

15:01:04 From Peiyou : 1, 戴德 Stephen Dydo - His composition "Traveling to Leh", and the talk "On the Way to Traveling to Leh". (20 min)

15:01:15 From Peiyou : 2, 于水山 Shuishan Yu - His composition of 周南·關雎 Odes of Zhounan· "Guan" Cry the Ospreys from the guqin suite 十五國風 Airs of the Fifteen States (20 min)

15:06:53 From 黃健盛 Danny Wongworawat : looks like lute tab

15:11:08 From Bin Li : lol 12 tone matrix

15:13:57 From Bin Li : lol

15:30:10 From 黃健盛 Danny Wongworawat : Thank you! That truly transported me on the journey.

15:31:50 From mingmei Yip : Very nice, Stephen!

15:32:21 From Peiyou : Nest: Announcement and welcoming new member -- Jim Binkley (5 minutes)

2, 畢克禮 Jim Binkley - Journey to Hawaii (recorded video) (15 min)

15:32:34 From Shuengit Chow : Thank you v much Stephen! Its v interesting to learn about your process of creation

15:32:56 From Esmie : welcome Jim :)

15:32:59 From SatsukiShizuka (is Juni) : I definitely feel there should be a workshop or something on guqin composition soon

15:33:43 From Peiyou : Satsuki, Good suggestions. We will keep that in mind.

15:35:17 From Peiyou : Yes, agree with Shuishan about guqin fingering notation.

15:36:02 From Mambo! : Shizuka, I love your idea about the composition workshop!

15:36:22 From SatsukiShizuka : Because guqin tablature selections positions and movement, which are contexts not covered by other notation methods?

That, and choosing which side of the instrument thereby selecting timbre

15:36:49 From SatsukiShizuka : (Was just talking to my students about this in the past 2 hours)

15:36:54 From Lisa Raphals : 子曰:「...何莫學夫詩? 詩, 可以興, 可以觀, The Master said, "..., why do you not study the Odes? The Odes can stimulate [the mind]; they can be used for self-observation. [Lunyu 19.9]

15:37:37 From Marilyn王妙蓮 : Thanks, Lisa. that underlines Shuishan's concept!

15:38:01 From Stephen Dydo : But there are musical elements that can be indicated by standard notation better. They are both powerful. Having said that, no transcription of guqin music into SN can capture the essence of the sound; played on the piano it makes no sense!

15:38:09 From Bin Li : only partially (90%) agree. sorry. but 90% is close enough...

15:38:28 From Bin Li : agree with stephen.

15:38:35 From Stephen Dydo : With what, Bin?

15:40:41 From Marilyn王妙蓮 : "Tablature" It's a question of how one uses it, but it would clearer to say "Guqin tablature" to indicate what Shuishan is saying as "fingering." The actual qin notation gives so much more expressive information than the western scoring notation. I've played viola and play piano, so I know how much more the western player has to put into those "notes."

15:41:56 From Bin Li : Shuishan's point. I don't think Guqin traditional is

perfect either. and a contemporary western notation (in tablature style, like Helmut Lachenmann's), can probably achieve the same effects as the traditional notation. So I think notation is only part of the story in composition.

15:42:29 From Stephen Dydo : True. But viola music can contain all of the fingering and phrasing, which will get you nearly there.

15:42:40 From Bin Li : yep

15:42:53 From Shuengit Chow : Do you start w a musical concept in your mind - w sounds -, or with writing down or using written notations to start your composition?

15:43:04 From Bin Li : i look at it as a tool of communication , but no tools are 100% perfect.

15:45:01 From Marilyn王妙蓮 : Stephen, the notation of viola music does not say anything about bowing !! we still have to put the expression in...

15:45:30 From Bin Li : it does... up bow and downbow

15:46:28 From Marilyn王妙蓮 : Bin, that is added later. The music I learned from urtext - do not have bowing in them !

15:46:35 From Stephen Dydo : Oh, I don'[t agree~ staccato, legato, spiccato, jete, all of those bowing techniques can be indicated.

15:47:04 From Marilyn王妙蓮 : They can be indicated, but not all music or composers add it. There is a history involved...

15:47:55 From Stephen Dydo : That's for sure. Bach was fussier than most, but he left a lot for the performer to work out!

15:48:50 From Bin Li : because it limits the players the choices - so maybe the precise indication on qin notation limits the players the choices too? So i think it is all up to composer and his/her style.

15:51:46 From Esmie : beautiful 😊

15:53:29 From André Ribeiro : Beautiful piece !!! Very well structured regard to musical form :)

15:53:53 From 黄健盛 Danny Wongworawat : Very evocative. Beautiful and transcendent.

