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THE MANIFESTATION OF CHINESE PHILOSOPHY AND AESTHETICS IN THE PERFORMANCE OF THE PIPA MUSIC

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This thesis is submitted in partial fulfilment of the requirements for the degree of

DOCTOR OF PHILOSOPHY

of the Council for National Academic Awards, under the sponsorship of KINGSTON POLYTECHNIC

April 1989

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ACKNOWLEDGEMENTS

I wish to express my deepest thanks to Dr. Edward Ho and Dr. John Howard for their guidance and advice, without which this thesis would not have been possible.

Special thanks must be accorded to Mr. David Ward who helped me with the recording and editing of the music excerpts on tapes.

Finally, I owe particularly to Chi-lin, my dearest wife, for her support throughout this formidable task.

DECLARATION

I hereby declare that this thesis has been written by myself, that it has not been submitted in any other application for a degree. All quotations from different authors and translators have been distinguished by quotation marks, and the sources of information specially acknowledged by means of footnotes.

PREFACE

I. About the author

Wong Ching-ping has for many years been active as a pipa player, conductor and composer. He studied the pipa with Lu Peiyuan 呂培原 for four years before commencing a career which has included performing tours in many countries, the composing of a wide-range works for Chinese instruments, and the musical direction of the 'BCC (Broadcasting Corporation of China) Demonstration Orchestra' (1975-1980) and the 'Taipei Municipal Chinese Orchestra' (1980-1984).

He learnt the pipa by following a particular aurally-based approach: Lu Peiyuan would play a passage to him, he would then play it back and the would also play together. This teaching style enabled Wong Ching-ping to acquire many techniques and approaches to playing in an intuitive manner which continues to characterise his performances. The notation used at the time was Jianpu 簡請, a numerical system which is a direct transnotation from Gongchi-pu工尺譜.

Wong Ching-ping's work as a conductor of Chinese orchestras, with their imitation of the Western symphony orchestra, led him to a desire to re-discover and re-evaluate the aesthetic and philosophy of Chinese music and other arts, and to attempt to articulate their relationship with the rich repertoire of traditional and contemporary pipa music. The ensuing research resulted in this thesis.

- II. Stylistic and bibliographic conventions
- 1. All Chinese terms are romanized in Pinyin style, except when they are being quoted from an English-language source which uses another romanization. Personal names are romanized in accordance with the person's stated preference if any.
- 2. There is a glossary of all important terms at the end of the thesis. If there is no explanation for a new term in the text, then the reader should check the glossary.
- 3. For historical sources, the author has tried whenever possible to refer to a commonly available modern edition so that the reader can trace the exact context of any quotations. Any addition made by the author to quoted translation are shown thus: [].
- 4. Musical examples in the text (Part One) are transcriptions of the actual performances recorded on the accompanying cassette tape, unless otherwise specified. These transcriptions are as accurate as possible, bearing in mind that some aspects of the music may not be revealed in any form of notation. A few examples are transnotation, i.e. they are direct 'translation' into Western staff notation of the information contained in the original Chinese notation.
- 5. English-language rendering of the titles of musical works are sometimes literal translation, but often they are simply versions already widely used in China, as in the case of "Spring and Moonlight upon a Flowery River".

III. The approach to pipa notation in this thesis:

The music examples in this thesis have been transcribed into Western staff notation and those of Part I are to be experienced aurally, i.e. while listening to the tape. In order to understand fully the way the music has been transcribed, some explanatory notes are necessary:

- 1. Techniques are classified as right- and left-hand ones.

 Illustrations of right- and left-hand finger techniques
 and a list of symbols for both right- and left-hand
 playing techniques, are given in Appendices A and B.

 Details of right-hand 'combined techniques' are contained
 in chapter 7; those of left-hand 'slide' are in chapter 8.
- 2. A standard method of fingering has been used here as follows:

Right Hand (RH)

Left Hand (LH)

RA = thumb

Lb = thumb

R1 = index finger

L1 = index finger

R2 = middle finger

L2 = middle finger

R3 = ring finger

L3 = ring finger

R4 = little finger

L4 = little finger

- 3. A standard method of indicating strings has been used here as follows:
 - | = zi-xian 子弦 1st string (the highest string)
 - = = zhong-xian 中弦 2nd string
 - Ⅲ = lao-xian 老弦 3rd string
 - X = qian-xian 練弦 4th string

4. String signs are marked in the lowest part of a notation, e.g. in the following example, the symbol '=' implies the upper note is to be stopped on 2nd string, and ' || ' the lower note played on the (open) 3rd string.

Example



5. Special signs:

~··─ : Repeat ad libitum.

- the upper part of a notation, meaning 'to start to play' the combined technique as indicated in the rectangular sign. For instance, To start to play the 'fen-tan' motion repeatedly as indicated. (see Part I, chapter 3, tape excerpt 15).
- 6. During the discussion, special signs are introduced when necessary and are marked under the music in order to show hidden elements such as breathing, timbre or micro-tonal movement.
- 7. In Part II, Chapter 7:
 - a, The column headed "C. C. & P. Y." indicates Chinese characters for the finger terms and phonetic

- translations (according to pinyin system).
- b, The column headed 'notated as' includes common Western notations for techniques and invented signs where there are no existing ones.

ABSTRACT

THE MANIFESTATION OF CHINESE PHILOSOPHY AND AESTHETICS IN THE PERFORMANCE OF THE PIPA MUSIC

Wong Ching-ping

This thesis attempts to identify the philosophical and aesthetic concepts of pipa music. The discussion is approached from a performer's point of view and is supported by the author's demonstrations on the pipa, in conjunction with the discussion of artistic theories of other Chinese traditional arts.

The introductory chapter involves an examination of the historical perspective of the pipa, a discussion of the problems of pipa notation and an explanation of the approach of this thesis.

Part I (Chapters 1-6) concentrates on the discussion of theoretical matters. An investigation of the various meanings and the evolution of the concepts qi and yun is the first step to approaching Chinese philosophy and aesthetics. The 'three levels of qi' involve playing technique, aesthetic and philosophical considerations. The capturing of 'qi of intentional effort' is determined by 'combined technique' and breathing methods. The articulation of timbre and 'slide' are the essence of 'yun'. The manipulation of 'qi-yun' deals with the art of performance, interpretation and re-creation, as well as major aesthetic concepts and philosophical ideas of other traditional arts. The final approach of Part I (Chapter 6) probes into the relationship of poetry and music. Pipa music shares a similar artistic appreciation of consummate beauty to that of Chinese poetry.

The focus of Part II (Chapters 7 & 8) attempts to present a detailed analytical study of pipa right-hand 'combined technique' and left-hand 'slide' skills, accompanied by the study of their historical context. Apart from these matters, Part II acts as a support for the aesthetic and philosophical concepts of Part I.

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INTRODUCTION

The qin 琴 (seven stringed zither) and the pipa 程廷(lute) are amongst the most important solo instruments of China. Traditionally, qin music has always been associated with Confucian scholars and was treated as a vehicle for self-cultivation. It is the music of the intellectuals. Pipa music, although partly influenced by qin, shows a different side of Chinese music; the unrestrained emotional expression and versatile playing skills of pipa music make it show another function as entertainment, warmly received by people of all social classes, including some of the intellectuals. It is a music of the majority.

In modern studies of Chinese instrumental musics, the qin has always stood out as the most important musical instrument in China, the one that can best express the philosophy and aesthetics of Chinese music. In discussing pipa music, most modern scholars regard it as a music purely for the entertainment. Indeed, it is true that pipa music has traditionally existed for the purpose of entertainment. Yet, in its long evolution, the instrument has been assimilated into the Chinese cultural tradition and hence becomes part of the Chinese cultural heritage.

The aesthetics and philosophy of pipa music have not been documented, partly because the instrument was originally an imported one and was regarded as 'huyue' 胡樂(barbarian music), and also because the social stratification of a professional musician was extremely low (except in the Tang 618-906 AD and pre-Tang Period) and was associated with 'suvue'俗學 (literally, 'vuglar' music, in here it means the music of the common people) in ancient times. One can imagine that in those very few educated literati would waste time in the 'suyue'. discussion of The scanty evidence of discussion of pipa music is found in some poems, which only mention the beauty of the music, not its aesthetics. the importance of the qin in Chinese music has been broadly the value of music pipa remains barely recognized, In order to indicate that pipa music can acknowledged. epitomize the Chinese aesthetic tradition, like the qin but in a slightly different way, this thesis concentrates on examination of how Chinese philosophy and aesthetics manifested in the music of pipa.

What makes pipa music central to Chinese music? How can an imported instrument occupied such a important position within Chinese music? In order to answer these questions, it is necessary to investigate the historical perspective of the pipa.

I. THE PIPA: A HISTORICAL PERSPECTIVE

Since the history of the pipa has been thoroughly discussed by many modern scholars, this study has no intention of discussing the evolution of the instrument in detail. However, the background of the instrument and its role in ancient China are relevant and may help to explain the nature of the instrument's tradition, why it has became one of the most important Chinese instruments and why pipa music has a great amount of freedom in interpretation and re-creation in performance, and also great adaptability to change. This aspect of the pipa has considerable significance today, when West meets East.

The evolution of the pipa from the status of an imported instrument to a Chinese instrument, including its subsequent modernisation, can be divided into three main periods: 1. The period of its status as an imported instrument. 2. The evolutionary period. 3. The modernisation of the pipa.

1. The period as an imported instrument: This period starts from the introduction of the instrument (c. 350 AD) to the glorious Tang period (618-906). At this stage, the pipa was regarded as a foreign instrument. Master pipa players were mostly foreigners.

After the pipa was introduced to China, it was extremely

well-appreciated and became the most favoured instrument, especially by Gao Wei 高緯 (r. 565-576) of North Qi北齊. The following incidents explain why this imported instrument was placed in such a position. In the book <u>Suishu</u> 隋曹(History of Sui: 621-656 AD), chapter 14, it is stated:

Houzu (Gao Wei) esteemed (only) the barbarian music and indulged in it endlessly. therefore busy hands played obscene melodies and contended in the wailing sadness (of the tune). Therefore people like Cao Miaoda, An Weiruo and An Maju then were enoble as 'Kaifu wang'. They were wearing hairpins and tassels, but their occupation was (simply) musician.

後主唯賞胡戎樂, 耽愛無已, 于是繁手淫聲, 爭新哀怨。故曹妙達、安未弱、 安馬駒之徒, 至有封王開府者, 遂服簪纓而伶人之事[SS 1973: vol 2. 331.]

It is quite difficult for us to imagine how a performer could be given the rank of 'Kaifu wang' (a ranking higher than a modern general.) by just playing an instrument in those days. No wonder Cen Can (715-770) states in his poem that: [QTS 1977: vol 1, 619]

Among a hundred thousand families within the seven miles of Liangzhou,
Half of the barbarians know how to play the pipa.
涼州七里十萬家,胡人半解彈琵琶。

Gao Wei might not be have been a good ruler, but he was certainly a man of music: [BQS 1958: ch. 8. 10144-10155.]

Having composed the piece 'wuchou' (Song of without worry), the Emperor played the pipa and sung and was

accompanied by over hundreds of persons. People called him the 'Emperor without sorrow.'"

盛為'無愁'之曲,帝自彈琵琶而唱之,侍和之者以百數。

人間調之'無愁天子'。

As an imported instrument, the pipa actually reached its golden age as soon as it was introduced.

Aside from this, the introduction of various musics of the different countries of north-west frontier of China formed the most important part of 'yanyue' 謙樂 (Banquet music) in later eras. In Sui Dynasty (581-618), the government established special music bureaux to categorise musics from different countries, from 'qibu ji' 七部伎 (seven kinds of music) to 'jiubu ji' 九部伎 (nine kinds of music) and in the year 618 of Tang period, it developed into 'shibu ji' 十部伎 (ten kinds of music). Among them, "the music of qiu-zi is the best" 管弦伎樂,特書諸國。

Tang Dynasty is probably the most glorious period for this imported instrument. In the reign of Emperor Xuanzong 玄宗(712-756), yanyue was classified into two types according to the styles of performance: 'libu ji' 立部伎 (music performed in standing style) and 'zuobu ji'坐部伎(music performed in sitting stlye) [see figures 6 and 7. p. 29-30.] These two genres of music, a combination of yayue, suyue and wuyue, later developed into 'tangxia yue'堂下樂(music performed outside the hall in standing style) and 'tangshang yue'堂上樂 (music performed inside the hall in sitting style). The musicians of

'zuobu ji' are of better quality in comparison with 'libu ji'.

Concerning the performance of 'zuobu ji', according to the

Jiu Tangshu 哲唐書(The Book of the Old Tang: 941-945 AD) chapter

29, it is stated that: [JTS 1975: vol 4, 1062.]

After the performance of the piece 'Changshou yue', all other pieces are quuci music.

自長壽樂以下,皆用龜弦樂

The fact that the pipa was the lead instrument of the yanyue emphasises its importance: [LS 1975: vol 3. 891.]

In tuning the four 'dan' and 28 'diao' (modes and keys), 'shulu' (tuning pipes) are not used, instead the players follow the pitch (of the four open strings) of the pipa. 四旦二十八調,不用黍律。以琵琶弦協之。

In this situation, the pipa player was treated similar to the concerto master in the Western symphony orchestra. Apart from being the leading instrument of the Qiuci music, pipa was also the major instrument and was used in many other types of music such as Xiliang music, Indian music and Korean music.

In this period, besides the pipa's important role in yanyue in the court, two main aspects should be mentioned which may explain why its music was so warmly received:

(a) The use of music for entertainment

Tang Dynasty is the most cosmopolitan one in relation to foreign culture in Chinese history. It is an era of Chinese

'romanticism'. Foreign cultural activities, such as painting and music, flourished in China. The introduction of foreign musics show another side of music: music is not necessarily a vehicle of ethics. It also functions as entertainment. The warm reception of huyue in Tang Period gave a new direction and vitality to the development of Chinese music. As part of this reaction against the traditional role of music, and in the establishment of music as entertainment, the pipa played a vital part in the Tang period. Using virtuoso performing skills, the pipa player revitalised the concepts of music and won the appreciation of the audience.

(b) The professional tradition

Although the Tang court did establish two major music training institutions known as 'jiaofang' 教坊 and 'liyuan' 型間 for the court musicians, musicians were treated as a facility, akin to servants, for the aristocracy. Yet, at this time, major pipa players were mainly foreigners, coming from Northwest tribes such as Kashgar, Samarkand and Bukhara. With highly developed skills, together they crowded into China in search of fortune. This created a professional tradition of pipa playing.

Such a tradition is important for the evolution of the pipa in later times. In order to earn a better living, pipa players must attain a virtuoso performing standard and have the ability to play a wide range of pieces for the entertainment

of different audiences. This tradition has continued to to the present day. Because of this tradition, even when the yanyue was detested by the later Song dynasty neo-Confucianists, pipa music did not vanish like that of many other instruments. It survived through arduous times.

2. The evolutionary period: This period started from the beginning of the Song Dynasty (960-1279) to the end of the Qing dynasty (1644-1911). For the pipa, it was a stage of transformation from the status of imported instrument to that of a fully-absorbed Chinese instrument.

From the collapse of the Tang Dynasty to the establishment of Song Dynasty was a period of turmoil and disturbance. This is known as 'The Five Dynasties and The Ten Kingdoms' in Chinese History. During the waning of the power of the Tang court, many court musicians left the court and became socially integrated. The instrument pipa started its contact with different social strata. At this stage, pipa players were mostly Han-Chinese.

The Song dynasty is another period of transition of the pipa. During its first few decades, the government followed the Tang tradition in music. Pipa solo was still one of the main features of programmes of yanyue. Later on, the neo-Confucianists revitalized and reinforced yayue as the music of orthodoxy in the Song court. Many instruments of yayue were

re-made after the second year of 'Jingyou' 景祐 (1035). Since then, yanyue and suyue had been despised and rejected. As a matter of fact, in Song period compilations, and later in the book <u>Songshi</u> 宋史(History of Song: 1343-1345), musical theories and documentation were all references to the tradition of the Han dynasty, while yanyue and suyue were seldom mentioned.

At the time of the dispersal of the musicians, instruments of suyue, including the pipa, went in various directions: some were lost, such as 'wuxian' 五弦 and 'konghou' 整意; some became the minor instruments for the accompaniment of vocal music, such as 'sanxian' 三弦 and 'ruanxian' 阮献. Among them, pipa was perhaps the most fortunate.

Although there were several renouned players from the Song to the early Qing period, the evolution of this imported instrument was not clearly shown in documentation. However, through an investigation of various folk and regional musics, some traces of its evolution and its contribution to the development of folk music can still be identified. In the evolution of the pipa within the development of various kinds of folk music, it had served as an accompanying instrument in vocal music and as one of the major instruments in various folk or regional ensembles 13. At the same time, the instrument assimilated the indigenous musical elements and developed its own solo repertoire, including music from different genres.

As the pipa was originally a foreign instrument, under the dominant power of Confucianism in ancient feudalistic society, it took a long time for this imported instrument to be completely recognized as a Chinese instrument. During the periods of turmoil and disturbance, musicians may have found it difficult to survive, resulting in the loss of many solo pieces. However, thanks to the efforts of pipa players through the ages, some of the ancient pieces have been preserved. The publications of several pipa music collections (see p. 12.) in the late Qing Dynasty can be regarded as demonstrating the true absorption of the pipa into Chinese music.

The pipa's adaptability to change

During its evolution, the instrument has met many changes. For instance, frets have been increased from time to time in order to exploit a greater range of notes. (see figures 1-5, p. 24-28.) The manner of holding the instrument has changed from sideways to upright to assist the changing of hand positions. (see figures 8-11, p. 31-34.) Playing techniques have changed and developed and the plectrum was discarded in favour of hand playing. Music notation (see p. 35-37.) and the shape of the instrument have been changed. Adaptability to change, even in the period of the greatest upheaval, is probably one of the most important aspects of this instrument's survival. The instrument met its most radical changes in the modernisation of the early 20th-century.

3. The modernisation of the pipa: This period started from the establishment of the Republic of China to now (1911-).

The isolationism of the Qing period helped to block out the information and technical advancement of the outside world. The political corruption of the late Qing dynasty caused China's military defeat by the West and subsequently brought about the establishment of the Republic of China. China then faced a period which had no precedent. Facing with the explosion of Western science and technology, most of the confidence of the Chinese towards their traditional culture collapsed. As a result, a modernized China was accompanied by a modernized Chinese music.

During the 20th-century, the pipa has undergone probably the fastest rhythm of change since its introduction to China. Certainly, many pipa collections have been published, including new compositions and new playing techniques. In 1938, inspired by Western music, the frets of the pipa were increased and placed according to the Western chromatic scale, giving a range of three octaves. This later enlarged to three octaves and a fifth A great many new playing techniques are invented for new compositions and by virtuoso pipa players. The modernised pipa reaches its zenith both in the structure of the instrument and in playing techniques, a perfect instrument for the performance of both old and new solo music.

The repertoire

The following pipa-pu (collections of pipa solo pieces) are regarded as the most important, including both published and unpublished ones from the 18th to the early 20th-century: [HZ 1985: 177-205.]

- 1. "Yisuzi pipa-pu" 一素子琵琶譜 (hand copied in 1762)
- 2. "Hua Qiuping pipa-pu" ¹⁵ 華秋蘋琵琶譜 (published in 1818)
- 3 "Ju Shilin pipa-pu" 鞠士林琵琶譜(hand copied in 1860)
- 4. "Li Fengyuan pipa-pu" 16 本芳園琵琶譜 (published in 1895)
- 6. "Yangzhengxuan pipa-pu" 養正軒琵琶譜 (published in 1926)

The above pipa collections also represent different pipa schools of that time, to which most present day pipa players relate. Each school has its own repertoire and some schools have similar pieces yet with a different title and a slightly different melodic version.

Pipa repertoire can be classified into four major types of genres:

- a. 'Wentao' 文套 (literary pieces).
- b. 'Wutao' 武套 (military pieces).
- c. 'Daqu' 大曲 (literally: big pieces).
- d. 'Xiaoqu' 小曲 (short tunes).
- (a) Wentao 文套 (literary piece): This kind of music stresses the beauty of Nature with a relaxed style of expression. The music is usually slow in tempo, with well-constructed melodic movement accompanied by a rich subtlety of timbre and tone

colour. This genre includes famous literary pieces such as:

"Chun-jiang-hua-yue-yeⁿ¹⁸ 春江花月夜 (Spring and Moonlight upon a Flowery River)

"Yue-er gao" 月兒高 (The High Moon)

"Chen Sui" 陳簡 (The Legendary Sui Palace).

"Feihua diancui" 飛花點翠 (Flowers Falling on the Green Green Grasses).

"Saishang qu" 塞上曲 (Crossing of the North Frontier)

(b) Wutao 武套 (military pieces): Basically, wutao is a kind of programmatic music. It aims at the depicting of the fighting scenes of the battlefield, with virtuoso playing techniques; usually performed very loudly. Major pieces within this category include:

"Shimian maifu" 十面埋伏 (The Great Ambush)

"Bawang xiejia" 霸王卸甲 (The Tyrant Took Off His Armour)

"Haiqing na tian-e" 海青拿天鵙 (The Hunting Hawk Catches the swan)

"Jiangjun lin" 將軍令 (The General's Commandment)

(c) Daqu 大曲 (big-pieces or suites): In traditional pipa scores, the definition of 'daqu' is quite ambiguous. According to Lin Shihcheng's 林石城 annotation in the reprinted version (1956) of "Yangzhengxuan pipa-pu" (p. 8):

"In the performance of 'daqu', both the literary way of playing or the military style of interpretation are

suitable. It is a result of a mixture of literary and military piece, and it is quite free in performing style."

在大曲中既可用文套之手法,也可有武套之風格,熔文套武套 于一爐,表現手法較為自由。

This kind of music includes fast tempo music, such as:
"Yangchun baixue" 陽春白雪 (Snow in Early Spring), pieces of
folk music origin such as "Shuilong yin" 水龍吟 (Hymn of Water
Dragon), operatic music such as "Naochang" 關場 (an opening
operatic prelude using imitations of folk percussion), etc.
The Buddhist piece "Pu-an zhou" 寶庵咒 is also placed in this
category. However, the author hesitates to agree to this
decision. In "Li Fengyuan pipa-pu", this piece is defined
as 'zaqu' 雜曲 (literally, 'variety piece'), probably because
the nature of this piece involves religious consideration and
does not belong to the above categories. However, apart from
the religious point of view, the content of this piece
suggests it should be classified as a literary piece.

As can be seen for the above list of pieces, with the exception of "Pu-an zhou", the characteristics of daqu are usually fast tempo, folk origin, and a length of up to 6 minutes: in other words, a showpiece.

(d) Xiaoqu 小曲 (short tunes): Traditionally, 'xiaoqu' has not been regarded as a kind of pipa solo music, but rather as a set of exercises for the beginner. Nevertheless, pipa collections contain a large amount of short pieces. For

instance, in part 1 of "Li Fengyuan pipa-pu", forty-nine short tunes are listed in Chen Moufu's repertoire, and eight are found in Li's section for beginners. In fact, one can find many short tunes dispersed amongst different kinds of solo pipa music, including daqu, military and literary pieces. For instance, "Saishang qu" (Crossing of the North Frontier) contains five sections, which are actually five different short pieces; the melody of "Yangchun baixue" (Snow in Early Spring) is developed from folk music 'ba-ban'八板(eight beats), and section 6 originates from the piece "Shuangfei yan" 獎森 (Two Flying Swallows) [Li M. 1983: 93-95.]; the final section of "Bawang xiejia" (The Tyrant Took Off his Armour) is borrowed from the folk piece "jinmao shizi" 金毛獅子 (The Lion with golden fur). [Wu Z. 1983: 253.]

The importance of short tunes should be re-assessed. Apart from their musical richness, they contain the essence of folk music, and are also a valuable source and inspiration for the composition of new pipa music. And because of such an intimate relationship with folk music, pipa music actually shares much of its beauty. The discussion of aesthetics and philosophy of pipa music, besides examining the aesthetics and philosophy of various traditional arts, should not neglect the folk origins of the music.

Amongst the above four categories, military pieces are the most renowned and particularly appreciated by the public. Yet, other genres of solo pipa music also have their own special characteristics and values. The military pieces tells the heroic tragic flaw of Emperor Xiang Yu 10 11 . The literary pieces evoke the love and imagination of the beauty of nature and the landscape. Pieces of folk music origin reminds us of a lady singer of various narrative songs, or of beggar musicians of folk tradition. Apart from its repertoire, the history of the instrument also recalls us the tragic stories of the two legendary princesses 1. The pipa inspired various poets from time to time to provide an image of deep emotional romanticism.

All these characteristics help to explain the richness of the pipa, but its very richness makes a clear definition of the music difficult. Indeed, pipa music has something of everything. A solo pipa can be impressively soft, elegant and touching on the one hand, and extremely powerful and virile on the other. Pipa solo pieces have been designed for the appreciation of people from all social classes, a dimension which probably demonstrates the main difference between the music of pipa and of qin.

Since the publication of the previous pipa-pu, more and more new collections have been published, as well as more and more new pieces composed. Some of these are traditional and some show Western influence. Together, these further enhance the pipa repertoire.

II. THE PROBLEMS OF TRADITIONAL PIPA NOTATION

The modernised pipa is a product of its time, part of the effect of the Western systematic musical pedagogy upon music education in 20th-century China. The attitude towards music and the concept of music have changed greatly. Studies in musical analysis have been modelled on Western techniques, which have in turn influenced the modern approach to the study of pipa music. While the Western systematic approach can help the appreciation of pipa music to a certain degree, pure reliance upon Western approaches to analysis without exploring the hidden elements behind the superficial notated form will lead to a misunderstanding of the pipa and its music. This is partly because of a conflict with Chinese musical notation, which is not designed to record the precise detail of the music.

A consideration of the notation demonstrates certain other difficulties. Simplicity and flexibility have always been the Chinese attitude towards profound artistic ideas as well as towards practical skills. Pipa notation shares the same principles even when the music or the playing technique are extremely complicated. For instance, in a traditional pipa 'gongchi-pu' 工尺部 , the sign '洋' is a combination of 'ᅷ' (to play finger-tremolo), an abbreviation of 'ᅷ' (meaning open string or strings) and 'ᅷ' (the symbol of 'fu' motion motion, meaning to pluck four strings from left to right with

thumb). In this particular case, none of these signs tell us the actual pitch. If the technique is notated in Chevé notation and Western staff notation the following results²³:

The above version fit the traditional principles of simplicity and flexibility. Yet both versions, including the one in Western notation, may give a wrong impression of the content of the music. Since the motion 'fu' indicates plucking four strings in one motion, a more accurate and complete modern version would be as follows:

The missing notes of the open strings, the rhythm and even the pitches and expression are clearly indicated. Even so, this does not record the exact detail of the music. In order to record every detail of the music, it should be notated as either one of the following:

With the built-in finger rhythm of the right-hand tremolo action notated, the above translations are probably the most accurate ones. Nevertheless, they may cause inflexibility through being too accurate. In a live performance, some players may prefer a more powerful musical effect and expression:

It can be seen from the above discussion that, though the notated versions have become more and more accurate and detailed, nevertheless, there is a number of elements in the music which is not revealed by the notation. (Of course. important that notation leaves room for individual variation in interpretation, not only of things like tempo and dynamics as in the West, but even in whether to play one pitch or a chord of two or three notes. The most commonly used version would be the second one, as can be seen within many modern editions of pipa music.) One of the main purposes of this thesis is to explore and to examine the hidden elements of pipa music, such as the complicated details of right-hand techniques, the subtle nuances of timbre and the micro- and macro-tonal movement of slide; these are the essence of pipa music.

III. THE APPROACH TO AESTHETICS WITHIN THIS THESIS

In order to truly and fully understand pipa music, this investigation attempts to examine the relationship of these hidden elements with traditional concepts from aesthetics and philosophy. This will involve an appraisal of the appreciation of other traditional arts such as poetry, painting and calligraphy.

The approach to aesthetics followed here has two aspects. the art of performance and the role of the performer. In theoretical discussion and artistic creativity, the Chinese rely mostly on intuition and artistic experience. In painting, although structure has been mentioned, still the discussions mostly stress the execution of brush and ink, the manifestation of the temperament, the talent of an artist. the most beautiful poem is something simple yet poetry, graceful, with a lingering idea or echoing mood left behind. highest artistic achievement of Chinese art is the The permeation of an artistic work by a profound philosophical understanding of life, accompanied by a perfect artistic attainment. In the end, this determines the main Chinese artistic orientation: Chinese artists aim, not at how to but at how to perform, in what aesthetic and create. philosophical manner, or with what ideas standing behind an artistic work.

In music, there was almost no room for the composer in ancient China, though ideas about scales or the ethics of music were always the centre of discussion. This eventually limited the development of theories of composition. artistic medium, music, unlike some other arts. Dinvolves more than one artist. This means that a performance often involves the interaction of composer, a piece of music and Since the pipa gongchi-pu does not include the details of the music, the art of performance, precise related aesthetic concepts and philosophical ideas of pipa been properly discussed. Pipa music, music have never with its performing techniques and styles of interpretation, aurally transmitted from teacher being by survived While the role of composer was considered student. the role of the performer became more and more secondary, important.

In pipa performance, there is always quite an amount of freedom for the player to improvise or to interpret, as well as to re-create a piece if necessary. It all depends on the vision of the player, his perception and the way he conceives the music. Indeed, the same piece is interpreted differently by different pipa performers. Such a kind of performing attitude is not only applied to old pieces, but also, to a certain degree, influences the performance of new compositions. Apart from the importance of the individual

artist, the art of performance, of interpretation and recreation, are also prominent in the assessment of a performance.

