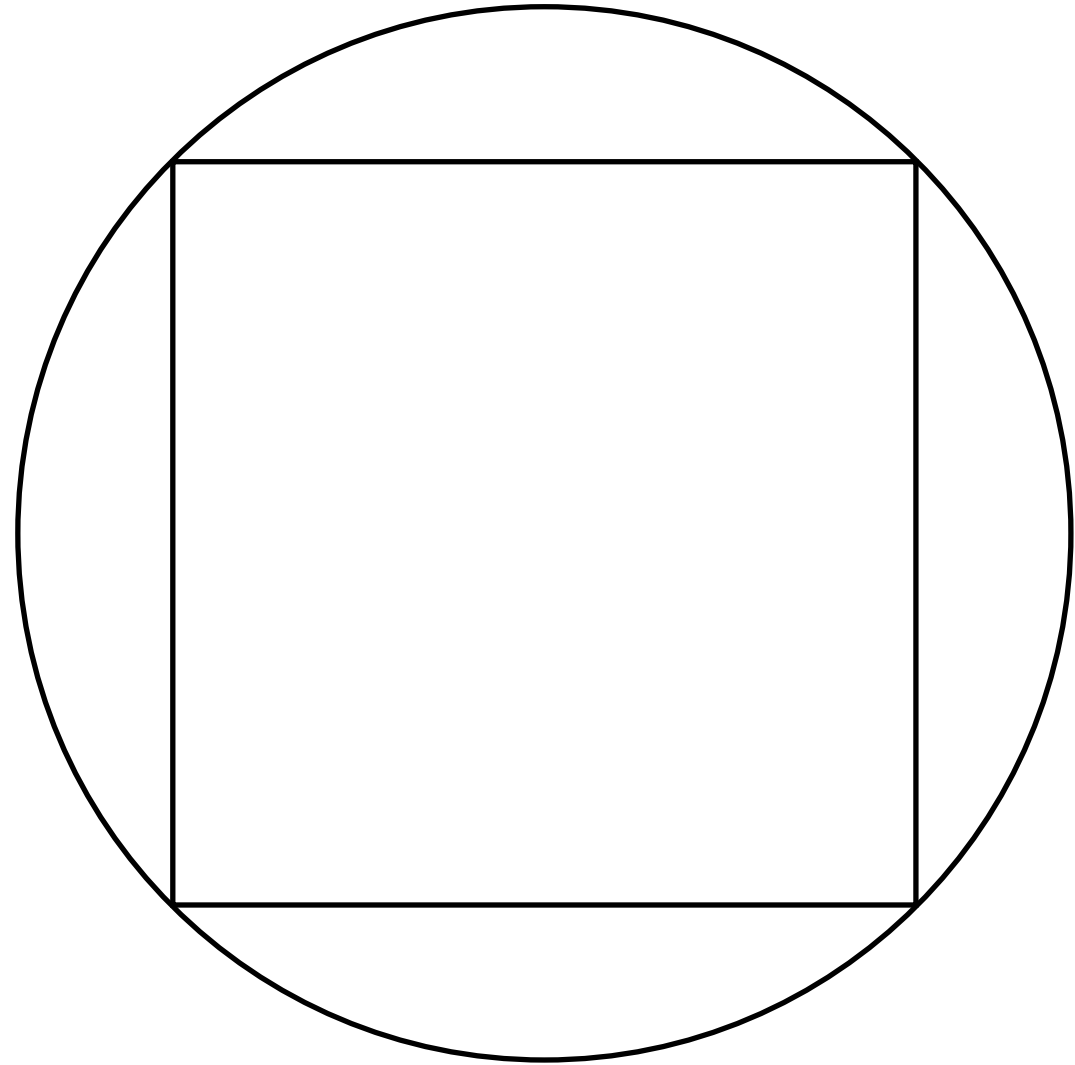
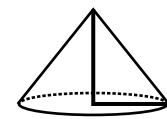


Rosser



THE YIJING MODES



Leura Press



THE YIJING MODES

THE YIJING MODES

Greg Rosser

The Yijing Modes (second edition)

Copyright © 2018: Greg Rosser

All rights reserved.

First edition published in 2016

ISBN: 978-90-9029889-4

























Published by Leura Press

Printed by Ruparo B.V., Amsterdam



























contact: greg.j.rosser@gmail.com



























for my wife Anneke and our daughters, Femke and Susanna.

Contents

	Introduction			1
1.	乾 Qian			135
2.	坤 Kun			141
3.	屯 Zhun			147
4.	蒙 Meng			153
5.	需 Xu			159
6.	訟 Song			165
7.	師 Shi			171
8.	比 Bi			177
9.	小畜 Xiao Xu			183
10.	履 Lü			189
11.	泰 Tai			195
12.	否 Pi			201

13.	同人	Tong Ren			207
14.	大有	Da You			213
15.	謙	Qian			219
16.	豫	Yu			225
17.	隨	Sui			231
18.	蠱	Gu			237
19.	臨	Lin			243
20.	觀	Guan			249
21.	噬嗑	Shih He			255
22.	賁	Bi			261
23.	剝	Bo			267
24.	復	Fu			273
25.	无妄	Wu Wang			279

26.	大畜	Da Xu			285
27.	頤	Yi			291
28.	大過	Da Guo			297
29.	坎	Kan			303
30.	離	Li			309
31.	咸	Xian			315
32.	恆	Heng			321
33.	遯	Dun			327
34.	大壯	Da Zhuang			333
35.	晉	Jin			339
36.	明夷	Ming Yi			345
37.	家人	Jia Ren			351
38.	睽	Kui			357

39.	蹇	Jian			363
40.	解	Xie			369
41.	損	Sun			375
42.	益	Yi			381
43.	夬	Guai			387
44.	姤	Gou			393
45.	萃	Cui			399
46.	升	Sheng			405
47.	困	Kun			411
48.	井	Jing			417
49.	革	Ge			423
50.	鼎	Ding			429
51.	震	Zhen			435



52.	艮	Gen			441
53.	漸	Jian			447
54.	歸妹	Gui Mei			453
55.	豐	Feng			459
56.	旅	Lü			465
57.	巽	Xun			471
58.	兌	Dui			477
59.	渙	Huan			483
60.	節	Jie			489
61.	中孚	Zhong Fu			495
62.	小過	Xiao Guo			501
63.	既濟	Ji Ji			507
64.	未濟	Wei Ji			513

Introduction

The *Yijing* 易經, also known as the *I Ching*, is an ancient Chinese text with a history reaching back more than 3,000 years. In China it has played a pivotal role in many important areas of cultural development, affording a grand coordinated vision of earth, man and heaven.

Contact between China and the West also has a very long history but translations of the *Yijing* into European languages have only been made in the last 200 years or so. Two of the best known are *The I Ching* by Richard Wilhelm/Cary Baynes/[Lao Naixuan] (1967) and *The Classic of Changes* by Richard John Lynn/[Wang Bi] (1994). The total number of translations is large and increasing every year.

The *Yijing* is often characterised as an arcane divination manual which over time acquired a vast body of commentary and interpretation. For readers seeking a thorough introduction to the *Yijing* I recommend *Fathoming the Cosmos and Ordering the World* by Richard J. Smith (2008), *A Companion to Yi Jing Numerology and Cosmology* by Bent Nielsen (2003) and *Zhouyi* by Richard Rutt (2002). Steve Marshall's website 'Yijing Dao' [<http://www.biroco.com/yijing>] gives a basic introduction along with reviews and links.

At the core of the *Yijing* is a set of 64 hexagrams. A hexagram consists of a stack of six horizontal lines, each of which is either solid  (*yang*) or broken  (*yin*). Line 1, the lowest line in the stack, is either solid or broken. Line 2, the second lowest line in the hexagram, is either solid or broken, and so on for Line 3, Line 4, Line 5 and Line 6. Given that there are 2 possible states for each of the 6 lines there are therefore $2 \times 2 \times 2 \times 2 \times 2 \times 2 = 2^6 = 64$ hexagrams altogether.

Now the central aim of this work is to present a modal interpretation of the 64 hexagrams, where each mode consists of 7 notes. How is it possible to convert a 6 line hexagram into a 7 note mode? Easily! In the first place, we need to understand that it is not necessary for the root note (tonic) of the mode to be explicitly notated in the hexagram, we can simply declare one. For the sake of simplicity we designate the note C as the root. Secondly, we interpret the solid hexagram lines, going in order from first to last, as a sequence of ascending fifths; the respective broken lines being flattened variations. Thirdly, we use the principle of octave equivalence to bring all the generated notes into a single octave and there you have it!

The so called 'moving lines' are interpreted either as raised notes, in the case of solid lines, or lowered notes in the case of broken lines. If we care to rename such altered notes enharmonically then we could say that 'maximum *yang* changes into *yin*' and 'maximum *yin* changes into *yang*'. This transformation is consistent with the orthodox interpretation of moving lines.

Having found a way to interpret each hexagram as a mode we can then go on to extrapolate. Taking a single hexagram mode as a foundation we can expand the 7 notes into a 7×7 matrix. This renders a new set of 7 modes, including the original, each of which can be recast as a hexagram. The glimpse of a network of interdependent connections arising here is entirely compatible with one of the most fundamental themes in Chinese philosophy.

A conspicuous attribute of this modal system is that we are defining notes both as pitches and as functions. For example, the mode derived from hexagram 44 (*Gou* 姤) [C, D, E, F \sharp , G \flat , A, B] has both an augmented fourth and a diminished fifth. In 12 tone equal temperament the notes F \sharp and G \flat have the same pitch. Nonetheless we can maintain that these two notes have different functions within the mode; the F \sharp being the fourth degree of the mode and the G \flat the fifth. Furthermore, the harmonic extrapolation of this mode provides 7 distinct chords, not 6 as might be expected.

In early China music, cosmology and the human body were seen as related fields of knowledge. With a holistic vision of nature and man's place in it, conceptions about music were seen in relation to astronomical cycles, political events and physiological processes. For further read-

ing I recommend *A Song for One or Two* by Kenneth J. DeWoskin (1982), *Music, Cosmology, and the Politics of Harmony in Early China* by Erica Fox Brindley (2012) and *Heaven and Earth in Early Han Thought* by John S. Major (1993).

The Fu Xi and King Wen Sequences

The 64 hexagrams presented in this work are ordered according to the prevailing 'King Wen Sequence', also known as the 'Received Order'. While in virtually all extant versions of the *Yijing* the hexagrams are ordered in this way, there are other sequences. Outside of the King Wen sequence, the next most commonly referred to sequence is named after Fu Xi, one of the legendary founders of China. In fact, both the traditional naming and the geometric forms of these two sequences point directly to the possibility of their being related to one another.

Starting from the single *yinyang* lines and moving stepwise on through the digrams, the trigrams, and the hexagram sequences we can begin to discern a relationship. Using a simple 2-phase algorithm involving complementary and inverse hexagram pairs we can project both hexagram sequences onto a spine; with the Fu Xi sequence descending and the King Wen sequence ascending. Given the obvious logical structure of the Fu Xi sequence it is not surprising that the forms generated by this algorithm can be grouped according to their symmetrical properties. But as we mirror those same groups in the King Wen sequence there is no immediate reciprocation. Nonetheless, we press on in this investigation until all the pieces are put into place and we finally arrive at the image of King Wen as a stylized human figure. Now we can see that the Fu Xi sequence is the original source and inspiration, while the King Wen sequence is revealed to us in the form of a Daoist body map, complete with 12 meridians and 8 extraordinary vessels.

Searching through the enormous textual and visual resources of Daoism leads inexorably to *Neidan* 内丹; the esoteric doctrines of internal alchemy. The path of immortality begins with the human body as a cauldron (*Ding* 鼎), courses through multiple transformational processes, many of which appear paradoxical, and leads ultimately to the creation of an immortal embryo; *Shengtai* 聖胎.

Naturally, the *Shengtai* of King Wen is a veritable wonder. Superficially appearing as a graceful image of balance and proportion, further examination reveals a fabulous wealth of geometric, musical and astronomical gems nestled in amongst the vast array of combinatorial possibilities. Overwhelmed by this multifarious display we step back to view the embryo in the context of its heritage. Looking across the broader landscape of meridians and vessels of the Fu Xi and King Wen sequences, we can see the relationship that binds the three together; it is *Milü* 密率 ($\frac{355}{113} \approx \pi$), no less.

The idea of inversion, or reversal, crops up repeatedly in Daoism, *Neidan* and the *Yijing*. By creating an identical second Fu Xi sequence and then inverting it we can scan for positional correspondences between it and the original. If we offset the inverted figure vertically by one pair then the alignments are immediately obvious; from the largest meridian to the smallest there are 6 altogether. Using the same technique for the King Wen sequence, but now offsetting the original, we find a total of 4 alignments, 2 of which link meridians to vessels. Continuing along this path we can now position the Fu Xi and King Wen sequences correctly in relation to each other and so discover the striking alignments which confirm the notion that these two sequences are indeed correlated.

A vital theme in Daoism, and one which resonates clearly in the *Yijing*, is that of **Return** (*Fu* 復). On the basis of the recurring numerical ratio $\frac{23}{15}$, and its corresponding partner $\frac{30}{23}$, we can formulate a cyclical schema, cast in contemporary terminology, of a 60 tone equal temperament. This schema represents a holistic tonal conception which accords with the initial idea of interpreting the *Yijing* as a modal system.

Music of the Ancients

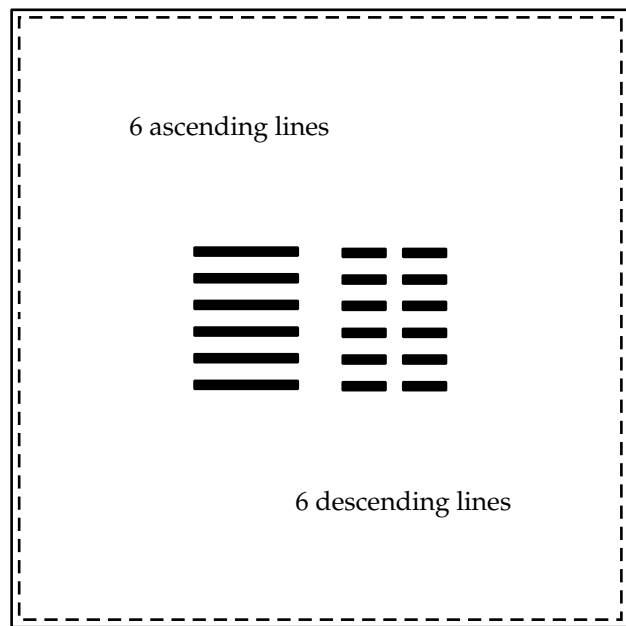
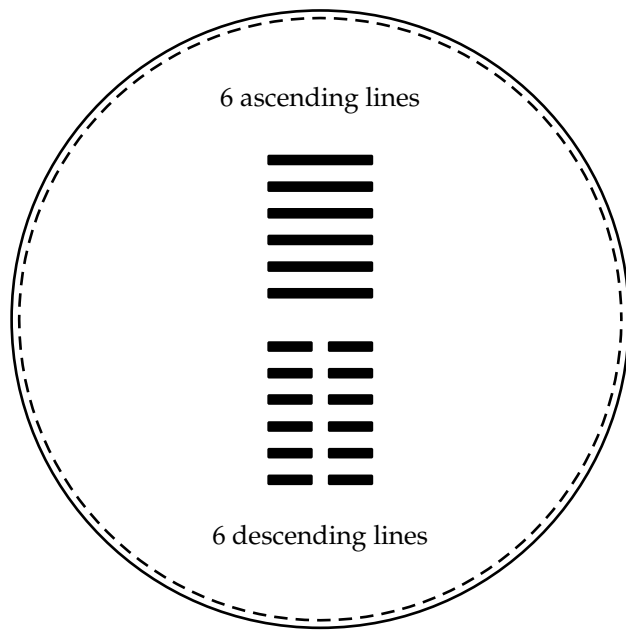
呂氏春秋 (*Lü shi Chun qiu*) [The Annals of Lü Buwei]

古樂 (*Gu Yue*) [Music of the Ancients]

昔黃帝令伶倫作為律。伶倫自大夏之西，乃之阮隃之陰，取竹於嶰谿之谷，以生空竅厚鈞者、斷兩節間、其長三寸九分而吹之，以為黃鐘之宮，吹曰：「舍少」。次制十二筒，以之阮隃之下，聽鳳皇之鳴，以別十二律。其雄鳴為六，雌鳴亦六，以比黃鐘之宮，適合。黃鐘之宮，皆可以生之，故曰黃鐘之宮，律呂之本。

In the past, the Yellow Sovereign commanded Ling Lun to create pitch-standards. Ling Lun, having passed through the western regions of Daxia, then went to the shady northern slopes of the Kunlun Mountains. He selected bamboo from the valley of Xiexi which had hollows and walls of uniform thickness. Cutting it between two nodes to a length of 3.9 inches, he blew on it and fixed its sound as the note *gong* for the Yellow Bell pitch-standard. The sound it made was *styag-rhyag*. He then made the twelve bamboo rules, one after the other. Carrying these to the foot of the Kunlun Mountains he heard the calls of the male and female phoenixes, which he used to divide the twelve pitch standards; six corresponding to the calls of the male, and six to the female. These he harmonized with the fundamental note, *gong* of Yellow Bell. The note *gong* of Yellow Bell can be used to generate all the other notes. Hence, it is said that the note *gong* of Yellow Bell is the root of the male and female pitch standards.

translation by **John Knoblock** and **Jeffrey K. Riegel** in *The Annals of Lü Buwei: A Complete Translation and Study* Stanford University Press (2000)



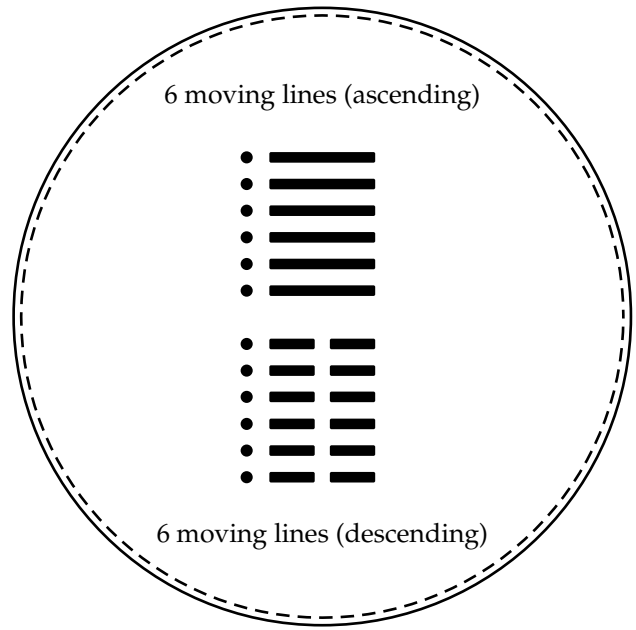
6 ascending fifths

6 descending fifths

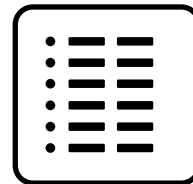
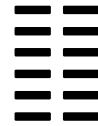
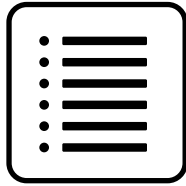


6 ascending fifths

6 descending fifths

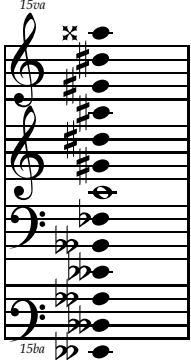


6 moving lines (ascending)



6 moving lines (descending)

6 raised notes




6 lowered notes

A musical score for six notes, arranged in two systems of three staves each. The top system is labeled '6 raised notes' and the bottom system is labeled '6 lowered notes'. The notes are marked with '15va' and '15ba' respectively. The notes are: C4, D4, E4, F4, G4, A4 in the top system, and C3, D3, E3, F3, G3, A3 in the bottom system. The notes are marked with sharps and naturals.



6 raised notes



A musical score for six notes in a single staff, labeled '6 raised notes'. The notes are: C4, D4, E4, F4, G4, A4. The notes are marked with sharps and naturals.




A musical score for six notes in a single staff. The notes are: C4, D4, E4, F4, G4, A4. The notes are marked with naturals and flats.



[octave equivalence]




A musical score for six notes in a single staff. The notes are: C4, D4, E4, F4, G4, A4. The notes are marked with naturals and flats.




A musical score for six notes in a single staff, labeled '6 lowered notes'. The notes are: C4, D4, E4, F4, G4, A4. The notes are marked with sharps and naturals.

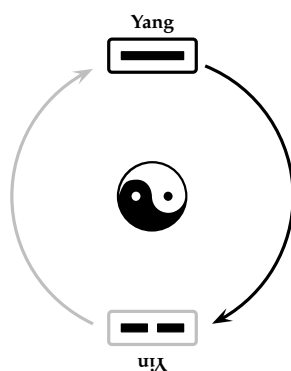
6 lowered notes

In sum, in the minds of the Jiahu people [Wuyang in Henan, China, 8000 B.C.E.], music with independent significance did not exist. What was called music, was the pitch gamut (including the scales and modes) and astrological calendrics and their several correlates in mediumistic rites (including the solar terms, eight trigrams, eight winds, heaven and earth, *yin* 陰 and *yang* 陽.) Put another way, music was an embodiment in sound of the eight trigrams. In the *Spring and Autumn Annals of Mr. Lü* "Grand Music" (Dayue 大樂), it says, "All music is the harmonization of heaven and earth, the tuning of *yin* and *yang*."

- **Zhao Wu** "*The Origins of China's Musical Culture*"

- translation: **Kenneth de Woskin** and **Scott Cook**

La Pluridisciplinarité en Archéologie Musicale, Vol.II, 1990



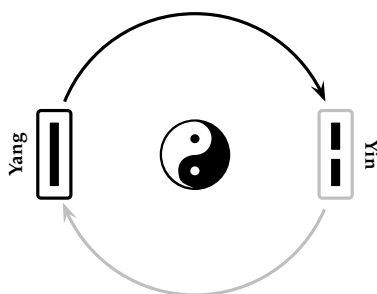
One observes that changes in the world always take the form of one yin and one yang in a relation of reciprocity and resonance. This experience comes from observation of the brightness of light together with the darkness or shade which forms the background of the light. Hence the word yang originally means the bright side of a hill facing south whereas yin means the shaded side facing north. It is then generalized to mean a contrasting correlation between the light and the dark. The phenomenological observation also indicates that whenever there is yang there is yin and where there is yin there is yang. Besides, we could experience the yang as the visible and the yin as the invisible or the yang as the formed and the yin as the unformed. Hence what is yin could be experienced as what is given as the invisible, pre-existing background of a thing, whereas what is yang is hence experienced as what is given as the visible thrust of the formation of a thing. In this sense yin and yang are to be understood phenomenologically in a dynamic context of alternation or correlation. The alternation of one yin and one yang as a process of dao no doubt contributes to our understanding of the dao as both the source-origin and the creative process of the yin and yang. For it implies that yin and yang are to emerge as a related pair of forces and states of becoming through the agency of the dao.

- **Chung-ying Cheng** "*The Yi-Jing and Yin-Yang Way of Thinking*"

Routledge History of Chinese Philosophy (2009)

Yinyang theory penetrates all aspects of music, including the selection of materials and design of the instruments themselves. We can take the *guzhen* 古琴, a seven-stringed zither-like musical instrument, as an example. The *guzhen* is amongst the oldest of musical instruments, according to legend originating at the time of the sage kings Yao and Shun. It was already very popular by the time of Confucius. The design of the *guzhen* embodies yinyang principles. It is made of yang-type wood and yin-type wood. Because of the seasons and other natural influences, some parts of a tree will be hard and strong, and some parts soft and weak. Therefore, there is an art to picking the parts of the tree that make an instrument. One should select the yin portions that are soft and yielding to build the yin sections of the *guzhen*, and one should select the hard \strong portions to construct the yang sections. The surface board is round and represents heaven, or yang. The bottom board is flat to represent the earth, or yin.

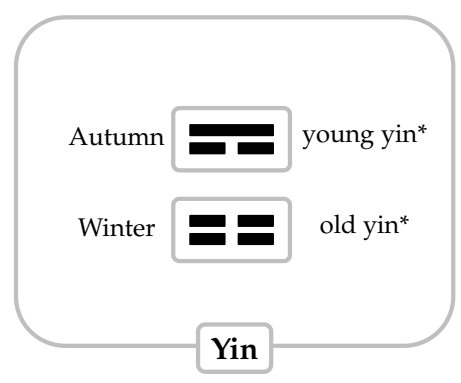
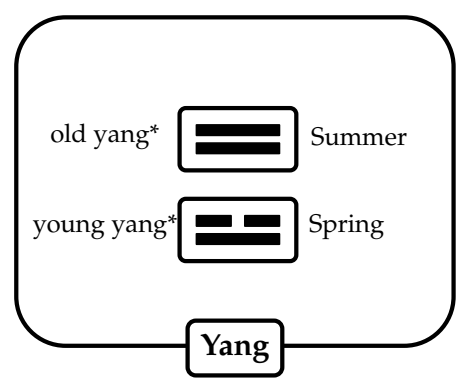
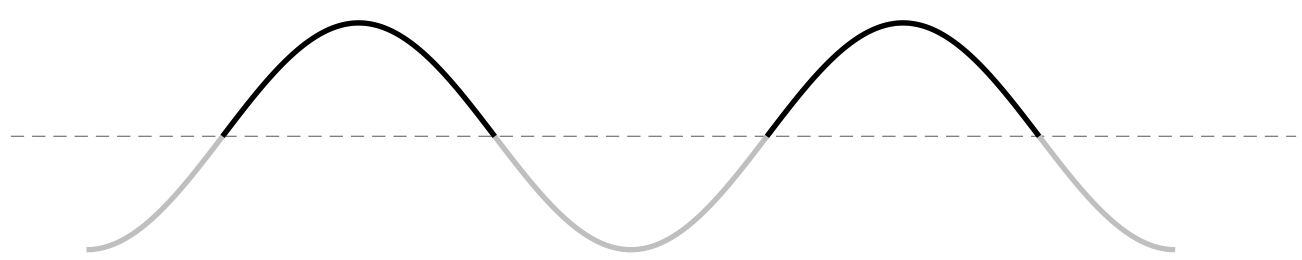
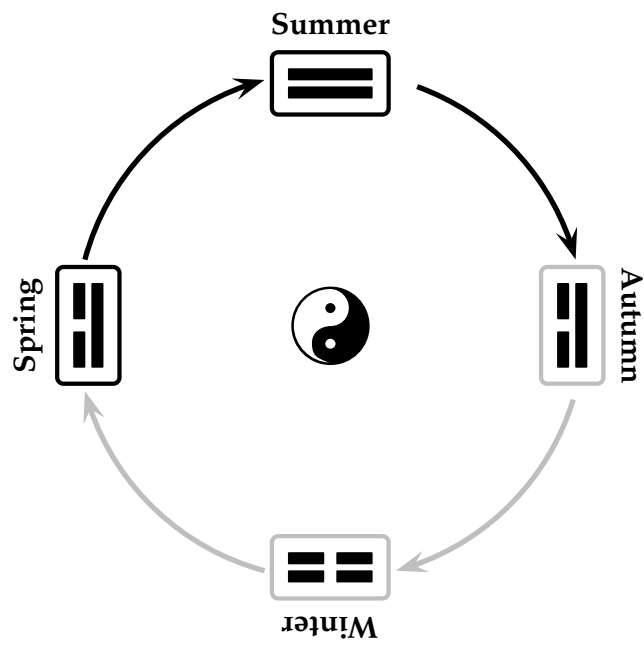
- Robin Wang "Yinyang" (2012)



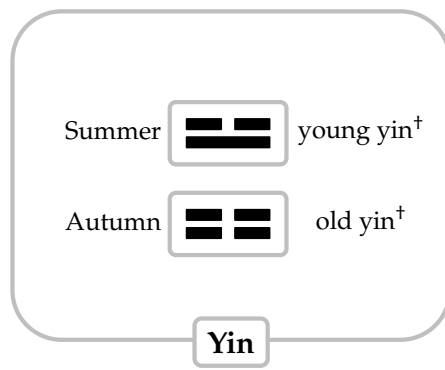
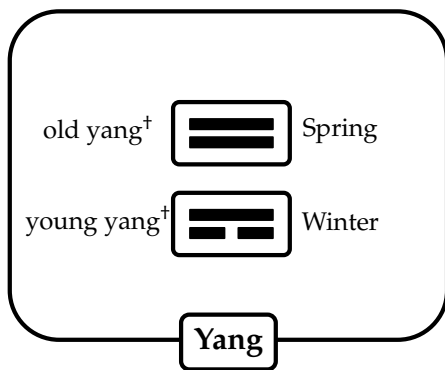
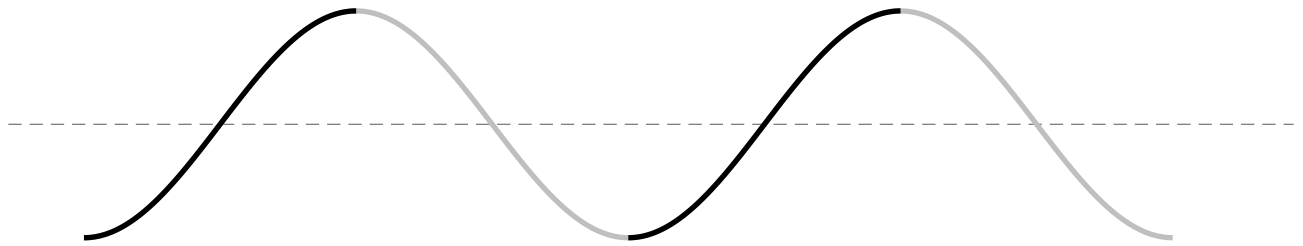
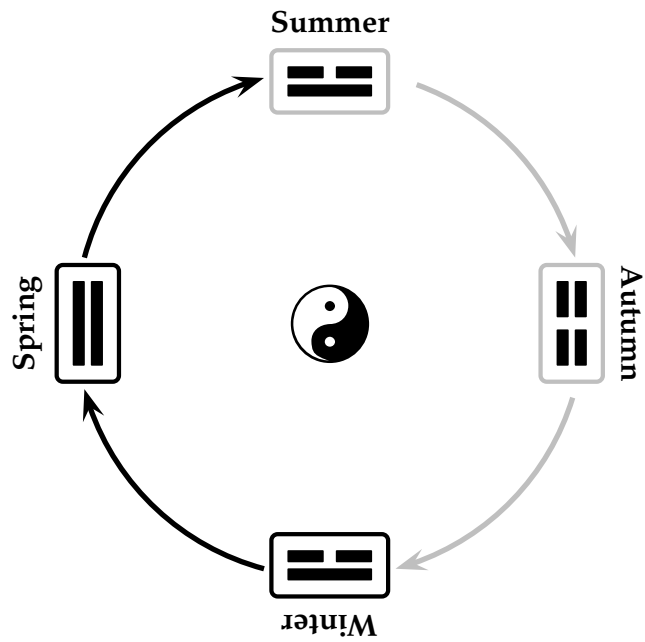
So pitch, beat, and notation not only can be, but must be changed in Chinese traditional music. Indeed, the philosophical requirement of constant change and flux, being and non-being, balance and harmony form the very base of Chinese music theory. Within each pitch are the infinite changeable pitch variations; though there is rhythm, it is not always evenly pulsating. Everything is in flux, yet everything is in harmony. The only unchanging thing is that things change all the time.

In the scheme of things - according to the Taoist [Daoist] world view and traditions of China - music was an important factor in every phase of life. Ceremonies and other occasions were accompanied by music, since it was believed that music reflected in harmony with *yin* and *yang*, an actual link between people (organs, emotions), nature (directions of the compass, colors, animals), as well as the universe (planets), was able to achieve or echo harmony. Taoism [Daoism] and Confucianism taught that music can unite people and heaven.

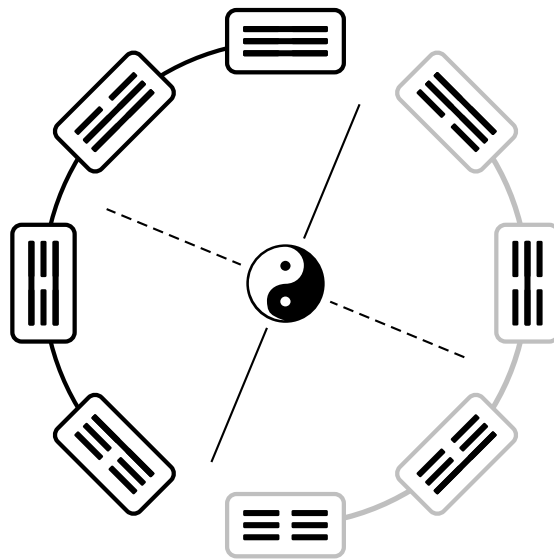
- Yaxiong Du "Fundamentals of Chinese Music Theory and its Cultural Basis"
Eurasian Studies Yearbook, 1999, Vol 71



* see Richard Wilhelm, Cary Baynes, [Lao Naixuan] "The I Ching" (1967) Ta Chuan[Dazhuan, Xicizhuan] - Part I, Chapter XI, 5.



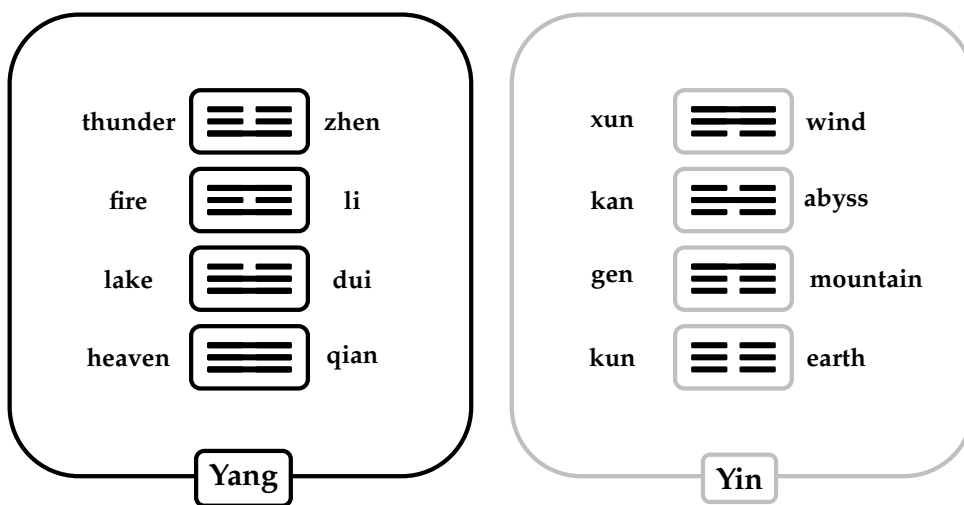
† see **Bent Nielsen** "A Companion to Yijing Numerology and Cosmology"(2003)
 - Si Xiang and **Richard Smith** "Fathoming the Cosmos and Ordering the World"
 (2008) - sixiang



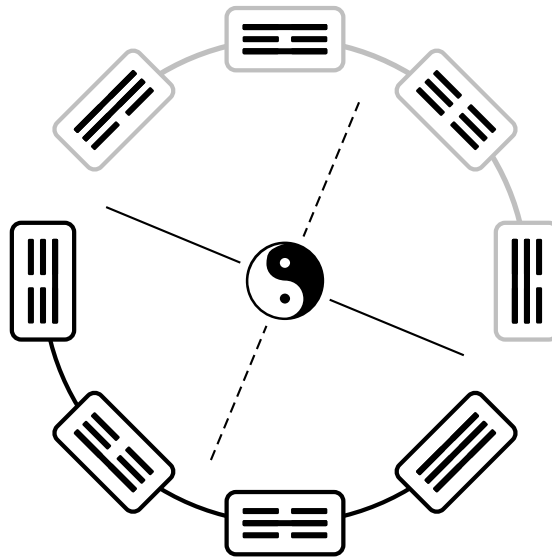
Xian Tian Tu 先天圖

The *Primordial* arrangement of the eight trigrams, also known as *Former Heaven*, is traditionally attributed to **Fu Xi** 伏羲, one of the legendary founders of China.

Interpreting the four quadrants of the Fu Xi diagram using the King Wen correspondences gives four pairs of yin and yang trigrams: (yang, yin), (yin,yang), (yin, yang), (yang, yin). Furthermore all the diametric pairs are yinyang pairs according to both the Fu Xi and King Wen associations.



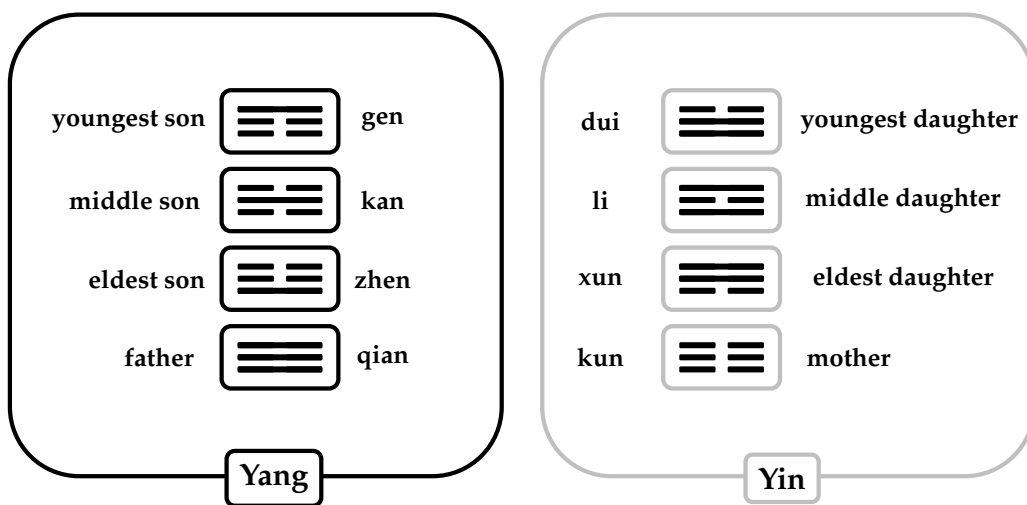
Fu Xi



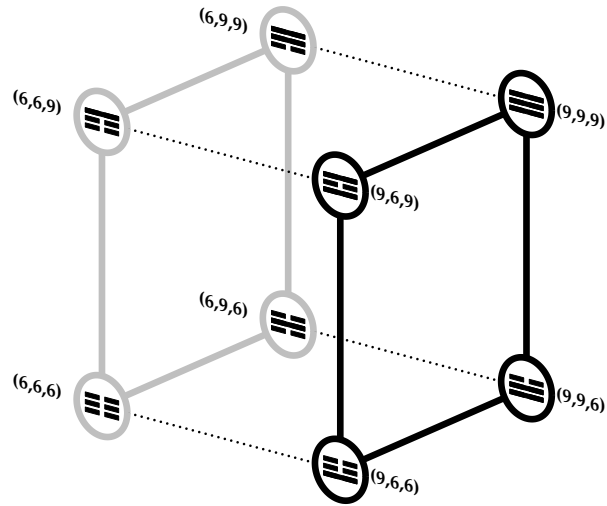
Hou Tian Tu 後天圖

The *Manifested* arrangement, or *Later Heaven*, is traditionally attributed to **King Wen** 周文王, founder of the Zhou Dynasty.

Interpreting the four quadrants of the King Wen diagram using the Fu Xi correspondences gives four pairs of yin and yang trigrams: (yang, yin), (yin,yang), (yin, yang), (yin, yang).



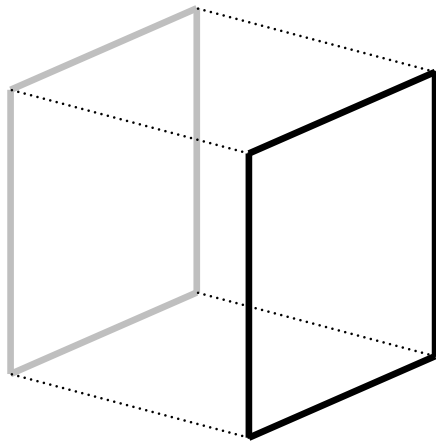
King Wen



Yin trigrams

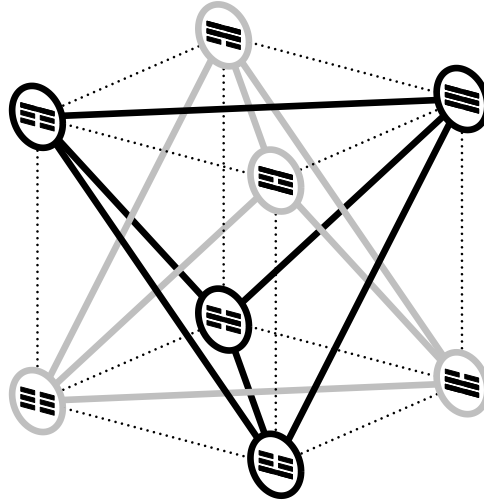
Yin=6 Yang=9

Yang trigrams



See also **Z.D. Sung** "Symbols of Yi King" (1934) and **Andreas Schöter** "Flowers and Steps in the Boolean Lattice of Hexagrams" (Journal of Chinese Philosophy, Vol.31, No. 4, Dec 2004).

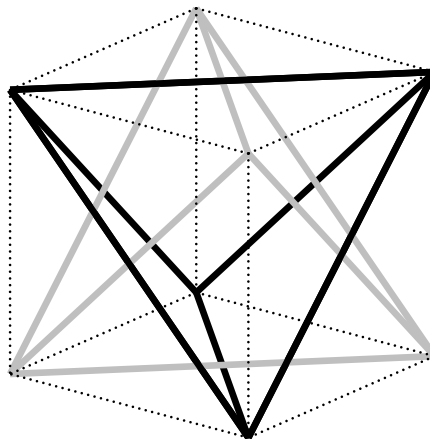
Fu Xi



Yin trigrams

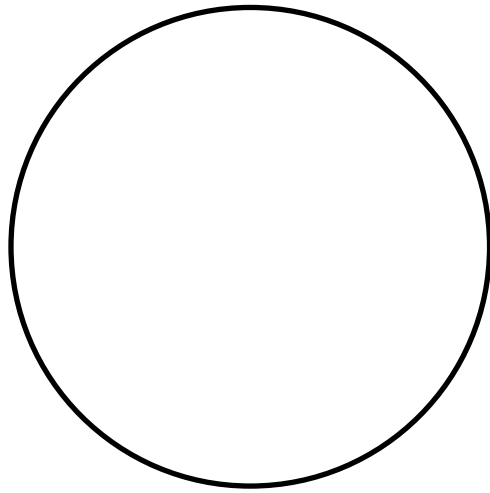
Yin=6 Yang=9

Yang trigrams

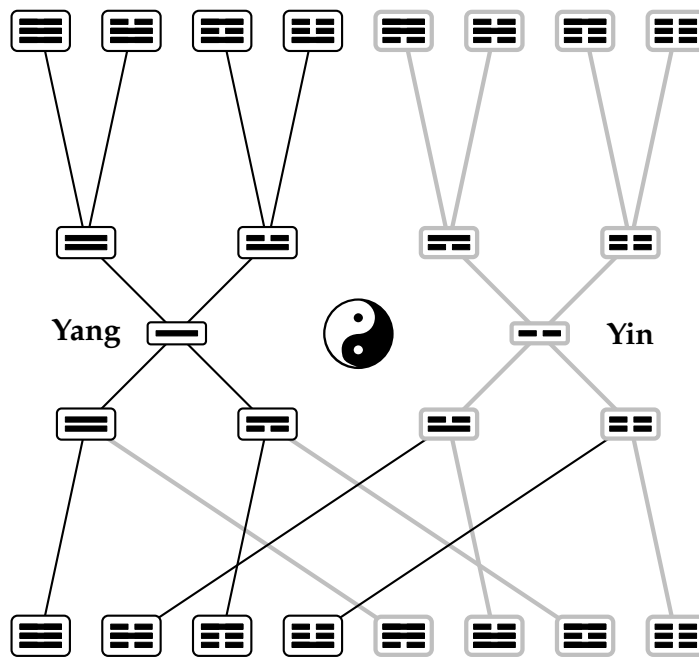


[Stella Octangula]

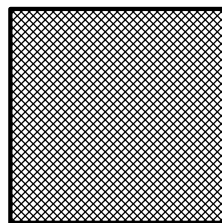
King Wen

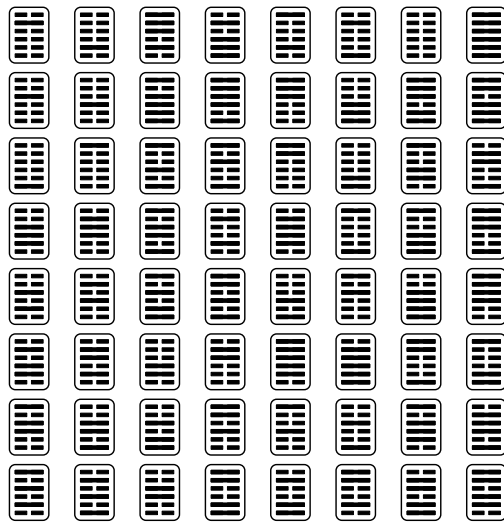
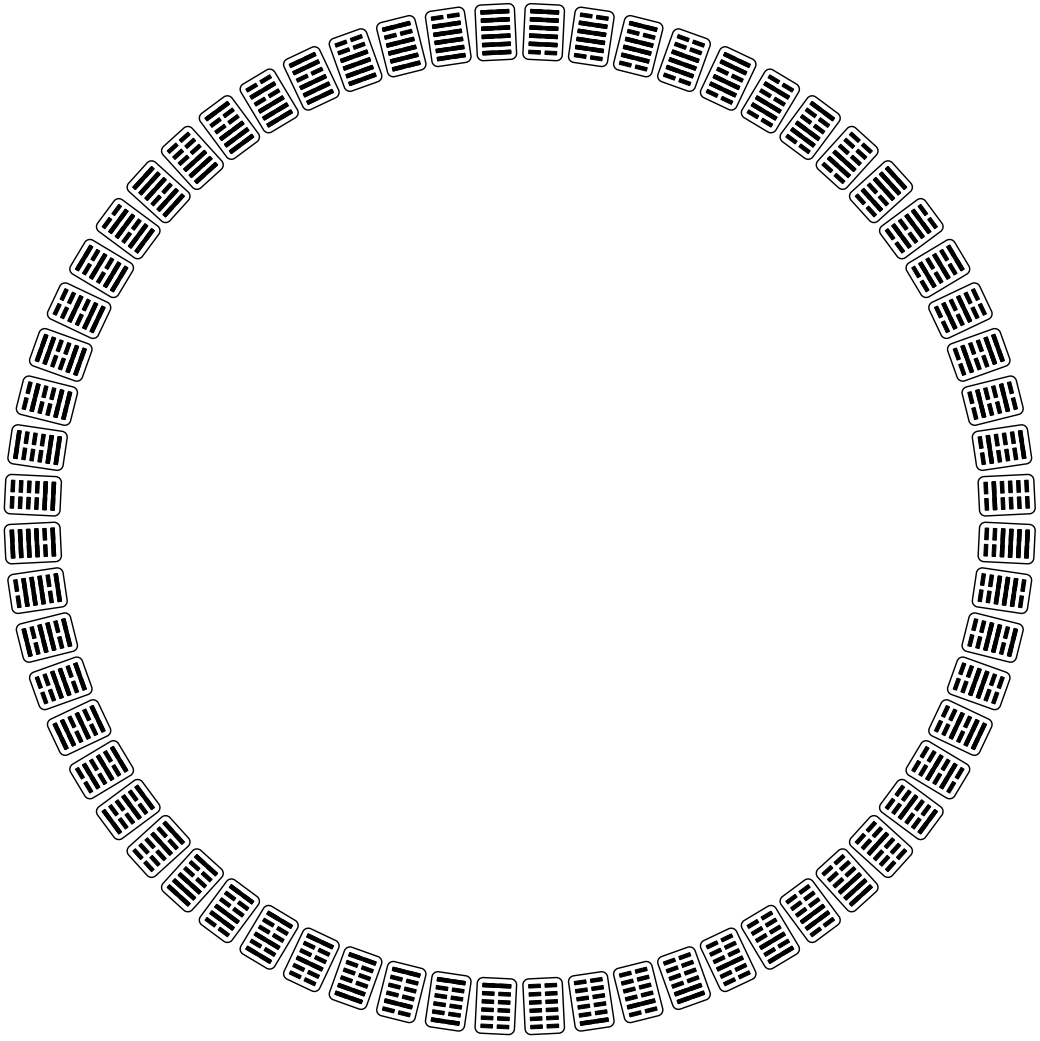


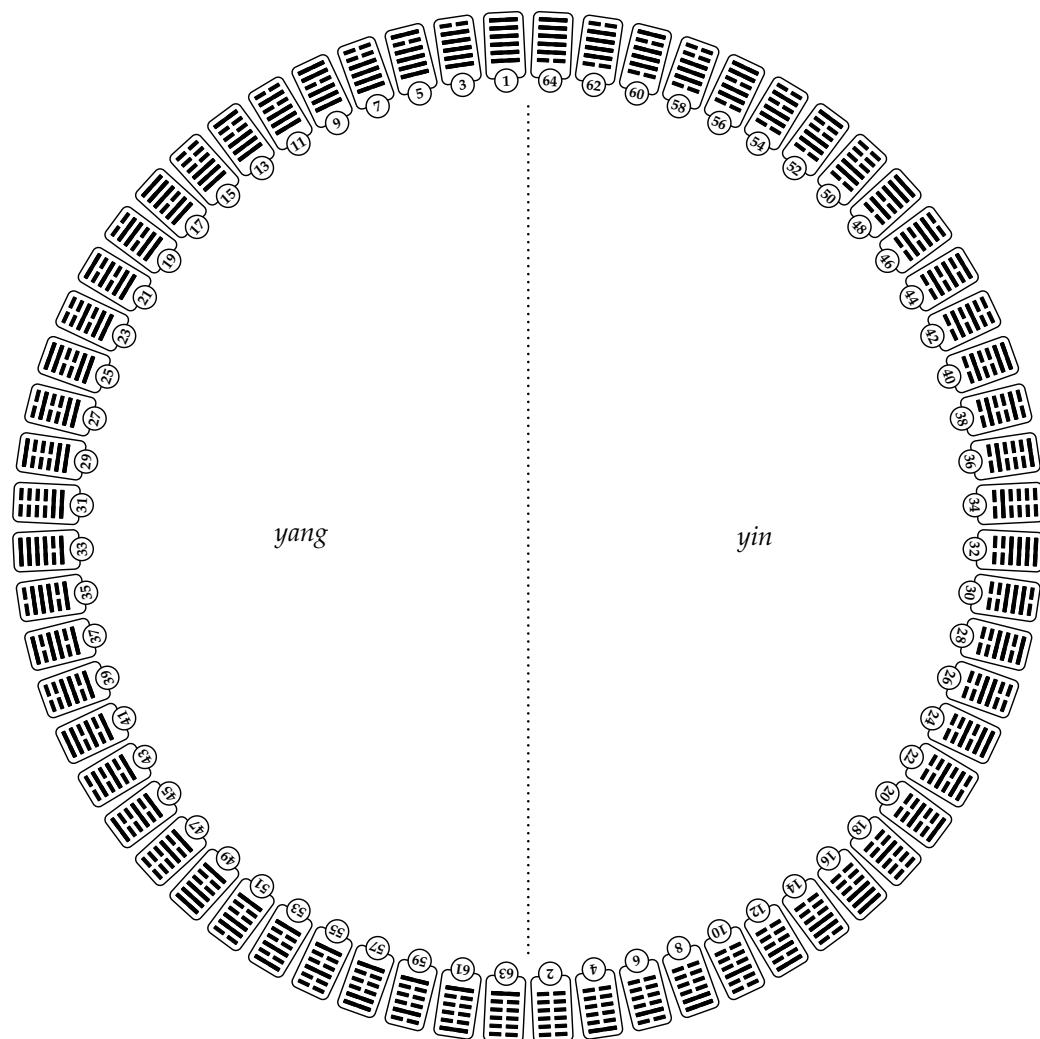
Fu Xi



King Wen







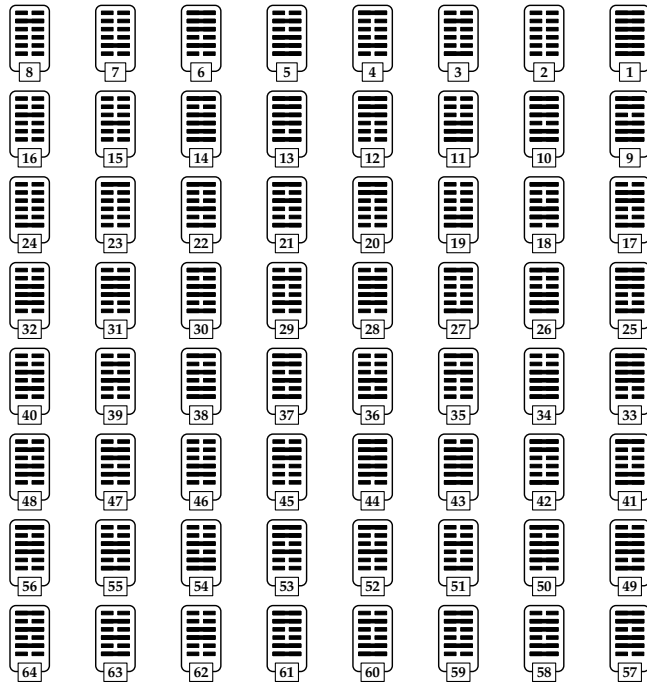
According to tradition the **Fu Xi** hexagram sequence predates the **King Wen** sequence (opposite page) by many centuries. The numbering of the **Fu Xi** sequence given here is not standard but is consistent with the *yinyang* correlation:

odd numbers are *yang*, even numbers are *yin*.

[The *yinyang* polarity of each hexagram in the **Fu Xi** sequence is determined by its first (lowest) line.]

For comparison see **Shao Yong's** "Chart of the numbers of the 64 hexagrams that rule the world", as presented in **Anne D. Birdwhistell's** "Transition to Neo-Confucianism - Shao Yung[Yong] on Knowledge and Symbols of Reality" (1989).

Fu Xi



The **King Wen** hexagram sequence, also known as 'King Wen Order' or 'Received Order', is dated to approximately 1000 B.C.E. This is the prevailing sequence of the hexagrams. See:

"The Yî King" **James Legge** (1882)

"The I Ching" **Richard Wilhelm, Cary Baynes, [Lao Naixuan]** (1967)

"The Taoist I Ching" **Liu I-ming, Thomas Cleary** (1986)

"The Classic of Changes" **Wang Bi, Richard John Lynn** (1994)

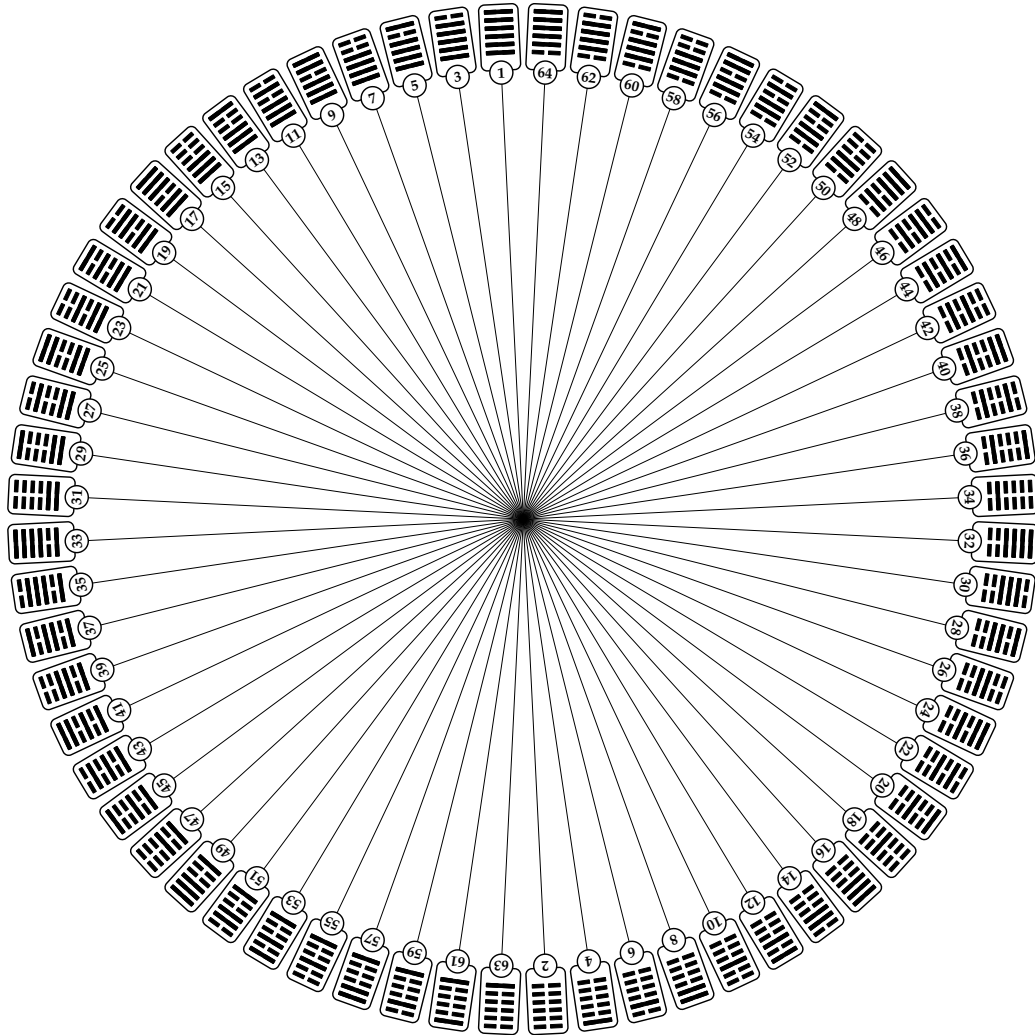
"The Complete I Ching" **Alfred Huang** (1998)

"Zhouyi: The Book of Changes" **Richard Rutt** (2002)

"The Essentials of the Yi Jing" **Chung Wu** (2003)

"The Original I Ching Oracle" **Rudolf Ritsema, Shantena Sabbadini** (2005)

King Wen



32 pairs

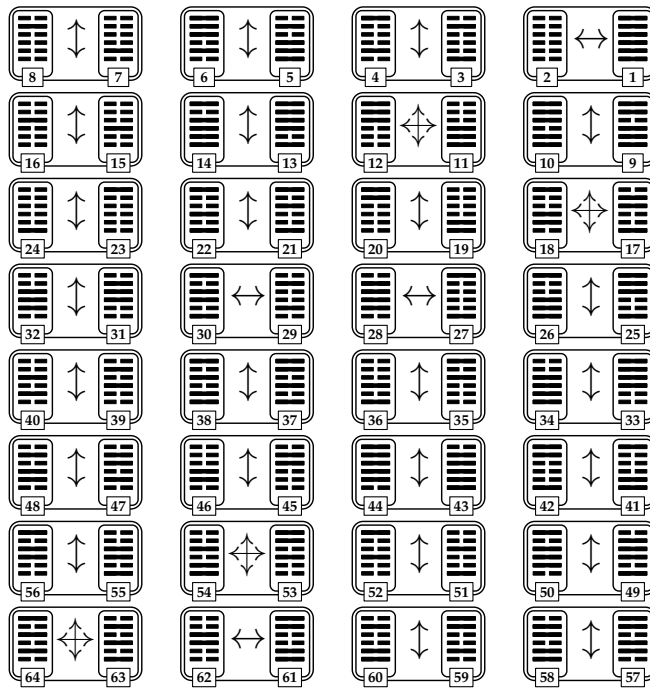
32 Complementary pairs

[(1,2), (3,4), (5,6)...(63,64)]

For each complementary pair locate a second complementary pair which is the inverse of the first:



Fu Xi



Inverse: \updownarrow

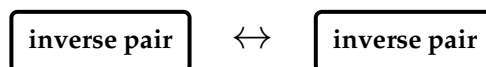
Complementary: \leftrightarrow

32 pairs

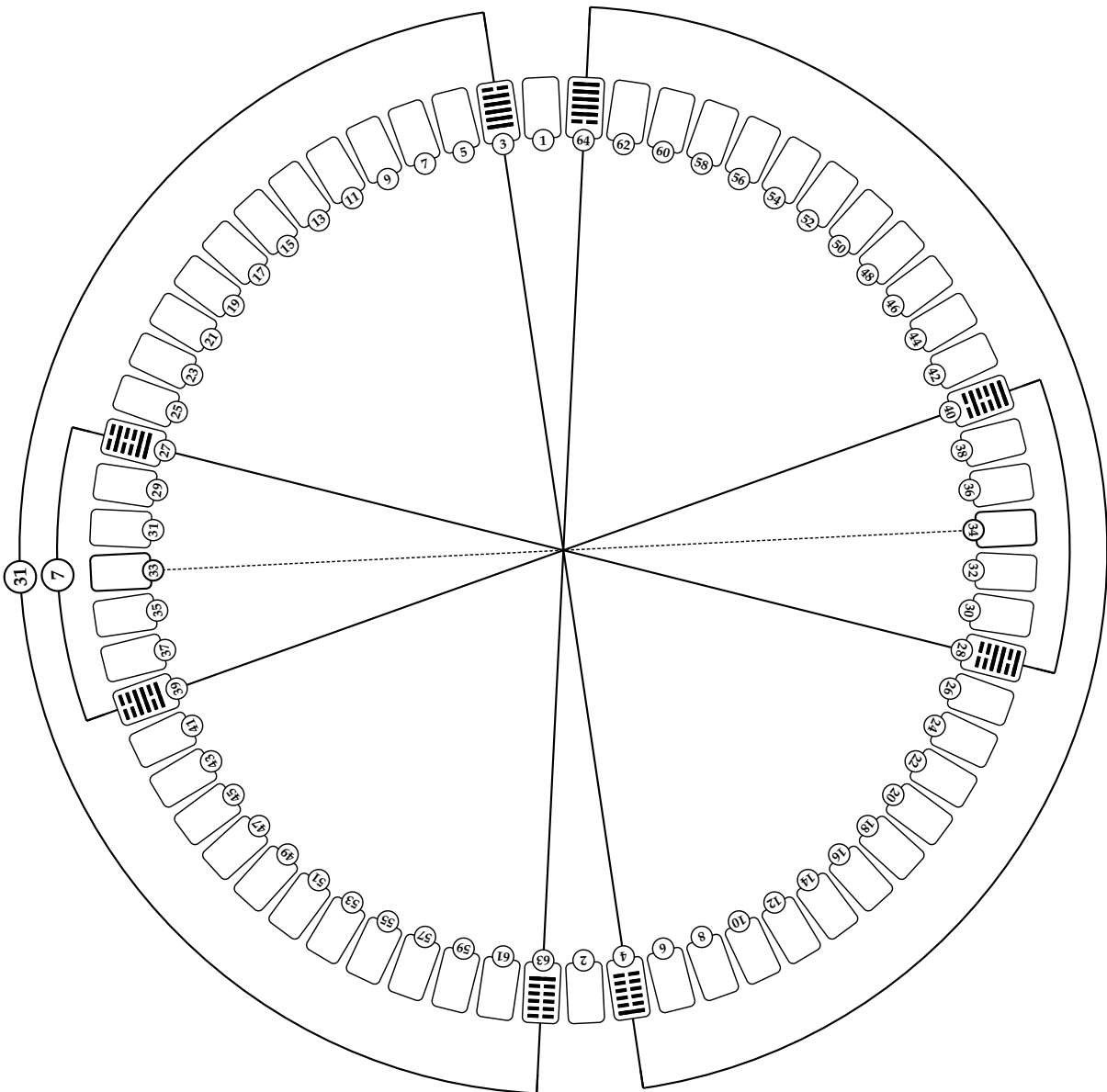
28 Inverse pairs and 4 Complementary pairs

[4 pairs are both inverse and complementary]

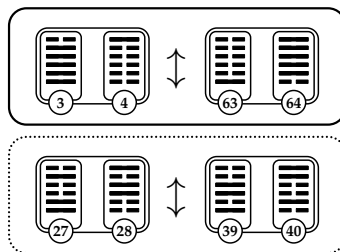
For each inverse pair locate a second inverse pair which is complementary to the first:



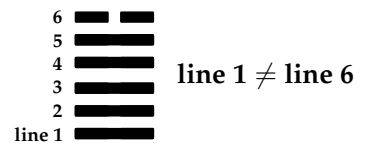
King Wen



Axis of symmetry = (33,34)



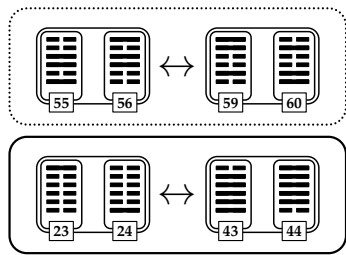
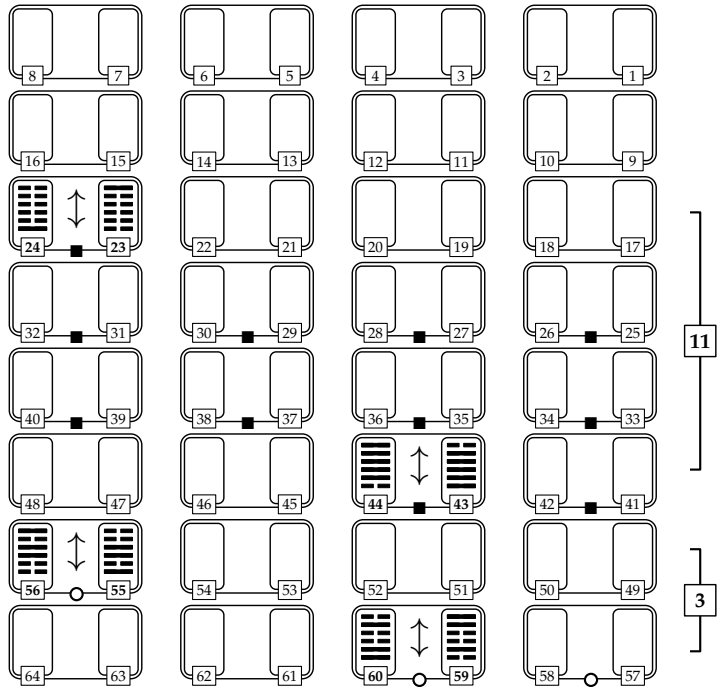
inverse pairs



- ③① FX[(3,4)(63,64)]
- ⑦ FX[(27,28)(39,40)]

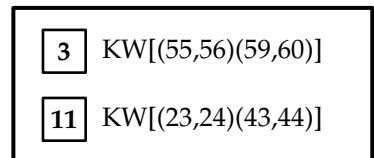
next: transpose to a descending spine

Fu Xi



complementary pairs

next: transpose to an ascending spine

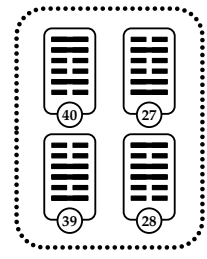
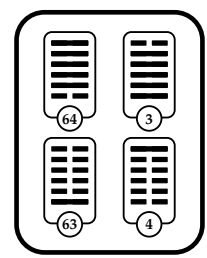
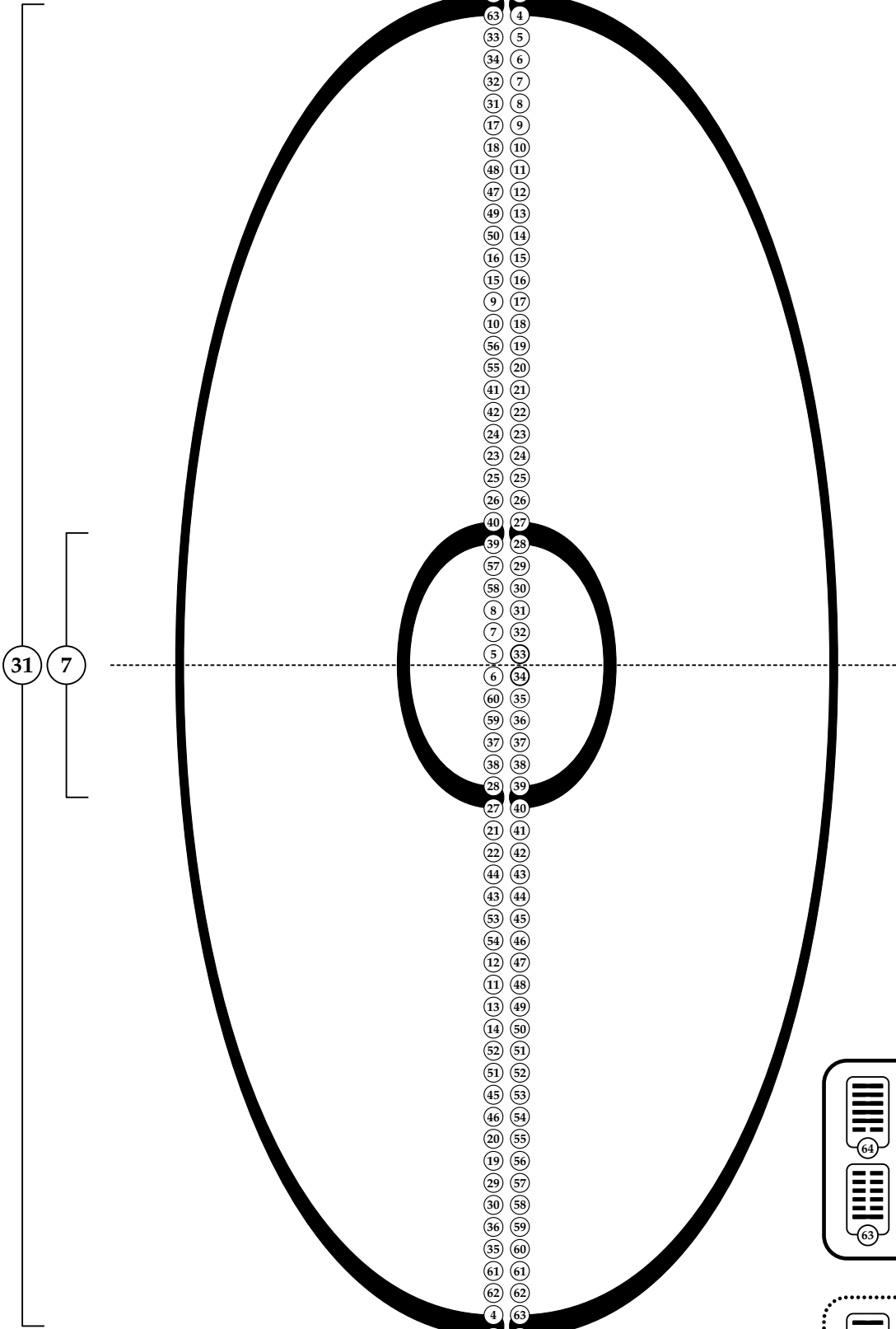


King Wen

inverse



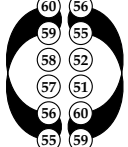
- 1 1
- 2 2
- 64 3
- 63 4
- 33 5
- 34 6
- 32 7
- 31 8
- 17 9
- 18 10
- 48 11
- 47 12
- 49 13
- 50 14
- 16 15
- 15 16
- 9 17
- 10 18
- 56 19
- 55 20
- 41 21
- 42 22
- 24 23
- 23 24
- 25 25
- 26 26
- 40 27
- 39 28
- 57 29
- 58 30
- 8 31
- 7 32
- 5 33
- 6 34
- 60 35
- 59 36
- 37 37
- 38 38
- 28 39
- 27 40
- 21 41
- 22 42
- 44 43
- 43 44
- 53 45
- 54 46
- 12 47
- 11 48
- 13 49
- 14 50
- 52 51
- 51 52
- 45 53
- 46 54
- 20 55
- 19 56
- 29 57
- 30 58
- 36 59
- 35 60
- 61 61
- 62 62
- 4 63
- 3 64



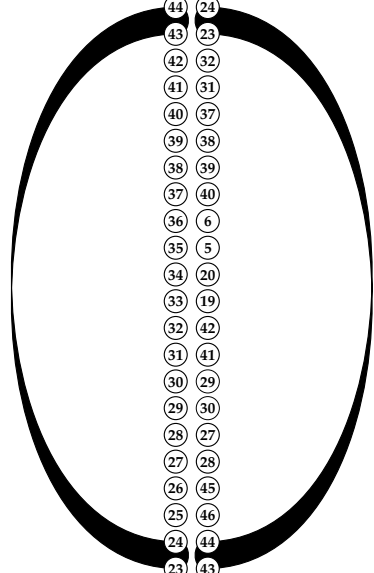
31 FX[(3,4)(63,64)]
 7 FX[(27,28)(39,40)]

Fu Xi

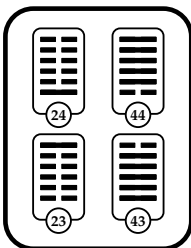
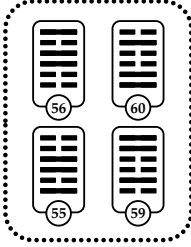
64 63
63 64
62 61
61 62
60 56
59 55
58 52
57 51
56 60
55 59
54 53
53 54
52 58
51 57
50 3
49 4
48 21
47 22
46 25
45 26
44 24
43 23
42 32
41 31
40 37
39 38
38 39
37 40
36 6
35 5
34 20
33 19
32 42
31 41
30 29
29 30
28 27
27 28
26 45
25 46
24 44
23 43
22 47
21 48
20 34
19 33
18 17
17 18
16 9
15 10
14 8
13 7
12 11
11 12
10 15
9 16
8 14
7 13
6 36
5 35
4 49
3 50
2 1
1 2



3



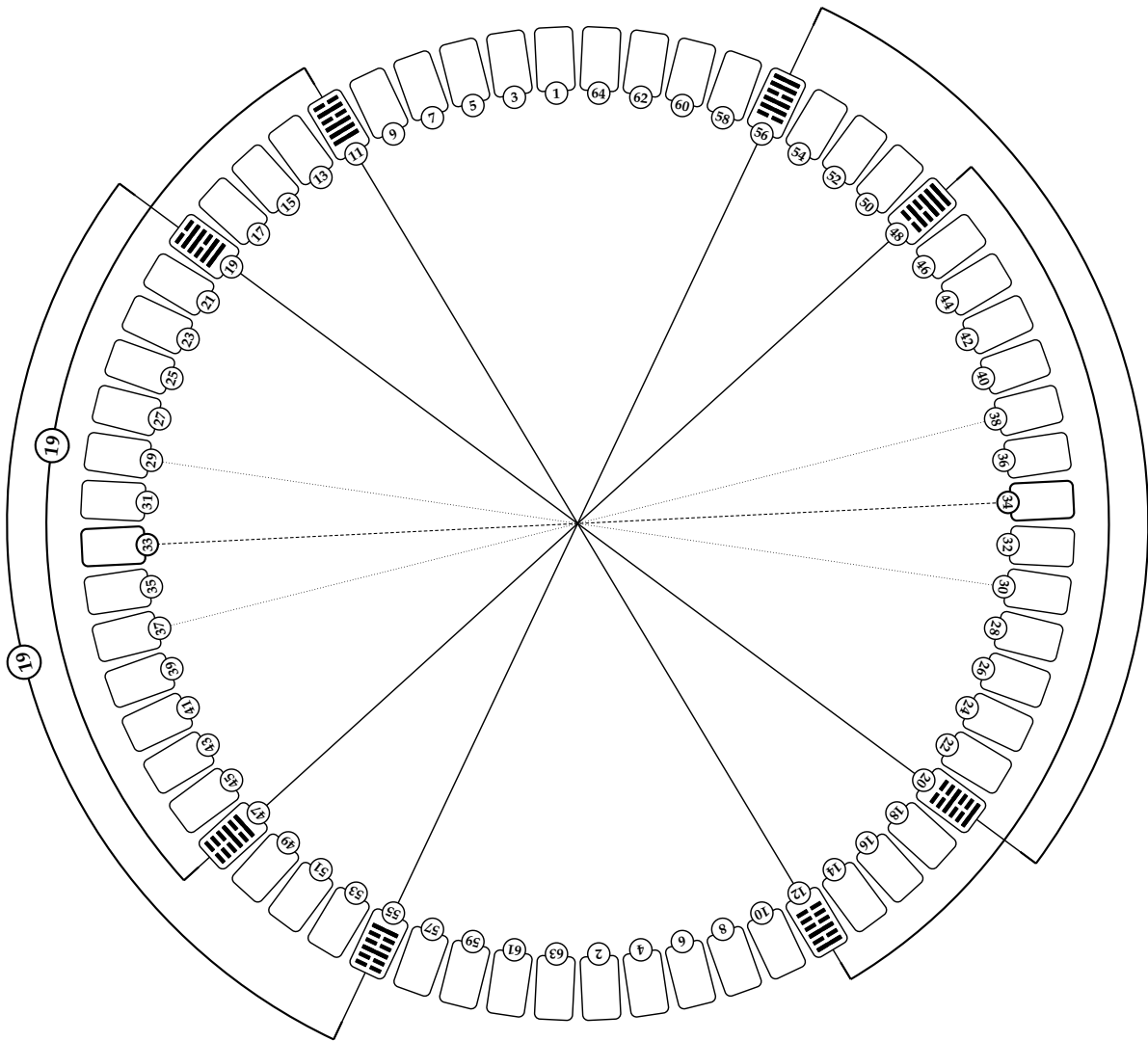
11



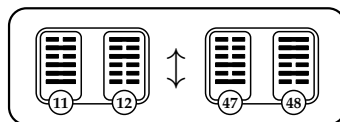
complementary

King Wen

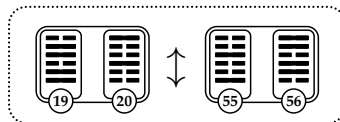
3 KW[(55,56)(59,60)]
11 KW[(23,24)(43,44)]



Axis of symmetry = (33,34)



line 1 \neq line 6

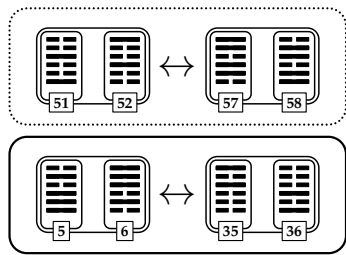
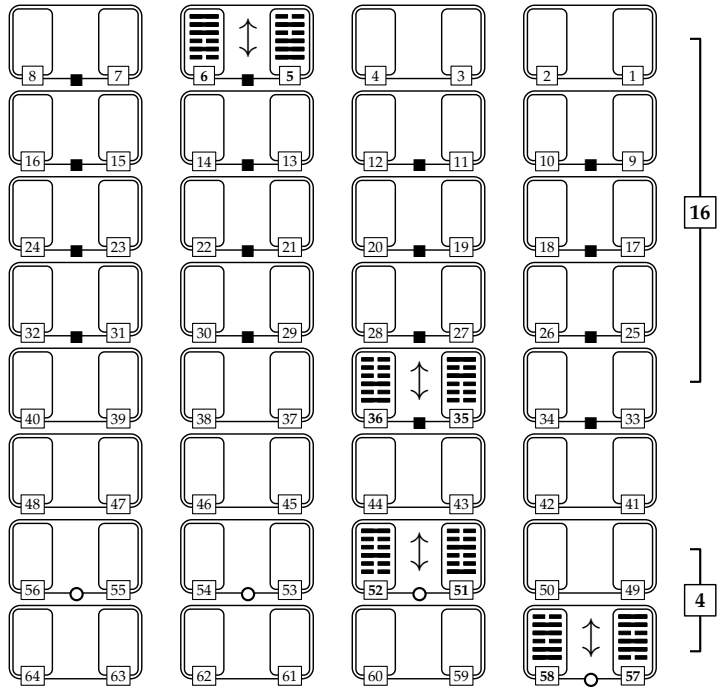


inverse pairs

- ①9 FX[(11,12)(47,48)]
- ①9 FX[(19,20)(55,56)]

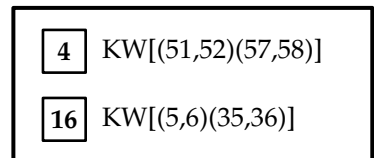
next: transpose to a descending spine

Fu Xi



complementary pairs

next: transpose to an ascending spine

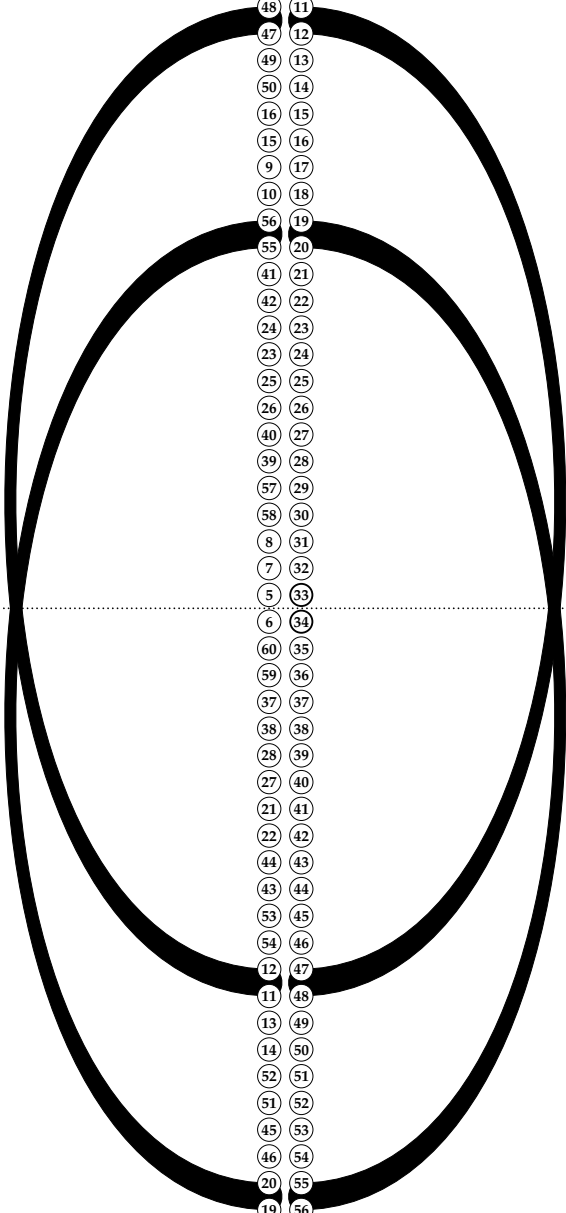
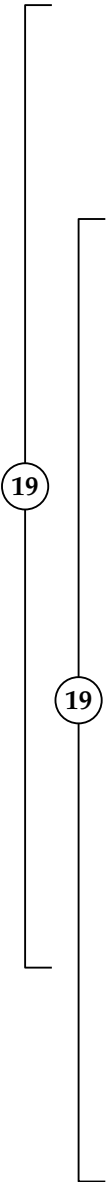


King Wen

inverse

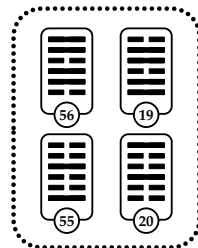
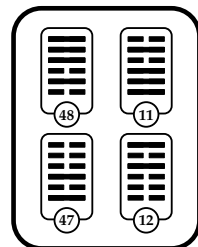


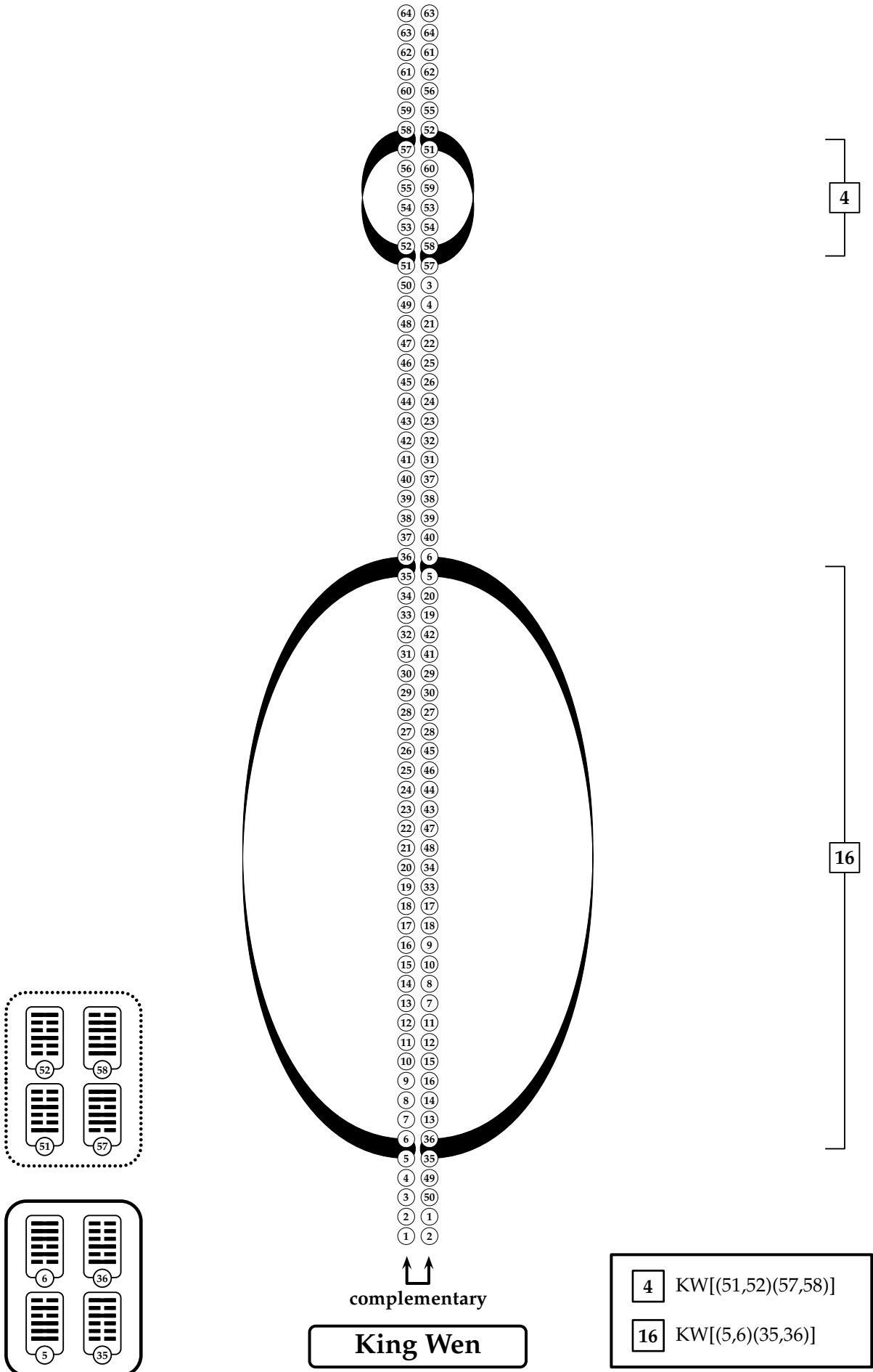
- 1 1
- 2 2
- 64 3
- 63 4
- 33 5
- 34 6
- 32 7
- 31 8
- 17 9
- 18 10
- 48 11
- 47 12
- 49 13
- 50 14
- 16 15
- 15 16
- 9 17
- 10 18
- 56 19
- 55 20
- 41 21
- 42 22
- 24 23
- 23 24
- 25 25
- 26 26
- 40 27
- 39 28
- 57 29
- 58 30
- 8 31
- 7 32
- 5 33
- 6 34
- 60 35
- 59 36
- 37 37
- 38 38
- 28 39
- 27 40
- 21 41
- 22 42
- 44 43
- 43 44
- 53 45
- 54 46
- 12 47
- 11 48
- 13 49
- 14 50
- 52 51
- 51 52
- 45 53
- 46 54
- 20 55
- 19 56
- 29 57
- 30 58
- 36 59
- 35 60
- 61 61
- 62 62
- 4 63
- 3 64

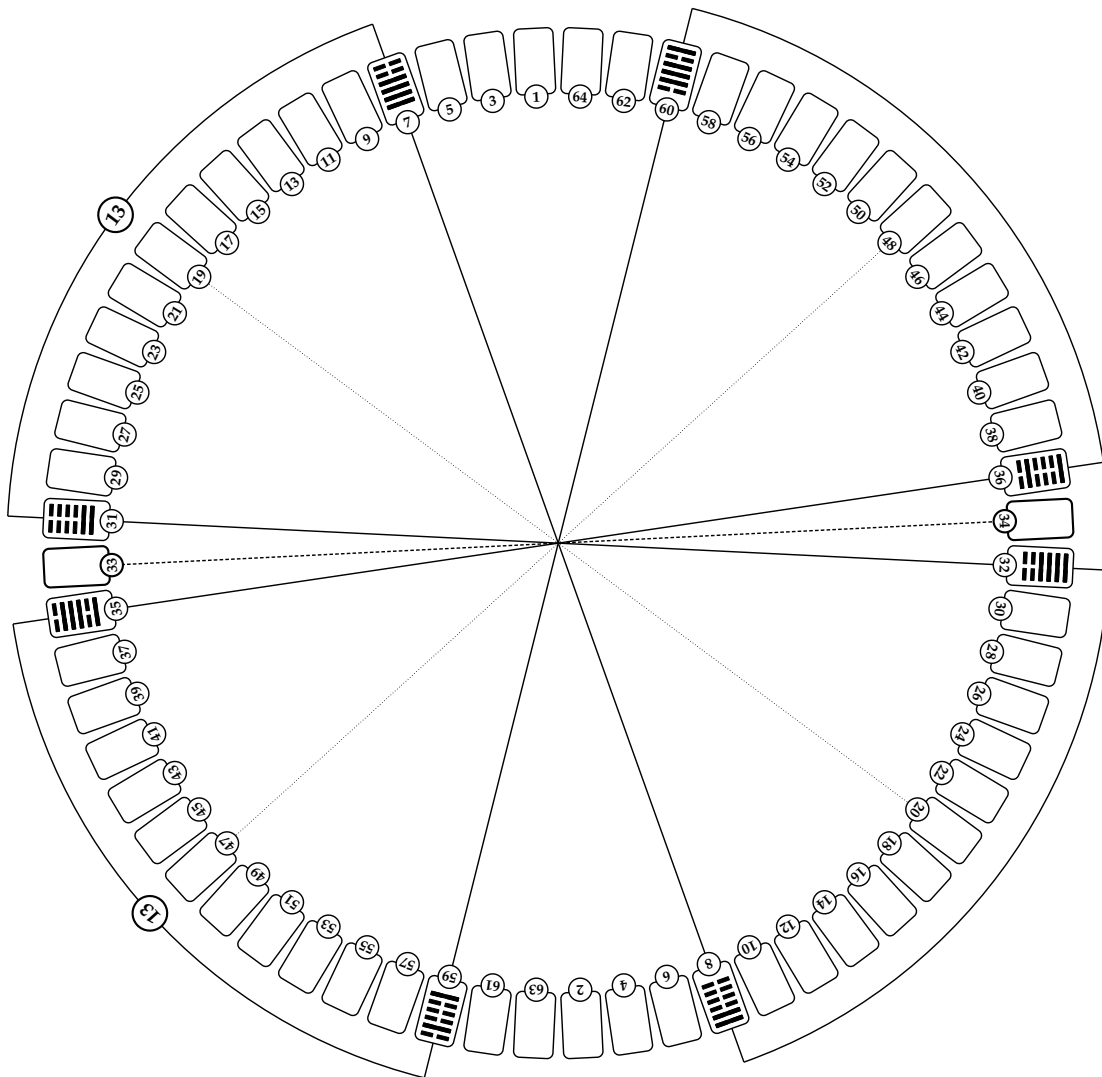


- ①9 FX[(11,12)(47,48)]
- ①9 FX[(19,20)(55,56)]

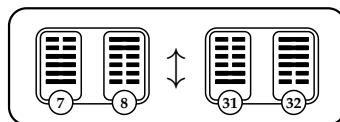
Fu Xi



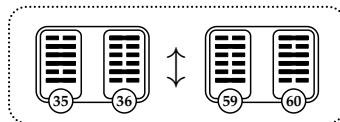




Axis of symmetry = (33,34)



line 1 \neq line 6

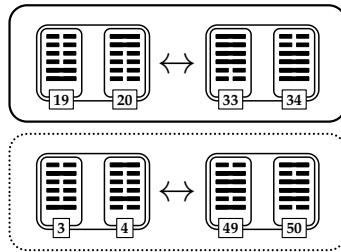
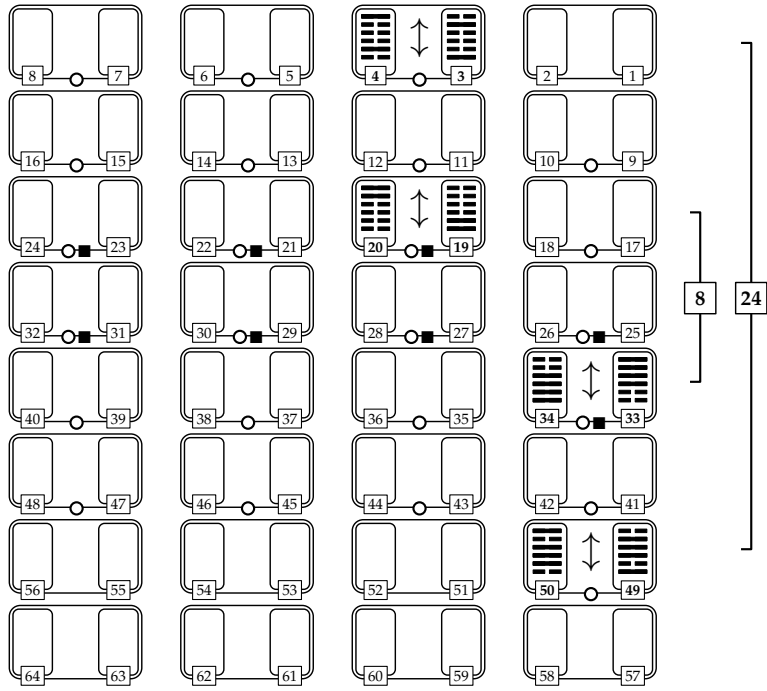


inverse pairs

- ⑬ FX[(7,8)(31,32)]
- ⑬ FX[(35,36)(59,60)]

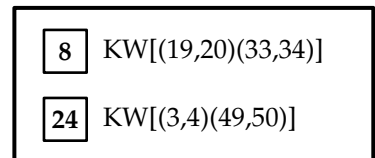
next: transpose to a descending spine

Fu Xi



complementary pairs

next: transpose to an ascending spine



King Wen

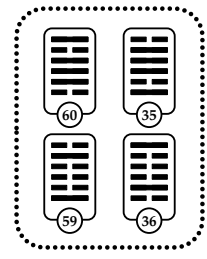
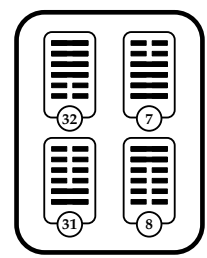
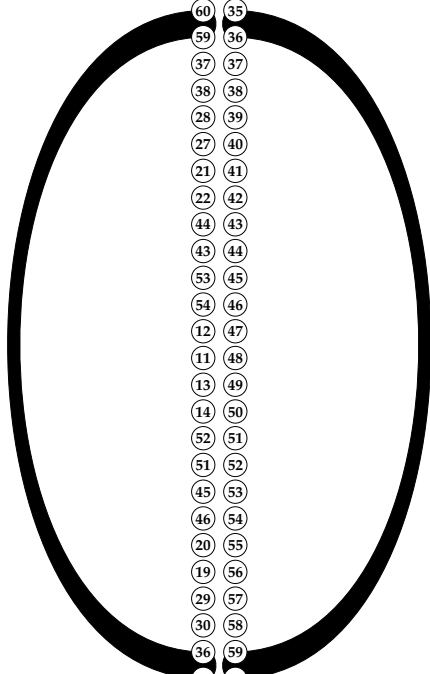
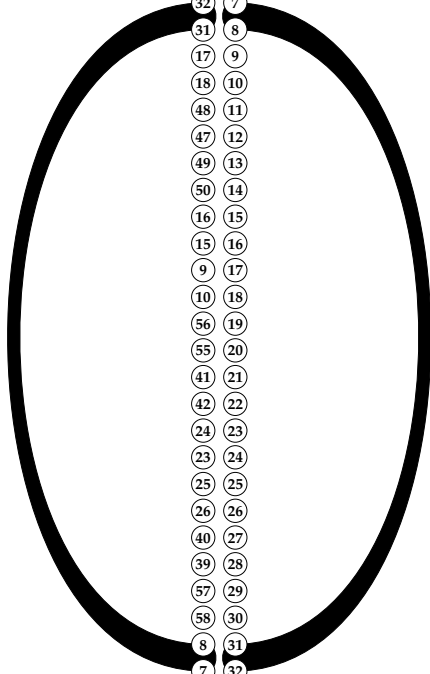
inverse



- 1 1
- 2 2
- 64 3
- 63 4
- 33 5
- 34 6
- 32 7
- 31 8
- 17 9
- 18 10
- 48 11
- 47 12
- 49 13
- 50 14
- 16 15
- 15 16
- 9 17
- 10 18
- 56 19
- 55 20
- 41 21
- 42 22
- 24 23
- 23 24
- 25 25
- 26 26
- 40 27
- 39 28
- 57 29
- 58 30
- 8 31
- 7 32
- 5 33
- 6 34
- 60 35
- 59 36
- 37 37
- 38 38
- 28 39
- 27 40
- 21 41
- 22 42
- 44 43
- 43 44
- 53 45
- 54 46
- 12 47
- 11 48
- 13 49
- 14 50
- 52 51
- 51 52
- 45 53
- 46 54
- 20 55
- 19 56
- 29 57
- 30 58
- 36 59
- 35 60
- 61 61
- 62 62
- 4 63
- 3 64

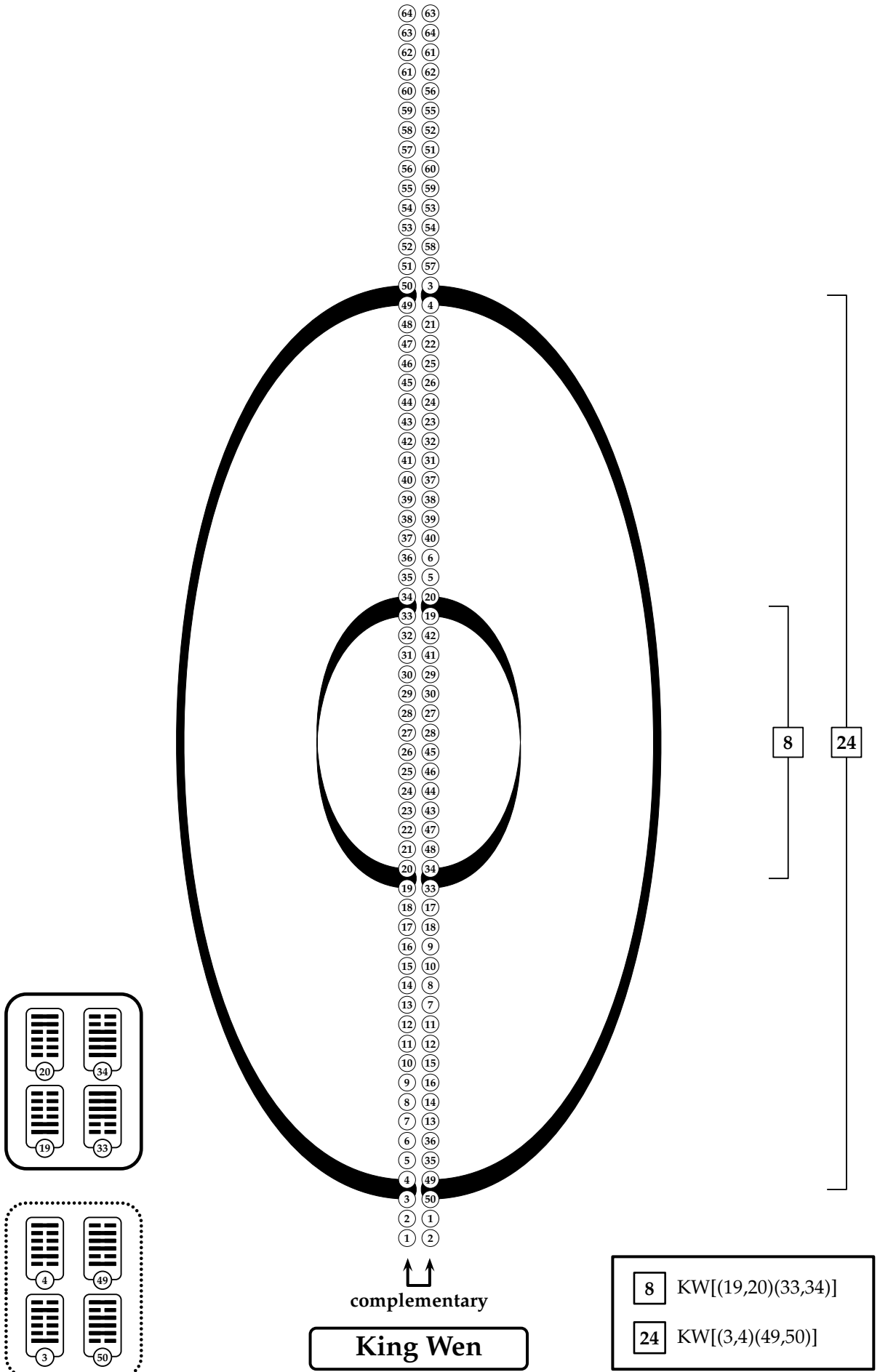
13

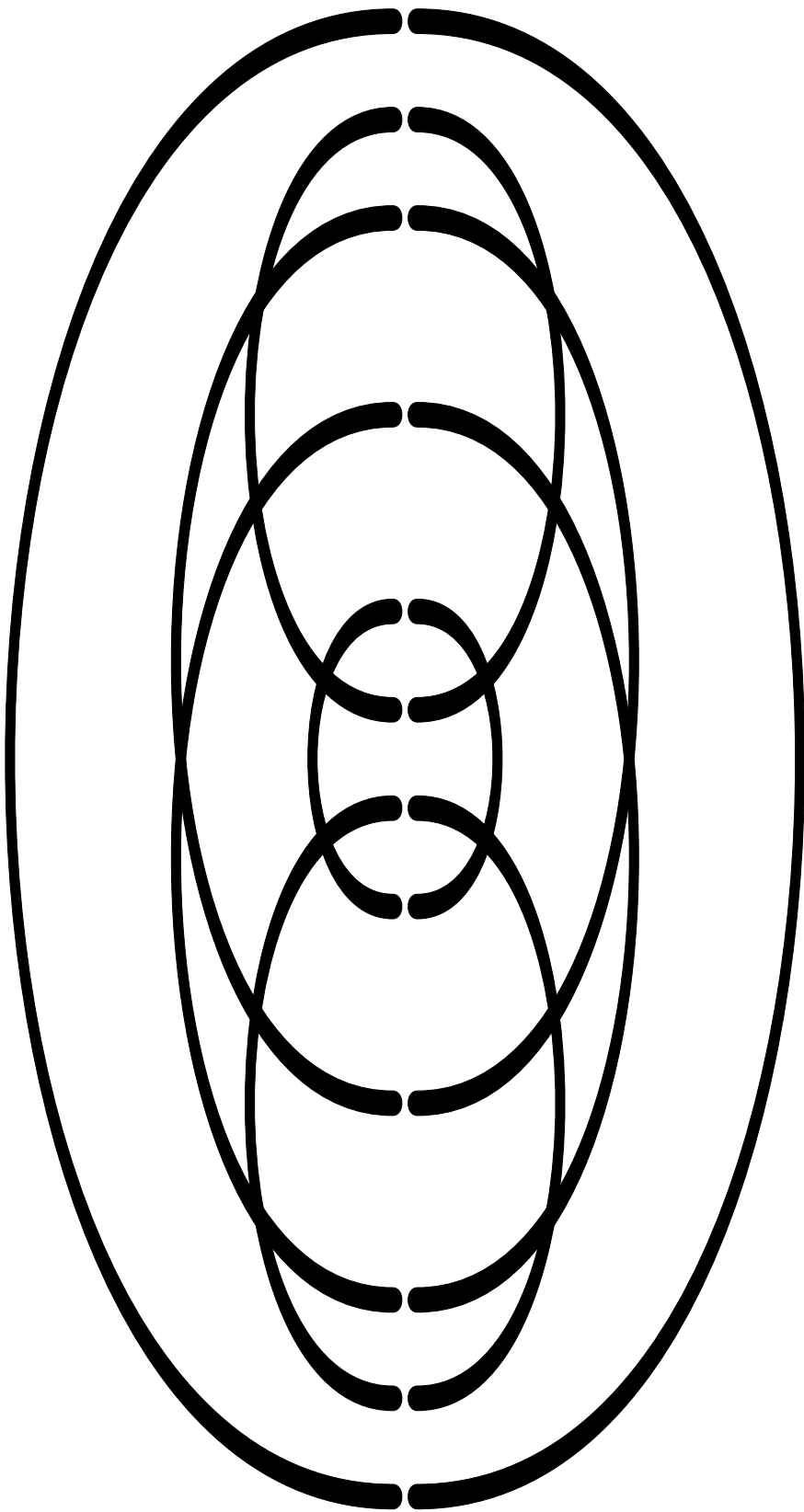
13



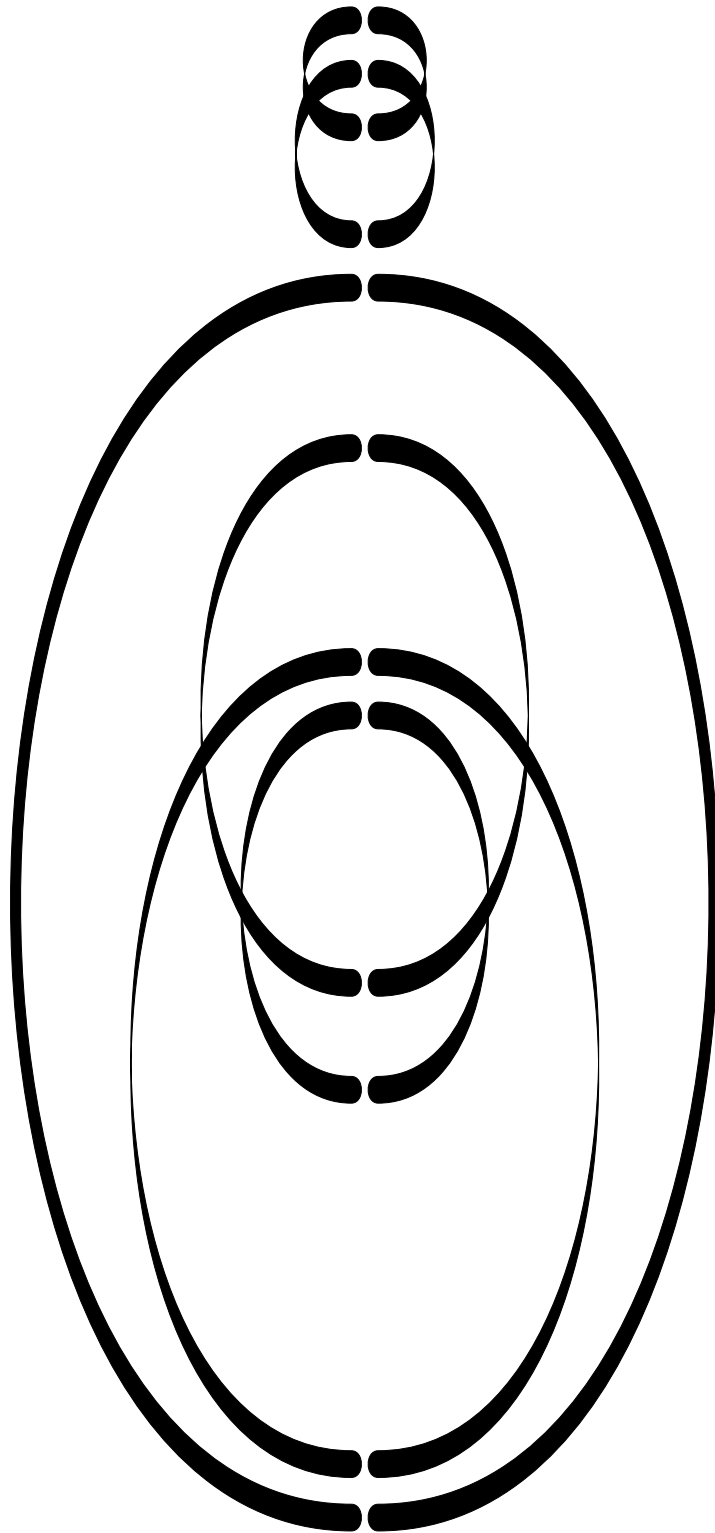
13 FX[(7,8)(31,32)]
 13 FX[(35,36)(59,60)]

Fu Xi

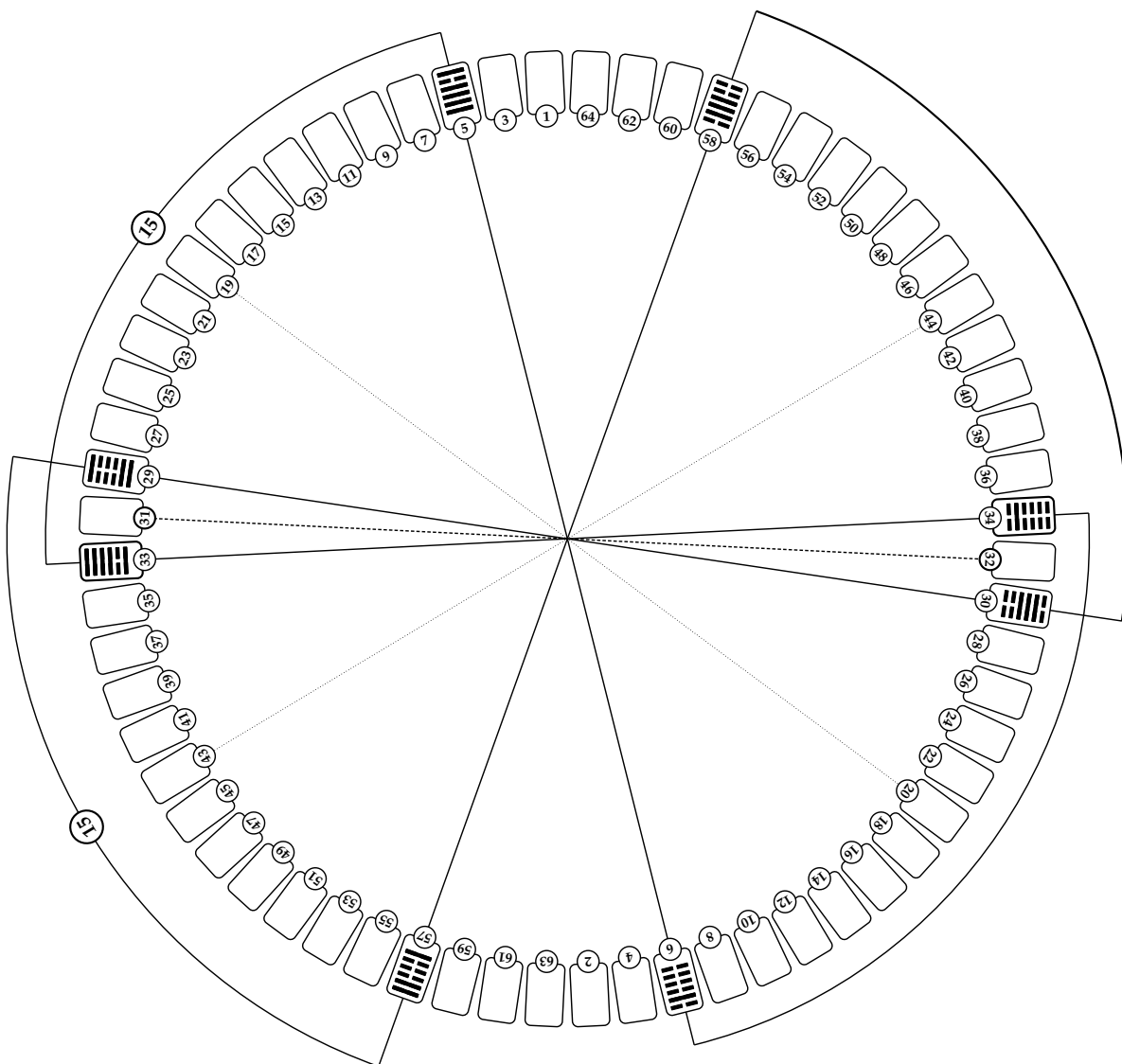




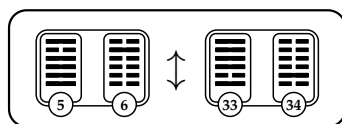
Fu Xi



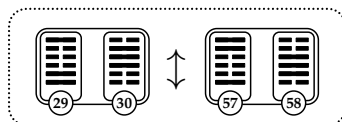
King Wen



Axis of symmetry = (31,32)



line 1 = line 6

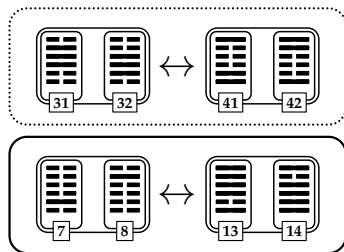


inverse pairs

- ⑮ FX[(5,6)(33,34)]
- ⑮ FX[(29,30)(57,58)]

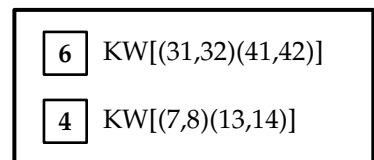
next: transpose to a descending spine

Fu Xi



complementary pairs

next: transpose to an ascending spine



King Wen

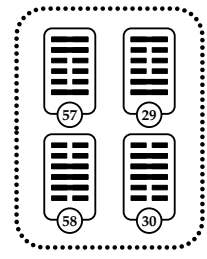
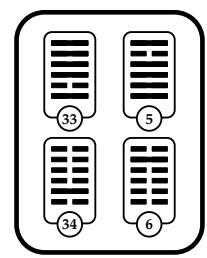
inverse



- 1 1
- 2 2
- 64 3
- 63 4
- 33 5
- 34 6
- 32 7
- 31 8
- 17 9
- 18 10
- 48 11
- 47 12
- 49 13
- 50 14
- 16 15
- 15 16
- 9 17
- 10 18
- 56 19
- 55 20
- 41 21
- 42 22
- 24 23
- 23 24
- 25 25
- 26 26
- 40 27
- 39 28
- 57 29
- 58 30
- 8 31
- 7 32
- 5 33
- 6 34
- 60 35
- 59 36
- 37 37
- 38 38
- 28 39
- 27 40
- 21 41
- 22 42
- 44 43
- 43 44
- 53 45
- 54 46
- 12 47
- 11 48
- 13 49
- 14 50
- 52 51
- 51 52
- 45 53
- 46 54
- 20 55
- 19 56
- 29 57
- 30 58
- 36 59
- 35 60
- 61 61
- 62 62
- 4 63
- 3 64

15

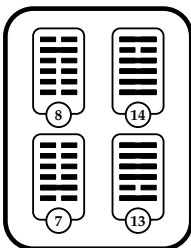
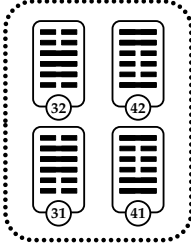
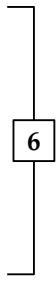
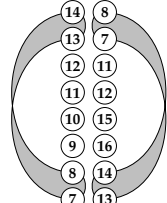
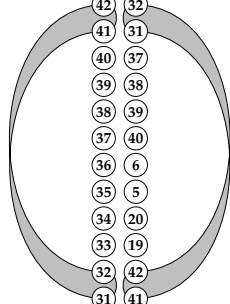
15



- 15 FX[(5,6)(33,34)]
- 15 FX[(29,30)(57,58)]

Fu Xi

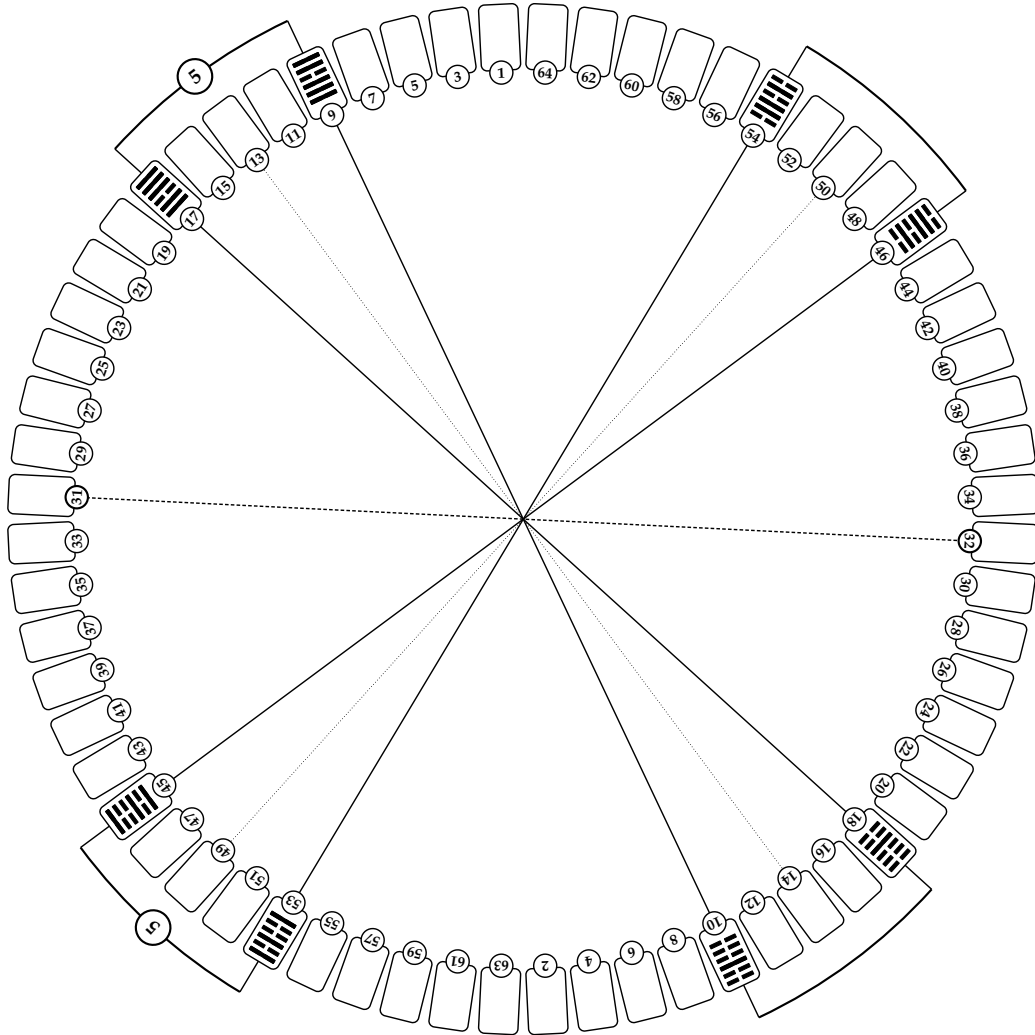
64 63
63 64
62 61
61 62
60 56
59 55
58 52
57 51
56 60
55 59
54 53
53 54
52 58
51 57
50 3
49 4
48 21
47 22
46 25
45 26
44 24
43 23
42 32
41 31
40 37
39 38
38 39
37 40
36 6
35 5
34 20
33 19
32 42
31 41
30 29
29 30
28 27
27 28
26 45
25 46
24 44
23 43
22 47
21 48
20 34
19 33
18 17
17 18
16 9
15 10
14 8
13 7
12 11
11 12
10 15
9 16
8 14
7 13
6 36
5 35
4 49
3 50
2 1
1 2



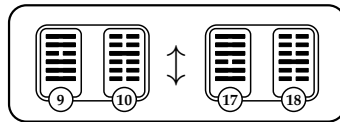
complementary

King Wen

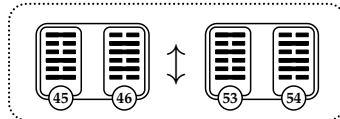
- 6 KW[(31,32)(41,42)]
- 4 KW[(7,8)(13,14)]



Axis of symmetry = (31,32)



line 1 = line 6

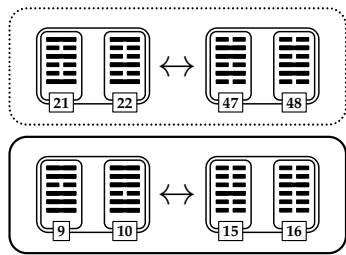
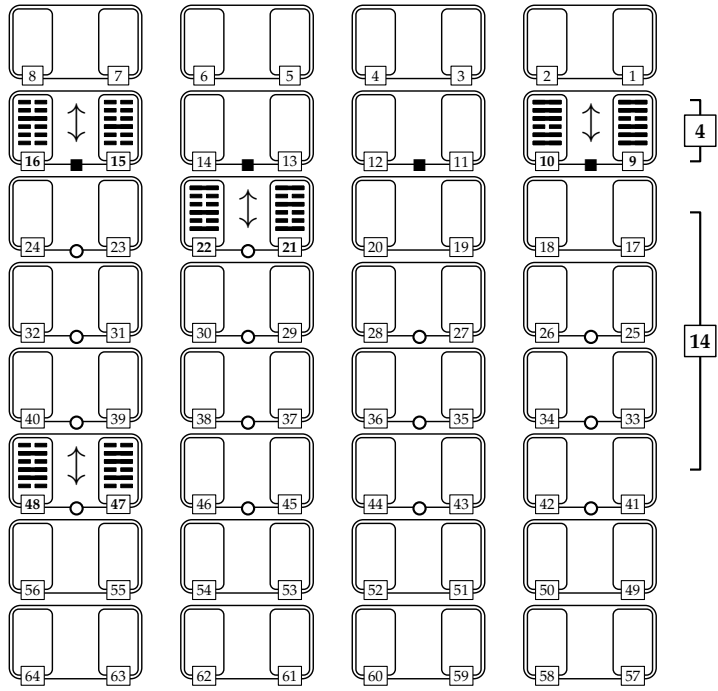


inverse pairs

- ⑤ FX[(9,10)(17,18)]
- ⑤ FX[(45,46)(53,54)]

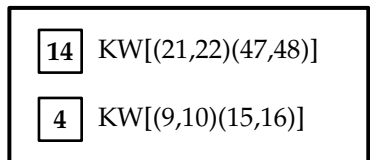
next: transpose to a descending spine

Fu Xi



complementary pairs

next: transpose to an ascending spine

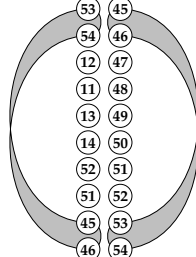
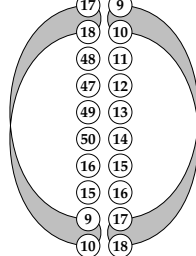


King Wen

inverse

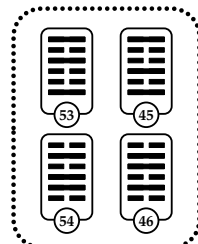
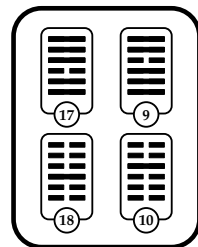


- 1 1
- 2 2
- 64 3
- 63 4
- 33 5
- 34 6
- 32 7
- 31 8
- 17 9
- 18 10
- 48 11
- 47 12
- 49 13
- 50 14
- 16 15
- 15 16
- 9 17
- 10 18
- 56 19
- 55 20
- 41 21
- 42 22
- 24 23
- 23 24
- 25 25
- 26 26
- 40 27
- 39 28
- 57 29
- 58 30
- 8 31
- 7 32
- 5 33
- 6 34
- 60 35
- 59 36
- 37 37
- 38 38
- 28 39
- 27 40
- 21 41
- 22 42
- 44 43
- 43 44
- 53 45
- 54 46
- 12 47
- 11 48
- 13 49
- 14 50
- 52 51
- 51 52
- 45 53
- 46 54
- 20 55
- 19 56
- 29 57
- 30 58
- 36 59
- 35 60
- 61 61
- 62 62
- 4 63
- 3 64

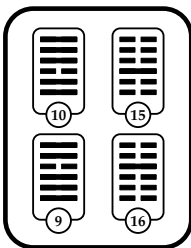
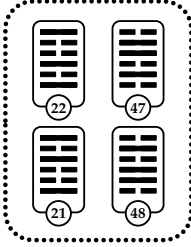
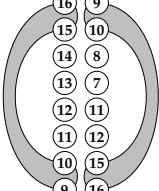
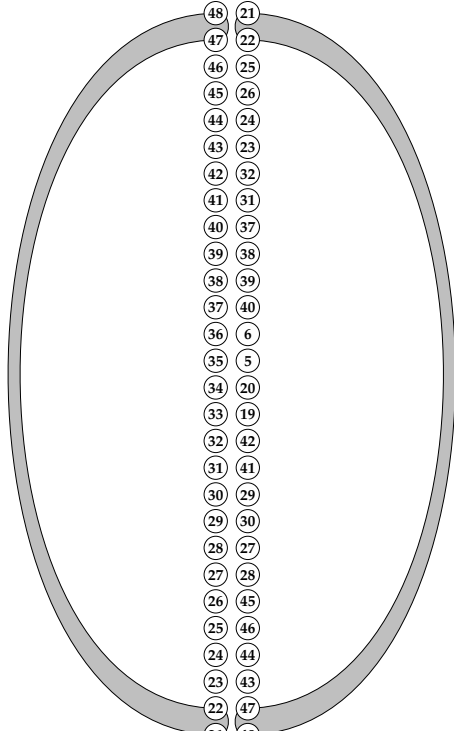


- 5 FX[(9,10)(17,18)]
- 5 FX[(45,46)(53,54)]

Fu Xi



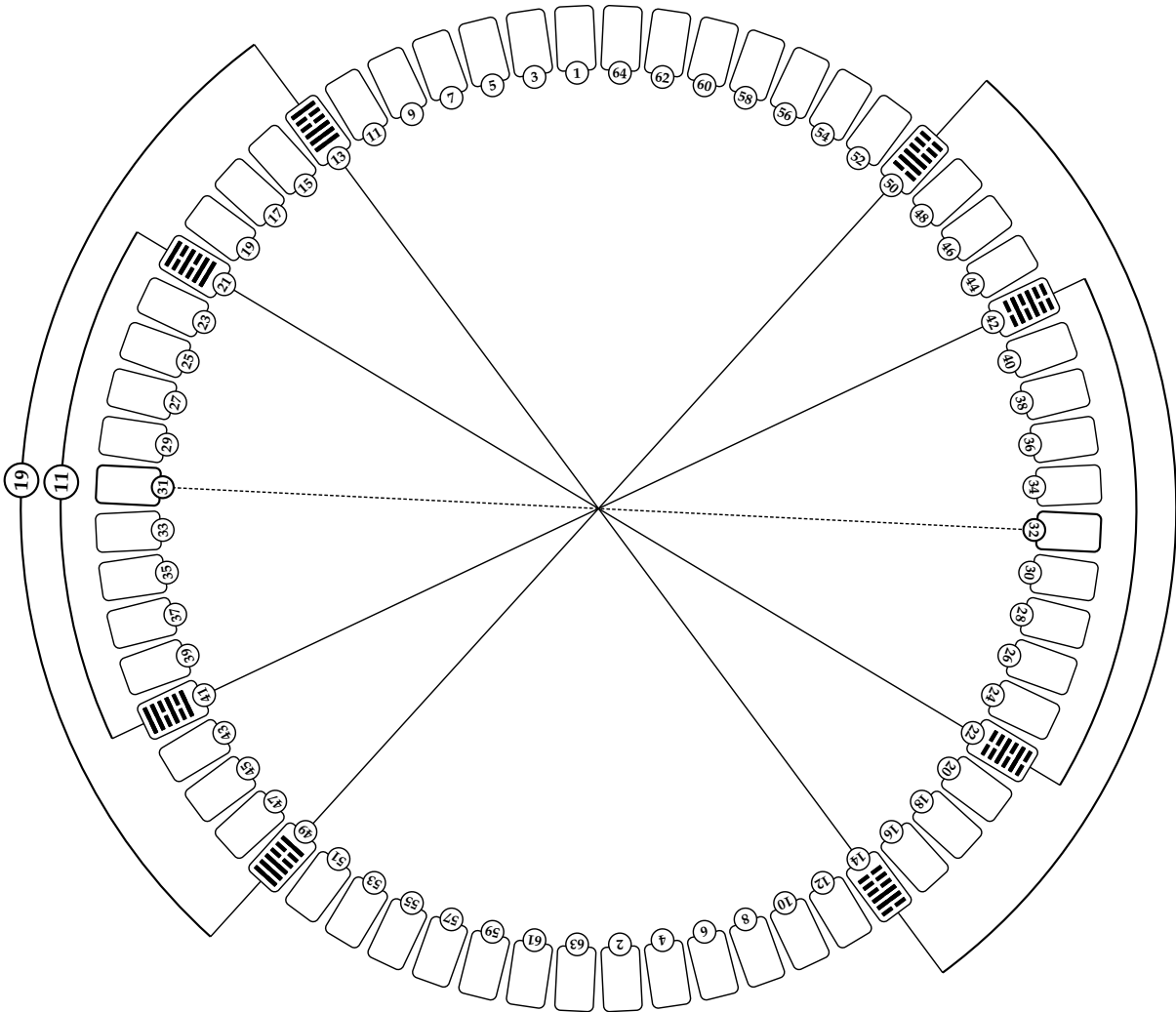
64 63
 63 64
 62 61
 61 62
 60 56
 59 55
 58 52
 57 51
 56 60
 55 59
 54 53
 53 54
 52 58
 51 57
 50 3
 49 4
 48 21
 47 22
 46 25
 45 26
 44 24
 43 23
 42 32
 41 31
 40 37
 39 38
 38 39
 37 40
 36 6
 35 5
 34 20
 33 19
 32 42
 31 41
 30 29
 29 30
 28 27
 27 28
 26 45
 25 46
 24 44
 23 43
 22 47
 21 48
 20 34
 19 33
 18 17
 17 18
 16 9
 15 10
 14 8
 13 7
 12 11
 11 12
 10 15
 9 16
 8 14
 7 13
 6 36
 5 35
 4 49
 3 50
 2 1
 1 2



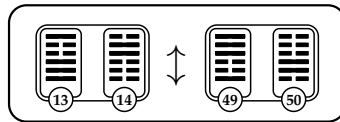
complementary

King Wen

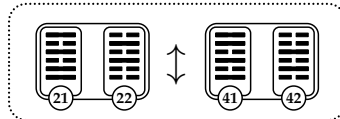
14 KW[(21,22)(47,48)]
 4 KW[(9,10)(15,16)]



Axis of symmetry = (31,32)



line 1 = line 6

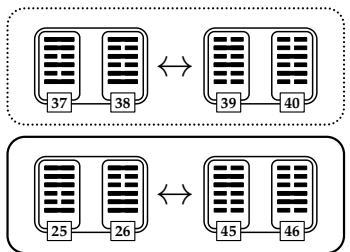
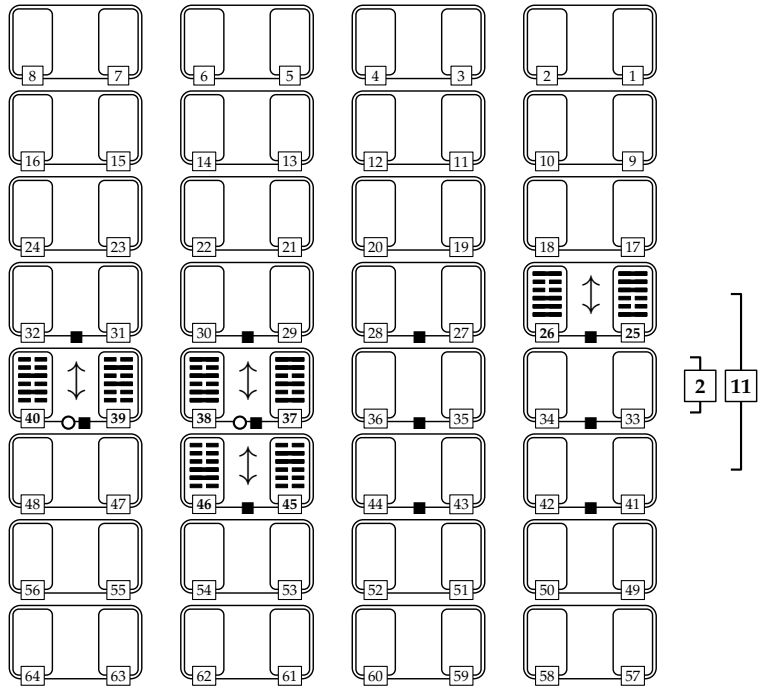


inverse pairs

- ①⑨ FX[(13,14)(49,50)]
- ①① FX[(21,22)(41,42)]

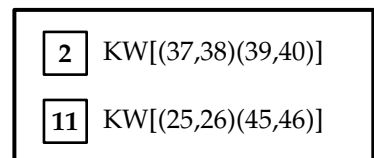
next: transpose to a descending spine

Fu Xi



complementary pairs

next: transpose to an ascending spine

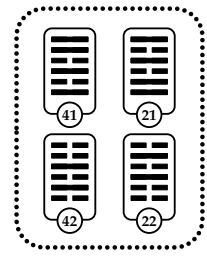
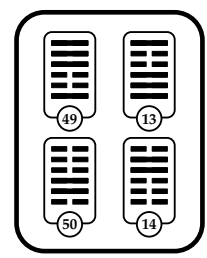
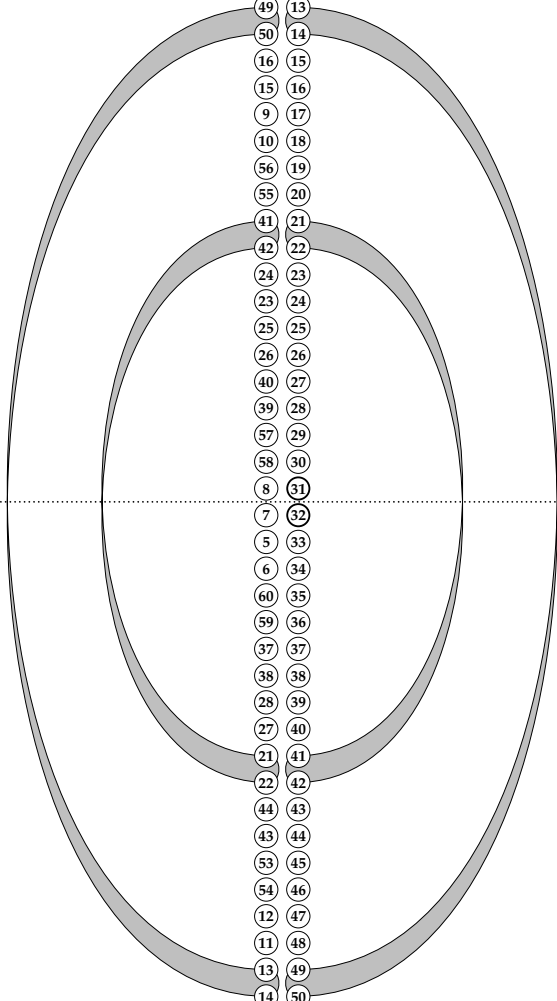
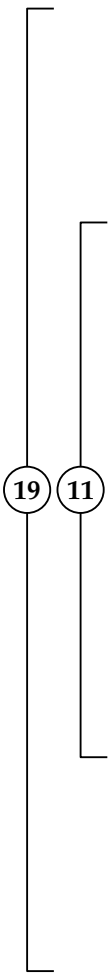


King Wen

inverse



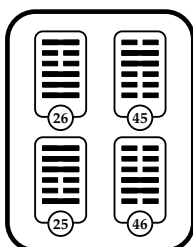
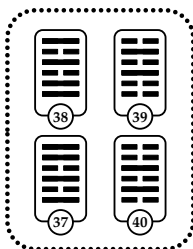
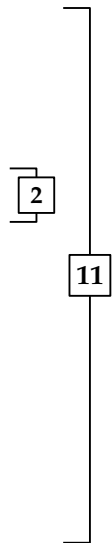
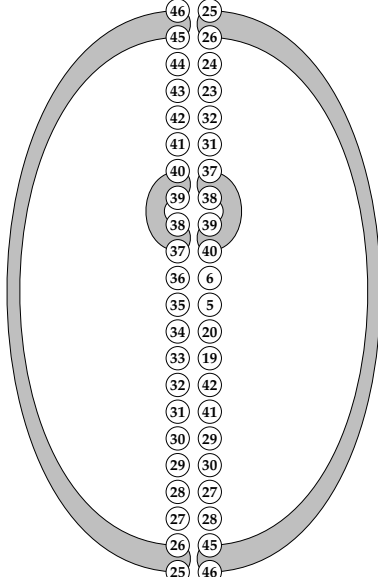
- 1 1
- 2 2
- 64 3
- 63 4
- 33 5
- 34 6
- 32 7
- 31 8
- 17 9
- 18 10
- 48 11
- 47 12
- 49 13
- 50 14
- 16 15
- 15 16
- 9 17
- 10 18
- 56 19
- 55 20
- 41 21
- 42 22
- 24 23
- 23 24
- 25 25
- 26 26
- 40 27
- 39 28
- 57 29
- 58 30
- 8 31
- 7 32
- 5 33
- 6 34
- 60 35
- 59 36
- 37 37
- 38 38
- 28 39
- 27 40
- 21 41
- 22 42
- 44 43
- 43 44
- 53 45
- 54 46
- 12 47
- 11 48
- 13 49
- 14 50
- 52 51
- 51 52
- 45 53
- 46 54
- 20 55
- 19 56
- 29 57
- 30 58
- 36 59
- 35 60
- 61 61
- 62 62
- 4 63
- 3 64



19 FX[(13,14)(49,50)]
11 FX[(21,22)(41,42)]

Fu Xi

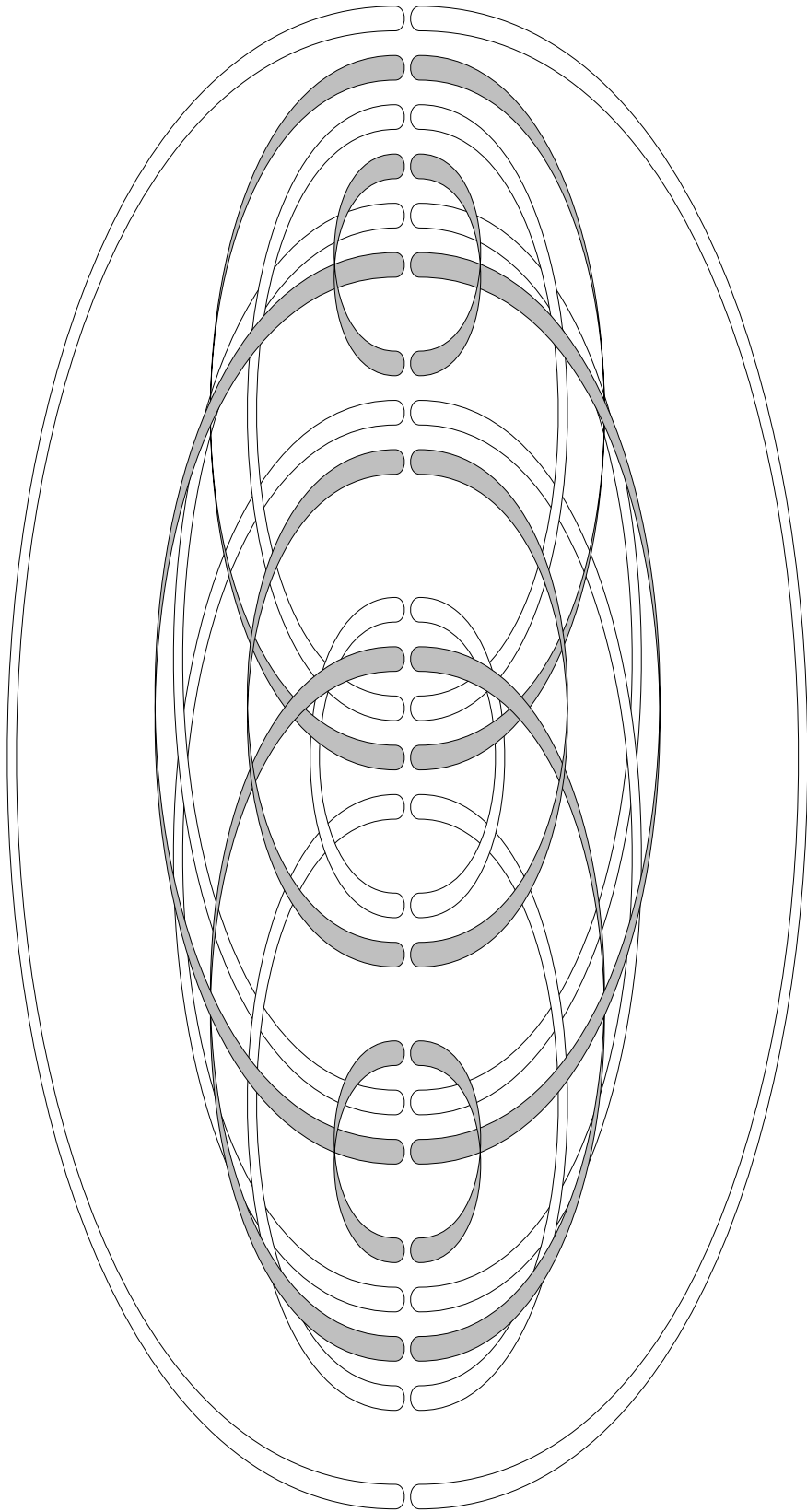
64 63
63 64
62 61
61 62
60 56
59 55
58 52
57 51
56 60
55 59
54 53
53 54
52 58
51 57
50 3
49 4
48 21
47 22
46 25
45 26
44 24
43 23
42 32
41 31
40 37
39 38
38 39
37 40
36 6
35 5
34 20
33 19
32 42
31 41
30 29
29 30
28 27
27 28
26 45
25 46
24 44
23 43
22 47
21 48
20 34
19 33
18 17
17 18
16 9
15 10
14 8
13 7
12 11
11 12
10 15
9 16
8 14
7 13
6 36
5 35
4 49
3 50
2 1
1 2



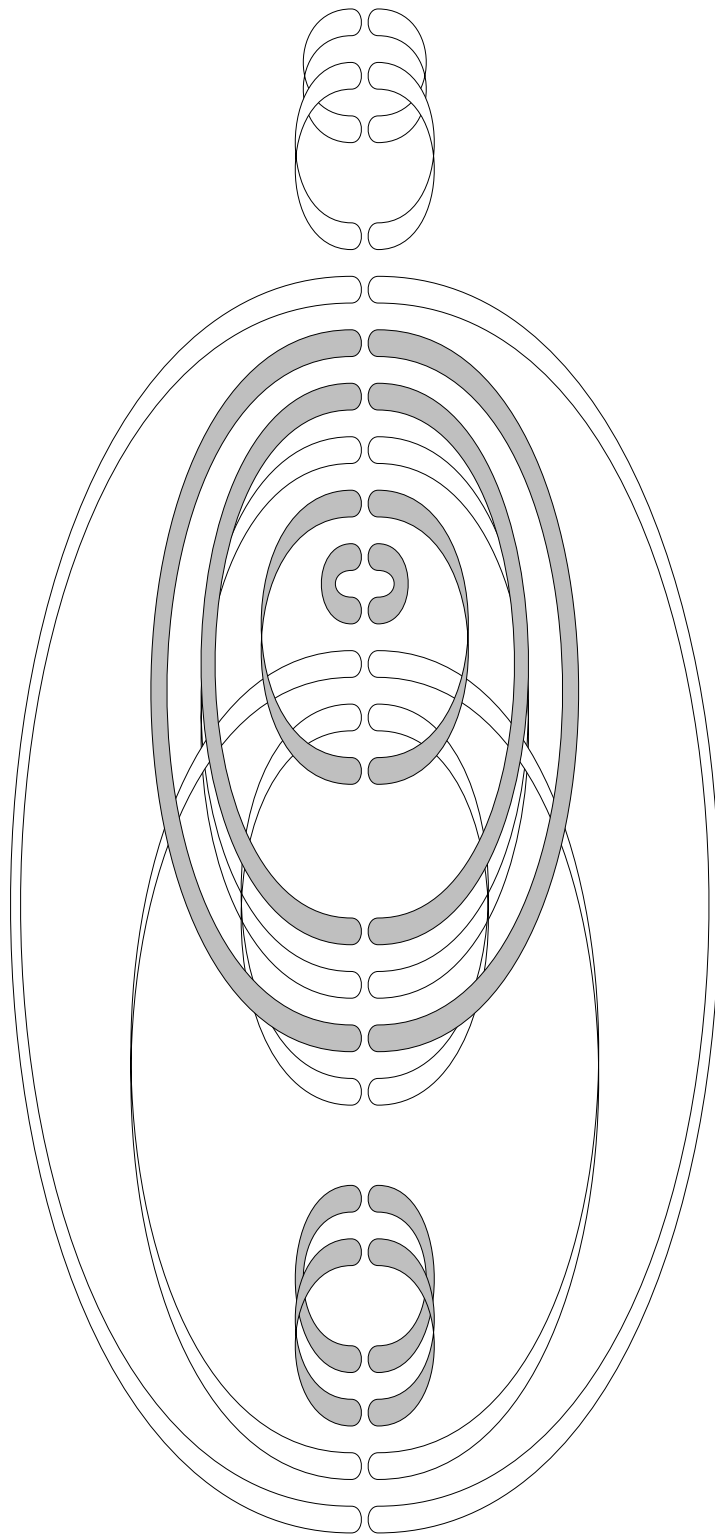
↑↑
complementary

King Wen

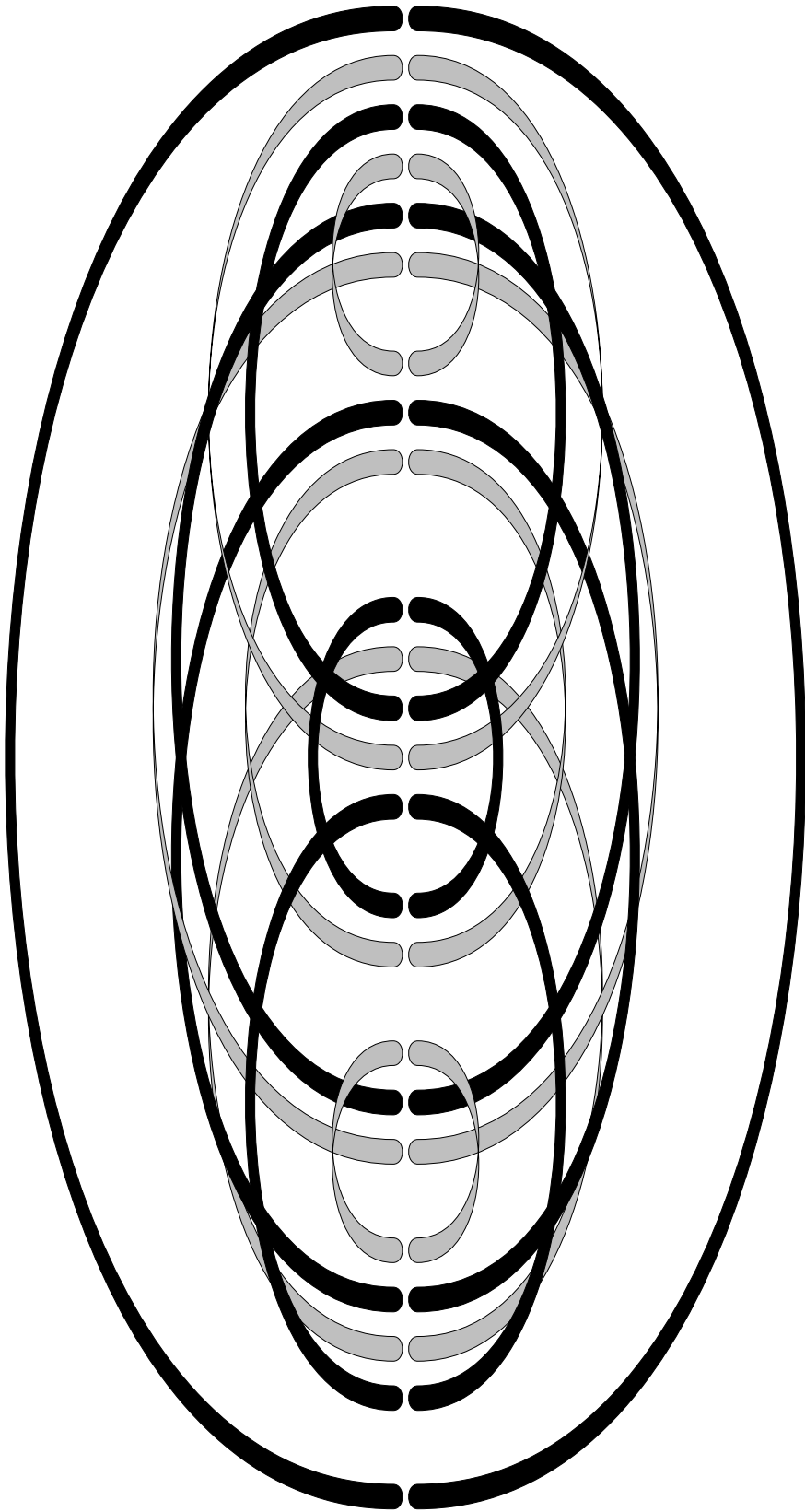
2 KW[(37,38)(39,40)]
11 KW[(25,26)(45,46)]



Fu Xi



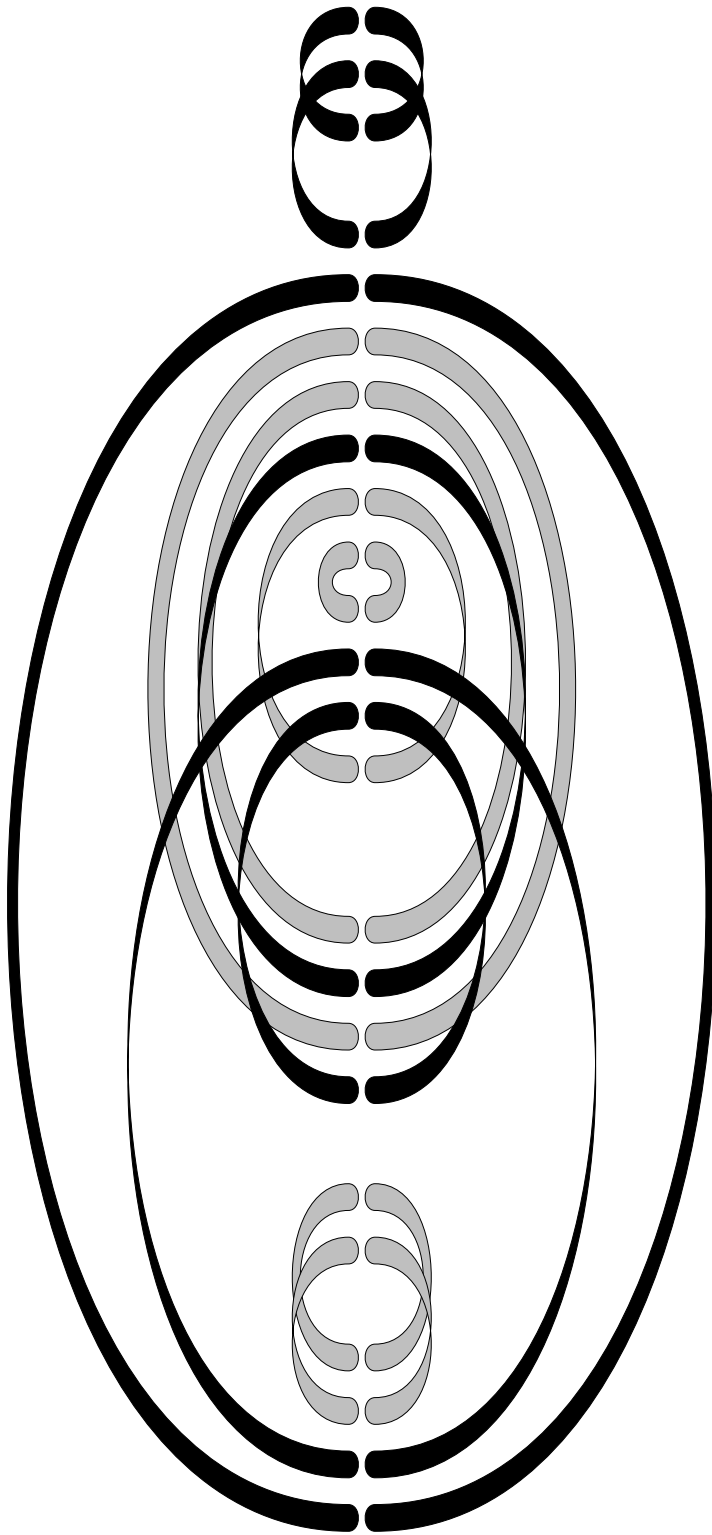
King Wen



line 1 = line 6

line 1 \neq line 6

Fu Xi

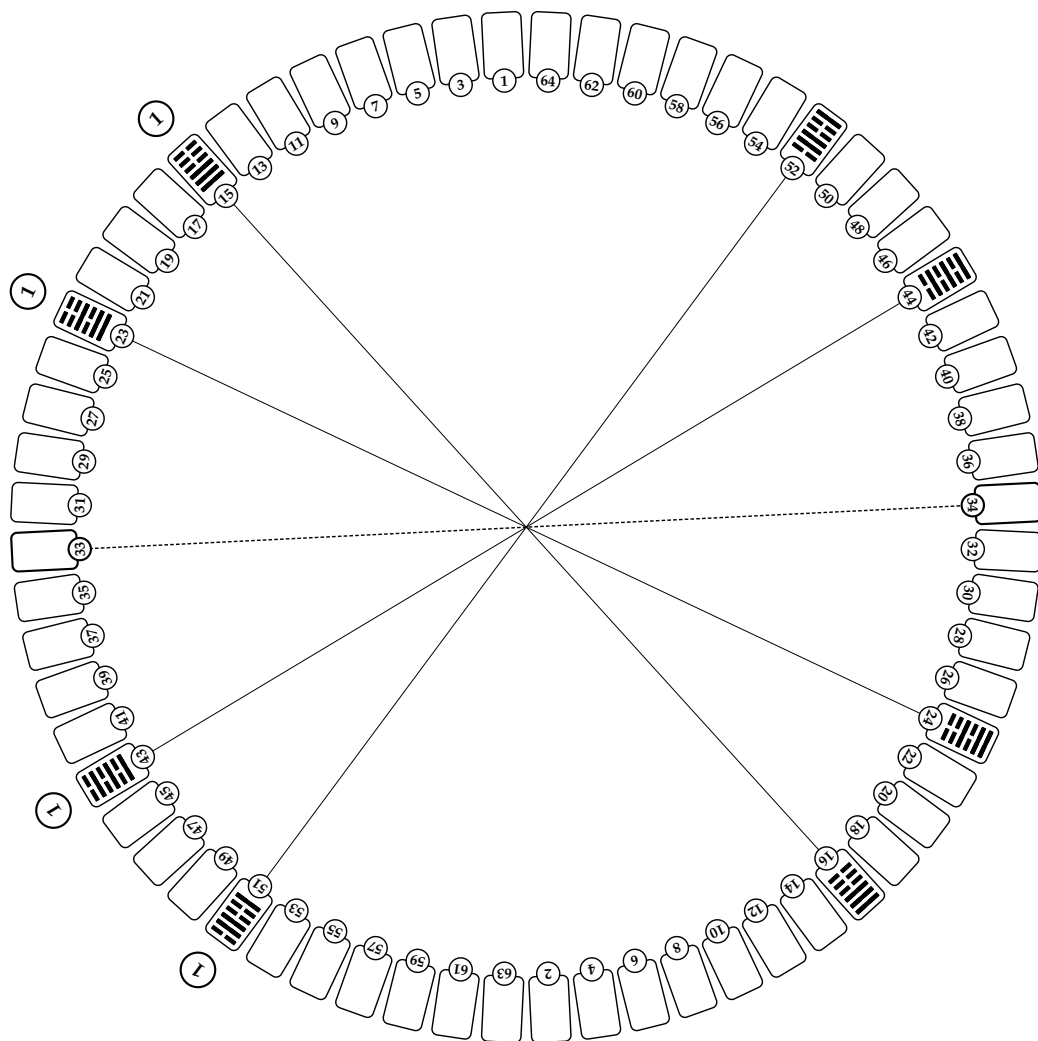


upright

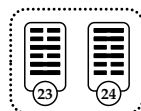
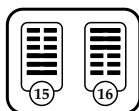
12 meridians

inverse

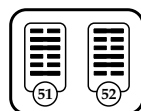
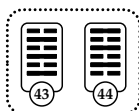
King Wen



Axis of symmetry = (33,34)



line 1 ≠ line 6

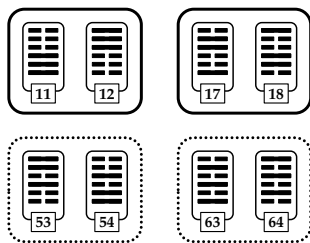
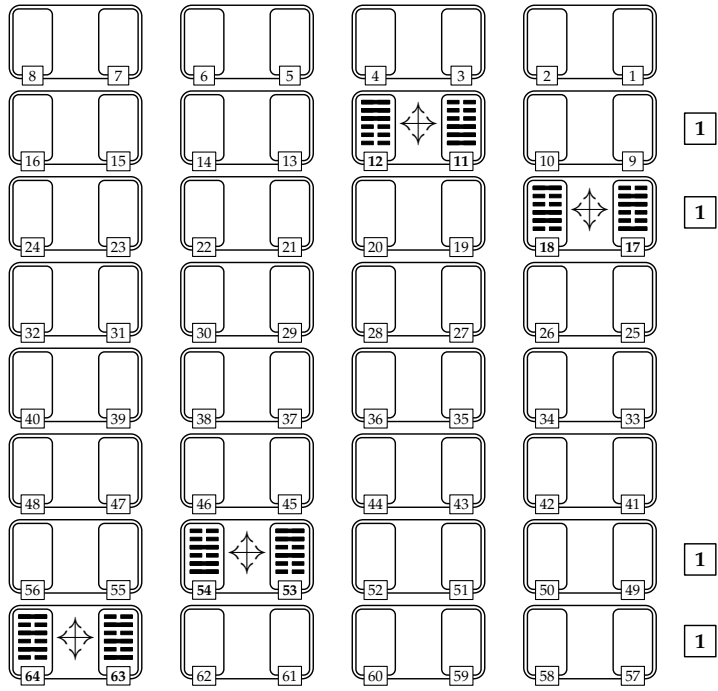


inverse and complementary

- | | |
|-------------|-------------|
| ① FX(15,16) | ① FX(23,24) |
| ① FX(43,44) | ① FX(51,52) |

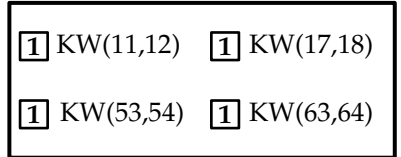
next: transpose to a descending spine

Fu Xi



inverse and complementary

next: transpose to an ascending spine



King Wen

inverse



- ① ①
- ② ②
- ⑥④ ③
- ⑥③ ④
- ③③ ⑤
- ③④ ⑥
- ③② ⑦
- ③① ⑧
- ①⑦ ⑨
- ①⑧ ⑩
- ④⑧ ⑪
- ④⑦ ⑫
- ④⑨ ⑬
- ⑤⑩ ⑭
- ①⑥ ⑮
- ①⑤ ⑯
- ①③ ⑰
- ①④ ⑱
- ⑤⑥ ⑲
- ⑤⑤ ⑳
- ④① ㉑
- ④② ㉒
- ②④ ㉓
- ②⑤ ㉔
- ②⑤ ㉕
- ②⑥ ㉖
- ④⑩ ㉗
- ③⑨ ㉘
- ⑤⑦ ㉙
- ⑤⑧ ㉚
- ⑧ ㉛
- ⑦ ㉜
- ⑤ ㉝
- ⑥ ㉞
- ⑥① ㉟
- ⑤⑨ ①
- ③⑦ ②
- ③⑧ ③
- ②⑧ ④
- ②⑦ ⑤
- ②① ⑥
- ②② ⑦
- ④④ ⑧
- ④③ ⑨
- ④③ ⑩
- ⑤③ ⑪
- ⑤④ ⑫
- ①② ⑬
- ①① ⑭
- ①③ ⑮
- ①④ ⑯
- ⑤② ⑰
- ⑤① ⑱
- ④⑤ ⑳
- ④⑥ ㉑
- ②① ㉒
- ①⑨ ㉓
- ②⑨ ㉔
- ③⑥ ㉕
- ③⑤ ㉖
- ⑥① ㉗
- ⑥② ㉘
- ④ ㉙
- ③ ㉚

①

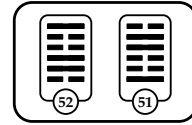
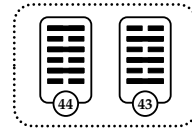
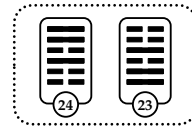
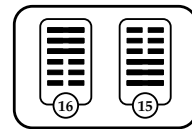
①

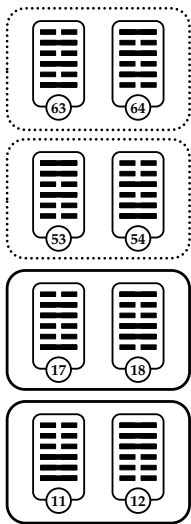
①

①

- | | |
|-------------|-------------|
| ① FX(15,16) | ① FX(23,24) |
| ① FX(43,44) | ① FX(51,52) |

Fu Xi





complementary

King Wen

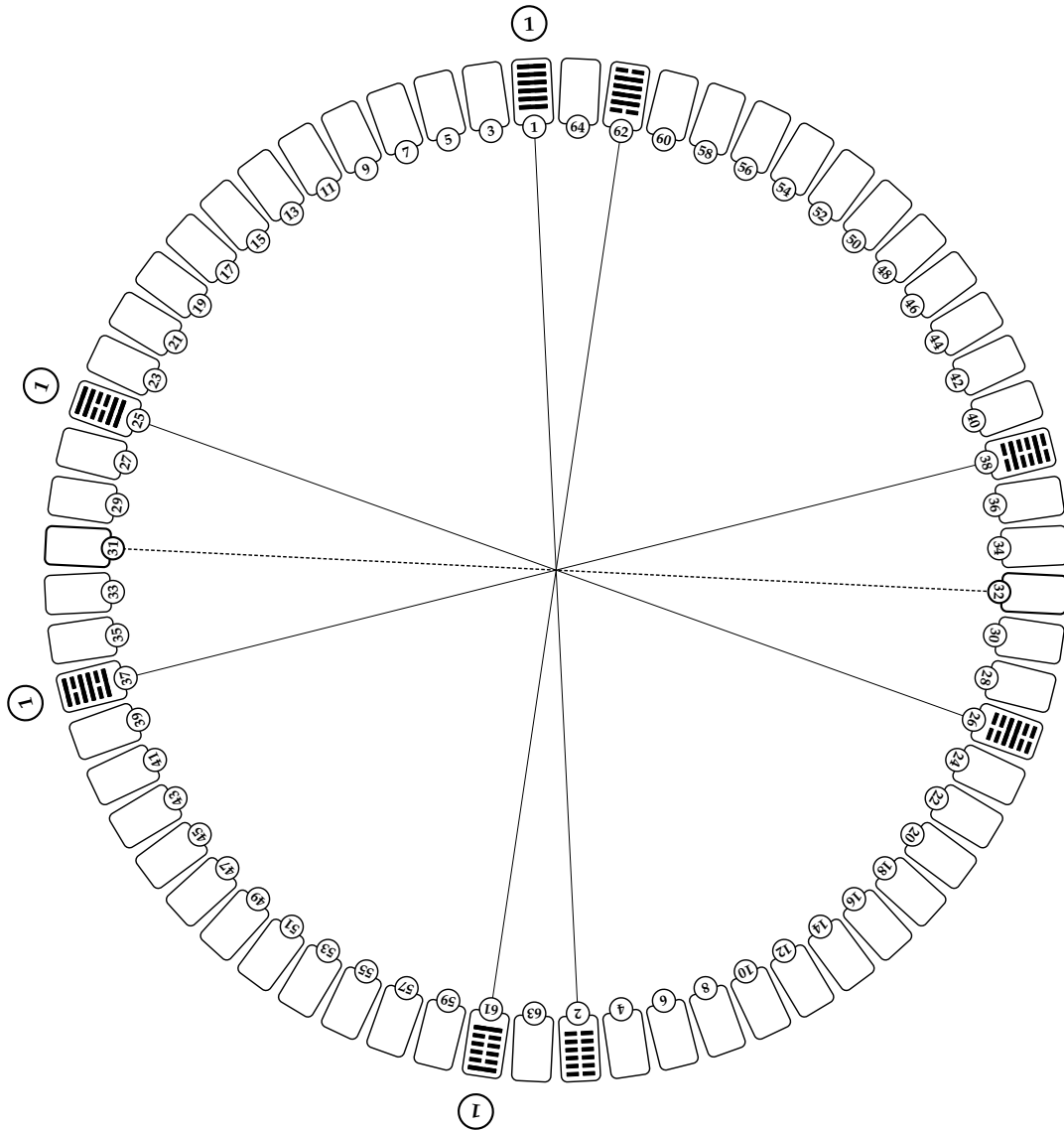
1

1

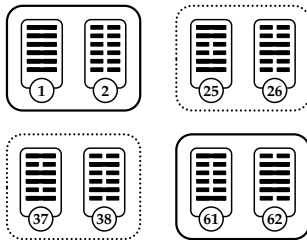
1

1

1 KW(11,12) 1 KW(17,18)
 1 KW(53,54) 1 KW(63,64)



Axis of symmetry = (31,32)



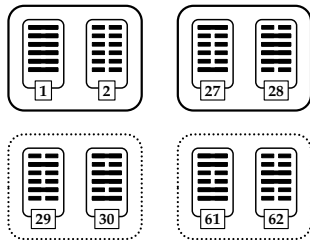
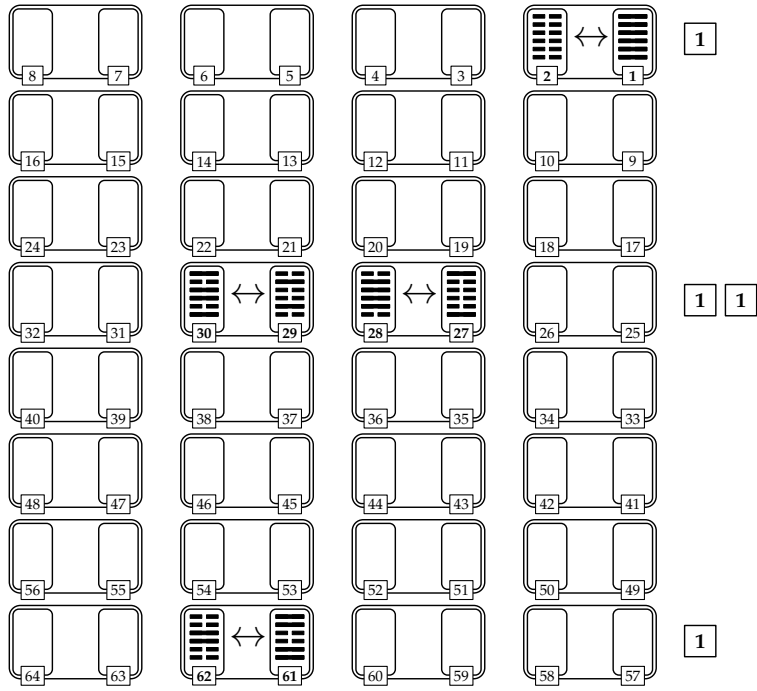
complementary

line 1 = line 6

① FX(1,2)	① FX(25,26)
① FX(37,38)	① FX(61,62)

next: transpose to a descending spine

Fu Xi



complementary

next: transpose to an ascending spine

1 KW(1,2)	1 KW(27,28)
1 KW(29,30)	1 KW(61,62)

King Wen

inverse



①

- ① ①
- ② ②
- 64 ③
- 63 ④
- 33 ⑤
- 34 ⑥
- 32 ⑦
- 31 ⑧
- 17 ⑨
- 18 ⑩
- 48 ⑪
- 47 ⑫
- 49 ⑬
- 50 ⑭
- 16 ⑮
- 15 ⑯
- 9 ⑰
- 10 ⑱
- 56 ⑲
- 55 ⑳
- 41 ㉑
- 42 ㉒
- 24 ㉓
- 23 ㉔
- 25 ㉕
- 26 ㉖
- 40 ㉗
- 39 ㉘
- 57 ㉙
- 58 ㉚
- 8 ㉛
- 7 ㉜
- 5 ㉝
- 6 ㉞
- 60 ㉟
- 59 ㊱
- 37 ㊲
- 38 ㊳
- 28 ㊴
- 27 ㊵
- 21 ㊶
- 22 ㊷
- 44 ㊸
- 43 ㊹
- 53 ㊺
- 54 ㊻
- 12 ㊼
- 11 ㊽
- 13 ㊾
- 14 ㊿
- 52 ①
- 51 ②
- 45 ③
- 46 ④
- 20 ⑤
- 19 ⑥
- 29 ⑦
- 30 ⑧
- 36 ⑨
- 35 ⑩
- 61 ⑪
- 62 ⑫
- 4 ⑬
- 3 ⑭

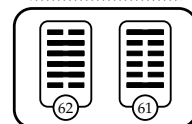
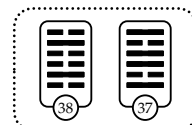
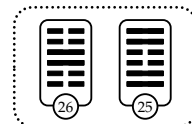
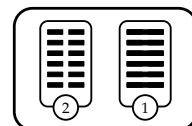
①

①

①

① FX(1,2)	① FX(25,26)
① FX(37,38)	① FX(61,62)

Fu Xi



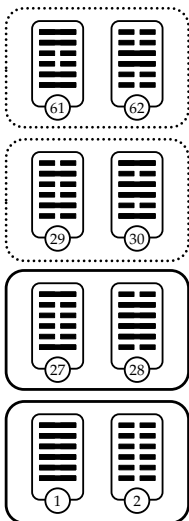


1

1

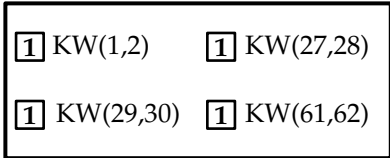
1

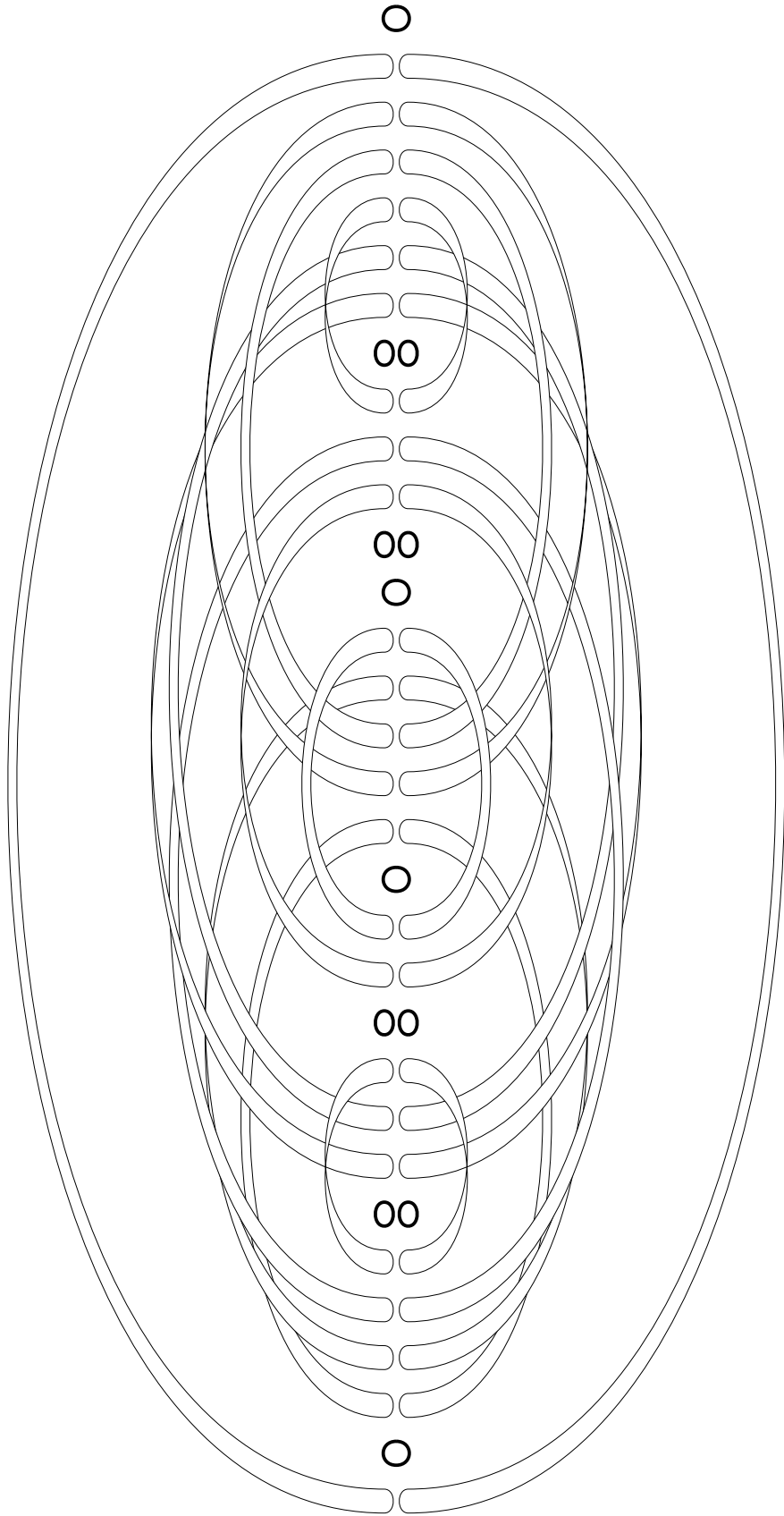
1



complementary

King Wen

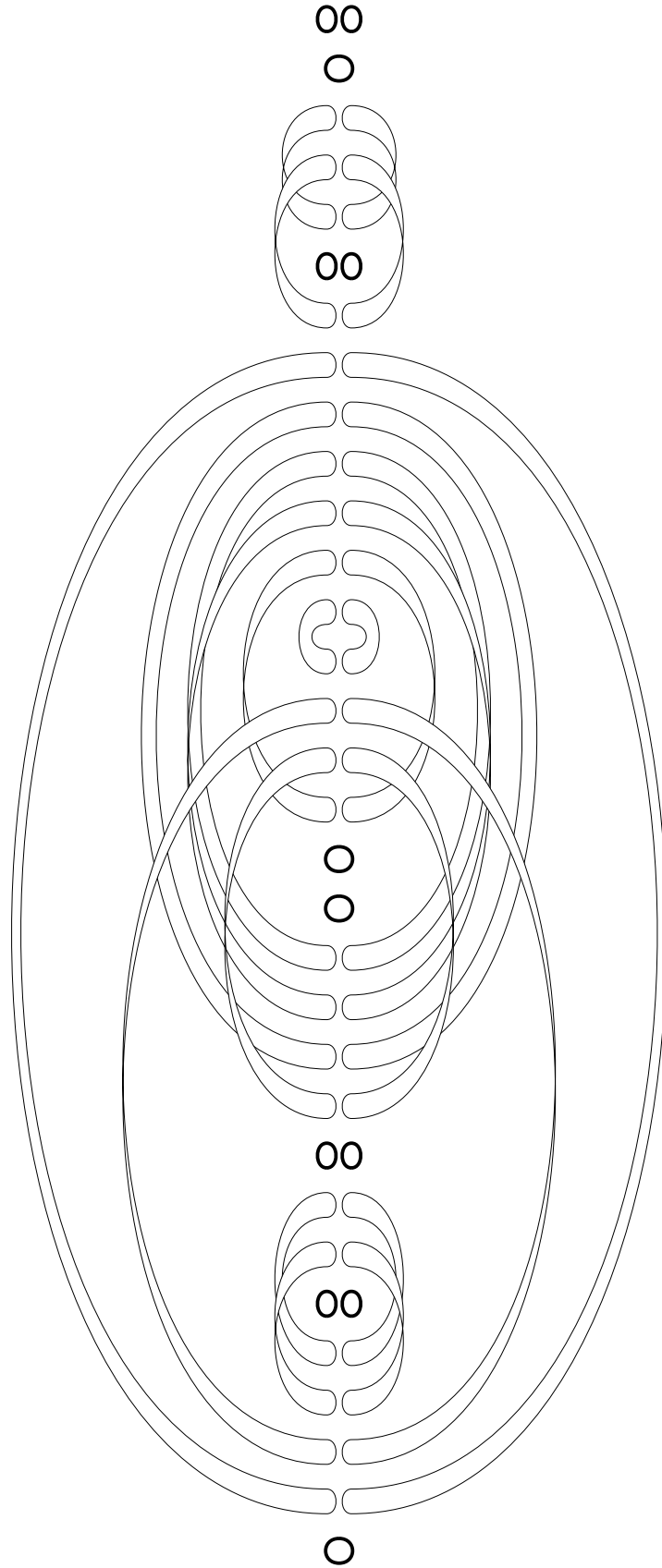




○ line 1 = line 6

OO line 1 ≠ line 6

Fu Xi



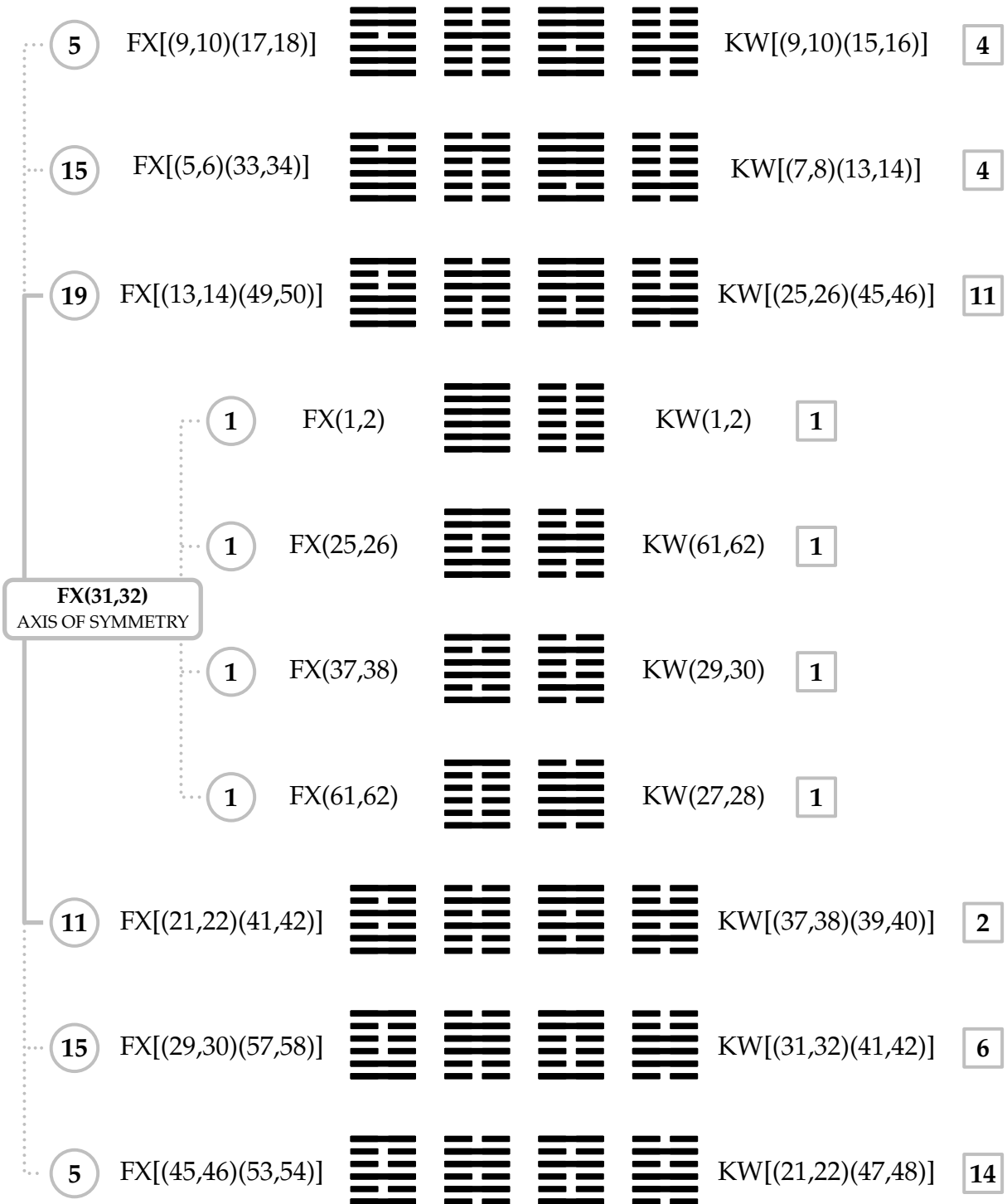
00 line 1 ≠ line 6

8 vessels

○ line 1 = line 6

King Wen

6 meridians + 4 vessels



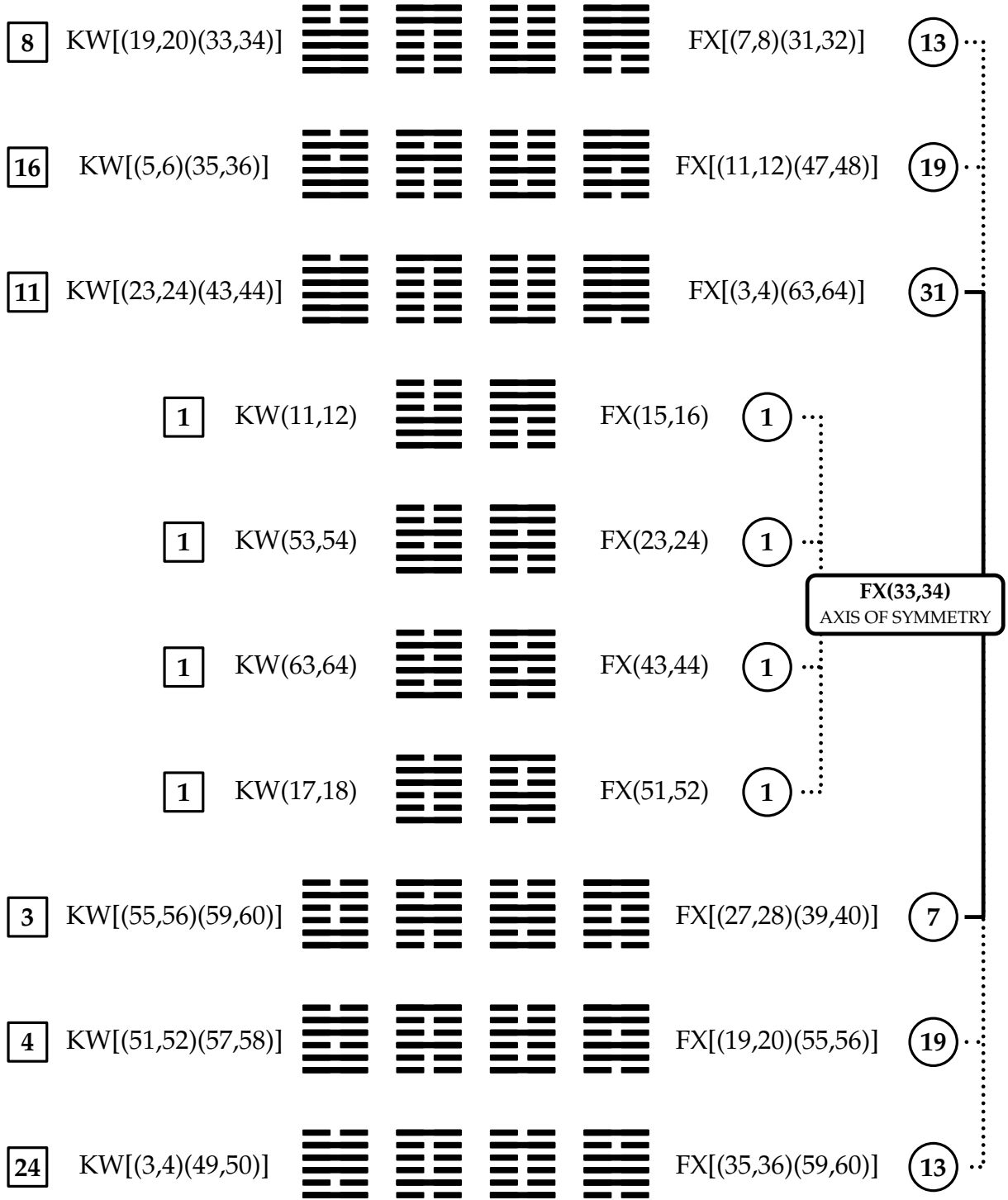
FX(31,32)
AXIS OF SYMMETRY

line 1 = line 6

ONE HEXAGRAM = TWO TRIGRAMS
EXCHANGE ONE TRIGRAM WITH ITS COMPLEMENT

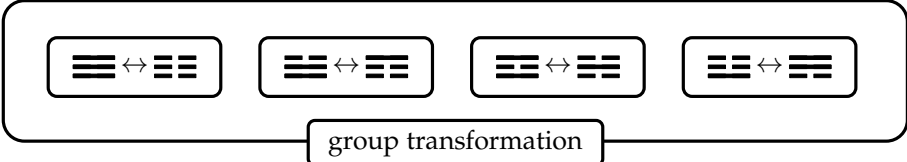
group transformation

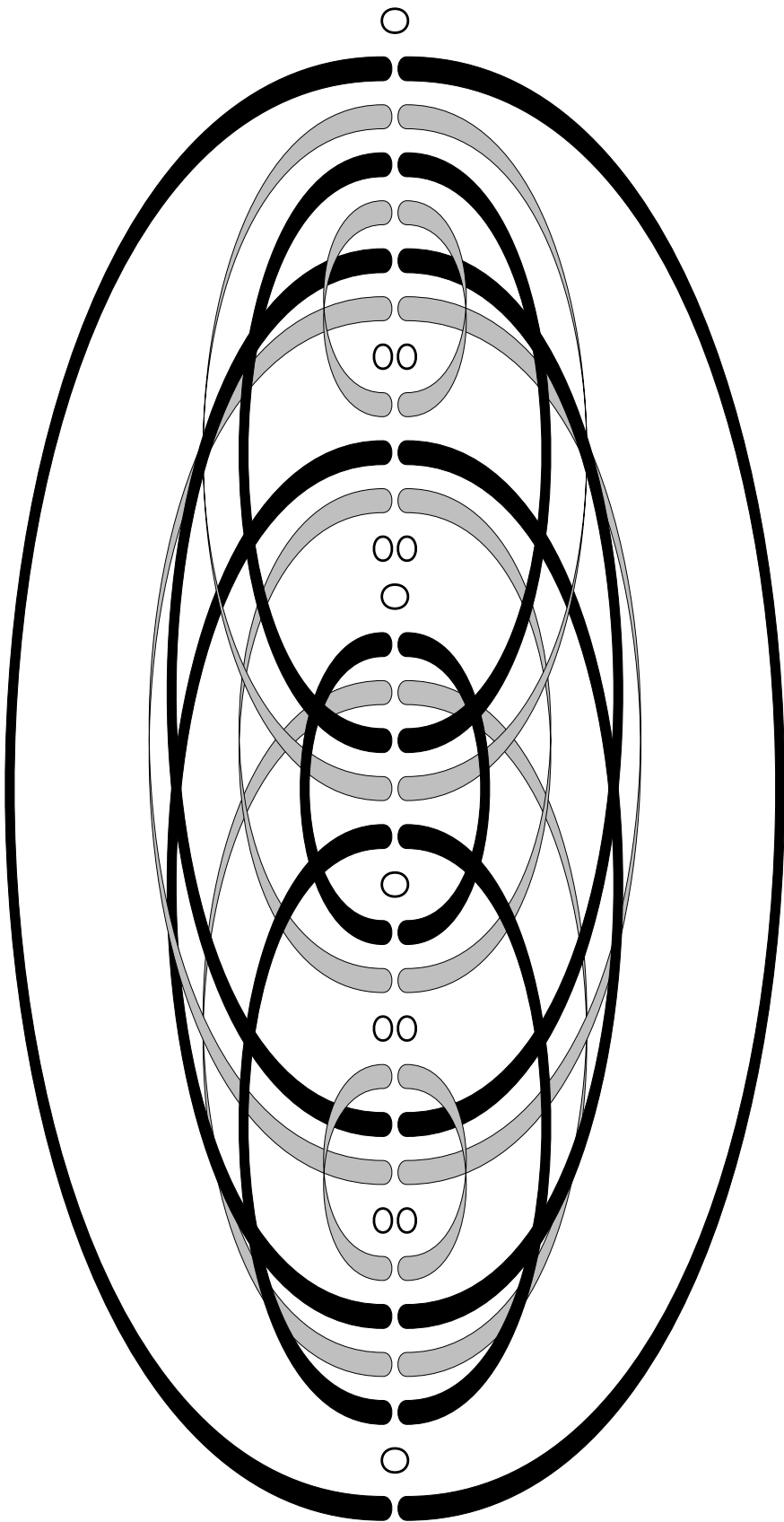
6 meridians + 4 vessels



FX(33,34)
AXIS OF SYMMETRY

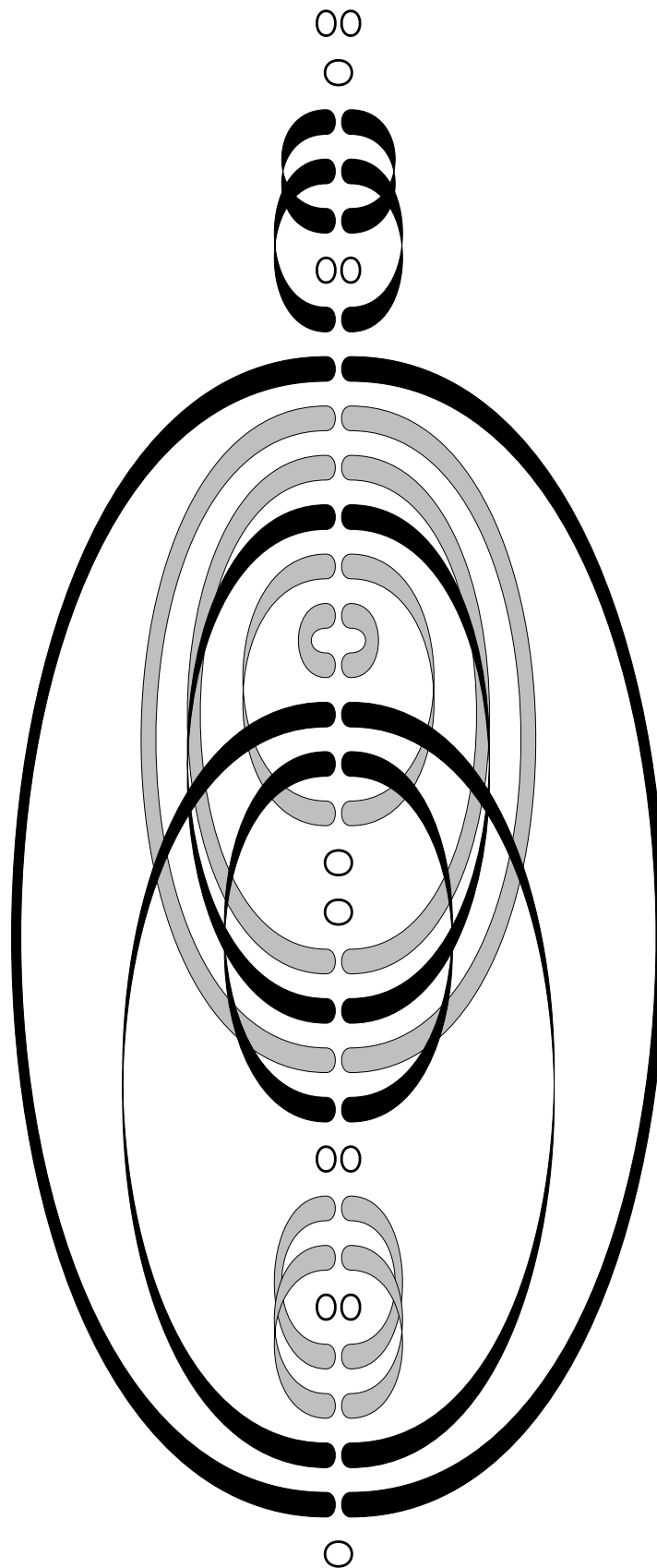
line 1 ≠ line 6





[Origin]

Fu Xi



Daoist body map

[12 meridians and 8 vessels]

King Wen

Throughout the history of the Daoist tradition, Daoists have been expert and extraordinary cartographers. Whether through textual descriptions or visual representations, Daoists have sought to map the patterns and constituents of both internal and external worlds. They have charted the cosmos through star diagrams, including the forms of the five planets and the twenty-eight lunar mansions. They have mapped the layers of the heavens, the subtle realms of the universe, and the stellar abodes inhabited by the Perfected (*zhenren* 真人). They have diagrammed the mountain peaks of this terrestrial landscape and the hidden grotto-heavens (*dongtian* 洞天) branching out like veins through the earth. They have charted the geomantic contours and qualities of place. They have mapped the internal spirits associated with the various orbs [organ functions] and the process by which one realizes the givenness of cosmological situatedness. They have diagrammed the alchemical process of self-transformation and the subtle physiology of human aliveness. In short, Daoists have mapped the universe which is simultaneously cosmos, world, landscape, community, and self.

