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***Guqin and Guzheng: the Historical and Contemporary
Development of Two Chinese Musical Instruments.***

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Harriet Rosemary Ann Gaywood

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8th January 1997

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Development of Two Chinese Musical Instruments.**

MA by thesis

Harriet Rosemary Ann Gaywood

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**St Mary's College
Durham University**

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Guqin and *Guzheng*: the Historical and Contemporary
Development of Two Chinese Musical Instruments

Abstract

This thesis examines two Chinese musical instruments, the *guqin*, a seven-string zither, and the *guzheng*, a larger zither of up to twenty-one or more strings.

Both of the instruments appear to have been in existence since early times, but the *guqin* has traditionally been much more heavily documented due to its associations with Confucianism and the literary upper classes. Consequently references to the instrument may be found in the early classical writings and, in later times, preserved in handbooks for the instrument. The *guzheng* did not enjoy these same associations and was viewed much more as an instrument of the people. However, since it was a versatile instrument it gradually became used for music of all classes.

This thesis begins by examining some of early musical history behind the two instruments including some of the development of writing, classical texts, and the philosophies of Confucianism, Taoism and Buddhism.

In examining the organological development of the *guqin* and *guzheng* similarities are drawn with the zithers found in neighbouring countries. In some cases such instruments have been more greatly preserved in these countries than in China itself. The development of the *guzheng* is often difficult to trace due to similarities with the *se*, another Chinese zither of up to fifty strings.

The literary history of the *guqin* is further shown by the systems of notation used for notating the musical scores of the instrument. The earliest known *guqin* tablature is *wenzipu*, a system of writing down playing instructions in full script, unlike the later systems which adopted short-hand simplified methods. It is difficult to separate the system of notation and performance directions as understood in Western music and so these two systems are discussed together.

It is difficult to make generalisations about the music of the *guqin* and *guzheng* due to vast area of China throughout which both instruments are diffused. In examining some of the regional styles of playing, further influences upon the music such as dialect and folk-singing may be seen.

The final chapter moves into the twentieth century and examines how political developments have encouraged the development of the *guzheng* whilst stifling the *guqin*.

The thesis concludes that the *guqin* has been preserved by its philosophical associations, while the versatility of the *guzheng* has allowed it to develop according to the musical requirements of society. In the twentieth century however, the instruments have begun to share their social contexts bringing them closer together.

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Conventions

Romanisation

Various systems of romanisation have been used for writing Chinese words in other languages. These have included the widely recognised system of Wade-Giles, and the more personal styles such as that used by Rulan Chao Pian (1967). In this thesis the *pinyin* system of romanisation from the Mandarin dialect which is now recognised as the official language based on the Beijing language will be used.

Dates

Unless specifically indicated as 'Before Christ' (BC), all dates mentioned are *anno domini* (AD).

Italicisation

All foreign words except *guqin*, *guzheng* and dynasty names listed in the Chronology of China, will be indicated using italic script.

Legendary and Neolithic Period		6000 -2100BC	
Xia Dynasty		2100-1600BC	
Shang Dynasty		1600-1100BC	
Zhou Dynasty	Western Zhou Dynasty	1100-771BC	
	Eastern Zhou Dynasty	770-256BC	
	Spring and Autumn Period	770-476BC	
	Warring States	475-221BC	
Qin Dynasty		221-207BC	
Han Dynasty	Western Han	206BC-24AD	
	Eastern Han	25-220AD	
Three Kingdoms	Wei	220-265AD	
	Shu Han	221-263AD	
	Wu	222-280AD	
Western Jin Dynasty		265-316AD	
Eastern Jin Dynasty		317-420AD	
Northern and Southern Dynasties	Southern Dynasties	Song	420-479AD
		Qi	479-502AD
		Liang	502-557AD
		Chen	557-589AD
	Northern Dynasties	Northern Wei	386-534AD
		Eastern Wei	534-550AD
		Northern Qi	550-557AD
		Western Wei	535-556AD
		Northern Zhou	557-581AD
Sui Dynasty		581-618AD	
Tang Dynasty		618-907AD	
Five Dynasties		Later Liang	907-923AD
		Later Tang	923-936AD
		Later Jin	936-946AD
		Later Han	947-950AD
		Later Zhou	951-960AD
Song Dynasty	Northern Song Dynasty	960-1127AD	
	Southern Song Dynasty	1127-1279AD	
Liao Dynasty		916-1125AD	
Jin Dynasty		1115-1234AD	
Yuan Dynasty		1271-1368AD	
Ming Dynasty		1368-1644AD	
Qing Dynasty		1644-1911AD	
Republic of China		1912-1949AD	
Peoples Republic of China		1949AD-	

Chronology of China (Liang 1985b: 140)

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Guqin and Guzheng: the Historical and Contemporary Development of Two Chinese

Musical Instruments

Introduction

The area known as China covers a vast area bordering with Mongolia, India, Vietnam and the former Soviet Union. It includes the areas of Tibet and Manchuria, stretching across to the Yellow Sea and bordering with Korea in the East. The Han peoples empire of China originally expanded from an area in the Yangtze Basin, south of the Yellow River and civilisation in this area has been traced to the beginning of the Xia Dynasty (2100 BC). Although China is often viewed as one country it covers a large area and encompasses great diversity. There are many minority nationalities who continue to live independent and very traditional lives. In the Northeast there are the Manchu and Daur people, in the Northwest there are the Hui, Uighur, Kazak, Kirgiz and Tatar people, down in the south-west are the Tibetan, Yi, Dan, Miao, and Dong people, and in the Southeast are the Yao, Tujia, Li and Mulam people. Each of these nationalities has their own festive customs, clothing, music and identity. Over time, some of these customs have become shared and cultures have fused to varying degrees. There have always been contacts with neighbouring areas. The most famous trade route was the Silk Road which enabled contact with Persia and eventually Europe. In the East there were contacts with both Korea and Japan including the introduction of aspects from Chinese musical culture to both of these countries.

The two musical instruments being examined in this study are the guqin, a seven-string instrument four-and-a-half feet in length, and the larger guzheng seven feet in length

with up to twenty-six strings. The guqin and guzheng are essentially instruments of the Han Chinese, but both have been affected by contact with neighbouring countries and minorities. Although van Gulik (1940) prefers to use the more romantic label of 'lute' when referring to the guqin, both of the instruments according to the classification of Sachs and Hornbostel (1963) are half-tube zithers in the chordophone category. There are many types of chordophones found in East Asia constructed of both wood and bamboo, and in China these include long-necked instruments and flat box-shaped zithers such as the guqin and guzheng. Physically these two instruments share many characteristics. They are traditionally made of wood and sometimes bamboo in the case of the guzheng, and they are strung with silk strings (now often metal). Traditionally both instruments have been tuned to a pentatonic scale (Figures One and Two), with modes later being influenced by foreign music resulting in the addition of *waibian* 'foreign tones'. This topic has already been given detailed examination in Rulan Pian's *Song Dynasty Musical Sources and Their Interpretation* (1967) and will therefore not be discussed here.

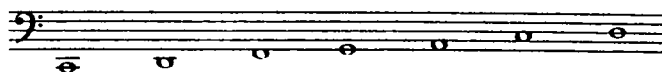


Figure One - Standard Tuning of the Guqin



Figure Two - Standard Tuning of the Guzheng

Today, a brief glance at these two instruments in their modern context of the conservatory or concert hall might suggest that these instruments have always co-existed as a complementary pair, but in fact they represent two disparate sides of Chinese music. The music of China has variously been categorised as art and folk, Han and minority, aristocratic and lowly, and ceremonial and popular. The guqin and guzheng serve as points of departure for examining these differences. The guqin has traditionally been a symbol of the literate aristocratic classes, viewed as vessel for the furthering of Confucian beliefs. It was believed to represent a world of Confucian and mystical values, the individual, self-cultivation and morality of the upper, educated, artistic classes. The guzheng by contrast was an instrument of the people, and used in a more functional way for entertainment and pleasure. Essentially the guqin and guzheng symbolise the difference between a literate and nonliterate society, the Chinese philosophy of Confucianism and other religions of Buddhism and Taoism, individualism and participation. Despite these philosophical differences however, the two instruments share many factors. In this comparison, the aim is to examine the interplay of the guqin and guzheng, distinguishing not only organological differences, but also how their position in Chinese society has preserved the guqin very much in its original form, while the guzheng has developed to suit the changing needs of the lower classes.

The earliest Europeans to write about Chinese music were primarily missionaries and travellers. Most of their writings were based upon watching the instrument being played, being shown the instrument although not hearing it played, or merely being told about the instruments. Their writings tend to emphasise mythological and organological

details and although some of their writings make accurate observations, other writings viewed differences by comparison with European instruments rather negatively. It is noticeable that greater attention is given to the guqin than the guzheng, which reflects the values which were conveyed to the writers by their informants, that the guqin was an instrument of higher social value. The observations contained in the following European writings are of interest for several reasons. The geographical differences of the instruments is noticeable, with the instruments in the South using copper strings. Many of the writings emphasise the spiritual functions of the instruments; their 'religious' associations and the use of the instrument for self-cultivation. There are few attempts to describe the sounds of the music or the names of particular pieces, but the function of the instrument is often mentioned. Although the sounds of the music are not mentioned, the importance of tuning systems and musical associations are emphasised. The writings indicate that several types of zither and guqin have been in existence. The greatest change has been the decrease in the number of strings on the zither. These writings include the works of J.M. Amiot *Mémoire sur la Musique des Chinois* (1779), S.W. Williams *The Middle Kingdom* (1861), N B. Dennys *Short Notes on Chinese Instrumental Music* (1873), and A.C. Moule *A List of the Musical and other Sound Producing Instruments of the Chinese* (1908).

A comprehensive comparison of the guqin and guzheng involves consideration of many topics. There is the organological examination which encompasses many other instruments of both indigenous and foreign origin, in particular the *se*, a zither of up to fifty strings and similar in appearance to the guzheng. There are the religious aspects of associating the two instruments with the religions of Buddhism, Taoism, and

Confucianism. There are social matters, and then political matters. Both of these instruments are taught using the oral method of a close teacher-student relationship. In addition to this method of teaching, they both use highly developed systems of notation. It is the combination of these two teaching methods, by 'rote' and with a 'score' which has prompted consideration of why these two instruments have never used identical methods of notation. Furthermore it brings into question the methods of transmission and the processes by which music is learnt and interpreted.

The first chapter examines some of the historical events previous to the Yuan Dynasty which have influenced the development of the guqin and guzheng. This includes an examination of some Shang Dynasty (1600-1100 BC) writing, followed by some of the musical references found in the early classical writings. Chapter Two compares the organological differences and similarities of the guqin and guzheng. It also examines some of the zithers in neighbouring countries which share similarities with the two Chinese zithers, and which may demonstrate how the guqin and guzheng have developed. Chapter Three focuses upon the systems of notation used in guqin and guzheng playing. It then assesses some of the performance techniques used. Chapter Four will examine how these techniques have been adapted and influenced by regional genres and methods of performance. In considering the schools or styles of playing which have developed there are issues to be examined such as the influence of dialects, folksongs, other musical instruments of the minorities, scales and furthermore the way in which these schools have fused. While the fourth chapter focuses upon styles which have developed within China and the surrounding area, the fifth chapter will examine how the guqin and guzheng were

affected by an internal regime influenced by the ideologies of Communism and also of the Western world. It will show how the social structure was upturned by the political regime encouraging the guzheng to develop while at its extreme forbidding the guqin completely. This comparison of the guqin and guzheng will examine the way in which the development of two apparently similar instruments may be influenced by both social and other musical factors.

Chapter One

Introduction to China's Traditional Musical Culture

Introduction

In order to understand the development of the guqin and the guzheng, and the reason why each instrument came to be associated with a particular stratum of society it is necessary to consider some of the influencing political and social events. This chapter will examine some of the important historical events previous to the Yuan Dynasty that have a bearing on the development of the guqin and guzheng, in order to find some justification or reason for the developments which ensued.

There are several important aspects of Chinese history. There are the literary events and important writings, there were the development of indigenous religious practices and the influence of foreign religions. Other factors influenced the musical development of the country, including wars that displaced communities, trading and contact with foreign countries and various governments and ruling regimes. There were philosophical and religious conflicts between and within Confucianism and 'imported' religions, an ancient literary tradition among the ruling upper classes in an essentially non-literate society, and a governing system of monarchy and emperors attempting to establish control over the whole empire. All these events influenced the development of the Chinese musical culture.

Music and Ritual in the Shang Dynasty

Throughout the known history of China's civilisation there has been continual antagonism between philosophies of a religious and life-governing nature. This is most

clearly shown in the conflicts between Taoism and Confucianism discussed later in this chapter, but the earliest known religious practice was shamanism. It is believed that in the Shang Dynasty (c.1600 BC-1000 BC) a feudal society existed in which music and dance were essential elements (Li 1954: 35). They were important in the worship of ancestral and totemic beings as they provided a means of counteracting cosmic and supernatural forces.

There is sufficient evidence to suggest that early in the Shang Dynasty simple musical instruments were in existence, and that the casting of bells had begun by the end of this period (Li 1954: 35). Technology had reached an advanced stage and that the casting of bronze had developed. Archaeological evidence from this period includes sets of three bells, several sets of twelve bells, (which then expanded in number to sixteen during the Zhou Dynasty, covering all twelve notes per octave (Kuttner 1964: 122). The sets of three bells were capable of producing combinations of major seconds and minor thirds which, provided the basis of the pentatonic scale. This does not only indicate an awareness of musical pitches at this time, but also a desire to organise them within a system. There have been suggestions that the guqin and the guzheng may have been versions of the same instrument, however considering that such advanced technology was being used to create precise bells, there was obviously already a great awareness of pitch and timbre and it seems unlikely that these instruments would have been mistaken for each other.

The Development of Writing and Classical texts

Shaman Inscriptions



Many of the artefacts from the Shang Dynasty indicate shamanistic practices including fired bones from the sacrificing of animals, and oracle inscriptions on bones and tortoise shells. It is known that the early Longshan culture also used bones to make arrowheads and small tools, but it is the writing which is now of greatest interest. Two important aspects of early life are shown by this. The first, which will be discussed further, is that by the beginning of the Zhou Dynasty (1075 BC - 256 BC) there is the earliest evidence of written language on the bones with a total of approximately 5000 characters, 1500 of which are still in use today among around 50,000 characters found in larger dictionaries. The second aspect is the indication of the role which shamanism and oracle readings played in society. The divination of the bones is thought to have influenced many significant events including royal ceremonies, ancestral worship, military excursions, appointments to official posts and the even the building and planning of new towns.








The first classical writings date back to about 1000 BC, and possibly before. Early texts include the *Shijing* 'Book of Songs', *Shujing* 'Book of Odes', *Lushi Chunqiu* 'Spring and Autumn Analects', *Zhushu Jinian* (of Qin and Wei) known as the Bamboo Annals. Even the earliest literature mentions music, demonstrating its importance from an early stage as an influence in governing events.





Shang Writing





It is difficult to evaluate the function which music may have played in Shang times, but if it played an important role in the lives of these people, then it is probable that there


must have been certain written characters representing music and musical instruments. Deciphering characters is problematic given the nature of Chinese scripts in using pictographs and ideographs. This means that characters may, suggest phonetic pronunciations. A further problem may also have been the use of shorthand when writing within a given context although there is no evidence to support this.

It has been suggested that  was an early form of the modern character *yue* , which today means *music* but originally meant zither (Liang 1985b: 48). However other interpretations include “music ...joy, rejoice...The graph shows, on a (‘tree’=) wooden stand some musical paraphernalia of uncertain interpretation (bells? silk threads = strings?)” (Karlgren (1972: 289).¹

The modern character for silk is . It may be argued that the character  or  could depict any type of thread such as cotton, but in the Classical writings of the Zhou and later periods a similar character is used for silk . The characters , , , are all variously interpreted as depicting silk threads (Karlgren 1972: 257).

Tong (1984:70) refers to the *Shuo Wen* Dictionary interpretation which defines  a similar character to *yue* as “to entertain.” The character is explained as follows. The upper character , is interpreted as small drums, not silk strings. The lower section , is said to refer to a stand which may have been wooden, but the interpretation of , as a drum suggests that the wooden stand was designed to hold a drum. This latter part of the character is only found in a few instances from the Zhou Dynasty only.

¹ This view is much more tentative than his earlier view that the character *yue*  could be interpreted as  drum;  bells suspended; and  wooden stand (Karlgren 1923: 184).

Tong notes that the character , is only used as a place name in the inscriptions he finds and also notes that the character does not actually depict an instrument specifically. If the characters are to be interpreted as string instruments, then the following characters may be interpreted as instruments of several strings. It is therefore possible that the character was originally far less specific in its meaning and was perhaps a more general reference to entertainment.

The Zhou Dynasty - A developing civilisation

As early as the Western Zhou Dynasty there is evidence to demonstrate that musical instruments were played as solo instruments rather than simply to accompany ceremonies. However their most important function was still in orchestral forms such as festivals and banquets. The orchestra at this time included four *se*, another Chinese zither; three mouth organs, *sheng*; two bronze bells, *bo*; two smaller bells, *zhong*; three large drums, *jiangu*; two stone chimes, *qing*; two small *pi* drums and a hand drum *tao* (Han 1979: 2). In addition to the court orchestras there were 'regional' folk ensembles which included bamboo (wind) and silk (string) instruments.

The writing of many 'classical' texts which record details of events, was begun at this time. In the section below some of the musical references found in these texts will be examined.

The *Shujing* 'Book of History'

The *Shujing* is an important document which includes writing from the time of Yu; the Xia period; the Shang and the Western and Eastern Zhou periods. Although the compilation of this work is often ascribed to Confucius it is more probable that the work

was merely known to him since the rewriting of the text is thought to have taken place between 1100 BC and 600 BC.

K'uei [Kuai] said, when the sound stone (jade, precious gem) is struck loudly (forcefully) or gently, when the zithers (ch'in and se) [guqin] are beaten (plucked) strongly or gently in order to provide accompaniment to the singers, then the imperial ancestors (are believed) to come to the temple...below in the hall. (Trans. Kaufmann 1976: 24).

Extracts such as this indicate the possibility the guqin and the se, were played together to accompany singers. These instruments were possibly accompanying *da yue* (great music), an official type of music played at the court. The mention of 'sounding stones' suggests a percussion instrument which must have complemented the sound of the zithers.

The *Shijing* 'Book of Songs'

The *Shijing* is a collection of 305 poems, traditionally said to be approved by Confucius as one of the 'Five Classics' and believed essential for moral training. It is not certain, but it is thought that the collection was compiled from over 3000 songs collected by the Grand Master of Music during official annual tours of the empire with the emperor. These songs were collected from the Yellow River Valley area, and the provinces of Shaanxi, Shanxi, Henan, Shandong, northern Hubei and Western Sichuan. They are thought to have developed from the alternation of male and female peasant choruses at the spring festivals and consequently include popular refrains.

There is no surviving music, but the texts generally date from between 1000-600 BC, with some predating this time back to the Shang period. Although the compilation of these texts has also been credited to Confucius, their existence before his birth means he could at most have been the editor of the works. There were three official versions of the text, that of *Lu*, *Chi*, and *Han*, and another version of *Mao Kung* which is the version now

in circulation (Loewe 1993: 415). In the following extracts the various contexts with which the guqin was associated are demonstrated. It is apparent from the translations that the zither was considered to be a powerful symbol. However, in examining the original characters which Kaufmann provides it appears that the character *yu* is often used in place of the word guqin (1976: 193-235).

Possibly the suggestions are that the musical harmony is comparable with the peace and good created by the gift.

“...Let me play my zithern, blow my *shèng* -pipes,
...here is a man that loves me
And will teach me the ways [manners]² of Chou
...Yu, yu, cry the deer
Nibbling the wild garlic of the fields. [they eat the k'in [qin] plants of the open grounds]
I have a lucky guest.
I play my zitherns, small and big [guqin & se].
Play my zitherns, small and big.
Let us make music together, let us be merry...”
[together we rejoice and are steeped in pleasure]
(Trans. Waley 1937:192) [Karlgren 1950: 104-105]

This poem demonstrates the zither as an instrument of welcoming. It is through making music that the guest will feel welcome and accepted. In the Chinese versions the characters used indicate that the instruments being played are the guqin and *se*.

The above quotation shows that the imagery of pairing the *se* and guqin was generally accepted. However in this case it seems that the guqin was also used because it rhymed with 琴, pronounced ‘qin’ but meaning “marsh plant” (Karlgren 1972: 173). The character 樂 is interpreted as ‘le’ meaning entertainment, not music.

² [...] are used to indicate the interpretation by Karlgren (1950: 104-5).

The *Liji* 'Record of Rites'

The *Liji* dates back to the late third century BC, and contains information regarding ancient rites, definitions and historical detail (Loewe 1993: 293). Although it is also commonly ascribed to Confucius (Kaufmann 1976: 37), it more accurately reflects Confucian teaching. The *Liji* mentions music as a uniting force of the cosmological and philosophical world which touched every element of life including measurements, the calendar, mathematics. The musical references in the *Liji* are of a philosophical nature. The diverse nature of the sections suggests that they were not written at the same time. Some sections also appear in the *Shiji* 'Records of History'.

“They had the earthen drum, with clods for the drumstick and the reed pipe, producing the music of I-khi³; the pillow-like bundles of chaff which are struck; the sounding stone of jade; the instruments dubbed or struck, (to regulate the commencement and close of the music; the great lute [*daqin*] and great cithern [*dase*]; the medium lute [*zhongqin*] and little cithern [*xiaose*]:- the musical instruments of the four dynasties.” Bk. 12/1. No.21 (Trans. From Legge 1885: 35-6)

This quotation is from the *Yueji* 'Record of Music' contained within the *Liji*. It refers to two sizes of both the guqin, and the *se*. This suggests that an instrument of similar size to the modern guzheng did exist, and that the instruments in use today are the smaller versions of both mentioned above.

“Anciently, Shun made the lute [*guqin*] with five strings, and used it in singing the Nan Fāng [Nan Fang]. Khwei [Kui] was the first who composed (the pieces of) music to be employed by the feudal lords as an expression of (the royal) approbation of them.”⁴ Bk. 17/ 2. No.1 (Trans. from Legge 1885:105)

³ “Ī-khī is said by K'āng to be 'the dynastic title of an ancient son of Heaven.' Many identify him with Shān Nāng, who generally follows Fū-hsī in the chronology, and who cannot be placed later than the thirty-first century BC, if we can speak at all of so distant dates. Evidently the compiler is putting down the names of the most ancient instruments which he had heard of.” (Legge 1885: 35)

⁴ Legge notes that the invention of the lute is ascribed to Shun, but that is also ascribed to Tis, Shān Nāng and Fuxi. He suggests that Shun was the first person to make the lute with five strings. Khwei was the minister of music at that time.

The above reference show that the guqin was at that time an instrument of five strings, therefore the extra two strings must have been added after 200 BC. The character used for guqin is 琴瑟. The mention of the guqin and the 瑟 in this reference implies that they were not only recognised as a pair, but of equal importance as symbols of righteousness.

The *Lunyu* 'The Analects'

"The Master said, Let a man be first incited by the Songs, then given a firm footing by the study of ritual, and finally perfected by Music." Book 8, No.8 (Trans. Waley 1938:134).

"The Master said, 'I detest purple for displacing vermillion. I detest the tunes of Cheng for corrupting classical music. I detest clever talkers who overturn states and noble families.'" Book 17, No.18 (Trans. Lau 1979:146).

