

2ND LONDON INTERNATIONAL 第二屆倫敦國際古琴研討會

GUQIN CONFERENCE 2023

Programme



LONDON INTERNATIONAL 2023 倫敦國際中國音樂節 CHINESE MUSIC FESTIVAL 2023

20-27 August 2023

2023年8月20至27日

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LONDON
YOULAN QIN
SOCIETY

Goldsmiths
UNIVERSITY OF LONDON

The London Youlan *Qin* Society presents the
2nd London International *Guqin* Conference 2023

New Directions in *Guqin* Music, Art, and Culture

Part of the 1st London International Chinese Music Festival 2023

Goldsmiths, University of London
26-27 August 2023

Definitive edition

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Information

Conference website: <https://londonguqinconference.wordpress.com>

Campus map: <https://www.gold.ac.uk/campus-map/>

Emergency numbers

Police, ambulance, fire brigade: 999

NHS helpline (non-emergency): 111

College security: 020 7919 7105

Conference enquires: Charles Tsua @ +44(0)7876 433 596

Cheng Yu @ +44(0)7880 896 003 (Sunday only)

Pharmacy

Station Pharmacy, 2 Amersham Vale, London SE14 6LD.

- Down the road from the entrance to New Cross Overground Station.

ATMs

Sainsbury's Bank ATM, New Cross Lewisham Way Local, 33-35 Lewisham Way, London SE14 6PP.

- Opposite the main college building, on the other side of the road.

Public transport

Transport for London: <https://tfl.gov.uk/>

National Rail Enquires: <https://www.nationalrail.co.uk/>

Convenor's introduction

As the Convenor of the 2nd London International *Guqin* Conference in 2023, I would like to extend a warm and heartfelt welcome to all, whether you be from near or far, to Goldsmiths for a weekend of dissemination of high-quality research into the Chinese seven-stringed zither that is the *guqin*.

I fondly remember the first *guqin* conference in 2018 at SOAS, during the 1st International *Guqin* Festival. We had many scholars and academics from around the world descend on our little corner of the UK; an event that we had never witnessed before in the world of the *qin* where the main focus is usually on East Asia. But being in the West, we are able to offer some unique aspects of the *qin*. For example, during the last conference we had the exceptional privilege to access the work and research of Robert Hans van Gulik. This year is no exception, with a *qin* from van Gulik's collection being up for sale later this year and will be discussed in one of the papers.

At this year's conference, we will, besides the standard research topics, investigate the new innovations the *qin* has developed recently. Often, we fall into the trap of looking too much to the past and not enough at the present, so we might miss out on new and interesting developments. The focus for this conference is therefore to shine a small yet significant light into these new insights into the *qin*. In doing so, we may discover a new way of looking at the *qin*, and also new research possibilities and capabilities of the *qin* that we may have not imagined.

I hope all participants enjoy London and this conference, and I hope that you will return for ones in the future, which I hope there will be.

2023 Festival Conference Convenor

Charles Tsua 徐永裕(長韻)



XIV-AUG-CIIIR 2



Overview schedule

Day One: New Research in *Qin* Music

Panel 1: Cultural manifestations of music

Panel 2: Arts, instruments, and lyrics

Panel 3: Rhythmic and musicological considerations

Book launch: Luca Pisano's translation of Zhu Changwen's *Qin Shi*

Showcase concert @ SOAS

Day Two: Symposium

Panel 4: New media of the *qin*

Panel 5: New perceptions of culture of the *qin*

Keynote presentation by Tse Chun Yan

Roundtable discussion

Grand anniversary *guqin yaji* gathering @ Qing Liang Temple

Detailed schedule

Saturday 26 August

0900-1000	RHB274	Registration and introduction
1000-1200	RHB274	<p>Panel 1: Cultural manifestations of music Chair: Juni L. YEUNG</p> <p><u>Manhua LI</u> Ji Kang on the Practice of <i>Guqin</i> and Nourishing Life</p> <p><u>Mei-Yen LEE</u> A Discussion on the Network System of <i>Xi-shan Qin Kuang</i> (谿山琴况)</p> <p><u>LIANG Ji Yong</u> A Comparative Study Of Three Versions of <i>The Crow Croaking at Night</i> 《烏夜啼》</p> <p><u>Shihua (Danielle) TAN</u> Holistic Listening and the Concept of the Heart-mind in <i>Guqin</i> Culture</p>
1200-1300		Lunch
1300-1430	RHB274	<p>Panel 2: Arts, instruments, and lyrics Chair: Luca PISANO</p> <p><u>CHU Lok Ting</u> <i>Qinta</i>: The Embodiment of <i>Guqin</i> and its Production Process</p> <p><u>Edward LUPER</u> Van Gulik and Lindqvist: Two Sinologists and their <i>Guqin</i> at Auction</p> <p><u>Marnix WELLS</u> <i>Qin</i> Rhythms and Lyrics</p>
1430-1500		Tea break
1500-1630	RHB274	<p>Panel 3: Rhythmic and musicological considerations Chair: Frank KOUWENHOVEN</p> <p><u>TSE Chun Yan</u> Studying <i>Qin</i> Music Beyond a Pitch-centric Perspective: Timbre as a Structural Element</p>

		<p><u>Juni L. YEUNG</u> A Case for the Nine-stringed <i>Qin</i>: Reviving a Possible lost Subaltern Tradition and New Arguments for a Heptatonic Diatonic Tuning Adaptation</p> <p><u>Peiyou CHANG</u> The Nature of <i>Guqin</i> Rhythm</p>
1630-1700		Tea break
1700-1730	RHB274	Book launch: English translation of Zhu Changwen's <i>Qin Shi</i> , by Luca PISANO
From 1730		Travel to SOAS for concert
1900-2100	SOAS	Festival Showcase Concert

Sunday 27 August

1000-1130	RHB274	<p>Panel 4: New media of the <i>qin</i> Chair: TSE Chun Yan</p> <p><u>CHANG Ching-Jen & CHANG Hsuan-Ni</u> The Multiple Forms and Multimedia Application of Taiwan <i>Guqin</i>: Taking the Combined Application of Online Curation and Multimedia as an Example</p> <p><u>WANG Sixian</u> Insights from the "<i>Guqin</i> Clinic"—the Development of <i>Guqin</i> in the Digital Age</p> <p><u>WANG Youdi & WEI Bing</u> Intelligent <i>Guqin Dapu</i> Procedure and Music Generation based on AI Technology</p>
1130-1230		Lunch
1230-1400	RHB274	<p>Panel 5: New perceptions of culture of the <i>qin</i> Chair: CHENG Yu</p> <p><u>Stephen DYDO</u> Contemporary <i>Guqin</i> Composition and Performance</p> <p><u>André RIBEIRO</u> How <i>Qin</i> arrived in Brazil: <i>Qin</i> Transmission and Cultural Reception</p> <p><u>Frank KOUWENHOVEN</u> <i>Guqin</i> in the 21st Century: Some Reflections on the Metamorphosis of a Unique Chinese Traditional Instrument</p>

