

09:00:44 From Juni Yeung : Good morning everyone, I will be translating as needed here.

09:01:14 From Mambo! : Good morning Juni — thanks in advance for your effort! :)

09:04:40 From Ralph Knag to Peiyou(Direct Message) : I accidentally muted you

09:04:52 From Peiyou to Ralph Knag(Direct Message) : no, I did it myself

09:04:58 From Ralph Knag to Peiyou(Direct Message) : ok

09:08:49 From Peiyou : This qin Sarah is plying called 雪夜鐘聲

09:09:29 From Peiyou : Snowing Evening Bell Sound

09:13:33 From 鄧家齊 : 請問可以告訴演奏者的名字嗎?

09:13:58 From Peiyou : 陳麗如 Sarah Chen

09:14:25 From 鄧家齊 : 謝謝!

09:14:59 From Peiyou : 不客氣

09:16:05 From Sophia LeHarte : Thank you! So beautiful.

09:17:16 From Juni Yeung : So this is Mid-Autumn festival eve. During this time, back in NY I always invite friends over together for a gathering, and this is a tradition we've been going on for almost 20 years. We're glad that we're together again online still after all this time.

09:18:03 From Juni Yeung : With many friends new and old, I would like to continue by giving a talk about this qin - Peiyou's mission for me today.

09:18:28 From Juni Yeung : My antiques are mostly put at home, so I can only talk about the one I have on hand at the Qin hall today.

09:19:02 From Juni Yeung : On qins, new and old, we've already seen instruments of this design for about 1 millennium. For the old ones, the playable ones basically come from the Tang onwards

09:19:44 From Juni Yeung : For qins from like the Warring State or Han, the unearthed ones from tombs are basically unplayable and we can only see its form. But from the modern form, we have lacquer and fabric

09:20:00 From Juni Yeung : The inner cavity, the heaven/earth pillars, create its sound and resonance

09:20:23 From Juni Yeung : With its resonance cause its cracking over time

09:20:55 From Juni Yeung : So we can't simply talk about the instrument just as an instrument, but also an artifact, but one can't speak of one or another exclusively.

09:21:24 From 鄧家齊 : 請教老師的高姓大名。

09:21:37 From Juni Yeung : Some scholars like to talk about the instrument or just the music, but when we compare between the music or the instrument itself, we cannot simply value one or the other simply by the age -- of the piece, and of the instrument's.

09:22:10 From Peiyou : 袁中平

09:22:22 From Juni Yeung : So I brought some ROC period qins, a Qianlong (Qing) and Ming qin, and a collected qin from SOME period (we don't know) but was collected by Zhu Xi (12 c.) in the Song

09:22:41 From Juni Yeung : I also brought some CT scans of the instruments for all to see and compare.

09:23:13 From Juni Yeung : Now let's start with the banana leaf (Jiaoye) from the ROC period (ROC 30's, 1940's)

09:23:41 From Juni Yeung : This is an unnamed qin, from the ROC era

09:24:08 From Marilyn王妙蓮 : 手感 (literally: "hand feeling: ) Jungping is emphasizing Qin as a musical instrument in which "the touch"— how it feels in our hands, fingers, almost like "bodily feeling," because it resonates in our whole being...

09:24:15 From Juni Yeung : The cutaway is taken from the 7th hui, this is a pure-Yang qin (just softwood, paulownia)

09:25:00 From Juni Yeung : From the Yueshan down all the way to the dragon pool, we can see two little pillars inside, and the inner cavity extends up, with it drooping and narrowing in between

09:25:37 From Juni Yeung : It is not a straight line cavity, neither is this banana leaf the same profile as modern ones, neither is it the same as the Ming design. Comparatively it is a very subdued design

09:25:46 From Juni Yeung : Now let's check out its tone

09:27:56 From Peiyou : pure-Yang means both the top board and bottom board are using the same piece of wood.