15:54:41 From Stephen Dydo : Such an interesting topic! Shuishan has such a poised style, and the piece projects that style very well. But an accurate guqin tablature could sound very different played by someone else. Lovely piece!

15:58:13 From SatsukiShizuka : *river sandbank

15:58:34 From Peiyou : very interesting.

15:59:25 From Peiyou : Next: Announcement and welcoming new member -- Jim Binkley (5 minutes)

2, 畢克禮 Jim Binkley - Journey to Hawaii (recorded video) (15 min)

16:01:10 From Peiyou : Next: , Andre Ribeiro-- « Chāoyuè chénmò 超越沉默 » beyond silence / além silêncio (2017).(20 min)

16:06:16 From Shuengit Chow : thats a v beautiful color, light butterscotch

16:10:04 From Lisa Raphals : very interesting!

16:10:39 From 黄健盛 Danny Wongworawat : Immersive and transportive. Wonderful!

16:15:40 From Shuengit Chow : hello

16:15:54 From Shuengit Chow : my qin is call Half Hundun,

16:16:12 From Shuengit Chow : i think if I remember correctlymy teacher

16:16:26 From Shuengit Chow : says, clear lacquer is the same as the other kind

16:16:31 From Shuengit Chow : though its a lot more expensive
16:16:49 From Shuengit Chow : lacquer once dried is extremely hard
16:17:43 From Shuengit Chow : sure you could get lacquer
16:17:48 From Shuengit Chow : buy from taobao
16:20:35 From Peiyou : Andre Ribeiro-- « Chāoyuè chénmò 超越沉默 » beyond
silence / além silêncio (2017).(20
min)
16:21:48 From Peiyou : Next: 李彬 Bin Li - 3 of his compositions in 3
different styles: 1) Untitled (in ancient style), for Qin
Solo; 2) To Hear, for Qin & Various Instruments; 3) Pensées, for Qin & Dancer (20
min)
16:26:08 From Peiyou To Ralph Knag(privately) : Can you mute Renjie's mic?
and Brian Blugerman.
16:27:31 From SatsukiShizuka : uh oh
16:28:51 From Stephen Dydo : bad connection? Not good, anyway.
16:31:16 From Shuengit Chow : sounds nice
16:31:39 From Stephen Dydo : Very gentle and sweet
16:31:46 From Shuengit Chow : you hear the sounds first in your mind, and
then, you write it dn?
16:33:02 From Stephen Dydo : For me: If I write it down! Have to hear it
first... and then listen to where it wants to go.
16:35:39 From Shuengit Chow : I learnt some composition using computer
assisted software, and the teacher started w a musical idea, then you rework it w
diff modes, decorations etc. Thats because computer music is maybe v diff from
analogue music?
16:36:17 From Shuengit Chow : I noticed that classical guqin music reworks
standard phrases, possible fingerings etc
16:36:39 From SatsukiShizuka : That's right. It's very Baroque.
16:37:14 From Shuengit Chow : you cannot take a muscial idea simply because
it might not be playable physically
16:38:19 From Stephen Dydo : Baroque! Interesting. I think that's the nature
of all music. Doesn't it all come from a shared vocabulary?
16:39:07 From Shuengit Chow : the thing nice about guqin music is that, all
sounds are beautiful from guqin instrument, single notes are already v nice.
Improvisation i think is a v gd application
16:39:44 From Peiyou : Next: 李彬 Bin Li - 3 of his compositions in 3
different styles: 1) Untitled (in ancient style), for Qin
Solo; 2) To Hear, for Qin & Various Instruments; 3) Pensées, for Qin & Dancer (20
min)
16:41:32 From Shuengit Chow : You can listen to my computer guqin music
software
16:41:46 From Stephen Dydo : Tell us more!
16:43:47 From Shuengit Chow : Very nice , beautiful piece
16:43:51 From Bin Li : thank you.
16:44:00 From Peiyou : Thank you Andre.
16:44:07 From Shuengit Chow : Thank you Andre
16:44:40 From Peiyou : 李彬 Bin Li - 3 of his compositions in 3 different
styles: 1) Untitled (in ancient style), for Qin
Solo; 2) To Hear, for Qin & Various Instruments; 3) Pensées, for Qin & Dancer (20
min)

16:45:32 From Peiyou : Next: 張培幼 Peiyou Chang's arrangement of Jiang Kui's Jué Sháo 姜夔 (1155 -1221) 角招, recorded video w/ Renjie Song (xiao)/ Hongmei Zhang (singing) and Yves Seban (English recitation) (20 min)

16:59:11 From Peiyou : ok, it is working.