1400-1430		Tea break
1430-1530	RHB274	Keynote presentation: Revisiting historical interdependency in <i>qin</i> music – Reconstructions and new compositions for the <i>qin</i> in the 21st century Presenter: TSE Chun Yan Chair: CHENG Yu
1530-1600		Tea break
1600-1715	RHB274	Roundtable discussion: New Directions – the Spread of Innovation of the <i>Guqin</i> Chair: Charles TSUA
1715	RHB274	Closing remarks by Charles TSUA
1715-1730	RHB274	Group photos
From 1730		Travel to Qing Liang Buddhist Centre
1830-2115	QLBC	Grand anniversary <i>guqin yaji</i> gathering
c. 2115	QLBC	Farewell speech by CHENG Yu
		End of Conference and Festival

Please note that programme is subject to last minute changes. Any changes will be notified to all participants as soon as possible via email and/or social media apps during the conference.

Keynote presentation – Tse Chun Yan

Revisiting historical interdependency in *qin* music: Reconstructions and new compositions for the *qin* in the 21st century

27 Aug @ 1430-1530

Room: RHB 274

Chair: Dr CHENG Yu (London Youlan *Qin* Society)

Bell Yung in his seminal paper of 1987 on historical interdependency in *qin* music states that “in new compositions, the past influences the present; when notation from the past is reinterpreted and even consciously modified, the present reconstructs the past.” When doing *dapu* (打譜) or reconstructing old scores of the past centuries, *qin* masters in the 20th century often altered notes not within the pentatonic scale or notes not following the circle-of-fifths positions so as to conform to the musical style they were used to. In contrast, many *qin* players in the 21st century try to follow as much as possible the old scores in their reconstructions, unless there are scribal errors. However, sometimes it is difficult to judge whether an unusual finger position is a scribal error or not. One needs to understand the musical styles in the past centuries. Such understanding can only be achieved through rigorous academic studies and accumulation of experience. In this presentation, I would discuss two special musical styles, the use of the flattened *mi* note (清商音), and the *kuyin* scale (苦音), in the historical and cultural contexts. Such understanding of the past offers ideas for new compositions. On the other hand, because of the lack of temporal instructions in old scores, despite adherence to the tablature, *dapu* is still a creative process, the outcome of which would not be how the musical piece sounded like centuries ago. Yung’s concept of historical interdependency still holds true despite a change in the approach towards *dapu* in the 21st century.



Dr Tse Chun Yan is a *qin* player from Hong Kong with over 40 years of experience, and holds a PhD in ethnomusicology from The Chinese University of Hong Kong. He actively participates in teaching, research, reconstruction of old scores, and composing for the *qin*. His main areas of research include intonation and scales in *qin* music of the Ming and Qing Dynasties, and traditional Chinese music theory, with more than forty articles or book chapters published on related topics.

Luca Pisano 【琴史】 translation book launch

26 Aug @ 1700-1730

Room: RHB 274

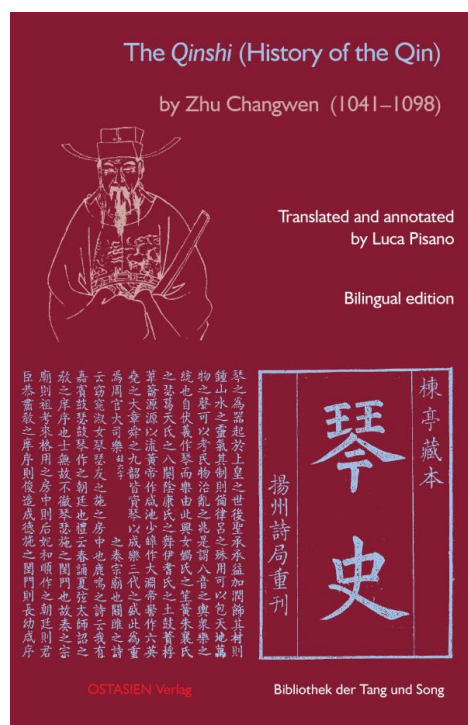
The *Qinshi* (History of the *Qin*) by Zhu Changwen (1041-1098), translated and annotated by Luca Pisano, bilingual edition, Coburg, OSTASIEN Verlag, Bibliothek de Tang und Song, 2023, i-liv, 1-286 pp., €39.80 (paperback), ISBN 978-3-940527-27-1.

The *Qin Shi* 琴史 (History of the *Qin*), compiled by Song dynasty scholar Zhu Changwen 朱長文 (1041-1098), stands as the earliest known work that primarily focuses on the historical aspects of the Chinese zither *qin*. Comprising 146 entries, this work meticulously presents biographies of individuals associated with the *qin*, from ancient times to the Northern Song dynasty (11th century).

This comprehensive translation of the work presents a detailed analysis of the sources used by Zhu in his work, shedding further light on the theoretical foundations of *qin* music. Furthermore, significant attention is dedicated to the conceptual framework, ideology, and aesthetics of the *qin*.

Zhu Changwen's own biography, family background, and ancestry records are presented and reconstructed in meticulous detail, offering valuable insights into the author's background and influences. Additionally, a comprehensive presentation of notable editions of the *Qin Shi*, ranging from the Ming dynasty to the contemporary era, further enriches the understanding of this seminal work.

Prof. Luca Pisano, Associate Professor at the University of Genoa, started learning *qin* in 2003 at the Shanghai Conservatory of Music under the supervision of Dai Xiaolian. He later continued his studies on *qin* playing with Master Sou Si-tai in Hong Kong. Besides his commitment to *qin* music, his field of research extend to contemporary Sinophone literature from Taiwan, authoring several articles on this topic.



Roundtable discussion

New Directions – the Spread of Innovation of the *Guqin*

27 Aug @ 1600-1715

Room: RHB 274

Chair: Charles TSUA (University of London)

International and regional panel: LI Fengyun & WANG Jianxin (mainland China), TSE Chun Yan (Hong Kong), Mei-yen LEE (Taiwan), Frank KOUWENHOVEN (The Netherlands), Luca PISANO (Italy), Juni YEUNG (Canada), CHENG Yu (United Kingdom), Peiyong CHANG (United States of America), Andre RIBEIRO (Brazil).