09:28:30 From Juni Yeung : ^ Conversely, pure-Yin qins exist, where the bottom board (hardwood) material is used

09:29:03 From Juni Yeung : Now let's take a look at the curvature, using the light reflection - we can see that there's a light curvature at the bottom too

09:29:34 From Juni Yeung : Note the lack of a peg protector

09:29:35 From Peiyou : Mingguo 30 year

09:29:53 From Peiyou : 1941

09:29:55 From Juni Yeung : Min'guo 30 = 1941

09:30:28 From Juni Yeung : Next: A Qianlong era unnamed qin, Fengshi (Phoenix posturing) style

09:30:53 From Juni Yeung : As denoted by the two curves on the shoulders and waist. The Nayin is shallow, tall center

09:31:20 From Juni Yeung : This too is a one-piece pure-Yang qin, its sound is very permeating and clear

09:32:21 From Juni Yeung : Particular to this instrument the instrument is the pillars missing, and the lacquerwork is thick

09:34:07 From Juni Yeung : (That is some hard, powerful sound)

09:34:33 From Peiyou : Master Yuan only use silk string

09:35:03 From Juni Yeung : This instrument is cracked - notice its cobra-belly style cracks

09:35:27 From Juni Yeung : The instrument is inscribed, made by Wang Fuchao at Yueyang Lou

09:36:01 From Juni Yeung : The profile is relatively square, so the sound is very thick (powerful)

09:36:13 From Peiyou : Hand feeling is very good

09:36:50 From Juni Yeung : So we can see backwards in time from ROC (20th c) to Qianlong (18th c) the power of the tone gets stronger and clearer, thicker

09:37:22 From Juni Yeung : Now we see this very famous old qin, a catalogued qin in the Jinyu Qinkan of 1937, collected at the time by Liu SHaochun

09:38:07 From Juni Yeung : These qins eventually came into my hands - again we see the cutaway at the 7th hui, the measurements down to the micrometers (2 decimals past millimeters)

09:38:50 From Juni Yeung : This is a top-bottom different material construction. The Heaven/earth pillars -- the curvature of the instrument curves UP between the two pillars, and drop off

09:39:29 From Juni Yeung : You can see that the instrument starting from the gums actually curves UP until it reaches just past the dragon's pool before falling off to the bridge

09:41:45 From Juni Yeung : (As you can hear, this instrument is clear but doesn't have the same rounded thickness in its timbre)

09:42:22 From Juni Yeung : This instrument was made in Zhang Shunxiu - a generational master in Suzhou in Ming China (Wanli Period, 1580s)

09:42:48 From Juni Yeung : We see various cracking styles - ice cracks, cobra cracks, plum blossom cracks - all over.

09:44:39 From Juni Yeung : There are inscriptions - carved, not written - inside the cavity

09:44:57 From Juni Yeung : The top board is thinner, compared to the ROC qin.

09:45:19 From Juni Yeung : The huzhen (peg protectors) are special - it's not square but a bead-shaped end

09:45:35 From Juni Yeung : This instrument was never refurbished, the lacquerwork is original, in very good repair.

09:46:01 From Juni Yeung : Next - Bingqing (Ice stone chimes)

09:46:15 From Juni Yeung : The text is written by Huang Sangu

09:47:13 From Juni Yeung : Huang is a calligraphy master of the late Song, who taught Zhu Xi calligraphy - an obvious genealogy and connection to Zhu

09:48:08 From Juni Yeung : (The timbre here is very metallic and rounded)

09:50:06 From Juni Yeung : (While open sounds sound metallic, upper register notes are not flat and screechy but rounded, a fine balance)

09:50:38 From Juni Yeung : Now a test with a section of Xiaoxiang Shuiyun - a fitting piece for a fitting era

09:51:13 From Juni Yeung : The sound as you can hear is very airy and enchanted - now check out its cracks from the cap

09:51:53 From Juni Yeung : No CT scan here - but the top board here is VERY porous, so much so that the wood grain is no longer visible in the scan

09:52:11 From Juni Yeung : Now let's check the inscriptions in the back

09:52:35 From Juni Yeung : Written accounts say the qin was made in Chunxi era (~957)

09:52:44 From Juni Yeung : So it's likely this instrument was made BEFORE that era

09:52:47 From Marilyn王妙蓮 : Calligraphy on Ice Chime is in style of Song master Huang Tingjian, also known as Huang Shangu 黃庭堅, 山谷。。。

09:53:09 From Marilyn王妙蓮 : Huang Shangu's dates, 1045-1105

09:54:14 From Juni Yeung : Note top board - LARGE cobra belly cracks

09:54:25 From Juni Yeung : The lacquerwork is still there and complete, no major damage

09:54:56 From Peiyou : Wood is so old that almost no grain showing.