The second aspects is the consideration of the important concepts 'qi'年 and 'yum'部: Qi is the manifestation of the beauty of the virile power of Yang 104 and yun the beauty of the feminine nature of Yin 17 . Yin and Yang, two contradictory and supplementary elements, intermingle in various disguises artistic work. They are the essence of Chinese they cannot be seen, but can only arts. In music. be heard and felt. They are conveyed through the execution of performing skills, through concentration and breath control, interpretation and re-creation. Forms and structures are of relatively minor significance, being merely vehicles for the conveyance of qi-yum. The value of an artistic work depends mainly on how qi-yun is conveyed and with what artistic quality. To help demonstrate the beauty of qi-yun, this thesis is accompanied and supported by the author's pipa These recordings, in conjunction with the recordings. discussions of various theories of aesthetics, form a major part of this thesis.

The structure of this thesis has resulted from the necessity to consider two of the problems of pipa music. As has been indicated, neither can be adequately studied in the notation alone, and yet both are central to an understanding

of the music. The first problem is that of the role of Chinese philosophy and aesthetics. This is explored in Part I.

The second is that of the implicit characteristics of the music in performance. This includes a consideration of the role of both right- and left-hand techniques. These aspects are explored in Part II.

It is important to remember that, although Part I and II discuss the above issues separately, not only are they interdependent, they also form a clear unity when expressed in genuine musical experience. They are simply two ways of looking at the same thing, one mainly aesthetic, the other, technical, with the former articulated by the latter.

Figure 1: The Tang pipa [ZYT 1959: vol 7. 21.]

Figure 2: The Ming pipa [ZYT 1959: vol 7. 32.]

Figure 3: The Qing pipa [ZYT 1959: vol 7. 33.]

Figure 4. The early 20th-century pipa [Huang T. 1983:vol 3. 55.]

Figure 5. The modern pipa

Figure 6. The performance of 'zuo-bu-ji' of the Tang court.

[ZYC 1984: in between 392-393 (colour plate p. 34.)]

Figure 7. The performance of 'li-bu-ji' of the Tang court.

[ZYC 1984: in between 392-393 (colour plate p. 34.)]

Figure 9. Another way of holding the pipa in the Tang period.

(Dunhuang mogao cave no. 44.)

[ZYC 1984: in between 152-153 (colour plate p. 16.)]

Figure 10. The way of holding the pipa in the period of the Five Dynasties. [ZYT 1959: vol 8. 24.]

Figure 11. The modern way of holding the pipa

Figure 12. Pipa notation in the Tang period (Dunhuang pipa-pu no. 20: "Changshanu yin") [Ye D. 1982: 71]

Figure 13. The (pipa) gonchi-pu notation of the Qing period [Li F.Y. 1895: Part 2. 5.]

Figure 14. The (pipa) jianpu of the 20th-century [MYCD 1980:78.]

Footnotes

- 1. There are many books and articles which discuss the historical evolution of the pipa. For instance, Zhongguo pipa shigao (Historical sources of the Chinese pipa), by Han Sude and Chang Zhinian, is one of the best ones, published in 1985.
- 2. 'Qibu ji' was established approximately after 581 AD, and 'jiubu ji', in c. 605-618 AD. [See Suishu: yinyue ji (The History of Sui: 'Music'), vol 2, p. 376-377.]
- 3. Of the ten kinds of music, two are of Chinese origin: 'Guo-ji'國伎 (national music) and 'qing-shang'清商(national folk music); others are from Xiliang (north-west China), Indo-china, Kucha, Korea, Bokhara, Kasgar, Smarkand and Turfan. [Jiu Tangshu (The Book of the Old Tang: 945 AD), chapter 29, vol 4, p. 1068-1072.]
- 4. Da-Tang xiyu-ji 大唐西域記 (A Travelogue of the West Frontier of the Tang Dynasty), p. 8., by Tang Xuanzhuang (596-664): the most famous monk renowned for bringing back 600-odd Buddhist scriptures after travelling in India for more than ten years; of which the Buddhist scriptures, he translated 75. The text is quoted from Sibu Congkan: 'shi' (History) 四部叢刊: '史'部 It is a hand-written version without any indication of page numbers. The above page number has been added by the author.
- 5. In the preface of the poem 'libu ji' by Yuan Zhen元稹(779-831), it states that: "(the officer of) Taichang 彈詞 (the highest music bureaux) picked out those with less talent from 'zuobu ji' and sent them to 'libu ji': and picked out those with less talent and sent them to 'yayue bu'."太常選坐部伎無性識者,退入立部伎、又實立部伎無性識者,退入雅樂部。[Qu 1979:vol 38. 410] One can imagine the quality of the musicians in 'yayue' and the general attitude towards 'yayue' at that time.
- 6. "Changshou yue" 長壽樂 (Music of Long Life): a piece composed during the period 'Changshou' (692-694) under the reign of Empress Wu Zetian 武則天 . This piece is listed as the second piece of the yanyue programme of zubu ji and is classified as 'qiuci' music. [See Jiu Tangshu, chapter 9, vol 4, p. 1059-1062.]

- 7. Each open string represents one 'dan', each 'dan' can be altered to suit each of seven keys. The four 'tans' are similar to traditional 'gong' 宫 , 'shang' 商 , 'yu' 羽 and 'jiao' 角 . However, the absolute pitches of the four 'tans' are still uncertain. There are three different opinions about the pitch of 'gong': "F, G or A." See Zhonghua yuexue tonglun (A general discussion of Chinese music), book 2, chapter 3, p. 162-163.
- 8. <u>Liaoshi</u> 速史 (History of Liao) vol 3, p. 891. Since the yanyue of Liao (960-1125) followed the Tang system, it is believed that the above incident may reveal some aspects of the importance of the pipa in banquet music.
- 9. 'Jiaofang' was first established in the reign of Emperor Gaozu (618-626 AD) under the supervision of 'Taichang' (an institution in charge of suyue).
- 10. 'Liyuan' was established around (714 AD) under the reign of Emperor Xuanzong 玄宗 . The teaching of 'liyuan' concentrated on 'faqu' 法曲 (newly composed music based on the indigenous Chinese qingshang music or on music of Buddhist connection.) and other traditional musical elements.
- 11. The programmes of yanyue has been documented in Songshi (History of Song), vol 10, p. 3348-49 and 3352-53.
- 12. A 'wuxian pipa' and a 'quxiang pipa' are preserved in 'The Imperial Treasures in the Shosoin', Japan and there is a 'wuxian pipa' in Korea.
- 13. Pipa plays an important role in accompanying various genres of vocal songs such as 'quzi-ci'曲子詞, 'zhugong-diao'諸宮調,'taozhen'陶真and 'tanci'彈詞; and is also included in regional or folk ensembles such as 'nanguan'南管'Jiangnan sizhu'江南綠竹, 'xianso-diao'弦索調, etc.
- 14. The 'improvement' of traditional Chinese instruments, as well as the development of the modernized traditional Chinese orchestra, was started during the period (1937-1949) by the Music Department of BCC (Boradcasting Corportation of China) when mainland China was still under the government of the Republic of China. This formation was inspired by the Western symphony orchestra. [See Xiandai guoyue (Modern traditional Chinese music), p.35, 82, 85-87, by Gao Zi-ming.] After the founding of the People's

Republic of China, the trend in instrument-modernisation continued.

- 15. Part one of the "Hua Qiuping pipa-pu", according to Hua's statment, originated from the version of the master pipa player Wang Junxi 王君錫 of the Northern School; and the second part was adapted mainly from his teacher, Chen Moufu 陳牧夫 (17th-century) of Southern School.
- 16. The original title of "Li Fengyuan pipa-pu" is "Naubeipai shisantao pipa xinpu" (The thirteen pipa suites of the Southern and Northern Schools); nevertheless, most pipa players, for convenience, call it "Li Fengyuan pipa-pu".
- 17. "Yinzhou gudiao" was published after the establishment of the Republic of China (1911).
- 18. This piece has different names in different versions. For instance, in "Yangzhengshian pipa-pu", it is named "Xiao and Drum Amidst Sunset" 夕陽籬鼓 , and in Li Fengyuan pipa-pu, "Xunyang pipa" 海陽琵琶, the author hypothesises probably an attempt to ascribe that this was this piece to the famous Tang poem "Pipa xing". However, the above name (Spring and Moonlight upon a Flowery River) is the most popular one; and most players, for convenience, call it "Chun-jiang" 春江 (Spring River).
- 19. This piece is listed in "Li Fengyuan pipa-pu"; Li ascribed the music to the story of Princess Wang Zhaojun. The story of Zhaojun is described in note 21.
- 20. Both "The Great Ambush" and "The Tyrant Took Off His Armour" refer to the last decisive battle in 202 BC between the great hero Xiang Yu and his opponent Liu Bang 對邦, from different points of view. "The Great Ambush" takes mainly the point view of the victory of Liu Bang, while the piece "The Tyrant Took Off His Armour" aims at depicting the tragic hero Xiang Yu. They are considered the most virtuosic, dramatic and dynamic showpieces for the pipa. The identity of the composers and the dates of the compositions are uncertain.
- 21. There were two legends involving the pipa and a princess. The first one was stated in the preface of Fu Xuan's 傅玄 "Pipa-fu"琵琶赋(217-278 AD): "When the Emperor Han sent the Wusun princess to marry Kun Mi 尼彌 (Khan of the Wusun, a central Asian people), being mindful of her thoughts and

longings on the journey, he therefore ordered a craftsman to cut down cheng and chu (two types of Chinese zither) and make amusical instrument (convenient) for (playing on) the horseback." [The above statement is quoted from "The the horseback." [The above statement is quoted from 'Origin of the Short Lute", by Laurence Picken.] According to HansHu漢書(History of Han), the exact when Princess Wusun was sent away was 105 BC. This story not only associates the instrument with the tragic story of princess, it also provides some information of the ancient 'Han pipa' which proves it was not 'qiuci pipa'. Another legend was about the sending away of Princess Zhaojun by Emperor Wu of Han in the year 33 BC to marry the barbarian king (Huns) Shan Yu項羽in order to maintain peace between two countries. According to the legend, Zhaojun played the pipa during her departure from her Almost all Chinese motherland. know these stories, especially the story of princess Zhaojun, though they may not have the experience of listening to the pipa music. As to whether princess Zhaojun did play the pipa during departure, this is still a matter of uncertainty and have been disputed by some scholars. However, emotionally, most people would prefer to ascribe these two legends to the (quxiang) pipa even if they knew the ture origin of the instrument.

- 22. This example is taken from the piece "The Tyrant Took Off His Armour", based on Li Fengyuan's version. In this particular piece, the open strings are tuned as 'A, B, E, a'.
- 23. The transcription is, according to Cao Anhe's annotation, based on the illustration of Li Fengyuan's student Wu Mengfei 吳夢飛。 Quoted from the reprinted version of . "Nanbei pai shisantao pipa xinpu" (The thirteen pipa suites of Southern and Northern Schools).

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PART I

CHAPTER ONE

THE EVOLUTION AND MEANING OF THE CONCEPTS QI 氣 AND YUN 相

[From this chapter onwards, the author is drawing upon his ideas and experiences as a performer, with the result that many statements therein can only be seen as being expressed from one performer's point of view. However, in the authour's opinion, a considered appreciation of the music will substantiate his approach to these issues and concepts.]

and Yun are probably the most important aesthetic and Qi philosophical concepts in every form of Chinese art. The value of an artistic work depends mainly on the manifestation of qi and yun and their quality. Despite the lack of written sources in discussing the theories of pipa music, the aesthetics and philosophy of pipa music can also be defined in terms of these two concepts. In the classical pipa repertoire, the 'military piece', played with extraordinary power, dexterous right-hand finger action and tremendous dynamics, demonstrate qi: the virile characteristic of Yang 陽 power. The 'literary piece', expressed by various left-hand vibrato and slide techniques as well as other different gestures, suggests an elegant and tender mood, and reflect the beauty of yun: The femininity of Through Yin and Yang, or qi and yun, the two Yin 陰 . opposing components of Taoist dualism (and other philosophies as well) co-exist and intermingle with each other in a live performance.

In the absence of written sources, any investigation into the aesthetics and philosophy manifested in pipa music must refer to the theories of other traditional arts such as poetry, calligraphy, painting and other literature. This is because arts involved with literati are always well discussed. As a result, one may find that the theories of literature, painting and calligraphy are strikingly in correspondence with pipa music. Although qi and yun are inseparable in the aesthetic consideration of a performance, it is possible and necessary to examine them separately, since they can be represented in pipa music by right- and left-hand techniques respectively.

From the musical point of view, right-hand playing skills, music texture and the qi are also closely related. Through the repeated application of certain finger skills, known amongst pipa players as 'Zuhe zifa' 組合指法 (combined technique, see p. 101, note 2 for definition.), musical textures are created which are readily available for the capturing of the qi. How 'combined technique' forms the typical pipa music texture and how such textures are most suitable for the conveyance of the qi are also important subjects for discussion. The various left-hand vibrato and slide techniques revealing the micro-tonal movement of the melody, being hidden behind the music notation all the time, are the essence of yun, another important subject for consideration. It is necessary now to examine the meaning of

qi and yun, not only because they have seldom been discussed in pipa music, but also because they are probably the most important concepts in Chinese aesthetics and philosophy.

T. OI 氣

Qi is probably one of the most baffling concepts for the Western mind. It has been translated as air, atmosphere, breath, vitality, life source, cyclic energy, or configured energy. Since modern discussions of qi are usually confined to the metaphysical, the meaning of qi has become more and more abstract and sometimes even incomprehensible. The metaphysical interpretation is one aspect of qi: it arises from the observation of the outside world; and physical experience is the other aspect: the response of the individual through the inspiration of physical experience. Each needs the other for completeness.

The meaning of qi in its early stage

The meaning of qi has developed through several stages. Originally, qi was regarded as an embodiment of natural phenomena. In the book <u>Guoyu</u> 國語(Tales of the States), one of the oldest treatises written c. 500-400 BC, it states:

The regular number of Heaven is six (qi) and that of Earth is five (elements).

天六地五,數之常也。

[Guoyu 1986: 33.]

The six kind of qi of Heaven are 'Yin, yang, wind, rain, darkness and brightness' which are in association with the five elements of Earth: 'metal, wood, water, fire and earth'. Among the six qi of Heaven, the rain and wind bring about the birth of all beings, the qi of brightness and darkness shows the change of day and night as one of the orders of nature; and yin and yang, these two complementary, opposite forces, dominate the nature of all worldly creations. The mixed qi of Heaven and Earth also give the birth of man. This can be found in many other treatises as well. For instance, in the chapter 'Neiye'内拳 of Guanzi 管子 (c. 700-500 BC), it is stated:

Heaven provides 'jing'精 (spirit, essence), Earth provides 'xing'形 (shape), together they bring about the birth of man.

天出其精, 地出其形, 合以為人。 [Zhi 1924: 318.]

Jing is explained in the same chapter as "the essence of qi"精君, 氣之精也。[Zhi 1924: 315]. The concept of qi, or jing, as the source of life was developed from the concept of natural phenomena to become a kind of cosmological ontology which was a great influence for later eras.

Qi and human senses are also closely related, in the book Chunqiu Zuochuan春秋左傳(written c. 500-400 BC) in that:

There are six heavenly influence [qi], which descend and produce the five tastes, go forth in the five colours, and are verified in the five notes.

[Legge 1861: vol 2, 581-82.]

天有六氣,降生五味,發為五色,徵為五聲。[Li Z. 1972: 1051.]

This concept anticipates the nature of Chinese aesthetics which later developed from the interaction between arts and the human senses. Since colours and musical notes, as well as other elements, are treated as transmutation of qi, to convey the presence of qi, especially the contradictory power of yinyang nature, becomes one of the main purposes of Chinese arts in later periods. The following figure shows the relationship between the five elements of Earth and Heaven. [LL 1984:84.]

Five Elements	metal	wood	water	fire	earth
Five Tastes	pungent	sour	salty	bitter	sweet
Five Colour	White	green	black	red	yellow
Five Notes	shang 商 (ri)	jiao 角 (mi)	zhi 他 (sol)	yu 33 (la)	gong 宮 (do)

The transmutation of Heavenly qi nurtures all worldly beings and brings about the birth of man and provides foods on earth, it is therefore regarded as a benevolent act of Heaven and man should respond by behaving virtuously. Otherwise, it will disturb the law of nature in that:

The qi of Heaven and Earth have a correct sequence. When the order of the sequence is disturbed, it is as a result of human behaviour.

夫天地之氣,不失其序,若過其序,民亂之也。 [Guoyu 1986: 9.]

This kind of moral concept of qi as a virtue of Heaven and Earth is a typical characteristic of early Chinese philosophy which can be found in many ancient Chinese treatises. It was Mencius (c. 372-289 BC) who first pointed out that qi can be nourished within the human body and should be accompanied by moral virtues:

I am skillful in nourishing my vast, flowing passion-nature [qi]....This is the passion-nature [qi]:- It is exceedingly great, and exceedingly strong. Being nourished by rectitude, and sustaining no injury, it fills up all between heaven and earth. This is the passion-nature [qi]:- It is the mate and assistant of righteousness and reason. Without it, man is in a state of starvation. [Legge, Mencious: 65-66.] 吾善養治然之氣……其為氣也,至大至剛,是以直養而無害,則塞於天地之間。其為氣,配義與道,無是餒也。 [Mengzi 1987: 20-21]

The above comment was interpreted more metaphysically and morally by later neo-confucians in the Song Dynasty and qi became a means of moral consciousness, convincing men's hearts that the courage of acting righteously will be supported by the developing qi of justice of the individual and of Heaven. The concept of correct behaviour, or human virtues, dominated the ancient way of thinking, with the result that music, in its early stage, became a matter of morals rather than entertainment.

To understand the meaning of 'nourishing the qi' and how to nourish it, as well as to explain why the Chinese do feel the presence of qi, it is necessary to examine the traditional way of self-cultivation.

The experience of qi through meditation

It is quite interesting, yet not coincidental, that all major Chinese philosophies develop similar methods of selfor meditation. This is because Chinese philosophy actually a way of living rather than playing with is metaphysical concepts. Although the meaning of life has been interpreted differently from one school to another. Chinese live what they believe. Training, in conjunction with doctrines, serves as a means of helping one to achieve the ultimate goal of life. In early time, long before the invention of chair, Chinese used to sit in a cross-leg style for reading, making conversation, contemplation or just simply appreciating the wonders of Nature, and so on. Such a sitting style, perhaps the most natural way of sitting, which can be found in many archaic paintings and sculptures, is probably the prototypical sitting style of meditation.

The earliest source of Taoist meditation, known as 'zuo-wang' 坐忘 (literally, sitting-forgetting), is stated in the chapter 'The Great Master' of Zhuangzi (written c. 300-200 BC):

To drop off the limbs and the body, to obliterate human intelligence, to leave off all visible forms and

invisible wisdom, instead just to unite oneself with Tao, that is the so-called sitting and forgetting at the same time.

堕肢體, 點聰明, 離形去智, 同於大道, 此謂之坐忘。

[Ye Y. 1984:85-86]

'Sitting and forgetting at the very moment' is the exact description of deep meditation when the mind of the meditator dives into a state of trance in which one feels the disappearance of limbs, body and thought. Many Buddhist writings have mentioned similar experiences. In connection with the Confucian doctrines of self-cultivation, in the book Daxue 大學 (The Great Learning, written c. 400-200 BC), it is stated that:

The point where to rest being known, the object of pursuit is then determined; and, that being determined, a calm unperturbedness may be attained. To that calmness there will succeed a tranquil repose. In that repose there may be careful deliberation, and that deliberation will be followed by the attainment of the desire end. [Legge. 1861: vol 4, 220-221.]

知止而後能定,定而後能靜,靜而後能安,安而後能慮,慮 而後能得。 [Daxue 1986:1.]

and

Wishing to cultivate their persons, they first rectified their heart. Wishing to rectify their hearts, they first sought to be sincere in their thoughts. [Legge: 222.] 欲修其身者,先正其心;欲正其心者,先誠其意

[Daxue 1986:1.]

The above self-cultivatory steps are similar to the methods of 'zhiguan' 性觀 of the Tiantai School 天臺宗 of Buddhism.

Although the purposes vary, Confucian doctrines aim at the

cultivation of individual morality in order to achieve perfection, whereas the goal of Taoism is to obtain harmony and to unite oneself with Nature, and the aim of Buddhism is to understand the mystery of life and to reach the state of Buddha. The purposes vary but the training methods are similar; and through the practice of meditation, one experiences qi.

The physical feeling of qi germinated through the practice of meditation, although it seems inconceivable and difficult to comprehend, is nevertheless an undoubted experience passed down through thousands of years and has been proven true by meditators from all generations. During the practice of meditation, when one concentrates on the 'dantian' (abdomen) and follows the breathing methods (to breath from the lower part of the abdomen) regularly for a certain period, a kind of moving source arises so that as described by one meditator: [Kapleau 1980:275.]

In perhaps half an hour, a warm spot began to grow in my abdomen, slowly spreading to my spine, and gradually creeping up the spinal column.

Usually, it take weeks or months for one to have the first experience of qi. Once qi is germinated, it moves in a certain directions and gradually spreads through the entire body and forms a circulation. Figure 15 (p. 67.) shows some of the routes of qi movement. The feeling of qi varies at different stages and is described as 'warm', 'cold', 'smooth',

'tingling', etc., known as 'Shiliu chu' 十六年 (The Sixteen Feelings) in Buddhism term which are explained as a variation of 'sida' 四大 (Mahabhiita or 'The Four Greatnesses') during meditation. This links the different meanings of qi from natural phenomena (wind, rain, etc.) and philosophical interpretation together. Although the above association is religious or philosophical rather than scientific, the Buddhist theory (which was originated from India) matches the theory of the ancient Chinese concept of 'the birth of man being caused by qi of Heaven and Earth', and this should not be taken as just a coincidence.

When the movement of qi is blocked somewhere in the body it indicates a physical sickness of the blocked part which can be cured by forcing the nourished qi to pass through. The development of Chinese acupuncture, medical practice, 'tai-ji'太極 exercise as well as many other traditional arts, has a lot to do with the theory of qi movement. Besides the potency of curing physical sickness, this nourished qi can help one to build up a healthy physical condition, to release physical tiredness, to deepen the effects of meditation and to strengthen the degree of concentration which can be found in many discussions of meditation. It is therefore regarded as a kind of energy, a power or a source of vitality.

In the practice of meditation, it is believed that the more years one practises meditation, the more sufficient the

qi; the more sufficient qi enforces a deeper meditation which brings forth a more tranquillized mind. Master artists from time to time emphasize the importance of meditation in order to achieve a higher artistic attainment. The methods of meditation practice, concentration at the abdomen and breathing from the lower abdomen, become the prime principles for artistic performance in order to capture the presence of qi, which is examined in Chapter 3.

Qi as everyday language

The concept of qi enters into every aspect of people's life. Hundreds of expressions of qi flourish within everyday language. For instance:

tianqi 天氣: 'tian' means heaven or sky, the qi of heaven means weather.

shengqi 生氣 : 'sheng' means to produce or to bear, thus the act of producing the qi means getting angry.

qise 氣色: 'se' means colour, thus the colour of qi (of some one) indicates the physical appearance or the complexion (of some one).

qizhi 氣質: 'zhi' means quality, the quality of qi is an equivalent to the word temperament (of a particular person).

The concept of qi is so much involved in every facets of life of the Chinese that it has become an essential part of their temperament and their understanding of beings, doings artistic activities, etc. The meaning of qi has been interpreted differently according to personal understanding, as well as in different situations; and it varies more and more when such a concept is adapted as an abstract aesthetic term for artistic expression.

Qi as an aesthetic concept

The process of qi becoming an aesthetic concept took some time, and happened during the Wei/Jin Period (220-265 AD). It was associated with literature first. Cao Pi曹丕(187-226 AD), in his article "Dianlum lumwen" 典論論文 (discussion of literature), says that:

Literary works depends mainly on (the temperament of) qi, which can be elegant or vulgar according to the very individual and is unattainable by effort. 文以氣為主,氣之清濁有體,不可力強而致。

[Cao P. 1964:vol 77. 508.]

Here, qi is explained as a mixture of gift, temperament and talent of the writer. Later, in painting, Xie-he 浏标 (5th-century) first brought out the most famous and influential phrase 'qi-yun shengdong' 氣韻生動 as the prime principle of 'The Six Principles of Painting' in his article "Gu huapin lu xu" 古畫品錄序 . The concepts of qi and yun influence greatly other types of painting such as 'Landscape', 'Inked-bamboo', 'Orchid', 'Lotus', 'Flowers and Birds', etc. Since then, qi and yun have been often discussed and have become the most

important concepts in Chinese aesthetics. Styles, techniques, forms and structure as well as different terms of qi such as 'biqi' 新氣 (qi manifested through the execution of brush), 'moqi'墨氣 (qi presented by ink) and 'qishi' 氣勢 (the grandeur and power of qi), and so on, each starts from a different angle and reveals certain facets of qi and yun at different levels. Although yun is also an aspect of qi: the feminine qi of Yin. However, when discussing qi, the qi of Yang is usually referred to. Yet qi and yun are inseparable in a completed work and are both essential. Nevertheless, active by nature, most artists in early time took the matter of qi as more important than yun. According to their nesthetic theories, once qi had been achieved, yun followed and flaws in a work, if any, were acceptable. Without qi there could be and ornaments and other artistic efforts become worthless or cheap.

The value of qi as an aesthetic term was also associated with a more philosophical meaning, as the Chinese usually take the attitude that:

If the personality (or temperament) of an artist is first-rate, then the quality of qi-yun in his work must be correspondingly high.

人品既已高矣,氣韻焉得不高。 [Yu J. 1986: vol 1. 59.]

and

If the personality is not first-rated, then he cannot handle the art of ink properly.9

人品不高, 用墨無法。 [Yu J. 1986: vol 1. 131.]

This is because the Chinese believe that artistic performance, like the philosophy of living, based on sincerity, can reveal certain aspects of the personality of the artist. Although qi is usually regarded as a born gift, however, it was Dong Qichang 就其昌(1555-1636) who first pointed out that the improvement of personality through other efforts can refine the quality of qi of the artist to a certain degree by:

Travelling ten thousand miles, reading (or studying) ten thousand books. 10

行萬里路,讀萬卷青。 [Yu J. 1986: vol 2. 726.] Self-cultivation is always important for an artist to achieve a higher state of artist attainment. The manifestation of qi and yun is also the manifestation of the personality of the artist. The meaning of qi, therefore, can be interpreted either aesthetically or philosophically which, of course, relates intimately to the very individual of the artist. To the Chinese, artistic work accompanied by philosophical interpretation is always highly valued.

II. THE MEANING AND ORIGIN OF YUN

Yun, like qi, has different meanings in different situations. In phonetic study, it means tone. In poetry, it means rhyme. In painting, yun has been translated as rhythm or rhythmic resonance. However, when it comes to the discussion

of music, to define yun as rhythm or rhythmic resonance may lead in a wrong direction. Aesthetically and philosophically, yun is a more profound term than its literal meaning would lead us to suppose. It is necessary to examine the original and the various meanings of yun.

The evolution of the meaning of yun

Compared with qi, the word yun appeared much later. No trace of it can be found in the Han Dynasty or earlier, neither has it been recorded in Shuowen jiezi 說文解字, (the earliest book on etymology, written in 100 AD) nor in other Han treatises before the Wei/Jin Period (220-265 AD). Originally, yun relates closely to music. The earliest appearance of this word we can trace is probably "Baihe fu" 白鹤儿 (Poetic essay of the White Cranes) of Cao Zhi 開稿 (192-232):

Listening to the pure 'yun' of the elegant qin.

Ph 雅琴之清韻。

[Zhao Y. 1985: 239.]

And in Xi Kang's稽康(224-263 AD) "Qinfu"琴賦(Poetic Essay of the Qin):

Having changed the 'yun' and the mode, a wonderful feeling arises out of the music.

改韻易調,奇弄乃發。 [ZGY 1983: 113.]

In qin music, as well as in other Chinese music, tempo is never exactly notated and rhythm or chord are rarely of major significance, the meaning of yun here is better taken as a kind of melodic motion or musical expression.

Later on, yun was adopted in literary and phonetic usage. During the late Wei/Jin Period, phonetic study known as 'yin-yun xue' 音稱學 (phonology) became one of the major tasks for ancient literati in order to acquire the ability to compose 'pianwen' 鄭文 · From the linguistic or phonetic point of view, the meaning of yun can be defined mainly as tone, and in poetry or in poetic essay, the meaning of yun becomes clearer if one takes into account Wenxin diaolong 文心聊能 (written c. 6th-century.) which states:

The similar sound (of words), rhyming (resonating) with each other, is yun.

同聲相應謂之解。 [Zhou Z. 1981: 365]
Here, the meaning of yun is rhyme not rhythm. Since then, yun has been broadly used in literary and in phonetic study, much more than in music.

Yun as temperament

Due to the interest in 'xuanxue' 友學(The mysterious study) since the Wei/Jin period, yun has also been borrowed as a description of the personality or temperament of a talented scholar. Terms such as 'feng-風 (style) yun', 'gno-高(lofty) yun', 'xing-性 (characteristic) yun', etc., all are compliments applied to literati with a spiritually-free Taoist temperament. Yun is regarded as a kind of charm, not in the educated or trained manner, but coming naturally and spontaneously from the depth of an individual. Such a meaning

of yun later influenced the philosophical interpretations of it, especially as applied to art.