- **Louis Komjathy** *Mapping the Daoist Body* Journal of Daoist Studies 1 (2008)

The basic methods employed in *neidan* 內丹 do not vary much among the different schools: most authors follow the division into three stages, which in turn correspond to the transformation of the three basic endowments that constitute a human being, namely, essence (*lianjing huaqi* 鍊精化氣, "refining essence into pneuma"), pneuma (*lianqi huashen* 鍊氣化神, "refining pneuma into spirit") and spirit (*lianshen huanxu* 鍊神還虛, "refining spirit and reverting to Emptiness"). The successful practice results in the formation of the inner elixir (*neidan*), or Embryo of Sainthood (*shengtai* 聖胎), and the realization of the Dao. This is described as a "reversion to the origin" (*huanyuan* 還元) by which adepts transcend all modes of space and time. The ultimate transfiguration occurs when the adept discards his human body.

In more detail, the process can be described as consisting of the following steps: 1. installation of the metaphoric inner "laboratory" ("laying the foundations", *zhuji* 築基); 2. union of Yin and Yang; 3. gathering of the ingredients for the alchemical medicine (*caiyao* 採藥); 4. nourishment of the Embryo of Sainthood through fire phasing (*huohou* 火候); and 5. birth of the new self. This process involves first a cosmic homology that includes various psycho-physiological techniques to homologize the adept with cosmic rhythms and cycles, and to generate a new cosmos out of Chaos. This is followed by an inversion and regression that is expressed as "reversing" (*diandao* 顛倒) the cyclical order or "going against the current" (*niliu* 逆流). This stage is marked by a total withdrawal towards one's center, whereby one reverses the process of decline and gradually reverts back to the Dao. The process is concluded by the dissolution of the cosmos and its reintegration into the Dao and the state of non-differentiation.

- **Farzeen Baldrian-Hussein** *Neidan* Encyclopedia of Taoism Vol.II (2008)

The least systemized description, the most disorganized, and yet the most authentic, is the one that I consider to be the most ancient. It is given in a text titled the *Book of the Center*, also known as the *Jade Calendar*. Divided into two parts and fifty-five paragraphs, this work appears to date from the second century A.D.

The point of departure of the description of the inner world is indeed purely mythological: the great sacred mountain; K'un-lun, pillar of the universe; the isles of the Immortals; the holy places, such as the altars to the Earth God; in short, the whole mythical geography as well as its corresponding pantheon. For instance, speaking about the Queen Mother of the West, the text states: "The human being also possesses her. She stays in the right eye. Her family name is Great Yin, her personal name, Jade Maiden of Obscure Brilliance."

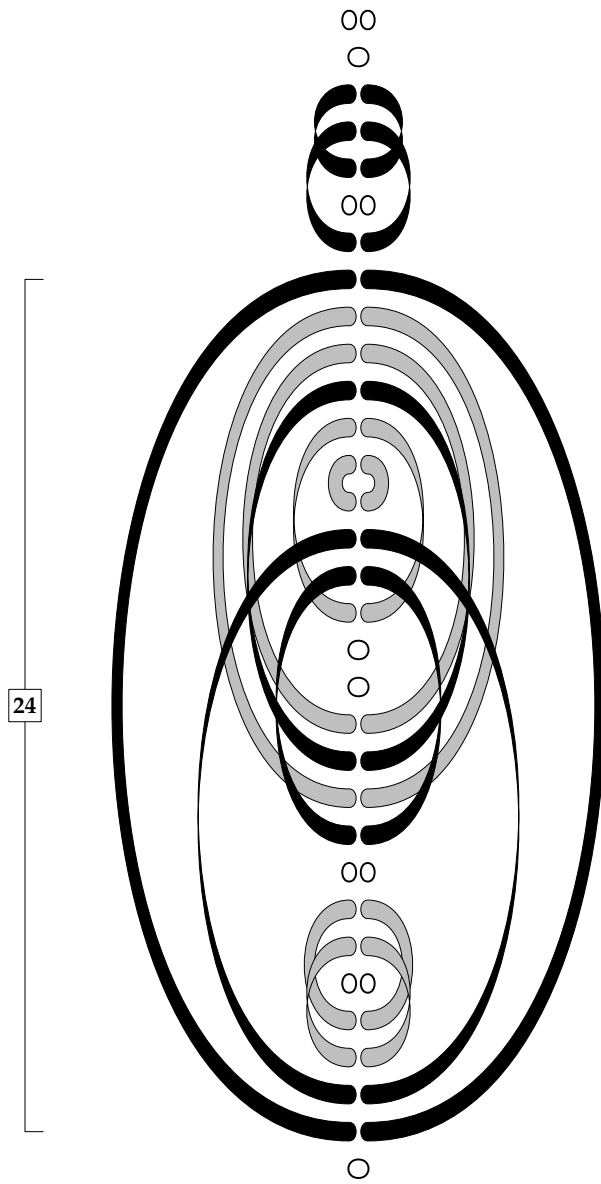
One obtains the inner vision by looking within, by turning the pupils to the inside and keeping the eyes half-closed to let in light from the outside. The eyes not only relay light from the sun and the moon, but also are considered to add their own luminous energy, so as to become themselves the sun and the moon of the inner universe. These sources of light are to be directed toward the center, in the head between the eyebrows. In the center, there is a third source of light, identified with the Pole Star (the third eye), which acts like a mirror and reflects the light of the eyes and directs it within.

What do we see there? The landscape of the head consists of a high mountain, or rather a series of peaks around a central lake. The lake lies midway between the back of the skull and the point between the eyebrows (the Pole Star and mirror). In the middle of the lake stands a palatial building, where there are eight rooms surrounding a ninth, central one. This is the Hall of Light (*ming-t'ang*), the house of the calendar of the kings of ancient China. In front of this palace and the lake around it, lies a valley (the nose). The entrance to the valley is guarded by two towers (the ears). Inside one, hangs a bell and inside the other, a stone chime. Whenever someone passes they are struck – something we perceive as the ringing of the ears. At the far end of the valley runs a stream bringing water from the big lake into a smaller one at the other end, where it rises like a fountain (the mouth and saliva). A bridge (the tongue) crosses over the smaller lake to a lower bank where there stands a twelve-storey tower (the trachea). It marks the border between the upper world and the middle region.

These regions have their own sun and moon (the breasts). The middle world is covered by the clouds (the lungs) which hide the central constellation of the Dipper. Below it is a large dwelling, colored bright red (the heart). In front of this Scarlet Palace lies a courtyard of yellow earth (the spleen); this is the Yellow Court, the body's ritual area and the meeting place of its inhabitants. Opposite the court stands a simple structure called the Purple Chamber (the gallbladder), which is the palace of retreat, the silent room adjacent the ritual area. Farther on there is a tall building called the granary or warehouse (the stomach). Beyond the stomach, a forest indicates the location of the liver. In this area one also finds the altars of the God of the Earth and the God of the Harvests (the large and small intestines). Now we have reached the frontier of the middle region.

We now arrive in the watery lower world. Here again the sun and moon are found, this time in the kidneys. They cast their light on the great Ocean of Energies (*ch'i-hai*), which covers the whole of the lower body, and wherein a large turtle swims. In the middle of the ocean rises the K'un-lun, the sacred, inverted mountain with its narrow base widening towards the top, giving it the outline of a mushroom. The mountain has a hollow summit (the navel), which gives access to the deepest recesses of the ocean. There lies the Cinnabar Field, source of all life.

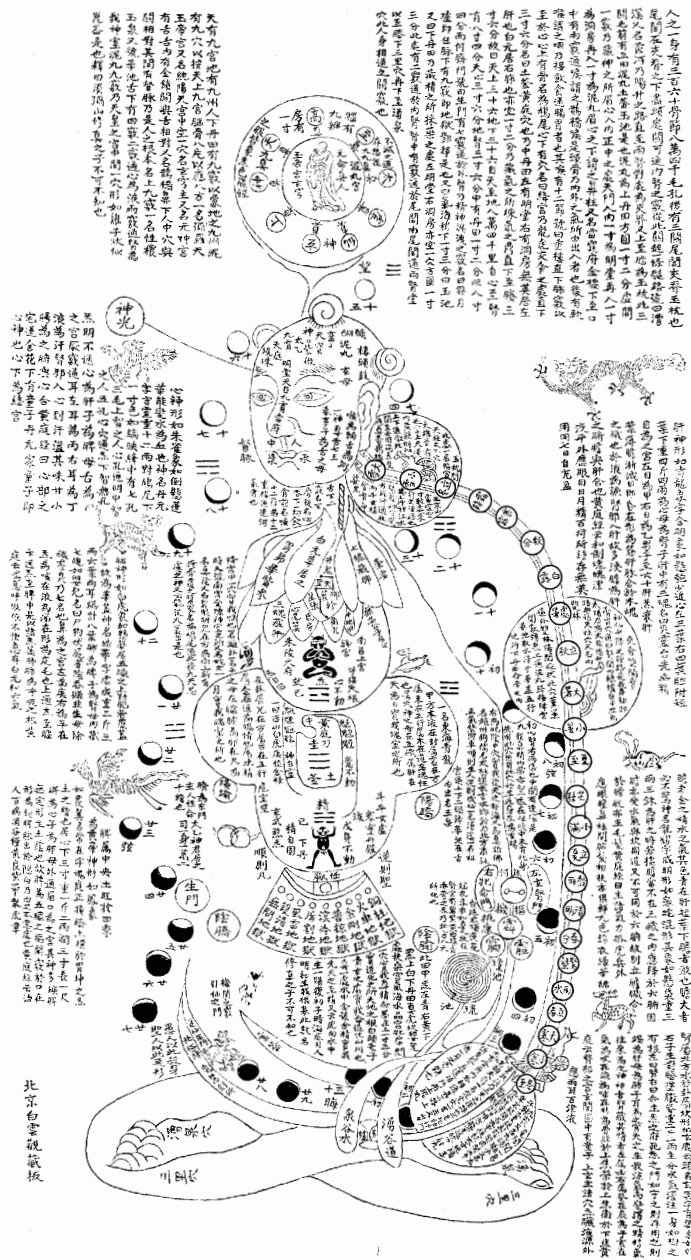
- Kristofer Schipper *Taoist Body* (1993)



King Wen

The human vertebral column consists of 24 articulating vertebrae.

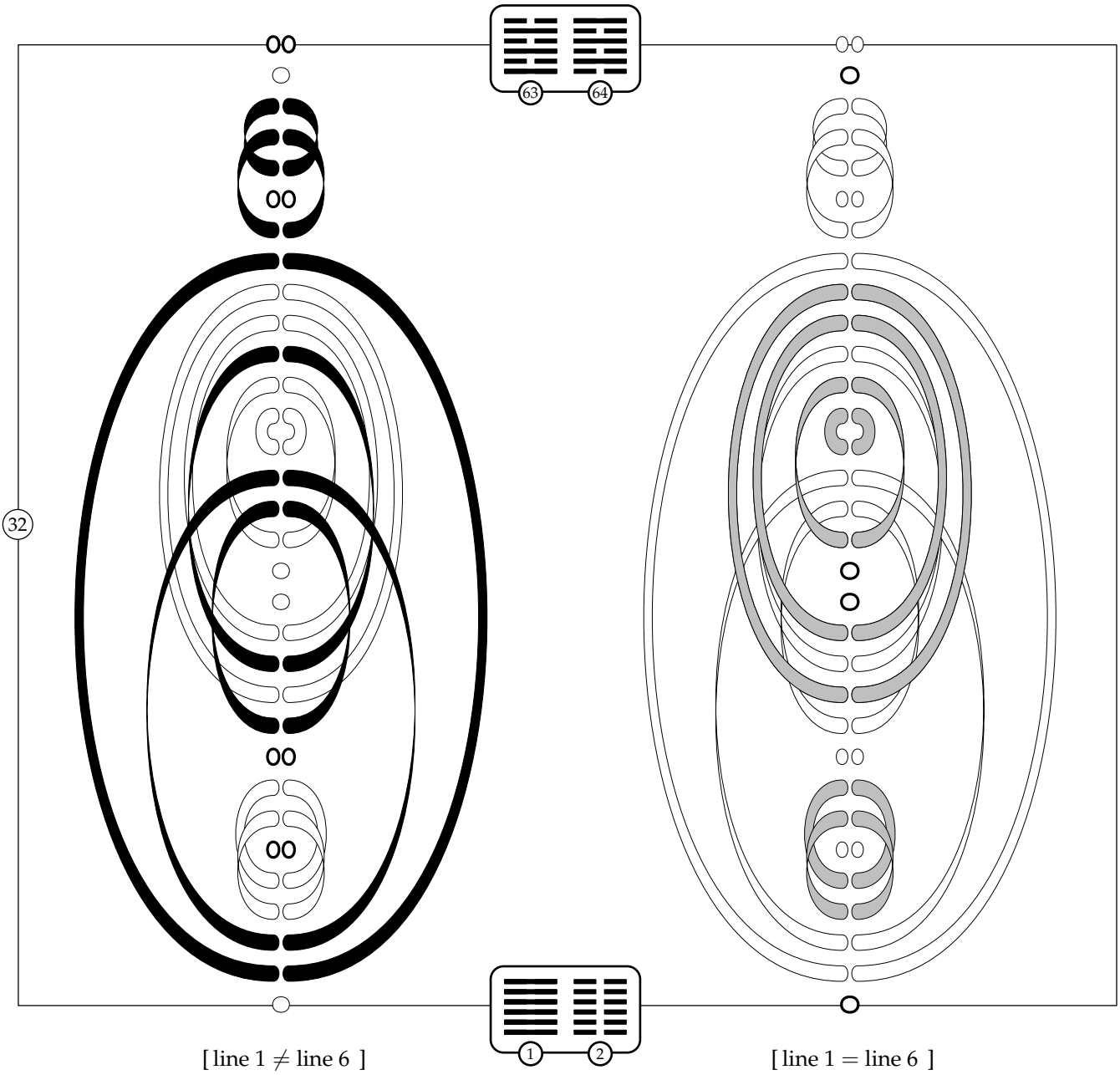
修 真 圖



Xiu Zhen tu 修真圖

The various versions of the *Xiu Zhen tu* are all associated with the Longmen tradition. The elements that distinguish this chart from the *Neijing tu* 內經圖 are mainly related to the Thunder Rites (*leifa* 雷法) — in particular, the spiral at the level of the kidneys, the nine "orifices of hell" at the base of the spine, and the three curls at the top of the head that represent the three primordial breaths according to the *Tianxin zhengfa* 天心正法 tradition.

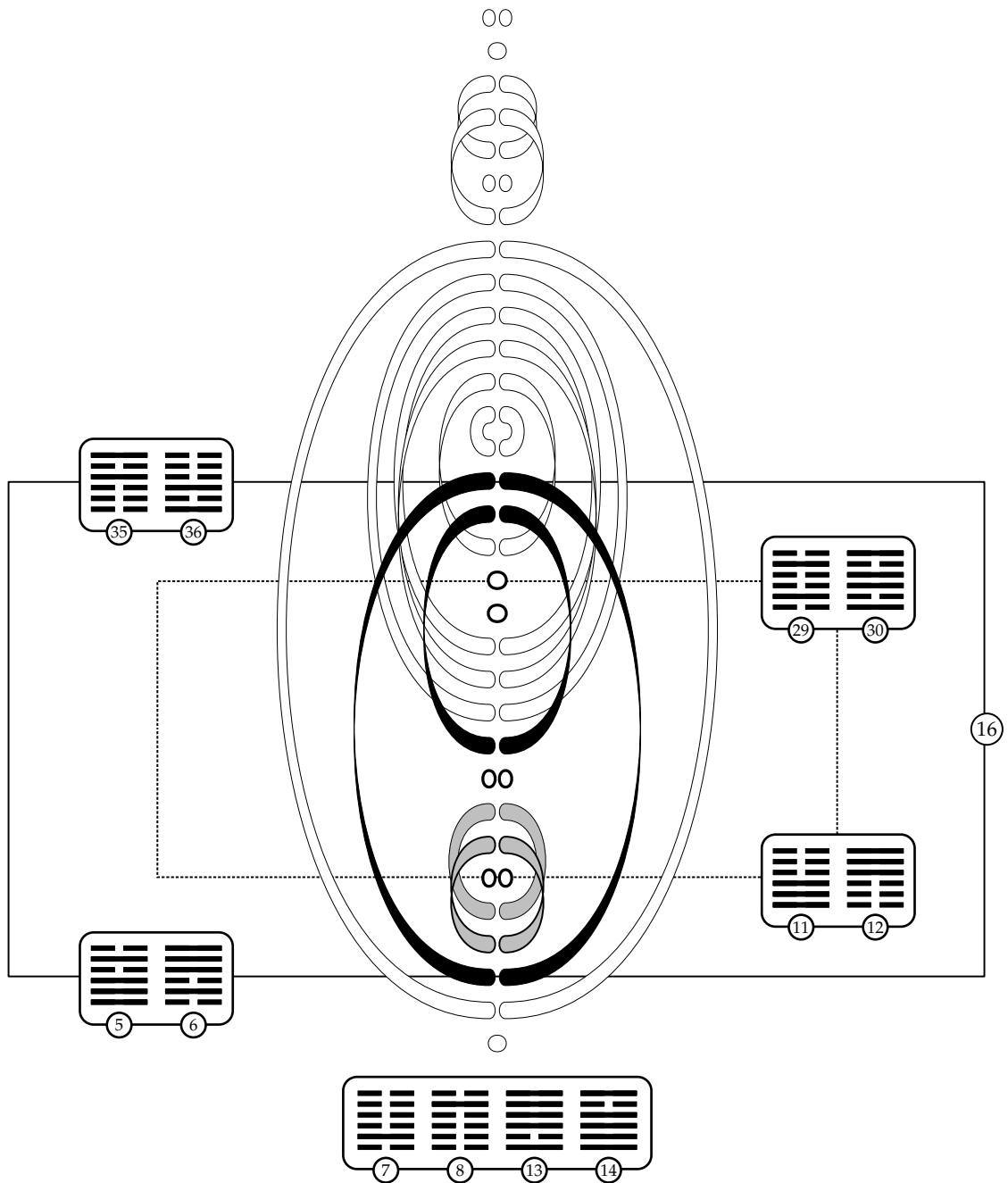
- Catherine Despeux *Neijing tu and Xiu Zhen tu Encyclopedia of Taoism Vol.II (2008)*



ONE HEXAGRAM = TWO TRIGRAMS
EXCHANGE ONE TRIGRAM WITH ITS COMPLEMENT

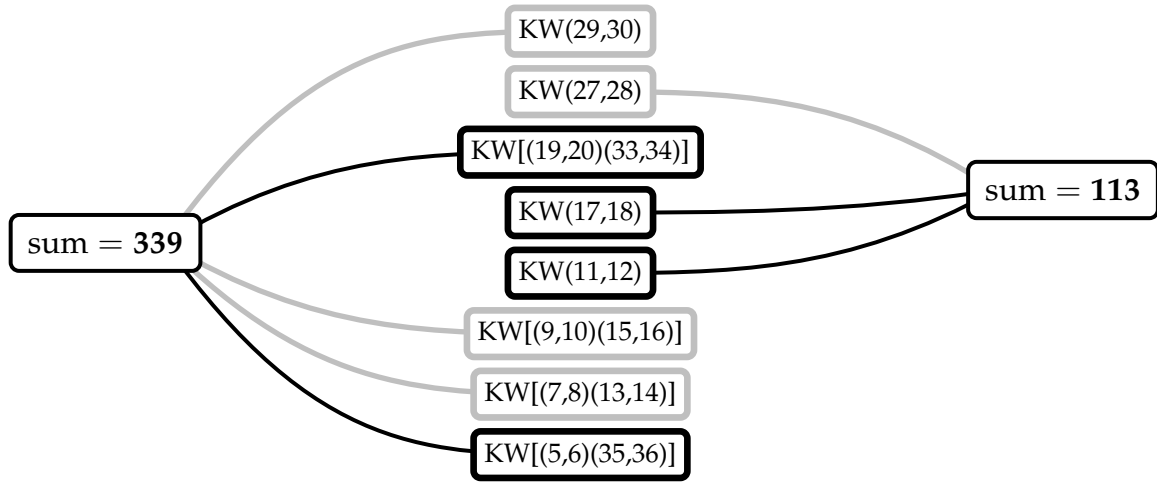
Shengtai 聖胎

[Embryo of the Dao]

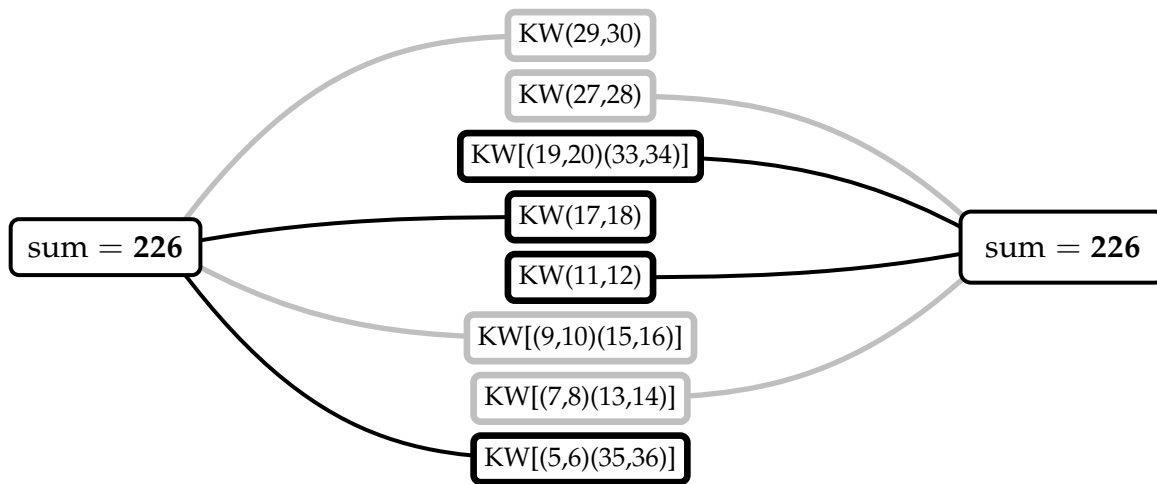


In *neidan* 內丹, the term *shengtai* denotes the achievement of the elixir of immortality. Among its synonyms are Mysterious Pearl (*xuanzhu* 玄珠), Spiritual Pearl (*shenzhu* 神珠), Infant (*ying'er* 嬰兒), and Embryo of the Dao (*daotai* 道胎). This embryo represents a new life, true and eternal in its quality, generated by the inner alchemical practice.

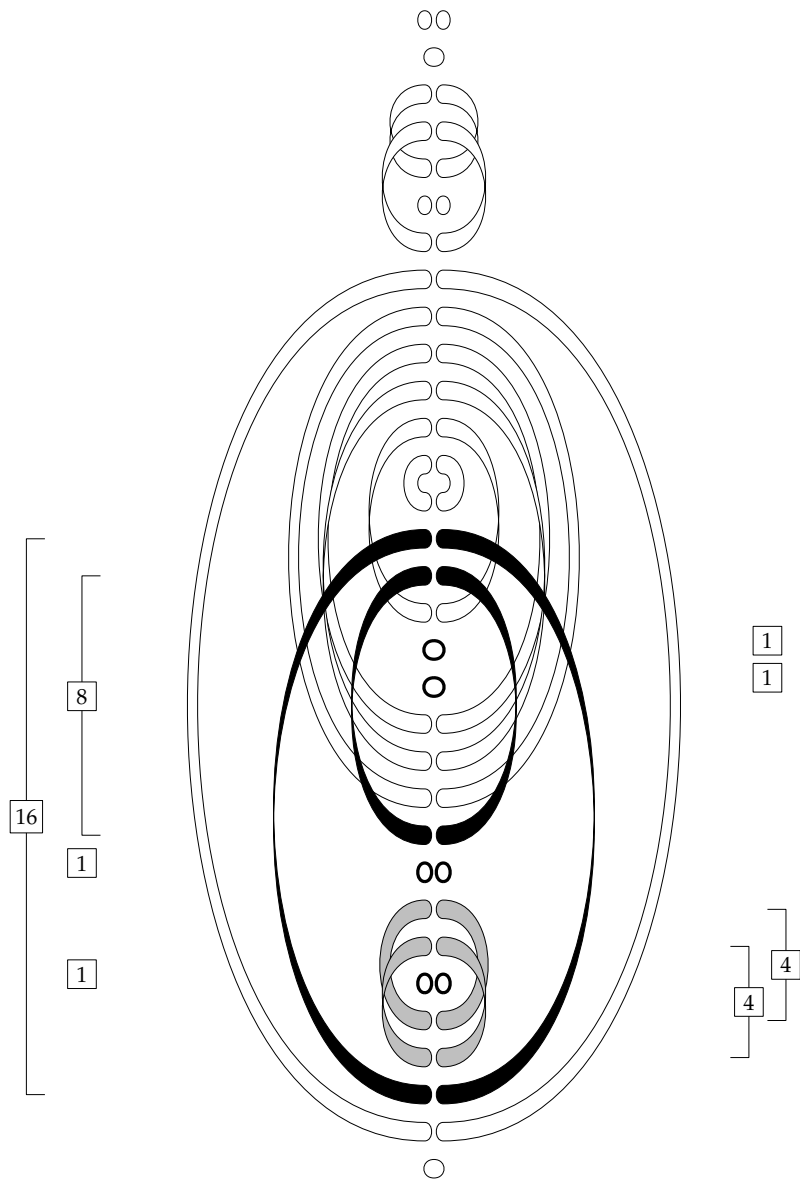
- Martina Darga *shengtai* Encyclopedia of Taoism Vol.II (2008)



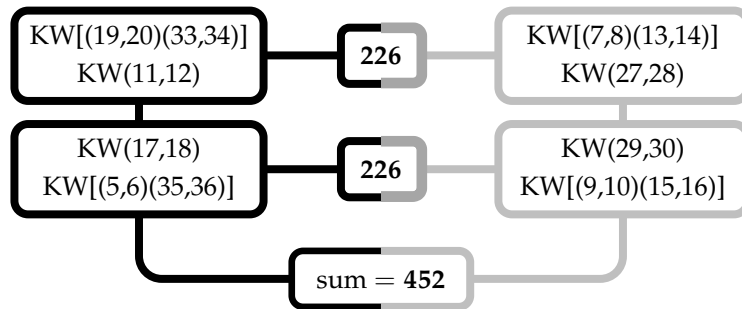
$$\frac{339}{113} = 3$$



$$\frac{226}{226} = 1$$



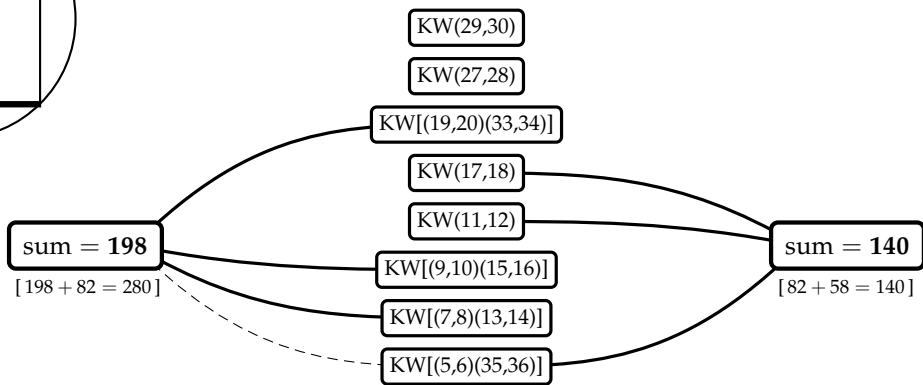
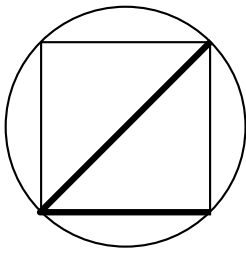
2 meridians
2 vessels



2 vessels
2 meridians

$$452 = 4 \times 113$$

King Wen



$$\frac{198+82}{198} = \frac{140}{99} \approx \sqrt{2}$$

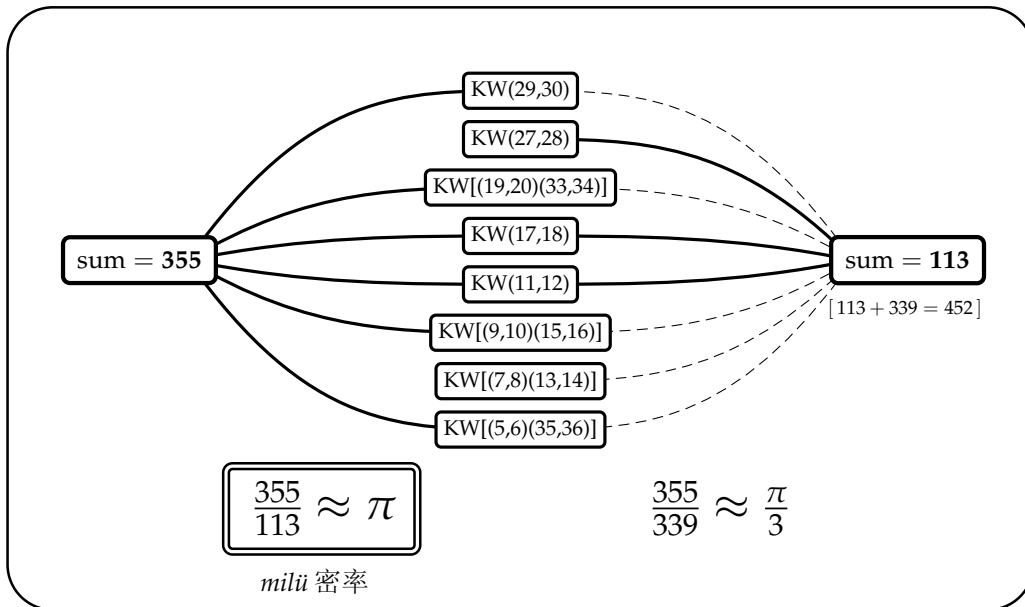
[(5 + 6) + (35 + 36) = 82]

$$\frac{198}{140} = \frac{99}{70} = 600.09\text{¢} \approx \sqrt{2}$$

[600¢ = equal tempered augmented fourth]

$$\frac{82}{58} = \frac{41}{29} \approx \sqrt{2}$$

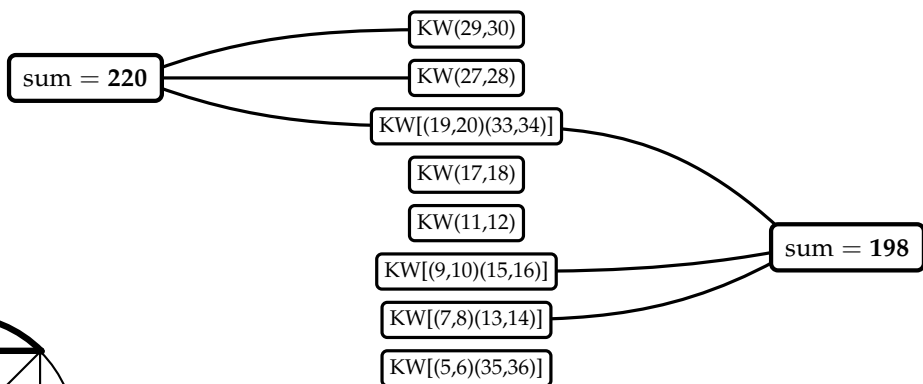
[(11 + 12) + (17 + 18) = 58]



$$\frac{355}{113} \approx \pi$$

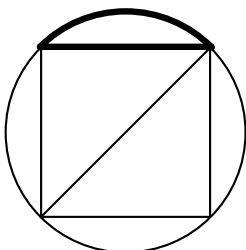
milü 密率

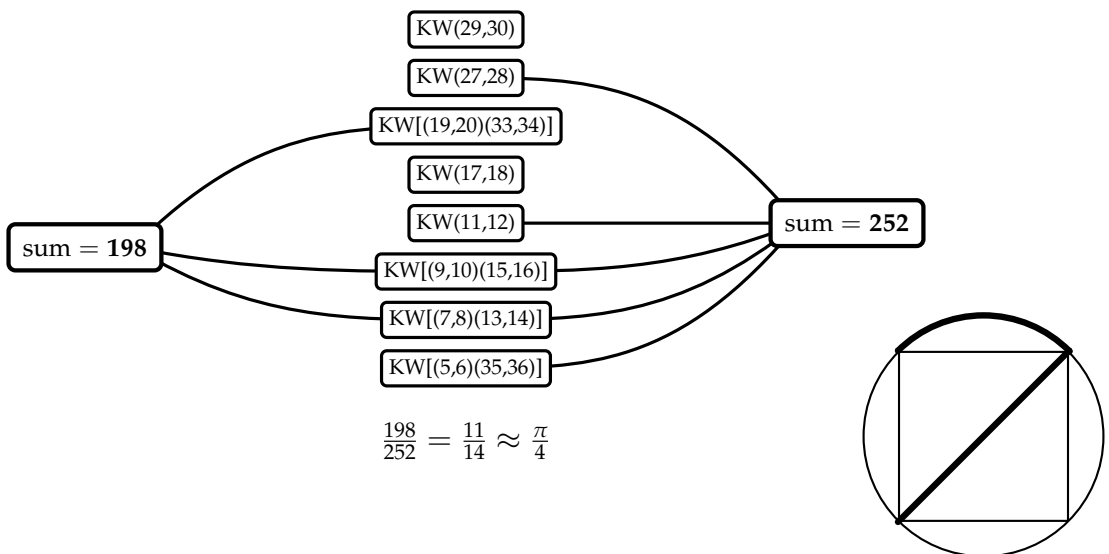
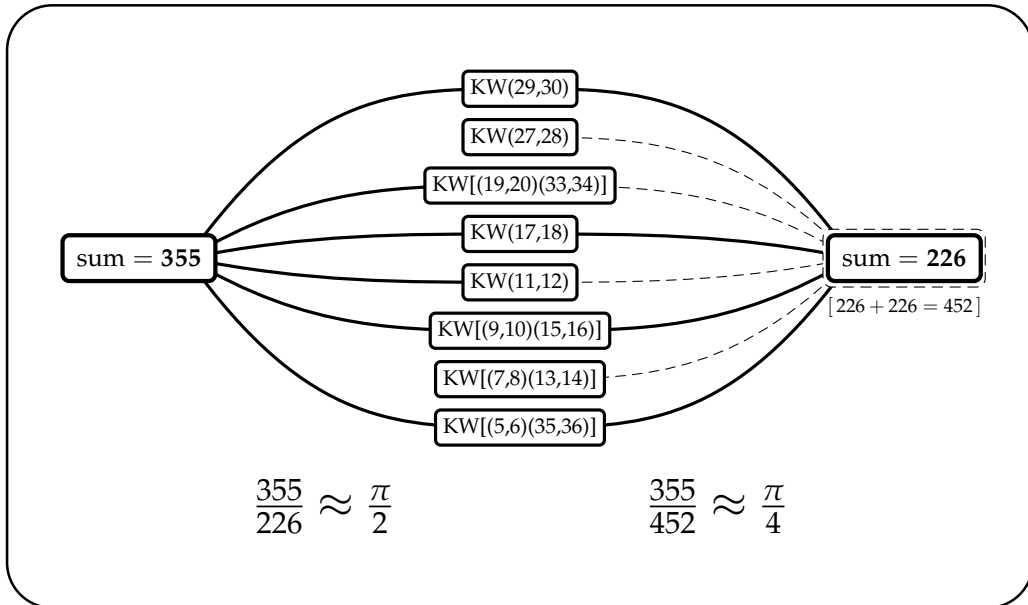
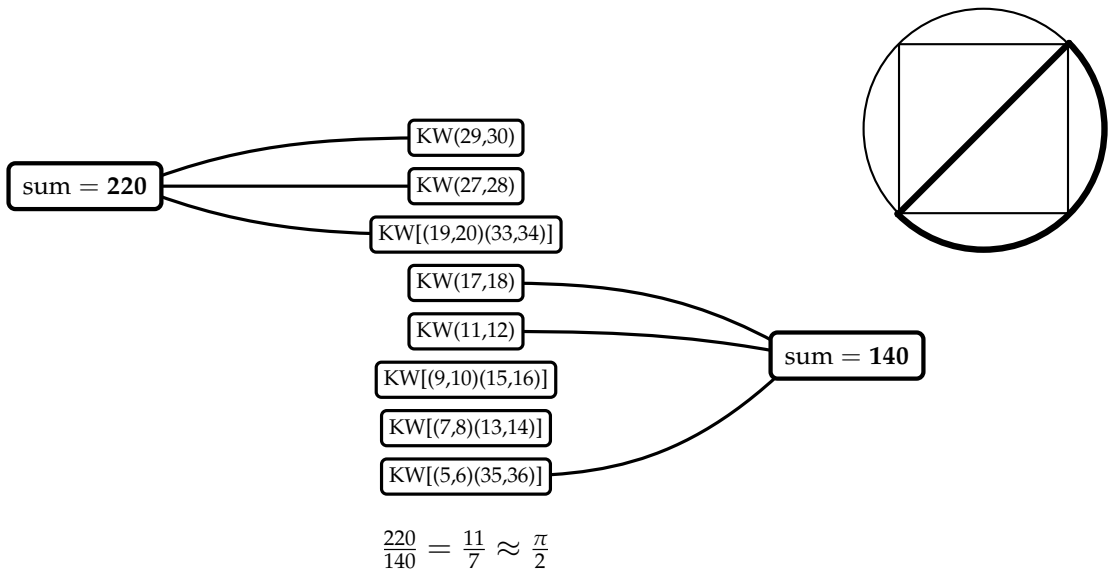
$$\frac{355}{339} \approx \frac{\pi}{3}$$

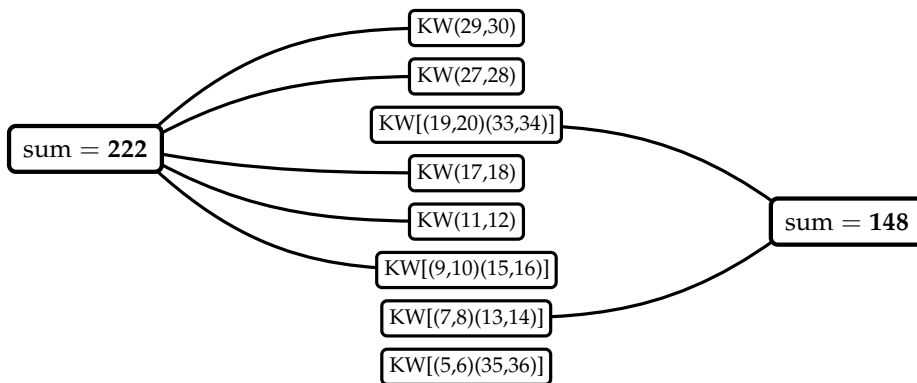


$$\frac{220}{198} = \frac{10}{9} \approx \frac{\pi}{2\sqrt{2}}$$

[just minor whole tone]

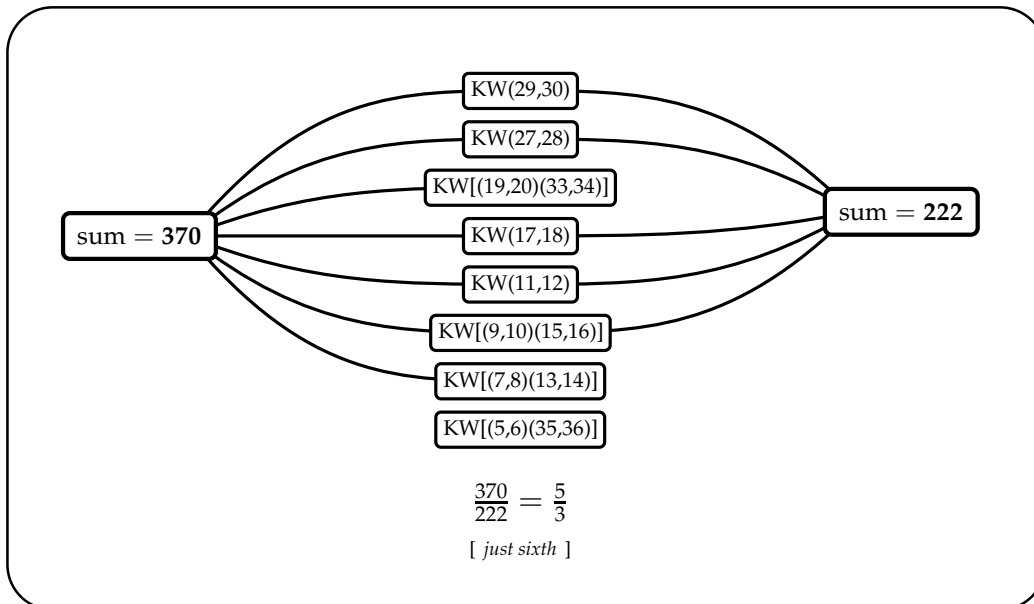






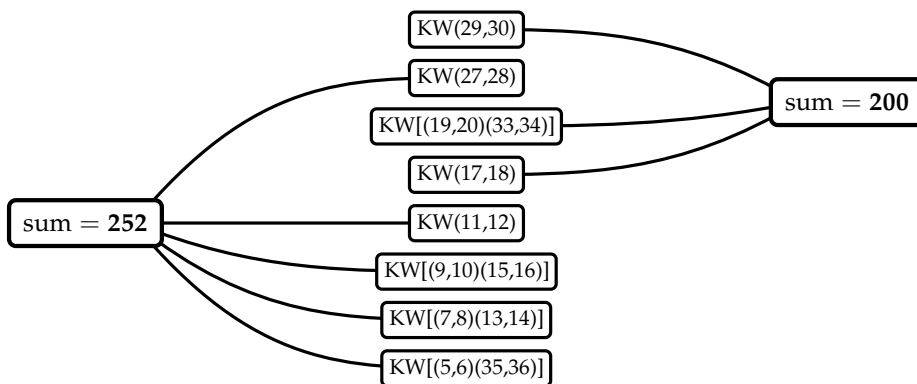
$$\frac{222}{148} = \frac{3}{2}$$

[just fifth]



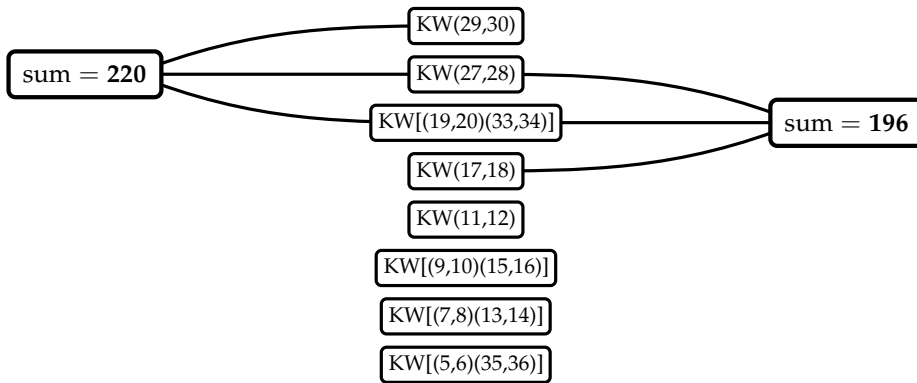
$$\frac{370}{222} = \frac{5}{3}$$

[just sixth]



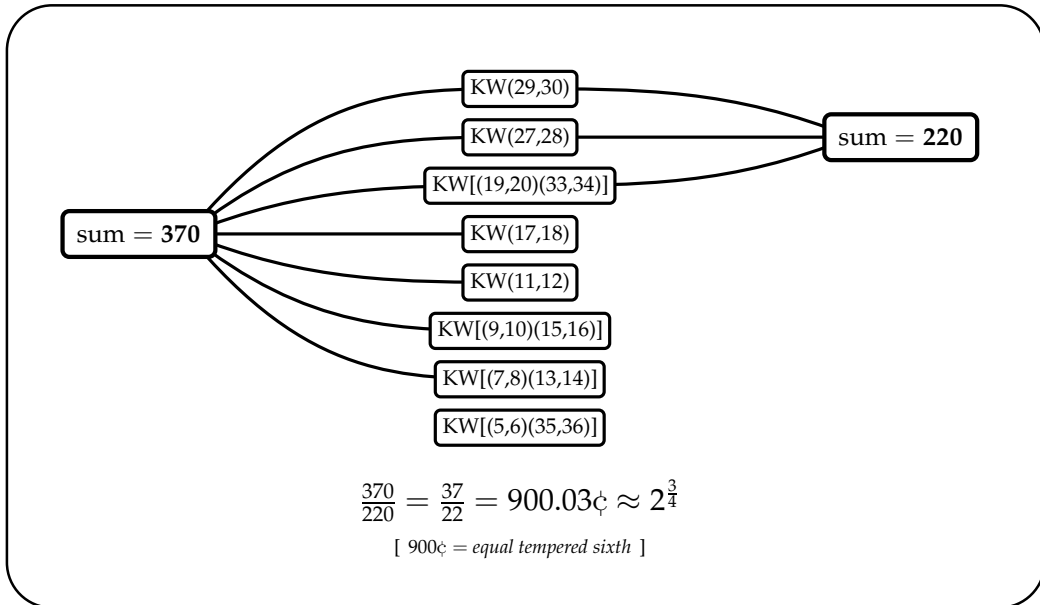
$$\frac{252}{200} = \frac{63}{50} = 400.11\text{¢} \approx 2^{\frac{1}{3}}$$

[400¢ = equal tempered third]



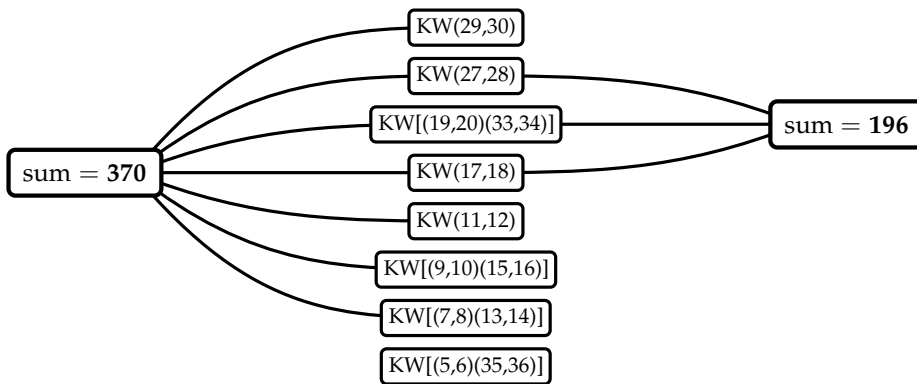
$$\frac{220}{196} = \frac{55}{49} = 199.98\text{¢} \approx 2^{\frac{1}{8}}$$

[200¢ = equal tempered major second]



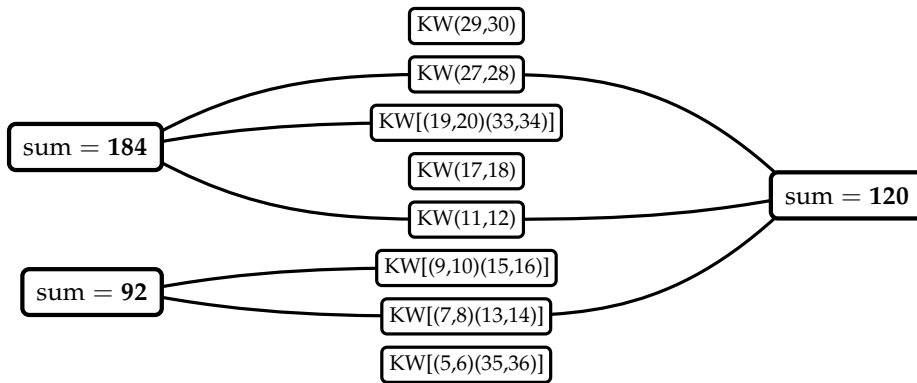
$$\frac{370}{220} = \frac{37}{22} = 900.03\text{¢} \approx 2^{\frac{3}{4}}$$

[900¢ = equal tempered sixth]



$$\frac{370}{196} = \frac{185}{98} = 1100.01\text{¢} \approx 2^{\frac{11}{12}}$$

[1100¢ = equal tempered major seventh]



$$\frac{184}{120} = \frac{23}{15} \approx 2^{\frac{37}{60}}$$

$$2^{37} \approx \left(\frac{23}{15}\right)^{60} \Rightarrow 60 \text{ tet} \Leftarrow \left(\frac{30}{23}\right)^{60} \approx 2^{23}$$

$$\frac{120}{92} = \frac{30}{23} \approx 2^{\frac{23}{60}}$$

$\left(\frac{23}{15}\right)^a \approx 2^{\frac{b}{60}}$
[octave equivalence]

$a \in \mathbb{N} \mid 0 \leq a < 60$

(a)

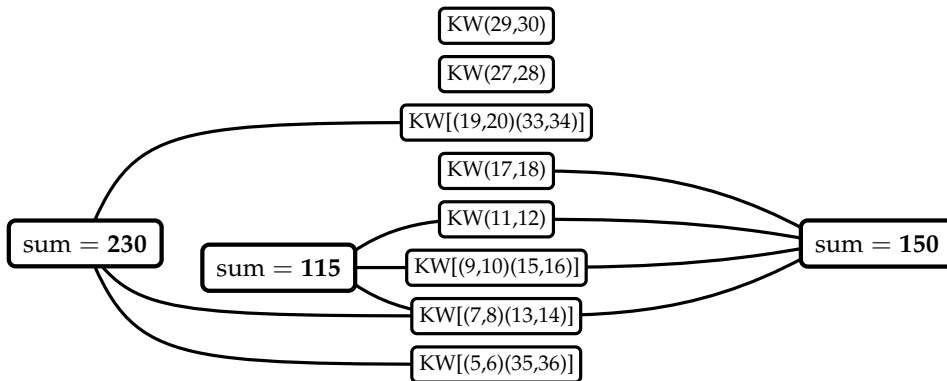
$60 \times 20\text{¢} = 12 \times 100\text{¢}$

60 tone equal temperament

$\left(\frac{30}{23}\right)^{60-a} \approx 2^{\frac{60-b}{60}}$
[octave equivalence]

$b \equiv 37a \pmod{60}$

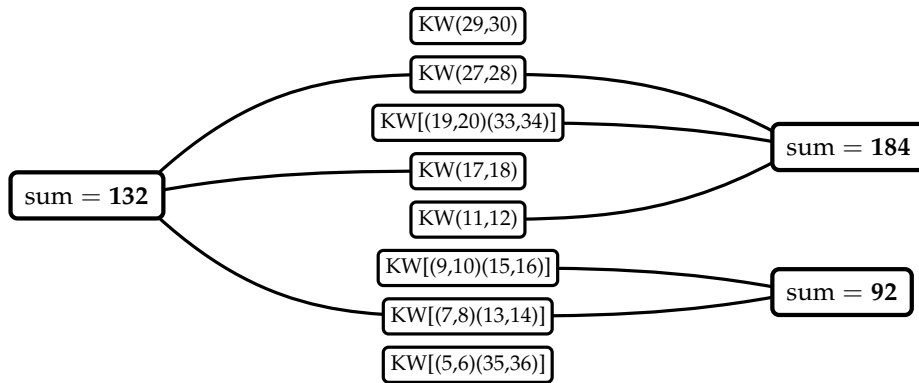
$\frac{23}{15} \times \frac{30}{23} = 2$



$$\frac{230}{150} = \frac{23}{15} \approx 2^{\frac{37}{60}}$$

$$2^{37} \approx \left(\frac{23}{15}\right)^{60} \Rightarrow 60 \text{ tet} \Leftarrow \left(\frac{30}{23}\right)^{60} \approx 2^{23}$$

$$\frac{150}{115} = \frac{30}{23} \approx 2^{\frac{23}{60}}$$



$$\frac{132}{92} = \frac{33}{23} \approx 2^{\frac{25}{48}}$$

$$2^{25} \approx \left(\frac{33}{23}\right)^{48} \Rightarrow 48 \text{ tet} \Leftarrow \left(\frac{46}{33}\right)^{48} \approx 2^{23}$$

$$\frac{184}{132} = \frac{46}{33} \approx 2^{\frac{23}{48}}$$

$\left(\frac{33}{23}\right)^c \approx 2^{\frac{d}{48}}$
[octave equivalence]

$c \in \mathbb{N} \mid 0 \leq c < 48$

\textcircled{c}

$\frac{33}{23} \times \frac{46}{33} = 2$

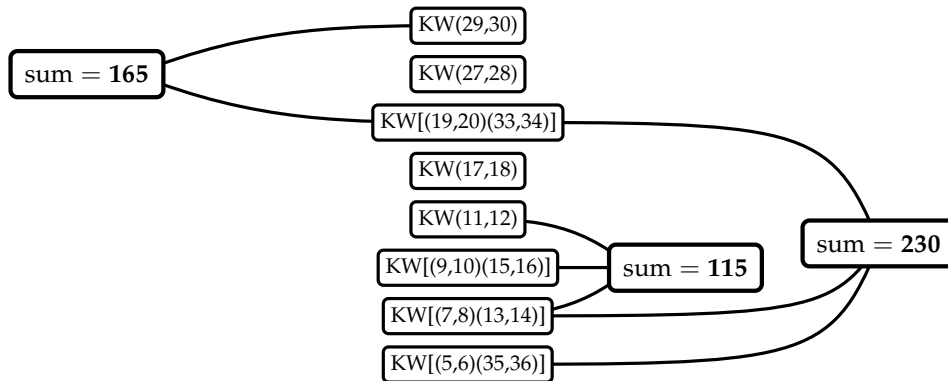
48 tone equal temperament

$\left(\frac{46}{33}\right)^{48-c} \approx 2^{\frac{48-d}{48}}$
[octave equivalence]

$d \equiv 25c \pmod{48}$

$\boxed{48-c}$

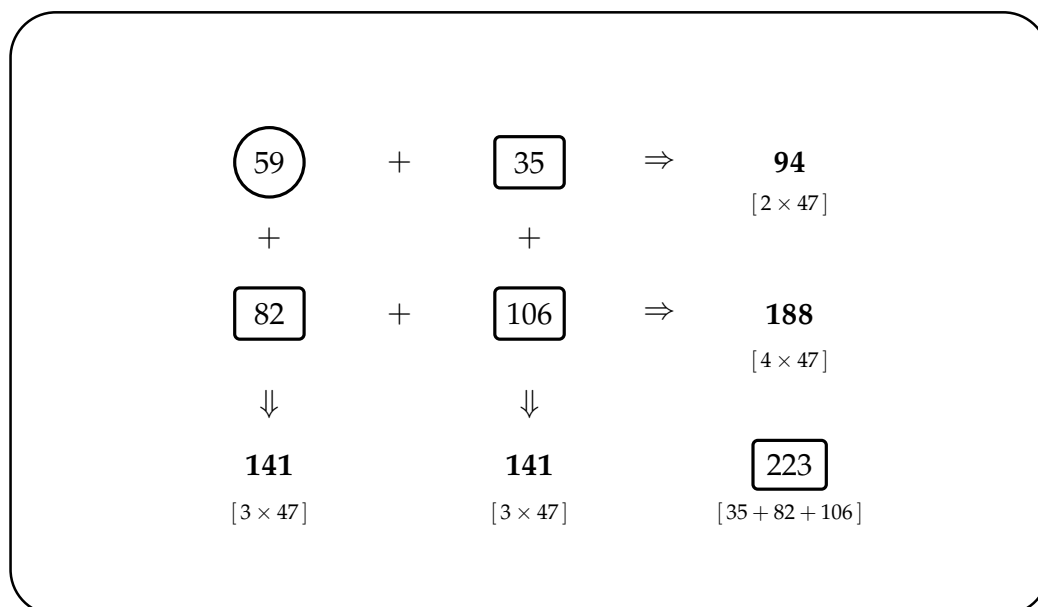
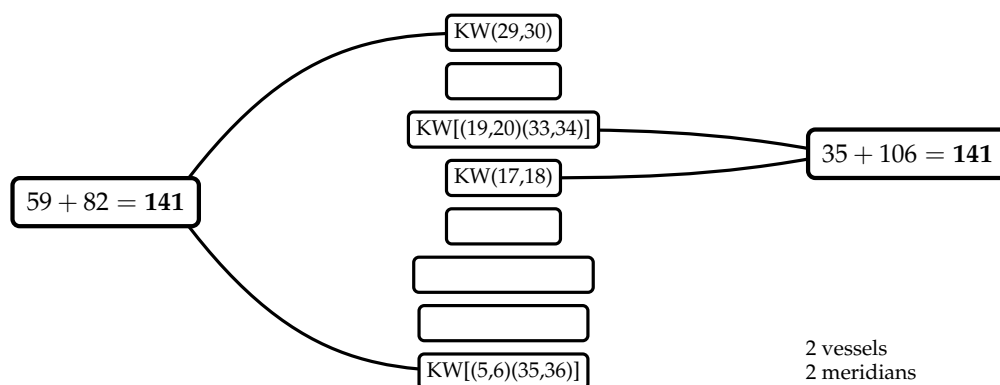
$48 \times 25\text{¢} = 12 \times 100\text{¢}$



$$\frac{165}{115} = \frac{33}{23} \approx 2^{\frac{25}{48}}$$

$$2^{25} \approx \left(\frac{33}{23}\right)^{48} \Rightarrow 48 \text{ tet} \Leftarrow \left(\frac{46}{33}\right)^{48} \approx 2^{23}$$

$$\frac{230}{165} = \frac{46}{33} \approx 2^{\frac{23}{48}}$$

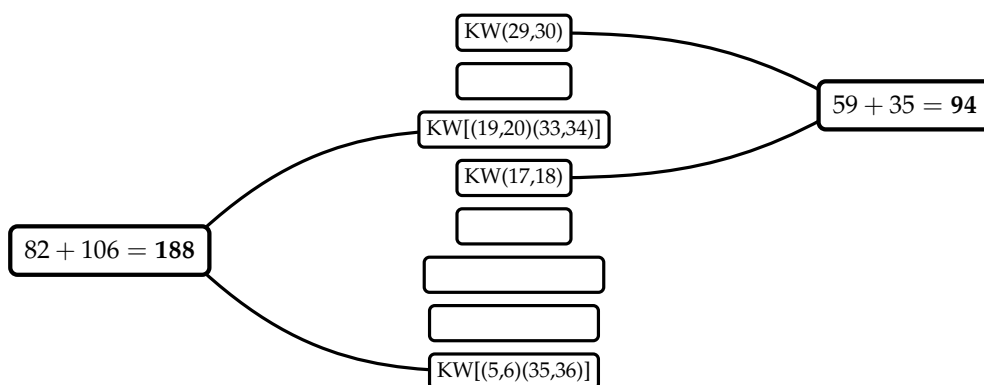


易經繫辭上專 [Yijing Xicizhuan (Dazhuan) I] 帝六章 [Section 6]

夫易、廣矣大矣、以言乎遠、則言乎邇、則靜而正、以言乎天地之間、則備矣。夫乾其靜也專、其動也直、是以大生焉。夫坤、其靜也翕、其動也闢、是以廣生焉。廣大配天地、變通配四時、陰陽之義配日月、易簡之善配至德。

Yi is vast, is great;
 as to distance, it has no limit;
 as to proximity, it is quiet and true;
 as to what is between heaven and earth, it orders all.
 As for *Qian*:
 in repose it is concentrated,
 in action it moves straight forward,
 and so its products are great.
 As for *Kun*:
 in repose it is folded together,

in action it opens out,
 and so its products are vast.
 This vastness and greatness
 compare with heaven and earth;
 alternation and development
 compare with the four seasons.
 In meaning, *yin* and *yang*
 compare with the sun and moon;
 in worth, spontaneity and simplicity
 compare with transcendent power.



$$\frac{141}{141} = 1 \quad \frac{141}{94} = \frac{3}{2} \quad \frac{188}{94} = 2$$

$$141 + 94 = 235$$

235 lunations \approx 19 years [Rule cycle *zhang* 章]

223 lunations = eclipse cycle [Saros cycle]

2 lunations \approx 59 days = 29 + 30 days

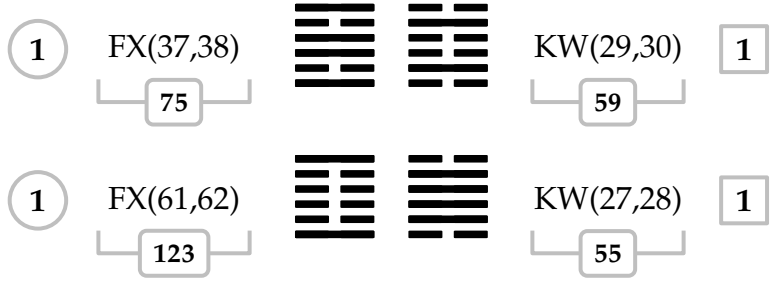
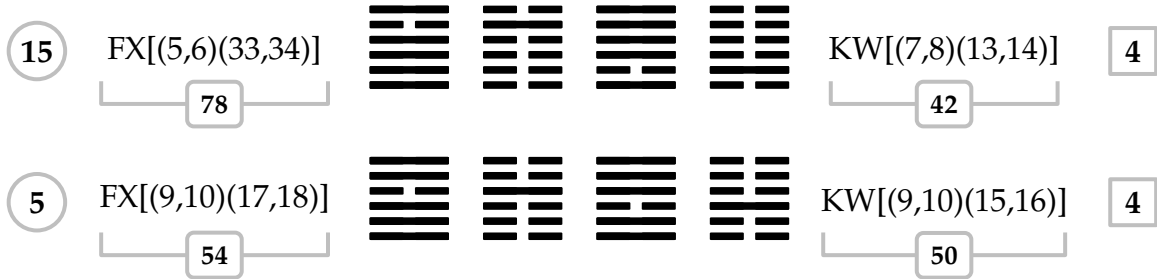
禮記 [Li Ji] 樂記 [Yue Ji]

地氣上齊、天氣下降、陰陽相摩、天地相蕩、鼓之以雷霆、奮之以風雨、動之以四時、暖之以日月、而百化興焉。如此則樂者天地之和也。

Earth's energy rises up, and Heaven's energy descends. Yin and yang rub against each other, and Heaven and Earth shake each other. The 10,000 things are drummed up with thunder and lightning, aroused forth with wind and rain, set in motion by the four seasons, warmed by the sun and the moon, and the hundred transformations arise therein. In this way, then, is Music the harmony of Heaven and Earth.

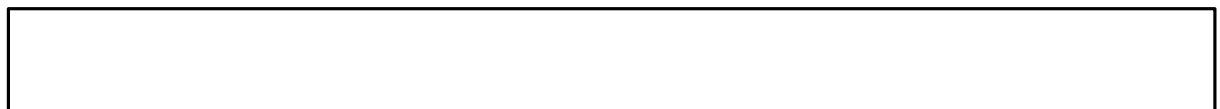
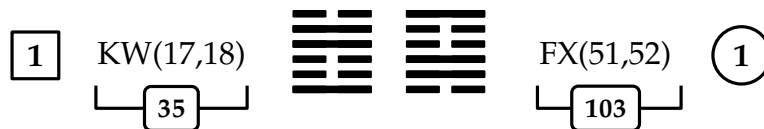
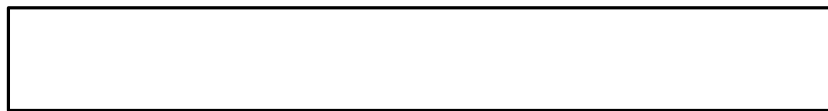
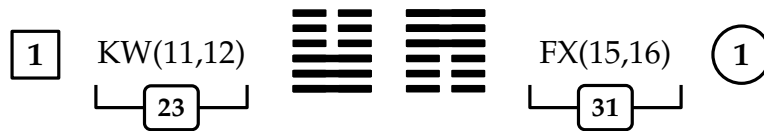
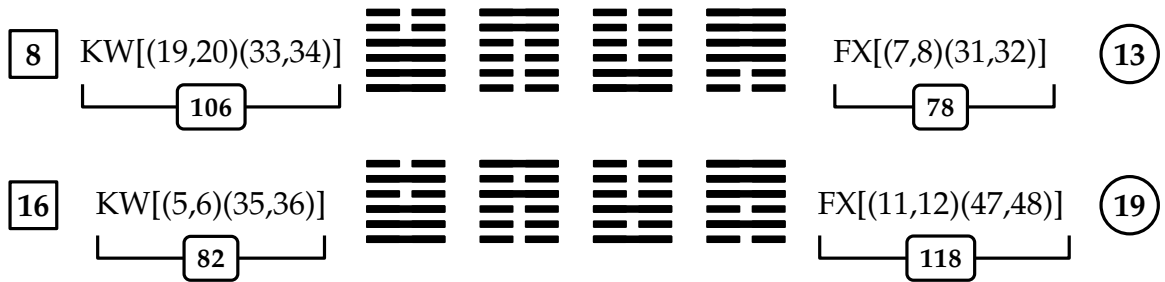
- translation: **Scott Cook** *Yue Ji* 樂記 *Record of Music: Introduction, Translation, Notes, and Commentary* (Asian Music, Vol. 26, No. 2, 1995)

upper meridians + 2 vessels



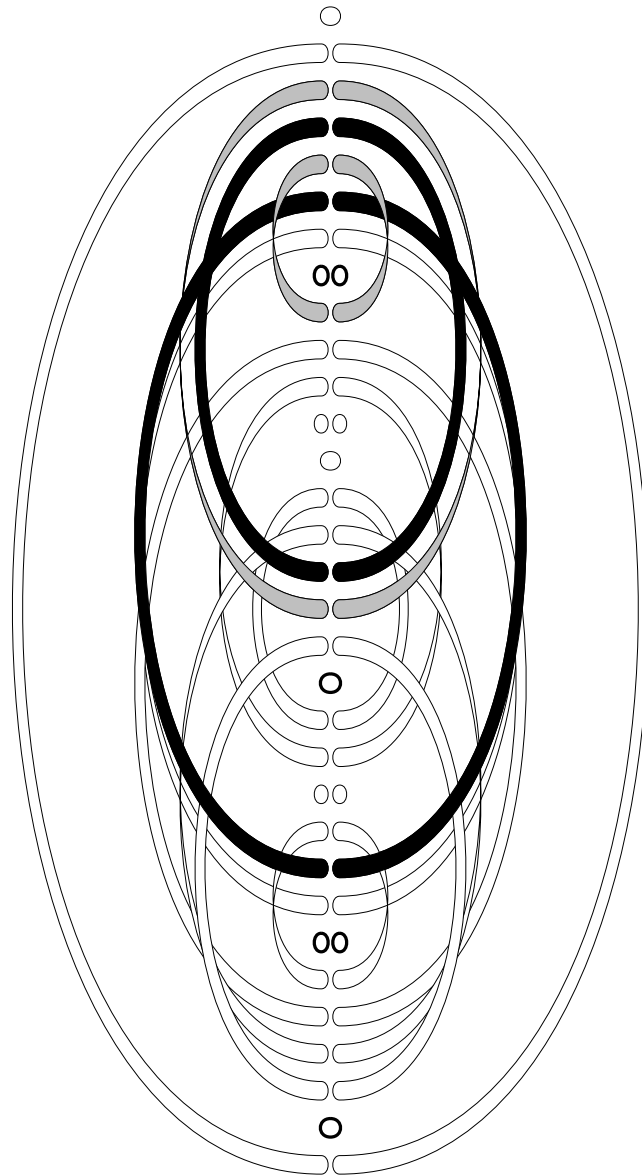
line 1 = line 6

upper meridians + 2 vessels

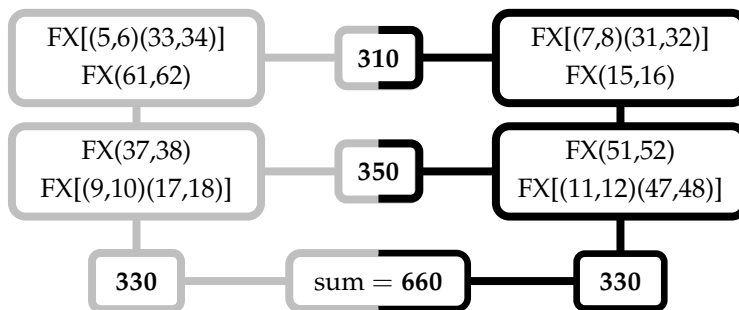


line 1 ≠ line 6

upper meridians + 4 vessels



2 meridians
2 vessels

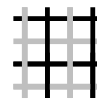


2 vessels
2 meridians

經緯
jing-wei
[warp and weft]

$$330 + 206 = 310 + 226$$

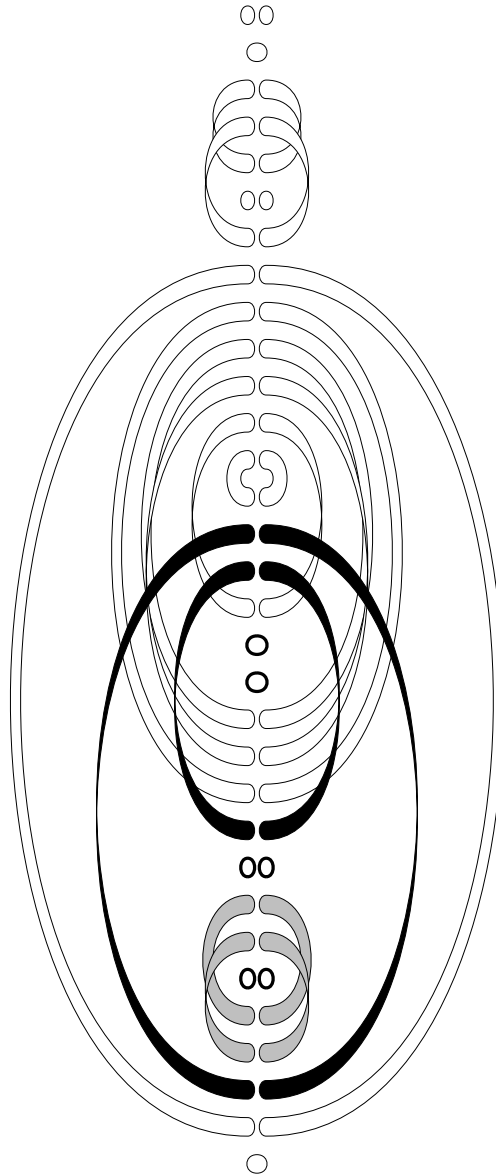
$$350 + 206 = 310 + 246$$



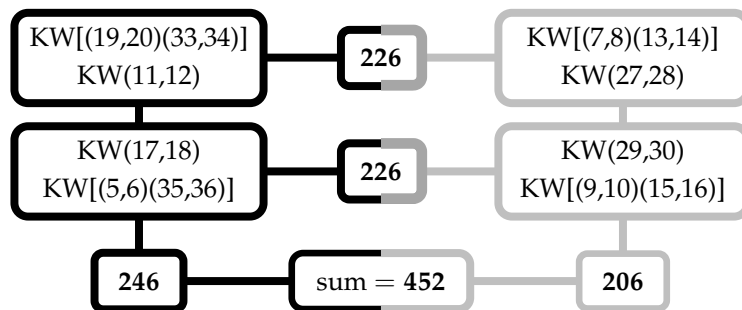
Fu Xi

embryo

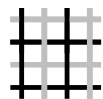
聖胎 *shengtai*



2 meridians
2 vessels



2 vessels
2 meridians



$$330 + 246 = 350 + 226$$

$$330 + 226 = 330 + 226$$

經緯
jing-wei
[warp and weft]

King Wen

central meridians

19
 FX[(13,14)(49,50)]
 ☰ ☱ ☲ ☳
 KW[(25,26)(45,46)]
 11

┌──────────┐
126

┌──────────┐
142





11
 FX[(21,22)(41,42)]
 ☲ ☱ ☳ ☰
 KW[(37,38)(39,40)]
 2





┌──────────┐
126

┌──────────┐
154

line 1 = line 6

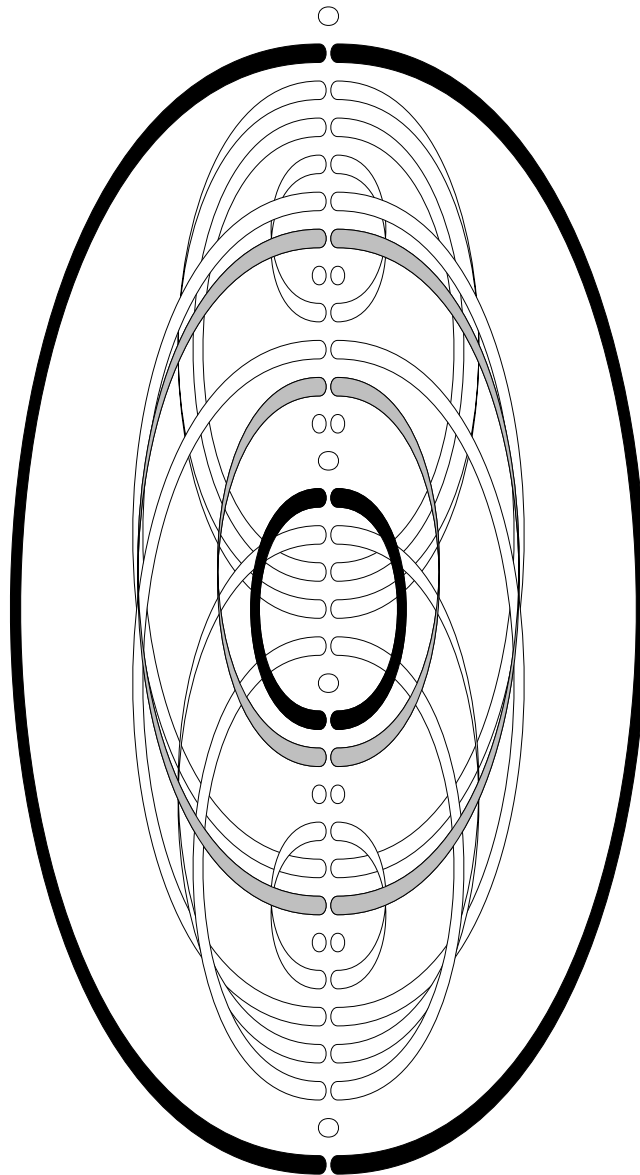
central meridians

11 KW[(23,24)(43,44)]
 



 FX[(3,4)(63,64)]
 31

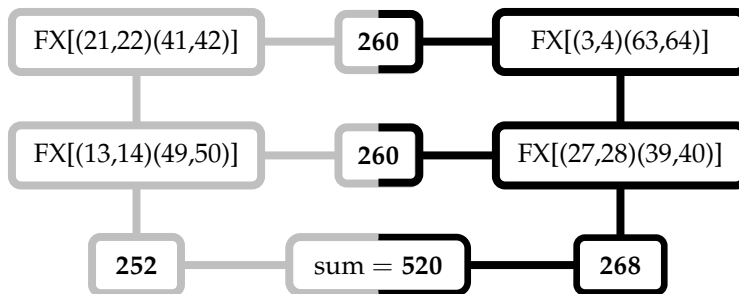
3 KW[(55,56)(59,60)]
 



 FX[(27,28)(39,40)]
 7

line 1 ≠ line 6

central meridians



2 meridians



2 meridians

經緯
jing-wei
[warp and weft]

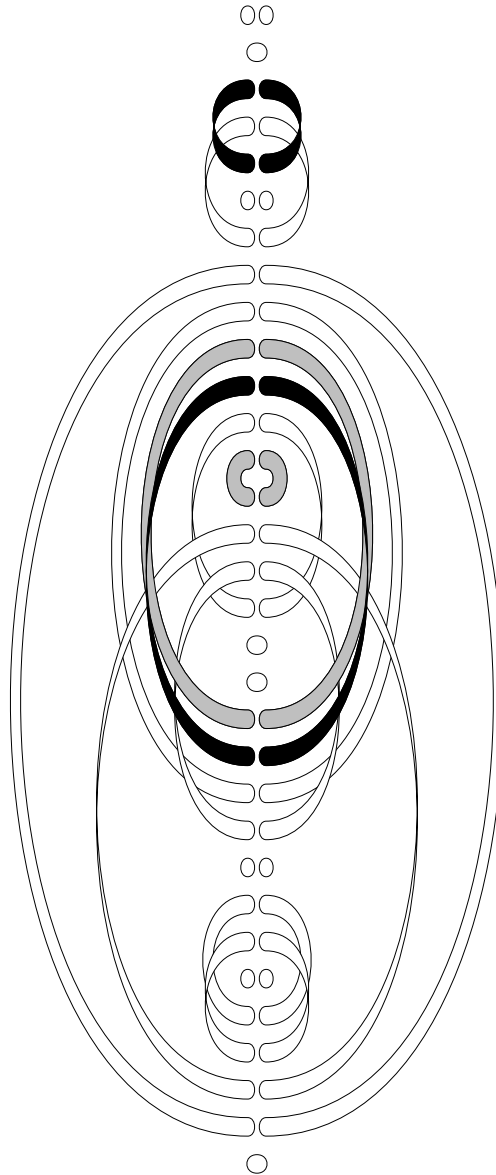
$$252 + 296 = 260 + 288$$



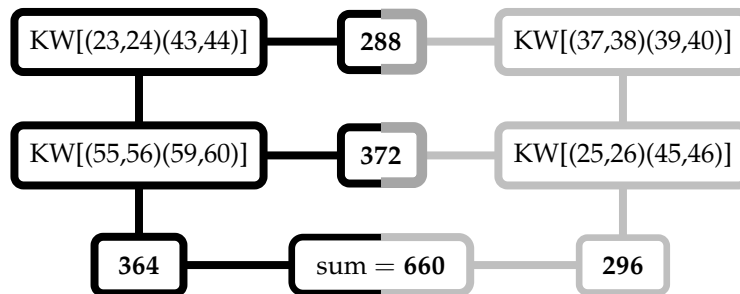
Fu Xi

heart-mind

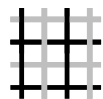
心 *xin*



2 meridians



2 meridians

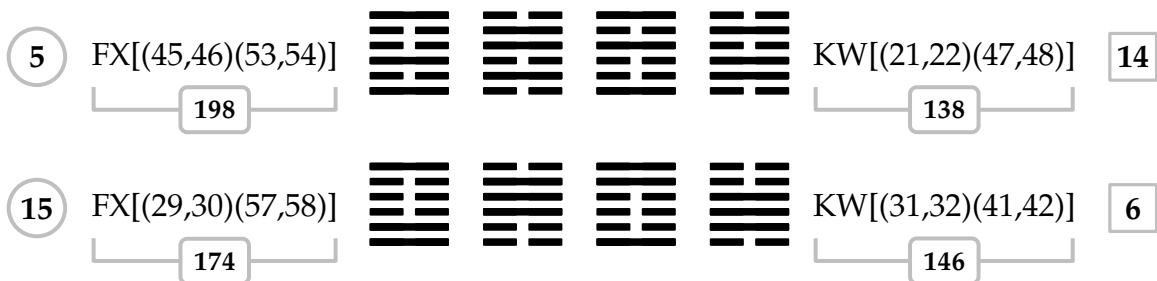
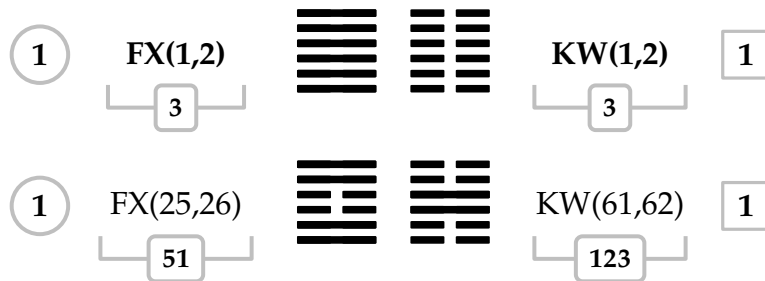


$$268 + 364 = 260 + 372$$

經緯
jing-wei
[warp and weft]

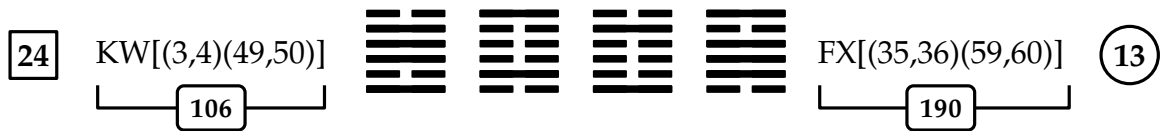
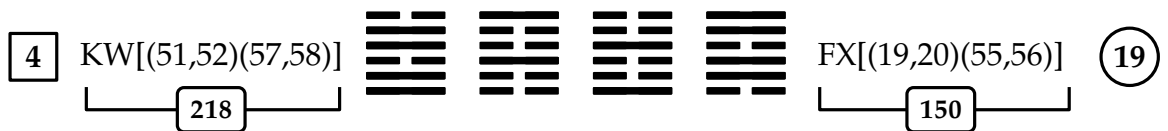
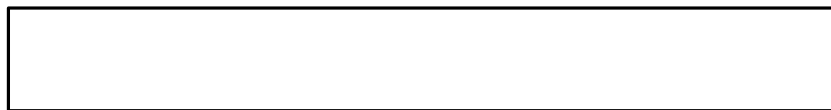
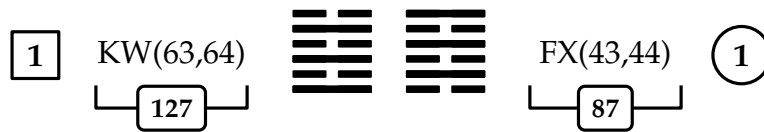
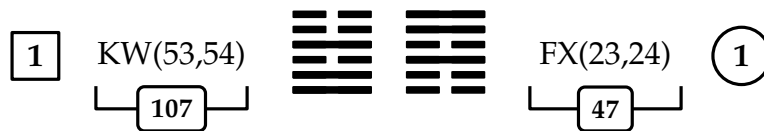
King Wen

lower meridians + 2 vessels



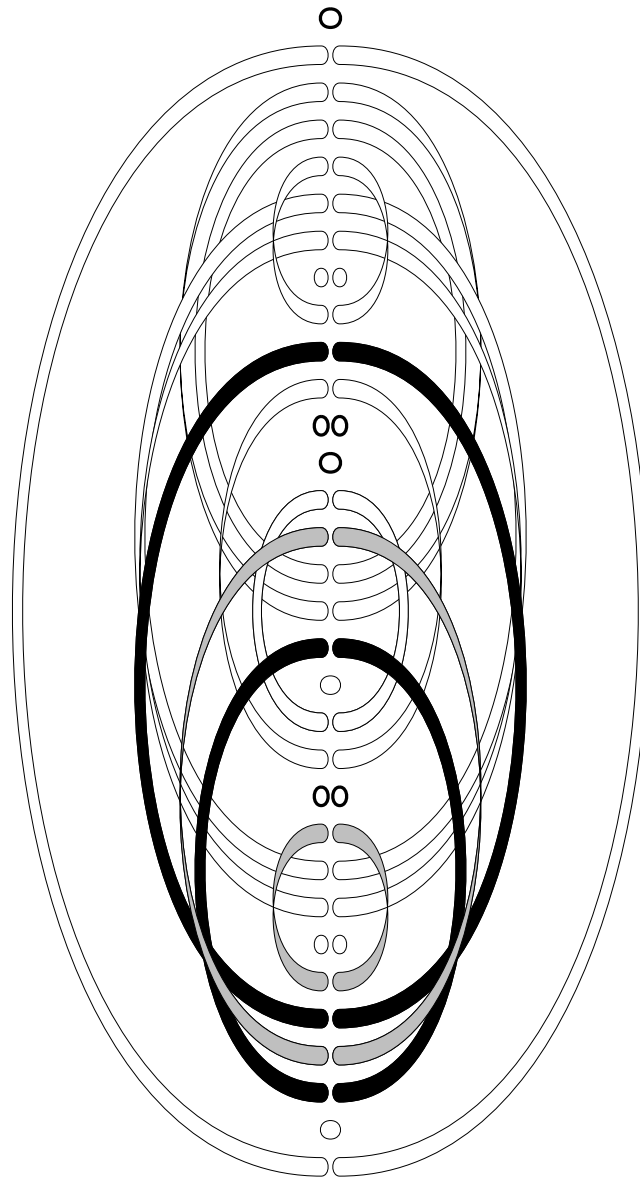
line 1 = line 6

lower meridians + 2 vessels

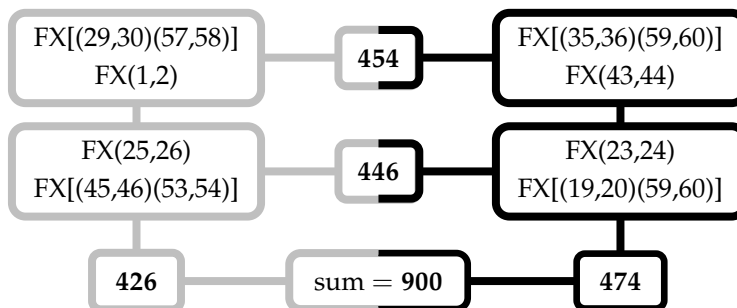


line 1 ≠ line 6

lower meridians + 4 vessels



2 meridians
2 vessels

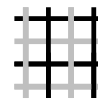


2 vessels
2 meridians

經緯
jing-wei
[warp and weft]

$$426 + 410 = 454 + 382$$

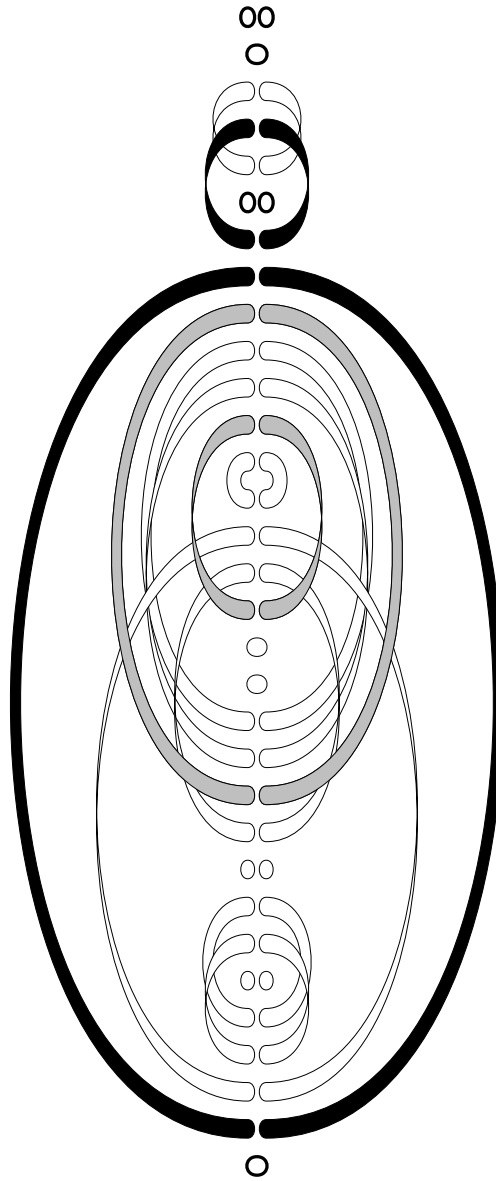
$$426 + 586 = 454 + 558$$



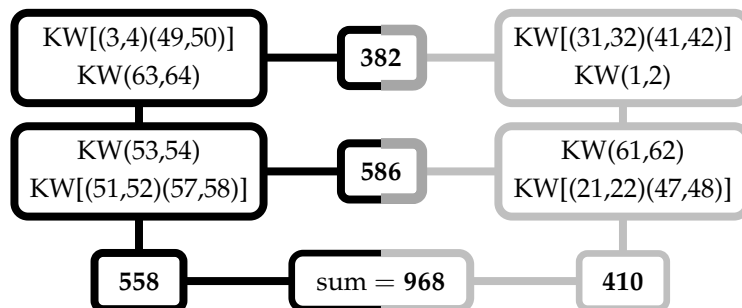
Fu Xi

body

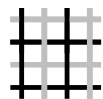
身體 *shenti*



2 meridians
2 vessels



2 vessels
2 meridians



$$474 + 558 = 446 + 586$$

$$474 + 382 = 446 + 410$$

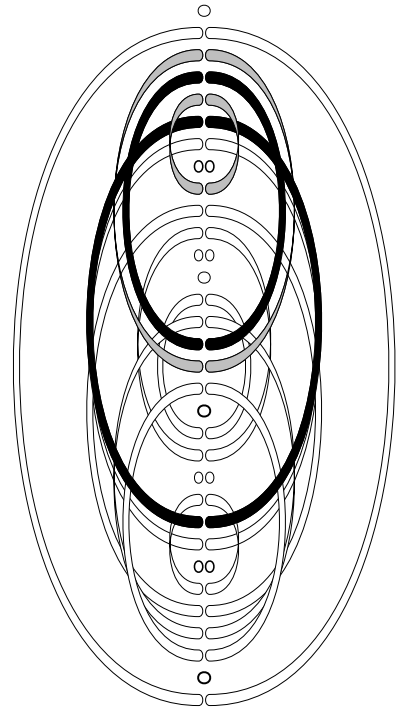
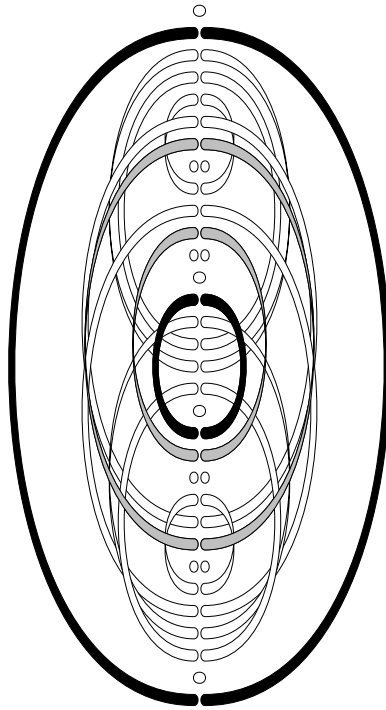
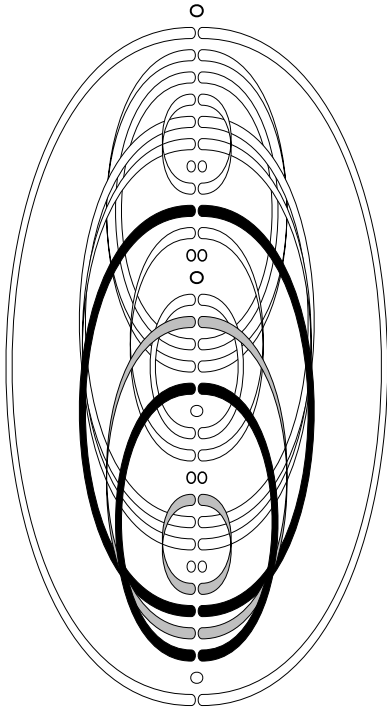
經緯
jing-wei
[warp and weft]

King Wen

lower + 4

central

upper + 4



900

520

660

2080

$$\frac{520+660+660}{660+660} = \frac{1840}{1320} = \frac{46}{33} = 575.00\%$$

$$\frac{900+660}{520} = \frac{1560}{520} = 3$$

milü 密率

$$\frac{900+520}{452} = \frac{1420}{452} = \frac{355}{113} \approx \pi$$

milü 密率

$$\frac{900+520}{968+452} = \frac{1420}{1420} = 1$$

$$\frac{900+660+660}{660+660} = \frac{2220}{1320} = \frac{37}{22} = 900.03\%$$

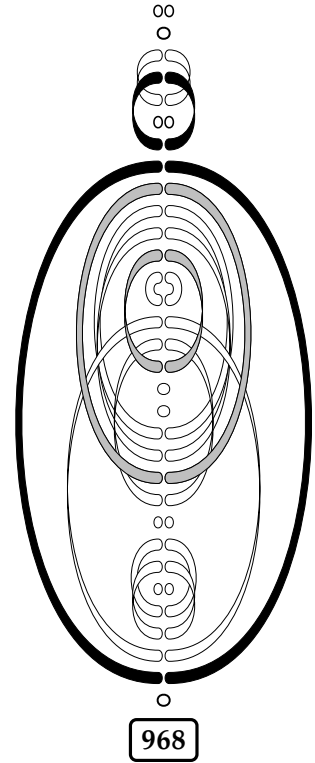
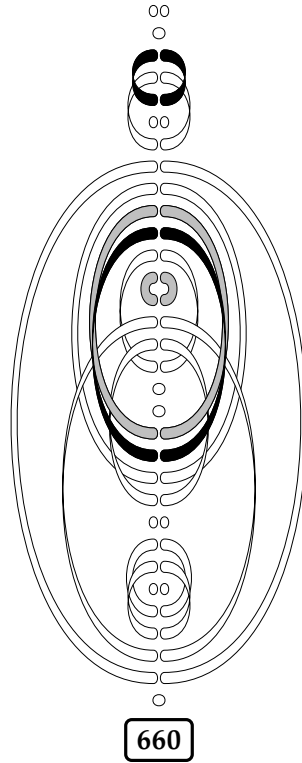
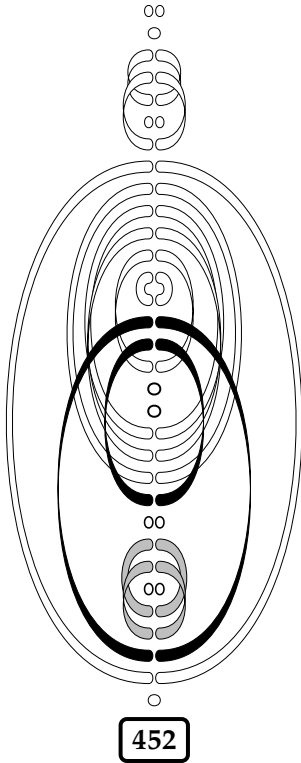
$$\frac{2080+520}{900+660} = \frac{2600}{1560} = \frac{5}{3}$$

Fu Xi

embryo
聖胎 *shengtai*

heart-mind
心 *xin*

body
身體 *shenti*



$\frac{46}{33} = 575.00\text{¢}$
 $\frac{339}{113} = 3$
 $\frac{355}{113} \approx \pi$
 $\frac{226}{226} = 1$
 $\frac{370}{222} = \frac{5}{3}$

$$\frac{452+660}{968} = \frac{139}{121} = 240.09\text{¢} \approx 2^{\frac{1}{5}}$$

$$\frac{900+660}{520} = \frac{1560}{520} = 3$$

$$\frac{968+452}{452} = \frac{1420}{452} = \frac{355}{113} \approx \pi$$

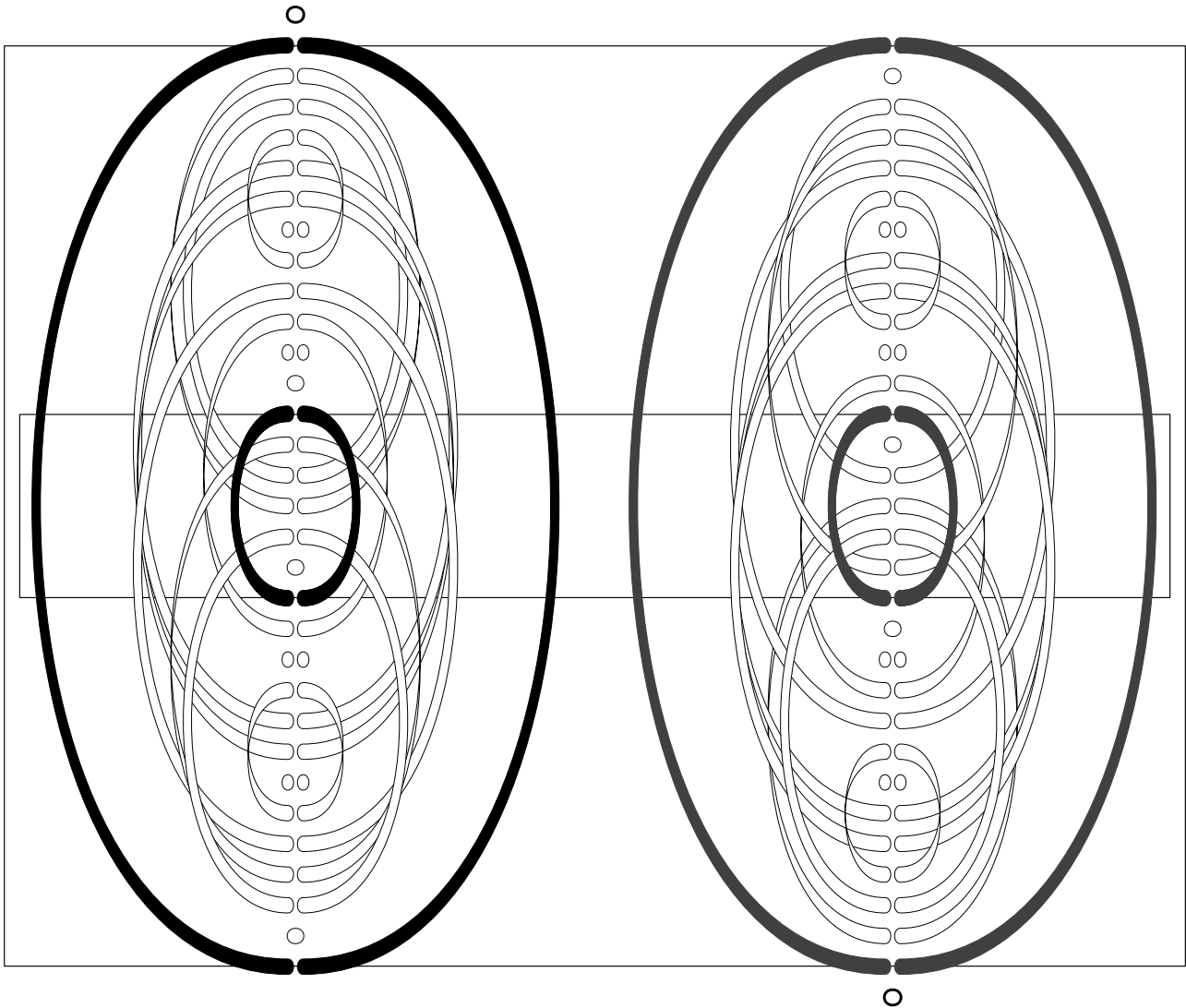
milü 密率

$$\frac{660}{660} = 1$$

$$\frac{968+660}{968} = \frac{1628}{968} = \frac{37}{22} = 900.03\text{¢}$$

King Wen

Fuxi inverse alignment [2d]



Fuxi (FX)

Fuxi inverse (FXi)
[vertical offset = -1]

FX[(3,4)(63,64)]



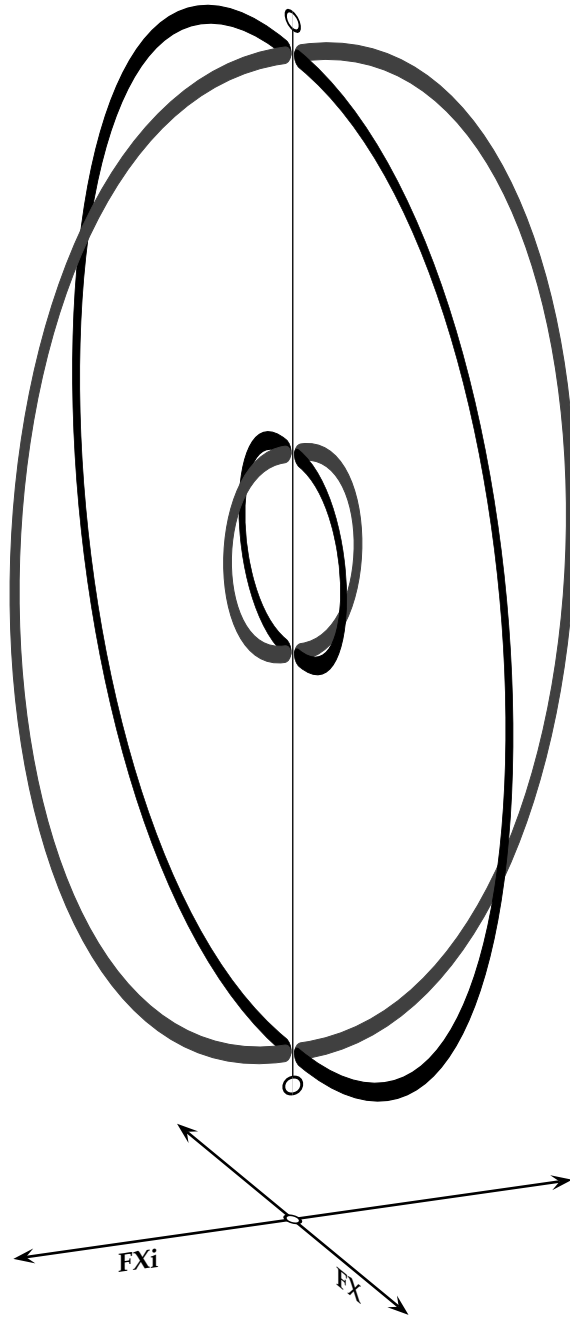
FXi[(3,4)(63,64)]

FX[(27,28)(39,40)]

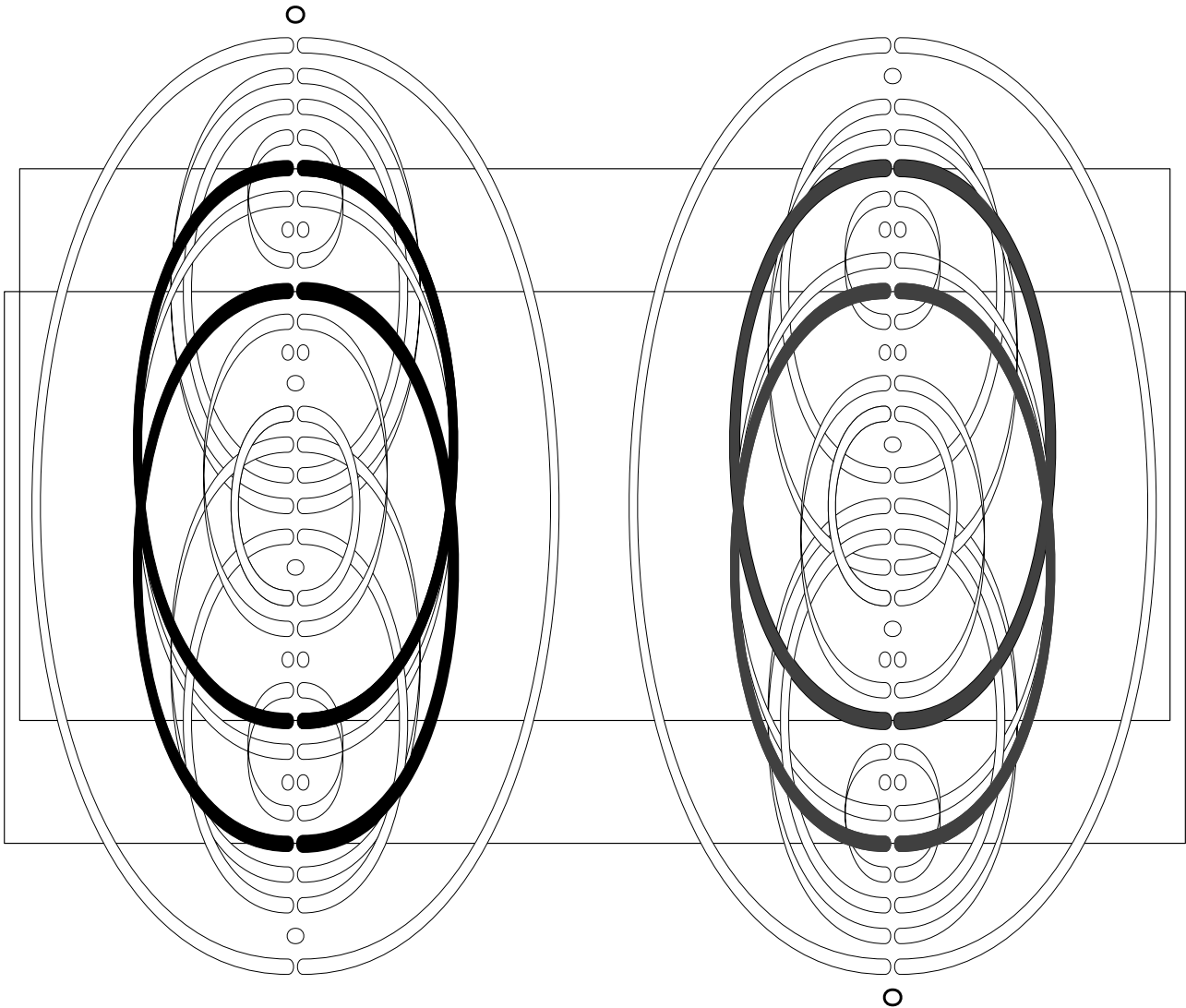


FXi[(27,28)(39,40)]

Fuxi inverse alignment [3d]



Fuxi inverse alignment [2d]



Fuxi (FX)

Fuxi inverse (FXi)
[vertical offset = -1]

FX[(11,12)(47,48)]



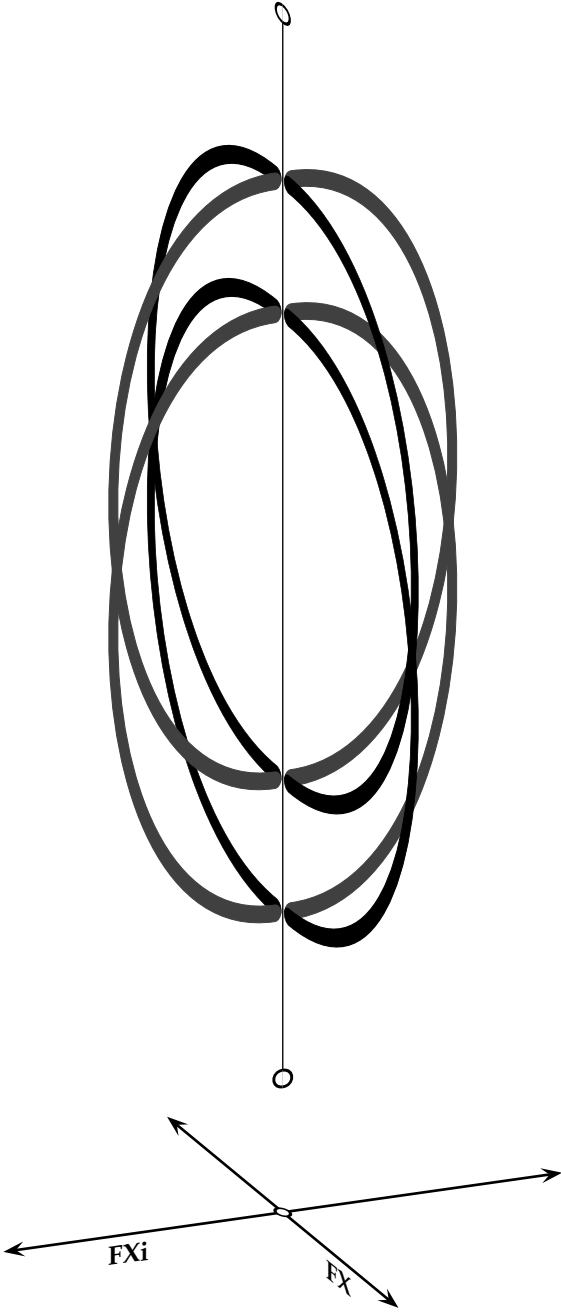
FXi[(19,20)(55,56)]

FX[(19,20)(55,56)]

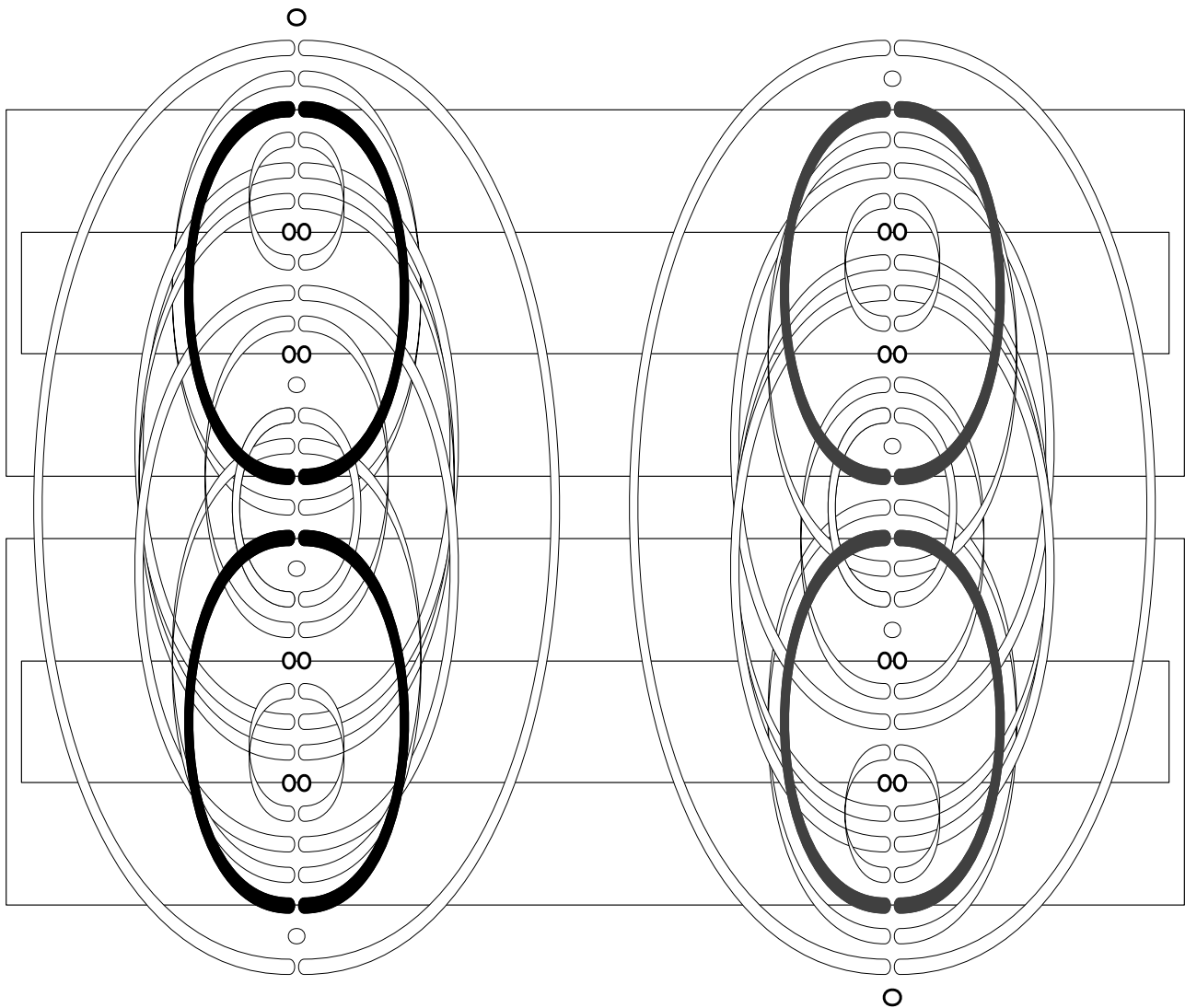


FXi[(11,12)(47,48)]

Fuxi inverse alignment [3d]

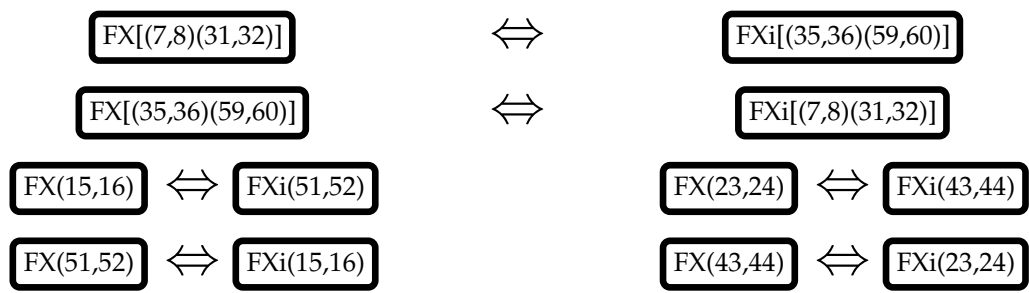


Fuxi inverse alignment [2d]

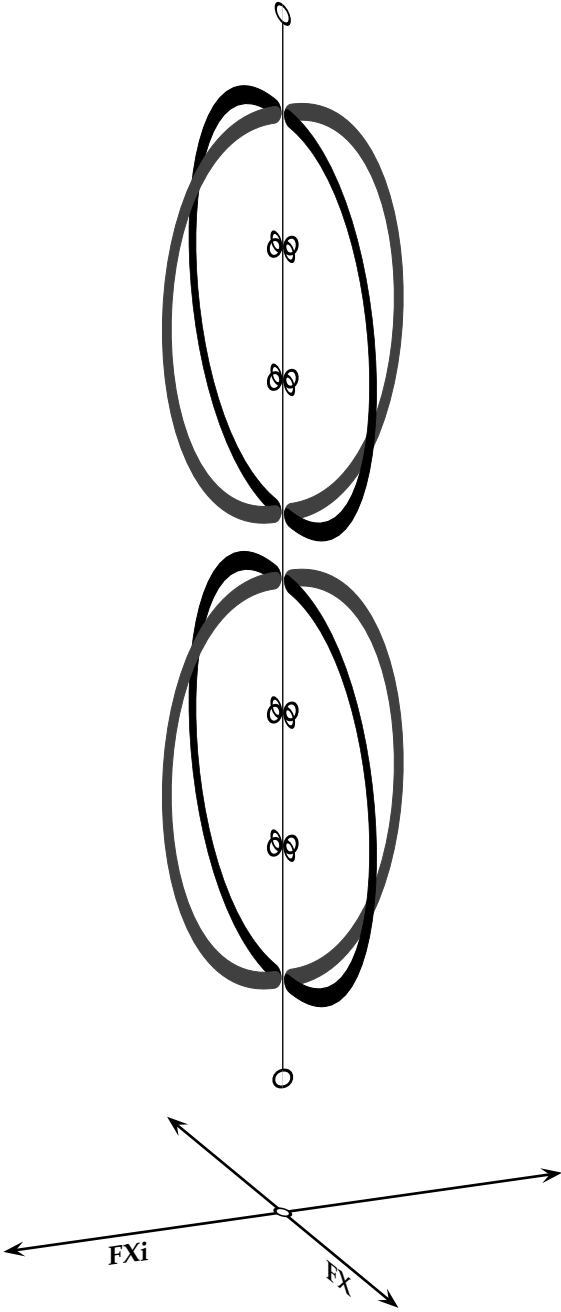


Fuxi (FX)

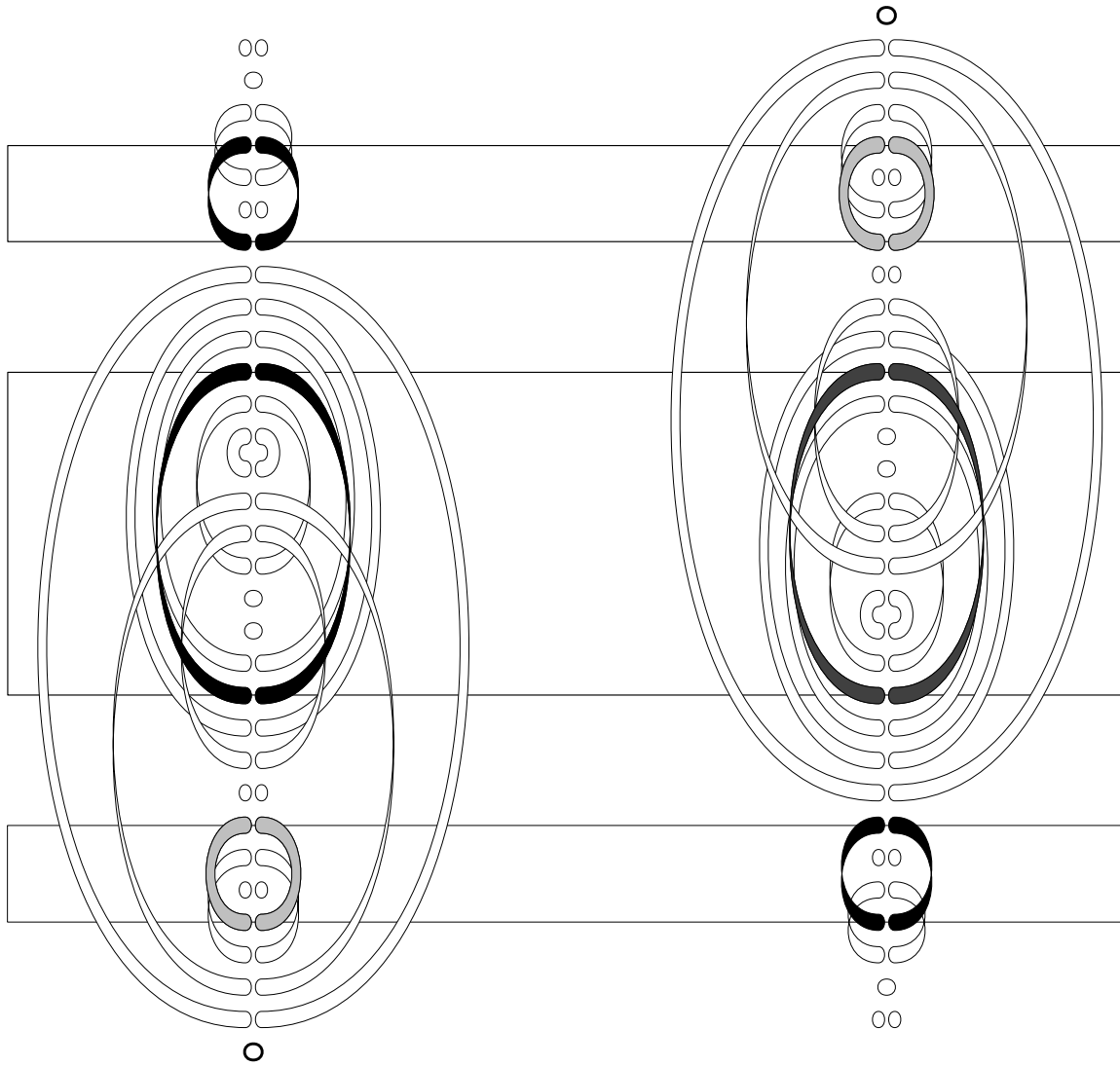
Fuxi inverse (FXi)
[vertical offset = -1]



Fuxi inverse alignment [3d]



King Wen inverse alignment [2d]



King Wen (KW)
[vertical offset = -1]

King Wen inverse (KWi)

KW[(51,52)(57,58)]

↔

KWi[(9,10)(15,16)]

KW[(23,24)(43,44)]

↔

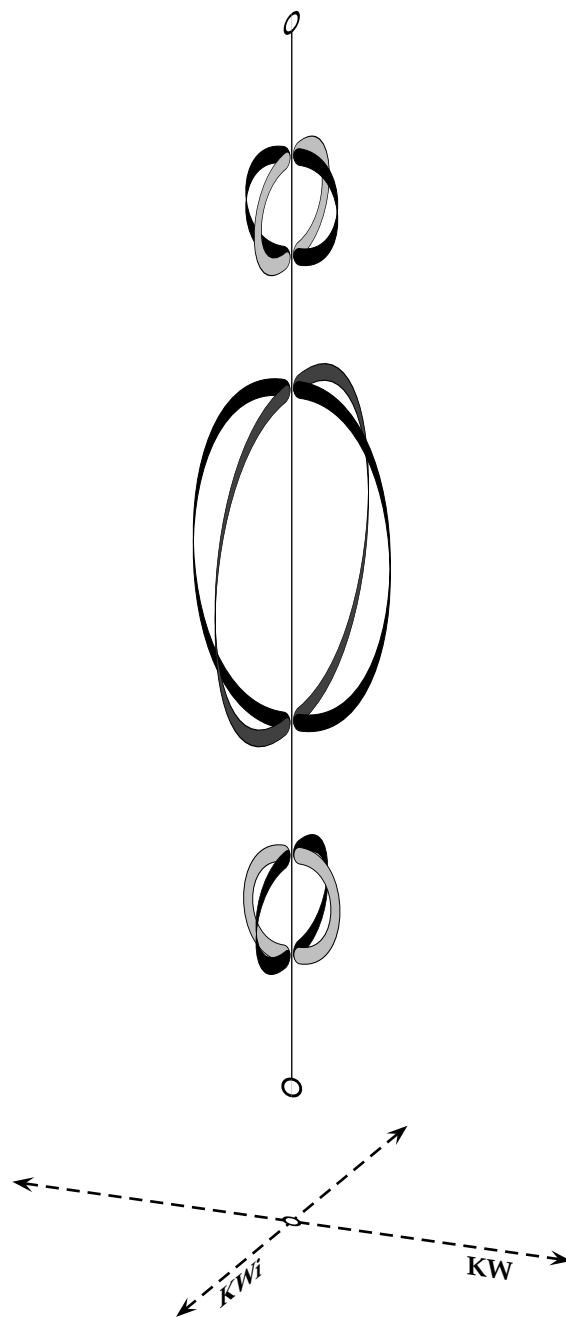
KWi[(23,24)(43,44)]

KW[(9,10)(15,16)]

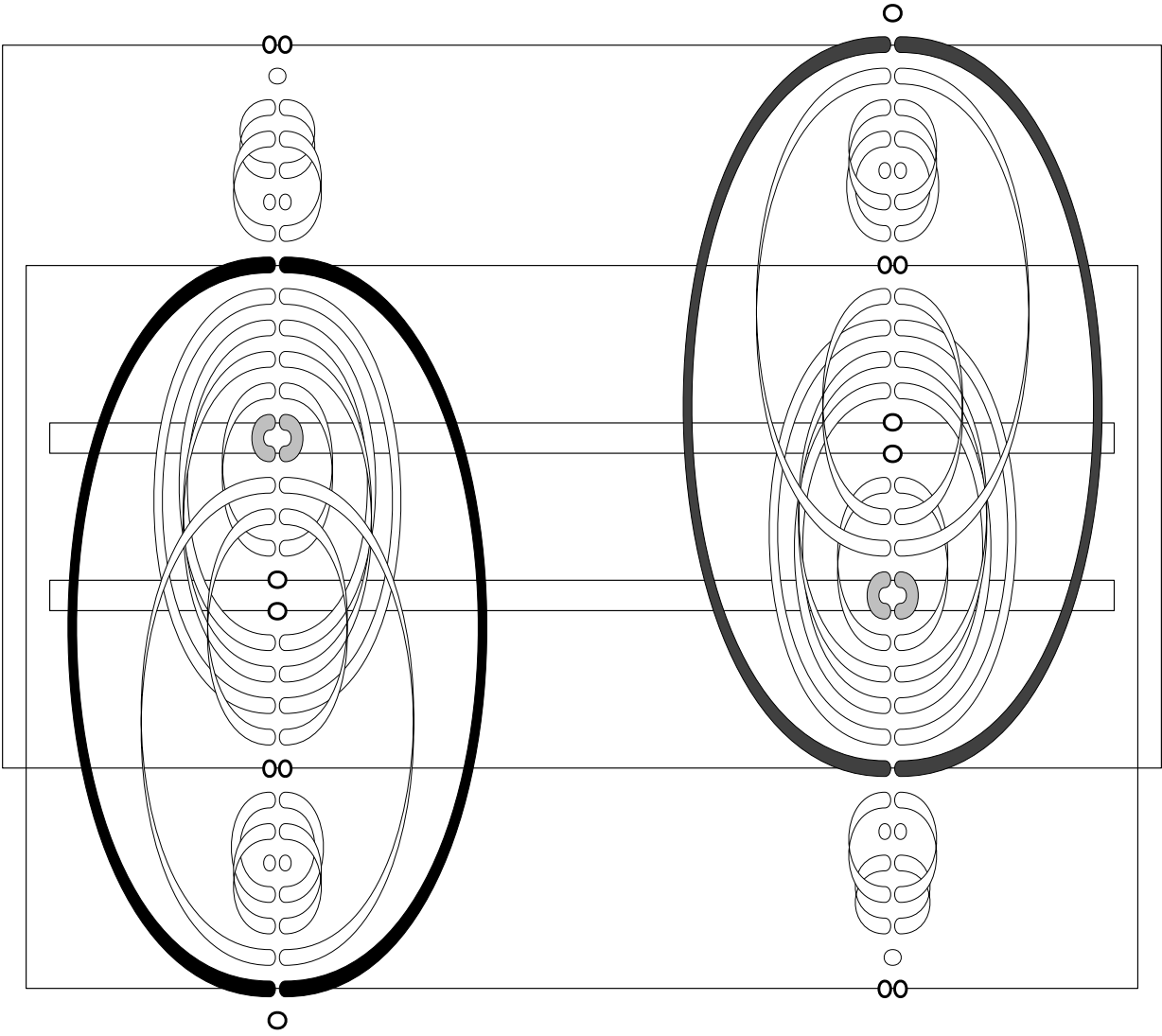
↔

KWi[(51,52)(57,58)]

King Wen inverse alignment [3d]



King Wen inverse alignment [2d]



King Wen (KW)
[vertical offset = -1]

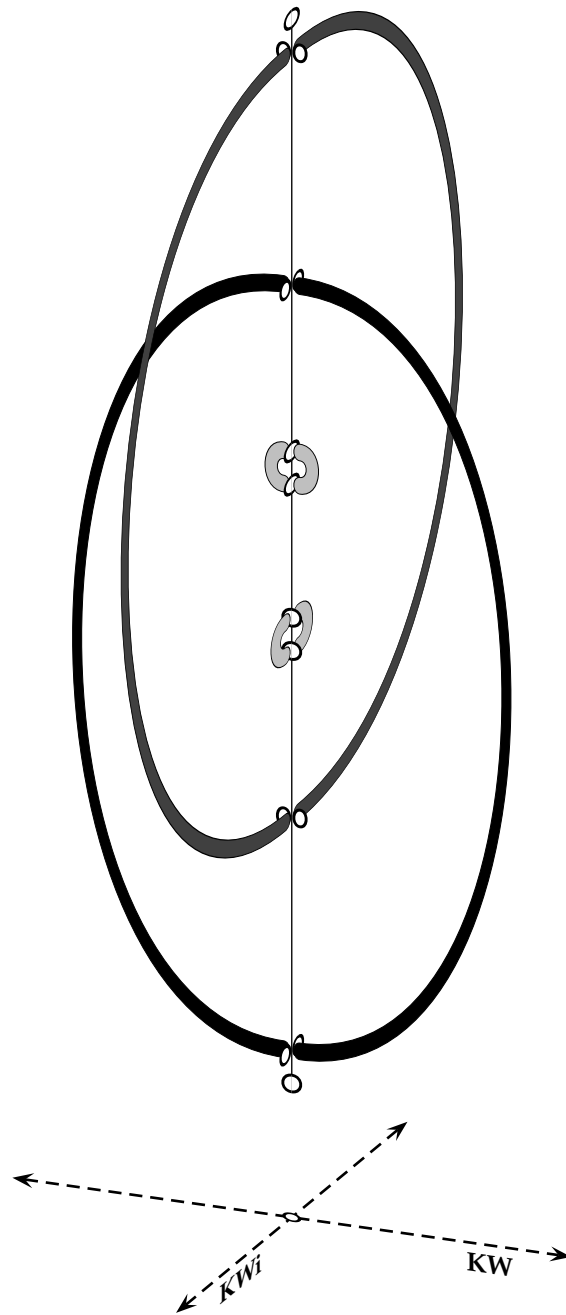
King Wen inverse (KWi)

- KW(17,18) KW(63,64)**
- KW[(37,38)(39,40)]
- KW(27,28) KW(29,30)
- KW[(3,4)(49,50)]**

- ⇔
- ⇔
- ⇔
- ⇔

- KWi[(3,4)(49,50)]**
- KWi(27,28) KWi(29,30)
- KWi[(37,38)(39,40)]
- KWi(17,18) KWi(63,64)**

King Wen inverse alignment [3d]



The reversal concerns the perspective of departure. At first there is the appearance, the immediate intuition of the visible things, the self-identity of beings: pure Yin and pure Yang (Qian and Kun), each placed at one of the two poles. Then a shift occurs that reverses the first intuitive, "naive" apprehension, and deconstructs the principle of self-identity: the object is no more identical to itself ("pure"), but contains its opposite (Li and Kan at the two poles); and since this contrary element enclosed within counts as its true identity, the object is identified by its contrary. Something similar to a change in algebraic sign occurs, and the values are reversed: the Yang principle is represented by a young girl, the Yin principle by a young boy.

This change in algebraic sign (positive-negative) presides over a deconstruction that prepares a reconstruction (the Elixir, immortality). With a displacement of identities, things are dislodged from their immediate definition, from their identity to themselves, in favor of a displacement to the other, its opposite, through a structure of multiple and multidimensional perspectives. This raises the issue of meaning which is established through exchange operations and reciprocal interactions that are determined by the formal articulations needed for any distribution system. Returning to oneself from the other, returning to the world after leaving it: Water generates Metal that generates Water.

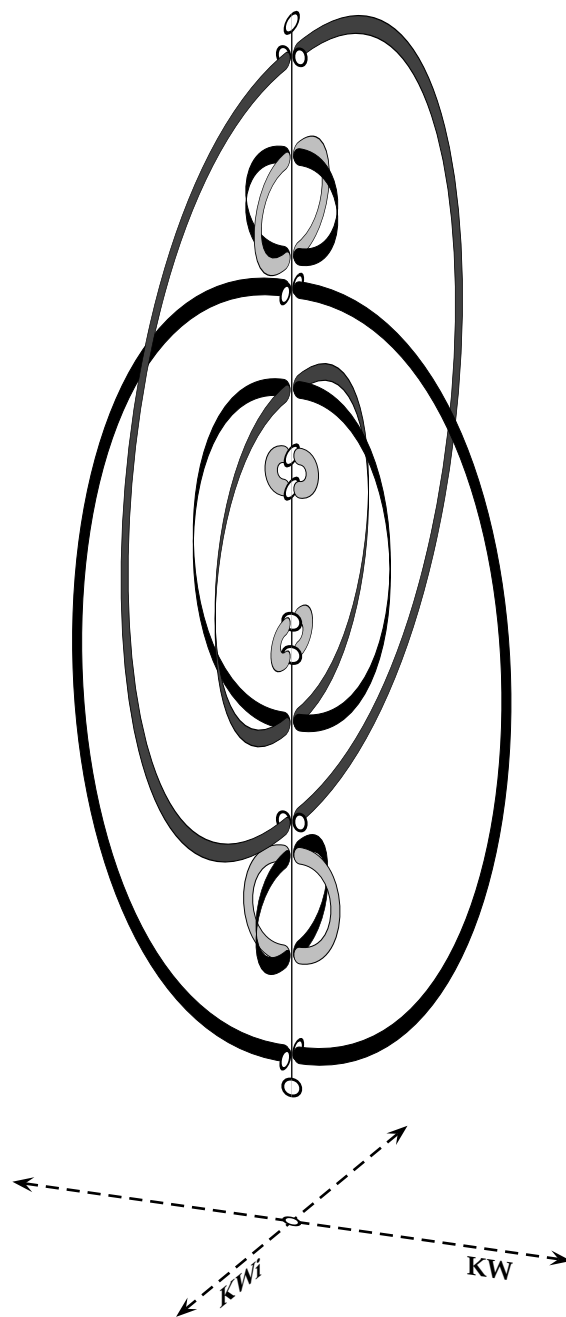
Moreover, the alchemists tie both approaches to one another. The Yang values are represented by a series of concepts, symbols, and images that are traditionally placed on the Yang side: summer, the trigram Qian, the *hun* soul (i.e., the Yang soul), and the heart, which is related to fire; among them, however, they also place the *ming* (vital force), which the same author has explicitly ranged on the Yin side. The same applies to items classified as Yin. When the authors express themselves more concisely, they resort to formulations that are utterly paradoxical and contradictory: the Dragon (Yang) is both the *xing* (true nature, Yang) and the kidneys (Yin). Furthermore, by superimposing the pattern "prior to the world," that of the noumenon, to the the pattern "posterior to the world," that of the phenomena, they state in their own way the same truth as the Buddhists, when they say that *saṃsāra* is *nirvāṇa*, and vice versa.

From the perspective of immortality, to which the Taoists adhere, they reverse space and time and make both of them circular and reversible: the flow of things is nothing but the process of continuous cosmic emanation. The Taoists reverse this flow in a double-sided process: they reverse the "negative" values of life, seen as a loss of energy, a dissolution, a dispersal, and give them the positive value of a continuous emanation that creates the world, where beginning and end meet.

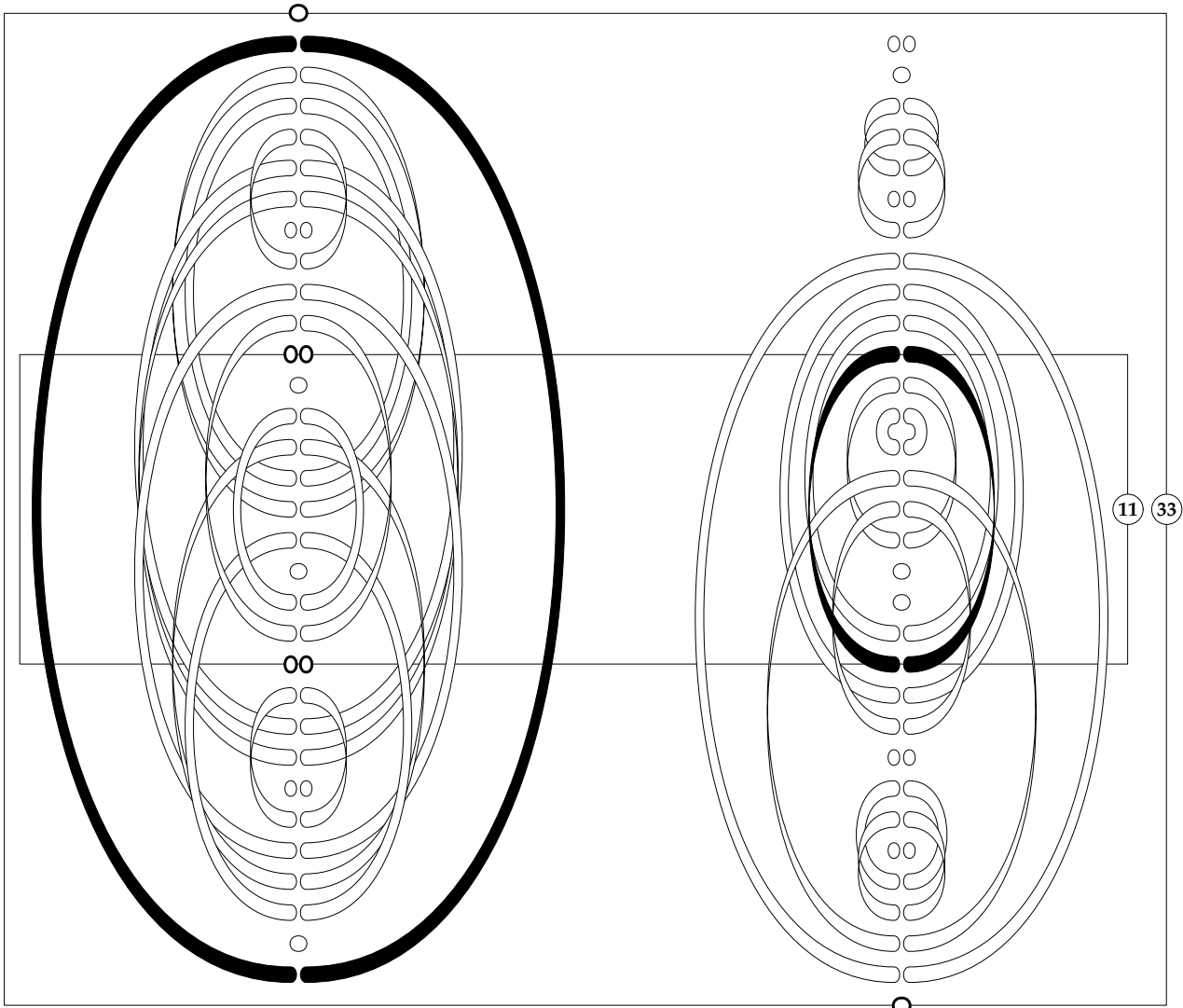
However, as we have seen, Yin contains the True Yang, which in turn contains the Yin. In a cycle of endless encasings, even reversal is performed in reverse.

- **Isabelle Robinet** *The World Upside Down* (1992)
- translation **Fabrizio Pregadio**

King Wen inverse alignment [3d]



FX:KW alignment



Fuxi

King Wen

[vertical offset = -1]

FX(23,24) FX(43,44)

⇔

KW[(23,24)(43,44)]

FX[(3,4)(63,64)]



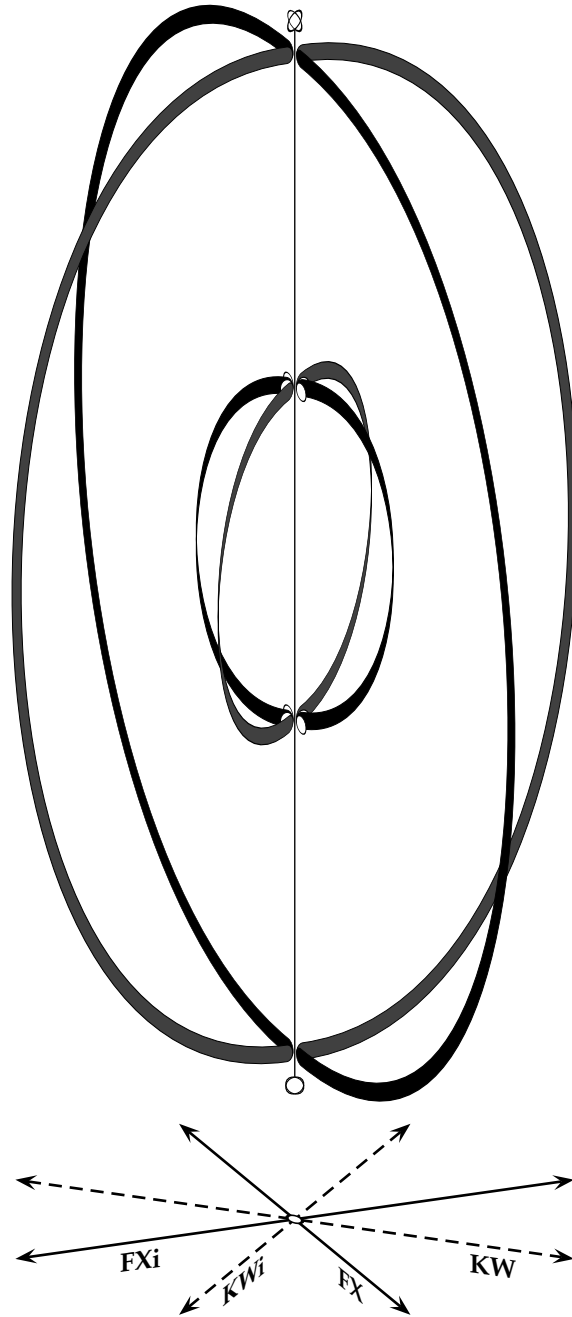
KW[(23,24)(43,44)]

FX(1,2)

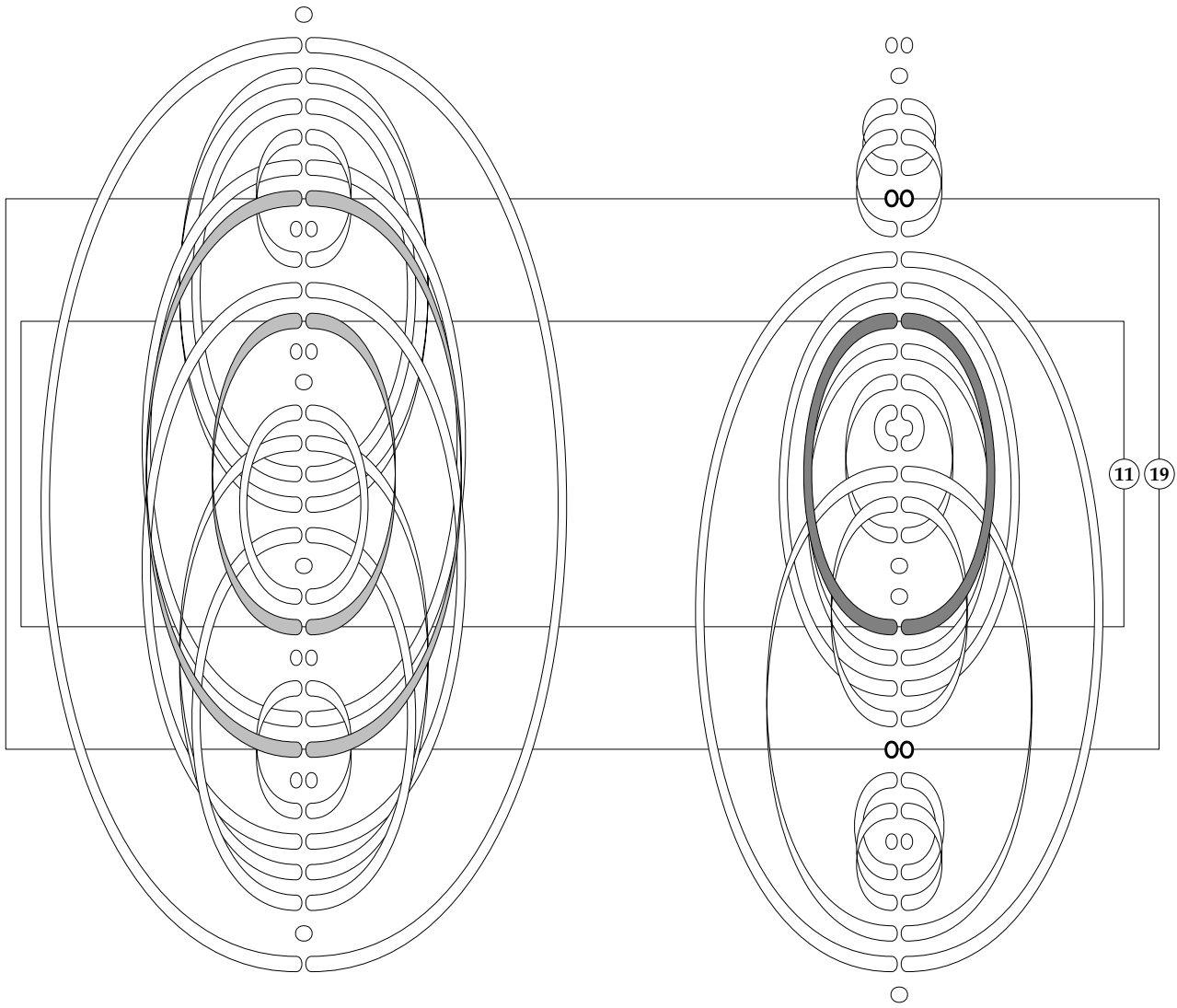


KW(1,2)

$$FX:KW = FXi:KW_i$$



FX:KW alignment



Fuxi

King Wen

[vertical offset = -1]

FX[(13,14)(49,50)]

⇔

KW(17,18) KW(53,54)

FX[(13,14)(49,50)]



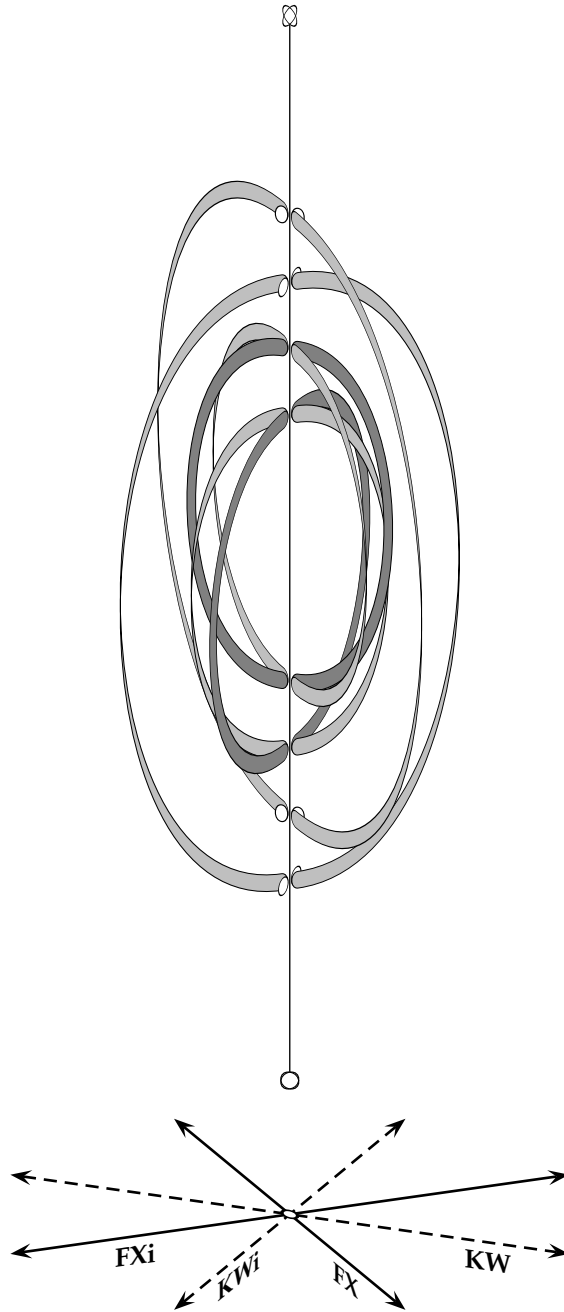
KW[(25,26)(45,46)]

FX[(21,22)(41,42)]

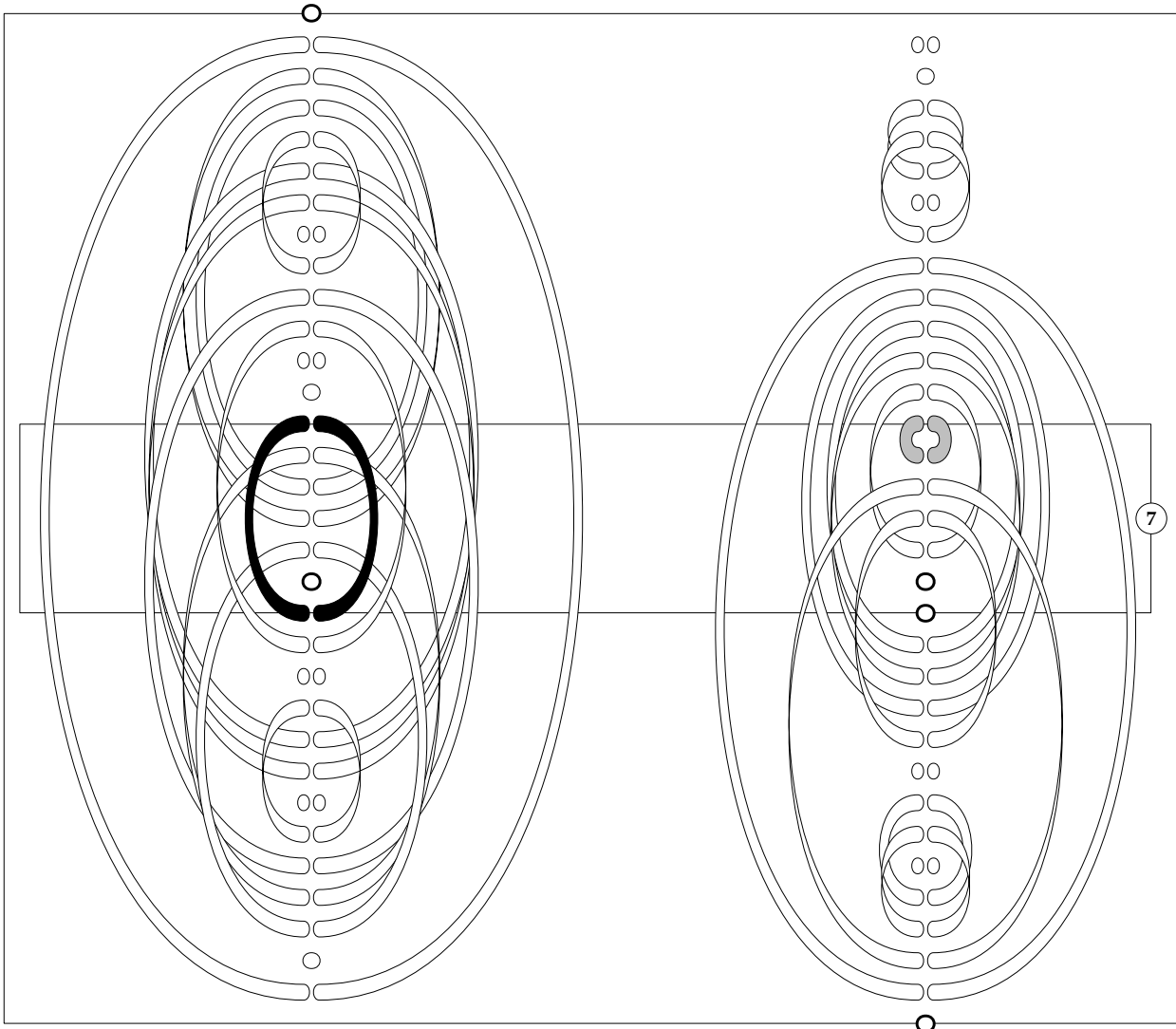
⇔

KW[(25,26)(45,46)]

$$\mathbf{FX:KW} = \mathbf{FXi:KW_i}$$



FX:KW alignment



Fuxi

King Wen

[vertical offset = -1]

FX[(27,28)(39,40)]

⇔

KW[(37,38)(39,40)]

↕

KW(27,28) KW(29,30)

FX(37,38)

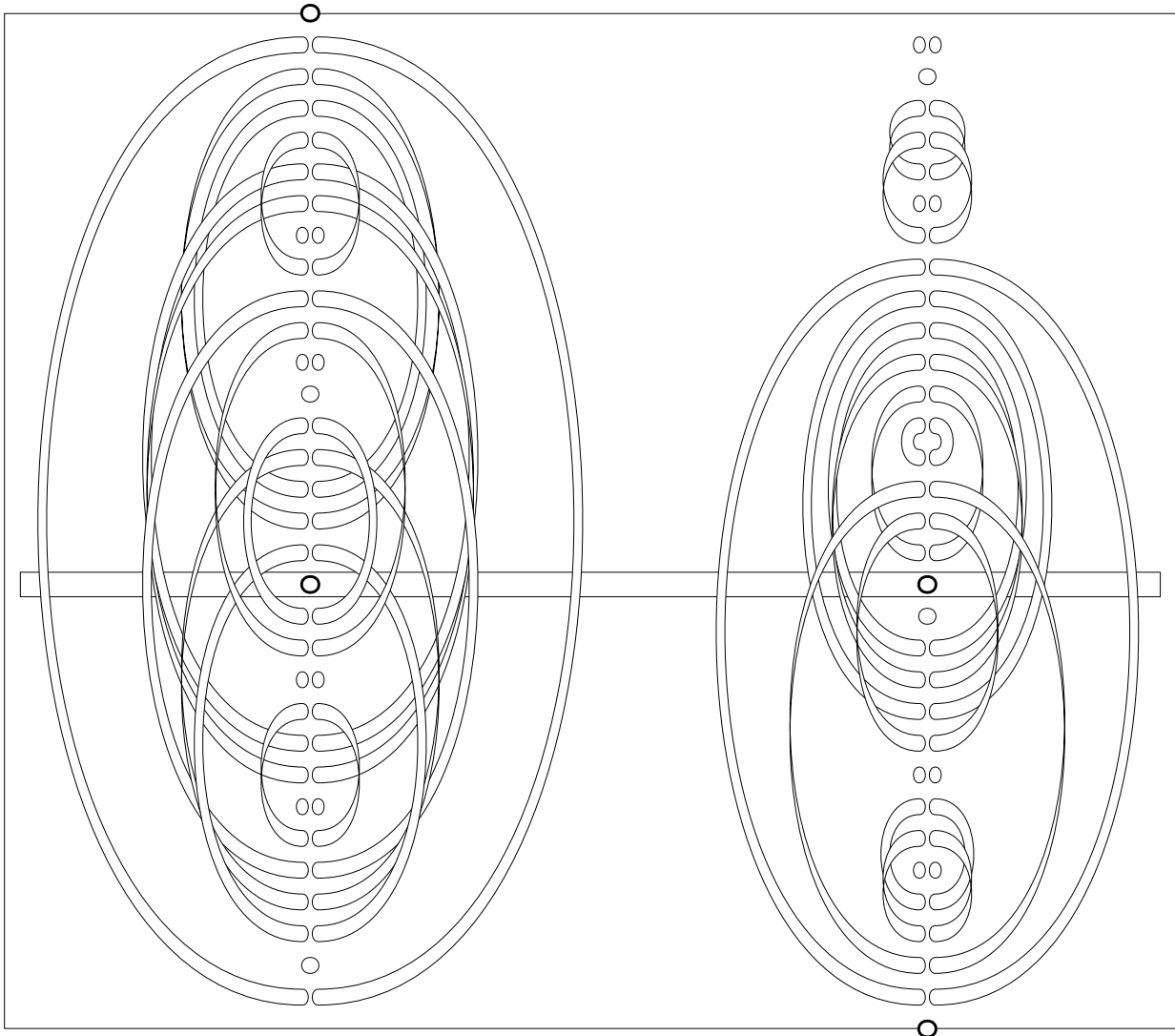
⇔

KW(29,30)

$$\mathbf{FX:KW} = \mathbf{FXi:KW_i}$$



FX:KW alignment



Fuxi

King Wen

[vertical offset = -1]

FX(37,38)

⇔

KW(29,30)

FX(37,38)



KW(29,30)

Li

Kan

FX(1,2)



KW(1,2)

Qian

Kun

周易參同契

上篇

【第一節】

乾坤者易之門戶、衆卦之父母、坎離匡郭、運轂正軸、牝牡四卦、以為橐籥。

【第二節】

覆冒陰陽之道、猶工御者、準繩墨、執銜轡、正規矩、隨軌轍、處中以制外、數在律曆紀。

Zhouyi Cantong qi

Book 1

Qian and Kun, Kan and Li

“Qian and Kun are the door and the gate of change,”
the father and the mother of all hexagrams.
Kan and Li are the inner and the outer walls,
they spin the hub and align the axle.
Female and male, these four hexagrams
function as a bellows and its nozzles.

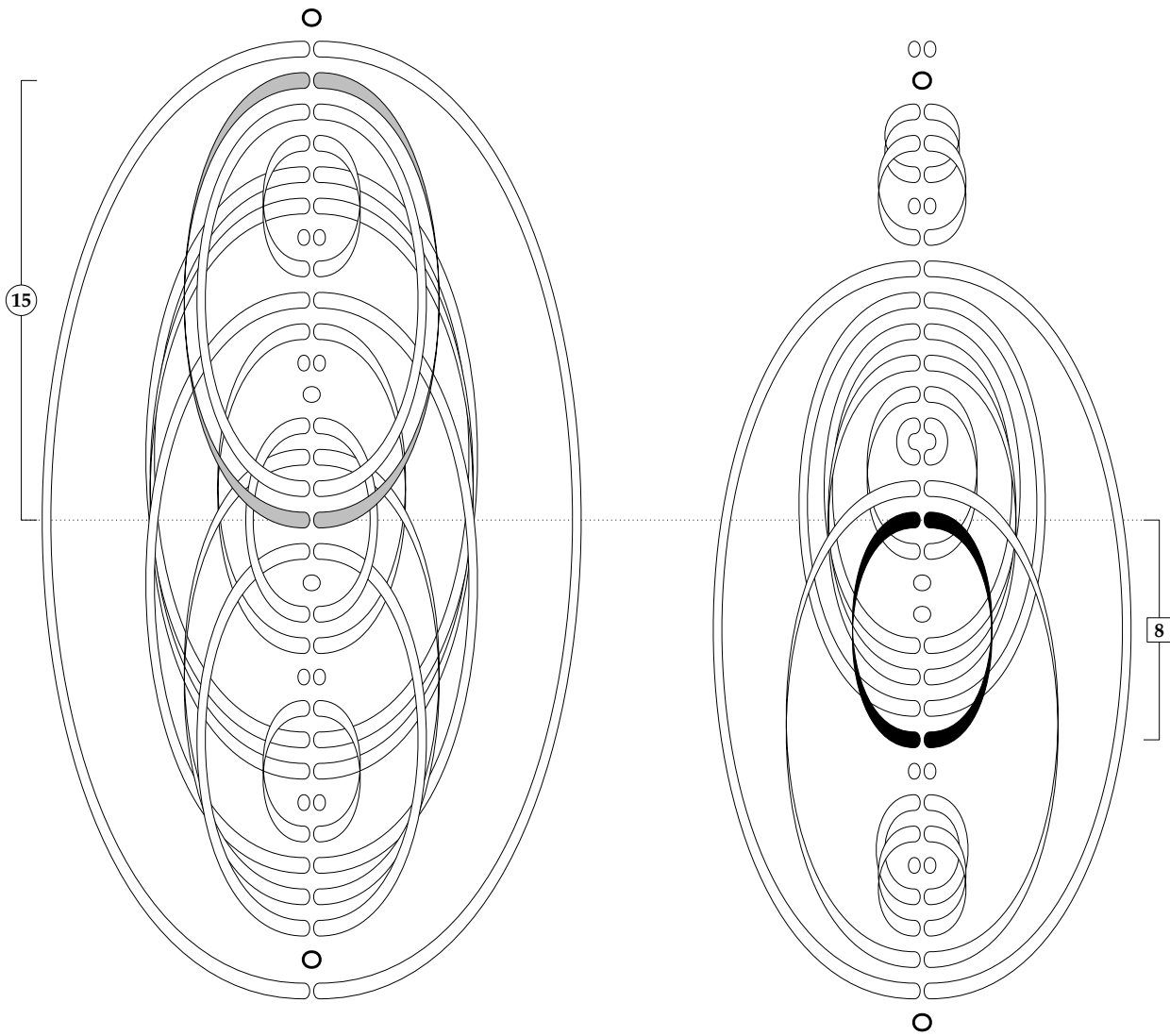
The artisan and the charioteer

Enfolding and encompassing the way of Yin and Yang
is like being an artisan and a charioteer
who level the marking-cord and the plumb-line,
hold the bit and the bridle,
align the compass and the square,
and follow the tracks and the ruts.

Abide in the Center to control the outside:
the numbers are found in the system of the pitch-pipes and the calendar.