The writing of the *Lunyu* is also attributed to Confucius but, like many other texts, the diversity of writing suggests that the collection was written by several people and then edited to form a unit (Kaufmann 1976: 58). The writings are possibly those of disciples as the texts are generally dialogues with Confucius, the master. The work dates from around 500 BC and throughout, the teachings of harmony, morality and self-improvement are emphasised.

The writing of the *Lunyu* appears to have spanned over a long period of time, resulting in several versions of the text. He Yan mentions three versions of the *Lunyu*, the *Lulun*, the *Chilun*, and *Guwen Lunyu*, the text of which was found hidden in the house of Confucius in approximately 150 BC together with texts of the *Shangshu*, *Liji*, and *Xiaojing* (Cheng 1993: 315).

The following poem is one of several which were inscribed onto stone drums during the Zhou Dynasty. The drums are now housed within a Confucian temple in Beijing. The texts of the poems contain similar subject matter to those found in the

Shijing, including nature, fishing and hunting. Although music is not mentioned directly in either of the translations, the character *yue* 樂, appears beside the character *bo*, meaning silk. In the translation of the last few lines below, the characters of 琴 and 瑟, are both associated with the nobility and entertainment. However 琴 may be more accurately interpreted as “to move” (Karlgren 1972: 289).

Later Writings

The writings below are important in that they demonstrate references to the guqin and *se* were not confined to the Classical writings, but have been important symbols throughout history. The poem below was used as the inspiration for a guzheng piece by Liang Zaiping during this century.

The Old Harp

by Po Chü-yi [Bo Zhuyi] (772-846)

Old harp of silken cords and sandalwood,
Its soul still full of ancient rhapsodies:
Sweet airs, unsuited to the modern mood
Of harsher, more exotic melodies!

Though chipped and faded are its frets of jade,
And mold has dimmed the scarlet of its strings;
In quality its tone has not decayed,
And clear and sweet resound the chords it sings.

I'd play it - but no one desires to hear -
Alas, that it should be neglected so!
Youth's taste in music is depraved, I fear -
They want the Tartar flute, the Hun oboe!
(Trans. Clack 1976:61)

A later poem by Li Shang-yin [Li Shangyin] (c.813-858).

The ornamented zither, for no reason, has fifty strings;
Each string, each bridge, reminds one of a youthful year....
(Trans. James J Y Liu 1965: 129)

A description of silken chords, and frets of jade must refer to the guqin. This poem clearly criticises the influx of foreign music into Han China, fearing that it would corrupt the pure musical sounds of the guqin. The writings of such works are important descriptions of early life, while in themselves they symbolise a literary society. They also indicate the importance attached to music in entertainment and theoretical terms. The function of music appears to have been for the chanting of poetry, worshipping of ancestors, heaven and earth, entertainment at royal banquets, feasts, archery contests and battles.

Philosophies

Confucianism

During the 'Spring and Autumn period' one of the most influential members of the literati (*jujia*) was Kong Qiu (551-479 BC), whose name was latinised by Jesuit missionaries as Kong fuzi (Master Kong) and is now known as Confucius. The motivation behind the teaching of Confucius was a distrust of modern values and a desire to return to the former ritual correctness in behaviour based on an idea of cultivated morality by the individual that should be practised at all times as 'a way of life.' Confucius recognised the value of music as a moral force and also distinguished between 'good' pure music such as the sounds of the guqin, and 'bad', lowly music such as the music of guzheng. These teachings were the foundations of 'Confucianism,' a philosophy that was to form a major part of Chinese teaching advocated by Mencius and Xunxi.

It is believed that Confucius played both the guqin and the *se*. However it was the guqin that was revered by Confucius as a holy instrument believed to restrain lewd

passions and create purity within the player. According to the *Qinzhao* the guqin melody, *Youlan*⁵ was composed by Confucius.

“The elegy [Youlan] was composed by Confucius. He had visited in succession all the Feudal Princes, but none of them could employ him. Returning from Wei to (his native state) Lu, he passed a hidden vale, and there observed a fragrant orchid flourishing alone. Heaving a sigh he said: In truth, the orchid should be the perfume of kings, but now it is flourishing alone as a mate of common plants. It might be compared with the wise man, who finds that the times are not suited for practising his principles, and (consequently) associates with the common people.”
(Van Gulik: 1940: 91)

Taoism

The Eastern Zhou Dynasty (771 BC - 256 BC) had been characterised by its ‘One Hundred Philosophers’ who questioned the moral, social and ‘communicative’ value of music to society, and approached theoretical issues regarding the pitch tunings. Two important writers, Zhuangzi and Laozi, advocated *Taoism*, both a philosophy ‘*Daojia*,’ and a religion, ‘*Daojiao*’ (Tsao 1989: 1).⁶ *Taoism* focuses upon the *Tao* ‘way,’ referring to the continual search and journey of all things in the universe, and their constant transformation. Laozi is said to have advocated a return to nature and simplicity, consequently music was considered unnatural and contrary to the philosophy “Colours blind the eyes, tones deafen the ears and flavours numb the palate” (Lai 1985: 36-7). Despite the advocacy of this belief it was still used in ritual practices.

Van Gulik (1940:43) describes Confucianism as a “social factor” and Taoism as a “religion.” However they were both “religions” but with different philosophies. Taoism contrasts Confucianist thought by examining not the individual’s moral philosophy but the

⁵ The tablature of *Youlan* will be discussed in Chapter Four.

⁶ “Religion” may be defined as “1. Belief in, worship of, or obedience of a supernatural power or powers considered to be divine or to have control of human destiny. 2. Any formal or institutionalized expression of such a belief...5. something of overwhelming importance to a person.” *The Collins Paperback English Dictionary* (1986: 718).

destiny and freedom of the inner self. The words of Confucius, “rites do not extend to the common people” explain why a philosophy developed which suited the needs of the lower classes. Schipper (1993:6) defines Shamanism as “the substratum of Taoism.” Whether this is true will not be discussed here except to say that it is possible since Shamanistic practices developed before the emergence of a social court structure with high-minded literary and artistic elements. It would seem likely that the ‘common people’ would have continued a philosophy of their own.

By the time of the Tang Dynasty, the popularity of Taoism had increased. Taoism coexisted with Confucianism battling against the advent of Buddhism, the philosophy which embraced the state with its universality. It was during this period that *Yi Jing* the ‘Book of Changes’ appeared.⁷

This philosophy was suited to both the guzheng and the guqin. The Taoist ideology was adopted in that, the desired freedom of the mind could be achieved by absorbing the music of playing and concentrating upon every created sound. The human mind must detach itself from all earthly bonds and achieve a cosmic states. Although Confucianism was essentially the ideology of the upper classes, Taoism was also accepted since certain aspects of the ideology appealed.

Buddhism

In 65 the first mention of a Buddhist community was at Pingxiang in northern Guangxi. Monasteries were then established at Tongling in Lushan (384), and at Shaoshan in Hunan which later became a centre for Zen Buddhism during the Tang period. It is not known by which trade route Buddhism was first introduced from India. There are several

⁷ *Yi Jing* is more commonly known as *I-Ching*.

possibilities including the Southern route via Yunnan Province, through the Tarim Basin, or via the Northwest in Anhui Province.

The introduction of Buddhism into China had a profound effect upon music and dance in that the Buddhist philosophy rejected elements of life that it considered to be indulgent and peripheral. However Buddhism did not simply bring a new doctrine but new instruments, foreign orchestras and music. In addition to the philosophical concepts of Buddhism which influenced the guqin and guzheng, the influence of Buddhist music must be also considered. The advent of Buddhism into China included the establishment of Buddhist temples and the continuation of Buddhist daily life upon new soil.

Comparison of Confucianism, Taoism and Buddhism

By around 1200 Taoism had become a national religion. Buddhism and Confucianism were still in existence and were prepared to make a revival. This aim came to fruition in 1282 when all Taoist texts except the *Daodejing* were burnt. In examining the relations between Confucianism, Taoism and Buddhism it becomes apparent that Confucianism was only successful in existing when it was supported by a strong government. The guqin was adopted as a symbol of Confucianism while the guzheng appears to have been influenced by both Buddhism and Taoism. There is an implication here that if the guzheng had been adopted as a Confucian symbol, its history may have been very different.

Although Confucianism may have been considered as the 'official' religion and philosophy this may have only been justified by the opposition to other doctrines. The philosophy of Taoism was primarily individualistic and personal with early treatises

including plans for the dissolution of much central government and social organisation. In many areas Taoism existed as the unofficial ruling philosophy particularly in areas with non-Chinese minorities. Similarly Buddhism was unsuited to governmental organisation and planning since its philosophy specifically demanded a renunciation of all family, economic and political life. Consequently, while individual Emperors may have believed in these philosophies they could not justify their use in the organisation of a whole country.

Three Musically-Important Dynasties

Han Dynasty

The Han Dynasty (206 BC - 220) may be described as a 'Renaissance' in that it fused 'Confucian' ideas with those previously rejected by Confucius as unsuitable. Much reorganisation took place and many of the strict laws established during the Qin Dynasty were removed and significant developments were made in musical theory, acoustics, and mathematics. This period of civilisation was succeeded by a period of great civil and political turmoil that affected all aspects of life including one of the most important governing forces, namely music. The profusion of musical styles paralleled the changes of governing powers. Evidence of a variety of styles is most noticeable in the realm of dance demonstrated by the positions and costume found in painting and stone reliefs. It was during this period that the guqin developed into the shape still used today.

The Han emperors established trading in cities of Gansu, Shanxi, Henan, Grand Canal and Canton. In particular it was in Chang'an the capital where peoples met from all surrounding areas including Turkestan, Uighur, Tibet, Korea, Kashmir, Persia, Arabia, India. This contact brought not only luxury goods but also the influx of much foreign

dancing and music. The upper classes enjoyed the 'exoticism' of central Asian (Kucha) elements especially the styles of Turpan, Kashgar, Bukhara, with the most distinct fusion being that of China/Kucha found in Liangzhou.

The Han Empire was not only subject to invasion from the North, but in 136 BC made explorations to Burma and India, and during 122-109 BC expanded its empire South. The arts, in particular literature and music, were important elements of society. In 124 BC an office was created with 50 scholars specialising in new characters of the Classics. This was followed by the creation of the *Yuefu*, the Office of Music (120-27 BC) which was responsible for collecting popular and foreign songs. There was also a government-run school of ceremonial music and dance, in addition to four official orchestras responsible for providing the music for rites, court functions, and military events. Conferences on the interpretation of the Classics are recorded as having taken place in 51 BC which resulted in the recruitment of yin-yang specialists, and also in 79 AD. Other events of literary importance include the *Fangyan*, the first work on Chinese dialects; and the *Hongfan wuxing zhuan* 'Commentary on the Five Elements in the Hongfan,' an investigation of lost books presented by the court librarian, Liu Xiang. Further work on the characters resulted in the first dictionary of characters *Shuowen jiezi* (100). These literary developments were confined to the court.

Tang Dynasty

The Tang Dynasty (618-907) was artistically a rich period of writing, music, painting and scholarship. During this period state institutions for musical education appeared as did new orchestras of vast proportions. In addition foreign 'exotic' orchestras

were introduced, enhancing the wealth of music already present. 'Foreign' musical ensembles were introduced from all the neighbouring areas including Turkey, Indonesia, Kashgar, India, Cambodia, and further afield from Iran and the Byzantine Empire. Many instruments of a 'foreign' origin were assimilated and sinicized resulting in instruments such as the *erhu* and *pipa* which are now integral instruments in the Chinese orchestra.

During the Tang Dynasty, Confucianism was advocated by the teaching of the Confucian Classics in schools and statues of Confucius were erected. Highly-valued *Jinshi* degrees in the classics could be attained, prized above those in law, medicine and calligraphy. Emperor Xuanzong was very interested in music, founded a music institute in 714 and invited many foreign ensembles to perform and entertain him at his court. It was during the Tang Dynasty that China succeeded in building links with Japan. Students from Japan came to China and took home examples of art, religion, writing, administration and music. China's boundaries of influence also extended into Korea and South into Indo-China. During the Tang Dynasty China was a highly civilised empire.

The blossoming of artistic activities during the Sui (581-618) and Tang dynasties was encouraged by political and economic stability contrasting the earlier turmoil. The courts of both periods included music as a government division. These divisions were divided into nine and ten sections respectively including sections for pure Han music in addition to various minorities.

Song Dynasty

The Song Dynasty (960-1279) was characterised by a 'Classical revival' with a rejection of foreign elements. The cultivated life of the upper classes rejected Barbarian

athletic sports and competitions as 'lower class' activities. The life of the upper classes was characterised by interests of the revived 'literati': writing, painting, calligraphy, poetry and reading. Much of the classical and newly-written poetry was set to music most notably by Su Shi (Su Tungpo 1136-1101) and Huang Tingjian (1045-1105).

The Five Classics have constantly been analysed and reinterpreted throughout the ages. In 1415, during the Ming Dynasty, notable publications included an anthology of philosophers of the Song period (*Xingli dachuan* of Summa of the Philosophers of Human Nature and of the Principle of Order) and of two school manuals giving the official interpretations of the Five Classics and of the Four Books (*Wujing dachuan* and *Sushu dachuan*).

The capital cities, Kaifeng, Hangzhou and Beijing were particularly noted as entertainment centres. Entertainment included amusement centres (*wazi* or *washi*); actors and musicians (*jiaofang*) providing mimed plays accompanied by music, puppeteers, animal-trainers, shadow-theatre, story tellers. The culmination of regional differences was to be found at these centres.

The significance of these religions was overshadowed by the development under Gengis Khan of links between Islam and China both of which had suffered under the Mongol conquest. While the Tang Dynasty attempted to withstand conquests of the rapidly expanding Arabian Empire into the areas of Lake Balkash, Kharezm, Ferghana, Kashgar and Sassanid Persia. The Northern trade route also brought with it Islam, via the music of India, Turkestan and Persia.

Conclusion

In examining some of the important issues which affected music, most importantly 'religious philosophies' such as Confucianism and Taoism, the integral role of music as an element of official government and the daily lives of the people may be seen. Confucianism was a literary philosophy which adopted the guqin as a political tool. Consequently, it is the instrument which is most frequently quoted in literary works. The guzheng was not adopted as a 'religious symbol' in the same manner. However, certain elements of the philosophy were adopted but these tended to be employed only when they would enhance the music rather than as purely philosophical devices.

By examining certain elements of the history of China, it is possible to see a process. History is a constantly evolving structure. The past establishes the parameters for the future, the boundaries of which may be surpassed by the present if there is desire. History is a cyclical process which constantly repeats and develops itself. Since the Shang Dynasty, when the pure Han people were living in geographical isolation, a pattern is detectable. This life was continued until neighbouring tribes influenced the people. The life of these other tribes was absorbed into Han life, and this assimilation was accepted until the culture became fully established and stable. The Han empire gradually expanded. Elements of other tribes which could be easily incorporated into the culture were accepted, and enhanced the culture. Later, 'foreign' peoples began to enter into the Han Empire from the North, from Mongolia and via the trade routes. These cultures were exciting and because they were exotic and different, and they were initially welcomed into

Han life. It was not until the foreign elements began to dominate over Han life that it became threatened, the assimilation of these cultures became consciously avoided.

Many of the Han people were also forced to escape from the invading peoples and consequently fled South. In turn the Han people succeeded in influencing the people of the South, and cultural similarities may still be detected. It is inevitable that within the process of accepting and rejecting a culture, certain foreign elements can never be completely rejected. However it is this cyclic process that was to continue throughout the course of history and the reason why music has remained a constantly developing structure.

Chapter Two

The Development of the Guqin and Guzheng

Introduction

The guqin and guzheng may be described as social opposites. The guqin, considered to be one of the oldest indigenous string instruments of Han China has been revered as a sacred literary symbol since before the time of Confucius. Today as before, it remains an instrument of the individual for self-cultivation but is also used as a medium for vocal accompaniment. The guzheng has never enjoyed comparably high social status even though it has also been used in ensembles of the royal courts as both a solo and accompanying instrument. However, the guzheng has always been associated with regional genres of both the Han and minority peoples. Although these regional styles were acknowledged, the 'earthy' qualities of the music did not 'cultivate the mind' and consequently were either ignored or banned in the higher courts.

As will be discussed in Chapter Five, the organological changes to the guzheng during the twentieth century were primarily a consequence of the unfavourable political attitudes towards elitist musical instruments. In this chapter however, the primary concern is to ascertain how the two instruments developed through the centuries previous to this time. The guqin as an instrument was bound with mythological associations, a factor which may or may not have contributed to its preservation. The guzheng was not bound by such an ideology and its evolution seems to have been more complicated.

This chapter will first attempt to define the two instruments since classification of the instruments may suggest links with other instruments and provide clues to their development. The guqin is generally accepted by the Chinese people as being Han in origin, while they often merely describe the guzheng as a 'folk' instrument, its origin being less certain.

Definition of Guqin and Guzheng

Piggott (1909: 108) classifies zithers according to the following criteria. The first group include instruments with one or more strings; tuned either in unison or to a fifth; attached to tuning pegs; and played with artificial nails or plectrum. The second group includes instruments with fixed bridges at each end; many strings; tuned in different ways; without tuning pegs; and not played using artificial nails or plectrum. The last group includes instruments with a movable bridge. The main problem with these criteria is that none of them are definitive. Both the *se* and the guqin may be tuned in fifths, while the guqin, *se* and guzheng may all be played using artificial nails. There is no mention of the construction of the body which is another useful definitive factor. Tuning is a variable factor.

The Guqin

The guqin is a wooden instrument with seven strings strung down the plane of the instrument (Figures Three and Four). Although the guzheng is often cited as the oldest plucked instrument, there is greater archaeological and mythological evidence to suggest that the guqin considerably predates it. Although a precise date and inventor is not known there are several legends. In the north of China it is most commonly ascribed to the

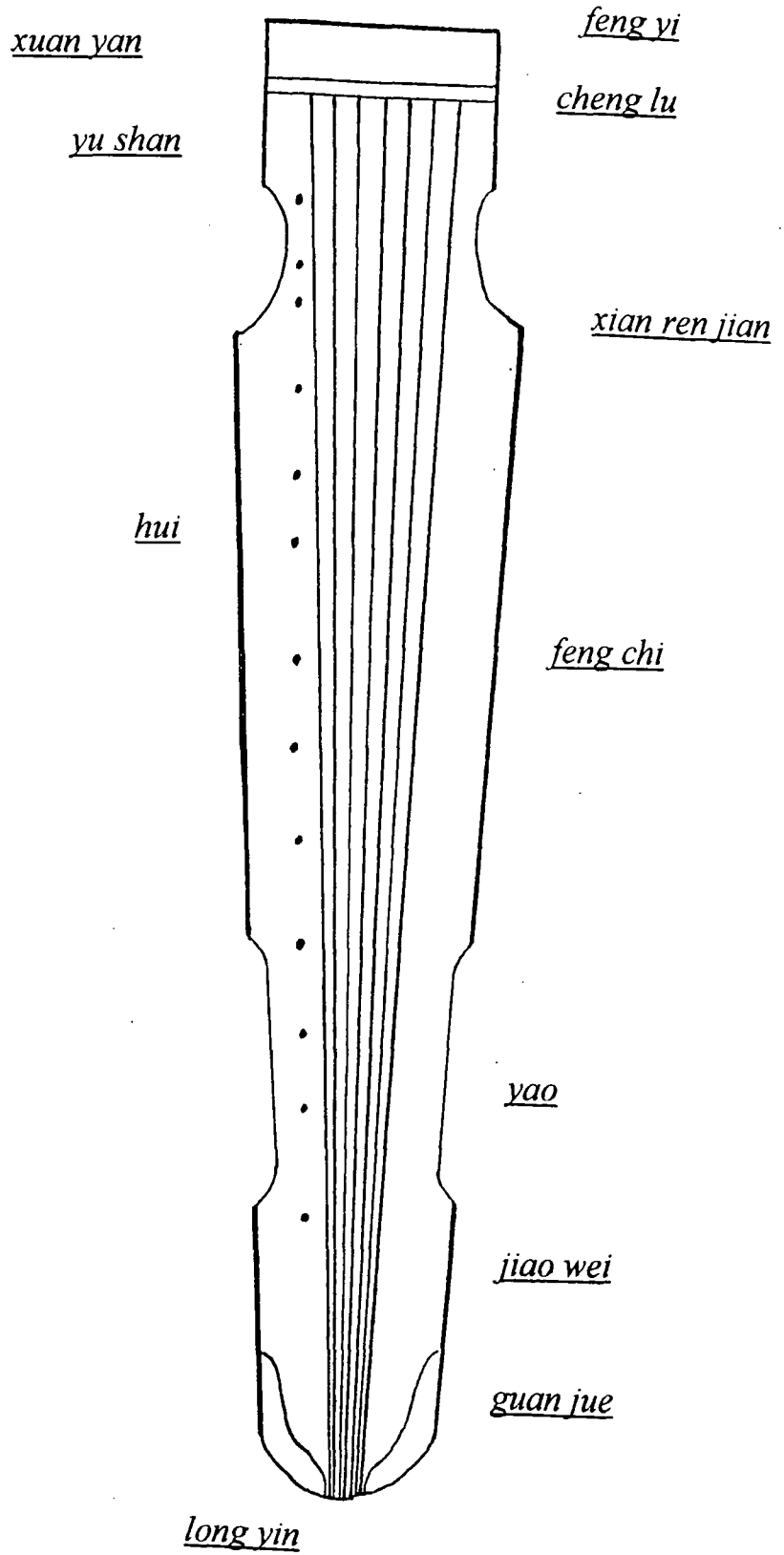


Diagram of the upper side of a guqin
Figure Three - See Figure Five for Translation

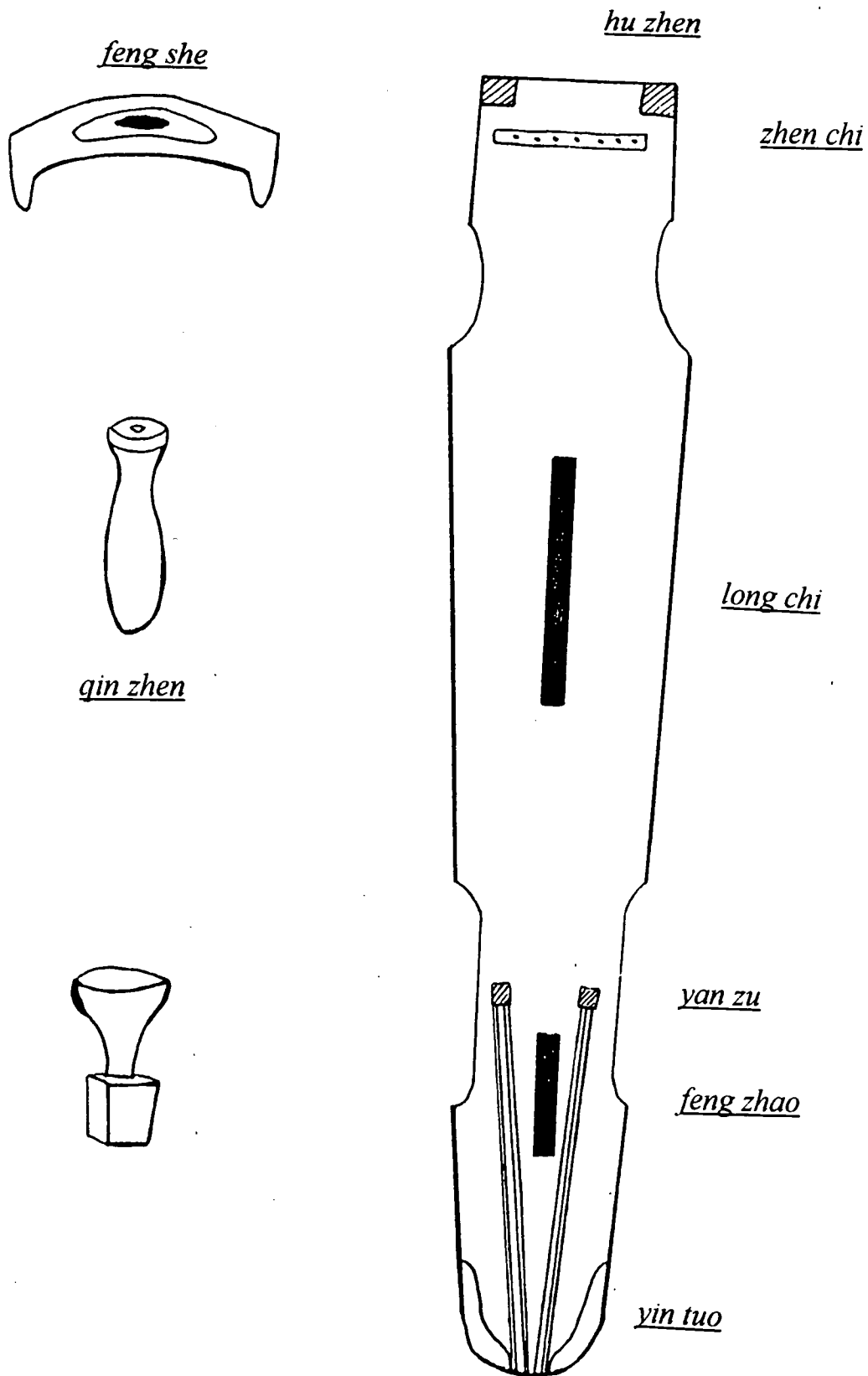


Diagram of the lower side of a guqin
Figure Four- See Figure Five for Translation

legendary figure Fuxi, but supporting evidence is sparse (cf. Amiot 1973: 53, Moule 1908: 108). It is more probable that this not only reflects the revered position of the guqin within Chinese high society with an underlying desire that it may be considered as a 'founding element' with its deep cosmological associations. This view however contrasts with the Southern view in Guangdong where mythology credits the invention of the instrument to the ancient Emperor Shinong, the God of Medical Practitioners' which would date the instrument even earlier (Dennys 1873: 114).