The *guqin*, being a traditional and ancient instrument with a history of practices and culture that spreads throughout millennia, has always been viewed under the lens of preservation and exploration of its past and how it has been interpreted in the present. Ever since the UNESCO declaration of Oral and Intangible Heritage in 2003, there has been a steady shift in not only these traditional aspects, but also in innovative experiences and developments, often in unique and novel ways.

In this roundtable discussion, our international and Chinese regional panel of experts and *qin* scholars will look at the new directions the *qin* has taken, be it from musical and acoustical insights, new methodologies in researching the *qin*, new media expressions and pop culture experiences, and other outlooks. We will also explore the *qin*'s spread to other continents and how each developed their own communities, yet still staying connected in the global musical culture, especially under Covid-19.

By the end of the roundtable, we will hope to present an outlook of how the *qin* has engaged with these new aspects and how the *qin* will likely be a vessel for innovation and new experiences throughout the world.



Roundtable discussion, 1st London International Guqin Conference 2018

Grand anniversary *guqin* *yaji* gathering

20th Anniversary of the Founding of the LYQS

27 Aug @ 1830-2115

Venue: Qing Liang Buddhist Centre, 11 Consort Road, London SE15 3RU

Host: CHENG Yu (President of the LYQS)

For this *yaji*, we celebrate 20 years since the founding of the London Youlan *Qin* Society on 13 July 2003. This intimate *yaji* gathering will provide all Festival participants with a chance to interact, share experiences and perform in an informal and relaxed setting.

Since its founding, the Society has grown from a small group of *qin* aficionados having informal gatherings at a house in Twickenham to a formal learned society with a reputation for its regular events and annual summer school. Our extensive connections have enabled us to invite master players from China, including Li Xiangting, Gong Yi, Dai Xiaolian, Zeng Chengwei, and now Li Fengyun, to teach workshops in the UK. We have held a successful *Guqin* Festival in 2018, and we now hold a Chinese music one this year. With our other partners, we have also held many concerts and demonstrations throughout the UK and are one of the best known and well-connected *qin* societies outside of China.

Food and drink: please bring vegetarian and non-alcoholic food and drink to share.

Entry: free to participants and the public, but donations encouraged.

Registration: conference participants need not register on Eventbrite but can donate there, or on the day in cash. <https://www.eventbrite.co.uk/e/licmf-2023-lyqs-20th-anniversary-grand-guqin-yaji-tickets-678542357457>.



Grand Yaji at the Oriental Club, London International *Guqin* Festival 2018

Abstracts

(in alphabetical order by surname, including biographies)

**CHANG Ching-Jen 張慶仁 &
CHANG Hsuan-Ni 張軒妮**

The Multiple Forms and Multimedia Application of Taiwan Guqin: Taking the Combined Application of Online Curation and Multimedia as an Example

→ Panel 4

As we know, *guqin* is the oldest and most prestigious plucked instrument in China. Today, when faced with the vast digital audio and video information available on the internet, our main research topic is how to use diverse media techniques to inherit better and preserve *guqin* art.

In this presentation, we will share how *guqin* practitioners in the field of multimedia use online curation as an example to present the method of preserving the teaching and inheritance of Taiwanese *guqin* masters through online curation to provide the possibility of *guqin* developing diverse forms of performance design and multimedia dissemination applications in the future. Next, we will demonstrate this through Chang Hsuan-ni 's practical experience combining *guqin* with multimedia creation.

- Associate Professor, Department of Mass Communication, I-Shou University
- Independent scholar



Dr Chang Ching-Jen specializes in Communication Aesthetics, Arts Empowerment, Media Literacy, and Interdisciplinary Studies. He is also the illustrator for magazines, novels, and current affairs reports; weekly reporter and news editor for *Mandarin Daily*; film and television planners and production for colleges and universities; and video and media production management.



Chang Hsuan-Ni studied in the high school of the Chinese Music Department of Tainan National University of the Arts, majoring in *guqin*. She got her bachelor's degree from the Department of Traditional Music of Taipei National University of the Arts, majoring in *guqin*. She graduated from the Graduate Institute of Ethnomusicology, National Taiwan Normal University, and serves as a music teacher in junior high school.

Peiyou CHANG 張培幼

The Nature of Guqin Rhythm

→ **Panel 3**

Guqin music, especially instrumental music without lyrics, is known for its flexible rhythm, which is not uniformly fixed or standardized. While traditional *guqin jianzipu* notation is vague with respect to rhythm, allowing for interpretation and improvisation by the player, modern *qin* notation books often use numbers or staff notation to give some indication of rhythm. However, *qin* music sound recordings from the 1950s to the present demonstrate that the same melody played by different *qin* masters can have different and varying tempos. Thus, the question remains: does *guqin* music require a fixed or standardized rhythm, and what is the nature of *guqin* rhythm? Is a standardized rhythm an advantage or a disadvantage?

To answer these questions, I undertook the following analyses:

1. To gain insight into the ancient understanding of tempo, I examined existing pre-20th century documents that mentioned *guqin* rhythm, such as Tang Dynasty *Chen Zhuo Fingerings* in Ming Dynasty handbook *Qinshu Daquan* (琴書大全陳拙指法); Qing Dynasty *qin* book *Yuguzhai Qinpu Buyi* (與古齋琴譜補義), and others.

2. I conducted a comparative analysis of modern *qin* masters' performances of the melody *Qiu Sai Yin* (Autumn Frontier Intonation), including Zhu Xi Chen 朱惜辰,

Wu Jinglüe (吳景略), Wu Zhaoji (吳兆基), and others. Using sound recordings and *qin* tablatures, I employed a Digital Audio Workstation to observe and analyze the playing of these musicians in terms of tempo, phrasing, and the influence of fingering techniques, such as portamento and vibrato effects, and certain plucking techniques which have a more standardized format of speed, and how these fingering techniques affect the tempo.

Independent scholar, New York Qin Society



Peiyou Chang, an independent scholar and *guqin* instructor from Taipei, Taiwan, is the president of the New York Qin Society. Trained under Mr. Yuan Jung-Ping, she has 23 years of experience. Peiyou has performed globally, including New York, London, Japan, Taiwan, and China, and delivered lectures at esteemed institutions like Yale, Eastman School of Music, Kean University, China Institute NYC, Binghamton University, and local communities. Passionate about *guqin* music reconstruction, composition, and promotion, she preserves and shares this traditional art form at her *guqin* website: peiyouqin.com.