- translation **Fabrizio Pregadio** *The Seal of the Unity of the Three* (2011)

FX:KW alignment



Fuxi

King Wen

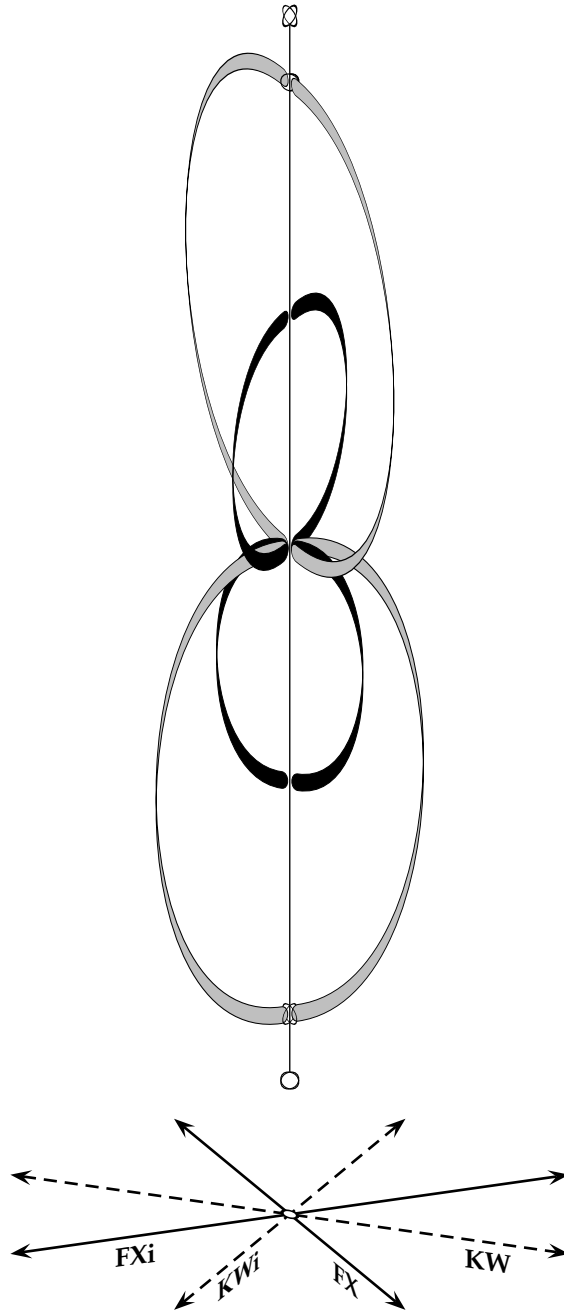
[vertical offset = -1]

KW 61 ☱ 中孚 *Zhong Fu* [Inner Truth, Central Return, Centering Accord]

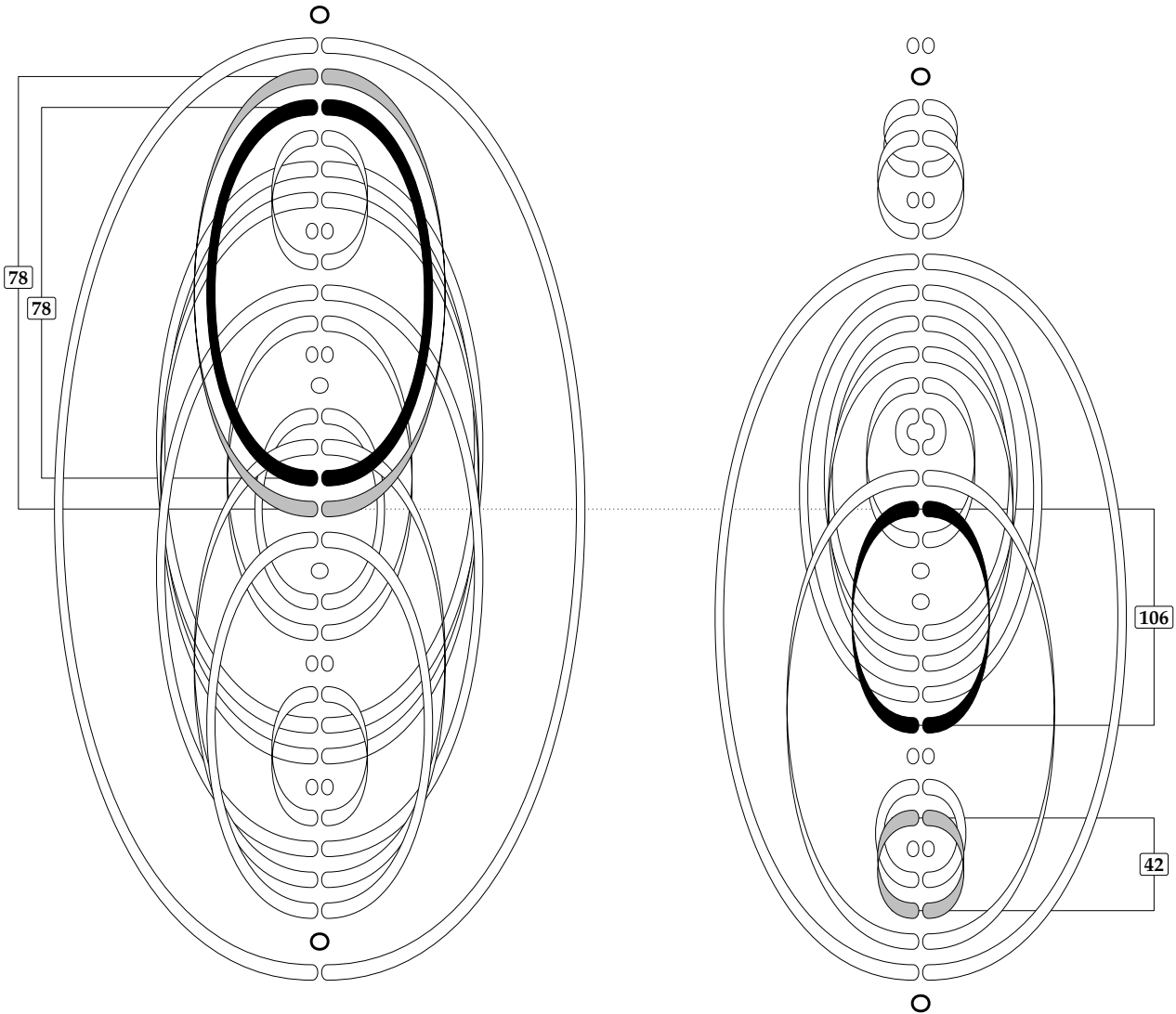
$$\frac{15+8}{15} = \frac{23}{15} \approx 2^{\frac{37}{60}} \quad 2^{37} \approx \left(\frac{23}{15}\right)^{60} \Rightarrow \mathbf{60tet} \Leftarrow \left(\frac{30}{23}\right)^{60} \approx 2^{23} \quad \frac{15+15}{15+8} = \frac{30}{23} \approx 2^{\frac{23}{60}}$$

60 tone equal temperament

$$\mathbf{FX:KW} = \mathbf{FXi:KW_i}$$



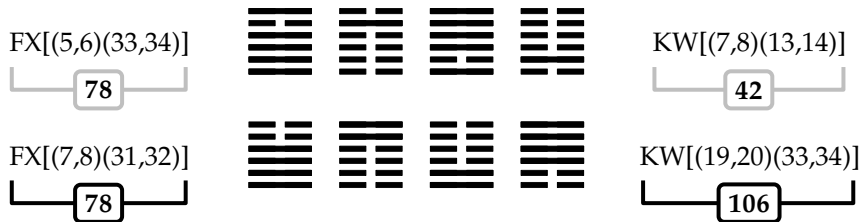
FX:KW alignment



Fuxi

King Wen

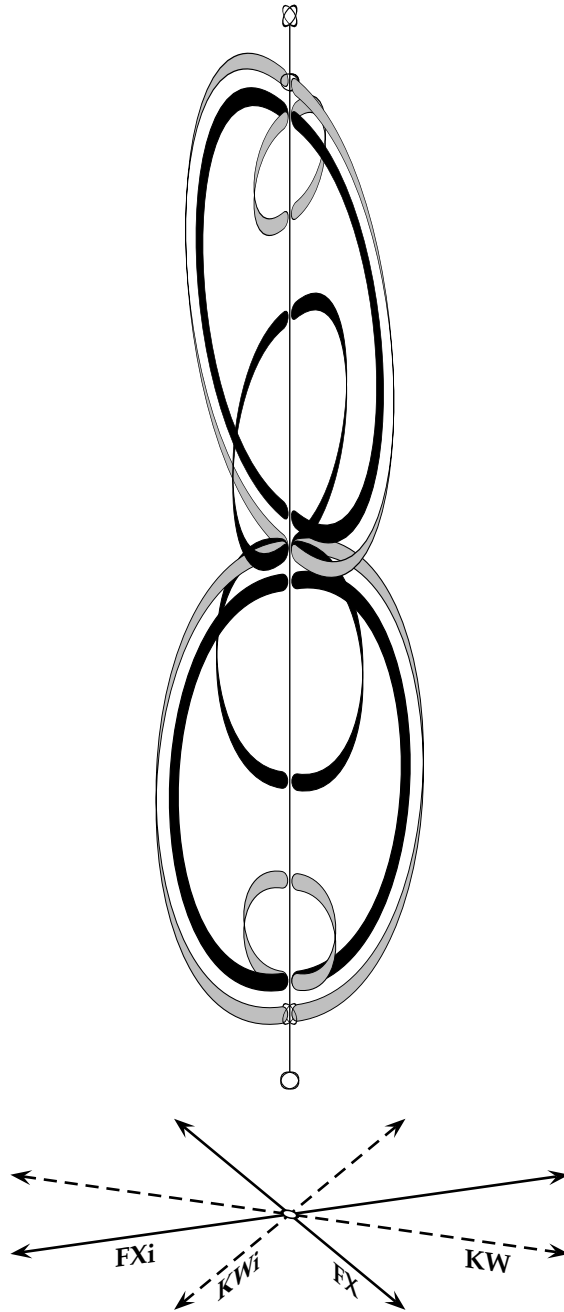
[vertical offset = -1]

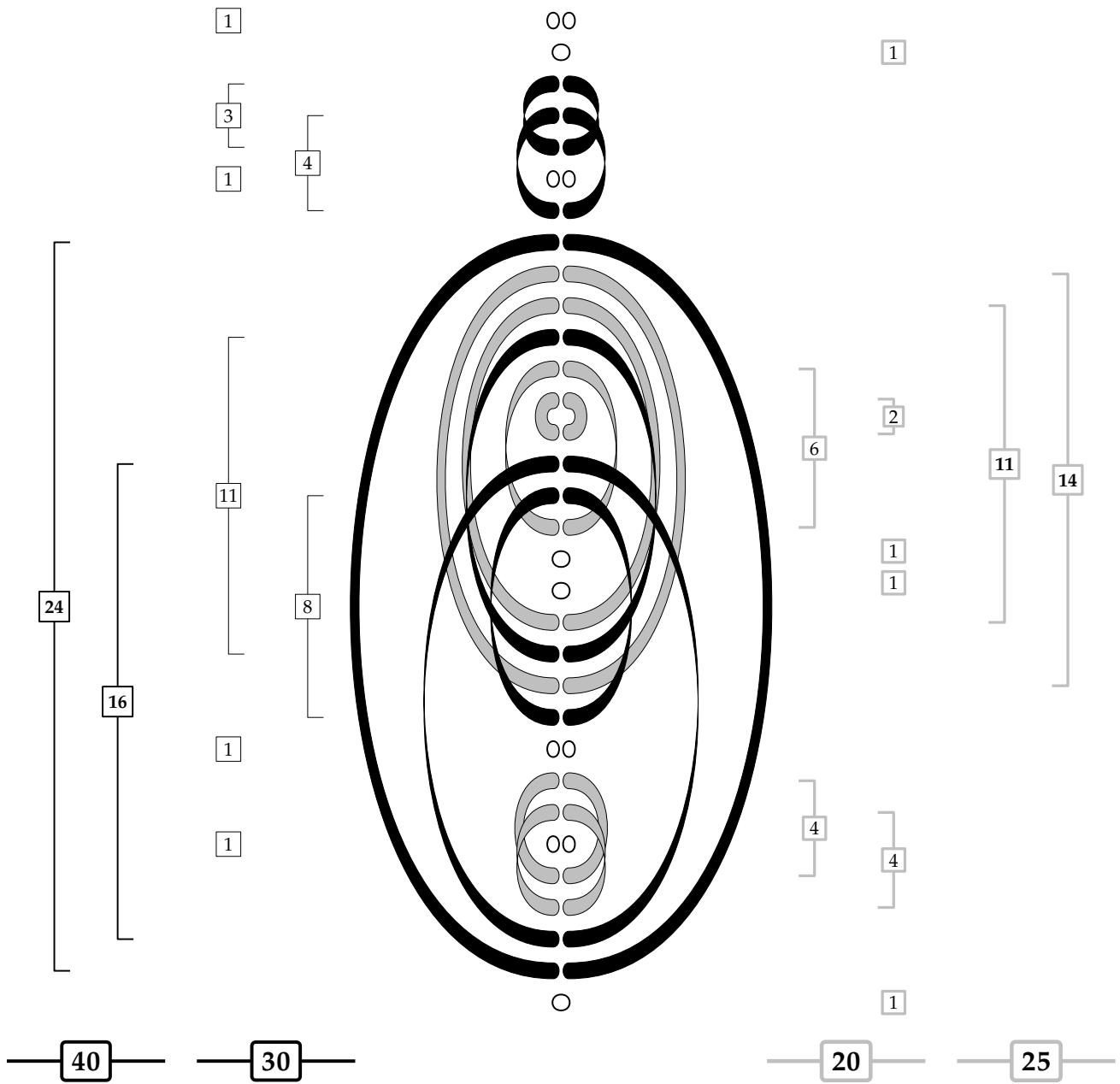


$$\frac{78+106}{78+42} = \frac{23}{15} \approx 2^{\frac{37}{60}} \quad 2^{37} \approx \left(\frac{23}{15}\right)^{60} \Rightarrow \mathbf{60tet} \Leftarrow \left(\frac{30}{23}\right)^{60} \approx 2^{23} \quad \frac{78+42+78+42}{78+106} = \frac{30}{23} \approx 2^{\frac{23}{60}}$$

60 tone equal temperament

$$\mathbf{FX:KW} = \mathbf{FXi:KW_i}$$





$$\frac{25}{20} = \frac{5}{4}$$

$$\frac{40}{30} = \frac{4}{3}$$

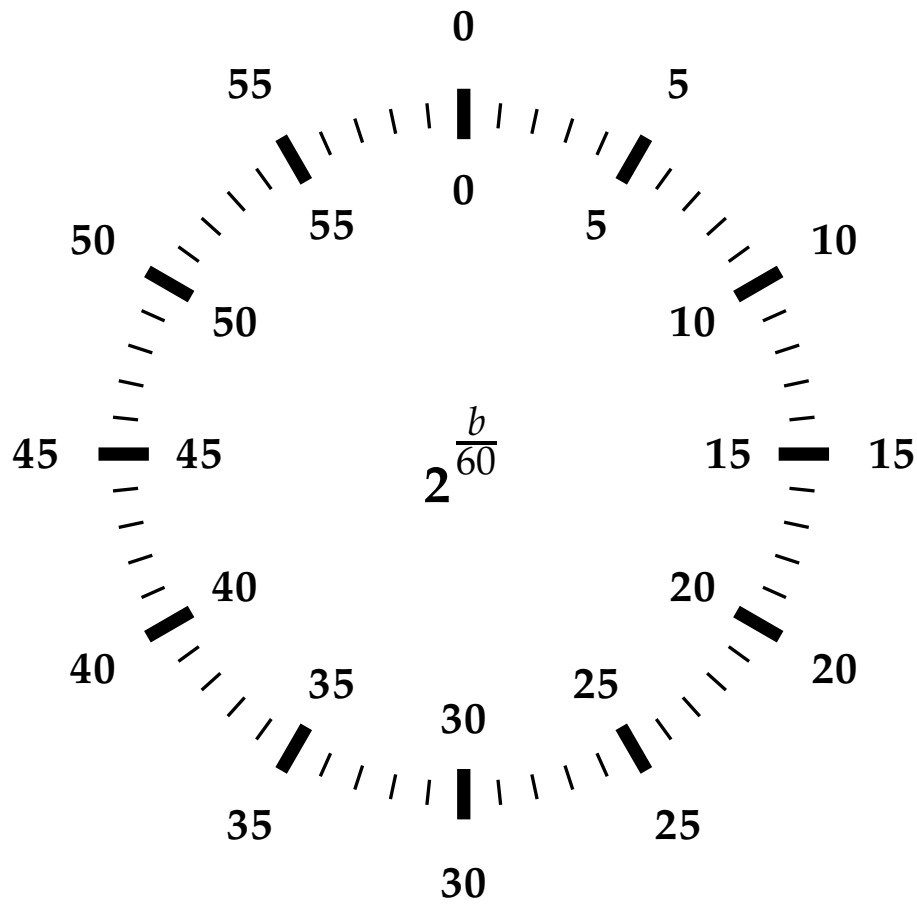
$$\frac{30}{25} = \frac{6}{5}$$

$$\frac{30}{20} = \frac{3}{2}$$

$$\frac{40}{25} = \frac{8}{5}$$

$$\frac{40+30+20+25}{30+20+25} = \frac{115}{75} = \frac{23}{15} \approx 2^{\frac{37}{60}}$$

King Wen



$$a \in \mathbb{N} \mid 0 \leq a < 60 \quad \left(\frac{23}{15}\right)^a \approx 2^{\frac{b}{60}} \quad b \equiv 37a \pmod{60}$$

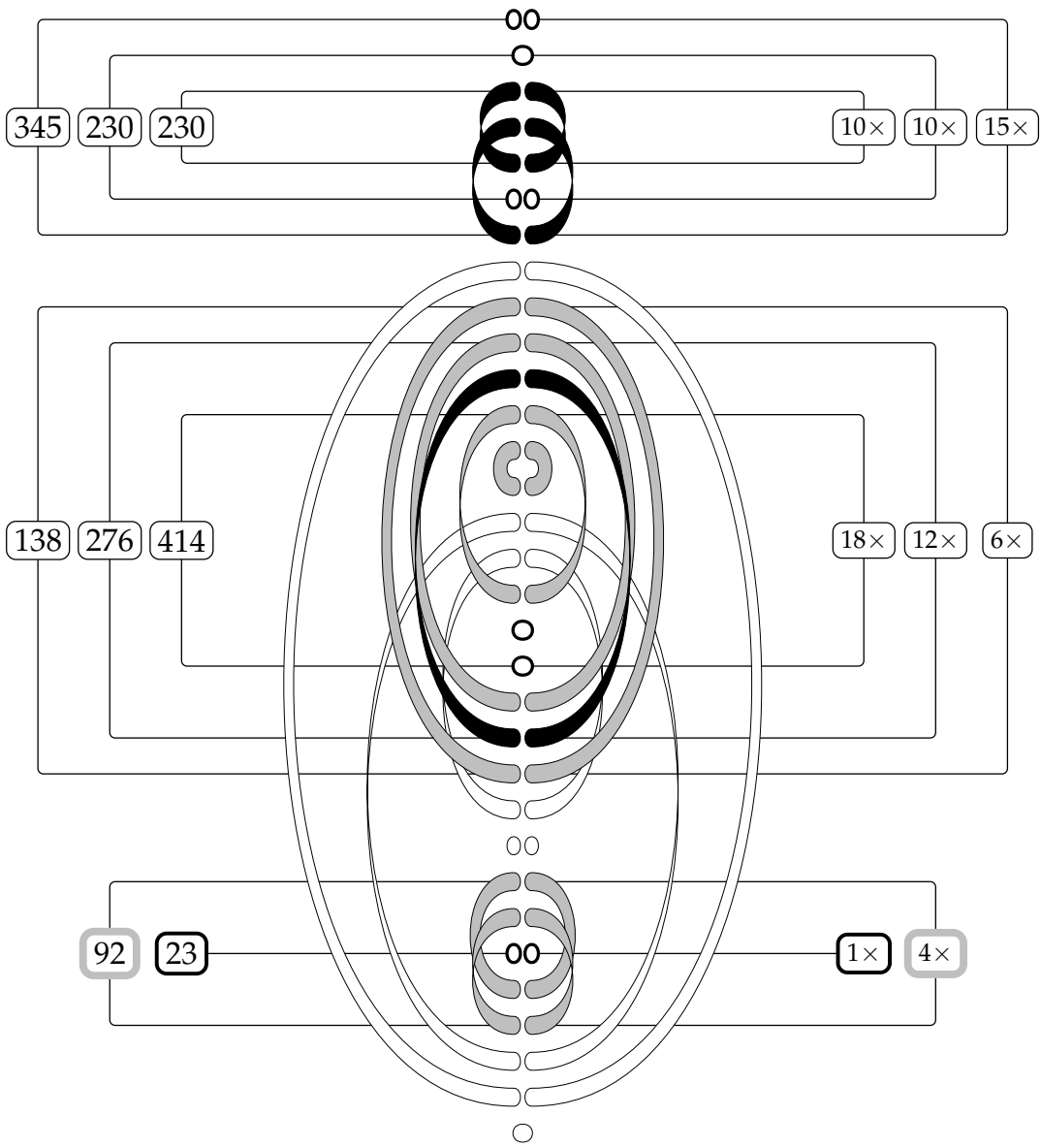
[octave equivalence]

60 tone equal temperament

KW 60  節 *Jie*
 [Limitation, Discipline, Articulating]

The situation described by this hexagram is characterised by clearly expressing boundaries and connections, correctly partitioning a whole while acknowledging its essential unity.

- Rudolf Ritsema, Shantena Sabbadini *The Original I Ching Oracle* (2005)



King Wen

$$\begin{aligned} \text{SUM: } & \text{KW}(63,64) & = & 127 \\ \text{SUM: } & \text{KW}[(51,52)(57,58)] & = & 218 \\ & & & \boxed{345} \quad \boxed{15 \times 23} \end{aligned}$$

$$\text{SUM: } \text{KW}[(55,56)(59,60)] = \boxed{230} \quad \boxed{10 \times 23}$$

$$\text{SUM: } \text{KW}(53,54) + \text{KW}(61,62) = \boxed{230} \quad \boxed{10 \times 23}$$

$$\begin{aligned} \text{SUM: } & \text{KW}[(37,38)(39,40)] & = & 154 \\ \text{SUM: } & \text{KW}[(31,32)(41,42)] & = & 146 \\ \text{SUM: } & \text{KW}(27,28) + \text{KW}(29,30) & = & 114 \\ & & & \boxed{414} \quad \boxed{18 \times 23} \end{aligned}$$

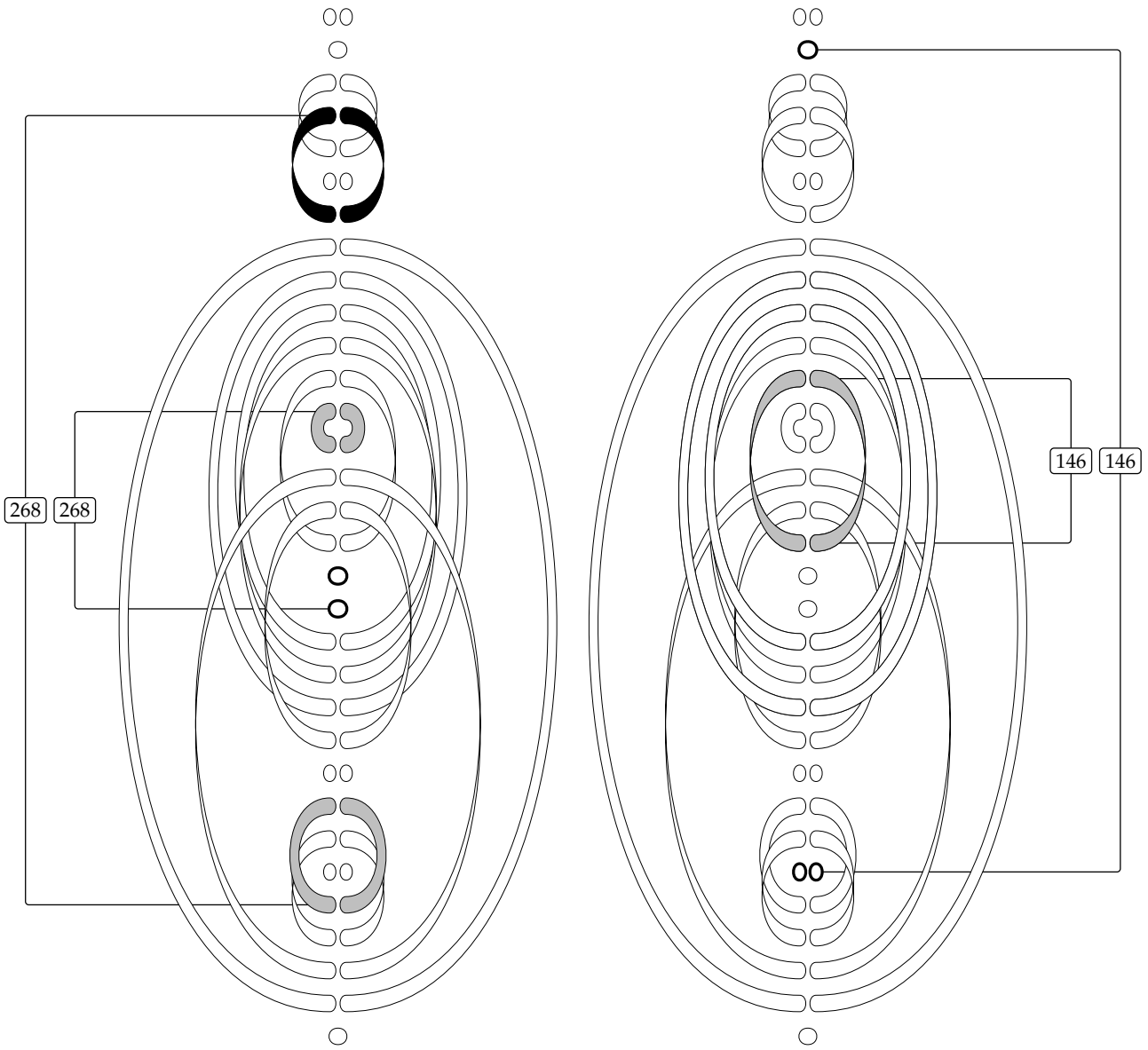
$$\begin{aligned} \text{SUM: } & \text{KW}[(23,24)(43,44)] & = & 134 \\ \text{SUM: } & \text{KW}[(25,26)(45,46)] & = & 142 \\ & & & \boxed{276} \quad \boxed{12 \times 23} \end{aligned}$$

$$\text{SUM: } \text{KW}[(21,22)(47,48)] = \boxed{138} \quad \boxed{6 \times 23}$$

$$\begin{aligned} \text{SUM: } & \text{KW}[(9,10)(15,16)] & = & 50 \\ \text{SUM: } & \text{KW}[(7,8)(13,14)] & = & 42 \\ & & & \boxed{92} \quad \boxed{4 \times 23} \end{aligned}$$

$$\text{SUM: } \text{KW}(11,12) = \boxed{23} \quad \boxed{1 \times 23}$$





SUM: KW[(37,38)(39,40)] = 154

SUM: KW(27,28) + KW(29,30) = 114

268

SUM: KW[(31,32)(41,42)] = **146**

SUM: KW[(51,52)(57,58)] = 218

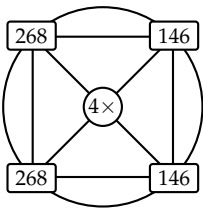
SUM: KW[(9,10)(15,16)] = 50

268

SUM: KW(61,62) = 123

SUM: KW(11,12) = 23

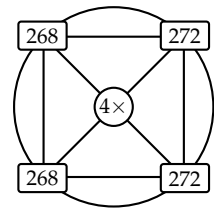
146



268 + 146 = 414

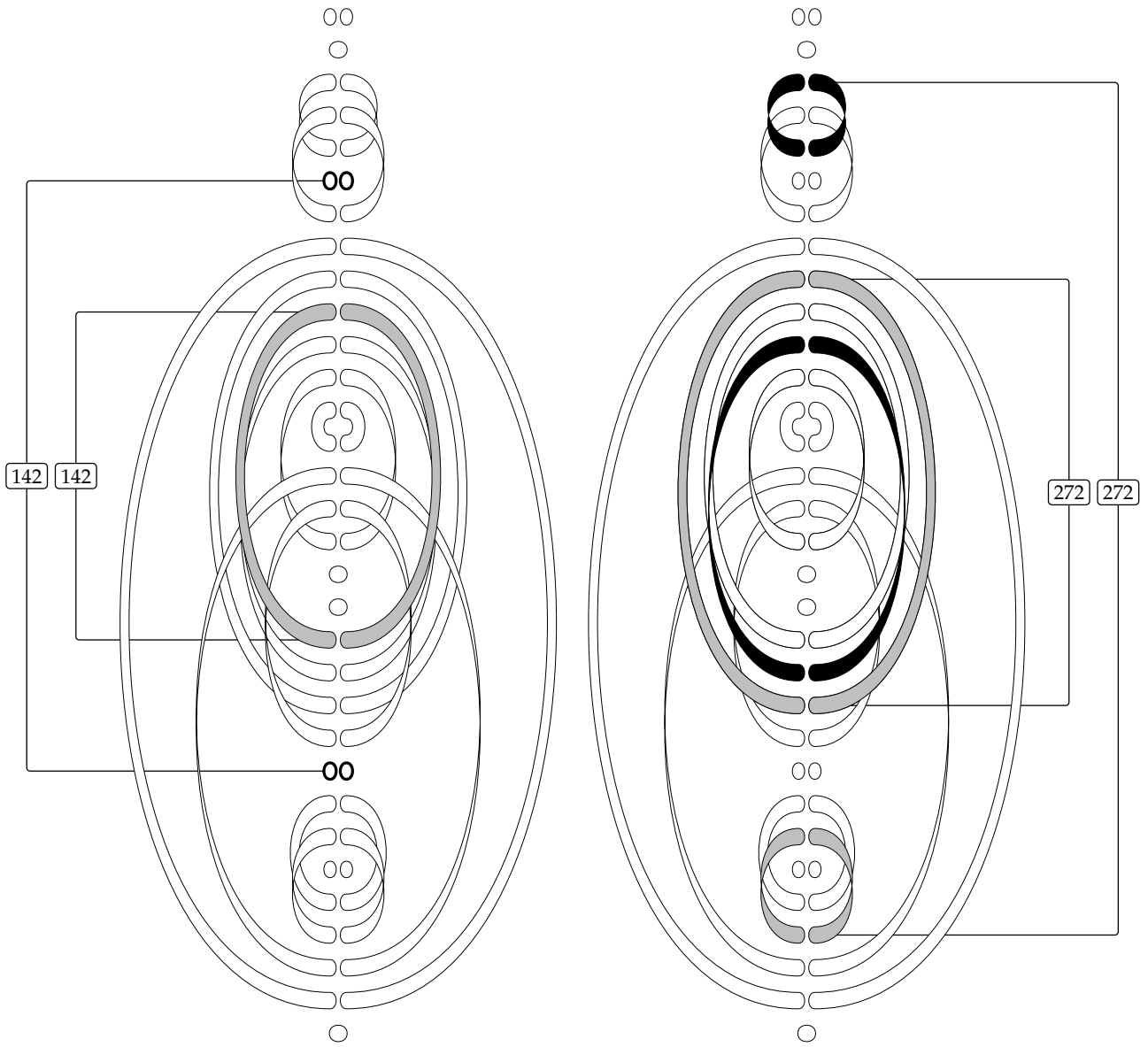
$$\frac{540+288}{540} = \frac{828}{540} = \frac{23}{15} \approx 2^{\frac{37}{60}}$$

$2^{37} \approx \left(\frac{23}{15}\right)^{60} \Rightarrow 60\text{tet} \Leftarrow \left(\frac{30}{23}\right)^{60} \approx 2^{23}$



268 + 272 = 540

King Wen



SUM: KW[(25,26)(45,46)] = **142**

SUM: KW(53,54) = 107
 SUM: KW(17,18) = 35
142

SUM: KW[(21,22)(47,48)] = 138

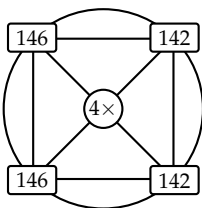
SUM: KW[(23,24)(43,44)] = 134

272

SUM: KW[(55,56)(59,60)] = 230

SUM: KW[(7,8)(13,14)] = 42

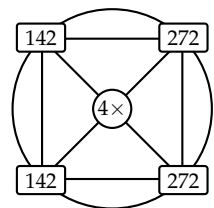
272



146 + 142 = 288

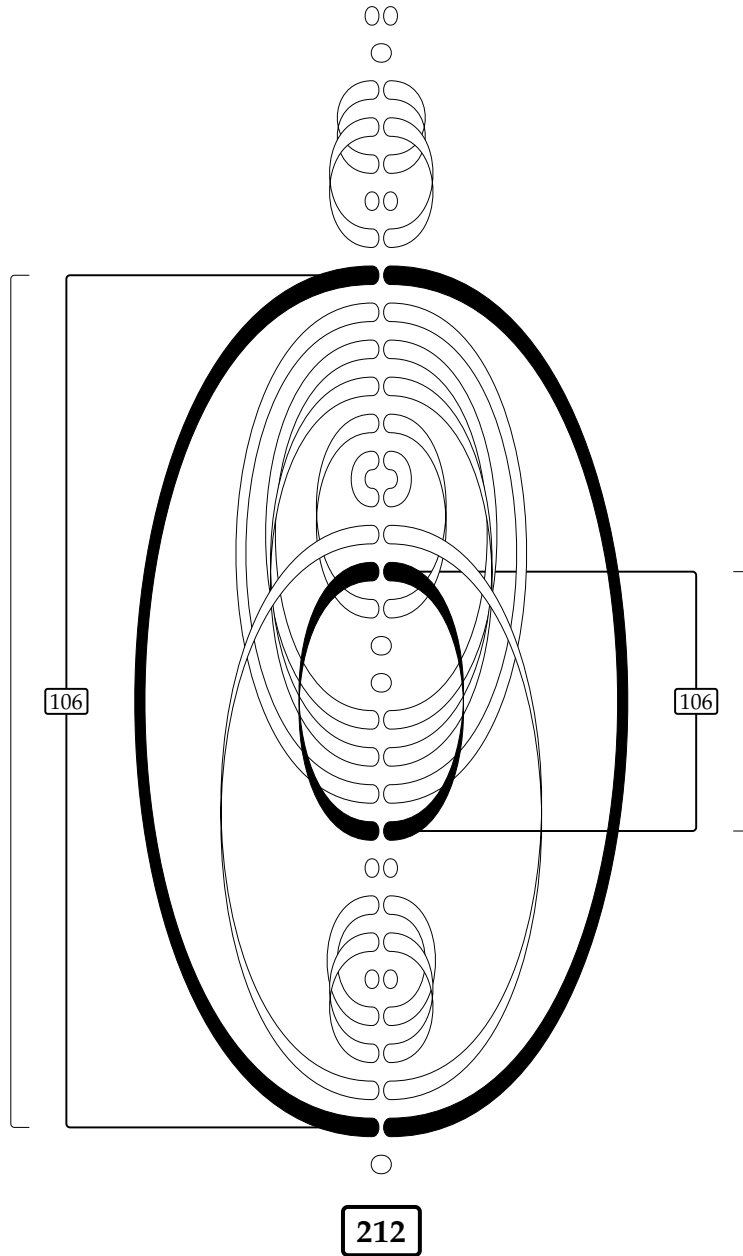
$$\frac{540}{414} = \frac{30}{23} \approx 2 \frac{23}{60}$$

60 tone equal temperament



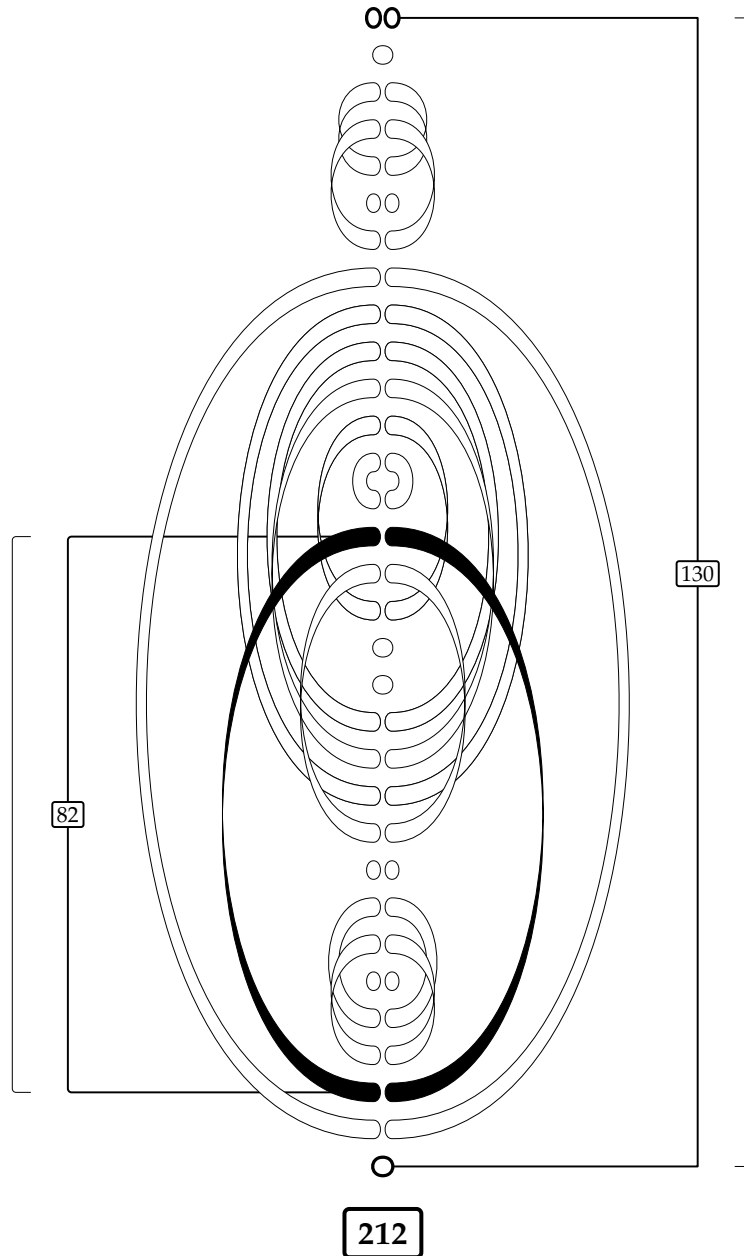
142 + 272 = 414

King Wen



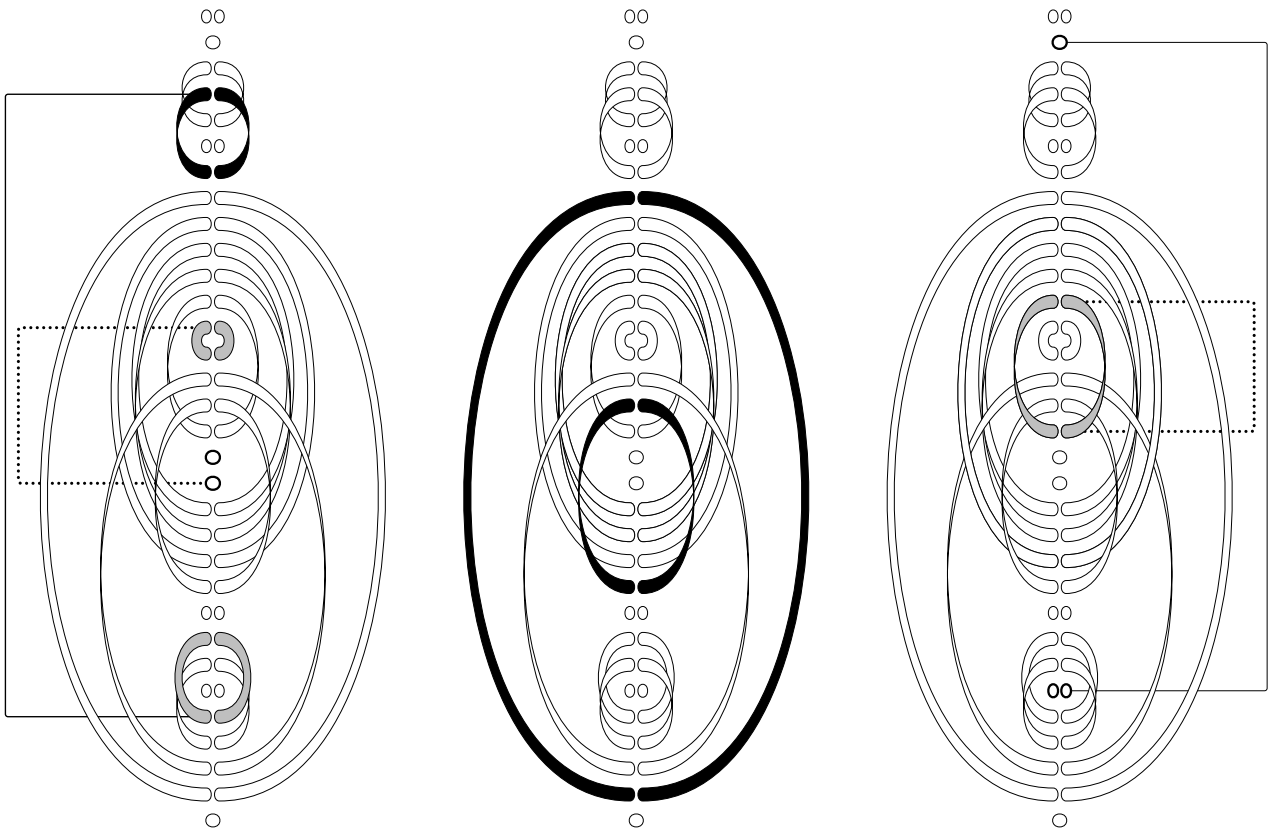
SUM: KW[(19,20)(33,34)] = 106
 SUM: KW[(3,4)(49,50)] = 106

King Wen



SUM: KW[(5,6)(35,36)] = 82
 SUM: KW(1,2) + KW(63,64) = 130

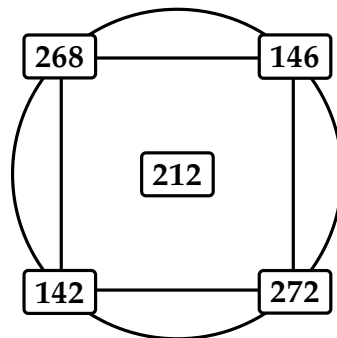
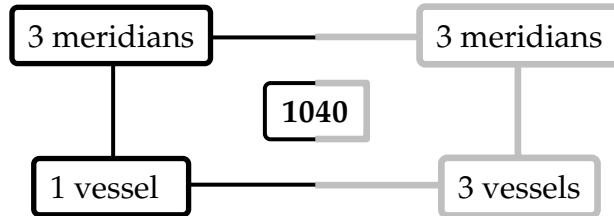
King Wen



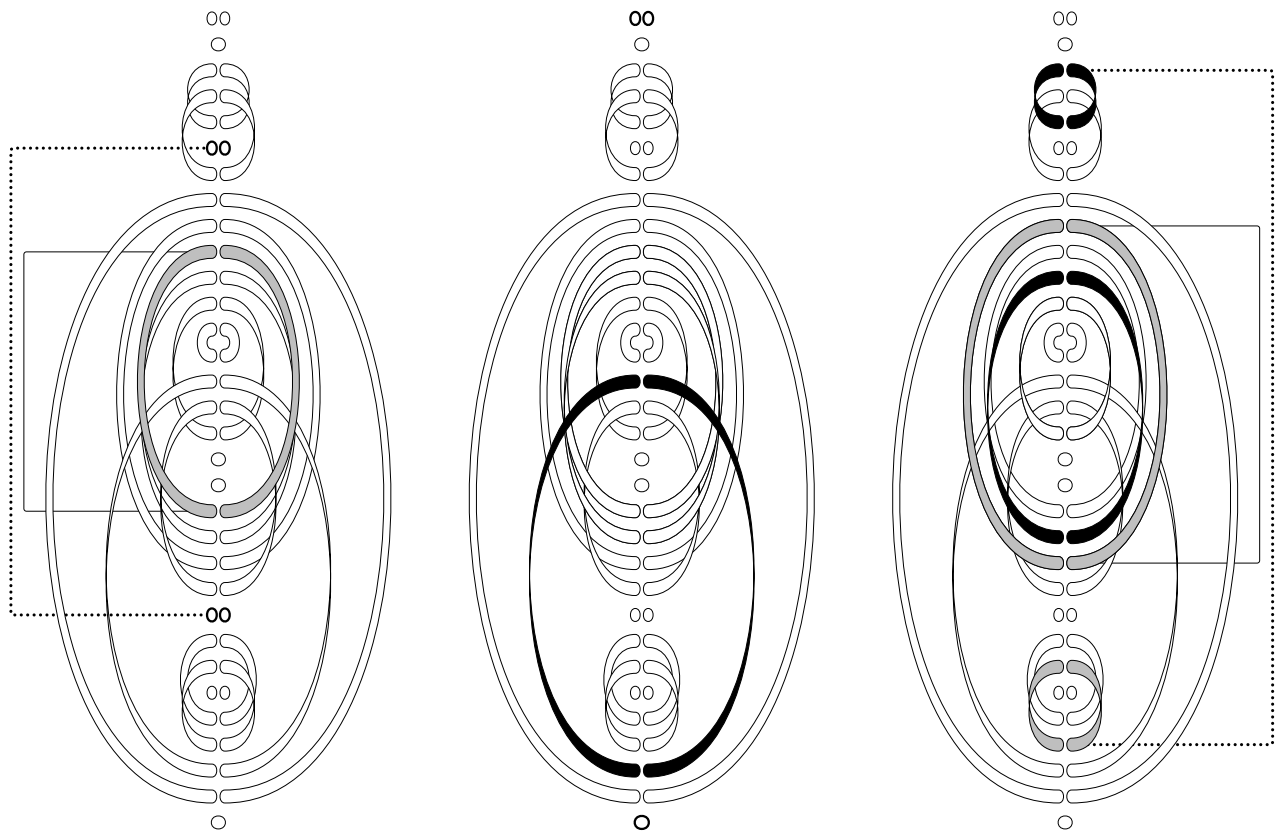
268 — 268

212

146 — 146



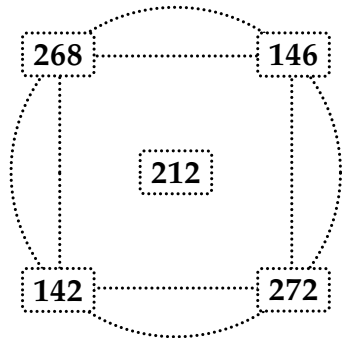
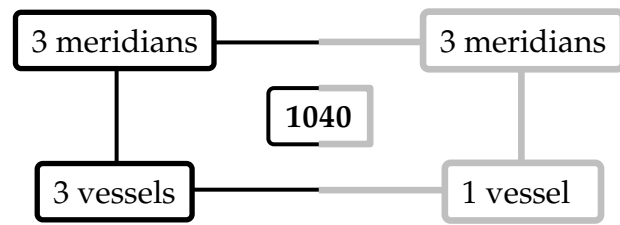
King Wen



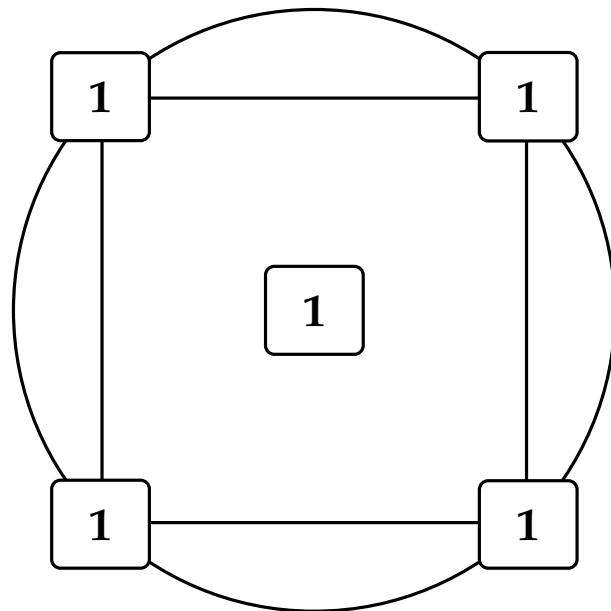
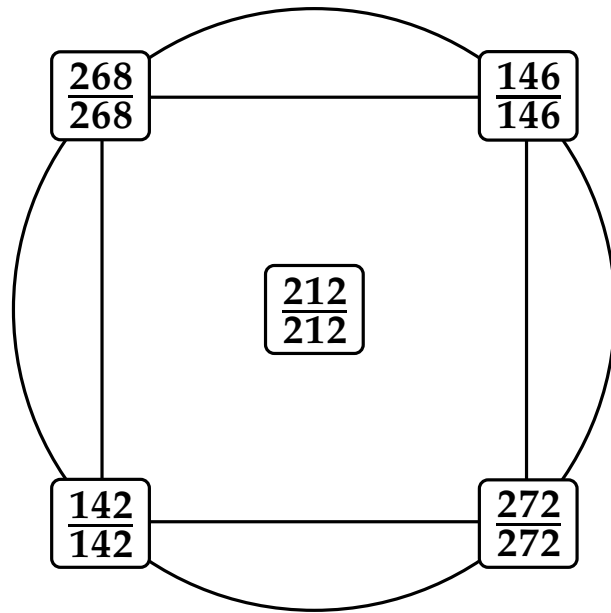
142 — 142

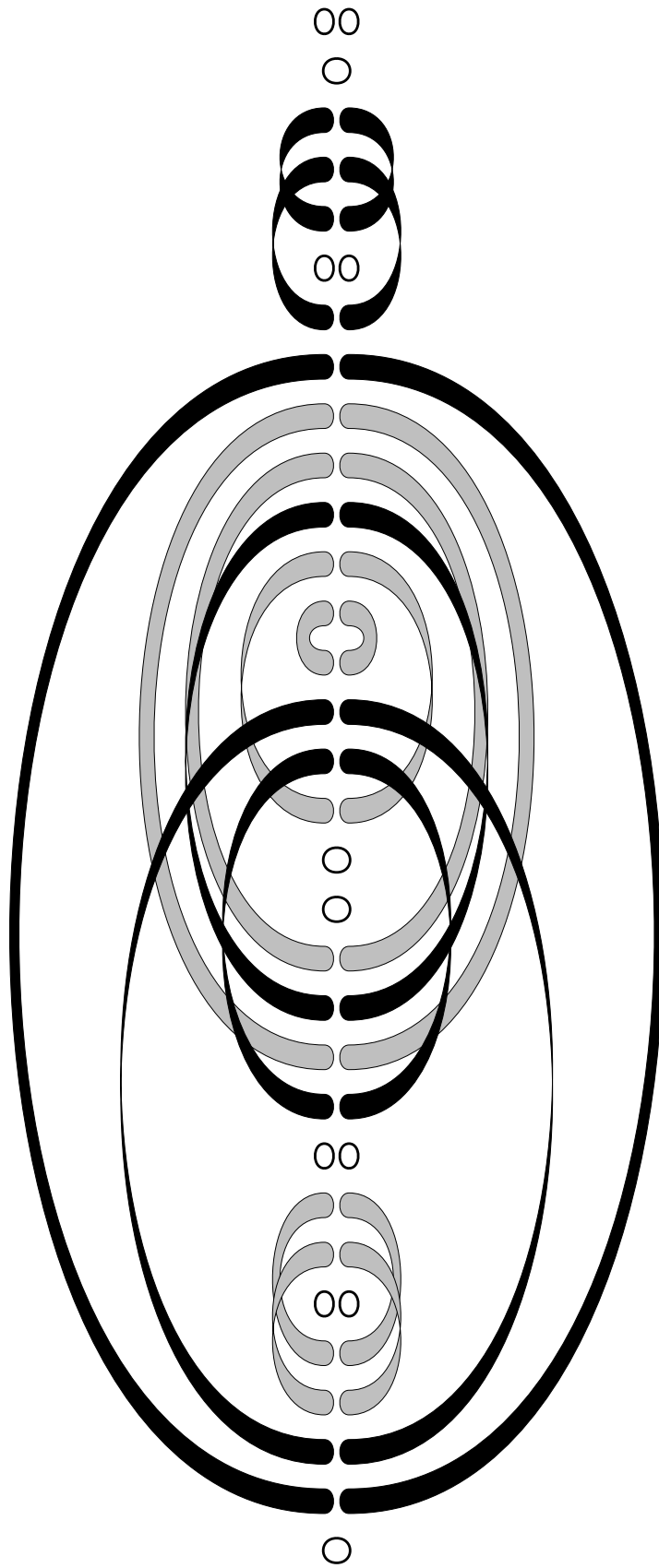
212

272 — 272

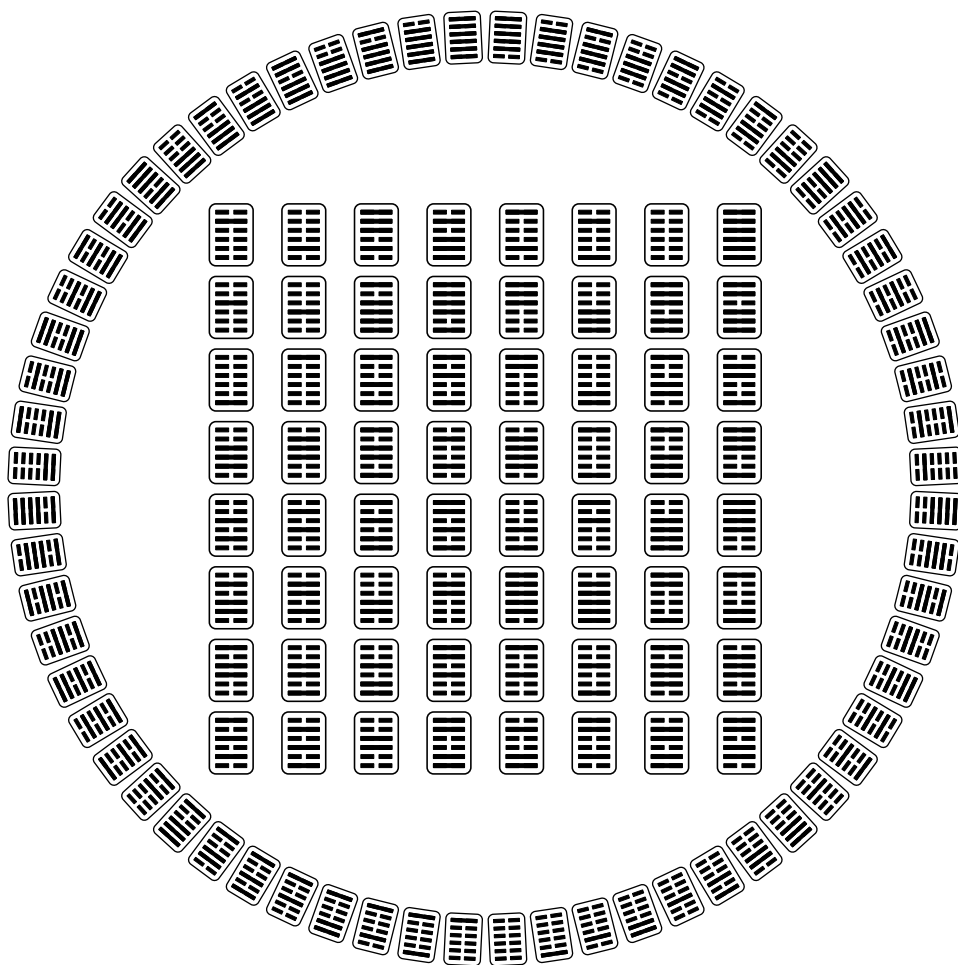


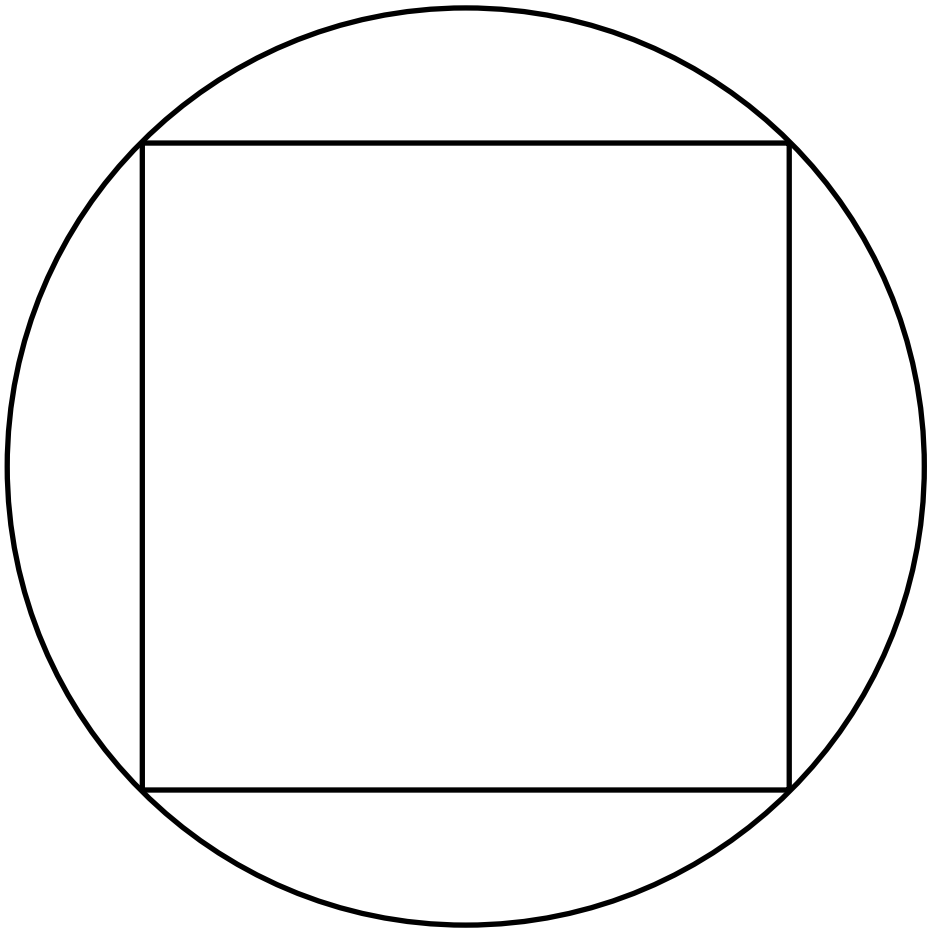
King Wen

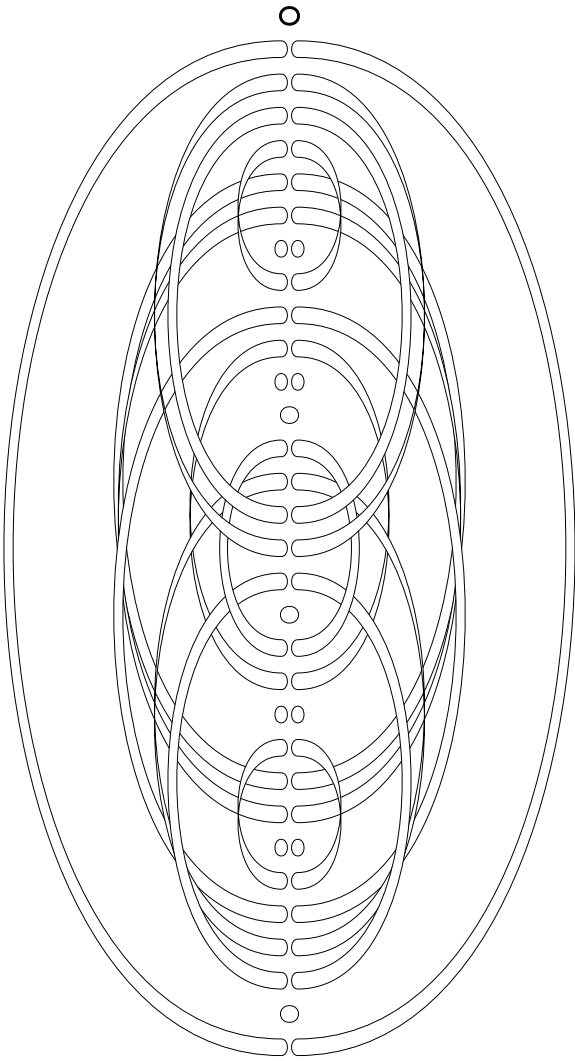




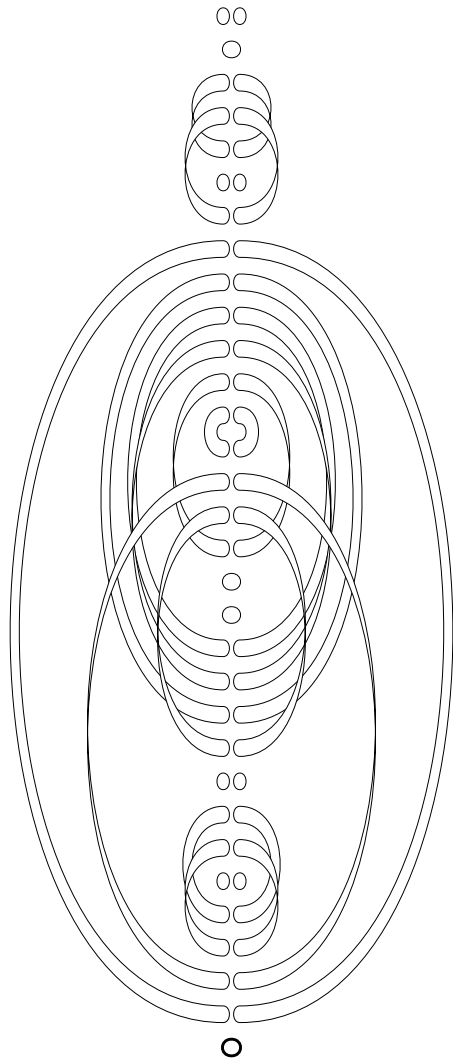
King Wen





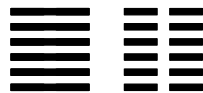


Fu Xi



King Wen

FX(1,2)

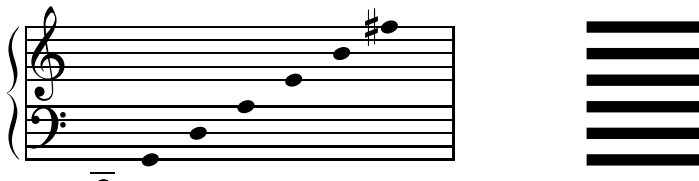


KW(1,2)

乾

1. Qian

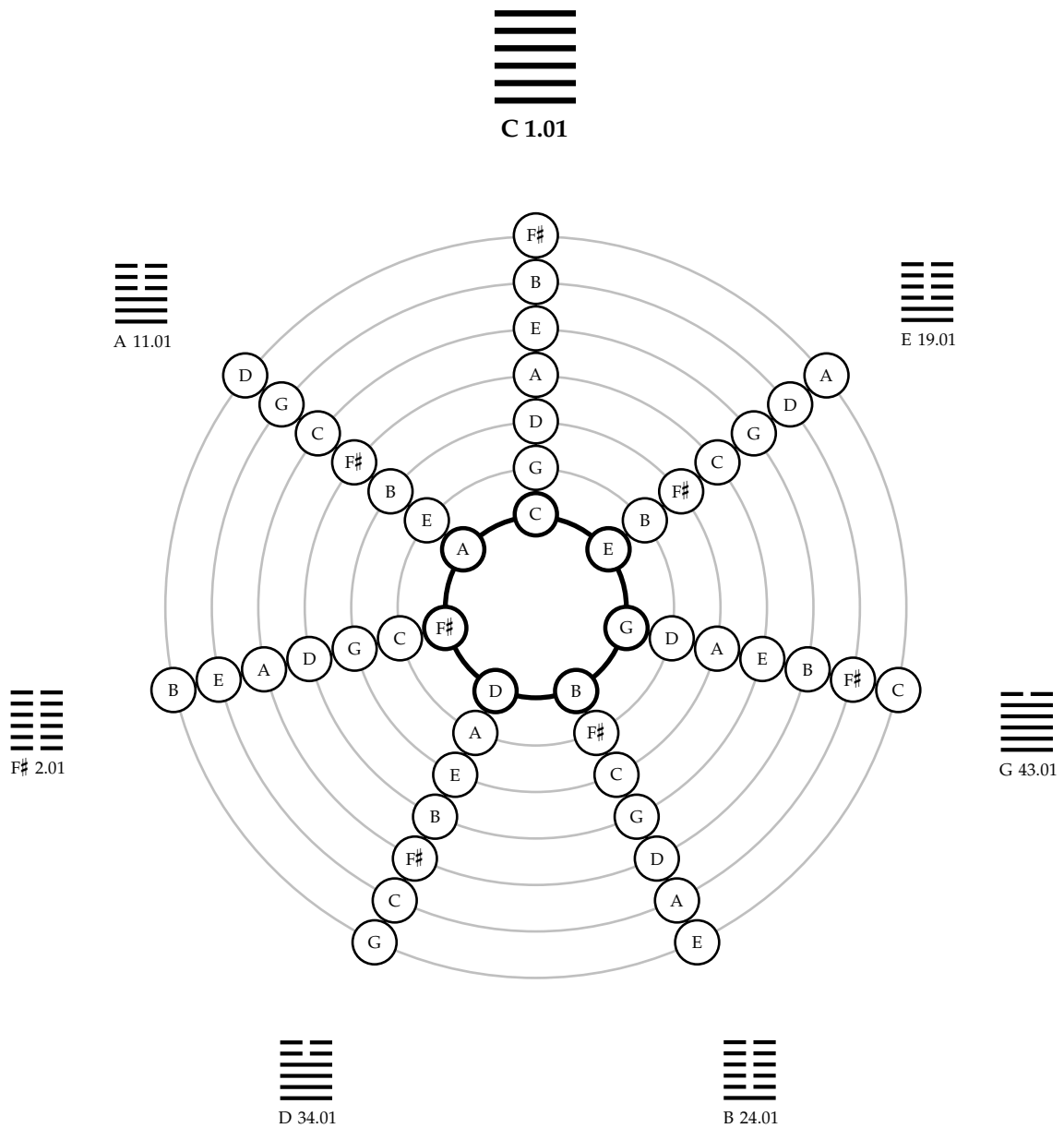
[The Creative, Heaven, Initiation]

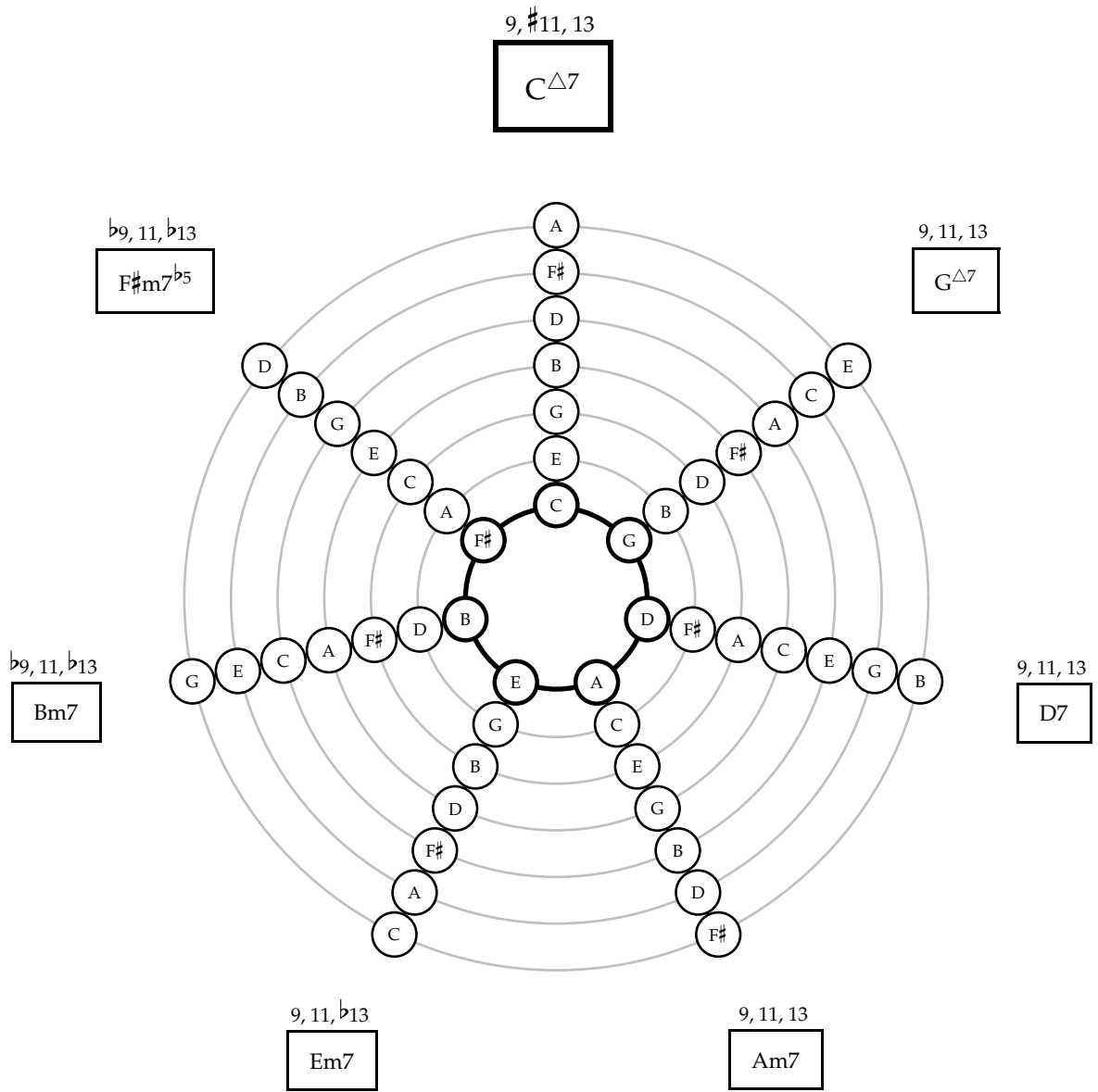


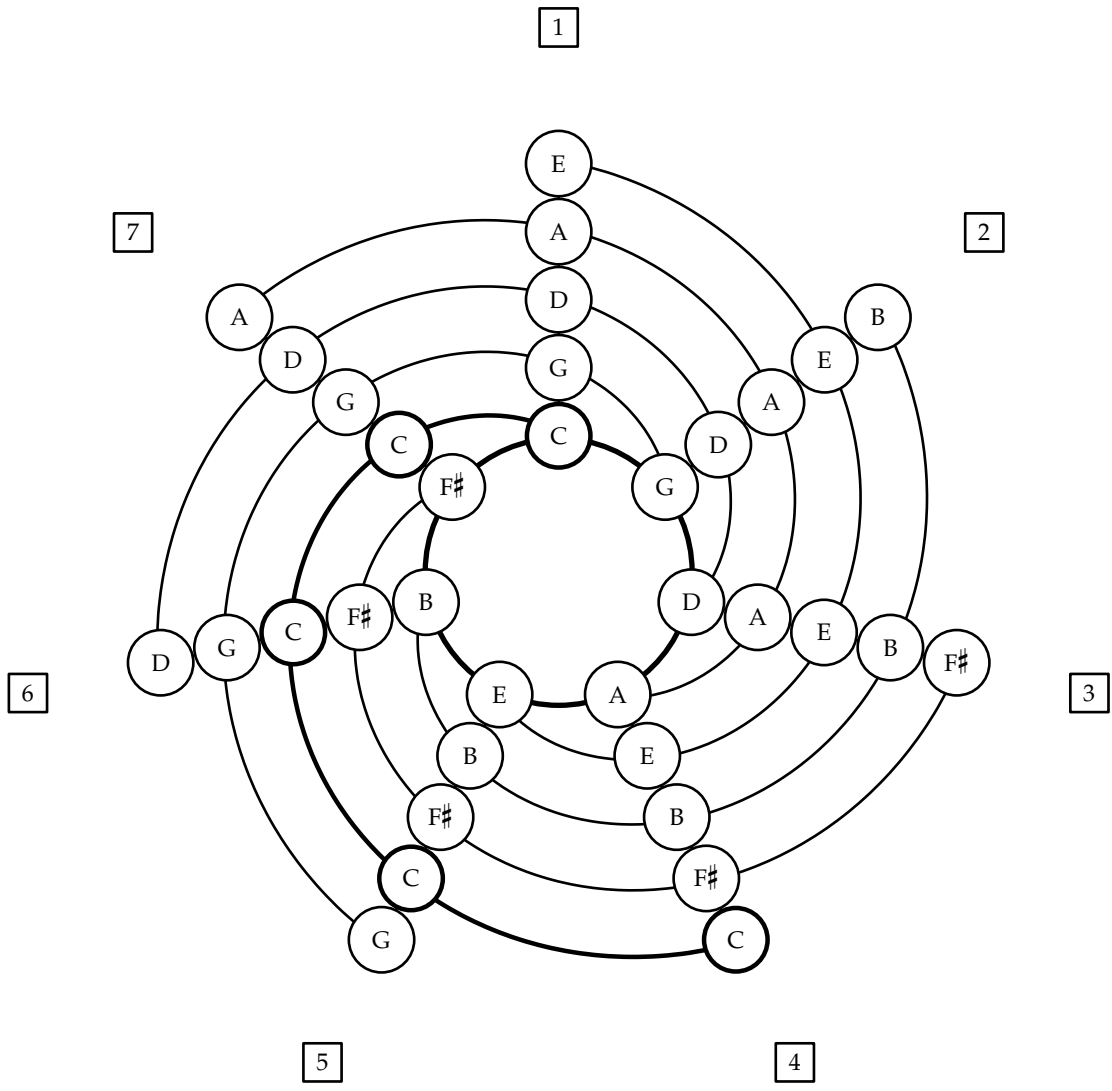
A rectangular box containing two elements. On the left is a musical score for a piano, consisting of a grand staff with a treble clef on the right and a bass clef on the left. The melody is written in G major (one sharp) and consists of the notes G4, A4, B4, C5, D5, E5, F#5, G5. On the right is the hexagram for Qian, consisting of six solid horizontal lines stacked vertically.



A single musical staff in treble clef, showing the same melody as the piano score above: G4, A4, B4, C5, D5, E5, F#5, G5.

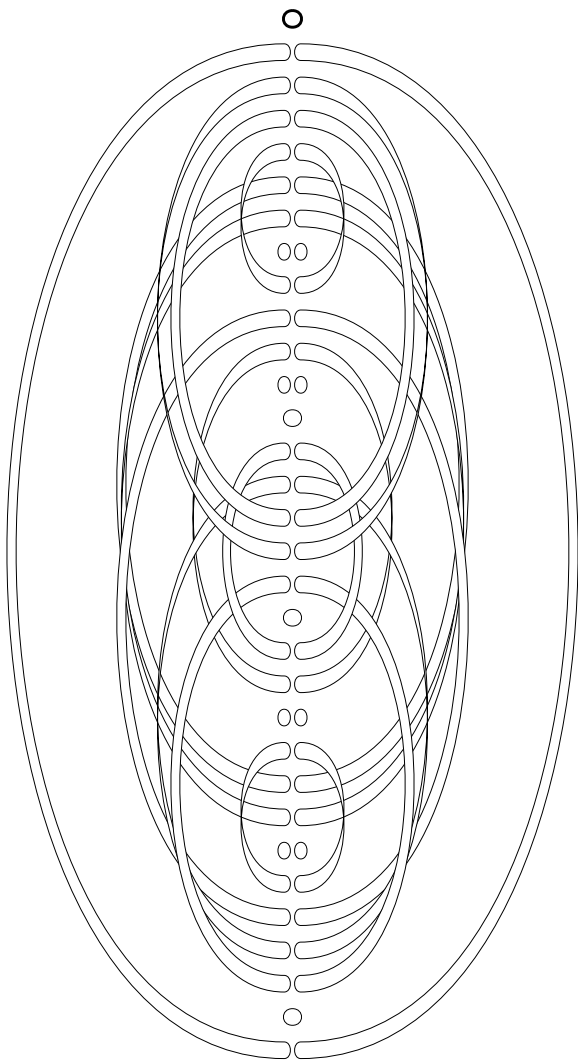




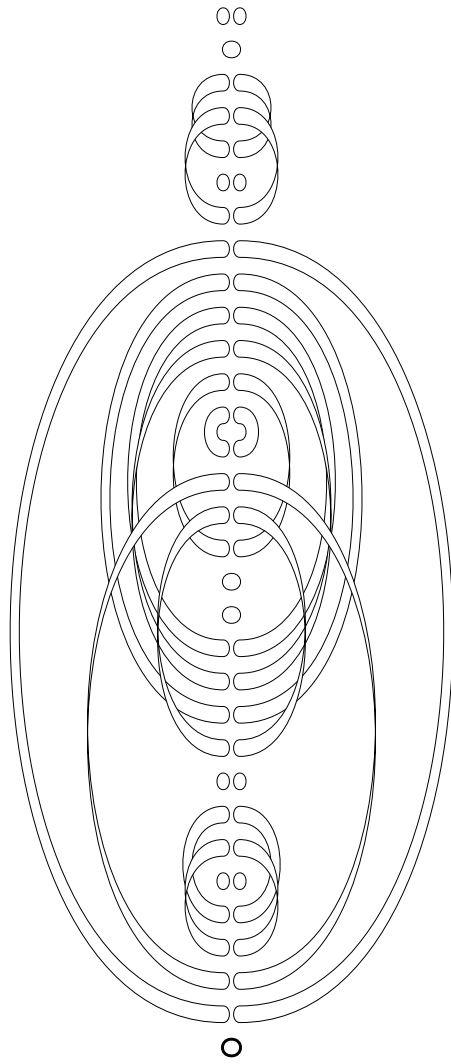


The image displays seven horizontal musical staves, each enclosed in a rounded rectangular box. Each staff begins with a treble clef and contains a sequence of notes. Below each staff, a horizontal line with five numbered boxes (1-7) indicates the fingering for the notes. Lines connect these numbers to the corresponding notes on the staff. The notes and their positions are as follows:

- Staff 1: Notes on lines 1-5 (F4, G4, A4, B4, C5). Fingering: 1, 7, 6, 5, 4.
- Staff 2: Notes on lines 2-6 (G4, A4, B4, C5, D5). Fingering: 2, 1, 7, 6, 5.
- Staff 3: Notes on lines 3-7 (A4, B4, C5, D5, E5). Fingering: 3, 2, 1, 7, 6.
- Staff 4: Notes on lines 4-8 (B4, C5, D5, E5, F5). Fingering: 4, 3, 2, 1, 7.
- Staff 5: Notes on lines 5-9 (C5, D5, E5, F5, G5). Fingering: 5, 4, 3, 2, 1.
- Staff 6: Notes on lines 6-10 (D5, E5, F5, G5, A5). Fingering: 6, 5, 4, 3, 2.
- Staff 7: Notes on lines 7-11 (E5, F5, G5, A5, B5). Fingering: 7, 6, 5, 4, 3.



Fu Xi



King Wen

FX(1,2)

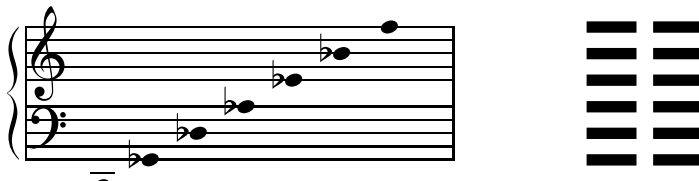


KW(1,2)

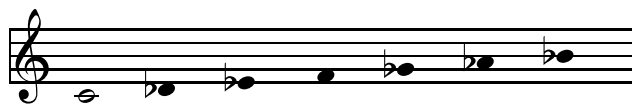
坤

2. Kun

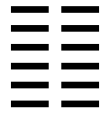
[The Receptive, Earth, Responding]



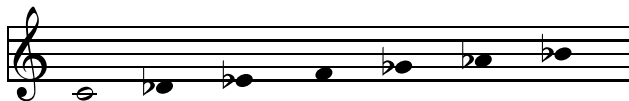
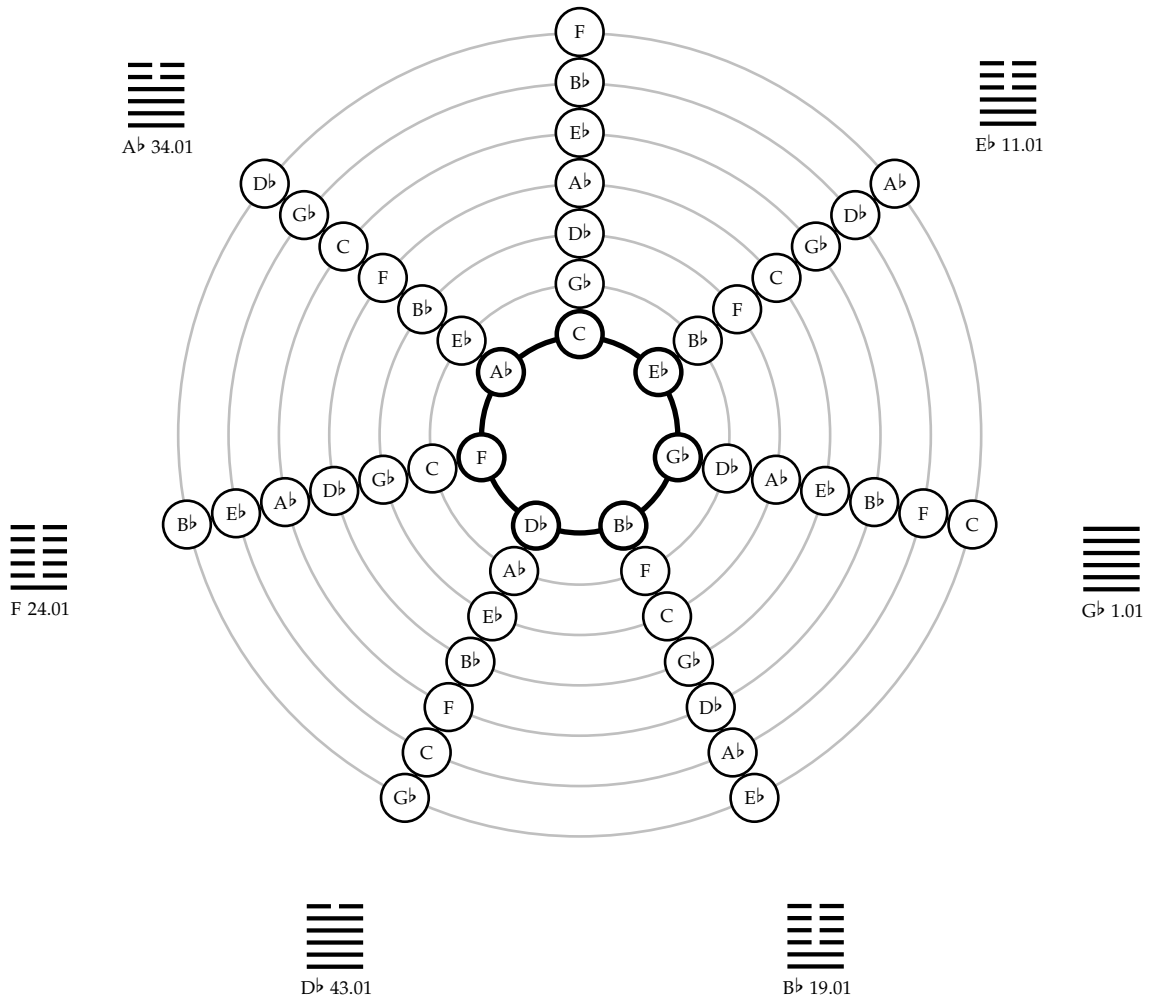
A musical score for the Kun hexagram, consisting of two staves (treble and bass clef) with notes and rests. To the right of the score is the hexagram symbol, which consists of six solid black lines stacked vertically.

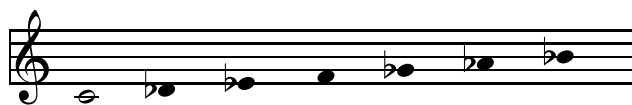
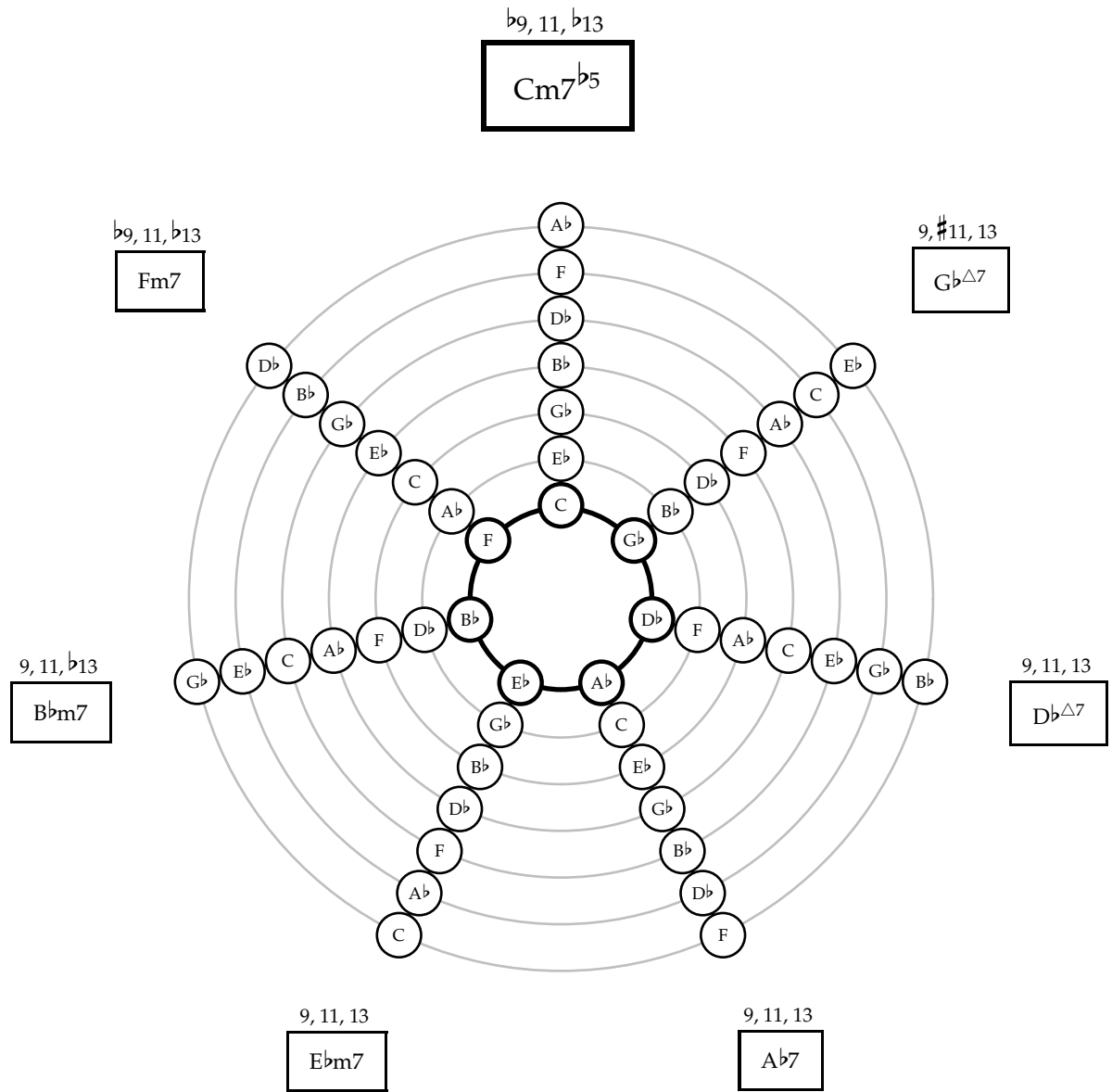


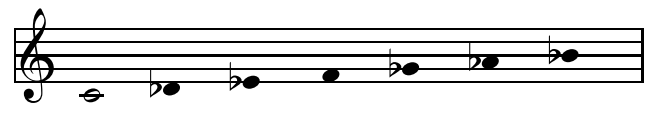
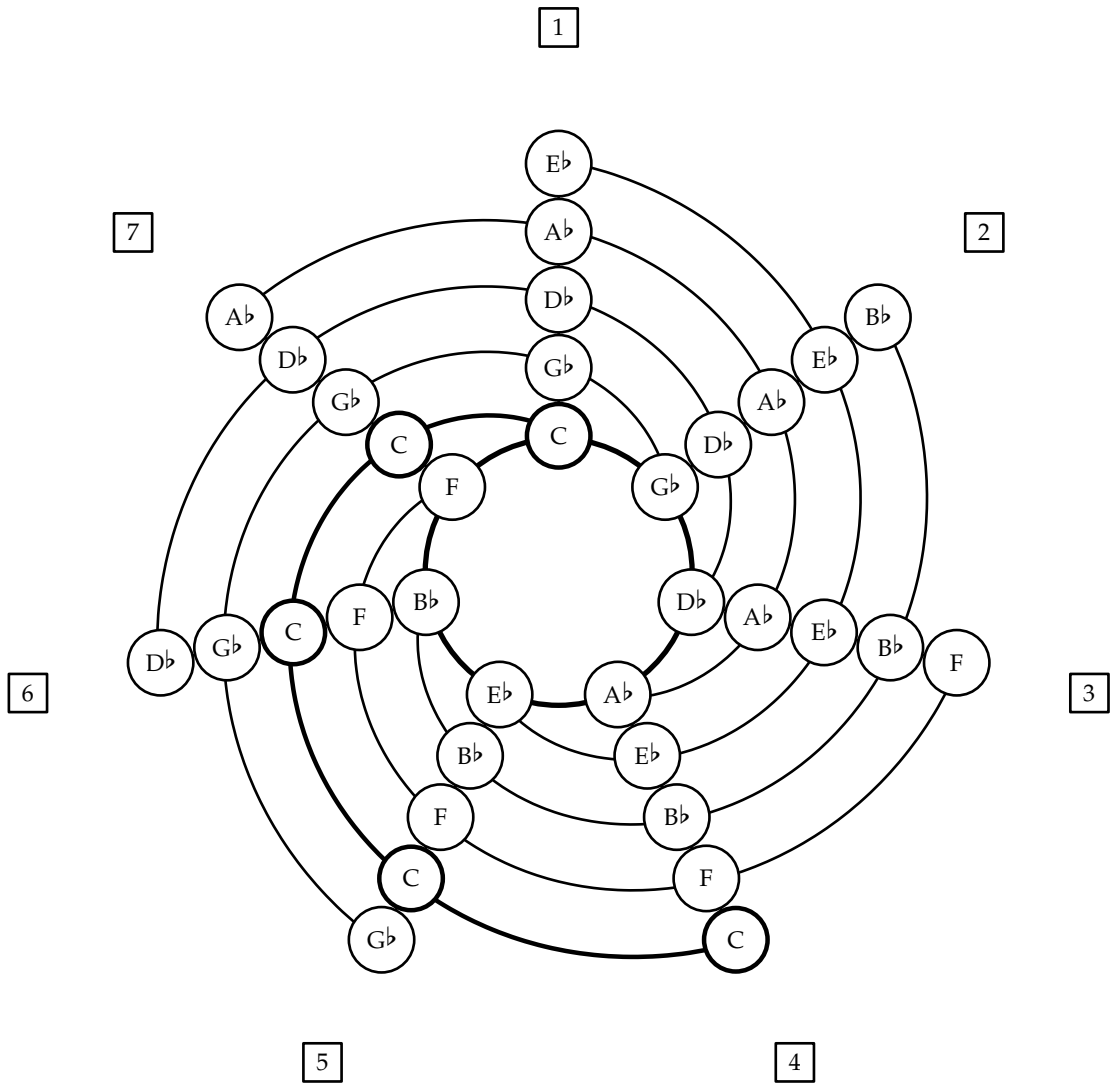
A single staff musical score in treble clef, showing a sequence of notes and rests.



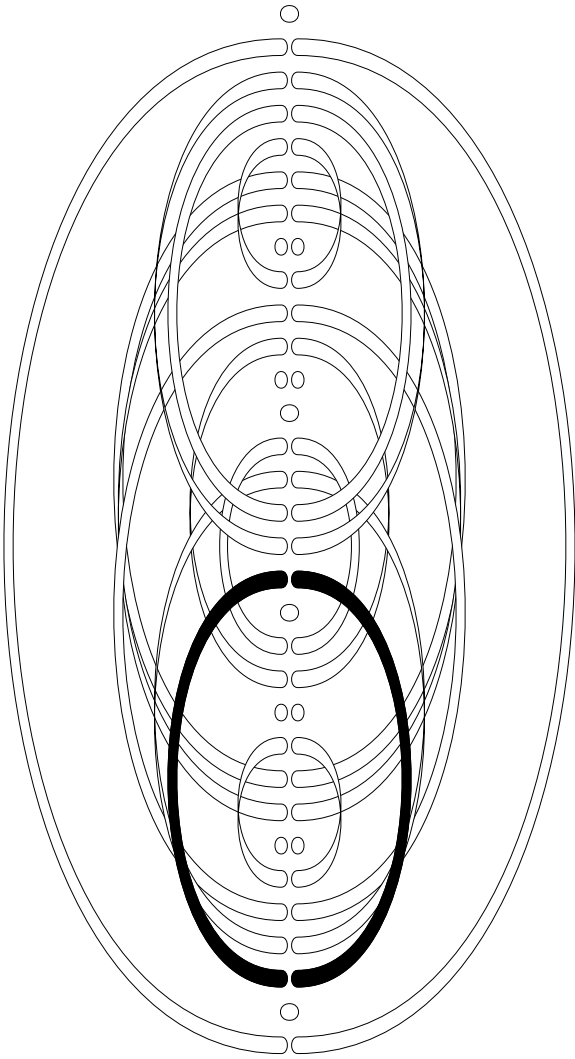
C 2.01



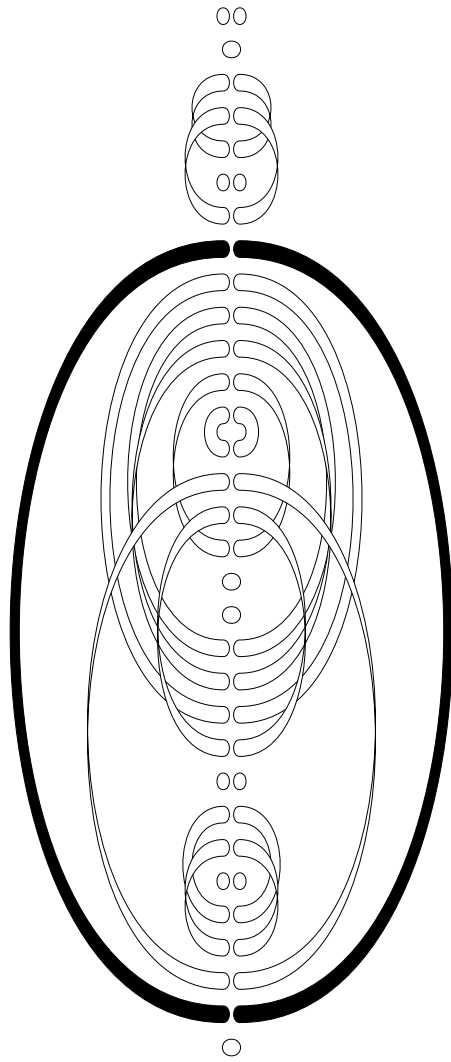




The image displays seven horizontal musical staves, each enclosed in a rounded rectangular frame. Each staff contains a sequence of five notes, with a corresponding number in a small box below it, connected by a thin line. The notes are written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The notes are: G4 (1), A4 (7), Bb4 (6), C5 (5), and D5 (4). The sequence of fingerings across the seven staves is: 1, 7, 6, 5, 4; 2, 1, 7, 6, 5; 3, 2, 1, 7, 6; 4, 3, 2, 1, 7; 5, 4, 3, 2, 1; 6, 5, 4, 3, 2; and 7, 6, 5, 4, 3.



Fu Xi



King Wen

FX[(35,36)(59,60)]

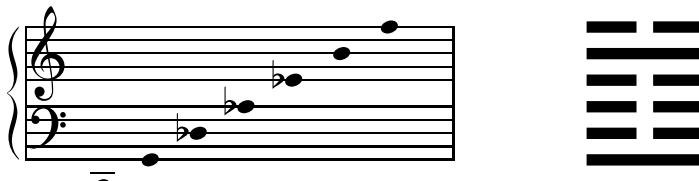


KW[(3,4)(49,50)]

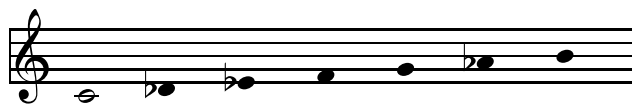
屯

3. Zhun

[Difficulty at the Beginning, Difficulty, Beginning]



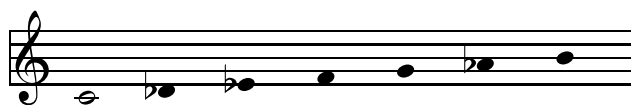
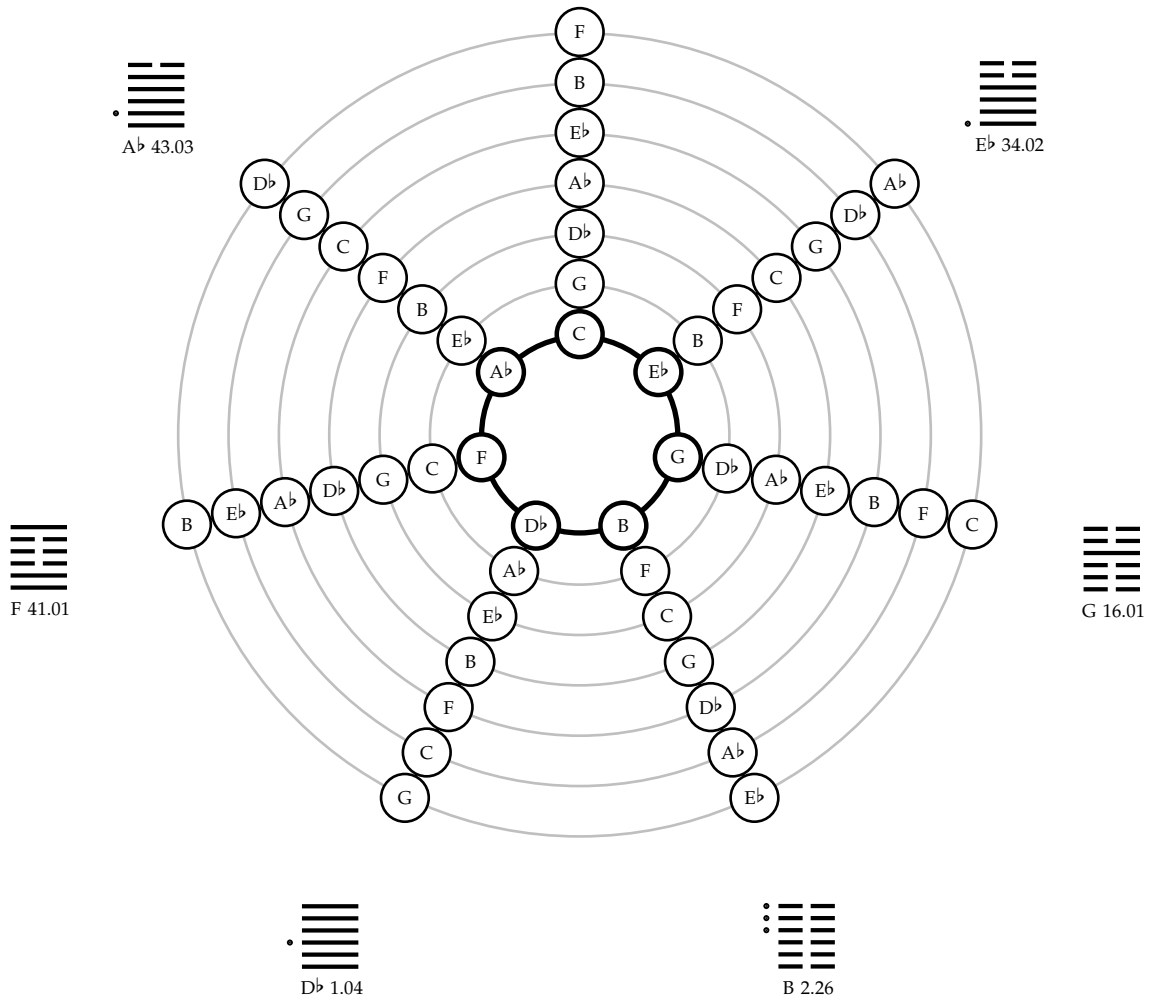
A rectangular box containing a musical score on the left and a hexagram on the right. The musical score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notes are: bass clef (G2, F2, E2), treble clef (G4, F4, E4). The hexagram consists of six horizontal lines: from top to bottom, they are broken, broken, broken, solid, solid, and solid.

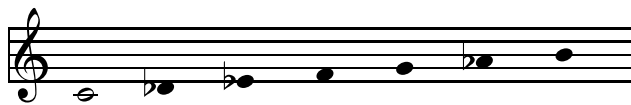
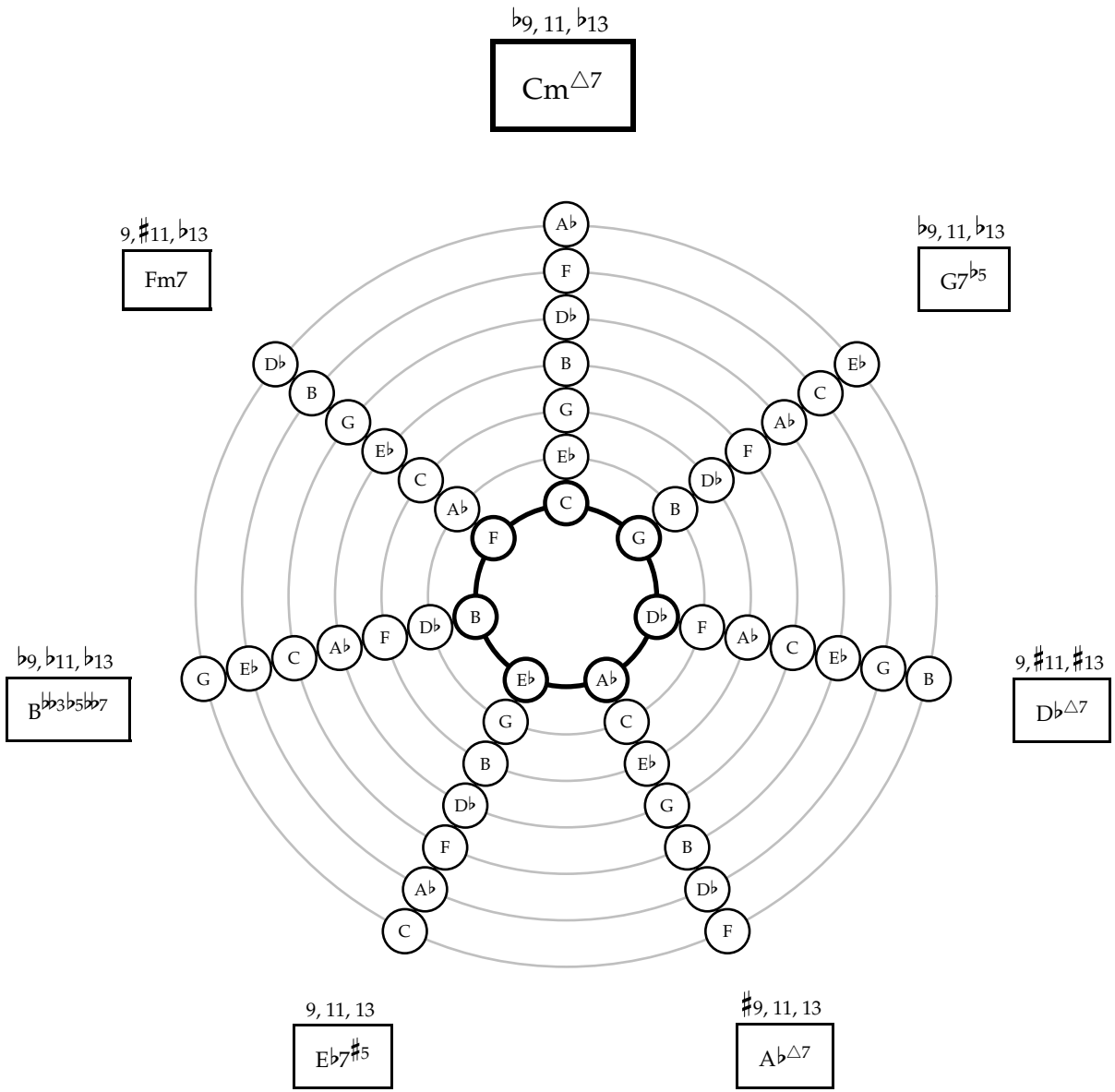


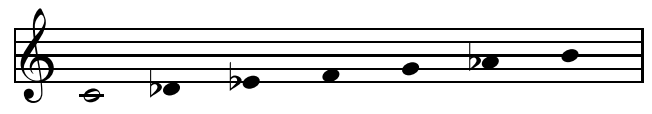
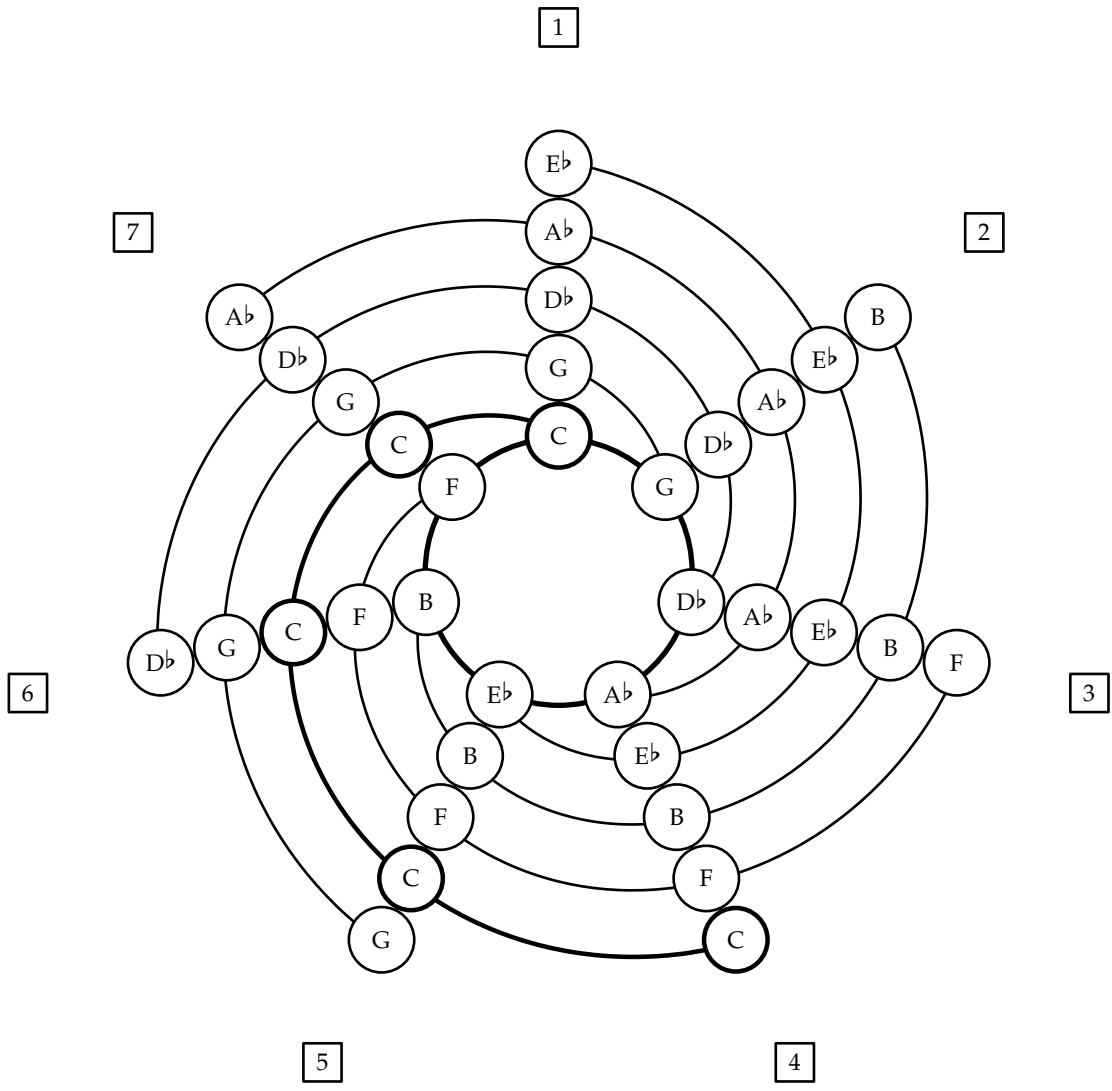
A single-staff musical score on a treble clef staff. The notes are: G4, F4, E4, D4, C4, B3, A3.



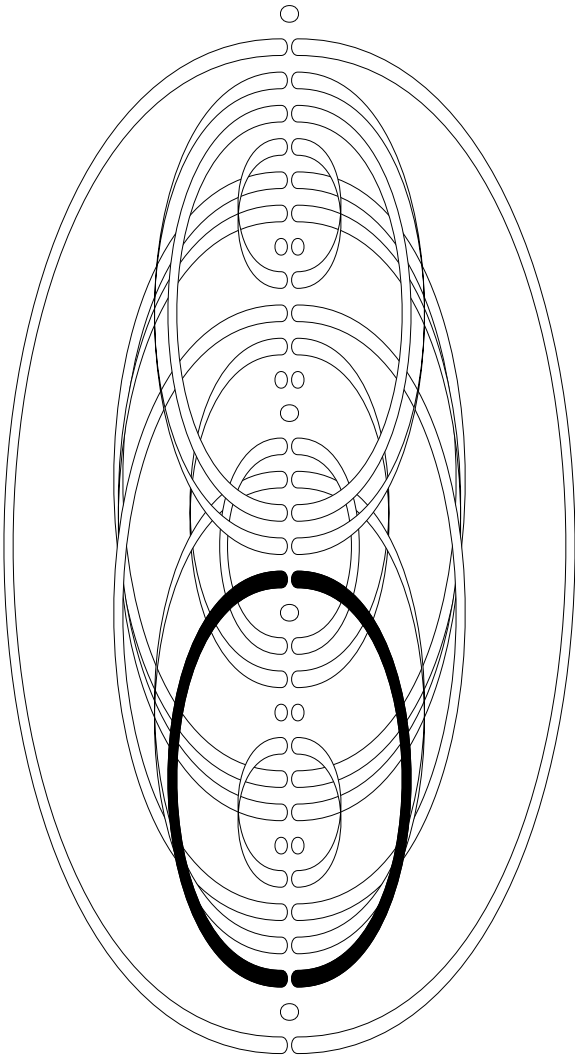
C 3.01



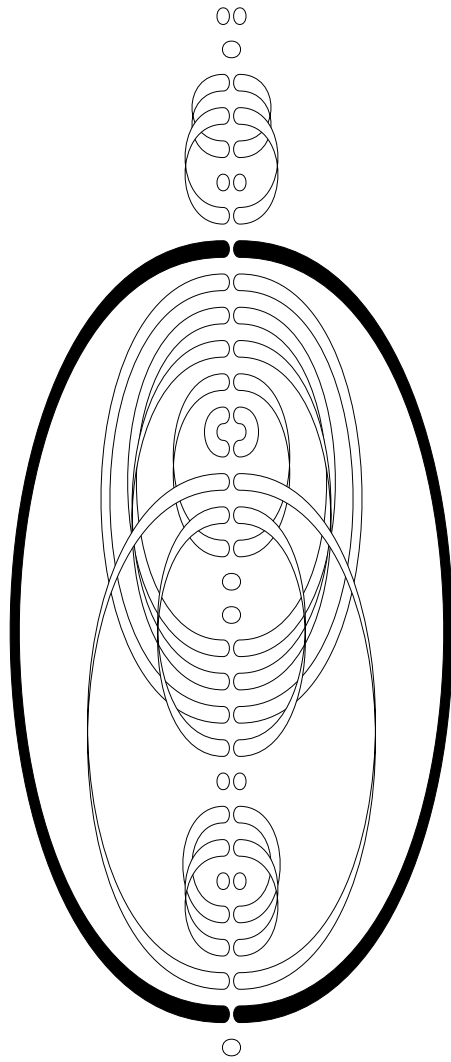




The image displays a musical score for the 'Zhun' exercise, consisting of seven staves of music. Each staff is enclosed in a rounded rectangular box and contains five measures of music. The notes are written on a treble clef staff with a key signature of one flat (B-flat). The notes in each measure are: 1) G4, A4, Bb4, C5; 2) D5, E5, F5, G5; 3) A5, Bb5, C6, D6; 4) E6, F6, G6, A6; 5) Bb6, C7, D7, E7. Below each staff, a horizontal line contains five numbered boxes (1-7) with lines pointing to the corresponding notes in the first measure of each staff. The sequence of numbers across the seven staves is: 1, 7, 6, 5, 4; 2, 1, 7, 6, 5; 3, 2, 1, 7, 6; 4, 3, 2, 1, 7; 5, 4, 3, 2, 1; 6, 5, 4, 3, 2; 7, 6, 5, 4, 3.



Fu Xi



King Wen

FX[(35,36)(59,60)]

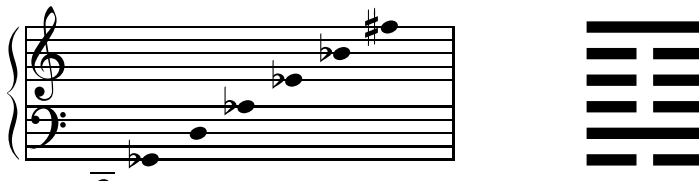


KW[(3,4)(49,50)]

蒙

4. Meng

[Youthful Folly, Childhood, Darkness]



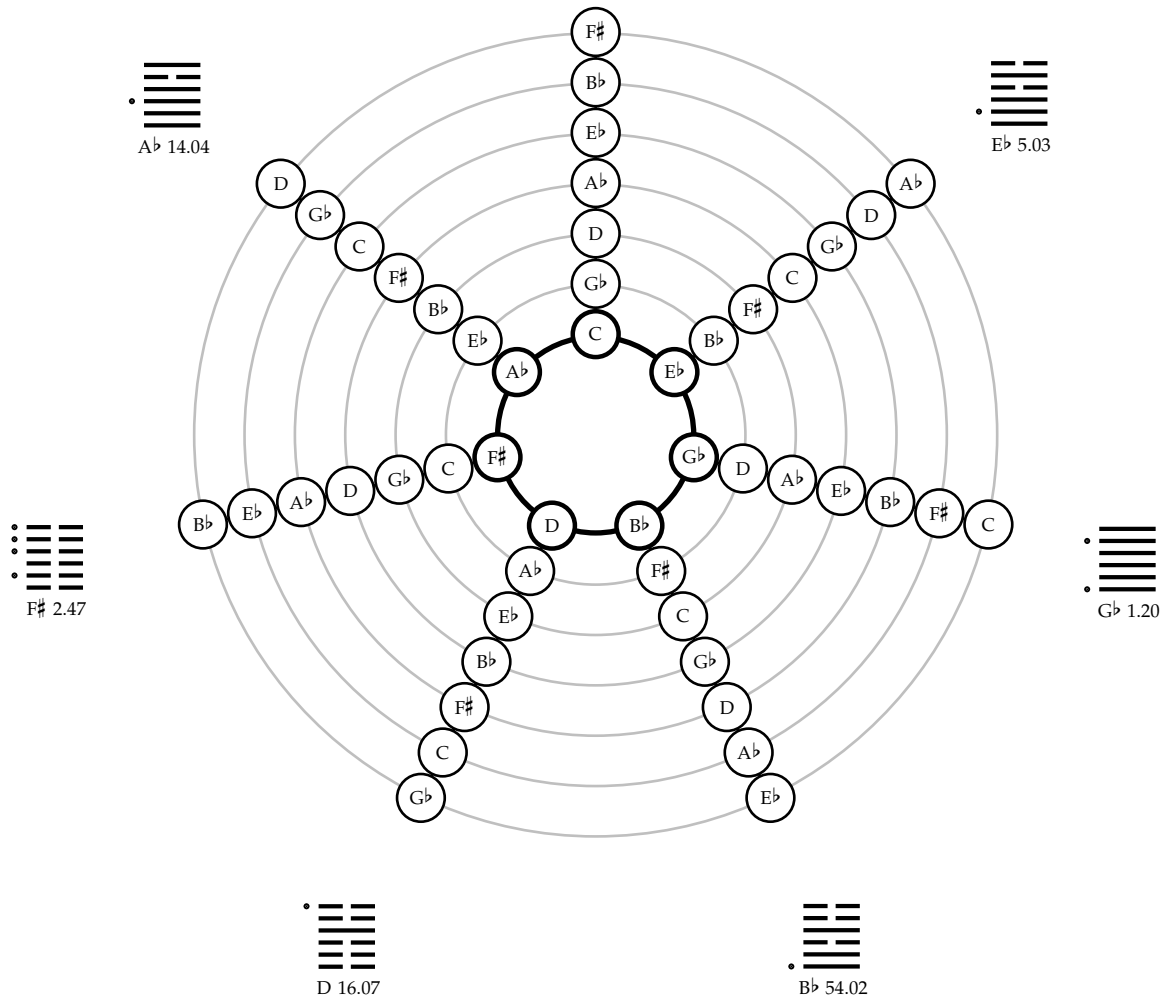
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one flat and a 6/8 time signature. The melody consists of several notes, including a sharp sign. On the right is the hexagram for Meng (Youthful Folly), which consists of the upper trigram Kan (Water) and the lower trigram Zhen (Thunder).

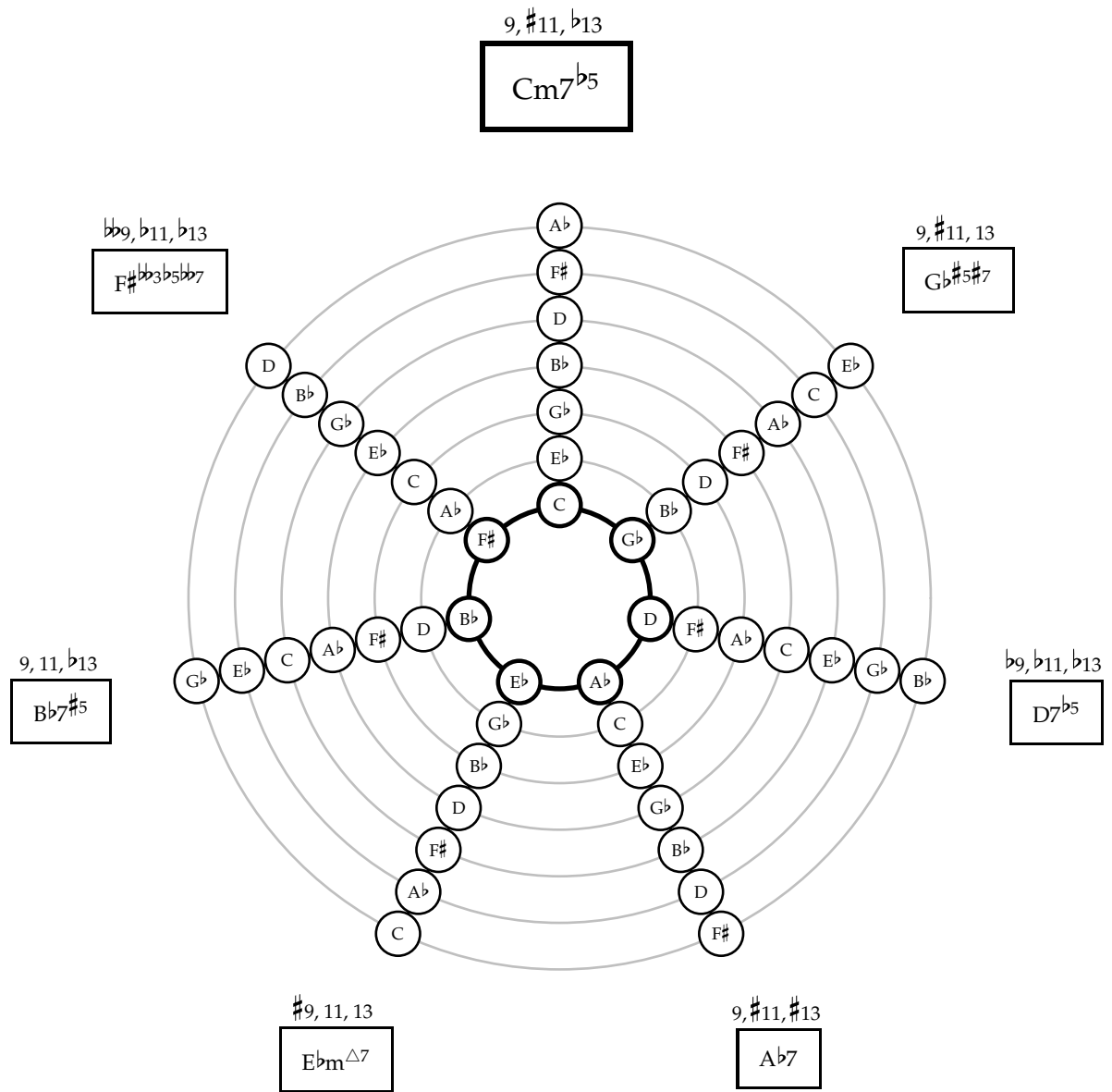


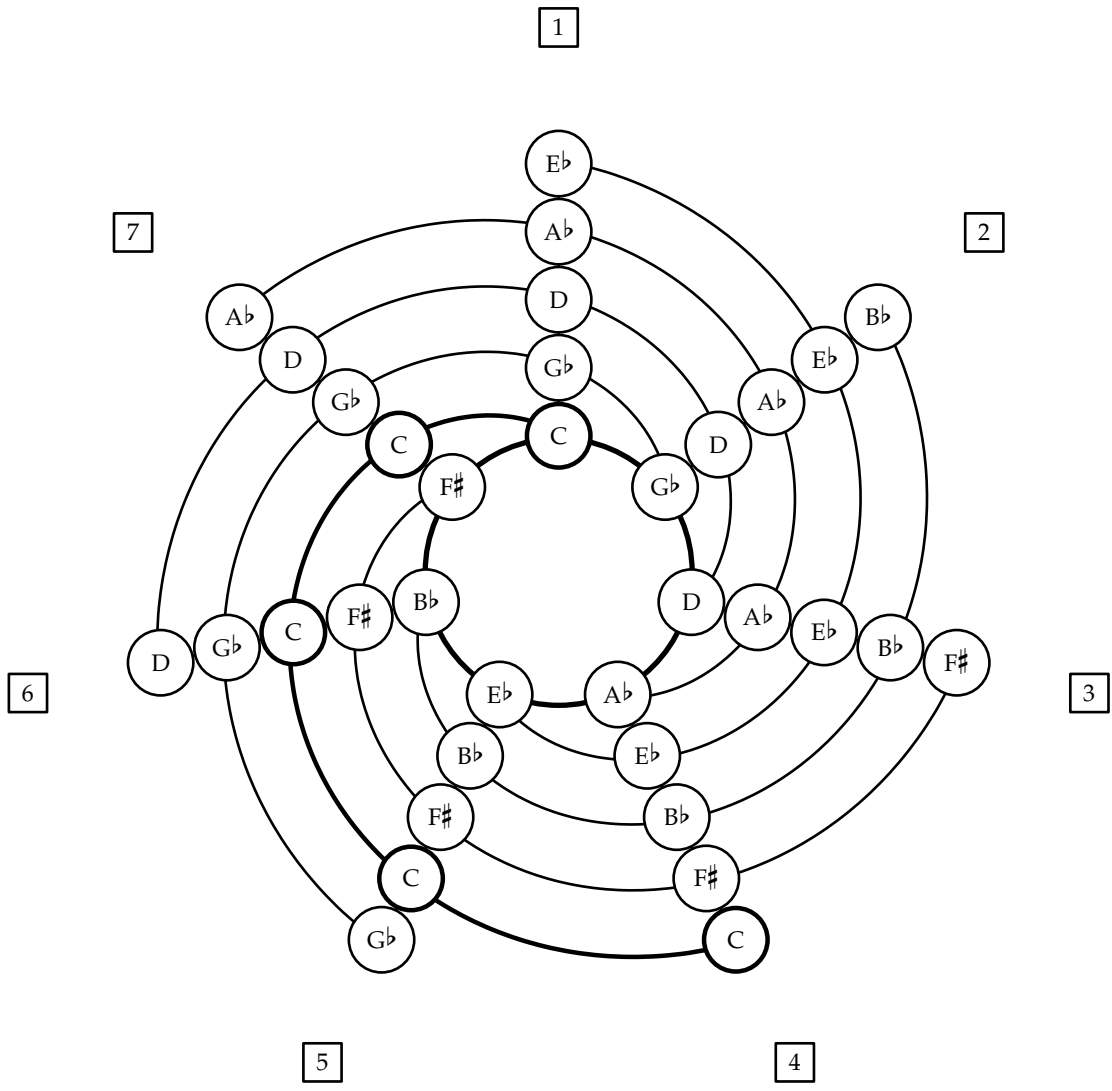
A single line of musical notation on a treble clef staff, showing a sequence of notes in a specific key signature and time signature, representing the melodic line derived from the hexagram.



C 4.01

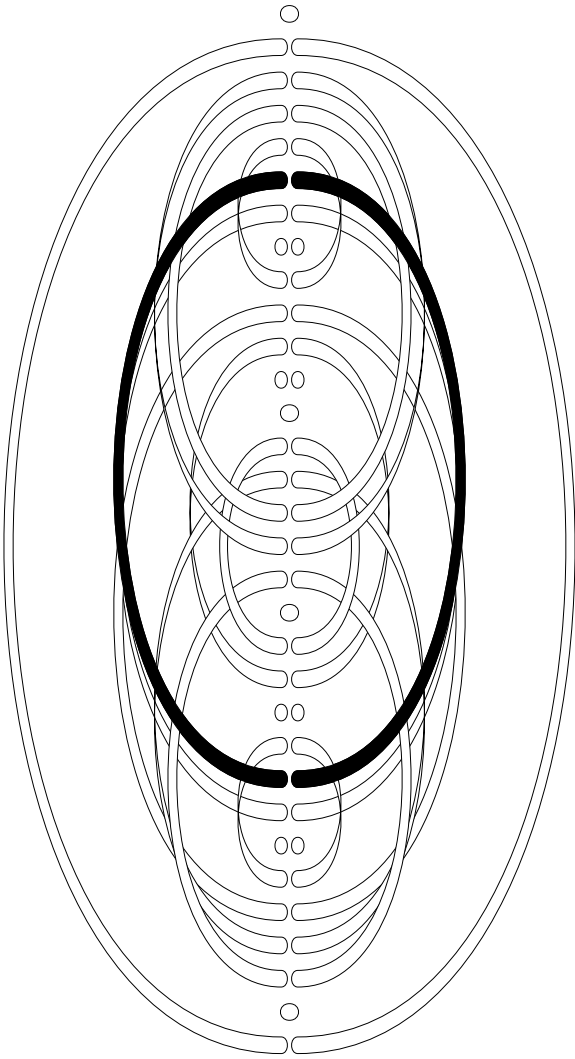




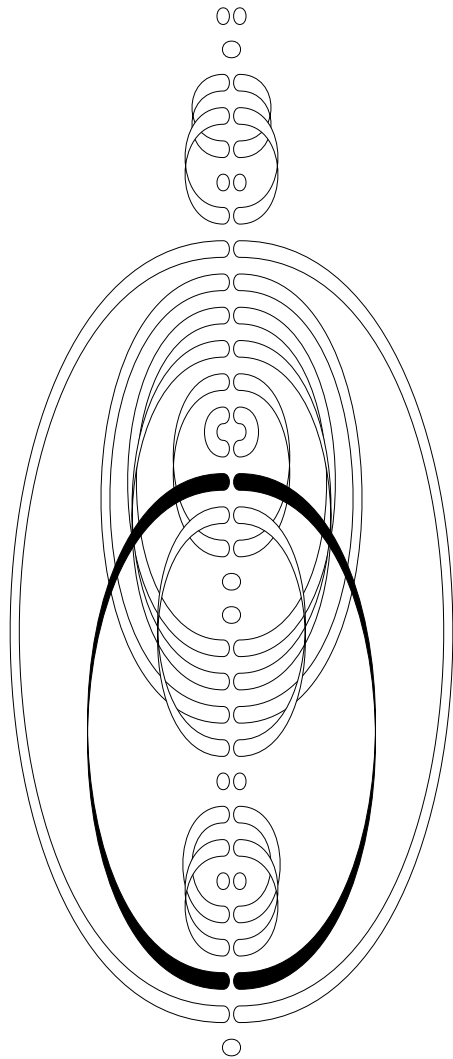


The image displays seven musical staves, each enclosed in a rounded rectangular box. Each staff contains a sequence of notes in a specific key signature and rhythm. Below each staff is a horizontal line with five numbered boxes (1-7) connected by lines, indicating the fingering for each note in the sequence. The notes and their corresponding fingerings are as follows:

- Staff 1: Notes (C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4). Fingering: 1, 7, 6, 5, 4.
- Staff 2: Notes (B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2). Fingering: 2, 1, 7, 6, 5.
- Staff 3: Notes (C3, D3, E3, F3, G3, A3, B3, A3, G3, F3, E3, D3, C3). Fingering: 3, 2, 1, 7, 6.
- Staff 4: Notes (B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1). Fingering: 4, 3, 2, 1, 7.
- Staff 5: Notes (C1, D1, E1, F1, G1, A1, B1, A1, G1, F1, E1, D1, C1). Fingering: 5, 4, 3, 2, 1.
- Staff 6: Notes (D1, E1, F1, G1, A1, B1, A1, G1, F1, E1, D1, C1, B1, A1, G1, F1, E1, D1, C1). Fingering: 6, 5, 4, 3, 2.
- Staff 7: Notes (E1, F1, G1, A1, B1, A1, G1, F1, E1, D1, C1, B1, A1, G1, F1, E1, D1, C1). Fingering: 7, 6, 5, 4, 3.



Fu Xi



King Wen

FX[(11,12)(47,48)]

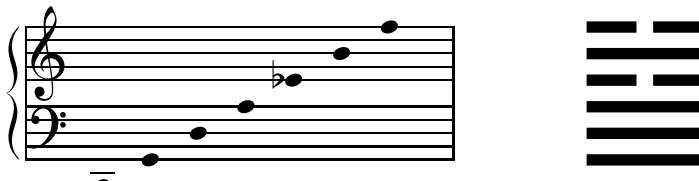


KW[(5,6)(35,36)]

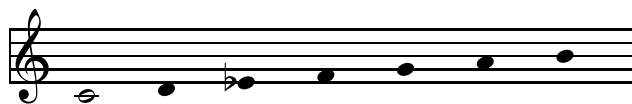
需

5. Xu

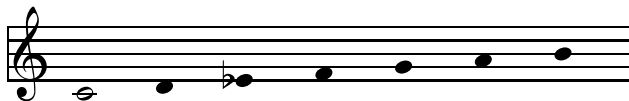
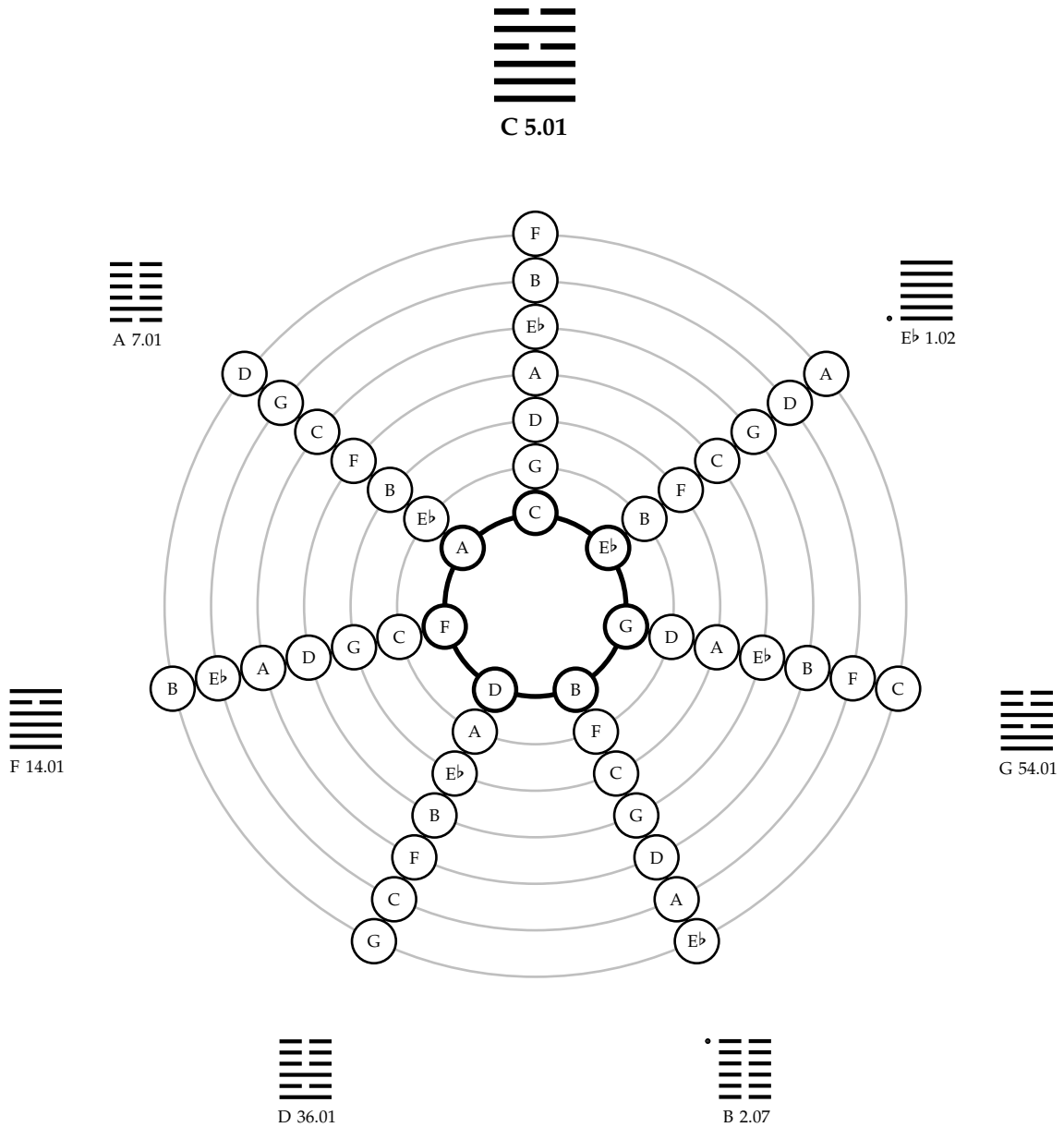
[Waiting, Nourishment, Needing]

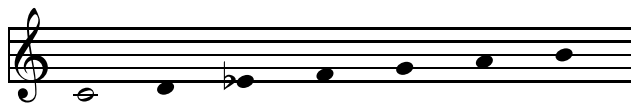
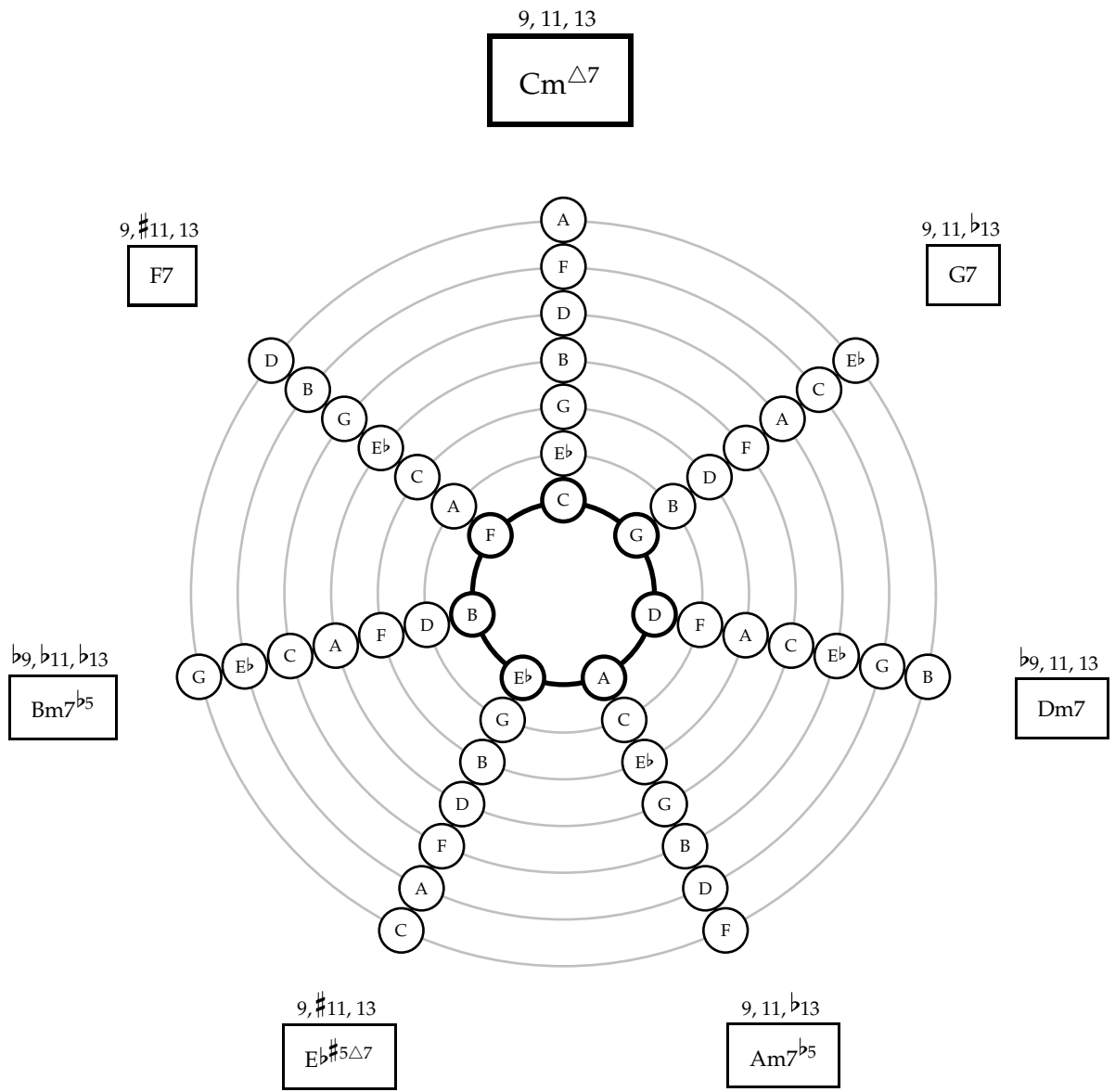


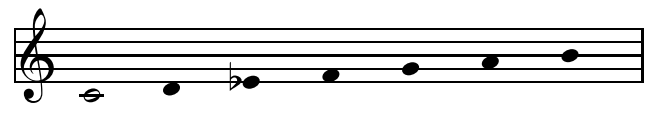
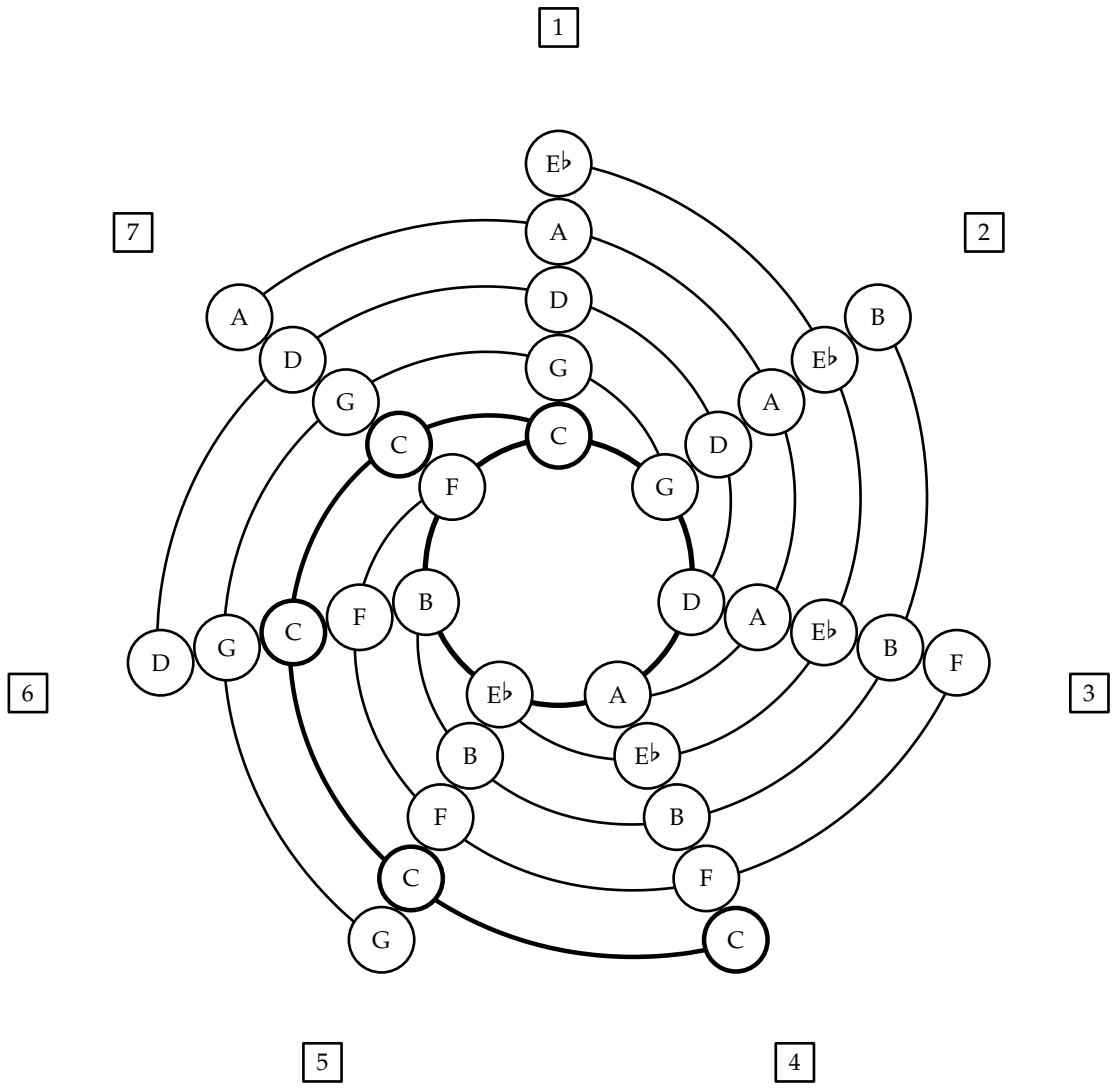
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one flat and a common time signature. The melody consists of a sequence of notes: G2, A2, Bb2, C3, D3, E3, F3, G3. On the right is the hexagram for Xu (Waiting), which consists of the upper trigram Kan (Water) and the lower trigram Dui (Lake).



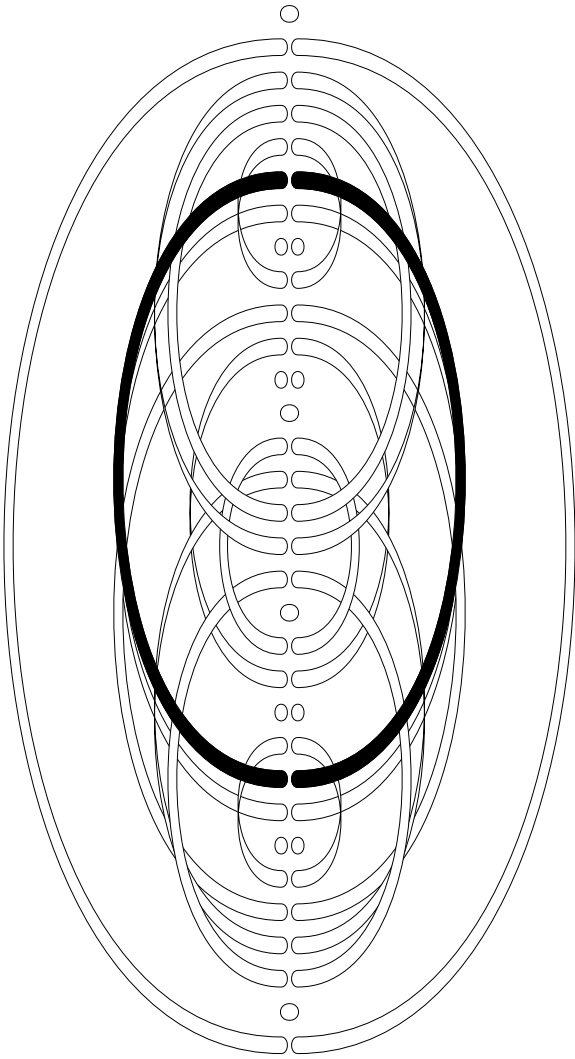
A single-line musical notation in a treble clef, showing a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5.



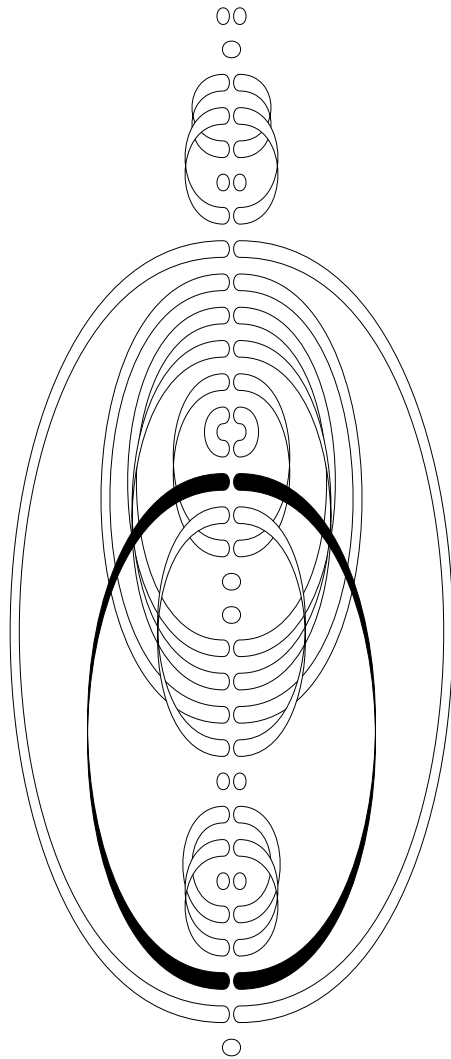




The image displays a musical exercise on eight staves, each containing a sequence of notes with corresponding fingering numbers (1-7) indicated by lines pointing to the notes. The notes are written on a treble clef staff with a key signature of one flat (B-flat). The exercise is organized into two groups of four staves each. The first group starts with a whole note on G4 and proceeds through a series of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The second group starts with a whole note on F4 and proceeds through a series of eighth notes: F4, G4, A4, Bb4, C5, D5, E5, F5. The fingering sequence for the first group is 1, 7, 6, 5, 4. The fingering sequence for the second group is 2, 1, 7, 6, 5. The third group starts with a whole note on E4 and proceeds through a series of eighth notes: E4, F4, G4, A4, Bb4, C5, D5, E5. The fingering sequence is 3, 2, 1, 7, 6. The fourth group starts with a whole note on D4 and proceeds through a series of eighth notes: D4, E4, F4, G4, A4, Bb4, C5, D5. The fingering sequence is 4, 3, 2, 1, 7. The fifth group starts with a whole note on C4 and proceeds through a series of eighth notes: C4, D4, E4, F4, G4, A4, Bb4, C5. The fingering sequence is 5, 4, 3, 2, 1. The sixth group starts with a whole note on B3 and proceeds through a series of eighth notes: B3, C4, D4, E4, F4, G4, A4, Bb4. The fingering sequence is 6, 5, 4, 3, 2. The seventh group starts with a whole note on A3 and proceeds through a series of eighth notes: A3, B3, C4, D4, E4, F4, G4, A4. The fingering sequence is 7, 6, 5, 4, 3.



Fu Xi



King Wen

FX[(11,12)(47,48)]

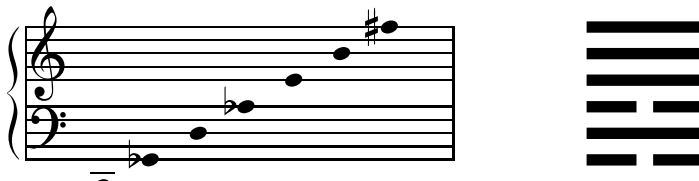


KW[(5,6)(35,36)]

訟

6. Song

[Conflict, Contention]



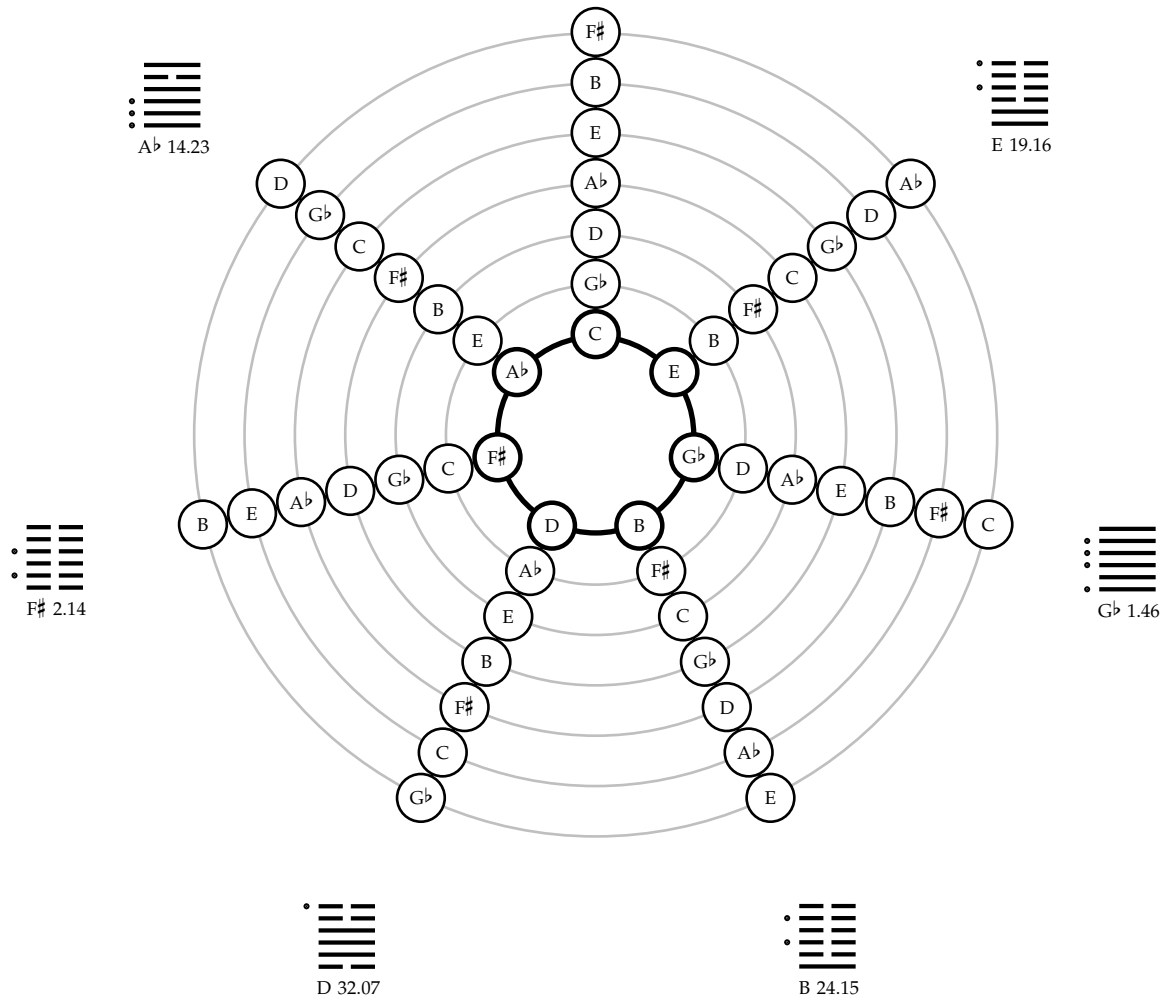
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one flat and a 6/8 time signature. The melody consists of several notes, including a sharp sign. On the right is the hexagram for Song (Conflict), consisting of six horizontal lines: from top to bottom, they are solid, broken, broken, broken, broken, and solid.

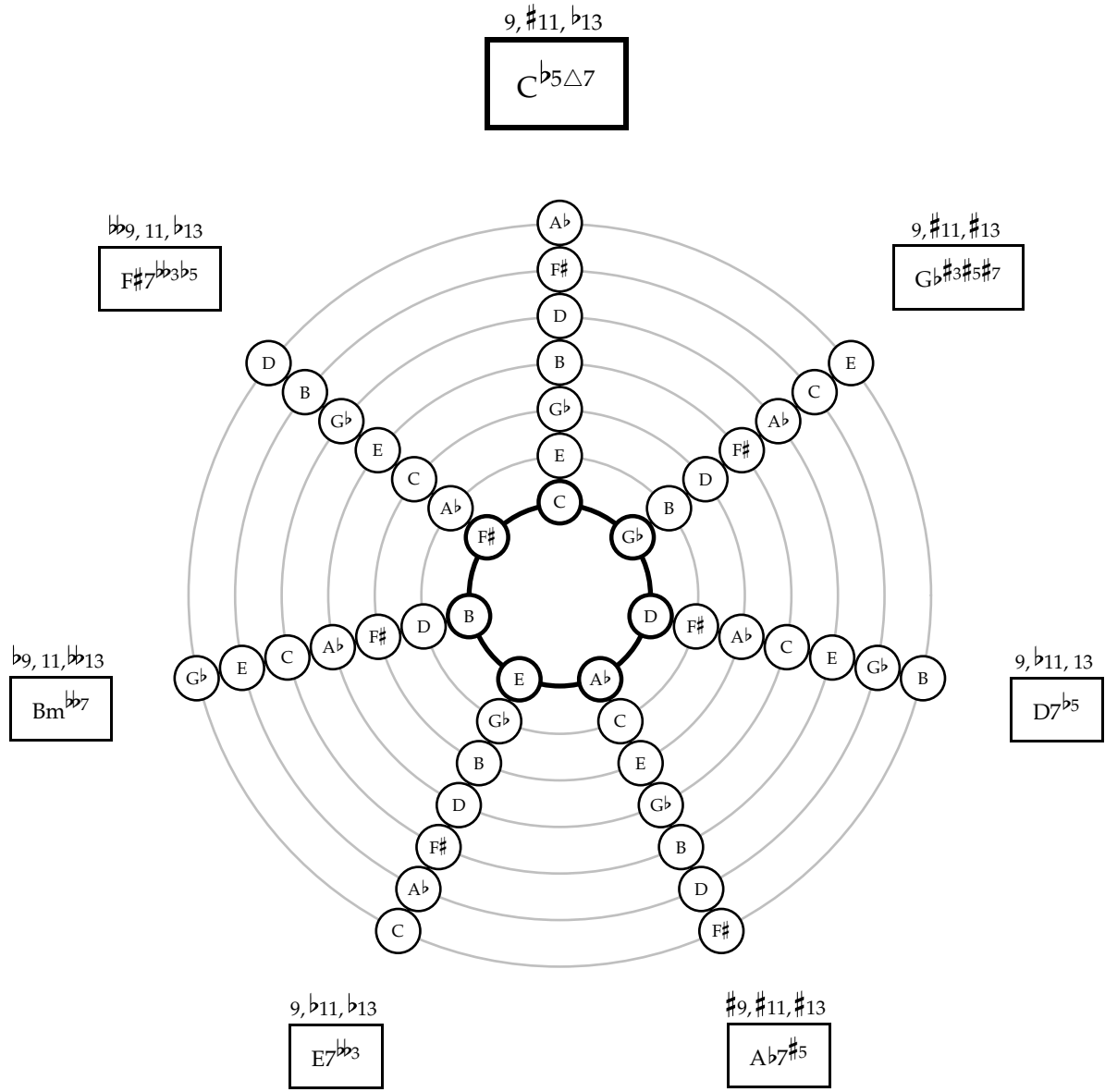


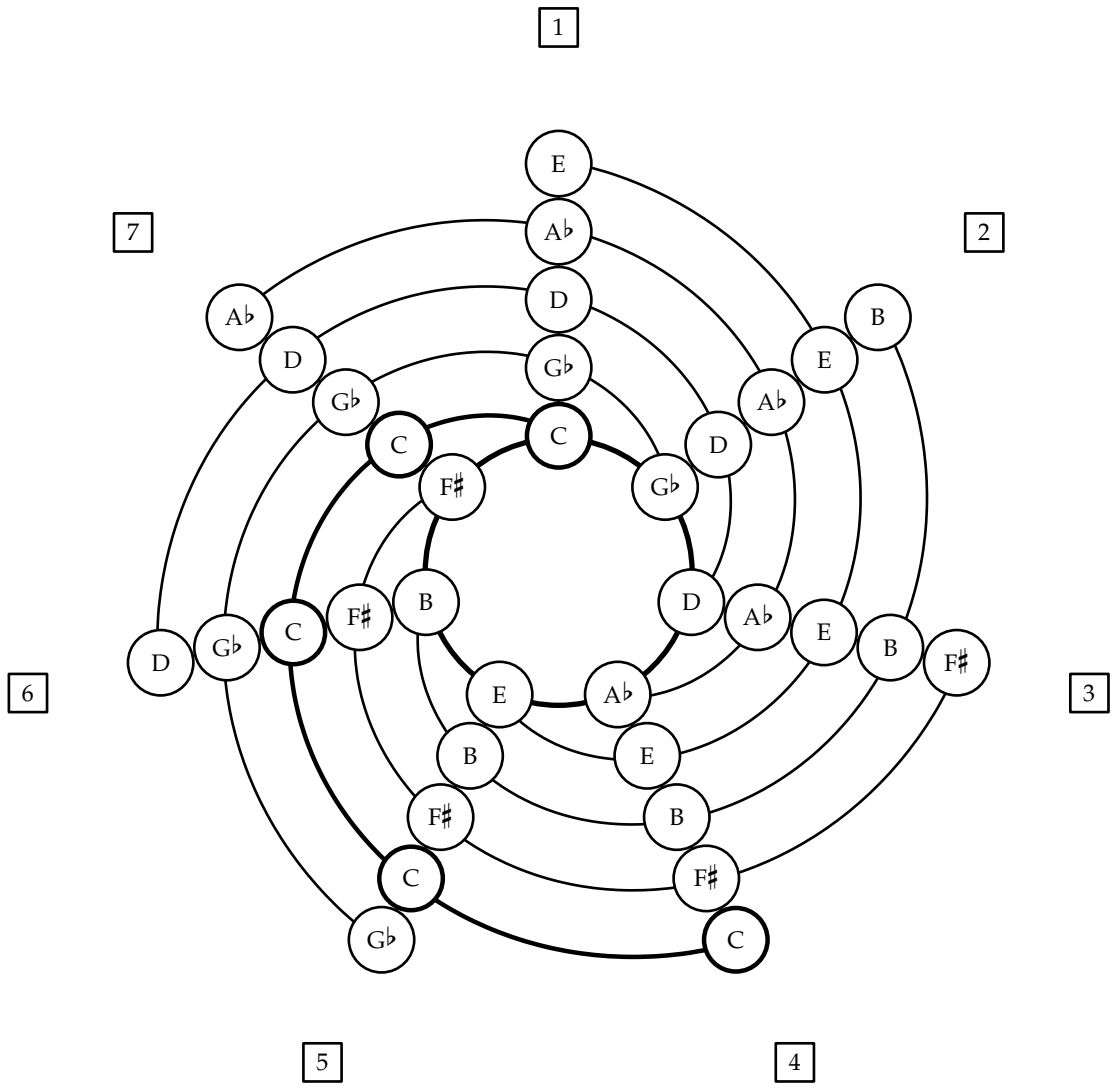
A single line of musical notation on a treble clef staff, showing a sequence of notes in a specific key signature and time signature.



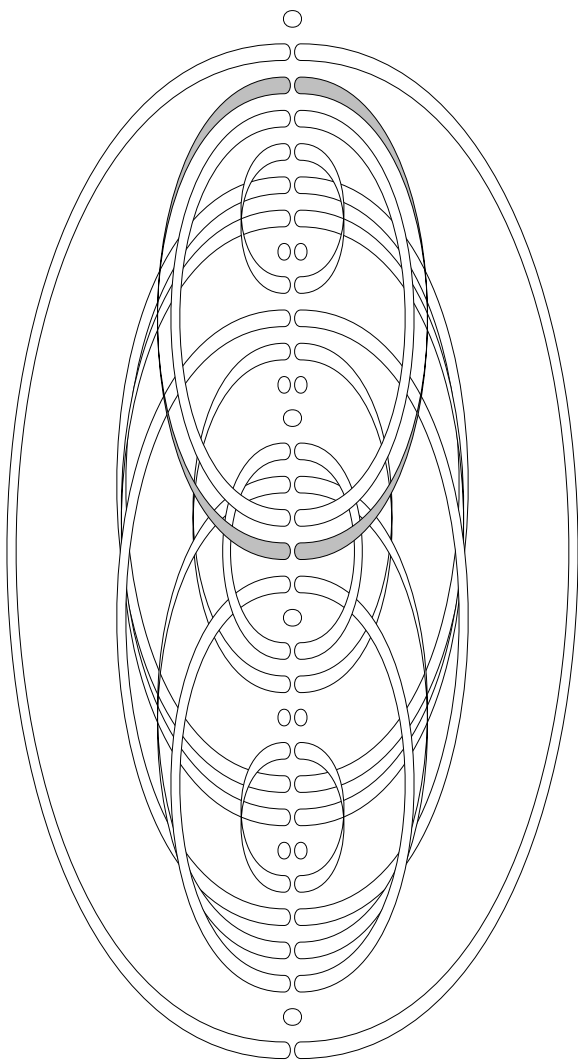
C 6.01



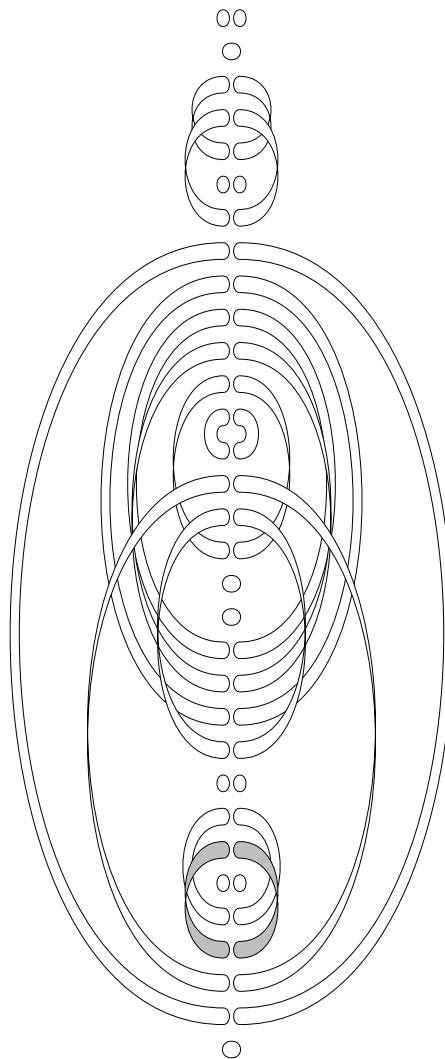




The image displays a musical score for guitar, consisting of seven staves of music. Each staff is enclosed in a rounded rectangular box and contains five measures of music. The notes are written on a treble clef staff. Below each staff, a horizontal line connects five numbered boxes (1 through 7) to specific notes on the staff, indicating the fret number for each note. The sequence of fret numbers across the seven staves is: 1, 7, 6, 5, 4; 2, 1, 7, 6, 5; 3, 2, 1, 7, 6; 4, 3, 2, 1, 7; 5, 4, 3, 2, 1; 6, 5, 4, 3, 2; 7, 6, 5, 4, 3.



Fu Xi



King Wen

FX[(5,6)(33,34)]

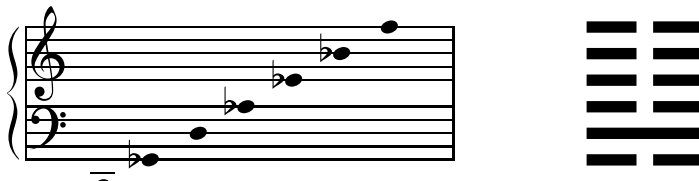


KW[(7,8)(13,14)]

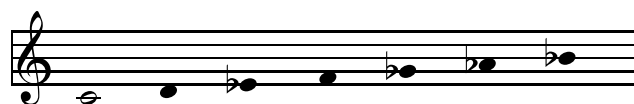
師

7. Shi

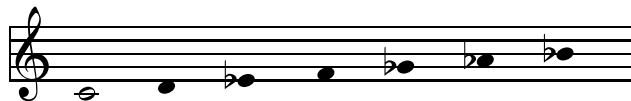
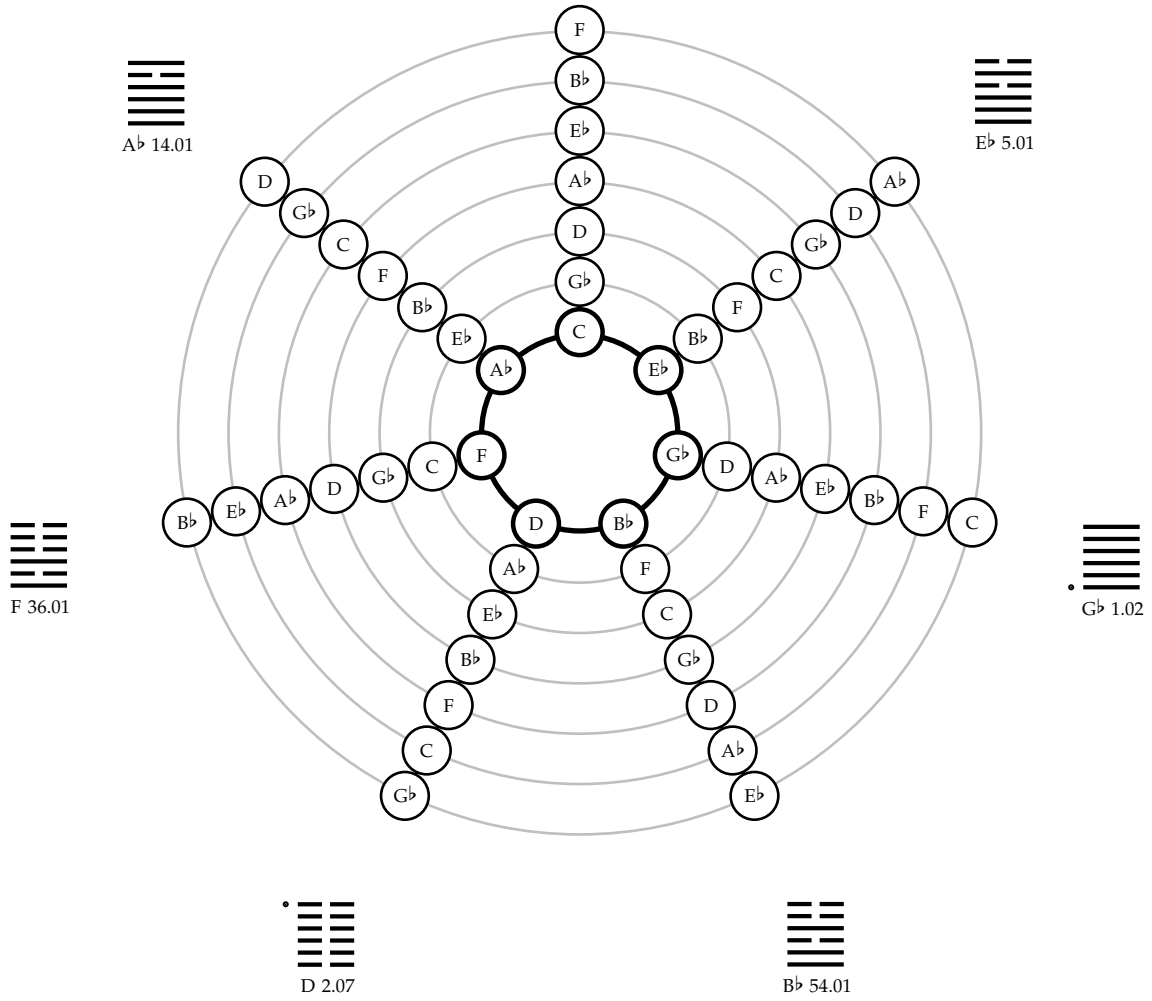
[The Army, Multitude]

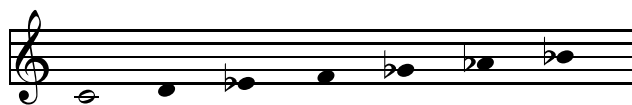
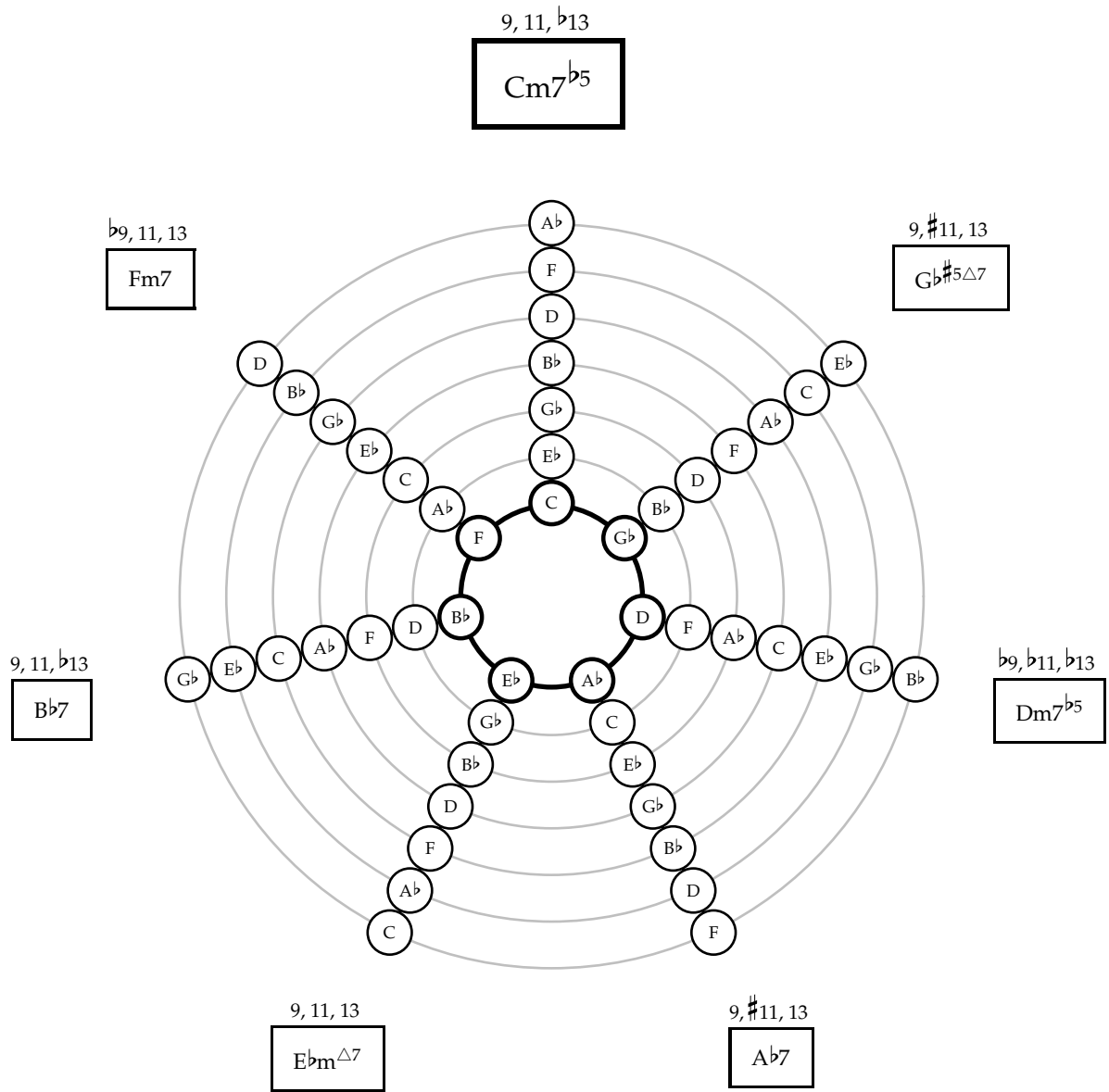


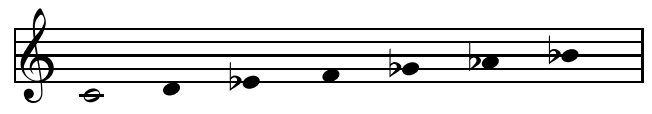
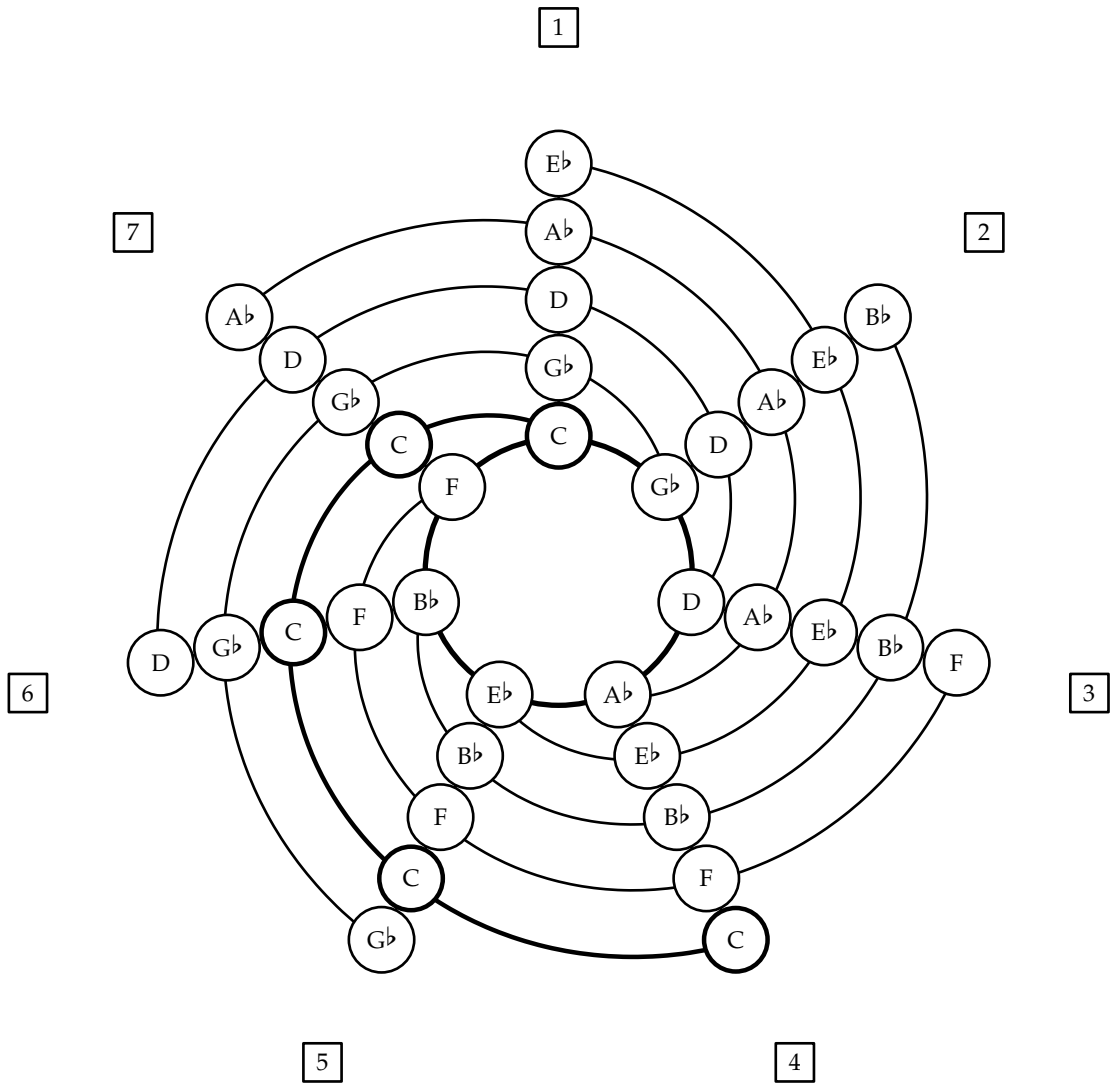
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one flat and a 6/8 time signature. The melody consists of several notes with accidentals. On the right is the hexagram for Shi (The Army), which consists of the upper trigram Kan (Water) and the lower trigram Qian (Heaven).



A single musical staff in treble clef with a key signature of one flat and a 6/8 time signature. It contains a sequence of notes with accidentals, representing the melody from the hexagram's musical notation.