The guqin today is little changed from those of the Qing and Ming Dynasties. It is in the form of a shallow box constructed of two pieces of wood. The upper board is usually *wutong* wood (pawlonia) and is curved onto a flat base board of *zi* wood. This (catalpa) construction provides a hollow cavity and creates a resonating chamber. This body rests upon four small feet allowing the sound to escape through the two sound holes on the underside. The body is usually about four-and-a-half feet in length. The width is about 8 inches at one end with the body gradually narrowing on both sides until the opposite end at about 4 inches wide.

The seven strings follow the length of the body becoming closer together as they reach the 'tail' of the body. At the head of the instrument each string is fed through a narrow hole, attached to silk threads and then twisted around a small peg made of wood or jadestone as part of a unique tuning device. As the pegs are twisted, the strings are pulled so that the loops of silk become shorter and consequently the pitch is raised. At the 'tail' of the body the strings are strung over the end and attached to one of the two large

feet underneath by tight winding. A small fixed bridge at the head of the guqin raises the strings off the board by an inch so that they may be plucked.

On the upper side of the guqin along the far side are thirteen *hui* 徽, small inlaid circles usually made of ivory, mother of pearl, precious stones, or in ancient times, gold. The *hui* are not purely decorative, but much more importantly function as another unique feature of the guqin and early civilisation in China in that they are placed at proportioned divisions of the strings. The *hui* in the middle marks the place at which an octave may be played if the string is pressed. This system is used for both the production of stopped and harmonic notes. The *hui* divisions apply to all strings. Both Piggott (1909: 119) and Sachs (1943: 122) describe the string nearest the *hui* as a string used for melodies, with the other strings being used for accompaniment purposes. However, this is incorrect since all strings are of equal importance and are used for both melodic and accompaniment purposes. This confusion may have arisen from use of the character (*da*) (great, main) instead of *yi* (one) as used by Jiang Kui in his introduction to *Gu Yuan* (Pian 1969: 77). The *hui* are divided symmetrically from the centre outwards, thus the spacing becomes closer towards either end. While the function of the *hui* is in marking the harmonic series along the length of the string, they also have the mystical function of representing the twelve moons and the intercalary moon.

Although traditionally the guqin was either placed on the ground, or supported on the knee, today it is played by placing the instrument on a table with the ends overhanging slightly and the player facing the middle *hui* on the opposite side. The right hand plucks

the strings using mainly the thumb, first and second fingers, whilst the left hand generally stops the string at the positions indicated by the *hui*.

Archaeology of the Guqin

In tracing the organological history of the guqin and guzheng there has been much confusion between archaeological evidence for several reasons. There are several factors which may be used to define the guqin and guzheng. These include the number of strings, the use of movable bridges, the presence of *hui*, whether or not a string is restricted to producing one or more notes, the presence of string holes at both ends.

At the tomb of Marquis Yi of Zeng [Zeng Houyi] (433 BC) in Suixian County, Hubei Province, a ten-string zither was found along with many other instruments including a large set of bronze chime bells and drums (Wu 1979: 28). Although the instrument, measuring 67.5 cm is a zither, the shape of the body differs from both that of the modern guzheng or guqin (Mok 1985: 68). The body is a rectangular shape with an additional section attached. Although the number of strings present is clear, there are no *hui* to indicate positions to stop them which would distinguish the instrument as a guqin. In addition it is only possible to stop the strings in a few places, unlike the modern guqin, because only a small area of the sound-board is smooth. This feature is of less importance to a guzheng due to the height of the strings, but essential for a guqin. An instrument with seven strings dating from the Western Han Dynasty (204 BC - 24) was found in Hunan and it is thought to be a guqin (Wu 1980: 111).

The tomb also contained a drawing thought to depict a *se*. The drawing shows an instrument much flatter in shape than that of the modern *se*. It is possible that the findings

in this tomb represent the duality of the guqin and *se* as discussed in the classical writings of this time. Although the tomb dates from the Zhou period, it is believed that these instruments were already in existence by the end of the Shang Dynasty (c.1600 BC - 1100 BC). Previous excavations from Zhou tombs (c.800 BC) at Changsha, Xianyang and Jiangling which have included a *se* have found that the strings have also been tied to knobs, but with the use of four bridges. One possible explanation of the four bridges is that the instrument was made for the tomb as an ornament and not intended for use (Mok 1978: 47).

The majority of instruments considered to be early versions of the guqin are much shorter and wider than the instruments used today. A stone guqin found in the temple of Zhuge Liang (c.300) in Mianyang, Sichuan Province shows this structure (Cha 1960: 130). This would suggest the shape of the guqin today first came into use 2000 years ago.

Another instrument dating from the Western Han Dynasty was excavated in 1972 from the tomb of Mawangdui in Hunan province (Chen 1988: 51). The instrument is described as a *se* and has strings of varying thickness, strung over movable bridges. This instrument is smaller and flatter in shape than the modern instrument. The strings are grouped in three sections using three main bridges, the longest and thickest being the seven strings in the middle, with nine on either side. These groups of strings are attached to four knobs at one end. Furthermore the method of playing the instrument is illustrated by a small wooden statue also found in the tomb, showing that the *se* was either placed on the floor or on the players lap in similar style to the guqin (Mok 1978: 40).

Instruments of this description are found in illustrations and sculptures showing dancing, acrobatics and folk orchestras, in addition to ritual functions. It appears to have only been used for secular functions at this time and possibly only changed in role when reformed into a larger instrument. The strings from their arrangement into three sections, the longest being in the middle, to end in a straight row, and it is also possible that the tuning changed (Mok 1978: 41-42). Although not clear how the strings were tuned it has been suggested that the two sets of outer strings were tuned to the same pitches so that they could be played in unison providing a sound of greater resonance than a single string. This would also allow the fingers to reach all the notes easily without any great stretches. There is a difference of opinion regarding whether or not the instrument should be tuned to a pentatonic scale or a twelve-note scale. It is possible that the early *se* was tuned to a five-note scale, but then adopted the twelve-note scale so that it could play ritual music with bells which also necessitated even string lengths (Mok 1978: 59). It has been observed that the string thickness' on the *se* vary. If the ratios of 2:1 for an octave are followed then it seems likely that the 2nd and 7th string (481:240mm) and the 17th and 22nd (550:273mm) were both tuned to an octave. The ratios between other strings such as the 5th and 8th suggest tunings of a fifth with a ratio of 352:240mm being approximately that of 3:2, the recognised ratio. It has been noticed that the guqin and the guzheng were often tuned to the *zhi* (sol) mode creating a pentatonic scale of *zhi* (sol) *yu* (la); *gong* (do); *shang* (re); and *jiao* (mi). It is suggested that the *se* followed these modes, but the *se* was in use before the guzheng, and the guzheng was probably not in existence with the Han *se*.

The Guqin and Symbolism

The significance of the guqin lies not merely in its construction but in the symbolism associated with it. In addition to the organology of the instruments and the tuning systems, the most important element to be emphasised is the association of the guqin with mythology and cosmology. Every part of the guqin's construction has a mythological association, and in addition the finger techniques have particular associations. The names of the parts of the guqin for example, are clearly associated with the phoenix and dragon as can be seen in Figure Five. The associations with the phoenix are said to be rooted in the creation of the twelve pitches, inspired by the bird. The importance of the dragon as a mythological symbol are suggested as "lofty and awe-inspiring qualities... and its rolling growlings when it roams through the clouds, suggest the solemn tones of ceremonial music." However the real reason is said to be that this animals symbolised "vitality and fertility" (van Gulik 1940:101) .

There has been much debate in establishing the number of strings traditionally used on a *guqin*. According to Liang (1969: 1), there were three sizes of *guqin* before the Zhou Dynasty. The largest was an instrument of twenty or twenty-five strings, the middle size had ten or fifteen strings while the small *guqin* had only five strings. It is thought that the smaller size guqin, 3' 66" was used for travelling purposes, while a larger, double size instrument of 7'2 was used for normal use. Liang also cites the fact that these instruments were all bridgeless as being the element which defines them as specimens of the *guqin* rather than the *se* or *guzheng*. In the classical texts discussed in Chapter One, it was noted that the guqin and *se* were played together as a complementary pair. It therefore seems

unlikely that two instruments, both with twenty-five strings would have co-existed functioning in the same capacity.

<u>Names of Parts</u>	<u>Meaning of name</u>	<u>Characters</u>
<i>longyin</i>	'dragon gums'	龍齧
<i>yue shan</i>	'high mountain'	岳山
<i>feng e</i>	'phoenix forehead'	鳳額
<i>cheng lu</i>	'city road'	城路
<i>xian ren jian</i>	'shoulders of the immortal'	仙人肩
<i>feng chi</i>	'phoenix wings'	鳳翅
<i>hui</i>	studs	徽
<i>yao</i>	waist	腰
<i>jiao wei</i>	'scorched tail'	焦尾
<i>guan jue</i>	'ceremonial cap'	冠角
<i>hu zhen</i>	peg protectors (feet)	胡軫
<i>zhen chi</i>	peg holes	軫池
<i>long chi</i>	'dragon pond'	龍池
<i>yan zu</i>	'goose feet'	鴈足
<i>feng zhao</i>	'phoenix pool'	鳳沼
<i>feng she</i>	'phoenix tongue'	鳳舌
<i>qin zhen</i>	pegs	琴軫
<i>yin tuo</i>	'dragon lips'	隱脫

Figure Five - The Parts of the Guqin (Van Gulik 1940: 99-100)

Since instruments with the same number of strings but different construction have been found it is the latter which is of greater importance. There are several other distinguishing factors. The presence of bridges, or evidence that there were bridges would suggest a prototype of the guzheng or *se*. The presence of string holes at only one end could suggest either a guqin or a guzheng because the strings were tied to feet at the opposite end on versions of both of these instruments. The presence of *hui* would indicate that the string was divided into calculated units and suggest that each string was expected to produce several different pitches. Each string of the guzheng would normally only produce one pitch, although techniques could be applied to change the pitch and timbre.

The guqin string could be stopped onto the sound-board at differing points according to the desired pitch.

The Guzheng

The main problem in tracing the origin of the guzheng is that in the written sources, there seems to be little to distinguish between the guzheng, *se* or guqin. Many of the references appear to use a general term which was later adopted as specifically that of the guqin, but in early times, referred to any instrument with silk strings in varying numbers.

Before considering the changes in the number of strings on the *guqin* it is worth examining the evolution of the *guzheng* and the *se*, and the frequent changes in the number of strings on each instrument. Today two sizes of the *guzheng* are acknowledged: there is a version with sixteen strings, each of these strings being supported by a movable bridge to include a compass of three octaves. There is also a modern version of twenty-one strings with an increased compass of four octaves (Figures Six and Seven). The bridges divide the string into two sections, the section to the right of the bridge being used for plucking while the section to the left is used by the left hand for adding ornamentation and timbral effects. The body is constructed on a wooden frame. The sides and the back are made of a hardwood such as red sandalwood, rosewood or boxwood, while the sound-board is made of *wutong* (pawlonia) wood. The construction of the guzheng before the Liang Dynasty used *catalpa* wood. It is thought that the guzheng developed in the Qin State (now Shaanxi Province), and the following is written in the *Shiji*. "Playing the zheng,

zheng wei

xian zhen

zheng ti

yan zhu

zheng xian

qian liang

zheng shou

zheng zhu

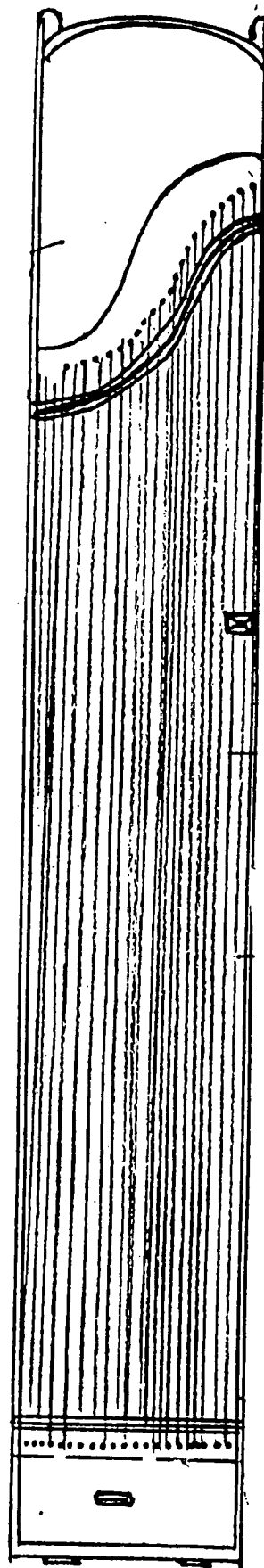
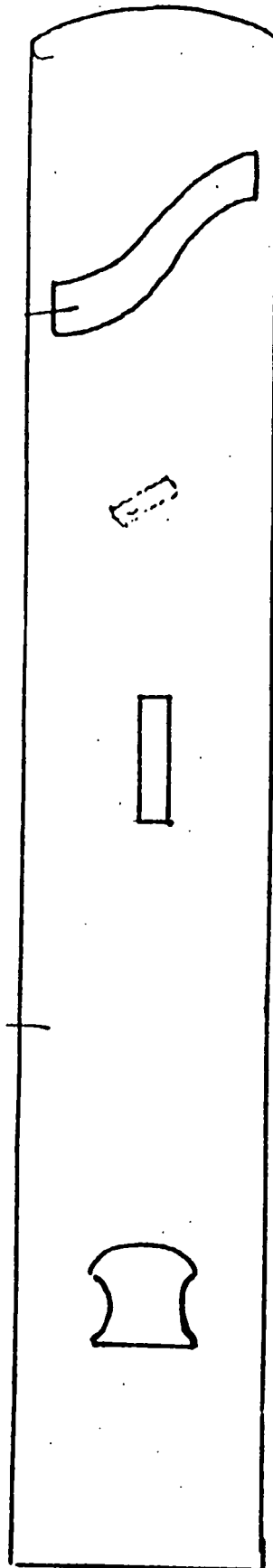


Diagram of the Upper Side of a Guzheng
Figure Six-See Figure Eight for Translation

feng yan



feng chao

long chi

Diagram of the Lower Side of a Guzheng
Figure Seven-See Figure Eight for Translation

slapping one's thighs and singing a song pleasing to the ear - that is the true music of Qin”
 (From the *Shiji* by Sima Qian, cited in Cao 1983).

It is not clear when the guzheng came to be recognised as a specific instrument, but since most the classical writings date from before the time of Qin, it is possible that the development of the instrument at this time was an attempt to replace the *se* with a smaller instrument. It is apparent from the existence of writings such as the that by the time of the Spring and Autumn Period, with the tradition of *yayue* and the *yuefu*, that string zithers were in prominent use. In the writings of Confucius and his disciples there is no mention of the guzheng, but archaeological evidence of its existence suggests that the instrument that was purposely ignored since it was considered to be a lowly instrument. However, it is known that it was used later in the Confucian orchestras.

<u>Names of Parts</u>	<u>Meaning of Name</u>	<u>Characters</u>
zheng wei	guzheng tail	箏尾
zheng xian	guzheng side	箏舷
zheng ti	guzheng body	箏體
zheng shou	guzheng head	箏首
zheng zhu	guzheng feet	箏足
qian liang	'in front of the upper beam'	前樑
yan zhu	'wild goose post'	雁柱
xian zhen	'string bar'	絃軫
feng yan	'phoenix eye'	鳳眼
feng chao	'phoenix pool'	鳳沼
long chi	'dragon pond'	龍池

Figure Eight - The Parts of the Guzheng (Huang 1964: 13-14)

In the *Xin Tangshu: Liyuezhi* (The New Standard History of the Tang Dynasty: Essays on the Rites and Music) a text dating from the Song Dynasty, there is mention of an instrument called a *songse* which it describes as a “zheng zither” (Chen 1991: 19-20).

Further confusion is presented by the *Jingchuan Baiban* (The Miscellanies of the Jing-Chuan) written by Tang Shunzhi during the Ming Dynasty who writes that the *songqin*, literally the ‘singing qin’ was only differentiated from the guzheng by name. This instrument was probably used for the purposes of accompaniment. Several related instruments are also mentioned, with three sizes of each. He mentions a *daqin*, (large guqin), *zhongqin* (medium guqin), *xiaoqin* (small guqin), *songqin*, *dase* (large *se*), *zhongse* (medium *se*), *xiaose* (small *se*) and *songse*.

The reasons for the name ‘zheng’ are disputed. One reason for the name is the onomatopoeic sound of the instrument when it is played, the other is the use of the word meaning “vying”. In the *Shuowen Jiezi* (Analytical Dictionary of Characters) by Xu Shen there is a description of a guzheng as an instrument of five strings but similar in shape to a *zhu*. He comments that the pronunciation of the character is similar to the character for vying. This description is similar to that found in the *Shiming* (Explanations in Names) by Liu Xi in which the guzheng is described as an instrument with five strings. Zhao Lin, writing during the Tang Dynasty prefers the reason for the name as being the vying. He cites the legend of two brothers from the Qin state fighting over a *se* and it consequently being split in two after they ‘vied’ for it. There is also a similar story in which two sisters were arguing over a twenty-five string *se* (Adriaanz 1973: 23). The *se* was then divided creating one thirteen-string zither and a twelve-string zither which was taken to Korea. This is justified by an explanation of the character zheng 箏, as 竹 meaning bamboo, and meaning ‘to quarrel’.

It seems that the instrument was originally more similar in shape to the *zhu* and that it was developed into its modern shape during the Qin Dynasty (221 BC - 207 BC) or in Qin State. Lu Fa-yun wrote in his *Qieyun* during the Sui Dynasty (581-618) that the instrument was invented by Meng Tian a general of the Qin State and contemporary of Li Si the Primeminister who had also written about the instrument suggesting that it was already in use.

In addition to this quotation, there are several legends which refer to the invention of the *zheng* as a consequence of dividing the *se* in two. The *se*, often paired with the *guqin* in ancient texts was originally thought to have had fifty strings. The construction of the *se* is not dissimilar from that of the *guzheng* but comparisons cannot be drawn without considering other zithers that may be found in the areas nearby.

During the artistic flourishing of the Tang Dynasty (618-907), several types versions of the *guzheng* were in use, with six, seven, nine, ten, twelve and thirteen strings. However, by the Western Jin Dynasty (265-316), there were already five, ten and thirteen-stringed *guzhengs* (Cheng 1991: 4). The thirteen-string *guzheng* had the highest status, being used in the imperial courts and lower households for entertainment, while the twelve-string version was restricted to use for *qing yue* 'plain music.'

Although similar to the *guqin*, it was not popular. Experimentation with the number of strings continued into the Yuan Dynasty (1271-1368), and a fourteen-string version appeared. By the time of the Ming Dynasty (1368-1644), the popularity of the thirteen-string version had returned and it enjoyed three centuries in favour. During this period, the fifteen-string version was developed and during the following Yuan Dynasty,

versions of twelve, thirteen, fourteen and fifteen strings were in use, although the thirteen-string version remained most popular. The fourteen-string version was favoured by the imperial court.

It is noted that a seven-string *zheng* modelled on the size of *guqin* was invented during the Song Dynasty. In addition to the performance of the *zheng* at the court, it also began to function as an accompaniment instrument for operettas and story-telling (*shuochang*). The most significant difference between the *guqin* and the seven-string *guzheng* would have been the use of bridges, increased volume due to the larger sound box and the greater distance of the string from the sound-board allowing greater room for vibration. During the Yuan Dynasty, the addition of a fourteenth string gave the *guzheng* a range of two octaves of the heptatonic scale bringing it into favour with the imperial palace. The instrument was embellished with gold paint, the string holes decorated with ivory and the four corners of the instrument ornamented with unicorns. A fifteen-stringed *guzheng* appeared during the Ming Dynasty but it didn't meet with the same popularity as earlier versions. Along with the addition of a sixteenth string came the introduction of copper strings, although their fragility meant that their success was short lived.

Zithers in Neighbouring Countries

It is often believed that traditions are preserved to a greater extent when they are removed from their culture since they are dependent upon their cultural environment as a stimulus for development. Instruments may either be assimilated into another culture or maintained as 'foreign.' Today many of the countries surrounding are now separate from China. However throughout many centuries the influence of China has been imposed on

her neighbours. Below, some of the zithers found in such countries where China has had influence will be examined to see if the instruments, both ancient and in use today have preserved any features from Chinese zithers which may provide further clues to their origins.

Mongolia, Vietnam and Korea

In the far north of China, Mongolian instruments also include a zither used in ceremonies of the Kublai court. The *yatag*, made of wood with a curved upper board over a flat lower board has between ten and fourteen strings and uses movable bridges. In Vietnam to the South of China, zithers found include both bamboo and wooden constructions. The *dan tranh*, a zither of sixteen strings and movable bridges, bears a striking resemblance to the guzheng, as does the *dan bau*, a long box instrument with a sound board of *ngo dong* (wu tong) and two side boards of *trac* wood with a wooden or coconut shell resonator. Comparisons between the two countries suggest the use of indigenous materials for the construction of zithers. This would mean the use of wood in the north of China while in the south, bamboo would have provided a more flexible material. This suggests that while the fabric of an instrument may be adapted to local conditions, intrinsically important features such as the number of strings and use of bridges might be retained.