Yun as an aesthetic concept

Slightly later, the word yun was adopted as an aesthetic term for painting in Xie He's 'qi-yun shengdong' as mentioned before. At its first appearance as an aesthetic concept, yun is a dependant idea of qi: qi is the life force or the whole impression manifested through an entire artistic work; and yun the fragments of certain isolated images or expressions. Without qi there is no life, and the felicitous expression of yun has no root. Therefore, qi is considered to be of prime importance and appreciation in the evaluation of art. However, owing to the Song artists, the meaning of yun later developed into a more profound one and was regarded as the ultimate beauty for an artist to achieve. In literature, the highest a poem is at the same time simple, graceful and beauty of light, yet extremely tasteful. This kind of quality of yun is regarded as the most beautiful artistic achievement. vun has taken on more importance than qi, or at least then, shares its level of importance. It is a revelation of a mature artistic performance accompanied by a mature personality through a particular artistic style.

Fan Wen 范慧 of North Song Dynasty, in a discussion of the meaning of yun with his fellow friend Ding Guan 定概, gives a most detailed definition of the elusive yun:

"The theories of calligraphy, painting and literature are same. When a work is subtle, I notice its subtleness. When a work is special, I notice its speciality. The structure, the beginning and the ending, all have their rules. (Different styles and contents, such as) 'gao' 高 (lofty), 'miao' 炒 (wondrous), 'gu' 古 (old) and 'dan' 德 (tranquil or calm), all are recognizable. Yet, concerning the matter of yun, how would you define it?"

Ding Guan says, "Not-vulgar is yun."

I say, "Of all artistic expressions, vulgar is the ugliest, and yun is the ultimate beauty. 'Not-vulgar' in painting is similar to 'not-doing-bad-deed' in behaviour. In-between the two states, of 'not-doing-bad-deed' and of 'being a saint or a sage', there is a great difference. 'Not-vulgar' is a long way from the state of yun."

Ding Guan says, "'Xiaosa' 瀟灑 (dashing and refined) is yun."

I say, "'Xiaosa' is 'qing' 清 (clean and clear). It is only regarded as a merit. How can one merit embrace all the beauty of the yun?"

Ding Guan says, "Take 'qi-yun shengdong' as the ancient people used to say, (if one can) handle the brush as swift as Wu Taozi¹¹ did, can this be taken as yun then?"

I say, "'Shengdong' 生動 (vividly alive) is the achievement of capturing the 'shen' 神 (spirit). Essentially, it is not yun."

Ding Guan says, "To paint a lion with only a few strokes like Lu Tanwei did, can this be taken as yun?"

I say, "To paint a lion with only a few strokes is knowing the principle of simplicity. It is still not yun."

Ding Guan then asks me to tell him the theory of yun.

I say to him, "'You-yu-yi' 有餘意(literally: having-remaining-mind) in an artistic work is yun."

Ding Guan then says, "I get it now. It is just like the striking of a bell. After the striking sound, the lasting resonance of the bell's sound, with its characteristic enchantment, is yun."

I say, "You only get the general picture of yun and it is still not detailed. And where does yun come from?" Ding Guan cannot answer.

Then I say, "It comesfrombeing 'you-yu'..... literature, there are 'qiao' 巧 (subtle), 'xiong-wei' 雄 偉 (magnificent), 'qi'奇(special), 'dian' 典 (elegant), 'fu' 富 (rich), 'shen'深 (deep), 'wen'穩 (stable), 'qing'清 (clean), 'gu' # (archaic). By obtaining one of them, one can be recognized and renowned. Without achieving (one of the above styles), there is no way to obtain yun. One may also have the ability to achieve several styles, yet yun fades away when one has any intention of being ostentatious. One must therefore, being able to achieve all the styles, conceal one's worldly desire by purifying one's mind and by acting with the principle of simplicity, then a sense of infinite gracefulness will be attained..... Or being 'vou-yu' in achieving one of the styles can also be regarded as obtaining the yun.14

"夫曹畫文章,蓋一理也。然而巧吾知其為巧,奇吾知其為奇,布置閒悶,

皆有法度,高妙古澹,亦可陳指,獨韻者,果何形貌耶?"

定觀曰: "不俗之謂韻。"

余曰:"夫俗者,惡之先;韻者,美之極。曹畫之不俗,譬如人之不為思。

自不為惡至於聖賢,其間等級固多,則不俗之去韻也遠矣。"

定觀曰:"瀟灑之調韻。"

余曰:"夫瀟灑者,清也。清乃一長,安得為盡美之韻乎?"

定觀曰:"古人謂氣韻生動,若吳生筆勢飛動,可以為韻平?"

余曰:"夫生動者,是得其神,曰神則盡之,不必謂之韻也。"

定觀曰: "如陸探微數筆作狻猊,可以為韻乎?"

余曰:"数筆作狻猊,是簡而窮其理;曰理則盡之,亦不必謂之韻也。"

定觀請余發其端,乃告之曰:"有餘意之調韻。"

定觀曰:"余得之矣。蓋嘗閒之撞鐘,大聲已去,餘音復來,悠揚宛轉,聲

外之音, 其是之謂矣。"

余曰:"子得其梗概而未得其詳,且顧愿從生?"

定觀又不能答。

余曰:"蓋生於有餘。……以文章言之,有巧觀,有雄偉,有奇,有巧,有

典,有富,有深,有穩,有清,有古。有此一者,則可以立於世而成名矣;

然而一不储焉,不足以為韻,眾善皆備而露才見長,亦不足以為甜。必也備

悉善而自韜晦, 行於簡易閑澹之中, 而有深遠無窮之味, ……其次一長有餘

, 亦足以為韻; ……"

In music, Chen Youci 陳幼慈, a 19th-century qin player, says in his essay "Qinlun" 琴論 (Discussions on Qin):

Yin (sound) of yun means soundwave.

夫音韻者, 聲之波瀾也。

[ZGY 1981: 443.]

From the above two quotations, the meaning of yun in music is more comprehensible. Firstly, yun is 'the persisting duration of the enchanting sound', or explained more accurately, 'the art of handling note-inflexion'. The application of slide technique with its special quality of micro- or macro-tonal movement, conveys a variety of musical expressions and creates a sense of 'residual taste' which can be taken as 'yunwei' 韻味 (the feeling of yun) or 'weidao' 味道 (taste) in colloquial musical terms. Secondly, yun also has a more profound philosophical consideration and is regarded as the ultimate beauty, which has to do with the temperament,

characteristic, education, artistic attainment and most important of all, to do with age or life experience. It is the ultimate goal of artistic achievement and becomes the final stage of the artistic experience of an artist. The musical implications of yun are explored in chapters 4 & 8. Its philosophy is examined in conjunction with the mixed qiyun in chapters 5 & 6.

Visual aspects of qi and yun

Qi and yun are difficult for modern analytical methods. The involve feeling and intuition. The grasping of which necessitates the attuning of one's mind to the Chinese modes of thinking. In order to initially encounter qi, figure 16 (p. 68.), an excerpt from Wang Fangyu's work, is a good example. The calligraphy '氣' (qi) itself suggests a strong motion of the qi as Wang states:

The use of several tones of ink makes the character appear to vibrate with its own energy. [Wang F. 1984:162.]

The most direct way to appreciate qi is simply to feel it. This sort of impression of qi comes straight forward, just like feelings of hot and cold. However, when the matter of qi and yun becomes something personal, cultural or philosophical, illustrations are necessary. For instance, figure 17 (p. 69.), one of the author's collections, painted by Liang Danfeng 架丹車 (a modern lady artist of Taiwan) is another good example to demonstrate qi and yun.

The powerful and determined strokes that form the lotus leaf, painted by the 'ink-splashing' skill, can be described as the qi; the slightly bent strokes of the stem and the flower petals, providing a gentle and elegant gesture, can be recognized as the yun. With a mixture of qi and yun, the picture also symbolizes an image of the noble temperament of 'junzi'君子(an ancient gentleman or scholar, well educated with refined morality) as the calligraphy of the picture suggests:

I smile to myself, living in this dust-ridden world, remaining uncontaminated.

笑我飛麈竟不行。

Qi and yun acting as an reflection of the personality of the artist is always a common attitude in the performance of Chinese arts, just as Ni Zan 保護 (1301-1374), one of the 'Four Greatest Painters' of Yuan Dynasty, says:

My bamboo (painting) is just a means of expressing the 'yi' (lofty, boundless, untrammelled) qi of my chest (heart). 15

余之竹,聊以寫胸中之逸氣。

This kind of association or symbolic image, the permeation of an artistic work by philosophical ideas, is also one of the main efforts in Chinese arts. And the manifestation of qi and yun can also be taken as a result of the revelation of the mind which of course depends entirely on the interpretation of the very individual artist.

To summarize the relationship and the meaning of qi and yun, in a more comprehensive sense, it can be defined using Kiyohiko's summary [1975:24.] of Wen Fong's article [1966], as follows:

"If qi makes up for a substance of a work, the yun determines the manner in which the substance is expressed."

And

"qi was the vital creative force, and yun the felicitous expression of the qi."

III. QI AND YUN IN PIPA MUSIC

Traditionally, in the discussions of qi and yun in painting, most of the theories mix qi and yun together. This is because, in painting, qi and yun are usually inseparable. Yet in pipa music, because of the nature and the different effects of the right-and left-hand techniques, the main difference between qi and yun can be distinguished without much difficulty.

With reference to pipa music, qi, being active in nature, can be explained as the elements that make the music alive, that build up tension, that create excitement and dynamics, and that, through the execution of right-hand techniques, involve energy and power. Yun is the various

expressions of the music, the timbres, the interpretation of micro-tonal movements, the execution of slides and the different gestures of the left-hand motions. Explained more clearly, qi and yun in pipa music can be illustrated as:

Qi: The Beauty of Yang

Melodic Skeleton

(Hidden in macro/extrinsic melodic movement; active, energetic and powerful in nature, revealed through the application of various strengths of RH finger techniques, including phrasing, intonation, tempi and breath control.)

Yun: The Beauty of Yin

Single Tones as Musical Entities¹⁶

(Hidden in micro/intrinsic movement; passive, gentle and soft in nature, created by various left-hand slide gestures and other embellishments; also includes timbre, which is determined by different plucking angles, plucking speeds and plucking positions of a string with different RH finger actions.)

Figure 16. 'Qi', [Wang F. 1982: 162.]

Figure 17. 'Lotus', by Liang Dan-fang, 1976.

<u>Footnotes</u>

- 1. The date and the author(s) of the book Quanzi are still matters of uncertainty, a version was compiled later by Liu Xiang 劉向(77-6 BC).
- 2. 'Zhiguan'止觀 is a Mahayana Method of 'Cessation and Contemplation', meaning to stop the mind from wandering and to observe into one's inner reality.
- 'Tiantai' School, one of the Ten Schools of Buddhism, is renowned for its 'zhiguan' method of meditation.
- 4. 'Shi-liu-chu' 十六觸 (The Sixteen Feeling) is a Buddhist meditation term. The sixteen different feelings are: 1, 'dong' 動 (moving). 2, 'yang' 痒 (tingling). 3, 'liang' 液 (chilly). 4, 'nuan' 暖 (warm). 5, 'qing' 輕 (light). 6, 'zhong' 重 (heavy). 7, 'se' 施 (rough, not smooth). 8, 'hua' 滑 (smooth). 9, 'diao' 掃 (falling). 10, 'yi' 猗 (fluttering). 11, 'leng' 冷 (cold). 12, 're' 熱 (hot). 13, 'fu' 浮 (floating). 14, 'chen' 沈 (sinking). 15, 'jian' 堅 (hard). 16, 'ruan' 軟 (soft). Quoted from Fujia jinzuo fangfa lun (The Methods of Buddhist Meditation). p. 27. Gao Denghai.
- 5. 'Sida'四大(earth, fire, wind and water) is regarded as the four substantial elements of human body in Buddhist theory.
- 6. Literally, yun means rhyme or rhythmic resonance; 'sheng-dong'生動 means 'appearing alive'. The term here emphasises that in 'Figure painting', the manifestation of spirit, vitality, temperament and gesture is considered more valuable than the visual similarity to the painted object.
- 7. "Gu-huapin-lu xu" (Preface on 'An evaluation of ancient paintings'), written in c. 450 AD, compiled in the book Huishi weiyan, p. 1-2.
- 8 "Tuhua jianwen-lu xulun" 圖畫見聞錄序論 (Commentary on a catalogue of paintings), by Gou Rouxu 郭特席 (11th-century), a master painter of the Song Dynasty.
- 9. "Zhulan lunhua" 竹棚論畫(Zhulan: Discussions of painting) by Li Rihua李日朝(17th-century).

- 10. "Huachanshi lunhua" 走神室論武 (A discussion of paintings in the room 'Painting the chan <zen>'), by Dong Qichang (1555-1636).
- 11. Wu Taozi (8th-century), one of the most famous painters in the Tang Dynasty, also regarded as the greatest painter in the History of Chinese painting.
- 12. Lu Tanwei (5th-century), a famous painter of the Song of Southern Dynasty.
- 13. Literally, 'yi'意 means mind, intention, vision or inner vision; 'you-yu'育餘conveys the idea of something remaining, long-lasting and tasteful. The meaning of yun as 'yu-you-yi' 有餘意 implies that a painting or other works of art must have a sense of sufficiency with a lingering idea, a persistent image or a residual feeling of taste articulated through a particular style.
- 14. The original of Fan Wen's Qianxi shiyan 循溪詩順 (Discussions of poetry) was lost. The above text from it is compiled in Yongle da-dian (A 15th-century Encyclopedia), vol 7, chapter 807, p. 14. ed. Yang Jialuo.
- 15. Ni Yunlin xiansheng shiji 倪雲林先生詩集 (Collection of Ni Zan's poems), appendices p. 5, in Siku congkan: 'Ji'.
- 16. Borrowed from the title of Chou Wen-chung's article "Single Tones as Musical Entities" [1970].

CHAPTER TWO

THE THREE LEVELS OF QI IN PI-PA MUSIC

Zhang Geng 張庚 (1685-1760), one of the outstanding painter in Qing Dynasty, classifies the various levels of qi as:

There are qi and yun which have their origin in (the execution of) ink, and (the execution of) brush; which originate intentionally (with effort) and unintentionally (effortlessly). The unintentional one is the highest, as far as aesthetic value is concerned, the intentional one is the second, the one originating from brush is comparatively lower and the one coming from ink is the lowest.

氣韻有發於墨者,有發於筆者,有發於意者,有發於無意者,發於無意者為 上,發於意者次之,發於筆者又次之,發於墨者下矣。

[Yu J. 1986 :vol 1. 225.]

In the author's opinion, the qi developed from the brush and ink is at the level of the execution of technique. The qi of intention, involving what to do and how to perform it, can be referred to the aesthetic level. The unintentional qi, which involves Taoist effortlessness, can be classified as at the philosophical level. The above classifications are also paralleled in pipa music, in which the lowest level is the execution of various finger techniques. The aesthetic level deals with typical forms and content as well as the art of performance. Through a typical pipa music texture, formed by combined techniques, the qi of intentional effort can be

classified within two main aesthetic categories: 'Yiqi hecheng' 一氣呵成 ('To accomplish within one qi motion' or 'The Unbroken Continuity'), and 'Qishi'氣勢(The Grandeur and Power of Yang). In achieving the intentional qi, finger technique known as 'zuhe zhifa' (combined technique) and breathing are important subjects to examine. The philosophical level involves the mental or psychological state of the artist. The resultant qi, which cannot be achieved by effort, but rather by effortlessness and spontaneity, appearing as a kind of uncontrived and unexpected chance music, is regarded as one of the highest achievements of Taoist experience.

The relative value of the above classifications gives rise to some arguments. And there were always different opinions in whether the aesthetic or the philosophical level arguing should be regarded as the higher. A Confucian scholar and professional artist may have entirely different points From the philosophical standpoint, philosophy is living and art is of means of expressing a the philosophical ideas. From the professional point of view, when it comes to the evaluation of the arts, the value of the artistic work depends on the level of the artistic achievement rather than the philosophical. An artistic work accompanied by profound philosophical ideas or performed by a philosopher is not necessarily good: how and to what extent performer articulated the music and brought his musical personality to bear upon it ? These are important matters.

The answer to the argument between philosophical and artistic judgement may well be a personal one, dependent upon the individual's point of view. However, when it comes to the matter of qi as the result of performance, the 'unintentional qi' is always valued the highest. Nevertheless, in Chinese arts, aesthetics and philosophy are always kin: it is the author's belief that a happy marriage of philosophy and artistry in performance is the ideal goal for Chinese artists.

I. QI AS 'LI' カ (Energy, strength or power)

Technique is essential in any kind of artistic performance. In pipa music, besides to have the ability to handle the various finger techniques properly, one must attain the 'zhili' 拍力 (finger power) in order to capture the qi. This is based on the same theory as the handling of brush in Chinese painting or in calligraphy. In painting or in calligraphy, the handling of the brush with strength is the prime principle in capturing the qi of the brush. The student is told to hold the brush with full strength when practising as if to penetrate the paper with the soft tip of the brush. Being able to move freely without obstruction and at the same time to concentrate the strength on the soft tip of the brush as if it had become hard like that:

Drawing on the sand with an awl; or pressing on the (soft) seal-cloy with a (hard) seal.³ 如錐畫沙,如印印泥。 All these things assist in the obtaining of the qi of brush. It is not an easy task for a beginner to attain the ability both to penetrate the energy into the soft tip of the brush and simultaneously to move freely without obstruction. This of course requires years of arduous practice. Figure 18 (p. 98.) is an ideal example of this strength of the brush. Each stroke used to paint the garment appears as if it had been carved by a chisel instead of being painted by a soft brush.

In pipa practice, the strength should be transferred to the right hand finger tips as described as:

As for the beginner, the strength was exerted through his (right) arm. Later on, he improves by enforced strength from his wrist. Finally, the strength is imposed through his finger tips. Then, his hand is able to follow the instruction of his mind.

初學者力在臂,漸進力在腕, 純熟後, 力在指端而得心應手矣。 [Shen Z. 1916:18.]

This kind of 'zhili' 指力 (finger power) is known as 'yin-jin' 格勁 in pi-pa practice. There are many different right-hand finger techniques in pipa playing, and with some of them it is easy to impose strength while with others, finger power is extremely difficult to obtain. In the author's experience, to transmit the strength of the entire body to the finger tips, the player has to transfer his energy through the route from the abdomen to the arm and to the wrist and then through the fingers to the fingertips; from there, the

energy is channelled into the instrument. In other words, the instrument is an extension of the body. And the notes which are played form the end of a chain-reaction, beginning inside the player: the initial energy, the tension present in a particular musical context. The totality of the experience of the player, from thought to energy to the plucking of the string, contains the necessary steps to achieve the qi as 'li' or energy as well as 'qishi' (The Grandeur and Power of Yang).

From time to time, pipa players have developed many ways for finger practice besides numerous musical exercises: for instance, to make a tiny bow to exercise the right-hand fingers anywhere and at any time, to roll two iron balls (approximately the size of a table-tennis ball) within the right-hand in order to train the strength of fingers, or to practise finger-tremolo by placing one's hand into frosty water in winter in order to adjust the finger action to all conditions, etc. Although the last one sounds a little extreme and may cause the opposite effect, the idea is to develop power in the finger action. Knowing how to impose 'yinjin', and having the ability to invigorate the finger power, brings about the qi as the result of 'li' (energy, or finger-power).

In artistic presentation, the Chinese adore the sense of qi as a means of power or energy. For example, in the following music, an excerpt from the famous "The Great Ambush", the whole section is just a two-note combination repeated thrice in a free tempo style. The significance of the music is to stress the musical effect created by the application of finger power.

Tape excerpt 1: "Shimian maifu" 十简埋伏(The Great Ambush), section 4.
play 3 times, poco a poco accel.

This is actually neither a tune nor rhythm, but simply a performance of finger technique. Through the execution of 'yao-zhi' 搖指 (one-finger-tremolo) [see appendix A for illustration of RH techniques], the various effects of the music, the tension, the atmosphere, the dynamics, or the 'qi as li' as a means of power or energy, immediately arise. Finger technique actually creates the music: this is always one of the typical characteristics in pipa music. In Wenxin diaolong 文心雕龍, chapter 28, Liu Xie劉勰(c. 465-532) states:

A pheasant may seem colourful with his feather, but he can only fly up to a distance of hundred feet. This is because he is too full of flesh and is unable to exert his strength. The eagle, with no colour in his feathers, can fly high into the sky. The reason is that his bone is strong and his qi is vigorous.

夫晉署備色而翱翥百步,肌豐而力沈。鷹隼乏采而翰飛戾天,骨 動而氣猛也。 [Zhou Z.1981:321.] treated as minor significance while 'li' (energy) is an essential matter. The capturing of 'qi as li', or the source of energy and vitality, is itself an art. Qi as energy or finger power is also the most important source in depicting 'qishi' 氣勢 or 'the beauty of Yang'. This also explains why pipa music usually appears extremely simple in melody, in rhythm and in harmony. Simplicity, being one of the main Chinese attitudes to artistic expression, is probably the most direct and effective manner of performance and creating when 'li' is involved.

The application of li does not indicates a full strength finger action all the time. The energy of qi can be conveyed through the application of different degrees of li, though usually, the greater the strength, the more vigorous the qi. The next example, another simple texture for the performance of finger action with accelerando, shows the gradually increasing strength of finger power. The tension of the music holds together even when it is played pianissimo.

Tape excerpt 2: "The Great Ambush", section 3. starts slow and accel.

The above two examples deal mainly with that kind of 'qi as li' which is usually demonstrated in a simply notated musical context. Because of its simplicity, the player has to find a way to convey the qi or to hold the tension of the music together. And because of the usual lack of strict instruction in notated form, the player is quite free to improvise the music, even to play it differently in each repetition if necessary. When performing within the freer tradition of the pipa repertoire, the player has to judge his own interpretation and his role becomes a vitally important one. The same piece of music performed by different players may sound entirely different, another main aspect in pipa performance. Freedom needs control, and the art of free interpretation in pipa music is also the art of control. This control results from the individual's own degree of understanding of music, artistic and life experience, and his particular achievement of qi and yun.

In pipa music, finger power is always the prime principle in capturing the 'qi as li'. When the musical textures require the repetition of certain finger techniques, or in fast music, two kinds of qi are produced: 'yiqi hecheng' and 'qishi'.

II. QI DEVELOPED THROUGH INTENTIONAL EFFORT

1. 'Yiqi hecheng' - 氣呵成 ('The qi of unbroken continuity' or 'To accomplish with one qi motion')

'Yiqi hecheng' is always the most important rule in artistic performance and also highly valued in aesthetic appreciation manifested through a completed work. The whole term can be explained in two ways: to accomplish (a work) in one breath or with one continuous sense of qi. The first one deals with the execution of the performance, which is carried out smoothly or naturally as if the whole procedure has been finished within the time of one breath or concentrated effort. The second is the unobstructed manner of continuous sense of qi articulated through a complete Both meanings emphasize the importance of the artistic work. unbroken continuity: of the dexterity of the performance and of the unbroken qi motion manifested through the work. The swift execution brings forth the unbroken continuity of the qi motion manifested through the resultant work and the unbroken qi manifested through the same work also indicates the smoothness the perfection of the artistic performance. These qualities are inter-dependent.

Many literary descriptions have been written to praise the beautiful motion of the 'qi of unbroken continuity': for example, moving smoothly like 'xingyun liushui' 行理流水(the floating cloud and the flowing water) [CY 1915: 1206] or as swift as 'yixie qianli' 一海千里 (the movement of the river running a thousand miles) [CH 1947: 5], or the movement of the everflowing Yellow River as it comes from heaven. All of them give the impression of a fast, smooth and unbroken motion.

When the motion is carried out, in between the start and the ending, no matter how long the whole motion takes, no obstruction can be found but purely the act of an unbroken continuity. Figure 19 (p. 99.) is one of the best examples in demonstrating the 'qi of unbroken continuity'; the calligraphy shows a swift and smooth execution of the brush as if those words came from the heart of the artist spontaneously. Other examples of this unbroken continuity would include the discipline of 'taiji'太極, with its deliberately slow-moving patterns of exercise, and ballet dancing, where a set of dance techniques combines to make an artistic continuity. 'Yiqi hecheng' is one of the main states for an artist to attain.

In pipa playing, the meaning of 'yiqi hecheng', instead of being explained as just one breath (since the shortest piece may require a few minutes), is better represented as a continuous performance achieved by means of one concentration. It doesn't matter how long the whole piece is or how many breaths the player actually takes.

Since the nature of qi is active, the tunes are always fast in tempo. From the performing point of view, there are two ways to convey unbroken continuity: to apply the right-hand finger techniques regularly, or irregularly. The following example, executed by irregular combinations of 'tan'郊 and

'tiao'挑 skills gives an impression of the unbroken movement of qi.

Tape excerpt 3: "Yangchun baixue" 陽春白雪 (Snow in Early Spring), section 6.

Accelerando is another way to convey the 'yiqi hecheng'. Although the music starts slowly, and gradually accelerates to a fast and steady speed, the entire tune still appears in an unbroken and continuous manner.

It is not too difficult to achieve 'yiqi hecheng' in a short section with a steady tempo. To accomplish the unbroken continuity for a whole piece with several sections means much more, especially when each section has a different tempo. In the following tape example, the whole section contains a variety of tempi, the emphasis being upon the smooth movement from phrase to phrase rather than the actual notated values.

In order to achieve a sense of unbroken continuity, the player has to determine the tempo of each phrase and mini-section, as well as the time-value of each single note of the tune. As a result of a performance, some of the notes and phrases are shortened and some are slightly longer than the notated form. The time-value of each note, phrase and mini-section depends on its relationship to the overall volume, speed and space. Apart from the spacing of note to note or phrase to phrase, the combining of different phrases with different atmosphere, timbre and dynamics, in a fluent and natural way, is essential in achieving the 'qi of unbroken continuity'.

Tape excerpt 5: "Taishan guanri" 泰山親日(Watching the Sun from Mount Tai), section 2.

starts slow and accel..... = 120-136

Right-hand playing skill 'zuhe zhifa' (combined-techniques) plays an important role in both the capturing of the qi of unbroken continuity and the qishi. They also determine the development of some pipa textures and forms of expression, which will be examined in the next section. The following example, applied by one of the combined-techniques 'feng-dian-tou' 馬斯爾 (see p. 311), shows a breathless melodic movement through the whole section. Since the application of 'feng-dian-tou' requires more strength and speed, a more energetic qi results.

Tape excerpt 6: "The Great Ambush", section 8, bars 1-8.

The stronger the finger strength applied, the more active the 'qi as li' is conveyed. 'Yiqi hecheng', though it usually deals with the swift and smooth movement of finger action, is more appreciable when accompanied by finger power. And when the application of finger power develops to the maximum degree, it becomes 'qishi'.

2. 'Qishi' 氣勢 (The Power and Grandeur of Yang)

Like many other aesthetic terms, the original idea 'qishi' is also inspired by the book of Zhuangzi, magnificent style as well as by it content. For the Chinese artists, beauty is refined not a matter of inner content. The highest sensual appearance, but of is something extremely big, like beauty the vastness

of Nature, and at the same time having immeasurable charm. For instance, in describing the beauty of the infinitive greatness of the 'Donghai' 東海 (literally, Eastern sea), in the chapter 'Qiushui' 秋水 (Autumn Flood), it is stated that:

It is more than a thousand 'li' (mile) in length (wide), it is deeper than the height of a thousand men mounted on top of each other. At the time of Emperor Yu, there were nine floods in ten years; all of this water ran into the sea, without augmenting it. At the time of Emperor Tang, there were seven droughts in eight years; no water ran into the sea and it still showed not the slightest diminution. Duration, quantity, these terms do not apply to the sea. [Bryce 1984: 194.]

夫千里之遠,不足以舉其大,千仞之高,不足以極其深。禹之時十年九滾,而水弗為加益,湯之時八年七旱,而崖不為加損。夫不為頃久推移,不以多少進退者。

[Ye Y. 1984: 188.]

And of the 'Beihai' 北海 (literally, Northern Sea):

Of all their waters, the greatest is the ocean. Innumerable rivers pour their water into it without cease, yet never augmenting it. It flows out the eastern through continuously straits. without diminishing. It neither floods nor shrinks great rivers; its level is always the as do the same, invariable. [Bryce 1984: 189] 天下之水, 莫大於海, 萬川錦之, 不知何時止而不盈? 尾剧泄 之,不知何時已而不虚。

[Ye Y. 1984: 176.]

Although the Autumn River is self sufficient and beautiful, compared with the infinite Northern Sea, its beauty becomes secondary. Yet the ocean, in comparison with heaven and earth, or with the universe, appears small, so that:

I feel myself to be no more than a stone or a shrub on a mountain. [Bryce 1984: 189] 吾在天地之間,猶小石小木之在大山也。[Ye Y. 1984: 176.]

The capability of embracing all without being too much, and at the same time without diminishing, is the essence of the beauty of 'da-mei'大美(great beauty).