CHU Lok Ting 朱樂庭

Qinta: The Embodiment of Guqin and its Production Process

→ Panel 2

Tracing back to the Han Dynasty (206 – 202 BC), the ink rubbing (拓印 *tayin*) technique has already been invented to create paper copies of inscriptions and pictorials of monuments, statues, bronze, or any other engraved ancient relics for distribution and documentation. The subject of ink rubbings was expanded to *guqin* since the mid-Qing Dynasty (1644 – 1911 AD) for recording the inscriptions and lacquer cracks on its lower surface, as well as the size and structural design of the instrument. Being made of wood and lacquer, the making of *guqin* rubbings requires a higher level of sophistication to protect its delicate surface and body compared to other objects made of durable materials. The ink rubbing of the *guqin* itself becomes a collectible work of art after being properly mounted and with colophons and seals added.

This presentation introduces the origin of the art of ink rubbing and the materials, tools, techniques, and process of making ink rubbings of *guqin* by summarizing the writer's first-hand experience of creating ink rubbings for various *guqin* from the Ming (1368 – 1644 AD) and Qing dynasties, illustrating reasons that ink rubbing would serve as an incomparable way of recording the details of a *guqin*.

Conservator, Hong Kong Guqin Association



Chu Lok Ting is the conservator of the Hong Kong Guqin Association, specialising in creating *qinta* (ink rubbings of *guqin*) for documenting the conditions of *guqin*. Chu is also an artist who practices traditional and contemporary art. Her works have been exhibited in the Hong Kong Museum of Art, and various galleries and art fairs.

Stephen DYDO 戴德

Contemporary Guqin Composition and Performance

→ Panel 5

The author brings to the conference his experience in presenting contemporary compositions performed on the *guqin*. These will be described in detail and illustrated by video extracts of his own performances and those of others.

The presentation will have four separate areas of focus:

- Performing in different non-traditional tunings; this will include some discussion of Indian, Japanese and Tibetan musical borrowings.
- Short video clips will illustrate.
- Performing in non-traditional pitch and rhythmic idioms. This will include some serial and electronic structures. Excerpts from performances will be played.
- Performing with non-traditional instruments. The focus here will be on electronics and electric *guqin*, but will include also work with traditional *guqin* as well.
- Performing with other non-traditional instruments. This includes drums, *sitar*, *sarangi*, and other instruments. Again, short video and audio excerpts will illustrate.

Most of the examples will be via audio and video examples. There will be some live performance, but not as an actual concert presentation, but rather to demonstrate certain techniques and instrumental capabilities.

Independent scholar, New York Qin Society



Dr. Stephen Dydo has taught at Western Connecticut State University, William Paterson College, the New School, and Columbia University. His awards include the Bearns Prize and a BMI award as well as a Fulbright. He has received fellowships from Weir Farm, Ora Lerman Trust, Meet the Composer, the Composers Conference and other organizations and individuals. His compositions include chamber, orchestral, vocal and choral works, as well as various combinations of instrumental and electronic media. He is currently living on a small farm in western Massachusetts.

Frank KOUWENHOVEN 高文厚

Guqin in the 21st Century: Some Reflections on the Metamorphosis of a Unique Chinese Traditional Instrument

→ Panel 5

In the mid-1980s, when I began to do research on Chinese music and, for a brief period, learned *guqin* at the Shanghai Conservatory, the *qin* was considered a major yet very exclusive emblem of Chinese culture; it attracted only a handful of performers, perhaps no more than a few hundred in all of China. Especially in Taiwan it was widely viewed as inferior to the *guzheng* at that time. I began to interview *qin* players in mainland China and Taiwan and I kept up this practice during four decades. I organized numerous festivals and concerts abroad featuring *qin* during that time.

In this whole period, the qin has witnessed an extraordinary rise in popularity, and a total overhaul of its image and that of its performers in China, especially since the start of the new century.

Local teahouses offering *qin* courses have proliferated, the instrument has become a major subject of online teaching and media platforms, thousands of Chinese youngsters have fondly taken it up as one way to connect with an idealized Chinese past, numerous foreigners now followed in the footsteps of traditional masters, and on stage the *qin* is increasingly presented as a virtuoso instrument and emblem of 'national' culture, featuring in anything from rock concerts (Cui Jian) to symphonic concertos, adorned with video projection and light shows.

This paper briefly discusses this fascinating but also problematic path of development, the metamorphosis of an instrument which for centuries was viewed as an intimate tool for spiritual self-elevation and has gradually nested at the heart of Chinese showbiz and foreign politics.

Secretary-Treasurer, CHIME: European Foundation for Chinese Music Research



Frank Kouwenhoven is a music scholar from Leiden, The Netherlands. He has published widely on Chinese music, carrying out regular musical fieldwork on folk and art music in China with his partner Antoinet Schimmelpenninck since 1986. Frank is co-founder of the international platform for Chinese music CHIME. He has produced films and CDs and organized exhibitions, as well as festivals and concert tours for Chinese musicians. He has taught Chinese music at Leiden University until 2019.

Mei-Yen LEE 李美燕

A Discussion on the Network System of Xi-shan Qin Kuang (谿山琴况)

→ Panel 1

Xi-shan Qin Kuang by Hong Hsu is the most important treatise on Chinese *guqin* musical aesthetics. This paper aims to discuss the correlation between traditional perspectives & literary aesthetics, and the twenty-four statements of aesthetic judgment with an assigned character on the aesthetics of the *guqin* art of *Xi-shan Qin Kuang* to understand how Hong Hsu constructed a complete network system of epithets.

The presenter will review the predecessors' writings regarding the twenty-four statements of aesthetic judgment with an assigned character in the *Xi-shan Qin Kuang* to understand the possible aspects of constructing the network system on an idea of judgment with a word in the aesthetic of Chinese *guqin* music that Hong Hsu established. In addition to clarifying the complicated and confused explanations of predecessors on *Xi-shan Qin Kuang*, the author will also propound a new

interpretation of musical-related conceptions and the aesthetic appreciation of the work in question.

Professor, Department of Chinese Language and Literature, National Pingtung University



Prof. Mei-Yen Lee is a professor at National Pingtung University in Taiwan. Her publications include *Ch'in-Tao: Robert Hans van Gulik and the Chinese Lute* (2018), *Ch'in-Tao* (Chinese translation of *The Lore of the Chinese Lute: An Essay in the Ideology of the Ch'in* by van Gulik) (2015), *The Philosophy and Aesthetics of Guqin Music* (2002), *The Introduction of Musicology* (Chinese translation of the New Grove Dictionary entry) (2000), *The Ancient Chinese Thoughts of Musical Cultural Cultivation* (1998), etc.