In Vietnam a seven-string instrument, the *cam*, is denoted using the character 琴. This term could either refer to its origin from the Chinese guqin, or reflect a generic use of the character, and be an indigenous Vietnamese zither (Clark 1995: 30). Although it is known that China had ruling influence in Vietnam during the periods 111 BC to 939 AD and 1448 to 1945, the *cam* is not mentioned in records until the intervening Tran Dynasty


(Clark 1995: 33). If, as is quite possible, this instrument was indigenous it would not have been suited to the Confucian Chinese ideology and consequently not been mentioned because of Buddhist associations. If however this instrument is of Chinese origin then it must be considered as it may suggest the state of the guqin at a certain period in time. The pronunciation *cam* is also quite similar to the Cantonese pronunciation of the character *kum* which in the Mandarin dialect is *qin*.

In Korea there exists a half-tube zither which is related to the Chinese *yazheng*. The Korean *ajaeng* was thought to have had nine strings originally but now has seven strings, each with a movable bridge. It was then adopted as an instrument in Mongolia. The *ajaeng* has silk strings and is bowed with a wooden stick (Howard 1988: 26). The upper board is made from *pawlownia* wood, while the sides and the back are made of chestnut wood. The instrument measures 150 cm by 160 cm and 24 cm. Another Korean instrument which seems to have been Chinese in origin and similar to the Han dynasty guzheng is the *kayagum*, a twelve string zither (Chen 1991: 76). However, the instrument which appear to have remained the least unchanged except for the name are the *kŭm* which is identical to the guqin, and the *sŭl*, resembling the *se* (Lee 1980: 196).

Japan

Chinese music began to influence Japan during the Tang Dynasty to such an extent that by 701 the *Gagaku Ryo* (music department of the Japanese court) included both Chinese musicians and instruments. Although there are many versions of the *koto*, the instrument as it is known today is thought to have been introduced to Japan during the Nara period (710 - 784) (Adriaanz 1984: 465). The body is constructed of pawlonia wood

and also sandalwood, rosewood or ebony (Kusano 1977: 190). Like the guzheng it has movable bridges under thirteen strings of silk, nylon or metal, which may be moved to adjust the vibrating length of strings and produce different tunings. Japan shares the problem with Vietnam of using the character qin as a generic symbol. Both the Japanese *wagon*, an indigenous zither with six strings and movable bridges, and the *so-no-koto* share the character  yet the latter was thought to have had only five strings during the Han Dynasty but increased to twelve strings during the Wei and Jin Dynasties before arriving at a fixed number of thirteen strings.

The *se*, called the *hitsu-no-koto* was also known in Japan and used for playing traditional Chinese music. It is said that the number of strings was halved and then further reduced to twenty-three by Emperor Shun (Piggott 1909:109). In Japanese archives, both instruments and manuscripts related to Chinese music exist but it is difficult to ascertain whether confusion has arisen due to generic use of the character qin , or whether the guzheng increased its number of strings from the original seven of the guqin.

One manuscript, the *Taigensho* written by Toyohara no Sumien (b.145) describes many instruments including the guqin and *se*. The guqins described vary in both size and number of strings. He mentions the *taikin* (large qin), *chukin* (medium qin), *shokin* (small qin), *jun-tai-kin* (lesser large qin), *gakin* (ya qin), *junigen-kin* (twelve string qin) and *shichigen-kin* (seven string qin). Several versions of the *se* are also mentioned. There is the *taihitsu* (large *se*), *chuhitsu* (medium qin), *kohitsu* (small *se*) and *junkohitsu* (lesser small *se*). An instrument called the *chiku* is mentioned, and the written description

suggests it is related to the *chikuzen-biwa* (*zhuqian pipa* - lute) but in an accompanying drawing it is actually a *guqin*.

It is with the above consideration in mind that the number of strings on the instruments will be considered. The *guzheng* appears to have been continually developing through the centuries, while the *guqin* seems to have been more stable. The number of strings was used as a factor which determined the type of music that the instruments played.

The mention earlier of a *guqin* with as many as twenty-five strings, and a *guzheng* with as few as five strings suggests that either, there was great overlap between the instruments, or that there was confusion between the instruments due to lack of standardisation, and precise terminology. In the following section, the confusion that occurred can be seen in the European writings.

Conclusions

This chapter concentrated upon information derived from archaeological evidence, having already examined Classical references to the *guqin*, *guzheng*, *se* and *yue* in the first chapter. Piggott suggests that all Chinese chordophones were originally much larger in size and the *guqin* in use today is a similar to the smallest version from ancient times (1909:119). Although the earliest instruments were wider, they also tended to be shorter. However, since the Han Dynasty instruments found have usually been standardised in width but varied in length.

The *guqin* can be clearly distinguished as a seven string instrument, while the distinction between the *se* and the *guzheng* is more blurred. One distinction is that the

guzheng is deeper in construction than the *se*. If the guzheng developed out of the *se*, then this feature may have developed as a method of maintaining a similar sized resonance chamber, whilst reducing the number of strings.

In tracing the origins of the guqin, and trying to establish the point at which the guzheng was created, the developments of the *se* cannot be ignored. It has already been seen that the character *yue*, referred to both music and the guqin, or the ‘music of the guqin.’ This may explain the Confucian view of music with its return to traditional values, which viewed guqin music as the only music, and consequently viewed all other instruments as music. The *se*, is already known to have existed as it was often paired with the guqin, and the characters are very similar. The guzheng is said to have developed in the Qin state.

It is known that during the Tang Dynasty when instruments were transported to Japan, that the guzheng at that time had thirteen strings. Today the guzheng is recognised as having either sixteen or twenty-one strings. Thus there are already three versions of the instrument. The predominance of the zithers in East Asia means that similarities are less important than differences, since certain features will always be present, including square construction, several strings, a resonating chamber. The features of interest are therefore the existence of bridges.

It seems that both the *se* and the guqin were instruments of high status, while the guzheng was created as a ‘folk’ instrument. Despite its lowly origins, it’s versatility was soon recognised since it was capable of the same timbral range as the *se*, but was smaller

and better suited to ensemble playing. The *se*, was then used as a generic term for zithers with bridges, until the name 'zheng' was fully adopted.

Therefore it is for this reason that there is little mention of the instrument, not because it was not in existence, but because its lower status. The guzheng was thus created out of the *se*, which in turn may have been created out of the guqin. Flat chordophones which have been found are not included as *se* or guqins, since both of these instruments have the distinct construction of two pieces of wood, the upper part being curved which distinguishes them.

None of these observations are conclusive but certain characteristics may be used to distinguish the instruments. The guqin is a lute, tuned using a unique system of pegs, and played with out the use of a plectrum. Although technically classified as a zither the description of lute seems more appropriate since the instrument fulfills the associations traditionally given to such an instrument. The romantic associations of a strummed instrument which could accompany the voice are referred to in the Greek classical writers of Plato and Aristotole. The label of lute therefore suggests an art instrument as distinct from a folk instrument. The guzheng is a zither, tuned by adjustable bridges, and played using artificial fingernails. These features of the guzheng are shared with the *se*, and it seems likely that the guzheng developed out of it. The sizes of all of these instruments have varied throughout history, and regional variations in construction have appeared. The strings of the guqin may be defined at seven, while the number of strings has been more variable according to its function.

Chapter Three

Systems of Notation and Performance Techniques

Introduction

In China there is no standard notation used by every instrument in a way comparable with the use of staff notation in Western music. The types of notation used varies according to its function and has included pitch systems, descriptive systems, hand and finger systems, *gongchepu*, rhythmic systems and numerical systems.

This chapter will focus upon some of the systems which have been used as notation methods for the guqin and guzheng. Notation in Chinese music has been divided into three categories *shoufapu* (tablature), *yinfupu* (pitch notation) and *gexianpu* (graphic notation) (Liang 1985b: 186). All of these notations provide prescriptive directions to the performer, however unlike Western staff notation, the techniques and methods are integral to performance and cannot be easily separated.

The earliest known guqin tablatures use *wenzipu* 'full character notation'. This was later replaced by *jianzipu* 'simplified character notation'. The methods more commonly used for guzheng include *gongchepu* (a pitch notation) and *ersipu* (a pitch notation). The extant evidence of *ersipu* in China is sparse, while in Japan there are several manuscripts which may provide clues as to how the notation was used.

Wenzipu - Word Tablature

References to notated music have been found as early as the Eastern Han Dynasty (25 - 220) (Kaufmann 1967: 9). It is possible that a simple form of notation was even used during the Shang Dynasty, and as has been mentioned above (see p.9) there were

ideograms in existence thought to have depicted string zithers. However, since there are no extant copies of such a notation it is difficult to assess their importance.

The earliest extant guqin notation is of a piece called *Youlan* 'Elegant Orchid' in the mode of *jieshi* (Figure Nine). This piece is notated in *wenzipu*, a full-character notation which, unlike the later systems, writes out descriptive instructions regarding how each note should be played. The extant manuscript dates from the Tang Dynasty but it is thought to notate a version by Qiu Ming, who lived during the Liang Dynasty (502 - 557) (Pian 1969: vii). Furthermore the title is mentioned in the *Qin Yongzhifa* (Finger Technique for Guqin) written by Zhen Jiangru (386 - 416) with the suggestion that it existed as early as the Han Dynasty (206 BC - 220) (Liang 1972: 210).

Liang (1985b: 200) notes that the notation uses a ten-pitch tuning system based on the ancient heptatonic scale, and mentions the use of four modal modulations and also emphasis upon the right-hand techniques suggesting a highly developed style of performance. In guqin playing the right-hand direction of plucking the string produces distinctly different results. An 'outward' plucking movement produces a clear sound since the note is executed by the nail of the finger. An 'inward' plucking movement, by contrast produces a softer and more delicate tone since it is executed by the fleshy tip of the finger.

The use of *wenzipu* continued until around the tenth century, when it was replaced by *jianzipu*. Although it ceased to be used as a system of notation, many of the techniques still used in guqin and guzheng playing today originated in *wenzipu*. It was of particular value as a system because it provided such comprehensive directions (Figure Ten).

Wen-tzu-pu [*wenzipu*], or word-tablature, is much superior to the chien-tzu-pu [*jianzipu*], or abbreviated tablature, because of its accurate directions for rhythms, ornamentation, use of vibratos, precise finger movements including preparatory finger movements, phraseology, and so forth. (Liang 1972: 213).

幽蘭第五

耶卧中指，主半寸許素面食指中指雙素宮面中
指息下与物伏下十三下一寸許住末面起食指散緩半
扶宮商八指桃商又半扶宮商縱容下無名於十三外一
寸許案七角於面角即作兩半扶扶桃聲一勾緩一起
少指食十以素面緩散歷羽徵無名打面食指桃徵
一勾大指當八素面無名打面食指散桃羽無名當十一
素宮無名打宮徵今一勾大指當九素宮面疾全扶宮
商移大指當八素面無名打面大指徐抑上八上一寸
許急末取聲改打宮無名當十素徵食指桃徵應一
無名不動下大指當九素徵羽却轉徵羽食指節過
後大指急蹴徵上至八指徵起無名不動無名散打宮
食指桃徵應一無名不動又下大指當九素徵無名散
打宮桃徵大指拍徵起大指還當九素徵羽急全扶徵
羽舉大指屈無名當九十間素文武食指打文下大
指當九素文桃文大指不動又節歷武文吟無名散打

(Jieshi diao Youlan p.1 in Qinqu jicheng 1981: 1)

Figure Nine - Youlan manuscript in Wenzipu

耶卧
 中指
 十上
 半寸
 許案
 商
 食
 指中
 指
 雙
 亭
 宮
 商
 中
 指
 息
 下
 与
 拘
 俱
 下
 十三
 下
 一寸
 許
 佳

Using the left hand fleshy [耶卧] of the middle finger [中指] place it at about half a *cun* [十上半寸許] up from the tenth *hui*. Press the *shang* (second) string [案商] and pluck with the first finger [食指] of the right hand whilst creating a vibrato effect [雙] with the middle finger of the left hand [中指].

The middle of finger of the right hand [亭] then plucks the *gong* [宮] (first) string and *shang* [商] (second) string together inwards. The middle finger of the left hand stays where it is [中指息] and then slides quickly down [下与] the string whilst the right hand middle finger plucks the string inwards [拘]. It carries on sliding until it reaches the thirteenth *hui* plus one *cun* [俱下十三下一寸許] where it stops [住].

Figure Ten - Explanation of some Wenzipu Characters used in Youlan

Jianzipu - simplified word tablature

The invention of *Jianzipu* is attributed to the work of a scholar called Cao Rou, with it being later edited by a guqin player Zhao Yeli (565 - 639). Zhao Yeli is credited with writing the earliest known source of *jianzipu* called *Jianzhizufa* 'Finger Techniques of Abbreviated Tablature', this notion being based upon the evidence found in two other works by him, the *Tanqin youshoupu* 'Right Hand Technique' and *Tanqin youshou shipu* 'Portrait of Finger Techniques of the guqin' (Liang 1980: 268).

Jianzipu replaced *wenzipu* by simplifying the old characters and allowing for the inclusion of performance directions regarding speed, touch, and colour (including *dian* 'points', which means harmonics; *ti* 'body', which refers to open string notes; and *qi* 'spirit', which refers to portamento and vibrato) (Liang 1985b: 201). The notation uses compound characters, which include directions regarding which string to play, at which position, and which fingers to use. The characters are divided into two parts, the upper section directing the left hand and the lower section the right hand (Figure Eleven).

Much of the information concerning the interpretation of these rather complex symbols is preserved in *qinpu*, manuscripts which take the form of handbooks including information regarding finger technique, theory, history and descriptions of tablature symbols. Often the parts explaining how to read the tablature were torn out to prevent the 'secret' information being spread to those people who were not of the correct status or disposition. Van Gulik's *The Lore of the Chinese Lute* (1940: 27-33) provides detailed accounts of this literature and tablature.

List of some Jianzipu Techniques

Right hand fingers

- 木 [抹] *mo* - The index finger plucks inwards.
- 乚 [挑] *tiao* - The index finger plucks outwards. Lieberman adds that the middle finger should rest lightly on the next string with the index finger straight and moving just far enough to touch the next string.
- 勺 [勾] *gou* - The middle finger plucks inwards.
- 弓 [剔] *ti* - The middle finger plucks outwards.
- 丁 [打] *da* - The ring finger plucks inwards.
- 彡 [摘] *zhai* - The ring finger plucks outwards.
- 尸 [劈] *pi* - The thumb plucks inwards, although before the Yuán Dynasty, the character indicated that the thumb plucked inwards.
- 乇 [托] *tuó* - The thumb plucks outwards, although this character indicated an inwards stroke before the Yuan Dynasty.

The Left Hand

- 大 [大指] *da zhi* - The thumb.
- 夕 [名指] *shi zhi* - The index finger.
- 中 [中指] *zhong zhi* - The middle finger.
- 亻 [食指] *ming zhi* - The ring finger.

Each *hui* is indicated by the use of numbers 1 to 13 moving from right to left, as the performer plays. Each string is indicated by the use of numbers 1 to 7.

Nos. 1-13: - 一, 二, 三, 四, 五, 六, 七, 八, 九, 十, 十一, 十二, 十三.

In *Jianzipu* the upper part of the character generally indicates directions for the left hand while the lower part gives instructions for the right hand. Figure Eleven below shows the first few notes of *Chang men yuan* (Guqin quji 1993: 275).



七 Harmonics begin.

七 The middle finger of the left hand (中), touches the seventh *hui* (七) of the first string (一), while the middle finger of the right hand plucks the string inwards (勺).

七 The first finger of the left hand (一), touches the seventh *hui* (七) of the second string (二), while the middle finger of the right hand plucks the string inwards (勺).

匀 There is nothing indicated in the upper part of the character so the directions continue as in the previous character. Therefore the first finger of the left hand continues to touch the seventh *hui*, but this time it is on the third string (三).

匀 Again the directions are as above, but on the fourth string (四).

七 The thumb of the left hand (大) stops the string at the seventh *hui* (七) on the sixth string (六) while the first finger of the right hand plucks the string outwards (匕).

七 The first finger of the left hand remains at the seventh *hui* (七). Beginning at the seventh string (七) the technique of *fu* (拂) strumming the strings with the first finger of the right hand until the second string is reached.

七 The middle finger of the left hand (中), touches the seventh *hui* (七) of the first string (一), while the middle finger of the right hand plucks the string inwards (勺).

Figure Eleven - Explanation of some *Jianzipu* Characters

Pitch Systems

It appears that several pitch-systems of notation have variously been in use. It was not until the Song Dynasty that the twelve *lu*, which had been central to Chinese musical theory, came to be used in a notational system (Pian 1969: 93). This system however was rather basic and restrictive, indicating pitches with a basic pulse so unless the piece was well-known it was dependent upon the texts of songs and other instruments for phrasing and rhythmic indications. Figure Twelve shows the parallel use of the twelve-pitch *lu* system as a notation for the *se*, and the use of *jianzipu* to notate the guqin part.

Figure Twelve - Parallel use of 12-pitch *Lu* and *Jianzipu*

Figure Twelve shows the first verse of the Hymn to Confucius. The vertical columns show the guqin and *se* with the guqin part written in *jianzipu*, and the *se* notated using the twelve-tone *lu* system. The top horizontal row in large characters indicates the text of the piece, while the row below appears to indicate the mode. The third horizontal row is for the *sheng* (wind instrument) which is indicated using *gongchepu* (discussed below).

Gongchepu - Pitch Notation

Gongchepu flourished during the Yuan Dynasty but it is thought to have developed during the Tang Dynasty. Pian (1969: viii) favours the Song Dynasty for development noting that movable-type developed during this time which would have moved printing to a new realm, not just for learned scholars as it had previously been. She also notes that Jiang Gui⁸ (1155-1221) refers to *gongchepu* as a 'contemporary method', contrasting the 'ancient method' (Pian 1969: 97). Courant (1912: 157) suggests that the notation possibly developed during the Tang Dynasty, but notes that he can find no trace of evidence preceding the *Mengxi bitan* 'Brush talks from the Dream Book' (1093) by Shen Gua (1031-1095) during the Song Dynasty. One of the reasons it had flourished during the Yuan Dynasty was due to the Mongol rule over China at that time, and the consequent need for a system of notation which could adapt to the Chinese scales. The earliest extant manuscript is a *pipa* manuscript which dates from the Tang Dynasty, but *gongchepu* is thought to have developed from *Guanse yinweipu*, a Tang Dynasty notation used for wind instruments. Shen Gua mentions that the *gongchepu* was based upon various notations for the *dizi* and *xiao* flutes, suggesting originally the existence of many notations, and also that by the eleventh century characters such as *he* and *si* (Figure Thirteen) were in use but with various interpretations (Courant 1912: 157).

The earliest description of *gongchepu* is in the *Menxi bitan*, and in the sixth and seventh volumes of this work of twenty-seven volumes, Shen Gua discusses an order for the pitches not found in any other sources (Kaufmann 1967: 70-72). In comparing *gongchepu* with the ancient system of twelve *lu*, which he says spanned over sixteen

⁸ Jiang Gui was a Song Dynasty poet and scholar also known as 'Whitestone the Taoist' (Pian 1969: 33).

semitones (c-e'), he notes a change to fifteen semitones (C-d#'). Shen Gua mentions that the system was used for banquet orchestras and for this reason was based on the twelve *lu*, and uses a similar modal system (Courant 1912: 157). The most crucial implications from this however are that the system was of use because the pitches were not fixed but could be moved according to the tonal range. This would accommodate regional variations in pitch, since the system was first used in the North of China and had to be adapted for the genres used in the South. In Guangdong, for example the system of *gongchepu* only uses nine symbols, with no signs for chromatic adjustments to sharpen or lower by a semitone. Instead of a twelve-note scale, this system operated by transposition of the whole system.

The primary function of *gongchepu* was to notate pitch using ten basic characters which could be span up to a ninth arranged in *qisheng yinjie* (heptatonic scale), and was used mainly for *pipa*, *guzheng* and ensembles. Notes outside the basic octave are indicated with additional character strokes, an upward straight tail indicating one octave higher and an upward curved tail indicating two octaves. Lower octaves use the same principle with a downward straight stroke indicating one octave below while a downward curved stroke indicates two octaves (Chen 1991: 196).

Gongchepu, like *wenzipu*, notates only the basic outline of a piece, providing both a memory aid and an artistic stimulus for the performer whilst being dependent upon the person's skill for an original and stylistic interpretation. As techniques developed on the instruments and many symbols were required a newer, more efficient system of notation became necessary.

<u>Gongchepu</u>		
<i>he</i>	合	C
<i>si</i>	四	D
<i>yi</i>	一	E
<i>shang</i>	上	F
<i>zhi</i>	尺	G
<i>gong</i>	工	A
<i>fan</i>	凡	B
<i>liu</i>	六	c
<i>wu</i>	五	d
<i>yi</i>	乙	e

Figure Thirteen - Gongchepu Characters

In *gongchepu* there were four methods of notating the length of notes. One method was to write long notes in large characters and shorter notes in small characters which was similar to the system used in *ersipu* (explained below). The other method was to leave spaces to notate long notes, the space varying according to the length of the note, although sometimes it was unclear. This suggests that the notation functioned as a memory aid rather than as an exact blueprint of how to play the piece, and that the performer would already be familiar with the melody but not how to play it. If this was the case, the details of spacing would not be important and this may be the reason why the spacing is not always accurate in notations. The third method which was used was a system of small dots to indicate longer notes, and small circles to indicate the end of eight beat phrase, or whichever note the phrase ended on which would be held for an appropriate value. When this system is in use, ornamentation such as grace notes may be indicated by the use of notational symbols in the metrical column (Figure Fourteen).

It has been suggested that *gongchepu* was mainly used for theoretical discussions and that in practise other notations were used. Despite being aware of *gongchepu*, in his songs Jiang Gui uses other notational systems (Pian 1969: 97). It seems that the method may have been used for ensemble genres where a movable 'do' was required, hence its use in banquet orchestras. In addition to *gongchepu* there were other notation systems such as *suyuezhipu* (popular music notation)⁹ which were favoured by Jiang Gui. It appears that many of these systems could be combined with each other.

Symbols used for beats of the bar	
First beat of bar	▼(sometimes \ or ×)
Second beat of bar	•
Third beat of bar	◦
Fourth beat of bar	•
Symbols for held beats with additional duration	
First held beat of bar	└ or /X or —
Second held beat of bar	└
Third held beat of bar	△
Fourth held beat of bar	└

Figure Fourteen - Metrical Symbols used in *Gongchepu* (Kaufmann 1967: 96-98)

Ersipu

Ersipu is a traditional type of cipher notation used for string instrumental accompaniments to a story-telling genre called *tanci*, and today it is mainly used for Chaozhou music in string ensembles and the solo guzheng school (Chen 1991: 186). It uses Chinese numerals to indicate strings two to eight; 二, 三, 四, 五, 六, 七, 八. The total number of beats, the mode, tempo and also the basic rhythmic pattern are indicated at the beginning of the piece.

⁹ *Suyuezhipu* was also variously known as *zhizipu* (finger notation), *pangpu* (side notation), *yanyuezipu* (banquet music) and *baishipu* (Notation of Whitestone) (Pian 1969: 59).