Such a concept of 'da-mei' has a decisive influence upon later eras in literature, poetry, painting, calligraphy, as well as other arts. The beauty of da-mei is conveyed by the artist through the concept of qishi. The image of The Great Wall, creeping up and down from mountain to mountain endlessly, apart from achieving the sense of unbroken continuity, is one of the best examples to demonstrate this kind of beauty. manifestation of qi, an attempt to depict or to recapture the magnificent force and beauty of Nature, is and is regarded as the beauty of artistically highly valued In calligraphy, qishi can be felt the virile Yang force. through the execution of brush with tremendous power. (see painting, this kind of beauty is figure 20, p. 100.) In usually conveyed through a gigantic breadth of paper, by the endless piling up of mountain upon mountain, or by the application of monochromic wash, implying the fading of a misty cloud into a void of infinite depth, or by the 'ink-splashing' style in depicting a huge mountain in the rain. In literature, the beauty of qishi is described as:

Like thundering, like lightening, like the long wind coming from the gorge, like the scenery of the high mountainand steep cliff, like the pouring of the water erupting from the dike.

如蹇,如霍,如長風之出谷,如崇山峻崖,加決大川。

In pipa music, qishi is conveyed through extreme finger power accompanied by 'breathing' ('breathing' is discussed in next chapter). Every effort is made to convey the magnificent force of Yang. 'Qishi' (The power and grandeur of Yang) is the essence of da-mei (great beauty).

The military pieces of the pipa repertoire are mostly renowned for their effects in conveying 'qishi', the quality which actually makes the music of the pipa especially striking comparison in with that ο£ other traditional Chinese instruments. Through the execution of the extremely powerful finger action, various impressive musical effects arise: the atmosphere of the battle field, the marching and the fighting of one thousand troops and ten thousand horses, the hollow wind, the thundering, the firing of the cannon ("The Great Ambush" and "The Tyrant Took off His Armour"), the gliding of the geese in the boundless heaven and the magnificent scenery

of nature ("Geese Landing on the Flat Sandbank"), etc. In depicting qishi, the tempo of the music may be either continually fast or may acquire an accelerando; a sense of unbroken continuity is always essential. The power of the finger action, usually following the movement of the melody, is the source of the power of qishi. When the melody reaches its climax, maximum finger strength is imposed. For instance:

Tape excerpt 7: "Bawang xiejia" 霸王卸甲 (The Tyrant Took off His Armour), section 8, bars 1-22.

An accelerando played with maximum finger power is another easy and direct way to build up the tension of qishi:

Tape excerpt 8: "The Tyrant Took off His Armour", introductory phrase.
starts slow and accel.

'Qi as li' (finger-power), 'yiqi hecheng' (the unbroken continuity) and 'qishi' (the grandeur qi power) are the three main kinds of qi found in pipa music. Together, they mean tension, dynamic, atmosphere, energy and breathing, etc., and have to do mostly with right-hand technique, obtainable through practice and other artistic efforts; this is regarded as the qi of intention. Unintentional qi is, by its nature, unobtainable through effort, and is regarded as the highest manifestation of qi.

TIL. OI DEVELOPED THROUGH UNINTENTIONAL EFFORT

Unintentional qi is an inspiration of Taoist experience. It may be found in all kinds of artistic experience. To say it is exclusively a Taoist experience may not be appropriate, Taoism is the first school to fully realise the importance of 'wuwei' 無為 (not to intend to do anything with and 'ziran' 自然 (to be natural and effort) spontaneously): the essence of the Tao. Like the Tao (or universal principle) of Nature, it operates spontaneously, not according to a plan and without reason, yet it nourishes all beings. Everything is done under the law of wuwei and ziran. To put it into everyday experience, in making a decision or doing something, for instance, Taoism prefers to let the mind or the intuition work on itself without interfering with it, and as a result, it usually functions better; just as we do not know why and what makes the heart beat, or how we digest, and we do it without thinking how and why, but just simply do it naturally. To be natural is the prime principle in Taoist theory:

"A Kui (a mythical animal) with one foot, asked a millipede: 'How do you come to have so many legs?'-The millipede said: 'Nature made me thus. central body and filiform legs all round. I move heavenly gifts (that nature has given me) without knowing why nor how.' - The millipede said to the snake: 'Without feet, you move faster than I who many; how do you do it?' - 'I don't know,' have so said the snake, 'I glide like this, naturally.' [Bryce 1984: 193.]

[Ye Y. 1984:185.]

Under the principles of wuwei and ziran, everything operates naturally and spontaneously. The unintentional qi conveyed in an artistic work is an extension of the unfettered mind. It differs from the previous kinds of qi and is unobtainable by effort. It is manifested only when the mind is in the state of absolute tranquillity, absolute freedom or absolute concentration without a second, reasoning mind, standing behind it; this is the same as the state of 'zuowang' (sitting and forgetting at the very moment) or 'xinzhai' û m (literally, heart-fasting.) in Taoist experience. In the chapter of 'The Great Master' of Zhuangzi, the meaning of 'xinzhai' is ascribed to the dialogue of Confucious and his disciple:

"May I ask what the fasting of the mind is?"
Confucius said, "Make your will one! Don't listen with your ears, listen with your mind. Don't listen with your mind, but listen with your spirit [qi]. Listening stops with ears, the mind stops with recognition, but spirit [qi] is empty and waits on all things. The Way [Tao] gathers in emptiness alone. Emptiness is the fasting of mind." [Watson 1964:54.]
「敢問心焉?」仲尼曰:「無聽之以耳,而聽之以心,無聽之以心,而聽之以氣;聽之以耳,心止於符。氣也者,處而待物者也,唯道集處,處者心齋也。」

And in the chapter 19 of Zhuangzi, their is a story describing how a master wood sculptor prepare himself for work:

Woodworker Ch'ing carved a piece of wood and made a bell stand, and when it was finished, everyone who saw it marvelled, for it seemed to be the work of gods or spirits. when the marquis of Lu saw it, he "What art is it you have?" Ch'ing replied, asked. "I am only a craftsman- how would I have any art? There is one thing, however. When I am going to make a bell stand. I never let it wear out my energy. I always fast in order to still my mind. when I have fasted for three days, I no longer have any thought of congratulations or rewards, of titles or stipends. When I have fasted for five days, I no longer have any thought of praise or blame, skill or clumsiness. And when I have fasted for seven days, I am so still that I have four limbs and a form body. By that time, the ruler and his longer exist for me. My skill concentrated and all outside distractions fade away. After that, I go into the mountain forest and examine the Heavenly nature of the trees. If I find one superlative form, and I can see a bell stand there, I put my hand to the job of carving: if not. I let it go. This way I am simply matching up 'Heaven' with 'Heaven.' That's probably the reason that people wonder if the results were not made by spirits." [Watson 1964:126-7.] 梓慶削木為鏞, 鏞成, 見者驚猶鬼神。魯侯見而問焉, 曰: "子何術以為 焉?"對曰:"臣工人,何術之有!雖然有一焉。臣將為鏞,未嘗敢以耗 氣也,必齋以靜心。齋三日,而不敢懷慶賞爵祿;齋五日,不敢懷非譽巧 拙;齋七日, 輒然忘吾有四枝形體也。當是時也, 無公朝, 其巧專而外母 消;然後入山林,觀天性;形軀至矣,然後成見辨,然後加手焉;不然則 已。則以天合天,器之所以凝神者,其是與! [Ye Y. 1984:211.] Only in such a state can the mind function spontaneously, just like the operation of Tao or the law of Nature. The resultant qi of an artistic work is the manifestation of the Tao itself through an artistic form. When such an unintentional qi arises, in any attempt to maintain or to recapture the feeling of that very moment, it flees away, like a bird flying across the sky without leaving a trace. The only way to keep it is to probe into the state of 'zuowang' or 'xinzhai'.

The presence of the qi of unintentional effort can only be seen in painting and calligraphy. This is because painting is a matter of ink and paper; once this kind of qi has been attained, it remains; and the painter is always free to choose his most favourite picture to preserve. Yet it is difficult to acknowledge it in a musical performance, for since music vanishes after the performance, so does the unintentional qi if attained. This qi, unlike the previous ones, also indicates the presence of yun and is regarded as one of the highest artistic achievements. It is extremely difficult, even for the most virtuosic and experienced professional musician, to attain the qi of unintentional effort especially while facing the various pressures of public performance. However, unintentional qi may still arise at a particular moment. For instance, in performing the first piece of a recital, or in the first performance of a new composition or the last piece of a recital. The first two have to do with the pressure, when the

pressures are so enormous that the player is forced to concentrate without a second thought while playing. This stirs up the player's potential, and results in a superb performance. Or in the last piece, while all the pressure is fading away, when the player feels free to enjoy the performance, the qi of unintentional effort arises.

It is also noteworthy that a player can obtain qi without realizing the theory of qi, so long as he did the right thing. As a matter of fact, almost without exception, instrumental players have the experience that the music suddenly appears so spontaneous in an indescribable beautiful and 50 surpassing their usual standard, thought they might not know how and why. And it is also not a must for a player to have the knowledge of the matter of qi in order to be a good player, just as knowing the engine does not make a good driver, though knowing how the engine works can surely help the car run longer and better. After all, aesthetic concepts are the result of artistic experience rather than just theoretical understanding. In the author's opinion, this sense of unintentional qi was partly captured in the recorded performances of tape excerpts 5, 30, 44, 68, 70 and 72.

Since the unintentional qi is extremely difficult to attain by effort, it is therefore almost impossible for two or more players to have the same mental status of absolute effortlessness or to obtain the unintentional qi at the same time. This also shows why most of Chinese performers prefer to

play solo. However, since the unintentional qi is usually unobtainable on the stage while facing numerous audiences, professional players therefore aim not at how good they can be when attaining the unintentional qi, but how good they can still be without the presence of the unintentional qi.

Aesthetically or musically, the capturing of the intentional qi is a matter of interpretation and performance, to do with the natural gift of a player. Yet, and philosophically, the qi, especially qishi, is also revelation of the personality of the artist. The quality of qi depends mainly on the temperament and personality of a For instance, a fiery tempered player would play the music impulsively and a performer with a cautious character would certainly play with great precaution which brings about different quality of qi. However, apart from natural talent, hard-earnt erudition is also essential. Traditionally speaking, to achieve a more powerful qishi, an artist should have the aspiration of 'ten thousand books in his mind', or to have 'one thousand rocks and ten thousand mountains his chest 的 中先有千岩萬壑. The unintentional qi, involving mostly the mental state of an artist at the very moment of a performance, is not obtainable by effort. However, to cultivate the personality and temperament, or to purify the mind, is intrinsic. Once the detached mind is tamed and with less secular desire, the chance of attaining the presence of the unintentional qi will certainly increase.

Figure 18. 'The Sixth Patriarch', by Liang Gai (Song dynasty).

[llarada 1959:168.]

Figure 19. Shen Can's works of Calligraphy (Ming Dynasty).

[Shen C. 1986: 13]

Footnotes

- 1. Zhang Geng, also known as Zhang Pu-shan 張浦山. The article "Pushan Lunhua"浦山論畫 (Discussion of Painting by Pu-shan), was written in c. 1750.
- 2. 'Zuhe zhifa' or Combined-technique: To combine a certain kinds of right-hand finger techniques and play repeatedly. Their contributions to qi are discussed in Chapter 3, and a detailed analysis of various right-hand combined techniques is given in Chapter 7, section 2.
- 3. Chu Suiliang's 褚遂良 (596-659) "Lunshu" 論書 (A discussion of Calligraphy). Chu Suiliang was one of the most famous calligraphers of the Tang Dynasty. The comment is quoted from Liuyi-zhiyi, vol 113, chapter 272, p. 18. in Siku quanshu zhenben chuji.
- 4. The word 'yin' here means 'internal', 'concealed'; 'jin' is equivalent to strength. The term means to impose the strength without being noticed. This also indicates not to tense the muscles while imposing the strength. Indeed, to relax the muscles is always a prime principle in any kind of instrumental playing.
- 5. Literally, 'yi' means 'one', 'he'呵, 'to exhale' or' to breath' and 'cheng'成, 'to finish' or 'to accomplish'. The term 'yiqi hecheng' here means to accomplish a work in a manner of unbroken continuity.
- 6. 'Shi' ! literally means power, force, tendency or influence The term 'qishi' indicates the beauty of a gigantic force of qi manifested through an artistic work.
- 7. Xibaoxuan wenji: chapter 6, "Fu Lu Xiefei shu"復界絜非書(In answering the letter of Lu Xie fei), p. 10-11, by Yao Nai 姚鼐 (1732-1815), one of the most important scholars of the Oing Dynasty.
- 8. The above situations are based on the author's personal experience. In fact, the first experience of qi on the stage was also the author's first performance which happened 20 years ago in Taipei. At that time I was still a student, too young to feel the pressure. I remember I just kept on playing thoughtlessly. As I grew older and realized the pressure of the stage, this kind of qi

appeared less. Among two hundred concerts, no more than twenty pieces achieved the unintentional qi.

9. "Huashi huiyao" 萧事繪聚(The principles of Painting), by Gong Shitai貢師泰(1298-1362), quoted from Zhongguo gudian huihua meixue zhong de xingshen lun (A discussion on the Form and Spirit in Chinese ancient painting), p. 35, by Guo Yin.

CHAPTER THREE

RIGHT-HAND COMBINED TECHNIQUE, BREATHING AND OL

What is the character of typical pipa music? Where does the overwhelming power of the music came from? What is the secret of its mysterious charm? Why does pipa music possess such a richness of characteristics? The answers lead mainly to the application of various right-hand combined techniques and left-hand slide skills.

Pipa playing technique, like many other traditional Chinese arts, is not treated merely as a physical technique. The expression of pipa music relies greatly on the way finger techniques are executed. The execution of right or left hand finger skills involves preparation, concentration, breathcontrol and interpretation, and above all, the mental and psychological states of the artist. This is similar to the handling of brush and ink in Chinese calligraphy or painting, which is itself an art. Therefore to discuss qi and yun of pipa music is not only a matter of aesthetics and but also involves the art of performance. philosophy. conveyed qi and yun also indicates the temperament and the personality of the performer. The quality of the qi and yun results from the interpretation of a piece. In the book of Zhuangzi, chapter 1, section 3, 'Yang-sheng-zhu' 數學可能 (The

Secret of Caring for Life), there is a story about a butcher named Cookding 庖丁 . Being highly praised for his skill in cutting an ox as effortlessly as performing the dance of Sanglin 桑林 and as artistically as the music of Jinshou 紹育, the butcher replies:

"What I care about is the Way, which goes beyond skill. When I first cutting up oxen, all I could see was the ox itself. After three years I no longer saw the whole ox. And now-now I go at it by spirit and don't look with my eyes. Perception and understanding have come to a stop and spirit moves where it wants." [Watson 1964:46-47.] 臣之所好者,道也,進乎技矣。始臣之解牛之時,所見無非牛者,三年之後,未嘗見全牛也。方今之時,臣以神遇,而不以目視,官知止而神欲行,依乎天理。

The story has been broadly quoted in later times and is regarded as the highest achievement of technique. Since then, the discussion of technique has been devoted more to spiritual matters than physical motion. Apart from the execution of playing skill as a spiritual matter and interpretation or recreation, from the musical point of view, the right-hand combined techniques form a macro/extrinsic melodic skeleton and the micro/intrinsic movement of the left-hand slide techniques governs most of the expressions of a piece.

Modern composers find pipa music difficult to compose.

This is because pipa music is not just a matter of melody or rhythm, but involves greatly the application of finger

techniques. A tune may appear beautifully when played by a flute or a bow instrument, yet it may not be suitable on pipa. Plucked instruments need more than just a melodic line. However, owing to the complexity of both right- and left-hand playing skills, pipa music develops its own characteristics. For instance, the tune of the folksong "Send Me A Rose Flower", has only 24 bars:

When it is adapted for the solo pipa, the whole piece becomes over 170 bars in length, simply by playing the tune seven times, each time using a different playing skill, plus occasionally a few bridge-passages to connect the repetitions of the main tune.

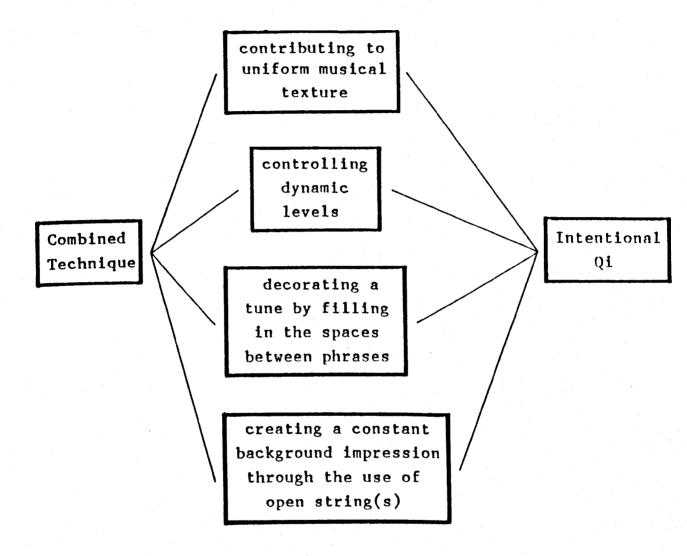
Tape example 9: "Send Me a Rose Flower" 送我一朵玫瑰花。
(Transcription of Wong CP's performance, based on Liu Dehai's version.)

Probably no other instrumental music depend so much on playing technique as pipa music does. A close examination of the various finger techniques of both right and left hand is one of the best ways to approach and to understand pipa music.

I. THE ART OF COMBINED TECHNIQUE AND 'INTENTIONAL QI'

As pipa pieces (like most Chinese compositions) are usually composed by player-composers, it is quite natural that player-composers emphasize playing technique rather composing theory. The application of combined technique gradually developed into a complicated art. In 'military pieces', more than two-thirds of the music are designed for application of various combined techniques. (see the Appendix C "The Great Ambush", for instance.) In 'literary pieces' and 'daqu' 大曲 , combined technique has also been broadly used. When melody, especially in 'military pieces' or in fast music. is usually treated as a minor element, combined technique becomes the centre of the texture. Each combined technique, through being played repeatedly, is able to form its own musical texture. It can be seen, therefore, that combined technique is central to pipa music, is a source of its power and is the main key in capturing the intentional 'qi of unbroken continuity' and 'qishi'.

The following diagram shows how combined technique affects the music in these ways and helps to create 'intentional qi'.



Combined Technique and Uniformity of Musical Texture

Repetition of a short musical phrase can be found in many other Chinese traditional folk music. For instance, in accompanying the somersaults or the galloping acts of soldier in folk opera, or in the 'lion-dance', the fast and noisy background music is usually played in numerous repetitions.

In pipa music, to apply a combined technique on a tune repeatedly results an auniformity of musical texture, either on melodic skeleton or on rhythm, or both. Uniformity of musical texture is the most direct way to achieve the 'qi of unbroken continuity' or 'qishi'.

Tape excerpt 10: "Jiangjin jiu" 將進酒 (The Drinking Song), introduction.

tempo rubato

When a tune contains several phrases, to apply combined technique repeatedly brings forth a continued melodic movement. In the following example, after the repeated application of a combined technique, spaces between the phrases disappear. Eventually, they become one complete melodic movement.

The commonly-used version:

The melody after the application of a combined technique is:

Tape excerpt 11: "Jingshe kuangwu" 金蛇狂舞 (The wild Dance of the Golden Snake), bars 10-24.

Combined techniques and 'Dynamic levels'

To use a combined technique on a tune is a typical pipa composing skill which can be found in many pieces. Yet when a tune is played repeatedly changing from one combined-technique to another, this also causes a change in dynamics. The next example shows some of the ways in which combined techniques are The whole section contains seven mini-sections. has eight bars (except the third mini-section mini-section which contains 16 bars) and every eight bars contains four with each subsequent one being a variation of the phrases, bars, seven different combined previous one. Within 64 techniques have been applied. Like piling mountains mountains in painting, each mini-section has its own dynamic Together the music gradually develops to a climax. level.

Tape excerpt 12: "Pipa xing" 琵琶行 (Song of the Pipa). section 4, bars 9-73.

Zifa jiafa 指法加花 (Adding flowers with Finger Technique)

techniques not only create different Different finger effects but also bring forth different musical "Send me a Rose Flower", as shown in the beginning one of the best examples to show how of this chapter, isfinger techniques embellish a tune in different ways. In the next example, the usual version of the tune "Manjiang hong"滿江紅 (literally, 'the whole river is red') is:

After the application of different combined techniques, flourishing notes are created mainly according to finger action instead of composing theory. This is another main aspect of pipa music.

Tape excerpt 13: "Homage to General Yue Fei", section 1, bars 37-77.

(by Wong CP, 1983, based on the tune "Manjiang hong".)

In the performance of new compositions, when finger techniques are not strictly notated, the choice of a different finger technique in modifying a tune involves the art of interpretation. For instance, in the next example, the tune is indicated to played twice. The author first plays the tune strictly as notated. In the second repetition, harmony notes are created for the convenience of playing skill. The effect of the second repetition differs from the first:

Tape excerpt 17: "With the Heart of a Child", section A-b. (by Alan Bonde, 1988.)

tempo rubato

Nowadays, at least 60 different combined techniques exist, Part II, Chapter 7.) which means that there are different ways to least 60 play a single tune if it is not too complicated in rhythm. The highly developed combined techniques provide a bigger range for a player to choose while playing. While musical effects depend mainly on the choice of playing technique, 'zifa jiahua' (to decorate a tune with different finger techniques) can be taken as However, pipa playing improvisation. involves not right-hand combined techniques, but also has a lot choosing to do with left-hand skills. These are matters interpretation and re-creation (see Chapter 5) rather than just improvisation.

'Open string(s)' and 'Qi of unbroken continuity'

Almost all combined techniques involve the use of an open string or strings. (e.g. see chapter 7.) An open string played repeatedly in accompanying a tune produces an unchanged background drone-like impression which is most suitable in achieving the 'qi of unbroken continuity'. In the next example, the melody is played on the third string; the repeated open 1st string, besides acting as a rhythmic pattern, produces an unchanging tonal background impression and brings forth an unbroken melodic movement:

Tape excerpt 15: "Shudao xing"蜀道行(The Difficult Road of Sichuan), section 3, bars 14-30.

= 128 - 132

Although melody is always central to the music, a deliberate crescendo produced on a pulsing open string creates its own independent musical effect which alters the context of the melody:

Tape excerpt 16: "Gaijin cao" 改進操 (Improvement), section 3, bars 41-57.

It is noteworthy that in pipa performance, even if a particular open string has been notated, it is still open to change. Take "The Great Ambush", section 9, for instance; the original score indicates the change of open string from 4th to 3rd and return from 3rd to 4th. However, most players prefer to play on the open 4th string consistently. The reason is probably because a sudden change of the echoing background produces an uncomfortable feeling while playing. Or to be more specific, a constant pulsing open string produces a better impression of the 'qi of unbroken continuity'.

Tape excerpt 17: "The Great Ambush", section 9.

(The original notes of open 3rd string are notated within the mark [].)

starts slow and accel. ---- J=148-160

'Three-note-drone' and 'Qishi'

In pipa music, open strings of 2nd, 3rd and 4th have always been played as a chord in accompanying a tune. This combination of the notes A. D. E. (a 4th, a 2nd and a 5th) does not have a harmonic function, but is a special characteristic of the instrument. Similar to the unchanging black and silverwhite impression of monochrome ink in Chinese painting, it produces a constant background atmosphere. In the next example, the repeated application of 'zhi-hui' 擁 (see p. 287), like the execution of ink-splashing skill in painting, captures the grandeur of qishi:

Tape excerpt 18: "Pingsha luoyan" (Geese Landing on the Flat Sandbank), section 7.

starts slow and accel. ---- = 256-300

The effect of the open strings of a 3-note-drone is so powerful that it actually governs the musical expression of a tune when executed by maximum finger-power. This means that a different tune played by the same combined technique may have a similar musical effect. Take the next example, for instance, the melody is different from that of the previous Tape excerpt 18. However, when applied by the same 'zhi-hui', the 3-note-drone actually pushes the music to a much louder dynamic. Despite the difference of the melodic movement, the two examples share a very similar musical effect:

In pipa music, with the help of open strings, playing technique sometimes makes the melody appear secondary, as in the opening of "The Great Ambush" (see example below, tape excerpt 20.). Right-hand combined technique is the source of the power of pipa music. Apart from the role of this, in capturing 'qishi' and 'qi of unbroken continuity' in a performance, there are also matters of 'awareness' (concentration) and 'breathing techniques' to consider.

III. BREATHING: THE ART OF CONCENTRATION AND CONTROL

Gestures consisting of a single note or chord extended by the use of finger technique, will often be notated simply. This type of gesture, especially when it involves 'qishi', is worth further discussion:

Tape excerpt 20: "The Great Ambush", introductory phrase. starts slow and accel.

The sense of dynamic tension arises immediately after the first full strength plucking. The rest of the problems, as well as maintaining the finger power, are: when to start the next attack and the succeeding strokes, how many repetitions should one do, at what rate of acceleration, and most

important of all, how to maintain and to develop the power of qi from slow to fast or from space to continuous sound. A young player may rush and shorten the space between note and note, or play less repetitions of the notes and shorten the performance of the section; this results in an immature performance. Playing with the spaces too long may bring forth a corrupted sense of qi. The accelerando, as well as the strength imposed, must be neither too rushed nor too slack, but just right in time and in space. The matter of 'just right' is rather personal. This has to do with judgement, experience and interpretation, just as a painter has to design the whole picture before he starts his first stroke:

The mind goes before the brush. The heart has the whole picture of the bamboo (though the picture has not been drawn). (With such a mental preparation,) the movement of the brush can then be fast and powerful. (After the picture is finished,) neither one stroke can be added nor be reduced. Every stroke is a stroke (has its function) and is necessary. (On the other hand,) every stroke is not a stroke but the fruit of Nature (or the result of a natural performance).

意在筆先,胸有成竹,而後下筆,則疾而有勢,增不得一筆,亦 少不得一筆,筆筆是筆,無一率筆,筆筆非筆,俱極自然。

[Yu J. 1986: vol 2. 1165.]

The meaning of 'The mind goes before the brush', to put it more clearly, is that the player has to design the entire rate of acceleration before he starts the first stroke. Besides this, the artist should simultaneously have a sense of

'concentration and awareness' during the performance. Concentration is to concentrate in the lower abdomen and awareness means that the artist must realize his breathing all the time during the performance. The design of the tempi of the music is an art of interpretation. The mental preparation, concentration and breathing method during the execution, is the art of self-control.

Literally, qi also means air and breath. As mentioned before, the methods of 'diaphragmatic breathing' and 'centring the breath in the abdomen' are the two keys to germinate 'the qi of meditation'. Artistic performance adopts the same principles. In the execution of various traditional arts, there are regular and irregular methods of breathing: The regular one is 'suixi' 随息 (literally, to follow the breathing) or to breathe properly and the irregular ones are: 'qichen dantian' 氣沈丹田 (to hold the breath in the lower abdomen), 'tuqi'吐氣(to exhale quickly), and 'zhujie breathing'竹節呼吸法 (the bamboo-knot style of breathing).

'Suixi' 随息 breathing⁵

'Suixi' is a Buddhist meditation term of breathing meaning to breathe easily and steadily from the lower abdomen with observation or concentration on the lower abdomen in each exhalation or inhalation. This kind of breathing, also known as 'embryo breathing' in Taoist terms, similar to the diaphragmatic breathing of the West, is probably the most

effective way of breathing. It is helpful to the player in himself when facing composing the pressure of the stage. The player feels more confident and relaxes both physically and mentally when using this method, and it can also enforce a degree of concentration. For instance, during the performance, when the player suddenly loses his concentration through an unexpected distraction, a deep breath from the lower abdomen can immediately bring back the concentration. Yet breathing from the lower abdomen with concentration on the lower abdomen time is not easy in music performance since at the same musicians are used to concentrating mostly on their hearing or especially in playing difficult pieces which may cause the player to tense his muscles in unusual ways, disrupting his breathing and losing the sense of awareness. It requires a long time for one to become accustomed to this kind of breathing and to be able to breathe naturally. In the execution of maximum finger power with the attempt to present 'qishi', concentration with awareness is vital. Without the sense of awareness, the player may become flustered easily when the music requires extra energy, or fail to control the music but be controlled by it. Breathing and awareness are not only the art of performance but also the art of self-control.

'Qichen dantian' 氣沈丹田 and 'Tuqi'⁶吐氣

Unlike qin or other instrumental music, pipa music usually requires extraordinary energy. The way of imposing energy is therefore quite a unique pipa playing method. A pipa

player has to transfer the energy of the entire body through the route from the abdomen to the arm and to the wrist and then through the finger to the fingertip as mentioned. And all this has to begin with the breathing method. To the Chinese, the abdomen is the centre of the whole body and is also the source In the execution of finger techniques as well as other artistic skills, to transfer the energy to an artistic work in order to attain qi, an artist has to hold breath and to centre it in the 'dantian' (the lower abdomen) just like a martial master will hold his breath before his first blow, and an experienced painter will do the same thing before he starts his first stroke. There follows a quick exhalation when the stroke is carried out. Such a way of breathing is known as 'qichen dantian' (to hold the breath in the lower abdomen) and 'tuqi' (to exhale quickly). Take tape excerpt 20, for instance, before the first stroke, the player has to centre his breath in the lower abdomen and to exhale quickly when he plucks. The preparation of the inhalation (to store the air in the lower abdomen) is like the drawing of a bow and the finger action is the shooting of an arrow: the more the bow is drawn back, the greater the power of the arrow. The effect of the one with preparation and exhalation and the one without the help of breathing will be different and can be easily identified in a live performance.

