載此譜的不下數十種，各有改動潤飾，試彈「神奇秘譜」的原譜，發現與現在流傳的梅花三弄仍是大同小異。

明朝琴書這一曲的小標題原是描寫笛聲的動聽，「神奇秘譜」的標題是「一弄叫月，聲入太虛」，「二弄穿雲，聲入雲中」，「三弄橫江」，「玉簫聲」，「鐵笛聲」，「風蕩梅

花」等，只有風簫梅花一題是涉及梅花。明中葉以後的琴譜將標題改易為「梅邊讀易」、「風簫梅花」（「風宣玄品」）、「落梅聲」（「琴譜正傳」），更有以詠嘆梅花為歌詞的（「綠綺新聲」），結果後人便以此曲描寫梅花。「古琴初階」說：「它表現梅花有潔白芬芳而又能耐寒的高尚品質。演奏出來應該有輕鬆活潑而又愉快的效果。」古琴曲集說：「曲中以泛音曲調表現了梅花的高潔、安詳的形象。這個曲調前後重複了三次，所以叫做梅花三弄。樂曲後半部分利用音色對比和節奏變化，表現了梅花與寒風搏鬥的形象。」大約數世紀以來琴人有意無意之間將此曲的旋律拍子處理得輕快飄逸，現在聽起來，也的確像是描寫梅花了。今次演奏據清代「春草堂琴譜」（約1744）。

5. 瀟湘水雲

唐世璋奏

此曲為南宋名琴師郭楚望所作，現存琴譜收有此曲的最早是明代「神奇秘譜」（一四二五序），其解題說：「是曲者，楚望先生郭沔所製。先生永嘉人，每欲望九嶷，為瀟湘之雲所蔽，以寓悵悵之意也。然水雲之為曲，有悠揚自得之趣，水光雲影之興，更有瀟頭風雨，一簑江表，扁舟五湖之志。」

九嶷山在湖南，又名蒼梧山，相傳帝舜葬於此，瀟水源自九嶷山，湘水則流經湖南，與瀟水會合，流經洞庭湖，合稱為瀟湘。細味「神奇秘譜」的解題，所謂欲望九嶷為瀟湘之雲所蔽，有思念北方國土被外族侵入之意。

此曲的標題歷來都是形容瀟湘合流處水光雲影變幻無窮的景象，乃以「悠揚自得，水光雲影」較得貼切，在技巧上充分利用第一絃「往來吟」指法，創造天光雲影，洞庭烟雨的形象。

6. 瀟湘水雲

孫毓芹奏

唐世璋所奏瀟湘水雲，用明神奇秘譜下卷之傳譜，較清代以來所傳之瀟湘水雲為古老，今次二人奏同源之二曲意在作一比較，使聽眾明白同一曲三百年間之變化。孫毓芹教授演奏用清代「五知齋琴譜」（1722）為主。

——休息——

7. 遜世操

唐世璋奏

此曲現存最古之譜見於明神奇秘譜上卷，列為太古神品，編者朱權曰：「是曲者許由之所作也，琴史內曲之高潔者 此曲最為高古。」其小標題：獨步煙霞，樵人指路，陟彼箕山，月明猿正啼，麋鹿為友，歎息浮生，不知歲月等十段，曲意不言而喻。

8. 流水

唐健垣奏

先秦古籍有伯牙鼓琴子期善聽的故事，伯牙志在高山，或志在流水，心之所念，子期輒知之。後世遂有高山流水之曲，前人或說是伯牙所作（明楊倫伯牙心法），未能證實。明神奇秘譜為現存最早收此曲的，編者朱權云：「高山、流水二曲，本只一曲，初志在乎高山，言仁者樂山之意。後志在乎流水，言志在樂水之意。至唐分為兩曲，不分段數，至宋分高山為四段，流水為八段。」

現在流水，分為大小二曲，古譜所收者，為小流水，宋歐陽修三琴記云：「余自少不喜鄭衛，獨愛琴聲，尤愛小流水曲。」大流水曲亦稱七十二滾拂大流水，其代表譜式見於清天聞閣琴譜（1876）。據說清琴家馮彤雲以授成都張孔山，增加了右手七十二滾拂，利用左手的吟揉綽注手法製造出大流洶湧，小流嗚咽的藝術形象。清沙壇琴譜云：「天聞閣流水雖稱海內，琴家以不得其傳為恨。」清末民初琴家楊時百將此譜加板拍，刊於琴鏡，始廣其傳。已故琴家管平湖先生奏此曲，最為高妙（藝聲唱片），有五線譜及簡譜載於琴府下冊。台北琴家孫毓芹先生曾學小流水於已故琴家章志蓀先生，其後又據琴鏡大流水譜及管先生唱片自學大流水，健垣於一九七〇年學流水手法於孫先生，板子則全從管氏，因為自中學以來即熟聞其唱片，無可改易了。