1 7 6 5 4

2 1 7 6 5

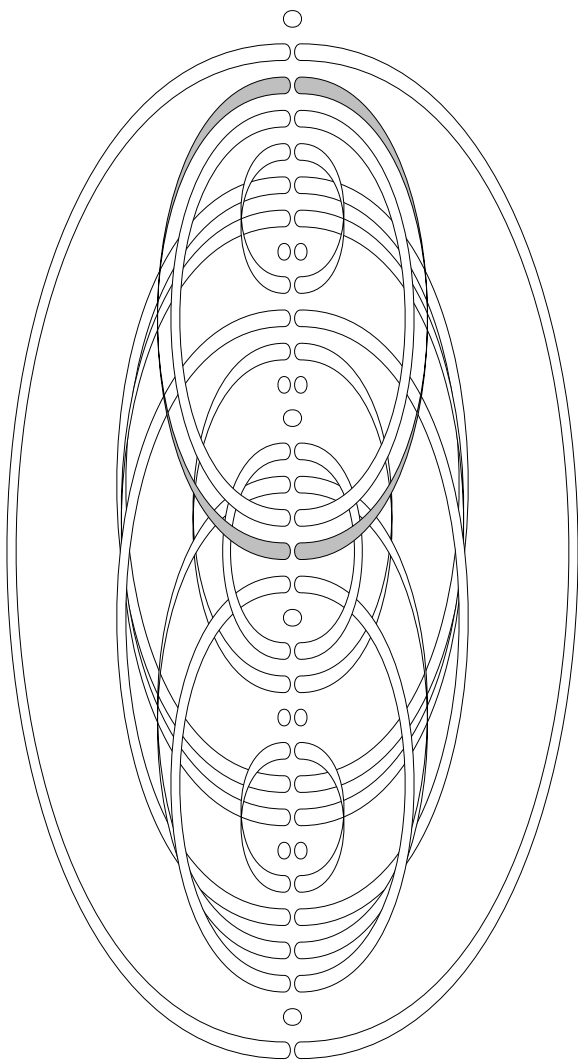
3 2 1 7 6

4 3 2 1 7

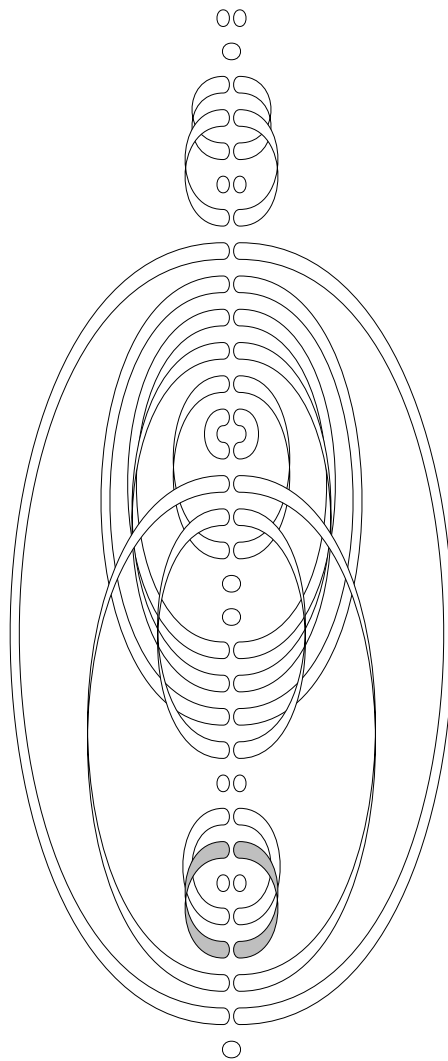
5 4 3 2 1

6 5 4 3 2

7 6 5 4 3



Fu Xi



King Wen

FX[(5,6)(33,34)]

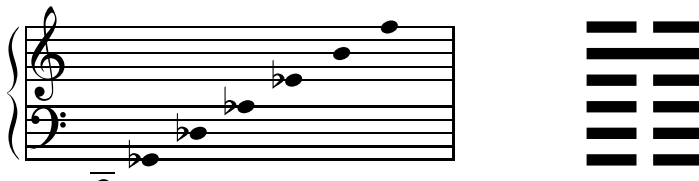


KW[(7,8)(13,14)]

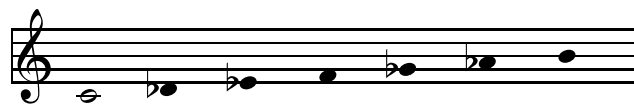
比

8. Bi

[Holding Together, Union, Accord, Closeness]



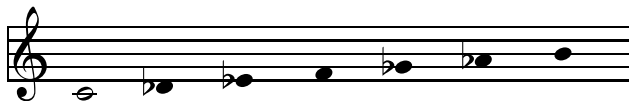
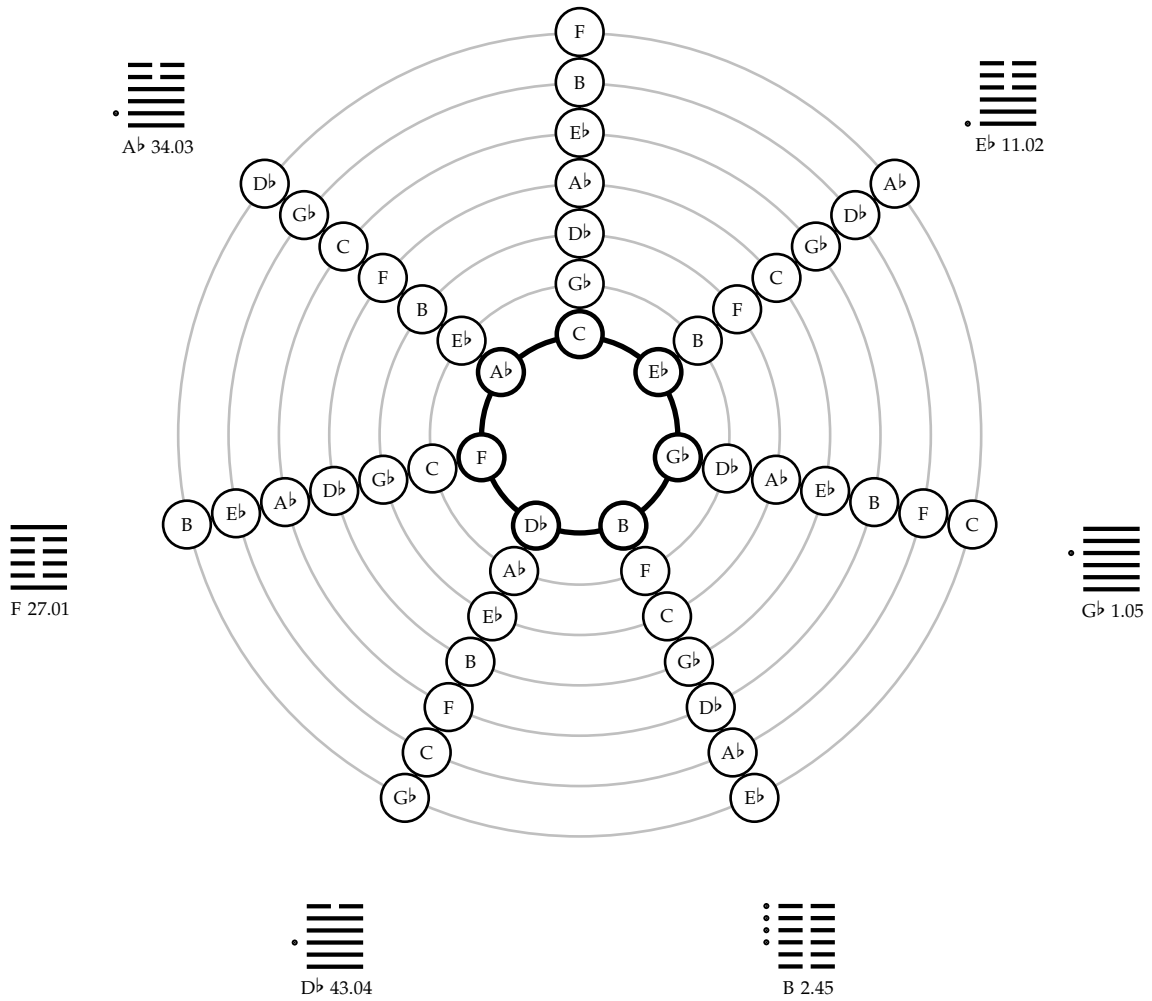
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one flat and a 6/8 time signature. The melody consists of a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. On the right is the hexagram Bi (Union), consisting of the upper trigram Kan (Water) and the lower trigram Kun (Earth).

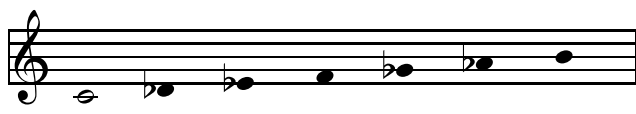
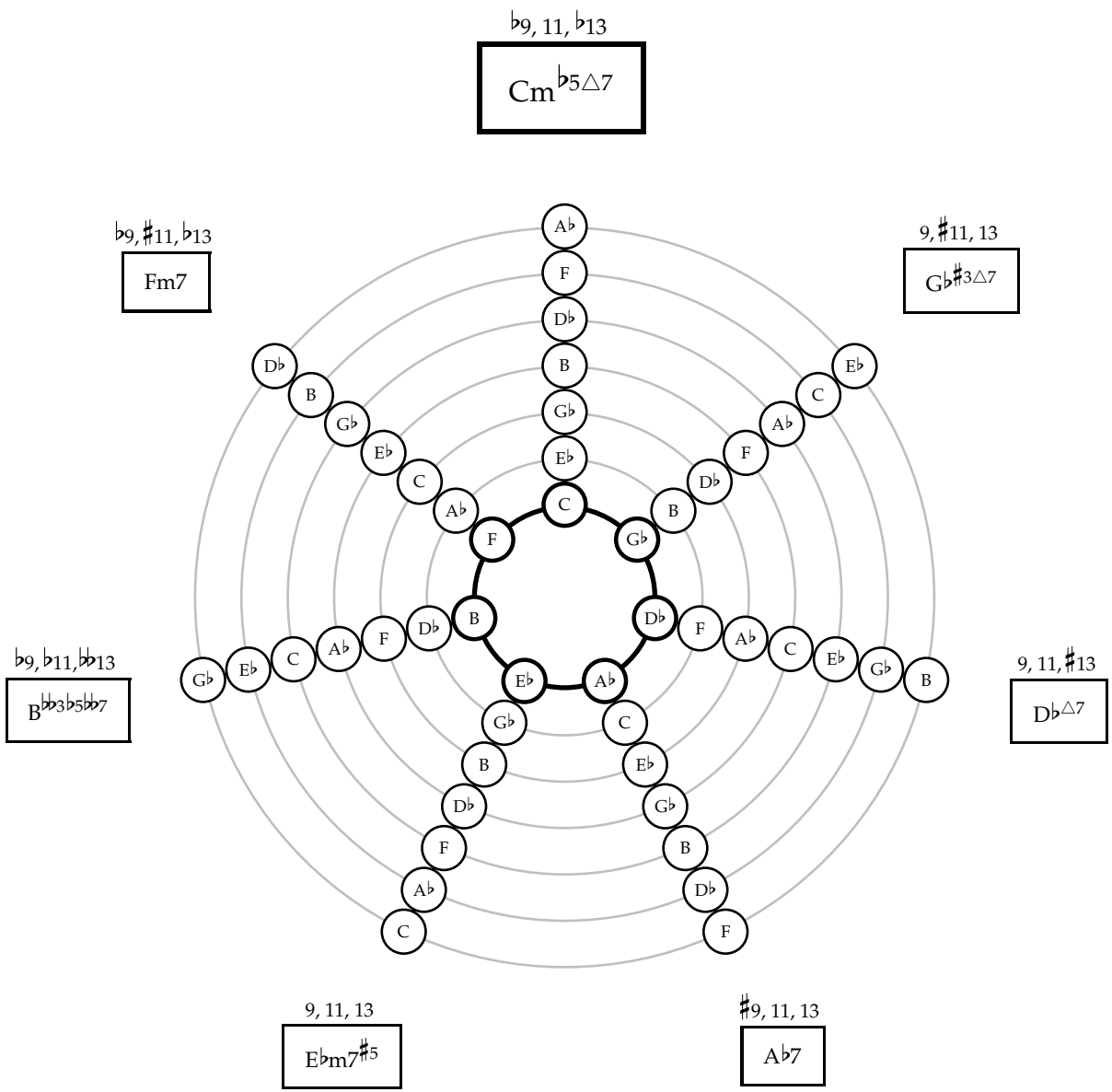


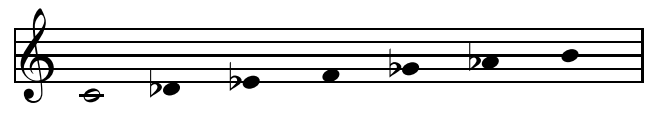
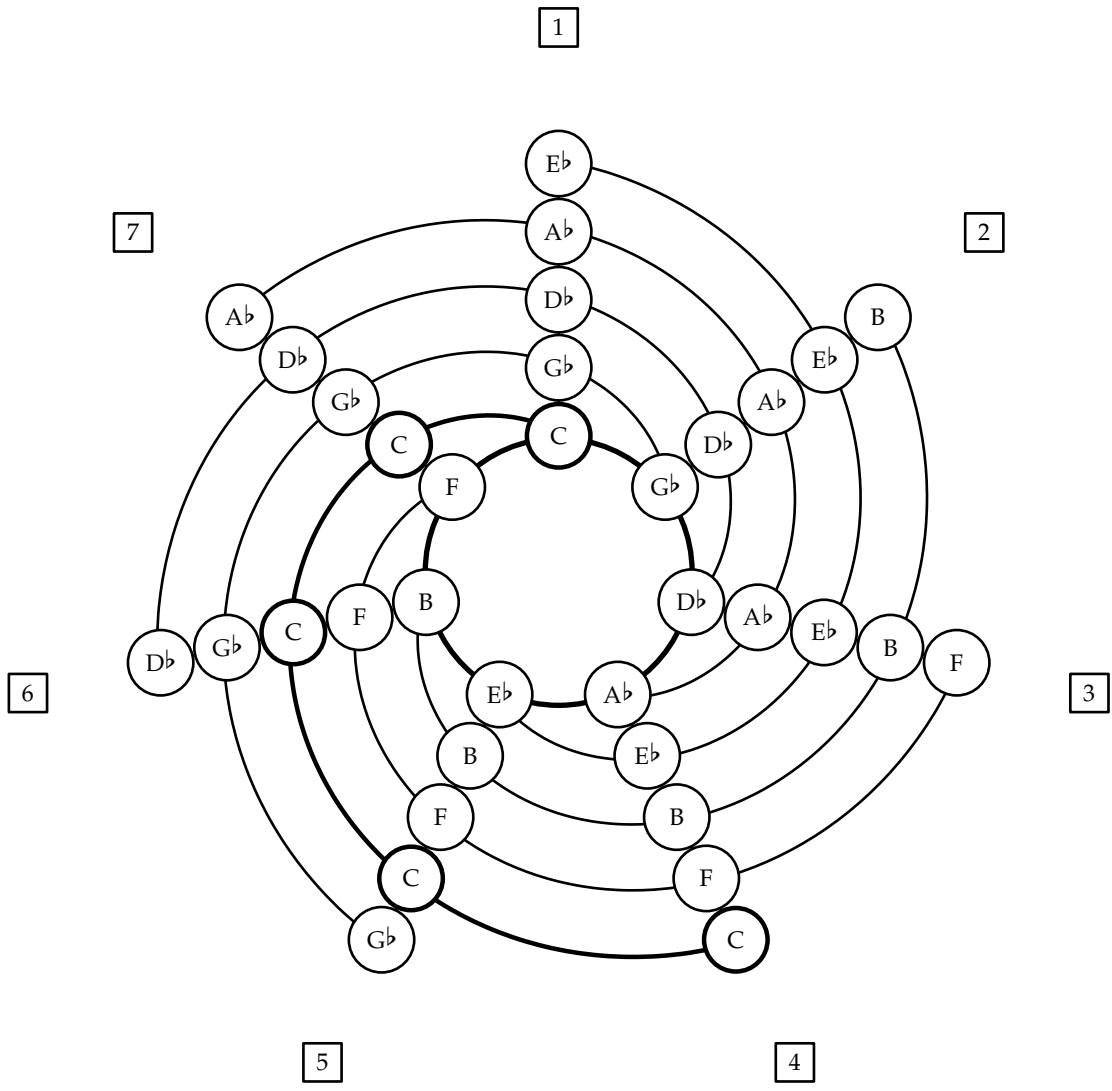
A single-line musical notation in a treble clef, showing a sequence of notes: G4, F4, E4, D4, C4, B3, A3, G3. This represents the upper trigram Kan (Water) from the hexagram Bi.



C 8.01







Musical staff 1: Treble clef, five measures of music. Fingering: 1, 7, 6, 5, 4.

Musical staff 2: Treble clef, five measures of music. Fingering: 2, 1, 7, 6, 5.

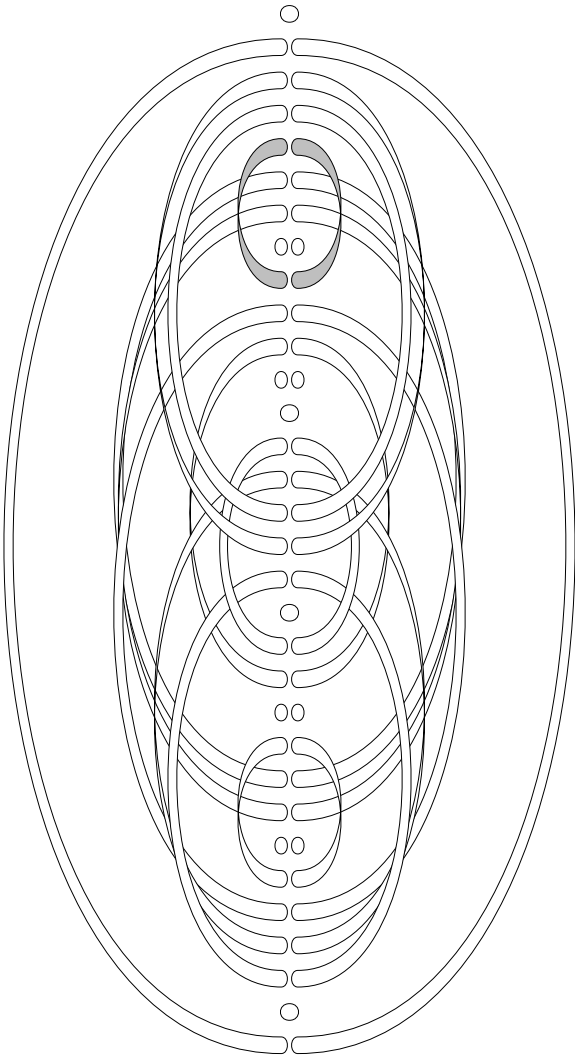
Musical staff 3: Treble clef, five measures of music. Fingering: 3, 2, 1, 7, 6.

Musical staff 4: Treble clef, five measures of music. Fingering: 4, 3, 2, 1, 7.

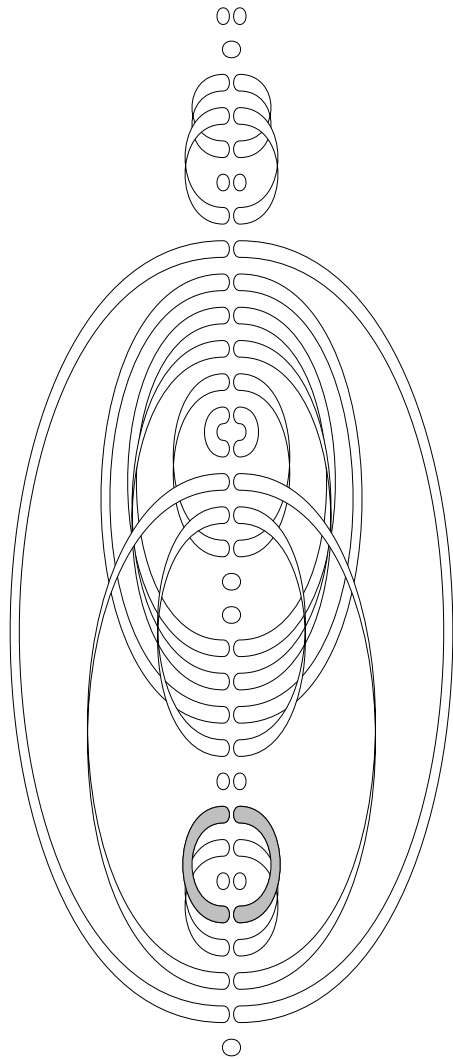
Musical staff 5: Treble clef, five measures of music. Fingering: 5, 4, 3, 2, 1.

Musical staff 6: Treble clef, five measures of music. Fingering: 6, 5, 4, 3, 2.

Musical staff 7: Treble clef, five measures of music. Fingering: 7, 6, 5, 4, 3.



Fu Xi



King Wen

FX[(9,10)(17,18)]

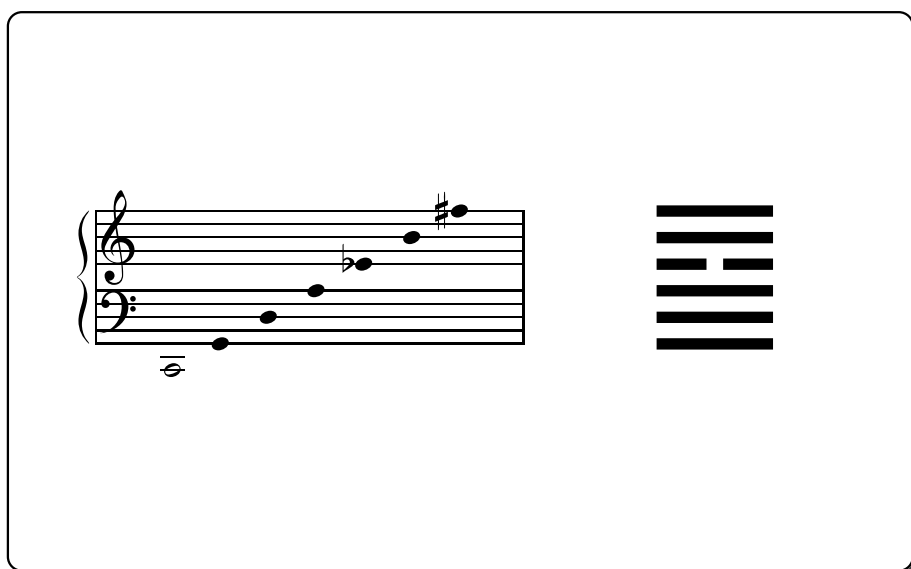


KW[(9,10)(15,16)]

小畜

9. Xiao Xu

[The Taming Power of the Small, Nurturance by the Small, Little Accumulation]



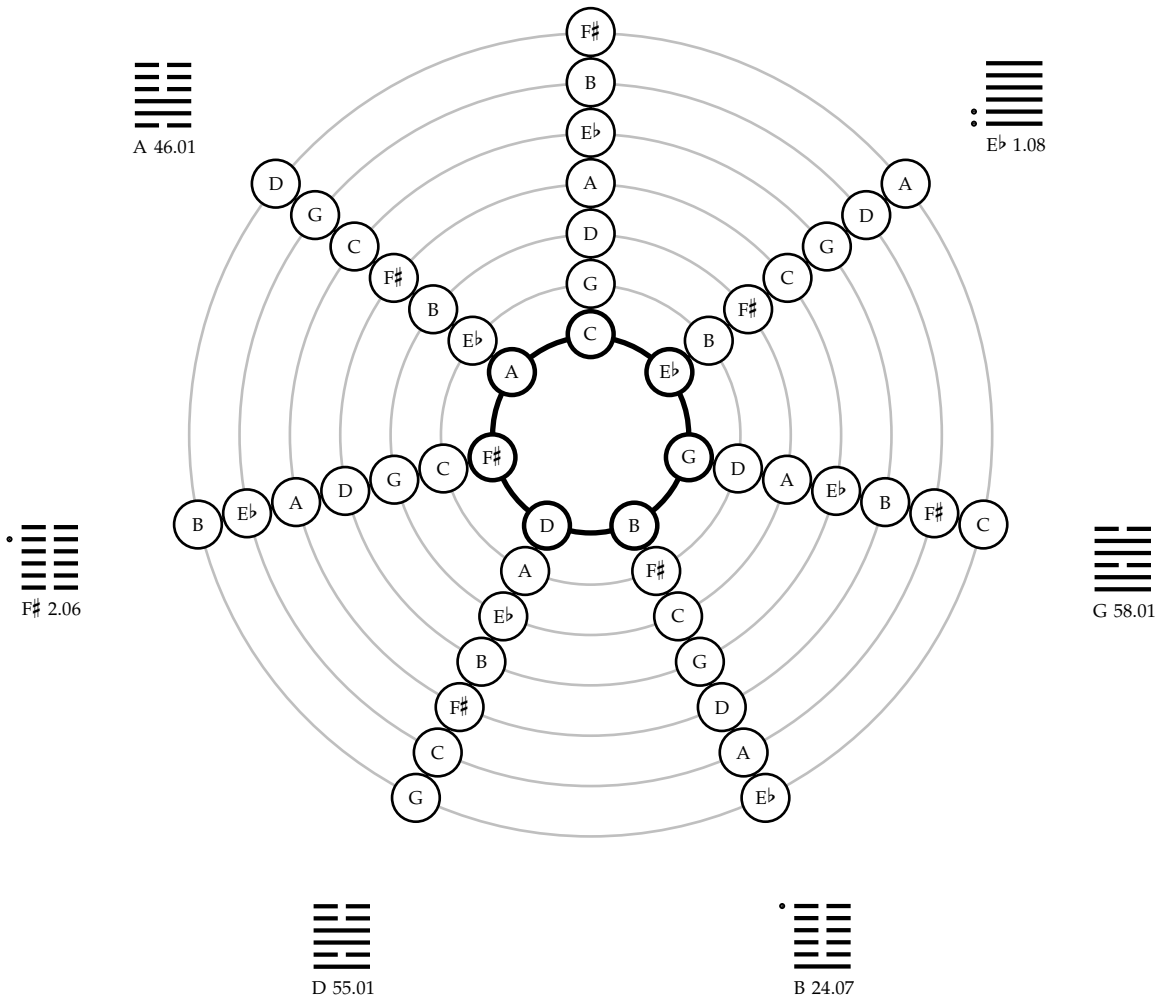
A rectangular box containing two elements. On the left is a musical score for a piano, showing a sequence of notes on a grand staff (treble and bass clefs). The notes are: bass clef (G2, A2, B2), treble clef (C4, D4, E4, F#4). On the right is the hexagram for Xiao Xu (The Accumulated), consisting of the upper trigram Qian (Heaven, three solid lines) and the lower trigram Xun (Wind, one solid line over two broken lines).

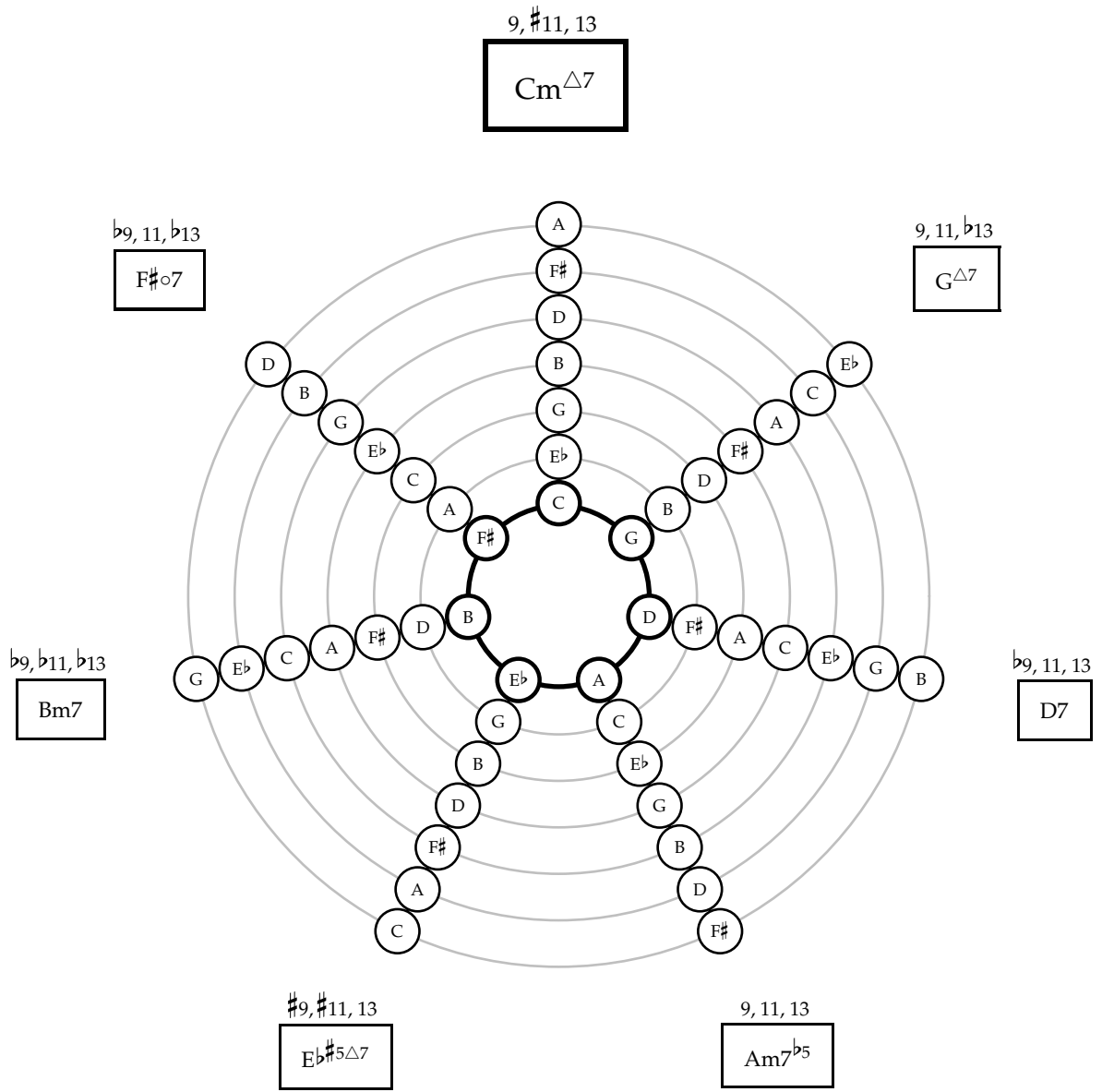


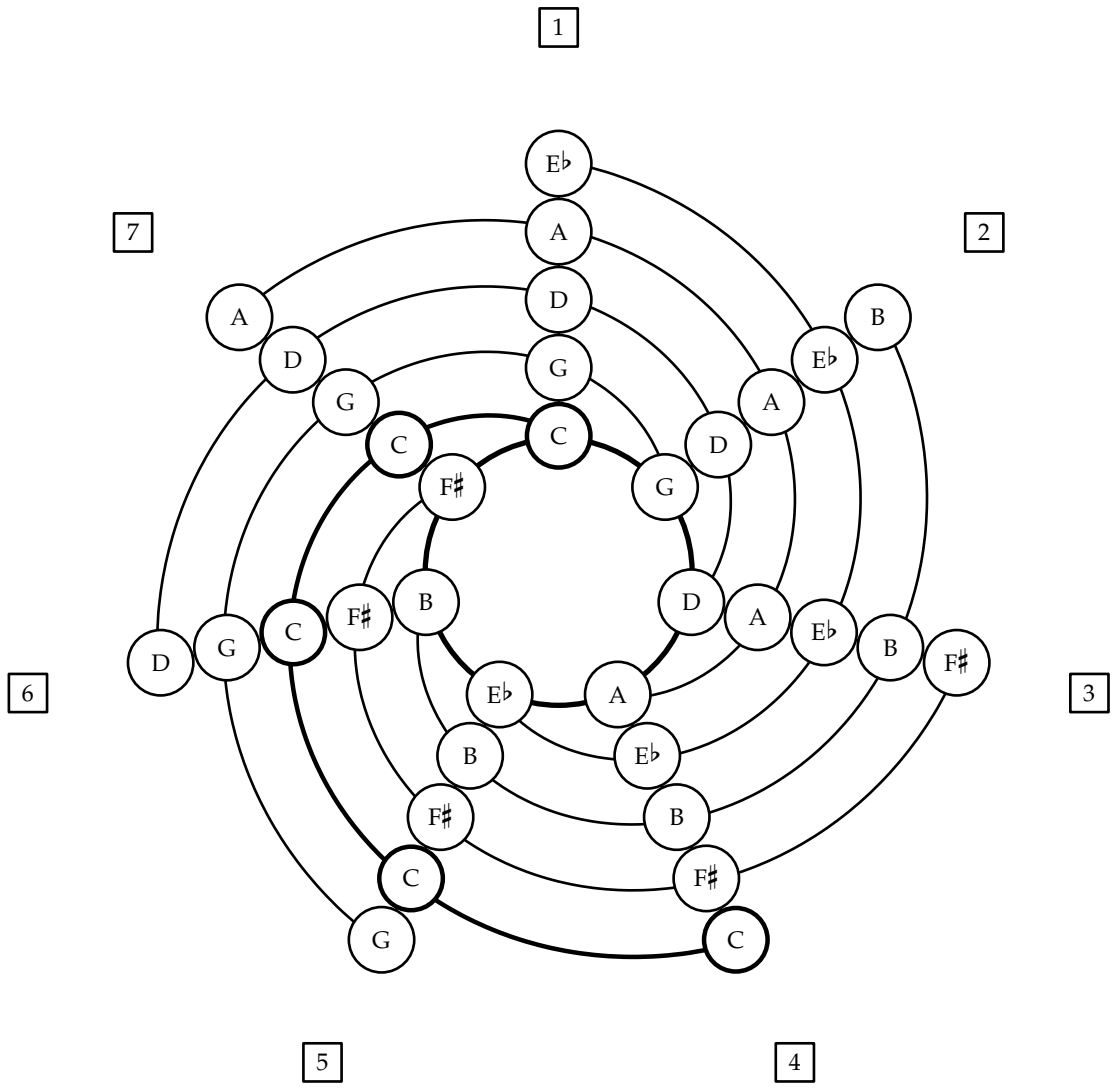
A single-line musical notation on a treble clef staff. The notes are: G2, A2, B2, C4, D4, E4, F#4. This represents a simplified or single-line version of the piano score shown in the box above.



C 9.01

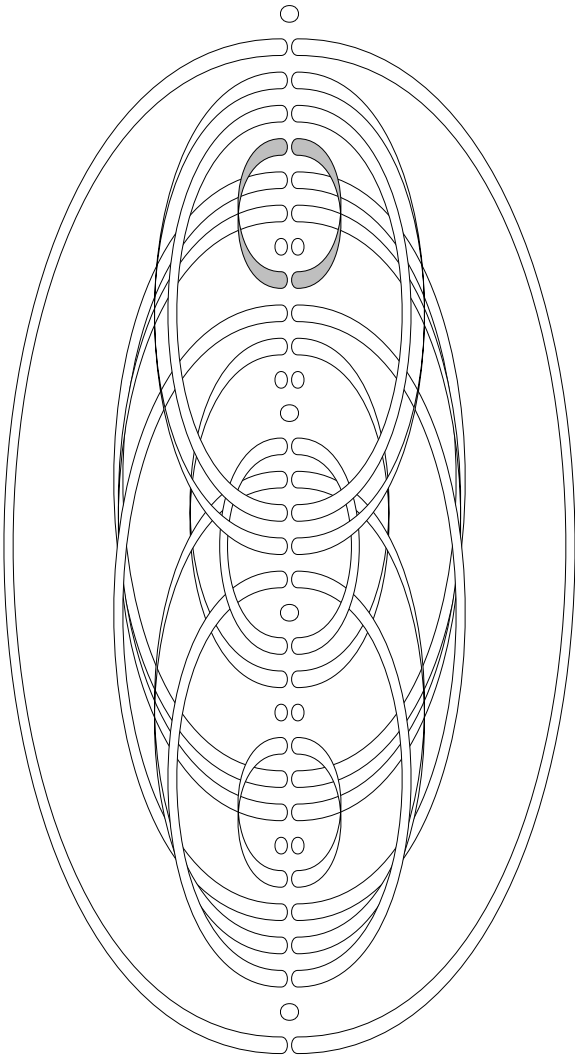




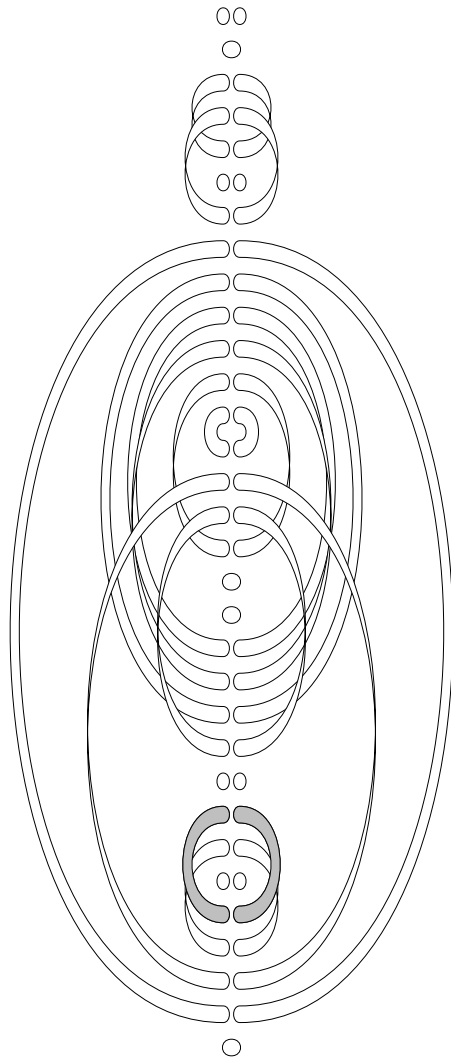


The image displays a musical score for the piece 'Xiao Xu' (C 9.01). It consists of seven staves of music, each enclosed in a rounded rectangular box. The music is written on a single treble clef staff. The notes are primarily eighth and sixteenth notes, often beamed together. Below each staff, there are five numbered boxes (1 through 7) connected by lines to specific notes in the music, indicating the recommended fingering for those notes. The sequence of notes and their corresponding fingerings across the staves is as follows:

- Staff 1: Notes G4, A4, B4, C5, B4, A4, G4. Fingerings: 1, 7, 6, 5, 4.
- Staff 2: Notes G4, A4, B4, C5, B4, A4, G4. Fingerings: 2, 1, 7, 6, 5.
- Staff 3: Notes G4, A4, B4, C5, B4, A4, G4. Fingerings: 3, 2, 1, 7, 6.
- Staff 4: Notes G4, A4, B4, C5, B4, A4, G4. Fingerings: 4, 3, 2, 1, 7.
- Staff 5: Notes G4, A4, B4, C5, B4, A4, G4. Fingerings: 5, 4, 3, 2, 1.
- Staff 6: Notes G4, A4, B4, C5, B4, A4, G4. Fingerings: 6, 5, 4, 3, 2.
- Staff 7: Notes G4, A4, B4, C5, B4, A4, G4. Fingerings: 7, 6, 5, 4, 3.

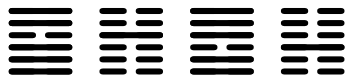


Fu Xi



King Wen

FX[(9,10)(17,18)]

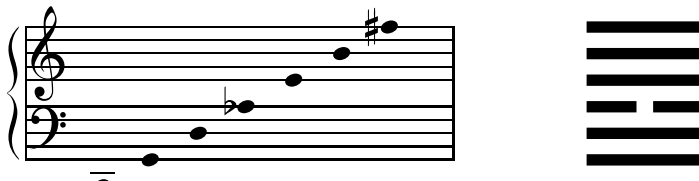


KW[(9,10)(15,16)]

履

10. Lü

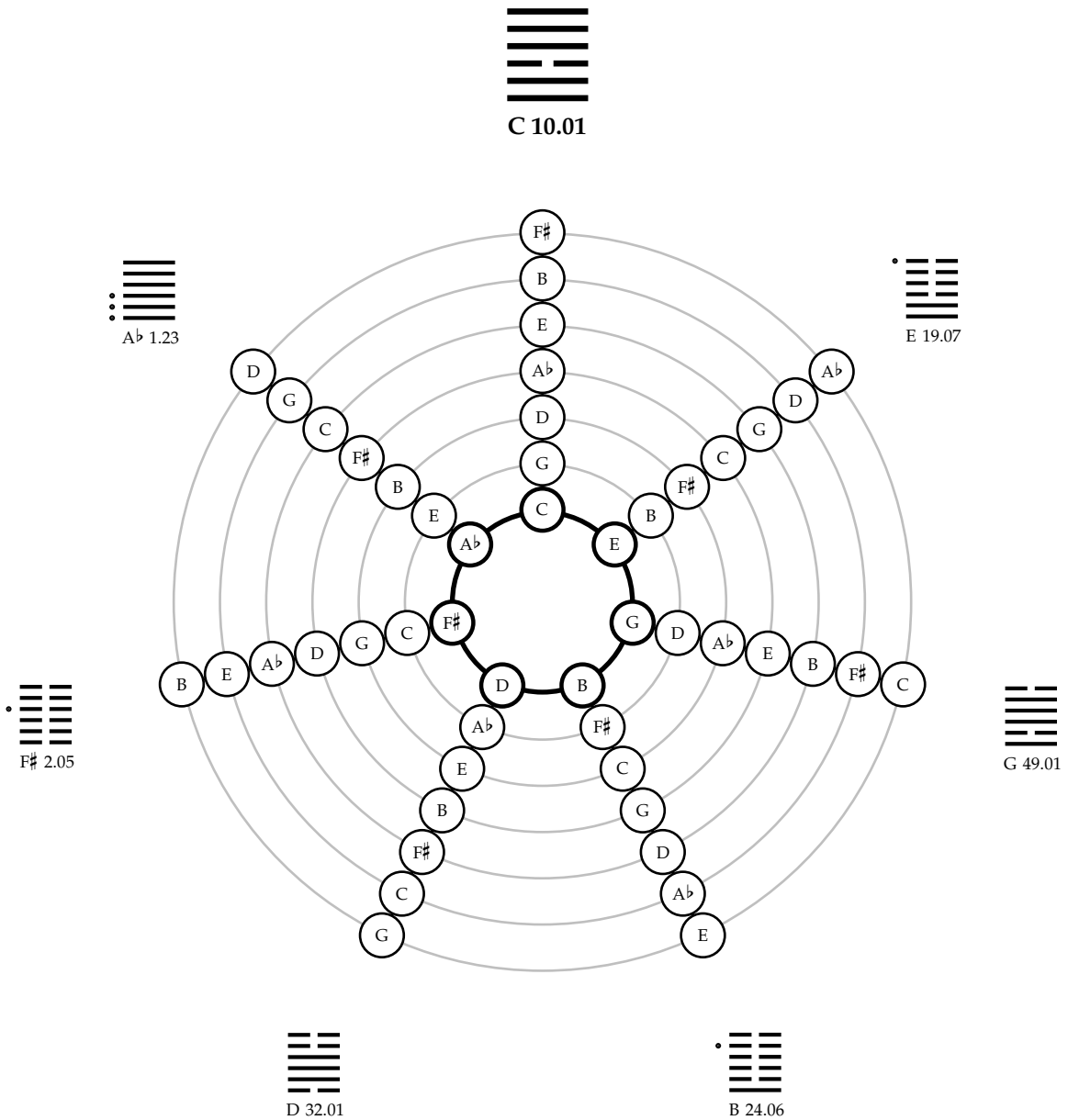
[Treading, Conduct]

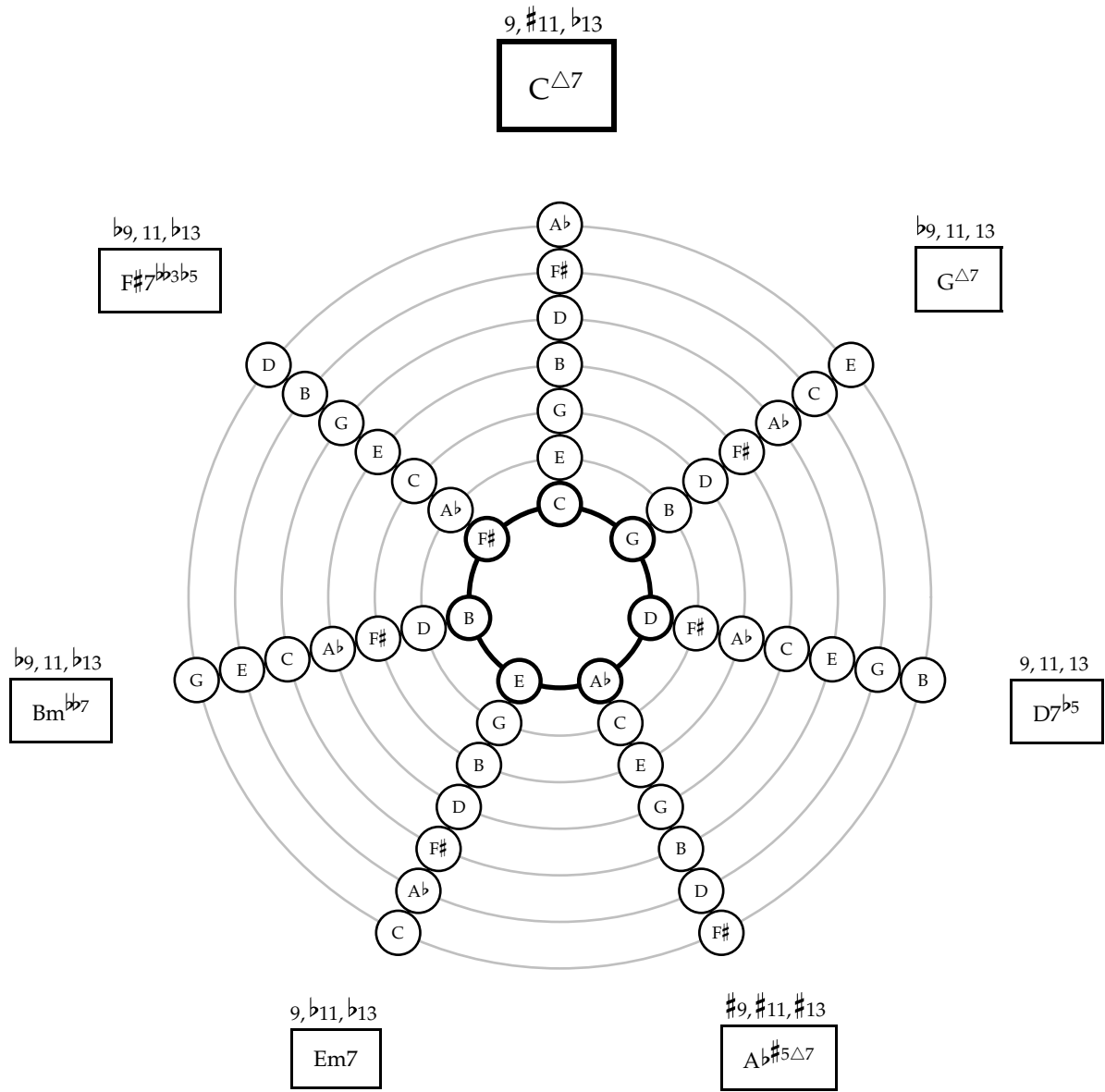


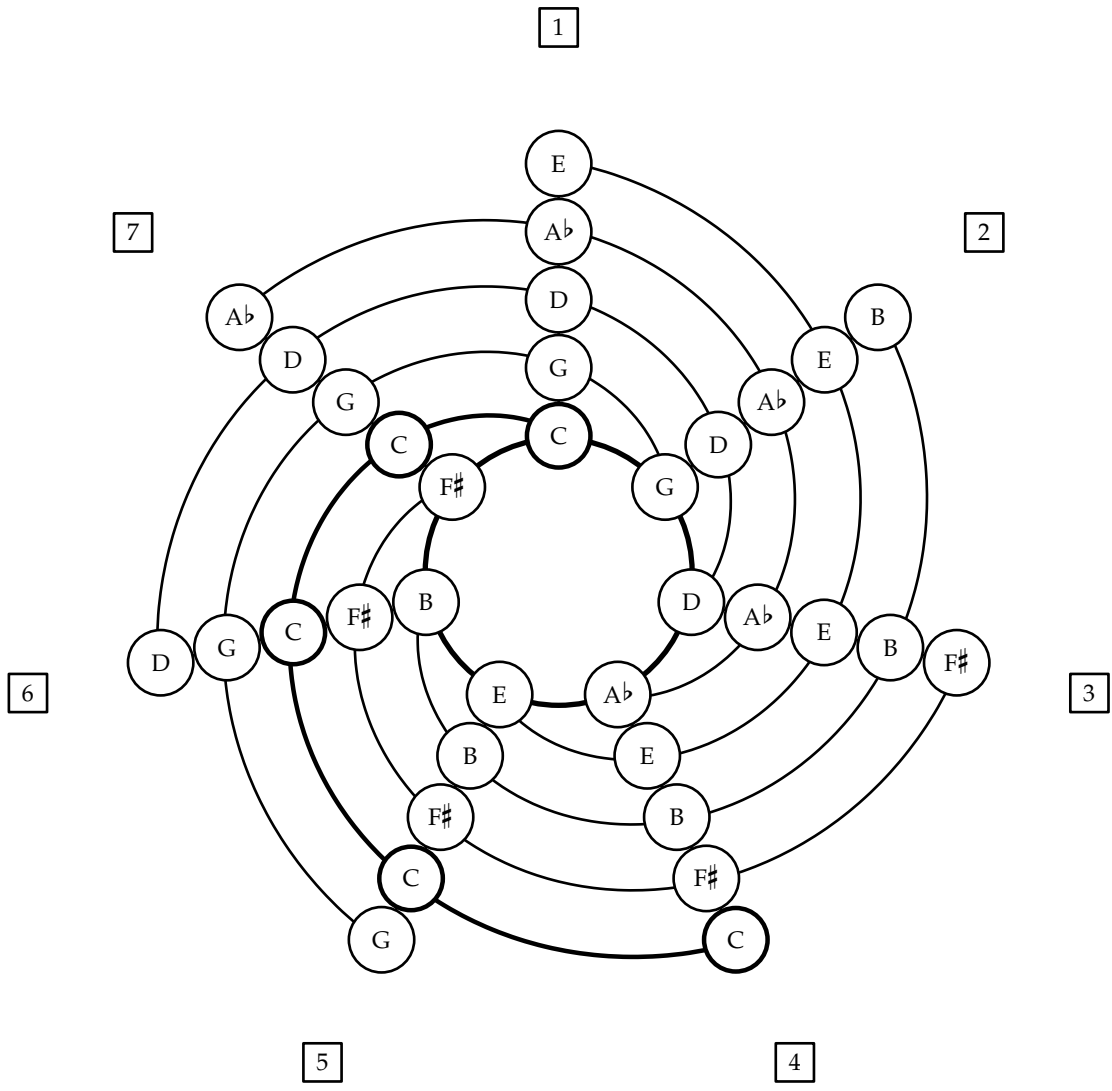
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of several notes: C4, D4, E4, F#4, G4, A4, B4, C5. On the right is the hexagram Lü (Treading), which consists of the upper trigram Qian (Heaven, three solid lines) and the lower trigram Dui (Lake, two broken lines and one solid line).



A single-line musical notation in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The notes are C4, D4, E4, F#4, G4, A4, B4, C5, representing the same melody as shown in the piano score above.

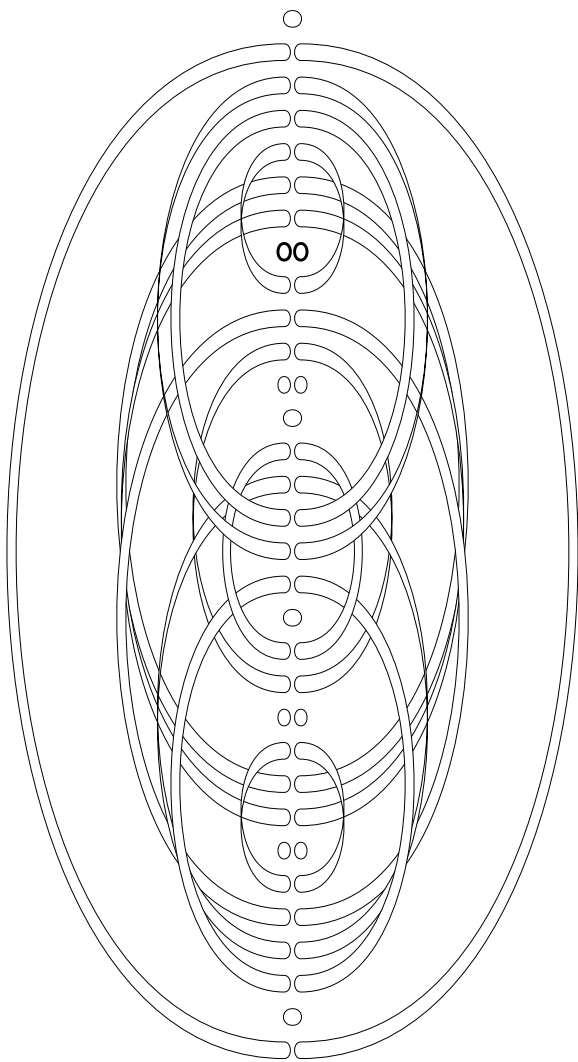




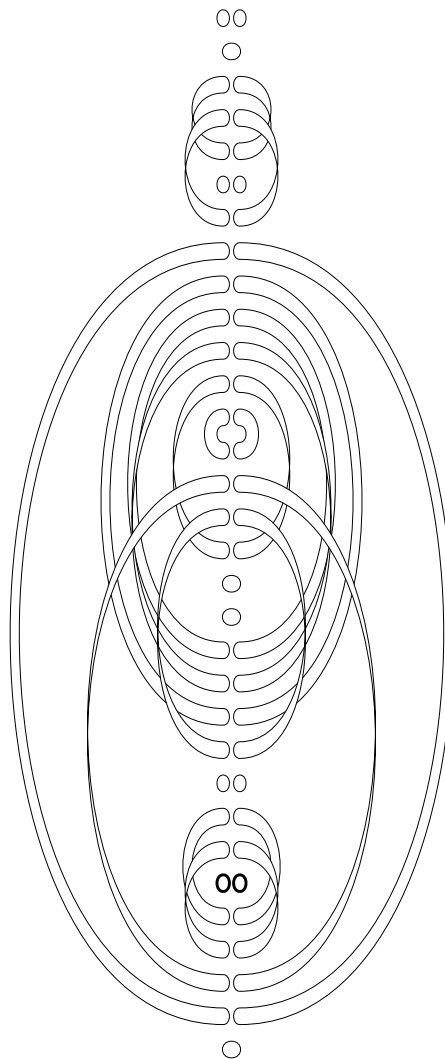


The image displays seven horizontal musical staves, each enclosed in a rounded rectangular box. Each staff contains a sequence of notes on a treble clef staff, with a corresponding sequence of numbered boxes (1-7) below it. Lines connect the boxes to the notes they represent. The notes and their positions on the staff are as follows:

- Staff 1: Notes G4, A4, B4, C5, B4, A4, G4. Fingering: 1, 7, 6, 5, 4.
- Staff 2: Notes A4, B4, C5, B4, A4, G4, F4. Fingering: 2, 1, 7, 6, 5.
- Staff 3: Notes B4, C5, B4, A4, G4, F4, E4. Fingering: 3, 2, 1, 7, 6.
- Staff 4: Notes C5, B4, A4, G4, F4, E4, D4. Fingering: 4, 3, 2, 1, 7.
- Staff 5: Notes B4, A4, G4, F4, E4, D4, C4. Fingering: 5, 4, 3, 2, 1.
- Staff 6: Notes A4, G4, F4, E4, D4, C4, B3. Fingering: 6, 5, 4, 3, 2.
- Staff 7: Notes G4, F4, E4, D4, C4, B3, A3. Fingering: 7, 6, 5, 4, 3.



Fu Xi



King Wen

FX(15,16)

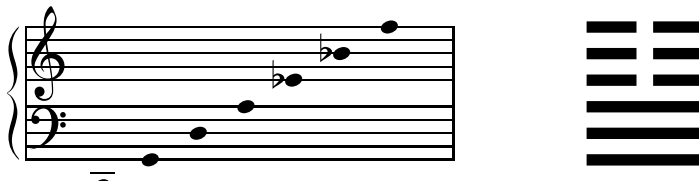


KW(11,12)

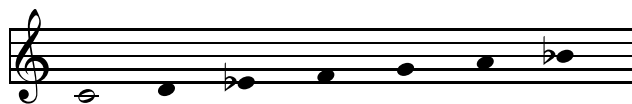
泰

11. Tai

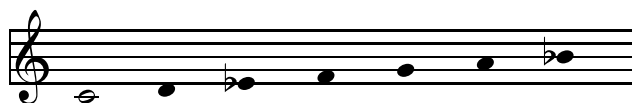
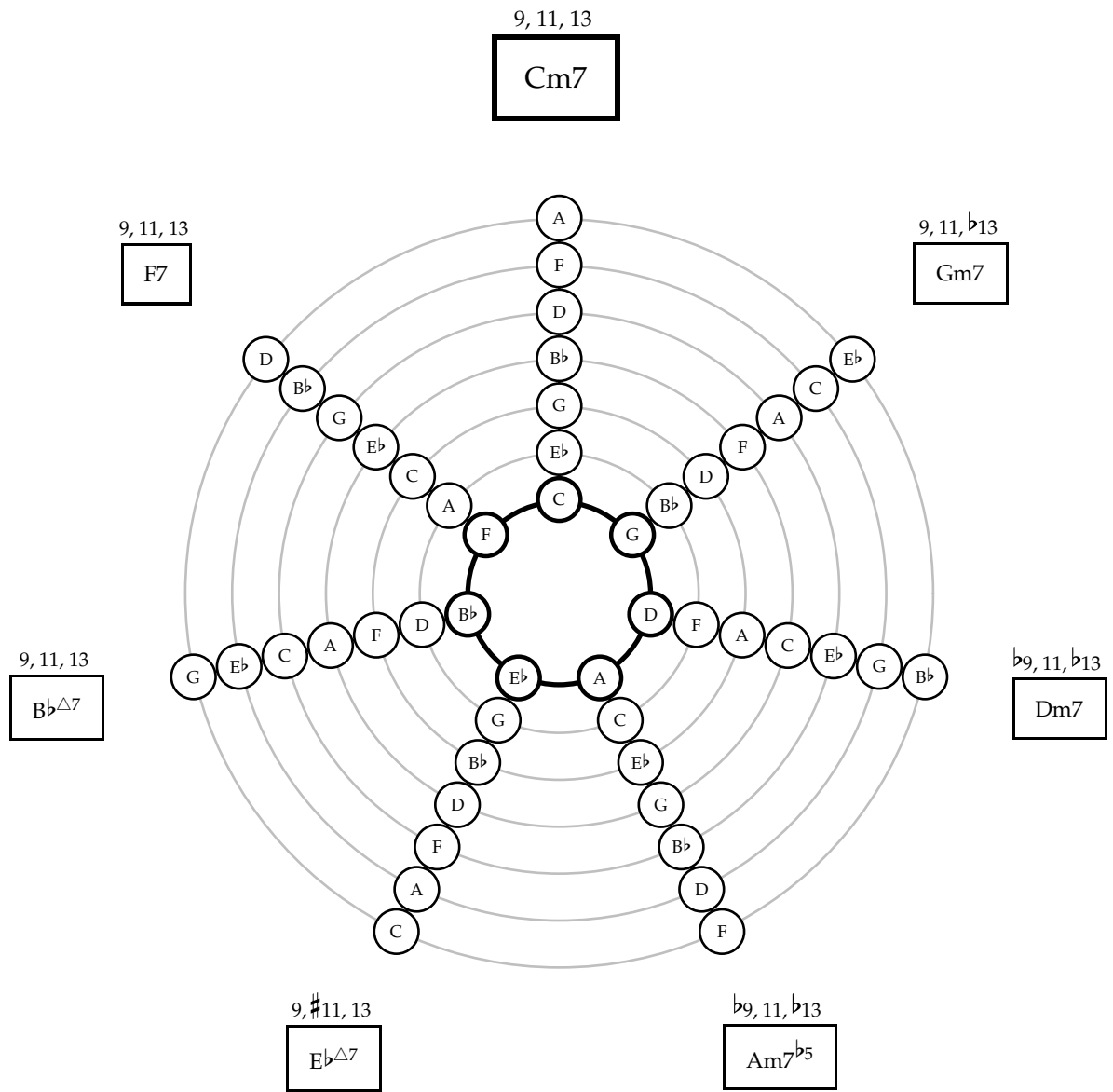
[Peace, Advance, Tranquility]

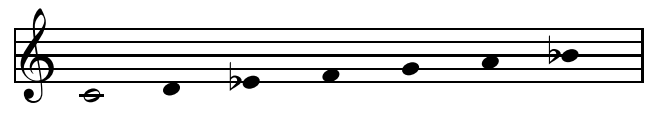
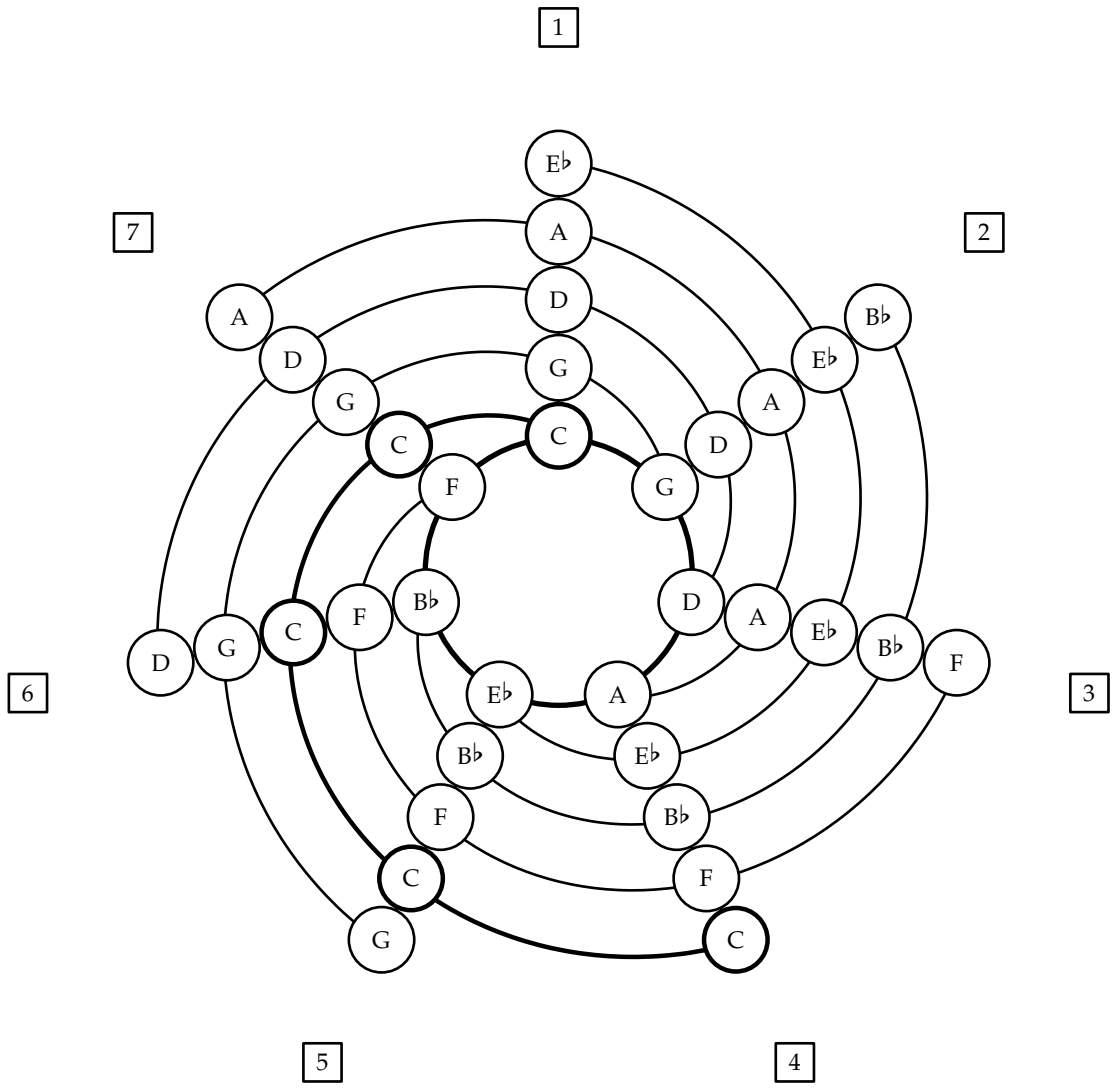


A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one flat and a 4/4 time signature. The melody consists of a sequence of notes: G2, A2, Bb2, C3, D3, E3, F3, G3. On the right is the Tai hexagram, consisting of three broken lines at the top and three solid lines at the bottom.

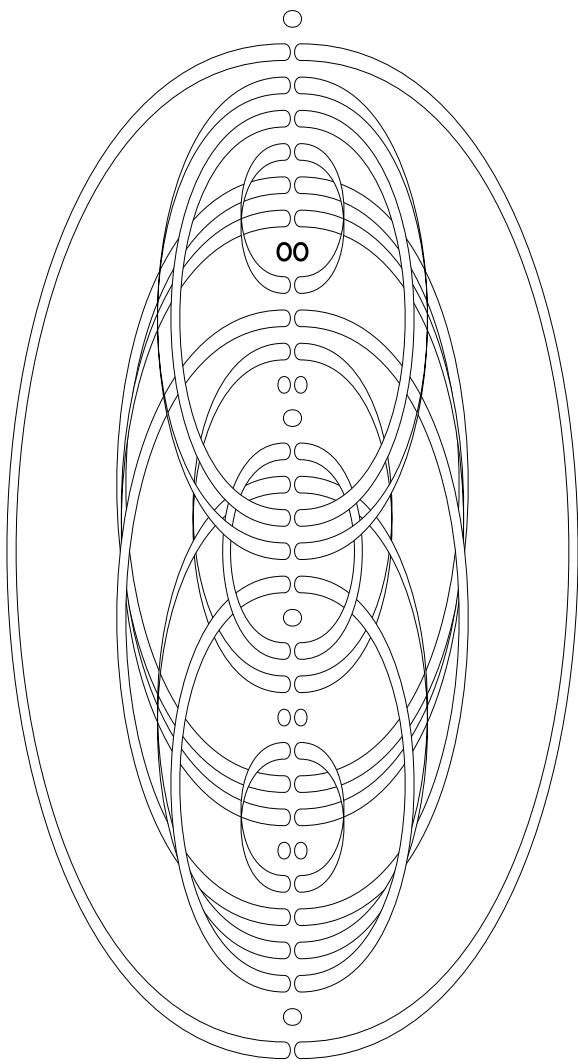


A single-line musical notation on a treble clef staff, showing a sequence of notes: G2, A2, Bb2, C3, D3, E3, F3, G3. This is a simplified version of the melody shown in the piano score above.

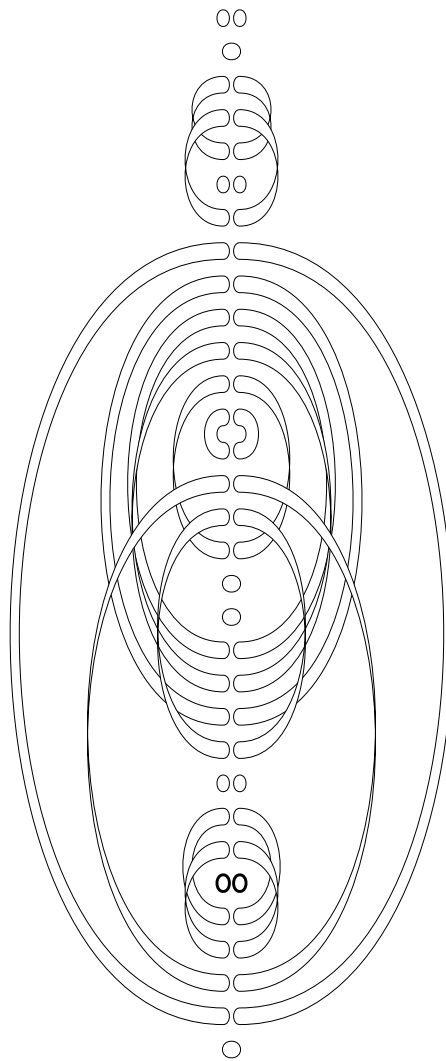




The image displays seven staves of musical notation, each representing a different octave of the Tai scale. Each staff is enclosed in a rounded rectangular box and contains five measures of music. The notes are written on a five-line staff with a treble clef. Below each staff, a horizontal line connects five numbered boxes (1 through 7) to the corresponding notes in the first measure of that staff. The sequence of notes across the seven staves, from top to bottom, is: 1-7-6-5-4, 2-1-7-6-5, 3-2-1-7-6, 4-3-2-1-7, 5-4-3-2-1, 6-5-4-3-2, and 7-6-5-4-3. The notes are primarily quarter notes, with some eighth notes in the final measure of each staff.

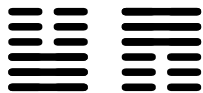


Fu Xi



King Wen

FX(15,16)

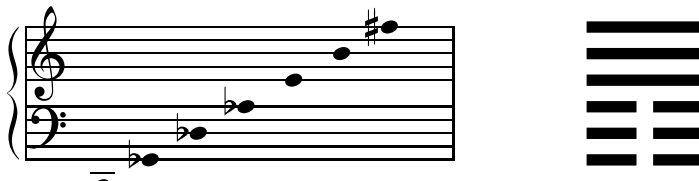


KW(11,12)

否

12. Pi

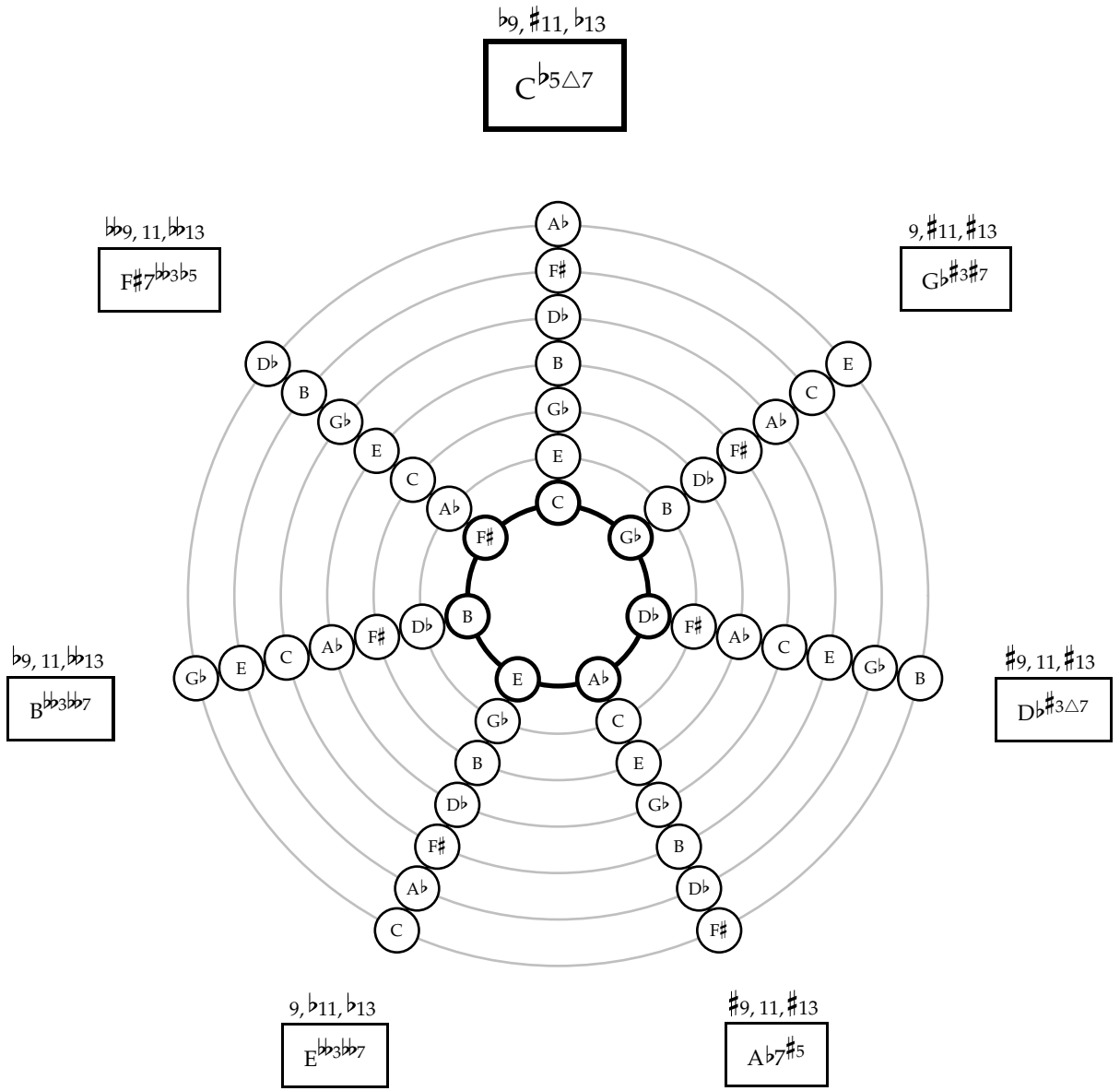
[Standstill, Stagnation, Obstruction, Hindrance]

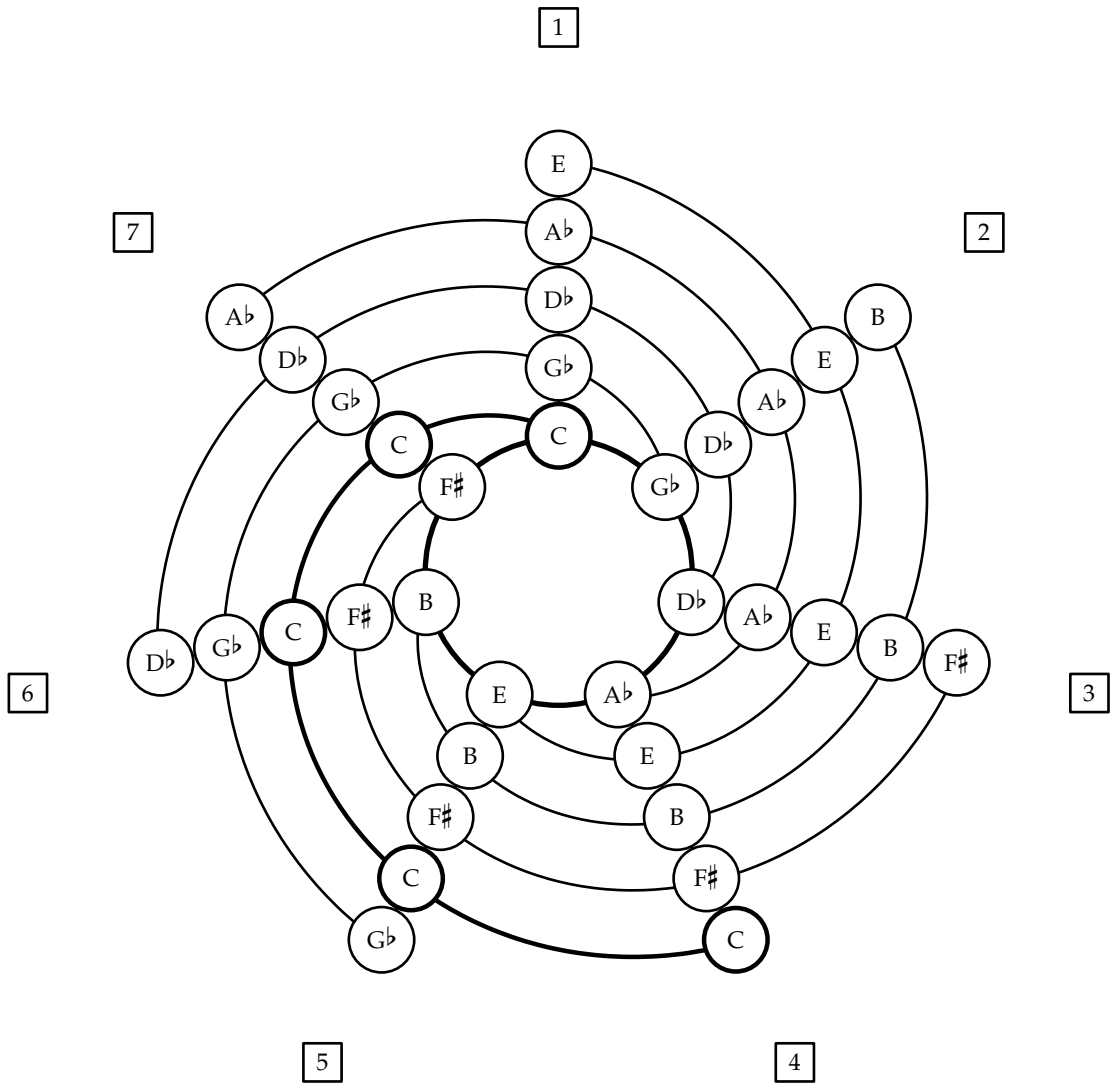


A rectangular box containing musical notation and a hexagram. On the left is a piano-style musical score with a treble and bass clef. The bass line starts with a whole note G2, followed by quarter notes F2, E2, D2, C2, B1, and A1. The treble line starts with a whole note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5. On the right is the hexagram Pi (否), consisting of three broken lines (Yin) at the top and three solid lines (Yang) at the bottom.



A single-line musical score on a treble clef staff. The notes from left to right are: G2 (whole note), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter).





1 7 6 5 4

2 1 7 6 5

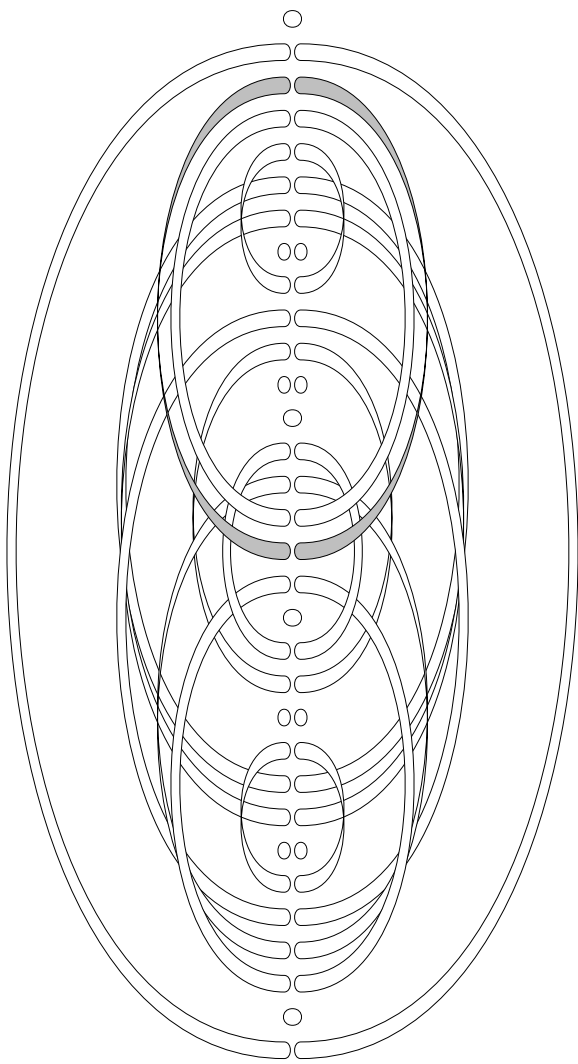
3 2 1 7 6

4 3 2 1 7

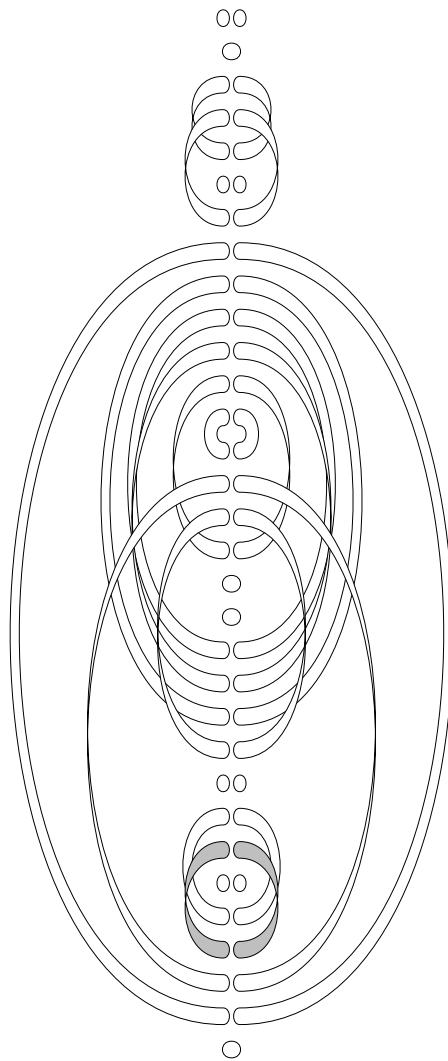
5 4 3 2 1

6 5 4 3 2

7 6 5 4 3



Fu Xi



King Wen

FX[(5,6)(33,34)]

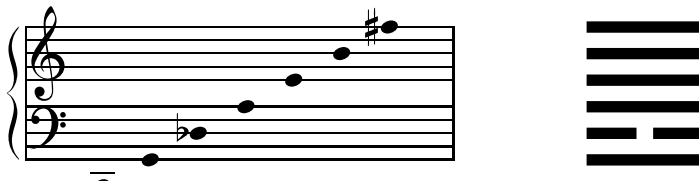


KW[(7,8)(13,14)]

同人

13. Tong Ren

[Fellowship with Men, Seeking Harmony, Sameness with People]



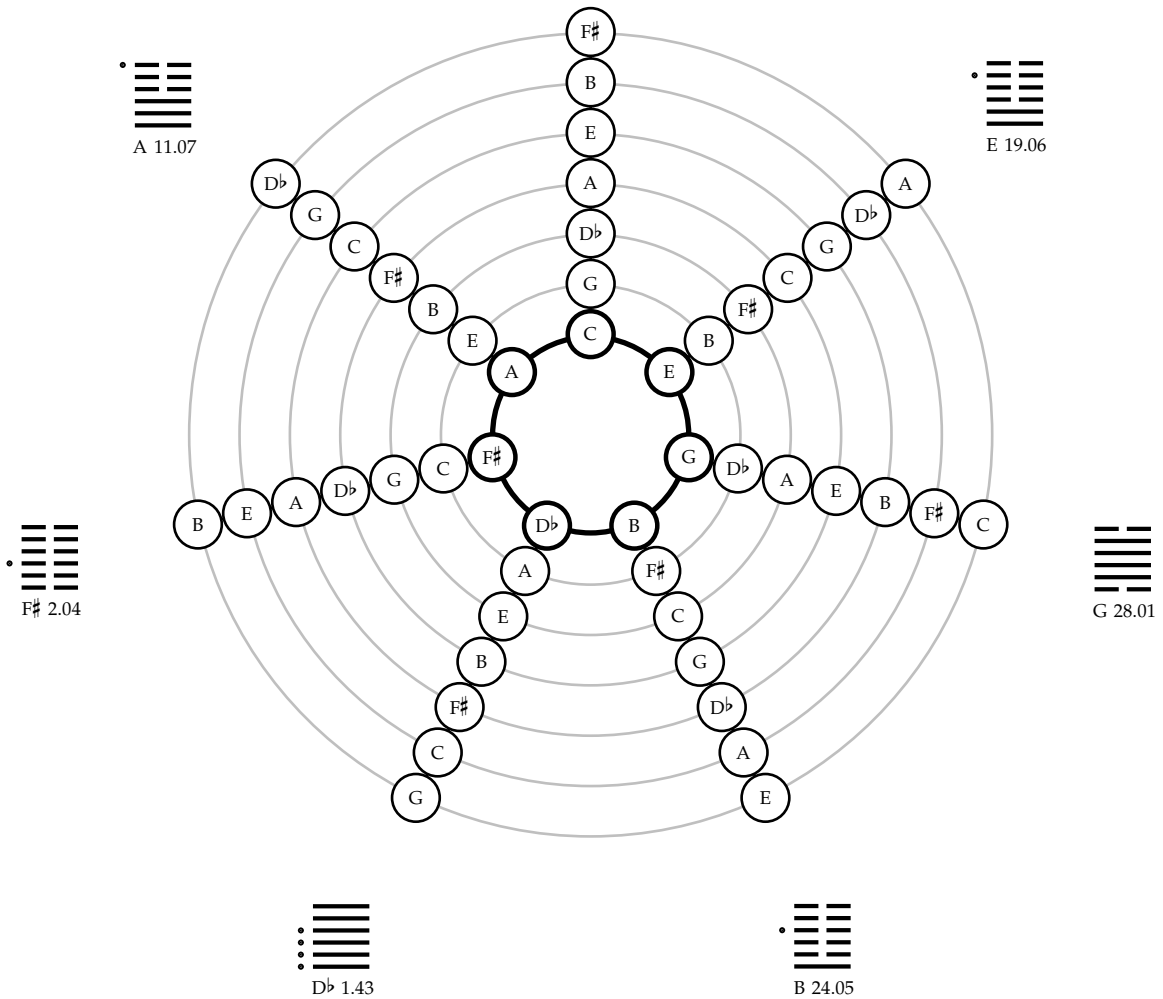
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of several notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. On the right is the hexagram for Tong Ren (Fellowship with Men), which consists of the upper trigram Qian (Heaven, three solid lines) and the lower trigram Li (Fire, two solid lines with a broken line in the middle).

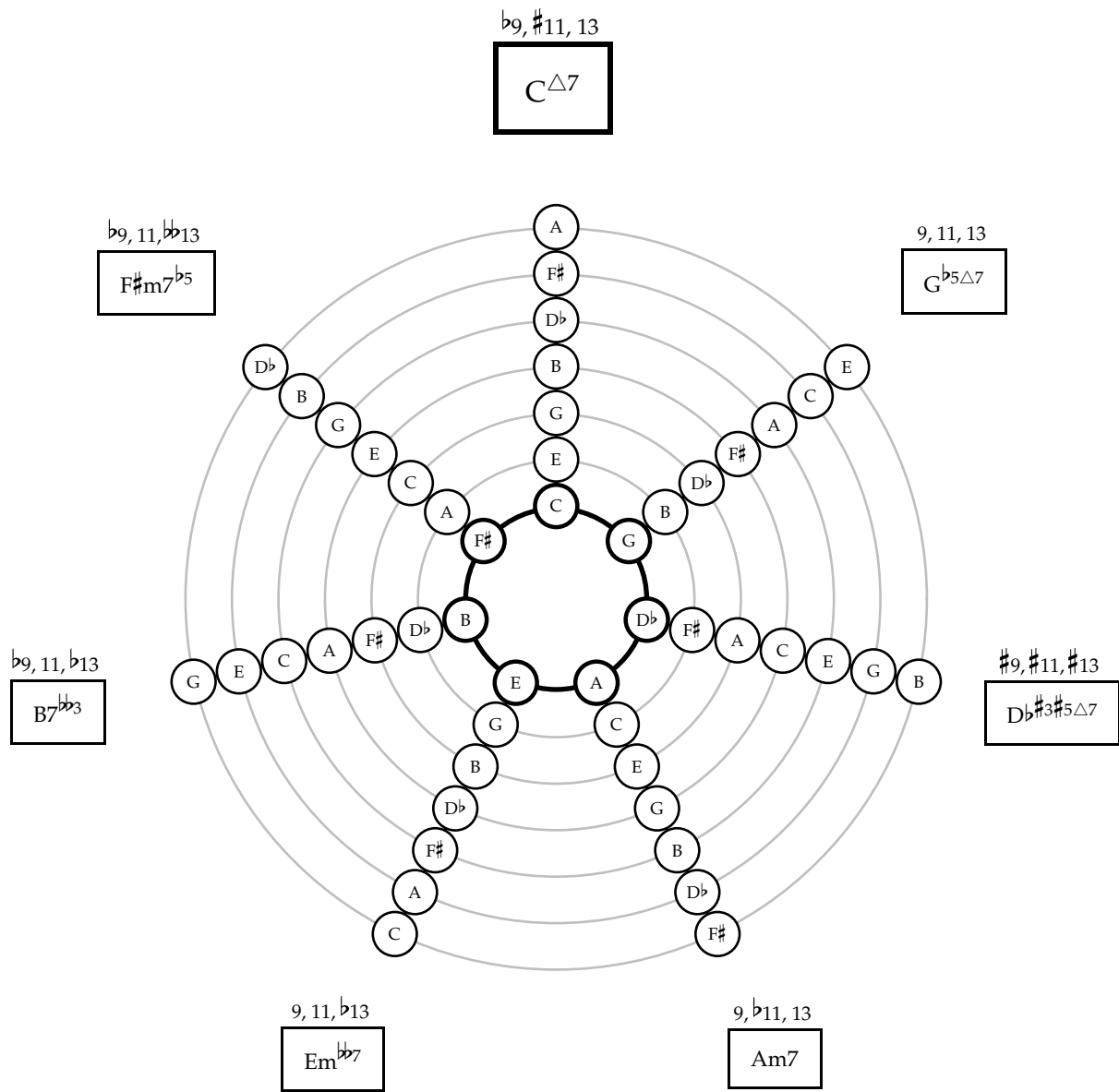


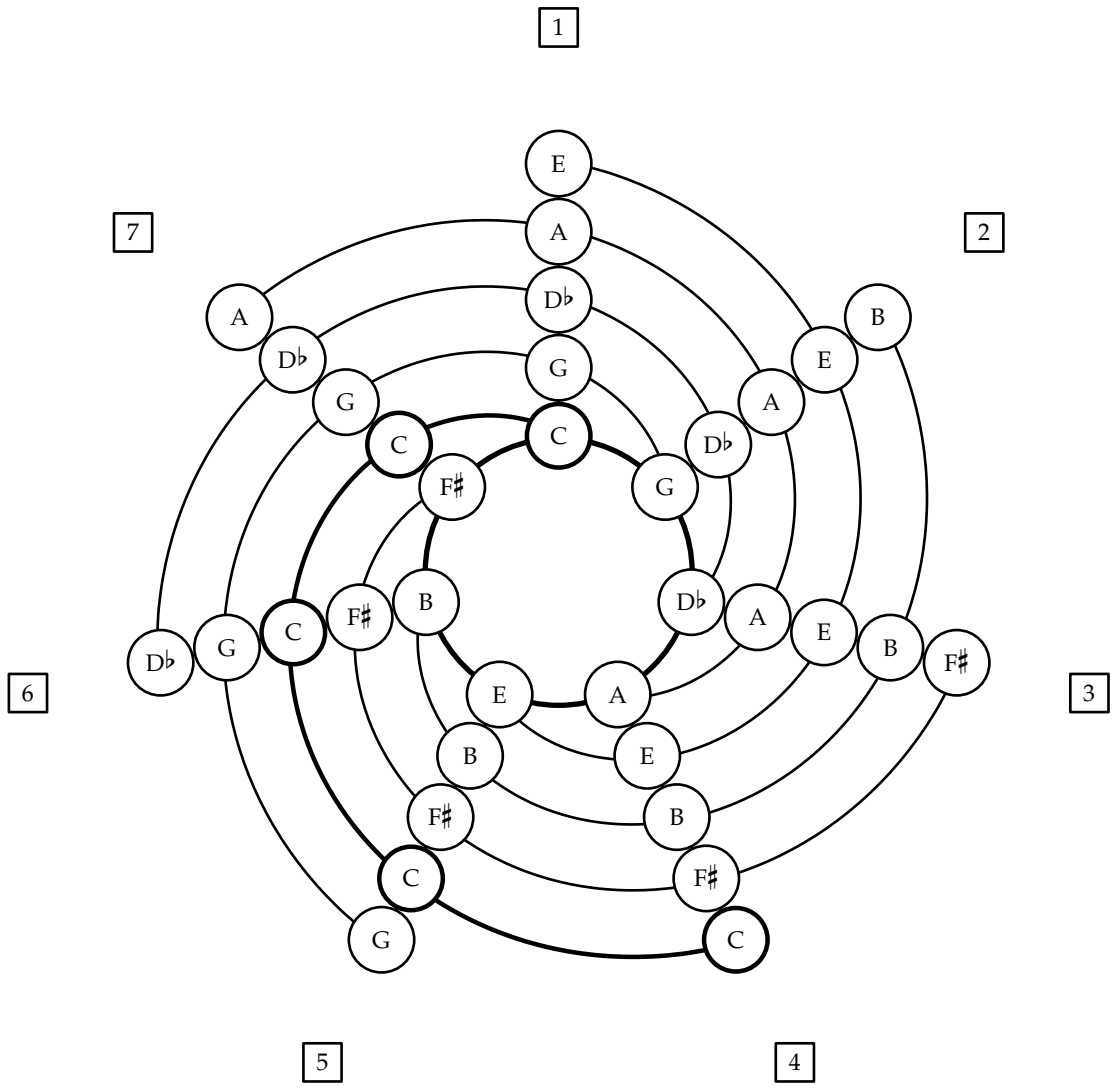
A single-line musical notation in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The notes are G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, representing the melody from the piano score above.



C 13.01

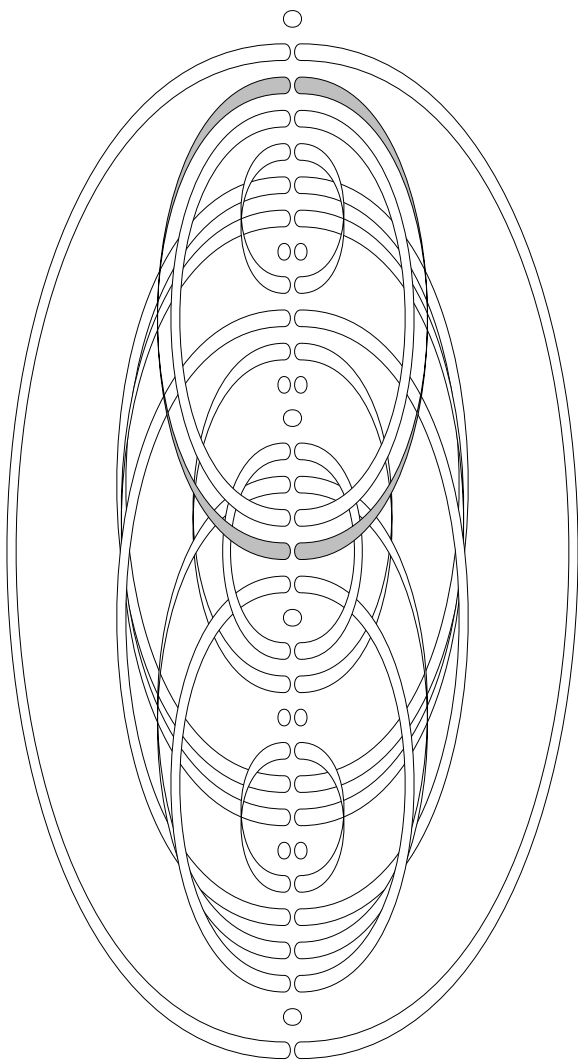




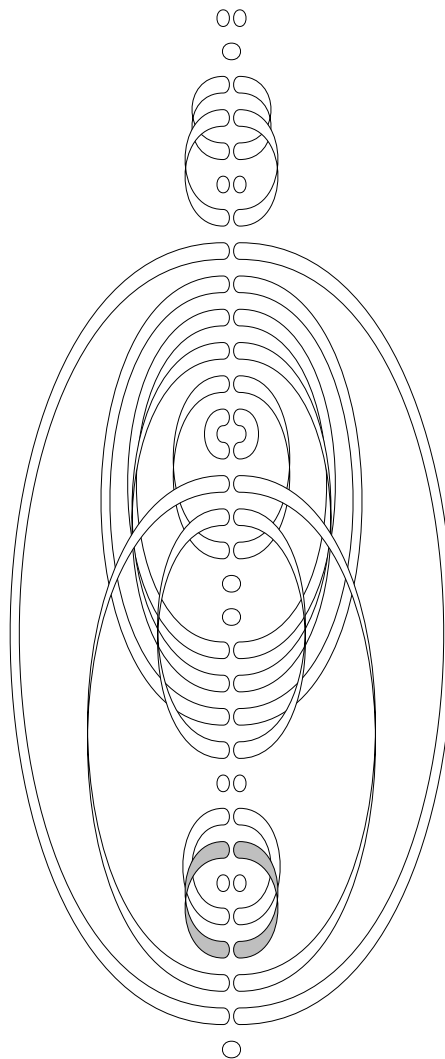


The image displays seven musical staves, each containing a sequence of five notes and a corresponding numbered fingering (1-7) below it. The notes are connected by lines, and the numbers are enclosed in boxes with lines pointing to the notes they apply to. The notes and their positions on the staff are as follows:

- Staff 1: Notes G4, A4, B4, C5, D5. Fingering: 1, 7, 6, 5, 4.
- Staff 2: Notes A4, B4, C5, D5, E5. Fingering: 2, 1, 7, 6, 5.
- Staff 3: Notes B4, C5, D5, E5, F5. Fingering: 3, 2, 1, 7, 6.
- Staff 4: Notes C5, D5, E5, F5, G5. Fingering: 4, 3, 2, 1, 7.
- Staff 5: Notes D5, E5, F5, G5, A5. Fingering: 5, 4, 3, 2, 1.
- Staff 6: Notes E5, F5, G5, A5, B5. Fingering: 6, 5, 4, 3, 2.
- Staff 7: Notes F5, G5, A5, B5, C6. Fingering: 7, 6, 5, 4, 3.



Fu Xi



King Wen

FX[(5,6)(33,34)]

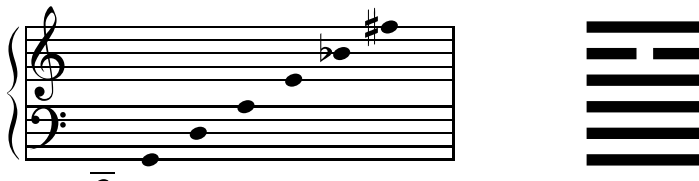


KW[(7,8)(13,14)]

大有

14. Da You

[Possession in Great Measure, Great Harvest, Great Holdings]



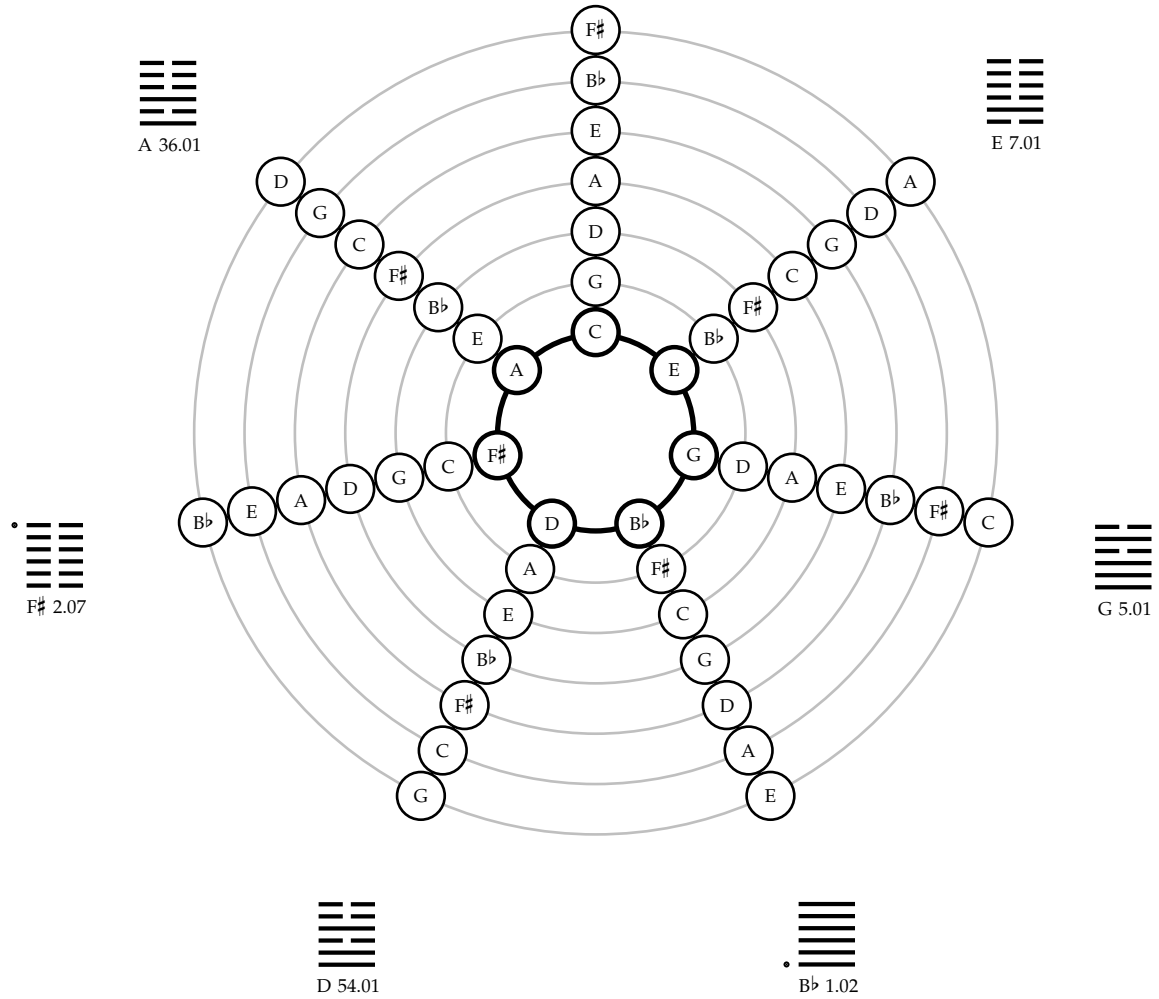
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of several notes: C4, D4, E4, F#4, G4, A4, B4, and C5. On the right is the hexagram for Da You (Great Possession), which consists of the upper trigram Qian (Heaven, three solid lines) and the lower trigram Li (Fire, two solid lines and one broken line).



A single-line musical notation on a treble clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The notes are C4, D4, E4, F#4, G4, A4, B4, and C5, matching the melody in the box above.



C 14.01



9, #11, 13
C7

b9, b11, b13
F#m7^{b5}

9, 11, 13
Gm^{Δ7}

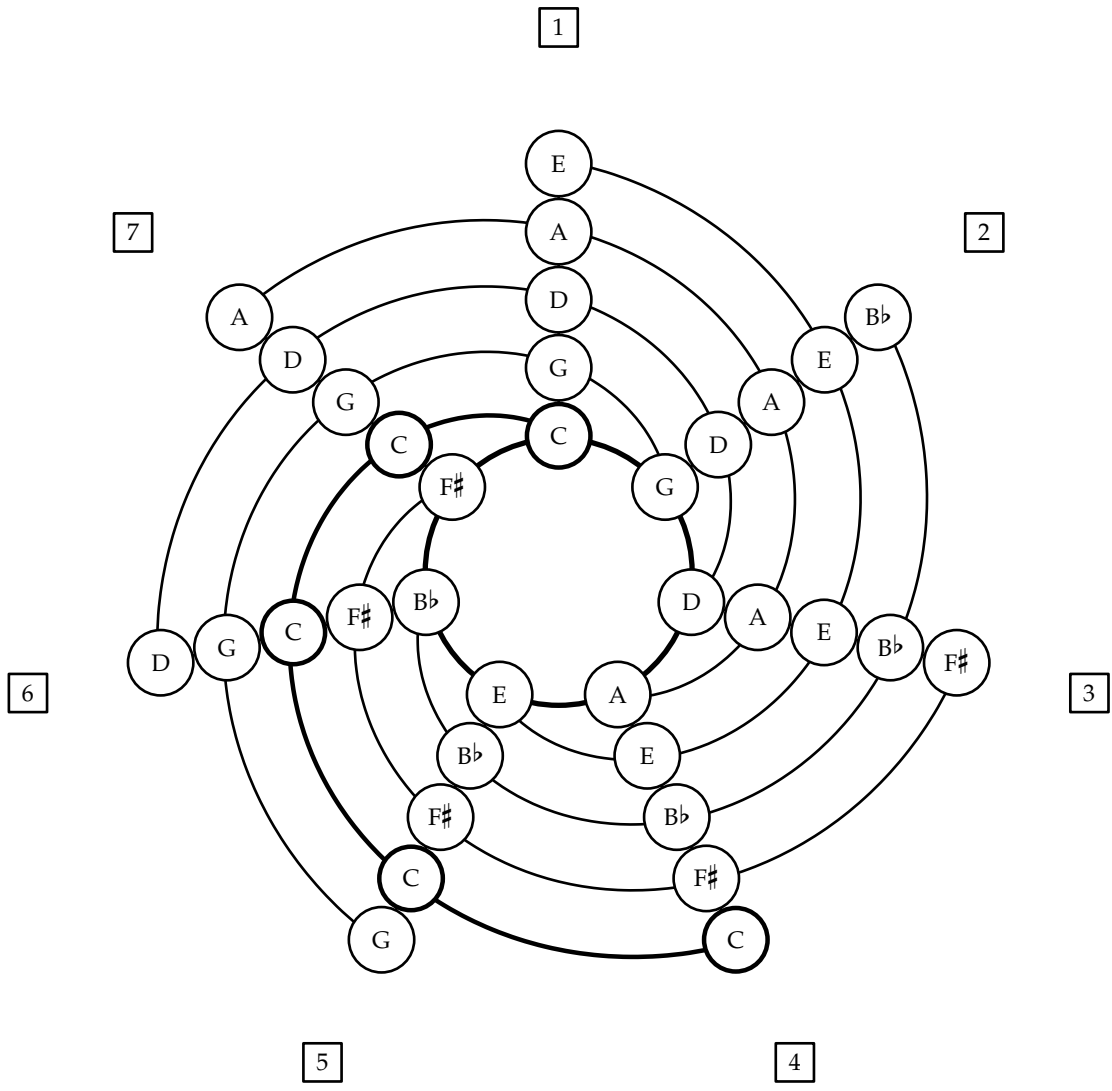
9, #11, 13
Bb^{Δ7}

9, 11, b13
D7

9, 11, b13
Em7^{b5}

b9, 11, 13
Am7

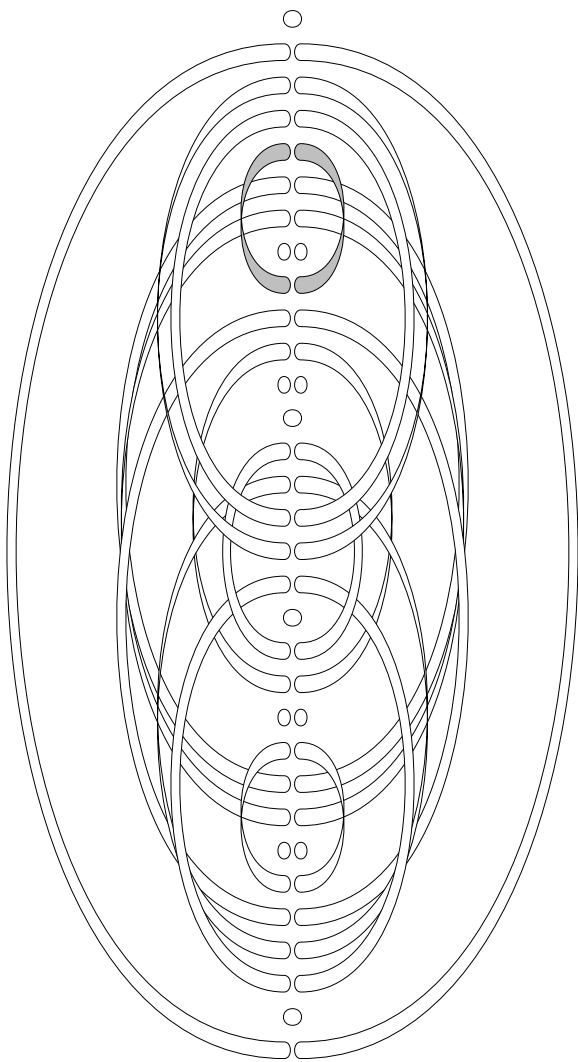




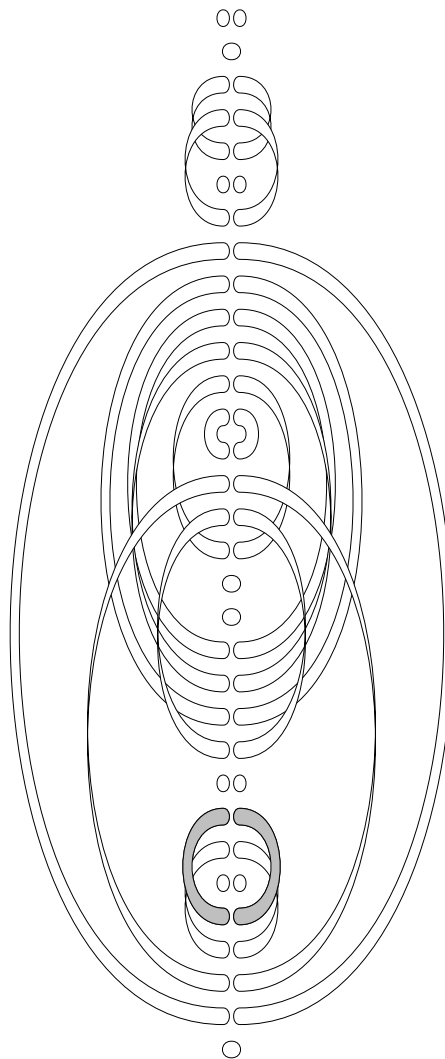
The image displays a musical exercise for the Da You instrument, consisting of seven horizontal staves. Each staff contains a sequence of notes with corresponding fingering numbers (1-7) written below them. The notes are connected by lines, and the entire exercise is enclosed in a rounded rectangular border.

The fingering sequence for each staff is as follows:

- Staff 1: 1, 7, 6, 5, 4
- Staff 2: 2, 1, 7, 6, 5
- Staff 3: 3, 2, 1, 7, 6
- Staff 4: 4, 3, 2, 1, 7
- Staff 5: 5, 4, 3, 2, 1
- Staff 6: 6, 5, 4, 3, 2
- Staff 7: 7, 6, 5, 4, 3



Fu Xi



King Wen

FX[(9,10)(17,18)]

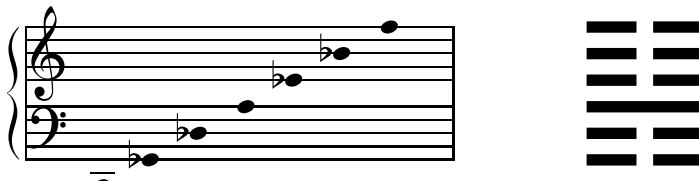


KW[(9,10)(15,16)]

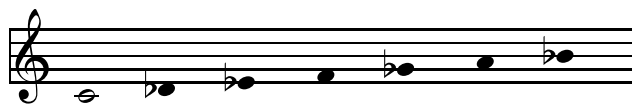
謙

15. Qian

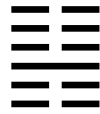
[Modesty, Humility]



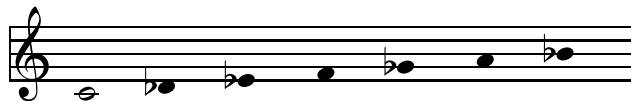
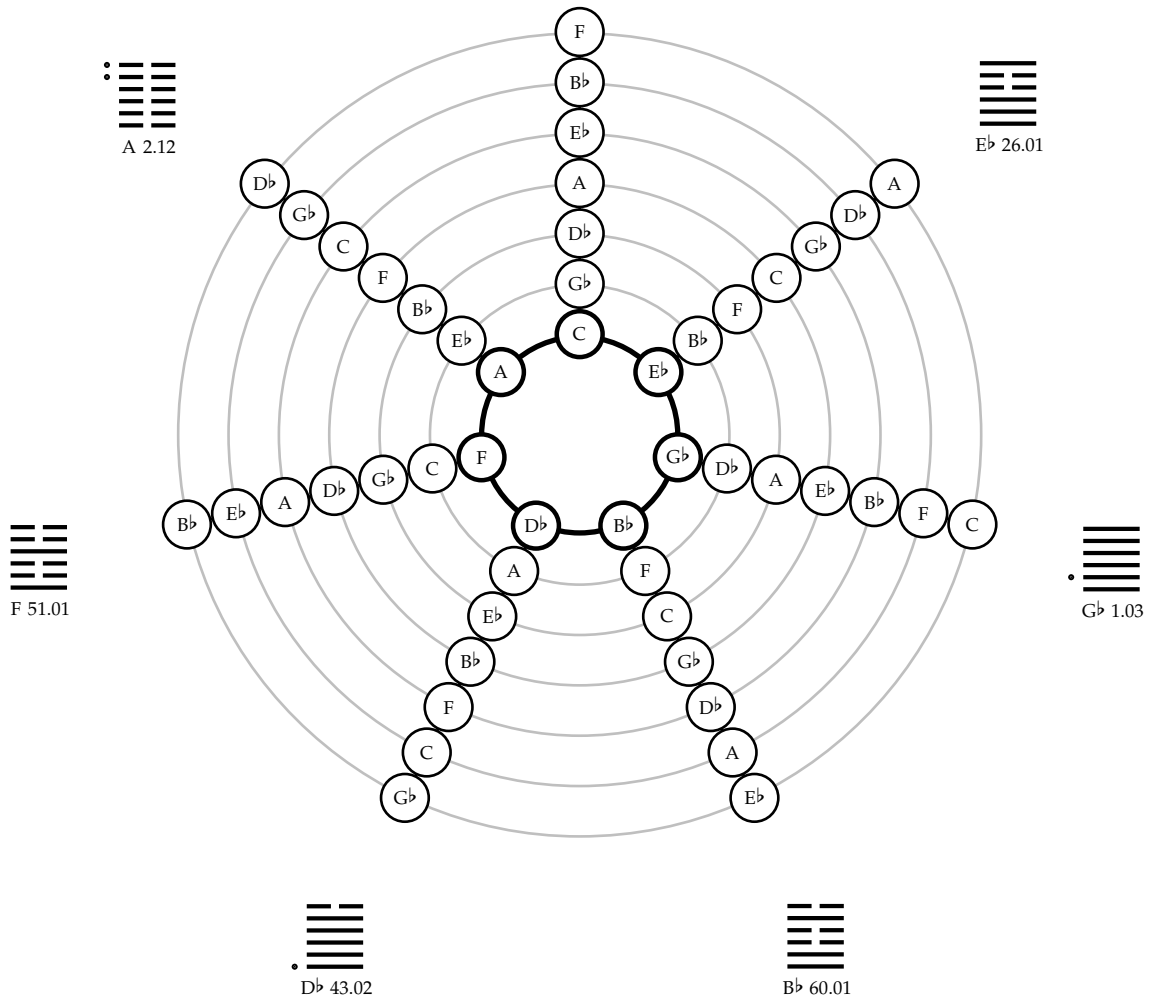
A rectangular box containing two elements. On the left is a musical score for a piano, featuring a treble and bass clef with a key signature of one flat and a common time signature. The melody is written across two staves. On the right is the hexagram for Qian (Modesty), consisting of six horizontal lines: from top to bottom, they are broken, broken, broken, solid, solid, and solid.

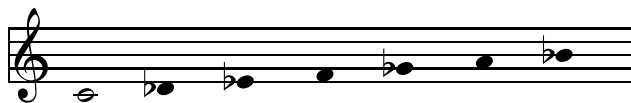
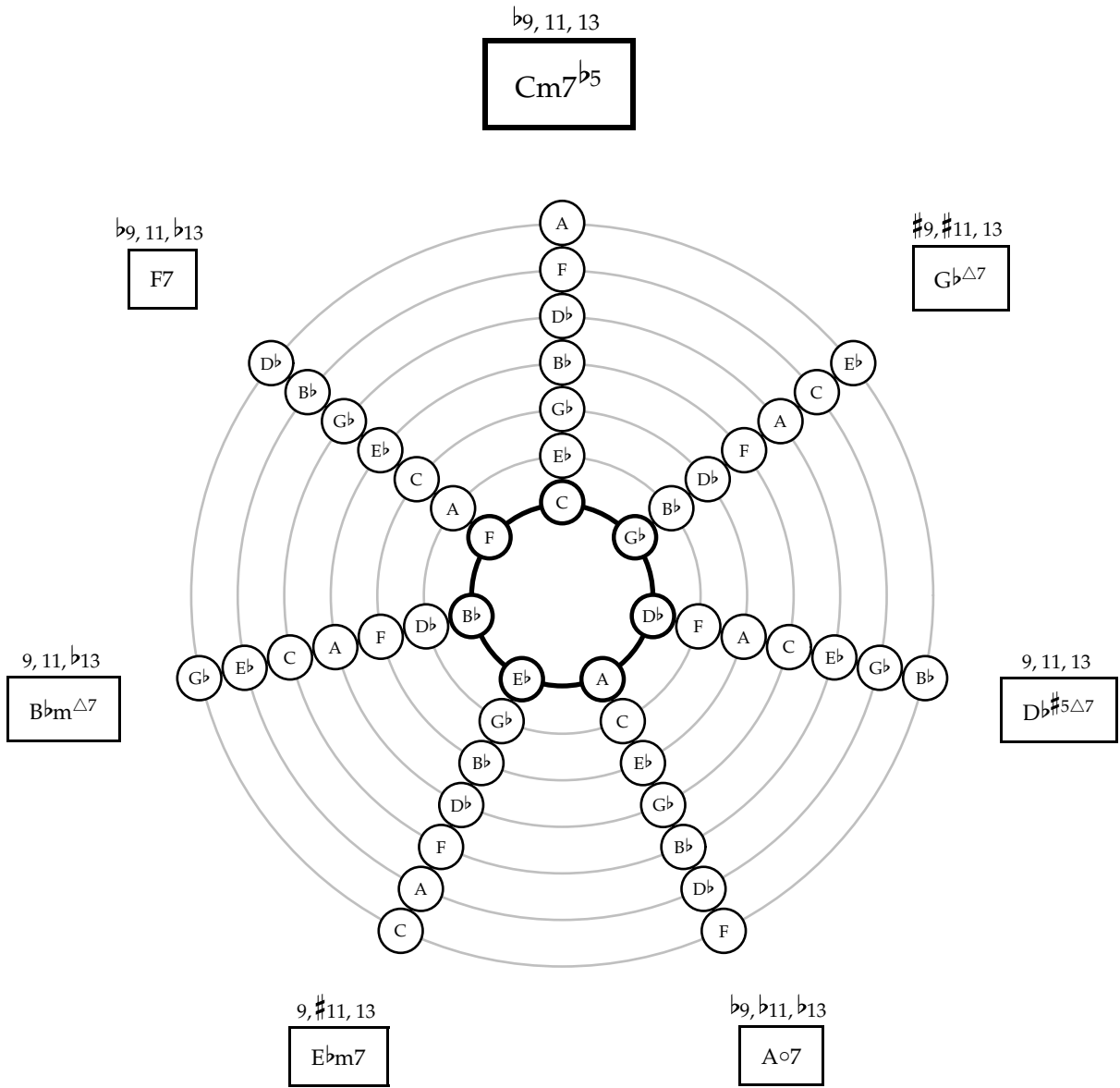


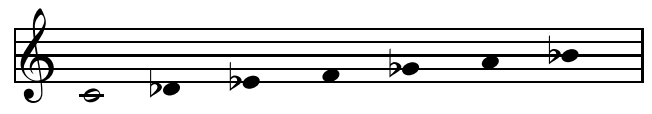
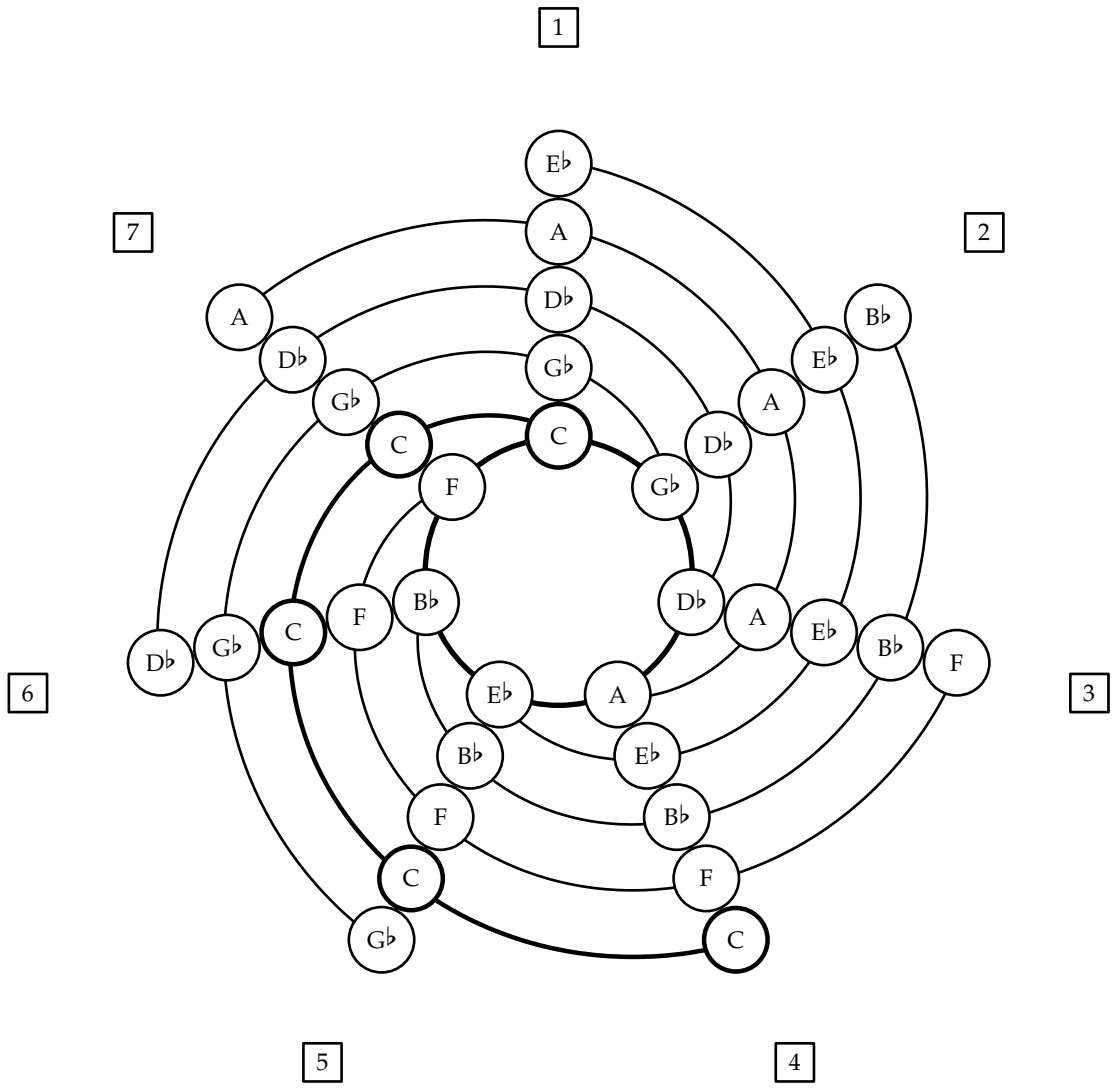
A single musical staff in treble clef with a key signature of one flat and a common time signature. It contains a sequence of seven notes: G4, A4, Bb4, C5, Bb4, A4, and G4.



C 15.01

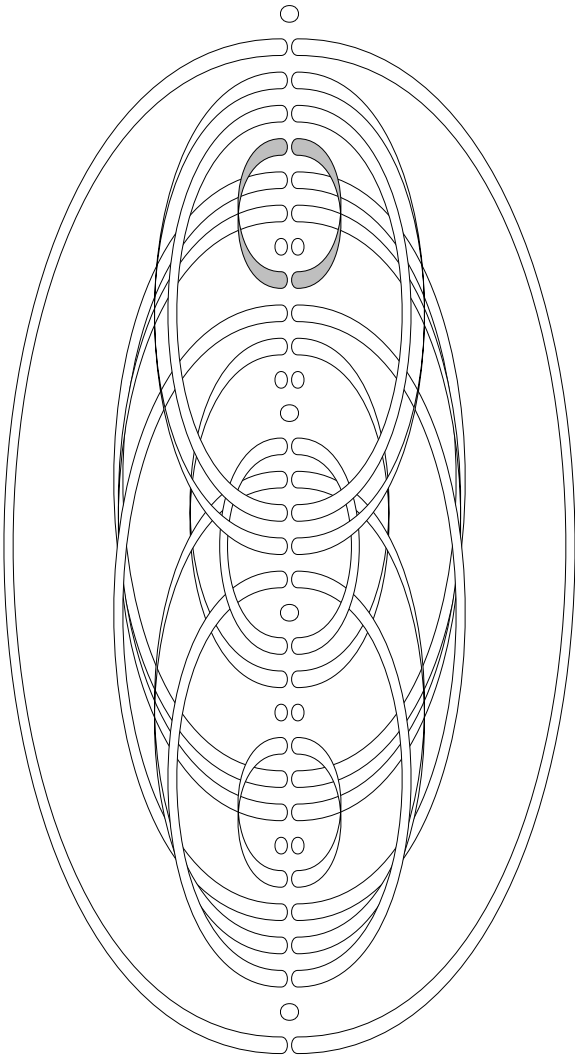




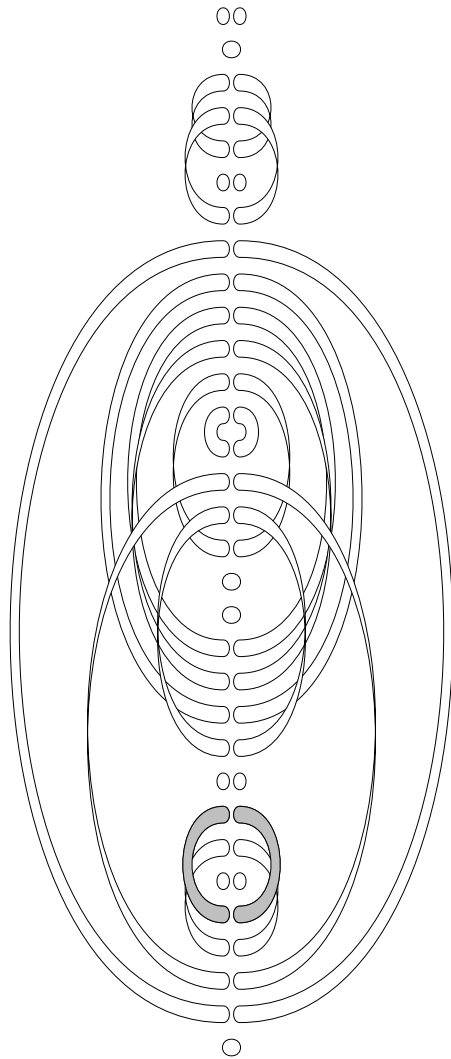


The image displays seven horizontal musical staves, each enclosed in a rounded rectangular box. Each staff contains a sequence of notes on a five-line treble clef staff, with a key signature of one flat (B-flat). The notes are: B-flat, C, D, E-flat, F, G, A, B-flat. Below each staff, a horizontal line contains five numbered boxes (1 through 7) with lines pointing to specific notes on the staff. The fingerings for each staff are as follows:

- Staff 1: 1 (B-flat), 7 (C), 6 (D), 5 (E-flat), 4 (F)
- Staff 2: 2 (G), 1 (A), 7 (B-flat), 6 (C), 5 (D)
- Staff 3: 3 (E-flat), 2 (F), 1 (G), 7 (A), 6 (B-flat)
- Staff 4: 4 (C), 3 (D), 2 (E-flat), 1 (F), 7 (G)
- Staff 5: 5 (A), 4 (B-flat), 3 (C), 2 (D), 1 (E-flat)
- Staff 6: 6 (F), 5 (G), 4 (A), 3 (B-flat), 2 (C)
- Staff 7: 7 (D), 6 (E-flat), 5 (F), 4 (G), 3 (A)

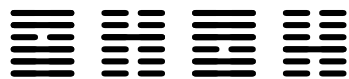


Fu Xi



King Wen

FX[(9,10)(17,18)]

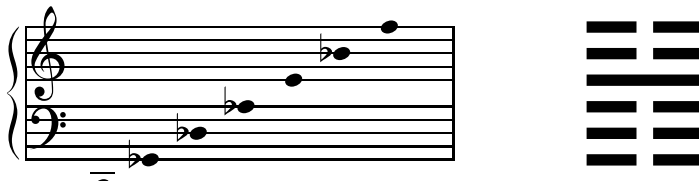


KW[(9,10)(15,16)]

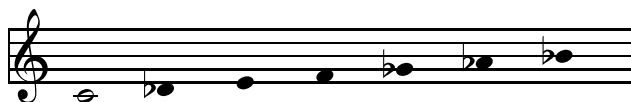
豫

16. Yu

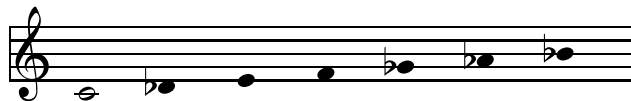
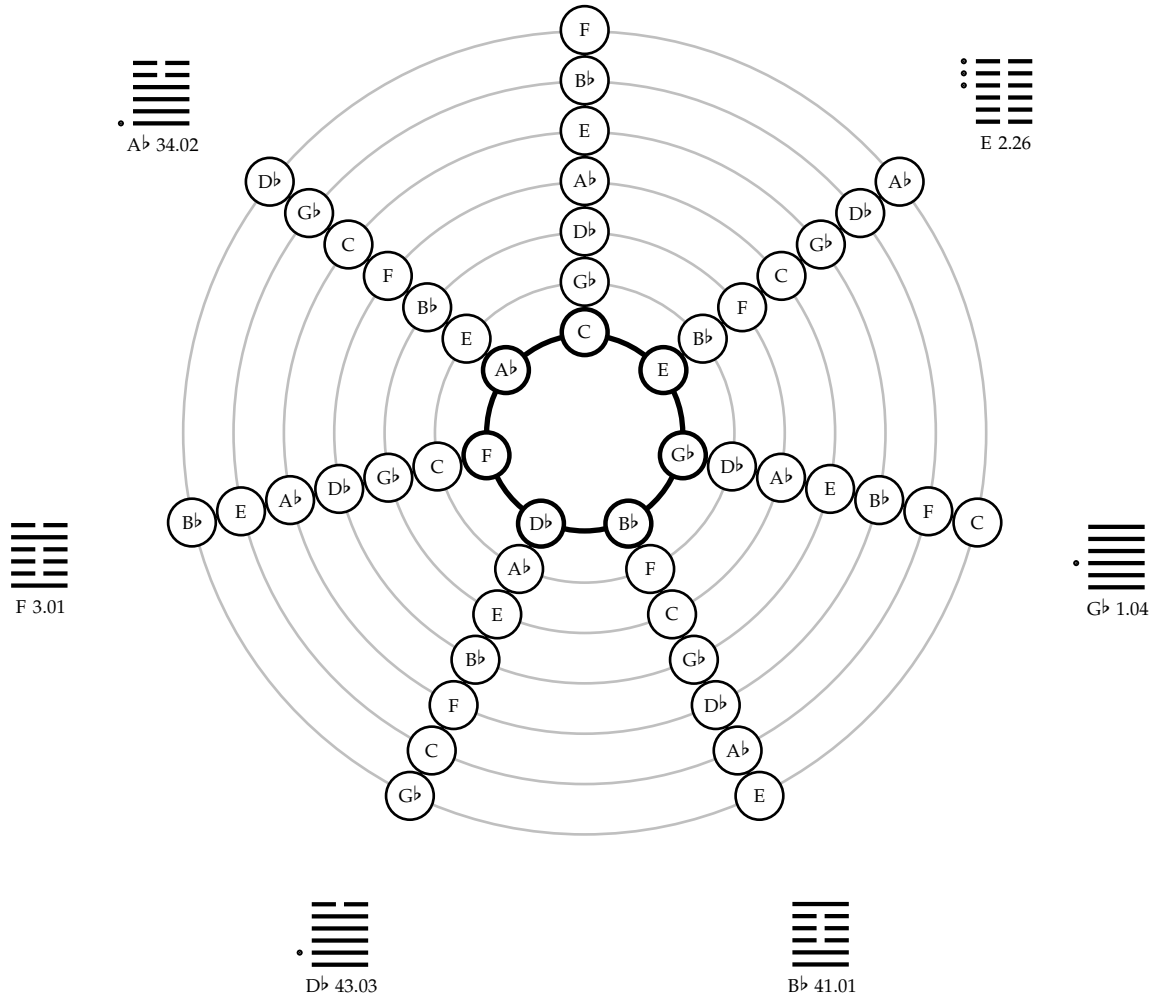
[Enthusiasm, Contentment, Delight]

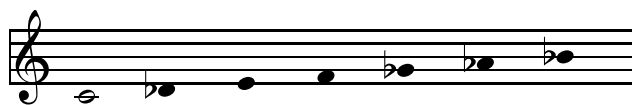
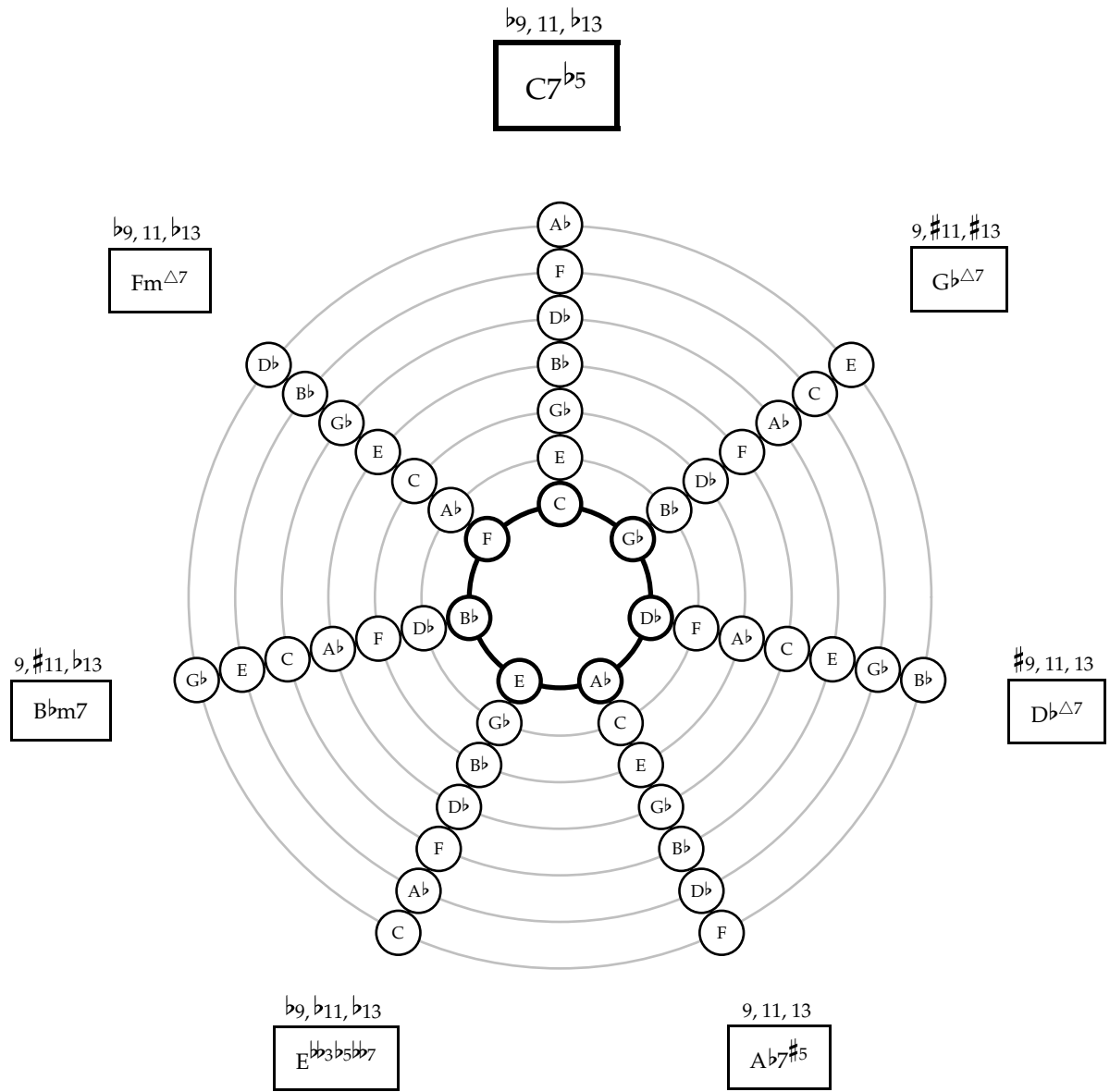


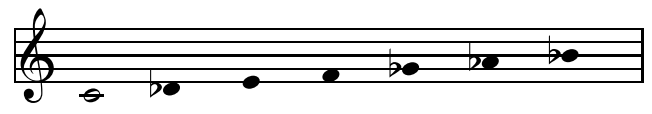
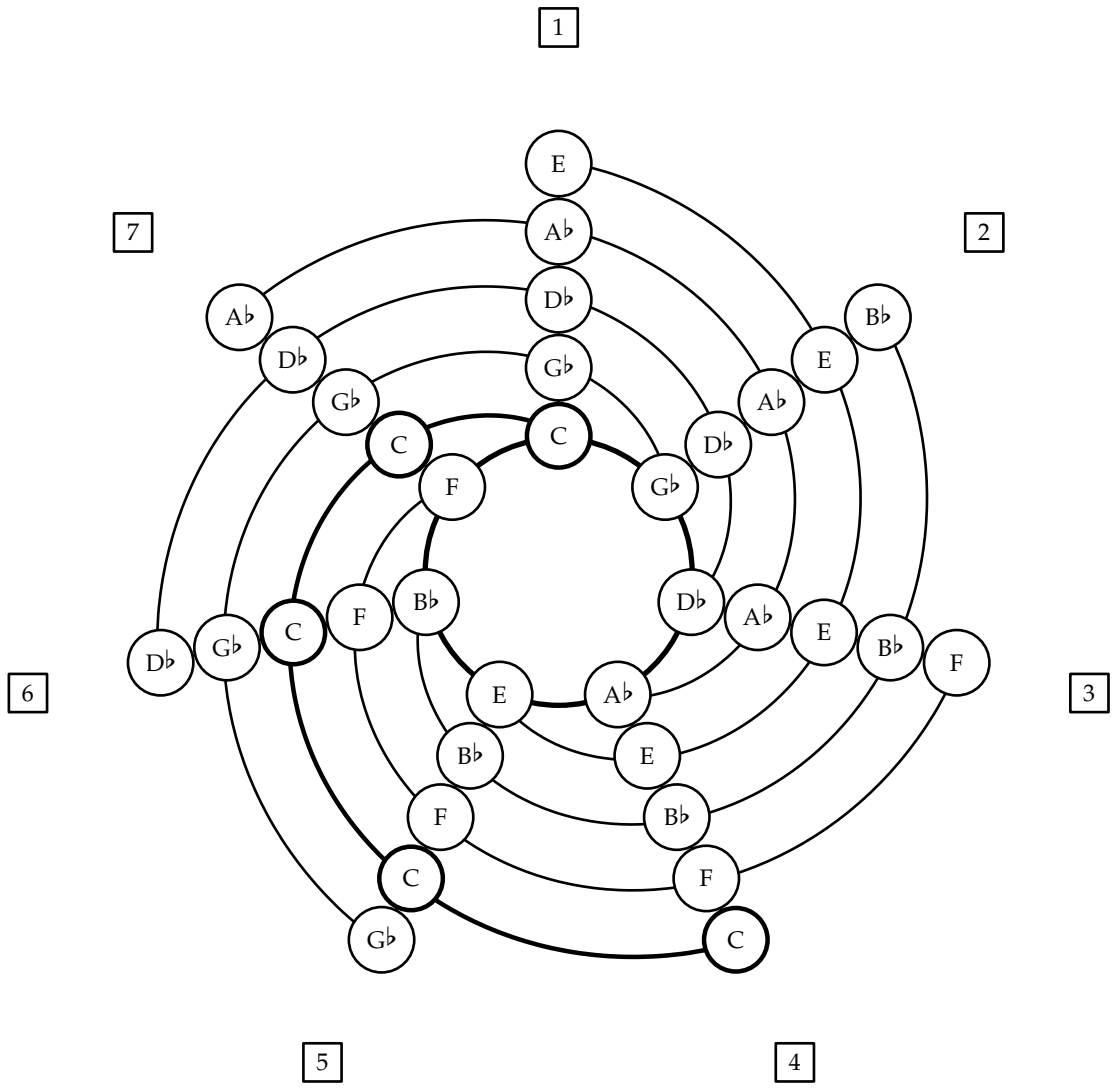
A rectangular box containing a musical score on the left and a hexagram on the right. The musical score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notes are: treble clef (G4, A4, B4, C5), bass clef (F3, G3, A3, B3). The hexagram consists of six horizontal lines: from top to bottom, they are solid, broken, broken, broken, broken, and solid.



A single musical staff with a treble clef. The notes are: G4, A4, B4, C5, B4, A4, G4. The notes are connected by a horizontal line, suggesting a melodic line.

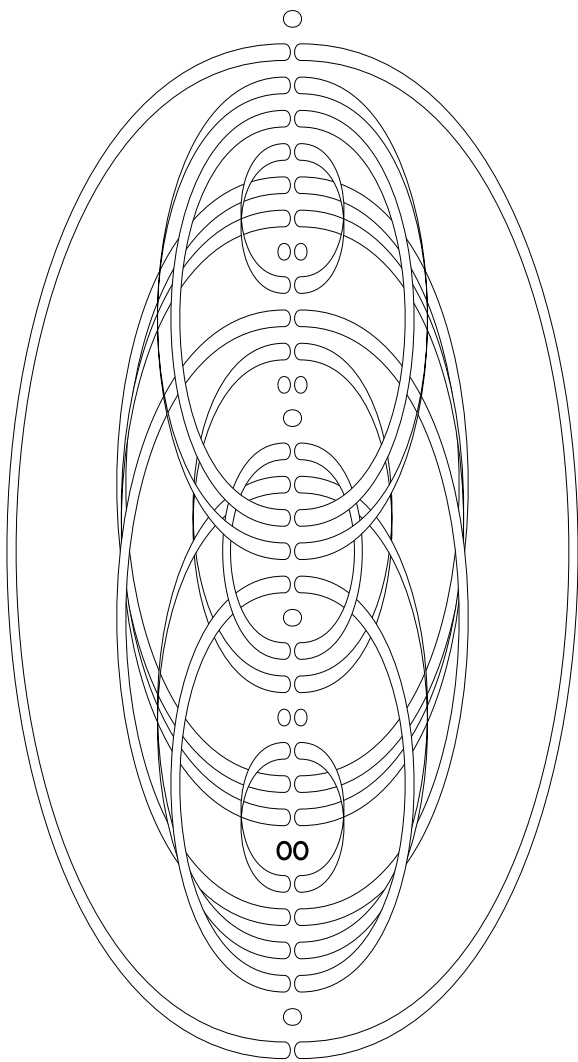




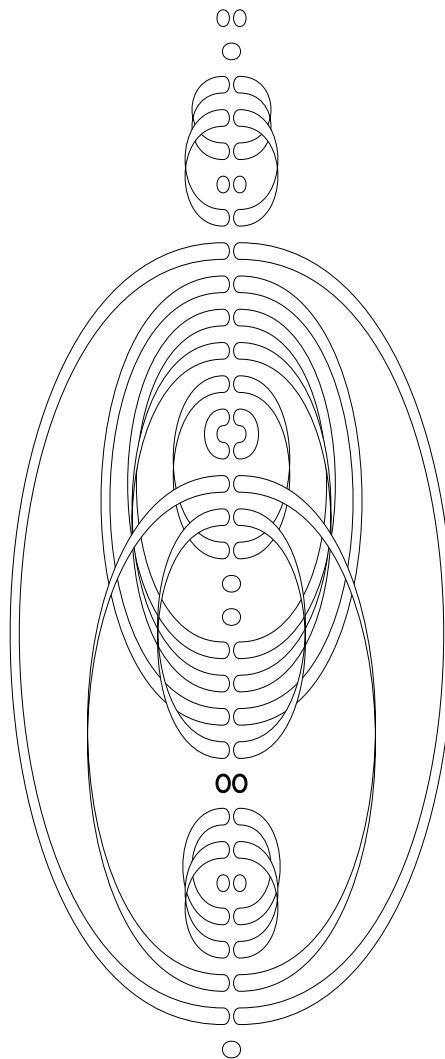


The image displays a musical exercise for the instrument 'Yu' (C 16.01), consisting of eight staves of music. Each staff contains a sequence of notes with corresponding fingering numbers (1-7) indicated by lines pointing to the notes. The notes are written on a treble clef staff with a key signature of one flat (B-flat). The exercise is structured as follows:

- Staff 1: Notes G4, A4, Bb4, C5, D5, E5, F5, G5. Fingering: 1, 7, 6, 5, 4.
- Staff 2: Notes F5, E5, D5, C5, Bb4, A4, G4, F4. Fingering: 2, 1, 7, 6, 5.
- Staff 3: Notes E5, D5, C5, Bb4, A4, G4, F4, E4. Fingering: 3, 2, 1, 7, 6.
- Staff 4: Notes D5, C5, Bb4, A4, G4, F4, E4, D4. Fingering: 4, 3, 2, 1, 7.
- Staff 5: Notes C5, Bb4, A4, G4, F4, E4, D4, C4. Fingering: 5, 4, 3, 2, 1.
- Staff 6: Notes Bb4, A4, G4, F4, E4, D4, C4, Bb3. Fingering: 6, 5, 4, 3, 2.
- Staff 7: Notes A4, G4, F4, E4, D4, C4, Bb3, A3. Fingering: 7, 6, 5, 4, 3.



Fu Xi



King Wen

FX(51,52)

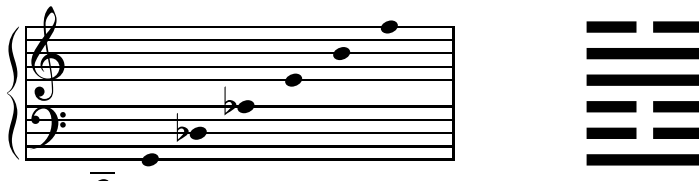


KW(17,18)

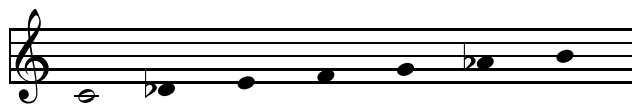
隨

17. Sui

[Following]



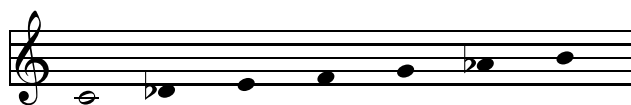
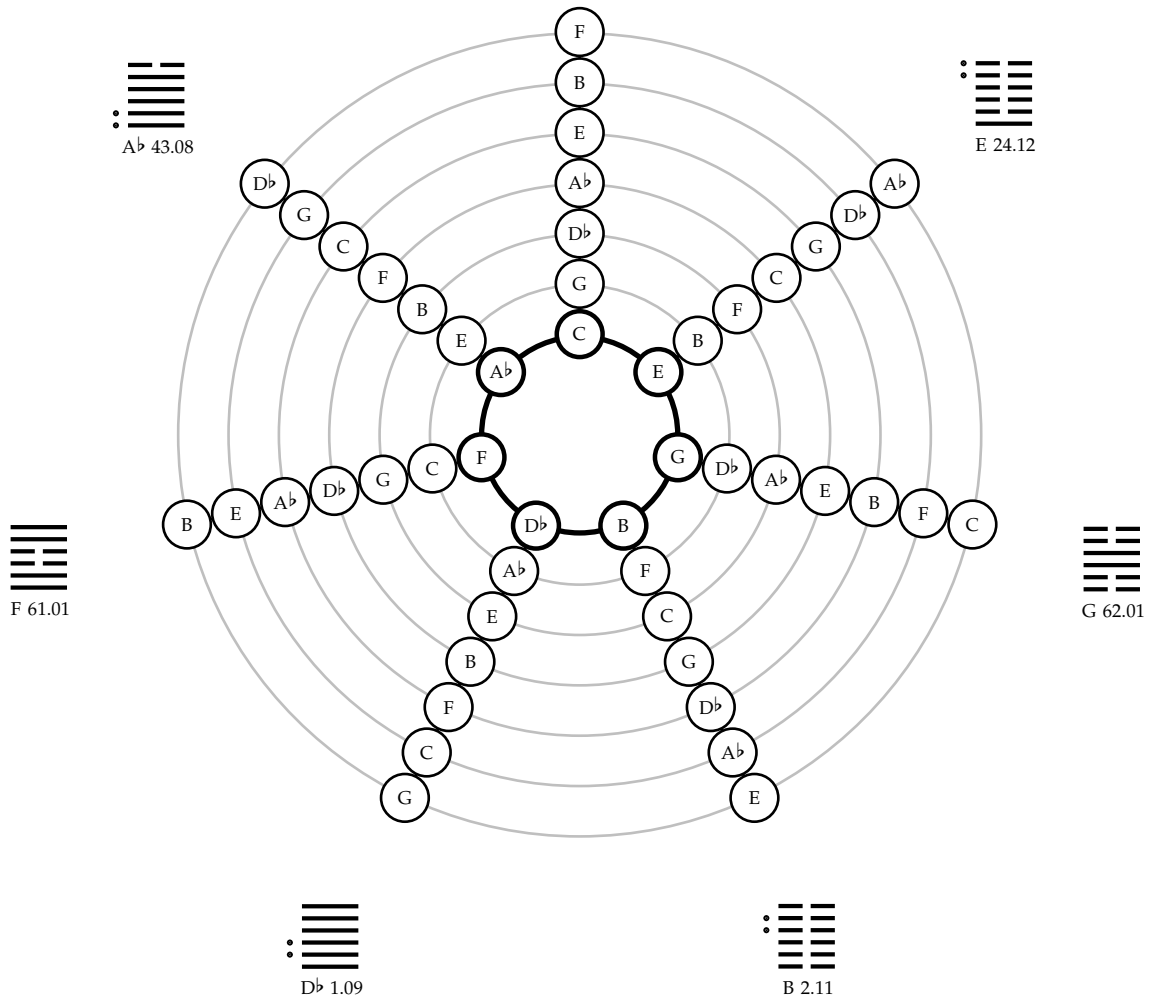
A rectangular box containing two elements: on the left, a musical score for a piano with a treble and bass clef, showing a sequence of notes; on the right, the hexagram Sui (Following), consisting of the upper trigram Zhen (Thunder) and the lower trigram Xun (Wind).

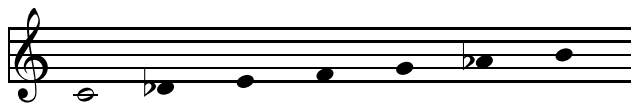
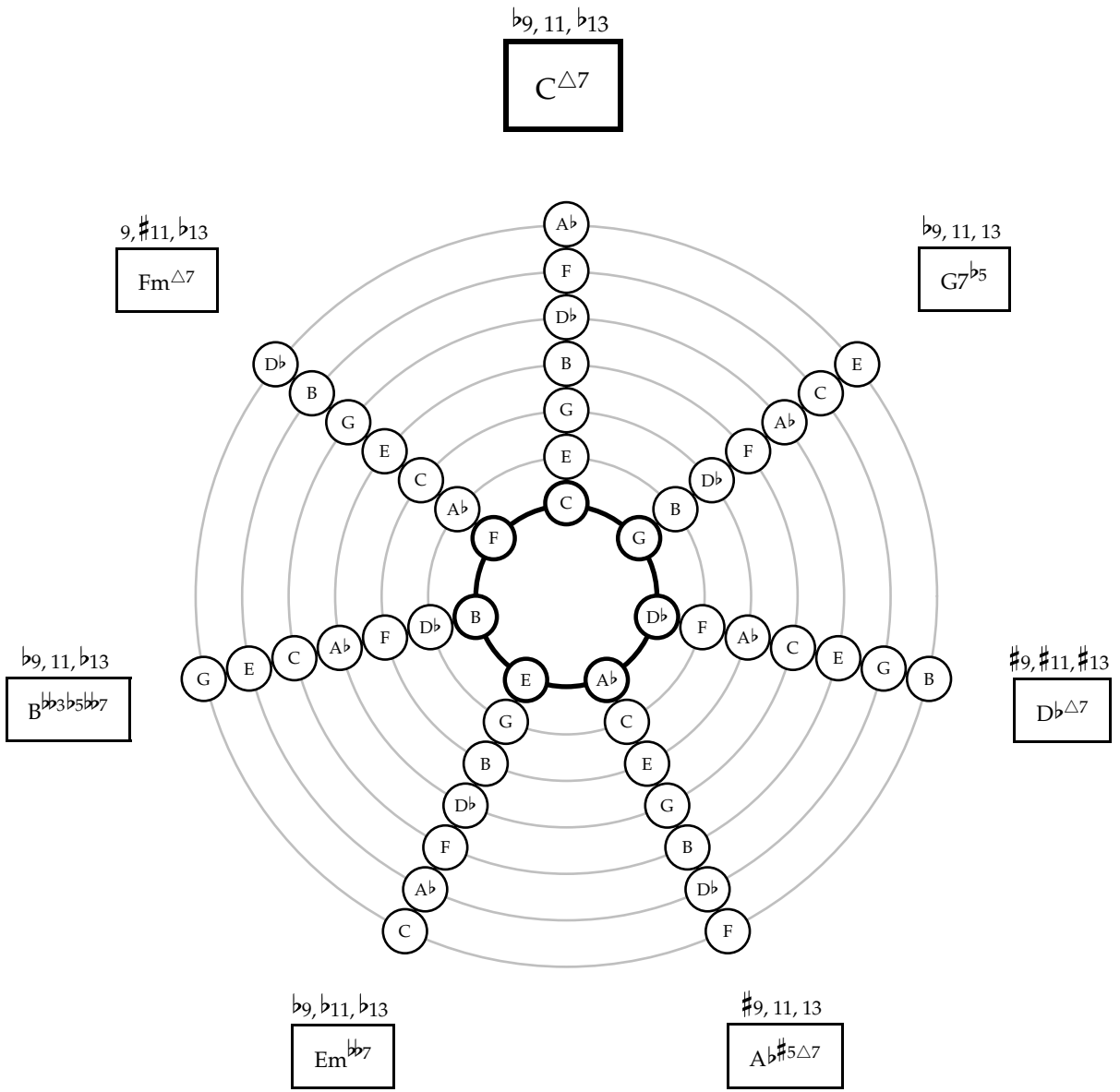


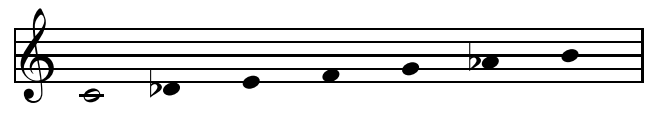
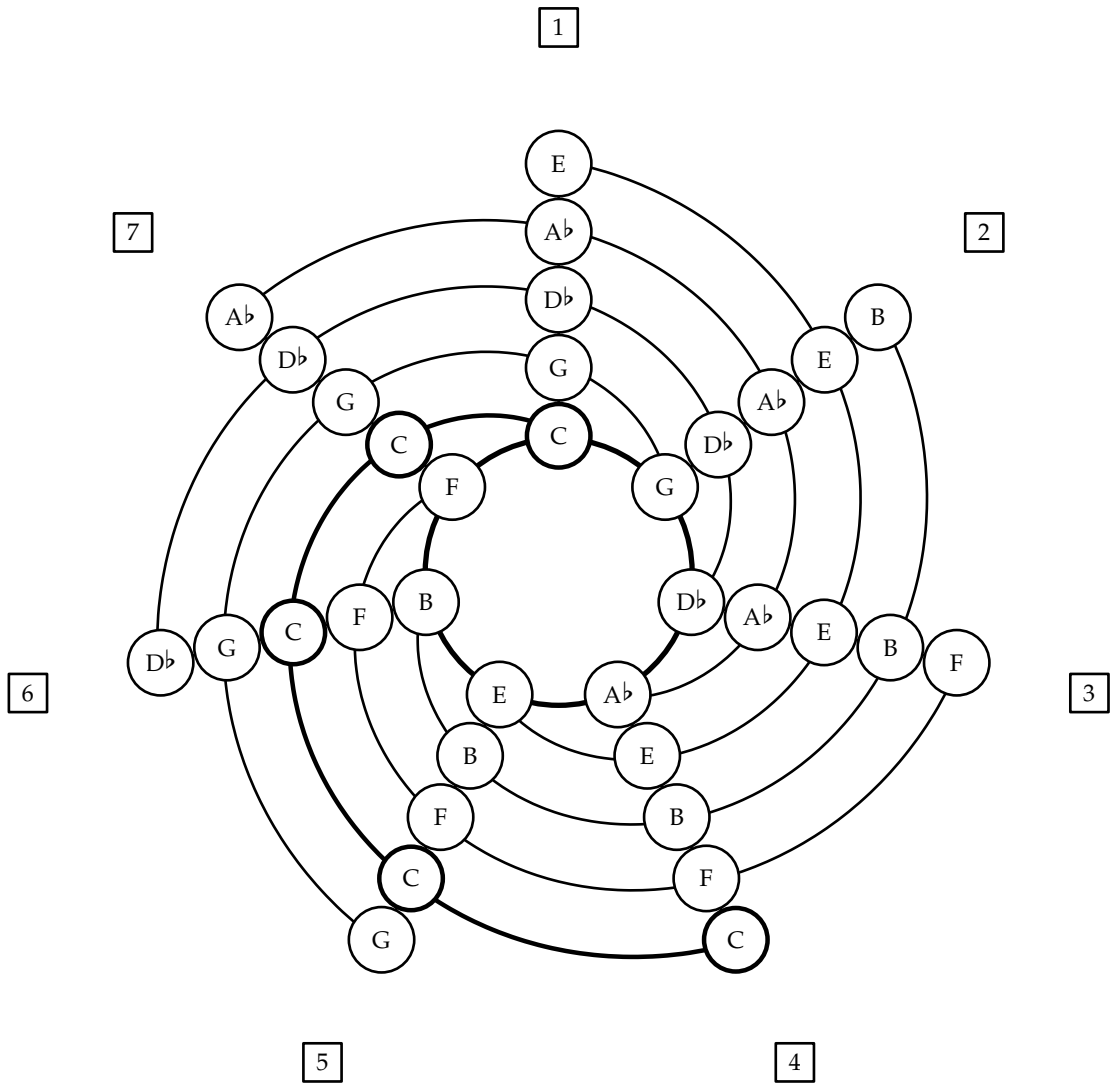
A single line of musical notation on a treble clef staff, showing a sequence of notes that corresponds to the upper trigram Zhen (Thunder) from the hexagram above.



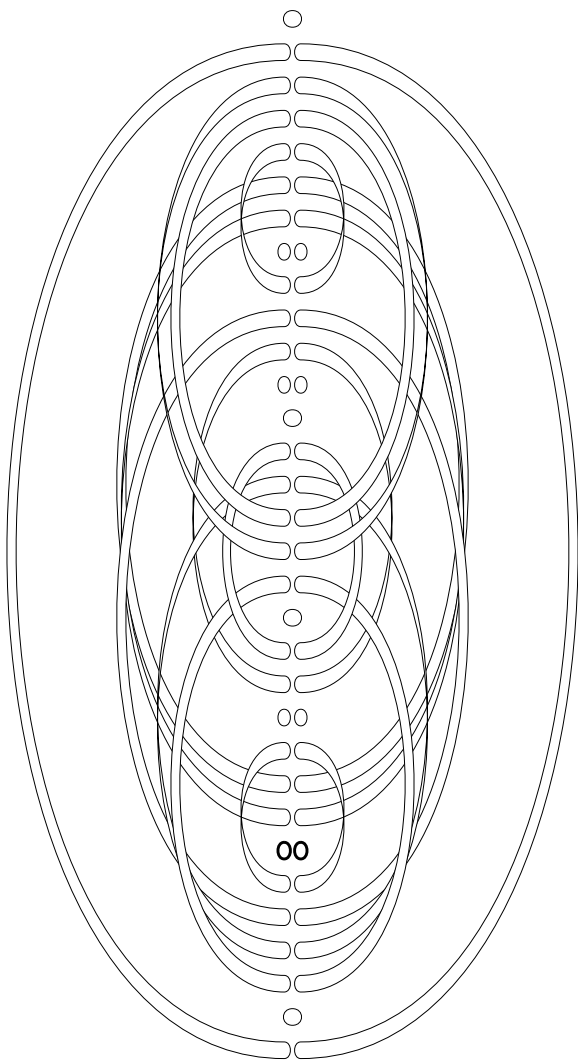
C 17.01



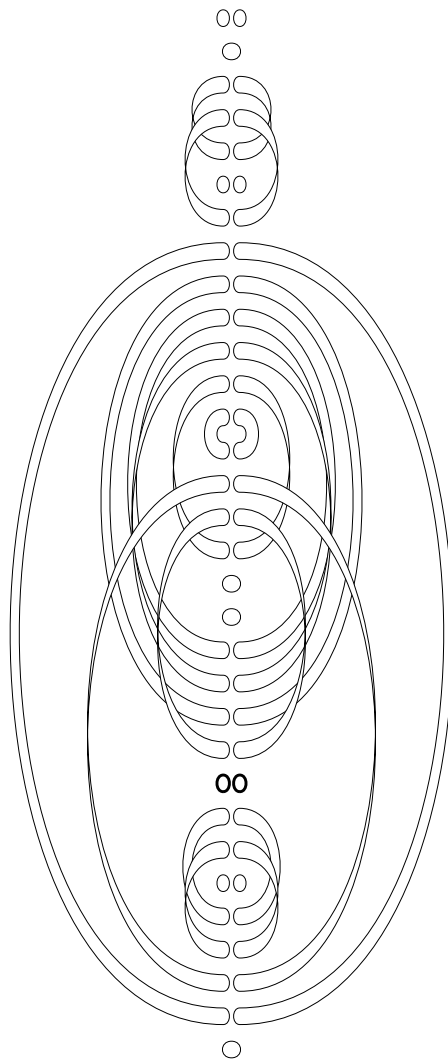




The image displays a musical score for the Sui piece, C 17.01, consisting of eight staves of music. Each staff is enclosed in a rounded rectangular box and contains a single melodic line. The notes are written in a treble clef with a key signature of one flat (B-flat). The rhythm is primarily eighth and sixteenth notes. Below each staff, a horizontal line contains five numbered boxes (1-7) with lines pointing to specific notes in the staff, indicating the recommended fingering for those notes. The sequence of notes across the staves is: Staff 1: G4, A4, Bb4, C5, D5, E5, F5, G5; Staff 2: A4, Bb4, C5, D5, E5, F5, G5, A5; Staff 3: Bb4, C5, D5, E5, F5, G5, A5, B5; Staff 4: C5, D5, E5, F5, G5, A5, B5, C6; Staff 5: B5, C6, B5, A5, G5, F5, E5, D5; Staff 6: C5, Bb4, A4, G4, F4, E4, D4, C4; Staff 7: Bb4, A4, G4, F4, E4, D4, C4, Bb3; Staff 8: A4, G4, F4, E4, D4, C4, Bb3, A3.

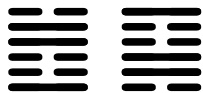


Fu Xi



King Wen

FX(51,52)

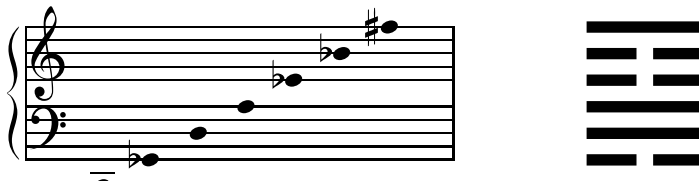


KW(17,18)

蛊

18. Gu

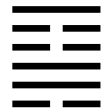
[Work on what has been spoiled, Decay, Remediating, Degeneration]



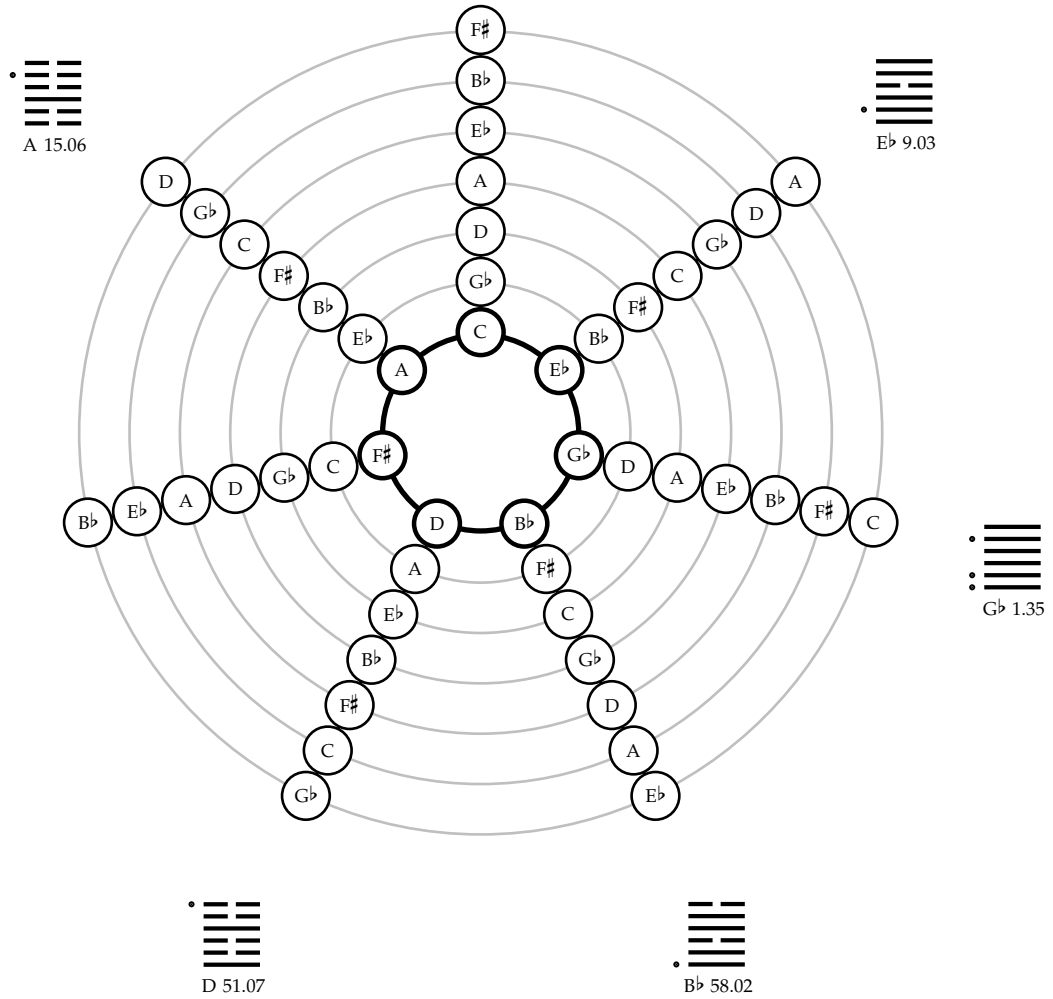
A rectangular box containing musical notation and a hexagram. On the left is a piano-style musical score with a treble and bass clef. The treble clef part has notes on G4, A4, B4, C5, and D5. The bass clef part has notes on G3, A3, B3, and C4. On the right is the hexagram Gu (The Spoiled Pot), consisting of the upper trigram Li (Fire) and the lower trigram Kan (Water).

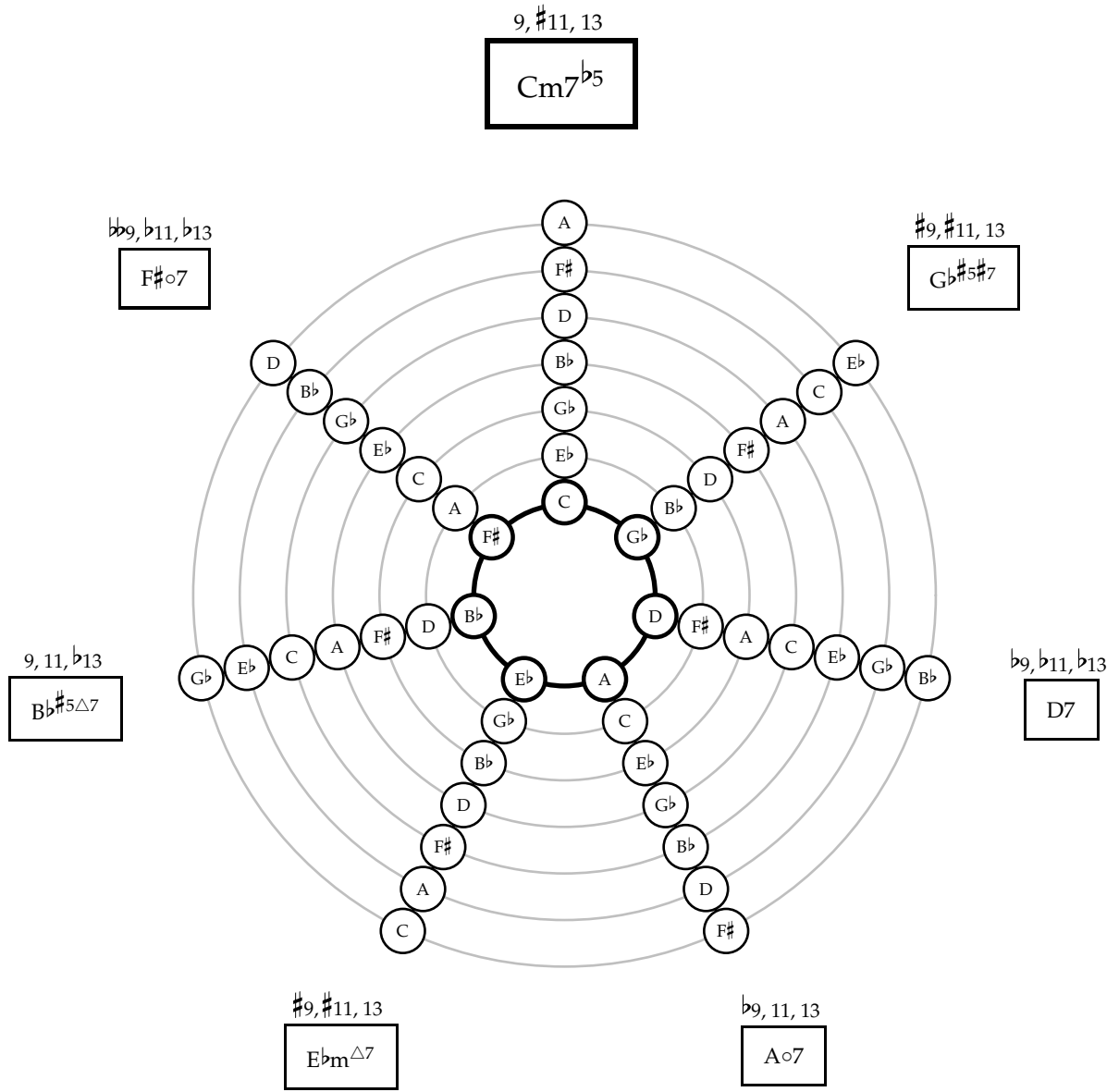


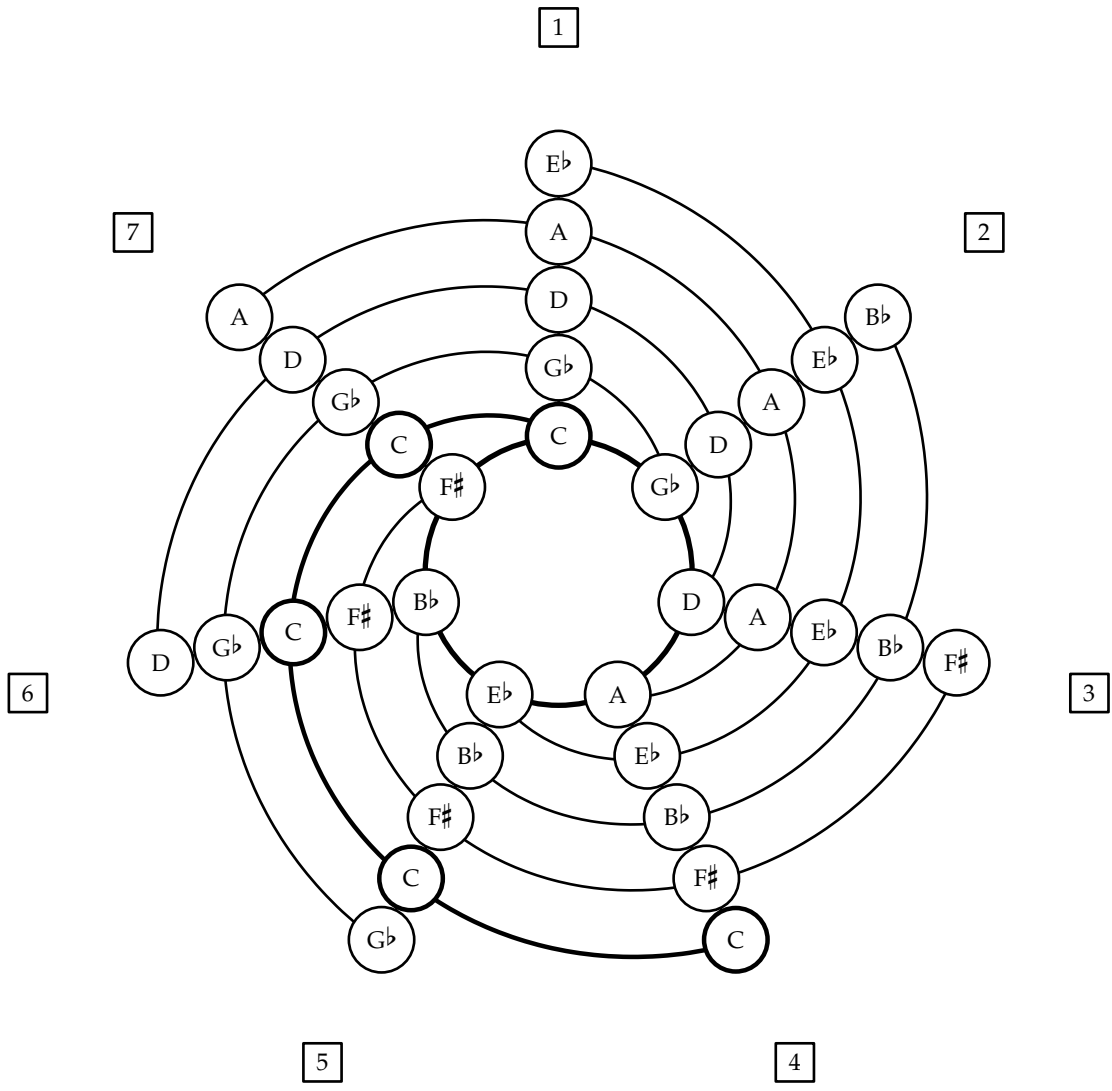
A single-line musical notation on a treble clef staff. The notes are G4, A4, B4, C5, B4, A4, and G4, with a flat sign under the final G4.