Although there is little information regarding the origin of *ersipu* it is suggested that it developed in the Central Plains where the guzheng originated (Chen 1991: 193). Functions of the notation are suggested in a collection owned by the Yu Wu Confucian Society (Cheng 1991: 22) which has a collection of fifty-five Chaozhou melodies. The majority of these are notated in *ersipu*, with only twelve using *gongchepu*.

Ersipu was designed for a pentatonic scale so that every fifth string will sound at the octave. The strings were paired 2 and 7; 3 and 8, 4 and 9; 5 and 10. The first string was either tuned to *gong* or *zhi* and was mainly used as an accompanying tone, rather than as a melodic tone (Chen 1991: 190). The two basic tunings were as follows.

Type 1		Type 2	
<i>zhi</i>	sol	<i>gong</i>	do
<i>gong</i>	do	<i>zhi</i>	sol
<i>shang</i>	re	<i>yu</i>	la
<i>jue</i>	mi	<i>gong</i>	do
<i>zhi</i>	sol	<i>shang</i>	re
<i>yu</i>	la	<i>jue</i>	mi
<i>gong</i>	do	<i>zhi</i>	sol
<i>shang</i>	re	<i>yu</i>	la
<i>jue</i>	mi	<i>gong</i>	do
<i>zhi</i>	sol	<i>shang</i>	re
<i>tuo-yu</i>	la	<i>tuo-jue</i>	mi
<i>i-gong</i>	do	<i>i-zhi</i>	sol
<i>kin-shang</i>	re	<i>kin-yu</i>	la

Figure Fifteen - Tunings used in *Ersipu*

Whilst extant evidence of *ersipu* in China may be sparse, there are sufficient similarities with the guzheng/*so-no-koto* notation preserved in Japan to allow further conclusions dependent upon this additional evidence. The evidence preserved in Japan cannot easily be dismissed for several reasons.

The transportation of the guzheng to Japan during the Tang Dynasty has already been discussed. Japan not only received new instruments but also much of their repertoire. In Japan there appears to have been much greater preservation of musical scores, and it is for this reason that Japanese scores may be of use in determining how the system of guzheng notation was used. Although the later *koto* scores show adaptations to the system of notation, some of the Tang/Heian period scores provide a clear indication of how the system worked.

Evidence of how the notations may have functioned are preserved in two collections of scores, the *Sango-yoroku* and *Jinchi-yoroku*, although they have been edited by Fujiwara no Moronaga (1137-92) (Harich-Schneider 1973: 262-264). Further evidence is found in the Japanese Court Songs *Saibara* dating from the *Heian* period (782 - 1184) (Markham 1983) and the Japanese Court ensemble genre *Togaku* (Picken 1981). The earliest written evidence is a short piece which is possibly a modal prelude, thought to be by Sun Bin from Yongyang-xian in Hunan Province. There is also a manuscript from the *Heian* period called the *Ko sō-fu* which is derived from the Tang Dynasty court repertory. The *So-ampu-ho* 'General Explanations of *so* notations' found in the *Jinchi-yoroku*, dates from the twelfth Century and is the beginning section of a collection of *gaku-so* (*koto*) parts for the complete court music repertory (Harich-Schnieder 1973: 262).

The similarities with *ersipu* and those found in the *Jinchi-yoroku* are such that the latter may be used to demonstrate techniques as being shared by the guzheng, *so-no-koto*, *gaku-so*, and the modern *koto*. There are also many similarities with *gongchepu*. Picken and Mitani (1979: 107) also cite several differences between the performance techniques

of the instruments. The most noticeable difference regards tonality, with the major third and minor second modes characterising Japanese music, while the minor third and major second modes characterise Chinese music. As the instruments became established in Japan there was also an increase in the use of ornamentation. In addition to this manuscript are the *Sango-yoroku* and *Jinchi-yoroku* manuscripts which include *Saibara* 'court songs', used for the *Togaku* and *Komagaku* repertoires, and importantly for this purpose, instructions for tunings and performance techniques.


Techniques found in the Jinchi-yoroku

Despite editing (c.1171-1192) by Fujiwara no Moronaga there are many almost identical features between the guzheng and koto scores. Both instruments, like the guqin, indicate the strings by using the usual numerals with the exception of the numbers 11, 12 and 13 which use the characters 十_一, 十_二, and 十_三 respectively. It has been suggested that this is to avoid confusion by having two characters to define one string (Markham 1983: 59).


The tablature uses large, primary characters, with smaller, secondary characters as additional characters. The explanations given in the *sō-ampuhō* use large and small squares to demonstrate the large and small characters so that □ is used to represent 十, a large single sign without modifications, while a small square is used to represent small tablature. The use of small squares is also used to indicate the use of the index finger, the middle finger or both fingers together.


Right Hand Techniques


- *Shokushi* - Character placed slightly to the left of the middle, meaning pluck with the index finger.
- *Chushi* - Character placed slightly to the right of the middle, meaning pluck with the middle finger.


 *Oshi* - Character placed in the middle, meaning pluck with the thumb.


 *Kaeshi-tsume* - A red dot at the upper left corner meaning pluck inwards; a backward stroke; or 'reverse plucking' using an extended thumb.

 *Ren* - An upper score character linked to the lower score character by a crooked line, meaning a rapid arpeggio first with the index finger and then with the middle finger.


 *Kaki-awase* - A score character placed in the middle and linked by a straight line, meaning pluck with the middle and thumb simultaneously. This is treated in the same way as that below. Markham (1983: 67) suggests that the only difference may have been the technique used for plucking.


 An upper score character placed lightly to the right linked to a lower score character placed in the middle by a curve, meaning pluck with the thumb, index and middle finger simultaneously.


 An upper score character placed slightly to the right followed by a score character placed in the middle finger, meaning pluck with the thumb, index and middle finger simultaneously and then with the thumb inward. It was possibly a tuning check. In the *Jinchi-yoroku* the technique seems to be a broken octave in order not to disturb the regular metre (see *hyaku*).


 *Oshi-kaki* - A glissando using the thumb.


Left Hand Techniques

 *Oshi-ire* - A dot off the lower right corner of the score character meaning a slide upwards.

 *Oshi-hanasu* - This indicates that the left hand is to press the string to the left of the bridge and release it after plucking resulting in a chromatic slide downwards after the string is released.

 *Oshi-ire* - The left hand presses the string before it is plucked and releases it briefly before pressing it a second time resulting in a mordent effect of a double upper slide.

 *Tori-yuri* - A crooked line super imposed on the upper right corner of the score character, meaning loosen the string. After the right hand has plucked the string, the left hand pulls the string to the left of the bridge, loosens it briefly by pulling it towards the bridge and then lets go. This results in a tremolo effect.

 *Tori-yuri* - Two crooked lines superimposed on the upper right corner of the score character, meaning to loosen the strings twice. This uses the same technique as above but results in a prolonged tremolo.

Additional symbols

- 火 *Ka* lit. Fire - increase speed.
火火 *Ka ka* - intensive stretto
引 *Hiku* lit. Stretch - ritardando/ prolongation. The character has the dual purpose of prolonging the odd beat of a measure, and also occasionally defining two-beat segments and consequently replacing the use of dots or a circle.
丁 *tei* - fermata,
hikitatsu - Used instead of *hiku* where a dotted rhythm is used to indicate the end of a two bar segment.
了 *ryo* - and abrupt stop.
— *ichi* - phrasing.
二及 *ni hen* - repeats.
百 *hyaku* and *kobyoshi* (small dots to the right) together indicate an ostinato percussion pattern. The *hyaku* indicates the main beat of the clapper, while the *kobyoshi* indicate the lesser beats.
•○○ A dot or a circle indicates two-beat segments.
List compiled from Markham (1983), Harich-Schneider (1973) and Wolpert (1987).

Twentieth-Century Developments in technique

During the Twentieth Century there have been many attempts to standardise the system of fingering used in playing the guzheng. Several manuals have appeared which include ancient tunes and instructions regarding techniques. In 1936 Lou Shuhua produced an “Anthology of Guzheng Music” which indicated the notation of fingers and rhythm beside *gongchepu*. This was followed ten years later by the publication of ‘Zheng Notation’ by Liang Zaiping and “Guzheng Notation” by Cao Zheng which included a notation of the fingering and rhythm. Teaching of the guzheng during this time, although semi-formalised by institutions, was still taught in regional styles. Guo Ying taught Chaozhou guzheng, Cao Dongfu taught Henan guzheng and Jin Shonan taught Shandong guzheng (Liang 1985b: 154).

In 1961, at the National Symposium on the Editing of Teaching Materials for the Guzheng, certain measures were taken to standardise the fingering system. This standardisation included simplification, by only using the lower-right hand portion of the full character. In addition to the simplification of the characters, the technique of the guzheng has been forced to develop in response to the increasing demands of the new 'modern' repertoire and Western style compositions. The use of Western staff notation as structure for teaching guzheng pieces, is becoming increasingly popular. In the popular techniques described below, the names used in *jianzipu* are still present, but many of the characters have been replaced by devices in staff notation. The table below shows some of the different systems of character simplification which have been attempted (Cheng 1991: 144).

Fingering	Early Liang Zaiping	Mainland China Unified	Liang Zaiping	Cheng Teyuan	Huang Zhongshi	Liu Yizhi
<i>tu</i>	ㄣ	ㄥ	ㄨ	^	ㄨ	ㄥ
<i>pi</i>	尸	ㄥ	ㄨ	∨		ㄥ
<i>mo</i>	木	、)	ㄥ	二	、
<i>tiao</i>	ㄥ	/)	ㄥ		/
<i>gou</i>	号	ㄥ	ㄥ	、	三	ㄥ
<i>ti</i>		ㄥ	ㄥ	/		ㄥ
<i>da</i>		^	(∥		
<i>zhi</i>		∨	f	∥		
<i>cuo</i>		ㄥ	ㄥ	、 /		
<i>fan cuo</i>		ㄥ	ㄥ	/ \		

Figure Sixteen - Comparison of Guzheng fingerings

Staff notation is used to notate the melodic outline of the piece while some characters are still used to indicate techniques and finger strokes to be used. In the table below some of the modern symbols are shown (Cheng 1991: 28, 280-81). Cheng refers to 'traditional name,' and 'common name' referring to *wenzipu* and *jianzipu* respectively. In

the following chapter, the techniques being used are those notated in both *jianzipu* and *wenzipu*. Although *gongchepu* and *ersipu* have been successfully used as number notations they are only successful in their function of notating pitch, and cannot notate techniques adequately.

Basic Symbols used in Guzheng Notation Today (see Appendix Three)

<u>Modern Symbol</u>	<u>Traditional Name</u>	<u>Ni Zeng Pu</u>	<u>Jianzipu</u>
	<i>zhong</i>	毛	<i>gou</i>
	<i>da</i>	乚	<i>tuo</i>
	<i>tiao</i>	尸	<i>pi</i>
	<i>mo</i>	木	<i>mo</i>
	<i>shuang</i>	早	<i>da cuo</i>
	<i>fei</i>		
	<i>ri</i>		
	<i>le</i>		<i>le xian</i>
	<i>zong</i>		<i>an</i>
	<i>shuang zong</i>		<i>shuang an</i>
	<i>yin</i>	彡	<i>yin</i>
		彡	<i>nao</i>
	<i>hua</i>		

Figure Seventeen - Some Modern Techniques

Vibrato Techniques

“Musical tone is the prime physical constituent of *zheng* art. The most distinctive trait of a single tone in *zheng* music can be considered its vacillation or wide vibrato, intentionally emphasised by the performers. Music is a process, and thus an art of time. Musical tones form motifs, themes and ultimately a composition.” Chen Yan-zhi (1991: 102).

There are three basic timbres created by both the guqin and the guzheng. These are open strings; harmonics and stopped strings. In addition to these three basic techniques strings may be played together to create chords, and notes may be further embellished with

ornaments, and vibratos. Vibrato is one of the most important techniques as it may be applied to notes in a variety of ways according to the timbre desired.

The basic ornamental techniques are not merely embellishments to the composition but are fundamental to the individuality of the piece. The following techniques are used.


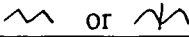
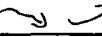

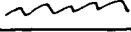


<i>yinyin</i>	vibrato	
<i>dianyin</i>	mordent	
<i>huayin</i>	slide	
<i>naoyin</i>	alternating ascending and descending slides	
<i>yao</i>	tremolo	
<i>hua</i>	glissando	
<i>bayin</i>	arpeggio	

Figure Eighteen - Basic Ornamental Techniques

Two basic techniques of vibrato are that of *yin*, a small vibrato, and *nao*, a larger vibrato. Both of the techniques appear to have been in existence since the Tang Dynasty. Handbooks identify about sixty individual variations of *yin/nao* techniques in total. Instructions regarding how to perform these techniques are particularly detailed in later handbooks written since the Qing Dynasty. These handbooks reveal that in practice only about half of that number are actually in general use.

It is not known exactly why the *yin/nao* techniques came to be popular. Liang (1973: 309) suggests they are “thought to help regulate the breath and thus ensure a flowing rhythm and lively expression that was vital to ch’in [guqin] music.”

The *yin/nao* techniques provide a useful means of emphasising the first and fifth degrees of compositions, the two dominant notes in a pentatonic scale (Liang 1974: 212-13). They may be used to enhance the shape of the melodic line with ornaments which can be used specifically for the important notes. This may also involve extending the total

length of these dominant notes due to the embellishments so that the principal note is enhanced by stressed duration and ornaments. The application of *yin/nao* could result in the addition of greater rhythmic definition since certain techniques result in specific rhythmic ideas, and may provide a rhythm where there was previously nothing indicated (Liang 1974: 21). Successful execution of the *yin* and *nao* techniques can provide structural stability to modal organisation of a piece.

There are several different means by which variations of *yin* and *nao* may be executed. These include changing the speed of oscillation of the technique, beginning the oscillation from either below or above the given note; altering the size of the oscillation; replucking the pitch to maintain the tone throughout the oscillation; and adding slides to the note (Liang 1974: 19). Although the *yin/nao* techniques were initially used to embellish the melody, by the time of the Ming Dynasty they had established themselves as essential structural devices.

It is difficult to know how the term *yin* came to be used. The *Shuo wen* (100) defines *yin* as meaning 'to sigh or grieve,' of which a similar definition is found in the Tang treatise *Yiwen leichu* (A Collected Work of Arts and Literature) of 624 where it is described as being derived from *yen* meaning the sound of worry or grief. In the *Beitang shuzao* (610), *yin* is used as a term of expression in music. There are several pieces from the Song Dynasty which focus upon expressing Taoism and include titles such as *Chongxuyi* (Pure Empty Yin); *Qinshenyin* (Fulfilling the virtuous Yin); *Qingjiyin* (Silence Yin); *Qingyeyin* (Pure Night Yin); *Chunxiaoyin* (Spring Dawn Yin). All of these pieces share the features of being short poetic compositions of three short sections and a very

expressive nature. Other interpretations of *yin* include *yinyong* which means the recitation of poetry with a cadence, and *yinshi* which refers to chanted verses.

Yin may be defined in a modern usage as meaning 'chant' 'recite', it is also mentioned with *yinsong*. Van Gulik (1940: 125) describes the technique as 'A cold cicada bemoans the coming of autumn.' The basic technique of *yin* is a movement *wang lai* 'go-return' in which the finger begins with a movement back and forth of three or four *fen* in width which gradually narrows until there is no movement. This is usually achieved by four or five such movements. The aim is to achieve an oscillation which produces a consistently even sound.

The *Nao* technique is thought to be a corruption of the character *jou*, which is one of the techniques found in the early *Youlan* manuscript. Van Gulik (1940: 125) writes that the character should be pronounced *Nao* meaning 'monkey' and describes the techniques as 'the cry of a *monkey* while climbing a tree.' *Nao* is also executed by a *wanglai* 'go-return' movement as with *yin*, but the movement is more exaggerated. The oscillation spans four to six *fen*, and in addition to the larger span, is also faster. *Nao* differs from *yin* in that it is a stronger technique while *yin* produces a light and clear result.

Although they appear to have been mainly used during the Ming Dynasty, it appears that the techniques were in use before this time. Liang (1973) describes the term '*nao*' as meaning 'flesh' referring to the use of the fleshy part of the finger for the technique. In the *Shenqi mipi* 'Mysterious Secret Notations' (1425) by Prince Chu Chuan includes the following descriptions of the techniques.

Yin		Nao	
<i>chang yin</i>	<i>long yin</i>	<i>xu nao</i>	hidden <i>nao</i>
<i>zou yin</i>	walking <i>yin</i>	<i>zou nao</i>	walking <i>nao</i>
<i>xi yin</i>	thin and delicate <i>yin</i>	<i>xi nao</i>	thin and delicate <i>nao</i>
<i>shi yin</i>	firm <i>yin</i>	<i>xu nao</i>	hidden <i>nao</i>
<i>fei yin</i>	flying <i>yin</i>	<i>fei nao</i>	flying <i>nao</i>
<i>zhuang yin</i>	knocking <i>yin</i>	<i>zhuang nao</i>	knocking <i>nao</i>
<i>shuang yin</i>	double <i>yin</i>	<i>shuang nao</i>	double <i>nao</i>
<i>lüe yin</i>	little <i>yin</i>	<i>lüe nao</i>	little <i>nao</i>
<i>hui yin</i>	stud <i>yin</i>	<i>dui nao</i>	backward <i>nao</i>
		<i>da nao</i>	large <i>nao</i>
		<i>ji nao</i>	fast <i>nao</i>
		<i>wang lai nao</i>	go-return <i>nao</i>
		<i>ying nao</i>	meeting <i>nao</i>
		<i>chang nao</i>	long <i>nao</i>
		<i>he nao</i>	echo <i>nao</i>
		<i>fengkai nao</i>	separate <i>nao</i>
		<i>chu nao</i>	touch <i>nao</i>
		<i>chuo nao</i>	spacious <i>nao</i>

Figure Nineteen - Types of Vibrato

Liyin

The technique of *liyin* is one of the most important techniques in guzheng playing. It is an action which is used to colour the music and may be used for a variety of effects. It is essentially a continuous sound which Cheng (1991: 144) describes as “like a small stream, or strong like a waterfall.” *Liyin* may be used to create a pure and clear sound. It is executed with harmonics. By contrast, if *liyin* is played on the left side of the bridge, the sound is clouded and it is known as ‘hollow *liyin*.’

Liyin is an important technique in every school of guzheng playing, but is used in different ways. The Shandong and Jin Schools, emphasise simplicity and consequently avoid long *liyin*, but use melodic *liyin*. The more ostentatious style of Chaozhou playing

uses embellished *liyín* in abundance. The Zhejiang School uses it for a similar purpose, as a complement to the use of *yaozhi* technique which creates a droning effect. The Henan School uses *liyín* as a programmatic device, and reserves use of the technique for imitative sounds, typical of Henan folk music.

Yaozhi

Yaozhi is a technique of continuous back and forth motion creating a constant sound. Each school of playing executes this technique in different ways, the Chaozhou and Hakka Schools use the techniques of *gou-da* simultaneously, while the Shandong School uses *mo-tiao*. The *yaozhi* technique was also developed as the repertoire expanded during the Twentieth Century. Today there are several variations of the technique including index-finger *yaozhi*; thumb double *yaozhi*; thumb-index-middle triple *yaozhi*; quadruple *yaozhi*; two hand *yaozhi*; *sao yaozhi* (sweep) and *you yaozhi* (swimming).

Conclusion

In this chapter the systems of importance for notating guqin and guzheng music have been surveyed. Having examined the way in which they function it becomes apparent that the use of terms such as ‘notation’ and ‘technique’ cannot be separated since when used alone they become inadequate as descriptions of the systems in question.

The systems have varied in their function. Whilst *gongchepu* demonstrates the most explicit use of rhythmic indications, the systems of *wenzipu* and *jianzipu* described as the most “humanistic” (Liang 1985b: 200) provide precise instructions regarding how to execute each finger movement. The latter two systems are the complex products of a

literary society, while *gongchepu* and *ersipu* reflect their function in folk genres by providing a 'relative' movable-pitch system.

All of the notational systems reflect two aspects of the music they represent. The first aspect is the importance of the master-pupil relationship and the dependency upon the oral/aural tradition for the transmission of many rhythmic and metrical features. Within a certain school there would be a repertoire of pieces which were well known and therefore it would not be necessary to notate the rhythm. The second aspect is the valued of individual interpretation and the improvisational element. The skill of this technique lay in the ability to develop the ideas of a piece within the given parameters. The purpose of the notation was in any case designed to tell the performer which technique to use, not the result.

The developments of the Twentieth Century, with the influx of Western music and a 'Nationalist' regime, necessitated a new system which could cope with many instruments, new timbres, and techniques. The opportunity for a new system was created. The introduction of cipher notation suggested new possibilities, but fundamentally did not differ from any of the previous systems with a moveable 'do.' The guzheng has adopted Western staff notation, to which it is able to include additional symbols if necessary. This system appears to work as a teaching method within China. However, if it is to be used outside China, the main problem is that of notating the characteristics of the music and the tonality. Despite new developments, the techniques and 'notation' have remained inextricably bound together.

Chapter Four

Regional Schools of Guzheng and Guqin Playing

...tradition as the sum of all individual performances is shaped by the processes of change, whereas the unit of transmission, the performed version of the piece, is the product marking various stages of these processes. (Bohlman 1988: 26)

Introduction

Given China's vast area and other factors such as lack of communications for conveying ideas it is perhaps not surprising that 'schools' of playing developed. In dealing with the concept of a 'school' there fall into question the parameters of individual performance and the longer-term factors which maintain the identity of a melody and a piece of music. These factors include ornamentation and embellishment to a degree which may variously be interpreted as peripheral on a low level, 'variation' at a moderate level, and structural change at the highest level. This process is further complicated by the 'oral tradition', the process used for teaching and learning both the guqin and guzheng. In this system pieces are taught by a creative process of repetition followed by individual interpretation so that every rendition is the consequence of present stimuli. As a piece of music is passed down through generations the style of a piece may change although the basic content will remain the same.

Detecting the changing aspect of a musical performance creates a dichotomy between 'style' and 'content'. "If a tune retains its integrity through changes of scale, mode, meter, form and singing style, that aspect of it which remains constant...may be regarded as content" Nettl (1983: 48). So, a possible definition of content may include basic units used to create a whole. Style may be considered to be the traits of a genre that

distinguish it from another genre which, if removed will reveal similar structural units, that is, content.

In comparing the guqin and guzheng 'schools' of playing there is a focus upon the elements which vary between areas yet within those areas are consistent enough to be labelled as stable factors characterising that particular area. This chapter will deal specifically with musical rather than cultural factors such as performance context. It will deal with Western concepts such as intervals, melody, rhythm, metre and harmony,

Guqin Schools

The development of the guqin differed from that of the guzheng in that it was restricted in circulation as a court instrument and scholarly symbol. Also, as part of a literary tradition the guqin was subject to all literary events such as the 'burning of the books' (246 BC) by Emperor Shihuangdi. This included the destruction of music books and instruments, although some were hidden until the Han Dynasty (Liang 1972: 54). There were attempts to rewrite many of the works but these were subject to the various interpretations of individuals and 'schools' of thought. The early music reflected not so much 'schools' as style.

The guqin schools may be split geographically into Northern and Southern styles. The schools were divided by the invasions of the Mongol peoples from the North resulting in the move of Han culture to the South of China. The Mongol invaders brought with them their music and consequently the tonality of their music which used a heptatonic scale, and was adopted by the peoples of the North. Meanwhile in the South of China the pentatonic scale which had long been in existence remained in use.

