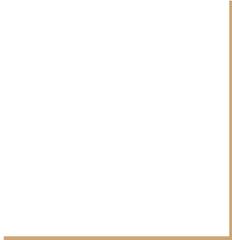




The Path of My Qin Learning

我的學琴之道
Peiyu Chang



Accident or Destiny?

Met Master Yuan in 2000 in NYC

- Before 2000 (only heard qin in poetry)
- After 2000 (the turning point of life)

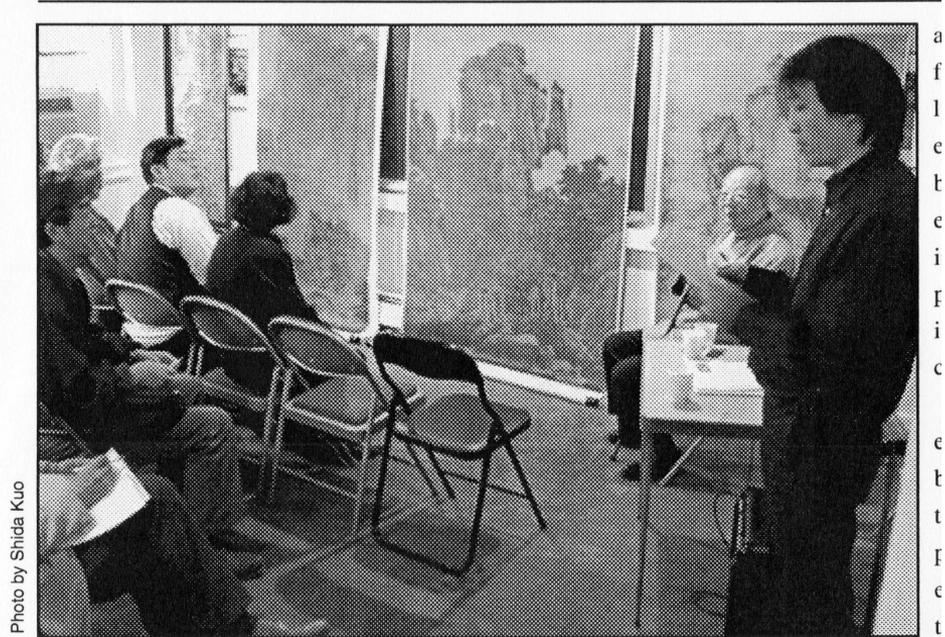


Photo by Shida Kuo

Jung-ping and Mr. C.C. Wang at the China Institute.

example, sometimes he impr

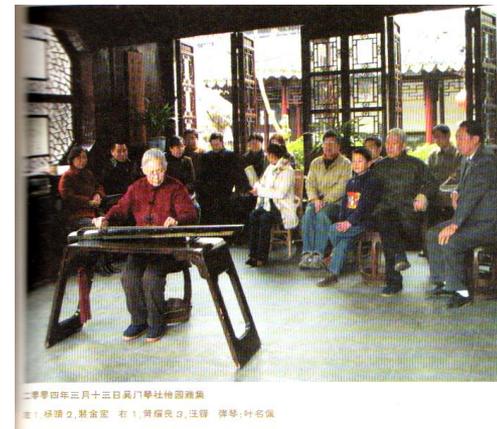
耳濡目染 ěr rú mù rǎn

Be imbued with what one has seen and heard

- In the early days...
- WZJ Guqin music was my morning call and sleeping lullaby
- Learning in person, one on one, imitate the teacher

(study before go see the teacher)

- Yaji to observe others' qin playing



Books and the CDs in my first year of qin learning

1, Wu Men Qin Pu 吳門琴譜 (1998)

- 15 pcs - more advanced level
- Fingerings' Explanations
- Articles 琴學三要, 入門紀要



2, Wu Men Qin Yun 吳門琴韻 (1993)

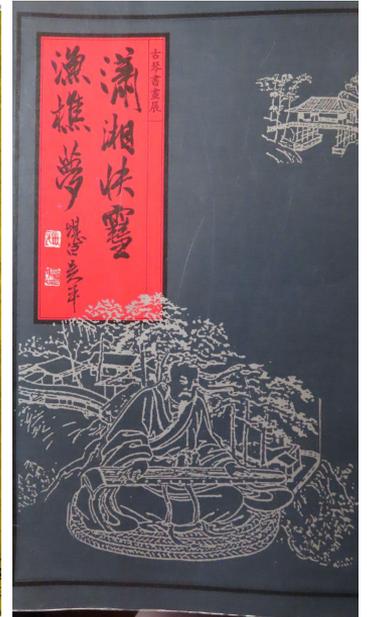
- 2 CDs for the 15 qin pcs



3, My father gave me Xiao Xiang Kui Xue Yu Qiao Meng

瀟湘快雪漁樵夢 (1993)