C 18.01

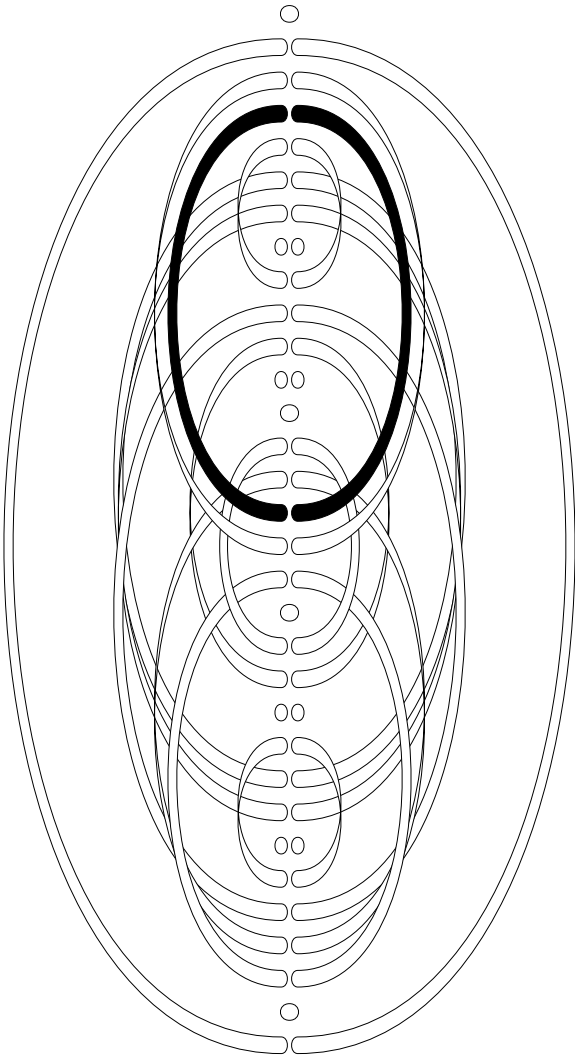




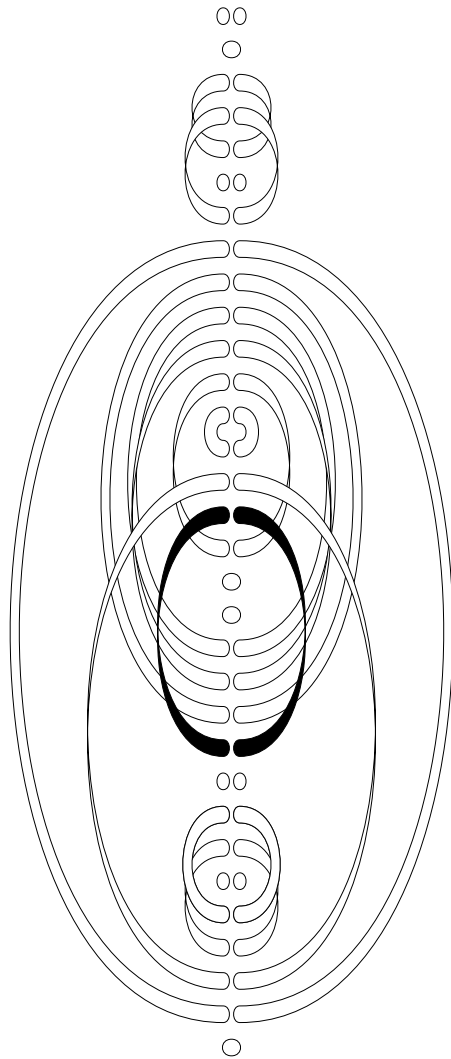


The image displays a musical score for the Gu instrument, consisting of seven staves of music. Each staff is enclosed in a rounded rectangular box and contains five measures of music. Below each staff, a horizontal line with five numbered boxes (1-7) indicates the fingering for each note. Lines connect these numbers to the corresponding notes on the staff. The notes are written in a treble clef with a key signature of one flat (B-flat). The sequence of notes across the staves is as follows:

- Staff 1: G4, A4, Bb4, C5, D5
- Staff 2: E5, F5, G5, A5, Bb5
- Staff 3: C6, D6, E6, F6, G6
- Staff 4: A6, Bb6, C7, D7, E7
- Staff 5: F7, G7, A7, Bb7, C8
- Staff 6: D8, E8, F8, G8, A8
- Staff 7: Bb8, C9, D9, E9, F9



Fu Xi



King Wen

FX[(7,8)(31,32)]

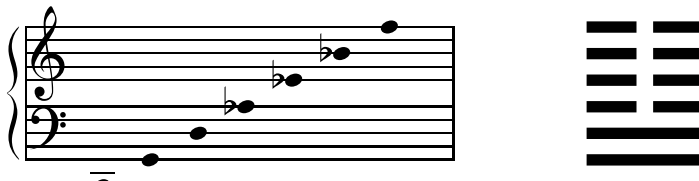


KW[(19,20)(33,34)]

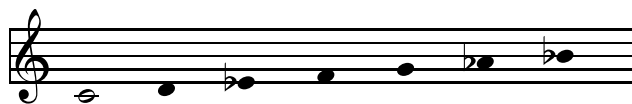
臨

19. Lin

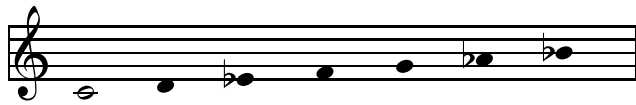
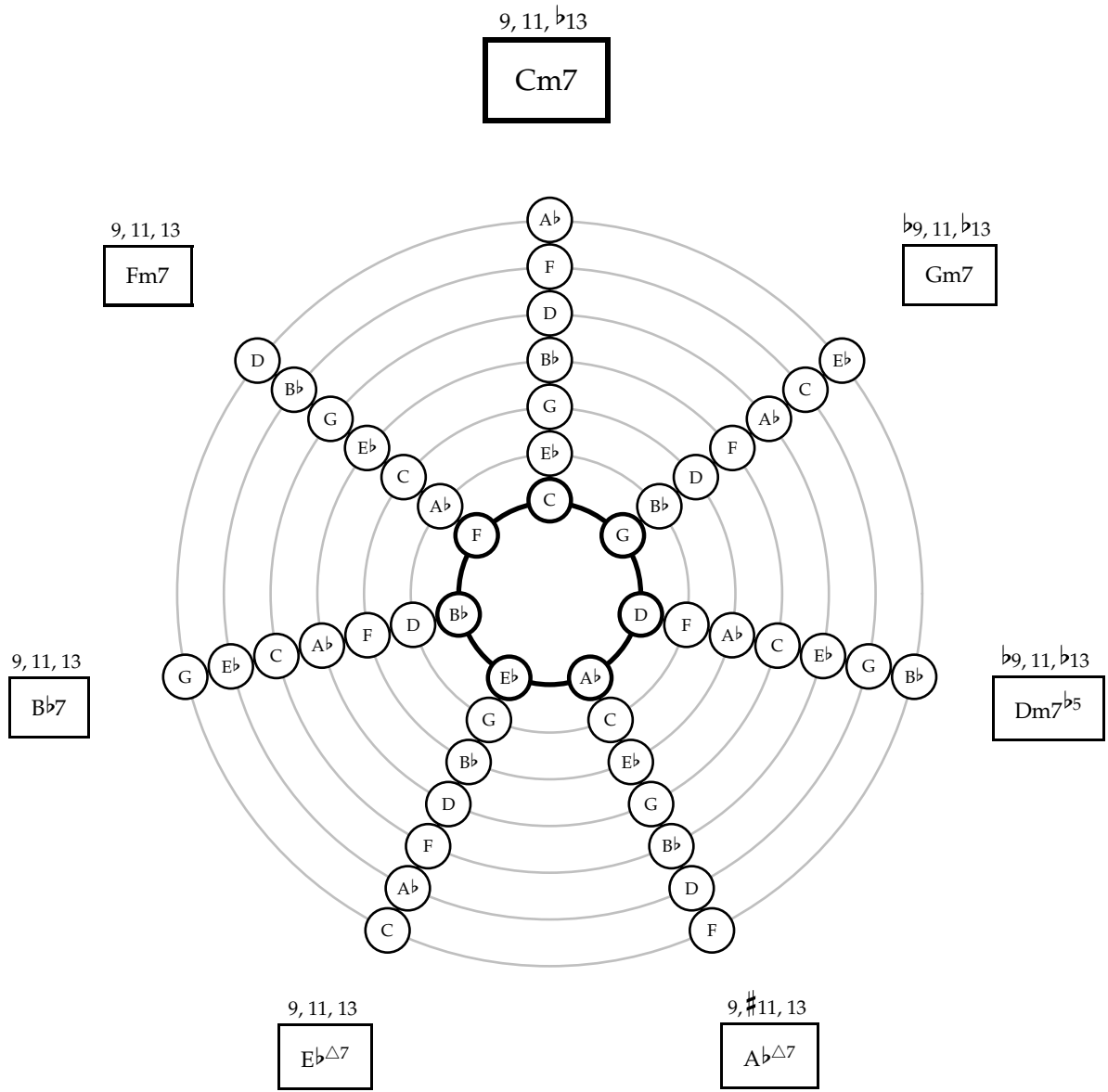
[Approach, Approaching, Overseeing]

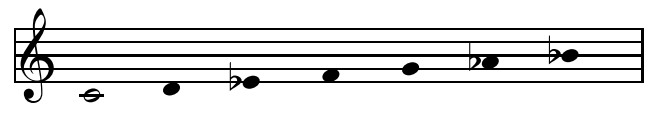
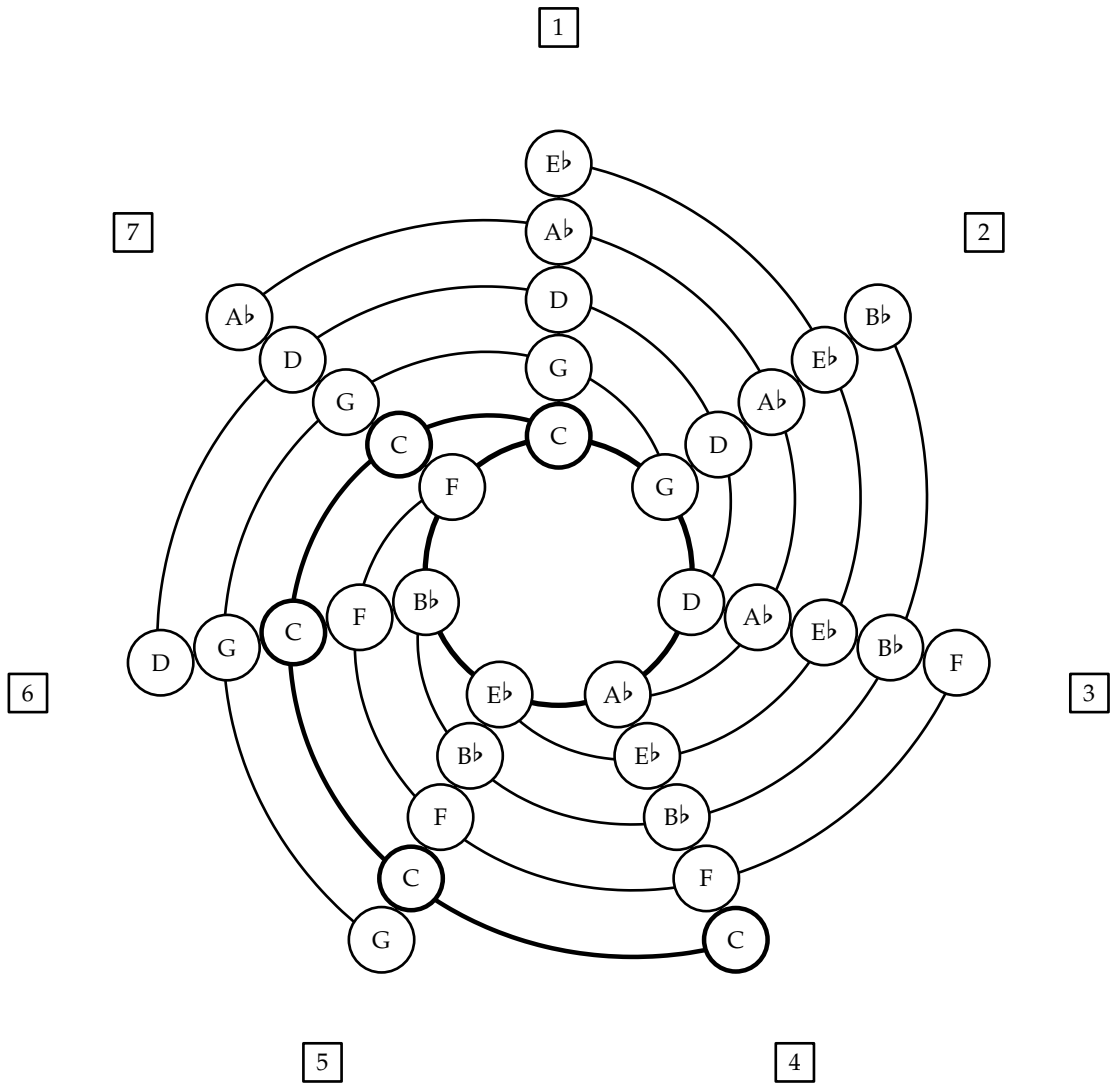


A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one flat and a common time signature. The melody consists of a sequence of notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. On the right is the hexagram Lin (Approach), consisting of the upper trigram Kan (Water) and the lower trigram Qian (Heaven).



A single-line musical notation in treble clef, one flat key signature, and common time. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7.





Musical staff 1: Treble clef, five measures of music. Fingering: 1, 7, 6, 5, 4.

Musical staff 2: Treble clef, five measures of music. Fingering: 2, 1, 7, 6, 5.

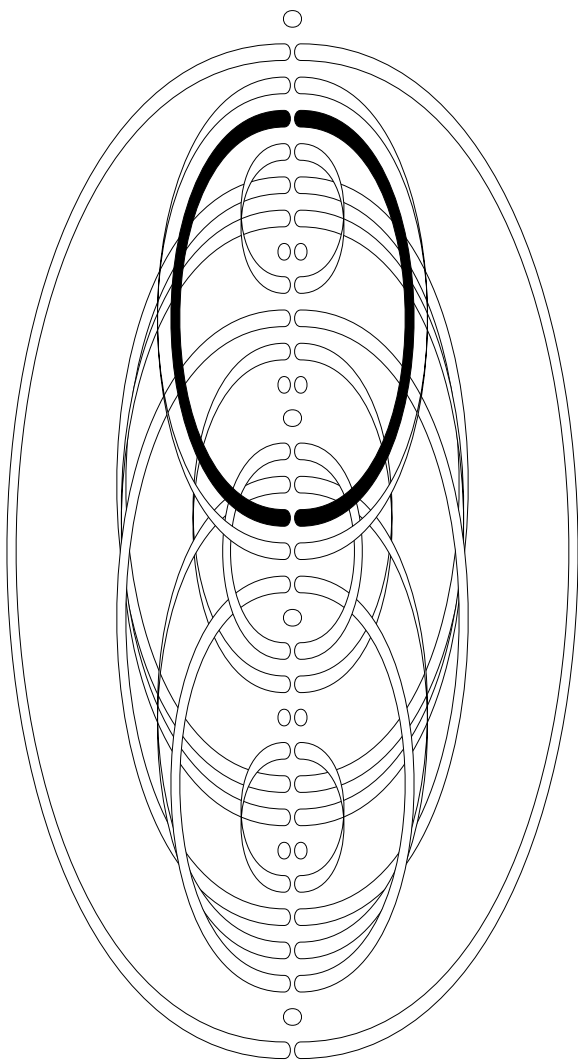
Musical staff 3: Treble clef, five measures of music. Fingering: 3, 2, 1, 7, 6.

Musical staff 4: Treble clef, five measures of music. Fingering: 4, 3, 2, 1, 7.

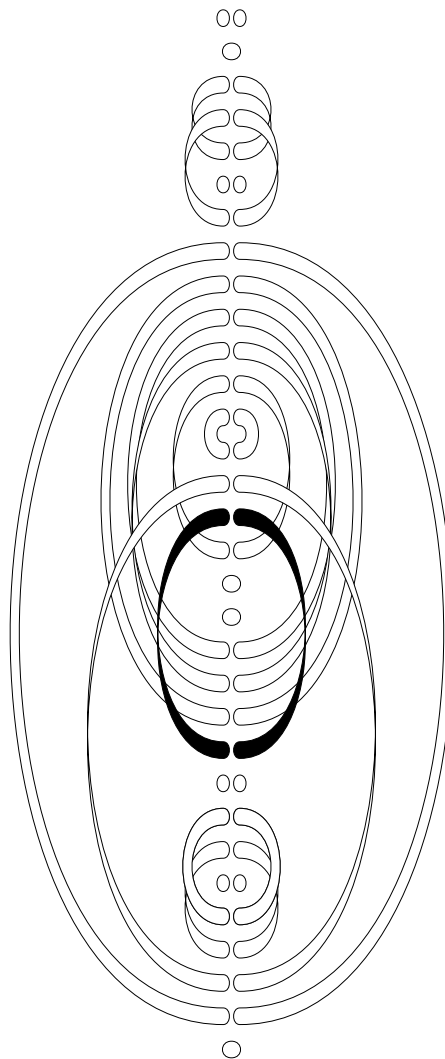
Musical staff 5: Treble clef, five measures of music. Fingering: 5, 4, 3, 2, 1.

Musical staff 6: Treble clef, five measures of music. Fingering: 6, 5, 4, 3, 2.

Musical staff 7: Treble clef, five measures of music. Fingering: 7, 6, 5, 4, 3.



Fu Xi



King Wen

FX[(7,8)(31,32)]

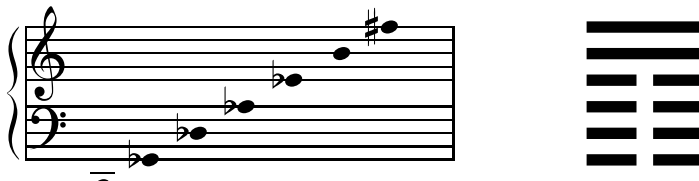


KW[(19,20)(33,34)]

觀

20. Guan

[Contemplation, Observing, Watching]



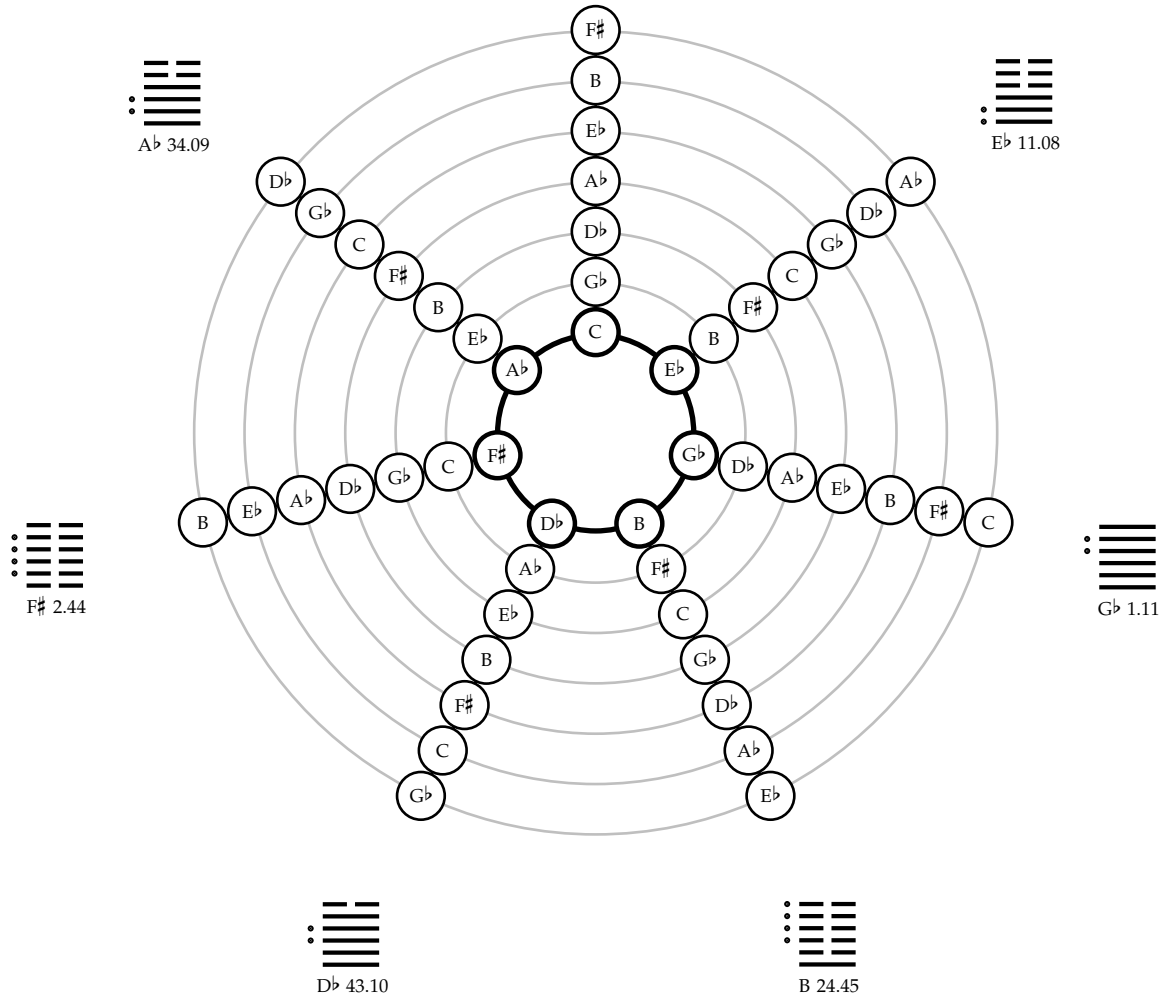
A rectangular box containing two elements. On the left is a musical score for a piano, consisting of a grand staff with a treble clef on the right and a bass clef on the left. The melody is written in G major and consists of the notes G4, A4, B4, C5, B4, A4, G4 in the treble clef, and G3, A3, B3, C4, B3, A3, G3 in the bass clef. On the right is the hexagram for Guan (Contemplation), which consists of the upper trigram Qian (Heaven, ☰) and the lower trigram Kan (Water, ☵).

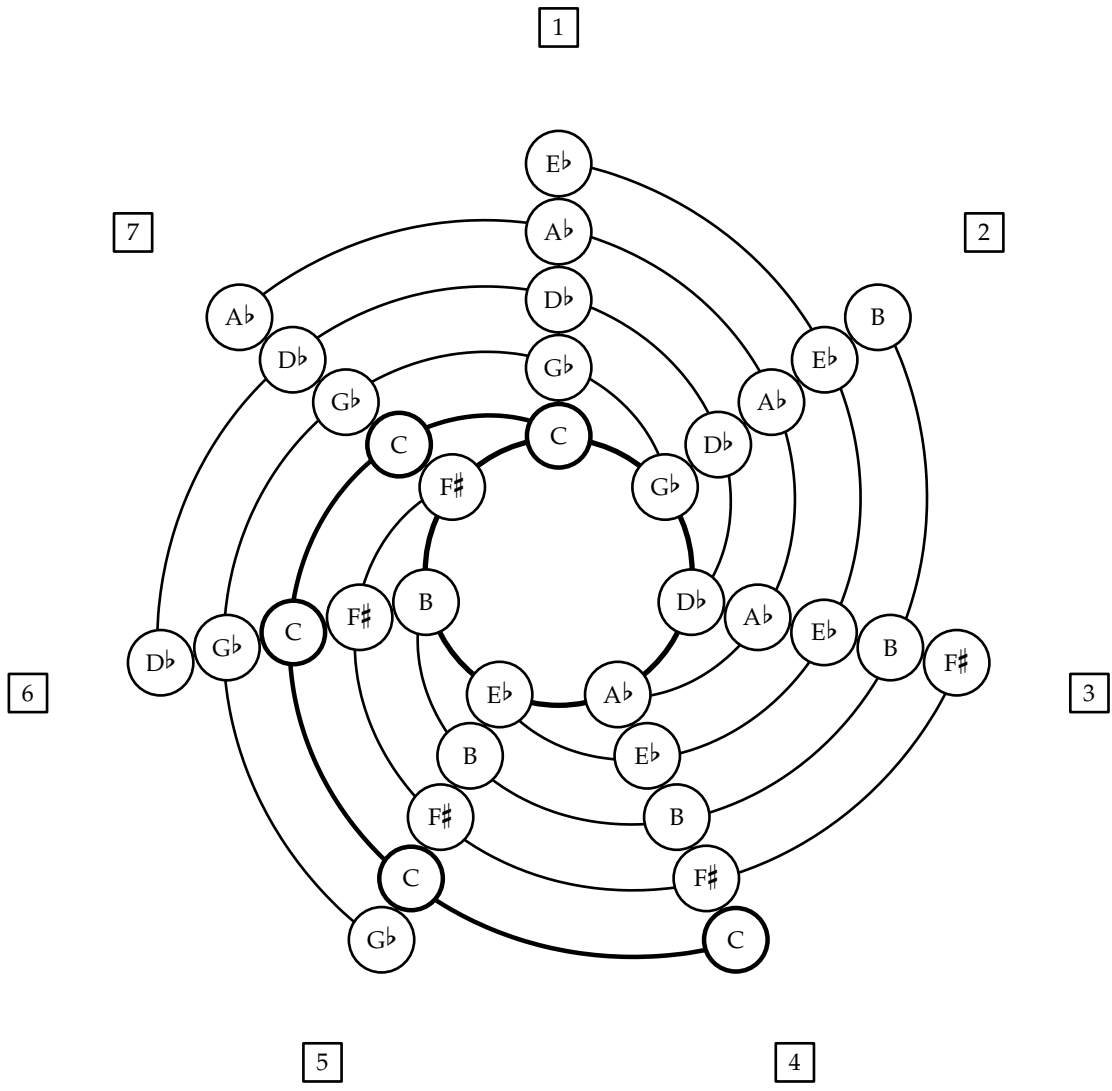


A single-line musical notation on a treble clef staff. The notes are G4, A4, B4, C5, B4, A4, G4, which correspond to the upper trigram Qian (Heaven) of the Guan hexagram.



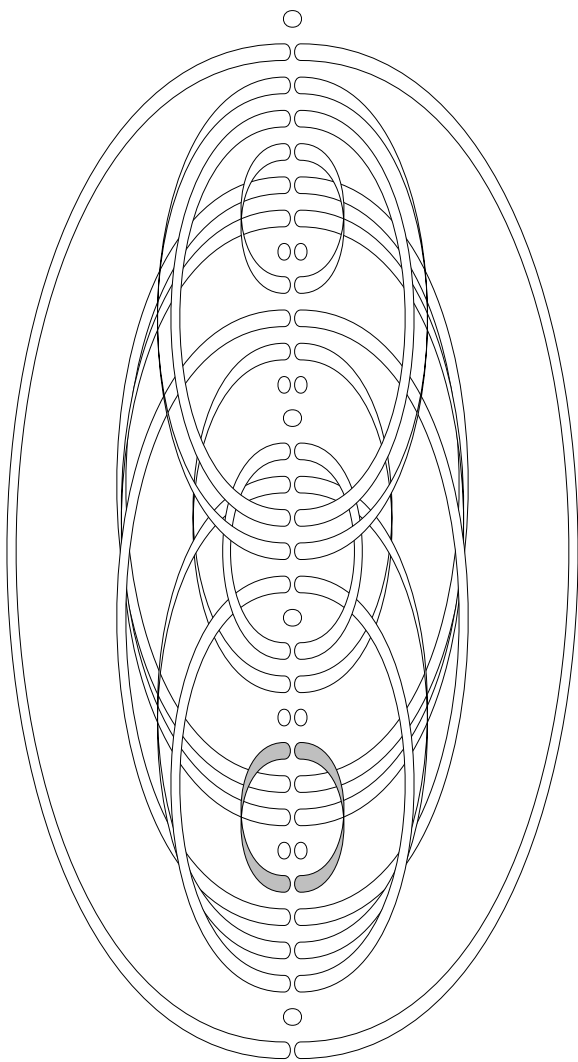
C 20.01



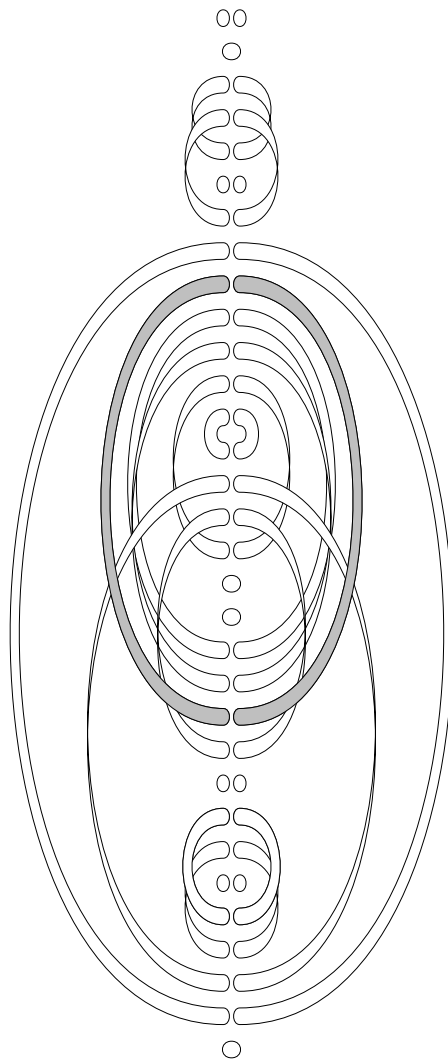


The image displays seven staves of musical notation for the instrument Guan. Each staff contains a sequence of notes with corresponding fingering numbers (1-7) in boxes below them, connected by lines. The notes are written on a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The fingering sequence for each staff is as follows:

- Staff 1: 1, 7, 6, 5, 4
- Staff 2: 2, 1, 7, 6, 5
- Staff 3: 3, 2, 1, 7, 6
- Staff 4: 4, 3, 2, 1, 7
- Staff 5: 5, 4, 3, 2, 1
- Staff 6: 6, 5, 4, 3, 2
- Staff 7: 7, 6, 5, 4, 3



Fu Xi



King Wen

FX[(45,46)(53,54)]

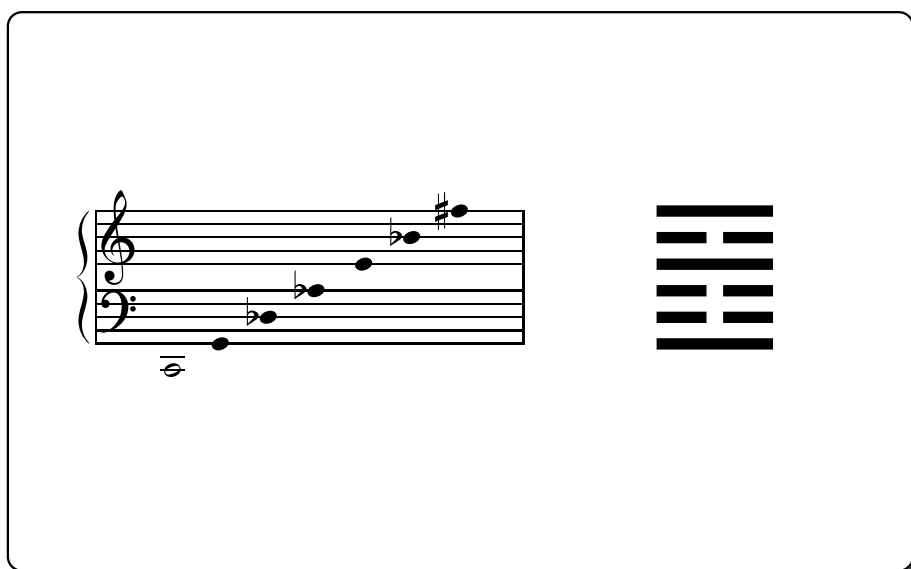


KW[(21,22)(47,48)]

噬嗑

21. Shi He

[Biting Through, Eradicating]



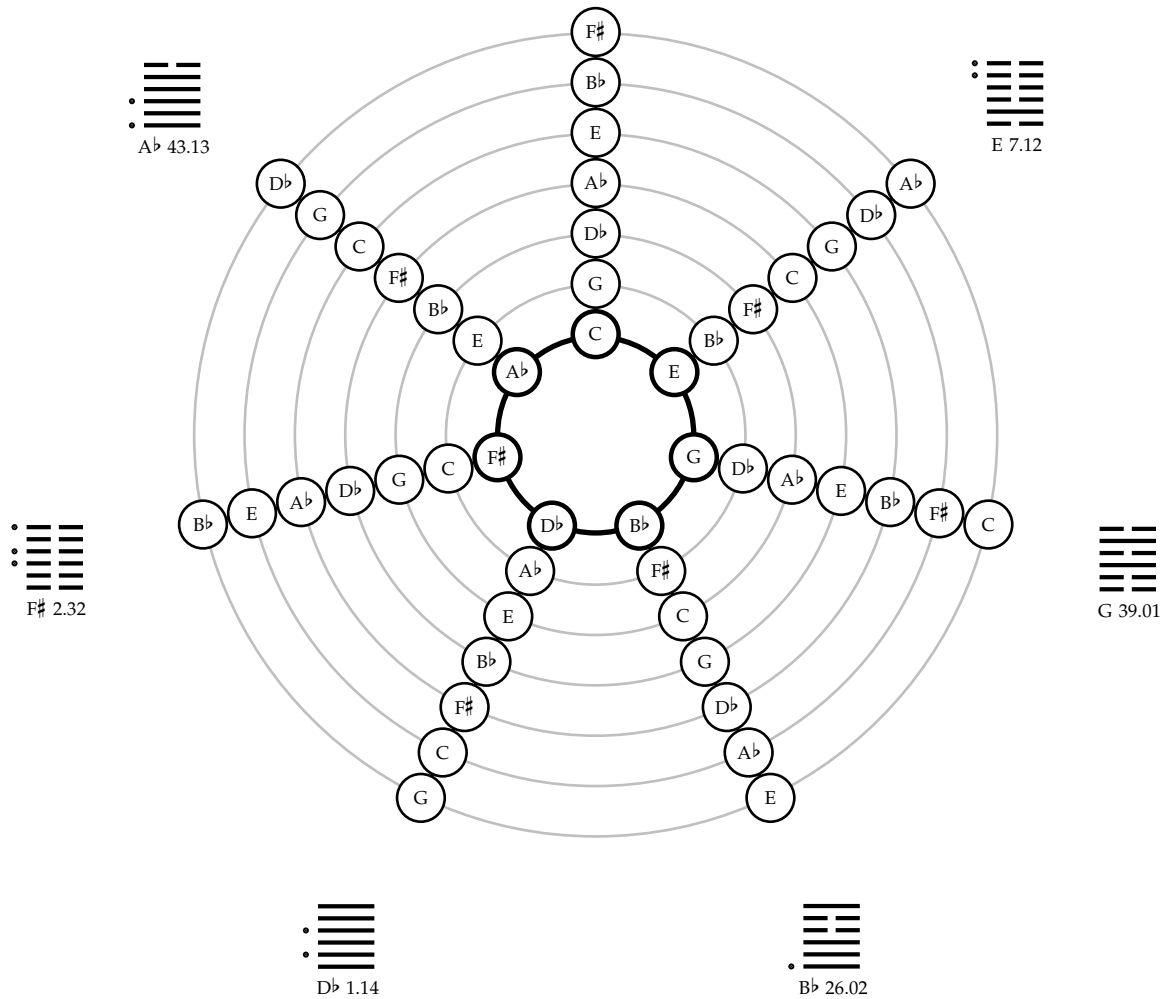
A rectangular box containing two elements. On the left is a musical score for a piano, consisting of a grand staff with a treble clef on the right and a bass clef on the left. The melody is written in the treble clef, starting on a middle C (C4) and moving up stepwise: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of a single note, C3, marked with a '5' below it. On the right is the hexagram for Shi He (噬嗑), which consists of the upper trigram Li (Fire) and the lower trigram Zhen (Thunder).

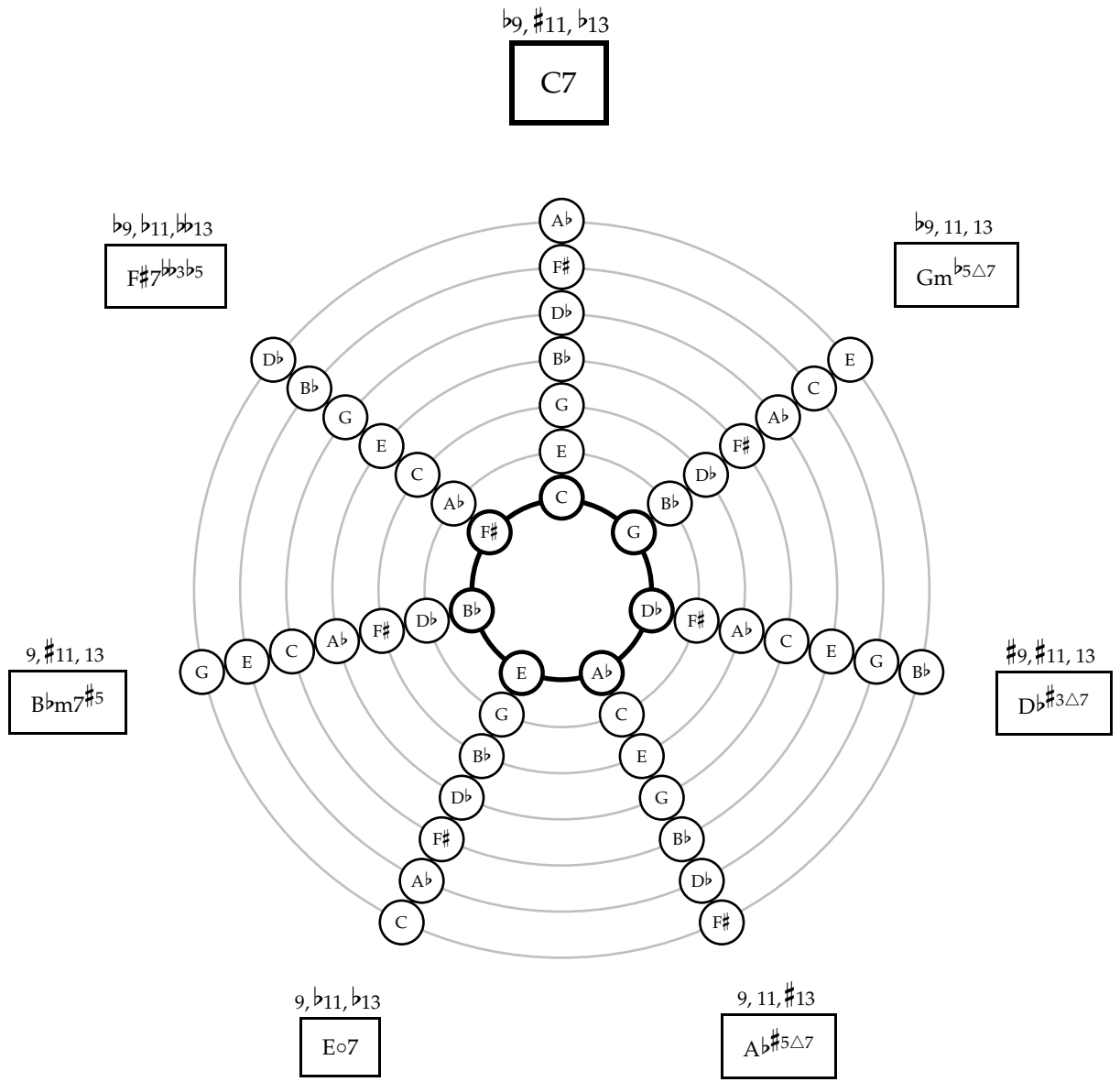


A single-line musical notation on a treble clef staff. The notes are: C4, D4, E4, F4, G4, A4, B4, C5. This is the same melody as shown in the musical score above, but without the bass line.



C 21.01





1 7 6 5 4

2 1 7 6 5

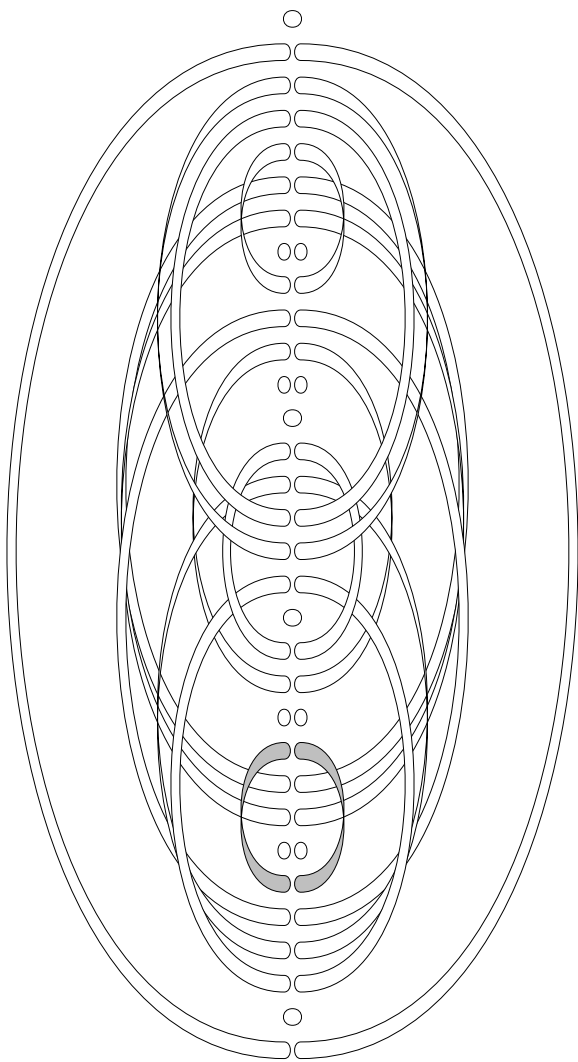
3 2 1 7 6

4 3 2 1 7

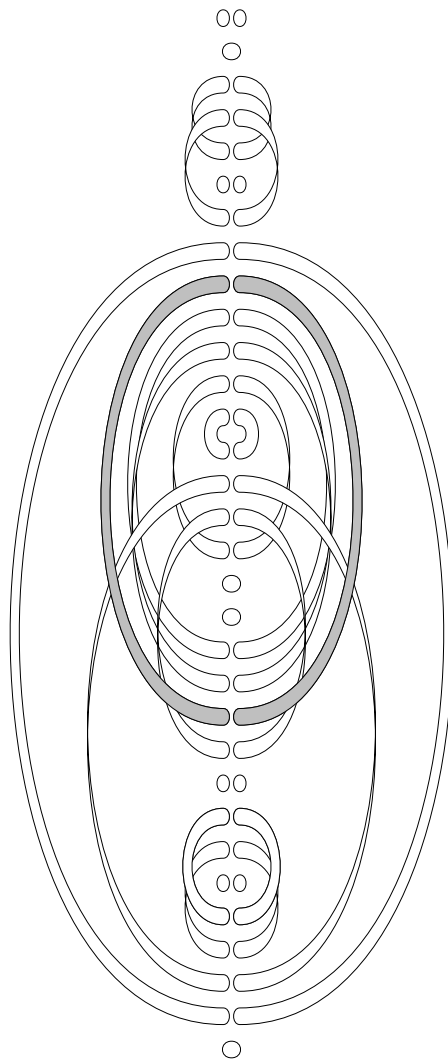
5 4 3 2 1

6 5 4 3 2

7 6 5 4 3



Fu Xi



King Wen

FX[(45,46)(53,54)]

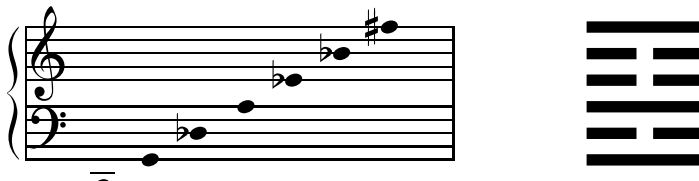


KW[(21,22)(47,48)]

賁

22. Bi

[Grace, Adornment, Elegance]



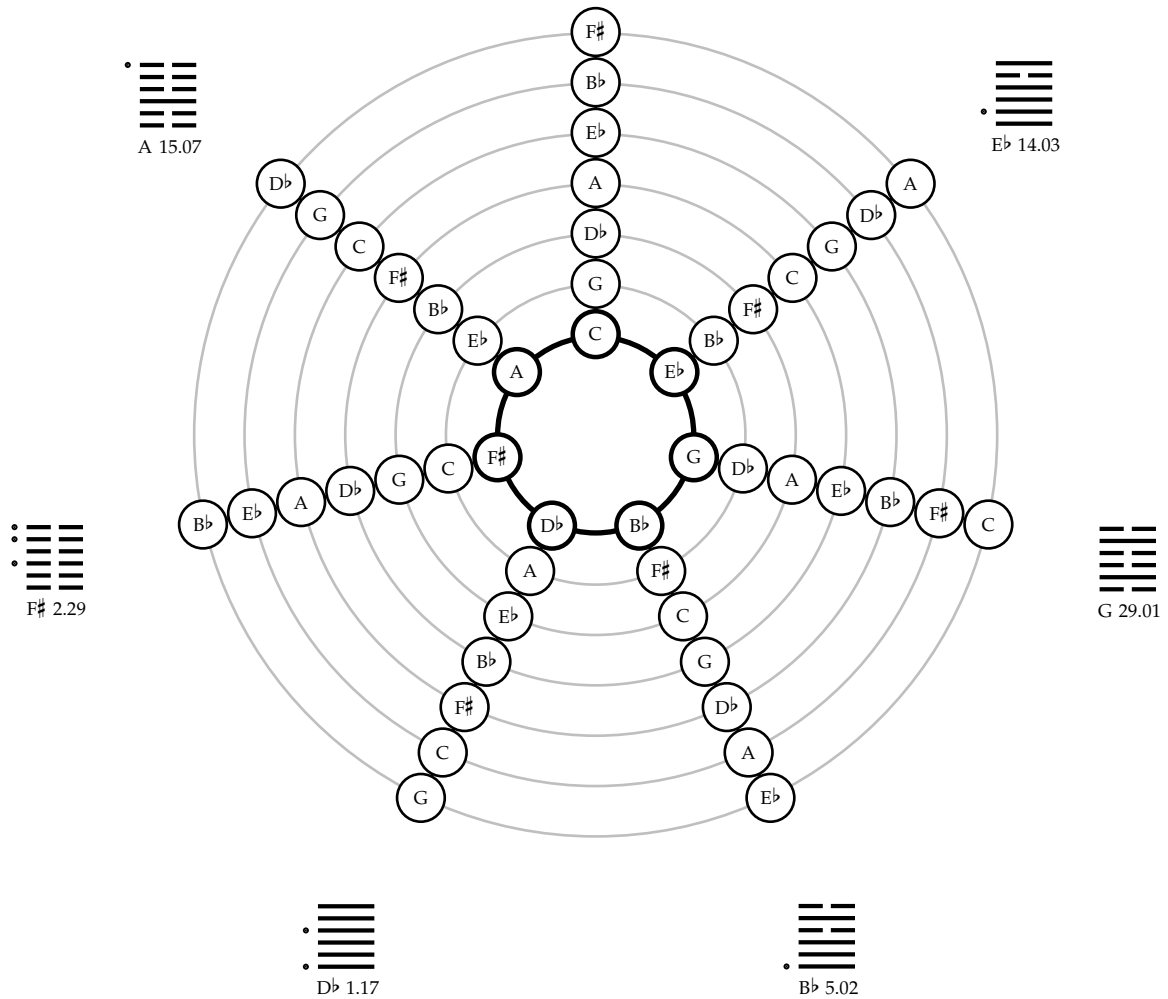
A musical score for the hexagram Bi (Grace, Adornment, Elegance). The score is presented in a grand staff with a treble and bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody consists of the notes G4, A4, Bb4, B4, C5, Bb4, A4, G4. The bass line consists of the notes G3, F3, E3, D3, C3, B2, A2, G2. To the right of the musical score is the hexagram Bi, which consists of the upper trigram Sun (Wind) and the lower trigram Kan (Water).

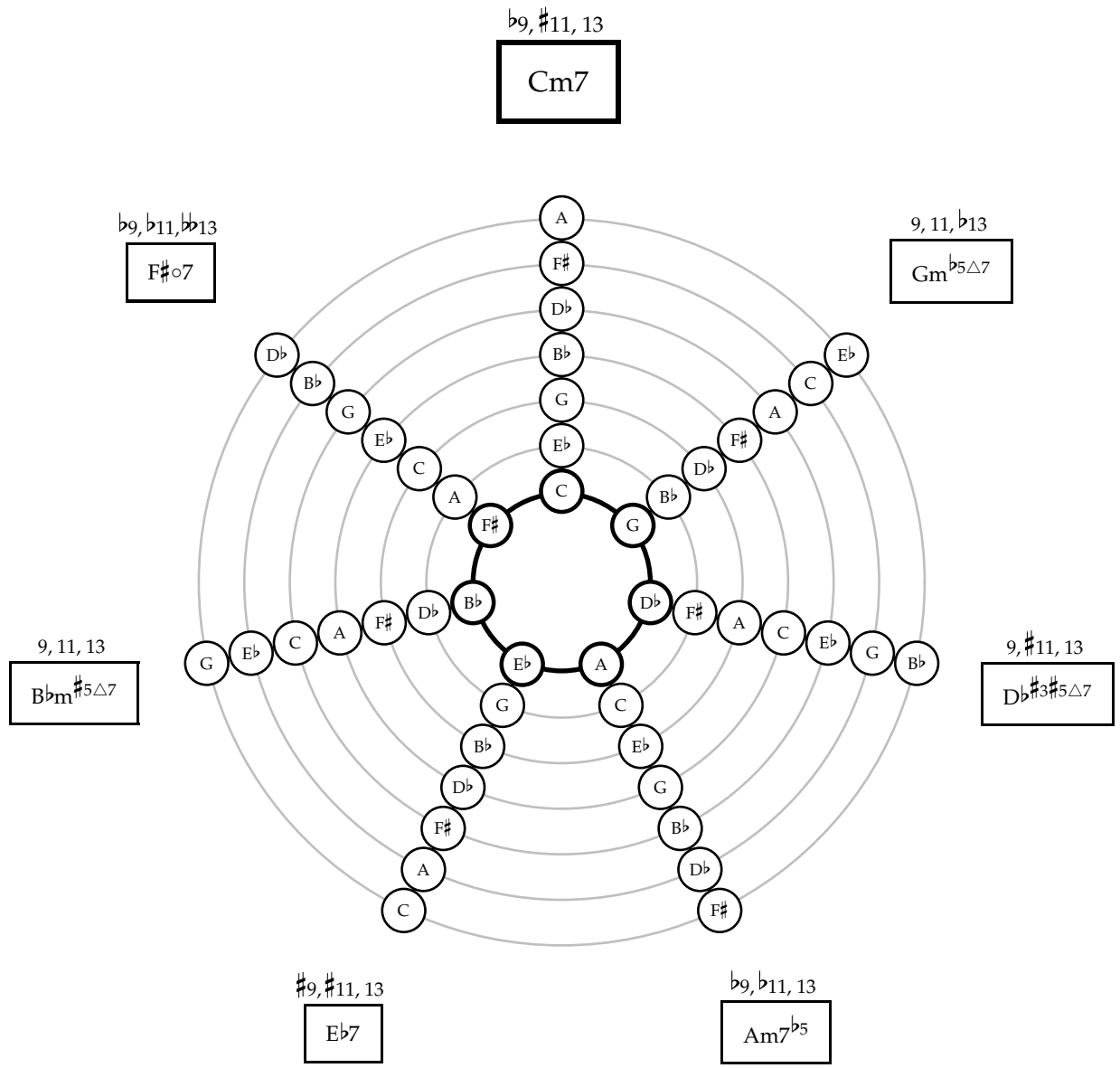


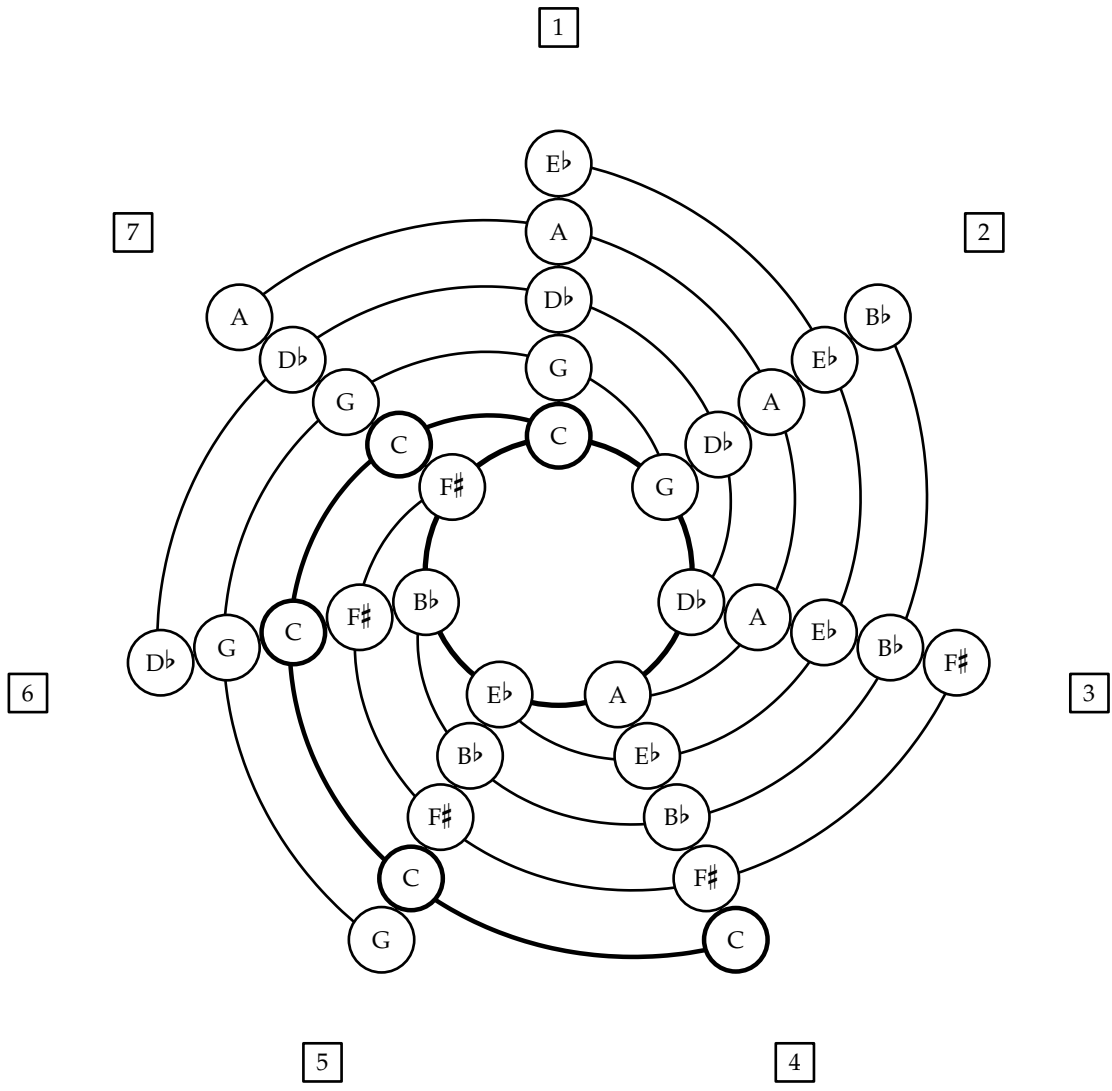
A single-line musical score for the hexagram Bi, written in a treble clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody consists of the notes G4, A4, Bb4, B4, C5, Bb4, A4, G4.



C 22.01







Musical staff 1 with fingering: 1, 7, 6, 5, 4

Musical staff 2 with fingering: 2, 1, 7, 6, 5

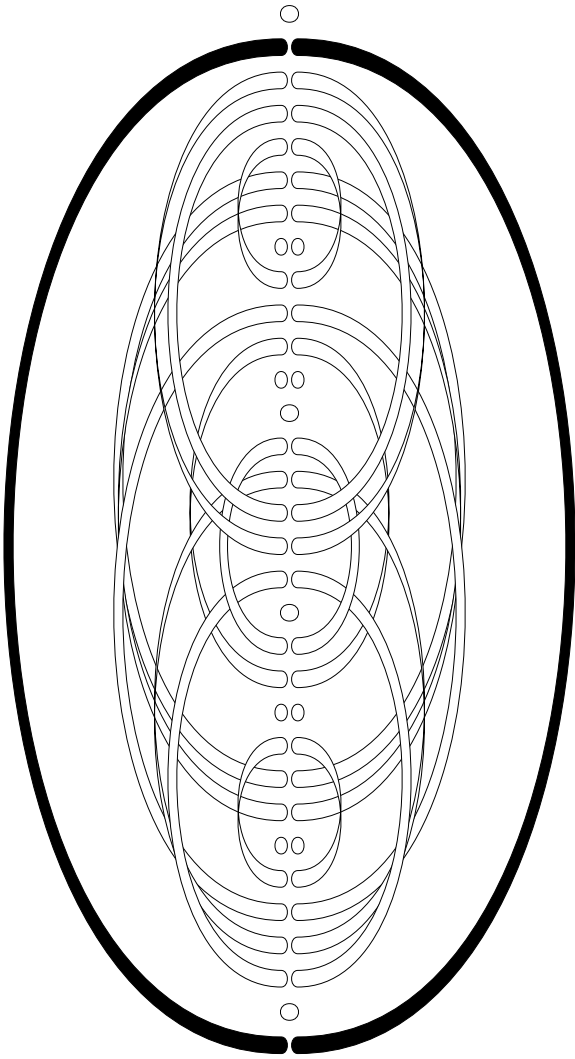
Musical staff 3 with fingering: 3, 2, 1, 7, 6

Musical staff 4 with fingering: 4, 3, 2, 1, 7

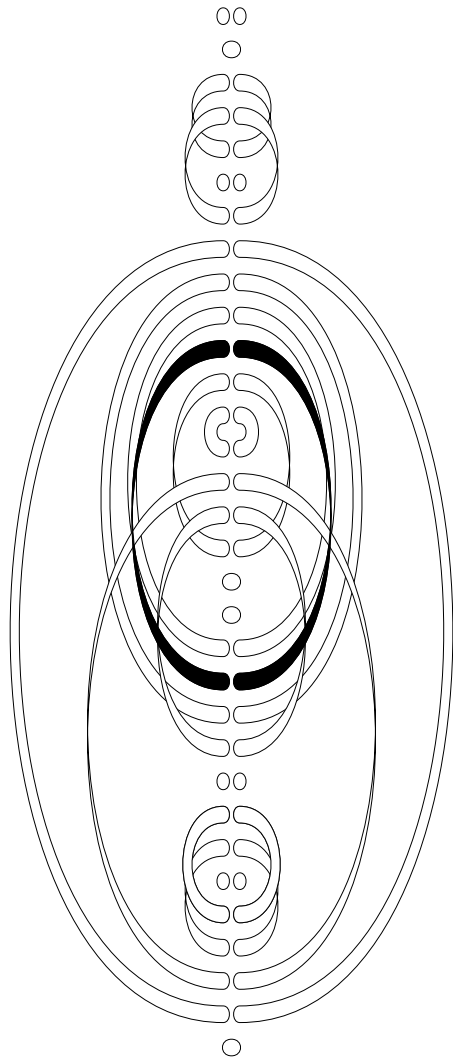
Musical staff 5 with fingering: 5, 4, 3, 2, 1

Musical staff 6 with fingering: 6, 5, 4, 3, 2

Musical staff 7 with fingering: 7, 6, 5, 4, 3

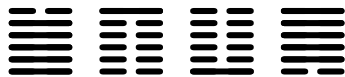


Fu Xi



King Wen

FX[(3,4)(63,64)]

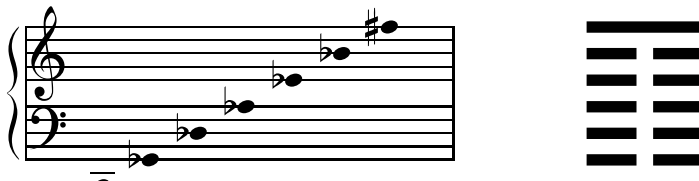


KW[(23,24)(43,44)]

剝

23. Bo

[Splitting Apart, Stripping Away, Falling Away, Peeling]



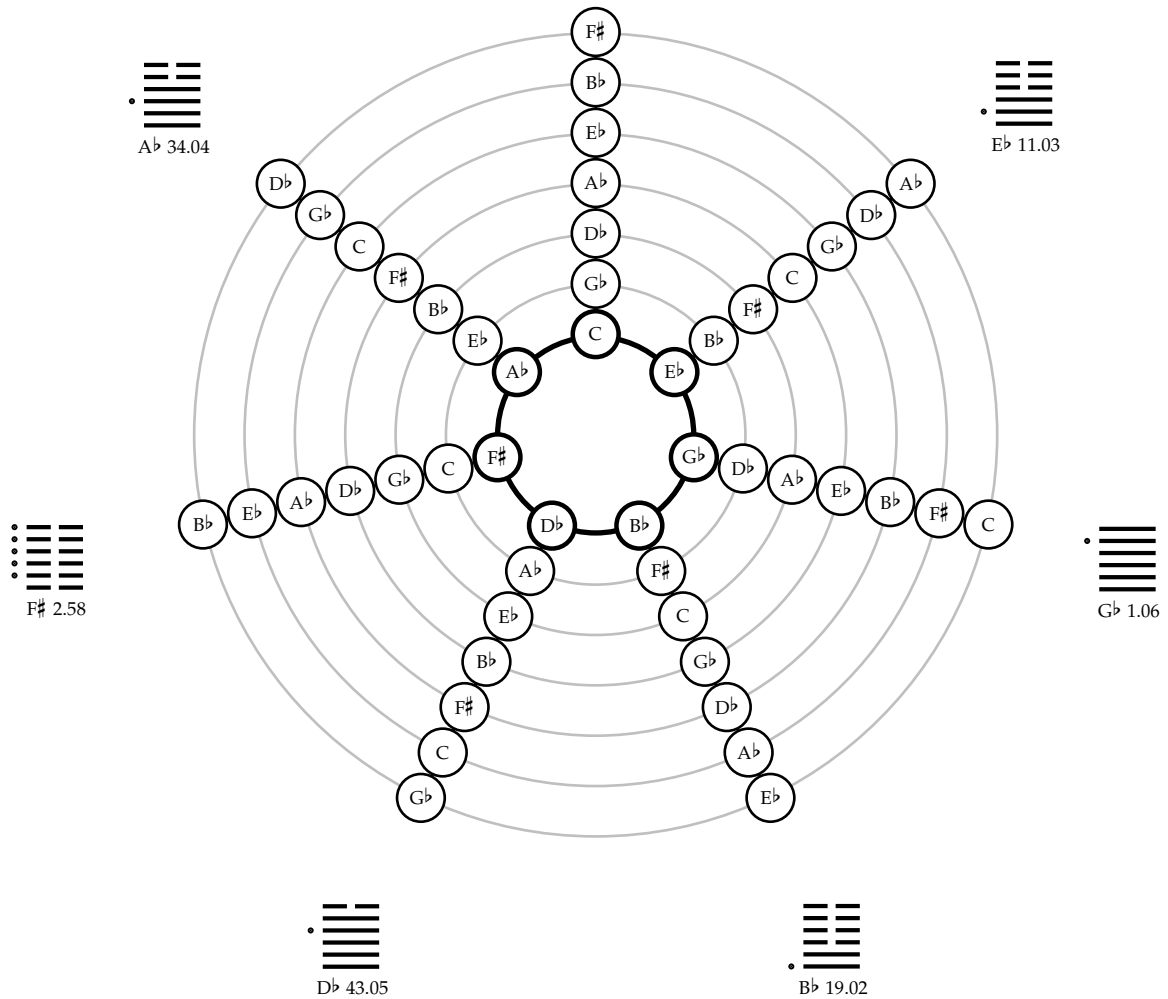
A rectangular box containing two elements. On the left is a musical score for a piano, consisting of a grand staff with a treble clef on the right and a bass clef on the left. The melody is written in a key with one flat (B-flat) and a common time signature. The notes are: bass clef (G2, F2), treble clef (G4, A4, Bb4, B4, C5, Bb4, A4, G4). On the right is the hexagram Bo (The Splitting Apart), which consists of the upper trigram Qian (Heaven, three solid lines) and the lower trigram Kan (Water, three broken lines).

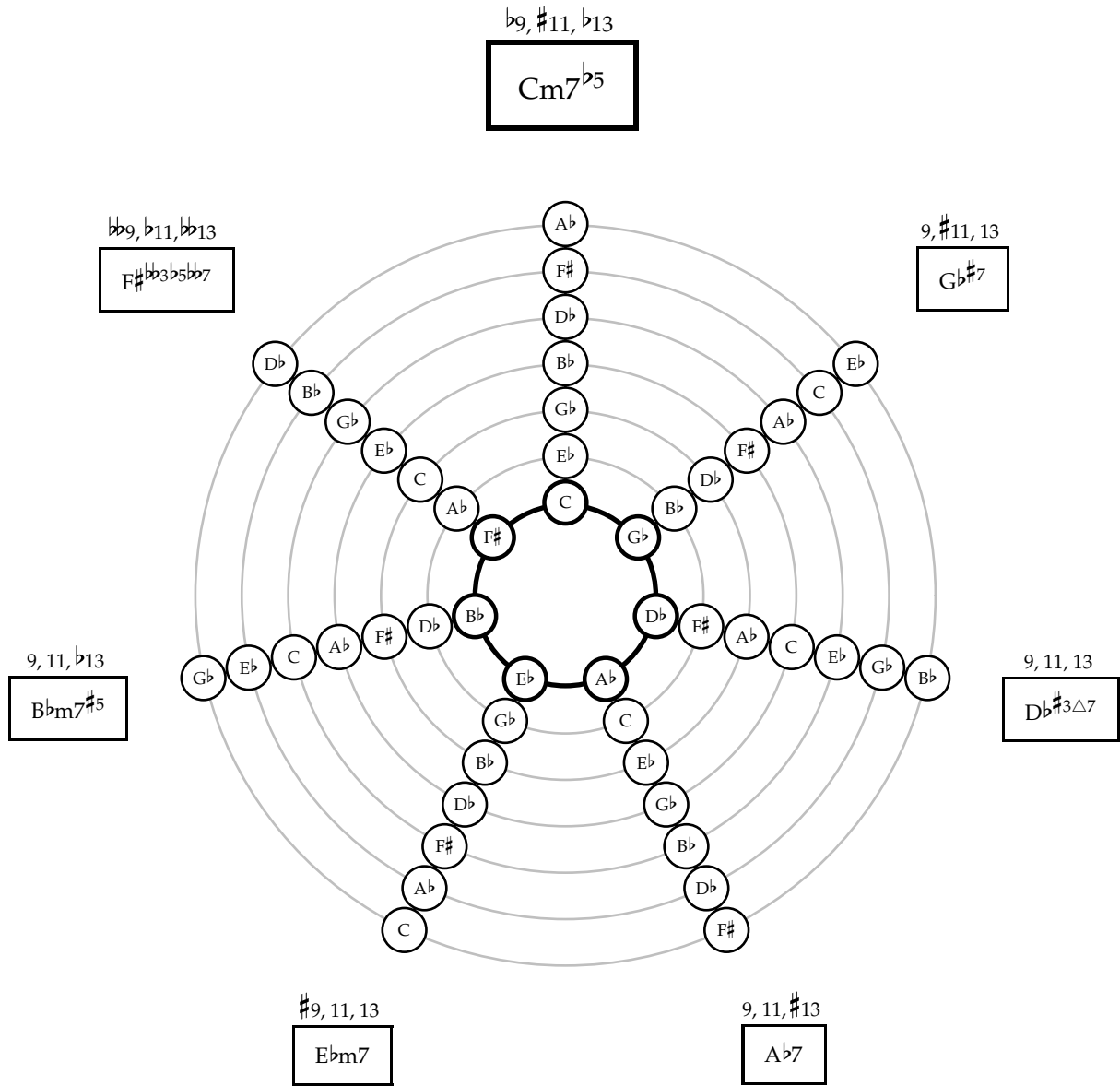


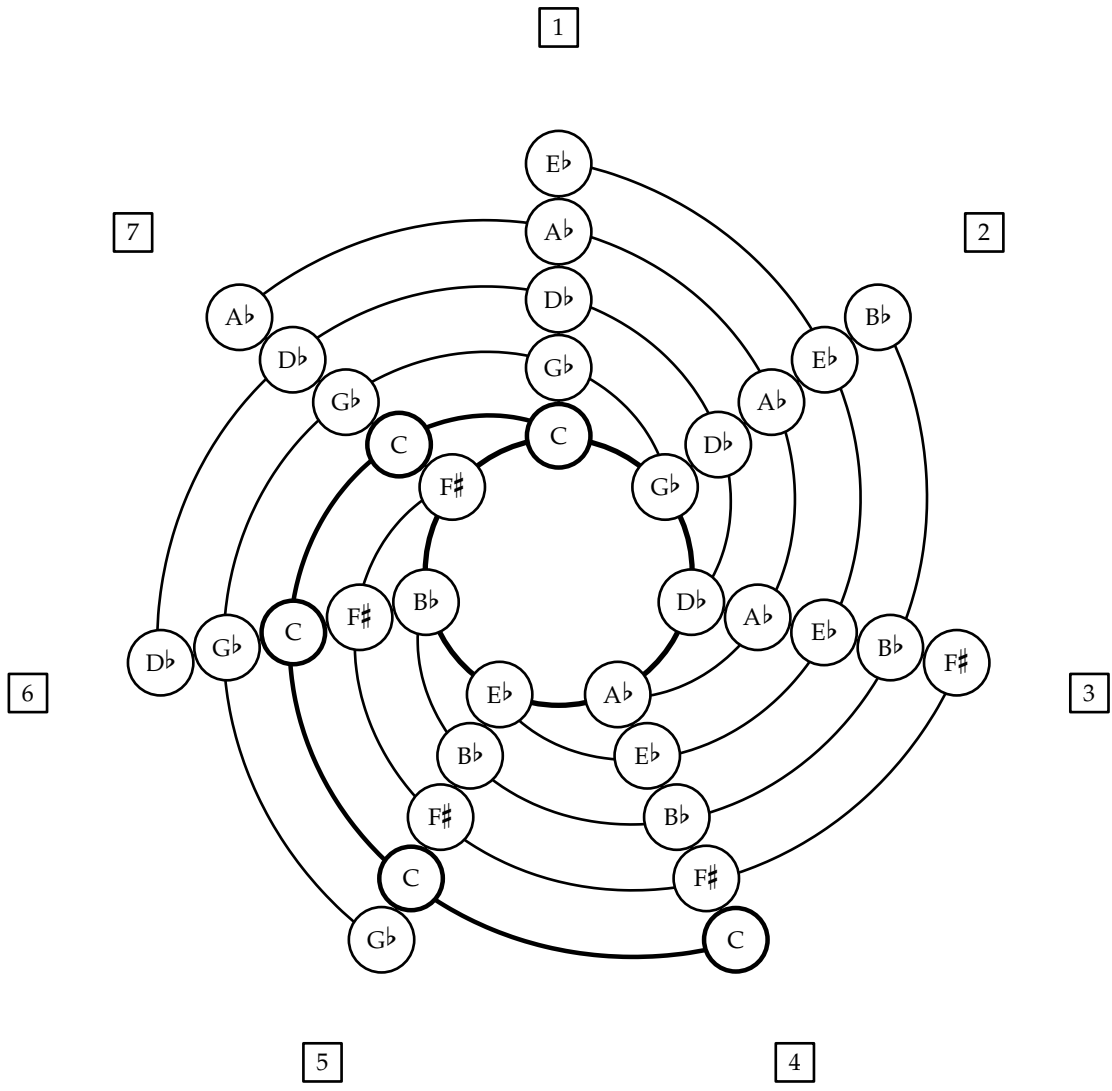
A single-line musical notation on a treble clef staff. The notes are: G4, A4, Bb4, B4, C5, Bb4, A4, G4. This appears to be a simplified or single-line version of the melody shown in the box above.



C 23.01







1 7 6 5 4

2 1 7 6 5

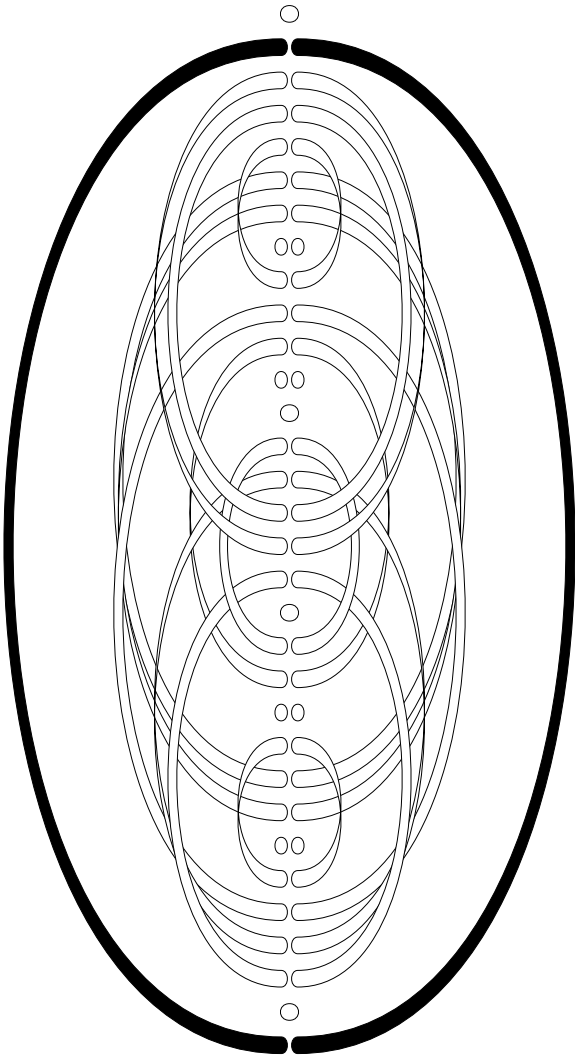
3 2 1 7 6

4 3 2 1 7

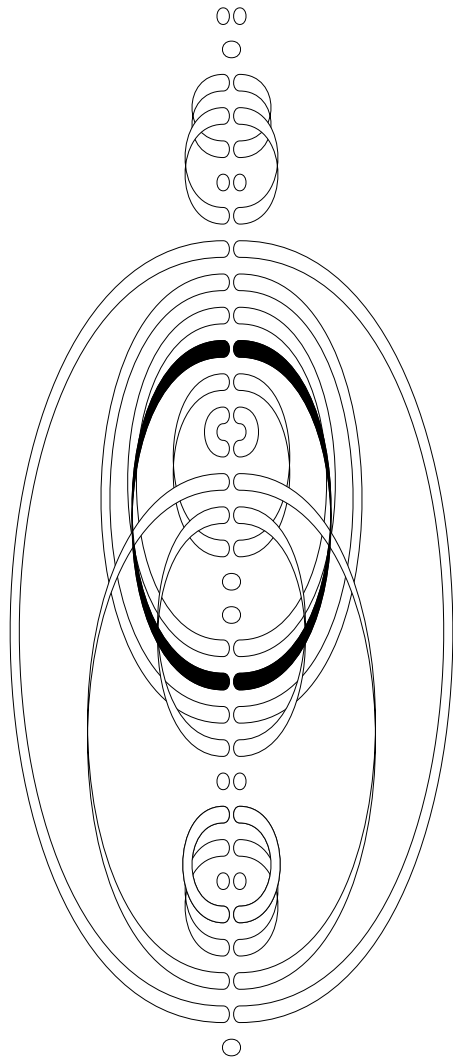
5 4 3 2 1

6 5 4 3 2

7 6 5 4 3

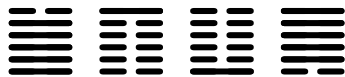


Fu Xi



King Wen

FX[(3,4)(63,64)]

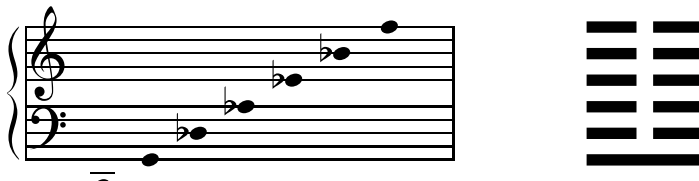


KW[(23,24)(43,44)]

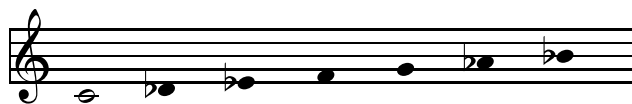
復

24. Fu

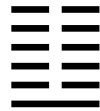
[Return, The Turning Point, Turning Back]



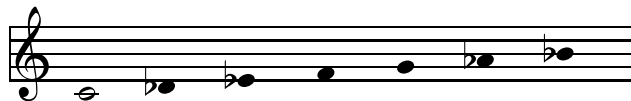
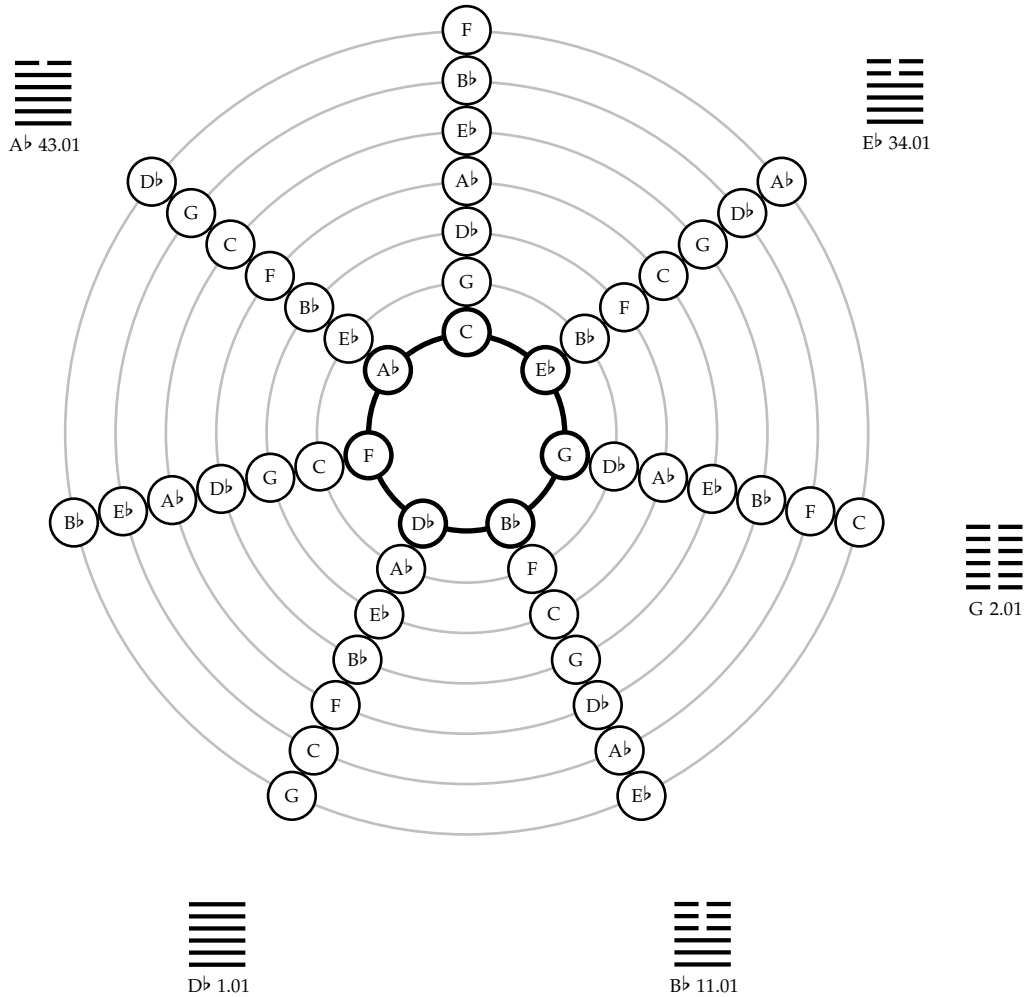
Musical score for Fu (Return) in G major, 4/4 time. The score is presented in a grand staff with treble and bass clefs. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass line is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The hexagram to the right consists of six horizontal lines: from top to bottom, they are broken, broken, broken, solid, solid, and solid.

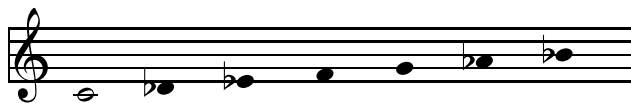
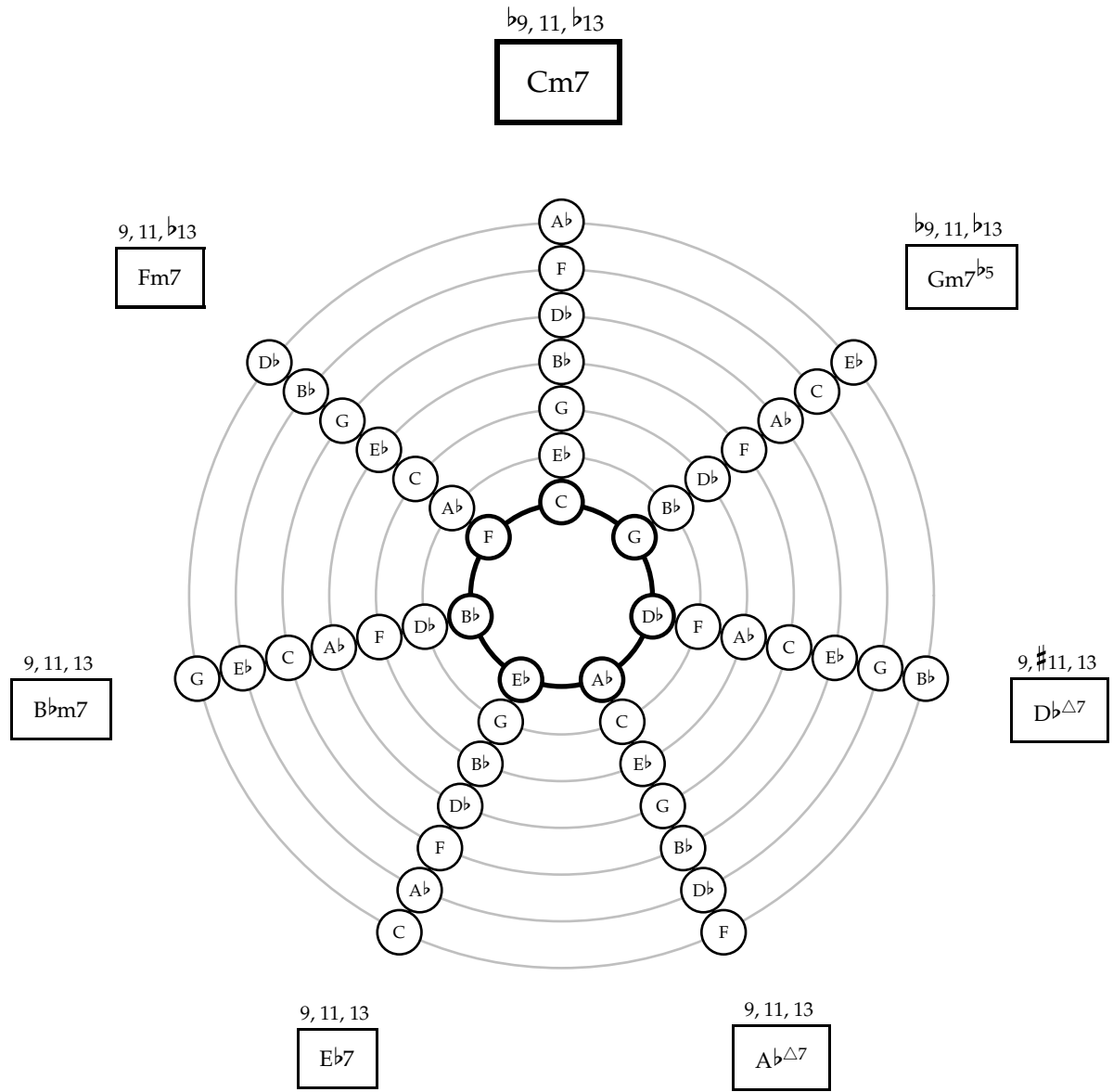


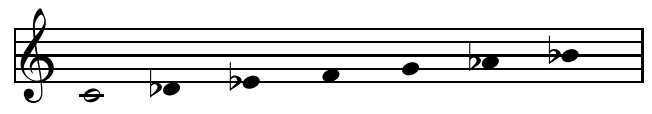
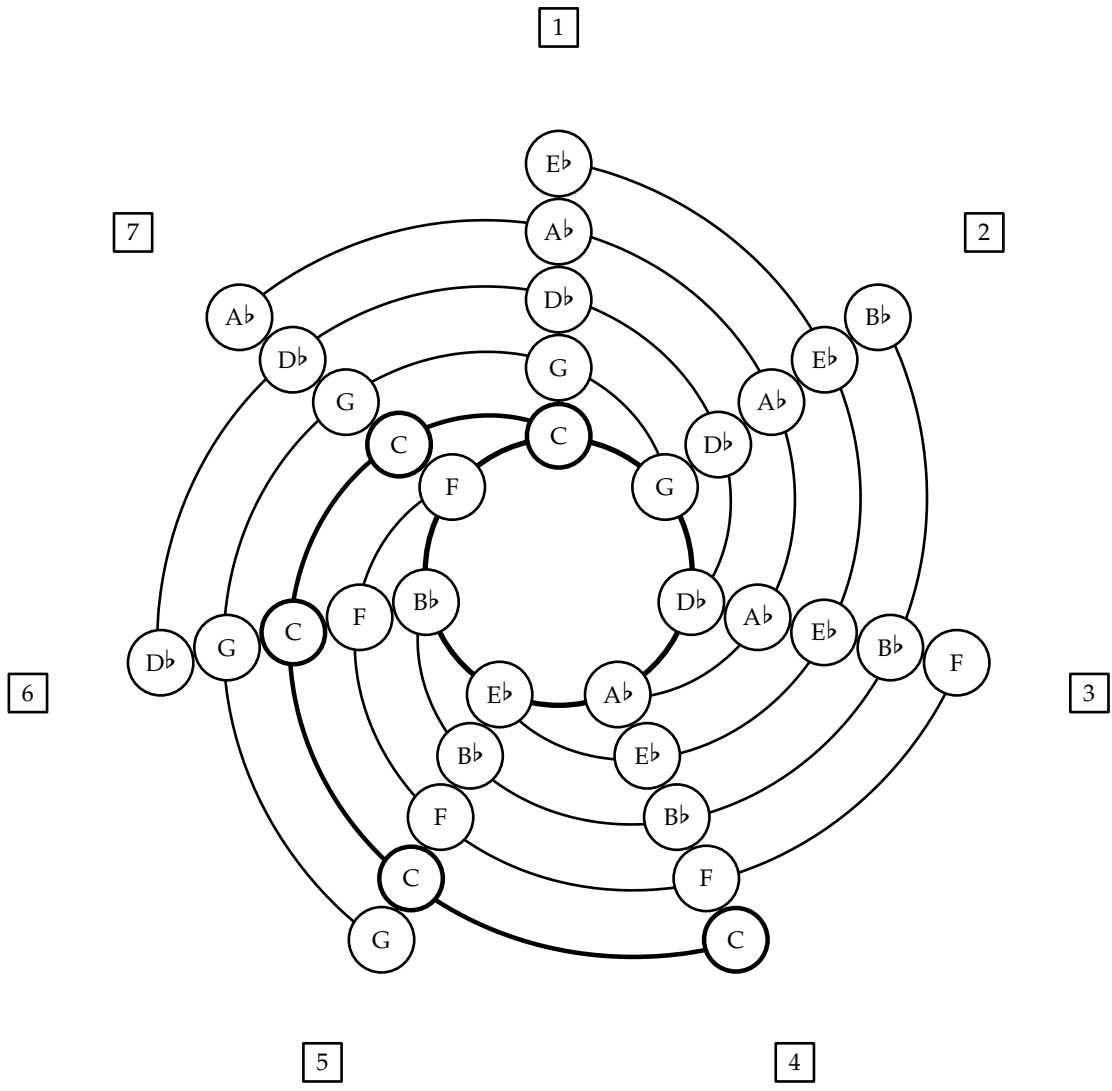
Simplified musical score for Fu (Return) in G major, 4/4 time, showing only the treble clef staff. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).



C 24.01







1 7 6 5 4

2 1 7 6 5

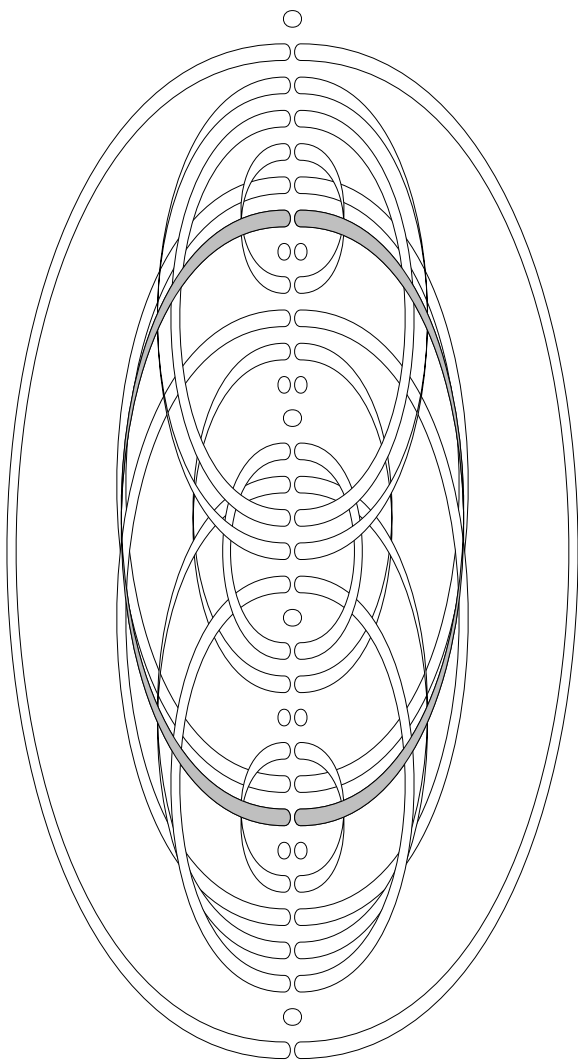
3 2 1 7 6

4 3 2 1 7

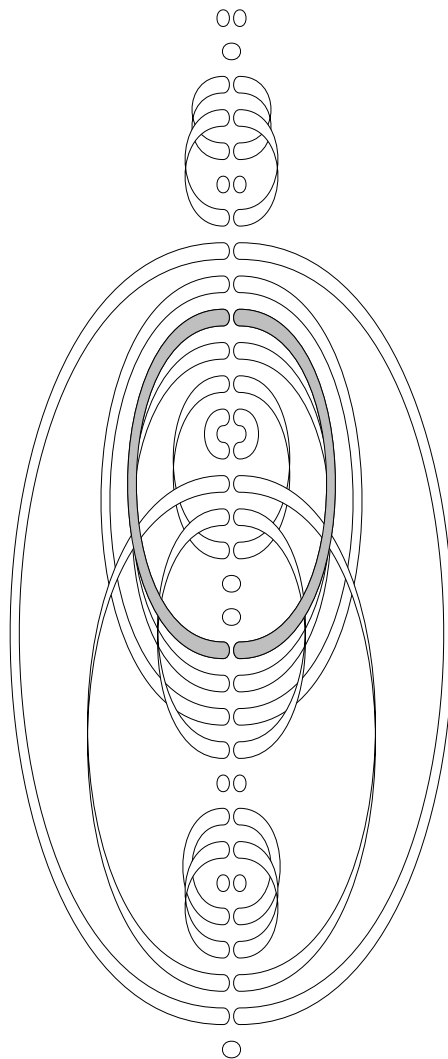
5 4 3 2 1

6 5 4 3 2

7 6 5 4 3



Fu Xi



King Wen

FX[(13,14)(49,50)]

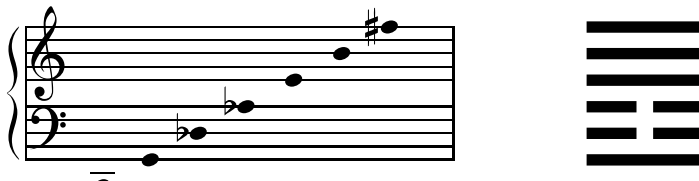


KW[(25,26)(45,46)]

无妄

25. Wu Wang

[Innocence, Fidelity, No Errancy, Without Falsehood]



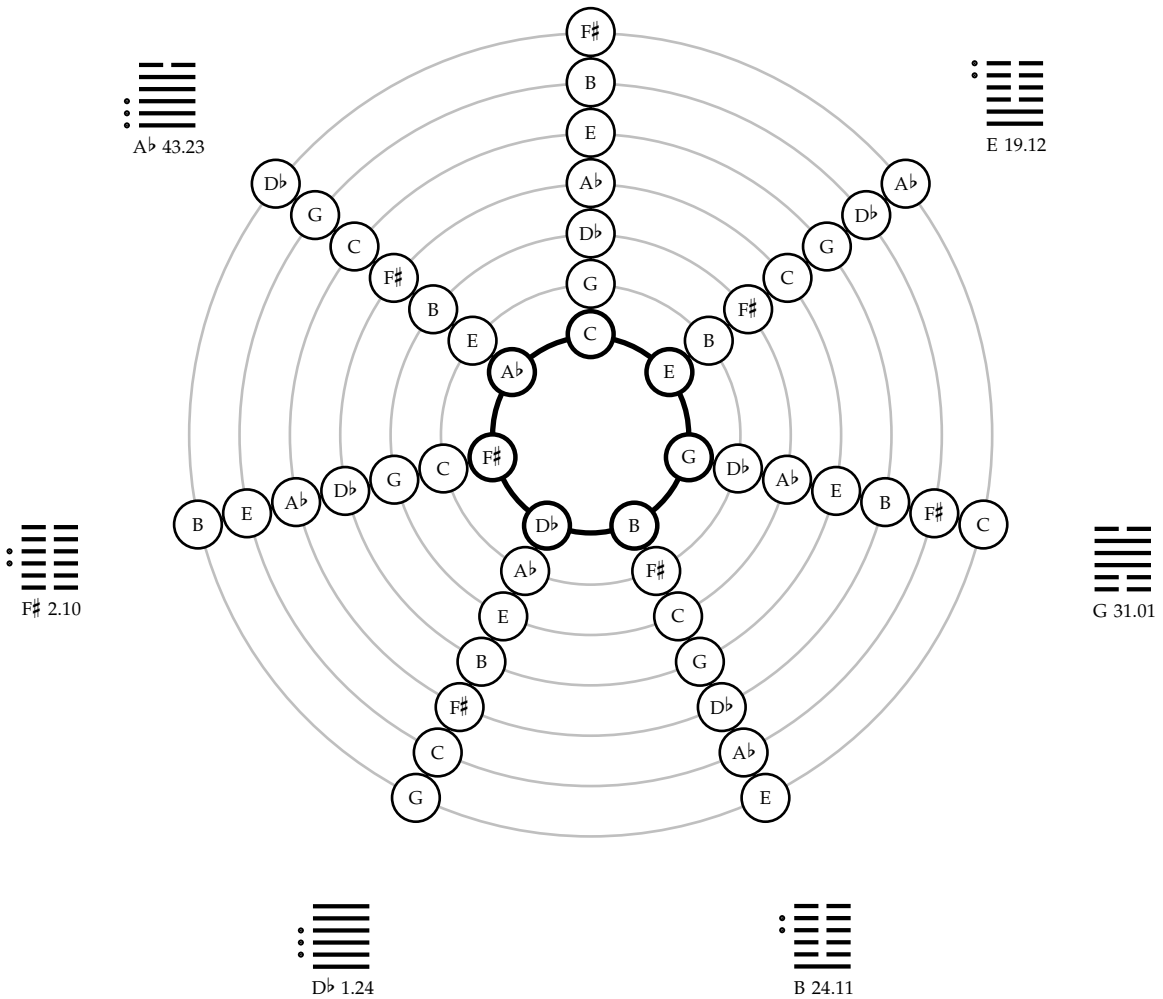
A rectangular box containing musical notation and a hexagram. On the left is a piano-style musical score with a treble and bass clef. The bass line starts with a whole note G2, followed by quarter notes G2, A2, B2, and a half note C3. The treble line starts with a whole note C4, followed by quarter notes D4, E4, F#4, and a half note G4. On the right is the hexagram Wu Wang (The Innocent), consisting of the upper trigram Qian (Heaven) and the lower trigram Zhen (Thunder).

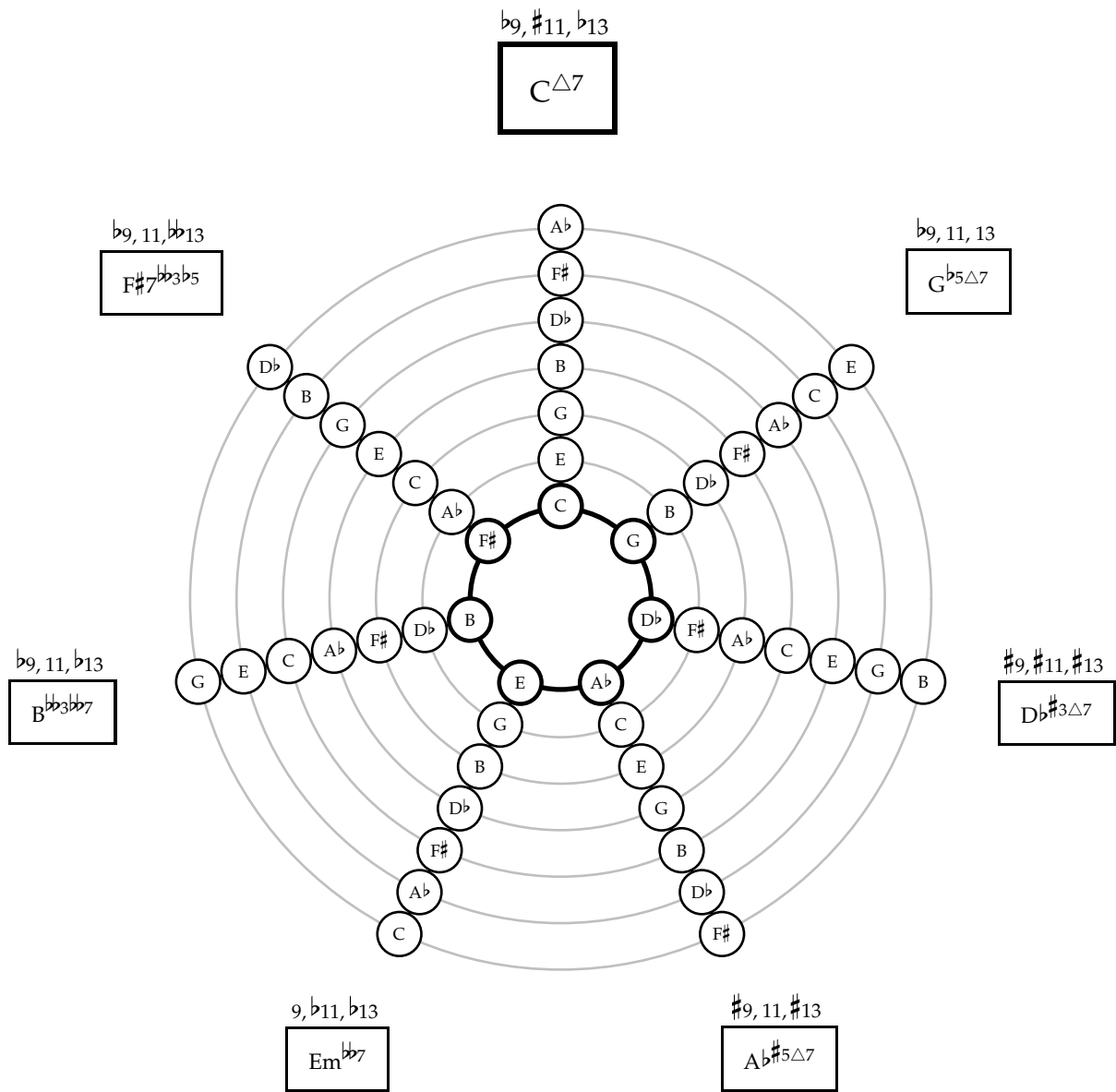


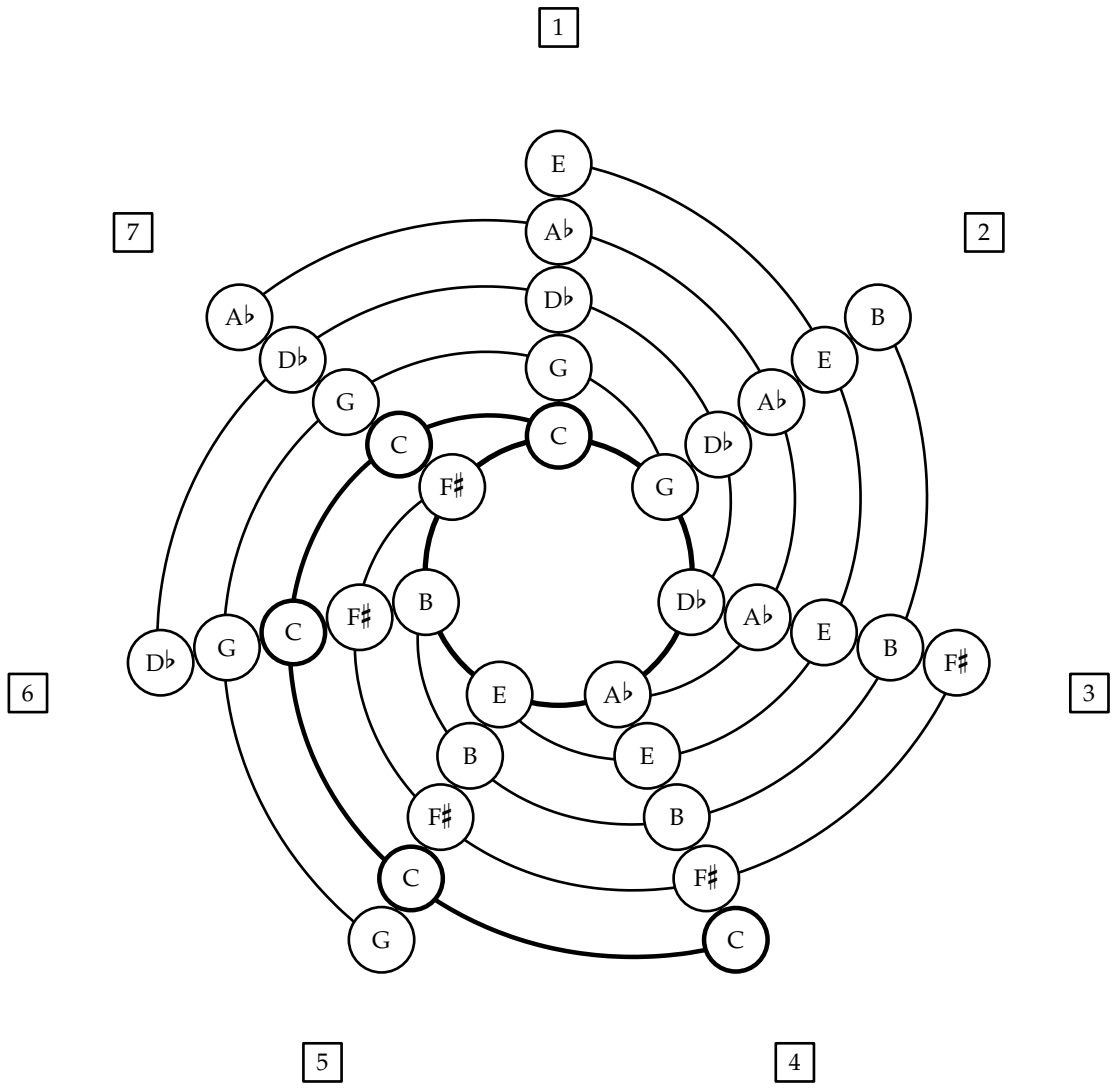
A single-line musical score on a treble clef staff. The notes are G4, A4, B4, C5, B4, A4, and G4, with a sharp sign above the C5 note.



C 25.01

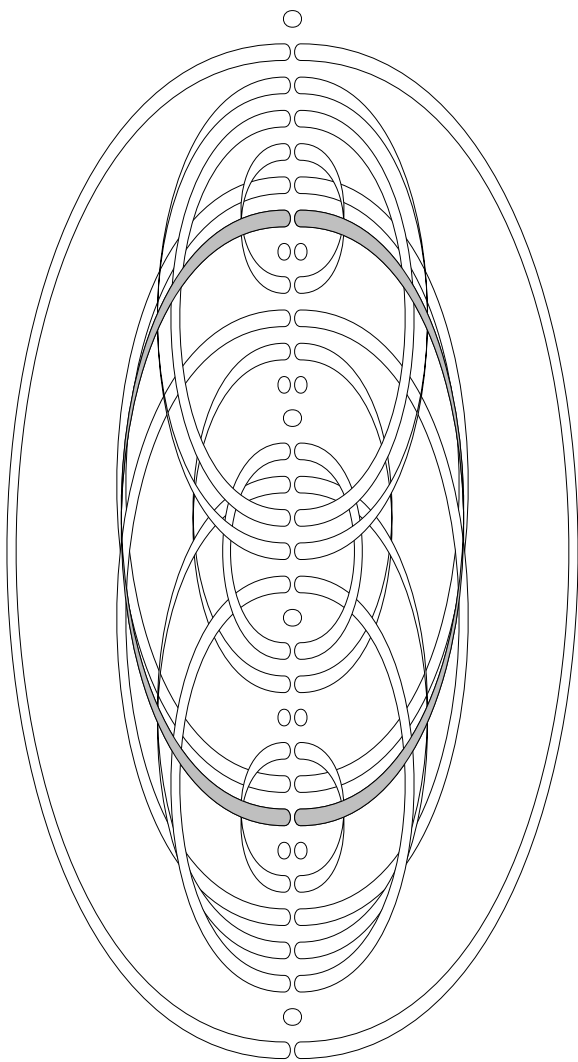




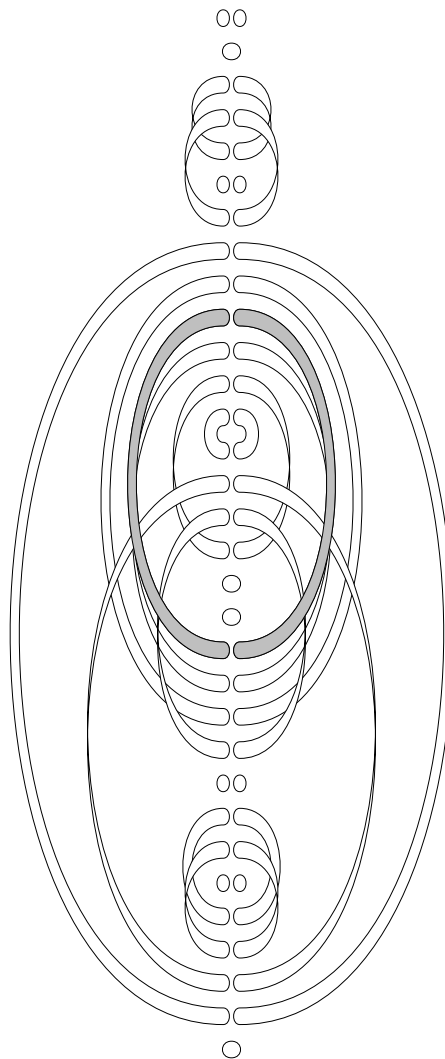


The image displays seven staves of musical notation, each enclosed in a rounded rectangular box. Each staff contains five measures of music, with a numbered box (1-7) connected to a specific note by a line. The notes are as follows:

- Staff 1: 1 (G4), 7 (F#4), 6 (E4), 5 (D4), 4 (C4)
- Staff 2: 2 (B3), 1 (A3), 7 (G#3), 6 (F#3), 5 (E3)
- Staff 3: 3 (D4), 2 (C#4), 1 (B3), 7 (A#3), 6 (G#3)
- Staff 4: 4 (B3), 3 (A#3), 2 (G#3), 1 (F#3), 7 (E3)
- Staff 5: 5 (D4), 4 (C#4), 3 (B3), 2 (A#3), 1 (G#3)
- Staff 6: 6 (E4), 5 (D#4), 4 (C#4), 3 (B3), 2 (A#3)
- Staff 7: 7 (F#4), 6 (E#4), 5 (D#4), 4 (C#4), 3 (B3)



Fu Xi



King Wen

FX[(13,14)(49,50)]

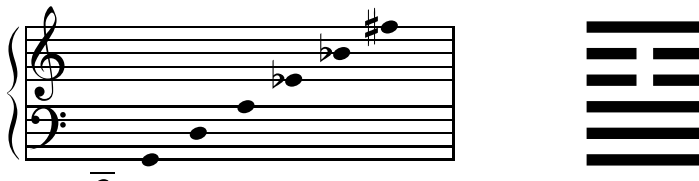


KW[(25,26)(45,46)]

大畜

26. Da Xu

[The Taming Power of the Great, Nurturance of the Great]



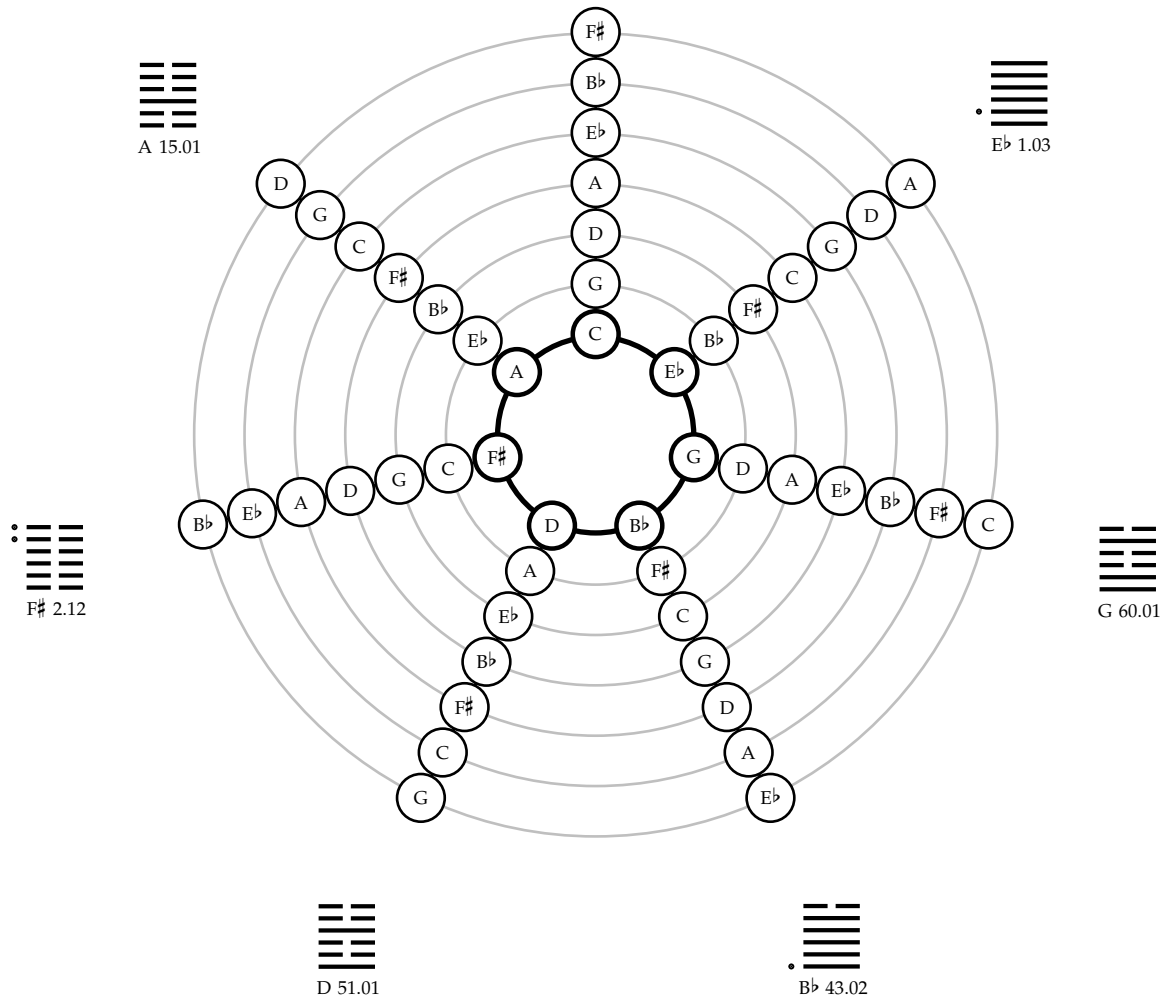
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one flat and a common time signature. The melody consists of several notes: G2, A2, B2, C3, D3, E3, F#3, G3. On the right is the hexagram for Da Xu (The Taming Power of the Great), which consists of the upper trigram Qian (Heaven) and the lower trigram Kan (Water).

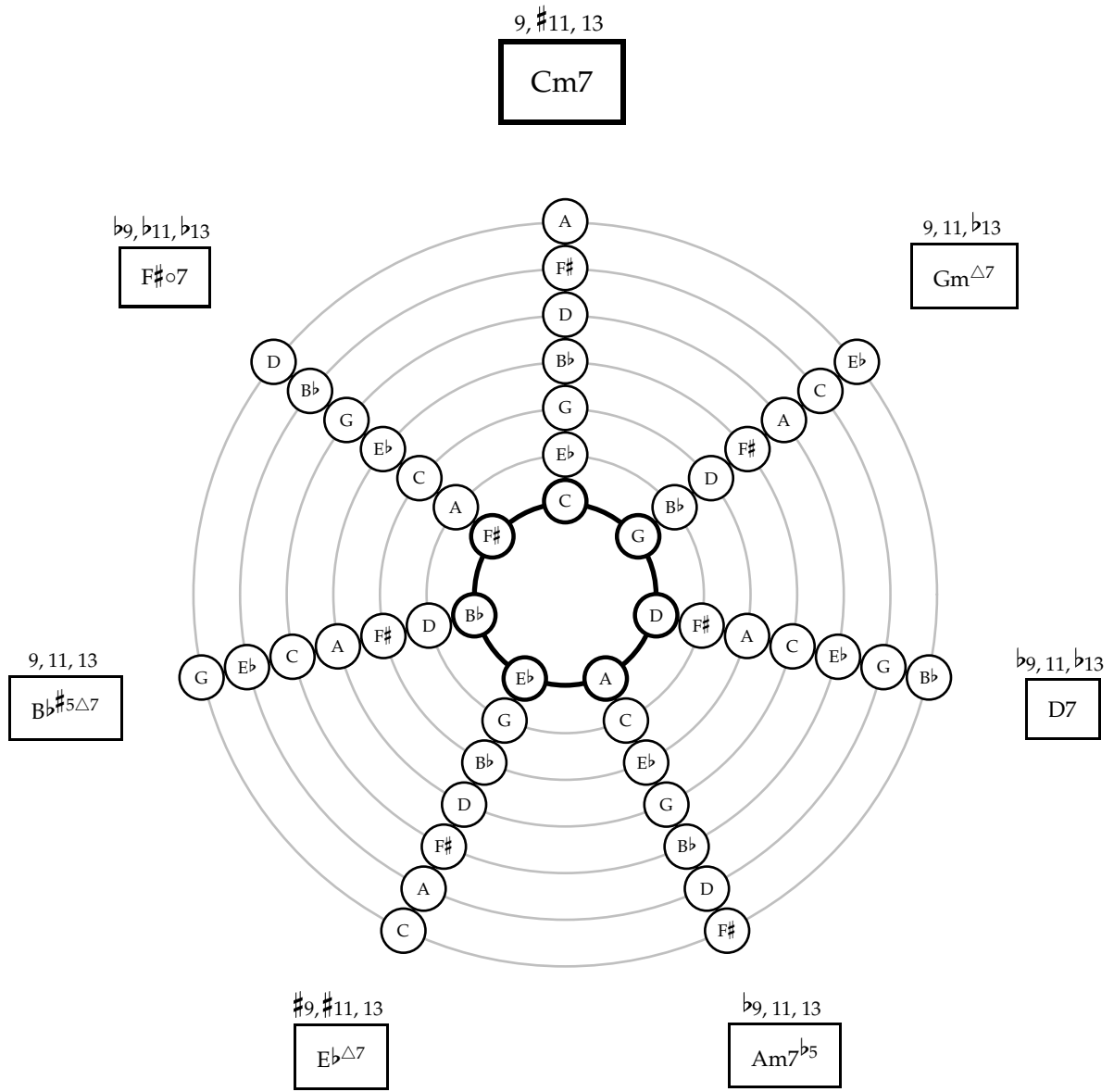


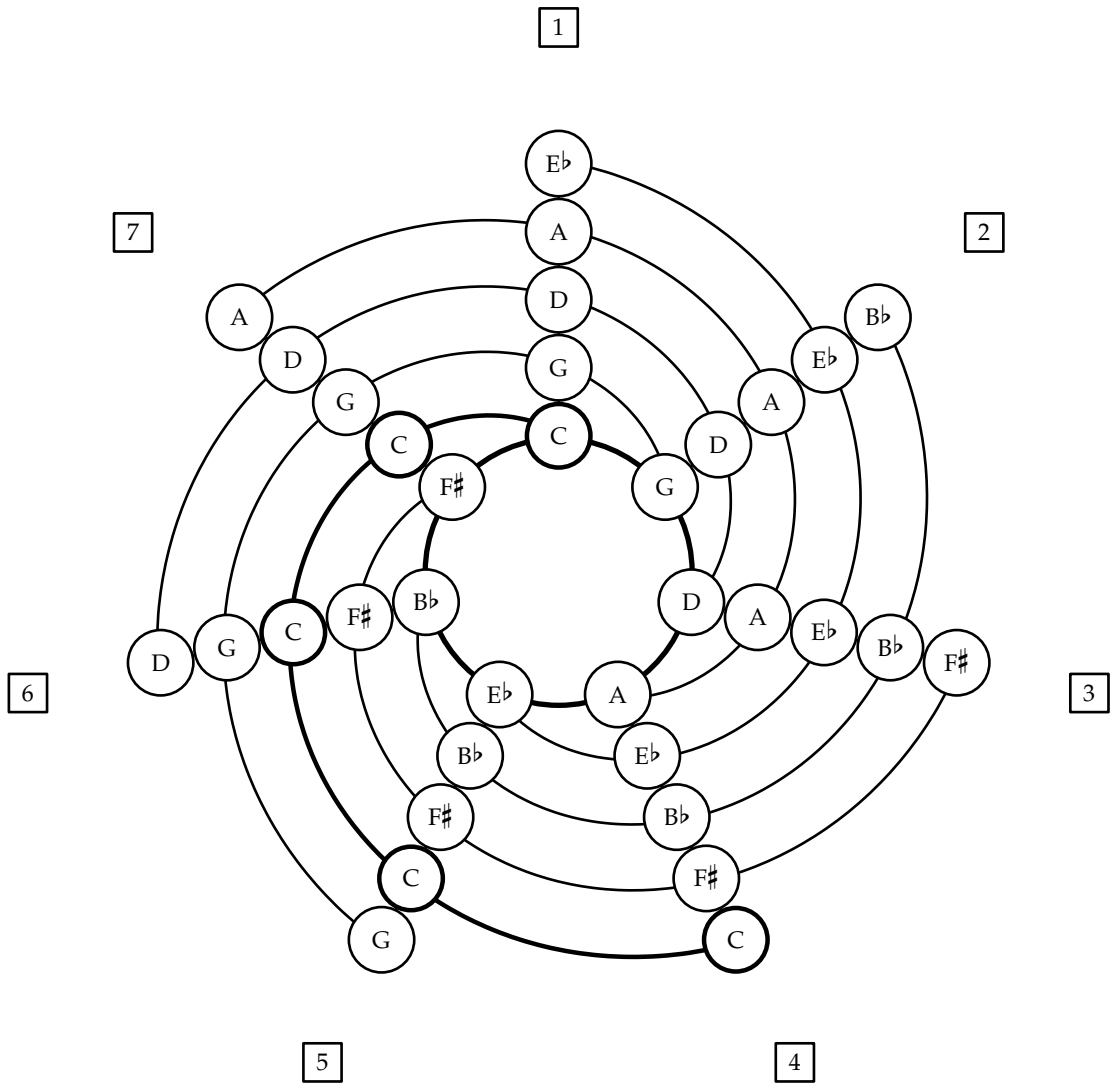
A single-line musical notation on a treble clef staff, showing a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5. This appears to be a simplified or derived version of the melody from the piano score above.



C 26.01

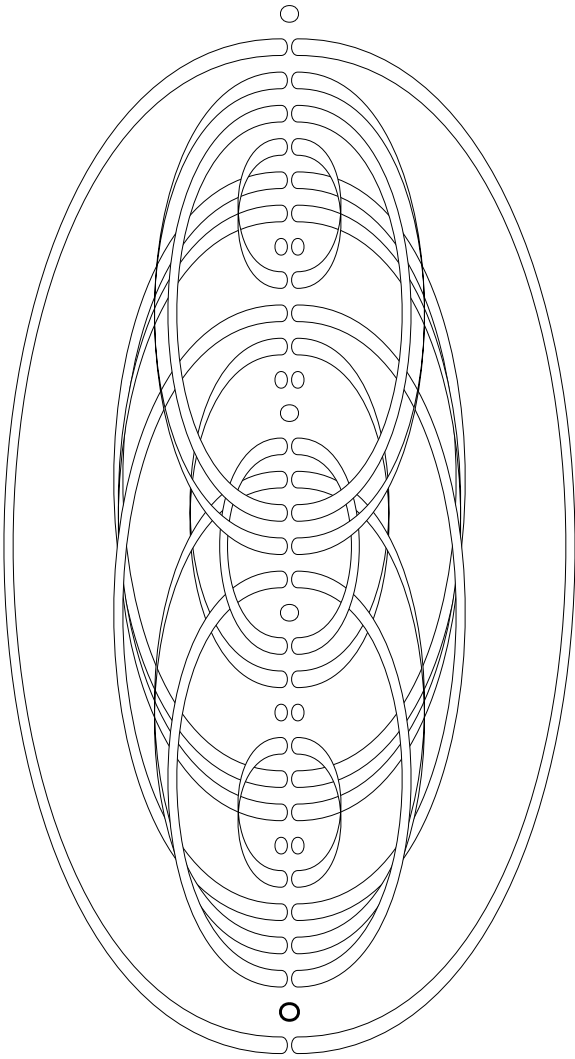




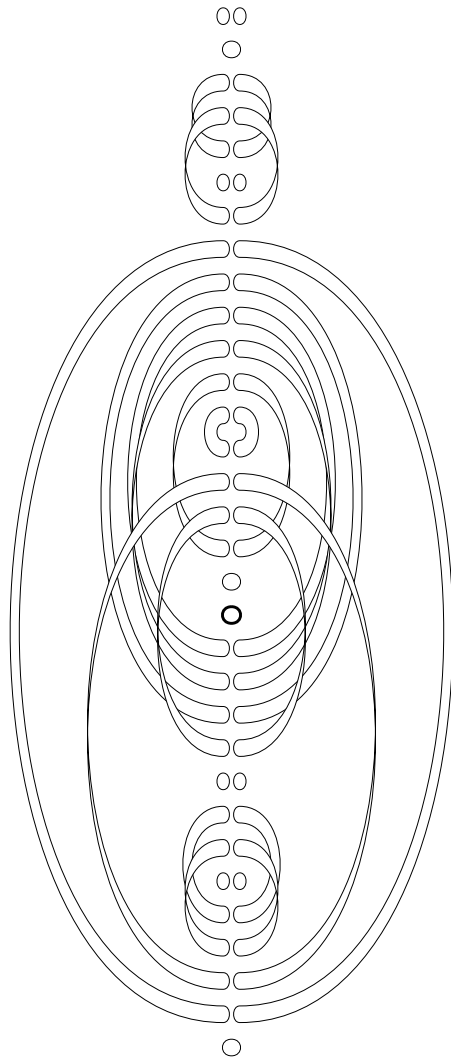


The image displays a musical exercise for the instrument 'Da Xu' (C 26.01). It consists of seven horizontal staves of music, each enclosed in a rounded rectangular box. Each staff contains a sequence of notes with a specific fingering indicated by a number in a small box below it. Lines connect these numbers to the corresponding notes on the staff. The fingering sequence across the seven staves is as follows:

- Staff 1: 1, 7, 6, 5, 4
- Staff 2: 2, 1, 7, 6, 5
- Staff 3: 3, 2, 1, 7, 6
- Staff 4: 4, 3, 2, 1, 7
- Staff 5: 5, 4, 3, 2, 1
- Staff 6: 6, 5, 4, 3, 2
- Staff 7: 7, 6, 5, 4, 3

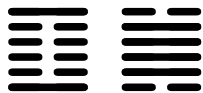


Fu Xi



King Wen

FX(61,62)

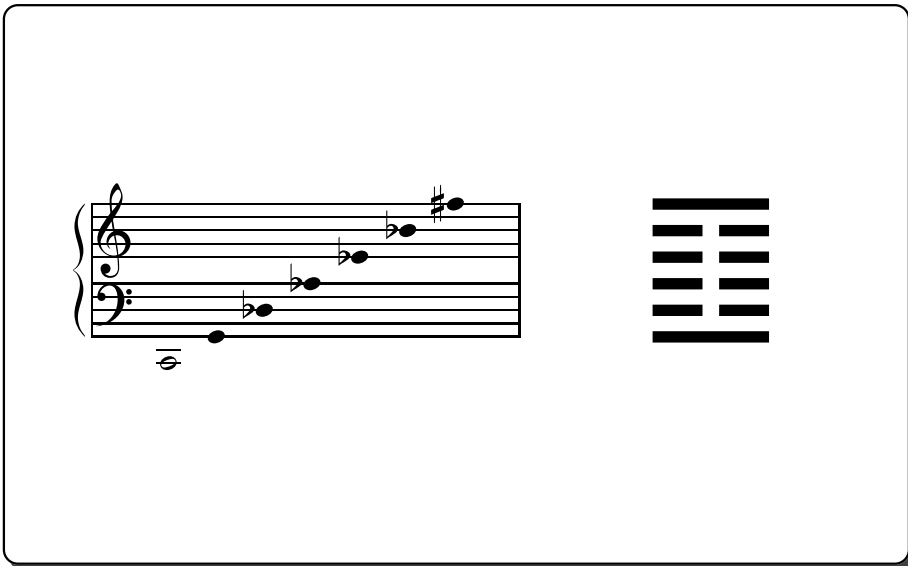


KW(27,28)

頤

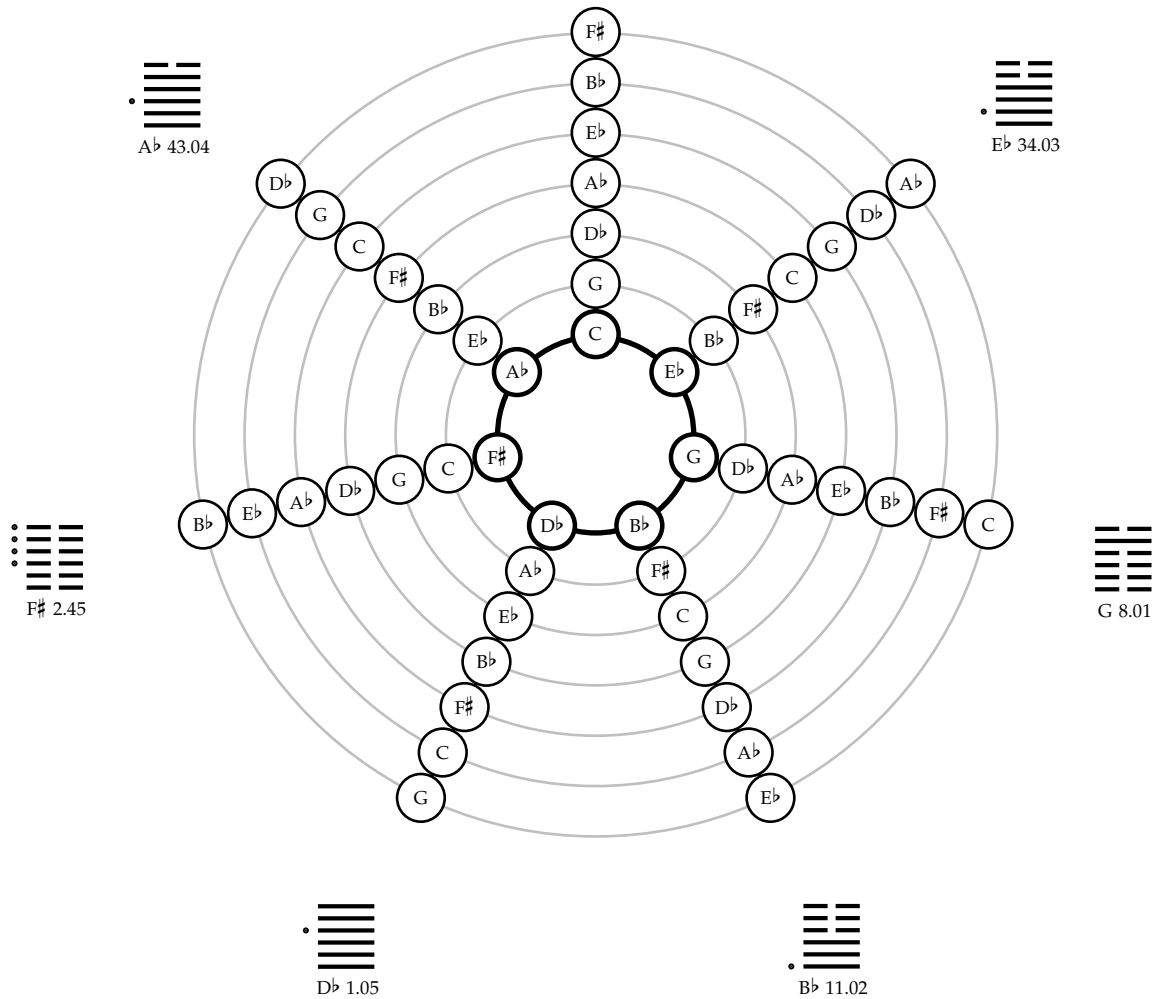
27. Yi

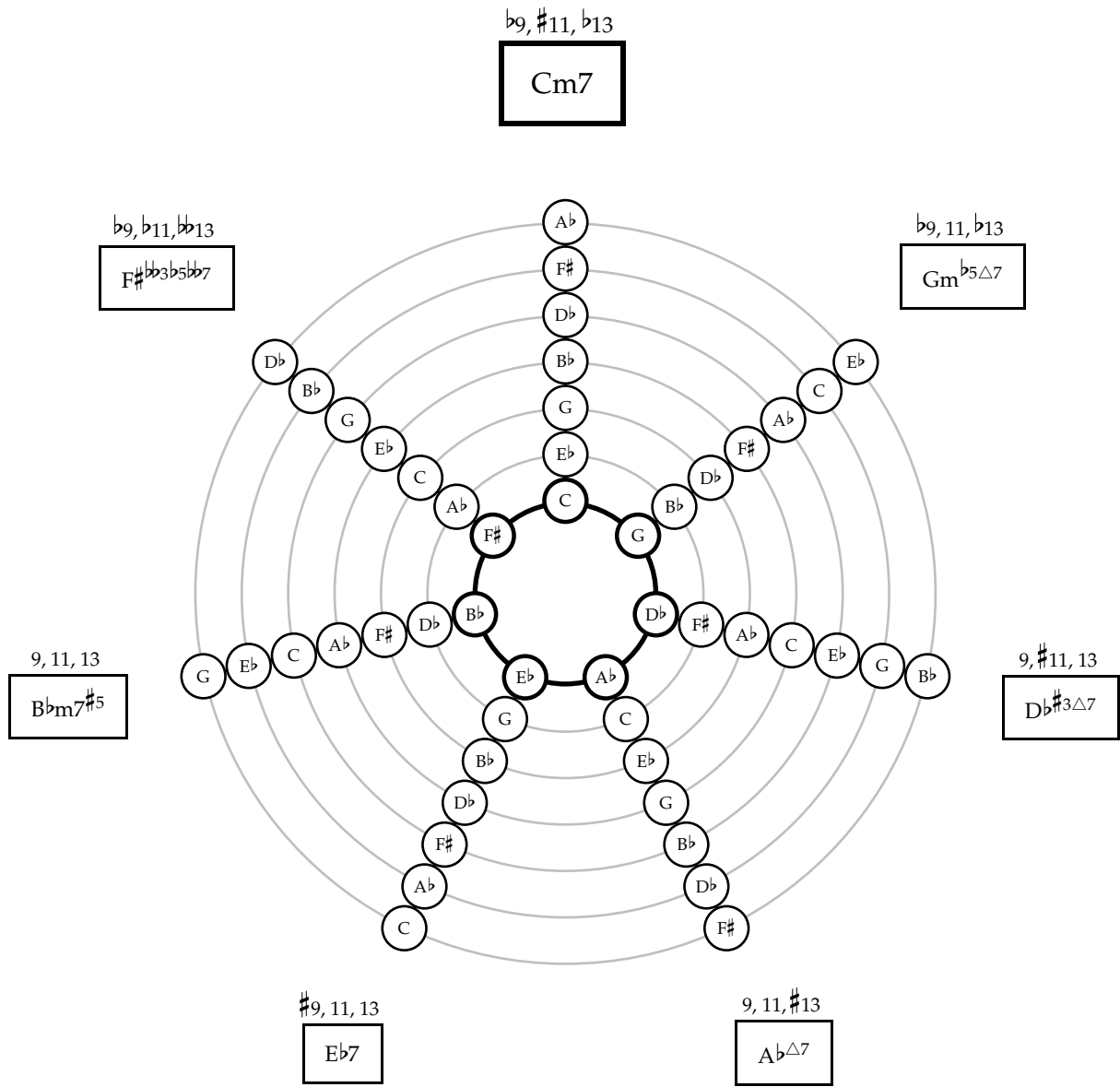
[The Corners of the Mouth, Lower Jaw, Nourishment]

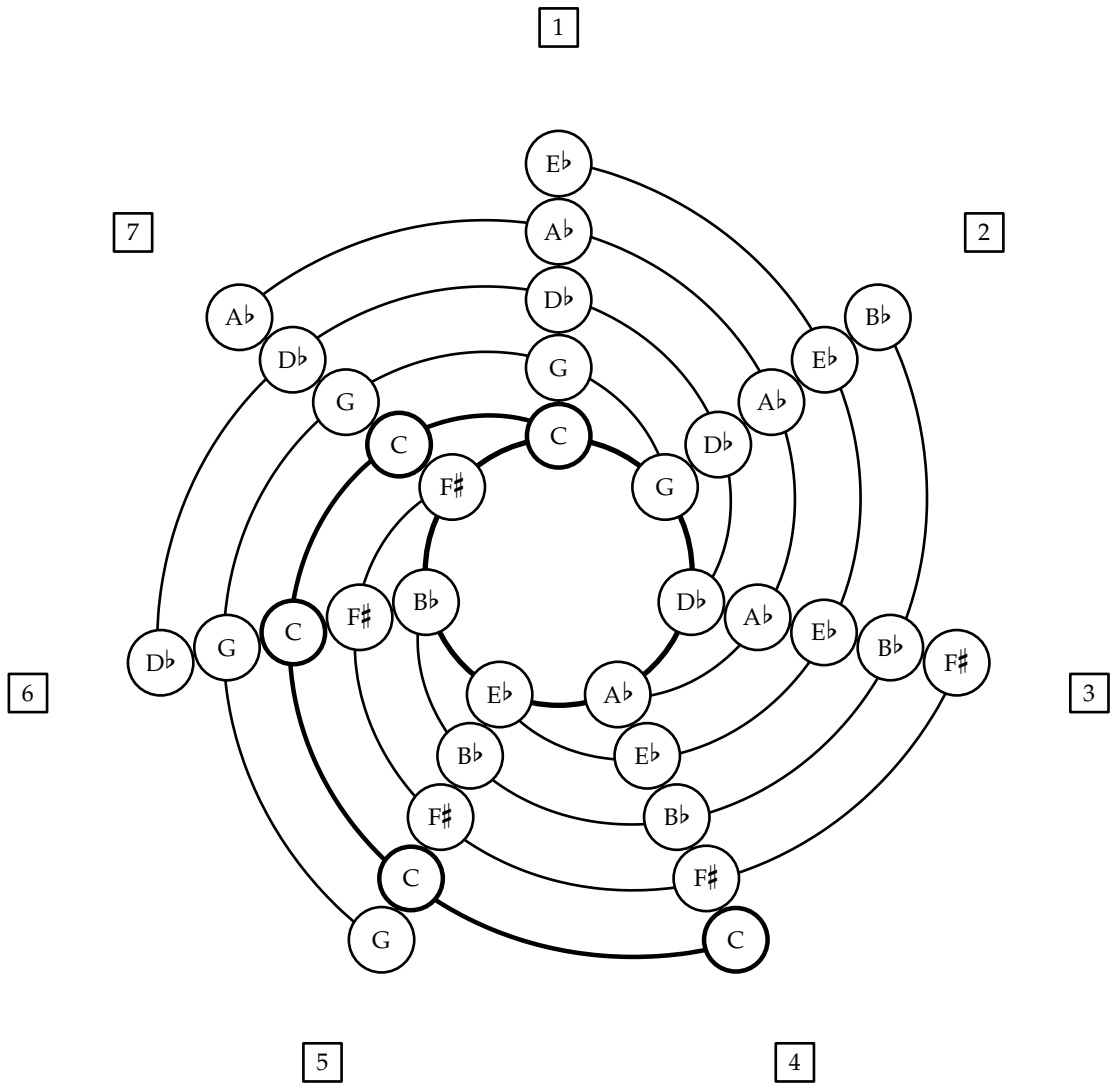
A rectangular box containing a musical score on the left and a hexagram on the right. The musical score is written on a grand staff with a treble clef on the right and a bass clef on the left. The notes are: bass clef (G2, F2), treble clef (G4, A4, B4, C5). The hexagram consists of six horizontal lines: from top to bottom, they are solid, broken, broken, broken, broken, and solid.A single-line musical score on a treble clef staff. The notes are: G4, A4, B4, C5, G4, A4, B4.



C 27.01

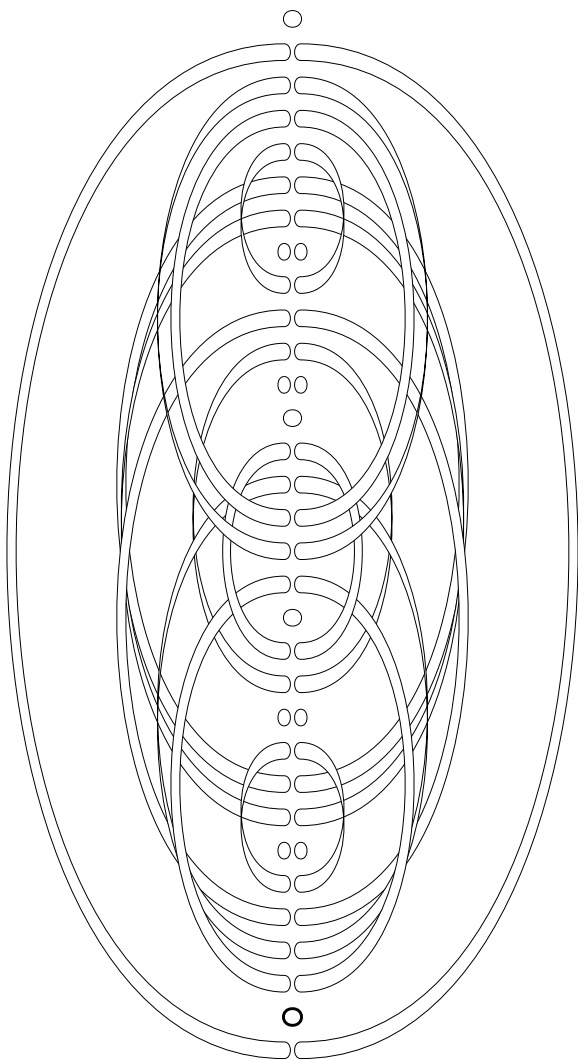




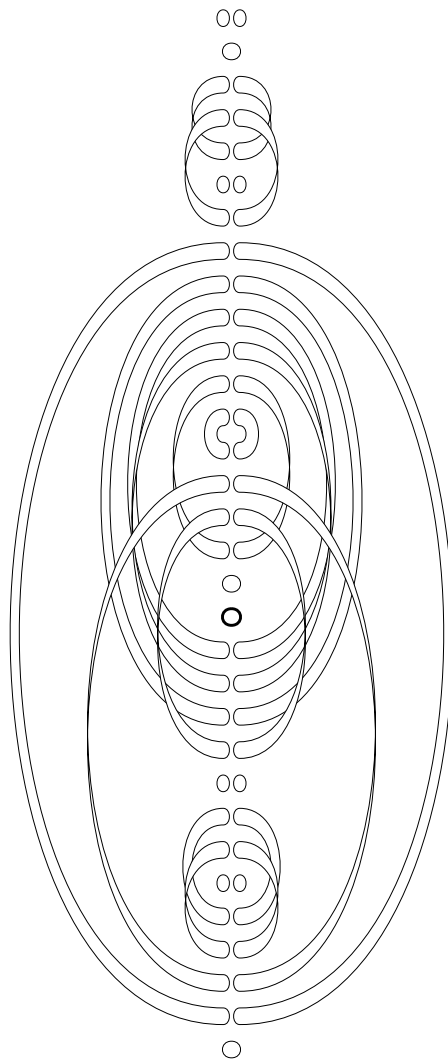


The image displays a musical score for the Yi scale, presented in eight horizontal staves. Each staff contains a sequence of notes on a treble clef staff, with a corresponding numbered fingering indicator (1 through 7) positioned below the staff. The notes and their positions are as follows:

- Staff 1: Notes G4, A4, B4, C5, D5, E5, F5, G5. Fingering: 1, 7, 6, 5, 4.
- Staff 2: Notes A4, B4, C5, D5, E5, F5, G5, A5. Fingering: 2, 1, 7, 6, 5.
- Staff 3: Notes B4, C5, D5, E5, F5, G5, A5, B5. Fingering: 3, 2, 1, 7, 6.
- Staff 4: Notes C5, D5, E5, F5, G5, A5, B5, C6. Fingering: 4, 3, 2, 1, 7.
- Staff 5: Notes D5, E5, F5, G5, A5, B5, C6, D6. Fingering: 5, 4, 3, 2, 1.
- Staff 6: Notes E5, F5, G5, A5, B5, C6, D6, E6. Fingering: 6, 5, 4, 3, 2.
- Staff 7: Notes F5, G5, A5, B5, C6, D6, E6, F6. Fingering: 7, 6, 5, 4, 3.

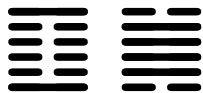


Fu Xi



King Wen

FX(61,62)

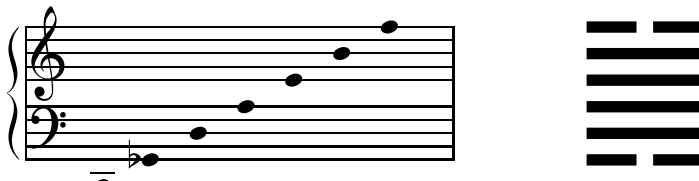


KW(27,28)

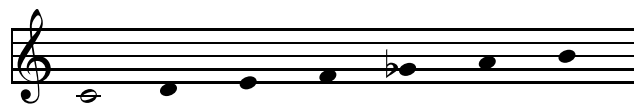
大過

28. Da Guo

[Preponderance of the Great, Excess of the Great]



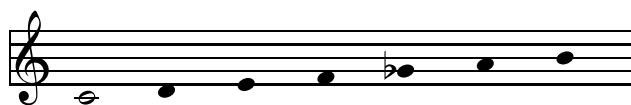
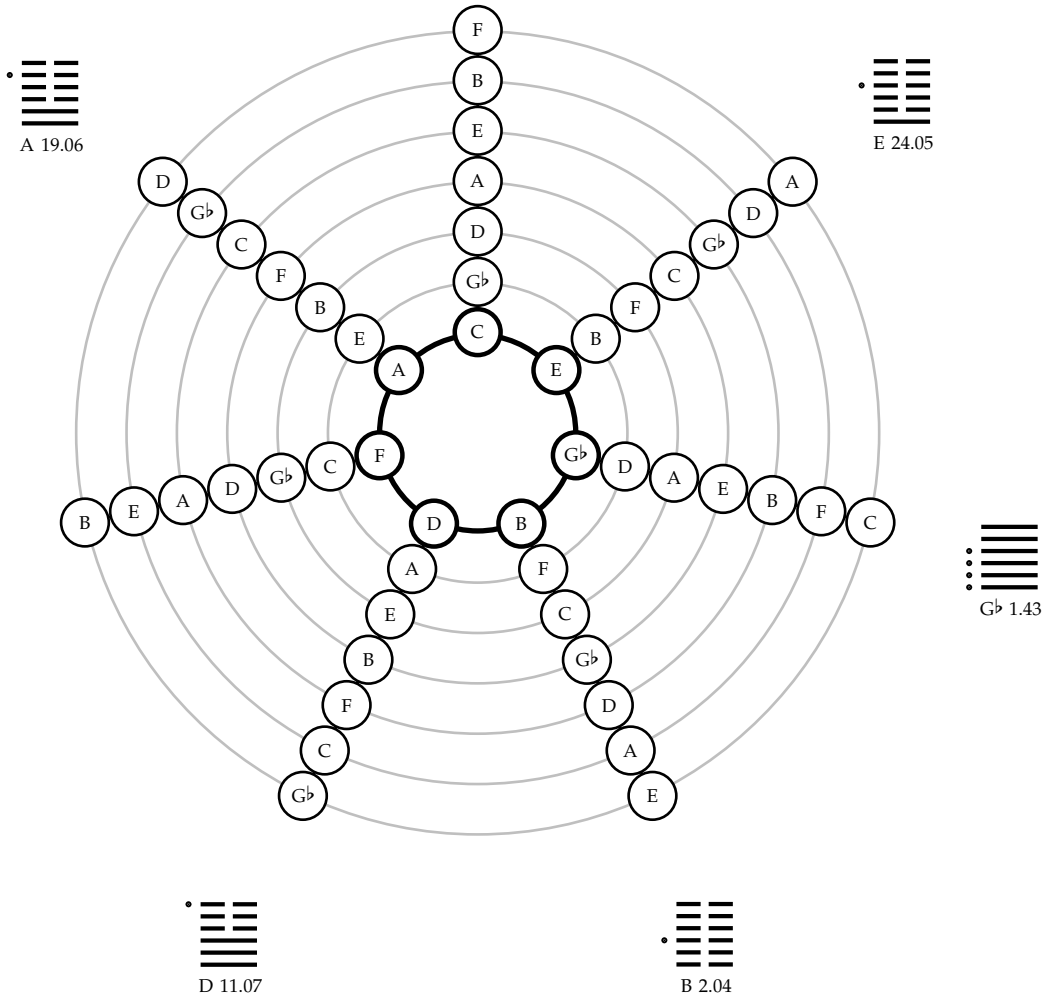
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one flat (B-flat). The melody consists of a sequence of notes: G2, A2, Bb2, C3, D3, E3, F3, G3. On the right is the hexagram Da Guo (Great Exceeding), which consists of the upper trigram Qian (Heaven, three solid lines) and the lower trigram Kan (Water, one solid line between two broken lines).

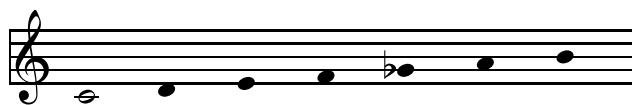
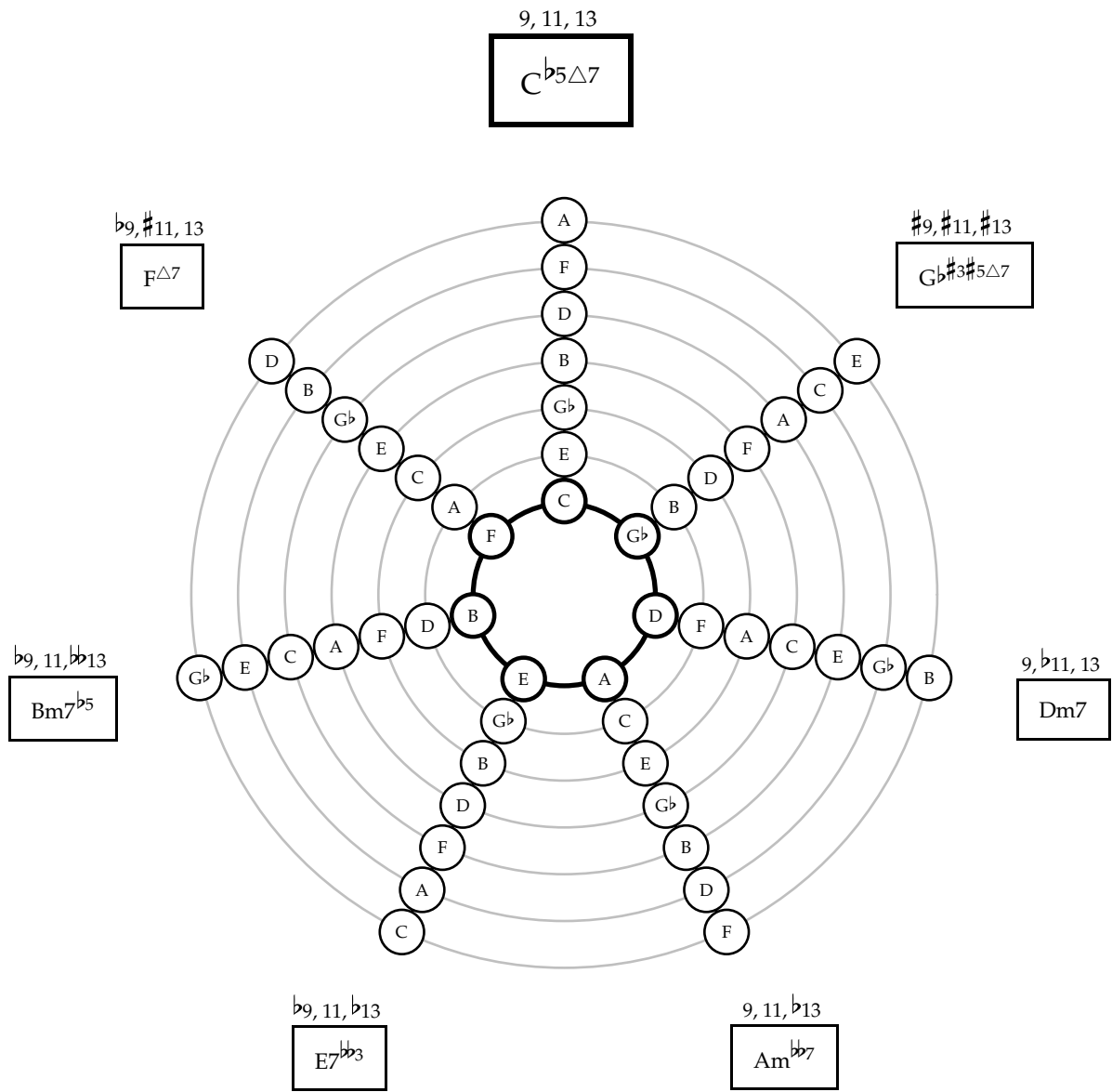


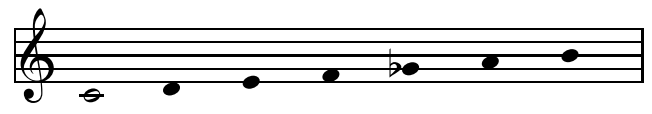
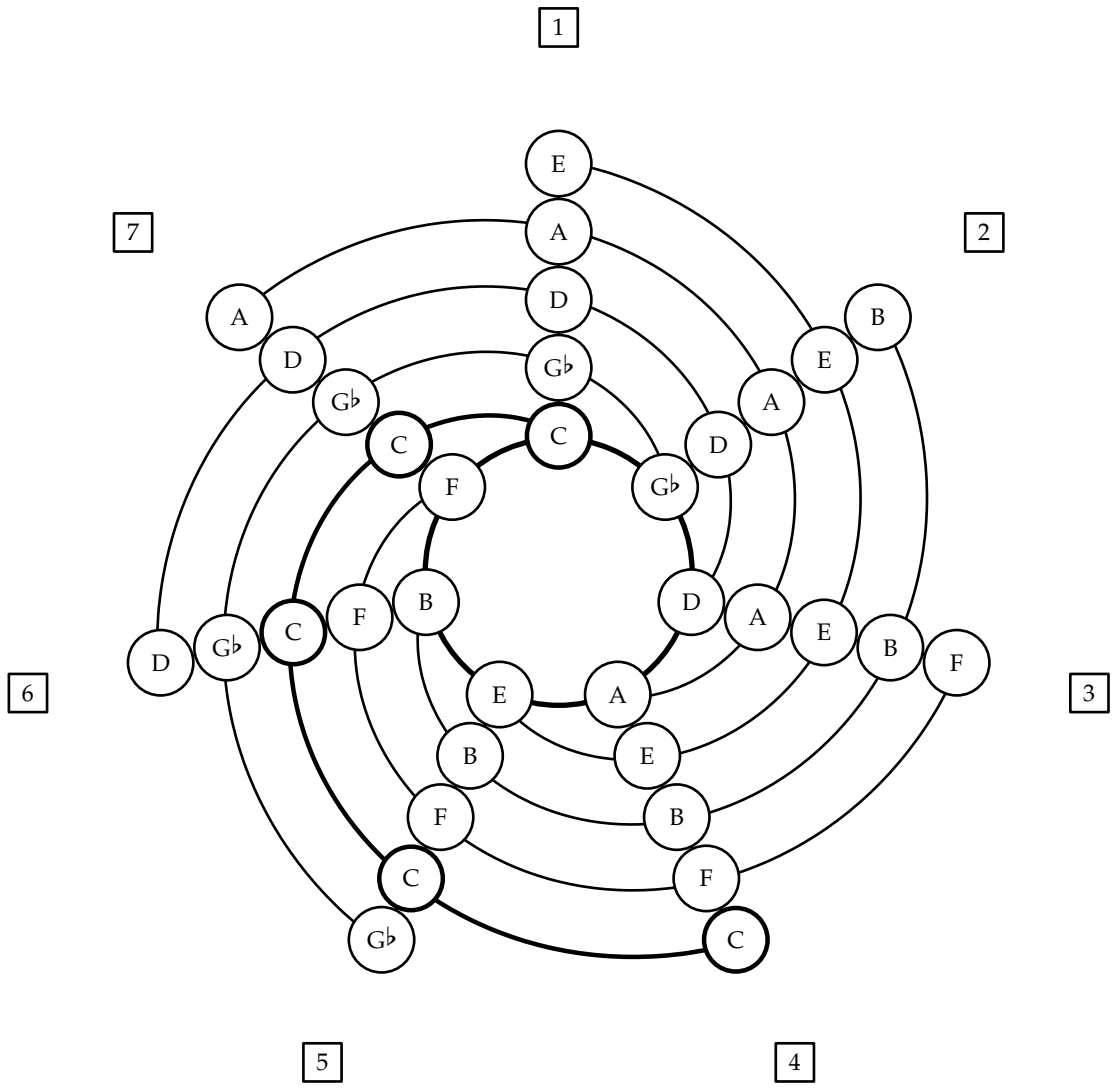
A single-line musical notation on a treble clef staff with a key signature of one flat. The notes are G, A, Bb, C, D, E, F, G, representing the same sequence as in the piano score above.



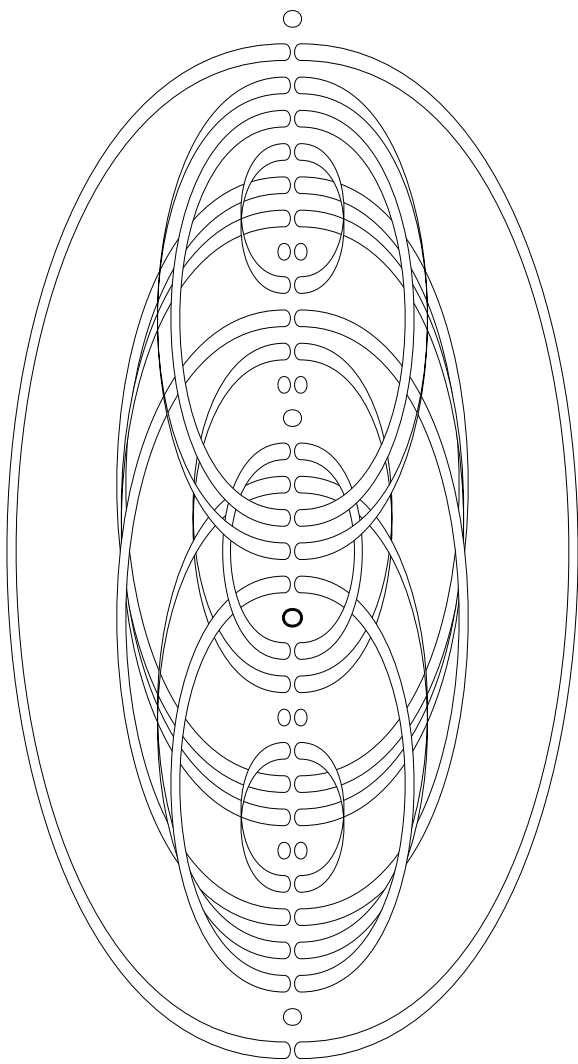
C 28.01



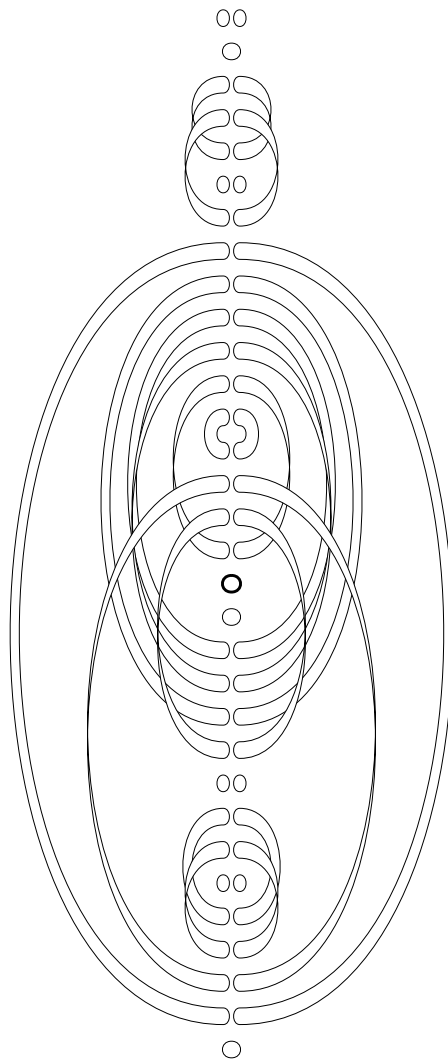




The image displays a musical score for the piece 'Da Guo' (C 28.01). It consists of eight staves of music, each enclosed in a rounded rectangular box. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line. Below each staff, a horizontal line contains five numbered boxes (1 through 5) that correspond to the notes in the staff above. Lines connect these numbers to the specific notes on the staff. The sequence of notes across the staves is: Staff 1: G4, A4, Bb4, C5, D5; Staff 2: E5, F5, G5, A5, Bb5; Staff 3: C6, D6, E6, F6, G6; Staff 4: A6, Bb6, C7, D7, E7; Staff 5: F7, G7, A7, Bb7, C8; Staff 6: D8, E8, F8, G8, A8; Staff 7: Bb8, C9, D9, E9, F9; Staff 8: G9, A9, Bb9, C10, D10. The fingering numbers are: Staff 1: 1, 7, 6, 5, 4; Staff 2: 2, 1, 7, 6, 5; Staff 3: 3, 2, 1, 7, 6; Staff 4: 4, 3, 2, 1, 7; Staff 5: 5, 4, 3, 2, 1; Staff 6: 6, 5, 4, 3, 2; Staff 7: 7, 6, 5, 4, 3; Staff 8: 7, 6, 5, 4, 3.

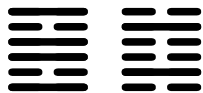


Fu Xi



King Wen

FX(37,38)

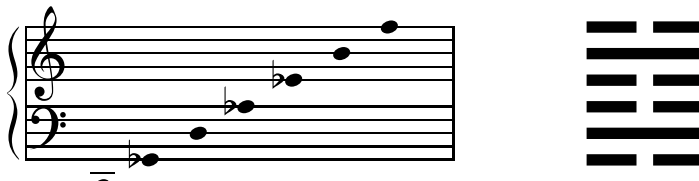


KW(29,30)

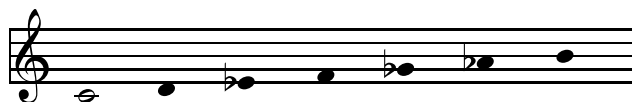
坎

29. Kan

[The Abysmal, water, Darkness, Mastering Pitfalls]



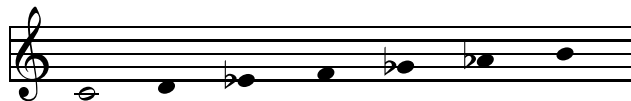
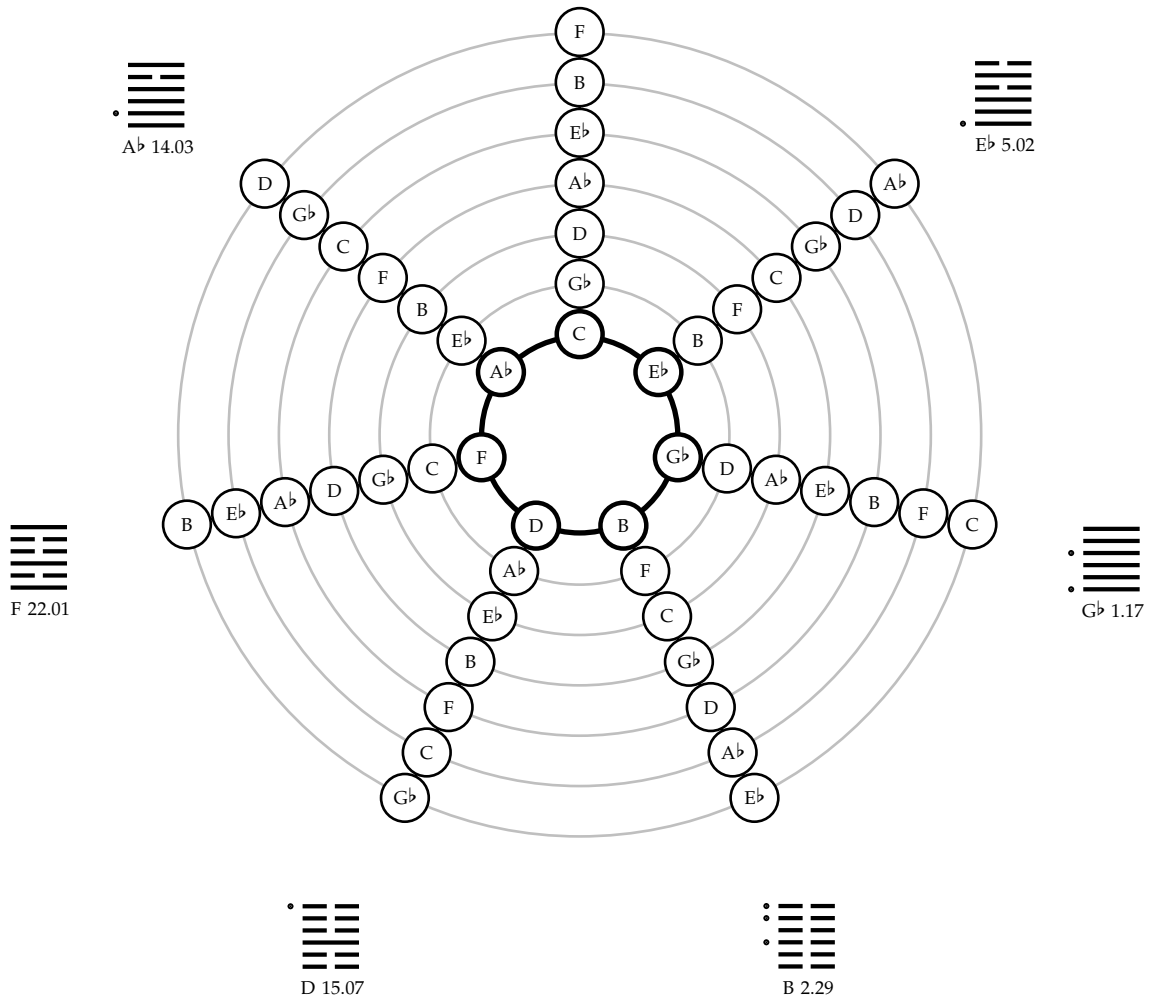
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one flat and a 4/4 time signature. The melody consists of a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. On the right is the hexagram for Kan (The Abysmal), which consists of six horizontal lines, all of which are broken (dashed).

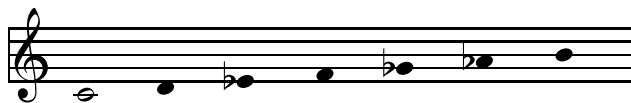
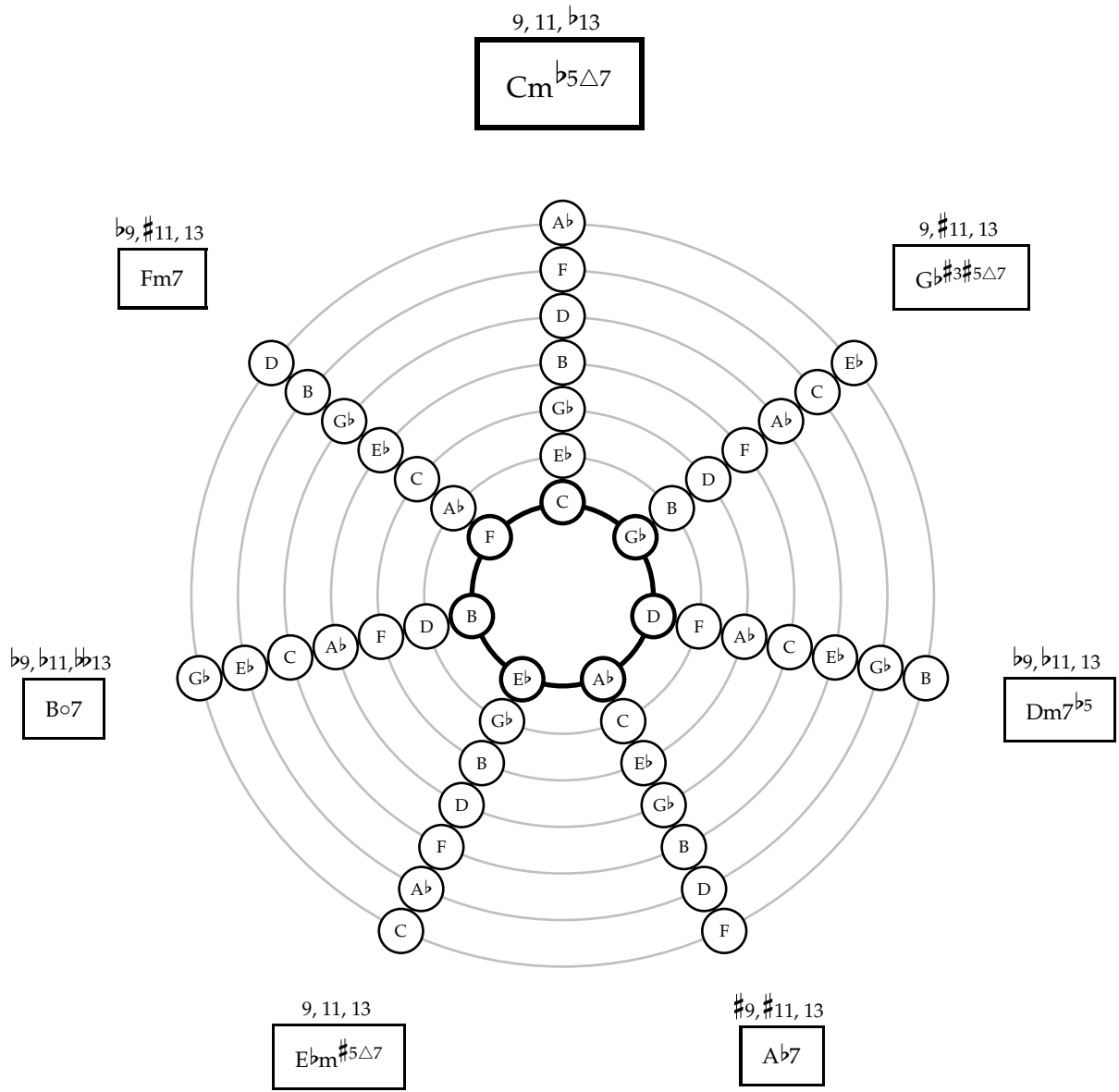


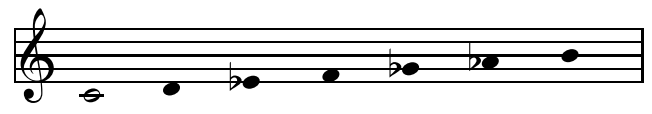
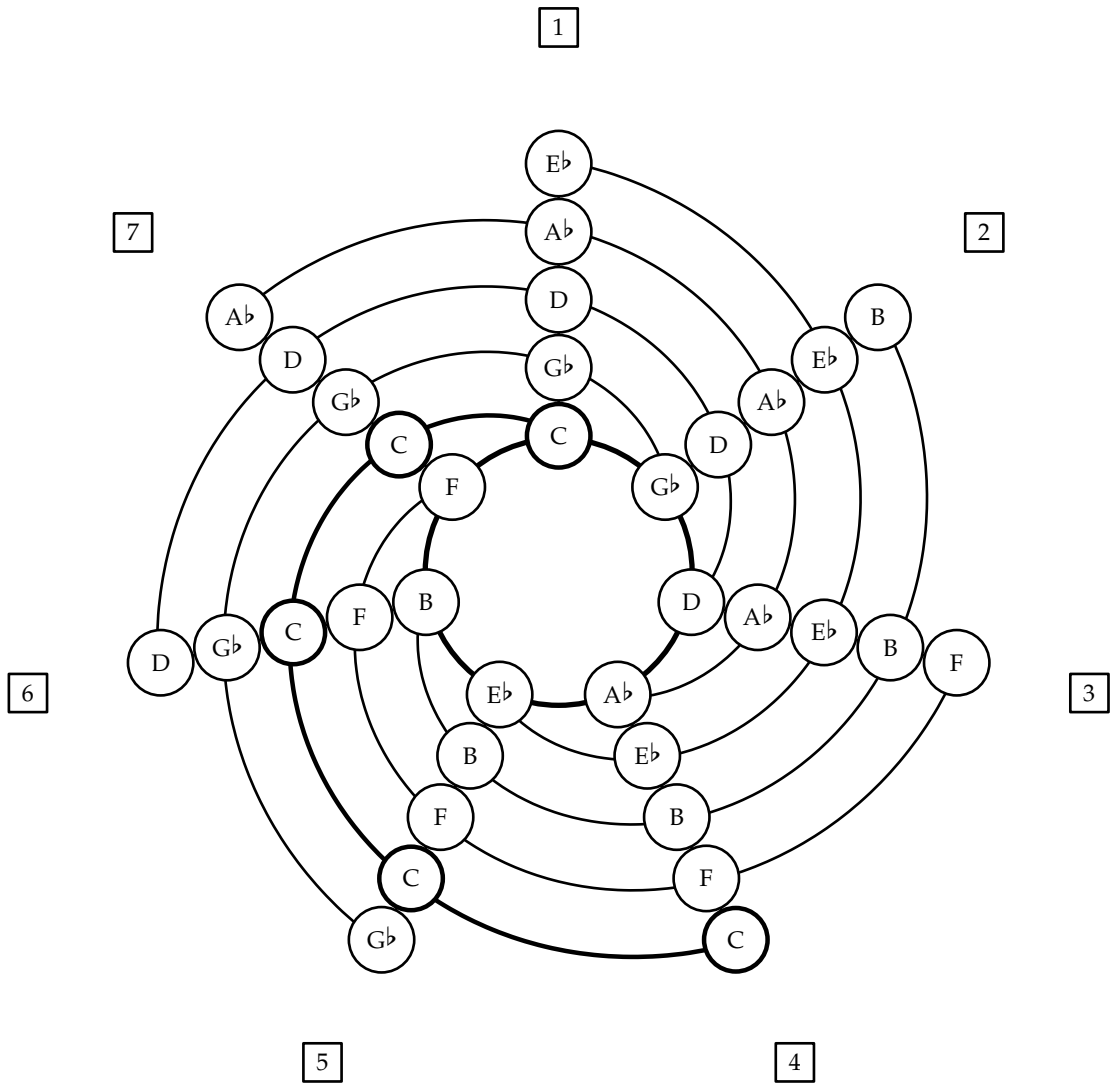
A single-line musical notation on a treble clef staff. It features a key signature of one flat and a 4/4 time signature. The notes are G4, F4, E4, D4, C4, B3, A3, G3, representing a descending scale.



C 29.01

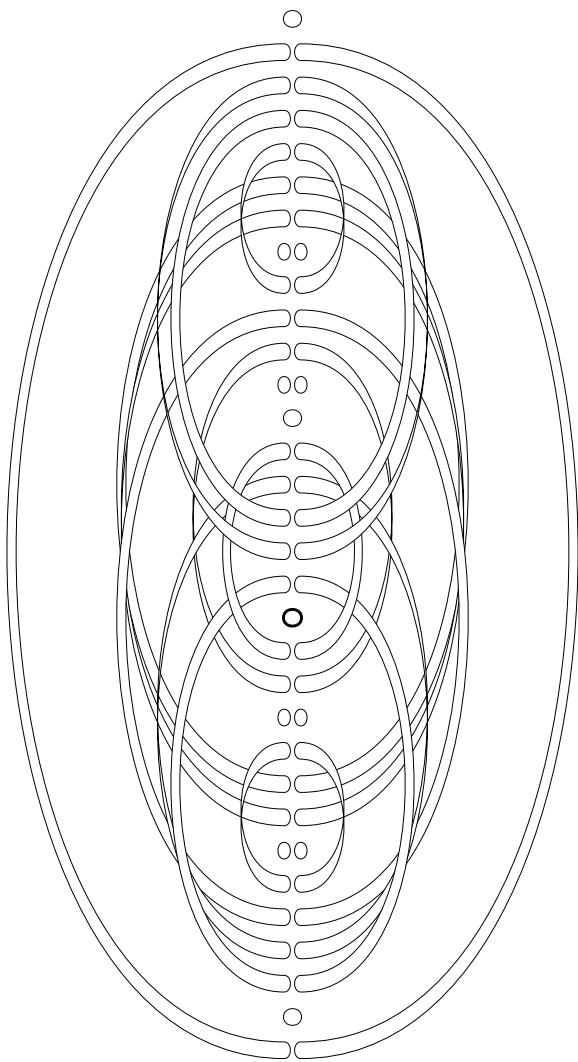




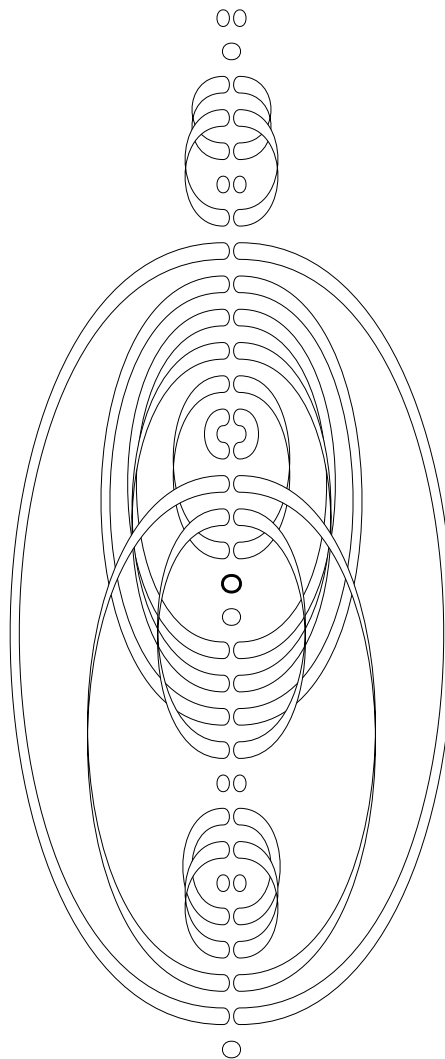


The musical score consists of seven staves, each containing a sequence of notes and corresponding fingering numbers. The notes are connected by lines, and the staves are enclosed in rounded rectangular frames. The fingering numbers are written in boxes below the notes.