Usual Form of Piece

In guqin playing, true mastery is demonstrated by an ability to improvise, ornament and embellish a piece appropriately with consideration of the mood of the piece, and the school of playing to which it belongs. However, this development of the piece is articulated within a structure, which although flexible, provides an important skeleton to every piece. A structure of five sections was outlined by Zha Fuxi in the *Guqin quji* (Lieberman 1977: 624-5). The first section was a free introductory section called *sanchi* 'random notes', in which the mode and theme for the piece would be established. This was followed by main section of the piece called *qudiao* 'melody' which developed the modal fragment of the *sanchi*. The section developed using repetition and transformation of themes leading to a climax by increasing the tempo and emphasising the contrast between sections. Other devices used included octave transposition; the use of different timbral effects; and the use of double stops as effective means of increasing the volume. The middle section was emphasised by strong contrasting rhythms and modes, and was called *juman* 'restrained slow' since it includes a *rallentando*. The fourth *fuqi* 'return' section is only found in larger pieces, and essentially recapitulates the main themes and variations. *Weisheng* 'coda', the final section was a coda often using harmonics which functioned as a method of re-establishing the mode.

However, it would be misleading to believe that there is no sense of tempo or a regular pulse. It may be accurate to describe tension that is created within the music which then must be ultimately resolved. If an indication of 'tempo' is to be considered as the indication of 'speed' then there are no such markings to be found in the music. However

there are markings which indicate the main beats of a 'bar'. Perhaps 'tempo' may be more accurately described as an indication of significant notes, which provide structural definition to the form of the piece.

Musical Directions

This description provides a summary of the overall shape of the piece. However within each of these sections there are complex internal arrangements. 'Tempo' markings are not used because it was usually assumed that the piece would be known, or taught. Specific directions do appear at the end of some pieces where the overall structure of a piece may be slow or generally fast throughout. Another reason for the lack of tempo markings is that, in general the pulse remains in duple rhythm, although certain regional genres may deviate from this.

Programmatic titles may assist in suggesting appropriate tempos as do the techniques specified. If a certain technique is extended or very complex and would upset a fast tempo, it would suggest that the speed should be slower. When interpreting guqin music the concept of tempo should not be confused with Western art music markings such as 'ritardando' or 'accelerando.'

In guqin music the 'tempo' is determined by the complexity of the notation. Increasing complexity may necessitate a slowing of the given tempo, while in other instances the complexity may create an impression of a faster tempo. These judgements are ones left to the individual to interpret. In addition to markings in a notation, a skilled performer is able to sensitively add ornamentation so that the character of the piece may be portrayed. A successful rendition of a piece is essentially one which is successful in

conveying the mood and style of the piece to a level where 'tempo' and 'meter' are submerged beneath a higher state of music.

Among guqin players it is believed that the higher state of being within the music is achieved not by focusing on a 'tempo', but by concentrating upon individual breathing. It is by following one's breathing that the individual will achieve a satisfactory performance. Breathing is governed by emotions such that excitement will increase the rate of breathing so that breaths and phrases become increasingly shorter. Thus, music is ultimately a reflection of human emotions. The emotions govern human breath which governs the emotion and tempo communicated in a piece. Therefore an excited emotion may be communicated either as a faster tempo, or a slower tempo building up tension.

Early Schools

It is difficult to establish when regional schools of guqin playing developed. There are several factors to consider. The first important factor is that of the geographical areas in which the instrument was played since the boundaries of the area known today as China have constantly changed. The second factor is that for several reasons the playing of the guqin was revered primarily as an aristocratic activity. The reason was due to the cost of the instrument, the Confucian philosophy and the absence of tradition among the lower classes inhibiting the learning process. However, the guqin was used for many types of music in which members of the lower classes were often employed, such as when the entertainment was required at banquets, archery competitions, rituals and state occasions. The social circles of performing guqin players tended to be found in the courts and literary groups. The restricted groups of players would have prevented the establishment of many

different schools. During the Tang Dynasty, artistic life was allowed to flourish, but it was not until the Song Dynasty that the guqin became an instrument played by all classes.

In societies in which secret rituals are commonplace, the sacred acts are often invalidated by the presence of an 'outsider'. However, it is not only in 'sacred rituals' that this is the case. In the guqin example, it is apparent, as it is with Western 'art' music, that by maintaining an element of elitism within the music its social value and musical quality may be preserved (cf. van Gulik 1940).

This attitude of elitism was reflected by the work of the Han *yuefu*, which in addition to collecting folksongs also wrote new texts for the songs since many of the original texts reflected the lives of non-Han people and were consequently unsuited to the pure Han environment of the period. Many of these songs were accompanied by the guqin.

One type of popular song was the *Qin shang yue*, an abbreviation of *Qing shang shan diao*. This genre included three types of songs, the *sediao* 'colour mode' in *jiao* mode; *qingdiao* 'restrained mode' in *shang* mode; and *pingdiao* 'flat mode'. These three types originated in the imperial courts of the Zhou Dynasty where the *feng zhong yue*, a chamber music form was played. In the *Guqin chilu* by Wong Zengchen (426-85) he notes that in the *pingdiao* compositions the following instruments were used: the *sheng* (mouth organ), the *di* (flute), the *se*, the guqin, the guzheng, the *pipa*, and *zhu* with the addition of six vocal parts. The *se*, guqin, guzheng, *di*, *sheng* and *pipa* were the core instruments used in all these forms with various other instruments being added.

As will be seen in the examination of the guzheng schools below the concept of schools has been passed down almost exclusively in the oral tradition. However, the

guqin, also very much an instrument of the oral tradition, may also be classified as part of a literate tradition. In guqin-playing circles players wrote handbooks which included tablature, instructions regarding how to interpret the tablatures and other literature surrounding the guqin such as folklore, ideology and 'rules'. Information such as how to read the tablature was often considered 'secret' thus only the players of a school would be able to interpret the scores. In order to maintain this secrecy material such as tablature instructions were often removed from handbooks, but they nevertheless still provide much important information.

Yaqin School

Although styles of music were categorised into different sections, regional schools did not develop until the Han Dynasty (207 BC - 220) (Liang 1972: 102). One of the earliest schools is thought to have been that of *Yaqin*, the style of which was characterised by the *yayue* (elegant music) songs it accompanied. This school developed under a guqin master Liu Kun who taught "more than five hundred ch'in [guqin] students" (Liang 1972: 103). It was continued by Xian Zhuang (c. 450) during the Six Dynasties Period in what was to become the Southern Song area after which the *Yaqin* school declined, a possible reason being that its repertoire and style were for accompaniment rather than solo playing which limited the extent to which it could technically advance (Liang 1972: 103). As a solo instrument the guqin functioned as an expressive, emotional vehicle rather than its 'elegant' function for accompaniment.

Regional Schools

After the decline of the *Yaqin* School, schools of solo guqin playing began to flourish. These schools, like the guzheng schools, reflected regional styles and influences. Schools of particular note included the *Wu* school of Jiangsu which later developed into the *Guangling* School and the *Yushan* School; the *Chu* School in Hebei Province; the *Shu* School in Sichuan Province; and the *Qin* School in Shaanxi Province (Liang 1972: 103).

Of these schools, the *Chu* School appears to have been the most popular. The *Chu* School is distinguished by its emphasis upon songs of a religious nature and the mode to which it was tuned (Liang 1972: 104). Xi Kang who wrote the *Qinfu* 'Poetic Essay on the Qin' was a member of this school. It is also thought that the piece *Youlan* was handed down through the *Chu* School.

Hujia School

It is known that China was subject to invasions and influence by foreign peoples and it is thought that the *Hujia* School 'Foreign School' may have begun in the Jin Dynasty (265-316). There were two separate branches known as the *Shenjia sheng* by Shen Liao and the *Zhujiasheng* founded by a person known only as Zhu (Liang 1972: 107). Pieces from the school include *Da hujia* 'Grand Barbarian reedpipe' and *Xiao hujia* 'Small Barbarian reedpipe'. It is not clear why the schools were given the name of a reedpipe. It is possible that these pieces actually mean 'Small foreign peoples', 'Small Minority' or 'Big Invaders'. Both of these pieces are based upon the story of Cai Yan, the daughter of Cai Yong who was abducted by a barbarian and taken away to marry their King. Some time

later, after hearing the sound of the reed-pipe she wrote several poems which became known as the 'Eighteen Laments of the Barbarian Reed Pipe' (Liang 1972: 106-7).

The music of this school is characterised by its use of a different 'foreign' mode. Although there are no existing notations from the Barbarian reed-pipe of this time it is thought that the guqin may have adopted this scale. The guqin piece *Youlan*, discussed in Chapter Three is notated using this mode, the origins of which have recently been traced to Northern India, supporting the view that there were contacts with neighbouring areas.¹⁰ The Hujia School also used a form of *diaoyi*. Each piece begins with a short motif introducing the mode in open strings and then later confirming it by the use of harmonics. It is possible that the *Hujia* School was named as such because the reed-pipe was played with the guqin, and used the same mode, in the way that the *dizi* and guqin were paired together in other schools and still used today. The *Hujia* school continued to be popular up until the Eighteenth Century.

Zhe School

During the Five Dynasties (907-960), the *Zhe* School developed in Zhejiang Province emphasising solo playing and individual interpretations. It aimed to maximise exploration of timbres, which resulted in the development of finger technique and styles to execute all possibilities. It was consequently referred to as the *Xi sheng* 'rare sound' school. The two guqin handbooks, *Shenji mipu* edited by Prince Ning (1435) and the *Qinpu zhengjia* edited by Huang Xian (1556) both reflect the *Zhe* School (Liang 1972: 113).

¹⁰ Thought to have come from India, one of the earliest mentions of Buddhism in China was in the year 65.

Jiang School

The *Zhe* School is often associated with the *Jiang* School from the south-eastern Yangtze River area. The *Jiang* school, like the *Yaqin* school of playing primarily used the guqin for accompaniment purposes and consequently did not develop technical aspects of playing. Unlike the *Yaqin* school, many of the texts set by *Jiang* school musicians were taken from the *Shijing*. Since emphasis was upon the texts, the music was often viewed as being of inferior quality.

Yushan School

Another school which developed from the *Wu* school was the *Yushan* School, named after a nearby mountain. It was also known as the *Qin zhuan* School, named after a local river, and *Shu* School, named after Changshu in Jiangsu province which was often abbreviated as 'Shu.' This school was established at the beginning of the seventeenth century by Yan Tianqi (1550-1629) who published a six-volume handbook *Chang zhuan wu qinpu* which includes fifty-two compositions following the *Zhe* School. In a sense the *Yushan* school was the most puritan in that it only used the 'pure' mode without *bian* tones. The pentatonic scale was unaltered since its concern was with solo playing and timbre rather than mode. The School emphasised the twenty-four touches (see below). The music was also characterised by the use of many slurred pitches. The four basic touches were *qing*, the clear touch; *wei*, the soft touch; *tan*, the weak touch; and *yuan* the deep or far-away touch (Liang 1972: 119). Each touch had a particular timbre. Leng Xian 'The Immortal Leng' (1320-1420) defined sixteen touches which could be used to create various effects.¹¹ They are listed below (Van Gulik 1940: 105-13) (Figure Twenty).

¹¹ The death of Leng Xian has been variously dated between 1403-1424 (van Gulik 1940: 105).

Touch	Description
<i>qing</i>	clean and light touch
<i>song</i>	loose and heavy touch
<i>cui</i>	crisp touch
<i>hua</i>	gliding touch
<i>gao</i>	masterful touch
<i>jie</i>	pure touch
<i>qing</i>	clear and distinct touch
<i>xu</i>	empty touch
<i>you</i>	deep and remote touch
<i>ji</i>	rare touch
<i>gu</i>	antique touch
<i>tan</i>	simple touch
<i>zhong</i>	balanced touch
<i>he</i>	harmonious and gentle touch
<i>ji</i>	quick touch
<i>xu</i>	slow touch

Figure Twenty - The Sixteen Touches

The additional eight touches were added by Xu Hong. They are listed in his Ming Dynasty handbook *Dahuan ge qinpu* (Liang 1972: 145-53) (Figure Twenty-one).

Touch	Description
<i>tian</i>	restful and heavenly touch
<i>vi</i>	relaxed and restrained touch
<i>ya</i>	elegant touch
<i>li</i>	beautiful touch
<i>cai</i>	multi-timbre touch
<i>liang</i>	bright touch
<i>chi</i>	slow touch
<i>run</i>	smooth touch

Figure Twenty-one - Eight Touches

There are many other regional styles including that of the Jinling School from Nanjing; the Su School of Sichuan; the Ju Cheng School, a fusion of Jinling and Yushan schools; and the Guangling School.

Guzheng Schools

Northern schools of guzheng playing were principally represented by schools from the regions of Shandong Province, Henan Province, Zhejiang Province and Mongolia. The important southern schools were those of Chaozhou, Hakka, Minnan and Shaanxi. The following section will focus upon the Chaozhou and Hakka schools from the south and the Shandong and Henan schools from the north, examining aspects of style of the schools and the way in which they are notated. Many techniques are described, for example, the Chaozhou school uses *ersipu*, a number notation, although techniques more accurately described in *wenzipu* and *jianzipu* are still used. Two recent studies by Chen Yanzhi

(1991) and Cheng Teyuan (1991) have comprehensively focused upon the regional schools found in guzheng. Therefore the following examination of the schools will only briefly survey some of principle techniques used.

Chaozhou School

The Chaozhou School of Guzheng playing developed in Southern China but was predominantly influenced by the music of the Han people due to a geographical shift of the population during the Yuan Dynasty. The consequence of this shift was that the music of Qin (now Shaanxi) was fused with the regional style to produce a new style (Chen 1991: 147). Consequently there are many similarities with the music of Qin, and also the *koto* which went directly to Japan, including the tunings used and the notation, which is why the guzheng is sometimes referred to as the *qin zheng* (Cheng 1991: 35).

The Chaozhou School flourished particularly during the Jin, Tang and Song Dynasties (Chen 1991: 147). The style of guzheng music reflects the instrumental genre *Chaozhou xianshiyue* 'the poetic strings of Chaozhou' which includes local folksongs, instrumental pieces and the style of instrumental music used for accompanying the local opera style. *Chaozhou xianshiyue* is a style of *sizhu*, 'silk and bamboo music' a form of chamber music favoured by the upper and educated classes the art of which lies in the skill of the performer to add ornamentation and develop the motifs rather than melodic development of the tune. Each player has a melodic skeleton to which they must add ornaments intended to enhance the rhythm rather than the melody. Other Chaozhou regional styles to influence the guzheng music included *luogu yue*, 'gong and drum music' which also used non-percussion instruments. The instruments included are the *xiaoluo*, a

small gong of rising pitch; the *daluo*, a large gong of falling pitch; the *ba*, paired cymbals; and the *bangu*, a single-framed clapper drum or the *tanggu*, a double framed clapper drum. Other influential styles include *guchui yue* drum and blowing music; *xi yue*, fine music and *miaotang yue*, temple music (Cheng 1991: 36). There are two main forms of Chaozhou music, *shida taoqu* ‘ten great sets of tunes and *lian taoqu* ‘connected sets of tunes’ both of which are closely related to the Tang Dynasty *daqu* and the Song Dynasty *taoqu*. Both of these styles follow the same basic form of three sections each with 68 *ban* (bars) (Cheng 1991: 36-37).

Section	Daqu		Chaozhou	
1	<i>Shanxu</i>	An instrumental prelude, with a slow tempo and free meter.	<i>Taobanqu</i>	A slow section metered in one <i>ban</i> , three <i>yan</i> quadruple meter. The slow tempo allows many pitch embellishments.
2	<i>Zhongxu</i>	A song cycle with instrumental accompaniment. A slow but metered tempo.	<i>erbanqu</i>	The tempo is faster and the meter is duple using diminished excerpts from the first section.
3	<i>Po</i>	A dance suite for instruments, voice and dance. The meter changes from fast to faster and very fast, after a slower section it returns to the fast tempo.	<i>sanban</i>	The section begins at a moderate speed and moves to a faster speed.
			<i>Kaopai</i>	This gives the feeling of a syncopated rhythm.
			<i>cuiban</i>	This has a rushing pulse and involves various rhythmic forms, and styles.

Figure Twenty-two - Comparison of *Daqu* and Chaozhou Forms (Cheng 1991: 37-38).

The technique of the Chaozhou school is characterised by the particular emphasis upon the use of the thumb, index finger and middle finger (Cheng 1991: 38). The style of fingering used is known as ‘following the flow’ *biniqushan*. This technique is called *youzhi* involves playing the lower pitch before the higher pitch with the middle finger followed by the

thumb, using *gou* and *tuo* techniques. This opposite of this technique is *nizhi* 'reverse fingering' which results in *huani* 'transform reverse fingering' and is used for techniques such as *cuoyin*.

Right-hand fingering.

Za zhuang 'set post' or 'drooping orchid'. This involves supporting the little finger between any two of the strings beside the bridge so that the position is fixed. The technique requires relaxed shoulders so that the palm of the hand can hang down whilst the thumb and middle fingers stay in their positions to produce octave intervals.

you zhi 'swimming fingering' - This is also known as 'suspended fingering' and is used for changes in timbre and dynamics.

fan da - 'reverse striking' - This technique involves playing *gou* first on the lower note and then playing *tuo* on the upper note..

zhi xu 'fingering order' - *shun zhi* 'with the fingering' this means playing in the order *gou, tuo, mo, tiao*, while *ni zhi* 'any other fingering' means any other order.

le xian 'reining the string' - a technique used to alter the ornamentation

sha yin 'damping' - This technique may be executed in two ways. (A) plucking with the right hand and then damping the string with the left hand. (B) plucking and damping the string with the right hand.

Left-hand fingering

huanzhi anxianfa 'switch finger string pressing method' - This is a method of controlling the pitch which involves the middle finger, little finger and thumb alternately pressing the strings down so that a continuous sound can be maintained for all intervals including awkward ones such as octaves.

Shuang an 'double pressing' - *an* 'pressing' with a left hand finger over the string on the left-hand side of the guzheng to raise the pitch. *Shuang an* is characteristic of Chaozhou style. The thumb and middle fingers press on the bass and treble octave notes of strings 3 and 6 respectively, while simultaneously the treble second string is pressed to produce the 4 and 7 notes.

Yin 'vibrato' uses the little and middle fingers of the left hand. *Hui yin* 'turning pitch' - A type of vibrato in which the left hand presses the note to the indicated

pitch, and then after it has sounded the pressure is released slightly before sliding upwards to the original pitch.

Hua 'slide' - Ascending slides are similar to *cuo* and *jin fu* which are both notated in *Jianzipu*. The descending slides are similar to *zhu* and *tui fu*. Longer slides spanning the octave are also used.
(Cheng 1991: 38-42).

Hakka School

The school of Hakka guzheng developed in the Hakka speaking area of Mei county in Guangdong province, and also the areas of Fujian province with a great influence of foreign peoples from Southeast Asia (Cheng 1991: 71). However the Hakka school, like the Chaozhou school, can be traced back to the Han people of the Central Plains.

There are two main types of Hakka school pieces, that of *dadiao* 'grand mode' and *chuan diao* 'series mode' (Cheng 1991: 72). Like the *daqu* form of Chaozhou guzheng, the *dadiao* and *chuan diao* forms are made up of 68 *ban* in 8 *ban* form, and the pieces begin in slow 4/4 and end in 1/4. The constant repetition of each section with increasing development of ornamentation and speed changes creates much variation throughout the form.

The Hakka guzheng school is characterised by certain techniques such as the use of the middle finger to open to the tune or the on-beat note. The techniques of either *gou-tuo* or *da cuo* followed by *tuo* may be used to begin a piece (Cheng 1991: 74). The general technique is similar to *biniqushan* used in Chaozhou guzheng which is that of pressing the string with the left hand followed by the right-hand thumb playing either *an* or *hua*. The reason for playing *guo* first, followed by *tuo* is so that the lower note may be covered by the effect of *an* or *hua*. If this technique is reversed, then the *an* or *hua* would be covered

by the lower note. The rhythmic style of Hakka guzheng is characterised by syncopation resulting from the techniques of *guo* followed by *tuo* producing *yao-ban* 'off-beat' effect which is contrasted by the use of *fu xian* 'glissando' which is used to maintain elegance and simplicity (Cheng 1991: 75).

Although both the Chaozhou and Hakka schools developed in the same area of Guangdong they differ in many ways (Cheng 1991: 81-83). They are read using different notations. Chaozhou uses *ersipu* in Chaozhou dialect, while Hakka uses *gongchepu* of the Mandarin dialect. Stylistically they are differentiated by their use of *huayin* 'slides'. However they both use the *taoqu* form and place a great emphasis upon the use of the sixty-eight *ban* structure and the internal divisions of that structure into units of varying tempi. Despite different characteristic techniques, both schools use *fanda* and octave *lunzhi* as principle fingerings. The Chaozhou tends to use the index finger and the thumb together, while the Hakka school mainly uses the middle finger. The Hakka school uses steel strings to emphasise the various timbres.

Shandong School

The Shandong School of guzheng playing developed in Shandong province particularly in the Heze area in the Southwest of the Province including Yuncheng and Juancheng Counties and the Liucheng area in the west of the province (Chen 1991: 145). In this area the guzheng was an instrument of folk musicians rather than the educated classes and it is still characterised by an emphasis upon simplicity and elegance, reflecting the words of the poet Cao Zhi (192-232) "the guzheng was played with an elegant tone, sounds of subtle fineness as if performed by the gods" (Cheng 1991:88).

A sixteen-string guzheng was used in the Shandong School, of which one is preserved from the Ming Dynasty in Litong village of Yuncheng county. The guzheng was used for accompaniment, solo and ensemble purposes (Cheng 1991: 89). Pieces played include compositions derived from the *baban* tune, and rearrangements of Shandong *qinshu* which is a local genre of narrative song (Chen 1991: 145). The oldest notated pieces date from the Qing Dynasty. The guzheng musicians of this area were noted for performing on holidays and at temple fairs during the summer, and in temples and homes during the winter. The guzheng performance was part of an entertainment involving the telling of stories, singing, and also the ability to play the *pipa*, *yangqin* and other instruments.

There are three main styles of Shandong music including Classical, *paiziqu*, and *bantouqu*. The classical pieces include *laobaban* and *baban*. *Laobaban*, 'old eight phrases form' developed out of double *baban* ($\frac{4}{4}$ time), and single *baban* ($\frac{2}{4}$ time). These pieces are composed of eight phrases with six *ban* known as *dababan*, except for the fifth phrase which has twelve *ban* (Cheng 1991: 90-91).

The technique used for playing in the Shandong style is almost the exact opposite of Chaozhou guzheng so that the fingerings used to play the same pieces will produce entirely different results (Cheng 1991: 95-97). The technique of *lunzhi* or *yaozhi* is used to produce a continuous sound. *Yaozhi* involves the rapid execution of the *pi* and *gou* techniques by the thumb. *Pi* produces a result of greater clarity than *tuo* and so their alternation is ideal for sharp and fast pieces. By contrast, the reverse technique produces a softer sound, better suited to slower pieces. The thumb is also used for *huazhi*

'embellishments'. A typical Shandong School embellishment is that of *xiahuazhi* which is a continuous *tu* down over the strings. *Hua* is a general term used to mean 'colour'. There is no restriction on the number of notes used or the pace of the technique.

Henan School

The Henan school developed in the Central Plains area of Northern China and shares many similarities with the Shandong school. The style of the music reflects the local genre of Henan *dadiaoquzi*, a narrative song genre accompanied by various instruments which became particularly popular during the Ming and Qing Dynasties. This form of the piece is based upon the *baban* tune and other local folk and popular songs. The guzheng pieces are usually rearrangements of these pieces.