09:54:59 From Juni Yeung : Because of its collector's lineage, the instrument is well preserved as a prized-treasure from the various collectors, a very fortunate event

09:55:29 From Juni Yeung : The collector's lineage also elevates this specimen as an artifact, hence we can call this an "elegant qin"

09:55:40 From Juni Yeung : Now let us enjoy a bit more of this instrument - Pingsha Luoyan

09:56:22 From Marilyn王妙蓮 : The qin as an "antique" 文物 — qin players remember that the qin is a musical instrument, not only an "antique:...

09:58:30 From Peiyou : Juni, thank you very much for instant translation.

10:00:46 From Ralph Knag to Peiyou(Direct Message) : Wow I didn't realize that he had such guqins

10:01:15 From Peiyou to Ralph Knag(Direct Message) : Yeah, good stuff don't usually show up. :)

10:04:06 From Juni Yeung : Thank you all, happy Mid-Autumn Festival. Any questions?

10:04:28 From Ralph Knag : Thanks so much[

10:05:00 From Philipp : Thank you very much!

10:06:20 From Peiyou : Joao is from Portugal

10:08:05 From Peiyou : Thank you very much Master yuan and Sarah 麗如

10:09:43 From Peiyou : 現在演奏的是來自葡萄牙的Joao 演奏梅花三弄

10:11:01 From Peiyou : If anyone has question for Master Yuan, you can leave comments here.

10:14:16 From 鄧家齊 : 舜定琴為五弦，文王增一弦，武王伐紂又增為七弦。為什麼現在所見古琴都是六弦？

10:14:30 From Juni Yeung : haha it's 7 strings now la

10:15:08 From Juni Yeung :  
<https://www.quora.com/Why-does-a-guqin-have-seven-strings?q=Why%20does%20the%20guqin%20have%20>

10:15:11 From Peiyou : 鄧家齊, 是七絃

10:15:20 From 鄧家齊 : 謝謝

10:18:35 From Juni Yeung : Chia-Ch'i - try explaining now why the guqin has seven strings, without citing the Kings of Zhou www

10:20:04 From Juni Yeung : 家齊 - 現在試試解釋為什麼古琴有七條弦（而不用周文武王的典故）

10:21:35 From Que Nguyen : 请告诉我这本书的名字

10:22:18 From 鄧家齊 : 剛才我特意數了幾張古琴的弦數，真的是我數錯了？

10:23:23 From João Oliveira : Here's the link to Meinhua Sannong page on silkqin.com:

<http://www.silkqin.com/02qnpu/07sqmp/sq19mhsn.htm>

Thank you very much for listening and I hope you enjoyed! :D

10:25:06 From Juni Yeung : "Jinshi" 進士 - champions of the local Civil Examinations, the candidature needed to attend the Central Imperial Examinations

10:32:14 From Ralph Knag to 鄧家齊(Direct Message) : 7 strings

10:38:56 From 鄧家齊 to Ralph Knag(Direct Message) : Thanks

10:48:05 From Marilyn王妙蓮 : Bo spoke about Rembrandt & Elizabeth, he is referring to Rembrandt Wolpert and his wife Elizabeth, who are both musicologists and former members of NYQS. They are specialists in early Chinese music, especially the Tang period and were associated with Laurence Picken.

10:53:02 From Juni Yeung : hahaha

10:53:35 From Stephen Dydo : :)

10:54:20 From Shuengit Chow : v interesting!

10:56:01 From Mandy S : that's quite a mental image.... the qin disappeared into time biologically, but the metal tuning keys next to it remained. it is something to try to imagine: the immensity of time....what a story!!! thanks for your talk on your article 🙏🙏🙏❤️🙏

10:57:05 From Marilyn王妙蓮 : Alan Berkowitz is a sinologist and NYQS member, now deceased. Not all NYQS members believe that “the gods” invented the qin — we believe in archaeological finds !!

10:58:41 From Marilyn王妙蓮 : The modern qin form must have evolved before the Tang, because we have “dated” Tang qins that are fully formed!

10:58:50 From John Thompson : Bo may have referred to me about people from the NYQS disagreeing with him. I actually have not agreed, just asked questions for which I could not get answers. My discussion of this is here:

10:58:52 From John Thompson : <http://www.silkqin.com/09hist/origins.htm#bofn>

10:59:18 From John Thompson : Sorry, not disagreed, just have questions.