The preparation stage also means that the music actually starts before the first plucking. The time of the preparation

also predicts or indicates the time and the space of the second stroke. The first, second or even the third plucking may leave sufficient time for the player to inhale and to prepare, though it may be shorter than the initial preparation, for the next attack. When the music accelerates, there is not enough time and space between the notes for the player to breathe fully, so that different techniques of breathing are required. For instance, the following diagram shows the breathing technique of tape excerpt 20, from the preparation to the end of the phrase:

(For the convenience in examining the various breathing methods, breathing signs are marked below the music and are abbreviated as:

S = to use 'suixi' breathing.

1 = to inhale slowly properly.

X = to inhale quickly'.

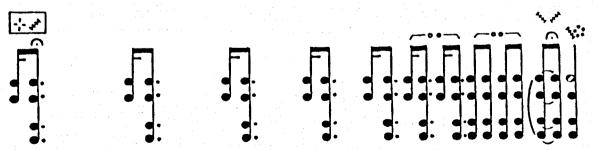
T = to use 'tuqi' method (exhale quickly).

E = to exhale slowly and properly.

H = to hold the breath in the lower abdomen.

B = to use the bamboo-knot method of breathing.)

starts slow and accel.



(I)---H-TH-E---I--H-TH-E-Q-H-TH-E-Q-HTH-E---S-----I-H-TH-E

'Zhujie' breathing¹ 竹節呼吸法

Apart from the above two ways of breathing, 'zhujie breathing' (the bamboo-knot style of breathing), is very useful in different music contexts. 'Zhujie breathing' is also another Buddhist breathing method which divides the breathing into several short sections just like the bamboo knot. This means, during the exhalation, to exhale a little amount of air and stop and hold the breath for a short period and then to repeat again until the exhalation is finished. And this is also available for inhalation. This kind of breathing is quite effective when one loses concentration or awareness, or when the movement of the melody requires constant energy. The next example, requiring a constant application of finger power, shows the method of 'zhujie breathing'.

Tape excerpt 21: "Homage to General Yue Fei", section 5, bars 1-50.

(breathing signs are shown in the lowest part of the notation)

starts slow and accel. -- = 144

During the performance, at the very moment when the melody reaches a pause or a pianissimo and very slow tempo, the player has to hold the breath for a while in synchronisation with the melody, or at least to breathe as slowly as possible. For instance, in the last but one bar of the above example, the tune suddenly stops on a pause after the fortissimo strokes; it is at a stage of motionlessness at which any physical motion may disturb the tranquil atmosphere of the music.

In pipa playing, when the music requires extra finger power, it is time to transfer one's energy through the method

of 'qichen dantian' and 'tuqi', and when it requires less energy, it is time to breathe properly, and when it is at the 'non-breathing stage', it is time to hold the breath. The player has to adjust his breathing to each particular musical texture. However, 'suixi' breathing is always the most fundamental and important one. It is therefore of primary importance for the player to breathe properly and naturally first, before he tries other methods. To spend too much attention on the irregular ways of breathing without being able to breathe properly may bring the opposite result.

Footnotes

- The legendary dance music existed in the period of the Emperor Xing Tang 殷陽 (prehistoric period).
- 2. The legendary music existed in the period of the Emperor Yao A (prehistoric period).
- 3. When I was still a student, I found it quite uncomfortable to play this section and decided to play consistently on the 4th string without understanding why. Later on, I realized that master pipa player Li Tingsong 李廷松, as as well as other players, did the same thing in his record. A similar situation can be found in section 5-a of "Geese Landing on the Flat Sandbank" (tape excerpt 4.).
- 4. "Xiaoshan huapu"小山重譜(Discussions of painting by Xiaoshan) written c. in 1740 by Zhou Yigui鄒一桂(1686-1772), Zhou is also known as Zhou Xianshan.
- 5. The term 'suixi' originated 'Tiantai' Buddhist School. See Chan de tiyen (The experience of Chan <zen>), p. 42, by Xi Shengyen.
- 6. The origins of both 'qichen dantian' (to hold the breath in the lower abdomen) and 'tuqi' (to exhale quickly) are difficult to trace because of a lack of documentation. However, these two terms have been broadly used in traditional martial arts.
- 7. The term 'zhujie breathing' is quoted from <u>Chan de xun-lian</u> (The Training of Zen). Katsuki Sekida. p. 52-53. (Chinese version), translated by Xu Jinfu.

CHAPTER FOUR

THE TWO MAIN ELEMENTS OF YUN: TIMBRE AND 'SLIDE'

I. TIMBRE

One must investigate sound in order to know tones, investigate tone in order to know music. **
審聲以知音,審音以知樂。

Timbre is one of the most important elements in Chinese In early times, instruments were classified, according to the ways of playing, but according to materials from which the instruments were made, into eight categories known as 'ba-yin' 八 音 (eight sounds): the sounds of metal, stone, silk, bamboo, gourd, earth, leather and wood. Thus, the sound produced by an instrument is not the sound of that instrument or that kind of instruments, but of that kind of material that produces a particular sound quality. And different sound qualities provide different impressions; instance, the impressions of the sound of metal are hard, loud, those of the sound of silk are soft, elegant; etc. Such an attitude was probably the earliest acknowledgement of timbre.

Timbre has always been strongly stressed. Chinese musicians pay great attention to different combinations of

sound qualities. This can be found in all kinds of traditional musics: for instance, in instrumental combination such as 'qin' and 'xiao' 篇 , 'qin' and 'se' 瑟 , or 'sheng' 笙 and 'xiao'. Each combination provides its own characteristic timbre. In folk music, the combinations vary more and more: in 'jiangnan sizhu' 江南綠竹 , the major instruments are 'dizi' 笛子 , pipa and 'erhu' 二胡; in 'tanci' 彈詞 , the singers prefer pipa to accompany the voice; in 'shuoshu' 說書 , the accompanying instruments are 'sanxian' 三弦 and drum. In opera music, each regional musical ensemble has its own kind of instruments. Timbre is one of the intrinsic elements of Chinese music.

Generally speaking, timbre in pipa music is determined by two main factors: the non-technical and the technical. The non-technical factor is the natural timbre of an instrument and of false finger-nails made in different materials, etc. The technical factor deals mainly with the application of various touches by the right hand. Touches actually involve a more profound meaning and have to do with the art of interpretation.

Aesthetically, timbre is a matter of mixed qi and yun, similar to the handling of ink in painting. When timbre is created by strength or finger-power, it involves qi, just like the 'moqi' (qi develpoed by ink) in painting. When timbre is obtained by plucking with different touches, it belongs

to yun, like colouring in painting in which different shadows of ink in Chinese painting are regarded as a kind of colouring. Fang Xun 方藏 (1736-1799), a famous painter, says:

The essence of using ink lies in variation and movement in light and shade. Within one picture, (there are colours such as) blue, yellow, purple and green, (amid them,) qi-yun manifests vividly. This is what the ancients say: 'There are five colours in the ink'.

墨法,濃淡精神,雙化飛動而已。一周之間,青,黄,紫,翠,霧然氣韻。昔人云:墨有五色者也。 [Yu J. 1986:235.]

Although colour painting did exist in very early time, yet colouring is always considered a matter of minor importance, the Chinese prefer the special effects of the monochrome ink probably because it is ideally suited for artistic imagination. As Wang Wei 王維 (701-761) says:

Among various paintings, the ink painting is the best It germinates from the principle of Nature and is suitable for accomplishing the various effects of Creation.⁵

夫 畫 道 之 中, 水 墨 最 上, 肇 自 然 之 性, 成 造 化 之 功。

For the Chinese, the effects of the ink with a range from the palest silver-grey to a deep, velvety black, is the best vehicle to depict the unfathomable mystery of Nature. The concept of timbre in music works in a similar way. The subtle nuance of timbre is itself an art of colouring. Simplicity and subtlety are the essence in Chinese arts. The Western type of harmony with its complicated and systematic theoretical concepts is foreign to the Chinese aesthetics. This also explains partly why harmony has not been fully developed in Chinese music while timbre has become the main concern.

In pipa playing, although there is a considerable awareness of timbre, yet it has never been academically or openly discussed. Traditionally, pipa players learn the handling of timbre through demonstration by the and by imitating the various expressions of the timbre. Nevertheless, timbre is well discussed in gin treatises, though somehow in a more philosophical or spiritual manner. Take "Sixteen Rules for the Tones of Qin" by Leng Xian 冷 侧 (14th-century) of Ming dynasty and "24 Rules of Qin Playing" by Xu Hong徐谼(17th- century), these two are probably the most authoritative in discussing timbre. In these texts, some of the rules, such as 'qing' 輕 (light), 'qing' 清 (clean), 'cui' 脆 (crisp) and 'zhong' 中 (moderate), are descriptions of the application of touches and the direct impressions of timbre created by touches. Yet some involve left hand motions, sliding gestures and vibrato skills, such as 'song' n (loose), 'hua' 滑 (gliding) etc. Others such as 'gao' 高 (lofty), 'jie'清 (pure), 'gu' 古 (old), 'qi' 奇 (rare) and 'you' 幽 (profound), are actually matters of interpretation and playing style. Since timbre in qin music is discussed in a more spiritual manner and mixed with the application of left-hand vibrato skill, the concept of timbre and the application of touches become more and more abstract and elusive.

Touch

(The word 'touch' is used here in a special sense, to mean the influence of the right hand upon the sound of the instrument.)

Different touches determine different timbres different timbres evoke different feelings. Touches in pipa playing is to do with the execution of RH finger techniques involving the plucking direction, the plucking angle and the plucking area of the string, accompanied by different application of strength and speed. The same note plucked using different touches results in different timbre. Each touch produces a different tone colour and each tone colour suggests a definite mood, suitable for a certain musical expression. In pipa practice, players are to exploit timbre to the full and to develop there own style of timbre. To choose the right touch in order to provide a particular mood for a particular musical texture is the essence of the art of timbre.

Among the many finger techniques in pipa practice, some may produce similar sound and some may create entirely different timbre. The discussion here concentrates on the most important right-hand pipa playing technique: 'tan' 彈 and

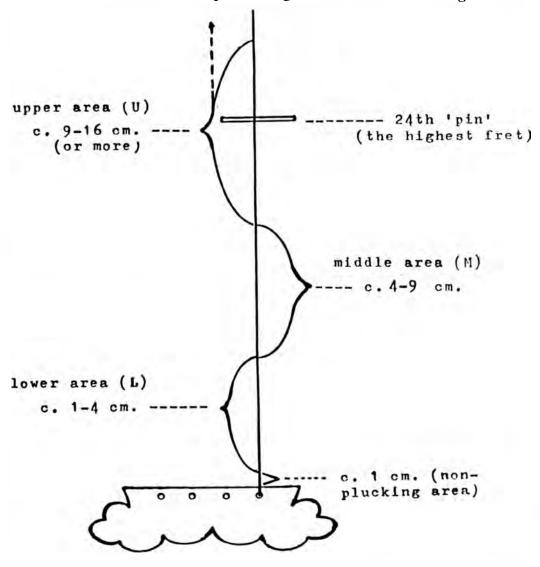
'tiao' 挑 . Some other major aspects of timbre are also discussed.

'Tan' and 'tiao' are the most-used pipa right-hand finger techniques similar to the up and down bows in violin playing. In pipa playing, there are many varieties of touch. touch of a single plucking motion 'tan' can be classified or can be analysed into three major plucking methods, each one being subdivided into three basic aspects. In the following description and analysis of ways of plucking, a classification developed which uses is symbols to describe dimensions of each technique. important These include: method of touch, direction, area and angle. As a result, all these can be described in an accurate but abbreviated manner.

1. The three plucking areas of a string

In pipa playing, a string can be divided into three main plucking areas. These are the middle, the upper and the lower plucking area. Different areas of the string produce different timbres. Generally speaking, the lower the plucking area, the harder the timbre and the higher the area the softer the timbre. Nevertheless, the middle area of the string is always the most used one, from which the player will move away when he wishes to vary the sound. In the following figure, the three major plucking areas of a string are indicated:

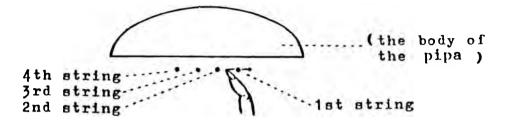
The three main plucking areas of a string



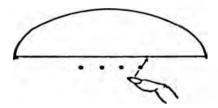
2. The three plucking directions of the right-hand finger action:

The term 'plucking direction' is used here to mean the contact angle and plucking direction of the right-hand finger (usually index) in relation to the string. The following figures show the actual direction in which the right hand index finger plucks a string. (In the following three figures, the pipa is seen from above.)

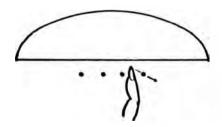
a. To pluck the string parallel to the sound-board: This produces a moderately loud sound. For later discussion, the symbol of this touch can be classified as 1.



b. To pluck the string towards the sound-board: This produces a louder sound. This can be classified as 2.



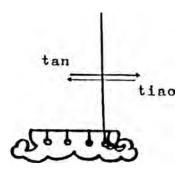
c, To pluck the string away from the sound-board: This produces a thinner sound in comparison with the above two plucking directions. This can be classified as 3.



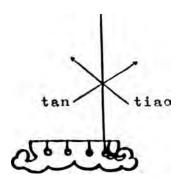
3. The three plucking angles of a string:

The plucking angles of the RH finger in relation to the string can be classified into three main categories as shown in the following figures. Each angle creates a slightly different sound.

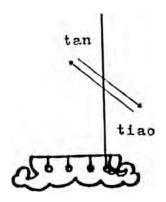
a, To pluck towards the left hand side (→)



b, to pluck towards the upper left hand side (/)



c, to pluck towards the lower left hand side (\)



Different touches, besides having the ability to create different timbres, are usually accompanied by a certain plucking speed and strength which helps to vary the dynamic level. Each of the above methods suggests a definite atmosphere or mood suitable for a certain kind of music. The following

examples are varied combinations and transformations of the above basic methods, being commonly used and easy to distinguish in pipa performance. The impressions created by different combinations can be described as 'zhong' to 'gang'

剛, 'cui'脆, 'hou'厚 and 'rou'柔. (These names are borrowed from qin playing due to the lack of discussion of timbre in pipa playing.) The following chart shows the relationship of different main touches:

names	symbols	impressions	dynamics	music
zhong ф (moderate)	M2 ¼ , or M1→	luminous, bright	mp-f	suitable for most pieces
gang 剛 (hard)	L2 or L1\	strong,	f-fff	military piece or aggressive music
cui 雕 (crisp)	L3/, or L3→	clean, subtle	pp-mp	folk tunes, lighter music
hou // (thick)	U1→, or U2→	thick, rich & deep	mp-f	ancient tunes with the melody played in the lower register
rou 柔 (soft)	U3/; or U1→	elegant, tender	թթ -աթ	literary pieces, slow & expressive tunes

(For the convenience of examining the effects of various touches, the combinations of the basic plucking methods are notated in symbols under the notation; e.g. M2/ indicating the timbre of the notated note is to pluck with the direction 2 in middle area of the string towards upper left.)

In order to illustrate the effect of each touch, the following example has been performed by using each of the basic touches in turn without other musical ornaments or interpretations. The basic touches are used in the following order: version 1: 'zhong' touch

version 1: zhong touch
version 2: 'gang' touch
version 3: 'cui' touch
version 4: 'hou' touch
version 5: 'rou' touch

Tape example 22: Scale in D major.

(It is important to recognize the way in which an individual player will create his own sound from each of these touches. The following examples merely show the results of the author's pipa playing: another player may sound differently to this. It should also be noted that these basic timbres are just that, and there are many others, including all the variations and transformations of these basic ones.)

1. The 'zhong' (moderate) touch: [signs: M2\ or M1→]

Tape excerpt 23: "Mache fu wuqu"馬車夫舞曲(The Coachman's Dancing piece), bars 28-35.

- 2. The 'gang' (hard) touch: [signs: L2\ or L1\]

 [for recorded examples of the gang touch, see tape excerpts no. 1 (p. 78), 6 (p. 86-87) & 12 (mini-section F, p. 118).]
- 3. The 'cui' (crisp) touch: [signs: L3/ or L3→]

Tape excerpt 24: "Spring and Moonlight upon a Flowery River", section 6, bars 1-25.

4. The 'hou' (thick) touch: [signs: $U1 \rightarrow or \ U2 \rightarrow J$

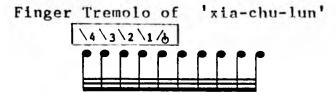
Tape excerpt 25: "Saishang qu" (Crossing the Northern Frontier), section 2, bars 40-56.

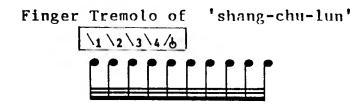
5. The 'rou' (soft) touch: [signs: U3/ or U1-]

Tape excerpt 26: "Bashan yeyu" 巴山夜雨 (Night-Rain in Ba Mountain), section 2, bars 1-5.

Timbre of finger-tremolo

Finger-tremolo is another major pipa technique. Traditionally, there are two main schools of pipa playing in The Southern School and The Northern School. the Qing period: Apart from each school having its own repertoire, difference lies in the sequence of right hand fingers while playing finger-tremolo technique. The Northern School starts with the little finger known as 'xia-chu-lun' 下掛輪 while the Southern School starts with the index finger called 'shang-chulun' 上出輪 . In modern days, while the repertoire of each school has been adopted by the other, the difference in playing finger-tremolo still exist.





There are quite a lot of differences between the two different finger-tremolos in the plucking position, plucking strength and plucking angle. Together these result in different timbres. Generally speaking, the timbre of shang-chu-lun is soft with a greater resonance while the sound played by xiachu-lun is crisp and cleaner. And with finger-tremolo in such

frequent use, the difference in timbre between xia-chu-lun and shang-chu-lun indicates both the origin of the school and the main timbre of a player. (e.g. The author's finger-tremolo belongs to the method of xia-chu-lun.)

Timbres of harmonics

Harmonics have been broadly used in various instrumental musics, especially in qin music. In pipa music, the use of harmonics can also be found in many pieces. To the Chinese, harmonics, because of their transparent tonal colour and acoustic attributes, are the best vehicle for imagination. For instance, in "Chun-jiang-hua-yue-ye" (Spring and Moonlight upon a Flowery River), the ending of almost every section achieves synthesis with the application of harmonics:

Tape excerpt 27: "Spring and Moonlight upon a Flowery River", section 1, bars 11-15.

Another aspect of harmonics is that the tuning of open 2nd and 3rd strings (D.E) of the pipa can produce a pentatonic harmonic scale so-la-do-re-mi in D major. Perhaps this partly explains why the interval of open 2nd and 3rd strings is a second and why most of the solo pieces are written in the key of D.

Timbres of different strings

Traditionally, besides special materials such as leather or animal sinew, pipa string was usually made in twisted silk. Since the early twentieth century, the materials of string were changed from silk to nylon for a short period. And within the last few decades, two kinds of metal string have been used: the plain metal string and the metal string twisted with nylon on the outside. Each has its own sound quality. The plain metal string produces a longer note duration and is much softer while the other can produce a louder dynamic. In spite of the different materials from which the string is made, in pipa performance, the timbre of the 1st string is usually brighter than the others, the 2nd and 3rd string are equally soft; the 4th string is the thickest. Therefore, a tune played on a different string produces a different tonal result. different timbre of different strings, in relation to finger tremolo, for instance, can be distinguished in tape example 9 "Send Me a Rose Flower" (Chapter 3, p. 106-109). In the next example, the sudden change of sound quality of the tune, from 1st string to the lowest string, results in a special tonal effect.

Tape excerpt 28: "Meihua sannong" 梅花三弄 (Three Transpositions of Plum Flower), bars 38-53.

(string-signs are marked in the lowest part of the music)

A somewhat minor aspect of timbre is the way in which the instrument is occasionally used to create sound effects. For instance, in the next example, some particular finger

techniques are applied to imitate the various sound effects of traditional percussion.

Tape excerpt 29: "Longzhou" 龍舟 (Dragon Boat), section 2, bars 43-64.

Some modern pipa schools consider timbre as the prime principle in achieving the 'best' musical results of an instrument. To indulge in 'timbre for timbre's sake' may not be a proper attitude; but this certainly shows how seriously timbre has been considered. The matter of the 'best' sound is a quite a personal and subjective matter. Because each player develops his own kind of timbre, no two players produce the same timbre in pipa playing. Timbre therefore can be taken as a distinctive feature of performance, indicating the feel for

the music and its interpretation, the preferences and the performing characteristics, of each individual player.

In pipa playing, sometimes one touch is applied for the whole piece and sometimes a short tune is played with different touches, it all depends on the vision or the feeling of the player. In the next example, different touches are employed in coordination with the slide motions and the melodic movements. As a result, the timbre varies; some change gradually and slowly, and some change suddenly. Techniques of slide and touch work together to enrich the musical expression.

Tape excerpt 30: "Liyun chunsi" 黎雲春思(Spring Contemplation), bars 83-108.

As the two main elements of yun, slide is more effective and expressive while the aspect of timbre is more concealed. However, unlike Yin and Yang, timbre and slide are always supplementary to each other. When slide is the main interest of the music, timbre is taken as secondary. And while slide is not the centre of the music, the application of timbre becomes the main concern. Although the discussion (section 3) deals with the art and the beauty of slide, still it relates closely to the application of different touches.

II. THE ART OF SLIDE

(The term 'slide' here includes all kinds of vibrato, portamento, glissando, micro- and macro-tonal variations created by different left-hand techniques in performance.)

Surface ornamentation and decorations known as flowery embellishment are of secondary importance in Chinese arts, whereas slide in pipa music is much more than just ornament. It is one of the most important elements in pipa music where almost every piece involves the application of slide. The charm of a piece to a large extent depends upon the varying degrees of slide applied. It is regarded as the essence of the beauty of yun. Yun, as has been mentioned in chapter 1, can be defined on two levels. Philosophically, is regarded as the most profound artistic achievement. relation to aesthetics and the senses, yun is the beauty of the feminine Yin. The discussion here concentrates on the musical effects and aesthetics of yun; the ultimate beauty of yun is discussed with the 'mixed qi and yun' in chapters 5 & 6.

Although there are only a few slide-symbols mentioned in traditional pipa-pu (see chapter 8, section 1.), the execution of slide technique in pipa performance is more complicated than indicated by the notation. Technically, the application of slide requires a keen hearing, a perfect playing technique and a deep understanding of the music. Any slight change of the subtle tonal movement may bring forth an entirely different musical expression. Artistically, the application of slide involves the art of interpretation.

The exquisite and elusive quality of slide in pipa playing has never been discussed because of the lack of written

reference to pipa music which makes it difficult to explain the art of slide. However, through an examination of the various slide idioms applied in different pieces, some aspects of slide technique can be revealed. The application of slide has developed from two main origins: 1. Classical tradition. 2. Folk origin.⁷

In pipa performance, a single note can be played differently according to the visions of different players. The following musical fragments show some of the ways in which slide idioms are applied: some have to do with note duration and the realization of the music in time and space; some apply mainly to folk music; some of the slide idioms are suitable for both classical pieces and folk tunes; and some of the ideas of slide are interrelated.

In the application of slide as a means of conveying the beauty of feminine yin, the music is generally played at a slow tempo and in a soft dynamic which involves less finger power (qi). This means qi may appear in a more concealed manner than yun. However, the various expressions of yun must be supported by the presence of qi; and breath control is always essential while playing.

Da-yin xisheng 大音希聲: The art of note-duration

Since loud music always shuts people's hearing and music played in a faint volume catches the attention of human

ears, Laozi 老子 says that: "Da-yin xisheng" or 'Da-yin' (great music) is the faintest sound. Being 'da' (great or big) is always one of the most highly valued aesthetic concepts in Taoist consideration, the faintest sound is also the most beautiful sound. In pipa music, besides the absolute soundless moment, the faintest sound can be defined as the fading note-duration of slide, especially 'yin' 序 (vibrato) and 'rou' 猱 (vibrato ritardando). Slide is not only the faintest sound but also the most expressive sound.

Since music has to do with sound just as painting must deal with painted objects, the concept of faintest sound is similar to the concept of void or space in painting. Zhou Lianggong 周亮工 (1612-1672) says:

The most difficult thing (in painting) is to paint the void."

作畫惟空境最難。

[Zhou L. 1985:370].

and Wang Hui王鞏(1632-1717), says:

People only know that painting is to do with the painted objects, they seldom realize that the void must not be neglected. The voidness of a painting is actually the centre of the whole picture.

人但知有畫處是畫,不知無畫處皆畫,畫之空處,全局所關。

[Yu J. 1986:809.]

For the Chinese painters, space is not a measurable quantity but a means for the imagination of the immeasurable vastness. Therefore, Yun Ke 懂格 (1633-1690), a Qing painter says:

The hearts of ancient artists aimed at the place (space) where no brush and ink can be applied. 10

古人用心,在無筆墨處。

[Yu A. 1960: vol 1, 175.]

Since then, efforts in painting are made to depict 'space'. With reference to pipa practice, in the author's opinion, the term 'void' can be interpreted in two ways: One is the moment of absolute silence (for instance, see tape excerpt 21, p. 136, second crochet of the last but one bar). The other is the fading of a sound into silence, just like the use of different shades of ink in painting, from black to grey and gradually fading into a void. Apart from this, the space between note and note is also important for a player to indulge in. How to fill a space, how long and in what manner are the essence of the art of note-duration.

"Taigu yiyin" 太古遺音 (The Remaining Ancient Tunes), one of the qin-pu of the Song Dynasty, describes the various sound produced by different slide gestures as 'cicada humming in Autumn'寒蟬吟秋, 'fallen flowers floating on the water' 落花隨水 and 'a monkey climbing up and down of a tree' 號缓昇木, etc., together with pictorial illustrations. The application of slide in pipa music shares the similar effect. In the following example, the fading fluctuations of the final note, applied with a slow vibrato, appear just like the ripples of a calm lake, suggesting an atmosphere of tranquillity.

Tape excerpt 31: "Xulai" 店籍 (Sound of Voidness), section 2, bars 30-35.

While a plucking motion is ceased and a vibrato is prolonged, the barely audible fluctuation of the plucked note produces both a visionary and a psychological effect. As the poem of Wang Anshi 王安石(1021-1086) states:

The wind has ceased, yet the flowers are still falling;

the chant of a bird enhances the tranquility of the mountain. 12

風定花猶落,鳥鳴山更幽。

The first line implies the presence of motion (falling flower) and its absence (the cessation of the wind); the second line gives the impression of sound in silence. The next example has the same poetic effect, the charm of the music lies not in melody but in the faintest micro- and macro-tonal movement at the end of each phrase, with the motions of the left hand alongside the stillness of the right hand.

Tape excerpt 32: "A Taoist Fantasy", section 3-b, bars 1-6. (by Wong CP, 1986.)

From the musical point of view, the application of slide is also a matter of tension and resolution. Usually, the greater or the faster the oscillating motion of the left-hand motion, the more the tension in the music. The next example stresses the last two notes: the first one creates a sense of tension, and the last one brings about the effect of resolution.

Tape excerpt 33: "Gaoshan liushui" 高山流水 (High Mountain and Flowing River), final phrase.

Slide as 'non-melodic movement'

In pipa music, the repetition of a single note or a sequence of notes is often used. When the repetition has nothing to do with the application of slide technique, the right-hand combined technique governs the rhythmic pattern of the melody. And when slide skill is involved and is played repeatedly, the micro-and macro-tonal movements of the plucked notes form a special melody. Although a particular slide motion may suggest a particular musical expression, yet most of the time, it has nothing to do with the development of music texture or melodic movement. However, when a note or a group of notes is played repeatedly with a particular slide

idiom, it forms a special music texture. Strictly speaking, it is not a melody, but an undeveloped, repeating melodic pattern.

Tape excerpt 34: "The Geese Landing on the Flat Sandbank", introductory phrase.

starts slow and accel.

As a somewhat static melodic idiom, the effect of slide is rather suggestive: it produces a kind of atmosphere or mood. The next example shows how the charm of the tune is conveyed not in the melodic movement, but in the repeated tonal motions of pulling skill accompanied by the subtle nuances of timbre, when one simple slide idiom is played repeatedly in the last half of a tune.

Tape excerpt 35: "Yan-er mei" 眼兒媚(Those Seductive Eyes), bars 35-45.

The concept of non-melodic movement is similar to that of non-dramatic drama. For instance, in drama, sometimes it takes

an extremely long time for an actress to finish a scene of 'jumping on a boat', or 'picking up a jade bracelet', 'embroidering a silk pillow', etc. In the Western sense, it is actually nothing dramatic, neither is suspense nor conflict involved, but simply the art of acting; yet through the subtle gestures of the eyes, fingers, hands, or body actress, a kind of οf psychological and movement an sensual richness emerges. For the Chinese audience, plots and suspense are matters of acquaintance, the main interest stresses how and to what degree the actress interprets or improvises herself in the performance. The audience follow and appreciate every single motion, even the psychological processes, of the actress. This kind of artistic skill of communication actually stirs up the imagination of the audience and will be warmly received. Similar situations can be found in other traditional art, for instance, in painting, the drawing of a hundred horses in different gestures; in calligraphy, the writing of a hundred versions of the word 'shou' # (long life). In the next example, although the music seems almost undeveloped as it is notated, through the use of various gestures of slide and of timbre, accompanied accelerando and ritardando of spacing and timing, it is actually developed, technically, psychologically and emotionally. The accelerative motions of the repeated pulling and releasing of the notes dramatically push the music to a climax.

Tape excerpt 36: "Shang huajiao" 上花暢 (Waiting for the Wedding Sedan), bars 77-97 (final section).