- Staff 1: 1, 7, 6, 5, 4
- Staff 2: 2, 1, 7, 6, 5
- Staff 3: 3, 2, 1, 7, 6
- Staff 4: 4, 3, 2, 1, 7
- Staff 5: 5, 4, 3, 2, 1
- Staff 6: 6, 5, 4, 3, 2
- Staff 7: 7, 6, 5, 4, 3



Fu Xi



King Wen

FX(37,38)

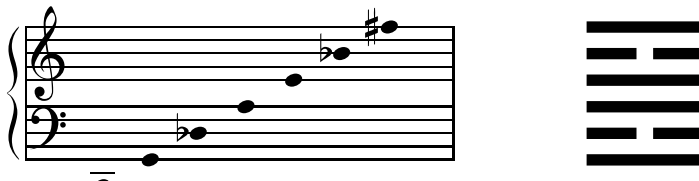


KW(29,30)

離

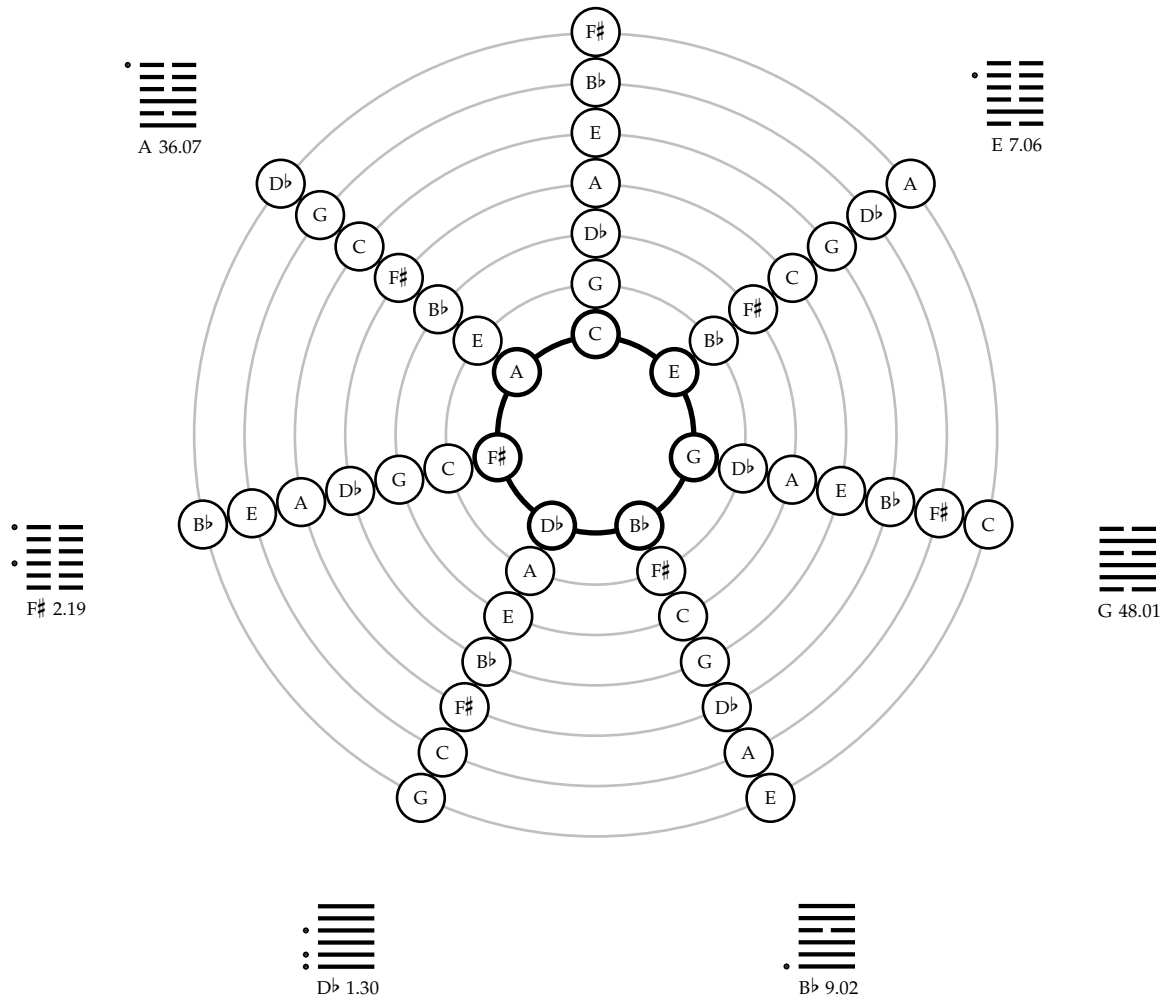
30. Li

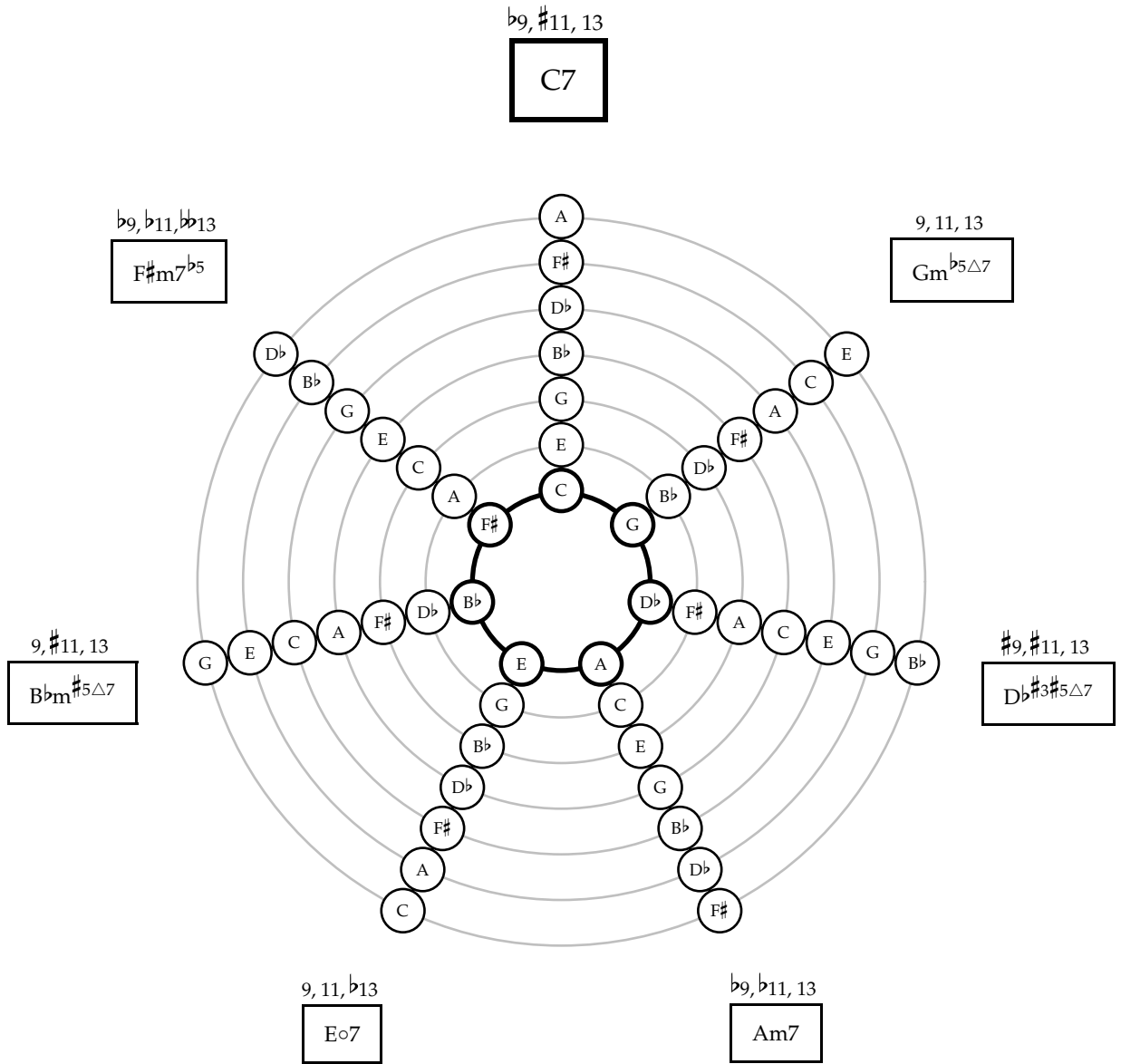
[Fire, The Clinging, Cohesion]

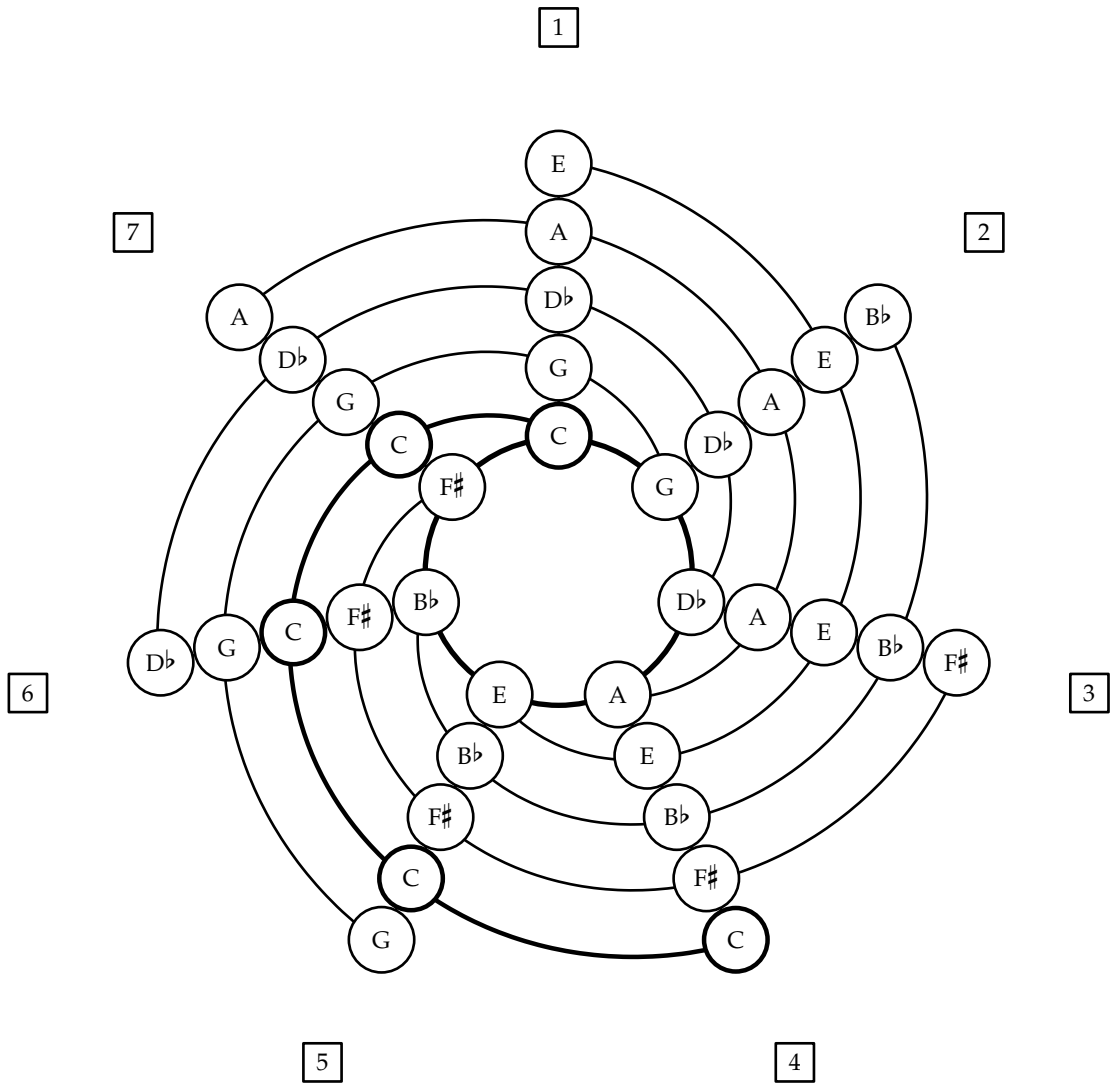




C 30.01

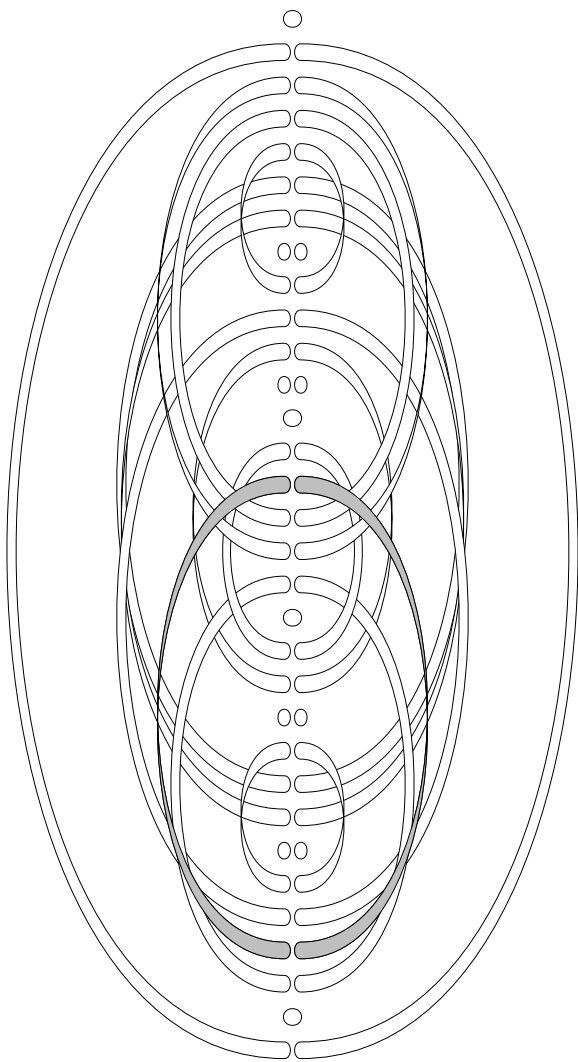




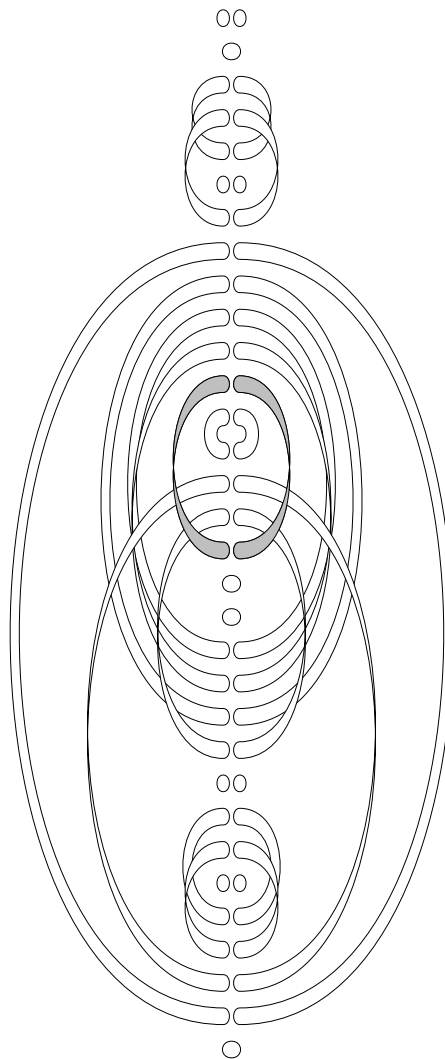


The image displays a musical exercise for the left hand, consisting of eight staves of music. Each staff contains a sequence of notes, and below each staff are five numbered boxes (1-7) connected to specific notes by lines. The notes are as follows:

- Staff 1: C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 1, 7, 6, 5, 4.
- Staff 2: B3, C4, D4, E4, F4, G4, A4, B4. Fingering: 2, 1, 7, 6, 5.
- Staff 3: A3, B3, C4, D4, E4, F4, G4, A4. Fingering: 3, 2, 1, 7, 6.
- Staff 4: G3, A3, B3, C4, D4, E4, F4, G4. Fingering: 4, 3, 2, 1, 7.
- Staff 5: F3, G3, A3, B3, C4, D4, E4, F4. Fingering: 5, 4, 3, 2, 1.
- Staff 6: E3, F3, G3, A3, B3, C4, D4, E4. Fingering: 6, 5, 4, 3, 2.
- Staff 7: D3, E3, F3, G3, A3, B3, C4, D4. Fingering: 7, 6, 5, 4, 3.



Fu Xi



King Wen

FX[(29,30)(57,58)]

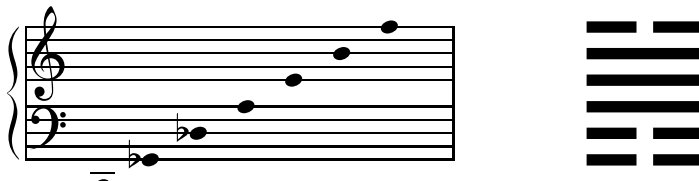


KW[(31,32)(41,42)]

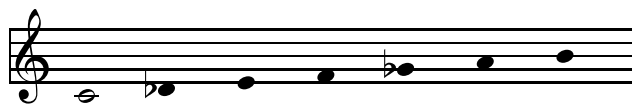
咸

31. Xian

[Influence, Sensitivity, Reciprocity]



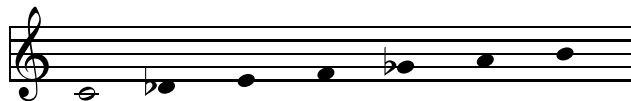
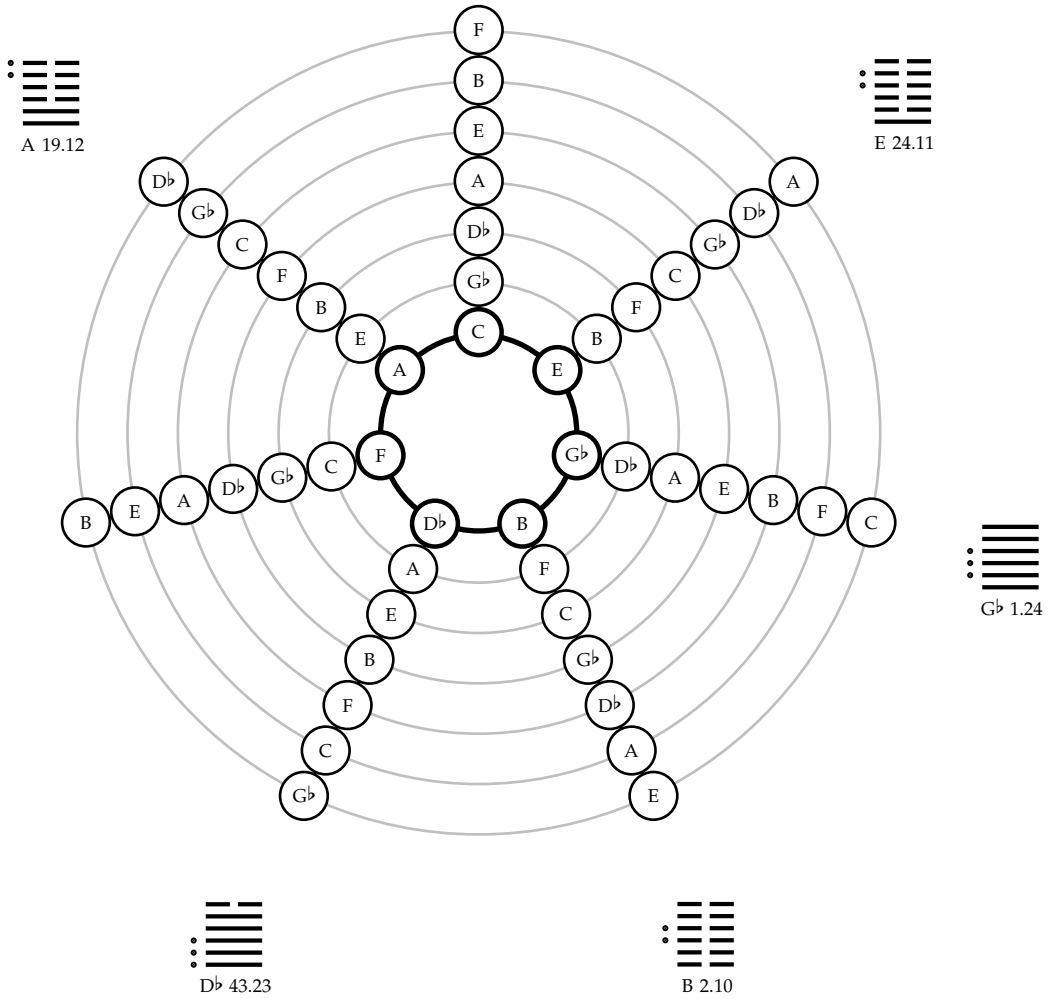
A rectangular box containing two elements. On the left is a musical score for a piano, featuring a treble and bass clef with several notes. On the right is the hexagram Xian, consisting of six horizontal lines: from top to bottom, they are broken, solid, broken, broken, broken, and broken.

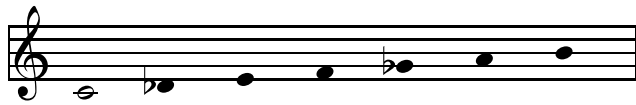
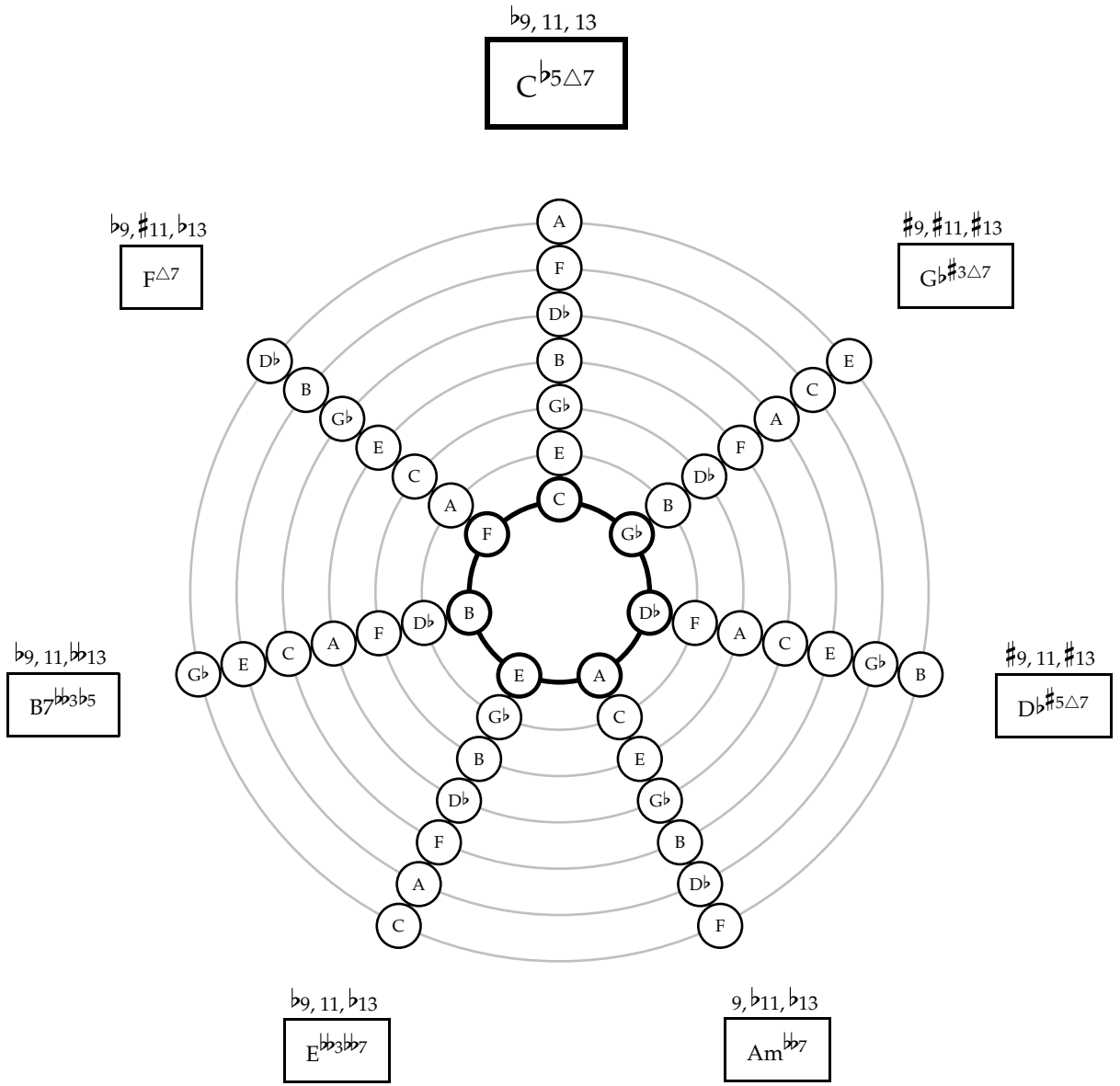


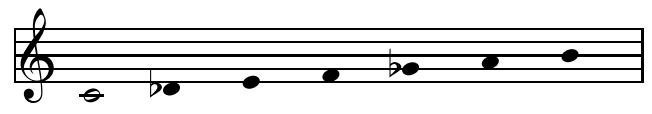
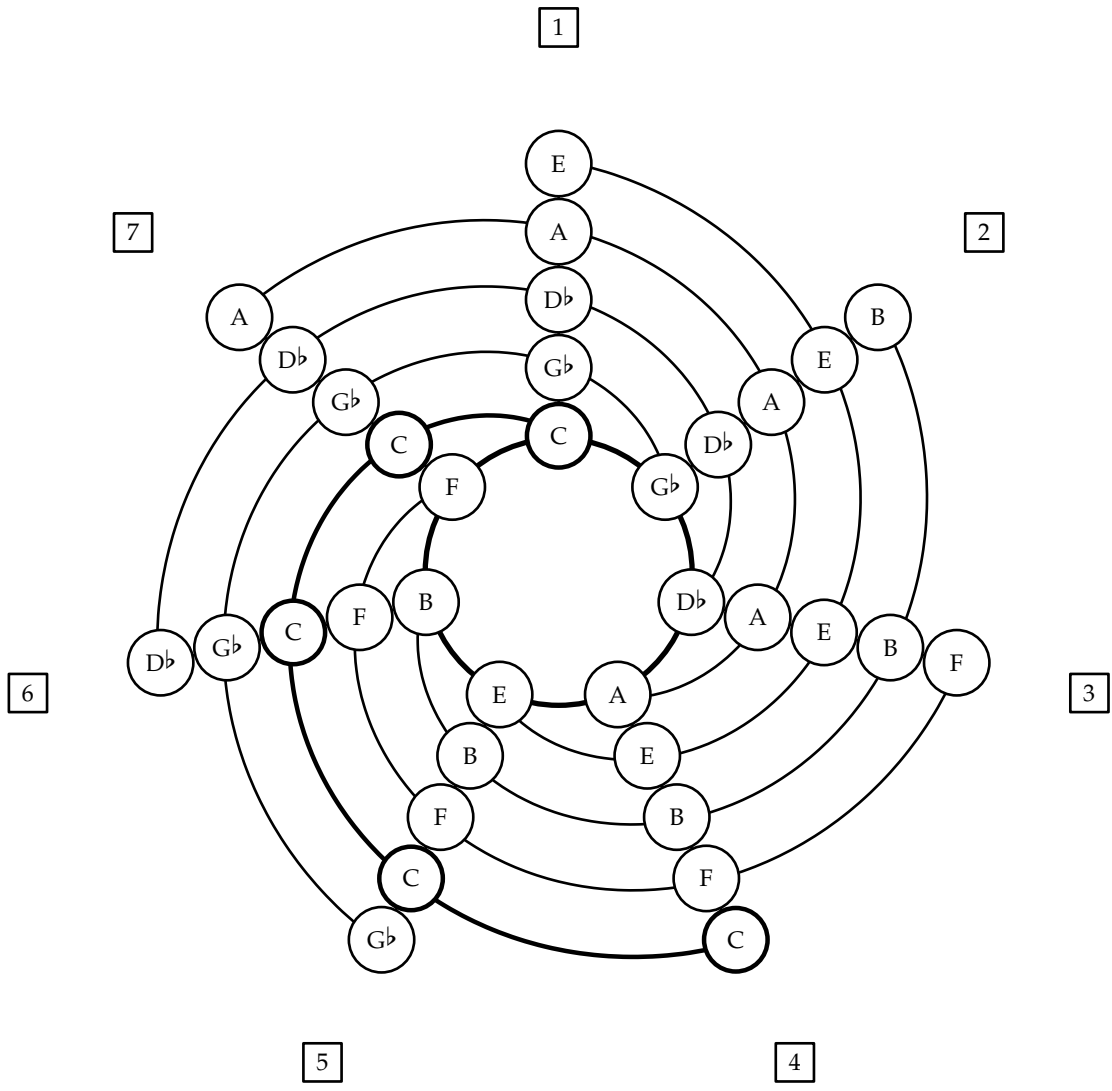
A single-staff musical notation in treble clef, showing a sequence of notes on a five-line staff.



C 31.01

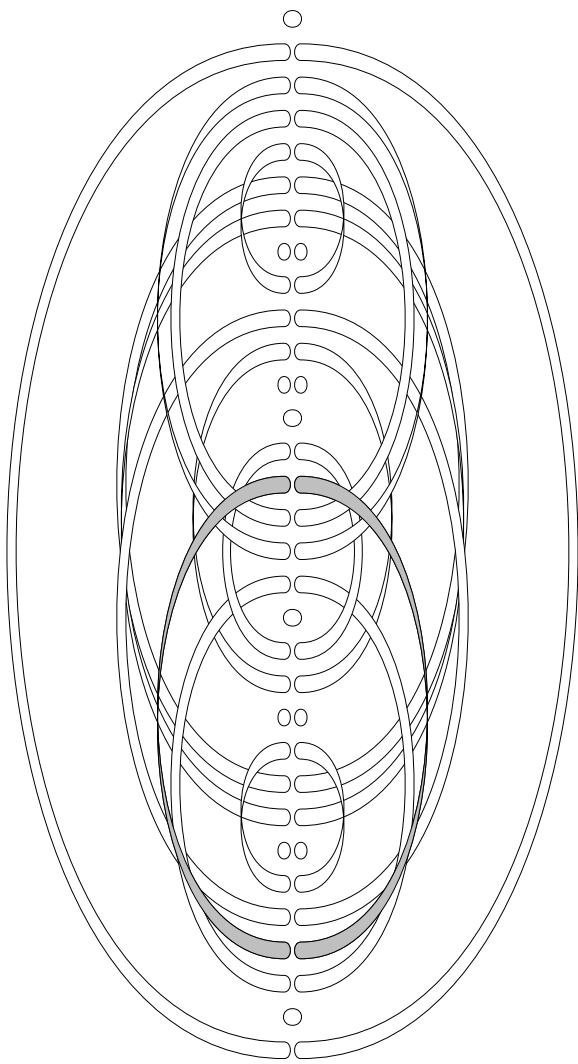




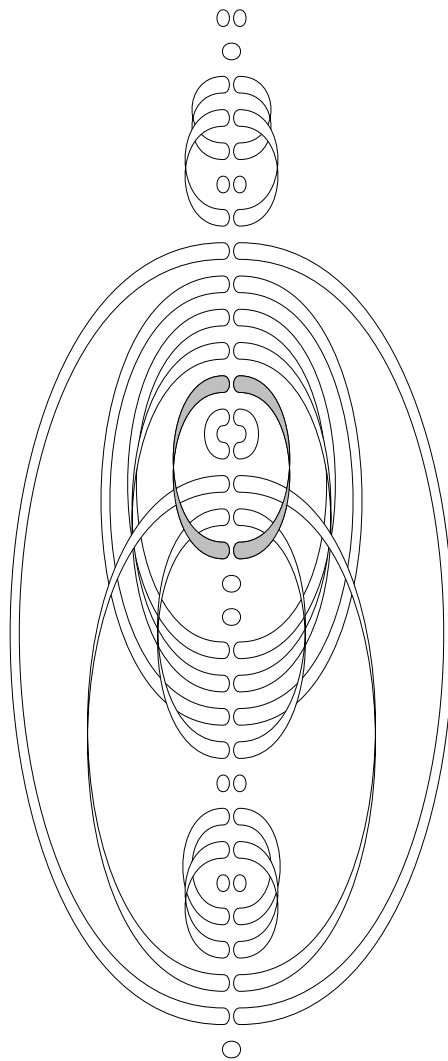


The image displays seven staves of musical notation for the instrument 'Xian'. Each staff consists of a five-measure melodic line written on a treble clef staff. Below each staff is a horizontal line with five numbered boxes (1-7) indicating the fingering for each note. The notes are connected by a continuous line, and the fingering boxes are connected by a continuous line. The notes and fingerings for each staff are as follows:

- Staff 1: Notes (F4, G4, A4, B4, C5) with fingerings 1, 7, 6, 5, 4.
- Staff 2: Notes (B3, C4, D4, E4, F4) with fingerings 2, 1, 7, 6, 5.
- Staff 3: Notes (E3, F3, G3, A3, B3) with fingerings 3, 2, 1, 7, 6.
- Staff 4: Notes (D3, E3, F3, G3, A3) with fingerings 4, 3, 2, 1, 7.
- Staff 5: Notes (C3, D3, E3, F3, G3) with fingerings 5, 4, 3, 2, 1.
- Staff 6: Notes (B2, C3, D3, E3, F3) with fingerings 6, 5, 4, 3, 2.
- Staff 7: Notes (A2, B2, C3, D3, E3) with fingerings 7, 6, 5, 4, 3.

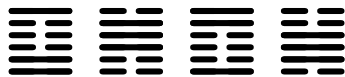


Fu Xi



King Wen

FX[(29,30)(57,58)]

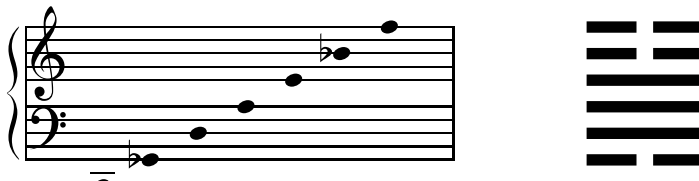


KW[(31,32)(41,42)]

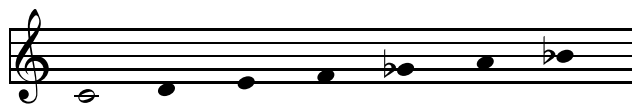
恆

32. Heng

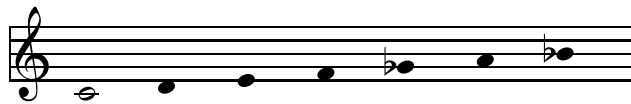
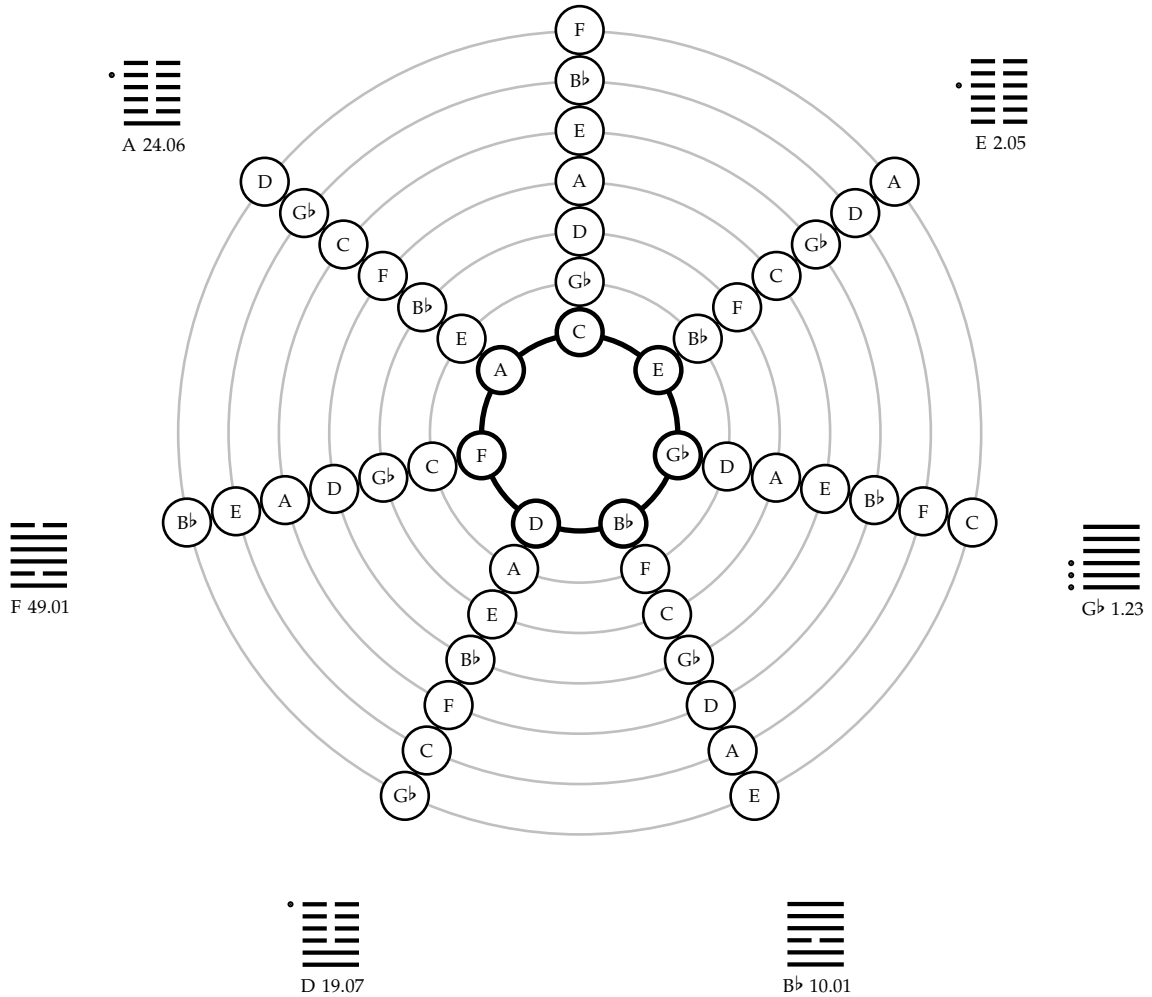
[Duration, Constancy, Persistence]

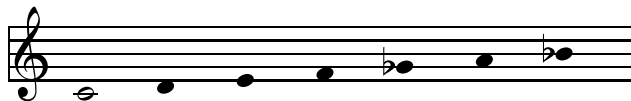
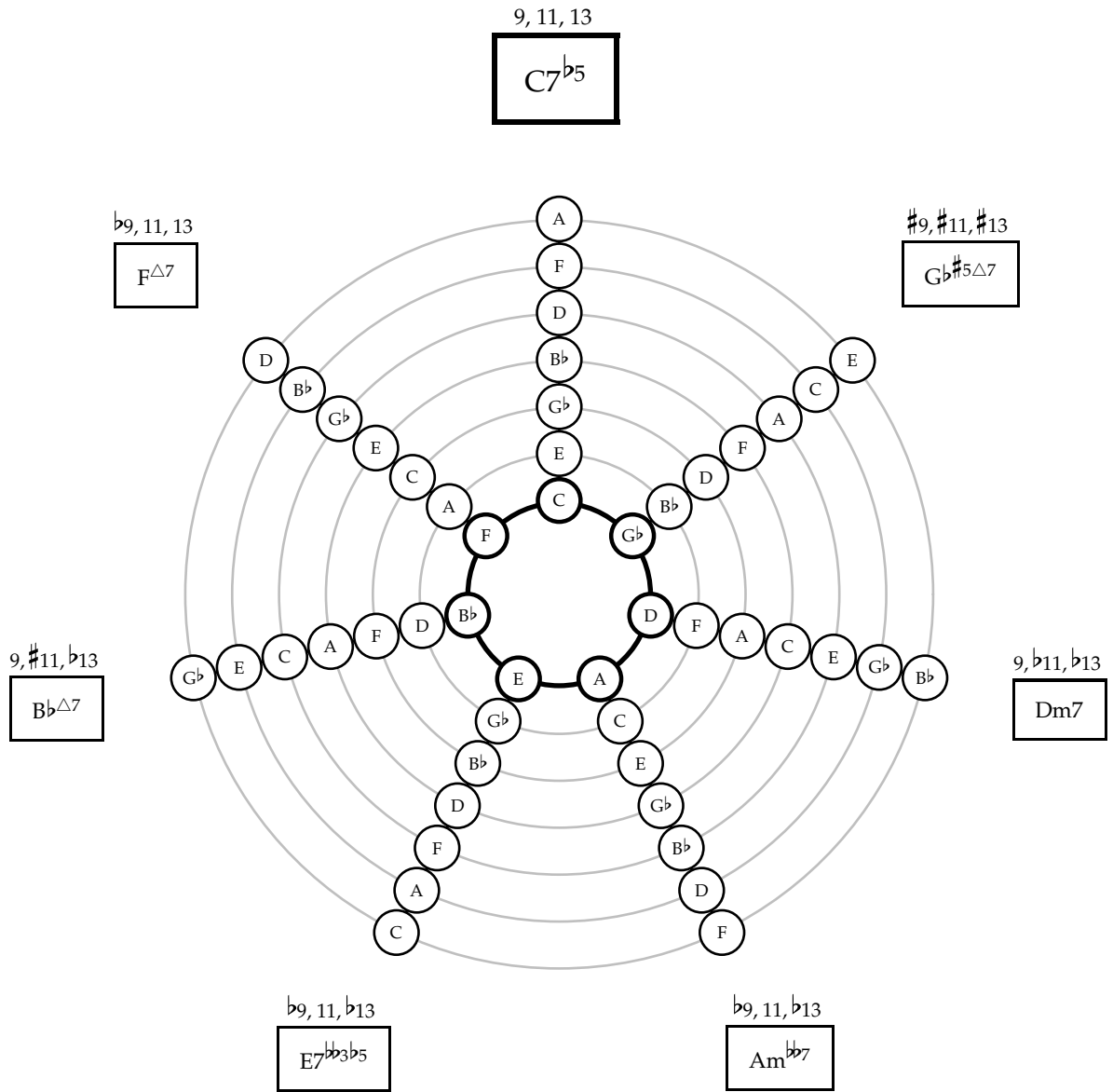


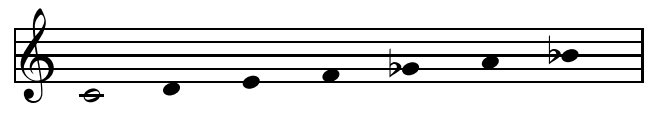
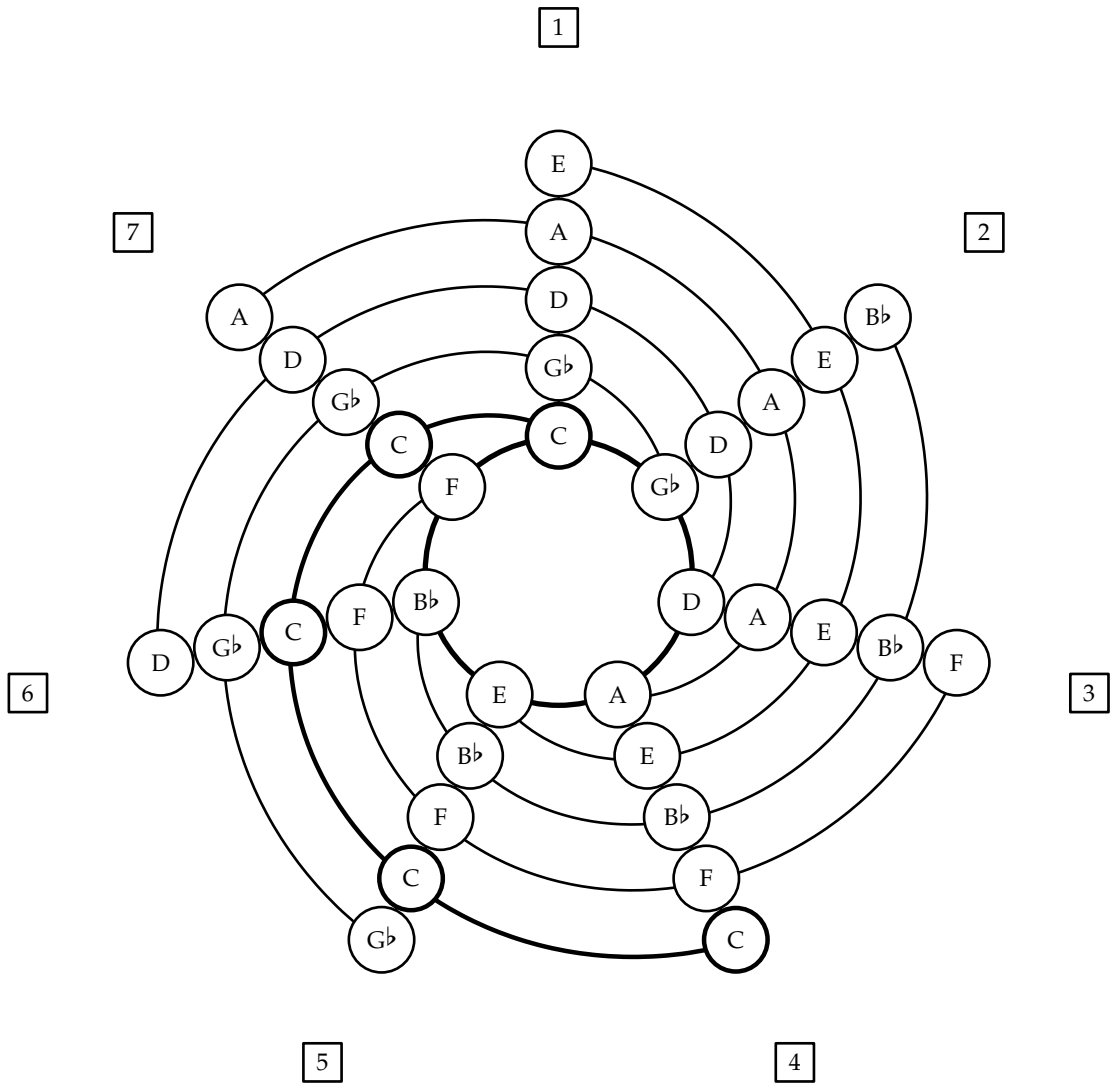
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one flat and a common time signature. The melody consists of a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5. On the right is the hexagram Heng (Duration), consisting of six horizontal lines: from top to bottom, they are broken, broken, broken, solid, solid, and broken.



A single-line musical notation in a treble clef, showing a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5. This is a simplified version of the melody shown in the piano score above.







1 7 6 5 4

2 1 7 6 5

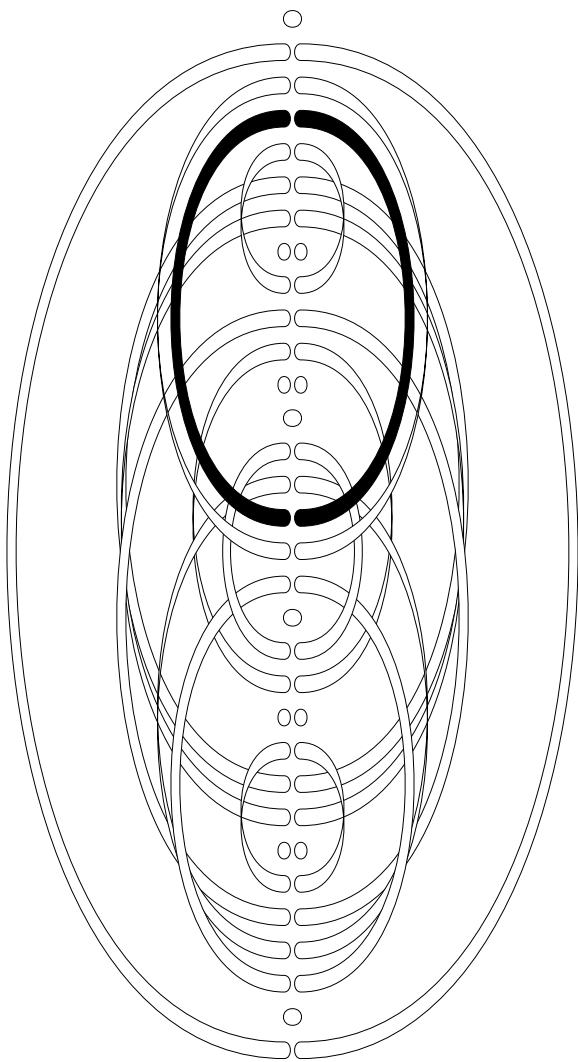
3 2 1 7 6

4 3 2 1 7

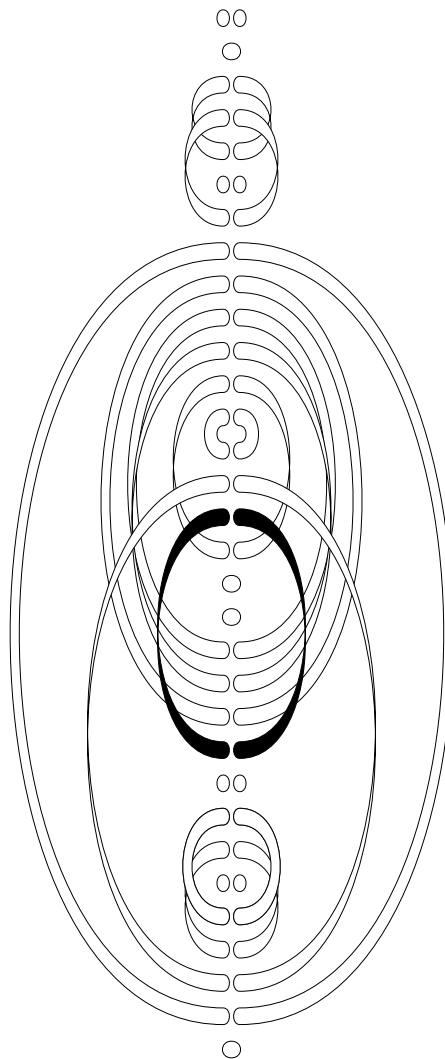
5 4 3 2 1

6 5 4 3 2

7 6 5 4 3



Fu Xi



King Wen

FX[(7,8)(31,32)]



KW[(19,20)(33,34)]

遯

33. Dun

[Retreat, Withdrawal]

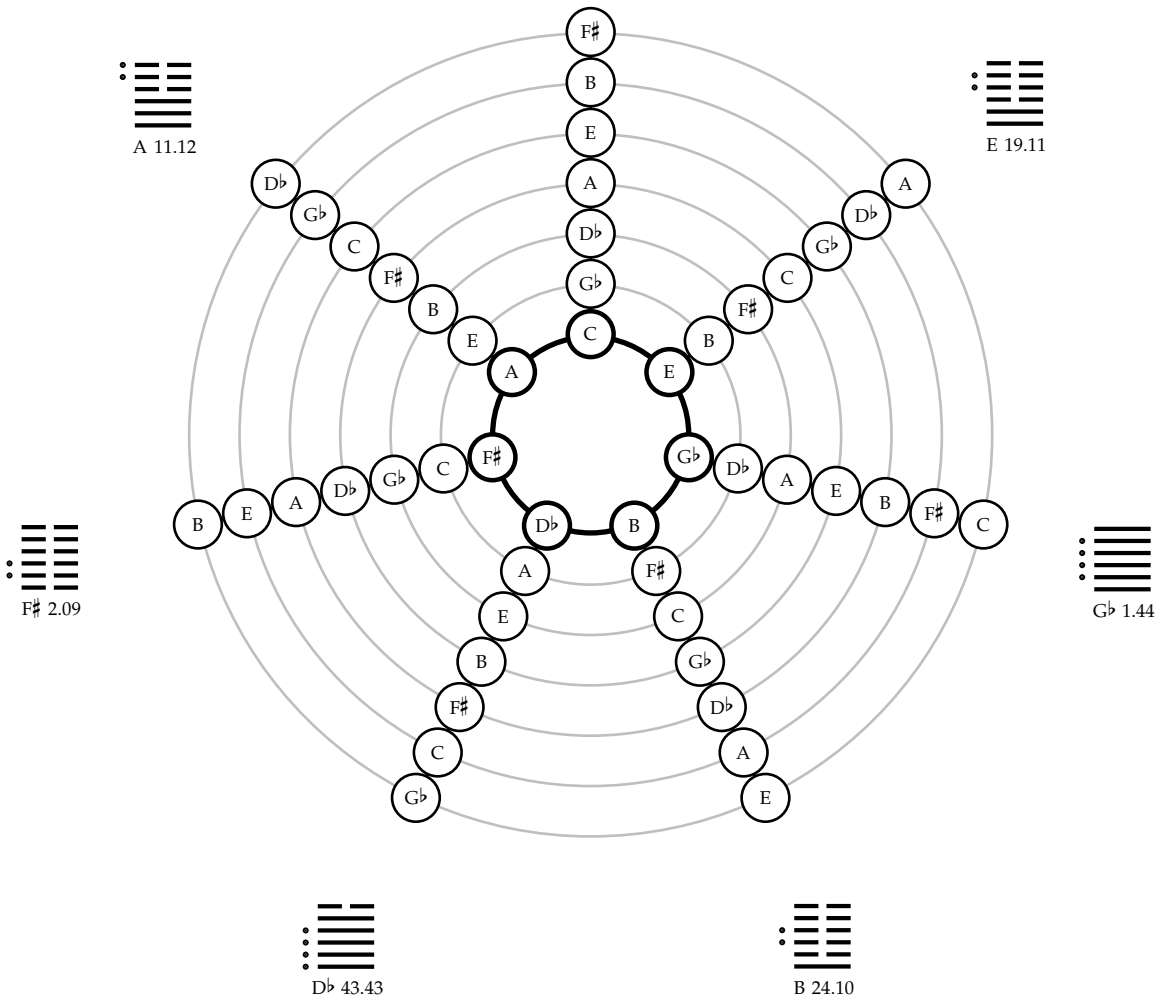
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one flat and a 6/8 time signature. The melody consists of several notes, including a sharp sign. On the right is the Dun hexagram, which consists of six horizontal lines: the top line is broken, the middle four lines are solid, and the bottom line is broken.

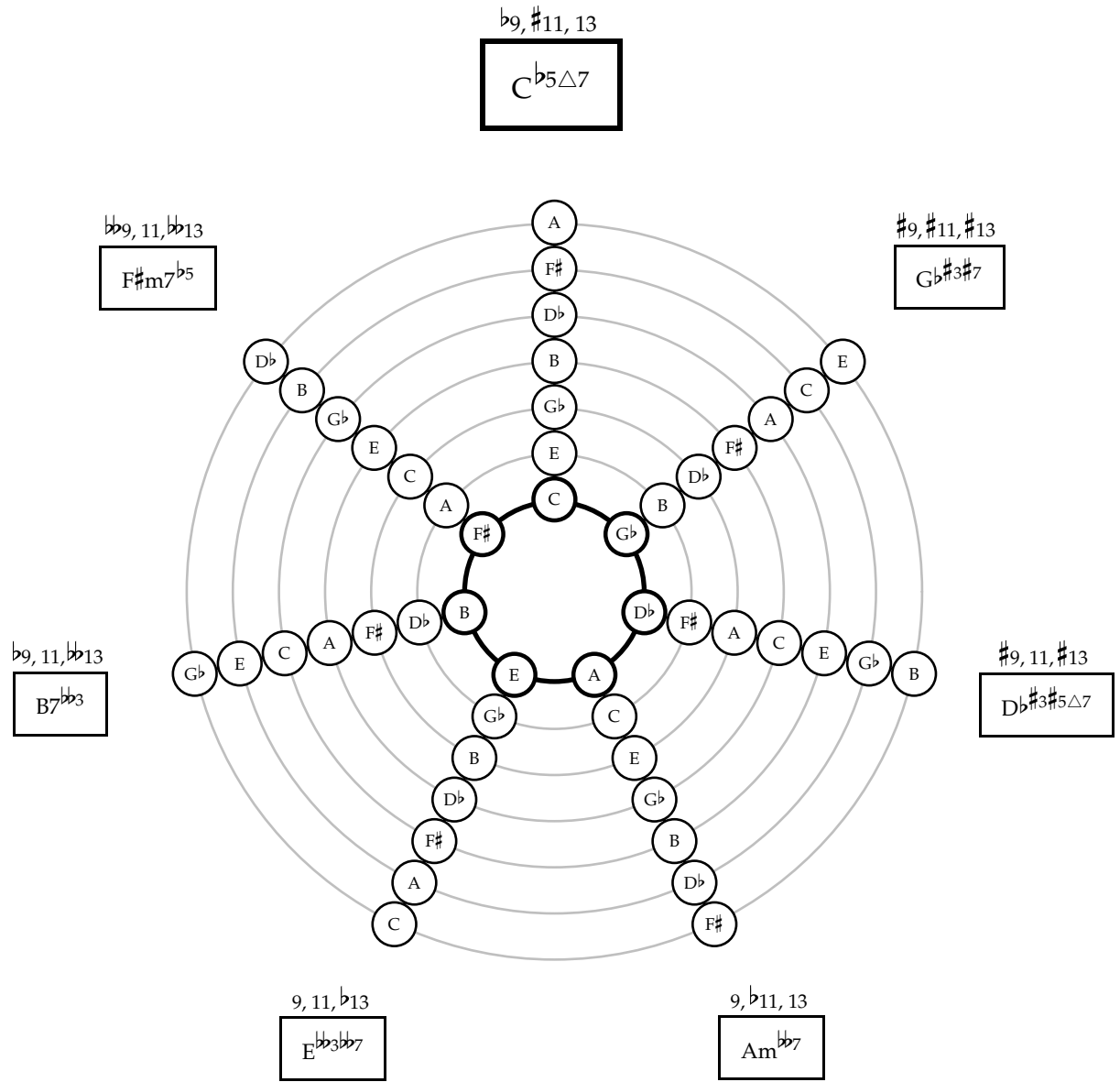


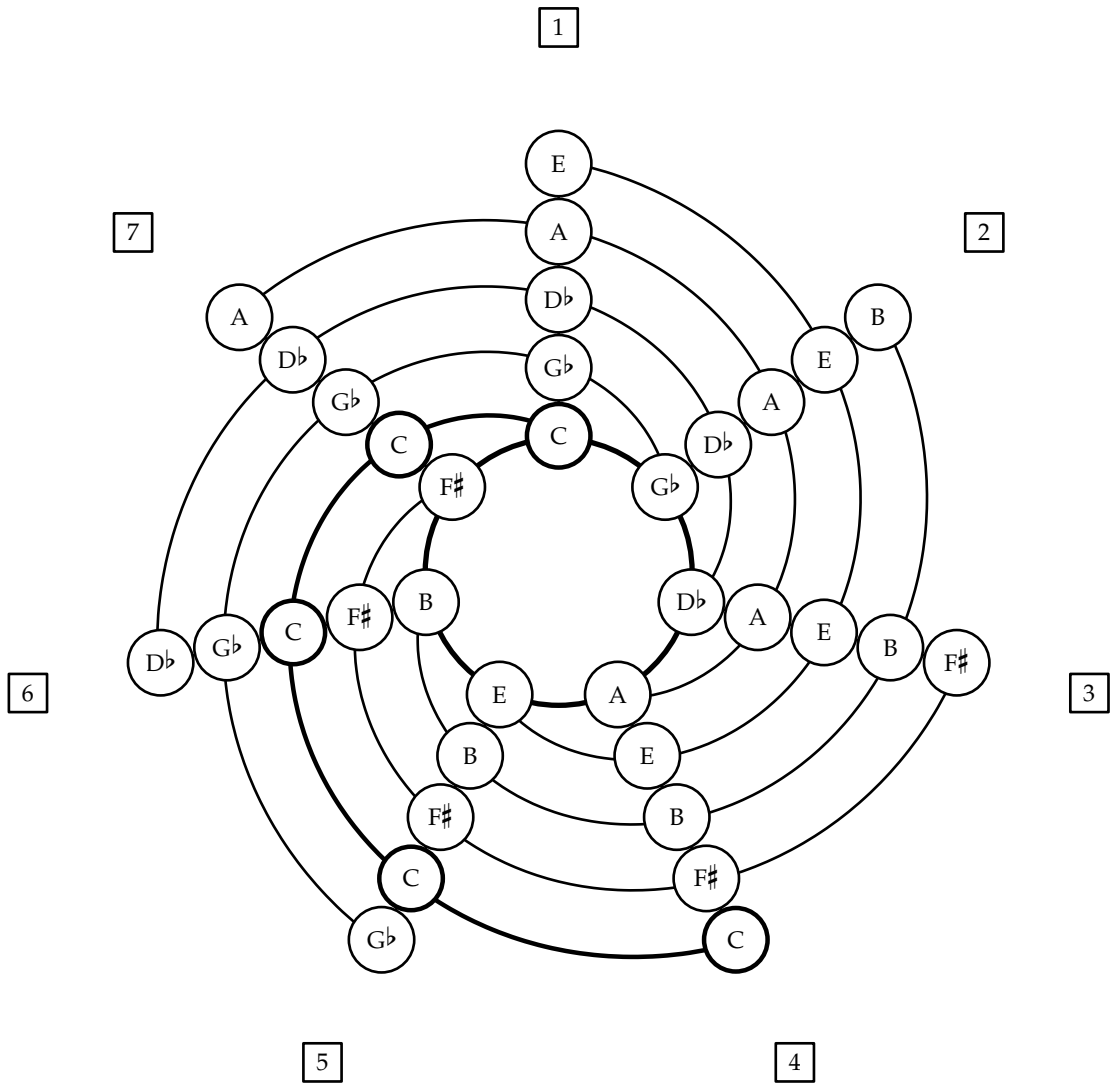
A single-line musical notation on a treble clef staff, showing a sequence of notes with a key signature of one flat and a 6/8 time signature. This appears to be a simplified or single-line version of the melody shown in the box above.



C 33.01







1 7 6 5 4

2 1 7 6 5

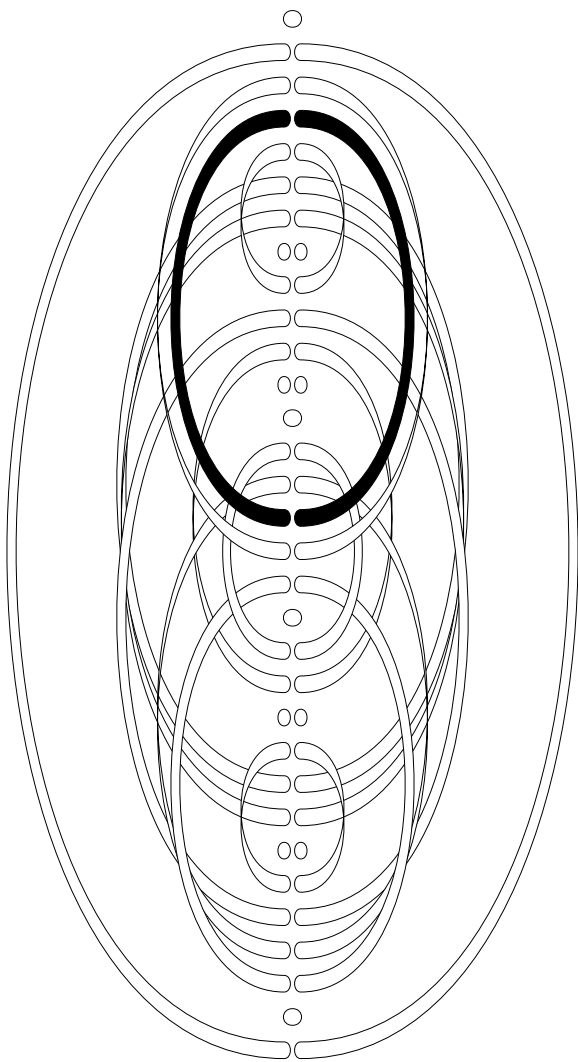
3 2 1 7 6

4 3 2 1 7

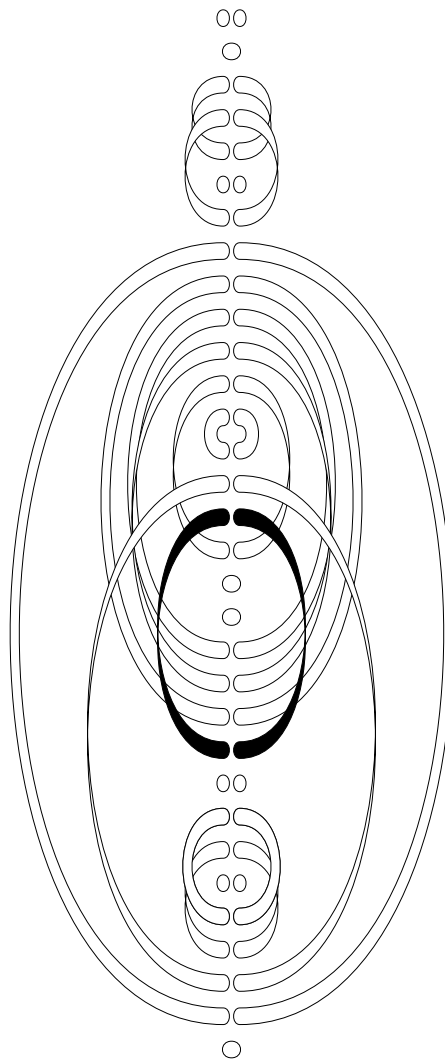
5 4 3 2 1

6 5 4 3 2

7 6 5 4 3



Fu Xi



King Wen

FX[(7,8)(31,32)]

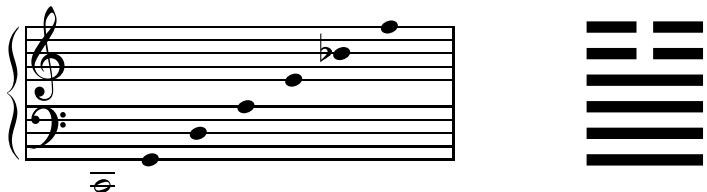


KW[(19,20)(33,34)]

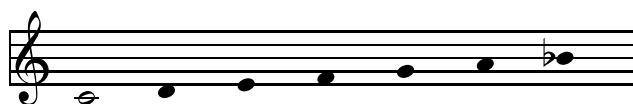
大壯

34. Da Zhuang

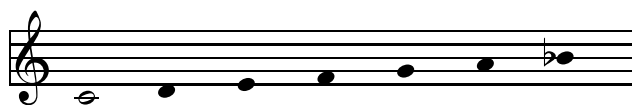
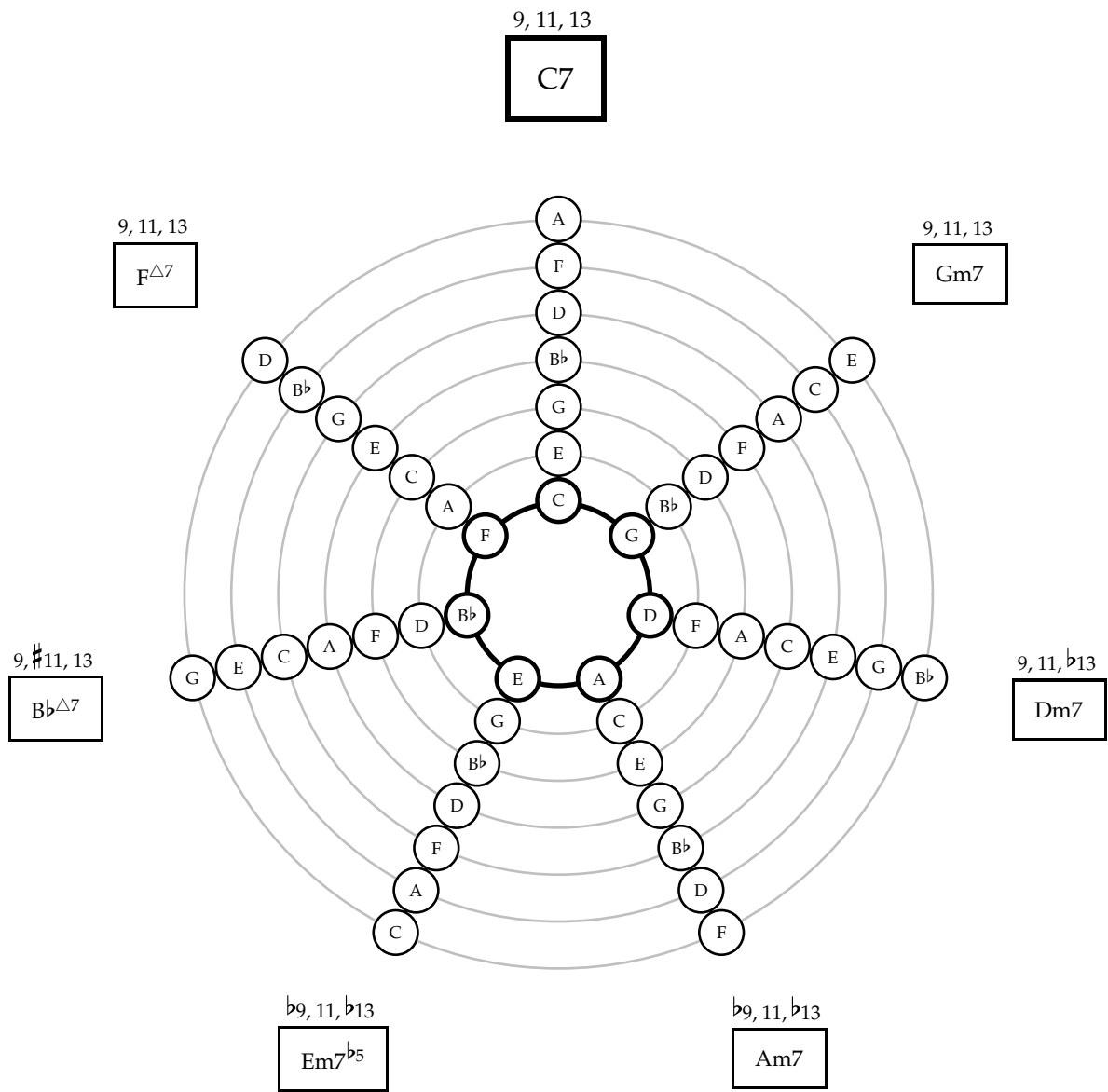
[The Power of the Great, Great Power, Great Strength]

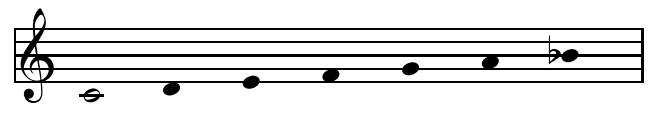
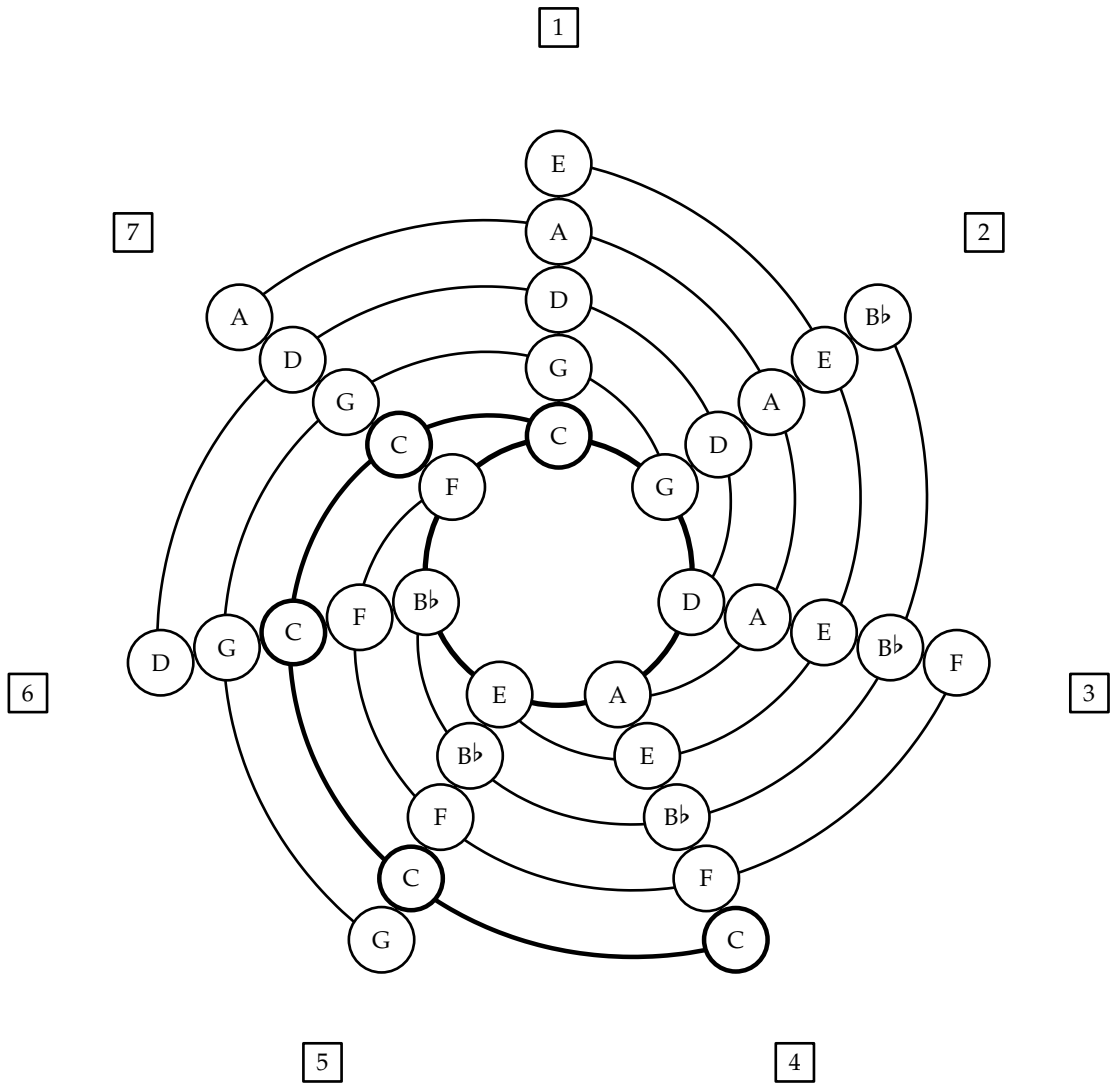


A rectangular box containing two elements. On the left is a musical score for a piano, consisting of a grand staff with a treble clef on the right and a bass clef on the left. The melody is written in the treble clef, starting on G4 and moving up stepwise to D5, with a flat sign before the final note. The bass line is written in the bass clef, starting on G3 and moving up stepwise to D4. On the right is the hexagram Da Zhuang (Great Power), which consists of the upper trigram Qian (Heaven, three solid lines) and the lower trigram Zhen (Thunder, three solid lines).

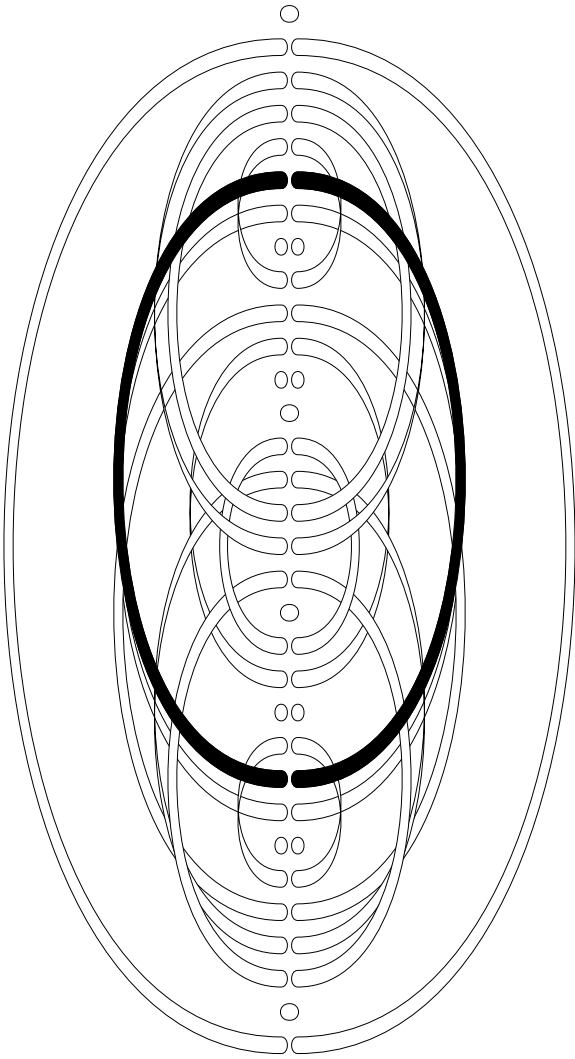


A single-line musical notation in a treble clef, showing the same melody as the piano score above: G4, A4, B4, C5, D5, with a flat sign before the final note.

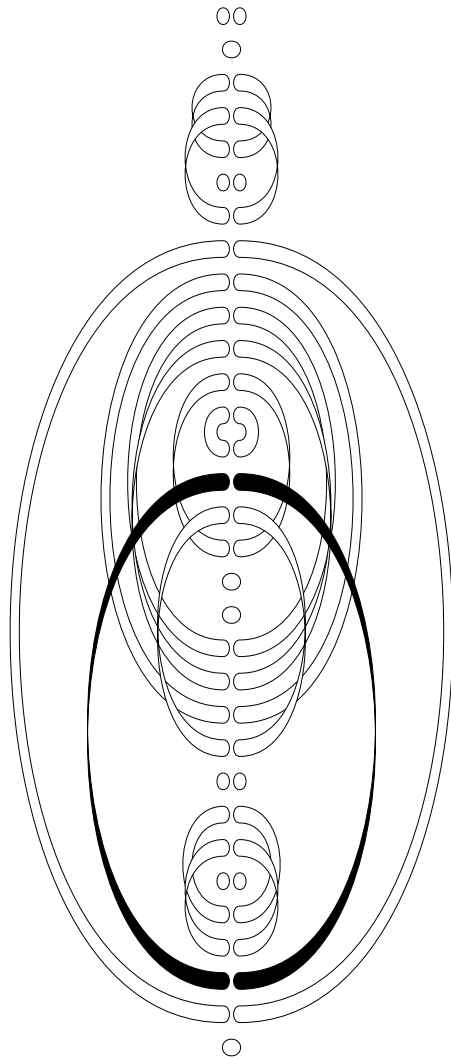




The image displays a musical score for the piece "Da Zhuang" (C 34.01). It consists of seven staves of music, each enclosed in a rounded rectangular box. The music is written on a single treble clef staff with a key signature of one flat (B-flat) and a common time signature. The notes are quarter notes, and the melody is a single-line sequence. Below each staff, there are five numbered boxes (1 through 7) connected by lines to the corresponding notes in the music, indicating the recommended fingering for each note. The sequence of notes across the seven staves is: Staff 1: 1, 7, 6, 5, 4; Staff 2: 2, 1, 7, 6, 5; Staff 3: 3, 2, 1, 7, 6; Staff 4: 4, 3, 2, 1, 7; Staff 5: 5, 4, 3, 2, 1; Staff 6: 6, 5, 4, 3, 2; Staff 7: 7, 6, 5, 4, 3.



Fu Xi

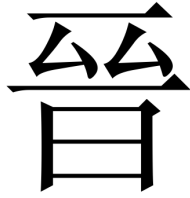


King Wen

FX[(11,12)(47,48)]



KW[(5,6)(35,36)]



35. Jin

[Progress, Advance, Proceeding Forward]

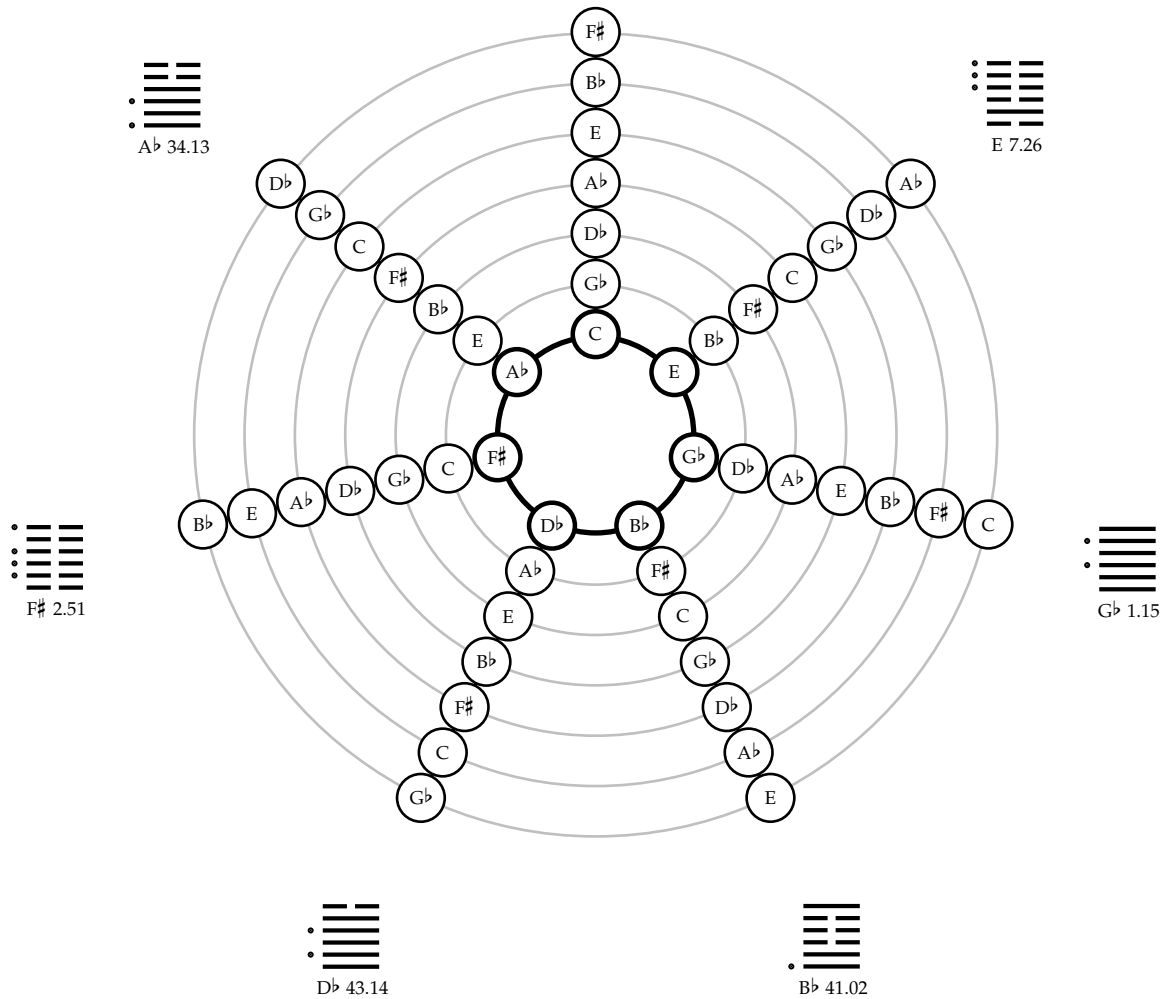
The image shows a musical score for the hexagram Jin. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass staff contains a sequence of notes: G3, F3, E3, D3, C3, B2, A2, G2. To the right of the musical notation is the hexagram symbol for Jin, which is composed of the upper trigram Sun (Wind) and the lower trigram Qian (Heaven).

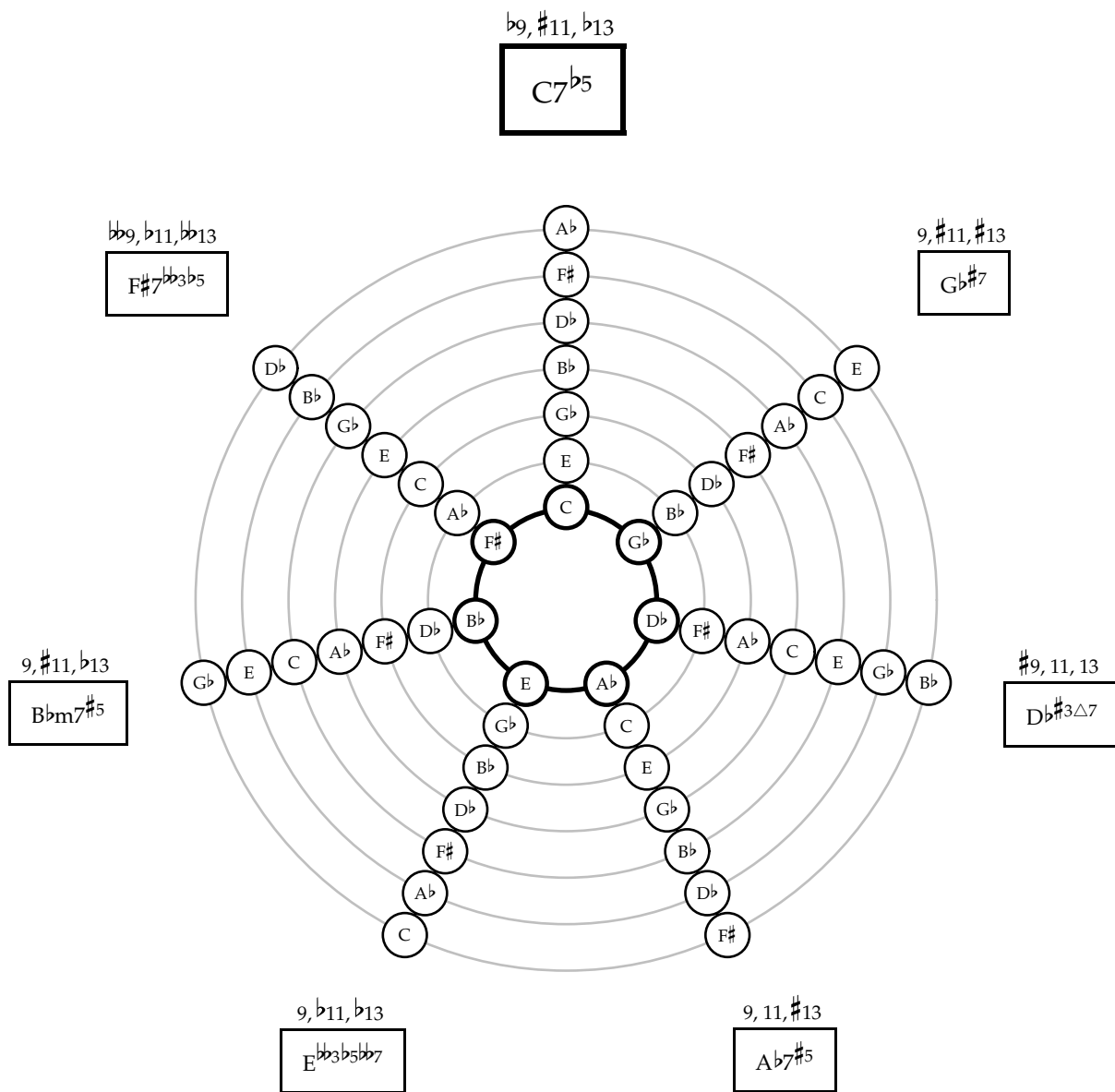


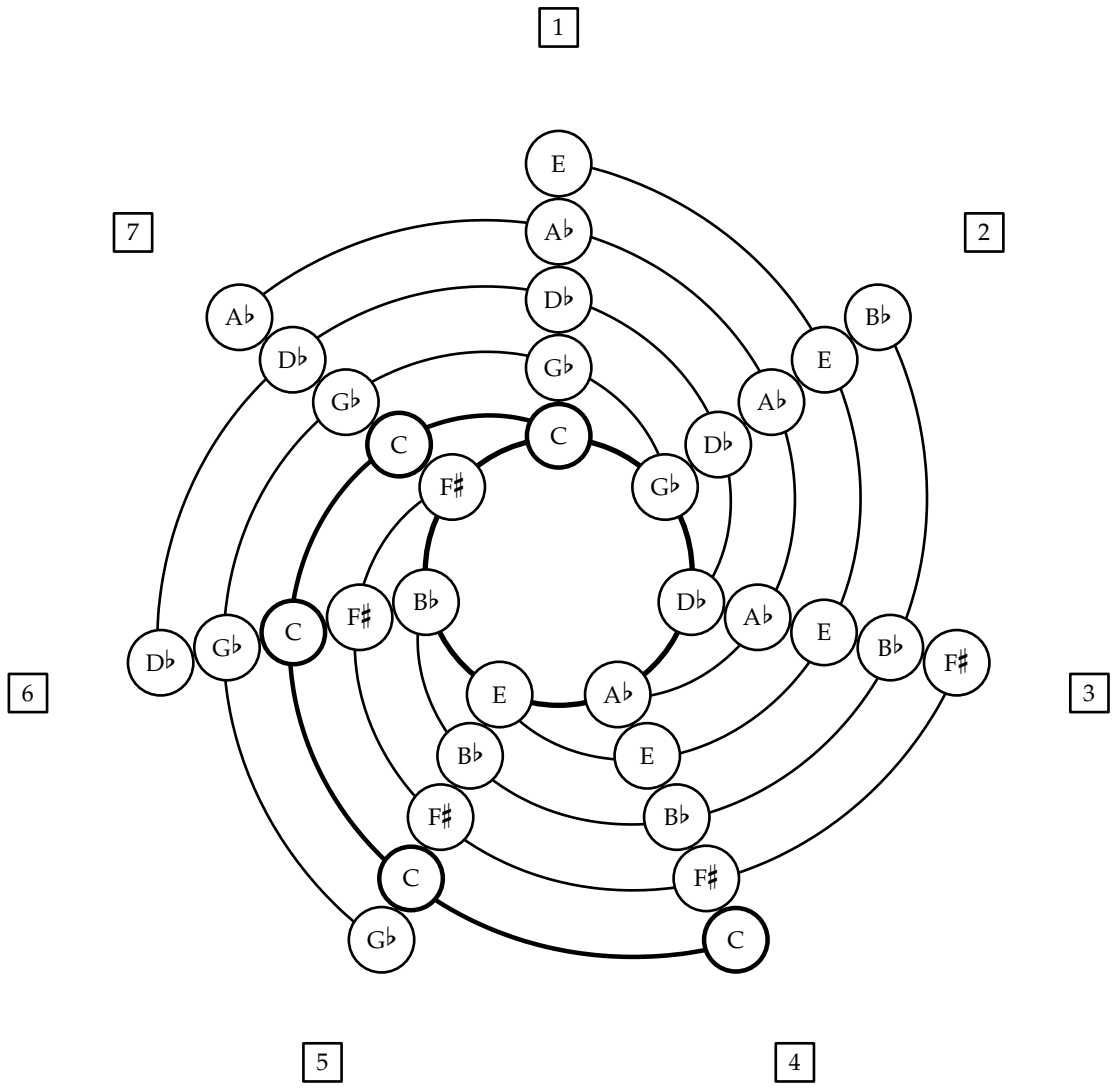
The image shows a single-line musical notation on a treble clef staff. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5.



C 35.01







The image displays a musical exercise for the 'Jin' scale, consisting of seven rows of five-measure phrases. Each row contains a five-note sequence of the scale with corresponding fingering numbers (1-7) written below. The notes are connected by lines, and the entire exercise is enclosed in a large rounded rectangle.

Row 1: 1 7 6 5 4

Row 2: 2 1 7 6 5

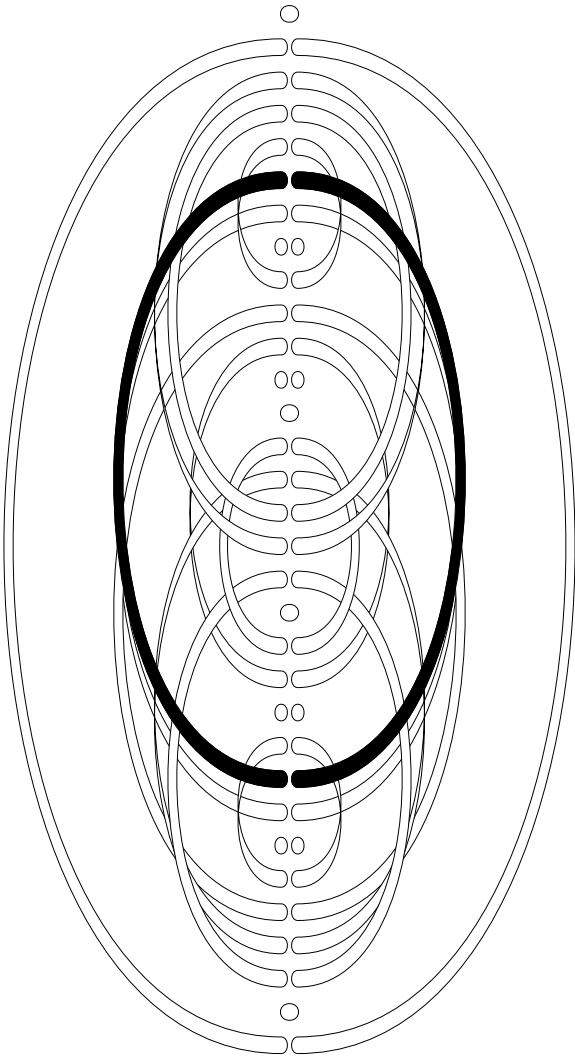
Row 3: 3 2 1 7 6

Row 4: 4 3 2 1 7

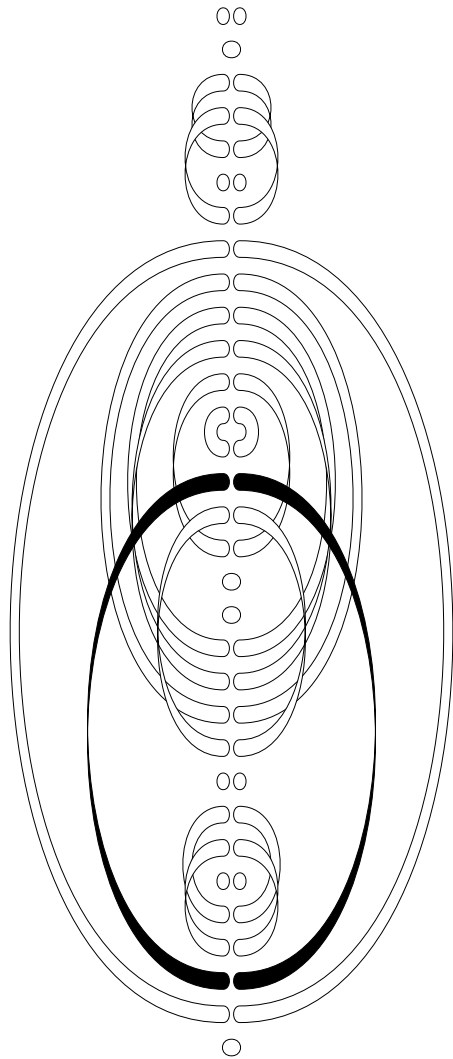
Row 5: 5 4 3 2 1

Row 6: 6 5 4 3 2

Row 7: 7 6 5 4 3

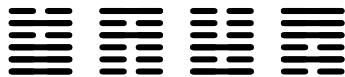


Fu Xi



King Wen

FX[(11,12)(47,48)]

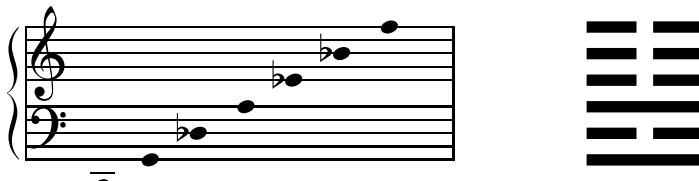


KW[(5,6)(35,36)]

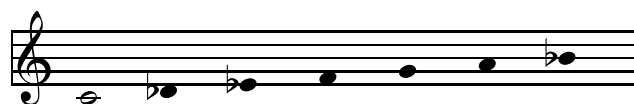
明夷

36. Ming Yi

[Darkening of the Light, Suppression of the Light, Concealment of Illumination]



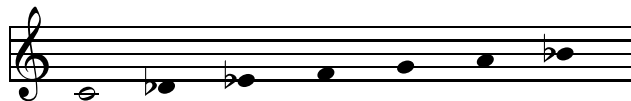
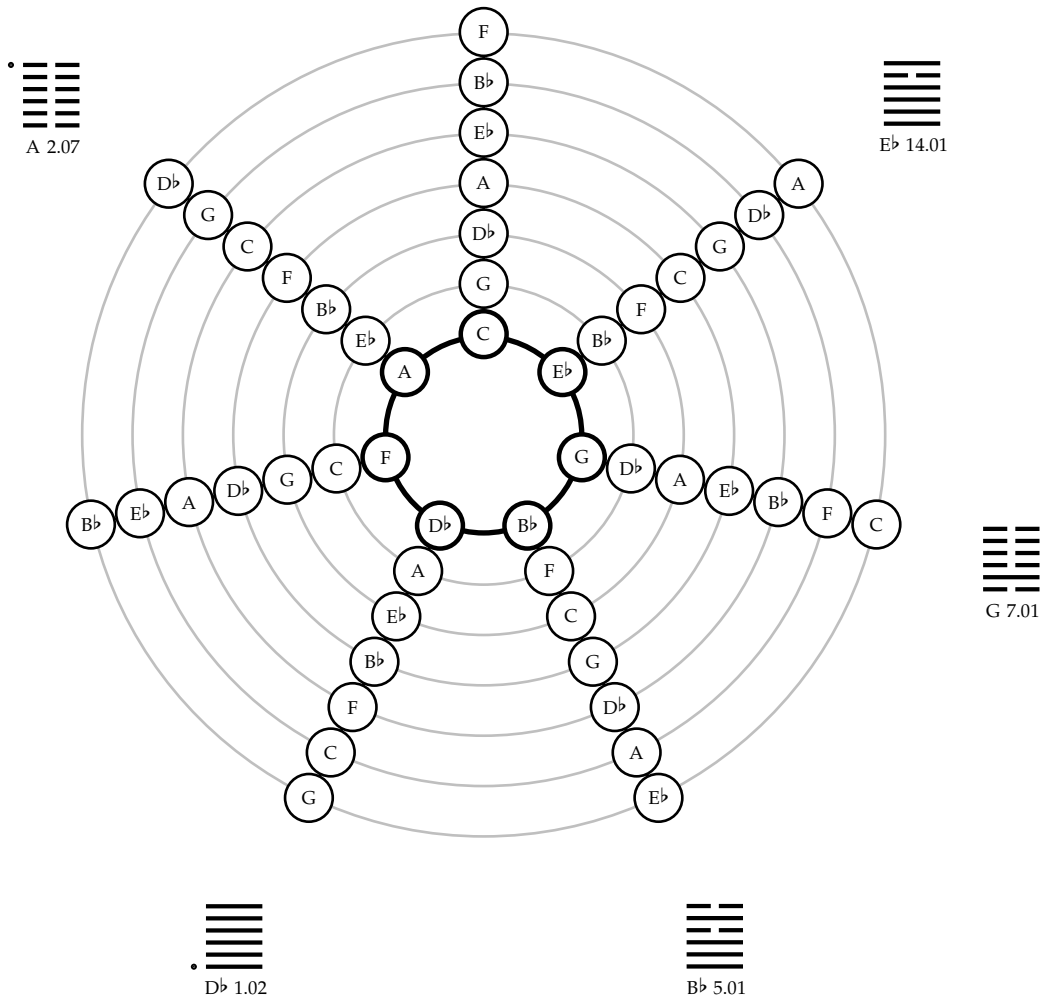
A rectangular box containing two elements. On the left is a musical score for piano, showing a treble and bass clef with a key signature of one flat and a common time signature. The melody consists of several notes, including a half note and a quarter note. On the right is the hexagram for Ming Yi (Darkening of the Light), which consists of the upper trigram Li (Fire) and the lower trigram Kan (Water).

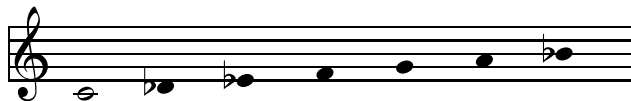
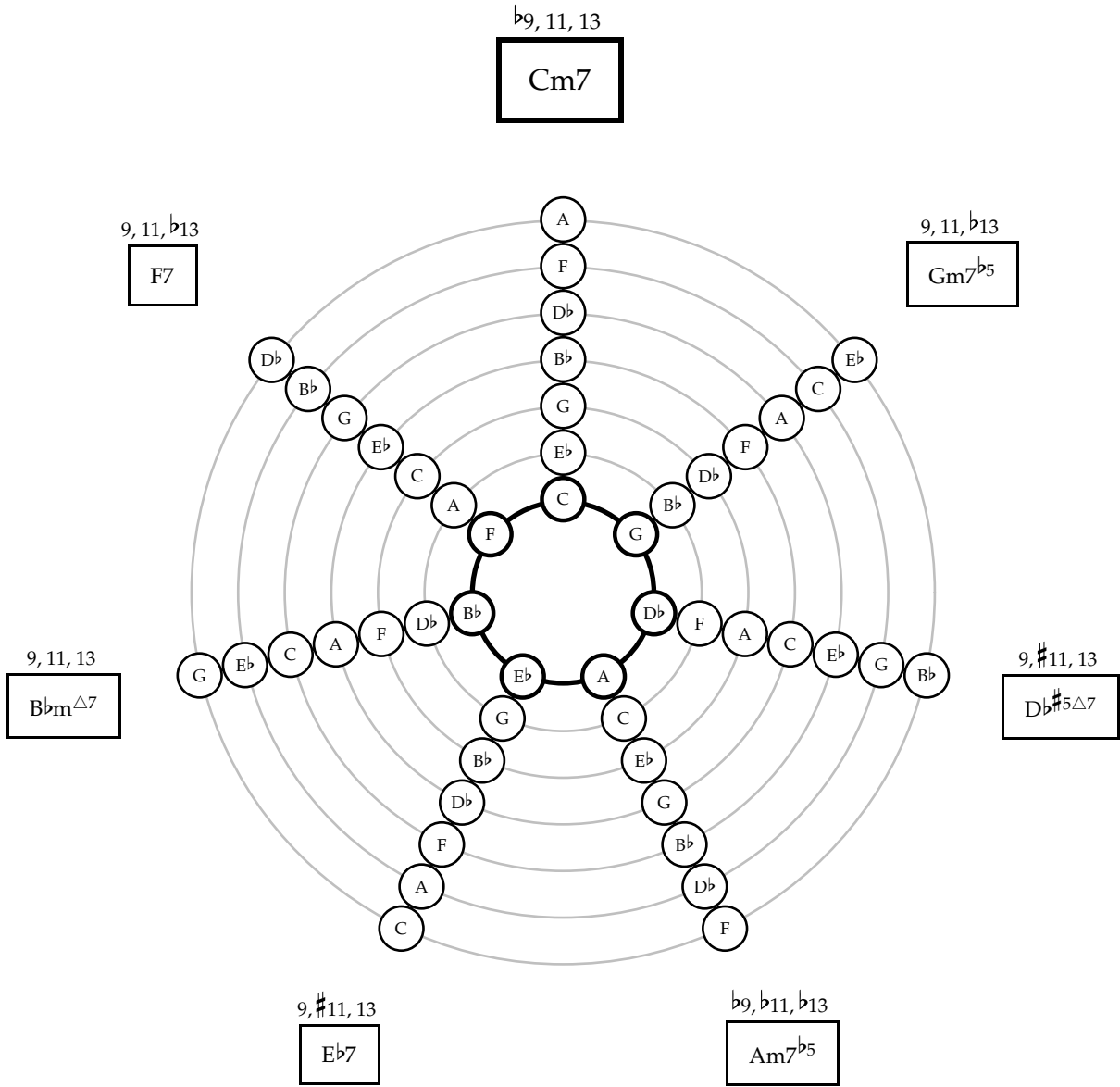


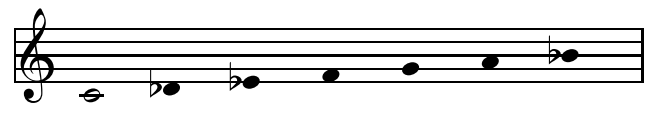
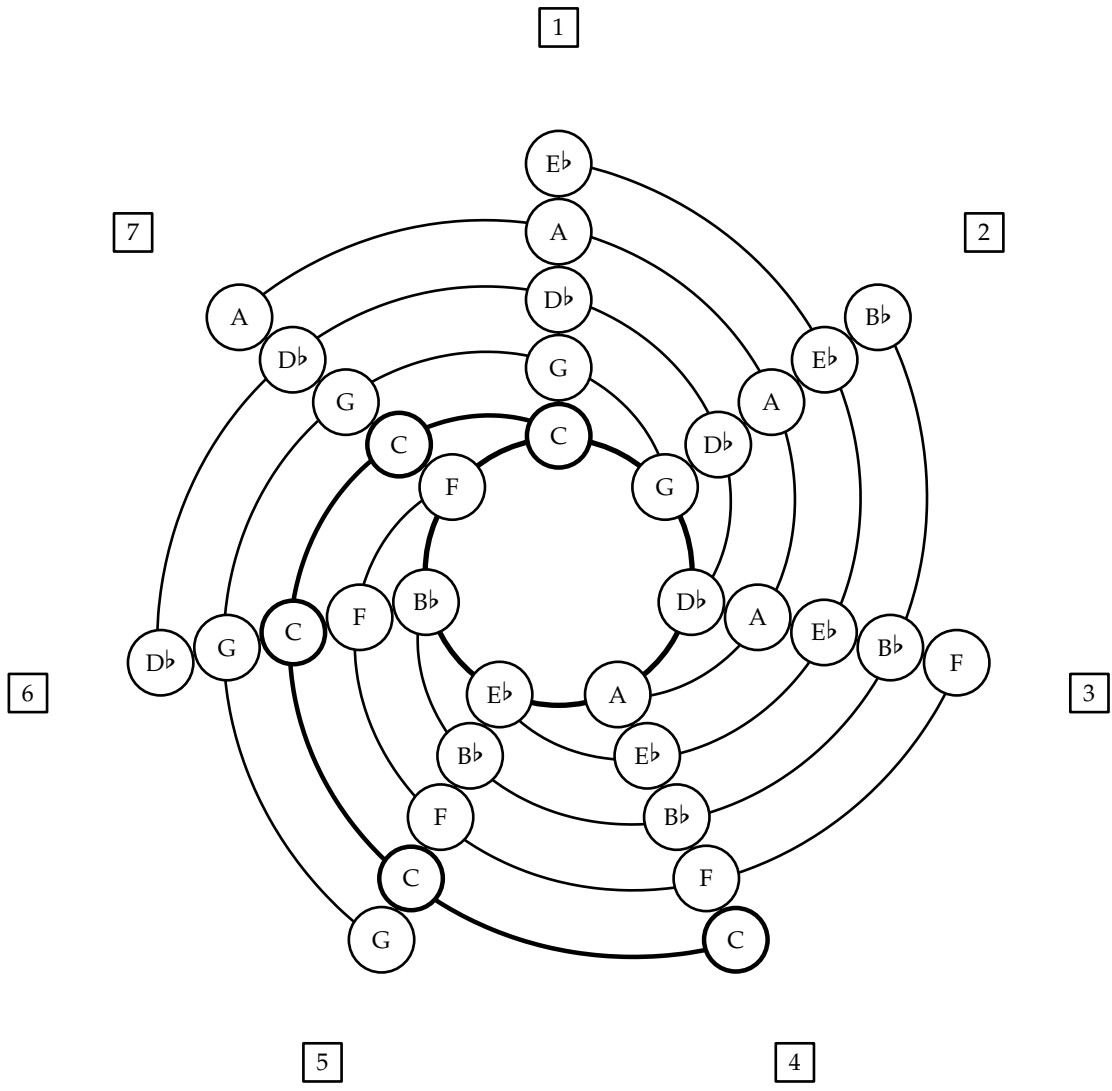
A single-line musical notation on a treble clef staff, showing a sequence of notes in a single line, corresponding to the melody in the piano score above.



C 36.01

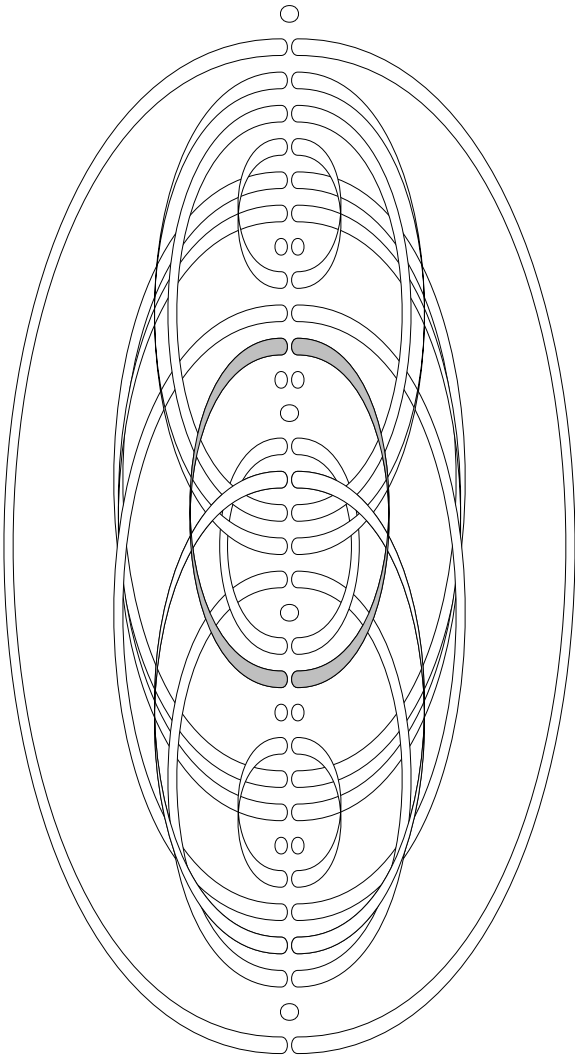




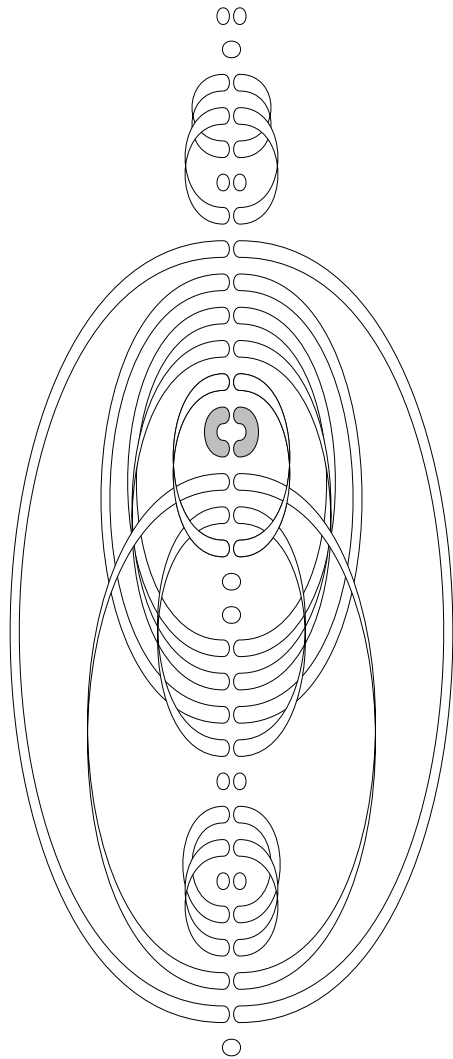


The image displays a musical score for the piece 'Ming Yi' (C 36.01). It consists of seven staves of music, each enclosed in a rounded rectangular box. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line. Below each staff, there are five numbered boxes (1 through 7) connected by a horizontal line. Lines from these boxes point to specific notes on the staff, indicating the recommended fingering for those notes. The sequence of notes and their corresponding fingerings across the seven staves is as follows:

- Staff 1: Notes G4, A4, Bb4, C5, D5, E5, F5, G5. Fingerings: 1, 7, 6, 5, 4.
- Staff 2: Notes G5, A5, Bb5, C6, D6, E6, F6, G6. Fingerings: 2, 1, 7, 6, 5.
- Staff 3: Notes G6, A6, Bb6, C7, D7, E7, F7, G7. Fingerings: 3, 2, 1, 7, 6.
- Staff 4: Notes G7, A7, Bb7, C8, D8, E8, F8, G8. Fingerings: 4, 3, 2, 1, 7.
- Staff 5: Notes G8, A8, Bb8, C9, D9, E9, F9, G9. Fingerings: 5, 4, 3, 2, 1.
- Staff 6: Notes G9, A9, Bb9, C10, D10, E10, F10, G10. Fingerings: 6, 5, 4, 3, 2.
- Staff 7: Notes G10, A10, Bb10, C11, D11, E11, F11, G11. Fingerings: 7, 6, 5, 4, 3.

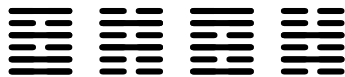


Fu Xi



King Wen

FX[(21,22)(41,42)]

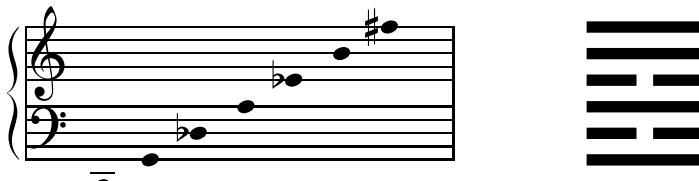


KW[(37,38)(39,40)]

家人

37. Jia Ren

[The Family, The Clan, People in the Home, Household]



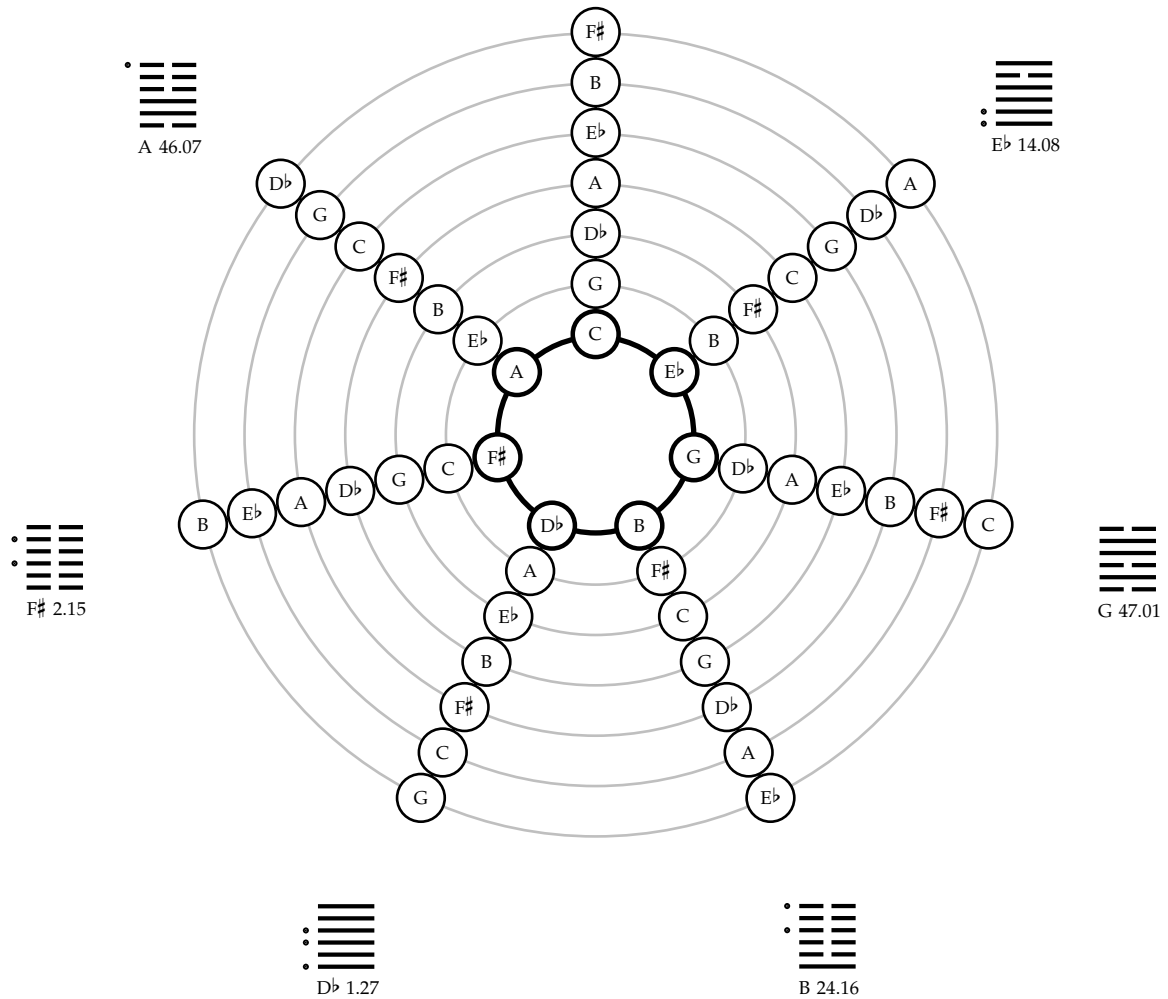
A rectangular box containing two elements. On the left is a musical score for piano, showing a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of several notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. On the right is the hexagram Jia Ren (The Family), consisting of the upper trigram Li (Fire) and the lower trigram Zhen (Thunder).

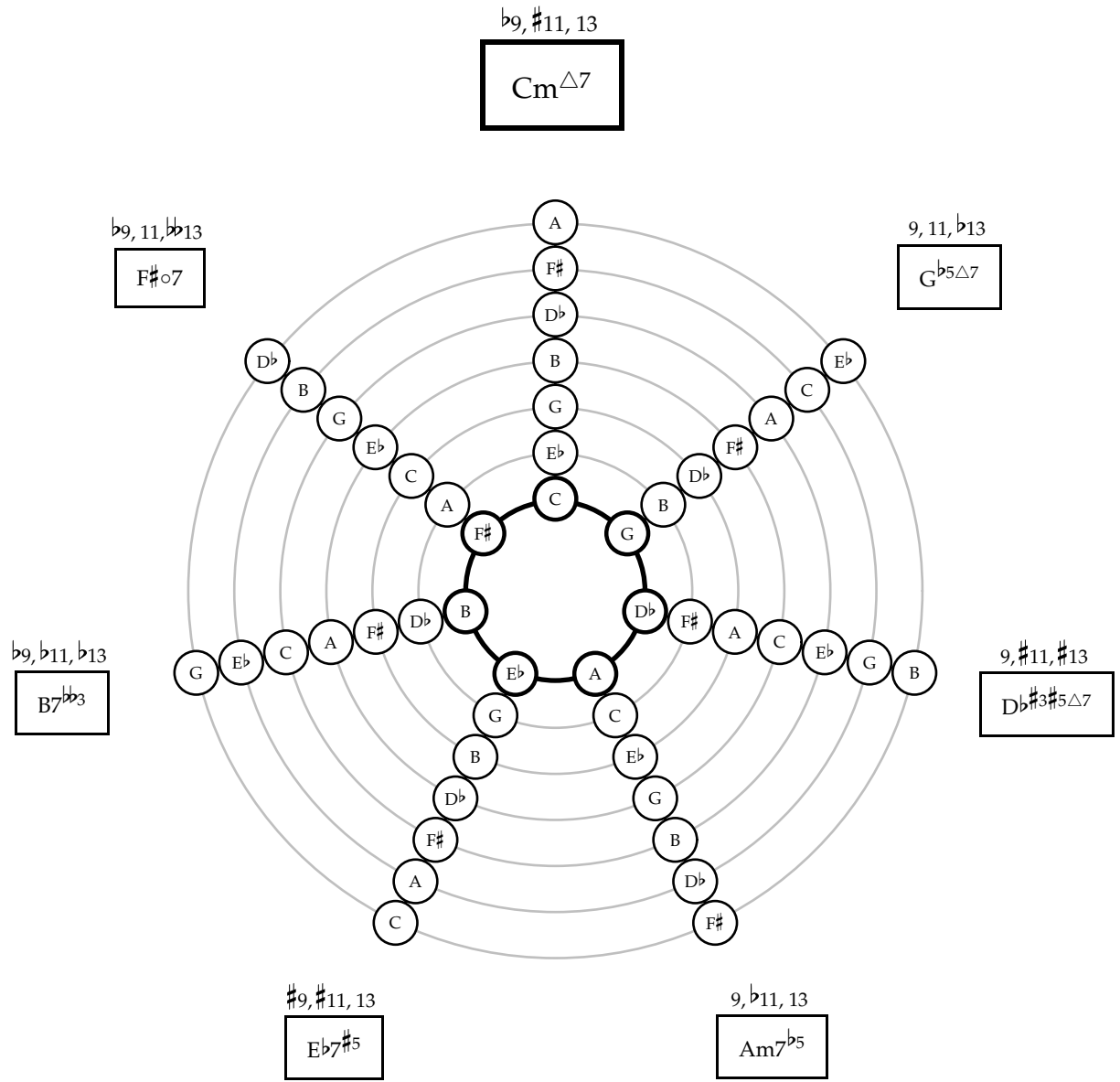


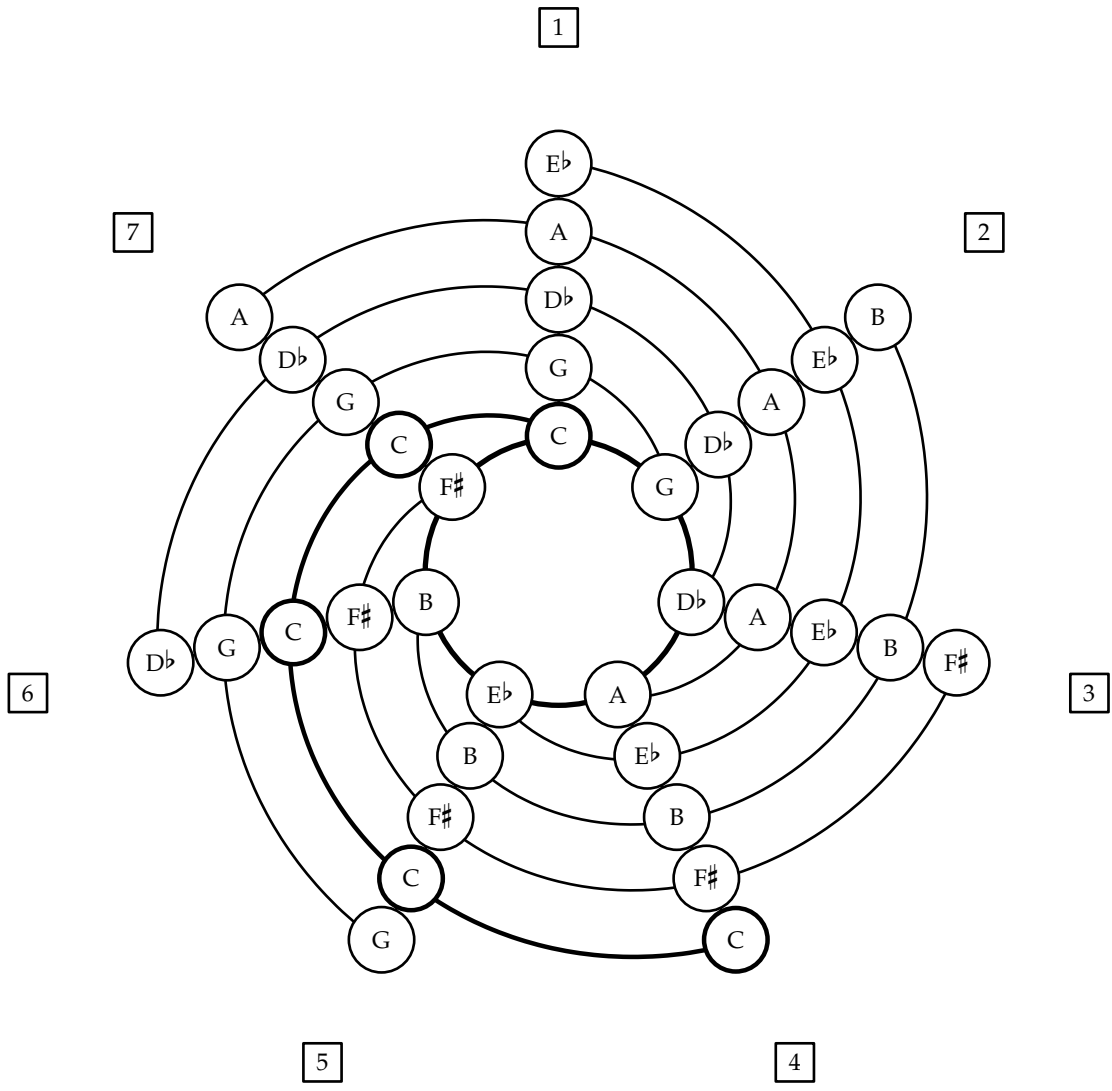
A single line of musical notation on a treble clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.



C 37.01

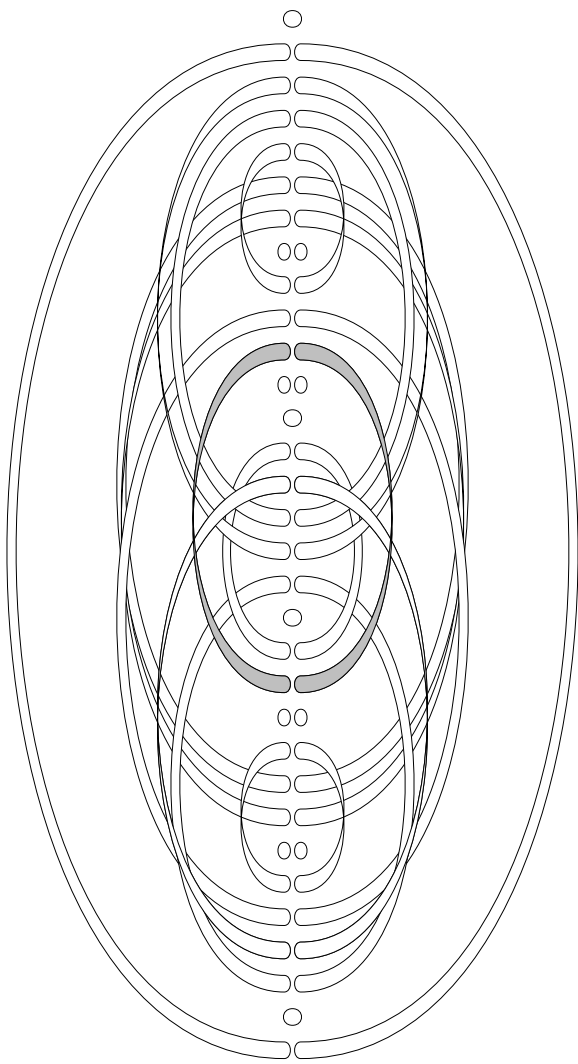




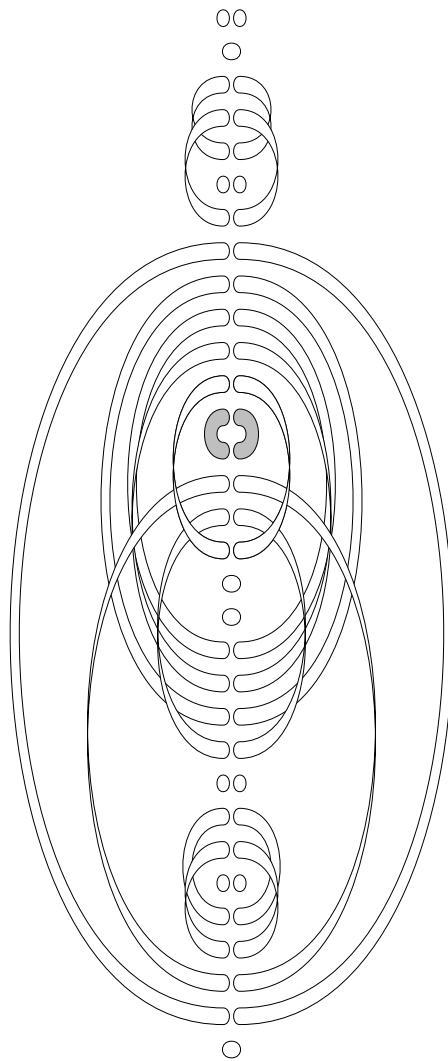


The image displays seven staves of musical notation, each enclosed in a rounded rectangular frame. Each staff begins with a treble clef and contains five measures of music. The notes are connected by a line, indicating a continuous melodic line. Below each staff, a horizontal line contains five numbered boxes (1-7) with lines pointing to specific notes in the music. The sequence of notes and their corresponding fingerings across the seven staves is as follows:

- Staff 1: Notes G4, A4, B4, C5, B4, A4, G4. Fingering: 1, 7, 6, 5, 4.
- Staff 2: Notes F4, G4, A4, B4, C5, B4, A4, G4. Fingering: 2, 1, 7, 6, 5.
- Staff 3: Notes E4, F4, G4, A4, B4, C5, B4, A4, G4. Fingering: 3, 2, 1, 7, 6.
- Staff 4: Notes D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. Fingering: 4, 3, 2, 1, 7.
- Staff 5: Notes C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. Fingering: 5, 4, 3, 2, 1.
- Staff 6: Notes B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. Fingering: 6, 5, 4, 3, 2.
- Staff 7: Notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. Fingering: 7, 6, 5, 4, 3.

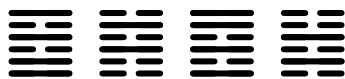


Fu Xi



King Wen

FX[(21,22)(41,42)]

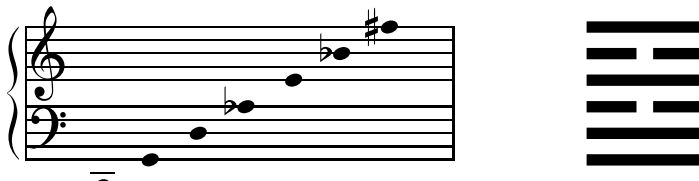


KW[(37,38)(39,40)]

睽

38. Kui

[Opposition, Disharmony, Contraiety, Diversity]



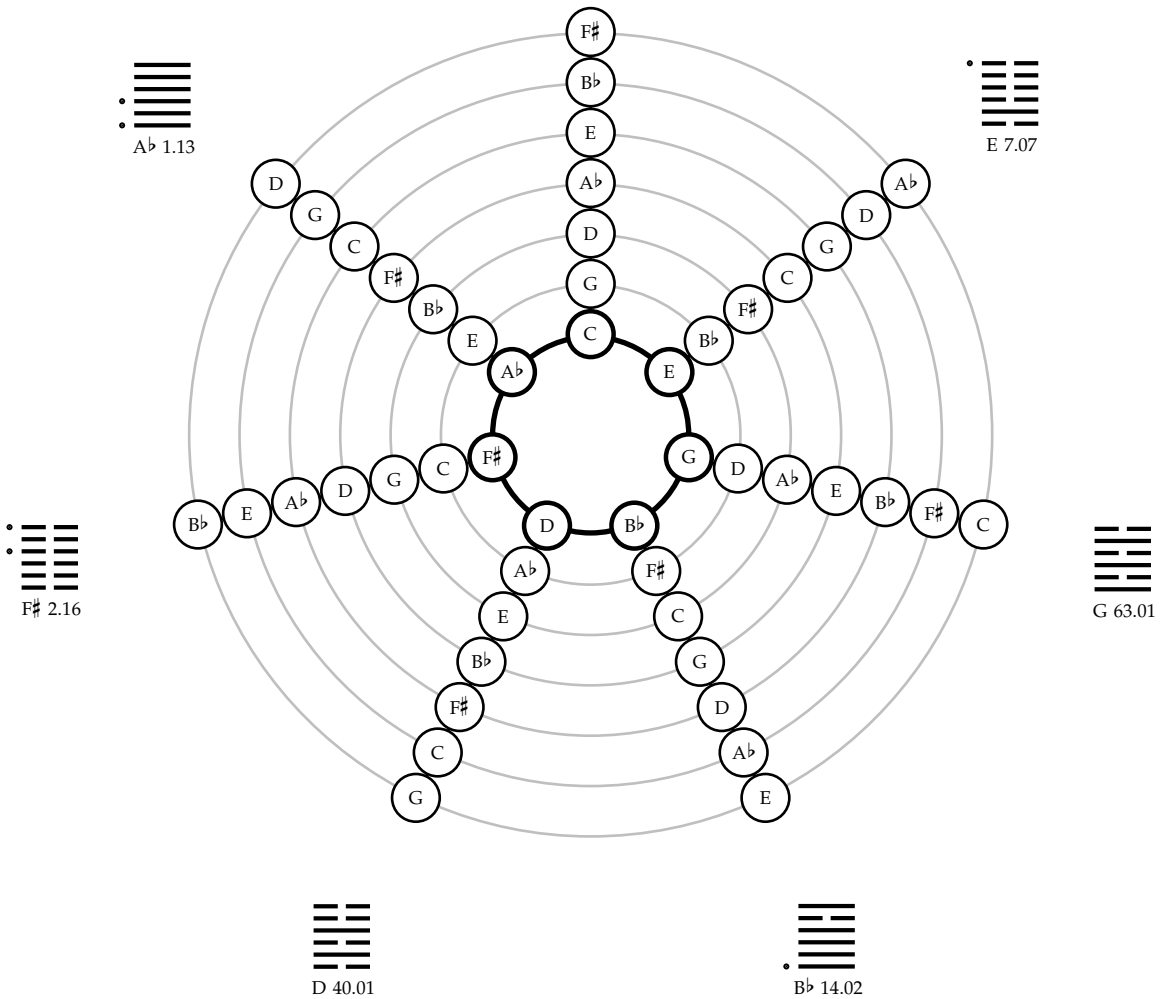
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody consists of several notes, including a sharp sign. On the right is the hexagram symbol for Kui (睽), which consists of six horizontal lines: from top to bottom, they are solid, broken, broken, broken, broken, and solid.

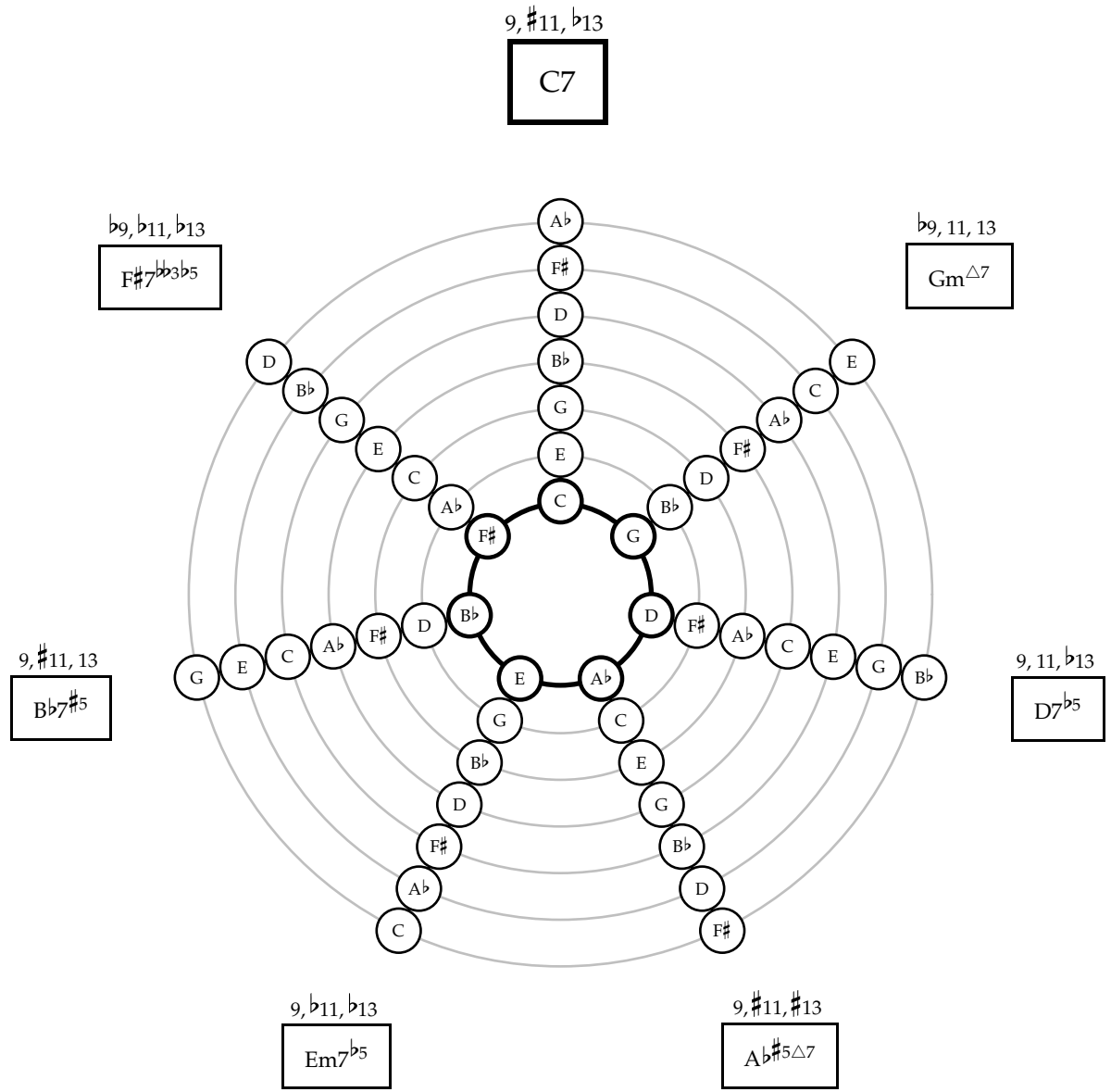


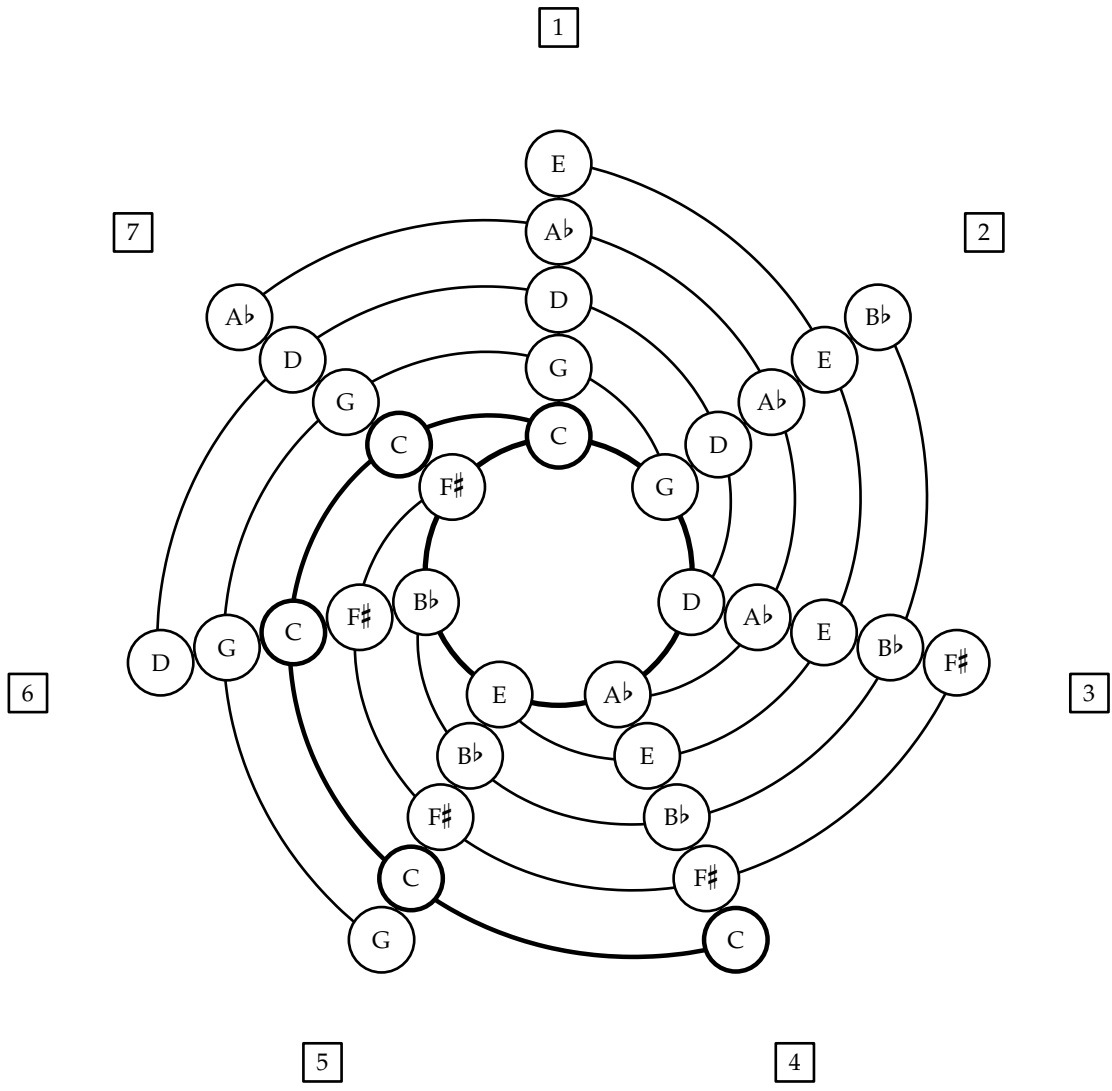
A single-line musical notation on a treble clef staff. It features a key signature of one sharp (F#) and a 6/8 time signature. The notes are arranged in a sequence that corresponds to the upper staff of the piano score in the box above.



C 38.01

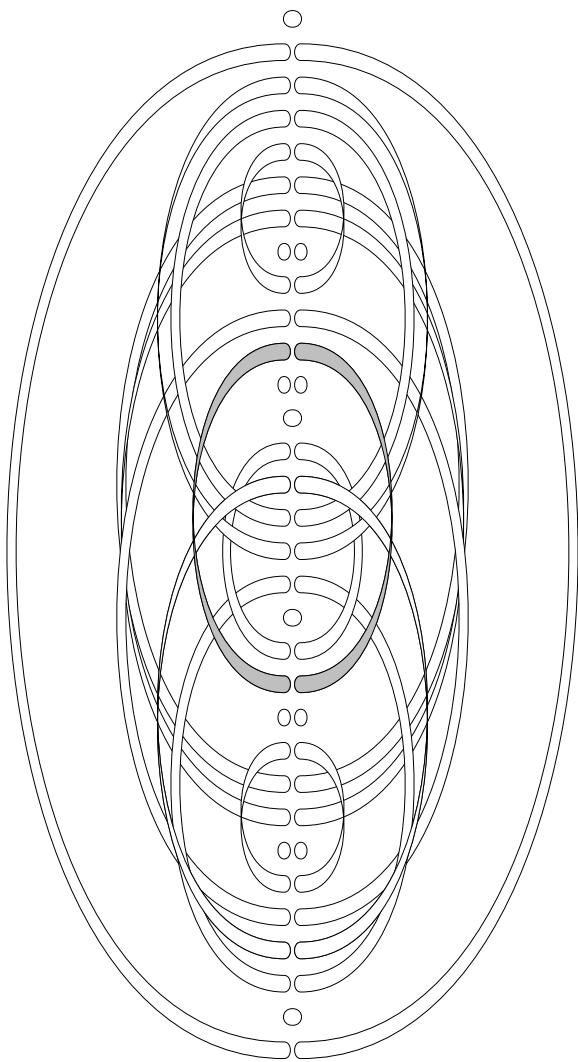




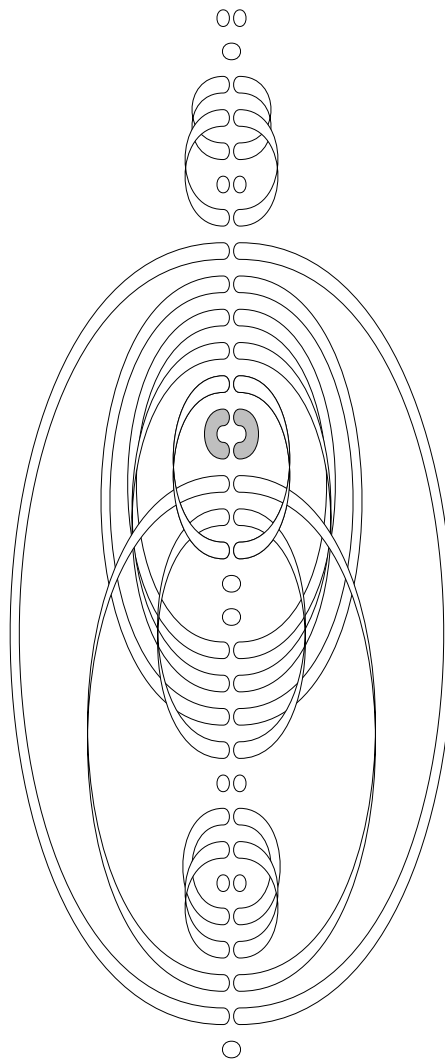


The image displays a musical score for the instrument 'Kui', consisting of seven staves of notation. Each staff contains five measures of music, with numbered boxes (1-7) indicating fingerings for specific notes. The notes are connected to the boxes by lines. The fingerings for each staff are as follows:

- Staff 1: 1, 7, 6, 5, 4
- Staff 2: 2, 1, 7, 6, 5
- Staff 3: 3, 2, 1, 7, 6
- Staff 4: 4, 3, 2, 1, 7
- Staff 5: 5, 4, 3, 2, 1
- Staff 6: 6, 5, 4, 3, 2
- Staff 7: 7, 6, 5, 4, 3



Fu Xi



King Wen

FX[(21,22)(41,42)]

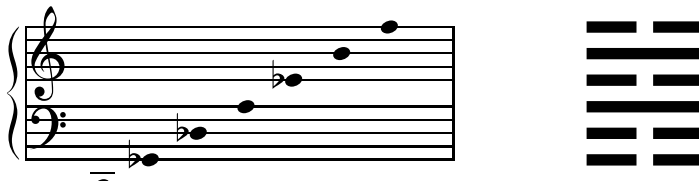


KW[(37,38)(39,40)]

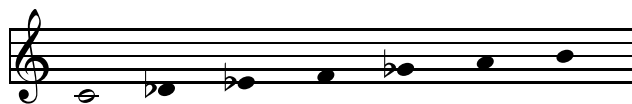
蹇

39. Jian

[Obstruction, Halting, Trouble, Adversity, Hardship]



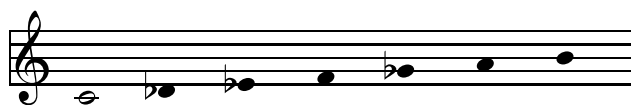
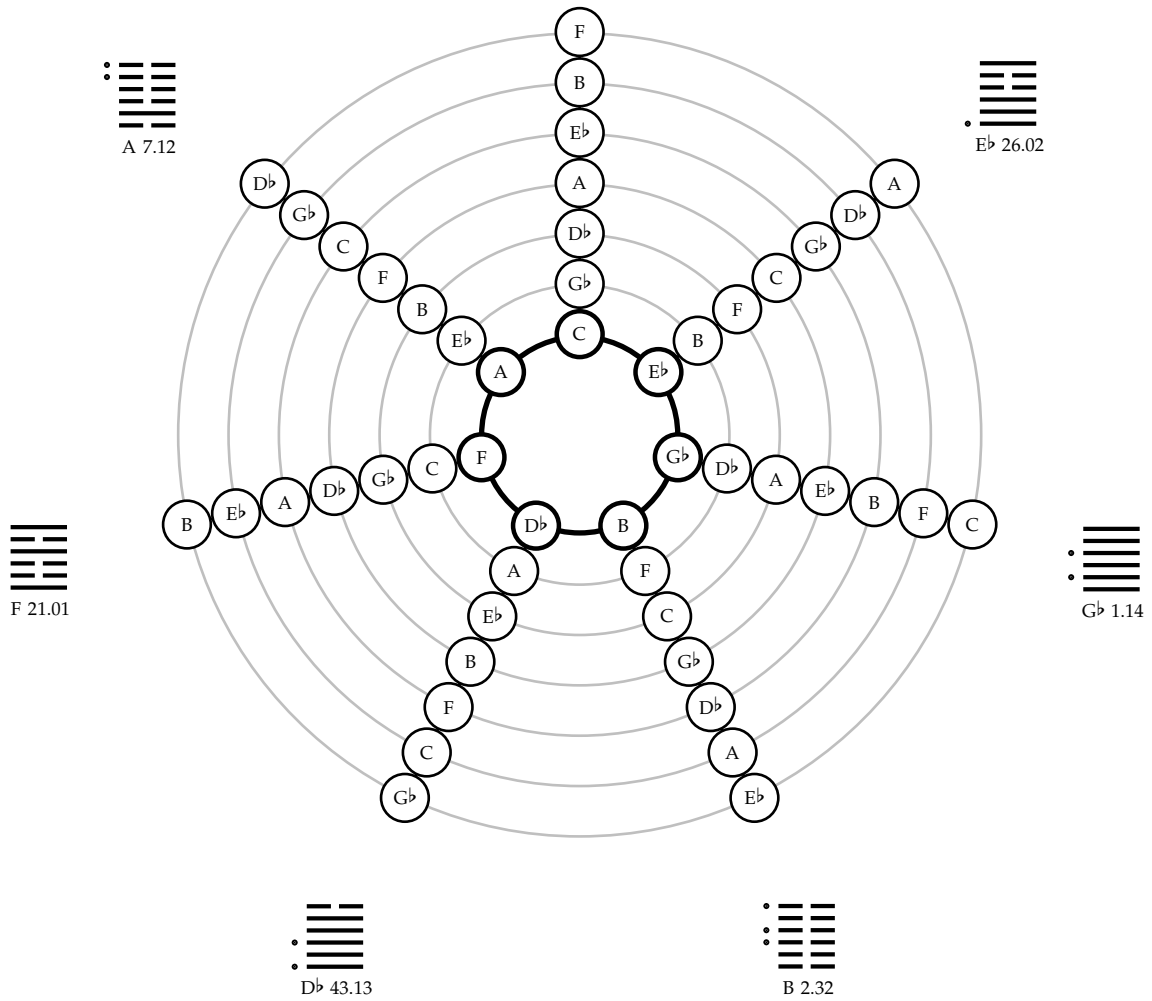
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one flat and a common time signature. The melody consists of a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. On the right is the hexagram Jian (Obstruction), consisting of the upper trigram Kan (Water) and the lower trigram Gen (Mountain).

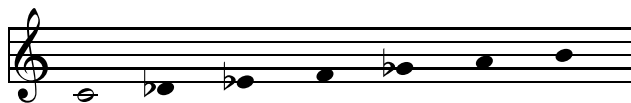
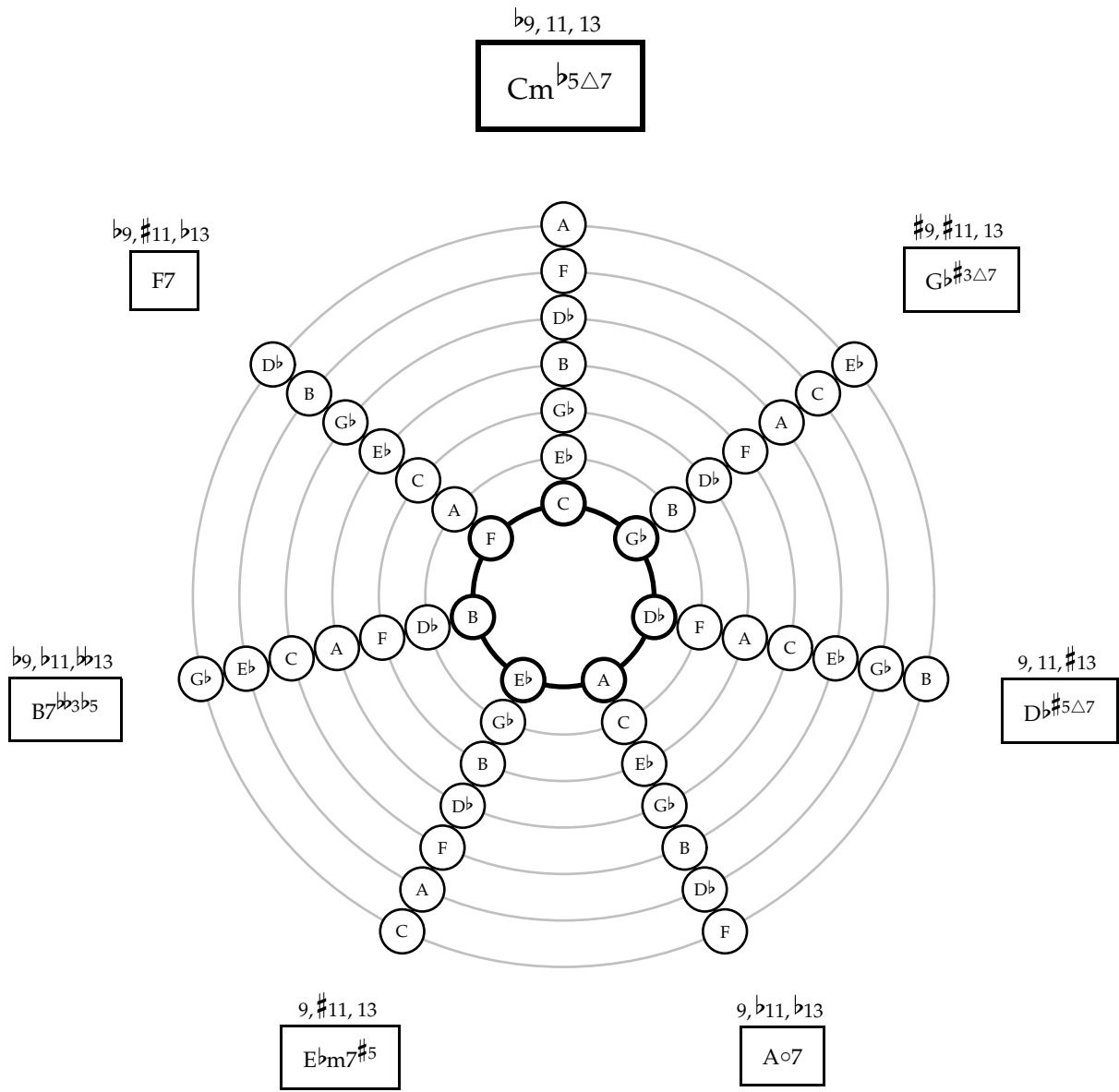


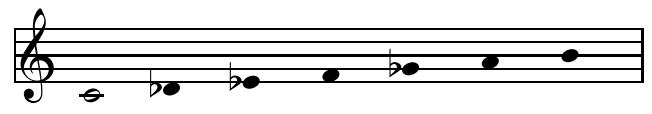
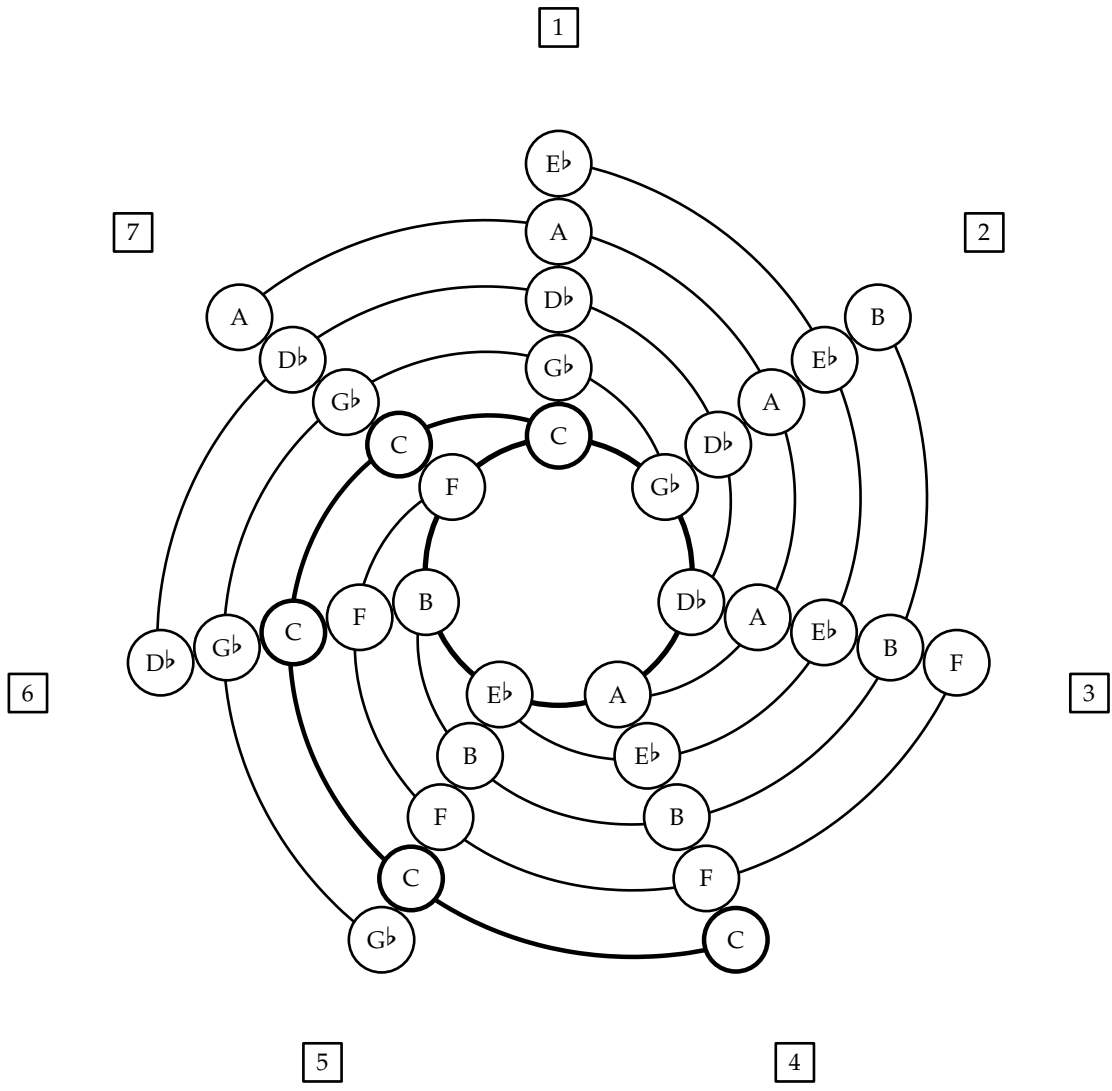
A single-line musical notation in a treble clef, showing a sequence of notes: G4, F4, E4, D4, C4, B3, A3, G3. This represents the upper trigram Kan (Water) from the hexagram Jian.



C 39.01

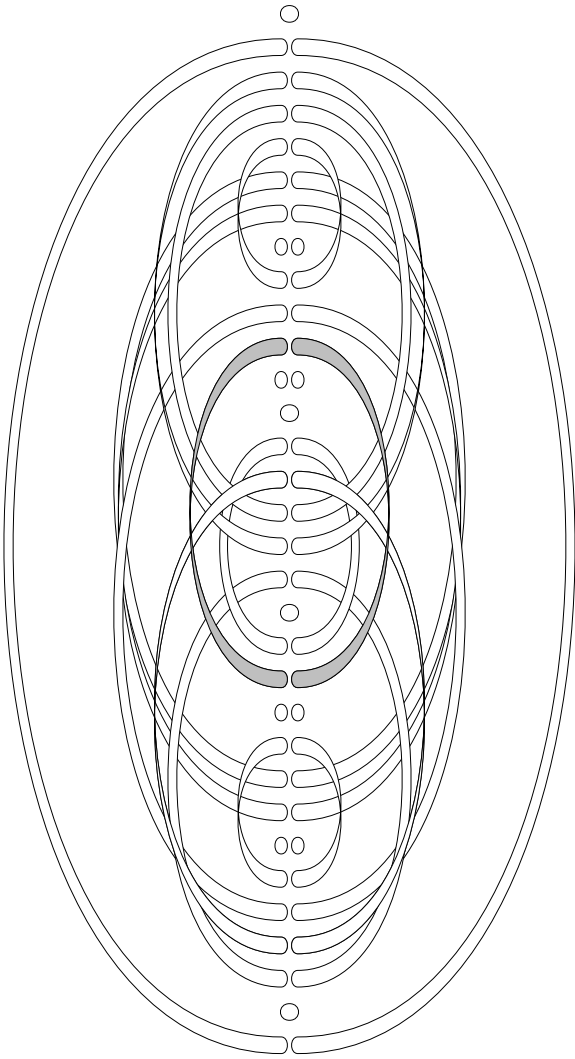




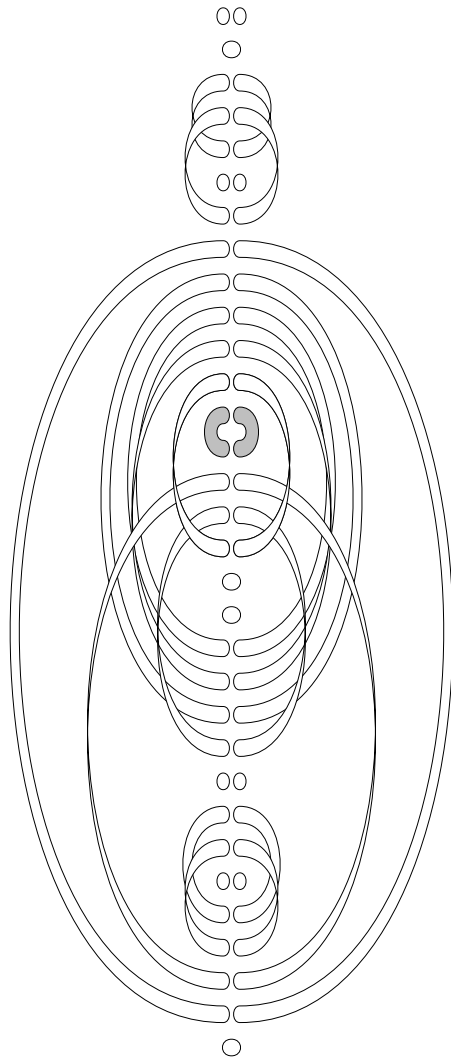


The image displays a musical exercise for the Jian scale, consisting of eight staves of music. Each staff contains a five-measure sequence of notes, with a numbered box (1-7) indicating the finger to use for each note. The notes are connected by a horizontal line, and arrows point from the numbers to the corresponding notes on the staff. The scale is presented in a descending sequence from the first staff to the eighth.

- Staff 1: 1, 7, 6, 5, 4
- Staff 2: 2, 1, 7, 6, 5
- Staff 3: 3, 2, 1, 7, 6
- Staff 4: 4, 3, 2, 1, 7
- Staff 5: 5, 4, 3, 2, 1
- Staff 6: 6, 5, 4, 3, 2
- Staff 7: 7, 6, 5, 4, 3

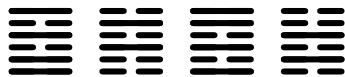


Fu Xi



King Wen

FX[(21,22)(41,42)]

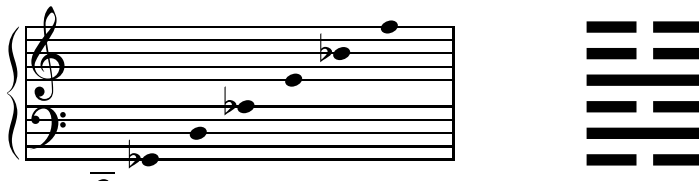


KW[(37,38)(39,40)]

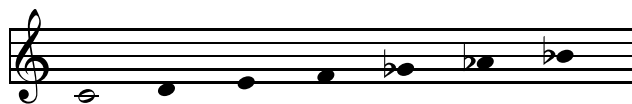
解

40. Xie

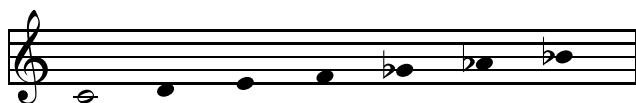
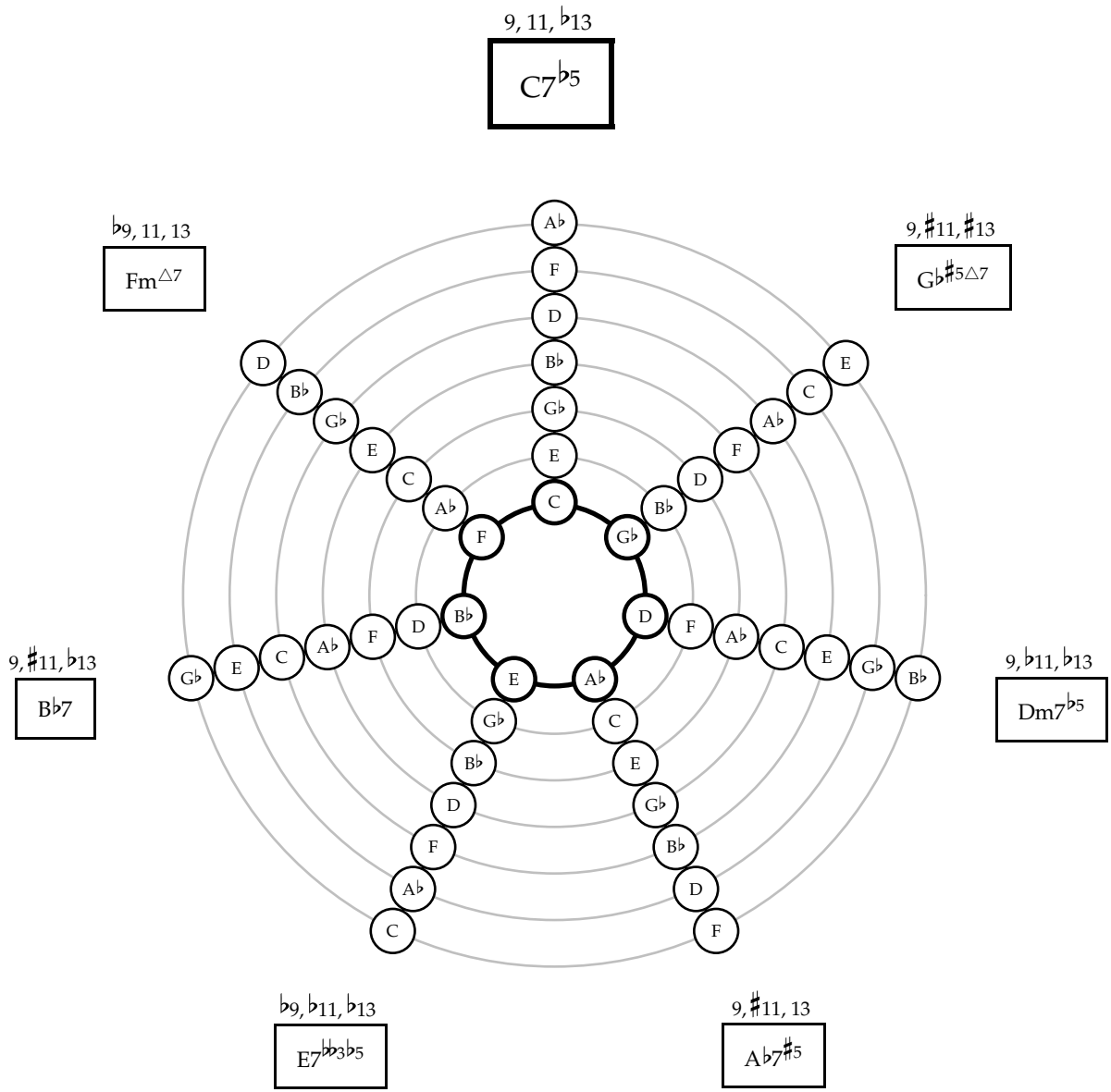
[Deliverance, Liberation, Solution, Release, Relief]

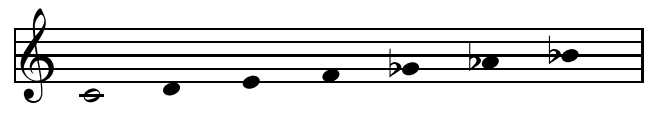
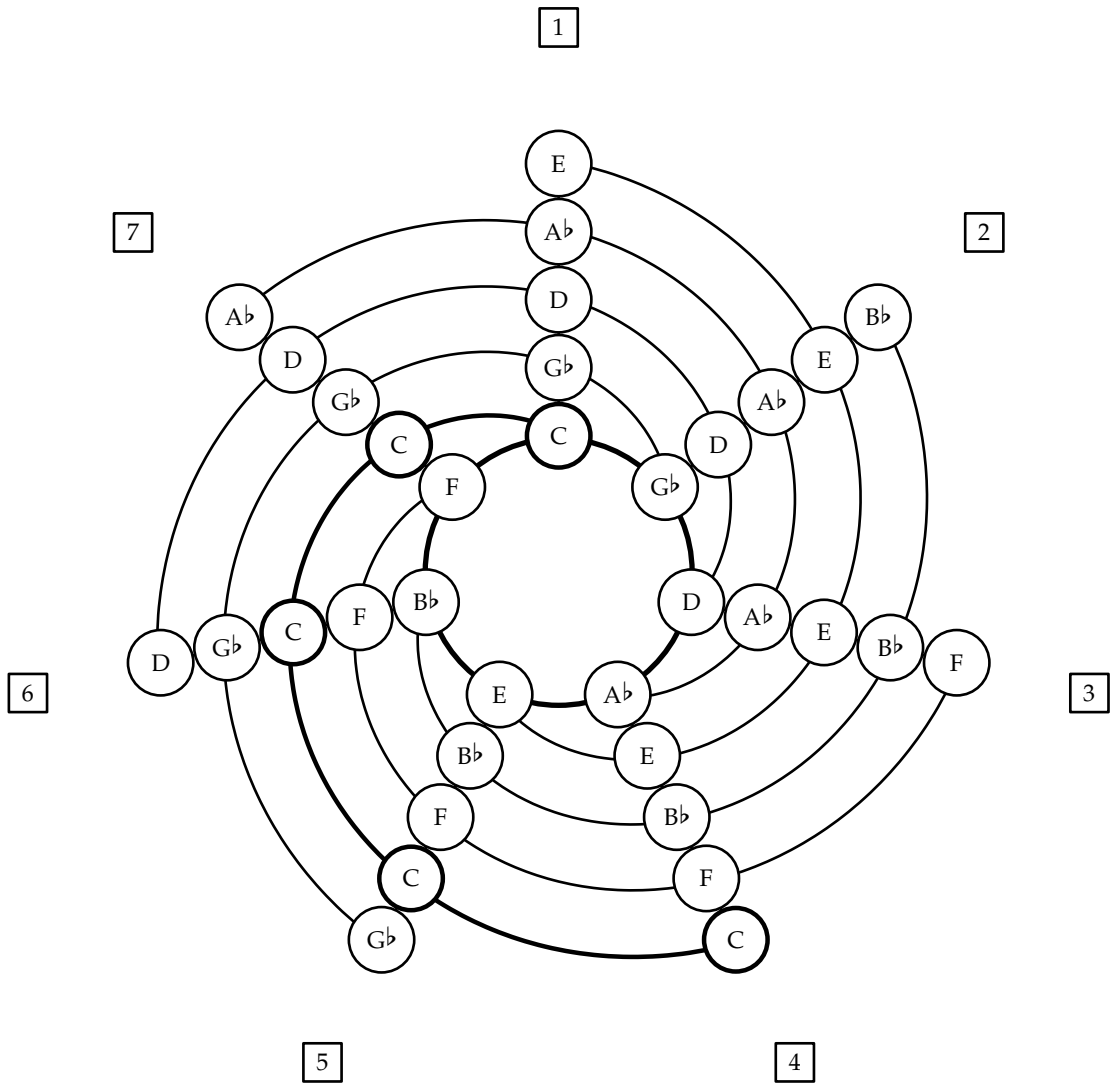


A rectangular box containing two elements. On the left is a musical score for a piano, consisting of two staves (treble and bass clefs) with a key signature of one flat and a common time signature. The melody is written in the treble clef, and the bass line is in the bass clef. On the right is the hexagram Xie (Deliverance), which consists of the upper trigram Kan (Water) and the lower trigram Zhen (Thunder).

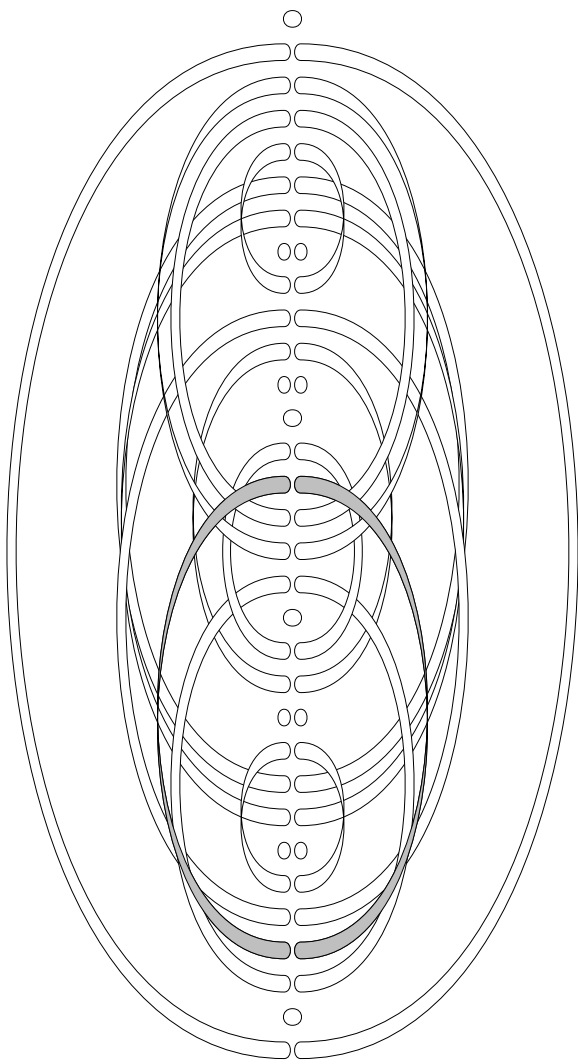


A single musical staff in treble clef with a key signature of one flat and a common time signature. It contains a sequence of notes: a whole note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4.

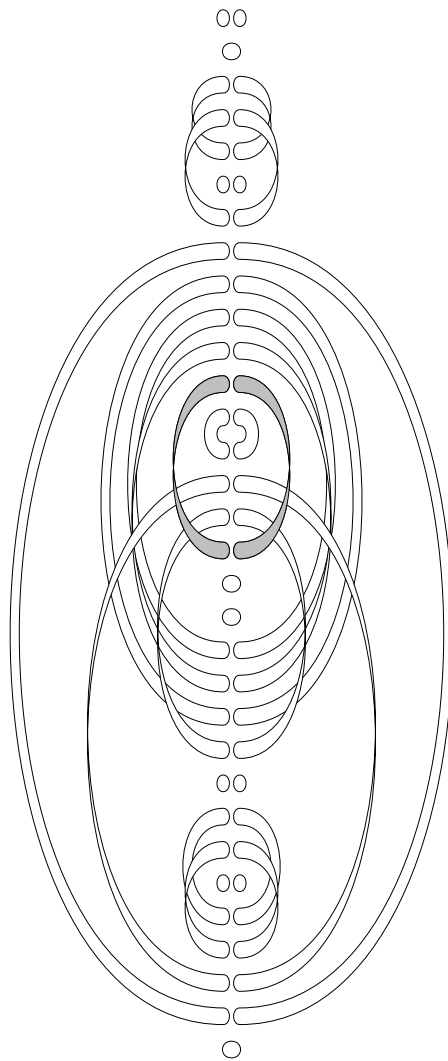




The image displays seven horizontal musical staves, each enclosed in a rounded rectangular box. Each staff contains a sequence of five notes, with a small white box containing a number (1 through 7) positioned below the staff. A thin black line connects the number to the corresponding note on the staff. The notes are arranged in a descending sequence across the staves, starting from a higher pitch on the first staff and ending on a lower pitch on the seventh staff. The notes are primarily eighth notes, with some beamed together. The key signature is one flat (B-flat), and the time signature is 4/4. The sequence of notes across the staves is: Staff 1: G4, F4, E4, D4, C4; Staff 2: B3, A3, G3, F3, E3; Staff 3: D3, C3, B2, A2, G2; Staff 4: F2, E2, D2, C2, B1; Staff 5: A1, G1, F1, E1, D1; Staff 6: C1, B0, A0, G0, F0; Staff 7: E0, D0, C0, B0, A0.



Fu Xi



King Wen

FX[(29,30)(57,58)]



KW[(31,32)(41,42)]

損

41. Sun

[Decrease, Reduction, Diminution, Decreasing]

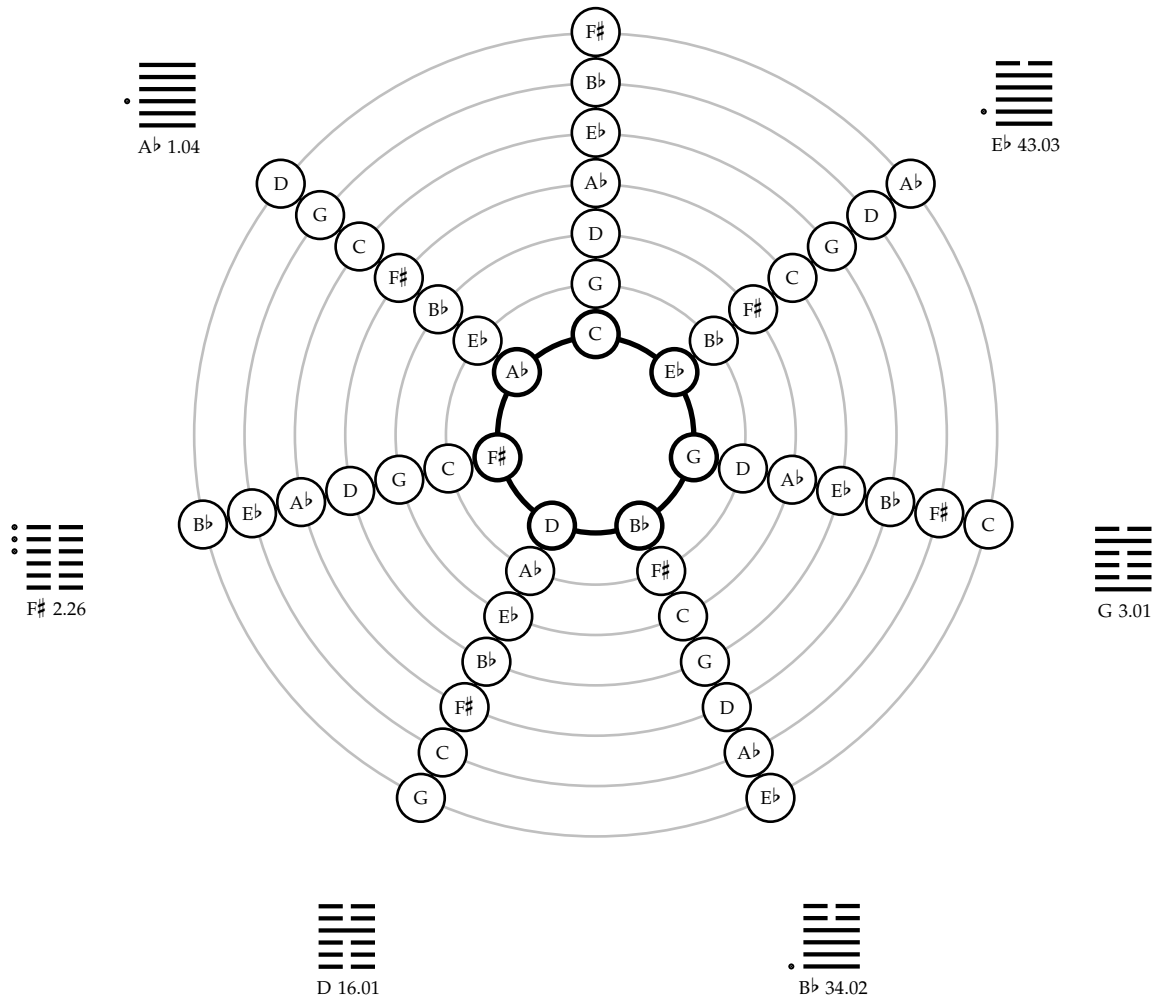
Musical notation for Sun (41) and its corresponding hexagram (Sun, 41).

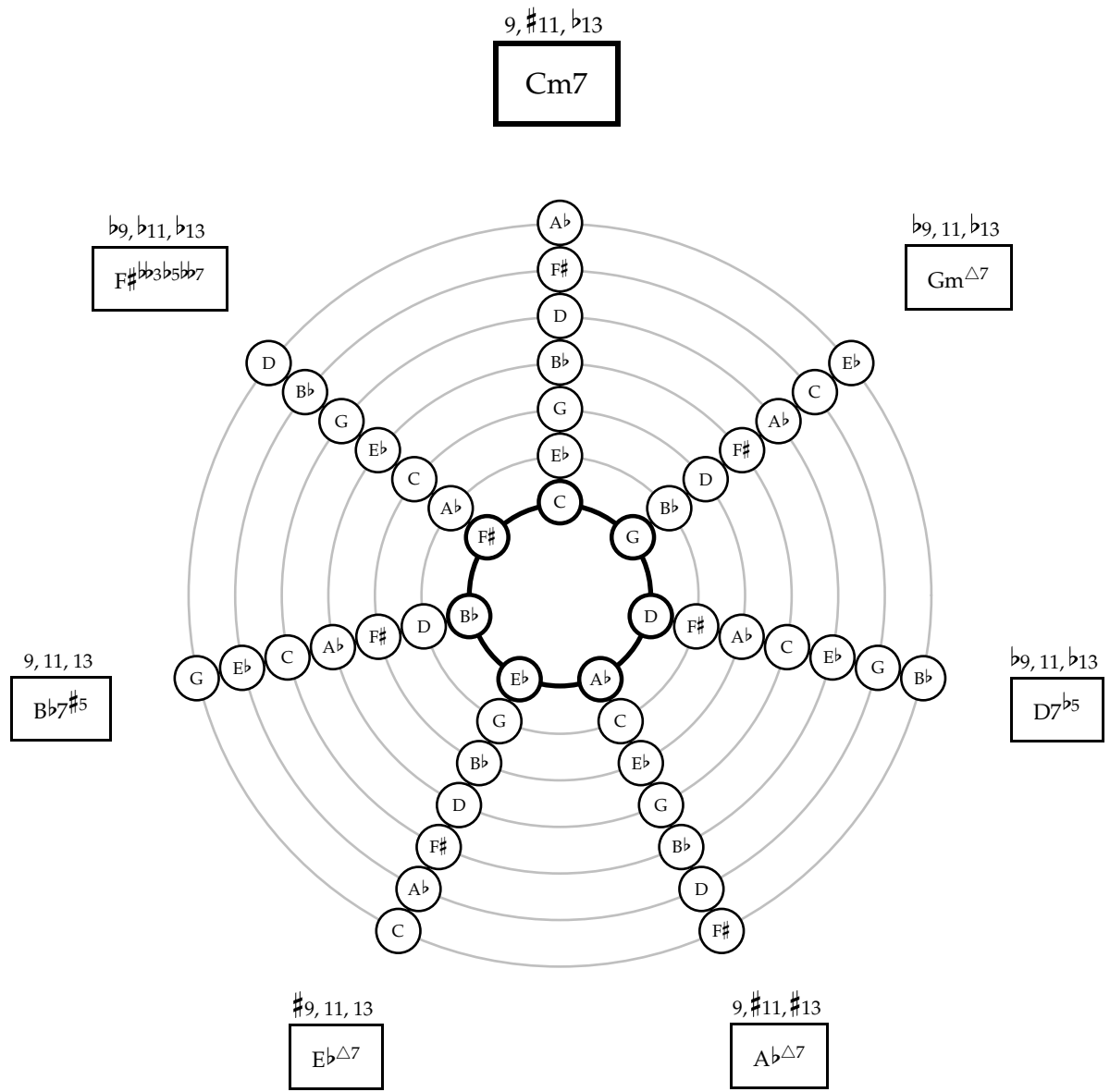


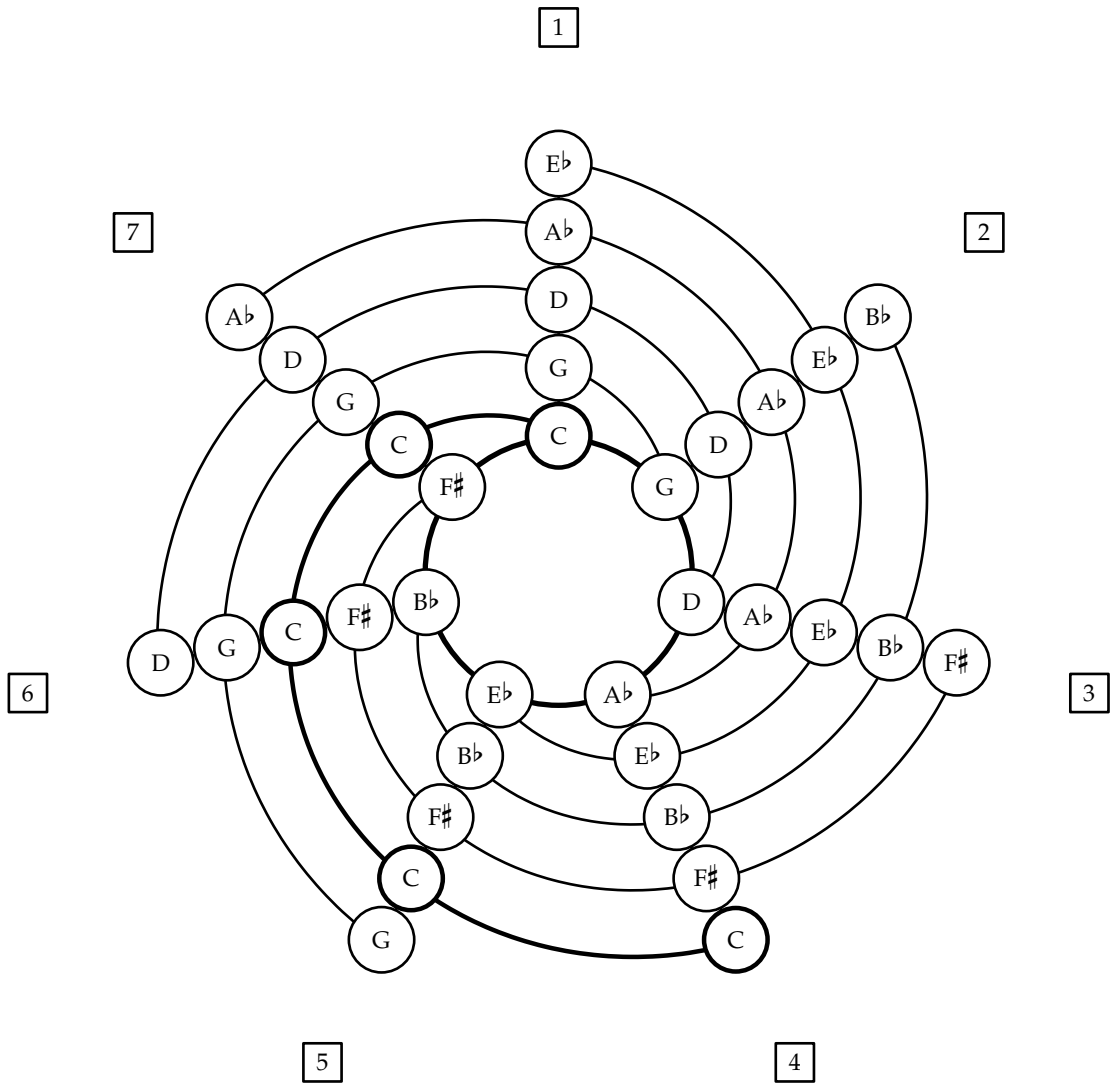
Musical notation for Sun (41) in a single-line format.