Manhua LI 李曼華

Ji Kang on the Practice of Guqin and Nourishing Life

→ Panel 1

In this paper I argue that the practice of *guqin* is a way of nourishing life (*yangsheng* 養生), as the cultivation (*xiu* 修) of one's physio-psychological wellbeing. I focus on the philosophy of Ji Kang 嵇康 (223-262) — a representative thinker of the Mysterious Learnings (*xuanxue* 玄學) and an excellent performer of *guqin* in the Wei-Jin Dynasty.

I begin by introducing the notion of nourishing life in Ji Kang which implies multiple ways to achieve longevity (*changsheng* 長生), such as lessening desires and self-interest (*shaosi guayu* 少私寡慾), embracing harmony (*he* 和) by surrounding oneself with the mountains and waters (*shanshui* 山水), and cultivating vital force (*qi* 氣) through the practice of abstinence of the heart-mind (*xinzhai* 心齋). I then discuss the importance of the music of *guqin* to the practice of nourishing life, through the cultivation of the spirit (*shen* 神), the discharge of emotions (*qing* 情), and the ease of solitude (*du* 獨).

Finally, I define nourishing life as the cultivation of one's capacity to perceive (*jue* 覺) and govern (*zhi* 治) the most subtle and even imperceptible change (*bian* 變) in one's body, community, and environment. I argue that the practice of *guqin* is an instrumental aspect of such cultivation.

Research Fellow, Royal Holloway University of London



Dr Manhwa Li is a Marie Curie Research Fellow at Royal Holloway College University of London. She received her PhD in Philosophy at the École Normale Supérieure (ENS-Ulm) de Paris. Her research spans the areas of history of philosophy, global and Chinese philosophy, and philosophy of gender and sexuality. Her upcoming monograph in French, *Le Corps Ascétique*, will be published in

September 2023, by Éditions Kimé (Paris), and the English version, *The Ascetic Body*, will be out soon.

LIANG Ji Yong 梁基永

A Comparative Study Of Three Versions of The Crow Croaking at Night 《烏夜啼》

→ Panel 1

The Crow Croaking at Night (Wu Yeti 烏夜啼) is a famous *guqin* musical piece that originated in the Ming Dynasty and has been handed down in various versions. By comparing and analysing the three versions, namely the Ming edition *Wondrous and Secret Notation* (*Shenqi Mipu* 神奇秘譜), and the Qing editions *Guqin Notation of Ziyuan Hall* (*Ziyuantang Qinpu* 自遠堂琴譜) and the *Guqin Notation of Wuxue Hall* (*Wuxue Shanfang Qinpu* 悟雪山房琴譜), this presentation examines the evolution of aesthetic concepts of *guqin* music during the Ming and Qing periods, as well as the emergence of regional stylistic variations.

Chairperson, Hong Kong Guqin Association



Dr Liang Ji Yong obtained a PhD in Literature from Sun Yat-sen University in Canton. He currently holds the position of Honorary Associate Researcher at the Chinese University of Hong Kong and is the Chairperson of the Hong Kong Guqin Association. Since the 1990s, he has studied the *guqin* under Xie Daoxiu and Jiang Kangsheng, and has authored works such as *Collection of Guqin Studies in Song Lu*

Studio (Chongqing Publishing House, 2016). His academic expertise lies in the research of ancient literature and *guqin* authentication.

Edward LUPER 劉華

Van Gulik and Lindqvist: Two Sinologists and their Guqin at Auction

→ Panel 2

This November, Bonhams auction house will have the rare honour of selling two very important *guqin* from two remarkable sinologists: Robert Hans van Gulik and Cecilia Lindqvist. This talk will discuss their lives and the musical instruments they owned, as well as the recent boom in the commercial market for *guqin*.

Specialist for Chinese Works of Art, Bonhams New Bond Street



Dr Edward Luper is Specialist for Chinese Works of Art at Bonhams New Bond Street in London. His areas of expertise include jades, porcelain, cloisonné enamel, painting, furniture and bronzes. Before joining Bonhams in 2015, Edward studied for a bachelors degree in Modern and Classical Chinese at SOAS University of London, and a masters and DPhil in Chinese History and Literature from Oxford University. His thesis focused on the Ming Dynasty painter and poet Xu Wei (1521-1593).
(Bio based on the one from Bonhams website)

André RIBEIRO 林柏儒

How Qin arrived in Brazil: Qin Transmission and Cultural Reception

→ Panel 5

The first year of the pandemic brought about significant changes that sparked a newfound interest in *qin* music among Brazilians. With people confined to their homes due to Covid-19, their digital presence grew, leading to a quest for more meaningful social connections and a surge in interest in *qin* learning.

Influenced by video streaming and Chinese Netflix series, which often fail to offer an authentic experience of *qin* music, Brazilians started seeking deeper connections to the art.

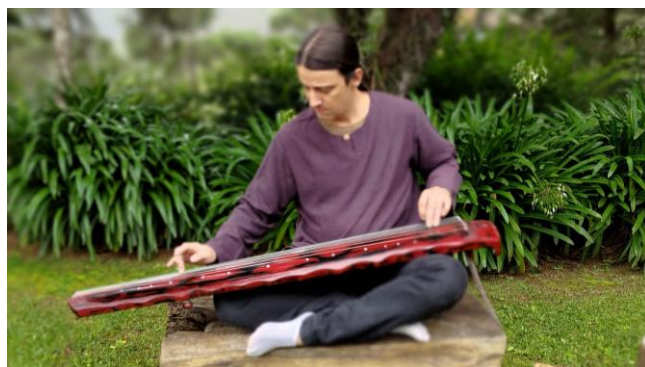
As the sole *qin* teacher in Brazil and a member of the London Youlan Qin Society and New York Qin Society, I became a cultural mediator, receiving inquiries from this growing *qin* community and offering an appropriate cultural education program to ensure the transmission of the art as affiliated to a specific lineage that comes from Master Wu Zhaoji through Master Yuan Jung-Ping and Peiyong Chang.

In contrast, Brazilian students' perception of *qin* culture is often shaped by limited exposure to romanticised versions portrayed in Chinese Netflix series like *Ashes of Love* or *Untamed*. Consequently, the most common way for Brazilians to listen to *qin* music is through high-fidelity production videos on platforms like YouTube and Bilibili.

However, this digital culture of listening leads to frustrations when the subtle sounds of the *qin* instrument don't align with the impressions created by these videos. It becomes the teacher's responsibility to deconstruct these misconceptions and provide a more realistic perspective of the authentic sonic reality of the *qin* at home.