The application of slide has become more and more complicated, and numerous slide techniques have been developed. Since slide symbols are a concise form of notation,

it is very difficult to identify the exact micro-tonal movement of the sound by just looking at the score. The various effects of slide can only emerge in a performance, the realization of which is in the hand of the performer. Different players have different interpretations. The application of slide becomes a determinant element of the performing style, with interpretation playing an important role.

Slide adapted from other traditional instruments

As a foreign instrument, pipa music absorbed some of the slide skills from different traditional instruments during its evolution into a Chinese instrument. Among all traditional instruments, the most important one, undoubtedly, is the qin. (Qin has no frets, and is most suited for slide.)

Pipa music, apart from its own category of slide techniques, has been influenced greatly by qin music. Names of such slide techniques as 'yin' 吟, 'rou' 揉, 'chuo' 绰 and 'zhu' 注, are borrowed from qin playing. Slide techniques such as pulling and pushing, though they are typical pipa slide skills, are also related in sound to qin slide effects. In pipa music, many of the slide idioms have the shadow of qin music. For instance, in the next example, the 'chuo' and 'zhu' (slide up- and downward) motions are actually inspired by the slide techniques of qin music. Aesthetically and philosophically, this kind of qin slide idiom recalls a sense of 'gu' 古(old). ['Gu' is discussed in chapter 5.]

Tape excerpt 37: "Xulai" (Sound of Voidness), section 1, bars 23-25.

Apart from the influence of qin, typical slide technique of the He-nan zheng (zither) School has also been adopted by pipa music. The following slide skill 'tui-shuang' # 5 (see Chapter 8, p. 356.) creates a very special effect of slide resonance.

Tape excerpt 38: "High Mountain and Flowing River", bars 47-54.

Other traditional instruments such as xiao (vertical flute) and erhu (fiddle) also have their influence on slide playing in pi-pa music. The following slide technique is one of the familiar slide skills in xiao and erhu playing, creating

a sorrowful mood known as 'ku-diao' 哭調 (weeping style of singing) in opera music.

Tape excerpt 39: "Pipa xing" 琵琶行 (Song of the pipa), section 8-a.
tempo rubato

Slide in folk music tradition: The beauty of 'Licentious Music'

Since pipa music originated from the world of professional showmanship, some of its musical concepts are actually in contrast to the Confucian tradition. Pipa music served the purpose of entertainment rather than of ethical teaching. Traditionally, this kind of music has been despised by Confucian literati as 'licentious music' for the attraction of sensational appreciation of the people. However, from the

rusical point of view, 'licentious music' is not necessarily 'cheap', though it has not been aesthetically recommended by some of the ancient literati. Licentious music is one of the main fields in pipa music and can be explained through the application of slide. For instance, in the next example, the slow rise and fall of the micro-tonal movement accompanied by the 'soft-touch' is one of the best ways of depicting the seductive beauty of licentious music. As Emperor Wu 深 流 帝 (502-549) of Liang dynasty says:

(The brush work) which is purely bone (hard) has no seductive beauty, and that which is flesh (soft) has no force. 14

純骨無媚, 純肉無力。

Lacking in force though the seductive beauty may seem, the musical effect is full of sensual and emotional richness, yet not low in taste.

Tape excerpt 40: "Spring Contemplation", bars 1-34.

Since the Song dynasty, the pipa spread its influence from court to common people and was involved in the development of different kinds of folk music, including narrative songs and opera musics, etc. When different dialects are involved, the music of slide varies according to different regions. As a solo instrument, the evolution of pipa has been developed mainly in the area of the Yangzi River. It therefore has a close relationship with folk music around that area such as Jiangnan sizhu and Tanci. For instance, some of the solo pieces have also been played as ensemble in Jiangnan sizhu, though it is difficult to tell whether pipa music has

influenced or has been influenced by the music of Jiangnan sizhu. The following example, being a solo pipa and also an ensemble piece of Jiangnan sizhu, shows some of the usual falling and rising slide movements.

Tape excerpt 41: "Spring and Moonlight upon a Flowery River", section 2, bars 6-13.

The next example, an accompanying part of the original Tanci music, provides some evidence of the absorbing of folk ingredients in pipa music, especially in the application of slide. The vivid spirit of folk music is conveyed through the fast, sudden, pulling and releasing of the string.

Tape excerpt 42: "Tanci-yun" 彈 詞韻 (The 'Yun' of the Tanci Tune), bars 125-161.

In order to attract the appreciation of the common audience, slide, as well as other fingering techniques, has been used to imitate the sounds of traditional percussion. This may seem trivial in relation to aesthetics, being merely a 'showing-off' of playing skill. However, it does show another usage of slide technique. In the next example, the rising tone of the pulled notes imitate the sounds of a gong, which is played in many of the traditional operas. The spirit of folk music emerges from the use of the imitation percussion sound:

Tape excerpt 43: "Longzhou" (Dragon Boat), secton 2-a.

Slide idiom of folk music has also become an inspiration for new compositions. The next example adopts some slide idioms from folk opera. The pulling and pressing of the note c# suggest a strong dramatic effect.

Tape excerpt 44: "Sentiment", section 1, bar 1-4. (by Wong CP, 1984.)

The 'distuned' slide effect

(distuned: to play deliberately out-of-tune.)

The application of slide, in a broader sense, deals with all sorts of micro-and macro-tonal notes. Yet because most of the slides, being smoothly carried out, usually return to or reach an accurate pitch, the nuance or the sense of out of tune micro-tonal movements is not distinguishable. However, while most of the slides rest on accurate pitch after plucking, there are also some sustained in a distuned state. When an off-pitch note is sustained without resolution (or without

returning to the accurate pitch), sounding so unfamiliar as it does, a distuned note evokes a special and mysterious charm.

Tape excerpt 45: "Feihua diancui" 飛花點翠(Flowers Falling on the Green Grasses), bars 4-7.

In pipa playing, apart from their effect on a single note, distuned notes can be played as passing notes. Tape excerpt 36 (bar 93) shows a downward movement of the distuned notes, starting from a higher pitch to a third lower. The next example 15 (bar 9) shows an upward movement of the passing notes reaching the third:

Tape excerpt 46: "Spring and Moonlight upon a Flowery River", section 3, bars 1-13.

The distuned slide playing, though another skill of note duration, relates closely to the ancient musical scales. Traditionally, since the Song Dynasty, three kinds of scales have prevailed in Chinese music. These are the 'Yayue yinjie' 雅樂音階(Court scale), 'Yanyue yinjie' 燕樂音階(scale of Banquet Music) and 'suyue yinjie' 俗樂音階 (Folk scale). They are slightly different from each other, mainly in the notes fa and ti: [Li T. 1963:147-167.]

The Court Scale is similar to the Western major scale with a #fa instead of fa while the Banquet Scale has a ti. In the Folk Scale, in comparison to the Western scale, the note fa is slightly higher (approximately in between fa and #fa); and ti is slightly lower (in between ti and #ti). This can be seen on the fret position of the pipa in Ming and Qing period. The position of the 'pin' 品 is designed for the playing of folk scale and is placed differently while the position of 'xiang' 相 is still preserved as the same position as the prototype 'quxiang pipa' which can play both the Court Scale and Banquet Scale, though an octave lower. All the above three scales are applicable to pipa of the Ming and Qing period. However, when the position of frets had been switched to the chromatic scale (since the mid-20th century), the original *fa

and iti of folk scale are missing. When musics of both classical and folk tradition have the similar five notes, the difference is determined by the actual pitches of fa and ti.

When the use of slide produces distuned musical effect, because of the various scales involved, the actual pitches of fa and ti are in an unstable state: fa can be played in numerous micro tonal versions between mi and sol, similarly, ti between la and do, which of course depends on the player's impression or understanding of the music. This explains why most of the out-of-tune notes are played on (or start from) either fa or si of a mode. The reproduction of the missing notes of the folk scale is a nostalgic attempt to recapture the beauty of folk spirit. For the Chinese musicians, a distuned fa or ti represents a purely folk spirit. In the following example, the distuned notes are, as they used to be, a repeated fa. However, in bars 63-64, each fa is slightly higher than the previous one. This brings about another gensual musical effect.

Tape excerpt 47: "Spring Contemplation", bars 46-67.

It is interesting to note that whereas qin music has mainly developed the classical approach to slide, pipa music contains both the classical and the folk approach. The main reason for this is fairly obvious: the ancient literati despised folk music because of its association with earning money, with so-called sensational entertainment and because of its lack of ethical consideration. It may be argued that the pipa tradition has a broader base through its ability to transcend the divide between the folk and classical tradition.

No better demonstration of this exists than the pipa's richlyderived repertoire of slide techniques.

Whatever the musical texture or melodic skeleton of a piece, a single note, or a group of notes, can be played in many ways by using different slide techniques; this does not include the variations resulting from subtle nuances of timbre. The application of slide (which is examined in detail in Chapter 8) can be dealt with either separately or in conjunction with qi. Yet, in most pipa music, a piece of music involves not only yun (slide and timbre) but also qi. It is the essence of the aesthetics of pipa music that, when qi meets yun in different situations, the combinations become more and more complicated. These inter-relationships are the subject of the next chapter.

Footnotes

- 1. Liji 禮記: ch. 7. 'Yueji'樂記, p. 205.
- 2. A player's choice of instrument also pre-determines the kind of timbre preferred. Some players prefer a particular pipa for a particular solo piece. For instance, in playing military pieces, the instrument should have a thick and hard timbre in order to produce the 'sound of metal and stone', while in playing literary suites, the instrument should have a soft and subtle timbre.
- 3. The materials of the false finger-nail, the thickness and the shape, all these are important factors in determining timbre. For instance, the harder the material of the false finger-nail is made the harder the sound; the thicker the false finger-nail the thicker the timbre; and the sharper the finger tip the sharper or thinner the timbre.
- 4. "Shanjingju lunhua"山靜居論畫(Discussions of painting in the 'Tranquil Mountain-house'), written in c. 1780.
- 5. "Shanshui jue"山水訣(The principle of painting), compiled in the book Huishi weiyan (Collected writings on painting), p. 5.
- 6. See The Lore of the Chinese Lute, p. 105-113. R. H. van Gulik has made a full translation of the 'Sixteen Rules' of Leng Xian, in which he associates the 16 rules mainly with touch.
- 7. Folk origin here includes folk song, operatic music and regional folk ensembles while Classical tradition include the influence of classical music such as qin and the classical solo repertoire of the pipa music.
- 8. <u>Laozi: Daode-jing</u>老子道德經, section 41, vol 2, p. 4. ed. Yan Fu.

- 9. The quotation is taken from Wong Hui's commentary on Da Chongguang's 萱重光 (17th-century) "Hua-quan" 書签 (An interpretation of the art of painting).
- 10. "Nantian huaba"南田畫跋(A commentary on Nantian's Discussion of painting); Da Chongguang is also known as Da Nantian.
- 11. "Ch'in Fu". p. 65-70. "Taigu yiyin", chapter 3, ed. Tang Chien-yuan.
- 12. Mengxi bitan xiaozheng 琴溪筆談校正(Shen Kuo's 沈括 <1031-1095> discussions of literature), p. 504, annotated by Hu Daozheng.
- 13. 'Ku-diao' is a kind of weeping style of singing sung in many regional operas. Nevertheless, this slide idiom is easily created on instruments and is often applied in xiao and erhu playing. Due to the lack of documentation, it is difficult to trace whether this skill was of vocal or instrumental origin. However, because it works so well instrumentally, it is therefore ascribed to the influence of instrument.
- 14. "Tao Yinju yu Liang Wudi lunshu-qi" 陶隱居與梁武帝論書啟 (Discussions of calligraphy between Tao Yinju and Emperor Liang Wu), in Liuyi-zhiyi, vol 113, chapter 271, p. 24.
- 15. Tape excerpt 46 is played exactly as I learnt it from my teacher Lu Peiyuan 呂培原. At that time I was too young to understand why it should be played thus, and I just followed the demonstration by my teacher, an experience which shows the common way of passing on such technique.

CHAPTER FIVE

THE ART OF THE MIXED QI-YUN

Yin and Yang, the two complementary forces of Taoist and other philosophies, are the essence of Chinese aesthetics: the power of Yang is qi and the beauty of Yin is yun. Pipa music deals mainly with the various combinations of qi and yun. In traditional pipa repertoire, qi dominates most of expression in 'military pieces' while in 'literary pieces', yun is the centre. In other solo pieces of 'daqu' and music of folk tradition, the musical expression is determined by the various degrees of the interaction of these two elements. Qi and yun as aesthetic concepts were not clearly defined or codified in ancient China. It was generally assumed that qi included yun. Yet there are elements such as temperament, feeling and expression which are matters relating to yunrather than to qi. Matters of qi and yun have been examined separately in the last two chapters; it remains to be stressed that they are inseparable and reciprocal: Qi exists even in the softest dynamics and yun may reside in the climax of a piece, though sometimes qi is the prime concern and sometimes yun is the main interest. The beauty of a piece depends on the way qi-yun is articulated and this involves the art of interpretation and re-creation.

I. QI-YUN AS THE ART OF INTERPRETATION AND RE-CREATION

In pipa performance, a simple melody could be embellished with florid runs, repeated notes, with exquisitely subtle micro- and macro-tonal movement, which are mostly unavailable in notated form. The difference between a piece in its notated form and in a performance may easily lead to the conclusion that the original music has been improvised. To embellish a with playing technique might seem matter of tune а improvisation. But since the gongchi-pu only gives the skeleton οf the melody, often without specific instructions on tempi, rhythm and dynamics, it invites the performer to interpret the music as he sees fit. not necessarily improvisation, although it may involve a certain amount of it. At a deeper level, the process of interpretation may become that of artistic re-creation. certain extent, there are parallels to this in Western music, particularly in the Baroque period. Nevertheless, the Chinese approach relies more upon aesthetic concepts and individual experience and is less systematic than the Western approach. To the Chinese performers, interpretation and re-creation are based on traditional aesthetic concepts, inuition, artistic experience and 'wu'悟 or (musical) enlightenment.

Interpretation and re-creation are the most important musical processes in pipa performance. When it is necessary, a piece could be re-created according to how a player perceives

it. To the pipa player, the notion of a standard performance is foreign because the performance involves re-creation. Similar artistic situations can be found in other Chinese traditional arts. Take painting, for instance: painters from all eras have been drawing 'ink-bamboo', but no two pictures are the same. It is an attempt to express the infinite through The performance of "The Great Ambush" is a limited form. probably one of the best examples to show this concept. **Almost** every pipa player performs it; yet the interpretations differ. The re-created music is the revelation of the totality of the artist's background. During a performance, ornaments, fingerings, rhythmic and melodic structure, mood and spirit of the original music could be remoulded differently in result. A player is also a composer who re-creates and revitalizes the music to its greatest possible extent according to his perception.

Traditionally, a student lived with his teacher and learnt every slight variation of the music demonstrated by the teacher in different situations. Apart from learning from past teachers, instrumental players perform music by utilizing a kind of lateral thinking. This is because the Chinese rely not so much on scientific or logical thinking but on experience and intuition. Or to be more specific, on 'wu' or (musical) enlightenment. This relates intimately to the mode of Chinese thinking. 'Wu' is the essence of Chinese philosophy: the way to achieve 'Chan- (zen) enlightenment', the essential step to

reach the realm of 'Togetherness of Heaven and Man' 天人合一 , or to obtain a higher understanding of knowledge. It is a stage of break-through, a kind of inspirational leap, an exuvial act of the human mind, just like a caterpillar breaking through the cocoon and transforming itself into a butterfly. For the caterpillar, the act of transformation is quite natural and essential. For the human mind, it is the route towards enlightenment. After the leap or break-through, one enters another world, or the same world from a different point of view, accompanied by a state of absolute freedom. Artistic experience is also based on such a mode. Cheng Yujian 成玉碉 , a qin player in 12th century, states that in his "Qinlum" 琴論 (Dicussions of the Qin):

To learn the qin is the same as to solve the mystery of chan 禪 (zen). After years of training and hard work, the 'wu'悟 (realization of the art of qin) comes suddenly. Then, one can understand all the mystery (of qin music) and can play as one wishes. As for those who do not obtain the realization, no matter how hard they try, it is still a waste of time and effort. The music of qin itself is neither good nor bad, but depends mainly on the player.

攻琴如參禪, 歲月磨煉, 瞥然省悟, 則無所不通, 縱橫妙用而嘗若有餘。至於未悟, 雖用力尋求, 終無妙處。琴無好惡, 在彈者工拙。[QSD 1980:205.]

There are different levels of 'wu', though the first break-through is always considered as the most vital one. As to the results of 'wu', some obtain a more profound understanding and some less, some might even change direction. Wise men reach the stage of butterfly while ordinary men still remain on

the stage of caterpillar. The linking process between the two stages and whether a break-through is achieved or not, received little mention in artistic discussions. And because Chinese notation is not designed to record the exact detail of a piece, the results of such a break-through vary more and more since interpretation involves the art of re-creation in the conveying of qi and yun. This explains why the performance of Chinese arts sometimes appears so superficial and banal, and sometimes suddenly penetrates the core with an unfathomable thought. It all depends on the degree of 'wu' or realization.

As the Chinese mode of thinking of 'wu' is not the result of linear thought, the Chinese do not offer a scientific or systematic method for the teaching of the art of interpretation and re-creation. Chinese artistic discussions are particularly devoted to spiritual matters instead of theoretically 'how and why' to perform or to create, so theories of composition have not really developed in ancient time. And because of such a mode, most of the ancient theories gradually developed into a mystical, inexplicable and sometimes even misapprehended state. One of the main differences between the West and the East is that artistic activity in the East is more dependant upon which are mystical and difficult to articulate concepts through systematic teaching. For the refined Chinese artists. temperament and talent, artistic attainment and selfcultivation are always the centre of the arts:

If one wishes to perfect wondrous tones, one should first perfect the wondrous finger technique. In order to perfect the wondrous finger technique, one must necessarily start with cultivating purity in oneself. 饮修妙音者,必先修妙指,饮修妙指者, [van Gulik 1940:108.]又必先自修洁始。 [ZGY 1983:218.]

In the presentation of artistic ideas, the role of individual performer therefore has become more and more vital. The result of a performance depends mainly on how a performer conceives, perceives and manipulates a piece, according to his interpretation and realization, as well as the artistic attainment of the control of playing techniques, timbres, tempi, loud and soft dynamics, etc. Due to the lack of theoretical treatises in the discussion on pipa music, the examination of qi-yun as an art of interpretation and recreation has to relate to some of the classical literary author's understanding sources, coupled with the experience. Hopefully, this may portrait some of the facets of the beauty of qi-yun, which has been long neglected.

Generally speaking, interpretation and re-creation of qi and yun can be classified into five main categories:

- 1. Refinement of yun.
- 2. Refinement of the 'qi of unbroken continuity'.
- 3. 'Unbroken continuity' accompanied by yun.
- 4. 'Qishi' accompanied by yun.
- 5. The balance of qi and yun.

1. The refinement of yun

The inspiration of one sentence can bring to life a whole paragraph, concentrating upon a word is like drawing the eyes to help the painted dragon and its scales appear to fly. The impact of one word can make the whole sentence strikingly outstanding. If one concentrates one's efforts on the complete sentence or word just for it's own sake, one cannot be called a poet.²

一句之靈,能使全篇俱活。煉字如壁龍點睛,鑽甲飛動,一字之警能 使全句皆奇。若煉一句只是一句,煉一字只是一字,非詩人也。 [Guo S. 1983:141.]

A single word becomes the key word of a phrase when it is used effectively and accurately. This is known as 'shiyan' 詩眼 or the 'eye' (the core) of a poem in many poetic discussions. For instance:

"The spring bustles at the red blossom of the apricot trees".4 [Tu 1970:6.]

紅杏枝頭春間。 [Wang Z. 1979:31.]

The interest of the above line is enriched by the use of the word 'bustle', which can be regarded as 'shiyan' (eye of a poem).

Because of the difference between English and Chinese, even when a poem is well translated, still it is difficult for one to fully appreciate the effect of the 'eye' or the key word of a poem. Yet, on the contrary, the feeling of the 'eye' or the 'key-note' in music is much easier to convey. A single

note can change dramatically the effect of a phrase, or even a whole section. This is one of the major skills for interpretation, creation and re-creation. In the next example, the 'eye' of the musical phrase can be identified easily. With the sudden change from the application of slide to the timbre of harmonics, the charm of the music becomes exceptionally graceful.

Tape excerpt 48: "Those Seductive Eyes", bars 109-123.

(The 'eye' of the following musical notes is indicated by the used of [].)

When a tune has no indication of right- and left-hand finger techniques, interpretation or re-creation is vital. The next example is adopted from a folk song. Originally, it has no indication of slide symbols. However, since the nature of the music is slow and lyrical, most players prefer to play the tune with slide techniques in order to enrich the yun. And timbre is also important in depicting the effusive emotion of the tune.

Tape excerpt 49: "Longzhou" (Dragon Boat), section 3: 'Manjiang nü'孟姜女(Lady Man Jiang).

When matters of qi and yun are equally important in a piece, the interpretation depends mainly on the perception of the player. In the next example, although slide symbols have been notated, still there is room for more slides to be applied. The added slides enhance the sense of folk spirit of the music:

Tape excerpt 50: "Longzhou" (Dragon Boat), section 1. (Added slide symbols are indicated by the use of [].)

2. The Refinement of 'the qi of unbroken continuity'

Emphasizing too much in the embellishment of a word or in one sentence may leave no room for the qi, Huang Zi-yun 黄子雲 (1691-1754) says:

In the proses of Master Han, Liu, and in the poems of Tao, and Tu, every sentence has been carefully chosen, yet not a trace of craftsmanship can be seen. This is because they know how to refine the qi. When the qi has

been refined, then the sentences will be improved concordantly. Concentrating upon a sentence makes it visible, while refining the qi leaves no trace. \$\forall \text{then the qi leaves no trace.} \$\forall \text{then the qi leaves no trace.} \$\forall \text{then then the sentences will be improved concordantly. Generally upon a sentence makes it visible, while refining the qi leaves no trace. \$\forall \text{then then the sentences will be improved concordantly. Generally upon a sentence makes it visible, while refining the qi leaves no trace. \$\forall \text{then then the sentences will be improved concordantly. Generally upon a sentence makes it visible, while refining the qi leaves no trace. \$\forall \text{then then the sentences will be improved concordantly. Generally upon a sentence makes it visible, while refining the qi leaves no trace. \$\forall \text{then then the then the proved the then the proved the proved the then the proved the then the proved the proved the then the proved the proved

To apply slide to a single note or to a phrase is like focussing upon a single word of a poem, while concentrating on the qi brings forth a smoother movement within the whole section. Improvising right hand finger techniques is one of the most effective methods for refining the qi of unbroken continuity. For instance, the tune of section 12 of "The Great Ambush" is:

After the re-creation, the tune has been tied together by changing the original quavers into semi-quavers. This conveys a better feeling of the qi of unbroken continuity.

Tape excerpt 51: "The Great Ambush", section 12. starts slow and accel.

3. 'Unbroken continuity' accompanied by Yun

While right hand finger techniques are applied as a means to enforce the qi of unbroken continuity, there is still room for the application of yun. In the next example, although left hand slide techniques have been applied only to a few notes, the charm of the music has been enriched greatly. The following version was given to the author by his teacher:

The re-created version is:

Tape excerpt 52: "Longzhou" (Dragon Boat), section 4-b.

4. 'Qishi' accompanied by Yun

Generally speaking, the nature of yun deals mainly with the beauty of yin. However, when the qi dominates a piece, the nature of yun changes depending on the degree of fingerpower applied. In the last part of the next example, when finger strength is exerted to its full, yun becomes a supplementary part of the qishi or 'the beauty of Yang'. The music achieves a stronger effect.

Tape excerpt 53: "Snow in Early Spring", section 7.

5. The balance of qi and yun

I always say that (the greatness of)literary work originated from Heaven and Earth. The principles of Heaven and Earth are 'Yin', 'Yang', 'gang'刚(hard and strong) and 'rou'柔(soft and gentle). If one can obtain the essence of them, one attains the beauty of literary work. Yin, Yang, gang and rou should coexist and one mustn't over-emphasize nor neglect any one of them. If one obtains one of them and relegates the others, then (the nature of) 'gang' will become too violent and perverse, and the 'rou' will be decadent and weakened.

吾嘗調文章之原,本乎天地。天地之道,陰陽剛柔而已,苟有得乎陰陽剛柔之精,皆可以為文章之美。陰陽剛柔並行而不容偏廢,有其一端而絶亡其一,剛者至於債強而拂戾,柔者至於頹廢而暗幽。

A piece which involves too much qi may result in a lack of subtlety, while concentrating entirely on yun may bring

about a lack of force and tension. To maintain a well balanced interrelationship of Yin and Yang, or qi and yun, in a musical piece is essential to a certain degree in the art of interpretation and re-creation. For instance, the piece "The Great Ambush" deals mainly with 'qishi'; however, section 14 is a place for focussing efforts upon yun. The following version, given to the author by his teacher, is:

The re-created yun is a means of neutralizing the violent atmosphere, and brings about the temporary peace before the succeeding war-like moment. In this it helps to give the later section a more striking musical impact:

Tape excerpt 54: "The Great Λmbush", section 14. tempo rubato

Even at the climax of "The Great Ambush", re-creation as a means of balancing the qi-yun in different dynamics is essential. The tension and dynamics of the music are

determined by the right hand finger power of 'sao-tiao-tan-tiao'掃挑彈挑(see p. 302.). The striking musical effect of the section 'Shouting' is created by slightly up- and downward micro-tonal motions of the left-hand technique 'la-xian'拉弦 (see p. 373.) In the next example, the version of the music the author learnt from his teacher is:

Because the section 'Shouting' actually depicts the fighting scenery of the battlefield and because of the powerful effect of 'sao-tiao-tan-tiao' and 'la-xian', most pipa players would like to prolong this section in order to build up the climax for the whole piece. However, in building up the maximum fortissimo, there are moments of subtlety. The following example is one of the many versions:

Tape excerpt 55: "The Great Ambush", section 16-18.

In the next example, the whole section aims at the 'qi of unbroken continuity'. The music is fast with a crescendo. Yet when the music stops at its climax, the ending suddenly changes to the yun with a 'ritard'. The final two-note-chord, using a harmonic, a slide and vibrato, creates the right effect. The music is transformed in a refreshing and unexpected manner.

Tape excerpt 56: "Tanci-yun", bars 206-223.

The art of interpretation and re-creation depends upon: the moments in a piece where the player chooses to articulate and the manner and qi-yun: degree of the qi-yun interrelationship; the handling of macro/extrinsic micro/intrinsic movement, whether it is time to refine the qi, or the yun. The resultant quality of the qi and yun depends on the choices and the realization of the individual artist.

II. MAJOR ARTISTIC TERMS OF THE BEAUTY OF MIXED QI-YUN

Different pieces require different interpretations. Different interpretation brings forth different styles, as different qualities of the well. mixed qi-yun. Interpretation relates intimately to the temperament personality, artistic experience and musical attainment, background of an individual player. Apart from the above musical examples, in examining the various beauty and quality of the mixed qi-yun, it is necessary to refer to some major Chinese aesthetic terms. Traditionally, most of the Chinese terminologies have usually been treated in the broadest sense.

Some of the terms can be taken as artistic styles, some deal mainly with aesthetic concerns, some can be taken as a performing skill, while some involve a more philosophical consideration. Among them, some interrelate with each other and some contrast with the others. All relate intimately to the conveying of the various articulations of qi-yun. Among various artistic terms, the discussion in this section concentrates on the four main concepts. These are 'gu' 古 (old, archaic) and 'xin' 新 (new), 'qi' 奇 (special, unexpected) and 'pingdan' 平德 (simplicity).

'Gu'古 (old, antiquity): The Roots of Chinese Culture

Although the old music is obscured by its high antiquity, still if one tries to approach its meaning, its harmony and simplicity may be reached as a matter therefore, [if] when in playing one does not fall in with the tunes that are in vogue at the time, then the music breathes [with] the spirit of the Emperor Fu Hsi 7 伏羲. It should be grand, broad and simple, boldly moving over the strings, disdaining petty virtuosity. It should be unmoved like a profound [remote] mountain, like a cavernous vale, like an old tree or a cool stream, like the rustling wind, causing the hearer suddenly to realize the True Way. This is something that certainly is rarely seen or heard in this world. [van Gulik 1940:110.] 达雖古樂久淹,而仿佛其意,則自和澹中來,故下指不落時調,便有義 皇氣象。寬大純樸,辖辖弦中,不事小巧,宛然深山邃谷,老木寒泉,風 臀簌簌,顿令人起道心,绝非世所見間者。 [ZGY 1983:332.]



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The ability of capturing a sense of 'gu' in an artistic work is regarded as the ability to share the same artistic attainment as the ancient saints and sages. Wang Lu 王履 (1332-?) offers an epigrammatic suggestion:

I learn from my heart, my heart learns from my eyes, my eyes learns from Mount Hua".

吾師心,心師目,目師華山。

[Yu J. 1986:704.]

For the Chinese artists (particularly Taoist), Nature is always the best teacher, from which all the ancient masters learnt. It stands still and never changes.

In pipa music, to apply certain qin slide idioms is one of the best and most direct ways to obtain the sense of 'gu'. This is because qin is one of the oldest and most revered instruments: 'an instrument played by Confucius'; and slide is one of the most important elements in qin music. Slide in pipa music has the similar musical effect. Other efforts have also been applied to obtain the sense of 'gu'. For instance, to limit the range of a melody, '11 to restrict dynamics and expression, or sometimes even to entitle a piece of music with a poetic phrase or philosophical idea.