C 41.01



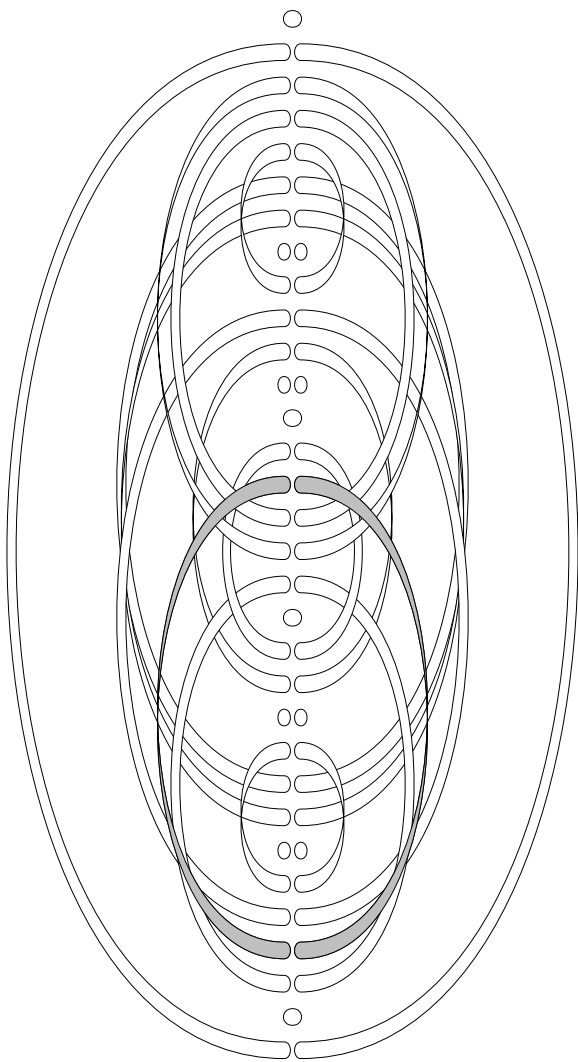




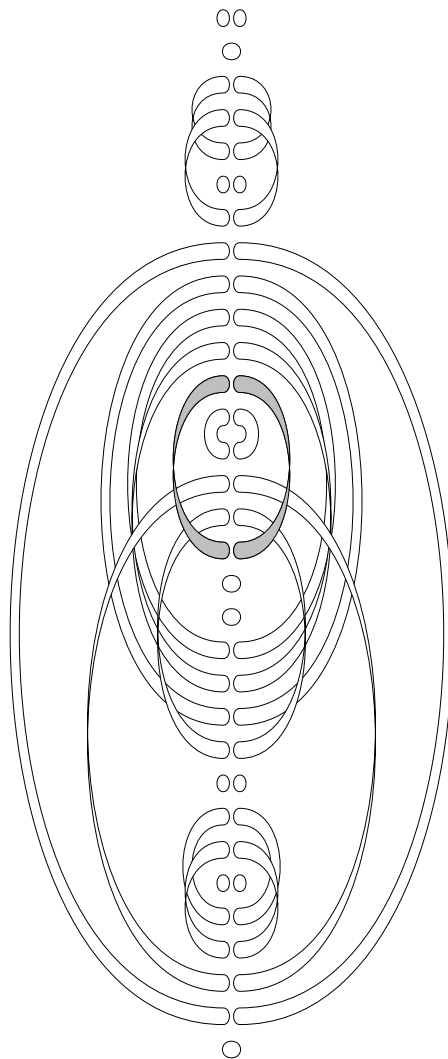
The image displays a musical exercise for the instrument 'Sun' (C 41.01), consisting of seven staves of music. Each staff contains a sequence of notes with corresponding fingering numbers (1-7) written below them. The notes are connected by lines, and the staves are enclosed in rounded rectangular boxes.

The fingering sequence for each staff is as follows:

- Staff 1: 1, 7, 6, 5, 4
- Staff 2: 2, 1, 7, 6, 5
- Staff 3: 3, 2, 1, 7, 6
- Staff 4: 4, 3, 2, 1, 7
- Staff 5: 5, 4, 3, 2, 1
- Staff 6: 6, 5, 4, 3, 2
- Staff 7: 7, 6, 5, 4, 3



Fu Xi



King Wen

FX[(29,30)(57,58)]

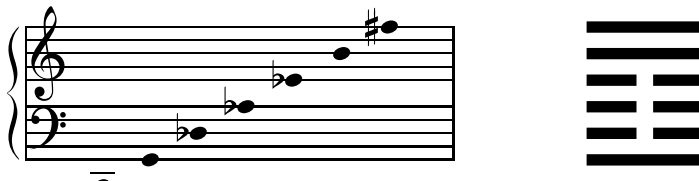


KW[(31,32)(41,42)]

益

42. Yi

[Increase, Benefit, Enrichment]



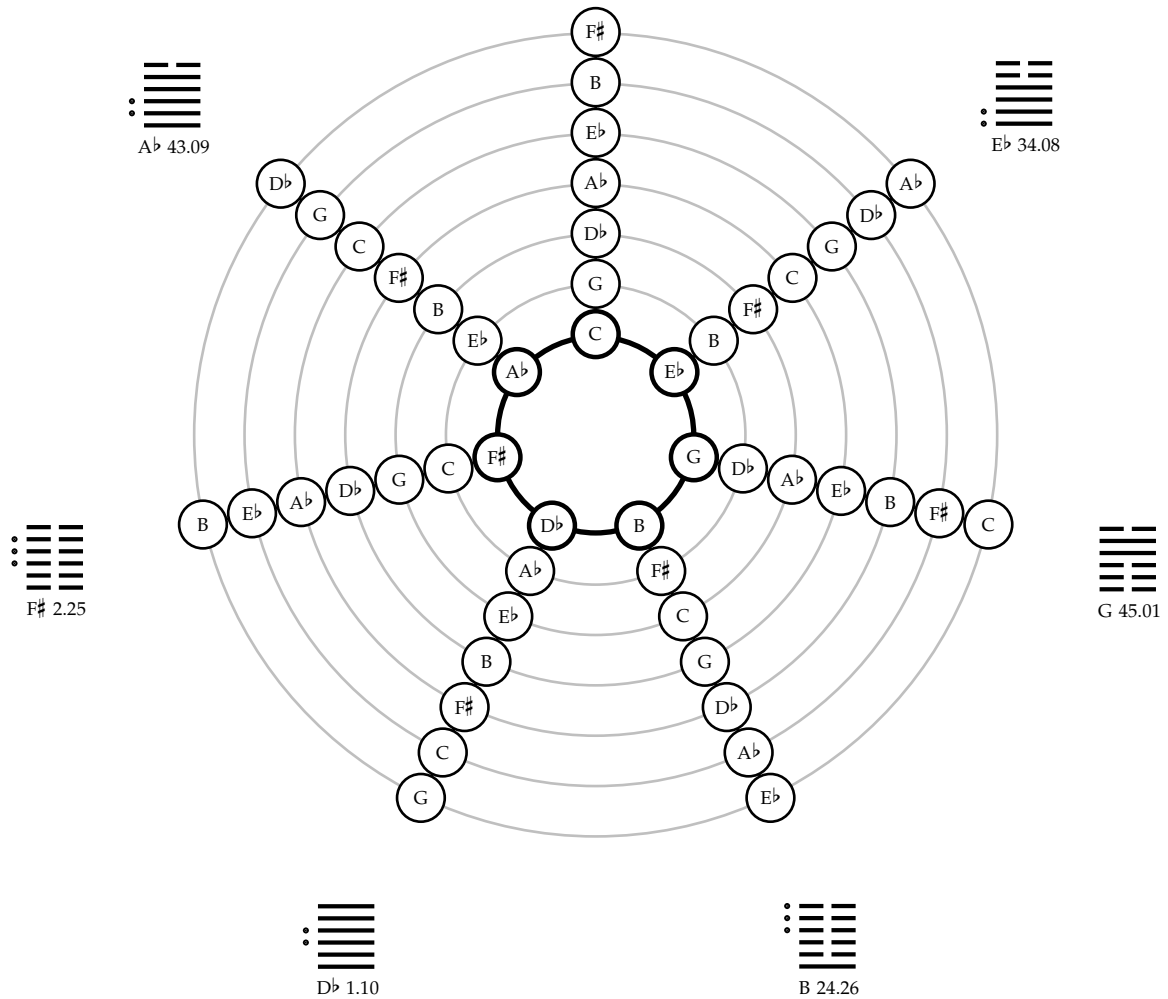
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one flat and a common time signature. The melody consists of several notes, including a sharp sign. On the right is the hexagram Yi, which consists of six horizontal lines: from top to bottom, they are solid, broken, broken, broken, broken, and solid.

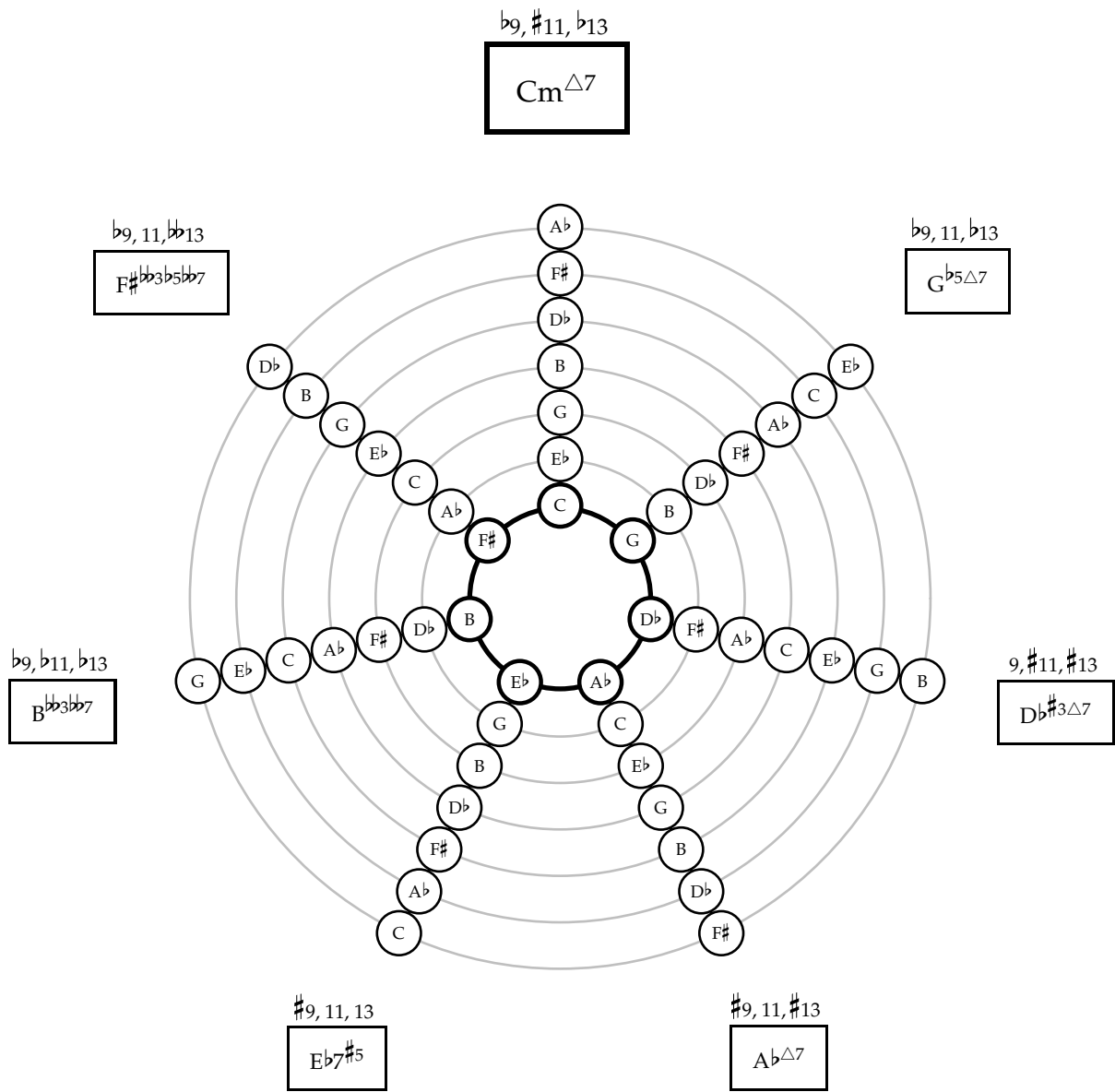


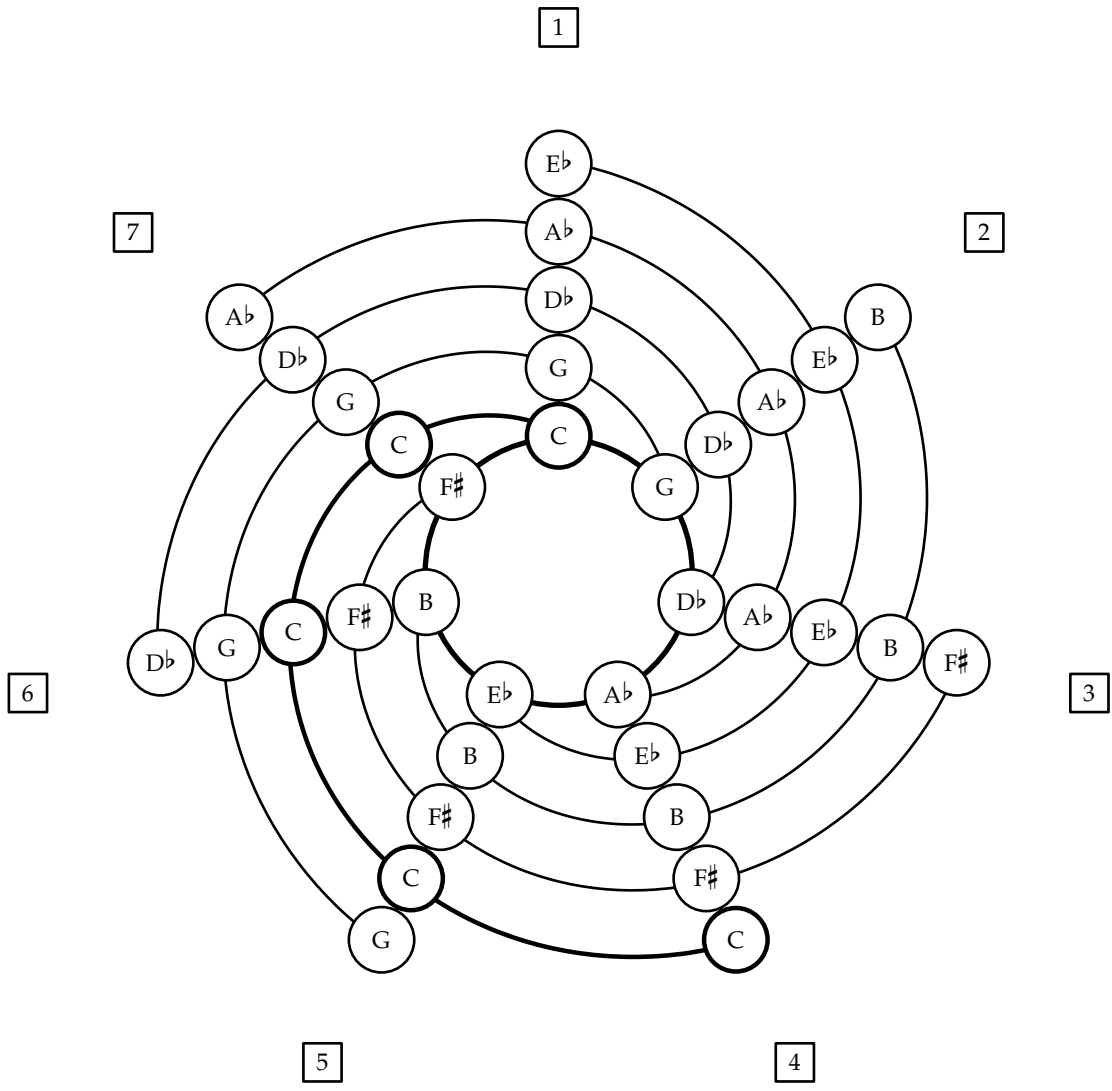
A single-line musical notation on a five-line staff with a treble clef. It contains a sequence of notes: a whole note, a half note, a quarter note, a quarter note with a sharp sign, a quarter note, a quarter note, and a quarter note.



C 42.01

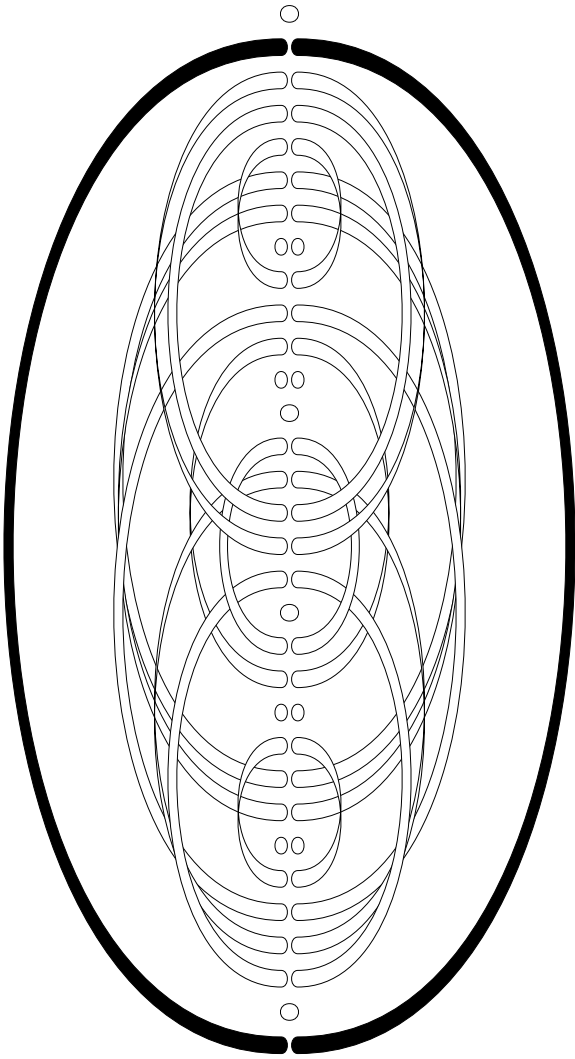




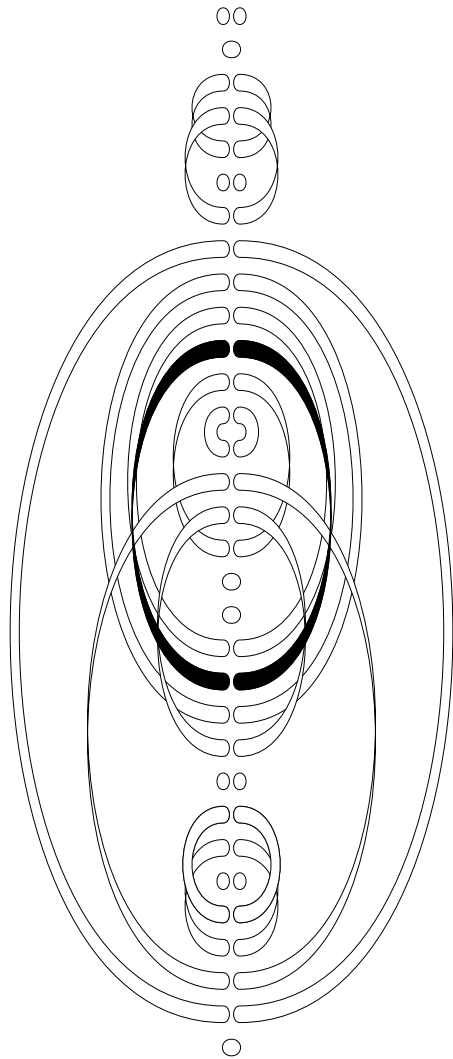


The image displays a musical score for the Yi scale, presented in eight horizontal staves. Each staff contains a sequence of notes on a treble clef staff, with a corresponding numbered fingering indicator (1 through 7) positioned below the staff. The notes and their positions are as follows:

- Staff 1: Notes G4, A4, B4, C5, D5. Fingering: 1, 7, 6, 5, 4.
- Staff 2: Notes D5, E5, F5, G5, A5. Fingering: 2, 1, 7, 6, 5.
- Staff 3: Notes B4, C5, D5, E5, F5. Fingering: 3, 2, 1, 7, 6.
- Staff 4: Notes G4, A4, B4, C5, D5. Fingering: 4, 3, 2, 1, 7.
- Staff 5: Notes E5, F5, G5, A5, B5. Fingering: 5, 4, 3, 2, 1.
- Staff 6: Notes C5, D5, E5, F5, G5. Fingering: 6, 5, 4, 3, 2.
- Staff 7: Notes A4, B4, C5, D5, E5. Fingering: 7, 6, 5, 4, 3.

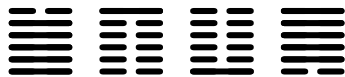


Fu Xi



King Wen

FX[(3,4)(63,64)]

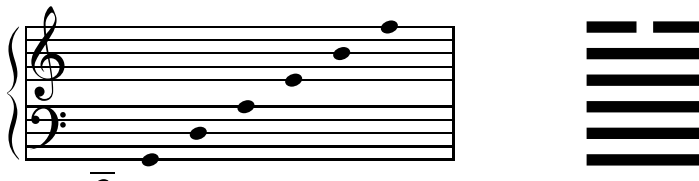


KW[(23,24)(43,44)]

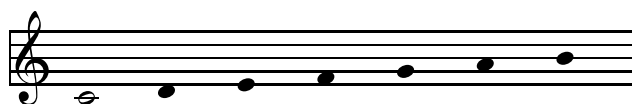
夬

43. Guai

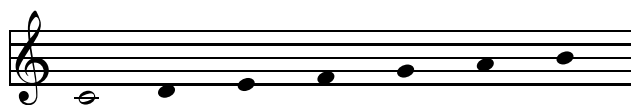
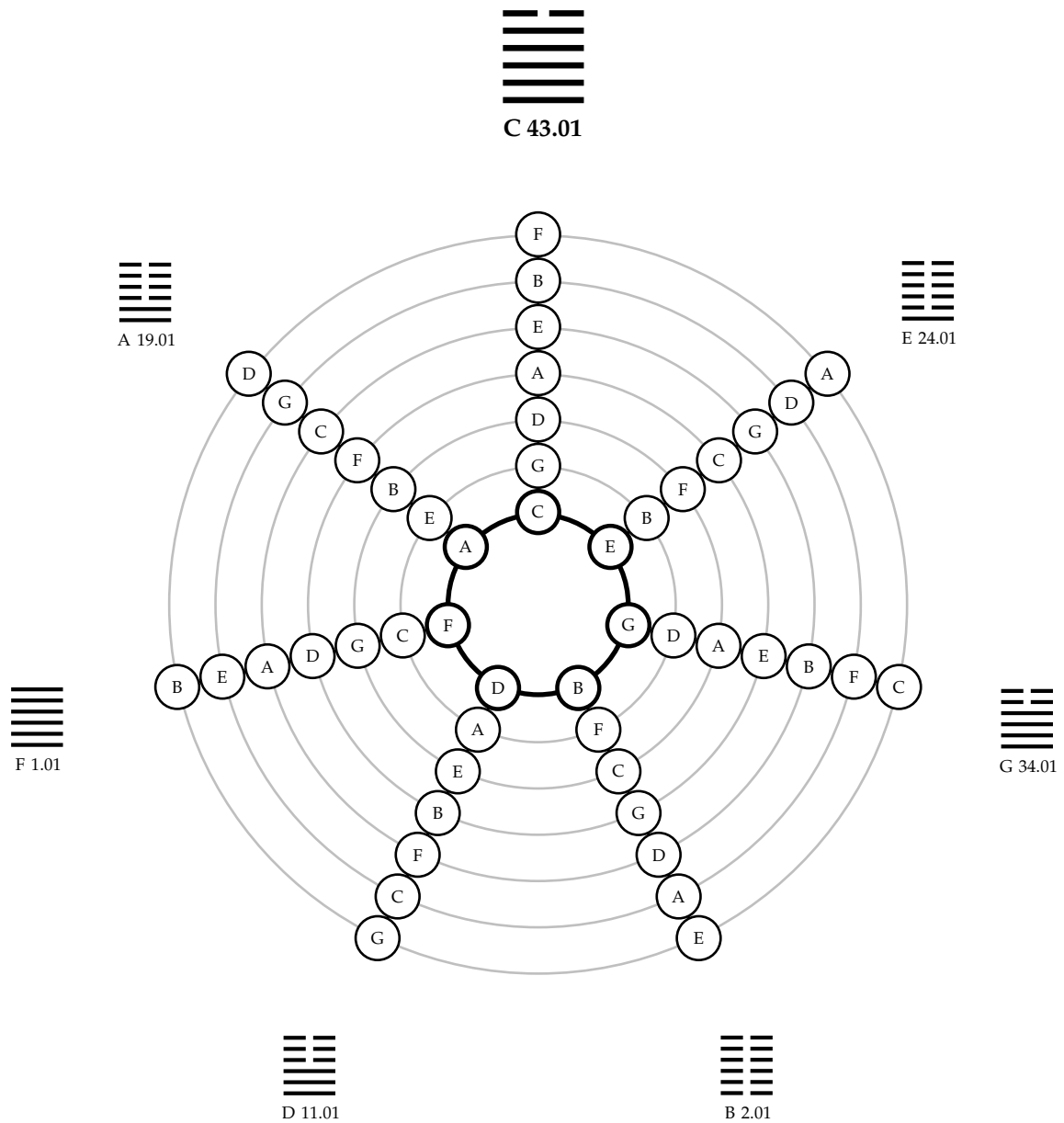
[Break-through, Resoluteness, Resolution, Eliminating]

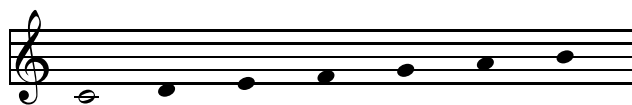
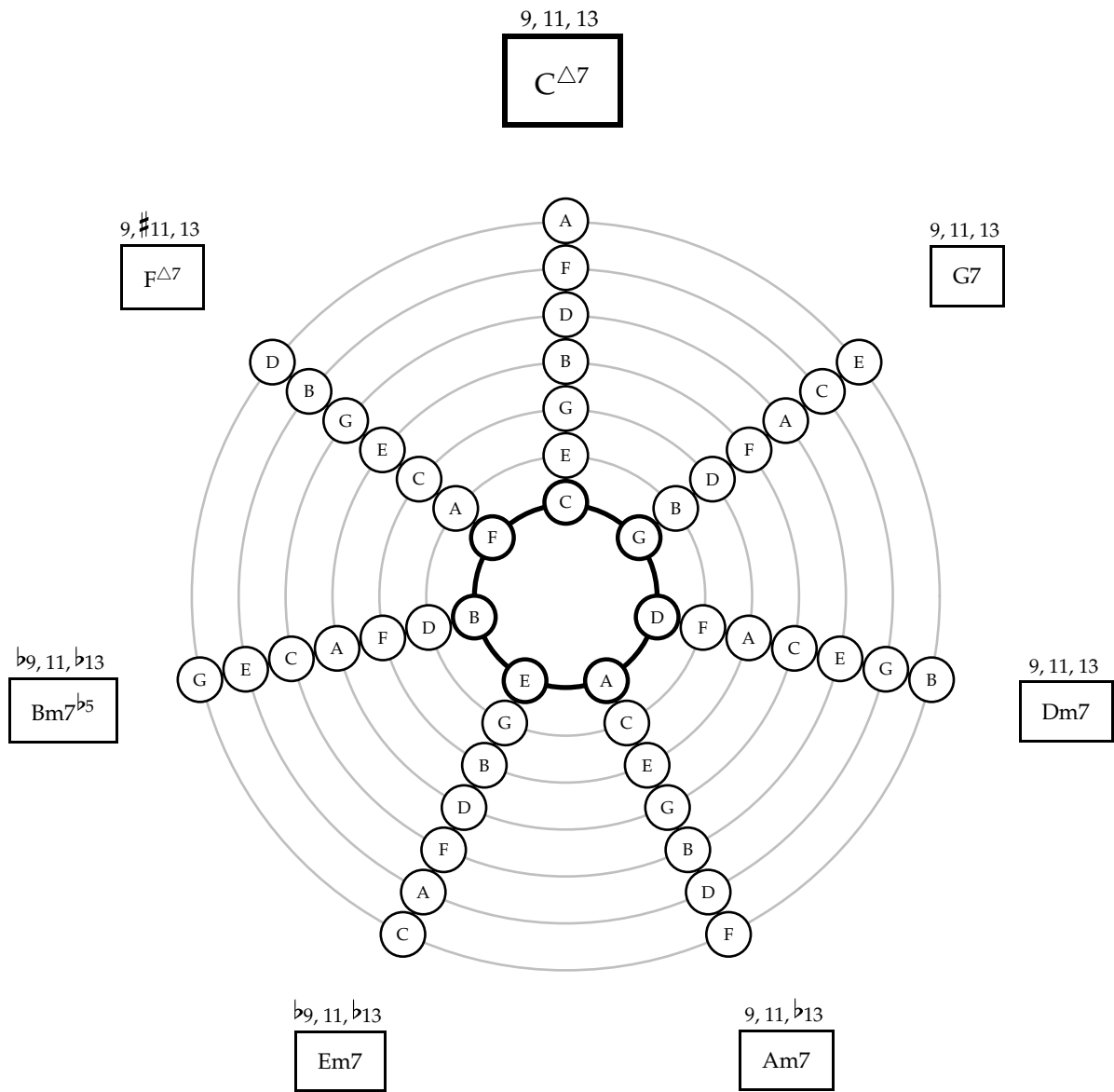


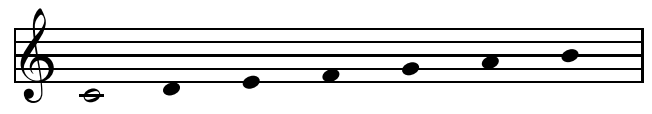
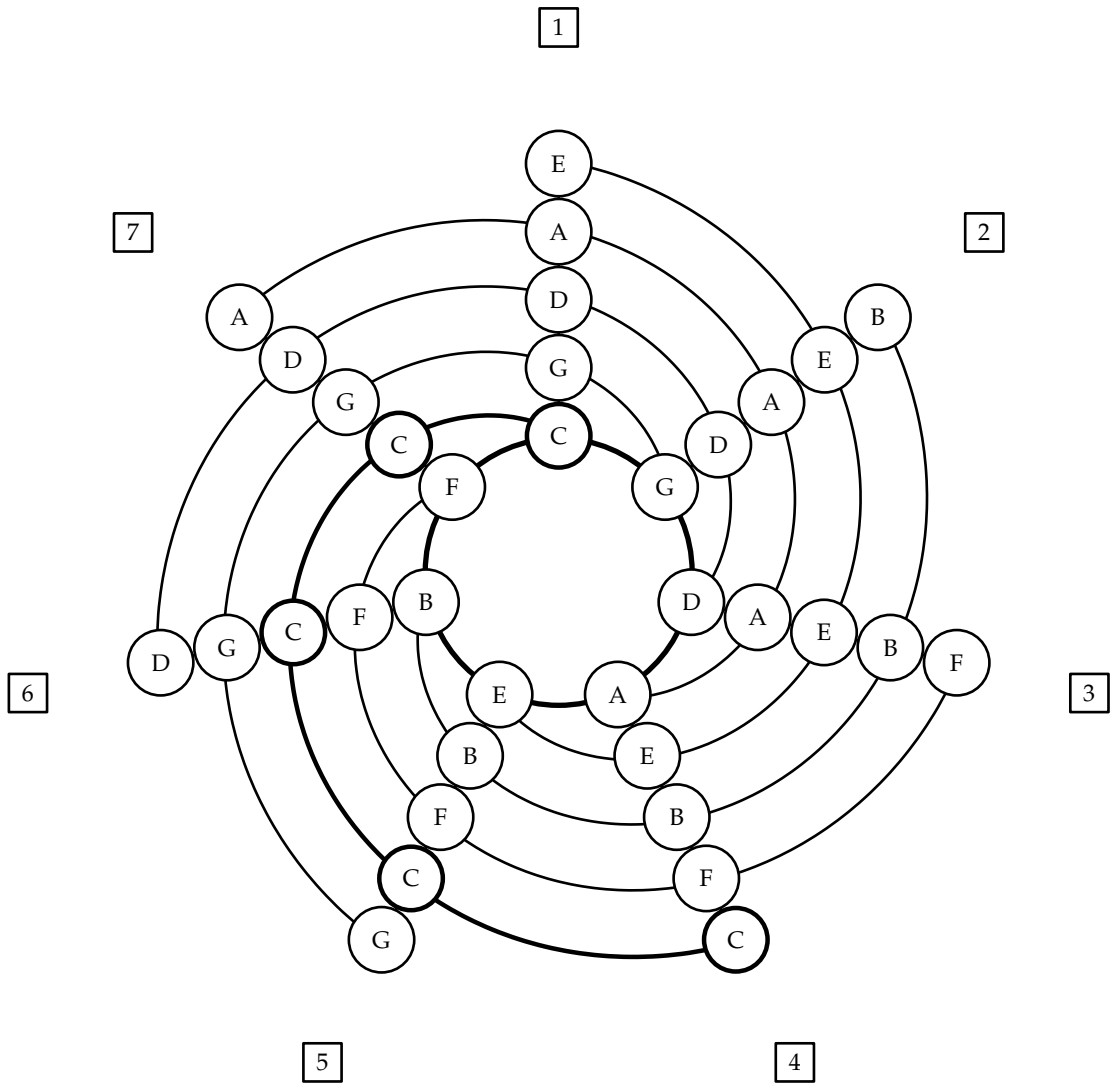
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one flat and a common time signature. The melody consists of a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. On the right is the hexagram Guai (Breakthrough), consisting of the upper trigram Qian (Heaven) and the lower trigram Kan (Water).



A single musical staff in treble clef with a key signature of one flat and a common time signature. It contains a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

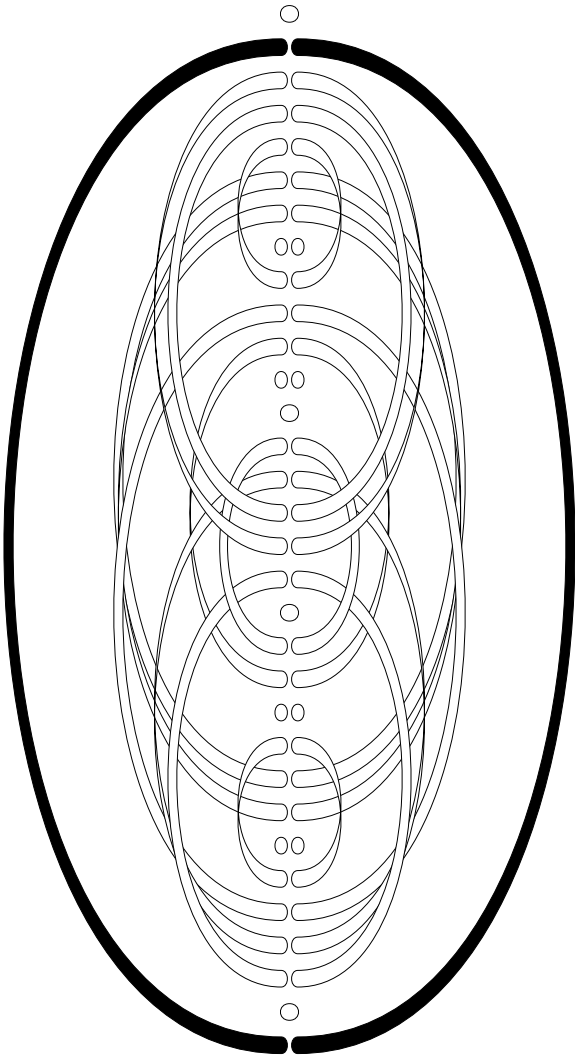




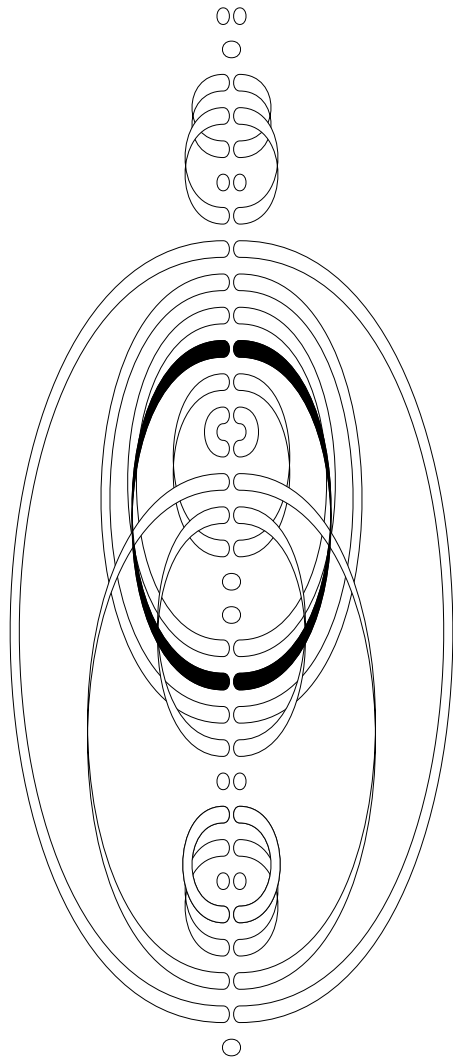


The image displays eight staves of musical notation for the instrument 'Guai' (C 43.01). Each staff contains a five-measure melodic line. The notes are quarter notes, and the fingerings are indicated by numbers 1 through 7 placed in boxes below the notes. The fingerings for each staff are as follows:

- Staff 1: 1, 7, 6, 5, 4
- Staff 2: 2, 1, 7, 6, 5
- Staff 3: 3, 2, 1, 7, 6
- Staff 4: 4, 3, 2, 1, 7
- Staff 5: 5, 4, 3, 2, 1
- Staff 6: 6, 5, 4, 3, 2
- Staff 7: 7, 6, 5, 4, 3

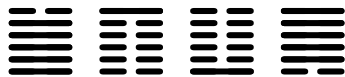


Fu Xi



King Wen

FX[(3,4)(63,64)]

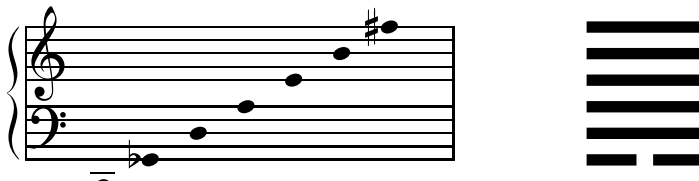


KW[(23,24)(43,44)]

姤

44. Gou

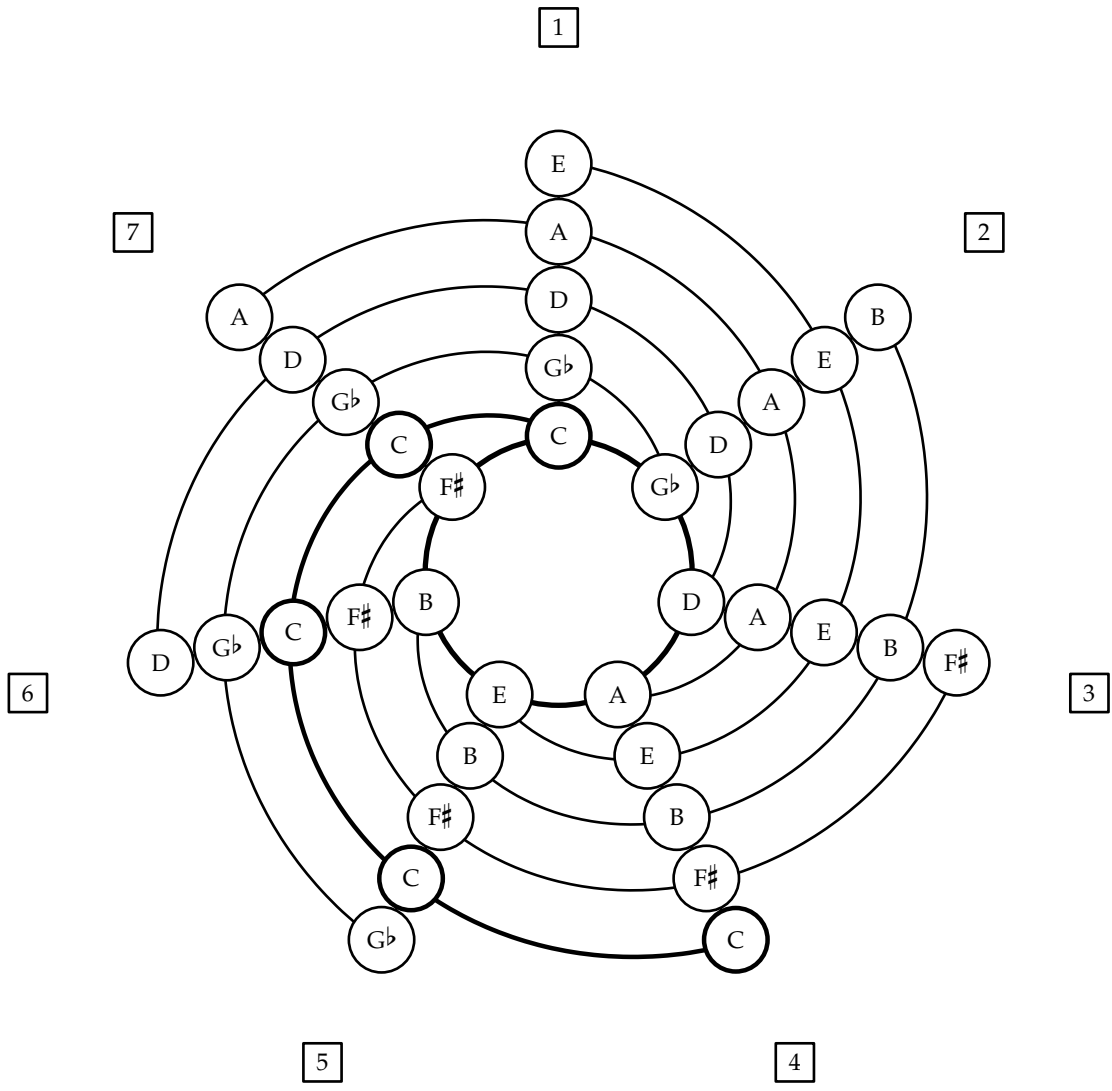
[Coming to Meet, Meeting, Encounter, Encountering]



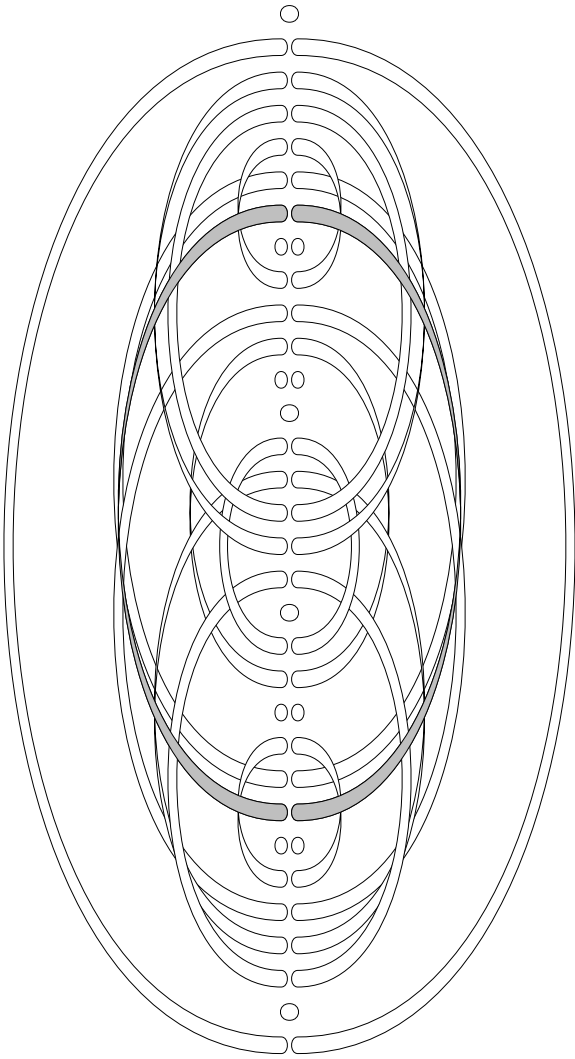
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of several notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. On the right is the hexagram Gou (44), consisting of five solid lines above one broken line.



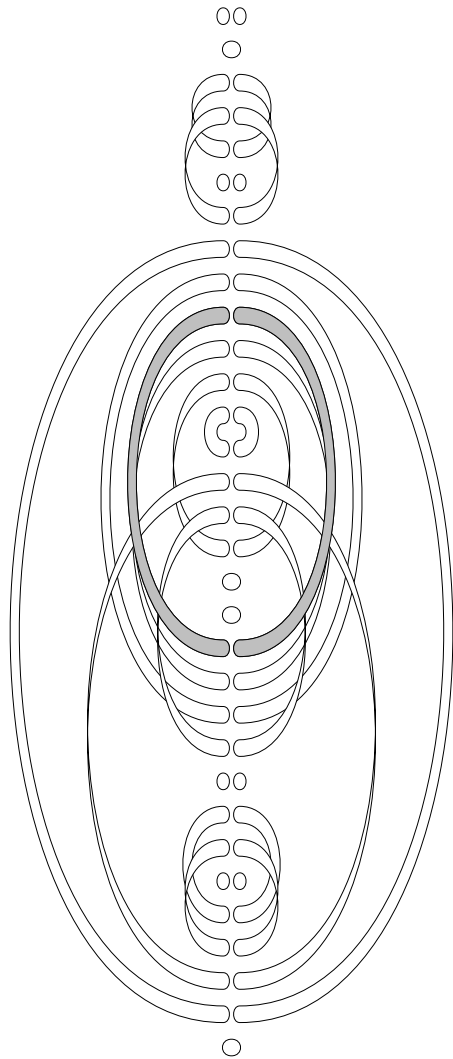
A single-line musical notation on a treble clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.



The image displays a musical score for the piece 'Gou' (C 44.01). It consists of seven staves of music, each enclosed in a rounded rectangular box. The music is written in a single melodic line on a treble clef staff. The notes are primarily eighth and quarter notes, with some half notes. The key signature is one flat (B-flat), and the time signature is 4/4. Below each staff, there are five numbered boxes (1 through 7) connected by lines to specific notes in the music, indicating the recommended fingering for those notes. The sequence of notes across the staves is: Staff 1: G4, A4, Bb4, C5, D5, E5, F5, G5; Staff 2: G4, A4, Bb4, C5, D5, E5, F5, G5; Staff 3: G4, A4, Bb4, C5, D5, E5, F5, G5; Staff 4: G4, A4, Bb4, C5, D5, E5, F5, G5; Staff 5: G4, A4, Bb4, C5, D5, E5, F5, G5; Staff 6: G4, A4, Bb4, C5, D5, E5, F5, G5; Staff 7: G4, A4, Bb4, C5, D5, E5, F5, G5. The fingering sequence across the staves is: 1, 7, 6, 5, 4; 2, 1, 7, 6, 5; 3, 2, 1, 7, 6; 4, 3, 2, 1, 7; 5, 4, 3, 2, 1; 6, 5, 4, 3, 2; 7, 6, 5, 4, 3.

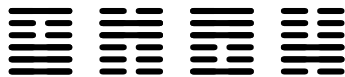


Fu Xi



King Wen

FX[(13,14)(49,50)]

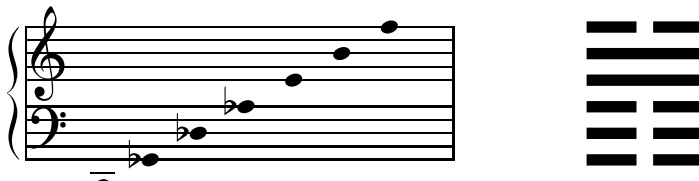


KW[(25,26)(45,46)]

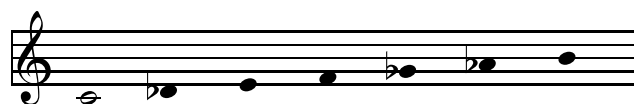
萃

45. Cui

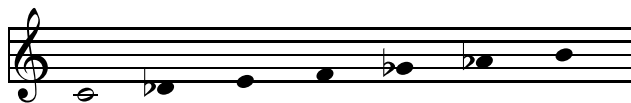
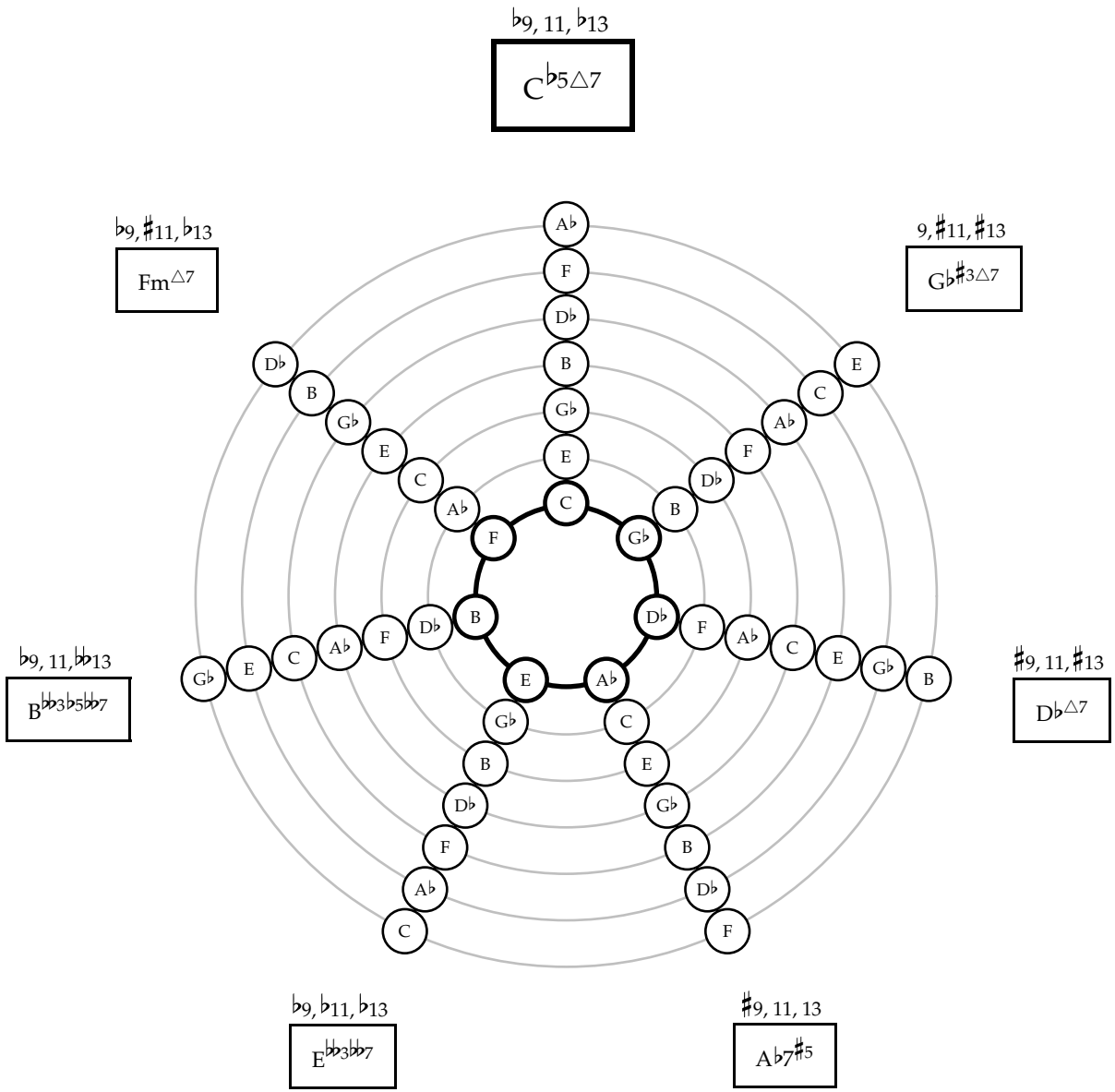
[Gathering Together, Massing, Gathering, Bringing Together]

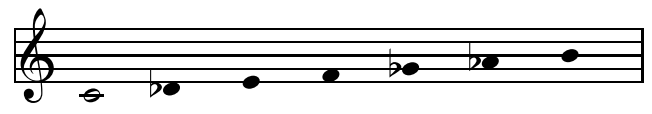
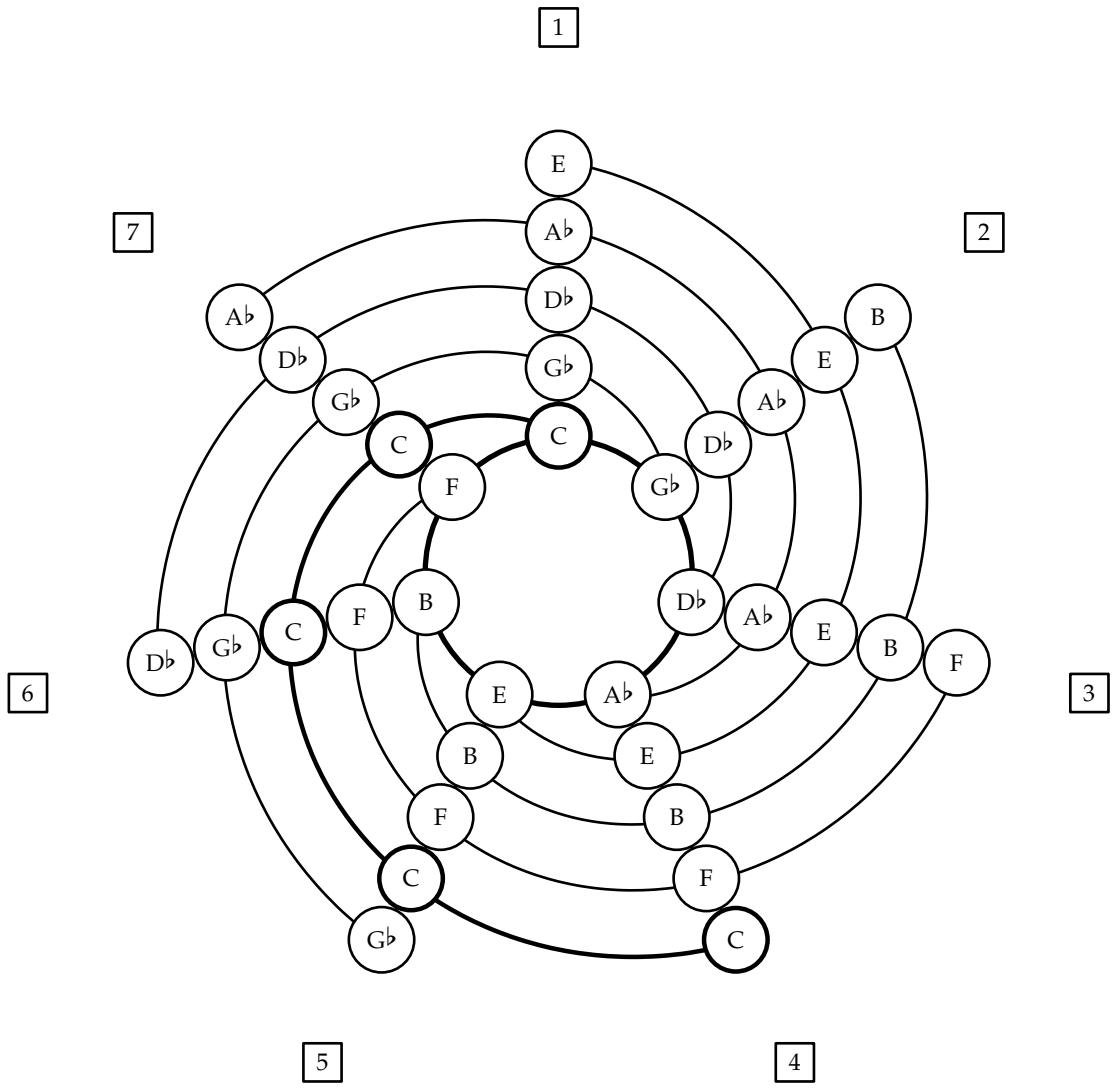


A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one flat and a common time signature. The melody consists of several notes, including a half note and a quarter note. On the right is the hexagram Cui (Gathering), represented by six horizontal lines: from top to bottom, they are solid, broken, broken, broken, broken, and solid.



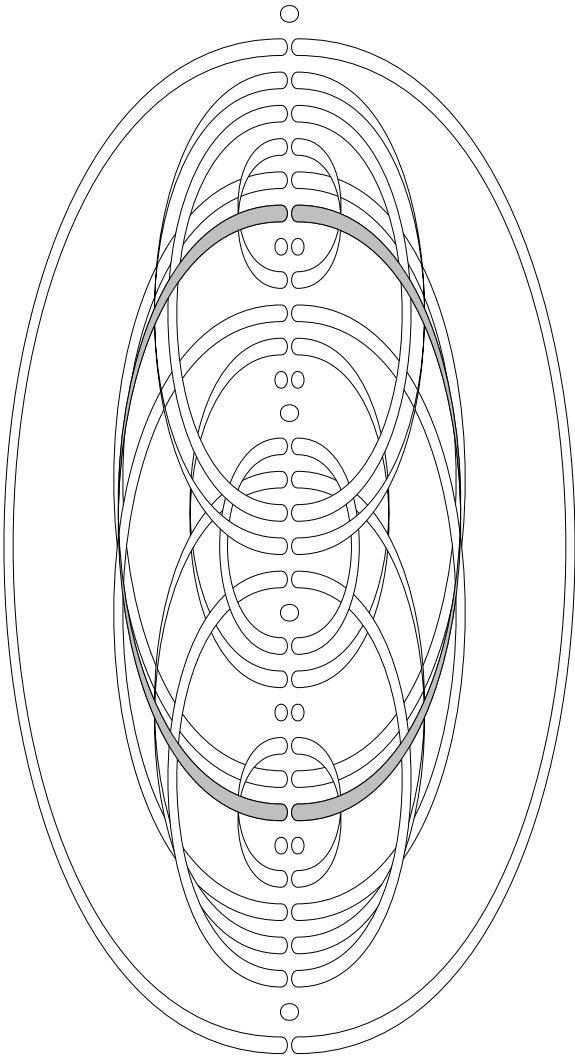
A single musical staff in treble clef with a key signature of one flat and a common time signature. It contains a sequence of notes: a half note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.



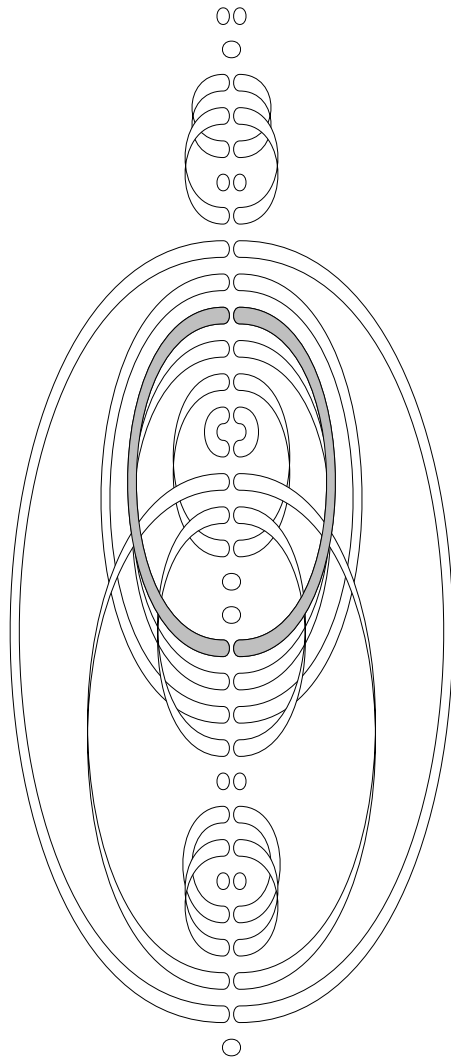


The image displays a musical exercise for Cui, consisting of seven staves of music. Each staff contains a sequence of notes, and below each staff are numbered boxes (1-7) connected to specific notes by lines, indicating the required fingering for each note. The notes are arranged in a descending sequence across the staves, with the first staff starting on G4 and the last staff ending on G3. The fingering sequence for each staff is as follows:

- Staff 1: 1, 7, 6, 5, 4
- Staff 2: 2, 1, 7, 6, 5
- Staff 3: 3, 2, 1, 7, 6
- Staff 4: 4, 3, 2, 1, 7
- Staff 5: 5, 4, 3, 2, 1
- Staff 6: 6, 5, 4, 3, 2
- Staff 7: 7, 6, 5, 4, 3

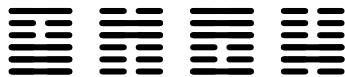


Fu Xi



King Wen

FX[(13,14)(49,50)]

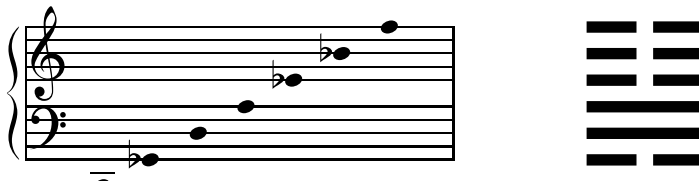


KW[(25,26)(45,46)]

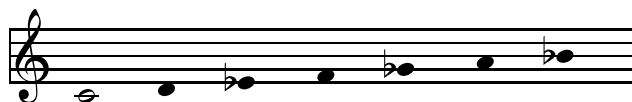
升

46. Sheng

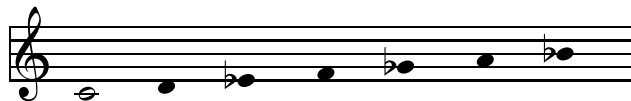
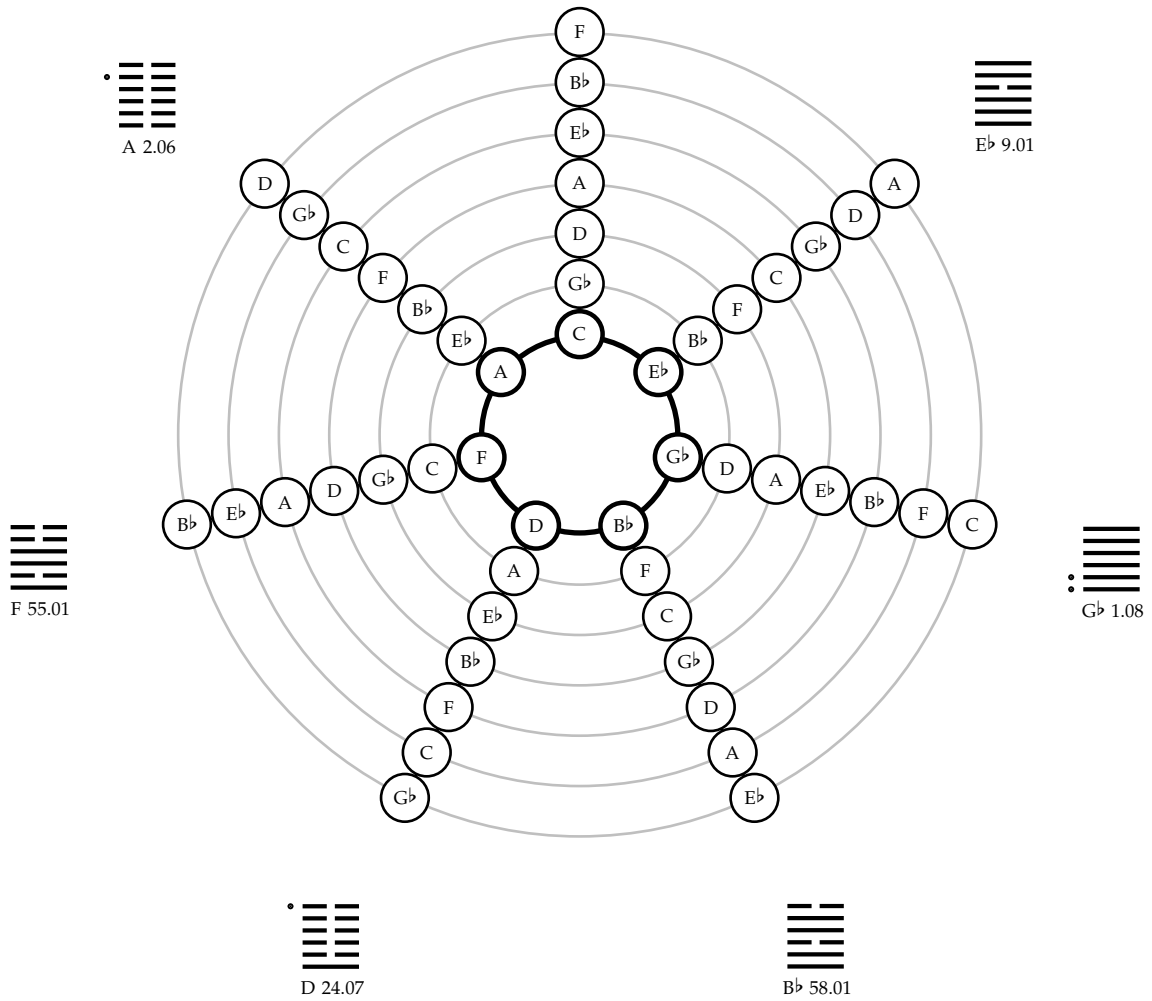
[Pushing Upward, Rising, Climbing, Growing Upward]

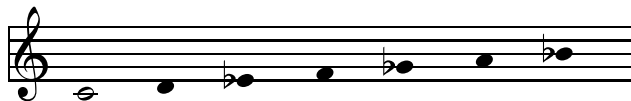
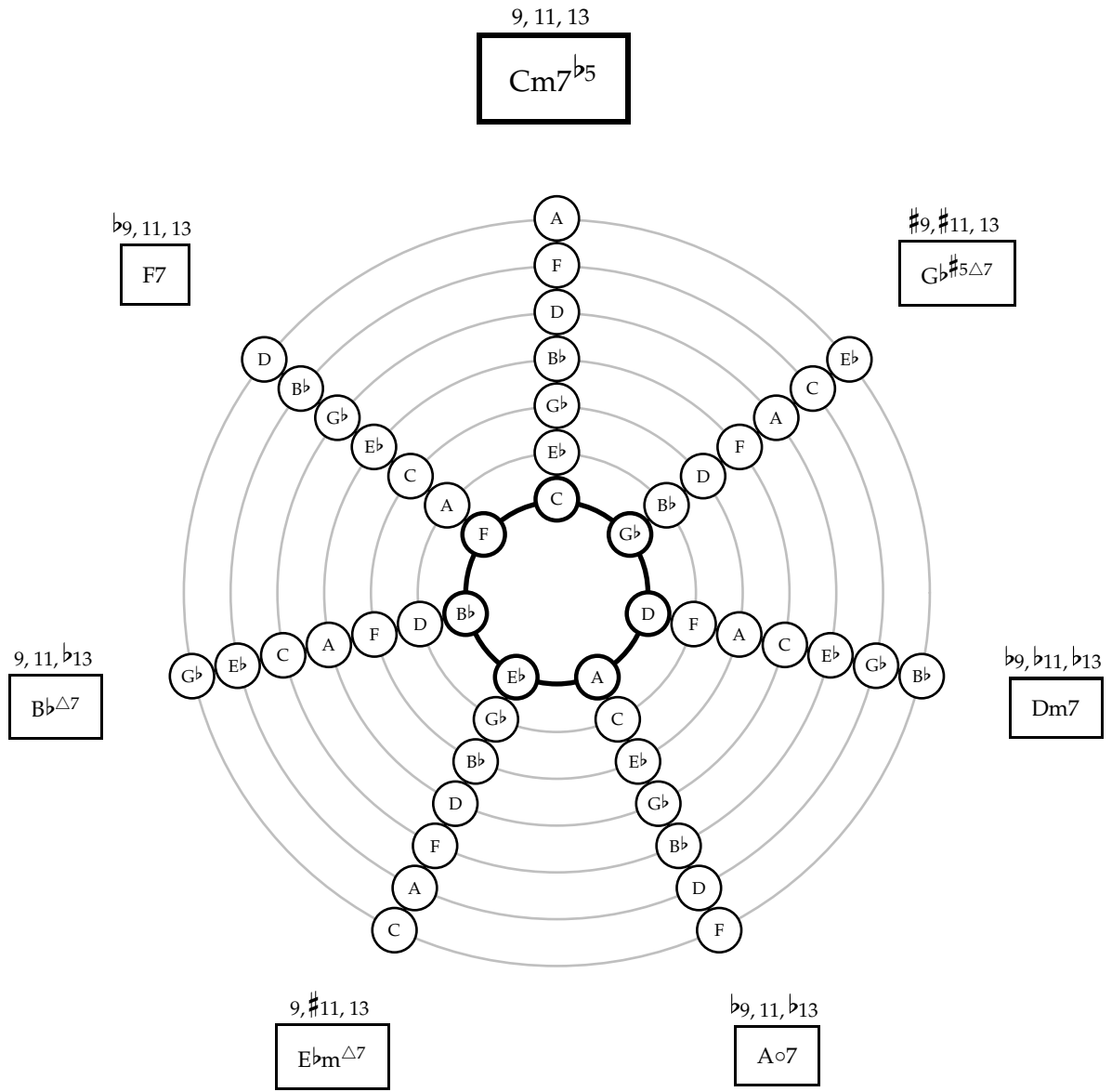


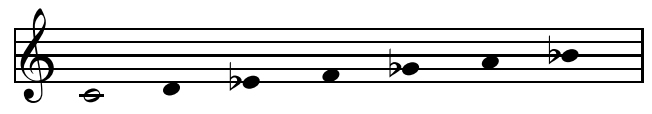
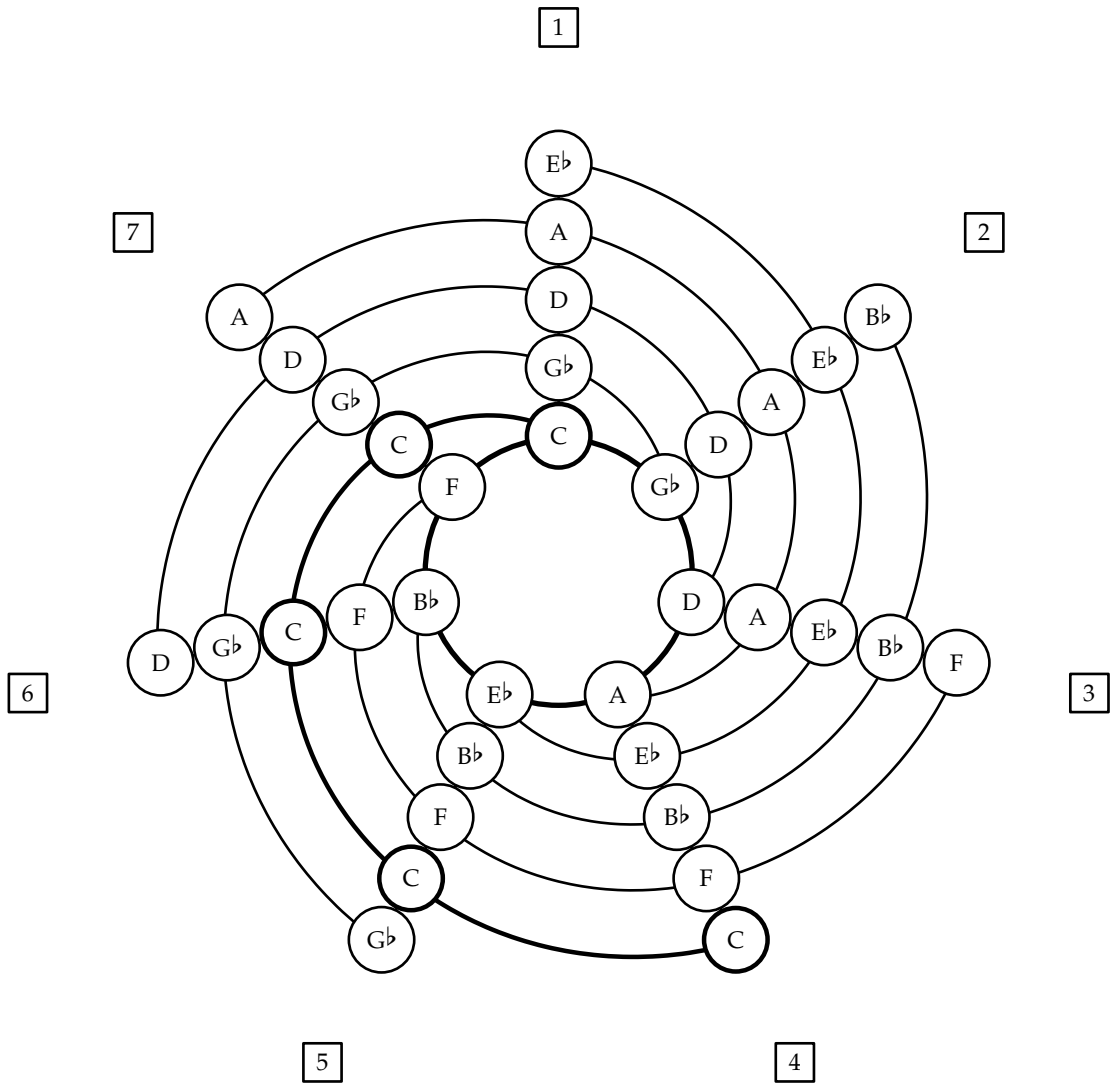
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one flat and a 4/4 time signature. The melody consists of a sequence of notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. On the right is the hexagram for Sheng (Pushing Upward), which consists of the upper trigram Qian (Heaven, three solid lines) and the lower trigram Kan (Water, one solid line between two broken lines).



A single musical staff in treble clef with a key signature of one flat and a 4/4 time signature. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2.

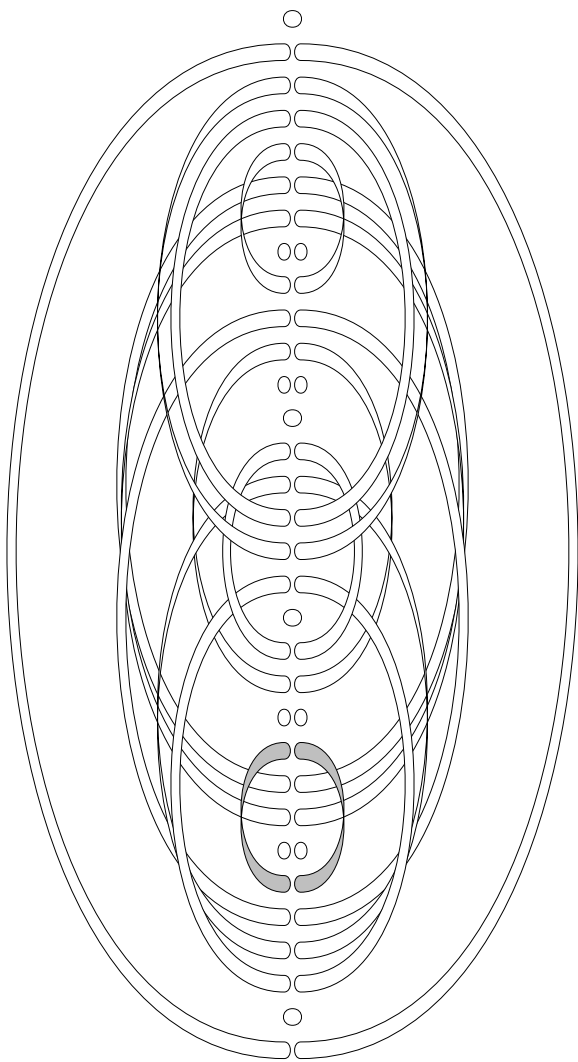




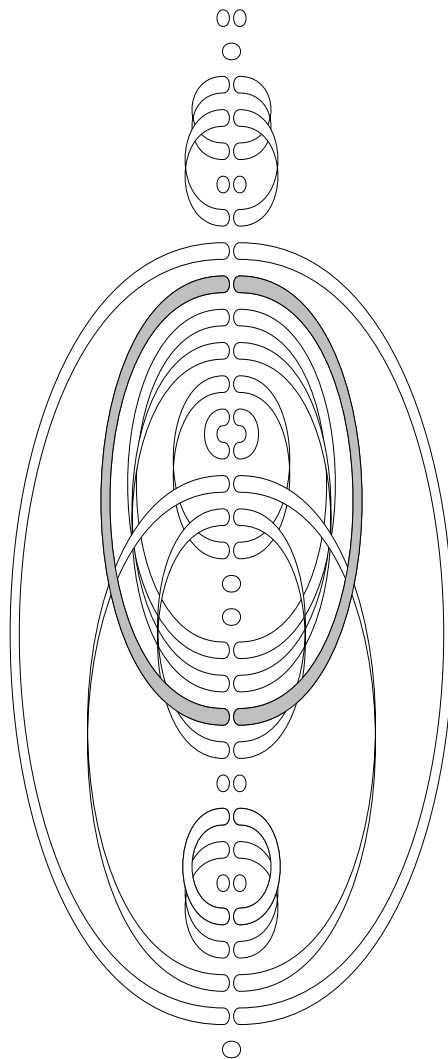


The image displays seven staves of musical notation for the Sheng instrument, arranged vertically. Each staff is enclosed in a rounded rectangular box and contains five measures of music. The notes are primarily eighth and sixteenth notes, often beamed together. Below each staff, a horizontal line contains five numbered boxes (1-7) with lines pointing to specific notes in the music. The sequence of notes and their corresponding fingerings across the staves is as follows:

- Staff 1: Notes G4, A4, B4, C5, B4, A4, G4. Fingerings: 1, 7, 6, 5, 4.
- Staff 2: Notes F4, G4, A4, B4, C5, B4, A4, G4, F4. Fingerings: 2, 1, 7, 6, 5.
- Staff 3: Notes E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4. Fingerings: 3, 2, 1, 7, 6.
- Staff 4: Notes D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Fingerings: 4, 3, 2, 1, 7.
- Staff 5: Notes C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings: 5, 4, 3, 2, 1.
- Staff 6: Notes B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3. Fingerings: 6, 5, 4, 3, 2.
- Staff 7: Notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3. Fingerings: 7, 6, 5, 4, 3.



Fu Xi



King Wen

FX[(45,46)(53,54)]



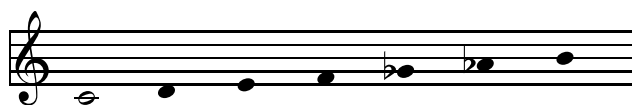
KW[(21,22)(47,48)]

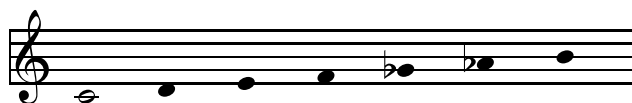
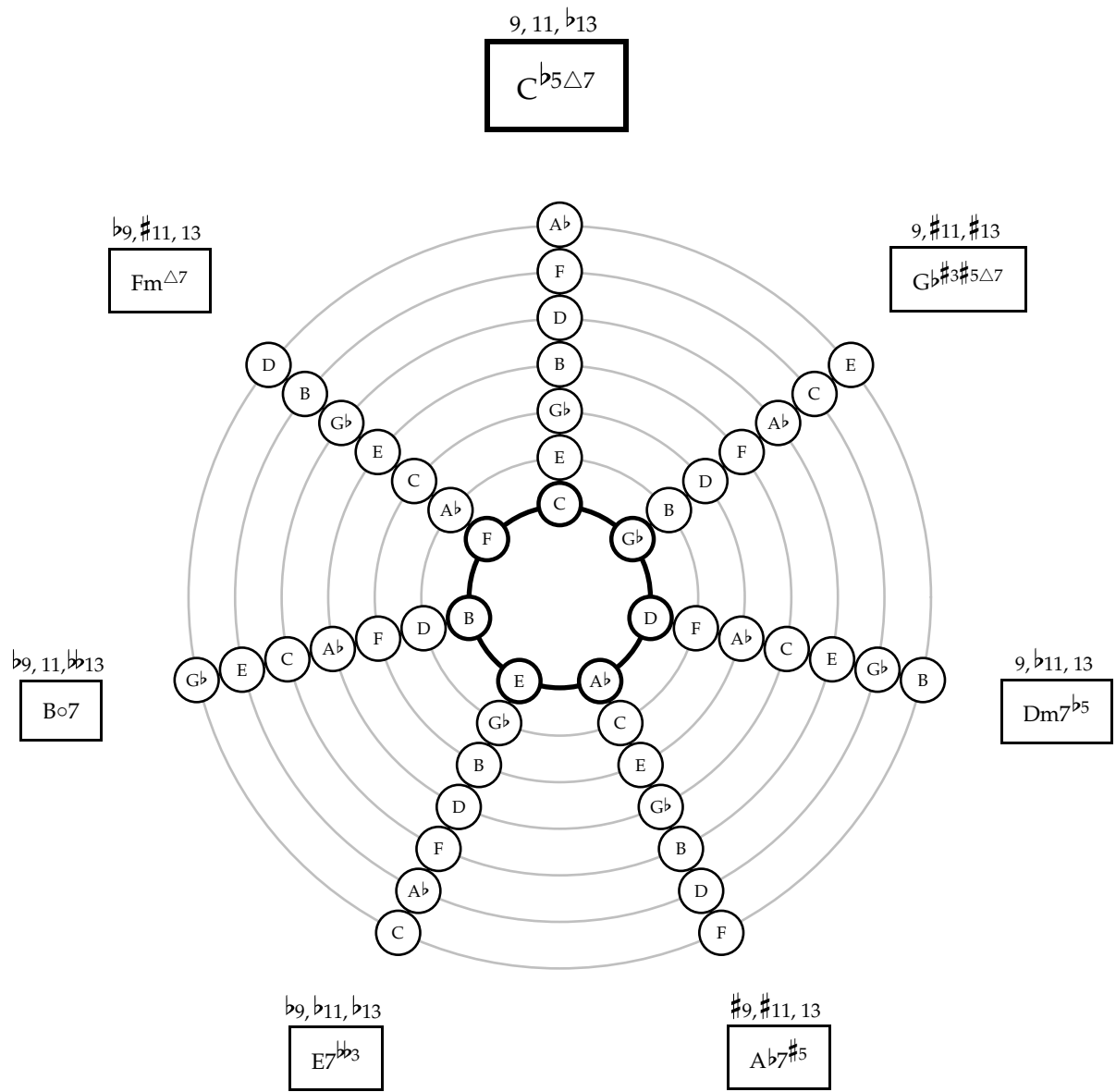


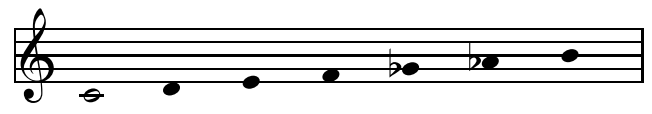
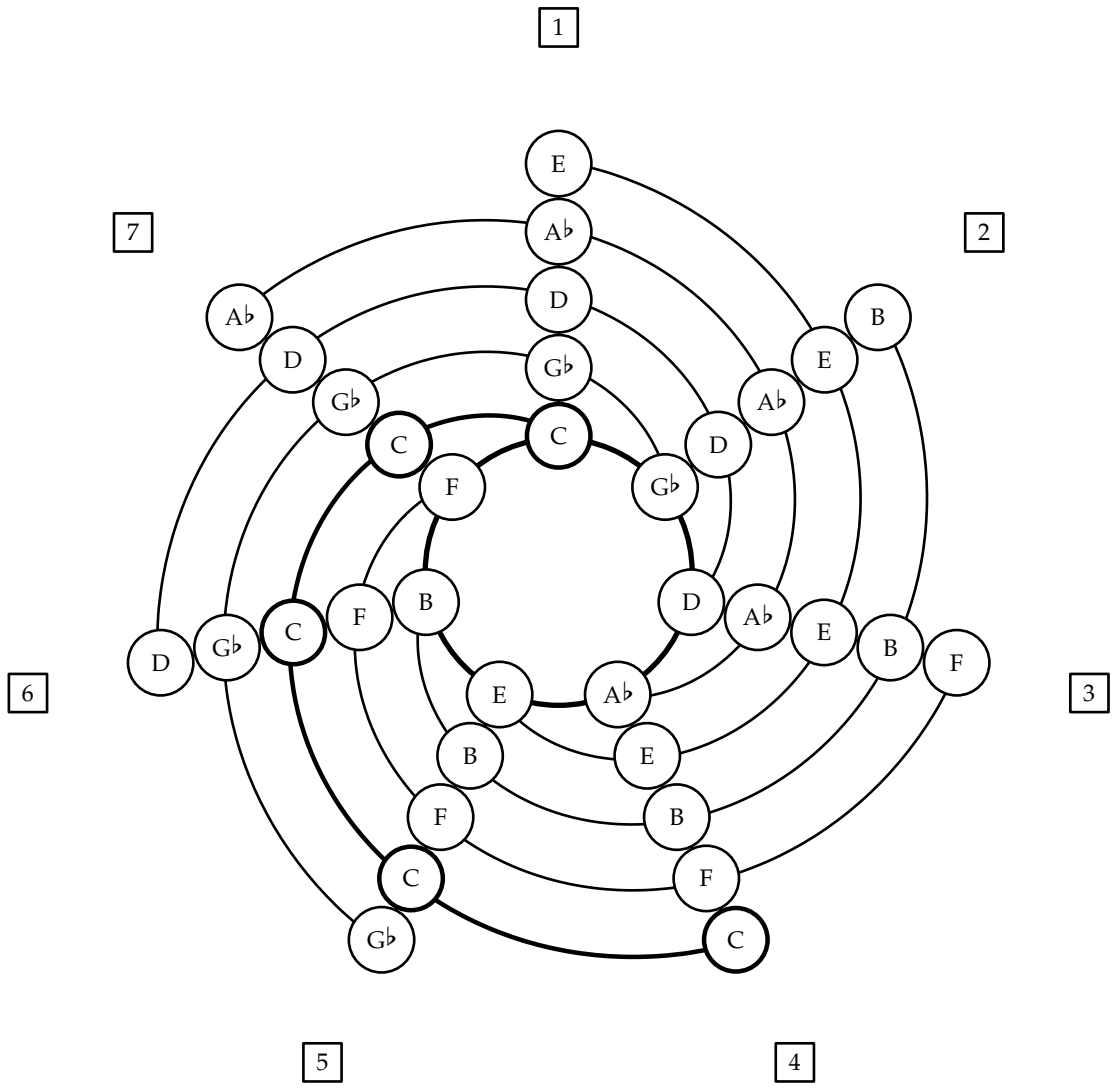
47. Kun

[Oppression, Exhaustion, Adversity]

A rectangular box containing two elements. On the left is a musical score for a piano, featuring a treble and bass clef with a key signature of one flat and a 6/8 time signature. The melody consists of several notes, including a flat. On the right is the hexagram for Kun (Earth), represented by six horizontal black lines stacked vertically.







Musical staff 1: Treble clef, 5/8 time signature. The staff contains five measures of music. Below the staff, a horizontal line has five boxes containing the numbers 1, 7, 6, 5, and 4. Lines connect these boxes to the notes in the staff: 1 to the first note, 7 to the second, 6 to the third, 5 to the fourth, and 4 to the fifth.

Musical staff 2: Treble clef, 5/8 time signature. The staff contains five measures of music. Below the staff, a horizontal line has five boxes containing the numbers 2, 1, 7, 6, and 5. Lines connect these boxes to the notes in the staff: 2 to the first note, 1 to the second, 7 to the third, 6 to the fourth, and 5 to the fifth.

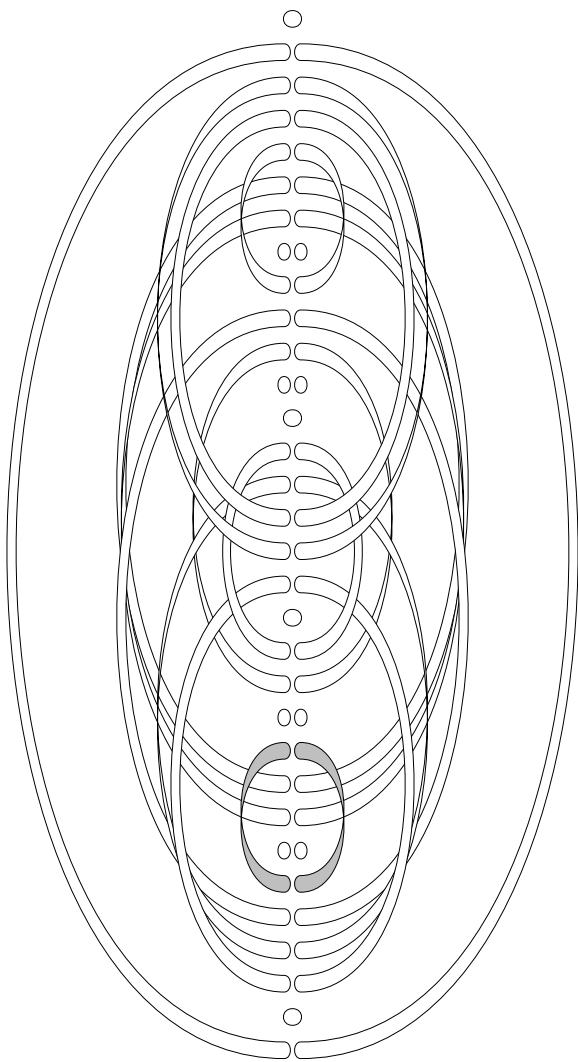
Musical staff 3: Treble clef, 5/8 time signature. The staff contains five measures of music. Below the staff, a horizontal line has five boxes containing the numbers 3, 2, 1, 7, and 6. Lines connect these boxes to the notes in the staff: 3 to the first note, 2 to the second, 1 to the third, 7 to the fourth, and 6 to the fifth.

Musical staff 4: Treble clef, 5/8 time signature. The staff contains five measures of music. Below the staff, a horizontal line has five boxes containing the numbers 4, 3, 2, 1, and 7. Lines connect these boxes to the notes in the staff: 4 to the first note, 3 to the second, 2 to the third, 1 to the fourth, and 7 to the fifth.

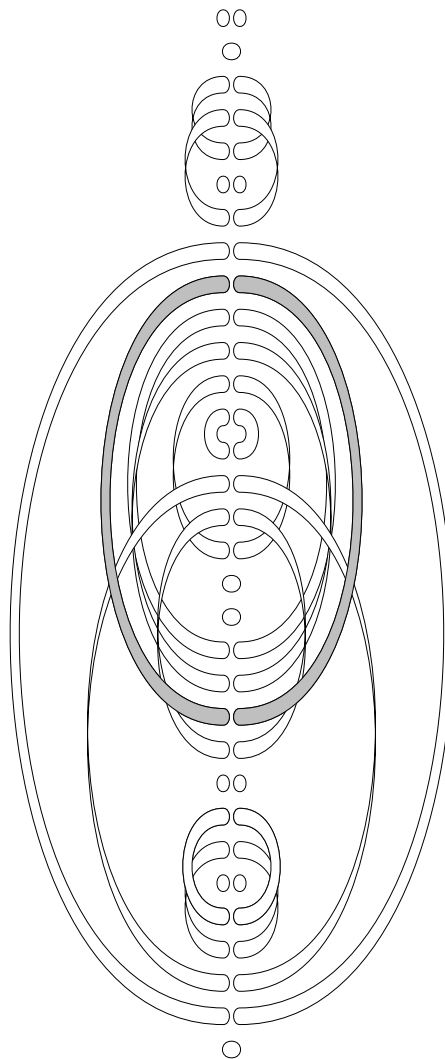
Musical staff 5: Treble clef, 5/8 time signature. The staff contains five measures of music. Below the staff, a horizontal line has five boxes containing the numbers 5, 4, 3, 2, and 1. Lines connect these boxes to the notes in the staff: 5 to the first note, 4 to the second, 3 to the third, 2 to the fourth, and 1 to the fifth.

Musical staff 6: Treble clef, 5/8 time signature. The staff contains five measures of music. Below the staff, a horizontal line has five boxes containing the numbers 6, 5, 4, 3, and 2. Lines connect these boxes to the notes in the staff: 6 to the first note, 5 to the second, 4 to the third, 3 to the fourth, and 2 to the fifth.

Musical staff 7: Treble clef, 5/8 time signature. The staff contains five measures of music. Below the staff, a horizontal line has five boxes containing the numbers 7, 6, 5, 4, and 3. Lines connect these boxes to the notes in the staff: 7 to the first note, 6 to the second, 5 to the third, 4 to the fourth, and 3 to the fifth.



Fu Xi



King Wen

FX[(45,46)(53,54)]

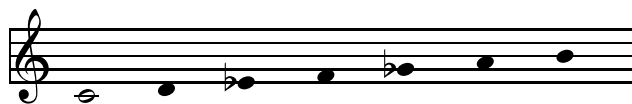
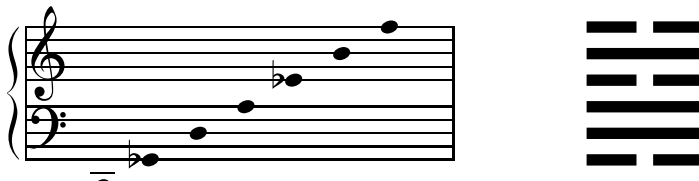


KW[(21,22)(47,48)]

井

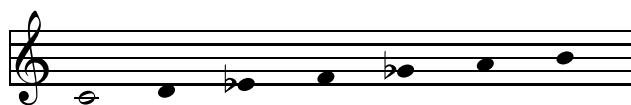
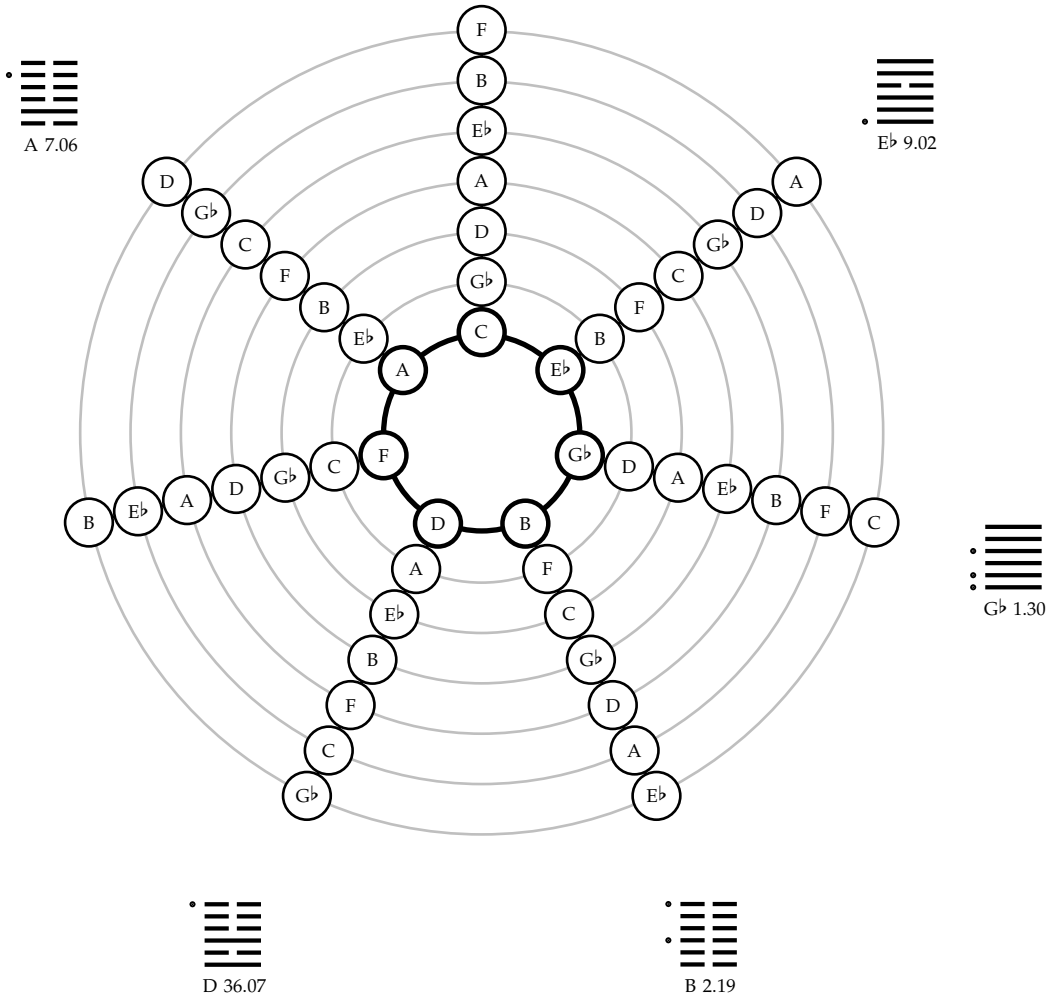
48. Jing

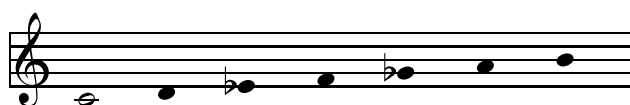
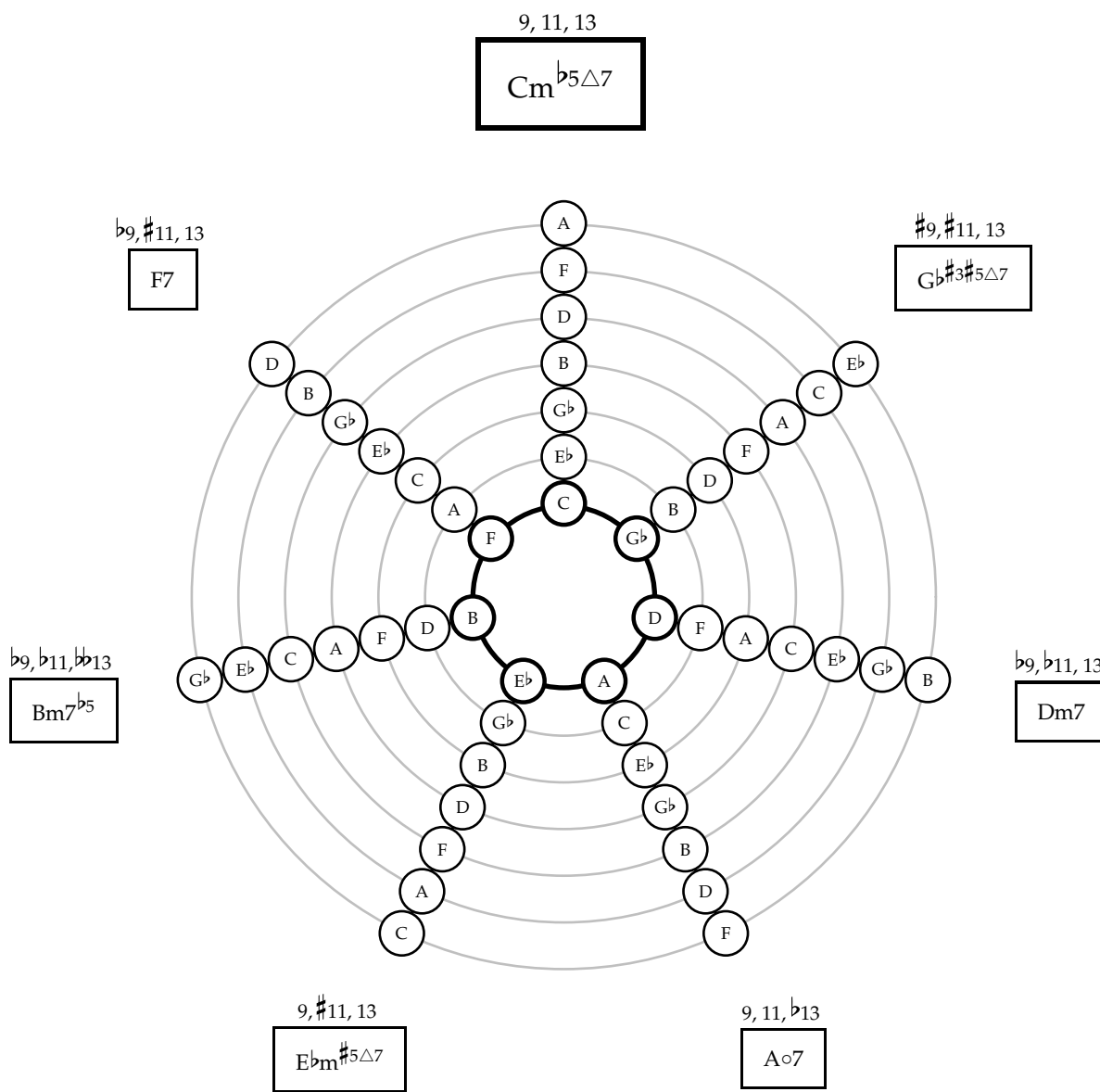
[The Well, Replenishing]

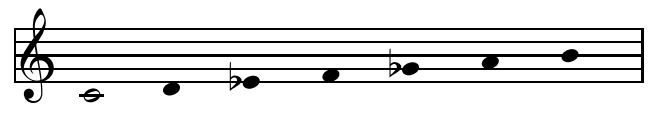
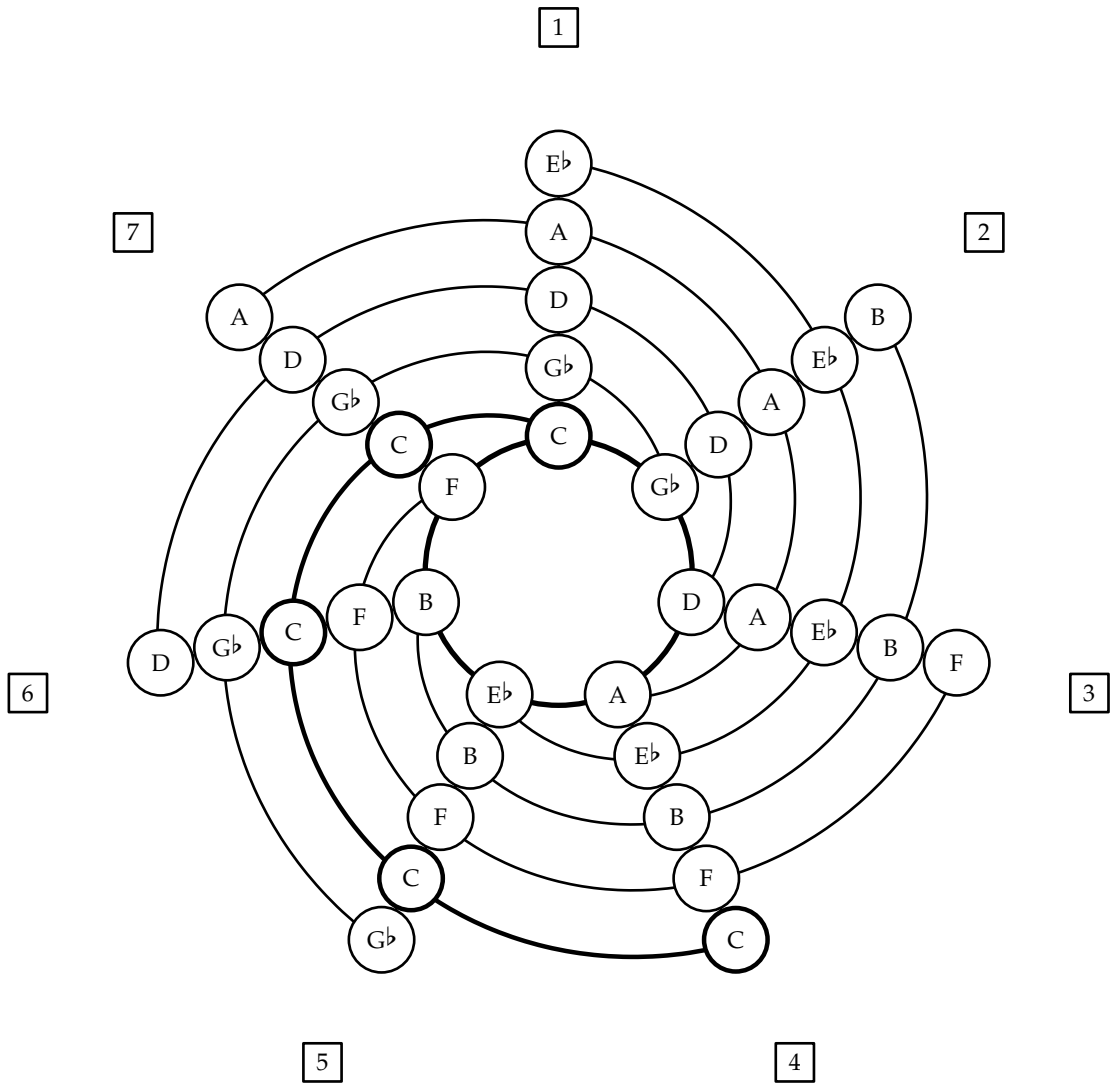




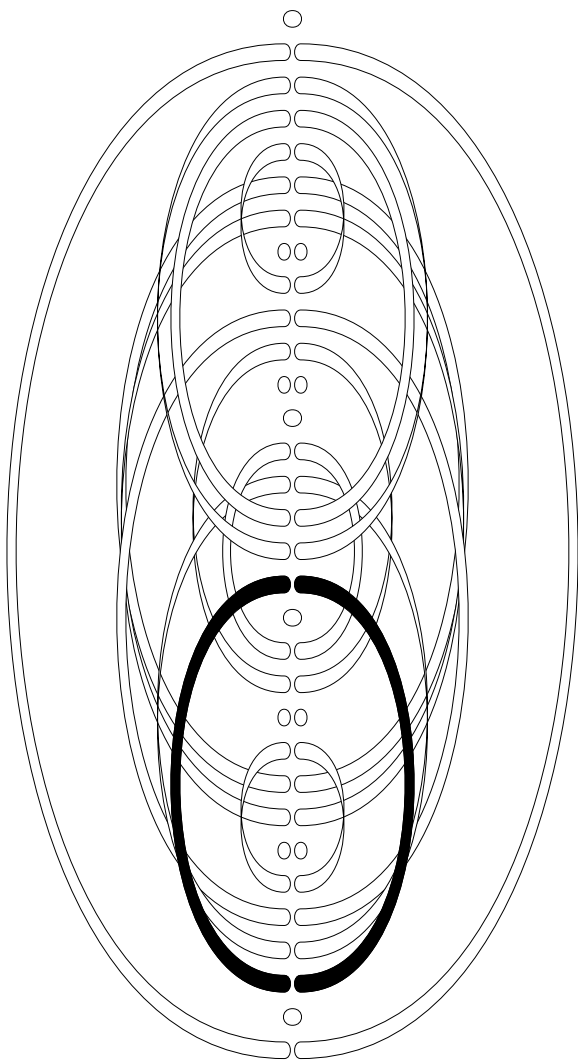
C 48.01



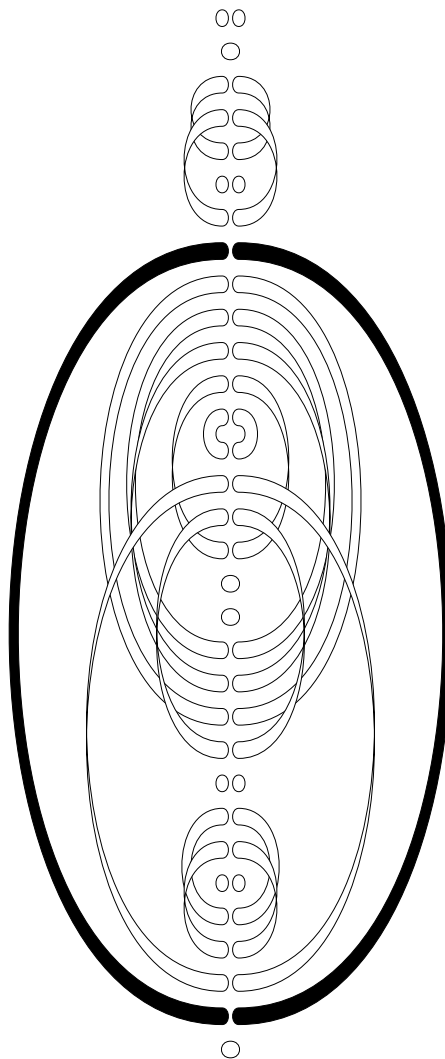




The image displays a musical score for the piece 'Jing' (C 48.01). It consists of seven staves of music, each enclosed in a rounded rectangular box. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line. Below each staff, there are five numbered boxes (1 through 7) connected by a horizontal line. Lines from these boxes point to specific notes on the staff, indicating the recommended fingering for those notes. The sequence of notes across the staves is: Staff 1: G4, A4, Bb4, C5, D5; Staff 2: E5, F5, G5, A5, Bb5; Staff 3: C6, D6, E6, F6, G6; Staff 4: A6, Bb6, C7, D7, E7; Staff 5: F7, G7, A7, Bb7, C8; Staff 6: D8, E8, F8, G8, A8; Staff 7: Bb8, C9, D9, E9, F9. The fingering sequence is: 1, 7, 6, 5, 4 (Staff 1); 2, 1, 7, 6, 5 (Staff 2); 3, 2, 1, 7, 6 (Staff 3); 4, 3, 2, 1, 7 (Staff 4); 5, 4, 3, 2, 1 (Staff 5); 6, 5, 4, 3, 2 (Staff 6); 7, 6, 5, 4, 3 (Staff 7).



Fu Xi



King Wen

FX[(35,36)(59,60)]

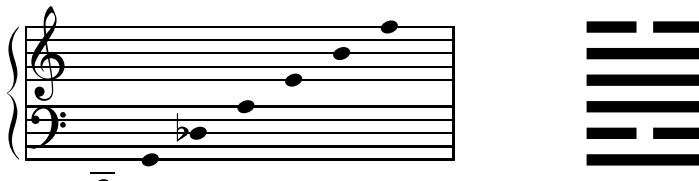


KW[(3,4)(49,50)]

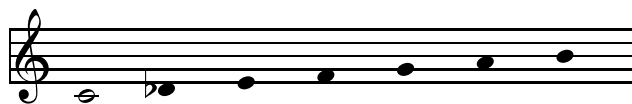
革

49. Ge

[Revolution, Molting, Abolishing the Old, Change]



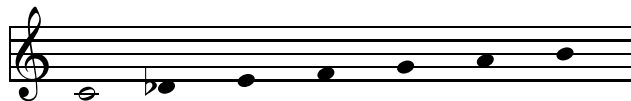
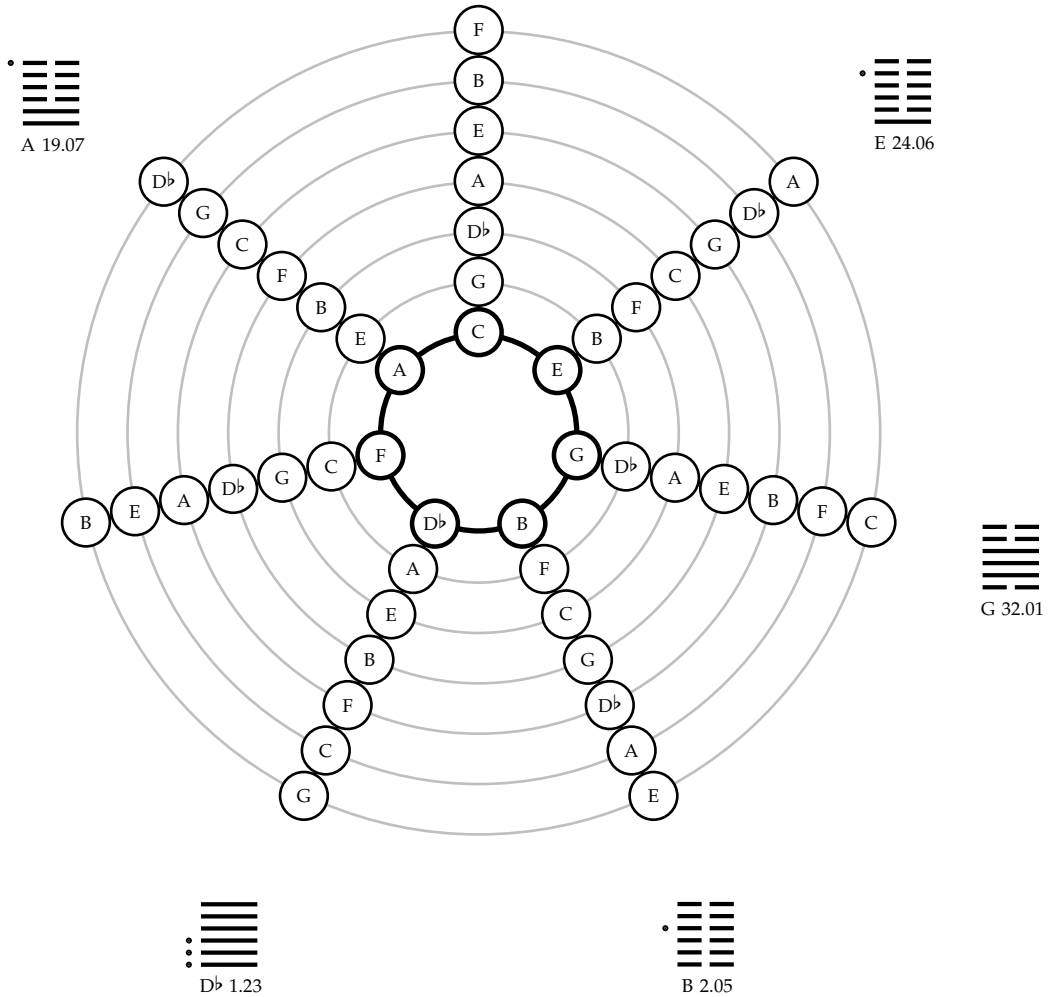
The image shows a musical score for the hexagram Ge (Revolution). The score is presented in a piano-style format with a treble clef on the upper staff and a bass clef on the lower staff. The melody is written in a simple, stepwise fashion. To the right of the musical notation is the hexagram Ge, which is composed of the upper trigram Li (Fire) and the lower trigram Dui (Lake). The hexagram consists of six horizontal lines: from top to bottom, they are solid, broken, solid, broken, broken, and solid.

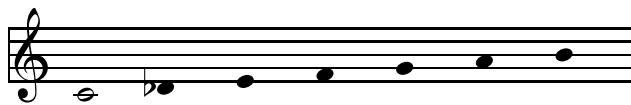
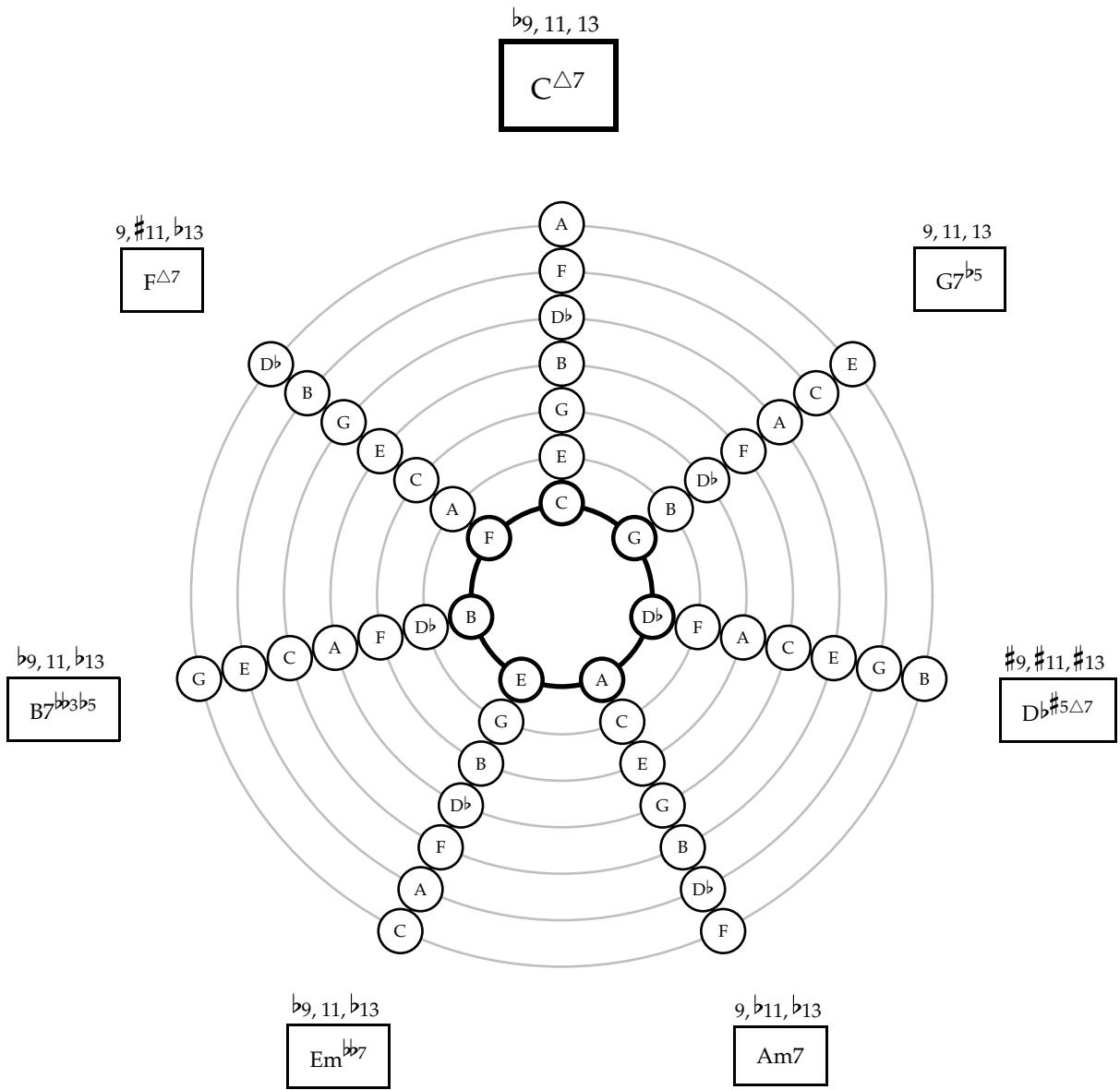


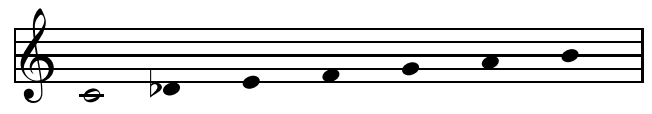
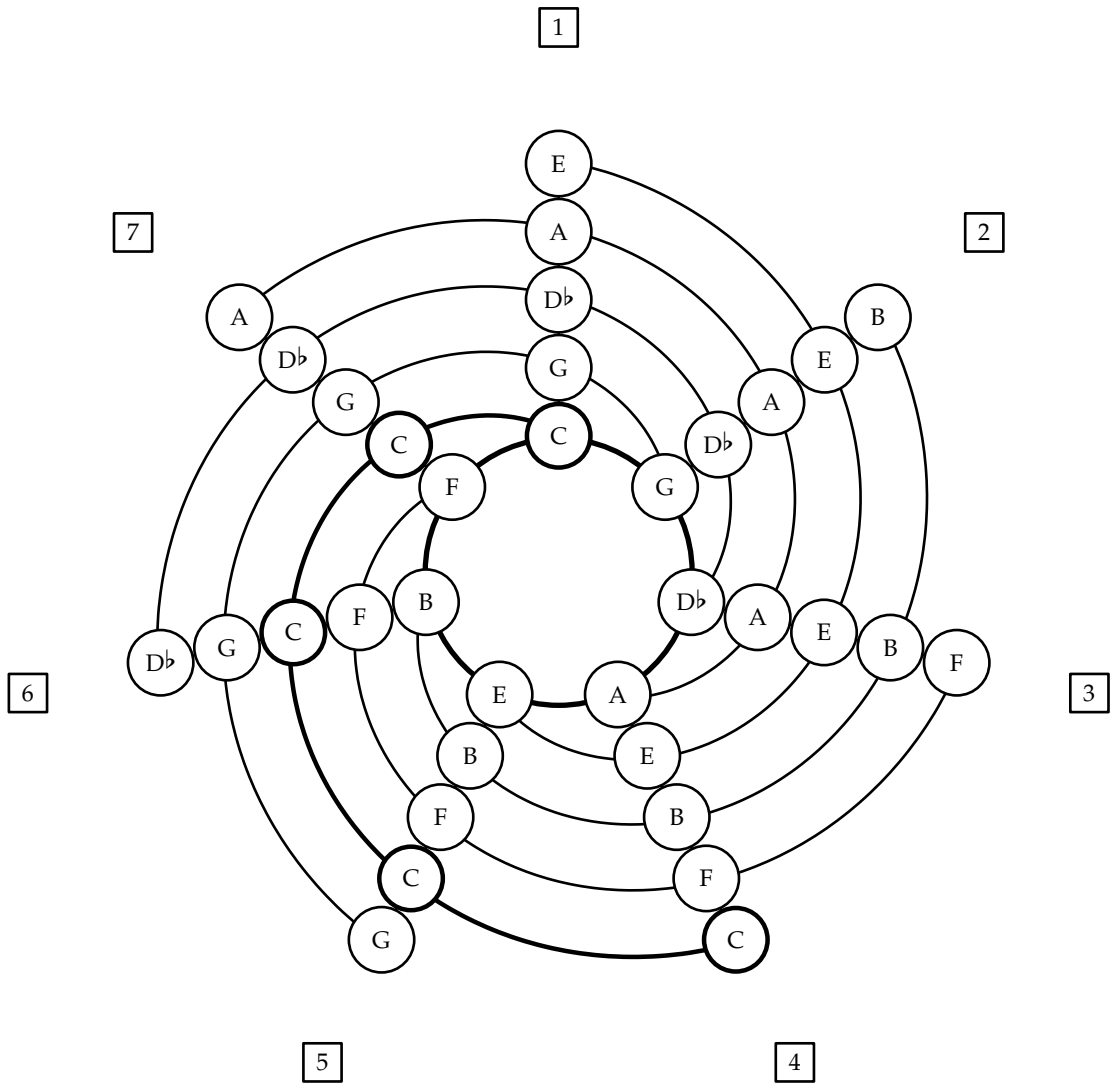
A single staff of music in treble clef, showing a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. This represents a simple melodic line corresponding to the hexagram Ge.



C 49.01







1 7 6 5 4

2 1 7 6 5

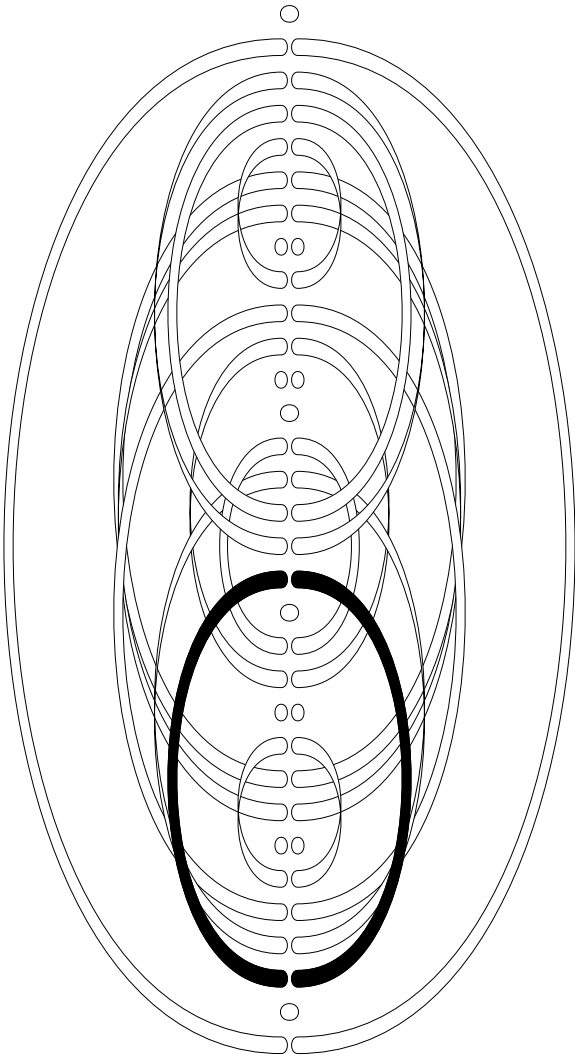
3 2 1 7 6

4 3 2 1 7

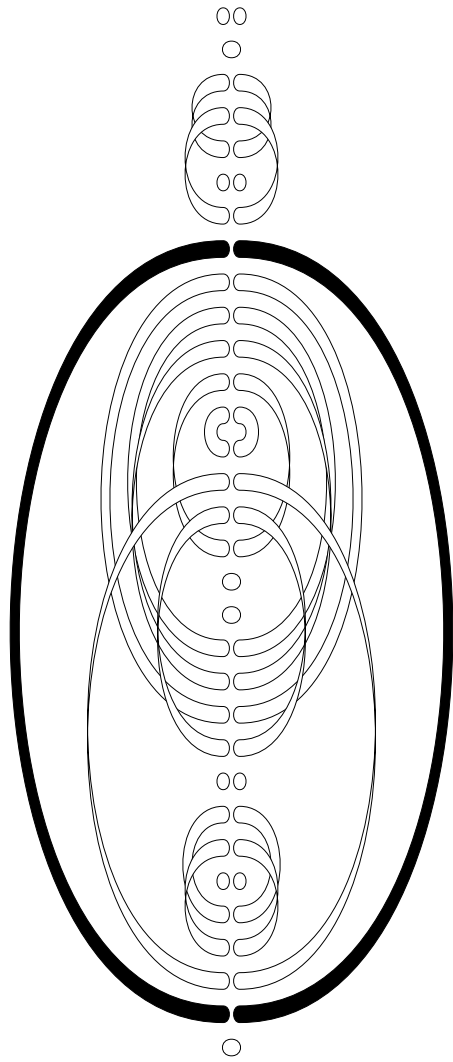
5 4 3 2 1

6 5 4 3 2

7 6 5 4 3

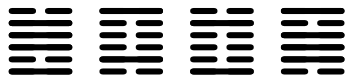


Fu Xi



King Wen

FX[(35,36)(59,60)]

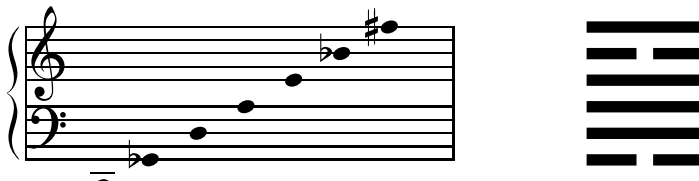


KW[(3,4)(49,50)]

鼎

50. Ding

[The Cauldron, Establishing the New]



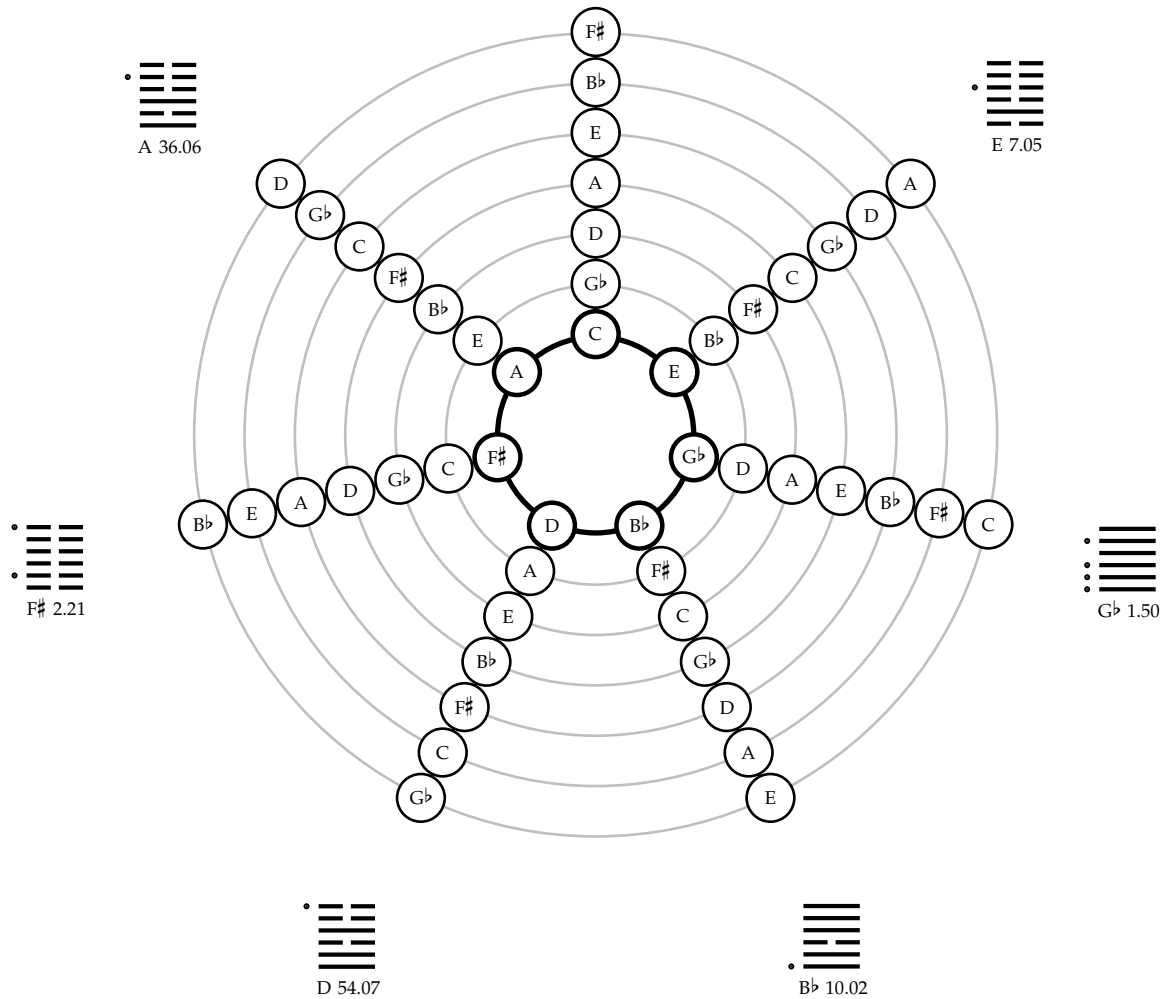
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5. On the right is the hexagram for Ding (The Cauldron), consisting of the upper trigram Li (Fire) and the lower trigram Dui (Lake).

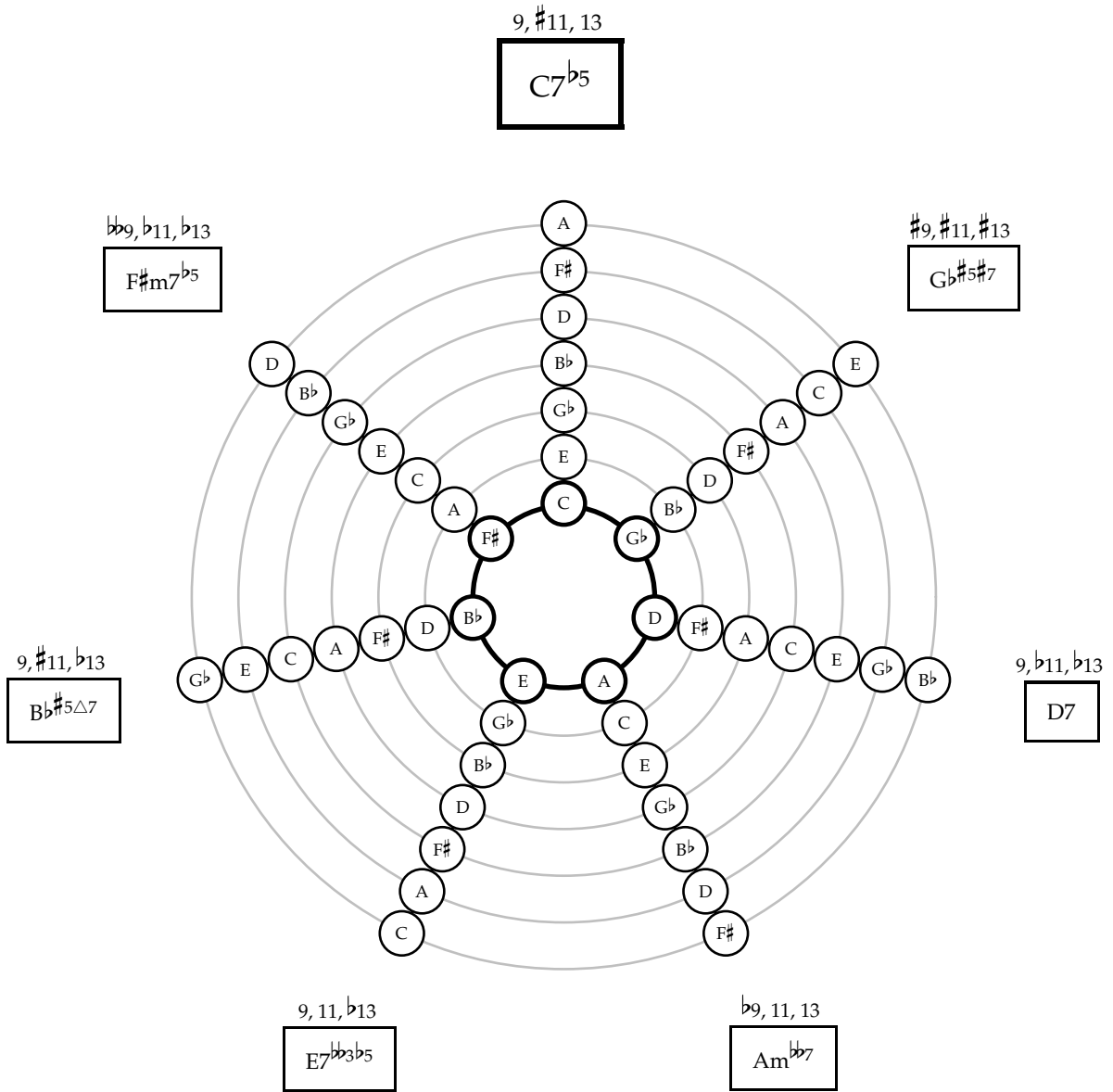


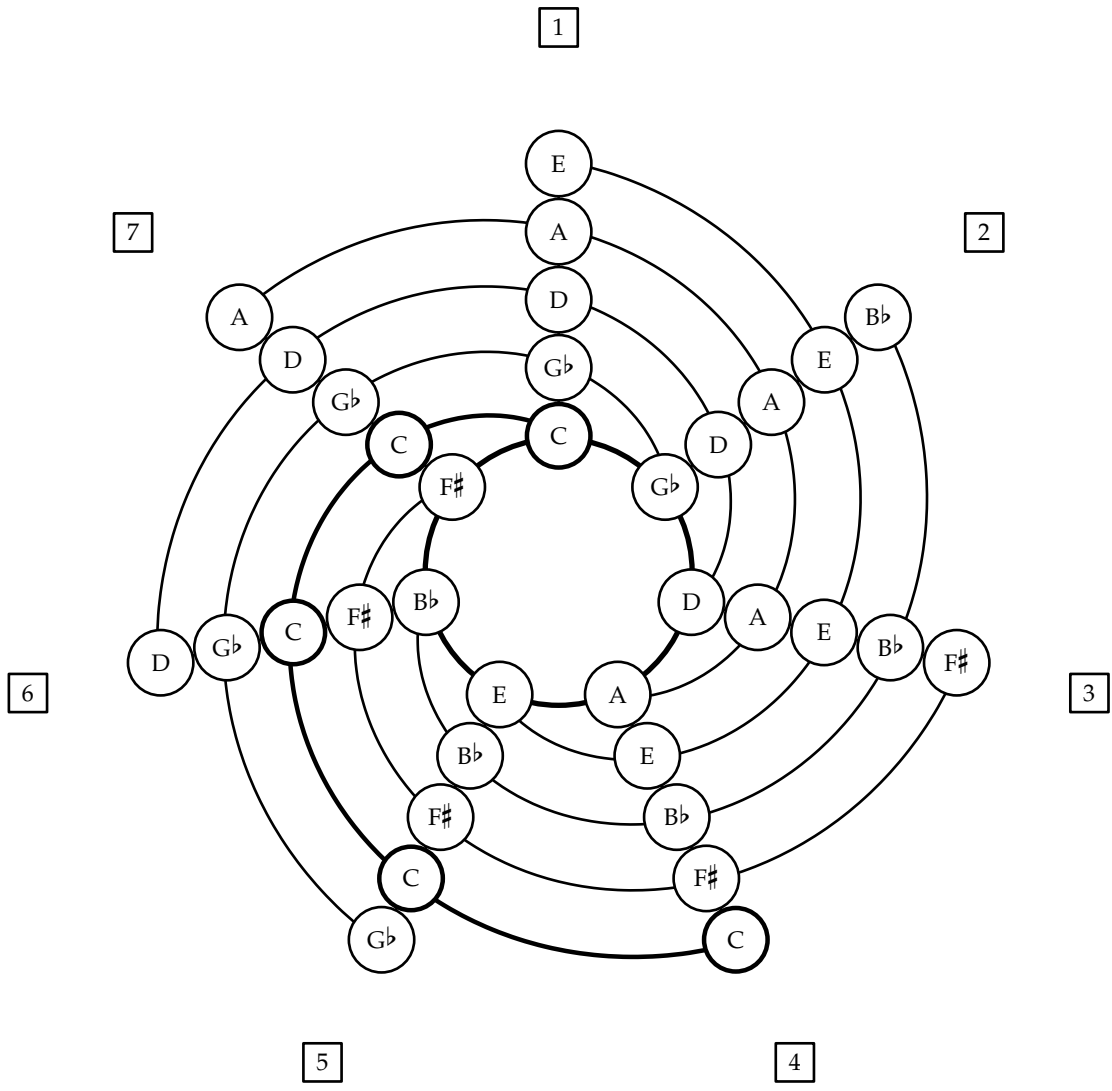
A single-line musical notation on a treble clef staff, showing a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5.



C 50.01







1 7 6 5 4

2 1 7 6 5

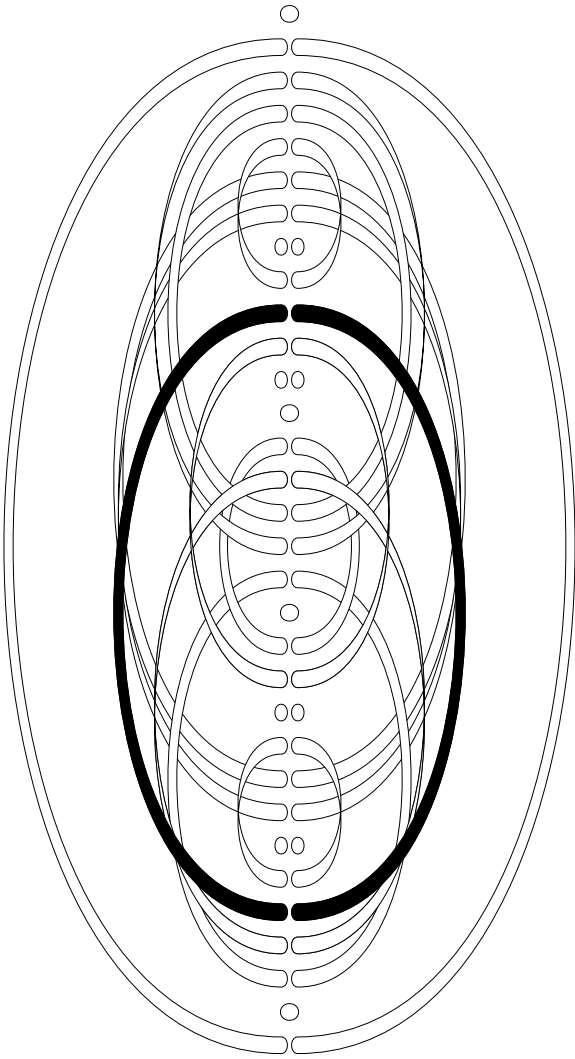
3 2 1 7 6

4 3 2 1 7

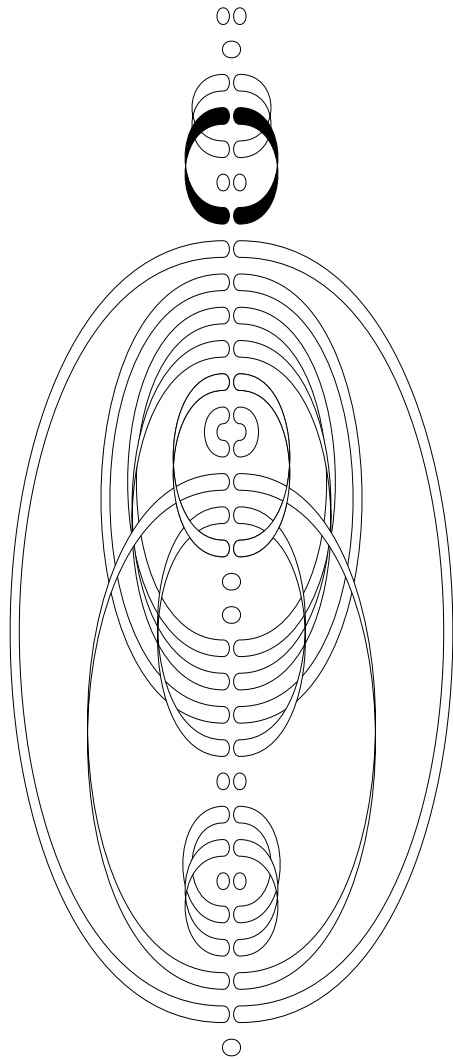
5 4 3 2 1

6 5 4 3 2

7 6 5 4 3

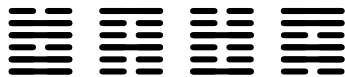


Fu Xi



King Wen

FX[(19,20)(55,56)]

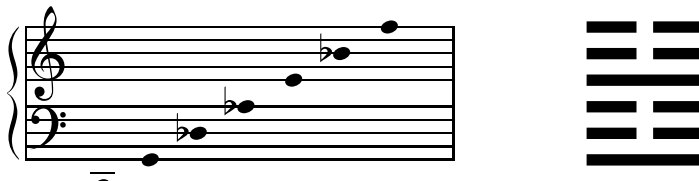


KW[(51,52)(57,58)]

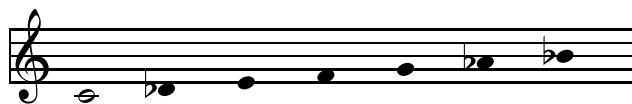
震

51. Zhen

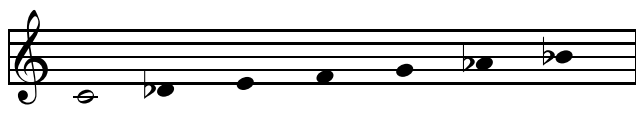
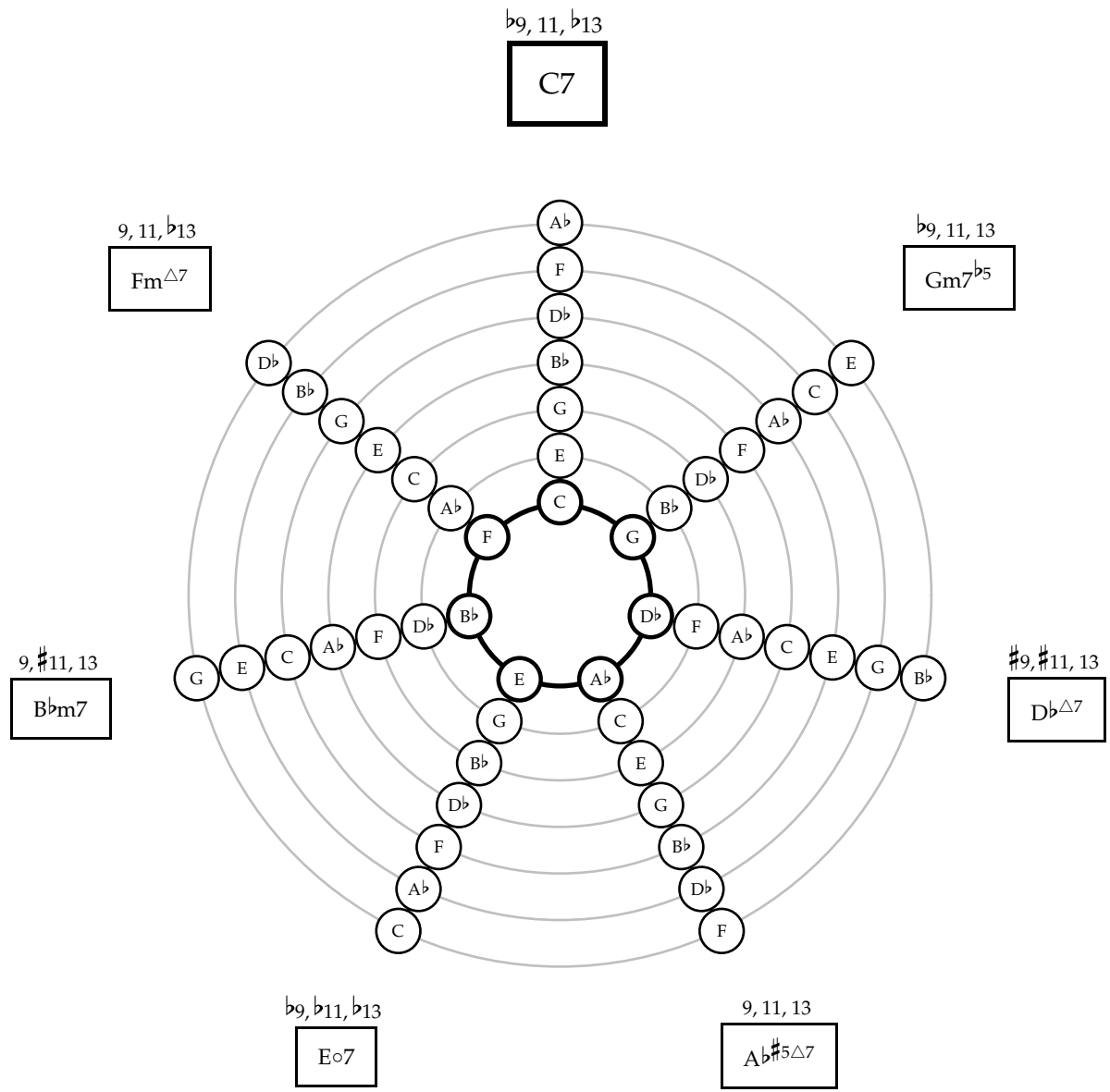
[The Arousing, Shock, Taking Action]

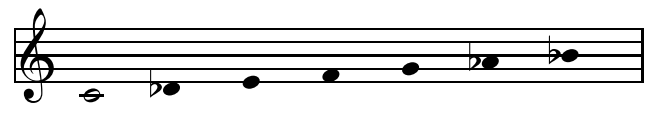
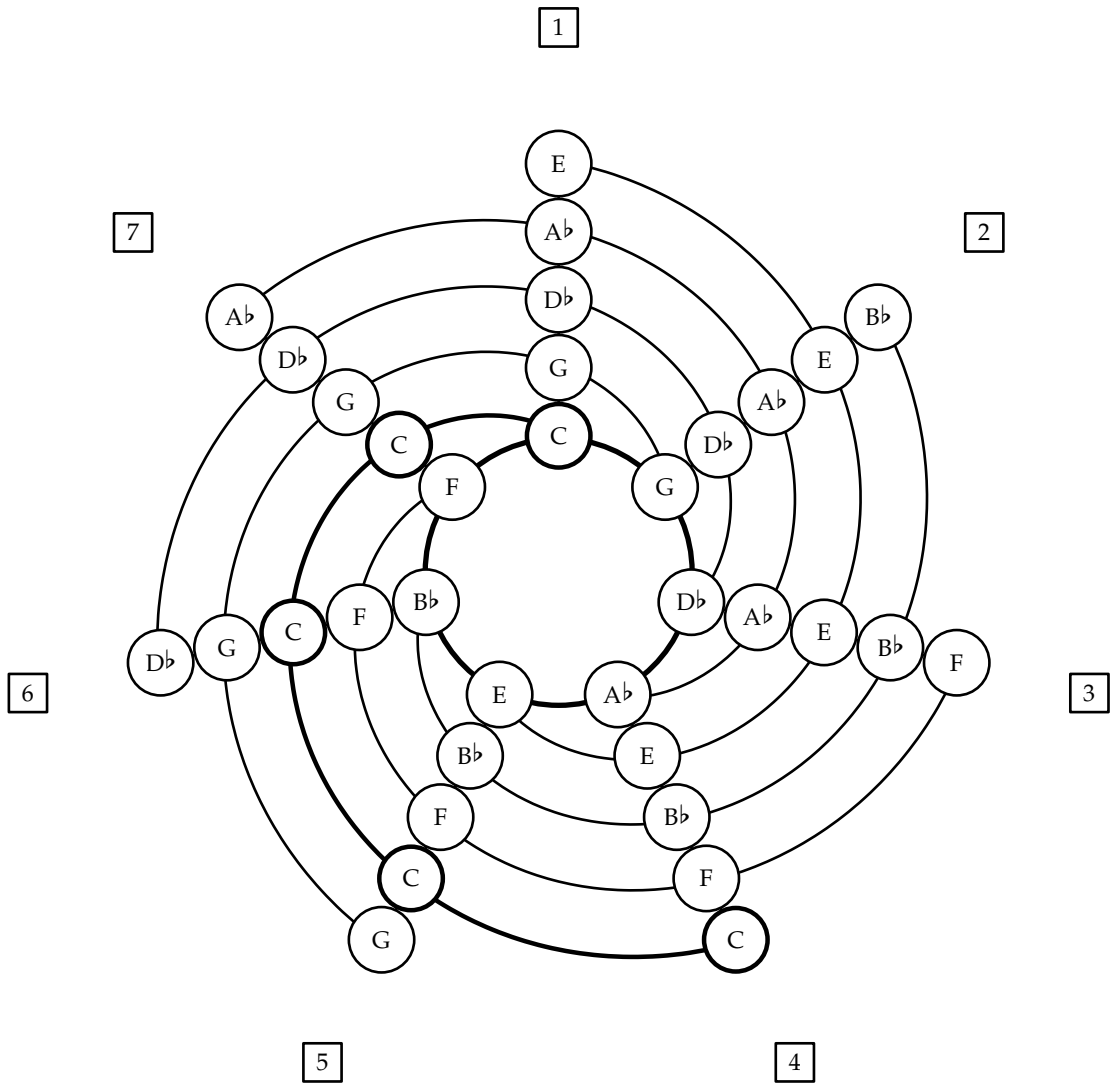


A rectangular box containing two elements. On the left is a musical score for piano, showing a treble and bass clef with a key signature of one flat and a 2/4 time signature. The melody consists of a sequence of notes: G2, A2, Bb2, C3, D3, E3, F3, G3. On the right is the hexagram for Zhen, consisting of three solid horizontal lines stacked vertically.



A single musical staff in treble clef with a key signature of one flat and a 2/4 time signature. The melody consists of a sequence of notes: G2, A2, Bb2, C3, D3, E3, F3, G3.





Musical staff 1 with fingering: 1, 7, 6, 5, 4

Musical staff 2 with fingering: 2, 1, 7, 6, 5

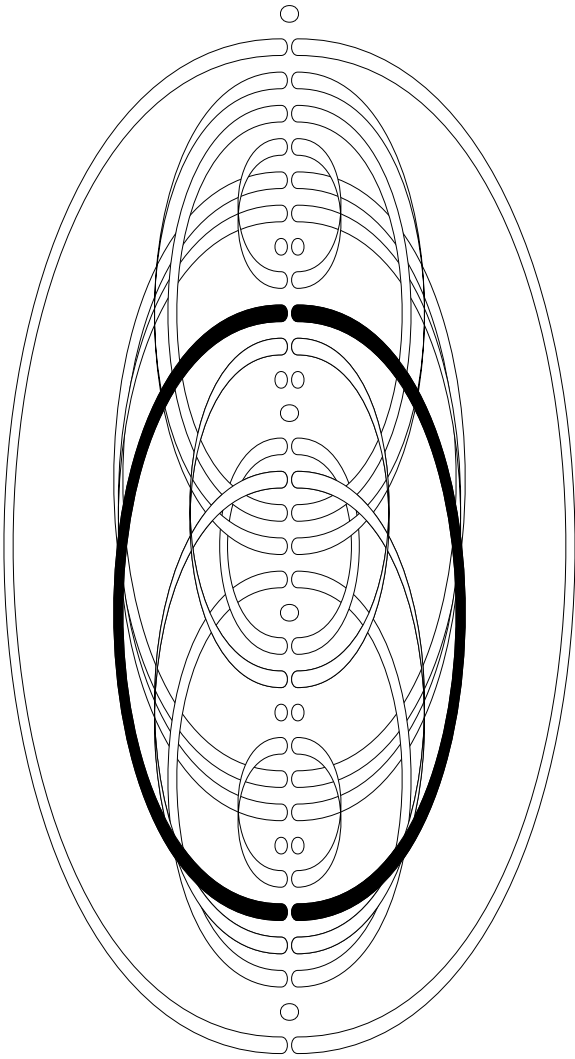
Musical staff 3 with fingering: 3, 2, 1, 7, 6

Musical staff 4 with fingering: 4, 3, 2, 1, 7

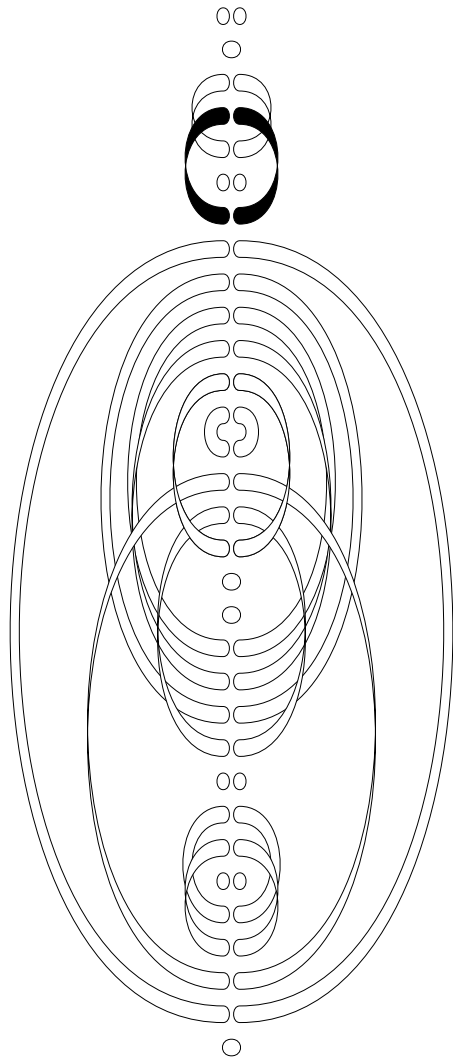
Musical staff 5 with fingering: 5, 4, 3, 2, 1

Musical staff 6 with fingering: 6, 5, 4, 3, 2

Musical staff 7 with fingering: 7, 6, 5, 4, 3

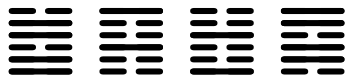


Fu Xi



King Wen

FX[(19,20)(55,56)]



KW[(51,52)(57,58)]



52. Gen

[Keeping Still, Mountain]

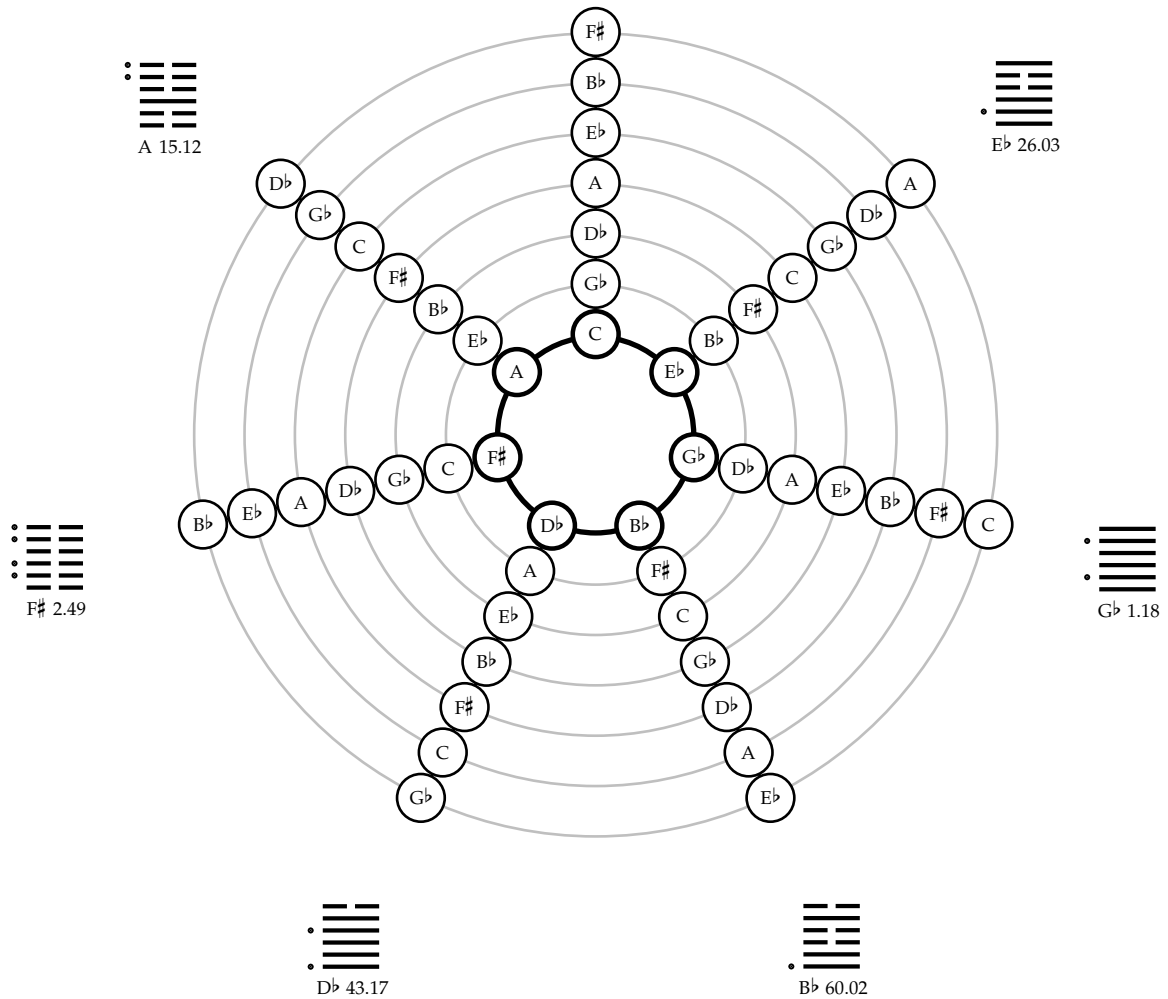
A rectangular box containing two elements. On the left is a musical score for a piano, showing a sequence of notes in both the treble and bass clefs. On the right is the hexagram for Gen (Mountain), consisting of six horizontal lines: the top line is solid, the middle two are broken, and the bottom three are solid.

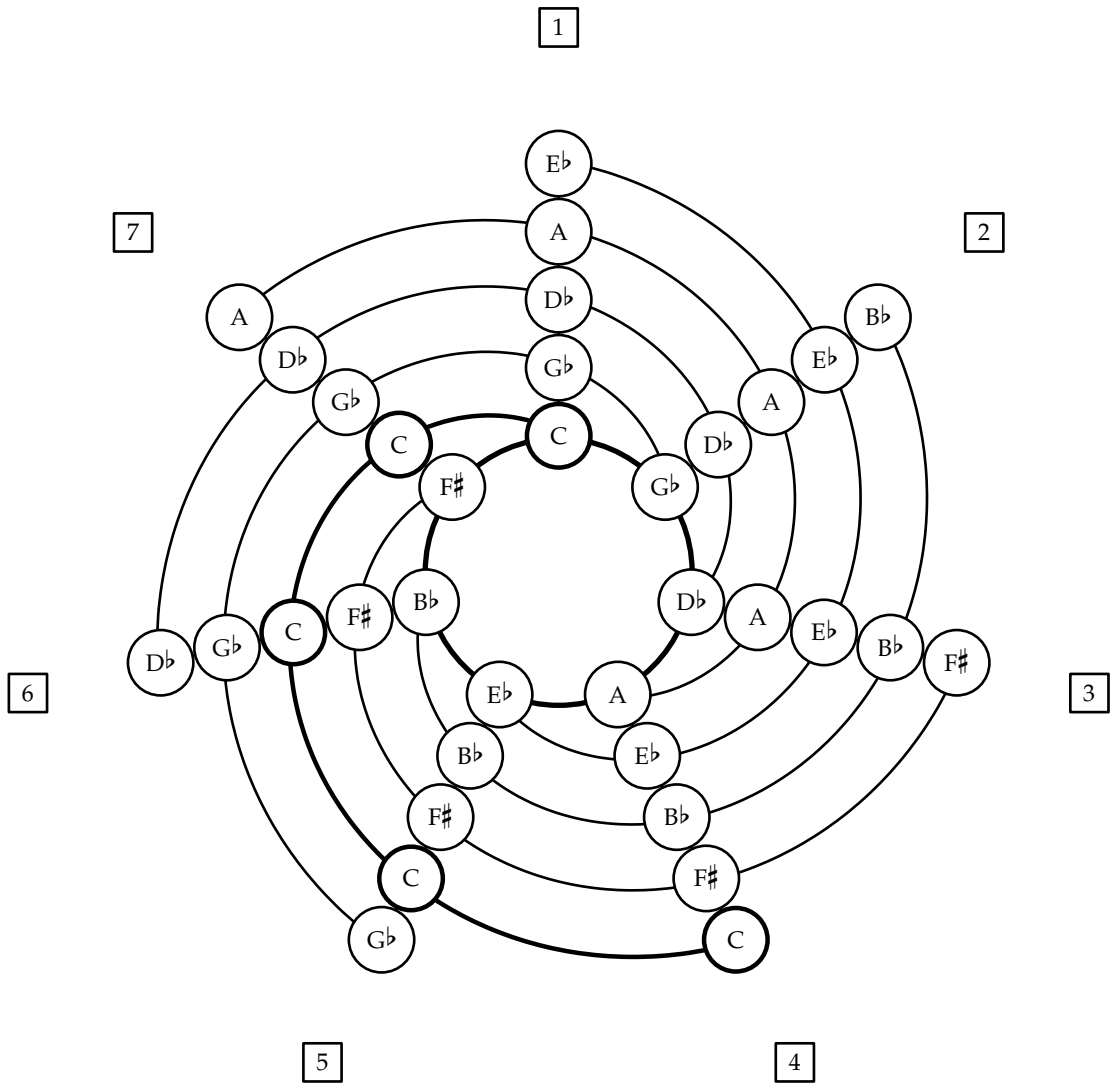


A single musical staff in treble clef showing a sequence of notes, representing a simplified or derived version of the melody from the piano score above.



C 52.01





1 7 6 5 4

2 1 7 6 5

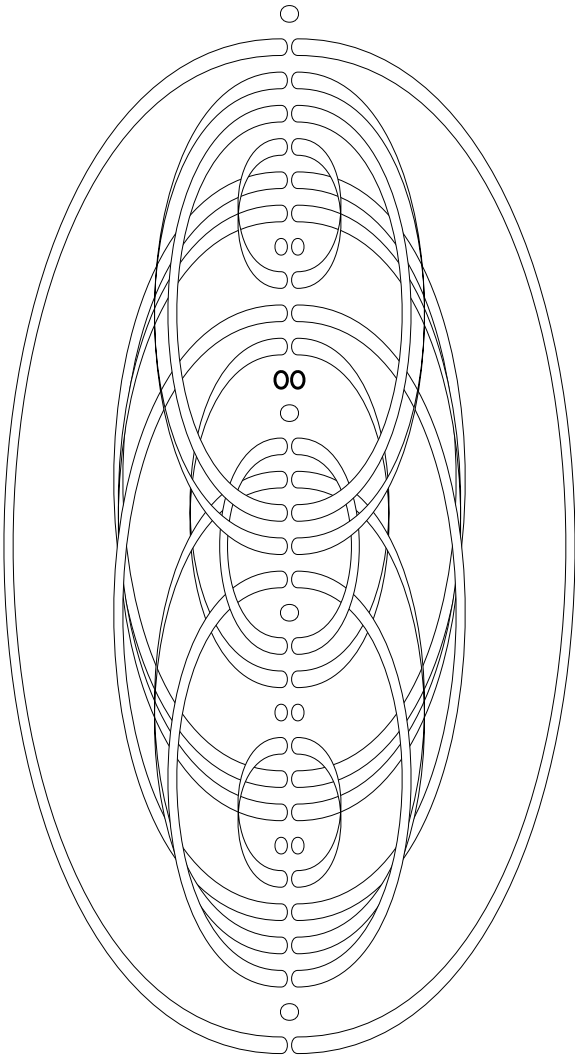
3 2 1 7 6

4 3 2 1 7

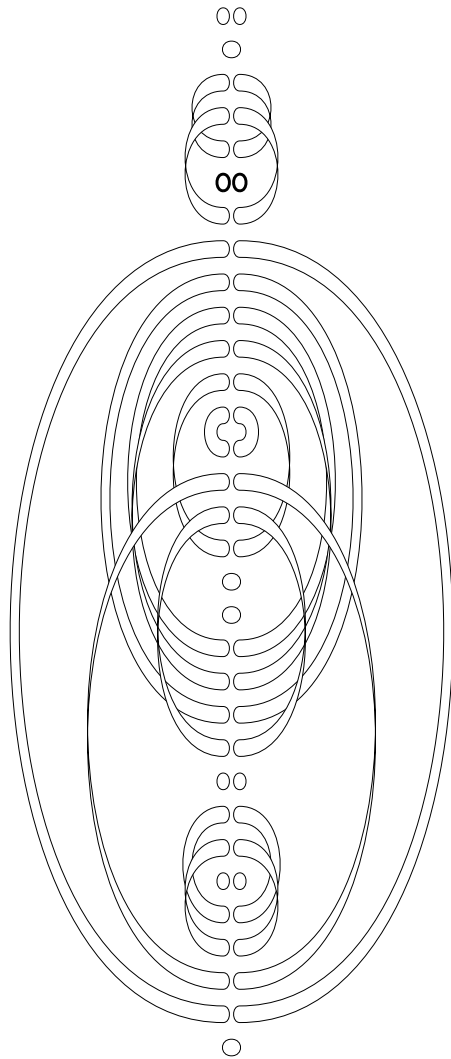
5 4 3 2 1

6 5 4 3 2

7 6 5 4 3

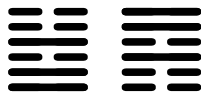


Fu Xi



King Wen

FX(23,24)

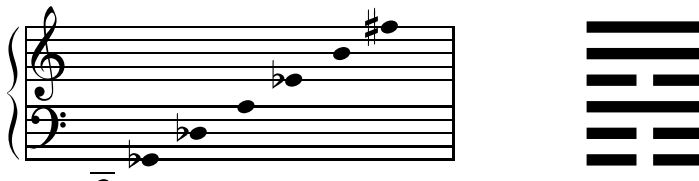


KW(53,54)

漸

53. Jian

[Development, Gradual Progress]



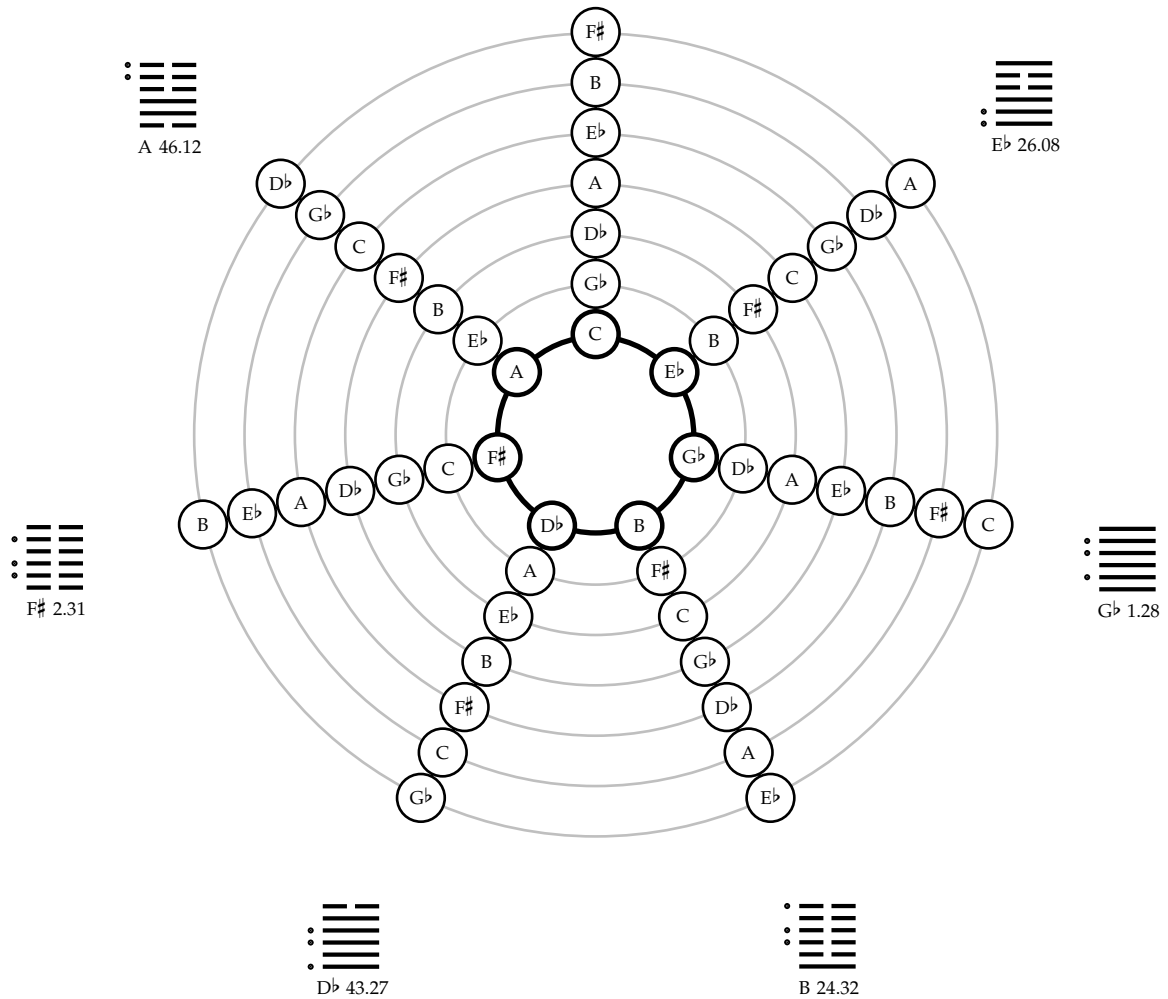
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a sequence of notes: G3, A3, B3, C4, D4, E4, F#4, G4. On the right is the hexagram Jian (Development), consisting of six horizontal lines: from top to bottom, they are solid, broken, broken, broken, broken, and solid.