10:59:33 From Ralph Knag : Thanks Bo

11:08:48 From mingmei Yip : And to Bo: Wonder what is my "problem". In fact, unlike most Chinese scholars, I totally agree with Bo about the qin not being "created by the legendary figures" and never said something like this.

11:08:48 From Marilyn王妙蓮 : There is a qin lineage among the Wu family of Suzhou relating to master Yuan Jungping: Yuan's teacher was Wu Zhaoji, and Wu's father was Wu Lansun, who one last qin Peiyou is speaking about.

11:12:16 From Marilyn王妙蓮 : Thanks, John: “Autumn Moon Shining on a Reed Pavilion”  
秋月照茅亭

11:14:20 From Stephen Dydo : FYI: I have a video to show, so I will need screen sharing before I start. Also FYI, I have to leave a couple of minutes before noon.

11:15:51 From Marilyn王妙蓮 : John has mentioned the Kai-zhi, preceding the piece itself: 開指 (literally: open fingering) meaning a kind of warm-up prelude.

11:22:31 From Mambo! : Will it be possible to see the whole of John's video at some point?

11:24:08 From Ralph Knag to Mambo!(Direct Message) : We should be able to put in on youtube

11:24:29 From Ralph Knag to Mambo!(Direct Message) : it

11:25:30 From John Thompson : The “two or three” actually refers to the fact that it is part of a set: modal prelude, melodic prelude and main melody. They occur only once:

11:25:33 From John Thompson : <http://www.silkqin.com/02qnpu/16xltq/xl159qxb.htm>

11:26:37 From Mambo! to Ralph Knag(Direct Message) : Thank you Ralph! :)

11:27:18 From Stephen Dydo : John great presentation. I want to go over it again later. Sorry you could only show the first go-round.

11:29:02 From Marilyn王妙蓮 : Juni is referring to her book: Standards of the Guqin.  
11:29:20 From John Thompson : I will be putting it on my website somewhere, but right now it is here:  
11:29:22 From John Thompson : <http://www.silkqin.com/downloads/sq13qyzmwithpu.mp4>  
11:30:56 From Marilyn王妙蓮 : Dydo traveled several times to Ladakh and composed his own piece about his travels. He was taping the music of the region.  
11:31:23 From Shuengit Chow : v interesting  
11:31:46 From Ralph Knag to Stephen Dydo(Direct Message) : we hear you  
11:32:06 From Marilyn王妙蓮 : With Stephen is his wife Suzanne, who is a vocalist of early music and has performed with him at our Yaji.  
11:33:27 From Shuengit Chow : Hello Suzanne, nice to meet you  
11:33:32 From Ralph Knag to Stephen Dydo(Direct Message) : we can hear you talking  
11:36:20 From Marilyn王妙蓮 : Dydo's piece, "Autumn Frontier" belongs to that important genre about the far Western regions of China— genuine frontiers for the great adventurers of the past. The "frontier" has been an inspiration to poets and musicians for ages. Last time Yves spoke about "Serinde" and we discussed the era of "Serindia," the discovery of the China-India borders that housed all the great early cliff-temples of that vast region, including the Bamiyan great Buddhas, now partially destroyed.  
11:37:13 From Marilyn王妙蓮 : Extraordinary scenery!!!  
11:37:59 From Shuengit Chow : beautiful  
11:38:02 From 麥文彪 Bill Mak : Thanks for the sharing, Stephen. Actually the frontier, alluded in the title 塞 (military post) refers mostly to the north beyond the Great Wall to guard against the Xiongnu in Han Dynasty. If I understand correctly this connects to the story of 昭君出塞.  
11:38:38 From 麥文彪 Bill Mak : Actually India and China never shared a border until modern time. The Western region refers to Dunhuang, never Tibet or India.  
11:38:50 From Marilyn王妙蓮 : Oh, thank you Bill, for more detail. I still like to think of "frontier" as being more than a military post, may I?  
11:40:24 From 麥文彪 Bill Mak : Yes, absolutely. Beautiful photos!  
11:47:33 From 麥文彪 Bill Mak : Peiyou your sound quality is exceptionally good. I would to learn about your setup later and replicate! Is it the same as the instruction you gave some time ago?  
11:48:20 From Stephen Dydo : Nice, Esme! Now I gotta go. Thank you everyone!  
11:53:07 From Shuengit Chow : Peiyou, I would also like to know about how to do the set up, if convenient, please add me to the instructions. Thanks "Peiyou your sound quality is exceptionally good. I would to learn about your setup later and replicate! Is it the same as the instruction you gave some time ago?"  
11:53:55 From Peiyou : This is the mic I am using:  
[https://www.amazon.com/Sony-ECMCS3-Omnidirectional-Stereo-Microphone/dp/B0058MJX4O/ref=sr\\_1\\_3?dchild=1&keywords=sony+Mini+Mic&qid=1631980316&sr=8-3](https://www.amazon.com/Sony-ECMCS3-Omnidirectional-Stereo-Microphone/dp/B0058MJX4O/ref=sr_1_3?dchild=1&keywords=sony+Mini+Mic&qid=1631980316&sr=8-3)  
11:53:57 From Juni Yeung : If we count from Ye Mingpei, Zeng Chengwei is a...8th generation Chuanpai player.?  
11:54:40 From Juni Yeung : Wait, 5th