17:05:11 From Shuengit Chow : I like it

17:06:34 From Peiyou : don't know where to put hand and foot

17:07:10 From Peiyou : 手足無措

17:07:33 From SatsukiShizuka : This is getting to me. Impressive work

17:08:29 From Shuengit Chow : the sound seems spatialised, in an empty large space, but enclosed, not open air space

17:13:51 From SatsukiShizuka : I felt like I lived through that whole thing with the display. Boredom, anxiety, memento mori...

Well done, awesome.

17:14:04 From Marilyn王妙蓮 : Yes, it expresses the extreme discomfiture of Covid – how can anyone sit alone in a room if Covid pandemic is raging outside?!? vis Pascale...

17:14:10 From André Ribeiro : Very good! I can hear the decay of each plucked note in very slow move.

17:16:05 From Mambo! To Ralph Knag(privately) : IS he still sharing the screen on the last slide or is it my computer that is frozen?

17:20:49 From Peiyou : Next: 張培幼 Peiyou Chang's arrangement of Jiang Kui's Jué Sháo 姜夔 (1155 -1221) 角招, recorded video w/ Renjie Song (xiao)/ Hongmei Zhang (singing) and Yves Seban (English recitation) (20 min)

17:38:40 From André Ribeiro : Wow! So beautiful and spiritual. Very touching!

17:39:03 From Lisa Raphals : Wonderful, wonderful!

17:41:15 From Stephen Dydo : Great tune, beautiful playing!

17:41:43 From Marilyn王妙蓮 To Ralph Knag(privately) : Magnificent! The harmonics with the credits, especially beautiful...

17:41:48 From Esmie : beautiful playing and singing 😊

17:44:40 From Shuengit Chow : voice that is interior, monologue to the heart

17:45:02 From Shuengit Chow : airy sound

17:45:58 From Shuengit Chow : i think everyone does it their way

17:50:25 From Shuengit Chow : there is a slowness that is of a certain period, which is not contemporary.

17:50:56 From Shuengit Chow : maybe you could call it a certain kind of purity

17:51:55 From Stephen Dydo : The sparseness of the qin part, along with the slow tempo, give a very meditative feeling.

17:52:34 From Shuengit Chow : its a kind of voice thats not v common in todays everyday life. Especially in the city.

17:56:08 From 黃健盛 Danny Wongworawat : Beautiful harmonious sounds between instruments and voice

18:00:04 From Shuengit Chow : In Qin compositions, if there is a song, do you think that the lyrics is v important?

18:01:02 From Shuengit Chow : For example, for the same composition, if you changed the lyrics, would the ambiance be changed greatly?

18:02:44 From André Ribeiro : Thank you all for the great meeting! And for the opportunity to talk about composition. I need to disconnect for dinner here at home. Bye, everyone!

18:03:06 From Peiyou : Thank you Andre.

18:03:28 From James Binkley : I need to disconnect too. very nice to hear all these pieces. bye

18:03:39 From Peiyou : Thank you Jim.

18:04:08 From Marilyn王妙蓮 : Andre, thank you !! See you at the next umami !!

18:04:15 From Lisa Raphals : I also must leave now. Thank you all so much, and see you next week. Best, Lisa

18:04:19 From Marilyn王妙蓮 : Next Yaji~

18:04:44 From Marilyn王妙蓮 : Bey, Lisa, next time!

18:05:05 From 黄健盛 Danny Wongworawat : thank you for including me. I need to sign out as well.

18:05:15 From Stephen Dydo : I'm getting a dinner call. Thank you, Peiyou, and thank you all for the wonderful music and the extraordinary listening--which we all know is half of the experience!

18:05:18 From 黄健盛 Danny Wongworawat : Very beautiful compositions and lessons

18:05:27 From Peiyou : Thank you Danny, hope to hear your playing next time.

18:05:33 From Marilyn王妙蓮 : Danny, thank you for joining us. We hope to see you as often as you can attend!

18:06:19 From Peiyou : I think we can stop the live stream.

18:10:47 From Peiyou : 情發於聲 聲成文謂之音

18:11:20 From SatsukiShizuka : Thank you all for the invite, I look forward to the 2nd part of the yaji next Sunday!

Also, consider the power of Middle Chinese with its strong glottal stops.

18:11:45 From Peiyou : Thank you Juni.

18:11:56 From Bin Li : Thank you too! I have to go too. :) thanks everyone.

18:12:23 From Esmie : thank you everyone:)

18:13:48 From Lillian : Thank you!