Tape excerpt 57: "Shudao xing" (The difficult Road of Sichuan), section 1.

Since the sense of 'gu' has been so highly valued, this also explains why pentatonic scale or heptatonic scale has been used for thousands of years. Take the above example, it is an early 20th-century work, yet no trace of modern influence is apparent. The music brings about a sense of purity, simplicity and richness. However, devoting to or indulging too much on antiquity may seem lacking in creativeness or originality. In condemning the slavishly imitation of the style of the ancient artists, Yuan Hundao袁宏道(1568-1610), in his article "Pinghuazhai lunhua" 概花齋論意 (Discussions of painting in the House of the Flower-Vase), uses Dong Qichang's

(1555-1636) commentary:

Every stroke painted by modern masters looked so similar to the ancients. Because of such similarity, therefore they are not painting.

近代高手無一筆不均古人者, 夫無不尚, 即無尚也, 調之無畫可也。 [Yu J. 1986:129.]

Nevertheless, freedom and tradition are not incompatible. The concept of 'gu' should not be mistaken as a kind of strict, unchangeable rule of the dying tradition, but rather a concept flexible and adaptable to historical change. In order to avoid too close a resemblance to the ancient arts, a search for other solutions is essential.

'Xin'新 (new): A new lease of life that enhances the Chinese tradition

The handling of the brush must be old and the vision must be new. Then, one can break through the forms from the old. 12

搭筆要舊,景界要新,何患不脱古人窠臼也。 [Yu J. 1986:860.]

of spiritual purification of the art remains. If Chinese cultural tradition is a everflowing river, true understanding is the ability to continue and to revitalize the tradition. If the Chinese cultural tradition is the tree, the concept 'gu' is the roots; and the others are the branches, the leaves, the flowers and the fruits. 'Gu' is the concept that holds together the unbroken continuity of Chinese cultural tradition.

Spiritually and technically, an artist should set his roots within the past. However, aside from needing to attain a sense of 'gu', an artist is entitled to exploit other styles in order to endow a sense of freshness in artistic creativity. Under the dominant power of 'reverence of the old', ancient rules are not to be contradicted. To be new, in inventing a new style or a form, or bringing about a new interpretation, or creating a new expression, is a daring endeavour. being 'xin' or new is still not sufficient. 'Xin' must be good and original at the same time. This requires education, learning, judgement and confidence. And when a new technique, or a new interpretation or a new idea is invented and is accepted, it becomes part of the tradition. 'Xin' is the life that vitalizes the unbroken continuity of the traditional 'gu'.

In the conveyance of the beauty of qi-yun, the concept of 'xin' or 'the new' can be explained in three ways:

- 1. New interpretation of an old piece.
- 2. The development of new playing techniques.
- 3. The creating of new form and content in new composition.

Since 'a new interpretation of an old piece' mostly involves re-creation and has been demonstrated in the previous section, the discussion here concentrates on the last two.

'Xin' in playing techniques

Recently, numerous new playing techniques have been invented. For instance, although the next example is a typical Chinese pentatonic tune, with a new playing technique of 'artificial harmonic-slide', a traditional sense is continued with an entirely different impression of yun, an exquisite sense of freshness:

Tape excerpt 58: "Sentiment", section 3, bars 23-36.

To exploit new technique in a new composition is a favourite concept and has been broadly applied to composing as well as to pipa performance. (For more details, see Part Two, Chapter 6 & 7.)

'Xin' in new pieces of music

Traditionally, pipa music has been composed according to

pentatonic or heptatonic scales. In modern times, the concept of 'xin' has become more important as there are many new pipa compositions, conceived out of Western theories. As far as the author's understanding, pipa is one of the first Chinese instruments to be used by Western composers or Western-trained Chinese composers. 13

In pipa performance, while encountering a modern piece with an entirely different cultural background, a player is Whether to interpret a new facing an enormous challenge. piece according to traditional aesthetic concepts or just forget the traditional way is a serious subject which may seem outside the scope of this thesis. However, the concept of qi and yun are also applicable to a certain degree in interpreting some contemporary pipa pieces. For instance, the following example is based on chromatic scale, distorted or pentatonic, and qi of unbroken continuity resides in the fast section, yun in the slow section.

Tape excerpt 59: "Hanyun lu" 寒雲路 (Misty), bars 28-74.

In mentioning modern composition, a number of questions arise:

1. Whether pipa music or Chinese music should be composed according to Western theory or not?

2. What is a Chinese musician's attitude towards the overwhelming power of Western culture? The contrast between conservatism and neologism has never ceased since ancient times in China. This sensitive subject has reached a climax in the present century. Nevertheless, from the historical point of view, the Chinese are quite used to change, though the argument of conservatism and neologism may still exist. Liu Xie gives the following commentary:

It is the law of literature both to move along and to come to full circle; the merit of literature renews itself from day to day. If it changes, it will endure; if it adapts itself to the changing tide, it will lack nothing.

[Yu C.V. 1983:xxxiv.]

文律運周、日新其業。雙則堪久、通則不乏。 [Zhou Z. 1981:331.]

'Qi' 奇 (special, unexpected): The beauty of unexpected striking impact

Manjusri (the arch-disciple of the Buddha) ask Vimalakirti, "All of us have expressed our opinions. Wise man (like you) should say something. What is a Bodhisattva's approach to the 'non-dual reality' 7" Vimalakirti responded with (an unexpected) Silence. 15

文殊師利問維摩語:「我等各自說已,仁者當說,何等是菩薩不二法門?」 時維摩語默然無語。 [Yan P. 1987: vol 2, 241.] A thundering musical effect is powerful. A unexpected silence following immediately after a thundering impact is even more striking. The interest of the musical effect of 'qi' lies in the moment of the unexpected; when it is expected, it does not come and when it is unexpected, it attacks. The handling of contrast between the loudest and the softest dynamic unexpectedly is one of the best ways to demonstrate 'qi'奇. (see Tape excerpt 2, for instance). In achieving the surprising effect of 'qi'奇, an artist must possess a coolness and a passion simultaneously. The sense of surprise can also be found in many modern compositions. For instance, in the next example, the unpredictable musical expression captures the sense of 'qi'奇. Tension resides in the music even though it is played at a very soft volume.

Tape excerpt 60: "Procession", section D (bars 18-20) to section E-a. (Composed by John Howard, 1988.)

Unprecedented and unpredictable are the essence of 'qi'奇.

In the next example, the music suddenly stops on the distuned, sustained vibrato. A sense of emotional and spiritual claustrophobia suddenly emerges:

Tape excerpt 61: "With the Heart of a Child", section B-a.

'Pingdan (tan)'平濱 (simplicity): The beauty of 'ultimate-yun'

The lute masters of the present time aim at charming the ears; they insist upon producing captivating sounds, thereby greatly sinning against refined elegance. This is because they do not know that the basis of Lute music is simplicity. I, on the contrary, tune my Lute to simplicity, therefore the great mass my music. understand Where simplicity dwells? I love its sentiment, which is not extravagant nor contending. I love its flavour, which is like snow or ice. I love its echo, which is like the wind blowing over pines, like rain on bamboo, like the bubbling of a mountain stream, or like lapping waves. It is only with great musicians that one can talk about simplicity. [van Gulik 1940: 111.] 時 師 欲 娛 人 耳 , 必 作 媚 音 , 殊 傷 大 雅 。 第 不 知 琴 音 本 澹 , 而 吾 復調之以澹, 固眾人所不解。惟澹何居?吾爰此情, 不奢不意; 吾爱此味,如雪如冰;吾爱此攀,松之風而竹之雨,碉之滴而波 [ZYY 1940: 330.] 之濤也。姑善知音者,始可與言澹。

While 'qi' 奇 entails an artistic effort in its execution and may appear contrived, 'pingdan' 平德 shows an entirely different manner of artistic presentation of gi-yun. For the most refined Chinese musicians, the consummate beauty lies in the commonest thing. Pingdan arises naturally spontaneously. It comes with the full understanding of life, like an old man retreating from the battlefield οf life. 1.ife is longer an adventure; the tranquillity of the mind reflects in its artistic work. The expression of is calmness, in which the desolation of work regret is replaced by a state of absolute serenity, an inward joyousness arising from an inner assurance. Although serenity in expression is an essential ingredient of pingdan, to be plain in a performance is not quite the same as attaining the state of simplicity with the right depth of feeling. It is both difficult to attain, and to appreciate. Pingdan can only be fully appreciated by those who have a peaceful mind or share a similar artistic experience. It is regarded as one of the highest achievements of artistic activity and creativity. Take the last section of "Spring and Moonlight upon a flowery River", for instance: after all the colourful and extravagant previous sections, the music synthesizes into a peaceful resolution.

Tape excerpt 62: "Spring and Moonlight upon a flowery River", last section.

Chinese arts share a homogeneous artistic experience and Chinese artists seek to achieve the same aesthetic goal, from different artistic media. In order to obtain a fuller understanding of 'pingdan' as the ultimate beauty, as well as to appreciate the essence of Chinese arts, it is necessary to move on to the next topic 'jingjie'境界, through the articulation of qi-yun from the poetic point of view.

Footnotes

- 1. By Dung Zhongshu 預仲舒 (179-104 BC). Quoted from <u>Zhongguo</u> meixueshi (History of Chinese aesthetics), p. 484, by Li Zehou and Liu Gangji.
- 2. "Sifa" 詩筏, by He Yisun 實貽孫(Qing Dynasty), compiled in Qing shihua xupian (A Continuation of 'Poetic Talks' of the Qing Dynasty), ed. Guo Shaoyu.
- 3. The term 'shiyan' has been thoroughly discussed in the book Shiren yuxie (Dust and Jade of Poets), compiled by Wei Qingzhi of the Song Dynasty.
- 4. 'Ci' to the tune "Mou-lang-hua"木蘭花by Song Qi宋祁(998-1061).
- 5. "Yehong shi-di" 野鴻詩的 (Yehong: Discussion of poetry), in Qingshihua ('Poetic Talks' of the Qing Dynasty).
- 6. Yao Nai's Xibaoxuan wenji: chapter 4, "Haiyu shichao-xu" 海島詩鈔序。
- 7. Emperor Fu Hsi (Xi) 伏羲 , king of the prehistoric period.
- 8. For instance, the infinite possibilities of the micro-tones, as well as the numerous right-hand fingerings which are actually an accumulating effort of interpretation of players from generation to generation, these are good examples of the transmission of Chinese traditions.
- 9. "Yangsuju huaxue goushen"養素居畫學約深 (Discussions of painting in the house 'Yangsuju'), written c. in 1800 AD.
- 10. "Ji-weng huaxu"畸翁畫敘(Ji-weng's discussions of painting), written in c. 1380 AD.
- -11. Because of the limited range of notes in ancient pipa, therefore it is believed that a melody should have a limited range and should be played in the lower register of the instrument in order to attain the sense of 'gu'.

- 12. Huishi fawei 繪事發微(A discussion of painting), by Tang Dai, written in c. 1750.
- 13. As far as it is known, the first pipa piece composed using the Western chromatic scale and composing theory is entitled 'Silkworm', composed by Lau Wing-fei in 1972. The first performance was given by the author.
- 14. 'Non-dual Reality'不二法門is a Buddhist term. In "Vimalakirti Sutra", all Buddha's disciples try to define the meaning of 'non-dual' as that all worldly oppositions such as 'life and death', 'good and evil', 'right and wrong', 'beauty and ugly' and 'win or lost', etc., are 'one' (the same). Yet, according to Vimalakirti's point of view, when a perfect awakening has been attained, the concept 'non-dual' is a matter of neither 'one' nor 'two', but of acceptance with a non-grasping mind, for any attempt to grasp a definite meaning prevents awakening.
- 15. Vimalakirti was a layman who truly understood the essence of the Buddha's teaching. His response is probably the best and the only answer, a reply of 'one can't define the indefinable.' The quotation is borrowed, however, not for its philosophical significance, but for its unexpected musical and artistic impact.

CHAPTER SIX

THE THREE POETIC 'JING':

AN EVALUATION OF THE BEAUTY OF QI-YUN THROUGH A POETIC VISION

Wang Changling (6987-756), a famous Tang poet, first brought out the concept of 'jing' as an aesthetic term in his work Shige 詩格 (Standard Form of Poetry): "Poetry has three 'jing' "境 . [Chen Y. X. 1548: vol 4. 36.]

These are: 'wu-jing'物境 , 'qing-jing' 倩境 and 'yi-jing' 意境 .

- 1. 'Wu'物 , literally, means things, objects; 'wu-jing' is to depict scenery, object, event or thing through an artistic vision.
- 2. 'Qing'情 is emotion, affection, feeling and sentiment; 'qing-jing' involves mainly how and in what artistic manner an artist expresses his emotion and feeling in an artistic work.
- 3. 'Yi' 意 means idea, mind, intention, inclination; 'yi-jing' is the state of sublimation of an artistic image, a vision and inner-vision of an artist through a particular artistic process or creativity.

These three poetic 'jing' have become the most important aesthetic terms in poetry and painting. The value and beauty of a poem depends mainly on how profound these three jing are attained, especially the 'yi-jing'. As a matter of fact, almost all Chinese artistic activities and creativities are,

or can be referred to, matters of the three jing (or 'jingjie) and their interactions. These concepts are also suitable to the evaluation of a piece of music performed on pipa.

In discussing 'jing' or 'jingjie'¹, one must mention the contribution of Wang Gouwei 王國維 (1877-1927), one of the most outstanding shoolars of recent times. He reinforced the importance of 'jingjie':

In Ts'u 詞 [ci] poetry, the 'world' [jingjie] is of predominant importance. When a ts'u poem embodies its 'world', loftly style and striking lines will follow as a matter of course. [Tu 1970:1]

詞以境界為最上;有境界則自成高格,自有名句。[Wang Y. 1961:191]

In depicting the three levels of 'jing', Wang Gouwei says:

People from ancient times to the present day who achieved great deeds and learning must have experiecned three 'worlds'. The lines which read 'Last night the west wind withered the green trees; climbing the tower alone, I gaze at the road stretching to the horizon'3 represent the first 'world'. The lines which read 'I have no regrets as my girdle grows too spacious for my waist; with everlasting love for you represent the second 'world'. The lines which read 'I have looked for her among the crowd a thousand time; suddenly, turning back my head, I see her under the dimming lanterns' represent the third 'world'. These lines could be only written by great poets. [Tu 1970:17.] 古今之成大事業、大學問者, 必經過三種之境界:「昨夜西風凋 碧樹,獨上高樓,望盡天涯路。」此第一境也;「衣帶漸寬終不 悔,為伊消得人憔悴!」此第二境也;「眾裡尋他千百度,慧然 回首,那人卻在燈火闌珊處。」此第三境也。此等語皆非大詞人 不能道。 [Wang Y. 1961:203.] The author hesitates to agree that the lines of 'ci' quoted are the best choice. However, Wang's intention can still be clearly identified: The first level of 'jingjie' or 'world' is 'wu-jing', the second 'qing-jing' and the third 'yi-jing'. Wang also contributes greatly by adding many details to illustrate the different states of 'jingjie' such as:

1. 'Xie-jing' 寫境(scenery depicting) and 'zao-jing' 造境(scenery creating):

There are some poets who create 'worlds', and other who describe worlds. This is the origin of the distinction between idealism and realism. Yet the two are hard to separate, for the 'worlds' created by a great poet are always in accord with Nature, and those described by him always approach the ideal. [Tu 1970:2.] 有造境,有寫境;此「理想」與「寫實」二派之所由分。然二者頗難分別,因大詩人所造之境必合乎自然,所寫之境亦必鄰於理想故也。

2. 'You-(having) wo (I, self) zhi-(of) jing' 有我之境 and 'wu-(without having) wo (self) zhi-jing' 無我之境 :

There is a 'world' with a self, and there is a 'world' without a self.......... In the world with a self, it is 'I' who look at the external objects, and therefore everything is tinged with my color: the in without a self, it is one object that looks at other, and, therefore, one no longer knows which is 'I' and which is 'object'. [Tu 1970:2.] 有有我之境,有無我之境。……有我之境,以我觀物,故物皆著 我之色彩,無我之境,以物觀物,故不知何者為我,何者為物。 古人為詞,寫有我之境為多,然未始不能寫無我之境,此在豪傑 之士能自樹立耳。 [Wang Y. 1961:191.] To explain more clearly, 'youwo zhijing' 有我之境 is the achievement of jingjie through a subjective artistic creativity, and 'wuwo zhijing' 無我之境 , the achievement of jingjie through an objective artistic creativity.

Wang also made some mistakes in his work, for instance:

The concept of 'inspiring interest' advocated by Yen Yu and the concept of 'spiritual expressiveness' suggested by Wang Shih-chen (1634-1711) only touch upon the surface of poetry. They are not comparable to my concept of 'world' which probes into the fundamentals of poetry. [Tu 1970:6.]

然滄浪所調「興趣」, 阮亭所調「神韻」, 鴉不過道其而目, 不若鄙人拈出「境界」二字為探其木也。

[Wang Y. 1961:194.]

The concept of jing or jingjie did not originated from Wang Guowei, but from Wang Changling one thousand three hundred years ago. However, Wang's contribution enriches the original concept of jing of Wang Changling in the discussion of the aesthetics of poetry.

T. PROGRAMMATIC TITLE AND SUB-TITLE

Before going deeper into the discussion of the three poetic jing and their interactions, it is necessary now to discuss the significance of 'programmatic title' (including sub-title) of Chinese music. As to the purpose of a title, some are suggestive, some involve story-telling (e.g. "The Great Ambush", "The Tyrant Took Off His Armour"); some relate

to musical form and structure ("Baban"八板or "Eight Beats", "Eighteen Beats of the Hujia (Barbarian Reed)", "Three Variations of Yang-guan"), though there may also be a story behind the title; some require particular explanations and some have their regional relation or folk origins ("Dragon Boat"). Modern scholars have classified programmatic titles according to the types of title into several categories. However, according to the author's understanding, although the notion of 'programme' music in Chinese music sounds similar to that in Western music on the surface, they are slightly different. When a programmatic title involves the three poetic jing, it means much more.

In order to make the meaning of jingjie more accessible in the performance of pipa music, as well as to the aesthetic appreciation and evaluation of Chinese arts, the study here classifies the various programmatic titles according to the three poetic jing. The following titles are taken from pipa's own repertoire and qin music; titles involving folk origin are not included:

- Programmatic titles of 'wu' (an objective description and observation into Nature or things)
 - a. Scenery depiction (of Nature):

"The High Moon" 月兒高

"Snow in Early Spring" 陽春白雪

"Spring and Moonlight upon a Flowery River" 春江花月夜

- b. Depiction of living animations:
 "Geese Landing on the Flat Sandbank" 平沙落雁
 "Fishes Playing in Water" 魚兒戲水
- 2. Programmatic titles of 'qing' (subjective, emotional decriptions of things or events)
 - a. Expressions of emotion and sentiment:
 "In Memory of an old Friend" 億故人 (qin music)
 "Spring Contemplation" 春思
 - b. Story telling:
 "The Great Ambush" 十面埋伏
 "The Tyrant Took Off His Armour" 獨王卸甲
 - c. A mixed of story and emotional sentiment:

 "Eighteen Beats of the Hujia" 胡笳十八拍 (qin music)

 "Three Variations of Yang-guan" 陽關三疊 (qin music)

 "The Sorrow of Princess Zhaojun" 昭君想
- 3. Programatic titles of 'yi' (poetic, symbolic, mystical and mythical of mental imagination)
 - a. Suggesting or symbolizing an image:

 "Dialogue of a fisherman and a woodcutter"

 "Elegant Orchid" 幽蘭

 (qin music)
 - b. Titles with philosophical connotation:
 "Pu-an zhou" (A buddhism Chant) 普庵咒
 "Sound of Voidness" 虛籍
 - c. Names after poetic titles:

 "Pipa xing" (Song of the Pipa) 琵琶行

 "Shuilong yin" (Chant of the Water Dragon) 水龍吟

The above classifications are, somehow, general. are titles which do not match with their contents, "High Mountain and Flowing River" (pipa solo). However, the discussion here aims at those titles and content that are in perfect match. Basically, most of the above titles are poetic, or involve more or less the three poetic jing. This is not only because the Chinese are specially fond of poetry or Chinese ideograms are best suitable for poetic usage, but also because Chinese poetry is the most important source of inspiration for the other arts. influence of poetry can been seen in many other arts such as painting, calligraphy and music 8. The sentiment, the inner-vision and the spiritual longing different artistic works emerge in a very poetic way.

A literary or poetic title and sub-title of a piece of music may be similar to the poems in a painting: suggestive, symbolic, abstract and mystical. However, a programmatic title has its special significance in indicating the intention of a composer, a means to help a performer to interpret and listeners to appreciate the music. It also implies a poetic jingjie within which the composer's innervision is placed, which may help greatly in investigating the insight of a composer; nevertheless, the value of a piece depends mainly on its artistic achievement, not on a poetic programmatic title. As a matter of fact, jingjie is

a mixed result of interactions between the composer, performer and audiences, particularly with the help of a programmatic title. The following diagram expresses it in a simple manner:

a b c d

composer---performer-----audience----jingjie

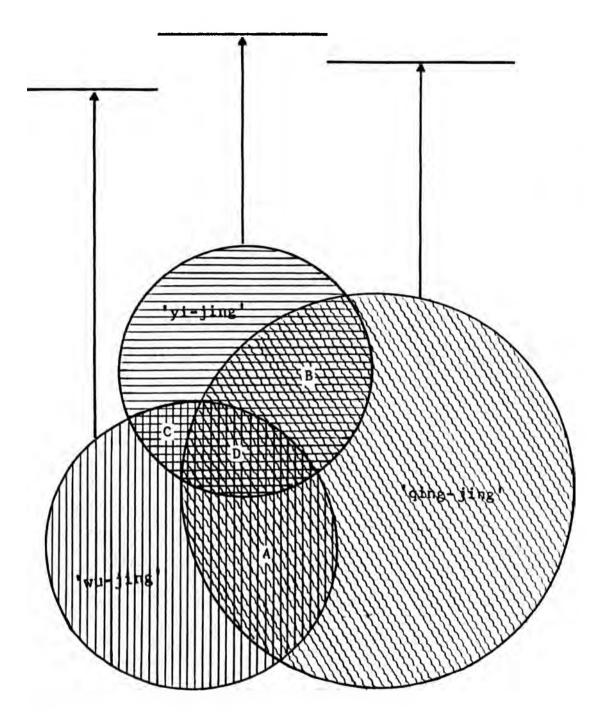
(music) + (performance) + (message received) = (total aesthetic effect)

Illustrations:

- a, Message sent by composer to performer and audience.
- b, After receiving the message sent by the composer, a performer sends his message, through his interpretation (recreation if necessary) to the audience.
- c, Message of composer and performer both received.
- d, Jingjie (reaction, imagination, feeling, etc.,) emerged, as a result of a triangular, interacting relationship.

three states of wu-jing, qing-jing Jingile or the artistic creativity can be treated and yi-jing in an separately or interactively. The following figure either the evaluation of the three jing and shows interrelationships:

[The following lines indicate the highest level of each jing can attain.]



Examined separately, yi-jing is at the highest or the profoundest level. The lowest level of these three concepts is an 'imitation' of the objective sounds of wu-jing. However,

this does not mean that a piece of wu-jing is necessarily lower than qing-jing or yi-jing; this depends upon the profoundity of an artistic work. And evaluation of an artistic work is not limited to its original standing. For instance, when a work of wu-jing interacts with yi-jing through a particular artistic process, it is transposed to the level of yi-jing; or through an artistic effort of sublimation of the subjective emotional expression of qing-jing can ascend into a higher artistic or philosophical state of yi-jing. Indeed, most artistic works contain the interaction of the different states of jing.

The various interactions of these three jing are:

- A. '(wu) jing-sheng-qing' 境生情 (the emergence of qing or subjective sentiment through the objective observation of things).
- B. 'qing-sheng-yi' 情生意 (the ascending to the state of 'yi' from the expression of qing, or emotion through the sublimation of artistic effort).
- C. 'yi-yu-jing-hun' 意 與 境 渾 (the togetherness or a well-balanced interrelationship of yi and jing).
- D. 'qing-yi-jing-hun' 情意境渾 (an harmonious interrelationship of the togetherness of the three jing).

11. THE THREE JING AND THE FOUR INTERACTIONS

In the following illustrations of the three jing, both poetry and music are placed side-by-side. However, it should be remembered that the Tang poems chosen here reach the

highest levels of jing, and no such claim is made for the recorded music examples. Nevertheless, both poetry and music illustrate the various interactions of jing.

1. 'Wu-jing'物境(an observation into the objective, consummative beauty of Nature, or things).

In a thousand hills birds have ceased to fly;
On countless tracks footprints have disappeared.

A solitary boatman in bamboo cape and hat
Is fishing the icy river in the snow. [Herdan 1973:398]

千山鳥飛絶,萬徑人蹤滅。孤舟蓑笠翁,獨釣寒江雪。

[QTS 1977: vol 2. 1706.]

The above poem can be regarded as one of the highest achievements in depicting wu-jing or the beauty of Nature. This kind of depicting skill, similar to painting in which the artist brings nature into the space of a small painting in a silent way, provides an image with limited subjective suggestion. Yet after reading the poem, the whole picture emerges vividly in the reader's mind, conveying a vast space within the imagination. Chinese ideograms provide pictures and images. They offer free association of the meaning behind the These spatial units are temporalized with different Take the title "Chun-jiang-hua-yue-ye" (Springreaders. River-Flower-Moon-Night), for instance, it is a combination of five words (all nouns); yet, on the other hand, 'spring' can also be taken as an adjective to modify the later character 'river'; 'hua' (flower) and 'yue' (moon) can also be treated separately as nouns, or adjectives modifying the word 'night'.

(This difficulty arises mainly as a result of attempting to translate Chinese into English, there is, therefore, no completely satisfactory translation of this title in English.) Different viewers may have entirely different visions conditioned by their own feeling about the combinations of the words. The impression and image of the Thames for a Briton may be entirely different from that of the Yangzi river for a Chinese, though both rivers may recall a similar passionate love of motherland. The title of a piece of music, apart from an attempt to depict the nature in a poetic way in musical terms, provides a picture, an image, or an instruction for a player to interpret, as well as a direction for the listener to appreciate the music.

Yet, music, as a medium in comparison with words, is more indefinable and intangible. In depicting the wu-jing or the beauty of Nature, there are two main ways. The first and also the easier one is 'imitation of sounds': such as the imitating of the hollowing of the wind, the various sounds of percussions, the galloping of horses or the firing of a cannon in "The Great Ambush", etc. All these kinds of imitating skills in music, as well as in other arts, are at a lower level in artistic evaluation, though they may create distinctive musical effects. Among them, the piece "Geese Landing on a Flat Sandbank", section 2 is probably one of the most successful. Appearing with gradually accelerando in achieving the qi of unbroken continuity, the structure of the

music is quite simple. The melodic notes are played by left hand pulling skills, moving up and down just like a scale; The right-hand deals mostly with open 1st string with a Together with the combination of these two simple elements, the charm of the music arises. The accelerative right hand fingerings enhance of unbroken-continuity and left the hand techniques convey yun. Without qi, the music collapses. Without yun, the music loses its fascinating quality. the articulation of qi-yun, the squawking geese and their flying gestures in the sky may be vividly imagined.

Tape excerpt 63: "Pingsha luoyan" (Geese Landing on the Flat Sandbank), section 2.

starts slow and accel.

The other way of depicting wu-jing or scenery of Nature is rather suggestive and symbolic. It may depict the outward and visible world then impresses it on the inner mental vision or world. In the next example, the gradually rising scale of the melodic movement can be illustrated as the climbing of the Mount-Tai. The slow tempo and the gradually descending melody in the final movement of this section maintain a consistent leisurely mood. With the simplicity of the melody and subtlety in the application of timbre, the music leaves a vast space for the listener to imagine the picturesque scenery and to feel the mood of the music.

Tape excerpt 64: "Taishan guanri" 泰山親日 (Watching the Sun in Mount-Tai), section 1: 'Ascending the mountain'.

2. 'Qing-jing'情境(a subjective expression of deep emotion through an artistic work).

This is essentially the expression of a sentiment in varying degrees, the achievement of which rests with the way an artist handles the emotion. In artistic creativity and performance, to take the two extremes, a totally passionate expression may be illustrated by the following poem:

[Xu 1984:137.]

The silkworm till its death spins silk from love-sick heart;
The candle only when burnt out has no drops [tears] to shed.

春聲到死絲方盡,蠟炬成灰淚始乾。 [QTS 1977: vol 4. 3377.]

While the other extreme is presented in a calm and subtle manner:

Hugging my pillow, I've nothing to say,
The silence in my empty room is deep.
Who knows that lying in bed all the day,
I am not ill and not even asleep. [Xu 1984:111.]

抱枕無言語,空房獨悄然。

誰知盡日臥, 非病亦非眠。 [ZH 1983:91.]

These two poems are both highly valued, for both their artistic achievements and their emotionally touching. In expressing emotional feeling, these two dimensions of expression can be demonstrated in pipa performance by the following examples. The first one is deeply and passionately presented:

Tape excerpt 65: "Pipa xing", section 8-b.

tempo rubato

The next one is expressed in a slow tempo, more 'sotto voce'. Such a concealment of emotional expression, in comparison with the previous one, produces another musical effect.