- my initial knowledge of qin construction and qin making



Three Essentials of Qin Learning

1. Be polite and respectful 心領神會, 人有好性情

方可彈到琴之真性情

2. Do not judge but focus on one's own tasks,

and be more sensitive to nuances. 琴到無人聽時工

3. After learning several pieces, focus on one

or two to master. 妙手端在專精

<https://newyorkqin.com/wp-content/uploads/2021/07/QinXue3Yao.pdf>

学琴三要

李葆珊

余生也晚,不及登祝桐君先生之堂,亲聆教诲。窃于其文郎祝先生前,侧听一二遗训,美皆金石针砭,足以启发后学,用敢贡诸学者。

重性情先王之宰天下也,制礼作乐。盖治之本而化之原也。其仪容,乐者养其心志,所谓礼以节之,乐以和之者是已。学琴者,三调铿锵,音律精审,是犹乐人之琴,而非儒者之琴也。一人有一人之操之性情,各有特征,各有微妙,非语言所能形容。楮墨所能宣道,自离言而悟弦外而得者也。昔成连使伯牙久居海上,得水之情,成妙。桐君先生尝谓人有好性情,方可弹到琴之真性情,是可知琴学之

重己灵。琴者所以陶淑人之心情,可以悦己,非可以悦人。操琴神,澹其心志,正身端坐,然后抚弦审音,加意于吟揉缠注,传神于分明,起结不苟。藉弦上之音,发弦外之趣。超以象外,得其真中,斯诸相非相,我空法空,乃见真如。倘津津于好听不好听,是意在悦人于声也非病燥烈,即病急促。桐君先生有言,弹琴须无人之见存。静听时工。其于人之见,恐犹未尽净也。

重专精。学琴通病,贪多欲速,往往甲操未熟,遽及乙操;乙操未至,终身无一操成。弹者有之。是宜凡弹一曲,细审其指法,领悟其音韵是变,一操有一操之境界,一段有一段之意味。其中窈曲奥妙,苟非潜心领悟,不易得也。甲操既得,乃及于乙而丙,以至数十百操,皆得之弹一操或数操,融百操之情意,萃一操之神味,斯入琴之妙境,可以意柳子厚生平祇弹一《渔歌》,非于他操不能弹,盖不弹也。桐君先生凡属别其是非,考订其错讹,无一不弹之精而审之确,于晚年对人言:予者,皆觉徒悦人耳,置之勿弹,独于《水仙操》、《搔首问天》、《潇湘水云》愈弹愈入佳境。从可知妙手端在专精耳。(原载《今虞琴学》)

Essential points of Starting The Qin Learning for Students of Wu Zhaoji

1. Straight up posture, avoid body swinging
2. Relax with the right posture (Taichi posture)
3. Drop shoulders and elbows, flatten wrists, avoid sitting wrist
4. Feet parallel
5. Strength of the right hand (moderate, yin and yang balanced)
6. Flexible plucking of the right hand (nail/flesh, middle/side tip)
7. Left hand movement - yin (moving) and yang (stopping)
8. Pay attention to the left hand nuances, distinguish yin and nao vibratos, avoid too much showing off
9. Avoid stiff and forceful energy. Use nature force.
10. Maintain calm and mindful thoughts and meditate.

吴兆基琴弟子入门纪要

- 一、端坐凝神，脊梁中正，忌左右摆动。
- 二、全身放松，微微含胸拔背，头容正直，不仰不俯。
- 三、松肩垂肘，顺腕，忌坐腕。
- 四、双腿双足成平行，相距尺许。（不同于有的琴谱上说双腿叉开，两脚八字式。）
- 五、右手运指要发挥自然，宜刚柔相济。既要避免软弱无力，又要防止火气过盛。
- 六、右手指法宜肉甲并用，中锋、偏锋结合，灵活变化运用。
- 七、左手运指宜松紧、虚实相结合。在移动时，手指取松（虚），到徽位时手指取紧（实）。
- 八、左手指法要讲究吟、猱、绰、注、撞、逗、上、下、进退、往复、轻重、缓急等变化运用得当，切忌吟猱不分，处处颤抖流滑，时时带起等花招。
- 九、弹琴要自然运劲，忌生硬用力。
- 十、操琴应始终保持“心静”、“意会”，乃修身养性之道。

My Qin Is also My Teacher



Conclusion

- Master leads you to the gate, the practicing and achievement relies on one's own self-cultivation. 師父領進門, 成就(修行)在個人
- Be patient and persistent 耐心與恆心 - You can take it slowly but do not stop
- Ultimate goal of qin playing: 天人合一 Heaven and human united as one.
天 - sky, heaven, **nature**, **spirit**
人 - human, **ourselves** --- 天+人= Unite your nature and the qin nature
- Guqin Exam?

Announcement : Guqin Exam 古琴考級

「中華古琴學會」古琴檢定是對全世界琴人開放的，測試其演奏的 **臨場演奏狀態** 及 **對琴道認識**，**琴曲解說**，**儀態服裝**等能力，進行考核。基本分為 **形、質、藝、道** 四個部分。詳細內容可以至學會官網 查看，<https://www.taipeiqinhall.com/guqintest.html>

目前已在籌畫線上考級。但線上執行方式尚未公佈

形、Appearance, stage manner

質、Music integrity (the state of being whole) , Left and Right hand techniques

藝、Rhythm accuracy; Variation of tempo; Pitches accuracy; Tone color expression, Volume control

道、Meaning of the music, Feeling of the music, Expression beyond the sound