This paper underscores the importance of delving deeper into the understanding of *qin* music beyond its superficial representation. It highlights the necessity of guiding students towards appreciating the genuine sonic experience of the instrument.

Independent scholar, Guqin Brasil Association



Dr André Ribeiro is a *qin* player, composer, and ethnomusicologist affiliated with the University of São Paulo. He studied *qin* under Peiyong Chang, co-founded Associação Guqin Brasil, and serves as Vice-president of the New York *Qin* Society, as well as being a member of the London Youlan *Qin* Society, and the music director of

the Gaoshan Liushui Ensemble. He coordinates the POEM Oriental Poetic in Music group at the University of São Paulo and researches Buddhist music and rituals within São Paulo's Taiwanese community.

Shihua (Danielle) TAN 譚師華

Holistic Listening and the Concept of the Heart-mind in Guqin Culture

→ Panel 1

In this presentation, I explore how the concepts of the heart-mind and holistic listening from *guqin* music could be applied to environmental education (EE) as a non-Western perspective on the ecological crisis and the problematic separation between humans and nature.

The early Chinese concept of the heart-mind (interpreted as soul or psyche) is exhibited in *guqin* culture. A cultivated and enhanced heart-mind is free from individual self-interest and competition – mindset of the capitalist system that has produced massive destruction of our planet. Holistic listening to nature engages the heart-mind and whole body, highlighting human connections with nature within a correlative cosmology - breaking down dichotomies. Holistic listening can be used in teacher education as an environmental ethic that promotes simplicity, holistic learning, and harmony with nature as the good life, engaging teachers' cultural and environmental consciousness and ability to connect to the environment ethically and spiritually.

University of British Columbia



Shihua Tan is an environmental educator, holding a Master in Educational Studies degree from the University of British Columbia (2021), and will be starting her PhD this September at UBC. Her research focus is in land-based education, experiential and transformative learning in teacher education. She has previously worked in garden-based educational settings as well as teaching workshops about climate change and the

environment. On the side, she plays the *guzheng* and *guqin*. She is interested in the connections between music and the natural environment.

TSE Chun Yan 謝俊仁

Studying Qin Music Beyond a Pitch-centric Perspective: Timbre as a Structural Element

→ Panel 3

Qin music is characterized by its variety of fingering techniques and different ways of sound production, each with its own timbral characteristics. The tablature score of *qin* music prescribes the fingering, and thus the timbral changes. It would be interesting to study *qin* music beyond a pitch-centric perspective and to investigate how timbre interacts with other musical elements.

Using *Meihua Sannong*, *Jieshi-diao Youlan* and *Guanshan Yue* as examples, and based on my recent publications, I would discuss timbral changes at a large-scale level and at individual musical phrases. Spectrograms of open string notes, stopped notes, harmonic notes and special left-hand plucks will be shown to visualize the differences in timbre. A few special instances will be discussed: ambiguity of pitch resulting from the mixture of notes with different tone colours; incongruence between phenomenal and metrical accents arising from playing an on-beat note as a sliding note; relationships among fingering, timbre, and transposition; and relationships among fingering, tone color, and melody in two layers. These instances demonstrate that the interplay between timbre and other musical elements can be of structural significance in some *qin* pieces. Such focus on timbre is related to the structure of the instrument, its fingering techniques, its notations, and the rich cultural background and distinctive aesthetic tastes of the literati.

This presentation illustrates a timbre-centric methodological approach for research on the *qin* repertoire and potentially on other musics which have traditionally been analysed from pitch-centric perspectives.

Department of Music, The Chinese University of Hong Kong

For **Dr Tse's** biography, see p. 8.

WANG Sixian 王思嫻

Insights from the "Guqin Clinic"—the Development of Guqin in the Digital Age

→ **Panel 4**

This study examines the development of *Guqin* in the Digital Age, focusing on the popular self-media account "*Guqin Clinic*" (古琴診所) on the Bilibili platform. With videos featuring costume restoration and ethnic musical performances, "*Guqin Clinic*" quickly gained popularity and sparked interest in traditional Chinese culture online. Currently, it has 732,000 followers on Bilibili and 659,000 subscribers on YouTube.

The study first traces the history of "*Guqin Clinic*," which initially critiqued issues within the *guqin* community through dark-humour short dramas. However, it received little attention. In 2019, the members adopted the "Hanfu (漢服, traditional Chinese clothing) Plus Ethnic Music" approach, leading to a surge in popularity.

The study then analyzes the rapid development of "*Guqin Clinic*" and the divergence between its initial and current paths. The account proposed a "Latte Theory," comparing traditional art to espresso, emphasizing the need to make it more appealing to the public by incorporating modern aesthetics and habits.

In the final part, the study reflects on the case of "*Guqin Clinic*" and extract insights for the future development of *guqin* in China. It concludes that diversification is necessary to improve the popularity and importance of *guqin* and especially, to attract more young audiences, but there is a risk of losing focus on the *guqin* itself. Therefore, a balance between popularization and professionalism is crucial. Diversification should serve as a steppingstone, ensuring attention ultimately returns to the *guqin*.

Beijing Foreign Studies University



Wang Sixian is a masters degree candidate for Literature and Art Theory at Beijing Foreign Studies University (China). She has attended nearly ten conferences, such as the "2022 Co-existence of Science, Technology & Art International Summit", etc. She has published various articles, such as "Harmony of Water and the Qin: A Study on the Relationship Between the Yushan Qin School and Water", and "Clues of the 'Wagner Incident' - Nietzsche's 'Unity' and 'Separation' with Wagner as seen in The Birth of Tragedy", etc.

WANG Youdi 王悠荻 &

WEI Bing 魏冰

Intelligent Guqin Dapu Procedure and Music Generation based on A.I. Technology

→ Panel 4

Guqin music started to be widely notated since a special notation method was invented in Tang Dynasty, called *jianzipu* (literally “reduced notation”) which was a great invention particularly for easily notating and inheriting *guqin* music. However, due to the special attribute that *jianzipu* does not record the rhythm, players should always translate it to be a version for performance by manually adding the duration for every note based on their knowledge and practice. The translating procedure is called “Dapu”. The efficiency of manual *dapu* is extremely limited, that directly caused most of ancient *guqin* music to be only viewed in the books rather than be performed.