In the Henan school, certain techniques are designed to imitate traits of the local dialect. These techniques are mainly thumb techniques. They include the techniques of *youyao*; *tizhi* 'kicking'; *dachanyin* 'tremolo'; *xiaochanyin* 'light tremolo'; *suhuayin* 'rapid slides' and *routan jianzou*. *Youyao* is a technique intended to imitate mournful voices and involves the right hand moving from the bridge to the right hand bridge continually increasing force, while the left hand slides to the note (Cheng 1991: 116-117).

The Twentieth Century

During the 1920s the Chaozhou school was taken to Beijing by Lin Yangzhi, where his students included Tan Buming. Similarly, Wei Zixian, a native of Zhuping in Henan province went to Beijing where his students included Shi Yinmei from Jiangsu, Lou Shuhua from Yutian, Zhou Xiwen from Suihua and Liang Zaiping from Guiyang who studied both Chaozhou and Hakka Guzheng. As schools of playing began to influence

each other two 'philosophies' of playing emerged. The *Fugu* 'Renaissance' school was concerned with reviving the older repertoire and adopting the repertoire of other classical instruments including the guqin and pipa. The forms of *qupai* and *kunqu* were also adopted. This school was inspired by Shi Yinmei and Wei Ziyou. The other school was the *Weixin* 'Renovation school' which, under the guidance of Liang Zaiping and Cao Zheng was concerned not only with the revival of old melodies, but also the development of a new repertoire. In addition to developing the repertoire, advances in technique were also made and handbooks produced.

Northern and Southern Differences

There are noticeable differences both in the style of the music and the techniques used by the schools of the North and the South. The technique shared by all schools of *lun zhi* is executed in different ways. In the North, the thumb plays an octave by alternating in a rapid motion between two strings. In the South this technique is performed by alternating the thumb and the middle finger over an octave. Neither the Shandong or Henan schools use the index finger to execute techniques such as *si dian* 'four points' in which alternate fingers are used to maintain a continuous sound. The Southern schools by contrast use all of the fingers in alternation.

The Influence of Dialects

Where language is not definitely subordinate, the nature of musical sounds is often profoundly influenced by specific qualities of a language. Tonal languages, in which the tones of a word affect the meaning, cause a severe restriction on melodic inventiveness.. The Chinese example involves semantic tone, but in other languages tonal differences are grammatical....When such restrictions occur on the rise and fall of language, members of those societies will naturally deal with tune and rhythm in different ways from people in the Western world. This factor is probably a major reason why music from Africa, where most language are tonal, has developed rhythmic, rather than melodic or harmonic, complexity. It could also account for the Chinese emphasis on tonal colour and pattern rather than melody (Kaemmer 1993:73).

As Kaemmer notes there is often a close relationship between music and language, with the distinction between these two elements sometimes being obscured. In describing tonal languages as restricting melodic inventiveness it would suggest that Kaemmer believes Chinese music to lack melodic development. However, if the elements of language and music are compounded with dialect, that is those variations of language which develop in different geographical areas, the effect of language upon music becomes clear. The language inflections of each dialect appear to have been a major influence upon the various schools, and suggest a reason for their particular rhythmic and tonal traits. Furthermore there appears to be a correlation between highly tonal languages and the use of microtonal ornamentation, contrasting less tonal languages which use ornamentation of greater tonal ranges. The Chaozhou dialect is more tonal than that of the Hakka dialect and it has been suggested that this may be the reason for differences in the ornaments. Slides used in the Chaozhou school tend to be maintained within the range of a tone, unlike those of the Hakka school which can extend as far as a minor third. It has been suggested that the relative independence of each word as a monosyllable has resulted in the monosyllabic setting of motivic ideas and consequently greater dependency upon form and structure (Chen 1991: 127-30). In contrast to the multisyllabic style of European languages in which the stress of words may be categorised as iambic (U -), trochaic (- U), anapest (U U -), and dactyl (- U U), the use of monosyllables depends much more upon surrounding motifs. Again, music parallels language in that the Chinese language often depends upon context for correct interpretation and comprehension so that isolated motifs may have little meaning.

Conclusion

In examining the regional 'schools' of playing it becomes apparent that the guqin and guzheng styles share many characteristics. Geographically, all of the schools in the South were affected from the North by the invasion of the Mongols and consequent fusion of styles with the Han peoples empire. Also the schools in the North began to use the heptatonic scale as brought in from the North, while the Southern schools maintained use of the pentatonic scale.

Both of the instruments are taught using the same method of the 'oral' tradition and thus depend upon the tentative relationship of 'master-student' as a learning environment as well as a stimulus for individual creativity and improvisation. In guqin playing the aspect of improvisation is vital since it is valued more than in guzheng playing. Consequently the unifying stylistic traits of a guzheng school are more overtly obvious than in guqin schools where shared stylistic aspects may be blurred by individual inspiration.

The factor which this improvisation is influenced by however, is that of dialect and subsequently vocal music. The influence of dialect changes vowel sounds and the intonation patterns of the language. This is then emphasised when the language is combined with melodic intervals compounding vocal inflections with pitch. As well as solo performing, both of the instruments were used for accompaniment of songs and consequently reflect nuances of the regional genres.. The consequence of accompanying vocal songs, was that the smallest structural unit was a monosyllable, thus each unit was highly dependent upon a coherent phrase structure and overall form to create a logical

piece of music. This contrasts with Western languages where the words tend to be polysyllabic thus forming a more readily identified motif.

Due to the shifts of the population there are many stylistic traits and musical forms which are shared in apparently unrelated parts of China. Most of the guzheng schools share the basic structural form of *baban* (eight bar). *Baban* was originally an eight-bar melody but it spread to different schools and became adapted to regional genres of guzheng schools. In a similar way the guqin schools use a rather standard form which is adapted to accommodate regional traits. The pieces usually begin with a harmonic section which establishes the mode before the opening melody is performed. The development of the piece is then in the form of variation with temporal changes, motivic embellishments and free improvisation sections before ending with another harmonic section which serves to re-establish the mode.

It may be concluded that both the schools of the guqin and guzheng function in the same way, as reflections of the regional stylistic traits and genres. The guzheng, given that it is more often performed with other instruments is in one sense more likely to adopt regional characteristics. However, both instruments are used with vocal music where the influence of dialect is most exaggerated and they consequently become influenced. 'Style' may be defined as a distinctly regional trait, whilst content is an aspect which may be more easily diffused between areas and preserved to a certain extent.

Chapter Five

Political and Musical Developments of the Twentieth Century

...There is a lack of standard criteria in all aspects of Chinese music: there are no standard scales, no standard instrumentation, no standard music... Thus despite the fact that Chinese music has a long history and ample strongpoints, reform is still urgently needed. Liu Dajin, 1918. (Lieu 1919: 110).

Introduction

The Twentieth Century has been for China a period of great political and economic upheaval. At the end of the Nineteenth Century China was still an agrarian economy continuing in a feudal style which had existed for centuries. Although economic and political developments had been observed in other countries, China lacked a suitably applicable method which could be used to develop and modernise in a similar way.

The political turmoil which then developed during the Twentieth Century differed from previous eras in that the influences were not the results of invasions by external factions but the conscious borrowing of political models in particular from Russia. During the late Nineteenth Century, foundations were laid in Russia by political activists of Marxist ideology, most notably Lenin, with a plan to overthrow the Tsarist regime and feudal system which dominated the country. The system, later known as communism, focused upon creating an egalitarian, working-class led society. These communist developments in neighbouring Russia were observed and led to the planning of a similar system by the opposition to the ruling party in China during the Twentieth Century. These developments were intended to improve every aspect of life, and one of the methods used to achieve this was through music.

Communism depended upon influencing the masses through all forms of media including theatre, cinema, literature and concerts. It depended upon the subliminal value of music for the masses, using musical and linguistic content to demonstrate common social experiences yet portraying an illusion of individual “social and cultural emancipation” (Fiori 1985:16). However, in China it was not only the idea of Communism, but also of continual revolution and striving for modernisation which led to the upheaval that affected music. In this chapter the change in role of the guzheng and guqin will be examined within the political context, since it was the single most important factor in shaping the changes. The chapter will begin by examining the reasons why music became such an important political tool. It will then examine some of the structural changes to the guzheng and why these changes took place while the guqin retained its traditional design. The final part of the chapter will briefly consider the role of the two instruments during the past two decades and today.

Foreign Influences and Revolution

To nourish her own culture China needs to assimilate a good deal of foreign progressive culture, not enough of which was done in the past. Mao Zedong (1940:190 in Hamm 1991:5).

Previous to the Twentieth Century Western ideas had not been adopted in China, but as political thinking swayed towards revolutionising the country there was advocating of Western ideas as ‘modern’ and ‘scientific’. Modern music could also be viewed as revolutionary and was desirable in place of the traditional ‘aristocratic’ music which had previously dominated (Hamm 1991: 10).

During the early Twentieth Century the ‘revolution’ of Chinese music was achieved through a two-dimensional plan. One part of the proposal was to borrow



Western traits and graft the ideas onto Chinese music, while the other idea was to graft Chinese traits onto Western ideas. The Chinese admiration of Western music as 'scientific' embraced all aspects, including the manufacture of instruments, the logic of harmonic and melodic structures, and also the fact that it was a product of countries whose economies demonstrated a scientific approach. Traditional Chinese music was often frowned upon as representing a feudal society, while 'modern' music represented an egalitarian society. These ideas were realised in the development of mass songs, which was then followed by 'national music' and consequently the development of instruments suited to the music.

Mass Songs

Music, as art provided a useful subliminal aid for Communism and its 'revolutionary' use was first seen in the 1920s and 1930s by the development of *geming gequ* 'mass songs' (cf. Wong 1984). These songs imitated ideas in neighbouring Russia, and used traditional melodies from China and Russia. It was believed that through 'mass songs' by singing together, a collective feeling and unity would develop. The songs for the masses contrasted the traditional melodic forms by being "broad, diatonic, march-like, major-key melodies cast in simple strophic forms and designed to be sung in unison, accompanied with Western-style harmonies by whatever instruments might be available" (Hamm 1991:9).

It was the development of these 'mass songs' with their highly political content which set the parameters for further reform of China's music during the 1940s and 1950s.. While in Russia, Lenin had condemned music of aristocratic or individual expression, China under the leadership of Mao Zedong furthered this view by stating that all music

should carry an official government message and adopting the beliefs found in the writings of Lu Xun “All literature is propaganda, but not all propaganda is art” (Nien 1981: 13). Ironically Mao Zedong was merely furthering rather than refuting the Confucian view that certain music was good whilst other music could be disruptive.

‘National’ Music

In Russia music ‘National in Form, Socialist in Content’ referred to a type of music without individual traits. In China “National Music” was a music that could be perceived as distinctively Chinese by taking the ‘best’ elements of Chinese music and fusing them with the ‘best’ elements of Western music. The concept of a ‘national’ music was not a revival of traditional music but fused art music, folk music of many minorities, religious music, operatic genres and solo styles.

These attempts to produce ‘western’ symphonic-style music whilst ‘preserving’ regional styles required reform of many of the Chinese traditional instruments. Many of them were not suited to performing music of a Western style since they lacked the necessary volume, their tuning was generally not compatible with other instruments, and they could not produce the desired timbral range. The new music also made new demands on the instruments to produce new ‘Western’ harmonies. The consequent results of the reforms were demonstrated by the state orchestras (Han 1979: 14-30).

The Political Position of the Guqin and Guzheng

The guqin had traditionally been a solo instrument of the educated elite and ideologically it was not suited to the communist policy of equality and togetherness. Furthermore in practical terms, the volume of the guqin was not loud enough and the

musical repertoire was predominantly of a much looser rhythm than the strict up-tempo march melodies valued by the Communist government. The guzheng by contrast provided an ideal vehicle for furthering the subliminal musical message of communism. The guzheng, an instrument of the people, was not only suited in volume but also capable of performing the new Communist repertoire. The instrument fulfilled the view of Mao Zedong (1942) that “art and literature must serve the workers, farmers and soldiers. Art must submit to politics” (Cheng 1991: 181).

The first recognition of the guzheng as politically useful was signified in 1948 when Cao Zheng was employed by the National Music Academy as a teacher of the instrument. This led to structural development, teaching of the instrument in other institutions, and composition of new pieces to suit the Marxist ideology. In 1950 Cao Zheng established the teaching of guzheng at the Manchurian Lu Xun Arts Academy. It was here that many of the major structural reforms to the instrument took place including the use of machine-tied strings, and an increase in the number of strings from sixteen to eighteen.

In 1954 Liu Yuanqing advocated the establishment of The Musical Instrument Research Institute and the National Instruments Research Committee which was followed by the establishment of several instrument reform factories. By this time the guzheng was viewed as the instrument of the people. The instruments which were formerly built by the performers could now be structurally researched, a process which was facilitated by the new factories. Research was undertaken into the number of strings, the potential for expanding the volume, timbral and tonal range.

By 1959 there were around 250 different musical instruments being produced by the factories in Shanghai, Beijing and Tianjin. The aim of this output was to produce instruments suited to the performance of 'national' compositions in the new 'national' orchestras. The Musicians Union reviewed some of the principal problems.

1. It was important to regulate the instruments not only so that the pitch and intonation was standardised but also to facilitate the mass-production of instruments and enjoy the economies of large-scale production.
2. A problem particularly noticeable in string instruments was their poor tone-quality and small volume.
3. Western-style pieces demanded an increased compass of pitch which often meant the addition of strings.
4. 'Equal temperament' may have existed but many of the instruments were only capable of playing a pentatonic scale, while the new 'national' music required the production of chromatic scales.
5. In addition to incorporating the chromatic scale, with additional frets and other changes, the pitch had to be standardised to A= 440Hz.
6. The importance of reviving ancient instruments was acknowledged.
7. The development of instruments which would be suitable for children to play, encouraging music from a young age was also considered. (Li 1960: 30).

Development of a New Musical Repertoire

Much of the traditional repertoire for guqin and guzheng was considered unsuitable for performance due to its feudal overtones. The development of a new musical

repertoire was encouraged by quotas set by collaborations between the Shanghai Musicians Association and the Shanghai Writers Association for the composition of new material (Kraus 1989:106-7). These quotas were intended to inspire production such as during the 'Great Leap Forward'. The production strategy was intended to affect both the economy and art. Artistically the 'Great Leap' included all types of music and the guqin as still able to maintain its position. *Qin Research*, a new journal was included in 'production plans' for the guqin, although this was to have a rather restricted circulation.

Therefore the artists collectively functioned as a political body rather than as individuals. One slogan to emerge during this period was that of "Make the past serve the present" whereby artistic products were required to reflect mankind's view of society (Kraus 1989: 112). "The highly developed and mature musical forms and techniques from capitalist Europe will be used, but these forms and techniques will be criticised, judged and transformed to bring them in line with the orientation of the nation and masses" Mao Zedong cited in Cheng (1991: 182). These words demonstrated the view of Mao Zedong that he required a product that reflected society, and its people. Music of the people, was favoured instead of intellectual 'art' music such as that of the guqin. It was for this reason that the guzheng was popularised, as it was deemed capable of expressing these ideals.

In 1961, 17th - 28th August, a Symposium on Editing Teaching Materials for the Guzheng was held in Xi'an under the guidance of the Chinese Communist Party "Hundred Flowers" campaign (Chen 1991: 215). It was primarily intended to provide a forum for the discussion of guzheng teaching materials, for exchange of information and examine the

current research at that time. Discussions also included the standardisation of fingerings, symbols and techniques.

In 1962 'Ten Points on Literature and Art' published by the Ministry of Culture and the All-China Federation of Literary and Art Circles suggested less official interference with art. This was followed in 1963 with a further indication of a relaxation in the political atmosphere by the sponsoring of a guqin music conference by the Musicians Association. Unfortunately this climate did not continue and the guqin was soon considered again to represent the despised feudal system.

The 'Cultural Revolution' was essentially a campaign of a political nature reflecting a power struggle between Mao Zedong and the governing body at that time. The campaign was implemented by a group known as the Red Guards, most of whom were students. In an effort to strive for a new National music, they were under instructions to eliminate all aspects of both traditional music which reflected the old feudal society, and Western elements which reflected a bourgeois society.

The Need for Reformed Instruments

The traditional instruments were not capable of producing music which would suit these requirements and consequently, adjustments were required to make these instruments suitable. There were three means of adjusting the instruments so as to allow greater possibilities. One method was to adjust the tension of the strings, possible for the twenty-five string pedal-style guzheng. Another solution was to adjust the length of the strings by installing adjustable bridges. The third method was to change the arrangement of the note positions resulting in instruments such as the butterfly guzheng.

One modified version of the guzheng to appear was a creation of Xu Zhen'gao. This guzheng was of twenty-one nylon-wound strings and was invented at the No.1 Shanghai National Musical Instruments Factory. In structure it was very similar to the sixteen-string guzheng, but was larger in structure and was designed so that each note had a limited sustain and was better suited to up-tempo pieces. The twenty-one string version was modelled upon the Tang Dynasty guzheng, and the Japanese koto. One of the reasons for the change in the manufacture of the instruments was to develop the acoustics. The upper side of the guzheng had traditionally been carved out of one piece of wood. Sometimes the upper surface is constructed from three pieces, but better results are produced when one large piece is soaked and pressed into shape.

Structural Reform of the Guzheng

Developments of the guzheng continued in Manchuria. In 1963 Zhang Kun created a twenty-one string *Dong fang hong* modulated guzheng using the 'cut-off' method.¹² This involved fitting a device similar to an inverted harp at the position where the right hand plays the instrument. This device was capable of moving notes separated by an octave in unison by moving a right-hand operated note modulator. This device was capable of producing up to twelve modulations of the pentatonic scale. Despite the potential of the instrument, its success was short lived since the changes in the point of contact and articulation resulting from modulation resulted in many wolf-notes. Two models of the instrument appeared, the '35-A' modulated guzheng (1964) and the six-mode '35-B' modulated guzheng (1965) but neither of them were successful since the change of string length caused too many structural problems. The changes of tension not

¹² *Dong fang hong* meaning 'East is Red.'

only caused structural fatigue due to the constant tightening and loosening of the strings, but the accuracy of the pitch and the interval relations became unstable. Further problems were appeared when the instrument was being played in that sliding techniques which could not be used if they exceeded the interval of a fourth as the tone quality was uneven, and dynamics were difficult to control. Many of these problems were solved by the development of the twenty-two string guzheng which had more sophisticated machinery for modulation. In addition the instrument was suited to chordal playing allowing an accompaniment to be added to the melody.

After these developments were made, research was curtailed for the duration of the Cultural Revolution. At the end of this period in 1975, the Shenyang Music Academy produced a twenty-four string bridge-style pedal style modulated guzheng. This involved the length of the strings being changed at the main bridge. The original bridge was replaced was replaced by an angled fingerboard with two movable bridges on top which could be moved with a pulley system. The strings were passed through the small movable bridge. On the left hand side of each movable bridge was a small rod which was used for changing the notes. Unfortunately the problem of pitch accuracy was still not solved. When the pull-rod was utilised and pressed against the movable bridge, the effective length of the string created too much additional tension. Performing on the instrument was also made more difficult since characteristic effects such as slides and ornaments were delayed due to the shortened string length.

In 1979 a five mode 21 stringed 'key-style modulated guzheng' and a 'twelve-mode 25 stringed pedal-style modulated guzheng' were created at the Yingkou Manchuria

Musical Instruments Factory. The pedal-style guzheng included a pedal box for controlling the tone-pressure rods and the note-change mechanism. Further changes included an increase in volume with an enlarged resonating chamber, more accurate pitch. The instrument used a pentatonic scale but this scale which began on Eb could be adjusted to new modes at ascending intervals of a fourth.

The 'Butterfly' Guzheng

One major development of the instrument was the forty-nine string Butterfly-shape guzheng designed by He Baoquan in 1978 and produced by the Shanghai Conservatory of Music's Instrument Factory. This instrument was intended for the performance of modern pieces which required a variety of tone colour and notes. The instrument was designed to be 'equal-tempered' and is capable of producing all twelve notes of the octave. In the middle of the instrument is a bridge so that the strings on each side can work in parallel. Under each string is a movable bridge. The compass of the instrument is three octaves, beginning on D. Although it is designed for the performance of modern pieces, traditional pieces on a pentatonic scale can still be played on the left side of the instrument. Despite the tonal versatility of the 'Butterfly guzheng' it is not very popular. The main reason for this is that the structure is essentially the fusion of two shortened guzhengs resulting in a decreased size of resonating chamber consequently a narrower range of timbral variation and volume. Certain traditional techniques are also more difficult, such as *an* and *yin*. A short-term problem is a lack of repertoire written specifically for the instrument which explores the potential of the instrument.

The Cut-off Modulated Guzheng

Another type of guzheng designed by Li Taigang is that of the Combination Tension/ Cut-off Modulated Guzheng. Modulation of the pitch is achieved by pressing a pressure rod which lowers the first main bridge with another lever so that the bridge does not touch the strings. It is then replaced by a second main bridge and the tension level on the strings is increased so that the mode may be changed. The two bridges are only 10 mm apart so a modal change is possible while the timbre remains the same.

1975 until the Present Day

During the last two decades in China, both the guqin and guzheng have enjoyed a revival of their traditional styles, yet the effects of the previous decades have not been forgotten. The changes may be observed in the structural alterations of the instruments, the teaching methods, the repertoire and also notation.

The Guqin

The teaching of both instruments is predominantly confined to the conservatory although some private teaching continues, especially among the older generations. In teaching the guqin, there have been many attempts to find new methods of teaching and adapting to modern music. However, despite short-term departures from the traditional methods, it has generally been found that there is no other adequate method of teaching other than the 'master-student' relationship which has lasted for centuries. New compositions are still being written for the guqin. Many of these are of a more 'experimental' nature using extraneous sounds and effects, and often relying upon the use of a microphone. The ancient of recreation process of '*dapu*', is still continued and it is

this technique which essentially preserves guqin playing as a unique art-form rather than just a musical instrument.

The last two decades have seen a revival of the guqin clubs which became almost extinct during the Cultural Revolution. In the large cities of Shanghai, Beijing and Chengdu, guqin clubs now hold regular meetings. These meetings tend to take the form of an address followed by most members performing a piece. Often the same title of a piece may feature several times suggesting a rather repetitive programme. However, the title tends to function as a vague description of the piece with the resulting performances being incomparable. These meetings of guqin players are essential for the preservation of regional traits, and also for the exchange of repertoire retained in the oral tradition. Now the guqin is also used in some regional ensemble genres such as *Jiangnan sizhu*, but it requires the aid of a microphone if it is to be balanced with the volume of the dizi, yangqin and erhu.

Structural reforms to the guqin have been attempted in recent years but no long-term adjustments have ever been made. The tuning of the guqin can often be a problematic and time-consuming process. One attempt to overcome this problem was to replace the traditional wooden tuning pegs with a system similar to guitar pegs, replacing the complicated silk thread system with a winding metal peg.

Electrification and amplification has become a more important issue in recent years. One of the benefits of teaching using an amplified instrument is that a resonant sound can immediately be achieved. However the drawback is that students fail to develop a proper technique and strength in their hands.