明代流水譜分八段十段不等，其標題有長江萬里，一派千瀾，汪洋注海，樂在智人等目，大抵描寫自然之景緻，借長河大流，洗胸中俗氣。中段滾拂極寫流水的奔騰。其後一段泛音由慢而快，要連而不斷，如危巖滴水，聲聲入耳，再後的滾拂則如人走到遠處，而水聲仍隱隱傳來，其層次分明如此。

9. 長清

唐世璋奏

此曲現存最古之譜見於神奇秘譜中卷，列為琴外神品，朱權曰：「是曲者漢蔡邕所作也。有長清短清二曲。取興於雪，言其清潔而無塵滓之志。厭世途超空明之趣也。志在高古，其趣深遠，若寒潭之澄深也。」

10. 雉朝飛

唐世璋奏

此曲見於神奇秘譜中卷，朱權曰：「按崔豹古今註曰，是曲者犢牧子所作也。在齊宣王時，鮑士泯宣行年五十而無妻，因出薪於郊，雄雉挾雌而飛，不覺意動心悲。」此曲乃傷獨之意。

11. 憶故人

孫毓芹奏

漢蔡邕善琴，據說作有「山中思友人」琴曲，明代琴譜如「神奇秘譜」，「重脩真傳琴譜」均有此曲，亦名「山中思故人」，但無法證明即蔡邕所作的一曲，而其譜與近數十年流

行的「憶故人」又不同。現行的「憶故人」譜始載於「今虞琴刊」（1937），為清末民初琴家彭慶壽所傳。一九三三年彭遊江浙，以琴會友，偶彈此曲，聽者神移，數十年間成為最有名琴曲之一。

此曲以清遠之泛音數句起曲，第一段為散板，深情蘊藉，往復發舒，精妙處如撫人心肺。曲中利用放合指法，音節跌宕，低徊不盡，「我有好懷，無所控訴」的味道，表露無遺。

12. 漁樵問答

孫毓芹奏

此曲的作者不可考，明代「藏春塢琴譜」在此曲解題中引及「紫霞洞考」，倘宋代的「紫霞洞琴譜」真有此曲，則其年代可提前到宋或以前。現存琴譜載此曲的，最早是明代「杏莊太音續譜」（1560），明清琴譜轉載的極多，為流行最廣的琴曲之一。

此曲前段用悠然自得的樂句重複或移位再現，形成問答對話的效果。明楊倫「太古遺音」說：「按斯曲，想亦隱君子所作也。因見青山綠水，萬古常新，其間識山水之趣者，惟漁與樵。……是以金蘭同契，拉伴清談，數治亂，論興亡，千載得失，盡付於漁樵談笑之中矣。」這段話頗足以解釋此曲的含意。今次演奏用清代「琴學入門譜」（1867）。

——完——

PROGRAMME

1. Song At A Mountain Retreat

(play by John Thompson)

This melody was published in the Shen Ch'i Mi Pu (1425 A.D.). The editor said that it was composed in the Sung Dynasty (960-1279), describes the leisure life in the mountain.

2. The Lament of Queen Chen

(play by Prof. Sun)

Queen Chen was a queen of Emperor Wu-ti (157-87 B.C.) of the Han Dynasty. She was in disfavour and was sent to live in the Chang Mun Palace alone. Her sorrow was recorded by Shih Ma Hsiang Ju in a fu (a kind of verse form). When the king read it, he was filled with remorse and Queen Chen regained his love.

Composed in the Ching Dynasty, this work was first recorded in the Mei-An Chin Handbook (1931).

3. Drunken Fisherman's Evening Song (play by Prof. Sun)

The score of this piece originates from a compilation of chin records around the sixteenth century. The prefatory note tells how a fisherman is heard one evening intoning a lovely melody against a background of beautiful landscape. The music actually reveals a warm mood of a free-minded fisherman.

There are ten sections in this piece, representing the journey of the fisherman on a small boat and his various moods during the journey.

4. Three Variations on the Melody of the Plum Blossoms
(play by Tong Kin-woon)

This was originally a descriptive piece of music about the beautiful sound of the tih (Chinese flute). Later, it was subtitled Plum Blossoms in the Breeze. Since then it has always been regarded as a work about the beauty of plum blossoms. During the past few centuries, chin players used to play it in a fast and delightful tempo in order to conjure up the image of plum blossoms swaying in the breeze. This melody first appeared in the Shen Chi Pi Pu (1425). It was also recorded in many other later chin handbooks.

5. The Waters And Clouds Of The Siao-Siang River
(play by John Thompson)

River Siao and River Siang join in the Province of Hu-nan and flow through Lake Tung T'ing. Inspired by the scenery at River Siao-Siang, the famous chin player of the Southern Sung Dynasty, Kou Chu-wang, composed this piece.