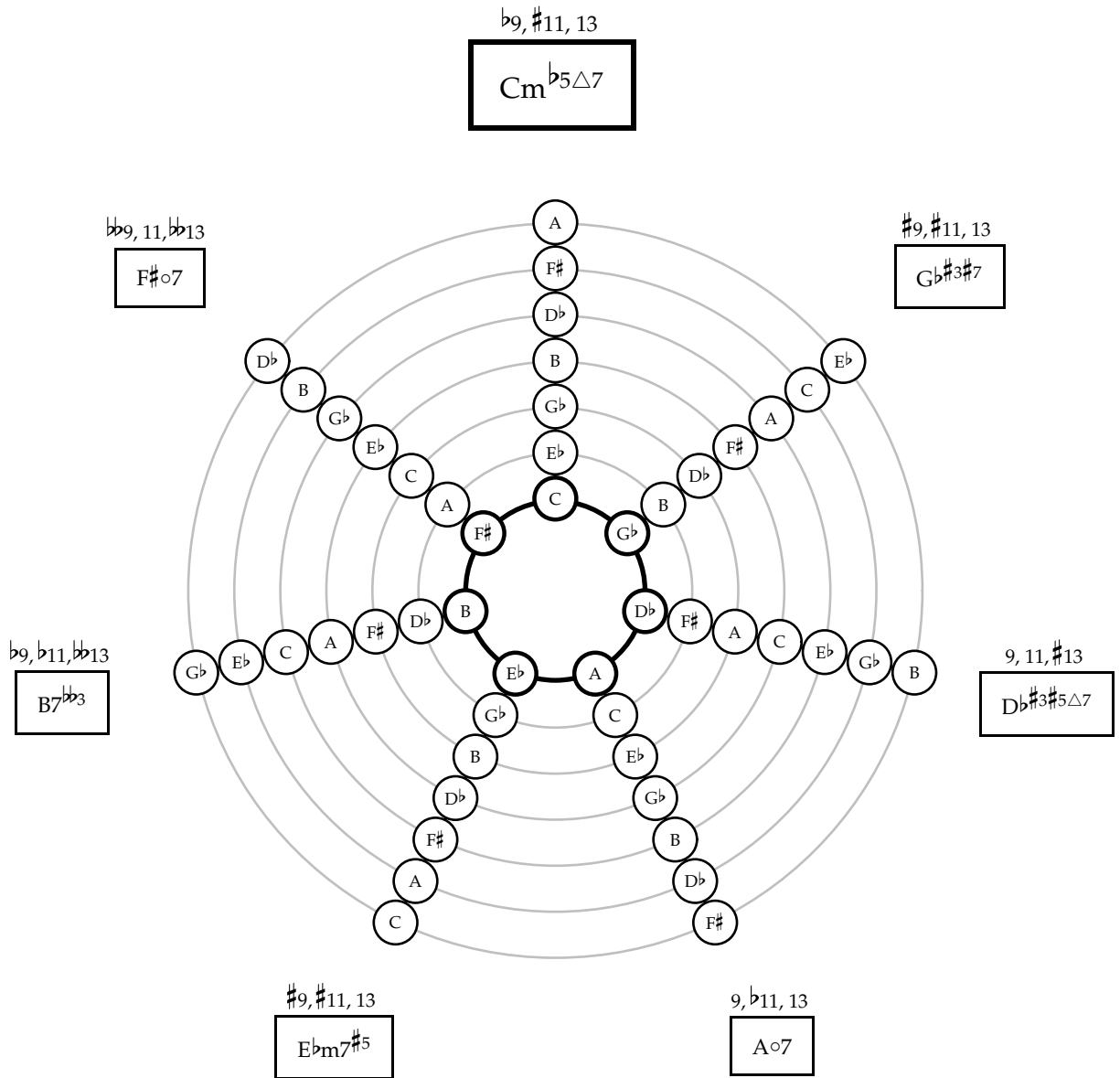


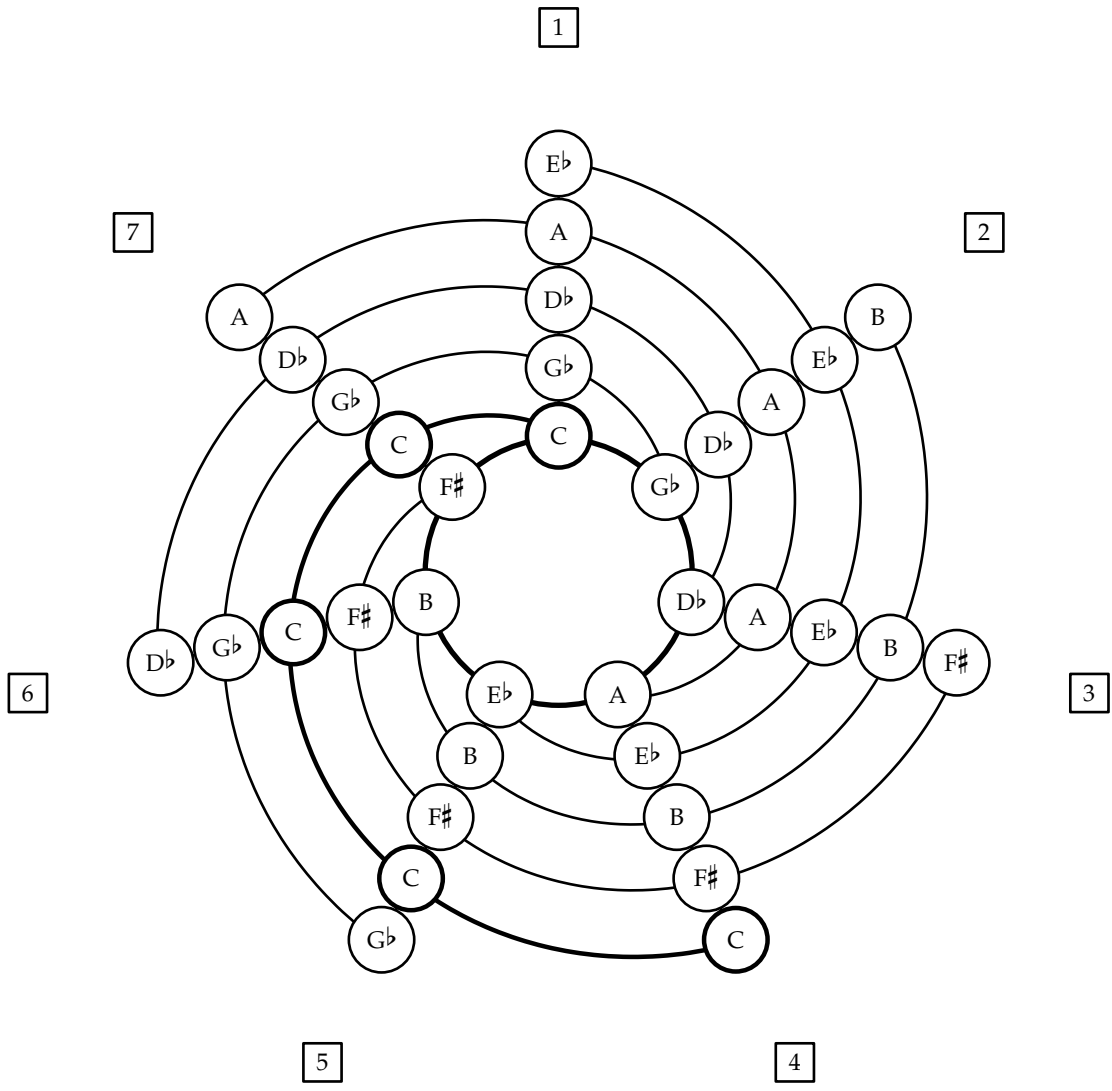
A single-line musical notation in a treble clef, showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4.



C 53.01

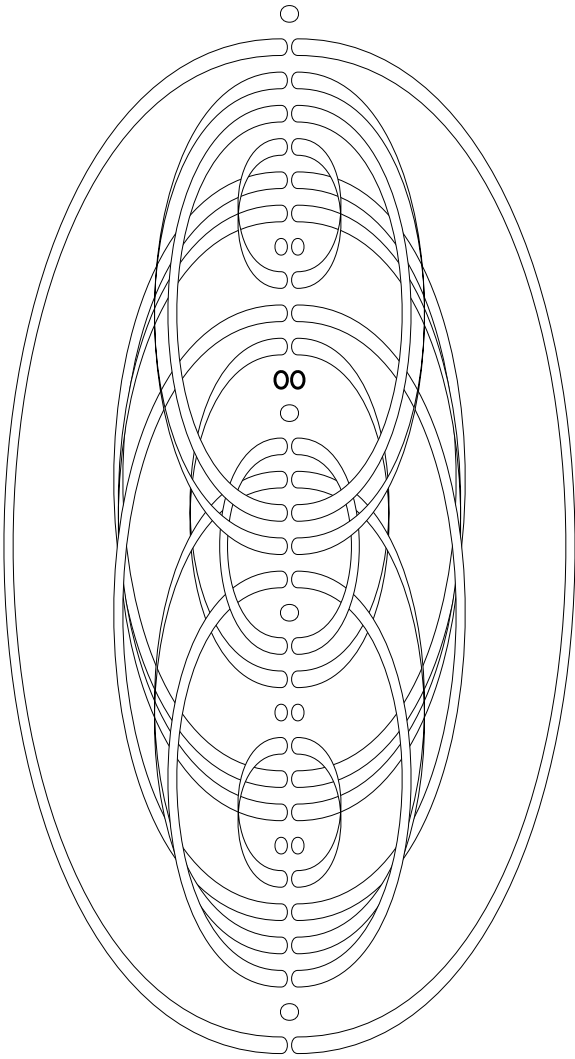




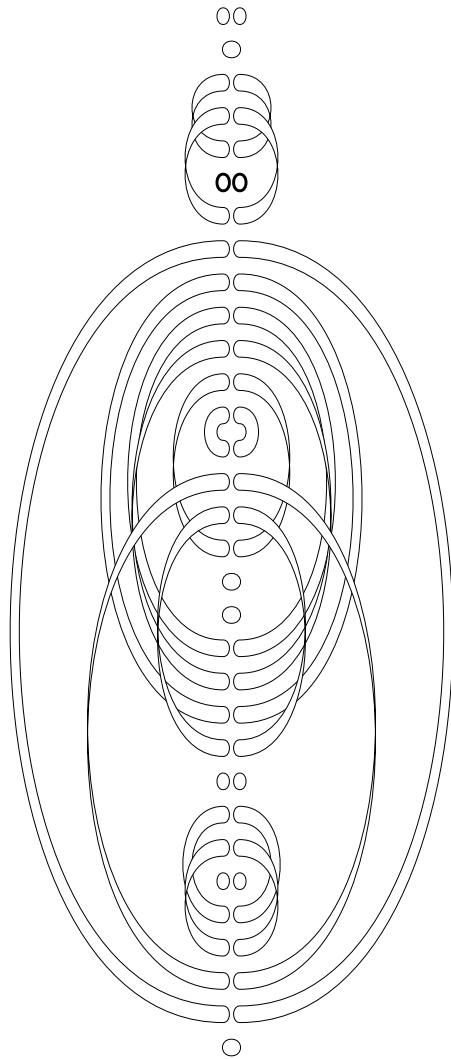


The image displays seven rows of musical notation for the Jian scale, each enclosed in a rounded rectangular box. Each row contains five measures of music, with a numbered box (1 through 7) positioned below the staff. Lines connect these boxes to specific notes in the scale. The notes are as follows:

- Row 1: 1 (F4), 7 (E4), 6 (D4), 5 (C4), 4 (B3)
- Row 2: 2 (B3), 1 (A3), 7 (G3), 6 (F3), 5 (E3)
- Row 3: 3 (D3), 2 (C3), 1 (B2), 7 (A2), 6 (G2)
- Row 4: 4 (F2), 3 (E2), 2 (D2), 1 (C2), 7 (B1)
- Row 5: 5 (G2), 4 (F2), 3 (E2), 2 (D2), 1 (C2)
- Row 6: 6 (A2), 5 (G2), 4 (F2), 3 (E2), 2 (D2)
- Row 7: 7 (B2), 6 (A2), 5 (G2), 4 (F2), 3 (E2)

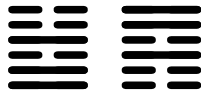


Fu Xi



King Wen

FX(23,24)

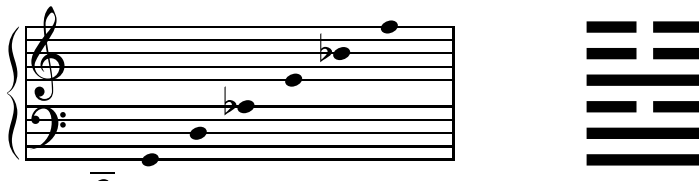


KW(53,54)

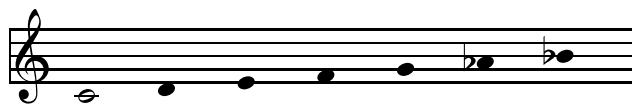
歸妹

54. Gui Mei

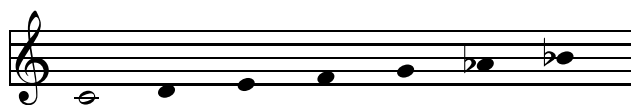
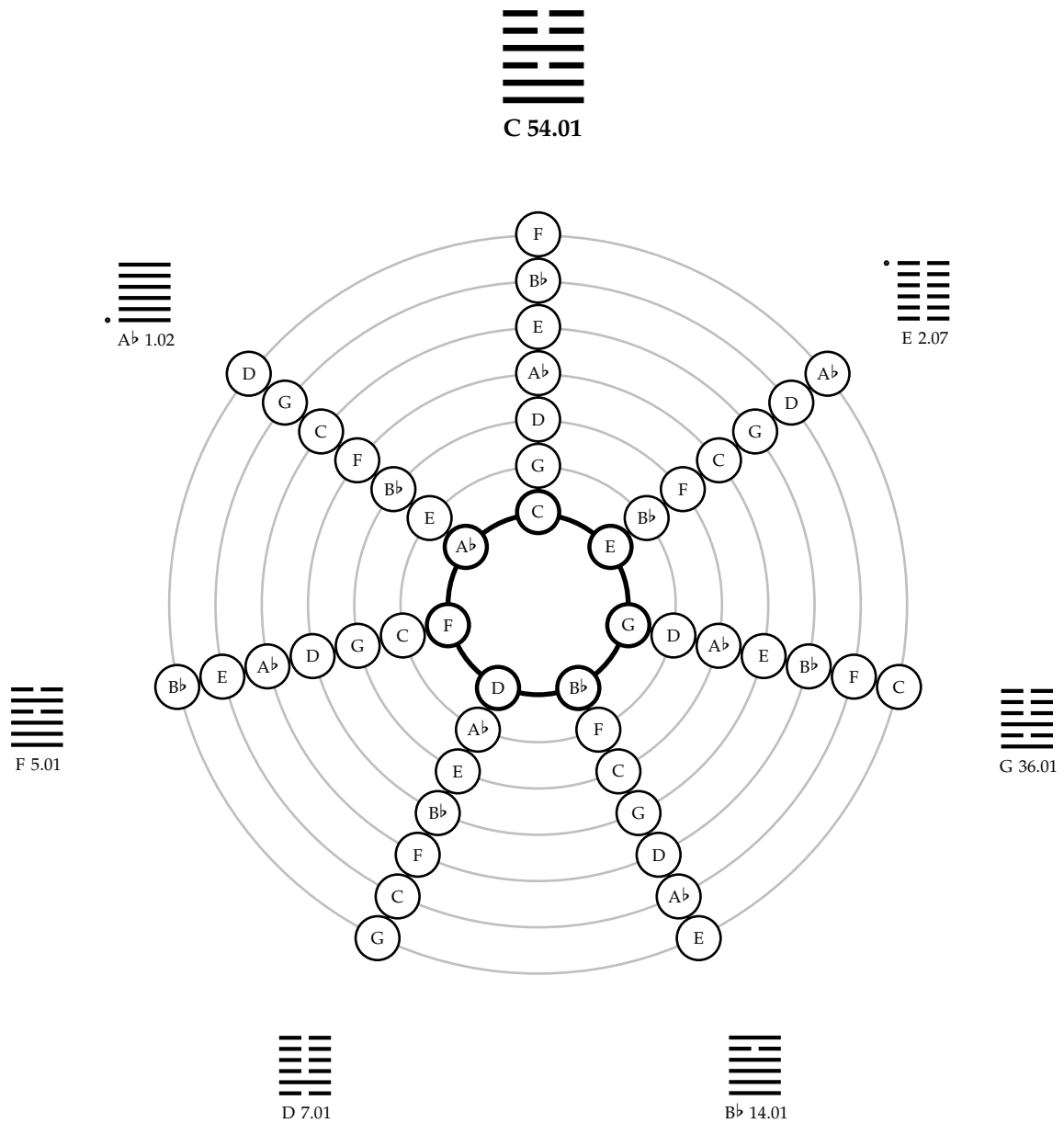
[The Marrying Maiden, Young Woman Marries]

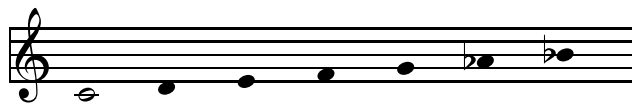
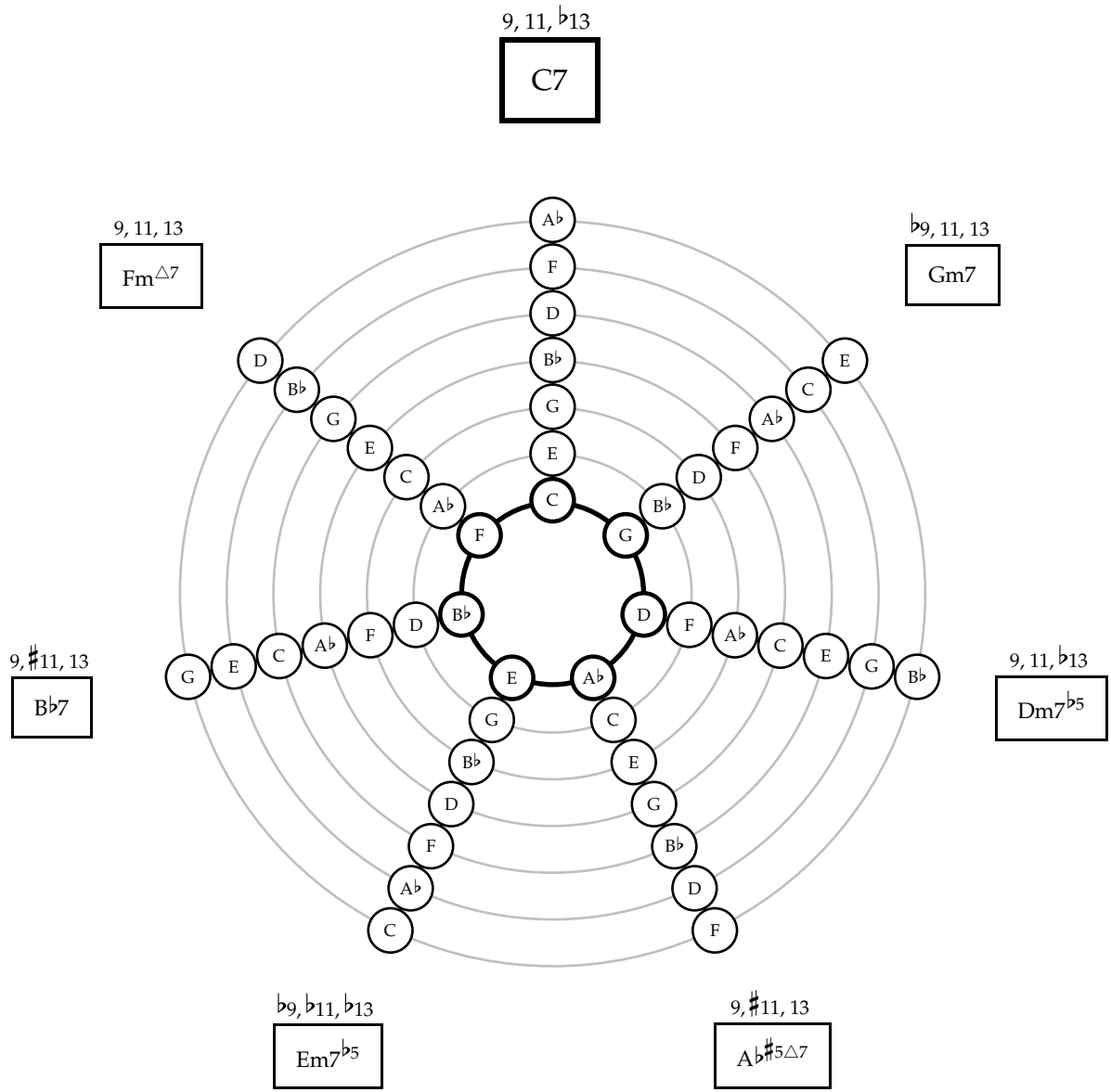


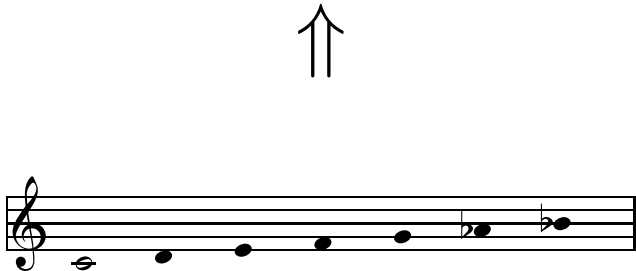
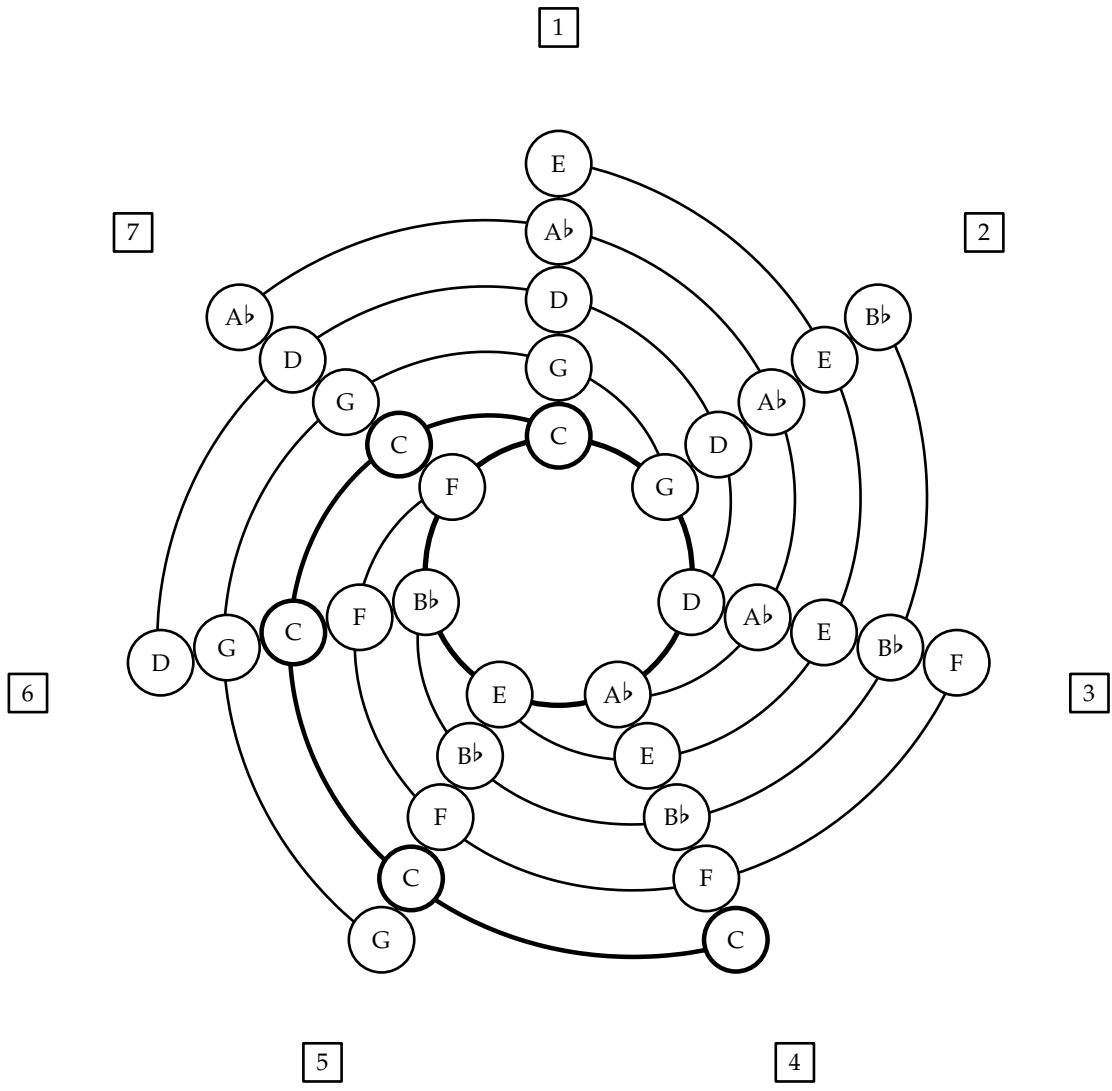
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one flat and a 4/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. On the right is the hexagram for Gui Mei (The Marrying Maiden), consisting of the upper trigram Dui (Lake) and the lower trigram Zhen (Thunder).



A single-line musical notation in a treble clef, showing a sequence of notes: a whole note on G4, followed by quarter notes on A4, B4, and C5, and ending with a half note on B4. The key signature is one flat and the time signature is 4/4.







1 7 6 5 4

2 1 7 6 5

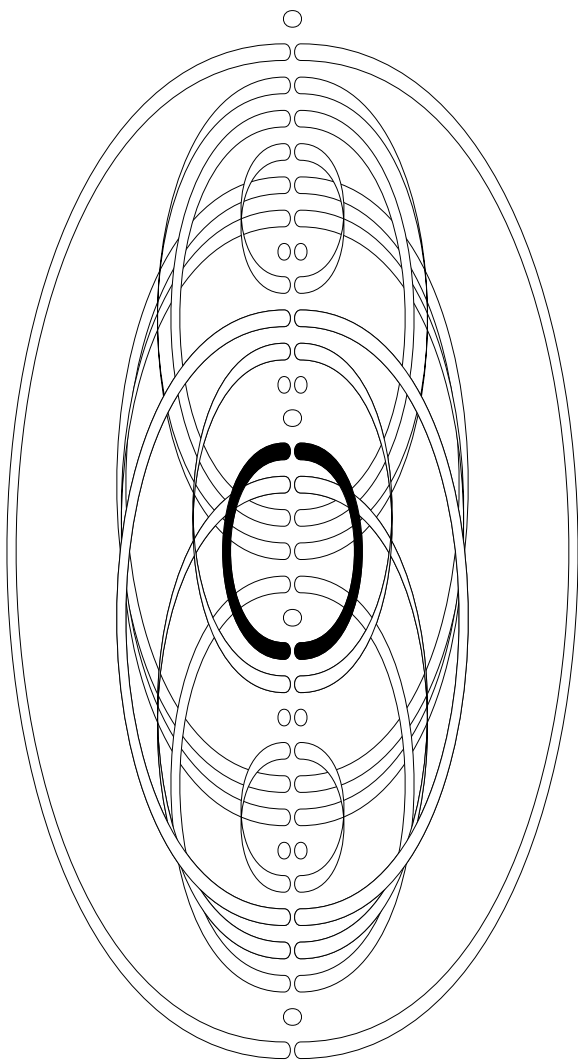
3 2 1 7 6

4 3 2 1 7

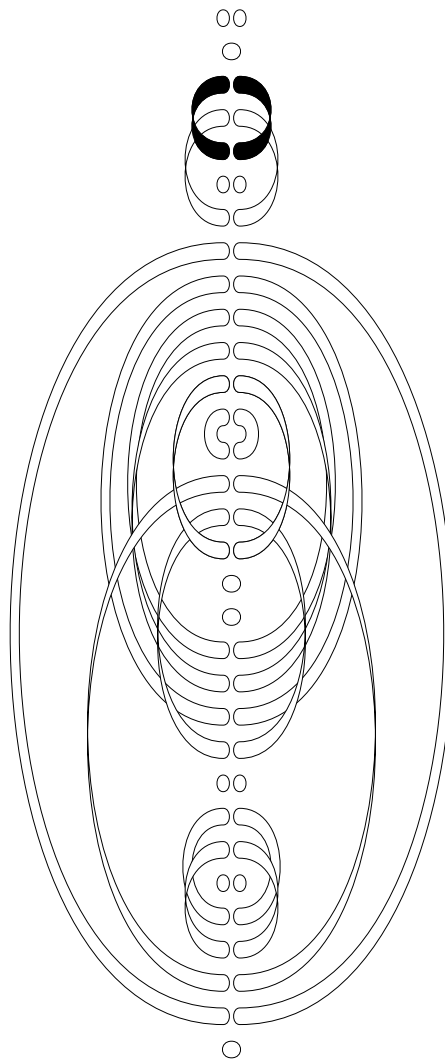
5 4 3 2 1

6 5 4 3 2

7 6 5 4 3



Fu Xi

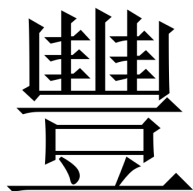


King Wen

FX[(27,28)(39,40)]



KW[(55,56)(59,60)]



55. Feng

[Abundance, Richness]

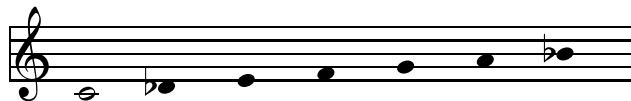
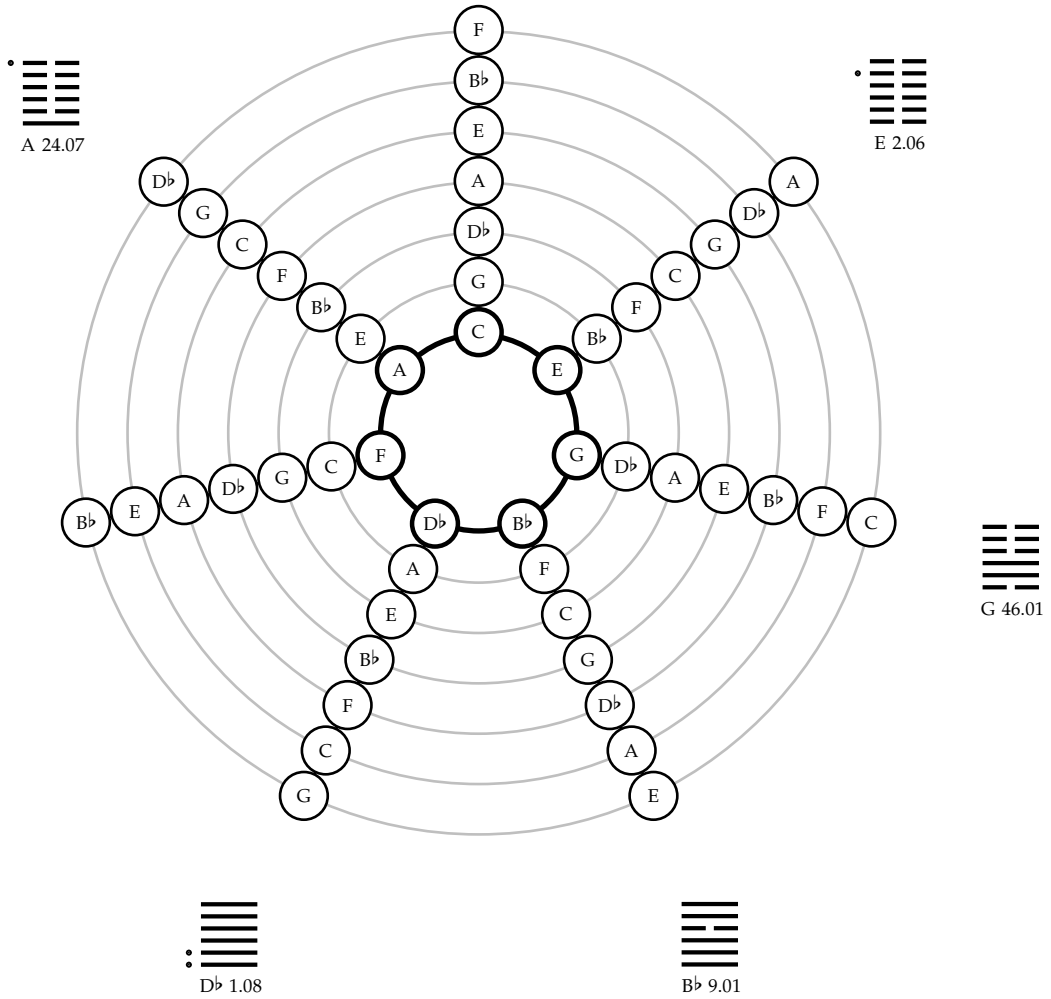
A rectangular box containing a musical score on the left and the hexagram symbol on the right. The musical score is written for piano, with a treble clef on the upper staff and a bass clef on the lower staff. The notes are: treble (G4, A4, B4, C5) and bass (F3, G3, A3, B3). The hexagram symbol on the right consists of six horizontal lines: from top to bottom, they are broken, broken, broken, solid, solid, and solid.

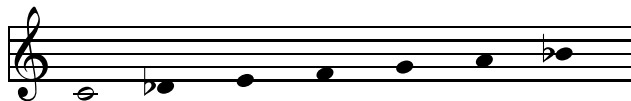
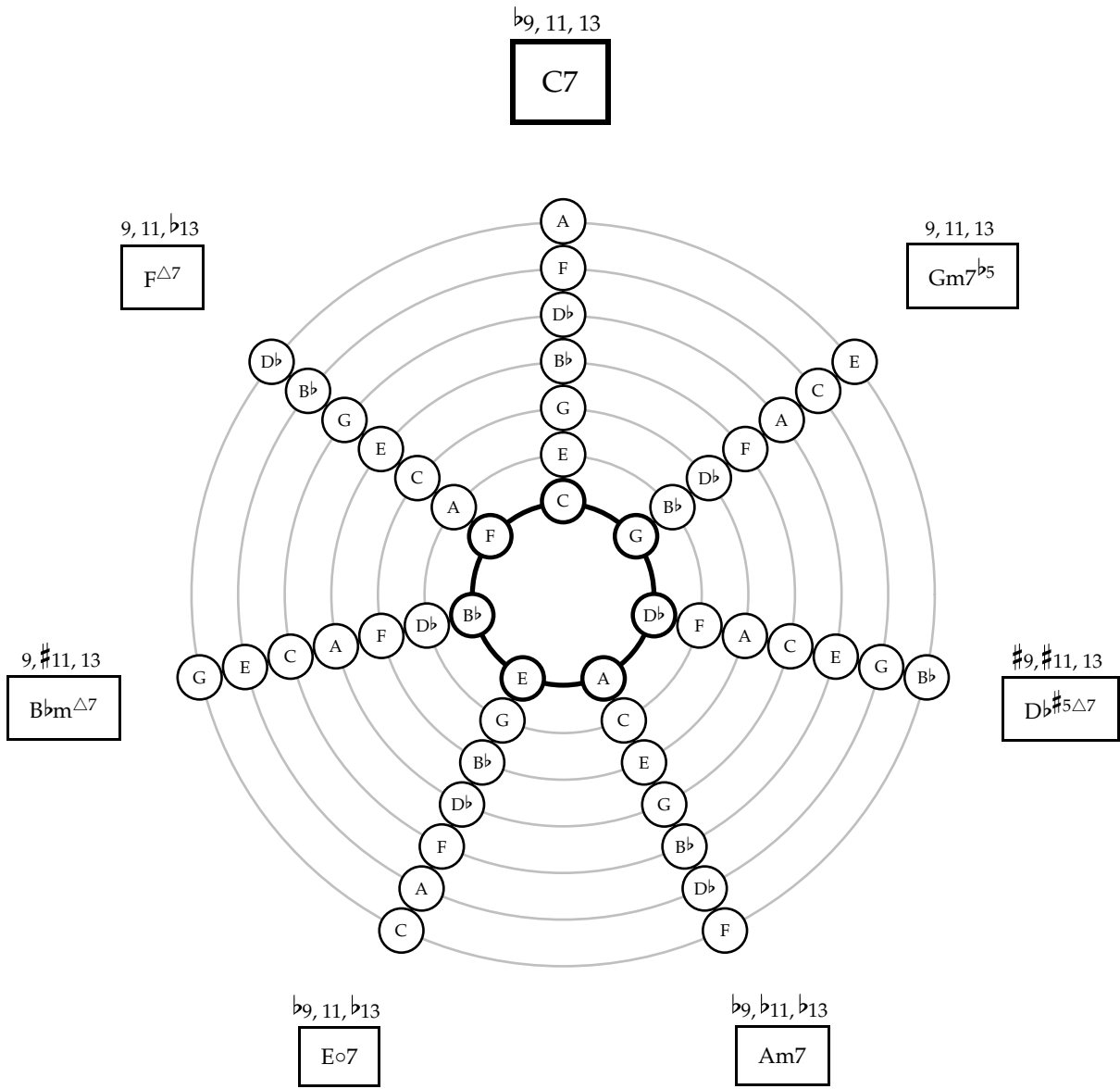


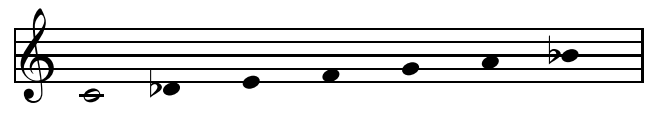
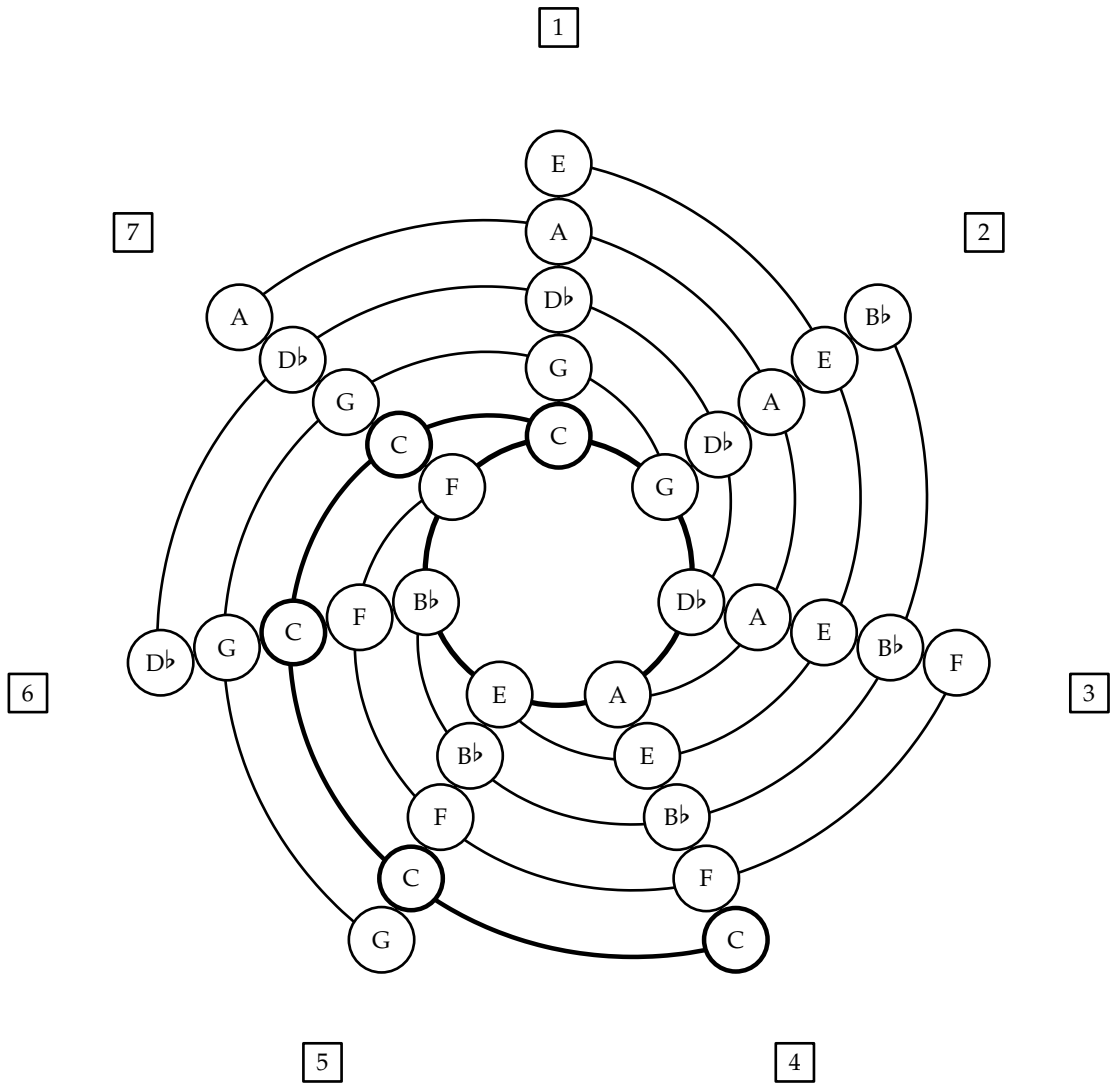
A single-line musical notation on a treble clef staff. The notes are: G4, A4, B4, C5, B4, A4, G4, F4. The first note (G4) has a flat sign below it.



C 55.01







1 7 6 5 4

2 1 7 6 5

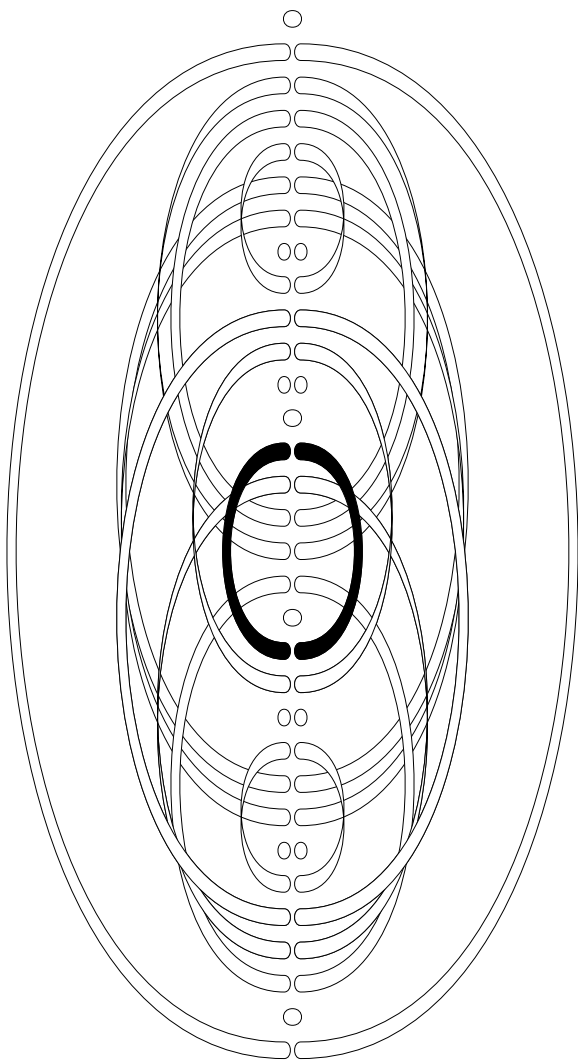
3 2 1 7 6

4 3 2 1 7

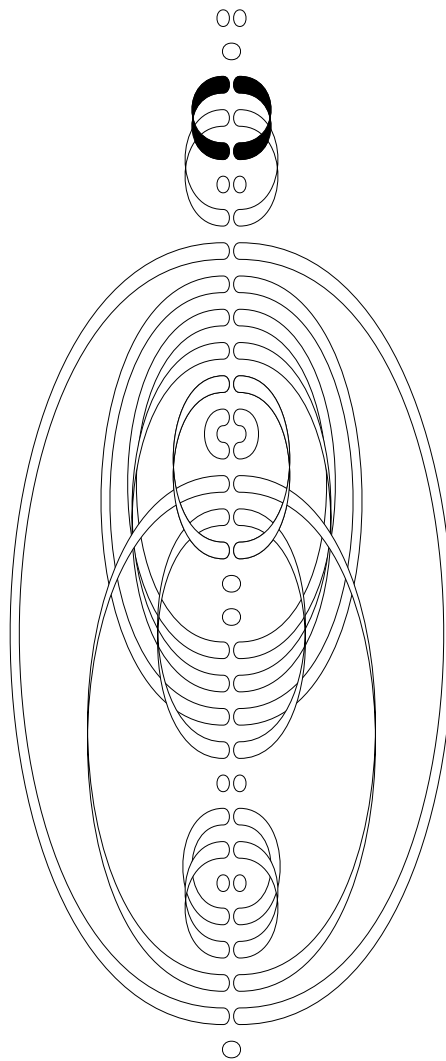
5 4 3 2 1

6 5 4 3 2

7 6 5 4 3



Fu Xi



King Wen

FX[(27,28)(39,40)]



KW[(55,56)(59,60)]

旅

56. Lü

[The Wanderer, Traveling]

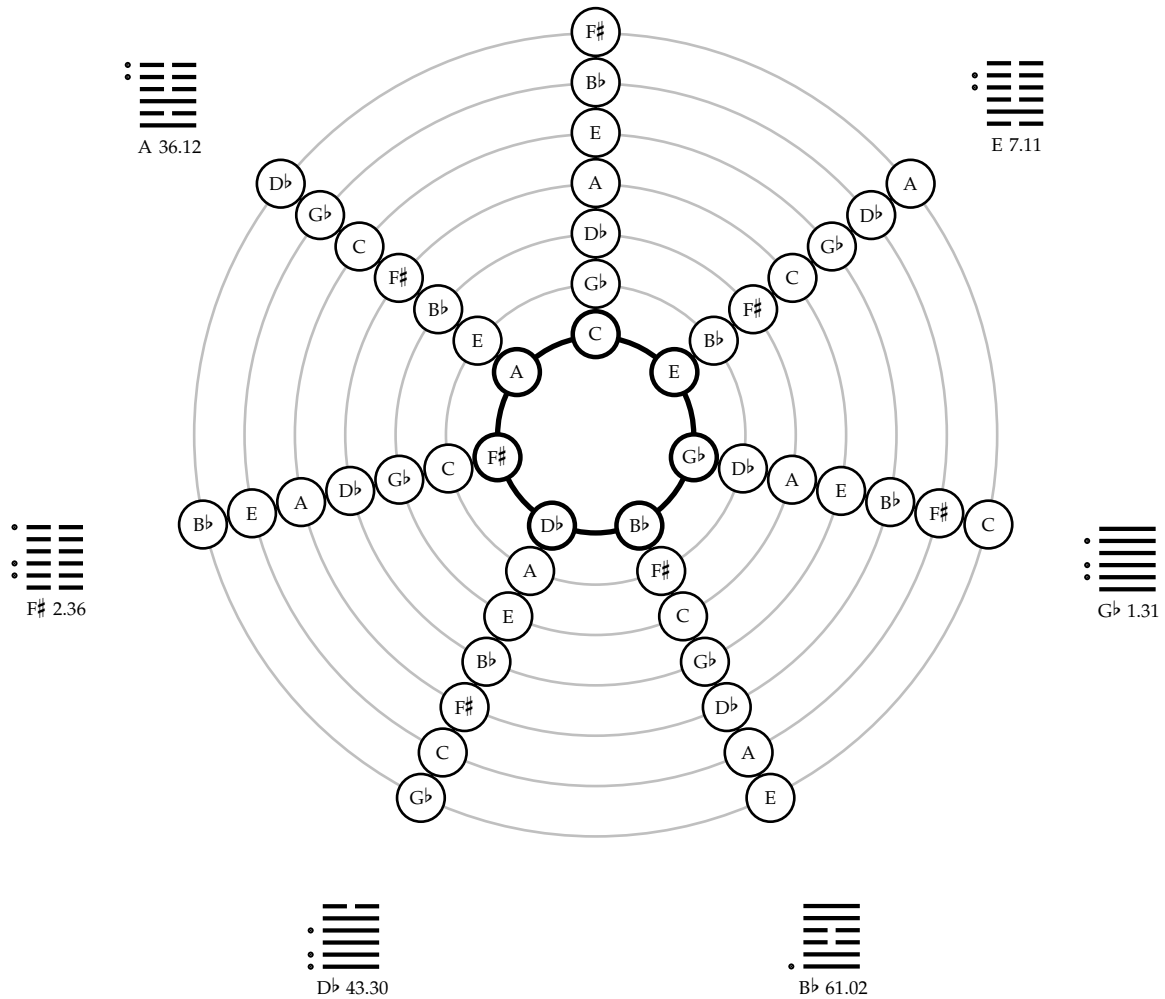
A rectangular box containing a musical score on the left and a hexagram on the right. The musical score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notes are: bass clef (F4, G4, A4), treble clef (B4, C5, D5, E5, F5, G5). The hexagram consists of six horizontal lines: from top to bottom, they are solid, broken, broken, broken, broken, and solid.

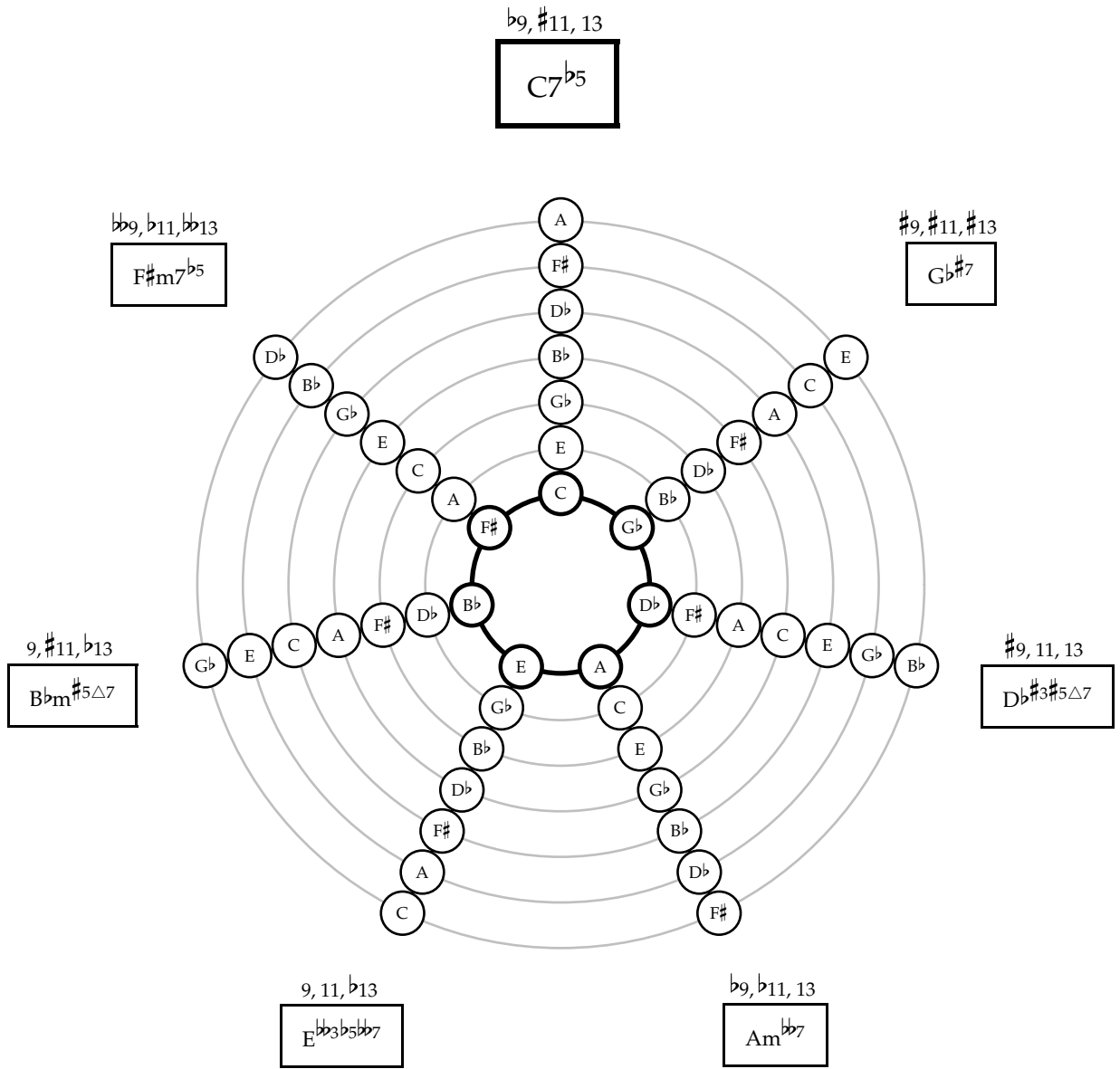


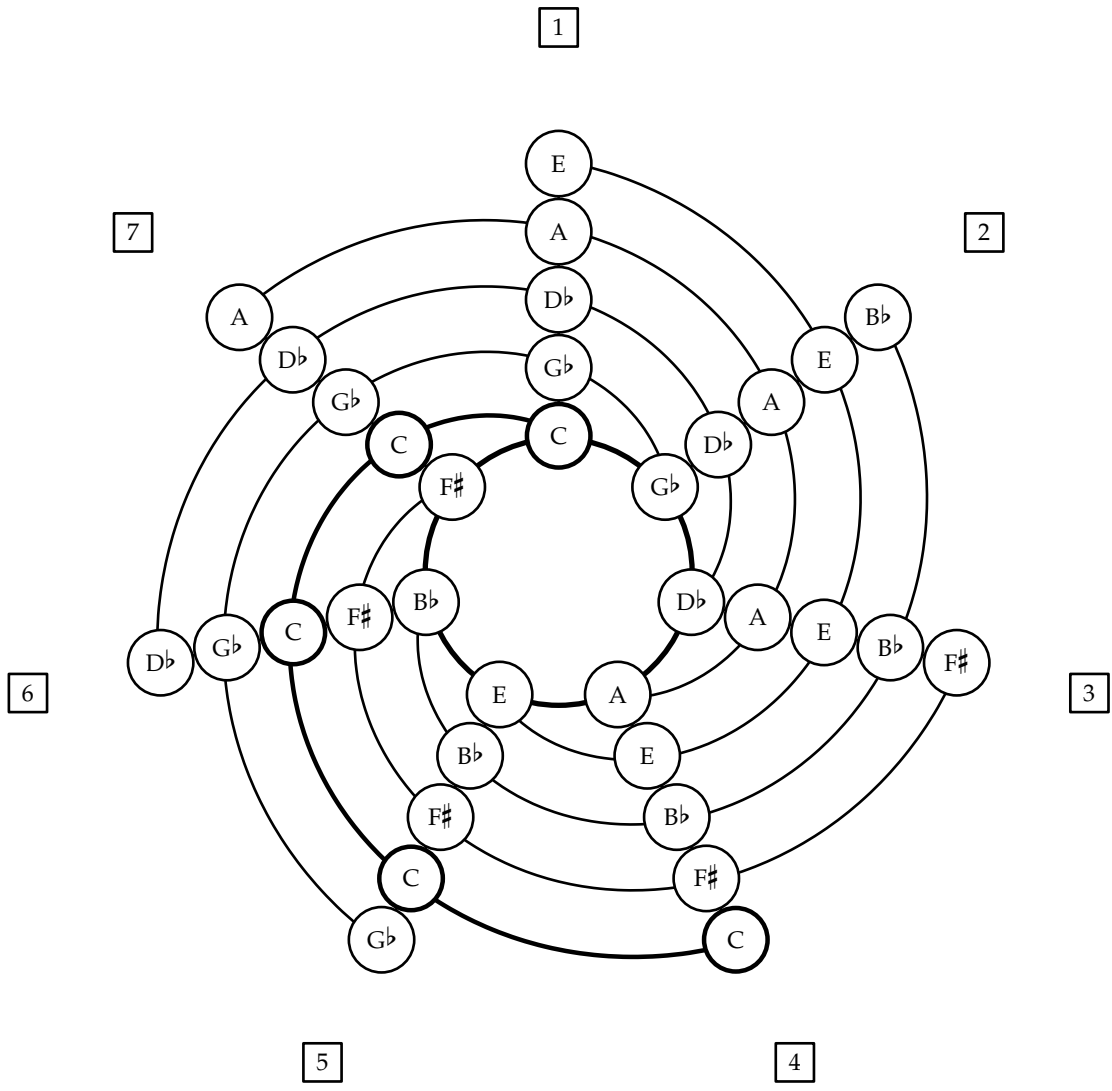
A single-staff musical score on a treble clef staff. The notes are: F4, G4, A4, B4, C5, D5, E5, F5, G5.



C 56.01

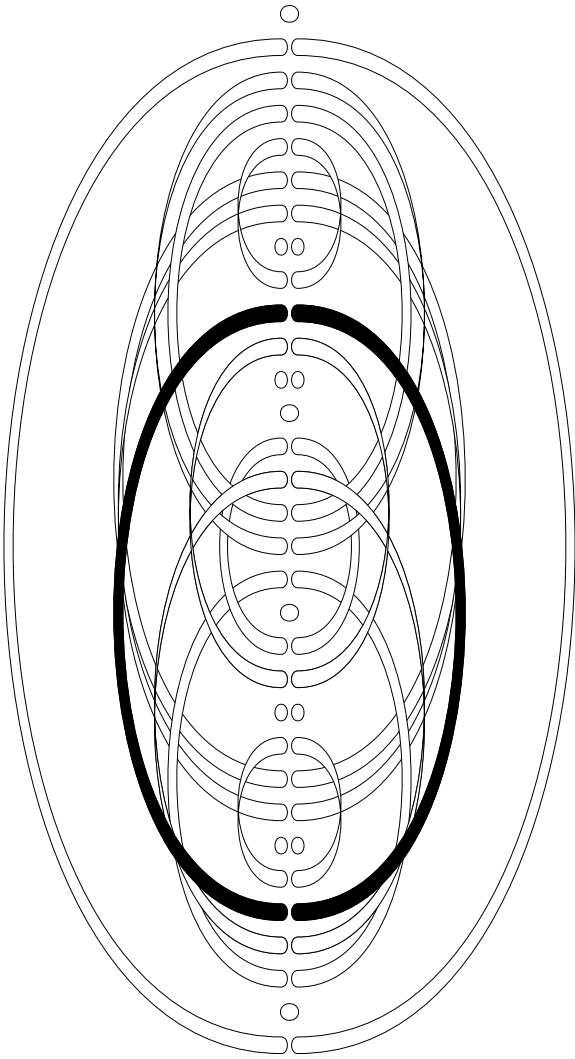




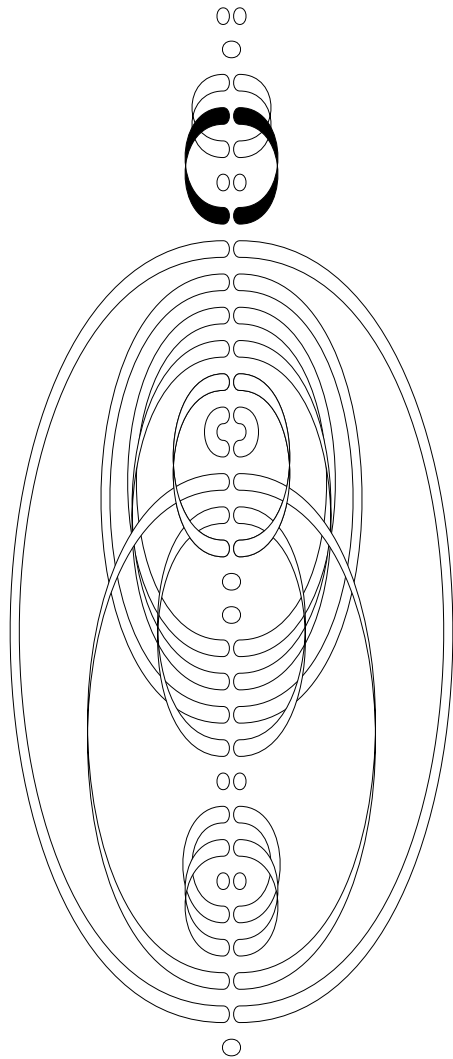


The image displays a musical exercise for the instrument 'Lü' (C 56.01). It consists of seven horizontal staves of music, each enclosed in a rounded rectangular box. Each staff contains a sequence of notes with a specific fingering indicated by a number in a small box below it. Lines connect these numbers to the corresponding notes on the staff. The fingering sequence for each staff is as follows:

- Staff 1: 1, 7, 6, 5, 4
- Staff 2: 2, 1, 7, 6, 5
- Staff 3: 3, 2, 1, 7, 6
- Staff 4: 4, 3, 2, 1, 7
- Staff 5: 5, 4, 3, 2, 1
- Staff 6: 6, 5, 4, 3, 2
- Staff 7: 7, 6, 5, 4, 3

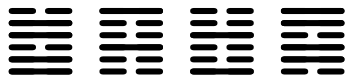


Fu Xi



King Wen

FX[(19,20)(55,56)]

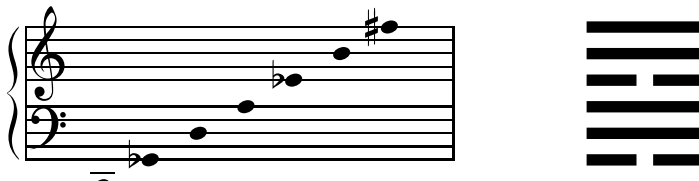


KW[(51,52)(57,58)]

巽 共

57. Xun

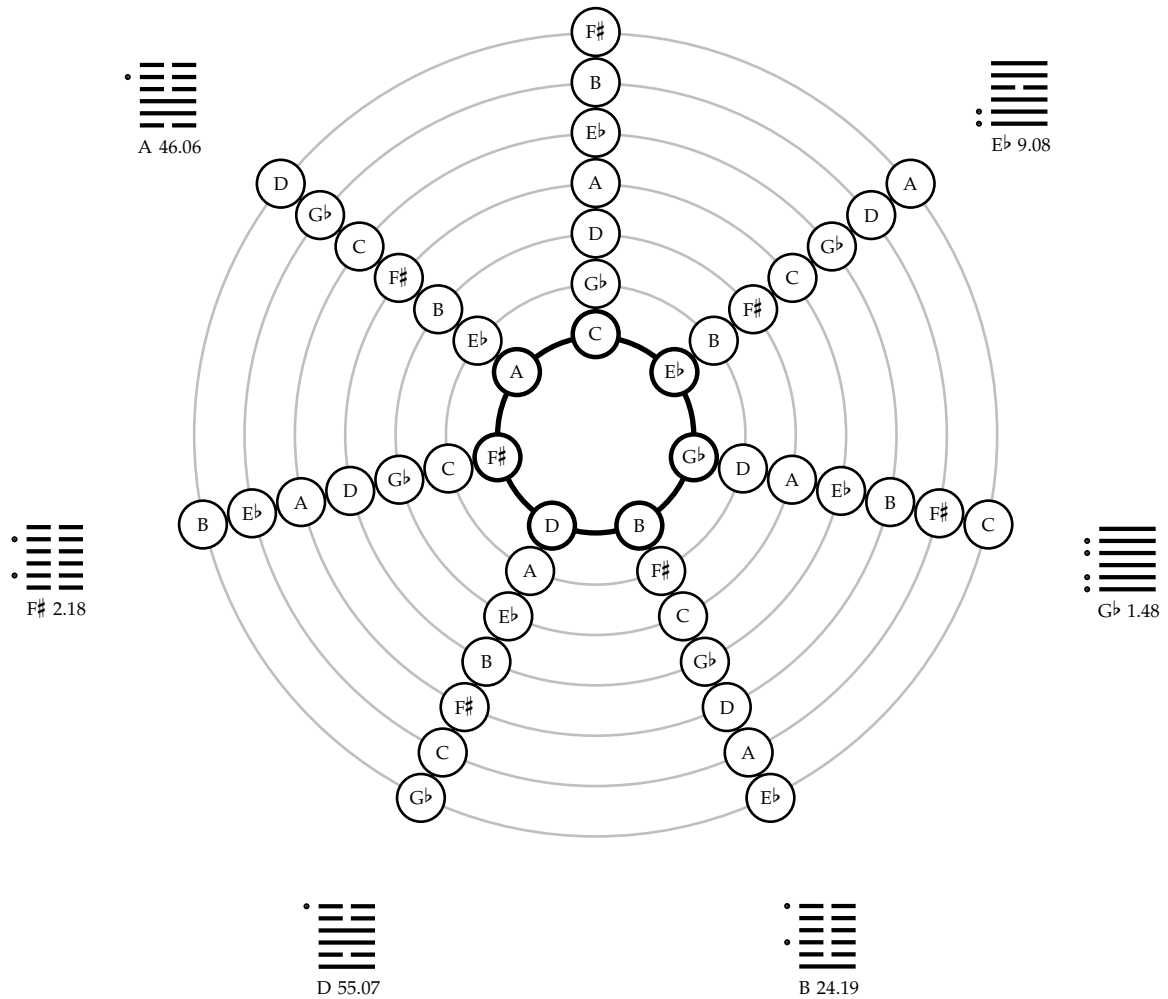
[The Gentle, Wind, Proceeding Humbly]

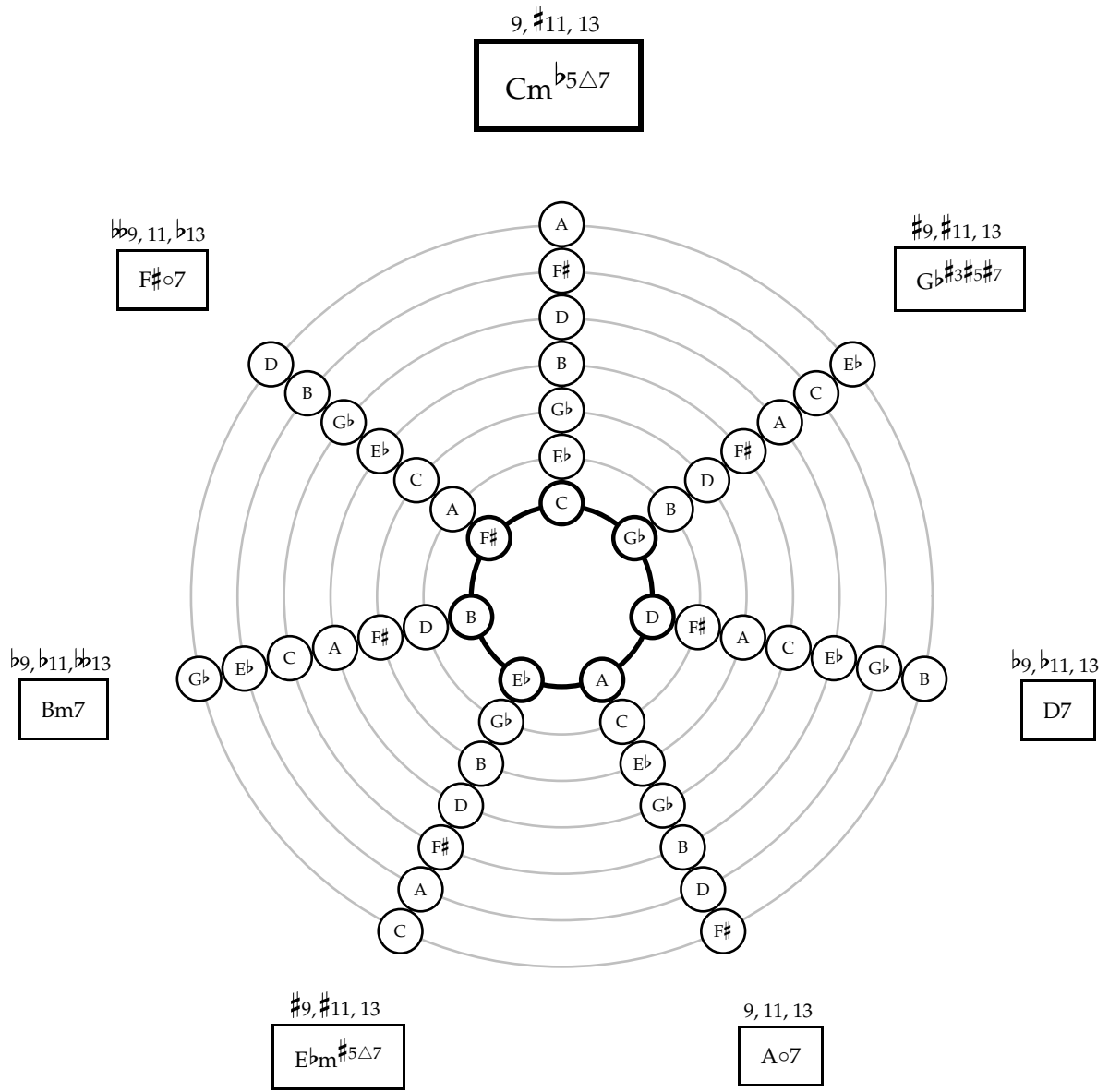


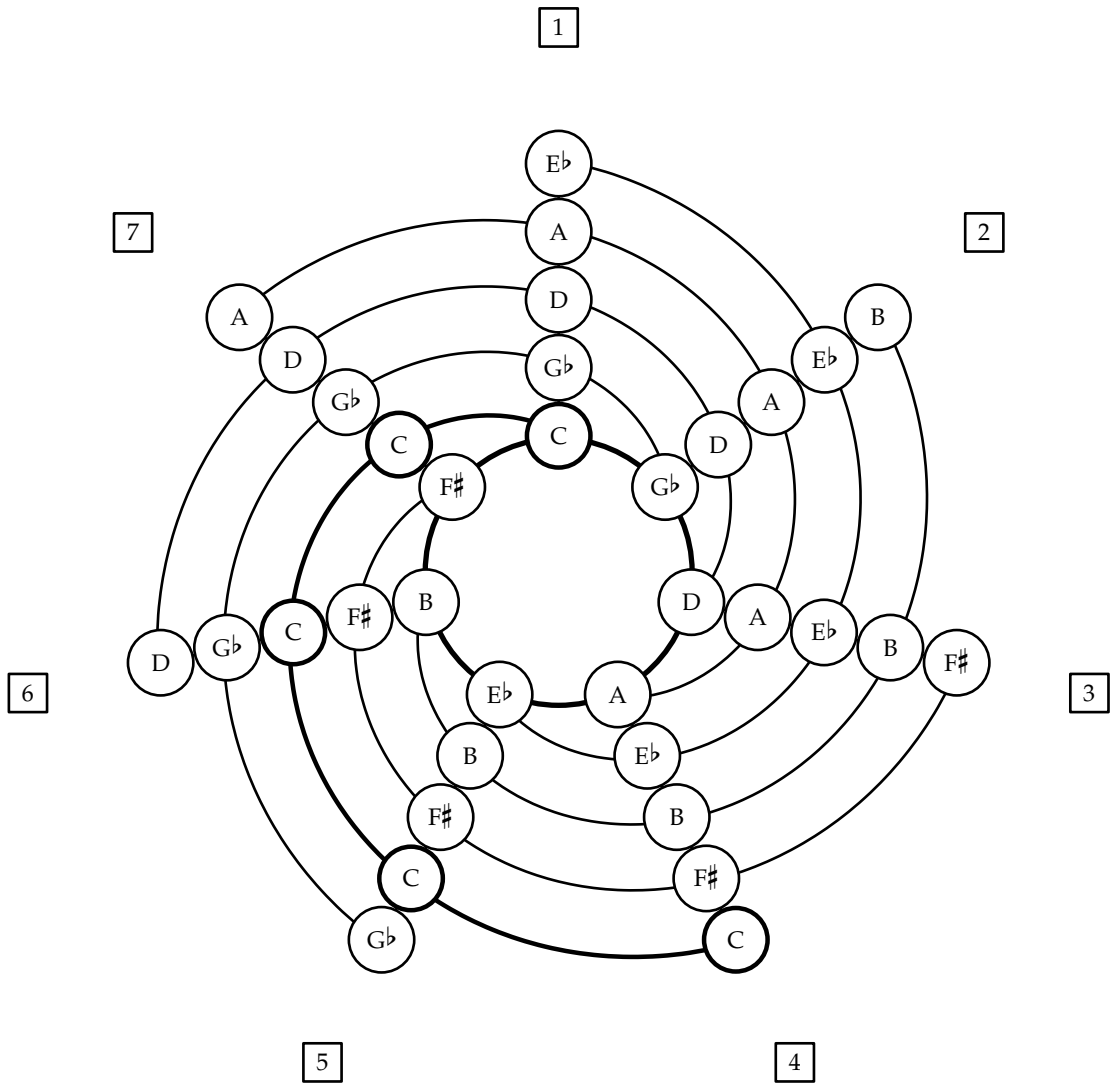
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a sequence of notes: G4, A4, B4, C5, B4, A4, G4 in the treble; and F3, G3, A3, B3, C4, B3, A3, G3 in the bass. On the right is the hexagram for Xun (巽), consisting of two trigrams of Wind (☴) stacked on top of each other, represented by four broken lines and two solid lines.



A single-line musical score in treble clef, showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4.

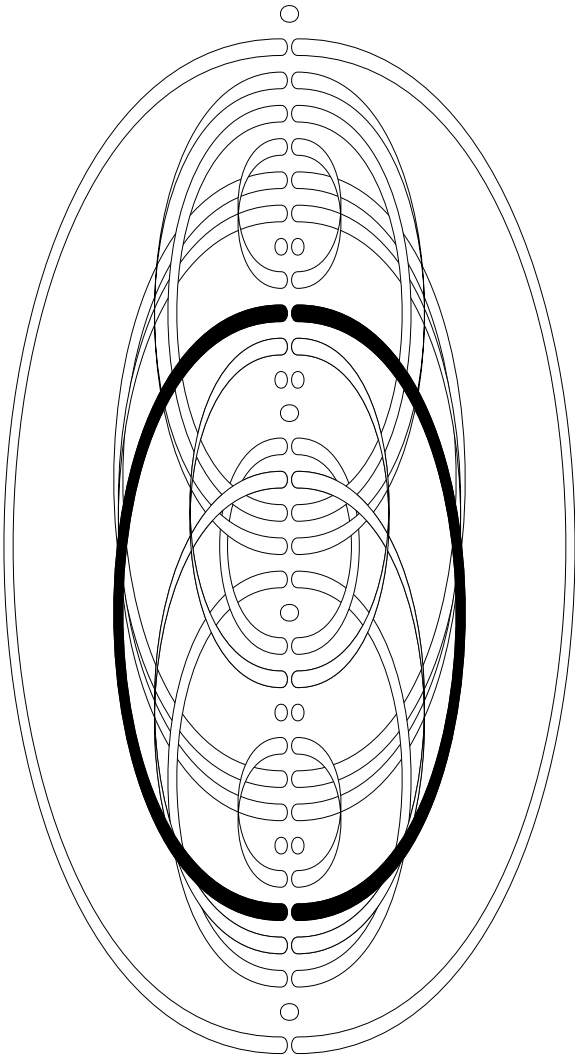




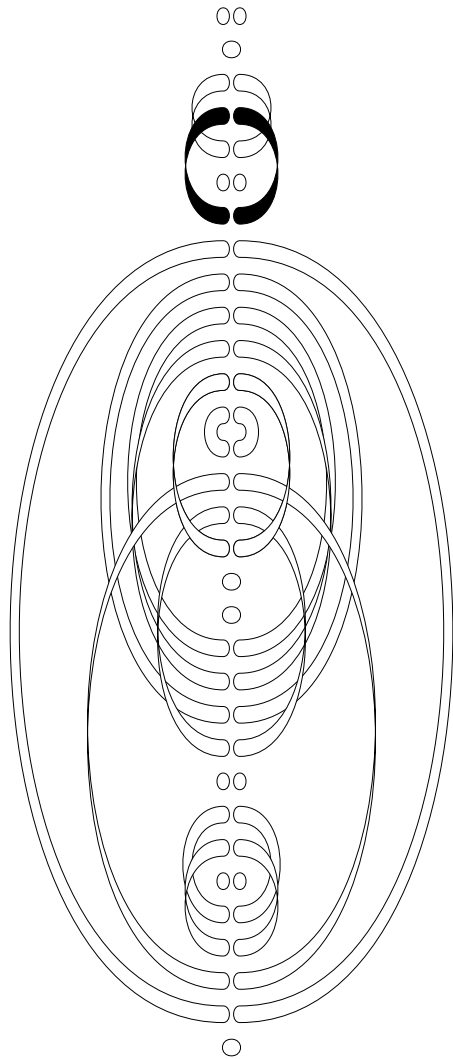


The image displays a musical score for the Xun instrument, consisting of seven staves of music. Each staff is enclosed in a rounded rectangular box and contains five measures of music. The notes are written in a treble clef with a key signature of one flat (B-flat). The fingering for each note is indicated by a number in a small box below the staff, connected to the note by a thin line. The sequence of notes and their corresponding fingerings across the seven staves is as follows:

- Staff 1: 1, 7, 6, 5, 4
- Staff 2: 2, 1, 7, 6, 5
- Staff 3: 3, 2, 1, 7, 6
- Staff 4: 4, 3, 2, 1, 7
- Staff 5: 5, 4, 3, 2, 1
- Staff 6: 6, 5, 4, 3, 2
- Staff 7: 7, 6, 5, 4, 3



Fu Xi



King Wen

FX[(19,20)(55,56)]

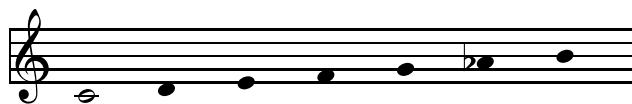
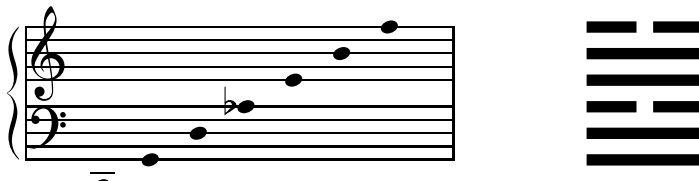


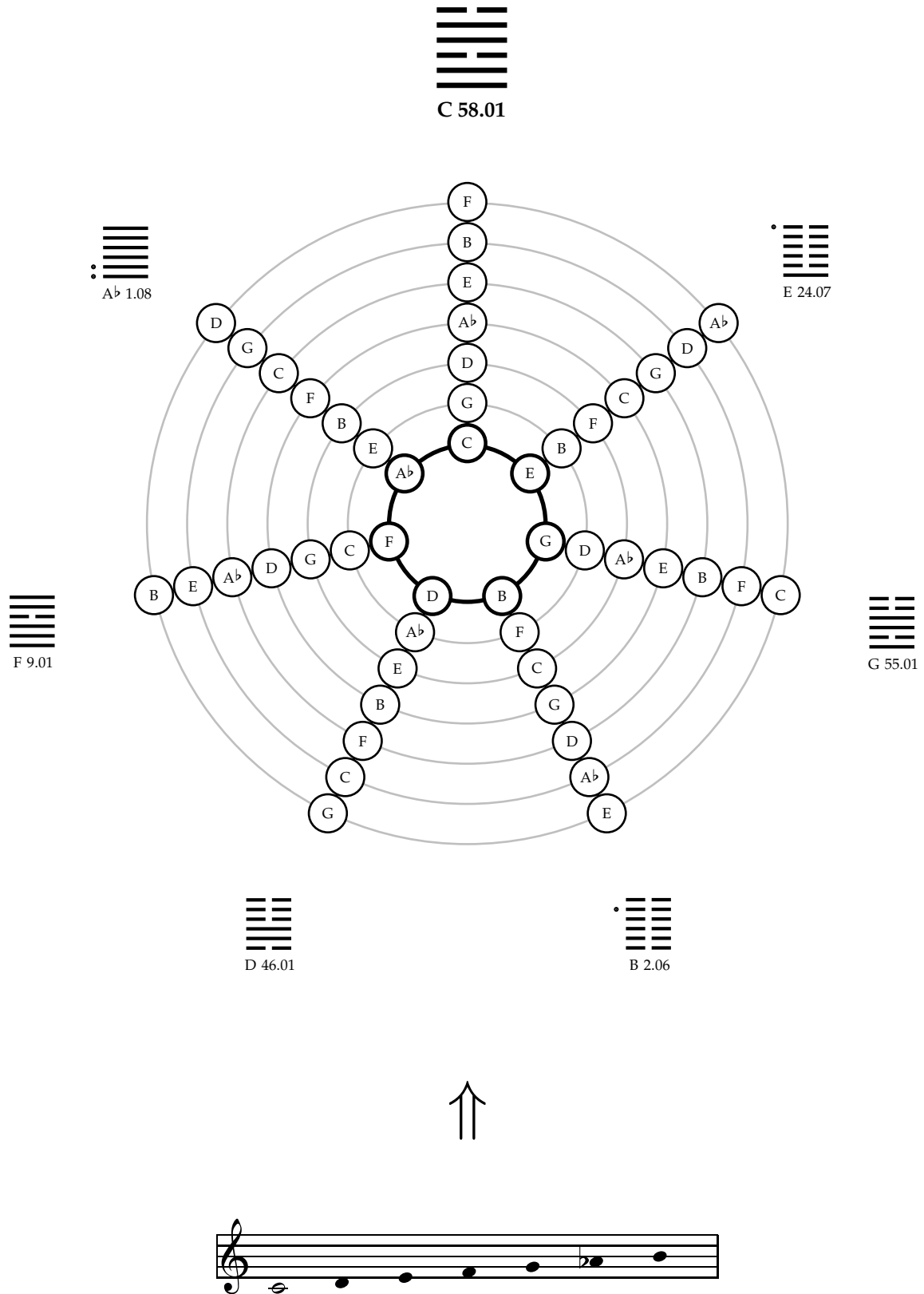
KW[(51,52)(57,58)]

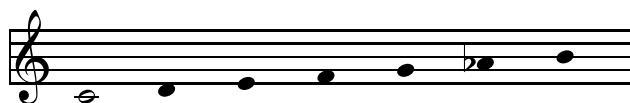
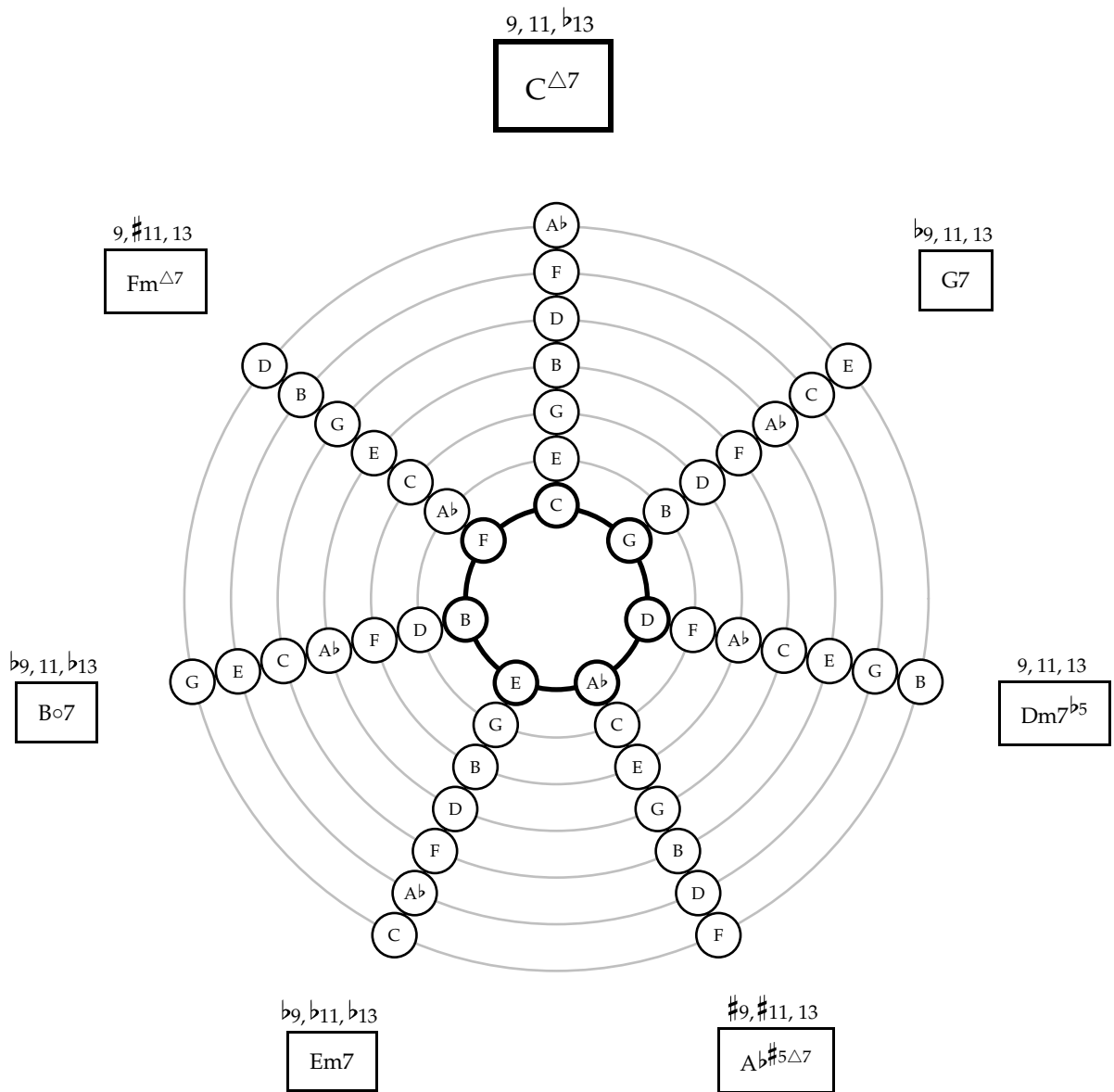
兌

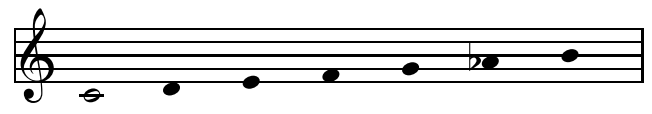
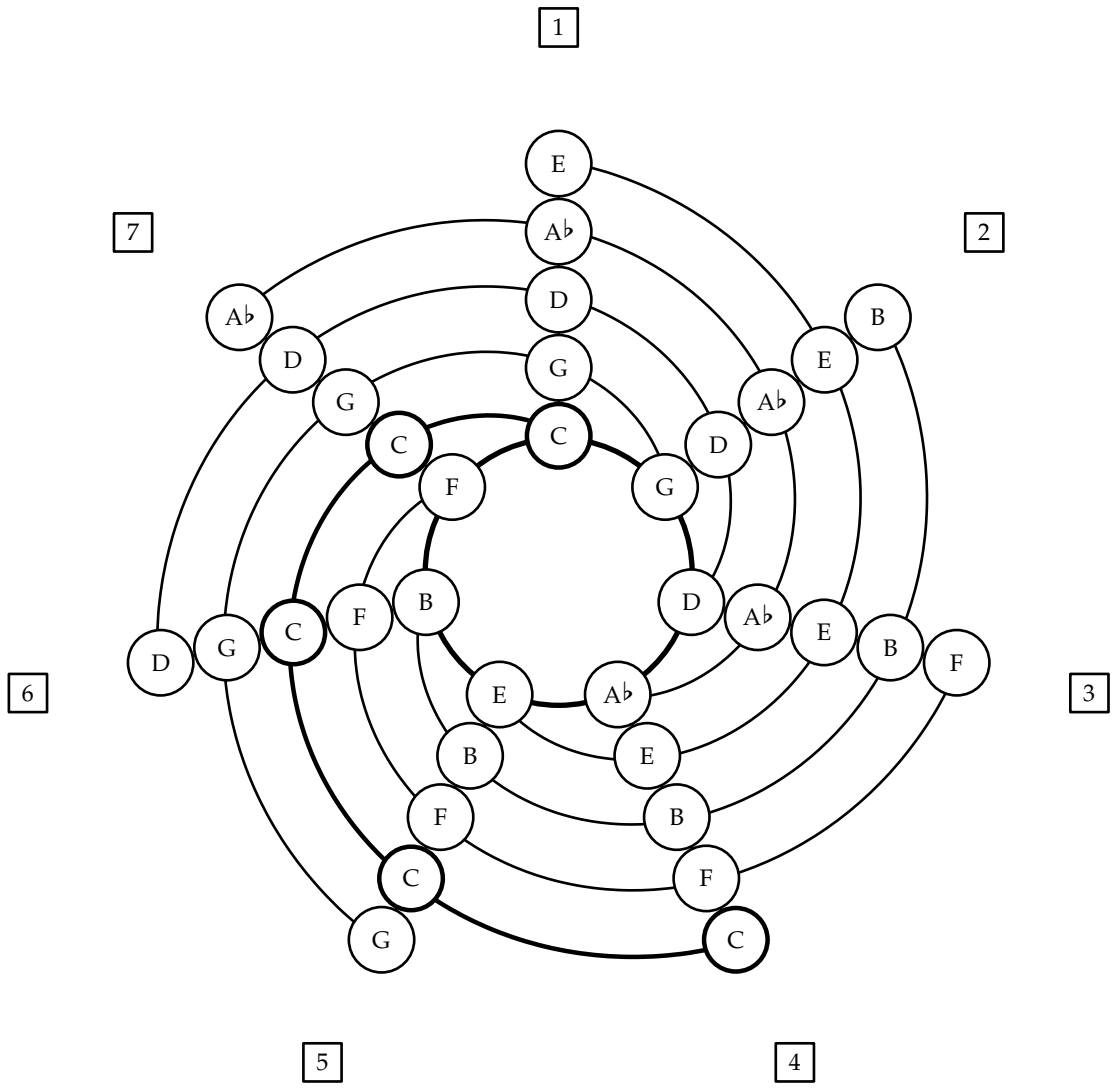
58. Dui

[The Joyous, Joyful, Joy]



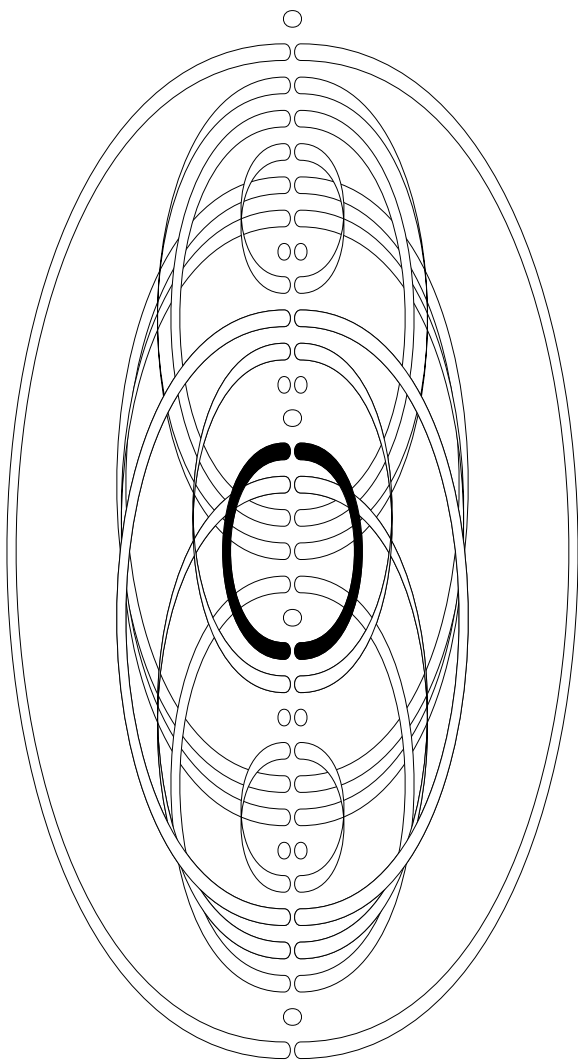




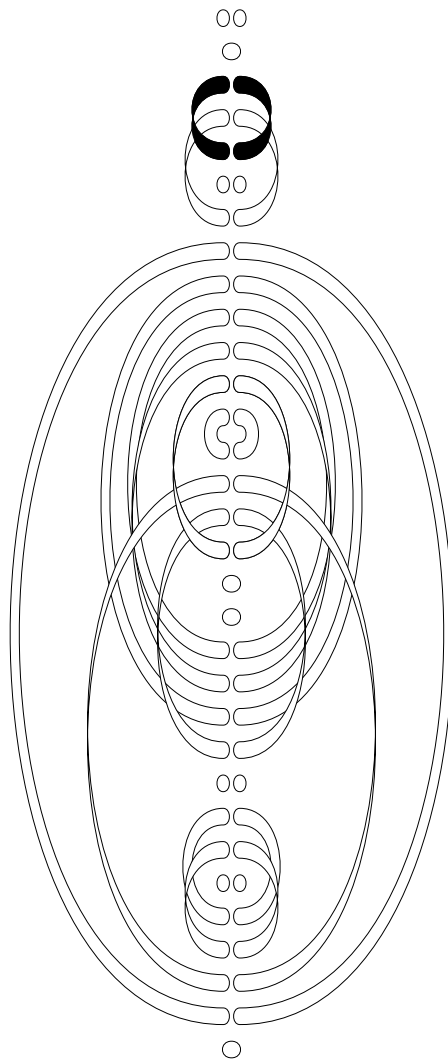


The image displays a musical score for the piece "Dui" (C 58.01). It consists of seven staves of music, each enclosed in a rounded rectangular box. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line. Below each staff, a horizontal line contains five numbered boxes (1 through 7) with lines pointing to specific notes in the music. The sequence of notes across the staves is as follows:

- Staff 1: 1, 7, 6, 5, 4
- Staff 2: 2, 1, 7, 6, 5
- Staff 3: 3, 2, 1, 7, 6
- Staff 4: 4, 3, 2, 1, 7
- Staff 5: 5, 4, 3, 2, 1
- Staff 6: 6, 5, 4, 3, 2
- Staff 7: 7, 6, 5, 4, 3



Fu Xi



King Wen

FX[(27,28)(39,40)]

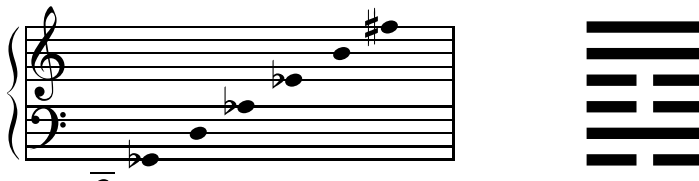


KW[(55,56)(59,60)]

涣

59. Huan

[Dispersion, Dissolution]



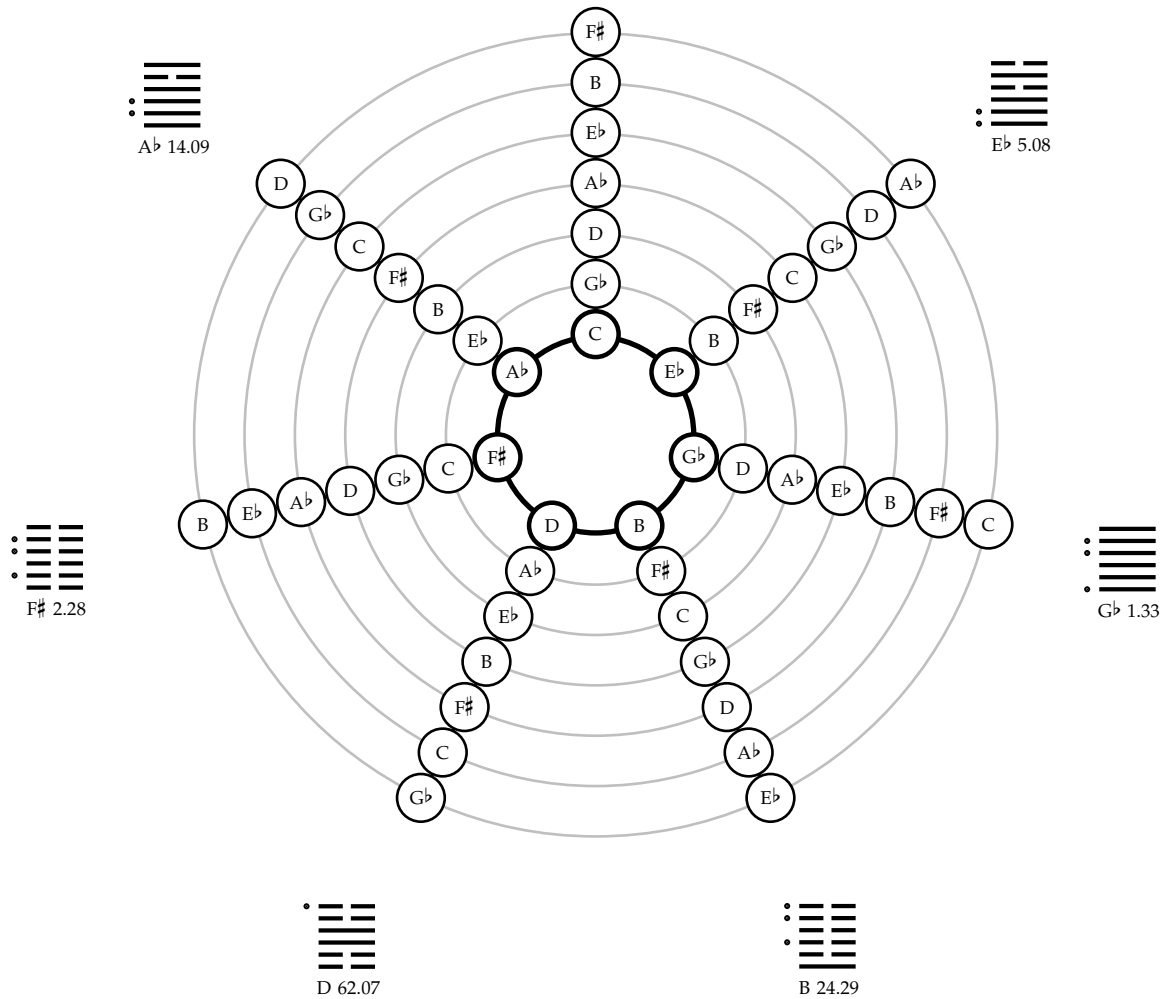
A musical score for the Huan hexagram, consisting of a grand staff with treble and bass clefs. The melody is written in a single line, starting on a middle C (C4) and moving through the notes D4, E4, F4, G4, A4, and B4. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The notes D4, E4, F4, and G4 have flats, and A4 has a sharp. To the right of the musical score is the Huan hexagram, which consists of six horizontal lines: from top to bottom, they are solid, broken, broken, broken, broken, and solid.

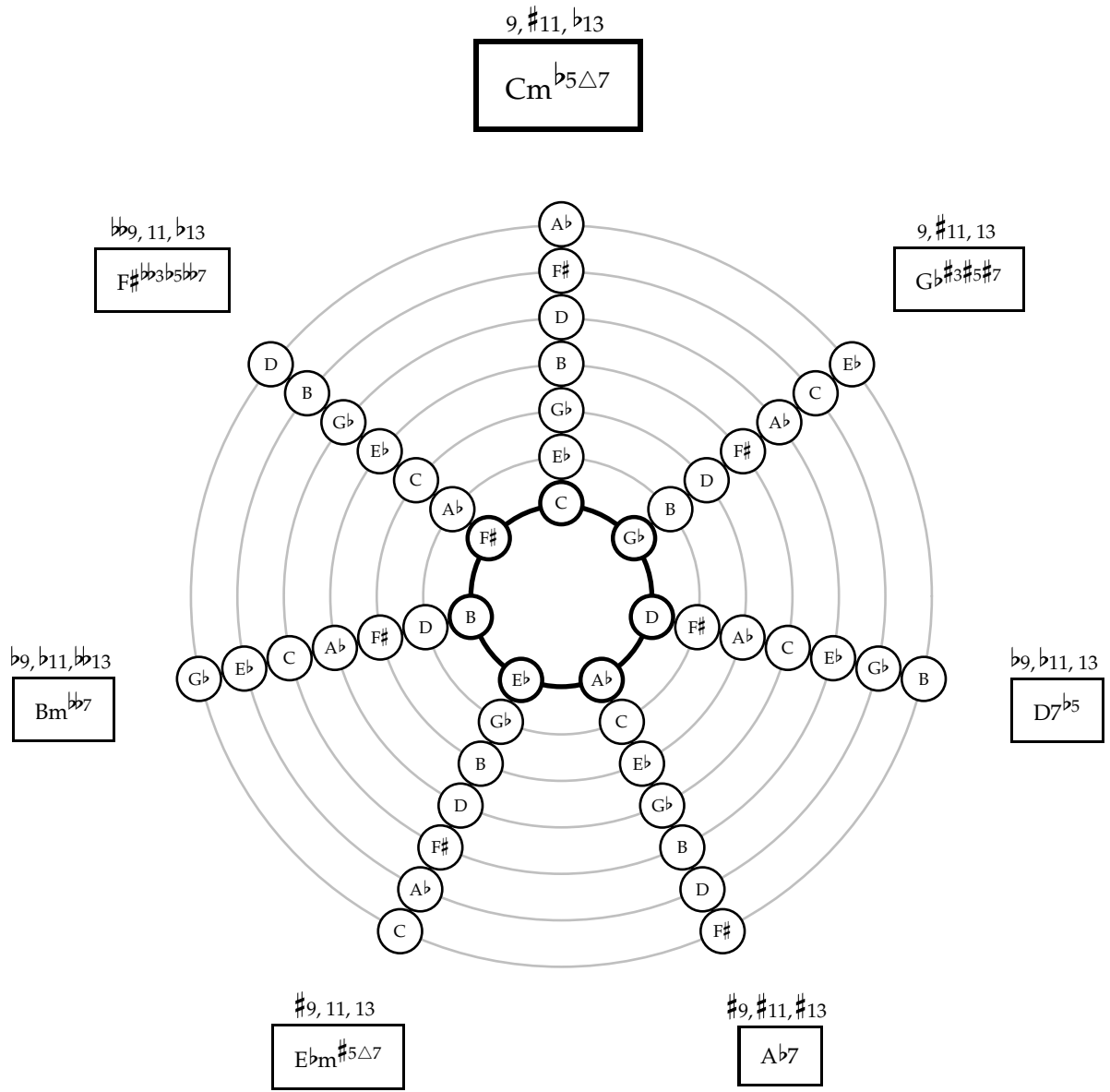


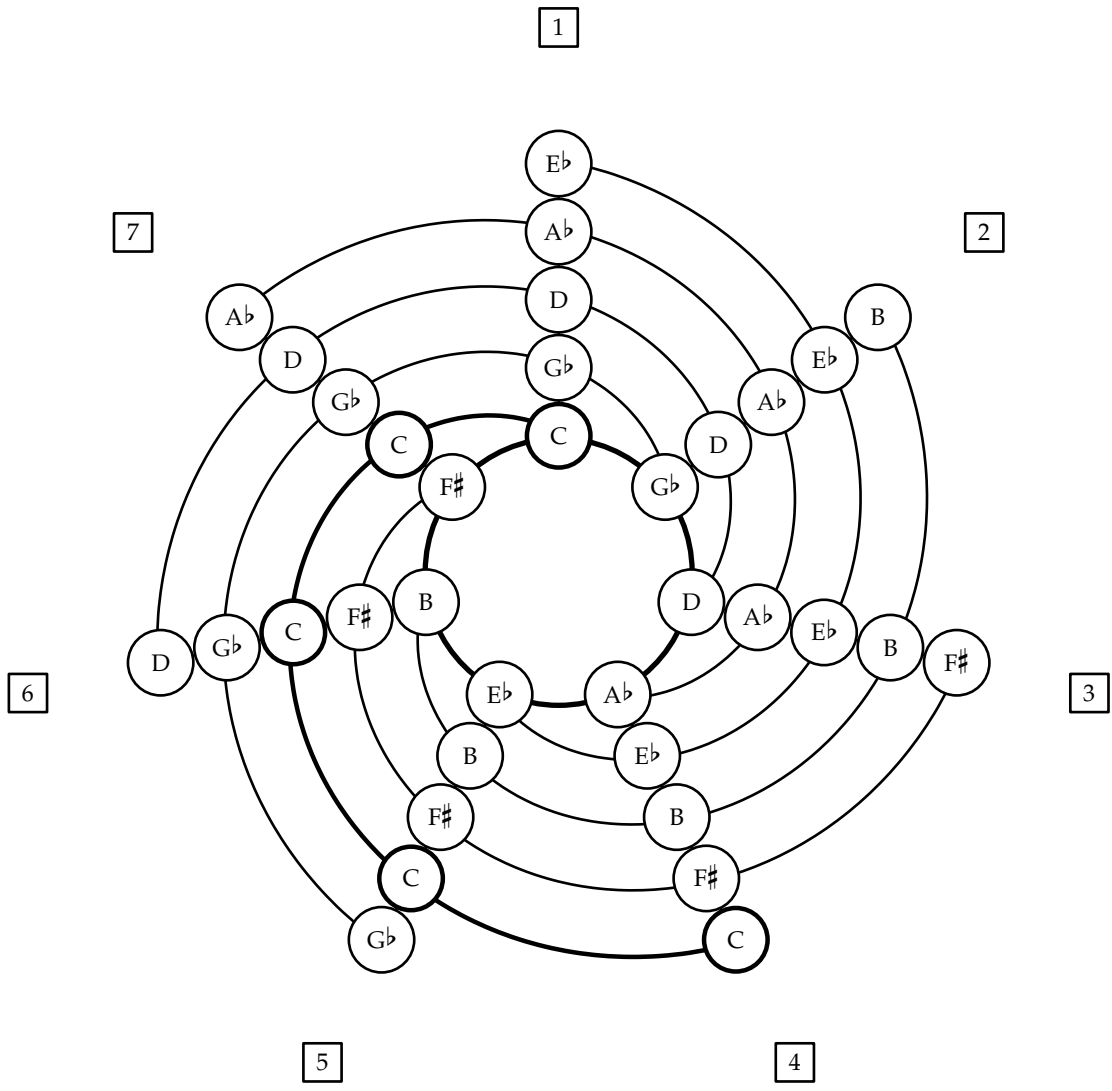
A single-line musical score on a treble clef staff. The melody is written in a single line, starting on a middle C (C4) and moving through the notes D4, E4, F4, G4, A4, and B4. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The notes D4, E4, F4, and G4 have flats, and A4 has a sharp.



C 59.01

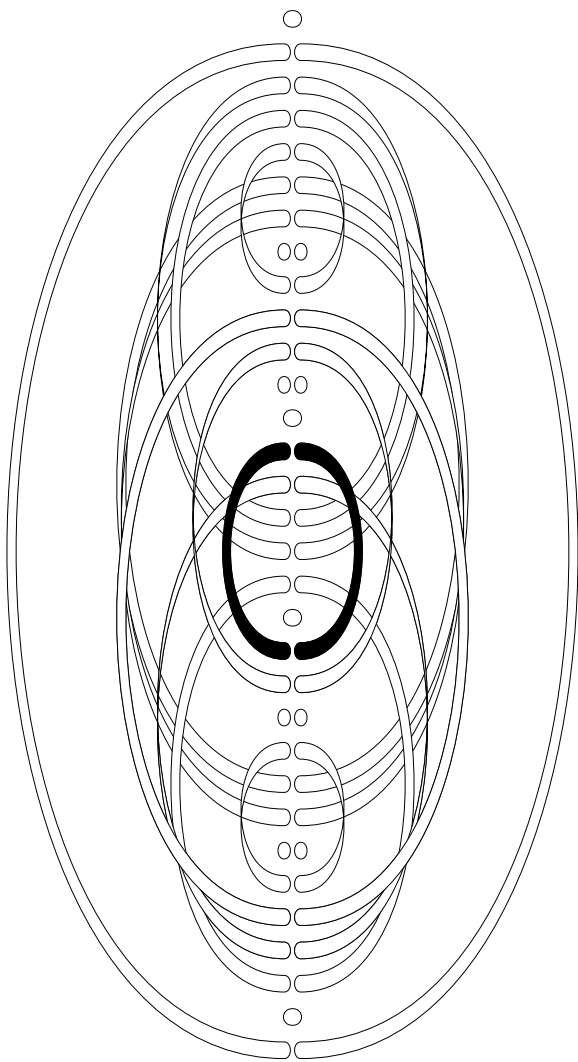




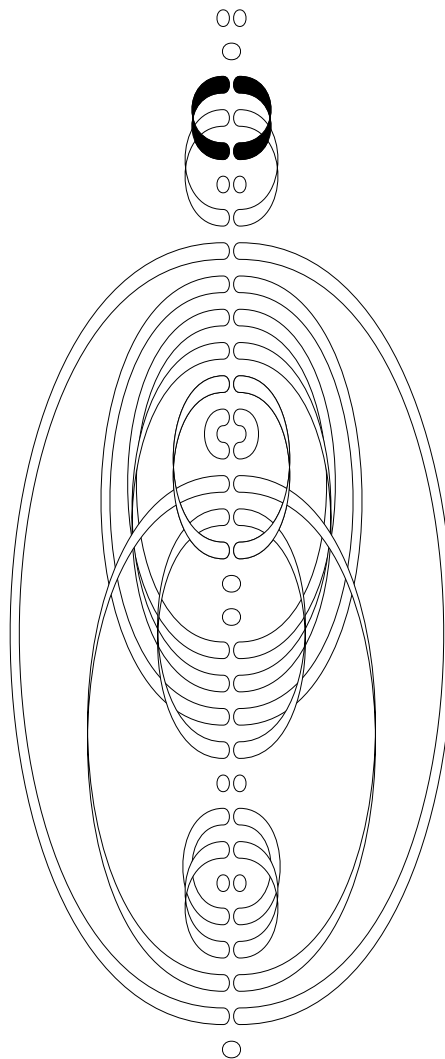


The musical score consists of eight staves, each containing a sequence of notes and corresponding fingering numbers. The notes are connected by lines, and the staves are enclosed in rounded rectangular boxes. The fingering numbers are as follows:

- Staff 1: 1, 7, 6, 5, 4
- Staff 2: 2, 1, 7, 6, 5
- Staff 3: 3, 2, 1, 7, 6
- Staff 4: 4, 3, 2, 1, 7
- Staff 5: 5, 4, 3, 2, 1
- Staff 6: 6, 5, 4, 3, 2
- Staff 7: 7, 6, 5, 4, 3



Fu Xi



King Wen

FX[(27,28)(39,40)]

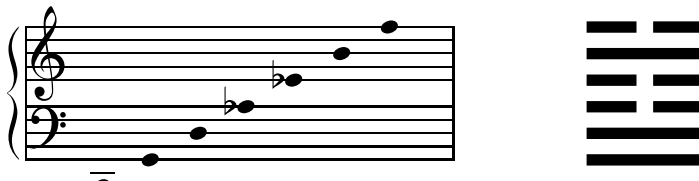


KW[(55,56)(59,60)]

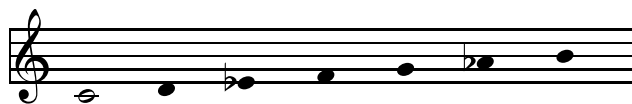
節

60. Jie

[Limitation, Restricting, Discipline]



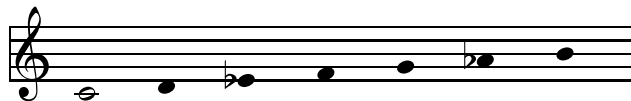
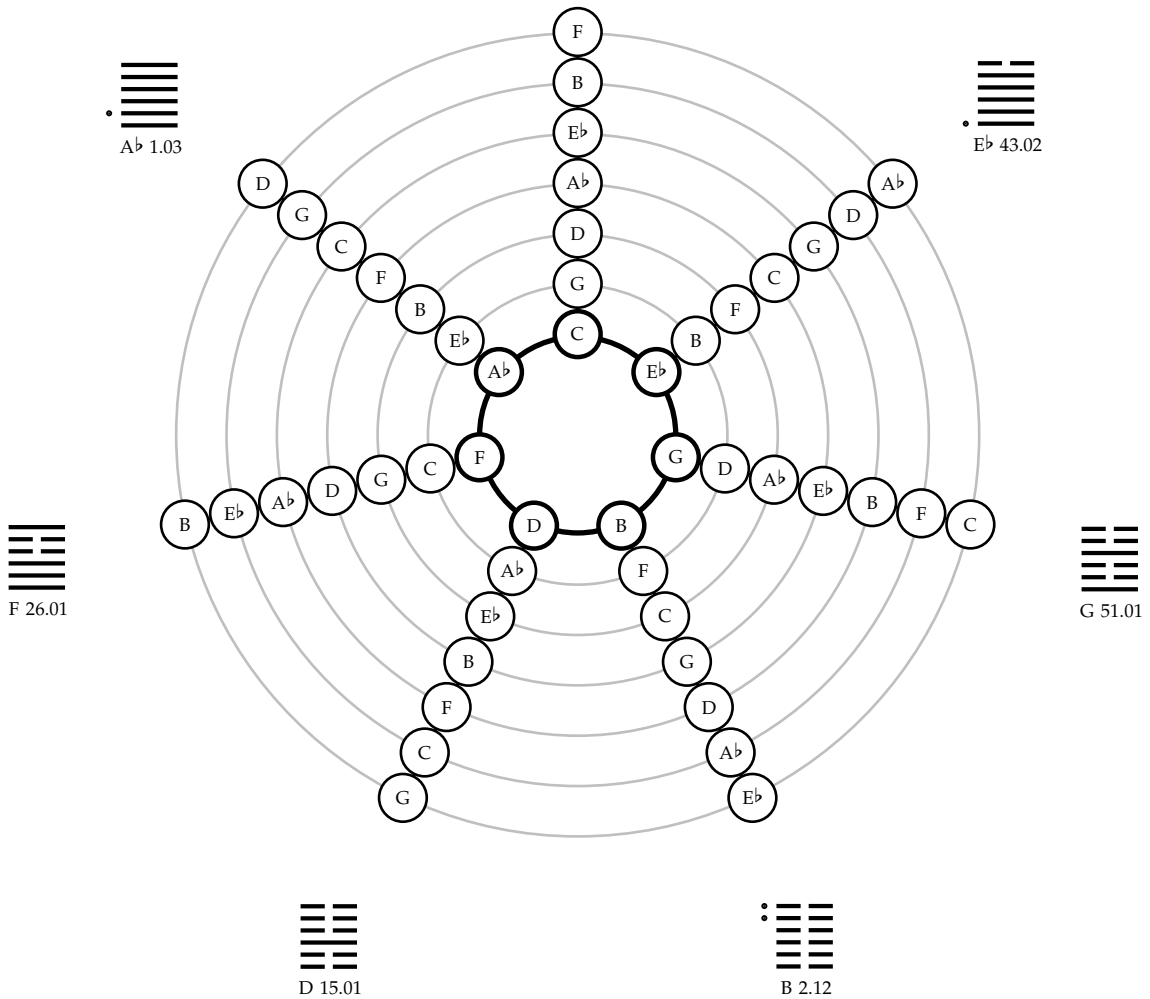
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one flat and a common time signature. The melody consists of several notes, including a half note and a quarter note. On the right is the hexagram Jie (Limitation), consisting of the upper trigram Zhen (Thunder) and the lower trigram Kan (Water).

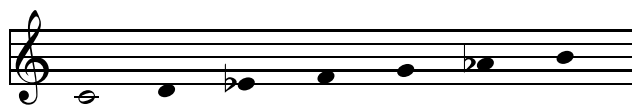
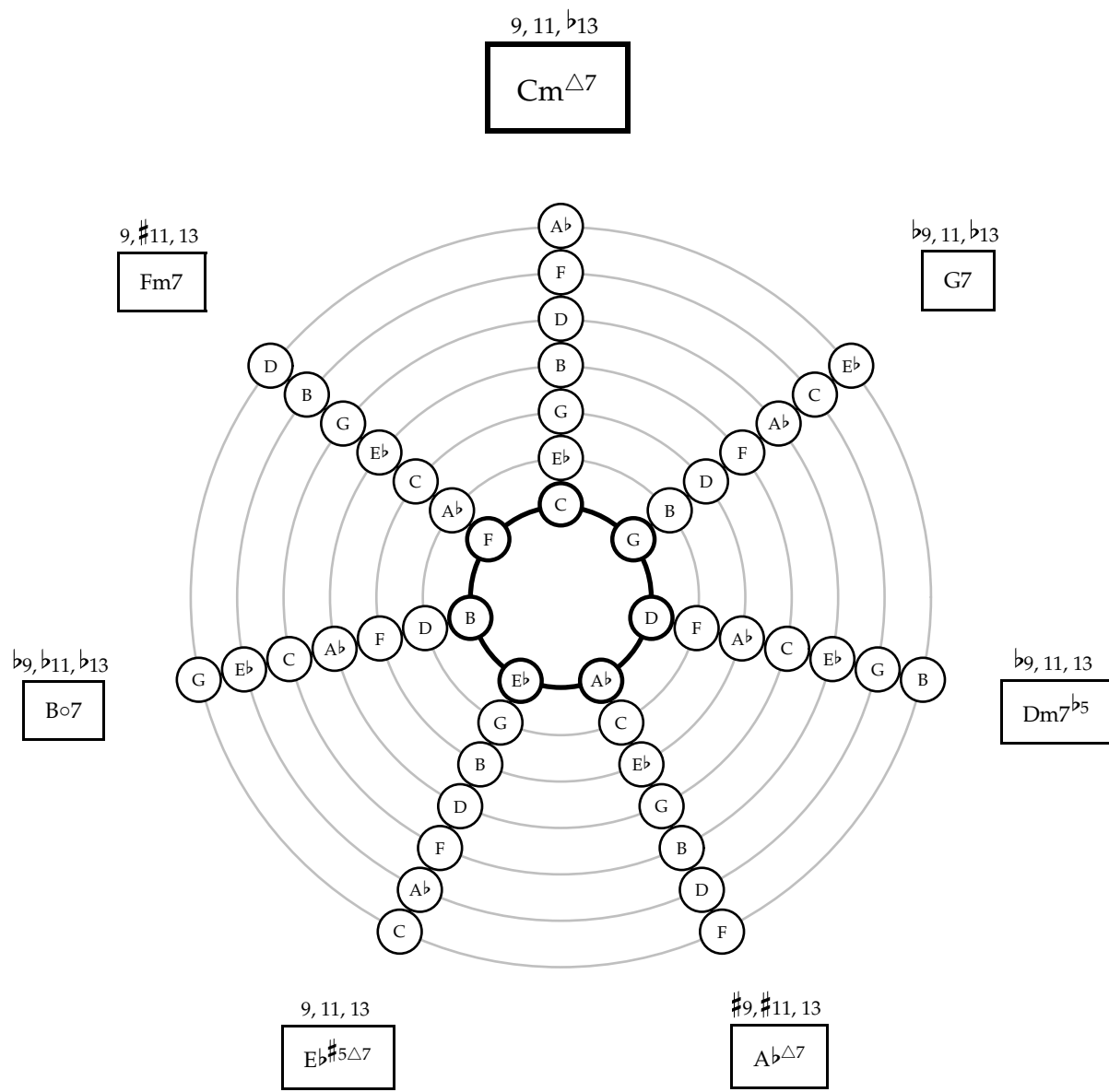


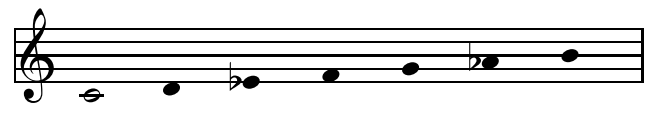
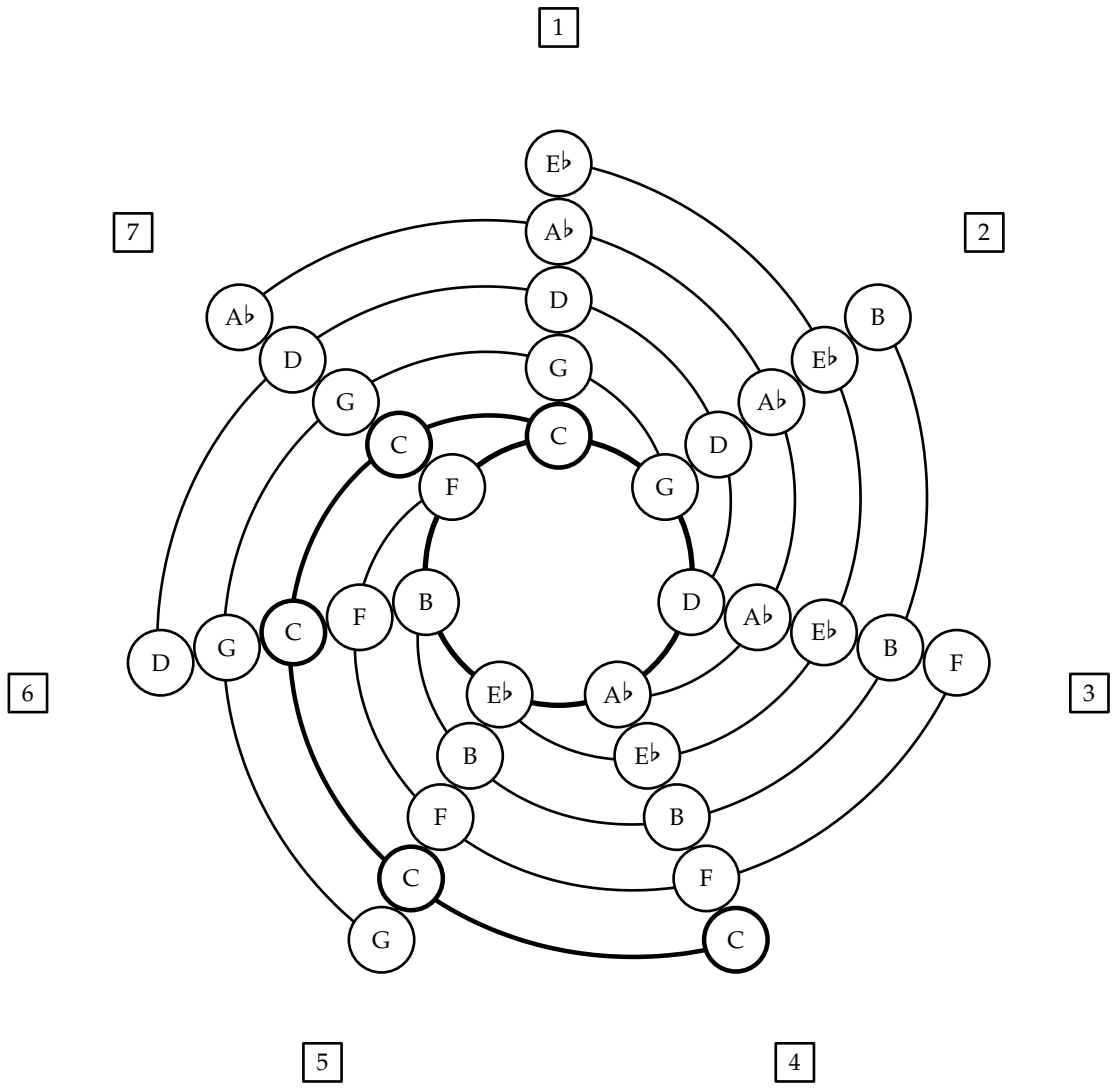
A single-line musical notation in a treble clef, showing a sequence of notes that correspond to the upper trigram Zhen (Thunder) from the hexagram above.



C 60.01







1 7 6 5 4

2 1 7 6 5

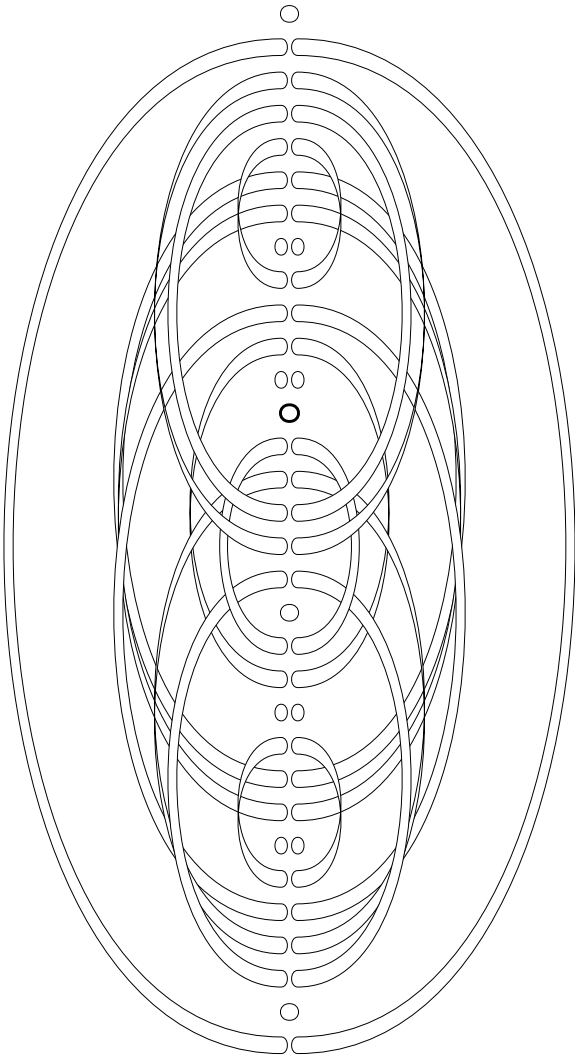
3 2 1 7 6

4 3 2 1 7

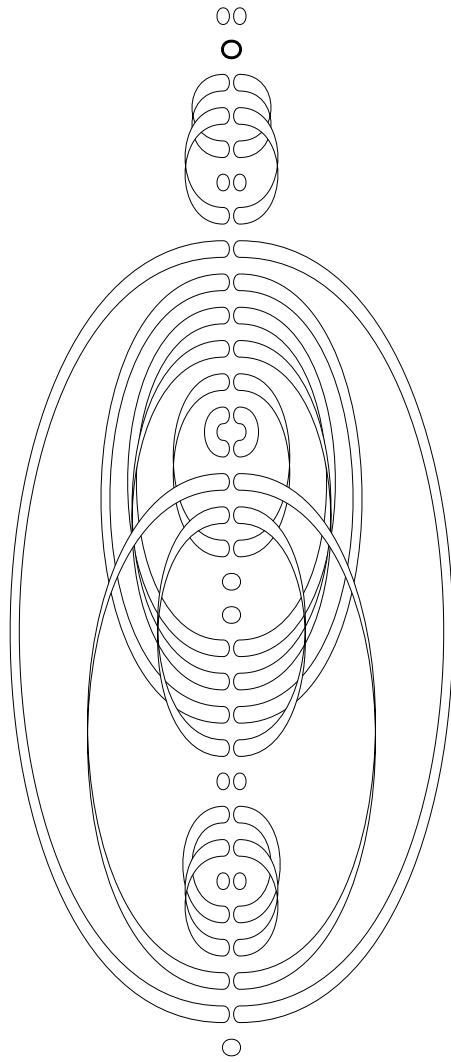
5 4 3 2 1

6 5 4 3 2

7 6 5 4 3

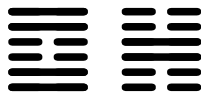


Fu Xi



King Wen

FX(25,26)

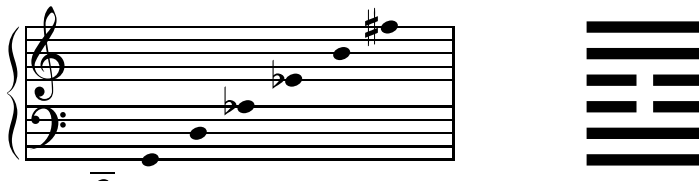


KW(61,62)

中孚

61. Zhong Fu

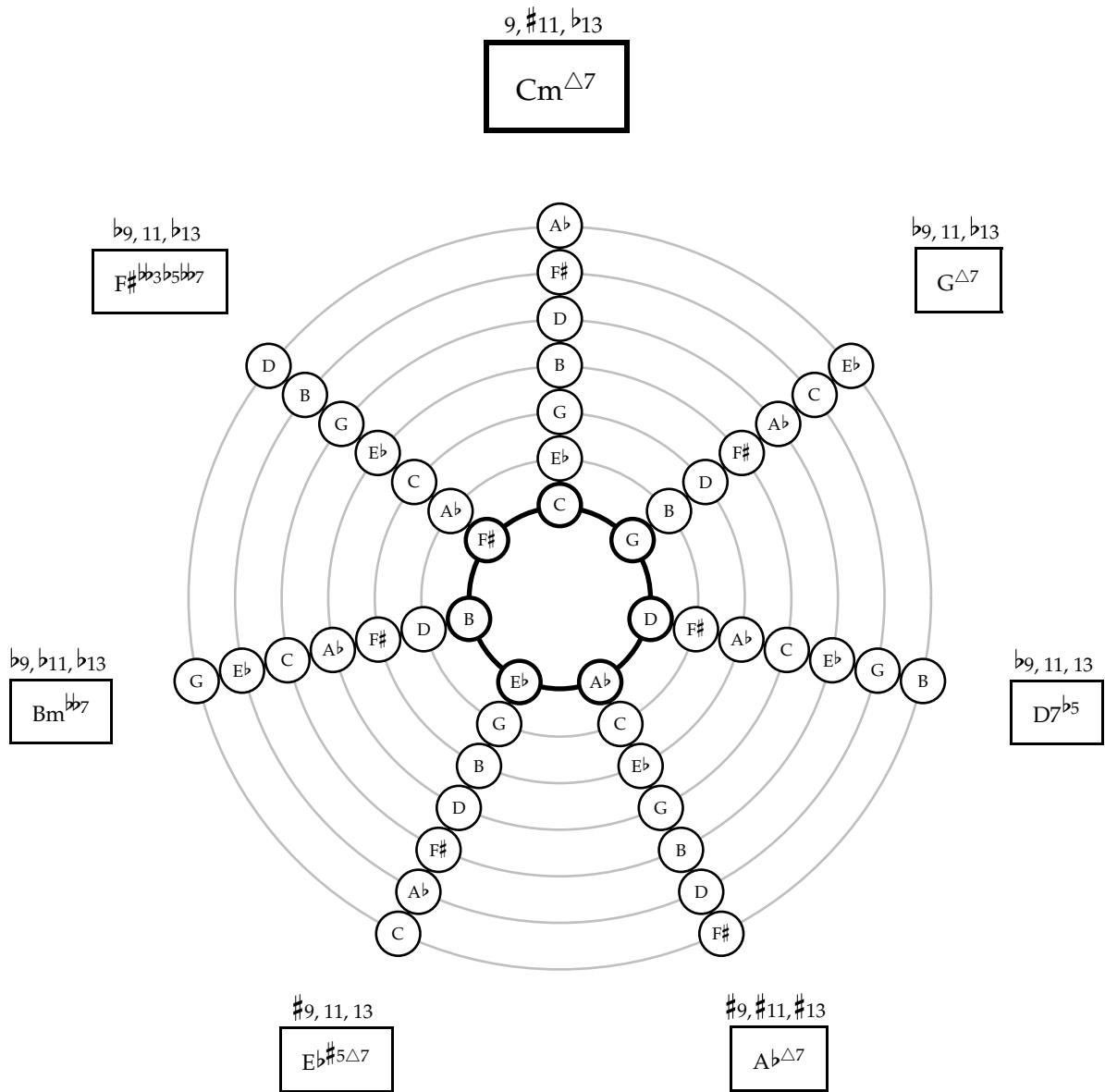
[Inner Truth, Innermost Sincerity, Faithfulness in the Centre]

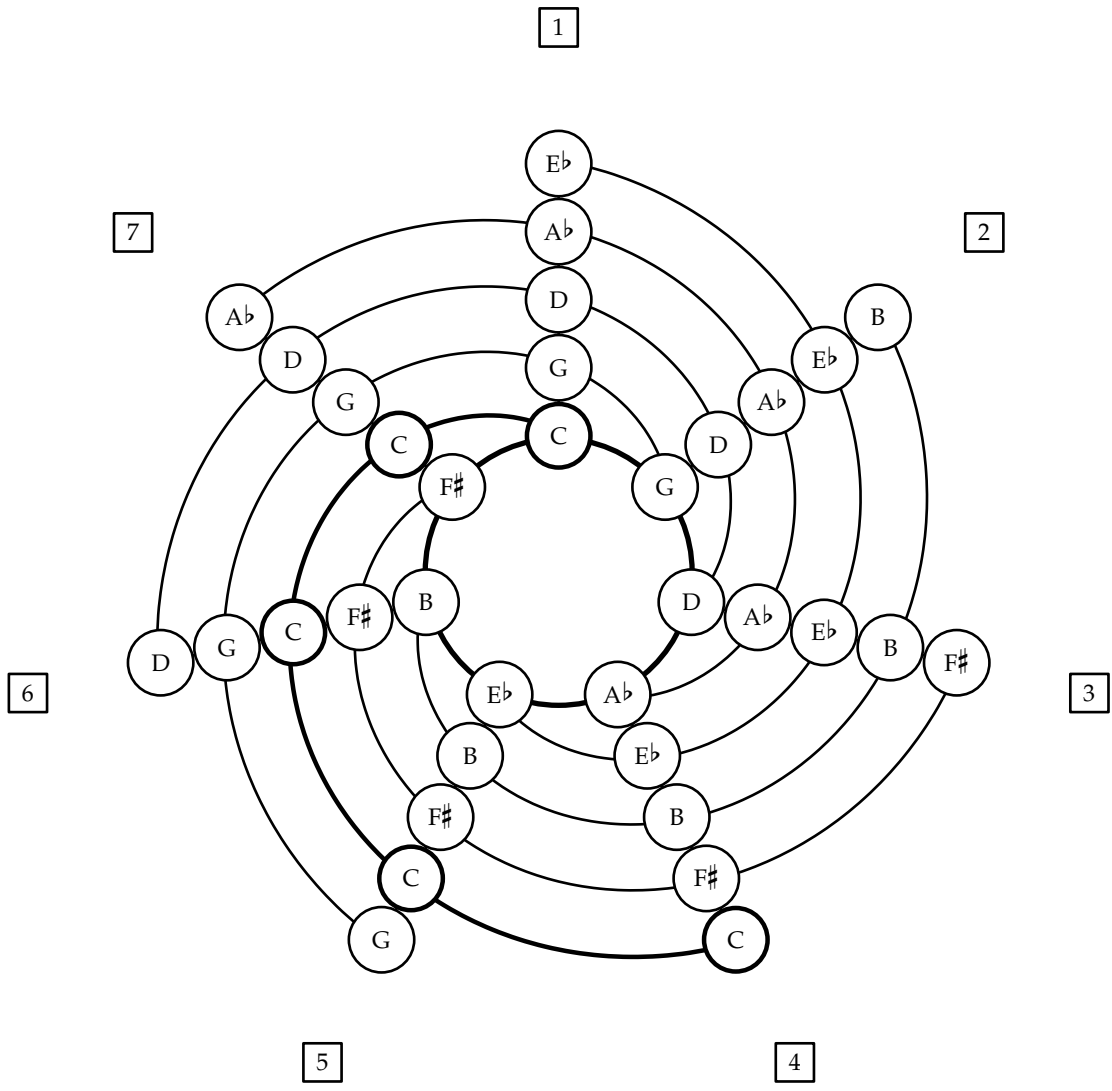


A rectangular box containing a musical score on the left and the Zhong Fu hexagram on the right. The musical score is written on a grand staff with a treble clef on the right and a bass clef on the left. The notes are: bass clef (G2, A2, B2, C3), treble clef (D3, E3, F3, G3, A3, B3, C4). The hexagram consists of six horizontal lines: from top to bottom, they are solid, broken, broken, broken, broken, and solid.



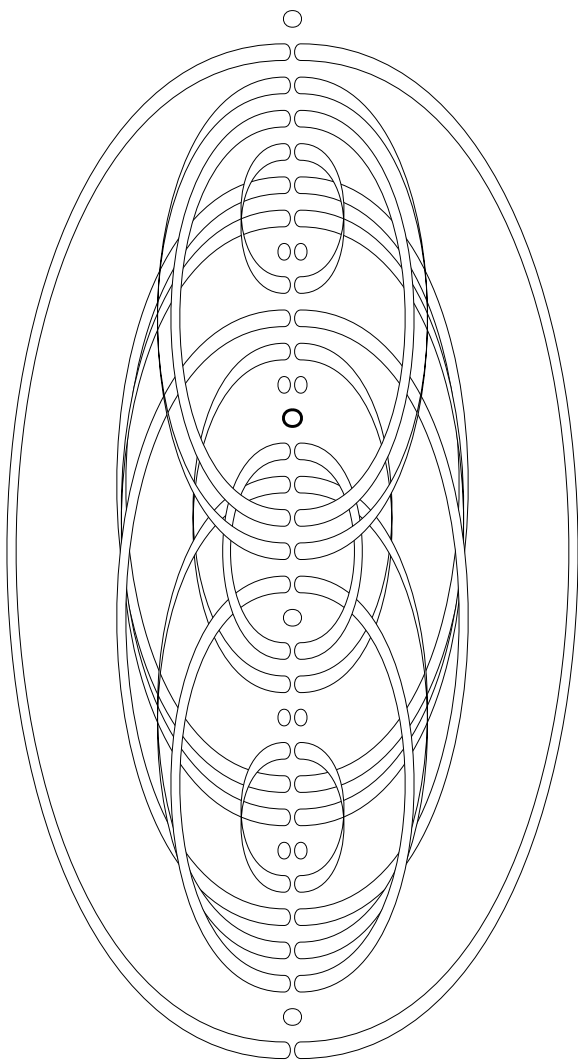
A single-line musical notation on a treble clef staff. The notes are: G3, A3, B3, C4, D4, E4, F4, G4. This appears to be a simplified or derived version of the melody from the grand staff above.



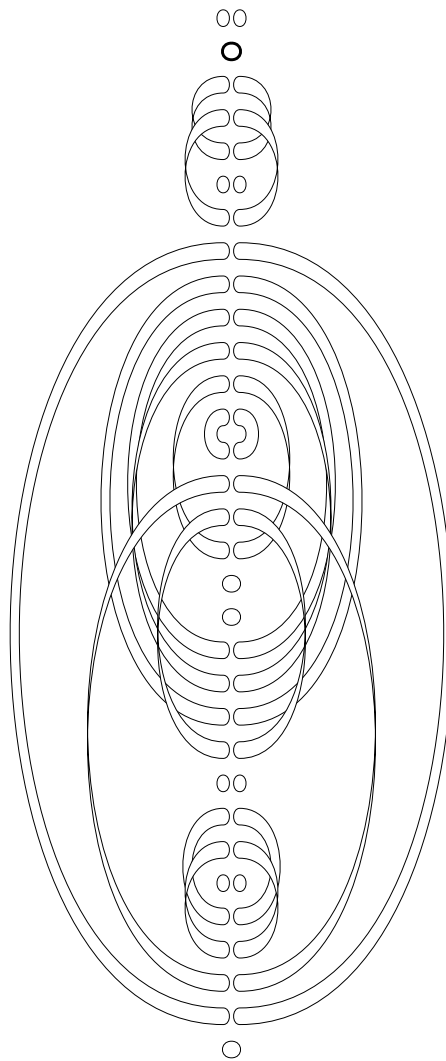


The image displays a musical score for the piece 'Zhong Fu' (C 61.01). It consists of seven staves of music, each enclosed in a rounded rectangular box. The music is written on a single treble clef staff with a key signature of one flat (B-flat). The notes are primarily eighth and sixteenth notes, often beamed together. Below each staff, a horizontal line contains five numbered boxes (1 through 7) with lines pointing to specific notes in the music, indicating the recommended fingering for those notes. The sequence of notes and their corresponding fingering across the seven staves is as follows:

- Staff 1: Notes G4, A4, Bb4, C5, D5, E5, F5, G5. Fingering: 1, 7, 6, 5, 4.
- Staff 2: Notes G4, A4, Bb4, C5, D5, E5, F5, G5. Fingering: 2, 1, 7, 6, 5.
- Staff 3: Notes G4, A4, Bb4, C5, D5, E5, F5, G5. Fingering: 3, 2, 1, 7, 6.
- Staff 4: Notes G4, A4, Bb4, C5, D5, E5, F5, G5. Fingering: 4, 3, 2, 1, 7.
- Staff 5: Notes G4, A4, Bb4, C5, D5, E5, F5, G5. Fingering: 5, 4, 3, 2, 1.
- Staff 6: Notes G4, A4, Bb4, C5, D5, E5, F5, G5. Fingering: 6, 5, 4, 3, 2.
- Staff 7: Notes G4, A4, Bb4, C5, D5, E5, F5, G5. Fingering: 7, 6, 5, 4, 3.

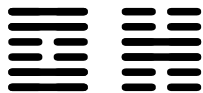


Fu Xi



King Wen

FX(25,26)

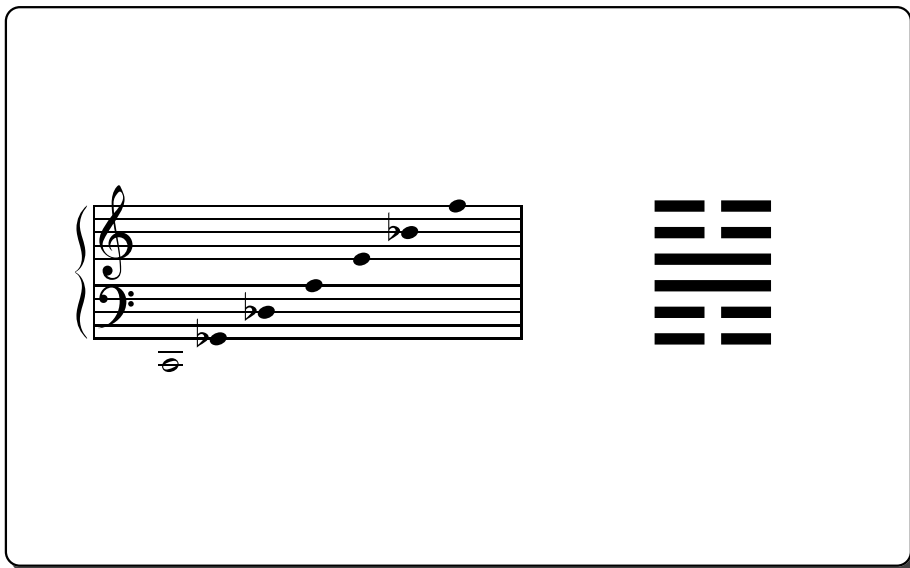


KW(61,62)

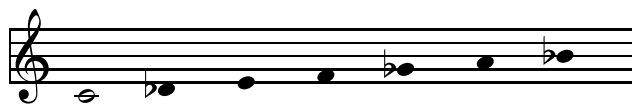
小過

62. Xiao Guo

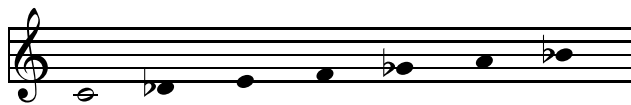
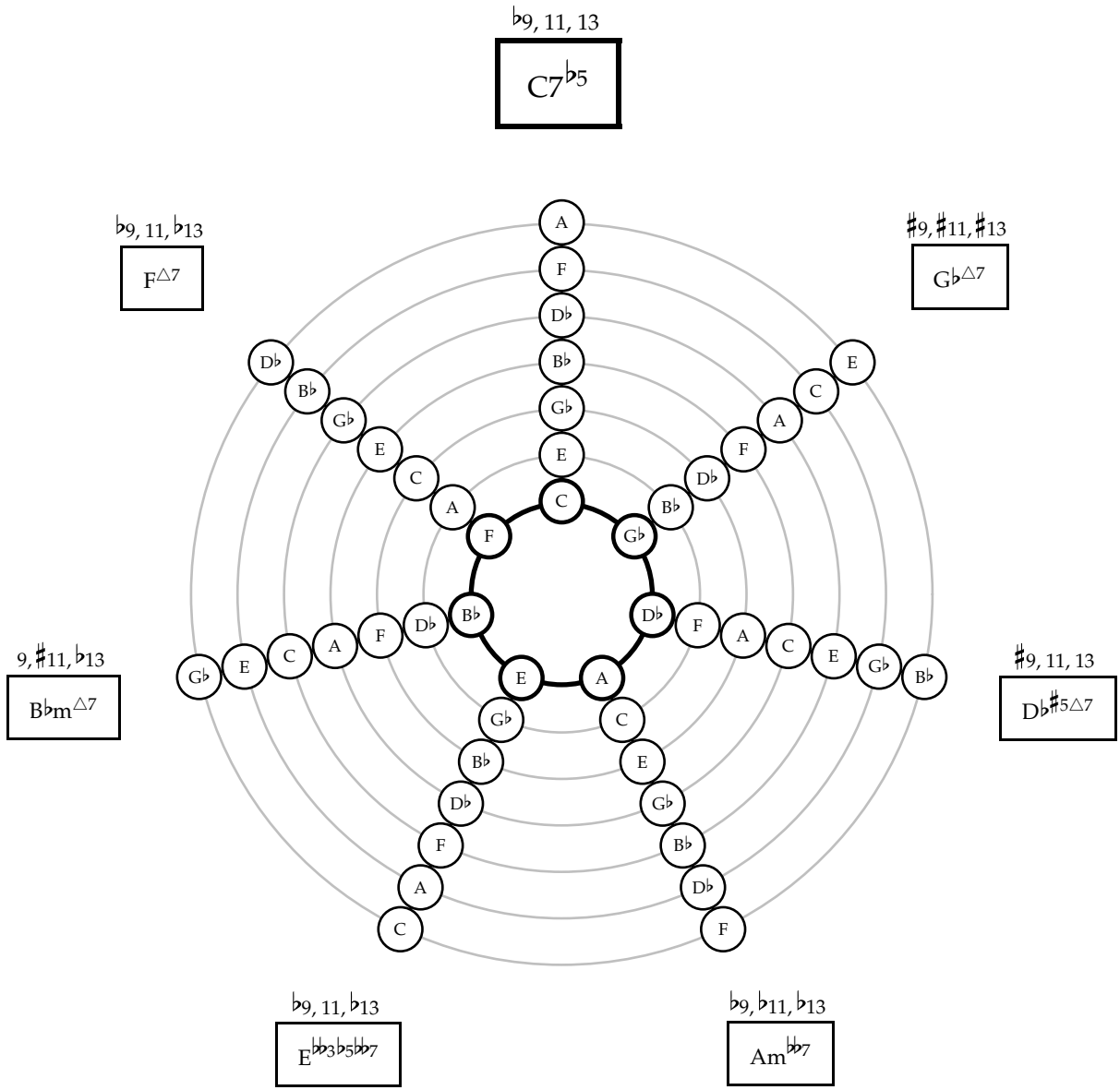
[Preponderance of the Small, Little Exceeding, The Small Get By]



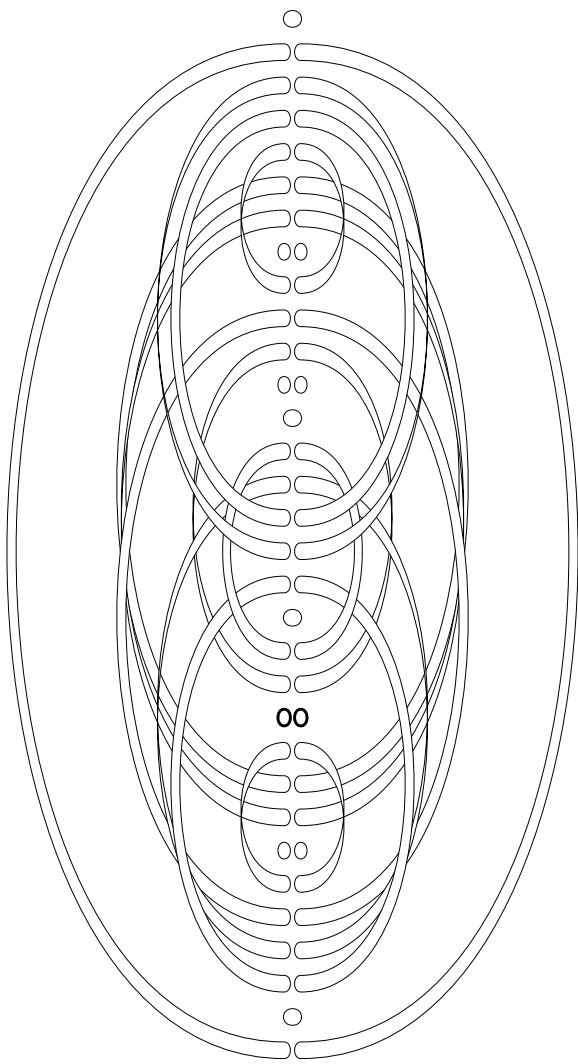
A rectangular box containing a musical score on the left and a hexagram on the right. The musical score is written on a grand staff with a treble clef on the right and a bass clef on the left. The notes are: bass clef (G2, F2, E2), treble clef (G4, A4, B4, C5). The hexagram consists of six horizontal lines: from top to bottom, they are broken, broken, solid, solid, broken, broken.



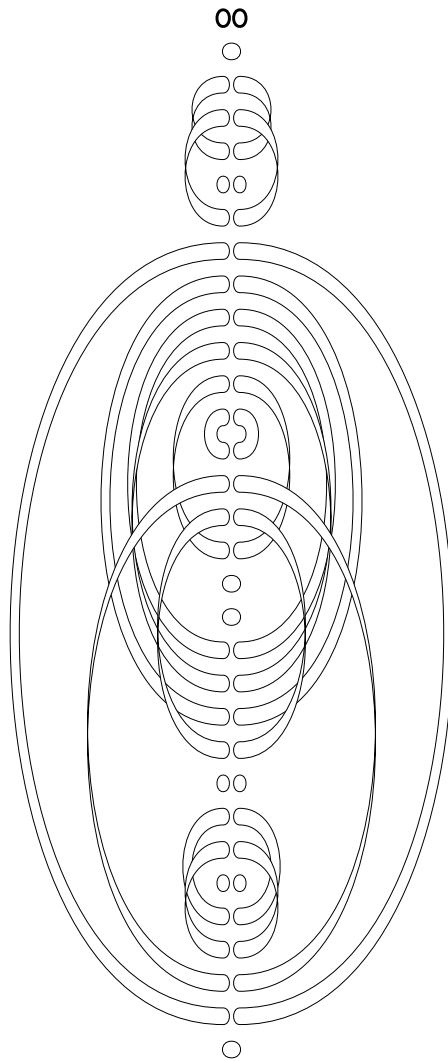
A single musical staff with a treble clef. The notes are: G4, A4, B4, C5, B4, A4, G4.



The image displays a musical score for the piece 'Xiao Guo' (C 62.01). It consists of seven staves of music, each enclosed in a rounded rectangular box. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line. Below each staff, there are five numbered boxes (1 through 7) connected by a horizontal line. Lines connect these numbers to specific notes on the staff, indicating the recommended fingering for those notes. The sequence of notes across the staves is: Staff 1: G4, A4, Bb4, C5, D5, E5, F5, G5; Staff 2: F5, E5, D5, C5, Bb4, A4, G4; Staff 3: G4, A4, Bb4, C5, D5, E5, F5, G5; Staff 4: F5, E5, D5, C5, Bb4, A4, G4; Staff 5: G4, A4, Bb4, C5, D5, E5, F5, G5; Staff 6: F5, E5, D5, C5, Bb4, A4, G4; Staff 7: G4, A4, Bb4, C5, D5, E5, F5, G5. The fingering sequence across the staves is: 1, 7, 6, 5, 4; 2, 1, 7, 6, 5; 3, 2, 1, 7, 6; 4, 3, 2, 1, 7; 5, 4, 3, 2, 1; 6, 5, 4, 3, 2; 7, 6, 5, 4, 3.



Fu Xi



King Wen

FX(43,44)

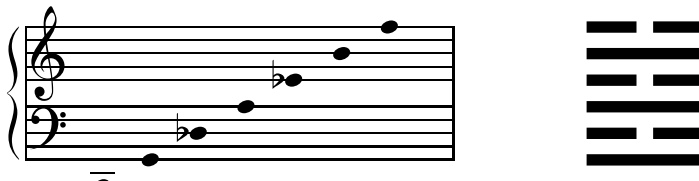


KW(63,64)

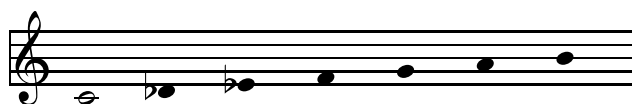
既濟

63. Ji Ji

[After Completion, Already Fulfilled, Already Across]



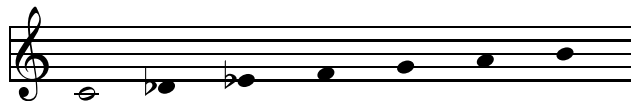
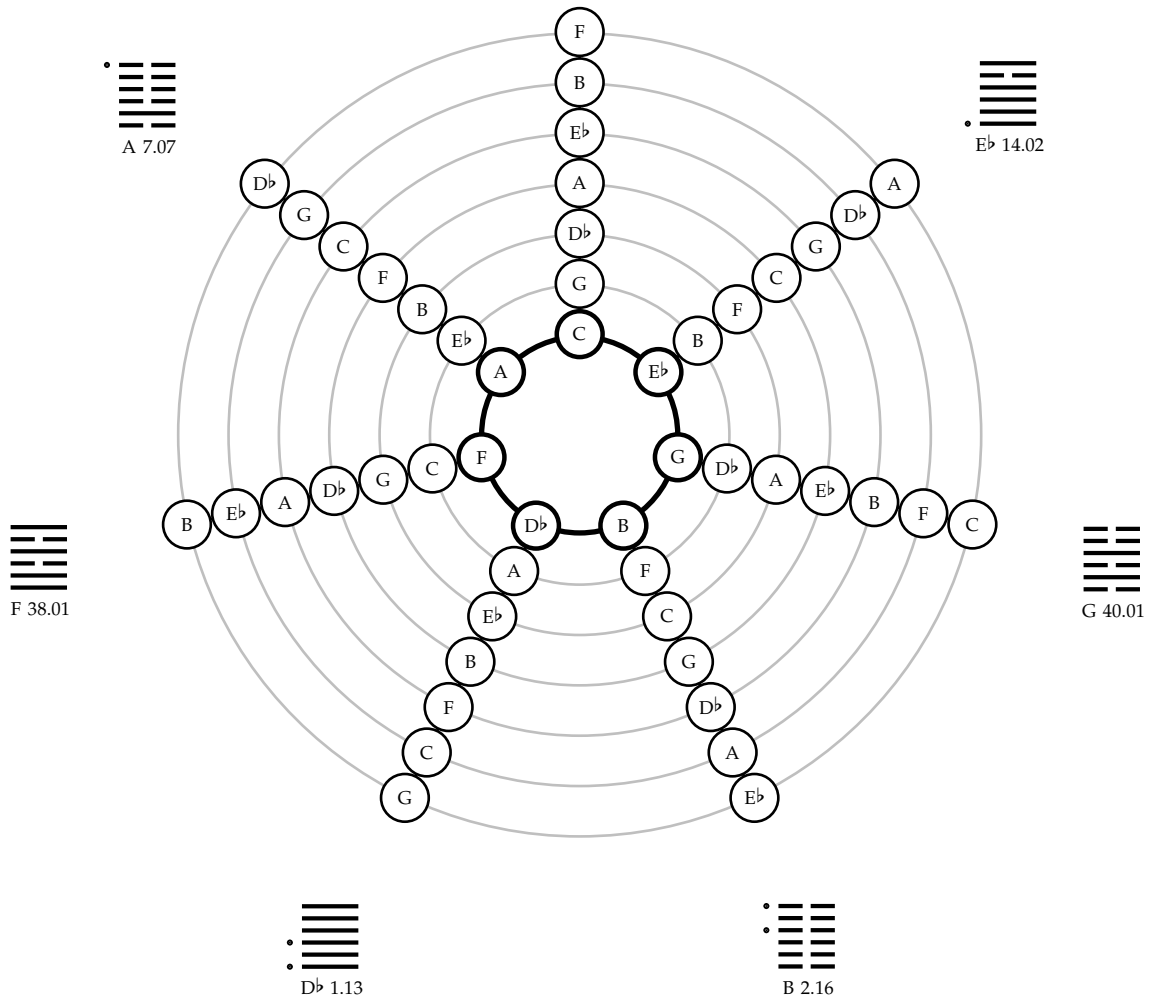
A rectangular box containing musical notation on the left and the hexagram symbol for Ji Ji (Water over Fire) on the right. The musical notation is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notes are: bass clef (G2, F2, E2, D2), treble clef (G4, F4, E4, D4). The hexagram symbol consists of six horizontal lines: from top to bottom, they are broken, broken, solid, solid, broken, and broken.

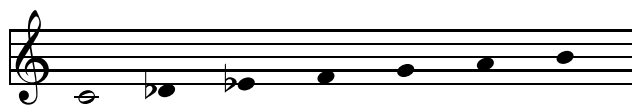
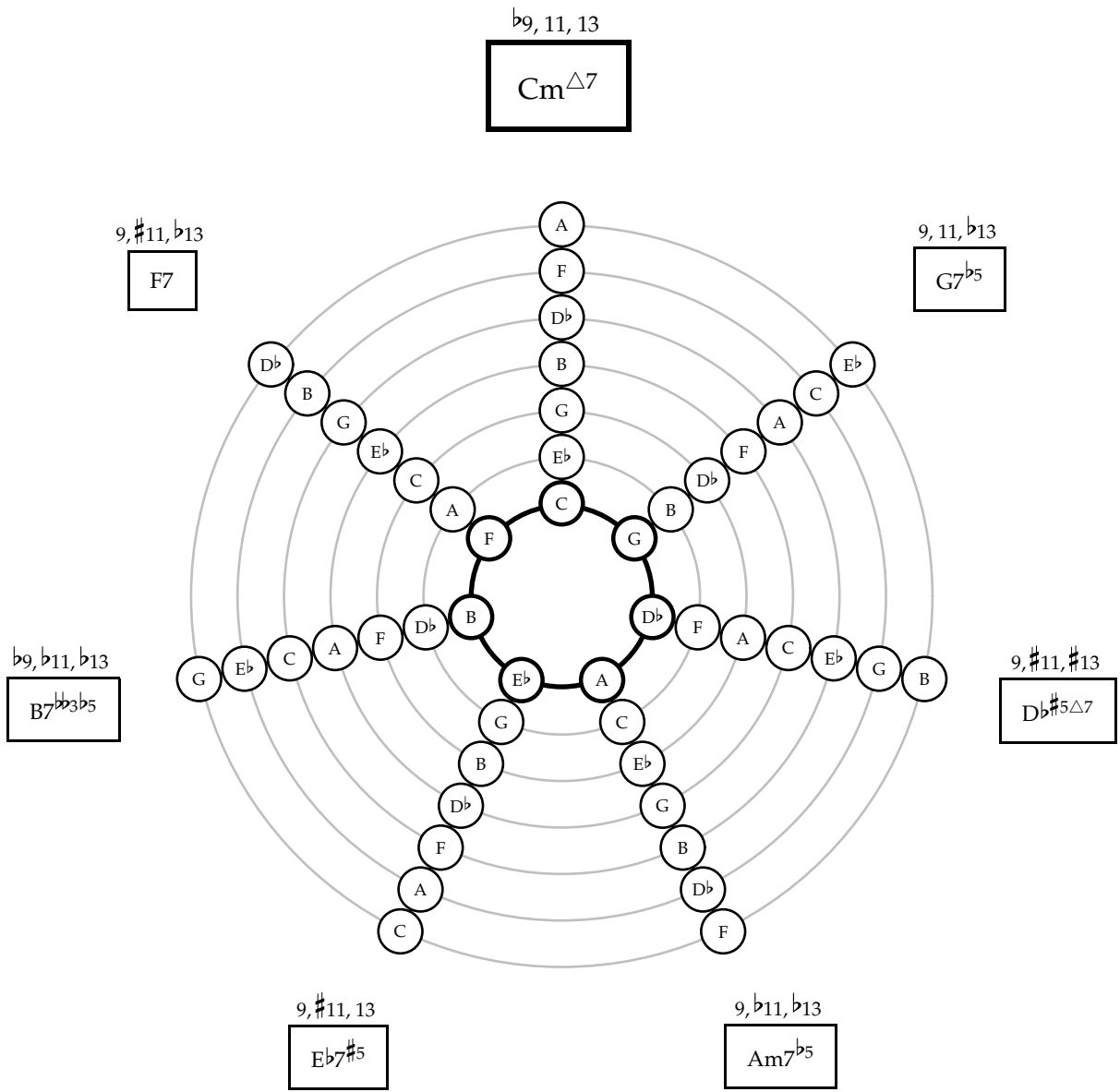


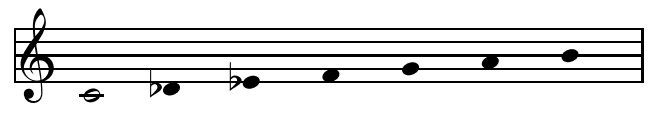
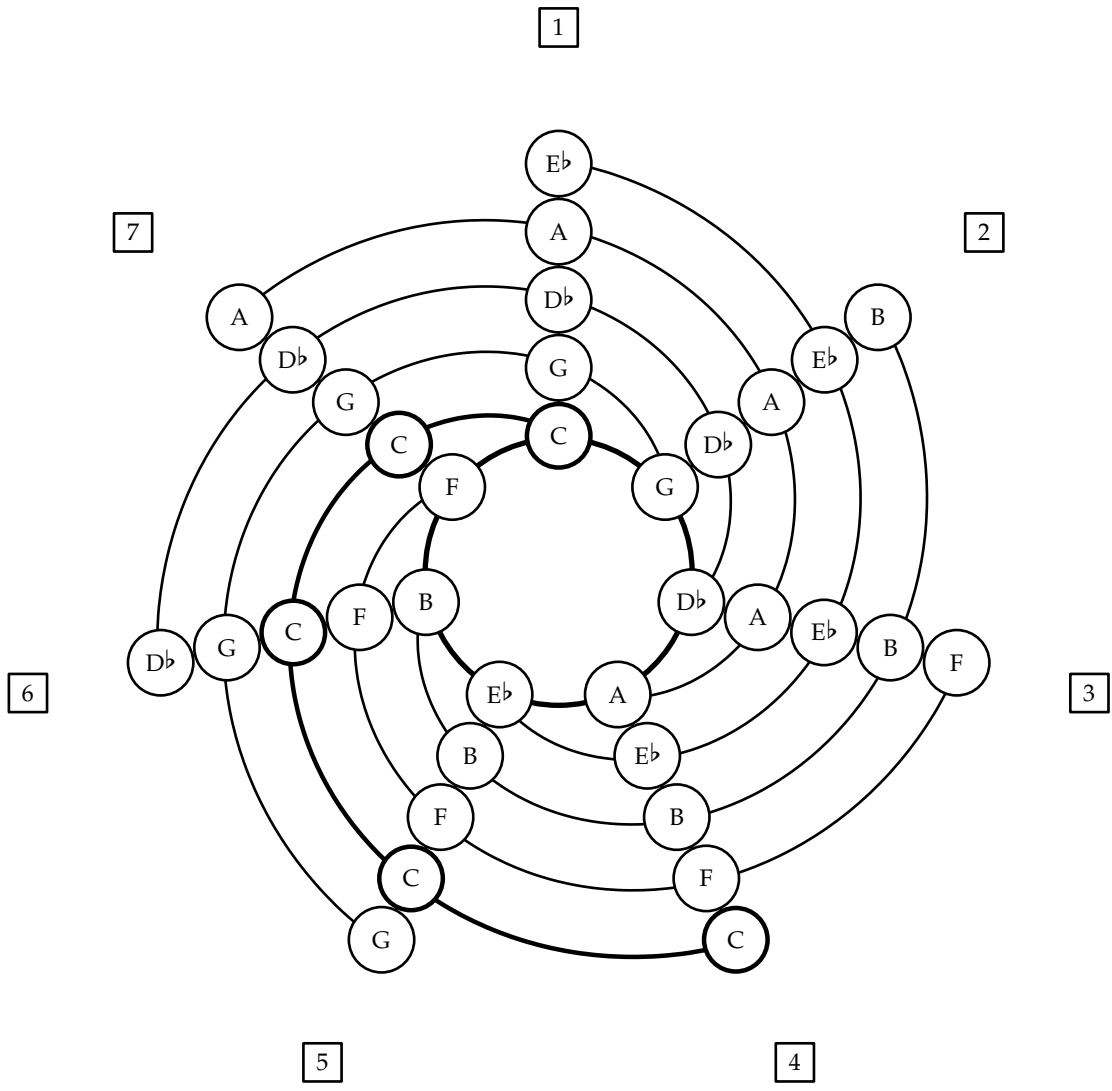
A single musical staff with a treble clef. The notes are: G4, F4, E4, D4, C4, B3.



C 63.01

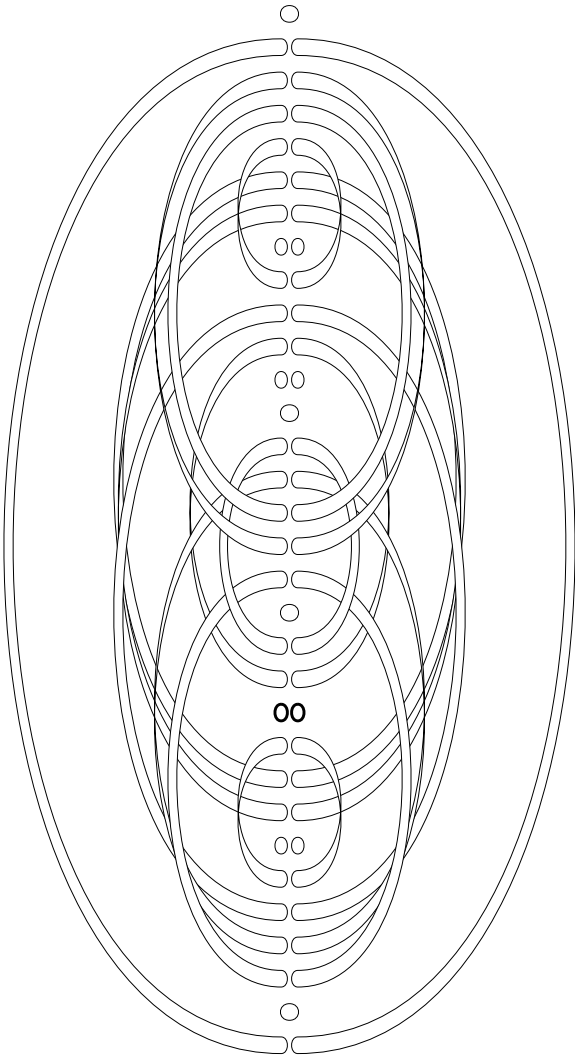




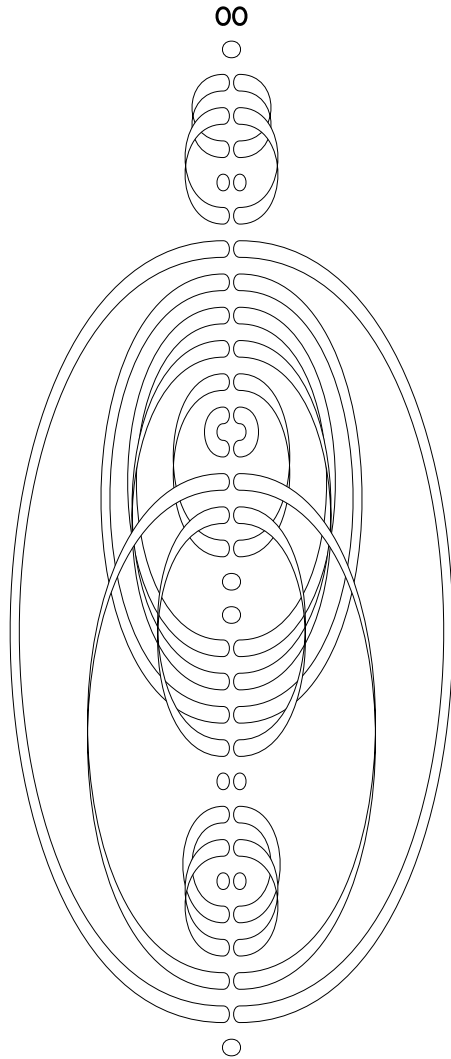


The image displays seven staves of musical notation, each containing a sequence of notes and their corresponding fingering numbers. The notes are connected by lines, and the staves are enclosed in rounded rectangular boxes. The fingering numbers are as follows:

- Staff 1: 1, 7, 6, 5, 4
- Staff 2: 2, 1, 7, 6, 5
- Staff 3: 3, 2, 1, 7, 6
- Staff 4: 4, 3, 2, 1, 7
- Staff 5: 5, 4, 3, 2, 1
- Staff 6: 6, 5, 4, 3, 2
- Staff 7: 7, 6, 5, 4, 3

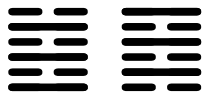


Fu Xi



King Wen

FX(43,44)

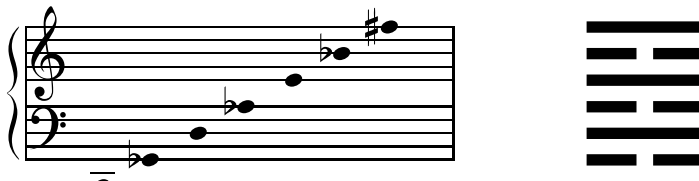


KW(63,64)

未濟

64. Wei Ji

[Before Completion, Not Yet Fulfilled]



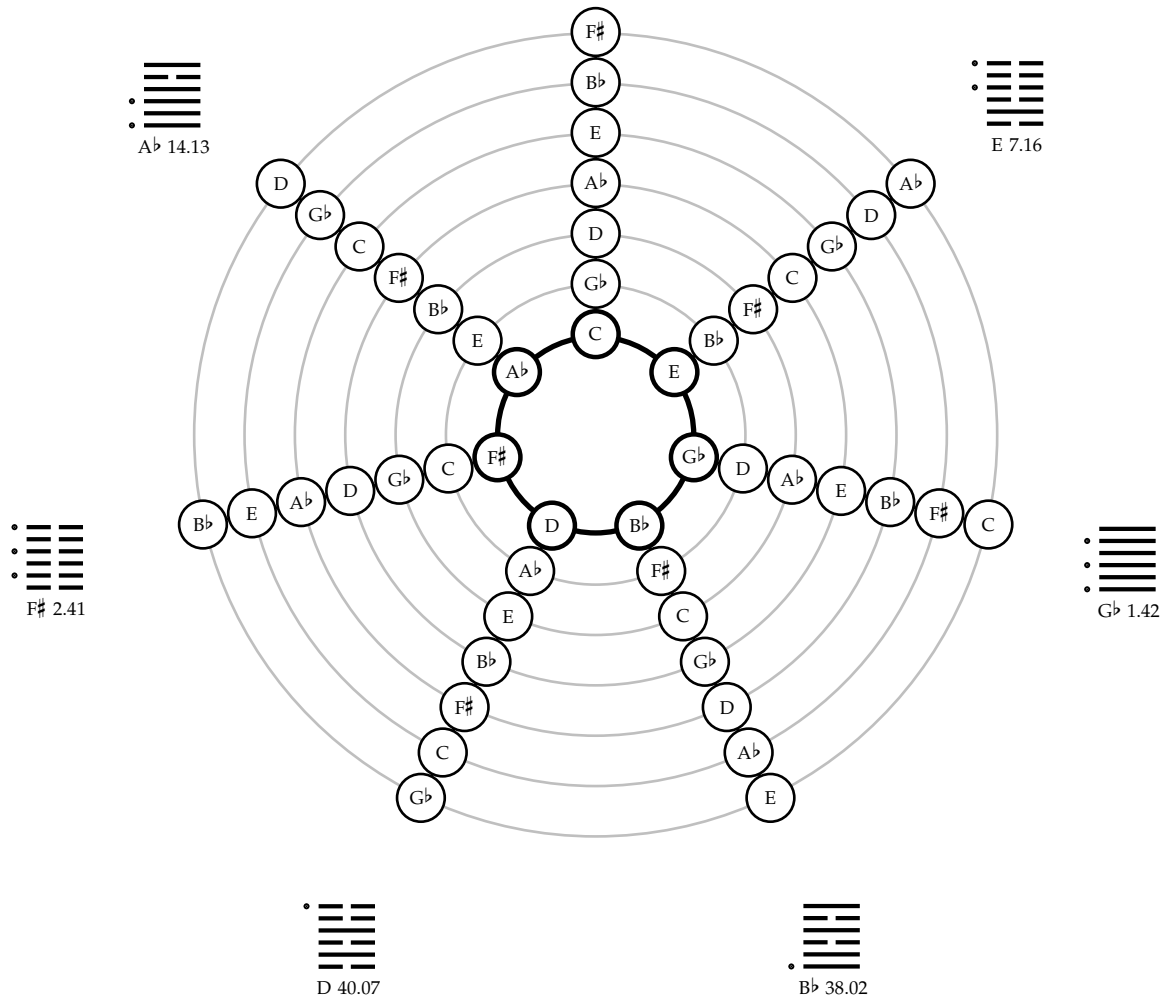
A rectangular box containing two elements. On the left is a musical score for a piano, showing a treble and bass clef with a key signature of one flat and a common time signature. The melody consists of several notes, including a sharp sign. On the right is the hexagram Wei Ji (Before Completion), which consists of six horizontal lines: from top to bottom, they are solid, broken, broken, broken, broken, and solid.

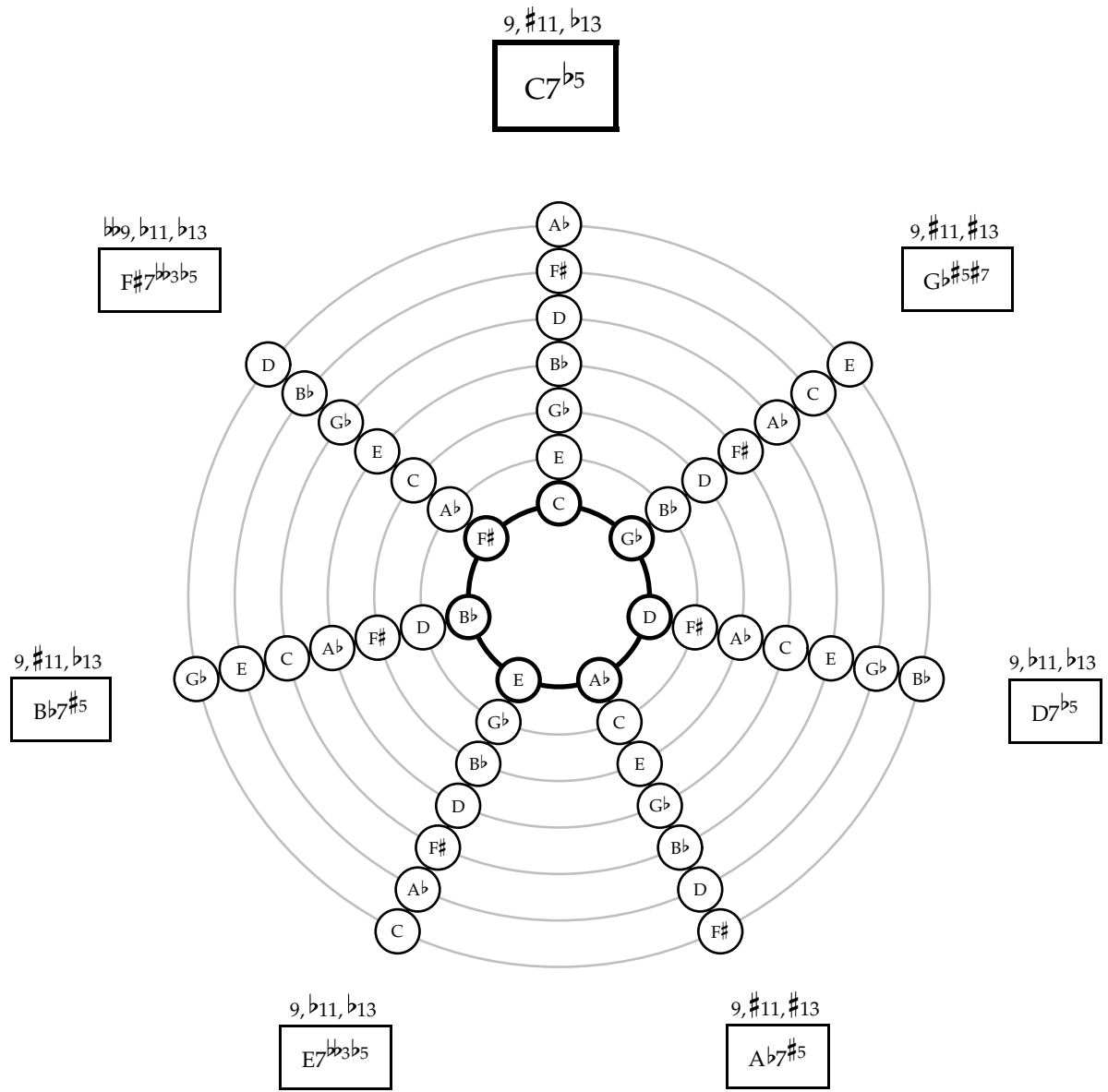


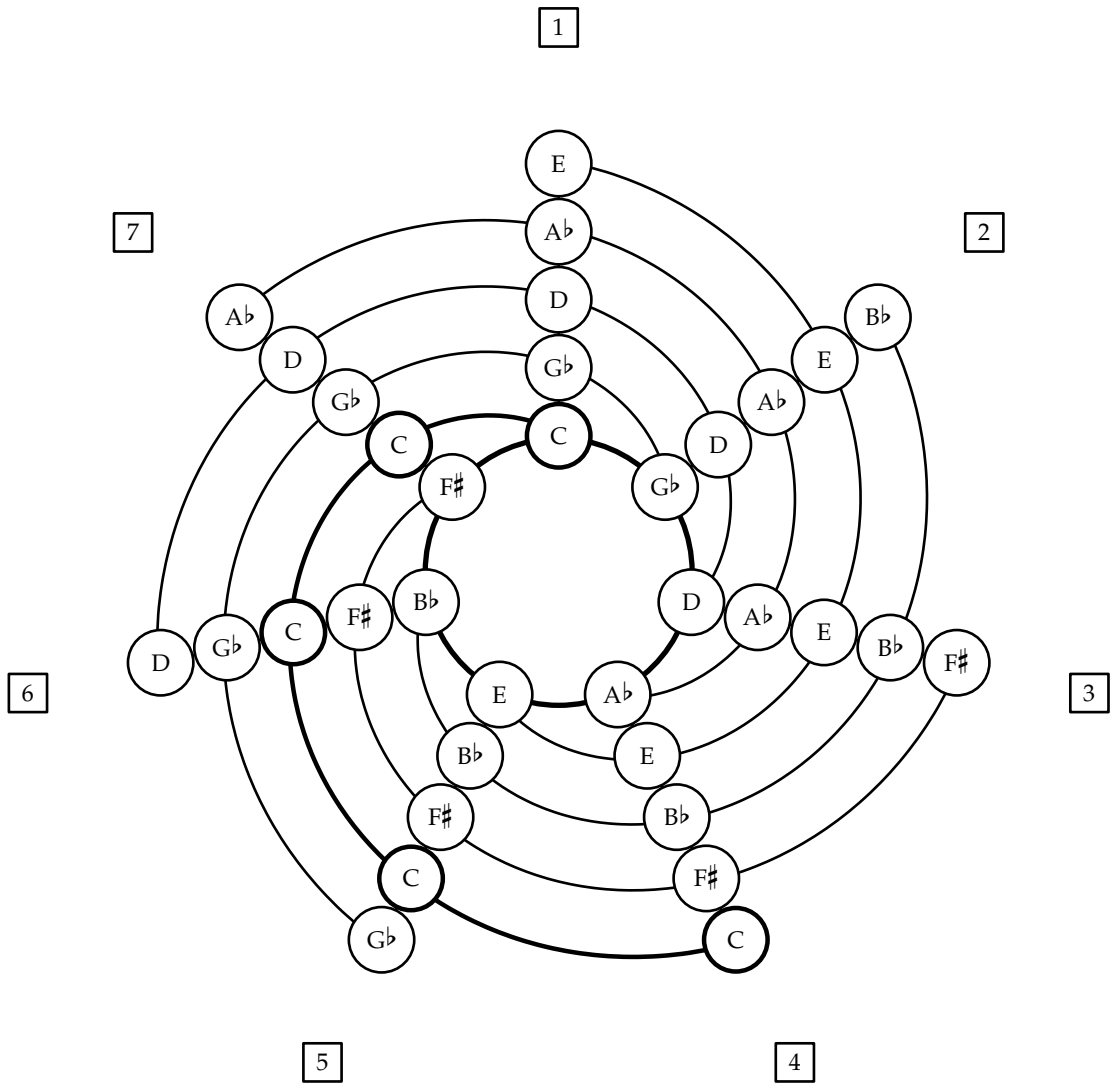
A single line of musical notation on a treble clef staff, showing a sequence of notes with various accidentals (sharps and flats) and a common time signature.



C 64.01







The image displays a musical score for the piece 'Wei Ji' (C 64.01). It consists of seven staves of music, each enclosed in a rounded rectangular box. The music is written on a single treble clef staff with a key signature of one flat (B-flat) and a common time signature. The notes are primarily eighth and sixteenth notes, often beamed together. Below each staff, a horizontal line contains five numbered boxes (1 through 7) with lines pointing to specific notes in the music, indicating fingerings for the left hand. The sequence of fingerings across the staves is: Staff 1: 1, 7, 6, 5, 4; Staff 2: 2, 1, 7, 6, 5; Staff 3: 3, 2, 1, 7, 6; Staff 4: 4, 3, 2, 1, 7; Staff 5: 5, 4, 3, 2, 1; Staff 6: 6, 5, 4, 3, 2; Staff 7: 7, 6, 5, 4, 3.