The Guzheng

The situation of the guzheng has contrasted with that of the guqin during the past two decades in that it has become almost solely taught within the conservatory system. Despite the narrowness of this environment the versatility of the instrument has ensured its popularity. It may be played in groups with other guzheng players, combined as a member of a Chinese orchestra and be used either as an ensemble or solo instrument. In addition, the purchasing an instrument is comparatively inexpensive. An instrument of reasonable quality may be purchased for around 800 RMB, while a basic guqin would cost at least 1000 RMB.¹³

The teaching method of the guzheng is quite similar to that of the guqin with much importance being placed upon the master-student relationship. This relationship does not serve the same didactic purpose as it does for the guqin where the system continues a Confucian ideal of respecting the master. Rather, it reflects the Chinese social system of respecting those of knowledge and greater age. However the guzheng, like the guqin still relies upon the oral method of teaching as the predominant method of learning.

In recent years there has been an increase in the number of recordings released of the two instruments. This has been mainly due to the gradual opening up of the government enabling recording companies from Hong Kong, Taiwan and also France to make recordings. Modern recordings do not only feature the individual instruments but often accompaniments using modern arrangements of traditional melodies.

The roles of the guqin and guzheng appear to have become more similar in recent years than ever before. They share the teaching environment of the conservatories and are

¹³ In 1996 100 RMB was worth approximately £8.50.

both respected as individual, and solo instruments with orchestral accompaniment. In addition both instruments, despite Twentieth-Century attempts to reform them, have resisted any permanent structural changes since many of the 'reformed' versions have since been abandoned. It be possible to conclude that in this case tradition has been more influential than technology.

Conclusion

One of the ironies of modern Chinese politics is that the Confucian marriage of music to statecraft has endured, with the revolutionary Communist Party as its vehicle. Revolutionary Communists and Confucians both believe that art can induce political change, a view at odds with the tradition of bourgeois music in the West (Kraus 1989:29).

At the beginning of the chapter some of the political circumstances which caused such dramatic musical developments were considered. The importance of music as a governing force in China had been recognised 2000 years earlier by the establishment of the *yuefu* (music bureau), yet the Twentieth Century differed from previous eras by the decision from within China, to superimpose a foreign political model as a governing system by in such an all-embracing way that even art forms became political vehicles.

The Communist regime was successful in using music as a political vessel by portraying the guzheng as an instrument of the people and the guqin as an elitist aristocratic symbol. A new repertoire for the guzheng developed but guqin players were treated as traitors and subjected to appalling victimisation.

The guzheng was given priority in research and the instrument used today is a product of the reforms. The guqin on the other hand was frowned upon and banned entirely during the Cultural Revolution. However, since the Cultural Revolution the guqin

has enjoyed a revival, which has included the establishment of conservatory courses for learning the guqin, revival of guqin clubs, new recordings and recitals of the repertoire.

The politicisation of music may be traced back to the time of Confucius, and the events during this Century have in a sense only demonstrated a role reversal between the guqin and guzheng. Confucius has remained an important governing force in China since this period. The 'Westernisation' of Chinese music may have consequently 'destroyed' the old music but it also may have been a constructive means of reviving' old melodies by presenting them within a new context. The 'Westernisation' process has since opened new doors for China. The country now benefits from two types of music, Western melodies with Western instruments, and traditional music with traditional instruments. Both types are being encouraged and traditional music in a sense has benefited from upgraded instruments. It has now assimilated some modern elements whilst refuting others and returning to certain traditional elements.

Guqin and Guzheng: the Historical and Contemporary Development of Two Chinese

Musical Instruments

Conclusion

In comparing the historical and contemporary differences between the guqin and guzheng attention has been drawn to both social and musical differences. The social differences suggest clear divisions of both a philosophical and class nature. Examination of the guqin reveals much documentation in the form of early classical writings and including specific handbooks discussing the *qindao* 'way of the qin', and also playing techniques. From this evidence it can be seen that the guqin was clearly an instrument of the upper, literate classes. It was also adopted as a symbol of Confucian values, capable of cultivating the inner self and helping one achieve a spiritual freedom. In examining the guzheng, however, evidence is primarily in the form of archaeological objects. There are not the same suggestions that it may have also been a literary symbol. On the contrary its origins are as a folk instrument and its social status was much lower. Although it was often played as part of an ensemble in Confucian ceremonies it was not viewed as a philosophical vehicle comparable with the guqin. The guzheng appears to have functioned as a practical instrument of low status whilst the guqin enjoyed high social status due to its religious association. It seems therefore that Chinese society, like many others, places a higher value upon philosophical and religious vessels than those of a more functional nature.

The guqin may be viewed as primarily a philosophical vehicle whilst the guzheng may be considered a more functional instrument. This functional aspect is essentially musical. While the guqin was dependent upon being accepted as a solo instrument, the

guzheng was also successful as an ensemble instrument, and furthermore established itself in Japan, Vietnam and Korea. This process of acculturation assumes an area of compatibility between two cultures which in musical terms included the acceptance of a foreign tonality, different timbres, new characteristics of the music such as ornamentation and the form of each piece. Such adaption was difficult for the guqin but the guzheng benefited from movable bridges for adapting to foreign tonality and also louder volume which the guqin lacked.

Despite these differences both of the instruments share many features. Both of the instruments are taught by an oral method of teaching dependent upon a strong student-teacher relationship. This relationship develops the stimulus for individual creativity and improvisation particularly necessary for guqin playing. The playing of both of these instruments has been influenced by both dialect and subsequently vocal music. The influence of dialect changes vowel sounds and intonational patterns of the language resulting in the creation of regional styles and variations between areas. Both the guqin and guzheng function as reflections of these regional stylistic traits and genres although the guzheng, since it is more often performed with other instruments, is more likely to adopt such characteristics.

In examining the musical and social differences between the guqin and guzheng there is the question of which factors contribute to the preservation or development of an instrument. It appears that the guqin has been preserved by its philosophical associations rather than by its organological structure. The mystical and Confucian symbolism with which it was associated appears to have been a much stronger preserving influence than its

versatility. In fact, had it been a musically more versatile instrument it may not have been preserved. The guzheng by contrast is a highly versatile instrument and has consequently developed according to the requirements of musical genres. It appears that versatility does not increase the social status of an instrument but popularises it and thus lowers its social value. Therefore the guqin remained an instrument of socially high value whilst the guzheng remained a lowly instrument suffering from its accessibility but benefiting musically, the most recent example of this being demonstrated during the Cultural Revolution (1966-1976).

During the 1980s both the guqin and guzheng have enjoyed a revival. The forward vision of the 1960s and 1970s which constantly reanalysed the music of the past removing ideologically unsound elements and always striving to produce new music was replaced by new attitudes. Since this time there has developed a much greater sense of traditional values encouraging preservation of all music and also research into the re-creation techniques of *dapu* and old scores. Whilst this attitude towards preservation continues, Chinese music has also had to contend with the influx of Western classical and popular music in the form of recordings and most recently, visiting Western symphony orchestras. In a sense these events have contributed to developing a sense of identity as people struggle to be identified with a particular type of music which might reflect their personalities.

As the people of China search for this musical identity in a country rapidly becoming exposed to new forms of music, the atmosphere has contributed to a strengthening of attitudes towards traditional music. Those who are keen to maintain

traditions tend to be active in demonstrating their attitudes. Groups of individuals regularly meet in all the major cities to discuss and play the instruments together. Concerts of solo performances are on the increase and recording companies are becoming more interested in making compact discs of both guqin and guzheng music. In conclusion therefore it may be said that the guqin and guzheng are being drawn together by social factors enabling them to share their musical past. History is a constantly evolving structure and the musical past establishes the parameters for the future, the boundaries of which may be crossed if there is desire.

Appendix 1

Wenzipu Characters used in Youlan

The symbols listed below are those found in the *wenzipu* manuscript of *Youlan* discussed in Chapter Three (Pian 1967; Lui 1966; van Gulik 1940).

Techniques for the right hand

- 𠄎 *jian* - “to pull”. The middle finger plucks two strings inwards simultaneously so that both strings sound.
- 半扶 *banfu* - “to support halfway”. The index finger plucks two strings consecutively, and while the second string is being plucked, the middle finger stops the first string.
- 全扶 *zhuangfu* - “to support fully”. The index finger plucks two strings inward then the middle finger, plucks the same two strings inward. The ring finger stops the third note following the sound of the fourth note.
- 打 *da* - “to slap”. the middle or index finger plucks inwards and down, so that the finger touches the fingerboard.
- 摘 *zhai* - “to pluck”. The ring finger plucks outward.
- 挑 *tiao* - “to pick out”. The index or middle finger plucks outward
- 勾 *gou* - “to grasp”. The index finger plucks inward
- 辟 *pi* - “to burst forth”. The thumb plucks outward.
- 却轉 *que zhuang* - The index, middle, and ring fingers each pluck two strings outwards in succession.
- 轉指 *zhuangzi* - “to change the fingers”. The index finger plucks a single string inward and the middle finger plucks a single string inward. This sequence of two pitches is repeated, but the middle finger plucks first, followed by the index finger. This technique differs from *que-zhuang* in that the pitches are damped immediately after the final pluck.
- 齒 *cuo* - “to grate teeth”. Two nonadjacent strings are played simultaneously.

晶 燭 *chuan* - "bright, clean, pure". The index and middle fingers pluck inward in succession on one string, resulting in a more articulated sound than the effect of using one finger by plucking inward and outward.

歷 *li* - "pass through". The index, middle or ring finger plucks two or more pitches outward in succession.

間 拘 *jiangou* - "to grasp separately". Two strings, either both open, or the higher one stopped, are plucked consecutively with the higher pitch first. This finger technique is used in combination with *banfu* and makes the pitches clear in comparison to playing the two strings with the same finger as in *li*.

王 業 *suo* - "to precede". A note is repeated three times on one string by plucking the index finger inward, then the middle finger inward, and finally the middle finger outward.

潑 刺 *po zi* - "the splash of a rising fish". To brush an open string together with a stopped string, either in unison or octave, with two or three fingers of the right hand held together. The brushing movement is always played inward first, then outward.

齊 撮 *ji cuo* - "to take up with the fingers". An octave is played by plucking the thumb outward and the middle finger inward simultaneously.

Techniques for the left hand

斜 臥 *xie wo* - "to lie down sideways". Use the left side fleshy part of the finger.

住 *zhu* - "to stop". Another interpretation is "to slide the left finger down a half- or whole-step after the string has been plucked."

沖 *yang* - "face upward". A slide up to the next pitch.

未 *mo* - "to rub over". A left-hand finger plucks an open string producing a mellower tone than the effect of the right hand.

蹴 蹙 *cu* - "to kick". There are two interpretations. The first is a portamento with a definite beginning and ending pitch, and the second is a glissando which is an ornament of the main pitch, either preceding or following it, but having no definite beginning or ending pitch.

掐 *tao* - "to pull out". The index or middle finger stops the string on the indicated pitch, then the left thumb pulls the string inwards.

- 吧 *yi* - "short and asthmatic breathing". The left thumb hits the string quickly against the fingerboard and releases it quickly.
- 复泛 *fu fang* - The left-hand thumb is placed lightly on the string for harmonics.
- 抑泛 *yang fang* - The ring finger is placed lightly on the string for harmonics.
- 互泛 *hu fang* - Two fingers are placed over the indicated *hui* of two nonadjacent strings, usually the first and sixth, or second and seventh, strings for harmonic pitches.
- 月带 *nao* - "outer bone of the arm". The string is topped by the fleshy part of the thumb instead of the nail.
- 曳 *xie* - "to leak". The finger slides down the string after the note has been plucked, to a *hui* indicated.
- 豆 *dou* - "little" - Slide the finger a half-step higher than the previous pitch.
- 放弦 *fang xuan* - "to pull the string". - A left hand finger pulls the string.
- 暗徽 *an-hui* - Go beyond the thirteenth *hui*.
- 附 *fu* - "to adhere". The finger stays on the same string.
- 吟 *yin* - a vibrato.
- 急 *ji* - Slide quickly down to the end of the instrument.
- 纵容 *zong run* - "to connive at". Rallentando.
- ㄨ *zhe* - "a knot". This means wait after the string has been plucked resulting in an extended note value.

Appendix 2

Techniques Notated in Jianzipu

The symbols listed below indicate techniques used in guqin, and often guzheng playing when notated in *jianzipu*. The characters in brackets indicate the full character from which these techniques are either simplified or derived (Pian 1967; Lui 1966; Lieberman 1983; van Gulik 1940).

Performance directions

ㄟ [按音] *an yin* - Stopped strings.

从 再 [從再] *cong zai zuo* - Repeat from the mark.

奮 [大慢] *da man* - Becoming slower for a second time.

次 [二次] *er zai* - Twice.

色 [泛起] *fan qi* - Harmonics begin.

正 [泛止] *fan zhi* - Harmonics stop.

緩 [緩] *huan* - Slowly.

多 [急] *ji* - Very fast.

愈 [入慢] *ju man* - Becoming slower.

車 [連] *lian* - Legato.

昂 [慢] *man* - Slow.

坐 [輕] *qing* - Softly.

費 [曲終] *qu zhong* - The end.

廿 [散音] *san yin* - Open strings.

省 [少息] *shao xi* - A pause.

尸 [聲] *sheng* - 'Sound'.

收結 [收] *shou ji* - Concluding sections.

易宕 [剔宕] *tidang* - An agitated style.

再作 [再作] *zai zuo* - Repeat.

Left-hand Techniques

不力 [不動] *bu dong* - The l.h. stays in place while another string is played. It can also mean no ornamentation.

云 [至] *zi* - The second sound of two plucks. See *po zi*.

中 [刺] *chao* - A slide right to a designated fret.

奔 [大分開] *da fen kai* - See *fen kai*. The l.h. moves up two *hui* and then returns.

兜 [帶起] *dai qi* - The left hand ring finger stops the string and then plucks while releasing to achieve an open sound.

豆 [逗] *dou* - Similar to *zhuang* but moving instantly.

對 [對接] *dui an* - The l.h. thumb strikes a string at the ninth *hui*, then the ring finger presses upon the tenth *hui* and the thumb plucks the string again.

放 [放合] *fang he* - Co-ordinating with the note to follow, push finger out, releasing the former string and getting an open sound. At the same time, after stopping the next string, the right hand plucks immediately so that the two sounds correspond to each other, making them like one sound.

飛 [飛吟] *fei yin* - This involves and upwards *xu*, with vibrato action whilst returning to the original *hui*.

分 [分開] *fen kai* - The same as *jin fu* but the last note is plucked.

寫 [勾剔] *gou ti* - *Gou* followed by *ti*.

足 [跪] *gui* - The string is stopped by the back of the first joint of the l.h. fourth finger rather than by the tip of the finger.

产 [急歴] *ji li* - A faster and lighter version of *li*.

靠 [搖撮三声] *jia cuo san sheng* - 'Repeat three times' There are several variations of this technique.

包 [爪起] *jia qi* - The left thumb stops a plucked note, while the ring and middle finger presses the string at a lower position and the left hand thumb then plucks the string.

佳 [進] *jin* - See *shang*.

佳台 [進复] *jin fu* - Plucking, moving up and then returning to the same note.

尤 [就] *jiu* - Using the same fret position, continue on a different string.

各 [落指吟] *luo zhi yin* - See *luo yin*.

落吟 [落吟] *luo yin* - Vibrato begins as soon as the note starts.

上 [上] *shang* - Moving left to right, up in pitch.

登 [双撞] *shaung zhuang* - 'Double zhuang' a fast *you yin*.

琴 [雙吟] *shuang yin* - Vibrato on both notes.

尚 [淌] *tang* - A downward slide from the ninth to twelfth *hui*.

靠 [搖撮聲] *tao cuo san sheng* - A variation of *jia cuo san sheng* combining of *yan*, *dai qi* and *cuo*.

同 [同聲] *tong sheng* - The l.h. finger stops the string, then the r.h. plucks followed by *dai qi* with the left hand, and the r.h. plucks another string to create a chord.

手山 [推出] *tui chu* - The middle finger stops the string, (string one only), the pushes outwards to achieve an open sound.

良台 [退复] *tui fu* - Plucking, moving down and then returning to the same note.

拖 [拖] *tuo* - The l.h. ring finger slides up a note after *taochi*.

徠 [往來] *wang lai* - 'Go-return' A wide vibrato sliding up and down. Combination of *jin fu* and *yin*.

午上 [午上] *wu shang* - The l.h. finger moves rapidly along the string to the right.

下 [下] *xia* - Right to left, moving down in pitch.

劣 [小揉] *xiao nao* - Little *nao*.

虚 [虚] *xu* - After plucking a different string, return to the original string and slide up to create an upward *xu*.

虞 [虚卷] *xu an* - Similar to *yuan*, but the effect is slower and lighter.

闪 [卷] *yi xia* - After the string has been plucked the finger is moved down while still pressing.

吟 [吟] *yin* - A large vibrato.

奔 [吟分開] *yin fen kai* - See *fen kai*. The technique of *yin* is applied after the first slide up.

引上 [引上] *yin shang* - After the string has been plucked the finger is moved up the string whilst still pressing.

更 [硬] *ying he* - The first or second finger of the l.h. stops the string, and the r.h. plucks it whilst the l.h. moves up or down creating a continuous sound while the r.h. plucks other open strings.

游吟 [游吟] *you yin* - A slow vibrato, two slow *zhuang*.

内 [卷] *yuan* - While the l.h. finger is pressing a string, the thumb strikes the string resulting in a note higher.

至 [至] *zhi* - Continue until the string indicated is reached in the right hand.

玄 [畜] *zhu* - A slide left to a designated fret.

全 [抓起] *zhua qi* - The left hand thumb plucks a stopped note while releasing the string to achieve an open sound.

立 [撞] *zhuang* - After the note is played, the left hand moves up and falls back to the same note again. It may be performed at either a moderate or fast pace.

Right hand Techniques

早 [撮] *cuo* - A chord of *tiao* and *gou*, or *tuo* and *gou*, the strings being up to five apart.

勾 [托] *gou tuo* - *Gou* followed by *tuo*.

- 北 [背金篋] *bei suo* - Three sounds are produced on the same string using *ti*, *mo*, and *tiao* in succession.
- 小 [小金篋] *xiao suo* - *Bei suo* played quickly.
- 大 [短金篋] *duan suo* - Five sounds are produced in succession by playing *mo*, *gou*, then *bei suo*.
- 長 [長金篋] *chang suo* - Seven sounds are produced by playing *mo*, *tiao*, then *duan suo*.
- 大 [大金篋] *da suo* - *Mo* and *tiao* followed by *chang suo* (nine sounds).
- 叠 [叠滑] *die* - *Mo* and *gou* are played in rapid succession on the same string. According to the *Shilin goangji*, this technique is called *jiuan* 𠄎, and 𠄎, in the *Ming shu faduan*. It is a matter that has been debated in various guqin treatises of the Song and Tang Dynasties.
- 反 [反撮] *fan cuo* - The opposite technique of *cuo*, it uses either *mo* and *ti* or *pi* and *ti*.
- 厶 [厶] *li* - Two *tiao* in succession, plucking two or three strings.
- 急 [急勾] *ji gou* - A fast *gou*.
- 合 [車輪] *lun* - The ring, middle and index fingers pluck the string outwards in rapid succession forming a fast triplet. In the *Shilin goangji*, *lun* is written as 𠄎.
- 半 [半輪] *ban lun* - Similar to *lun*, but using only the ring and middle fingers.
- 如 [如一] *ru yi* - A chord of an open string and a stopped string played by any finger outwards.
- 双 [双弹] *shuang tan* - A chord of two sounds created by placing the middle and index finger against the thumb and striking in an outwards movement against one or two strings, the middle finger striking first.
- 攷 [攷] *bo* - The index, middle and ring fingers strike the string together, 321, outwards.
- 束 [束] *la* - Three fingers strike the string inwards, 321.
- 撥 [撥束] *bo la* - A combination of *bo* and *la*. The fingers may strike across several strings, first inwards, the outwards.

撥 [撥] *tao po zi* - Similar to *tao san sheng*, but using *po* ㄆㄛ and 刺 *zi* instead of 撮 *cuo*.

[角撥刺] *zhai po zi* - Three sounds, 金質 followed by ㄆㄛ 刺.

伏 [伏] *fu* - Hand stops against the sound-board, creating a dampened *zi*.

回 [打圓] *da yuan* - A rhythmic direction of *tiao*, *gou*, then quickly *tiao*, *gou*, *tiao*, then *gou*, and finally a slow *tiao*.

公 [滾] *gun* - Strum the strings with the ring finger from strings 7 to 1. It may use between three and seven open strings, and results in a glissando effect.

弗 [拂] *fu* - Strum the strings with the index finger from strings 1 to 7. It is similar to *gun* but slower.

韋 [滾拂] *gun fu* - *Gun* followed by *fu*.

全 [全扶] *quan fu* - The ring, middle and index fingers pull the string in rapid succession like *lun*.

至 [至二] *zhi er* - A glissando from string seven to string string two. See *Gun*.

索 [索鈴] *sol yin* - *Tiao* is played lightly over several strings whilst the left hand touches harmonic points, like the sound of tinkling bells.

圓 [圓撥] *yuan lou* - A chord of *gou* and *tiao* on two different strings with a string in between.

Appendix 3

Standard Modern Symbols used in Guzheng Playing

The characters in brackets are the old symbols found in *Jianzipu*.

- | | | |
|---|-------|---|
| ㇏ | [托] | <i>Tuo</i> - The thumb plucks the string outwards. |
| ㇏ | [劈] | <i>Pi</i> - The thumb plucks the string inwards. |
| ㇏ | [抹] | <i>Mo</i> - The index finger plucks the string inwards. |
| ㇏ | [挑] | <i>Tiao</i> - The index finger plucks the string outwards. |
| ㇏ | [剔] | <i>Ti</i> - The middle finger plucks the string outwards. |
| ㇏ | [勾] | <i>Gou</i> - The middle finger plucks the string inwards. |
| ◦ | [泛音] | <i>Fan yin</i> - Harmonics. |
| ↗ | [上滑音] | <i>Shang qing yin</i> - Slide up to the note using the left hand to adjust the pitch. The interval can span up to a major second. |
| ↘ | [下滑音] | <i>Xia qing yin</i> - Slide down to the note using the left hand to adjust the pitch. |
| { | [琶音] | <i>Pa yin</i> - An arpeggio. |
| 彡 | [扫弦] | <i>Sao xian</i> - “sweep” - Both the left and right hands sweep across the strings inwards then outwards. |
| ⋈ | [花指] | <i>Hua zhi</i> - “blossom” - Using the <i>tuo</i> technique develop from a high pitch to a low pitch, allowing the sound to freely develop. |
| ∩ | [波音] | <i>Bo yin</i> - A pitch embellishment of a semitone above the designated note created using the left hand. |
| ∪ | [下波音] | <i>Xia bo yin</i> - A pitch embellishment of a semitone below the designated note created using the left hand. |
| ▽ | [点] | <i>Dian</i> - “points” - A technique of plucking the string using both hands with the right hand behind the left hand. |
| ↔ | [刮奏] | <i>Gua zou</i> - Crossing the strings from the highest pitch to the lowest then the lowest to the highest. |

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Abbreviations

AM	Asian Music
BMFEA	Bulletin of Museum of Far Eastern Antiquities
BSOAS	Bulletin of the School of Oriental and African Studies
EM	Ethnomusicology (Journal of the Society for Ethnomusicology)
Chin. Rec.	China Reconstructs
Chin. Lit.	Chinese Literature
Chin. Rep.	Chinese Repository
GSJ	Galpin Society Journal
JAAC	Journal of Aesthetics and Art Criticism
JAOS	Journal of the American Oriental Society
JMT	Journal of Music Theory
JNCBRAS	Journal of the North China Branch of the Royal Asiatic Society
MQ	Musical Quarterly
WM	World of Music

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