In the past few years, we lead the initial project called “A.I. Shi Pu” presented a brand-new digital platform for *guqin jianzipu* digitization based on AI technologies, as well as research and innovation for a smart transcription system. With the new AI platform, a revolutionary ecosystem of *guqin*-related industry was growing, including the *jianzipu* digital dataset, smart notation and output system, smart translation, and intelligent generation of *guqin* music. The performance of *guqin* music *Candle* (燭 in Chinese), which was the world's first *guqin* music generated by A.I., will be shown at the presentation by Dr Wang Youdi, the first PhD majoring in *guqin* performance in China.

- Assistant Professor, Xi'an Conservatory of Music

- Assistant Professor, Central Conservatory of Music



Dr Wang Youdi is an Assistant Professor of The Xi'an Conservatory of Music, and a *guqin* teacher at The Hong Kong Academy for Performing Arts. She is the first PhD majoring in *guqin* performance of China, taken at The Central Conservatory of Music. She is a *guqin* performer for the Poetic Dance: "The Journey of a Legendary Landscape Painting", shown at the China CCTV Spring Festival Gala 2022, an Excellent Instructor Award winner of the “Wen Hua Prize” (the highest prize

of music awarded by Chinese government), and the First Prize winner in the 2nd National *Guqin* Competition in 2009.



A graduate from Tsinghua University with bachelors and masters degree, **Dr Wei Bing** received his first PhD degree from The Hong Kong Polytechnic University. After working at Christie's and Lévy Gorvy in the fine arts industry for almost ten years, he accomplished his second PhD majoring in Music A.I. at the Central Conservatory of Music in Beijing, supervised by Professor Yu Feng, President of CCoM, and Professor Dai Qionghai, Academician of Chinese Academy of Engineering from Tsinghua University. In 2021, he attended the Asia Digital Art Exhibition with the interactive art work called “Interaction Between Qin and Human No. 1”, and also

worked with Dr Wang Youdi to launch the first *guqin* music generated by A.I. in the world.

Marnix WELLS 韋滿易

Qin Rhythms and Lyrics

→ **Panel 2**

Primordial emperor Shùn reputedly sang to the ‘South Wind’ in thirteen syllable lines to his Five-String *qín* (*Nánfeng Cao*; *Yueji* 21, *Shizi*):

“South Wind’s fragrance oh! may relieve my peoples’ cares oh!”

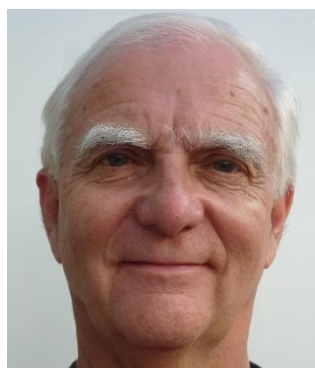
「南風之薰兮，可以解吾民之愠兮。」

Confucius, like Plato, regarded good music as the essential element of education and government. Above all, he favoured the *qín*, which accompanied chants of scholars, poets and recluses. Yet, from the vast body of *qín* songs, treatises and tablatures that explain tunings and fingerings, only two give concrete examples of rhythm (節奏), a subject which late Táng Dynasty maestro Chén Zhuó (ca. 900) mentions just briefly. The first is by Sòng Dynasty Buddhist monk Zéquán (ca. 1125), disciple of foremost ‘*qín* monk’ Yihāi, who analyses, as example of ‘adagio’ lyric (慢曲), a well-known piece for *qín* by Su Dongpo: ‘Drunken Dotard Refrain’ (醉翁吟).

The second is by Míng Dynasty musicologist Zhu Zàiyù, ‘King of Zhèng’ (Hénán), inventor of equal-temperament. He reconstructs settings of Confucian ritual music and dance from a ‘lost’ template for tuning and rhythm (操慢), adapting a couplet of ancient political protest, “Canglang River’s Purity,” cited by Confucian philosopher Mencius, and re-inventing gestures from Táng Dynasty choreographs.

Here, I will deconstruct the above *qín* lyric settings and their rhythmic structures, together with evidence for settings of ‘tune-title’ (詞牌) lyrics from thousand-year dance-scores (舞譜), recovered one hundred years ago from a cave-temple at Dunhuáng.

London Youlan Qin Society



Dr Marnix Wells obtained his BA at Oxford in Chinese (1968, and incepted as MA later), before working in Japan, Taiwan and South Korea, while learning practical Chinese culture in martial arts, music and calligraphy. He received his PhD in pre-Qin Chinese philosophy on ‘Shi, Dynamics’ from SOAS (2001). He has authored translations on Chang Naizhou and *taijiquan* (Scholar Boxer), early philosophy and religion (Pheasant Cap Master, Heguanzi, the Dao of Unity), and presented papers at

conferences and wrote articles, one with Laurence Picken, on Chinese music, lyrics and rhythm (Asian Music, Chinoperl (ASA), CHIME).

Juni L. YEUNG 楊儔立(雪亭)

A Case for the Nine-stringed Qin: Reviving a possible lost Subaltern Tradition and New Arguments for a Heptatonic Diatonic Tuning Adaptation

→ Panel 3

The *qin*'s traditional tuning system is based on the Chinese *sanfen sunyi* cycle of fifths, allowing for five open tones and six harmonics; this can be stretched one more each when using external tuning. While this has been sufficient for traditional repertoire, its technical limits expose its shortcomings when dealing with tones outside of this gamut, to which only can be compensated by microtonal handling through sliding and stopped notes. Subsequent attempts in innovating the instrument failed to address this issue, or were stopped by conservative voices of the scholar-literati class.

Whereas the 21st century saw a resurgence in the interest for the *qin* and demands for its adaptation to play modern genres grows, the shortcomings are once again exposing a divide between new composers and traditional players and listeners demanding the full-range of open, harmonic, and pressed timbres.

This paper attempts a systematic investigation into the various implications to expanding the *qin*'s interface from a pentatonic to a heptatonic system, as well as the nine-stringed instrument that will be necessary to facilitate its full implementation. An expanded heptatonic tuning system that maintains the *qin*'s modal principles would not only help future composers to work in a familiar environment with more obvious equivalence in translation between musicality and performance tenability, but also bridge a thousand-year-old rift between indigenous and medieval cosmopolitan streams of Chinese musical vocabulary and structural differences of understanding.