11:55:07 From Marilyn王妙蓮 : Yes, what I'd like to ask JP and others who make qins is, whether new or old (aged) wood is important. If Zeng grows his own trees, then does he make the wins from "new" wood? The lacquer surface looks "old."

11:55:15 From Juni Yeung : \*Ye Jiefu my bad

11:55:51 From Mambo! to Ralph Knag(Direct Message) : Has it been "re-lacquered"?

11:55:58 From Shuengit Chow : :) so nice to know all this...

11:55:59 From mingmei Yip : Zeng Chengwai belongs to the same qin school of mine. I wrote the qin introduction for him for the very popular series of Hugo qin CD about 20 years ago

11:56:06 From Mambo! : Has it been "re-lacquered"?

11:58:00 From Laura Z : What a treat! Thank you to all speakers and performers for an illuminating and very enjoyable yaji. 中秋愉快

11:58:42 From Mambo! : Haha — yes, it did look experimental! :D

11:58:54 From Ralph Knag : Thanks!

11:59:09 From Shuengit Chow : Thank you v much Alan and everybody!

11:59:21 From Shuengit Chow : 中秋愉快

11:59:25 From Juni Yeung : Anyone last Qs to Mr. Yuan?

11:59:50 From Que Nguyen : Thank you very much, it is 1st time I heard a very nice of festival like this

12:00:09 From 鄧家齊 : 謝謝你們, 很好的一個享受!

12:00:49 From Juni Yeung : If you don't mind, I will be excusing myself -- I have a court music (yayue) lesson to host. I'll see you all later

12:01:04 From Peiyou : Thank you Juni.

12:01:54 From Peiyou : Marilyn asked: Why oldest wood is better for making qin?

12:03:08 From Peiyou : Yuan: old wood experienced rain, time, the impurity will gradually gone.

12:05:39 From Peiyou : Do Lacquer cracks happen after certain time? Yuan: now we store qin in AC room which actually can help lacquer crack

12:06:30 From Peiyou : Carbonization

12:06:59 From Peiyou : So no longer absorb water

12:07:19 From Peiyou : and bugs won't eat the wood

12:09:36 From Peiyou : pure yang qin - the wood has to be very good, and no "jie" (not sure what to translate)

12:09:38 From John Thompson : Sorry, I have to leave to go upstate. Great seeing everyone.

12:10:14 From Lisa Raphals : I'm afraid I also must leave. Thank you all so much. Lisa

12:10:29 From 麥文彪 Bill Mak : Nice seeing everyone! Have a great mid-autumn festival

12:10:46 From Marilyn王妙蓮 : By "jie" I think he means joints or parts where the branches grow from the central trunk.

12:11:08 From mingmei Yip : Happy moon festival, thanks!

12:11:53 From Peiyou : Making qin the most important is "experience"

12:12:38 From Peiyou : Good ears is also important.

12:12:39 From 鄧家齊 : 古琴有正弄和則弄之分, 能否介紹一下?

12:13:35 From Marilyn王妙蓮 : So making qins is a matter of the craftsman's experience, because it is an organic process, depends on having made many different qins, as well as having a "good ear" to listen to the personality of the wood and how to bring out the best qualities of the wood to make it a musical instrument. Then we have to add the lacquer, which is another level of experience.

12:17:19 From Ralph Knag : Thanks Peiyou

12:17:52 From Mambo! : Thank you all! It was amazing as usual! So much knowledge and generosity!

12:17:55 From Mambo! : <3