The earliest text existent of this work is found in the Shen Chi Mi Pu (1425) of the Ming Dynasty. The music suggests the ever-changing shapes of the clouds and their reflections on the water.

6. The Waters And Clouds Of The Siao-Siang River
(play by Prof. Sun)

John Thompson and Prof. Sun are playing the same melody but John will be using Ming Dynasty notation while Prof. Sun will be using a later version of the notation published in the Ch'ing Dynasty, 1722 A.D.. We have arranged two persons to

play two different versions of the same melody so as to show the changes of one melody over three hundred years.

- Interval -

7. Seclusion From Worldly Affairs

(play by John Thompson)

This melody was published in the Shen Ch'i Mi Pu(1425A.D.). However, the editor said that this song was very ancient and lofty.

8. Running Stream

(play by Tong Kin-woon)

In the history books of the early Chín Dynasty is found the story of Pai-ya, an chín-playing expert and Tze-chí, who had a keen ear appreciating every mood of the music the master played.

'Running Stream' is the second of the two sections from the original score. The playing on the chín requires the performer's both hands playing continuous strokes, representing fast-flowing streams and rippling brooks respectively.

The Ming score of this piece has about eight sections depicting the scenic beauty of the seascape. When played on the chín, the music required both dynamics and a clear marked rhythm.

9. Pure As Snow

(play by John Thompson)

This melody was published in the Shen Ch'i Mi Pu(1425A.D.). In this melody the composer compared the purity and virtue of upright people with that of snow.

10. Pheasants Flying In The Morning

(play by John Thompson)

This melody was published in the Shen Ch'i Mi Pu(1425A.D.). The editor said that it was very old. It tells how sorry a man felt when he saw

a male and female pheasant flying together in the morning--this reminded him of his poor situation--he was already fifty years old and had no wife!

11. **Memories of an Old Friend** (play by Prof. Sun)

Although first published in the Chin Yu Chin Han in 1937, this work probably existed in the Ching Dynasty. Its gentle and quiet musical thoughts suggest memories of an old friend who is absent.

12. **Dialogue between the Fisherman and the Woodcutter**
(play by Prof. Sun)

This work was found in a chin handbook (1560) of the Ming Dynasty and is one of the best-loved of chin compositions. It tells of the leisurely life of a fisherman and a woodcutter, free from worldly cares about gain and loss.

- End -

PROF. SUN YU-CH'IN

Prof. Sun, aged 62, was professor of philosophy at the Fu Ren University, Taiwan, and is professor of Ch'in (7 string zither, some people call it the lute) at the Chinese Culture College and National Art College in Taiwan.

Prof. Sun is now the oldest ch'in teacher in Taiwan, he is famous for being expert in playing, repairing and making ch'in. He is now paying his first visit to Hong Kong, and guest of the Chinese Music Archives, Music Dept., the Chinese University of Hong Kong.

John Thompson

John Thompson has a B.A. in Musicology from Haverford College and a M.A. in Asian Studies from Florida State University. He study Chinese

and Ethnomusicology at the University of Michigan for two years before going to Taiwan where he continued his Chinese studies at the Mandarin Training Center and studied the ch'in with Prof. Sun Yu-Ch'in for two years. In Dec. 1976 he came to Hong Kong where he studied for a time with Madame Ts'ai Te-Yun, Leader of the Fan-Chuan ch'in School. However he has concentrated on transcribing songs from Shen Ch'i Mi Pu, a ch'in handbook originally printed in 1425 A.D..

He is currently teaching English at the British Council.

Tong Kin-Woon

Tong Kin Woon is a scholar in Chinese archaeology and Chinese music. He has a B.A. in Chinese Literature, and a M.P. in Oracle Bone inscription from the Chinese University of Hong Kong. As a musician he can play more than ten kinds of Chinese instruments as well as the Yamada School Japanese Koto which he learned from Madame Toyohiro Nishiooka. He is expert of Cantonese Opera--in singing and theory. As a performer he is specially good in playing the ku-cheng and the ch'in.

Tong Kin-Woon started playing the cheng when he was very young. He learned from Prof. Liang Tsai-Ping, Mr. So Tsen-Bo, and Prof. Chan Lei Shi. He studied the ch'in with Mr. and Mrs. Wu Tsung-Han, Leaders of the Mei-An Ch'in School, and with Madame Tsai Te-Yun, leader of the Fan Chuan School, and with Prof. Sun Yu-Ch'in.

Tong Kin-Woon taught Chinese music in the Chinese Uni. of H.K.(72-76). He is famous for being active in giving lectures and concerts, in making ch'ins and for the ch'in handbook he compiled--the Ch'in Fu(Pub. 1971, 3000 pages in 3 vol.).