Independent scholar, Toronto Guqin Society

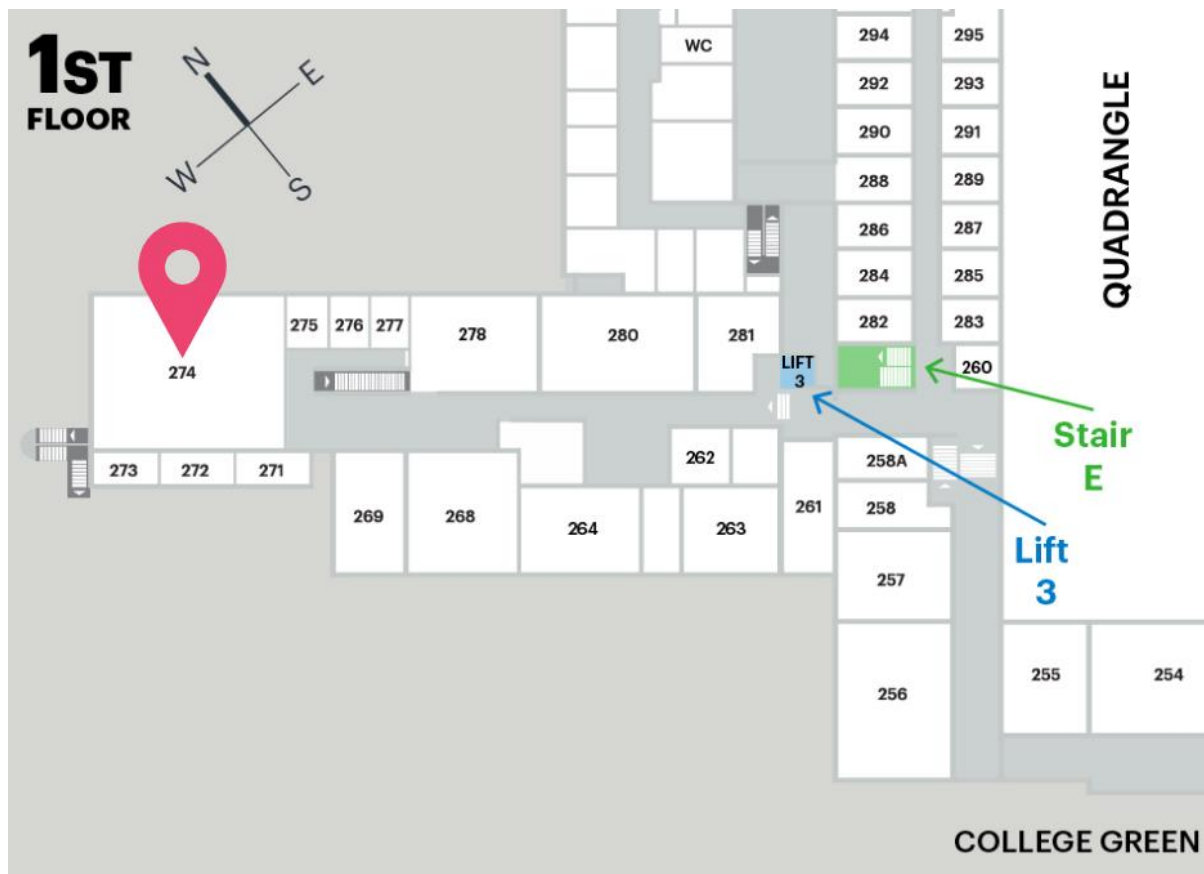


Juni Yeung, MA (Toronto), is the founder and chairman of the Toronto Guqin Society, and author of the acclaimed *Standards of the Guqin: An English Language Introduction to the Chinese Seven-stringed Zither*. Yeung began self-study of the *guqin* in 2003 and debuted in Kiwanis Music Festival in 2005. Yeung is a Shu School *qin* player, having received instruction by Zeng Chengwei from 2009 and Ding Chengyun in 2016. Currently pursuing the proliferation of theory and musicology from a China-centred approach.

Venue and room locations

Goldsmiths RHB 274

This room is used as the main reception, as well as a room used for all conference proceedings, including book launch, keynote presentation, roundtable discussion, etc.



Campus map images are taken from the Goldsmiths website.

SOAS

The School of Oriental and African Studies (SOAS), University of London, is located in central London near Russell Square in Bloomsbury. It is where the Participants' Showcase concert will be held.

QLBC

The Qing Liang Buddhist Centre is a Chinese Mahayanist Buddhist Temple near Goldsmiths. It is where the *guqin yaji* will be held to round off the conference and the Festival week. It is a 30-minute walk away from the college.

Conference code of conduct

The LYQS, China Arts Ltd, Goldsmiths University of London, and its partners are committed to delivering a harassment-free conference for everyone, regardless of sex, gender identity and expression, sexual orientation, disability, physical appearance, race, age, disciplinary affiliation, personal background, nationality or political affiliation, or religion or belief. We do not tolerate harassment of conference participants in any form. Conference participants violating these rules may be sanctioned or expelled from the conference at the discretion of conference organisers, and in accordance with the relevant policies of the host institution (with additional consequences for LYQS membership at the discretion of the LYQS Executive Committee).

Harassment includes offensive verbal comments related to sex, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, age, disciplinary affiliation, nationality or political affiliation, or religion or belief. It also includes intimidation, stalking, following, harassing photography or recording, sustained disruption of talks or other events, inappropriate physical contact, doxing, and unwelcome sexual attention.

We expect participants to follow these rules at all conference venues and conference-related social events.

Participants asked to stop any harassing behaviour are expected to comply immediately.

If a participant engages in harassing behaviour, conference organisers may take any action they deem appropriate, including warning the offender or asking them to leave.

If you are being harassed, notice that someone else is being harassed, or have other concerns, please contact a conference organiser or a designated assistant, who will be happy to contact university/college security or police, to arrange for an escort, or otherwise help participants feel safe for the duration of the event.

This policy is based on the British Forum for Ethnomusicology Conference Code of Conduct: <https://bfe.org.uk/bferma-conference-code-conduct>.

Acknowledgements

The Executive Committee of the **London Youlan *Qin* Society** (Cheng Yu, Julian Joseph, Jenny Zhao, Dennis Lee, Elaine Yu, Azalea Qin, Viola Qiu) would like to extend its thanks to:

Li Fengyun and **Wang Jianxin** for accepting our invitation to participate in this Festival, and being panellists for the roundtable discussion.

Tse Chun Yan for accepting our invitation for the keynote speech and assisting with us in the conference.

Luca Pisano for allowing us to hold a book launch for his translation work.

Barley Norton and **Hwee-san Tan** for giving the go-ahead for the conference to take place at Goldsmiths University of London, and for assisting us with venue and technical requirements.

Charles Tsua, our former longstanding committee member, and now non-executive officer responsible for organising and acting as Convenor for this conference.

And all **presenters, chairs, panellists, participants, volunteers, and audience members** for making this conference a possibility and a success!