Tape excerpt 66: "Pipa xing", section 7. tempo rubato

The value of the music of qing-jing depends not only on how truly the emotion is presented, but also upon the depth of the emotion and the manner with which an artist handles it; and it also involves the nature of the performance. Yet, when both music and performance present emotional effectively, different listeners may respond differently. Some may be particularly fond of the deep emotional expression within the first dimension (as shown in excerpt 65) while others may appreciate the simple yet touching nature of the second dimension (excerpt 66).

3. 'Yi-jing' 意境 (the state of an image of sublimation of the vision and inner-vision of a performer through a particular artistic process and creativity.)

The beauty of yi-jing hides behind the music and hints at its wonders, with an extra-artistic (or musical) connotation lingering in the mind clothed by the indefinable and intangible (known as 'xianwai zhi-yin' 弦外之音: 'the extramusical idea lingering on after the performance of a piece of music'). This kind of feeling usually emerges at the end of a piece. It suggests rather than explains or expresses. It leaves an enormous space for the imagination of the listener. When a glimpse of the vision or inner-vision of an artistic work is caught, a beauty of ultimate significance may emerge. To the Chinese, the attainment of yi-jing is always considered as the highest artistic achievement. However, it still depends on how profoundly the 'yi-jing' is attained. A

true and touching emotional expression of qing-jing may, based on the Chinese judgement of artistic value, also be considered at a higher level of artistic attainment than a superficial yijing. Nevertheless, yi-jing is always the ultimate goal for an artist to pursue; such a consummate beauty is usually revealed in the simplest thing.

I meet your boy 'neath a pine-tree.
 'My master's gone for herbs,' says he,
'Amid the hills I know not where,
 For clouds have veiled them here and there.' [Xu: 119]
 松下間童子,言師採藥去。 [Zhang X. 1983:220.]
 只在此山中,雲深不知處。

Apparently, the poet simply wrote down an incident without any subjective description. Yet, the reader's imagination may be led to the fantasy of the life of a Taoist recluse. Yen Yu 戰利(1180-1235) stresses this kind of poetic yi-jing beyond the words:

The highest kind of poetry is that which does not tread on the path of reason, nor fall into the snare of words...... The preeminence of the poets in the flowering Tang Dynasty lies in the interest which can be likened to the antelope that leaves no traces, hanging its horns. The excellence is in their transparence and luminosity, unblurred and unblocked, like sound in air, color in form, moon in water, image in mirror. Words have limits, but 'yi' (sense or feeling) are endless. [Yep 1980:174.]

斯爾不涉理路,不捨言荃者,上也。……盛唐諸人惟在興趣,

所謂不涉理路,不落言荃者,上也。……盛唐諸人惟在興趣, 羚羊挂角,無跡可求。故其妙處透徹玲瓏,不可淺泊,如空中之音,相中之色,水中之月,鏡中之象,言有盡而意無窮。

[Gou S. 1962:24.]

In the next musical example "shudao xing" (The Difficult Road of Sichuan), as the title is borrowed from Li Bai's poem, the difficulty of the road in Sichuan Province also symbolizes the difficulty of the way of life. In the last section, after reaching its climax, the music is synthesized into an ending of spiritual release:

Tape excerpt 67: "Shudao xing" 蜀道行, final section. tempo rubato

4. The interactions between 'wu', 'qing' and 'yi':

Having defined the three jing, it is now necessary to examine how these three fundamental aesthetic concepts interact with the others and how they are demonstrated in the performance of pipa music.

A. 'jing-sheng-qing'境生情(the emergence of qing or subjective sentiment through the observation of objective things).

Where are the sages of the past
And those of future years?

Sky and earth forever last,
Lonely, I shed sad tears. [Xu 1984:7.]

前不見古人,後不見來者,
念天地之悠悠,獨愴然而泣下。 [QTS 1977: vol 2. 215.]

Nature has always been an obvious place to which a poet's sentiment is consigned. In music, emotion is evoked by environment, scenes or situations, which can be found in many pieces. In the next example, though the music is given a philosophical name "Xulai" (Sound of Voidness), the title lends itself to a variety of different musical expressions. For instance, the first three bars (bars 35-37), played softly with slide techniques, can be regarded as the depiction of 'wu', while the melody later develops into a rather emotional expression (especially in bars 41-43), which can be regarded as the expression of 'qing':

Tape excerpt 68: "Xulai", bars 35-48.

Music of purely emotional expression, depicting scenery or telling a story, or interactions of emotion and scenery, is not considered of the highest artistic value. To sublimate emotional feeling or to transcend natural scenery from the artistic to the spiritual realm of yi-jing is of predominant importance in Chinese arts.

B. 'Qing-sheng-yi' 情生意 (the emergence of yi through a sublimating process of emotional feeling).

You ask me when I can come back but I don't know, The pools in western hills with autumn rain o'erflow. When by our window can we trim the wicks again And talk about this endless, dreary night of rain? 15 君間歸期未有期,巴山夜雨漲秋池。 [Xu 1984:137.]

何當共剪西窗燭,卻話巴山夜雨時。

[Zhang X. 1983:240.]

While there are many ways to appreciate the beauty of a piece of music, the essence of Chinese music, as in Chinese poetry and painting, is simplicity. The intricacy of expressing a sentiment in Chinese music lies in the art of conveying the simple by complicated means and conveying the complicated by simple means. Between these two extremes are the varying degrees of presentation affected by the combination elements in the artist such οf as artistic attainment. temperament, technical command, aesthetic concepts philosophical outlook. In the next two examples, one is simple and the other is complicated as far as texture and content are but they use the same method to achieve their they attain a sense of serenity through application of harmonics. This is one of the best artistic efforts to transfer the expression of 'qing' to a higher level of 'yi'. Indeed, such an aesthetic concept is widely found in gin music and is one fundamental artistic principle that all Chinese literati strive to follow in search of the ultimate level of spiritual attainment.

Tape excerpt 69: "Pipa xing", section 10, bars 1-9.

The next example involves a more complicated emotional expression, both in musical structure and musical expression. It is divided into four mini-sections: mini-section 1. bars 1-6; 2. 7-35; 3. 36-58; 4. 59-95. The expressions of the first three mini-sections emphasize mainly the articulation of 'yun'; they all have the same last phrase, sharing a similar emotional echoing. The last mini-section concentrates on the escalation of 'qi', more passionate and unrestrained. After the climax has been reached, harmonics appear, bringing about an unexpected 'yi-jing'. This is another example of 'qing-san-yi':

Tape excerpt 70: "Pipa xing", section 9.

C. 'Yi-yu-(wu)jing-hun' 意與境渾 (the togetherness of a well balanced interrelationship of 'yi' or inner-vision and 'jing' or Nature)

All birds have flown away, so high;
A lonely cloud drifts on, so free.

We are not tired, the Peak and I,
Nor I of him, nor he of me. [Xu 1984:34.]
眾鳥高飛盡,孤雲獨坐閑。
相看兩不厭,只有敬亭山。 [QTS 1977: vol 2.1087.]

poem, 'yi-yu-jing-hun' is the result of a this In harmonious interrelationship between Man and Nature. In such a harmonious state, it is a matter of purely spiritual and philosophical experience rather than emotional expression. For instance, consider "High Mountain and Flowing River" (qin music): it is not merely a concrete programmatic or pictorial title that depicts scenery. It suggests something metaphysical, spiritual or philosophical, leading in one's imagination to the state of the Taoist recluse. "High Mountain and Flowing River" has long been established as an aesthetic concept typical of Chinese music. Similar aesthetically and philosophically to the Buddha holding up a flower without uttering a word and Mahakasyapa (one of the Buddha's disciples) attaining his awakening, 18 it is fully understood when the player and the listener share the same inner-vision or a gimilar artistic experience. In the next example, the tune is played entirely on harmonics, the exquisite and transparent timbre is a parallel sound of the clean and fresh state of the river. Characteristics depict the cleanness of the river as the sub-title 'Qingjiang yin' suggests, leading the listener's imagination into a realm of spiritual purification:

Tape excerpt 71: "Pu-an zhou" (A Buddhist Chant), section 16, (final section): 'Song of the Pure River'.

- p. 'Qing-yi-jing-hun' 情意境渾 (a harmonious interrelationship of the togetherness of the three 'jing'):
 - My friend has left the west where the Yellow Crane towers, For Yangzhou in spring green with willows and red with flowers.
 - His lessening sail is lost in the boundless blue sky, Where I see but the endless River rolling by. 19 故人西辭黃鶴樓,烟花三月下揚州。 [Xu 1984:34.] 孤帆遠影碧空盎,惟見長江天際流。

[QTS 1977: vol 2. 1095.]

Through the poet's depiction of the scenery, the picture of a lonely figure standing at the riverside is seen vividly. Watching the boat carrying away his friend and gradually disappearing from sight in the distance, the poet remains standing still by the river. Not a word reveals how intimate their friendship is, nor a single sigh expresses the sorrow of departure, for there is no need. The poet's state of emotion at seeing a very dear friend departing from him and leaving him alone can be felt. The ceaseless flowing river is a symbol of the hidden, ceaseless emotional feeling in the poet. picturesque scene itself conveys all the feelings of departure which is beyond the description of words. The mood echoes within the sensitive reader long after reading poem. It is a sublimation of emotion into yi-jing, through the depicting of scenery. Thus, all the three jing are embraced in one artistic effort, so simple yet so deep which makes this kind of poetry one of the highest artistic achievements. In the next example, the last section of "Pipa xing" 20 depicts the feeling of the famous Tang poet Bai Juyi after listening to the performance of the lady pipa player:

Tonight, when I heard your playing on the pipa,
It was like the Heavenly music brightening my ears.
Do not go away and play another tune,
I will write you the Song of the Pipa.
Touched by my sincerity she stood a while,
Then sat, she played and pressed the strings, quickly the tune changed,

So delicate and yet so profound the melancholy, sadder than before,

Again it drove the whole company into tears.

Among all of us, who wept the most?

It is me, Jiangchou si-ma ; my blue coat turned wet!21

今夜閒君琵琶語,如聽仙樂耳暫明。

莫辭更坐彈一曲,為君翻作琵琶行。

感我此言良久立, 卻坐促絃絃轉急。

凄凄不似向前臂, 滿坐重閒皆掩泣。

坐中泣下誰最多, 江川司馬青衫濕。

[QTS 1977: vol 3. 2769.]

The poem is basically descriptive and its expression emotional. In the following musical example, apart from trying to catch the very moment of the emotion of the poet and to depict the chilly mood of the scenery of autumn riverside, the application of the sequence of harmonics in the final part of the music evokes a lingering, echoing mood or idea: an attempt to sublimate from human emotion to a poetic and mythical reconciliation, a realm of ethereal beauty.

Tape excerpt 72: "Pipa xing", section 11 (final section). tempo rubato

III. AN AESTHETIC EVALUATION OF ARTISTIC ATTAINMENT

An estimation of the artistic value of qi-yun needs to take account of the different classifications of artistic works in which the evaluation of art depends mainly achievement οf qi-yun. Zhang Huaiyuan 張懷遠(8th-century) divided painting into three classes: 'shen-pin'神品(the divine class), 'miao-pin'妙品(the wonderful classes) and 'neng-pin'能品 (the talented class). Slightly later, Zhu Jingxian 朱景玄 added the well known 'yi-pin' 逸品 (the untrammelled class) In artistic evaluation, there are always different opinions as to whether 'untrammelled class' or 'divine class' should be the highest valued. In the present author's opinion, the 'untrammelled class' is the work attaining ultimate-yun, or at the highest level of yi-jing. Because this involves the temperament of an artist both with a transcendent spirit of worldly desires and a perfect artistic attainment, it is always most preciously valued. The divine class is the effort of capturing yi-jing, or qing-jing and wu-jing interacting with vi-jing, which is also considered as one of the finest classes in which the value is judged by the attainment of the degree of profundity of yi-jing. The 'neng-pin' and 'miao-pin', though

accomplished with hard effort and talent, are limited to the level of wu-jing or qing-jing, and are placed in a lower position in comparison with the first two.

'Unintentional qi' and 'ultimate-yun'

In pipa performance, the 'qi of unintentional effort', the ultimate-yun and the yi-jing, though all regarded as the highest artistic achievements. are different. 'unintentional qi' is an extensive function of the resulting mainly from Taoist effortlessness and spontaneity. It may arise at any age of an artist and in different kinds of musical performance. 'Unintentional qi' involves the mental state of an artist during the performance. A player may attain the 'unintentional qi' even without any knowledge of it. Its acquisition can enhance the beauty of a performance. instance, if "Spring and Moonlight upon a Flowery River" can be defined as the music of the wu-jing, then the presence of the 'unintentional qi' makes the performance of the piece even more beautiful, and sometimes it may help the performance to the culmination of wu-jing. A young player may experience the qi of unintentional effort, but it is much more difficult for him to attain the state of ultimate-yun or yi-While in the hands of a mature artist, "Spring and Moonlight upon a Flowery River" may be elevated from wu-jing to vi-jing through his or her artistic realization and experience.

'Ultimate-yun' and 'yi-jing'

The factors governing the attainment of ultimate-yun and yi-jing include the mental condition of an artist during a performance, the content of an artistic work being performed, the degree of maturity, personality, temperament, talent and the intellectual upbringing of an artist, as well as matters such as concentration, breathing and musical ability. The attainment of ultimate-yun and yi-jing is usually accompanied by 'unintentional qi'. From the point view of artistic experience, ultimate-yun and yi-jing should be valued higher than the 'unintentional qi'.

Ultimate-yun and yi-jing are to a certain extent similar, but they are slightly different. In the discussion of 'yun' in Chapter 1, (p. 57-59) Fan Wen defines 'yun' as 'You-yu-yi' (having a lingering idea) which is similar to the meaning of yi-jing. However, Fan Wen also refers to such an attainment of Taoist temperament as follows:

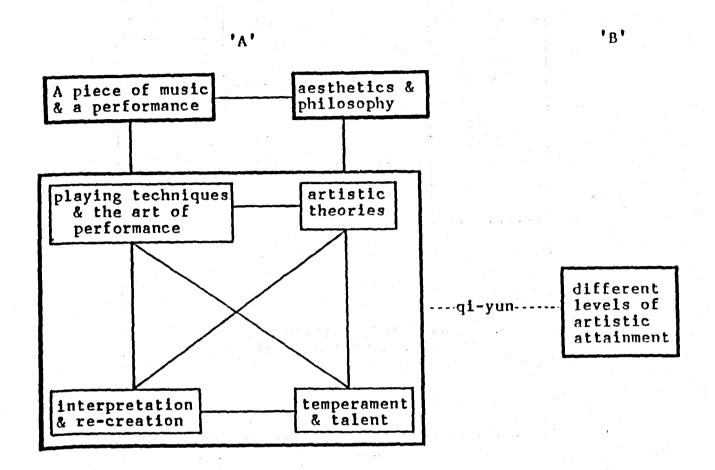
One may also have the ability to achieve several styles, yet yun fades away when one has any intention of being ostentious. One must therefore, besides being able to achieve all the above styles, conceal one's worldly desire and by purifying one's mind and acting with the principle of simplicity, achieve a sense of infinite gracefulness.

To transmute life's experience into an artistic performance or activity is the main characteristic of ultimate-

yun. It is the result of wisdom and sagacity, a harmony of the understanding of life and perfect artistic attainment, in which life is art and art is life.

Yi-jing, being the highest of the three 'jing' in jingjie, is attained through artistry with great talent and artistic effort, accompanied by a philosophical innervision. It is conditioned mainly by the artistic efforts, talent and temperament (not necessarily Taoist) of an artist rather than by life experience and wisdom. It is a perfect combination of considerable natural ability and artistic effort.

In summary, jingjie is an overall concept embracing a higher level of artistic, aesthetic and philosophical achievement while ultimate-yun is the final part of such process. The artistic achievement depends mainly on how gi-yun is articulated. The following diagram shows relationship between a performance and artistic or aesthetic 'A' shows the way in which purely musical attainment: aspects are supported by theoretical ones. 'B' shows the attainment of various levels conditioned by the articulation of qi-yun. These two important dimensions are inter-related: there is a chain relationship of performing techniques, performance, traditional aesthetics philosophical ideas, interacting with each other. All aspects of a performance (as seen in 'A') contribute to the quality of qi-yun, which determines the results in 'B'.



The quality of a piece of music and of a performance will determine which level of jingjie is achieved. A bad piece, or a bad performance, may not even reach the lowest level of jing. However, a good performance of a bad piece of music may raise to the attainment of jingjie to a certain degree. The next diagram is a detailed illustration of the area 'B', and shows the overall area of various artistic attainment at different levels:

works of arts that are unable to attain any jing 23

Footnotes

- 1. Literally, 'jing' or 'jingjie' have a similar meaning. In the book Shuowen jiezi, it states that: "Jing 竟: the ending of a music is jing." 竟、樂曲盡為竟 and "Jie 界, same as jing." 界、竟也 According to Duan Yucai's 段玉裁 annotation: "Jing is the ending of a piece of music. And the meaning extends to the ending of all things, as well as extend to the end of a boundary of territory; and the commom saying of 'jing' 境 is 'jing' 竟. The meaning of jing 竟 is now codified. Jing is the ending of a piece of a music. From this, the meaning of jing extends to territory, boundary'."竟俗本作境、今正、樂曲盡為竟、引伸為邊界之稱、Here, the meaning of jing or jingjie can be defined as a concept of of realm, space or area.
- 2. According to Ching-I Tu's translation, 'jingjie' has been translated as 'world'. The author hesitates to agree that it is a satisfactory translation. Nevertheless, 'world' is still used in the later references to Tu's translation. In later discussion, the author prefers to use the original term jing and jingjie.
- 3. 'Ci' to the tune 'Die-lian-hua' 蝶戀花, by Yan Shu 晏殊 (991-1005).
- 4. 'Ci' to the tune 'Feng-qi-wu' 鳳棲梧 , by Liu Yung 柳永 (987-1053).
- 5. 'Ci' to the tune 'Qing-yu-an' 青玉烹 , by Xin Qi-ji辛集疾(1140-1207).
- 6. See Li Mingxun's <u>Chuantong mingzu yueqi-qu xinshang</u> (Appreciation of Traditional Chinese Instrumental Music), p. 217-222; or Gao Houyong's "Mingzu qiyue gailun" (A general introduction to traditional folk instruments), section 7, p. 204-222.
- Pipa solo "High Mountain and Flowing River" was re-arranged by master pipa player Liu Dehai. Though it is a very 7. good pipa solo piece, the materials οf piece originated from Honan folk music. In comparison with the qin's "High Mountain and Flowing Water", there is nothing in common. both in musical connotation and philosophical ideas.

- 8. The earliest poems extent known as Shijing 詩經, compiled by Confucius, were usually to be sung after they were composed; and this tradition has being carried on and on for thousands of years. For more information about the relationship between poetry and songs, see The Foundations of Chinese Musical Art, by J. H. Levis.
- 9. 'River Snow'江雪, by Liu Zongyuan柳宗元(773-819).
- 10. 'Poem without a title'無題, by Li Shangyin李商隱(812-858).
- 11. 'Lying on a Bed by Day' 畫臥 , by Bai Juyi白居易(772-846).
- 12. The term is an aesthetic ideal of the ultimate-yun, literally, it means the sounds beyond the plucking of the string. The concept entails an image lingering endlessly after the performance.
- 13. 'A note left for an absent Recluse' 尋隠者不遇 , by Jia Dao 賈島 (779-843).
- 14. 'Ascending the Watch Tower at You-zhou' 登幽州台歌 , by Chen Zi-ang陳子昂(661-702).
- 15. 'Written on a Rainy Night to My Wife in the North''夜雨寄北, by Li Shangyin.
- 16. 'Sitting alone in Face of Peak Jing-ting' 獨坐敬亭山 , by Li Bai 李白 (701-762).
- 17. The story of 'High mountain and flowing river': Bo Ya 伯牙 was playing his qin, longing for the spiritual recluse of the mountain. His friend Zhong Ziqi 锤子期 who was a great listener exclaimed, "How Great! Your 'yi' (intention) implies Mount-Tai." And Bo Ya thought of the joyness of living at the riverside in his playing. Zhong Ziqi said, "How great! Your 'yi' is as broad as the flowing river."
- 18. Shiyong fo-xue cidian (Dictionary of Buddhism) p. 866.
- 19. 'Seeing Meng Haoran Off at Yellow Crane Tower' 黃鶴棚送孟浩然之廣陵, by Li Bai.

- 20. Pipa solo "Pipa xing" was written by the author inspired by the poem of Bai Juyi's 'Pipa-xing'. The background of the poem tells a story of a farewell party on the riverside of Xunyang (part of Yangzi River in the northern area of Qujiang County) in the Tang Dynasty while the poet was exiled by the Emperor and was demoted to a lower position as 'Jiangzhou sima' (an officer of Qujiang County). Incidentally, they met a lady pipa player. After listening to her performance and the tragic story of the lady sung by herself, the poet shows his sympathy by writing this everlasting poem, expressing the deep emotion of both the lady and the poet. It has been regarded as one of the best poems for inspiring music.
- 21. Translated by the author based on Innes Herdan's version (1973:164).
- 22. Huishi weiyan 繪事微言 (Collected writings of painting), p. 43-44.
- 23. There are works of art incapable of attaining any jing such as those that are devoted entirely to the display of technique or which indulge in low taste

PART II

CHAPTER SEVEN

RIGHT-HAND COMBINED TECHNIQUE

I. A HISTORICAL SURVEY OF PIPA PLAYING TECHNIQUE

The archetype of the modern pipa, known as 'quxiang pipa', was played with a plectrum in its early appearance. Although Jiu Tangshu (The Book of the Old Tang), as well as gives the information about a Tang pipa other treatises. player Pei Luo-er 裴格兒 who first gave up the plectrum and started to play with his right hand in the year around Kaiyuan 開元 (627-649 AD), it is generally believed that the changing of playing method from plectrum to hand took place earlier. Modern scholars Han Sude and Zhang Zhinian point out that the hand playing pipa sculpture of 'Dun-huang cave no. 16' was finished around 460-465, [HZ 1985:84-89.] thus proving that the hand-playing method did develop much earlier than the time of Kaiyuan. The original meaning of pipa is 'to pluck forward and backward', therefore it is probable that the early 'quxiang pipa' players learned the hand-plucking skill from indigenous 'qin pipa'. However, this theory is still hypothetical hecause of a lack of further evidence.

It took a long time for the ancient pipa players to accept entirely the hand-playing method. Since the Ming Dynasty, no more documentation on plectrum playing can be found, and the

hand-playing method has become the only one in pipa practice in China. The Japanese still preserve the Tang style of plectrum system.

The earliest pipa tablature was notated in a system called 'zhiwei-pu' 指位譜 (finger-position tablature). This contains twenty symbols; each sign indicates the name of a exact fret of a exact string. Studies of modern scholars have revealed that most of the playing techniques notated in the few remaining ancient tablatures can be identified. In "Tianping pipa-pu" 天平琵琶譜 (see appendix D & p. 332.), the secondary (i.e. supplementary to the main tablature) sign 'J' appears twice and 'J' appears frequently. According to He Changlin's interpretation:

" J: to pluck from the lowest to the highest string as indicated.

J: to play tremolo." . [He C. 1983:52-53]

The sign '7' also appears in "Kaicheng pipa-pu"開成程程前. This is similar in execution to the modern playing techniques of 'shuang-yin' (to pluck two strings in one stroke), 'sao' (to pluck the four strings as a chord) or 'qua' 掛 (to pluck slowly from the lowest to the highest string). Other signs in "Kaicheng pipa-pu" can also be related to modern techniques: [(direct quote from) Wolpert. 1974:6-7.]

[&]quot;力: to pluck with thumb and index finger simultaneously. (similar to modern 'zhi' 掋, 'fen'分。)

<sup>j: to complete the plucking movement with the same
finger. (e.g. 'tan' followed by the motion of 'mo'.)</sup>

Dots placed on different sides of a note are used as plucking instructions:

- i dot on top: index finger'. (similar to 'tan' 帶.)
- 工 dot below: thumb'. (similar to 'gou' 切.)
- 工 without dot: middle finger'. (similar to 'ti' \$\forall .)
- I. dot on the right: use the 'tiao' 挑 movement'. "

The most important discovery of pipa manuscript is "Dun-huang pipa-pu" 教燈琵琶譜(see figure 12. p. 35.). It includes three sets of manuscripts:

- 1. "The 20 symbols of pipa tablature"
- 2. "The Incomplete Piece of Huan-xi-sha" 流溪沙殇滸
- 3. "Dunhuang pipa-pu"

In "Dunhuang pipa-pu", signs of right-hand plectrum-playing techniques such as ')', 'V' and 'J' have been notated as secondary tablatures:

- "): similar to 'gou' 切.
 - ✓: similar to 'tiao' 挑 .
 - **J:** to play tremolo." [HE C. 1985: 31-33]

Apart from the above right-hand instructions, other signs such as 'I' and 'I' have also been notated as secondary tablatures in the "incomplete piece Huan-xi-sha". These symbols are the instructions for left-hand movement:

- " 复 (an abbreviation of the word 'fu' 復): Literally, it means 'to return'. In pipa playing, it means to release the pressed string.
 - (an abbreviation of the word of 'ze' 他): It means obtaining a lower note (or an open string note) by moving away one of the left left hand fingers from the stopped fret. (e.g. the left index finger stops at the first fret, after the plucking by the right

hand, the finger moves away quickly and a faint note is obtained from the open string."
[He C. 1985:32.]

Words such as 'mo'抹, 'tiao' 挑 and 'hui' 禅 have been used to describe the performance of pipa from the literary point of view in many Tang poems. Although the characters 'mo' and 'tiao' appear in both Tang poems and modern pipa playing, they do not necessarily share the same meaning. In modern pipa which is actually developed from the Ming and Qing tradition, 'mo' means plucking to the right with right index finger, and 'tiao' plucking to the right with right thumb. poems, neither of these words in Tang However, discussed nor explained in musical terms. The problem of identifying the real meaning of these characters is due to the lack of reference and the loss of pipa tablatures from the late Tang to the early Ming Dynasty. Nevertheless, most modern scholars agree that 'mo', 'tiao' and 'hui' can be classified as some of the right-hand playing techniques of that time. [Jin J. 1984: 95-100.]

Since the discovery of the Dunhuang tablature, no other tablature had been found until recently. What was found was the "Gaohe jiangdong pipa-pu" 高和江東琵琶湖 (1528) of the Ming dynasty. This tablature comprises ten short pieces, in which the symbols '八' and '寸' appear very frequently. In the author's opinion:

', ' (an abbreviation of the word 'fen' 3): To pluck to the left with the right index finger and to pluck to the right with the right thumb simultaneously. '寸' (an abbreviation of the word 'tui' 惟 or 'wan' 極):
To push or to pull the string with a left-hand
finger.

In the late Tang, the number of frets of pi-pa was increased. The twenty symbols of 'zhiwei-pu' became inadequate for the increase in the number of notes. A newly developed tablature called 'gongchi-pu' was invented. In this, the notation indicates relative pitch by using scale symbols. This system prevailed from Song Dynasty to early 20th Century in almost all kinds of folk, vocal and opera music. The qin still maintains its own tablature, and 'zhiwei-pu' was adapted by the Japanese, remaining in use in Japan.

Almost all the pipa-pu of the Qing dynasty provide clear information on both right- and left-hand finger techniques. Hence, most of the finger playing skills are comprehensible. In the explanatory notes on finger-technique which accompany the various traditional pipa-pu, the term 'combined technique' has seldom been discussed. Looking through the classical pipa repertoire, "The Hunting Hawk Catches the Swan" and "The Great Ambush", are known as probably the earliest solo pieces in existence, though the exact date of their composition is still uncertain. However, they are undoubtedly works of the Ming or pre-Ming period . In these two pieces, complicated combined techniques are required. It can be hypothesized that the application of combined technique in the practice of pipa playing existed much earlier than is indicated in the way the music is written down.

II. AN ANALYSIS OF REGULAR RIGHT-HAND COMBINED TECHNIQUE

In addition to the discussion of the relation of combined technique and qi, the author has attempted an analytical study of the various right-hand combined techniques. Among them, some have particular dynamic ranges, some require a certain speed of playing and some have built-in rhythms, all of which have not been shown in the notation most of the time. The repeated application of a combined technique results in a uniformity in musical texture. Nowadays, at least 60 different combined techniques are frequently used in pipa playing. This also means that there are over 60 ways to modify a tune, if it is not too complicated in rhythm. The highly developed combined techniques provide a bigger range for a player to choose from whilst playing. These are not only performing skills, but are also important composing techniques for the pipa.

Although technique is essential and the application of both right-and left-hand playing skills has always been treated as an art (as mentioned in Chapter 3), nevertheless, in analysing playing skills, it is necessary to stress that playing technique is not the final goal, but rather a vehicle for the capturing of qi-yun:

The fish trap exists because of the fish; once you've gotten the fish, you can forget the trap..... Words exist because of meaning; once you've gotten the meaning, you can forget about the words. [Watson 1964:140.]

Generally speaking, RH combined techniques can be divided into five major patterns:

- A. 'Tan-tiao' 彈挑 pattern.
- B. 'Zhi-tan' 樵彈 pattern.
- C. 'Jia-tan' 夾彈 pattern.
- D. 'Dai-lun' 帶輪 pattern.
- E. 'Lun-zhi' 輪指 pattern.

A. 'Tan-tiao' 彈挑 pattern

- 1, Tiao-tan 挑彈 (on different strings)
 - a, With melody played on 1st string.

Characteristics:

- off-beat melody on 1st string.
- ii, pulse in bass.

Tempo within the range: $\sqrt{-80-160}$

(normally 120-144).

Range of dynamics: pp-f (normally mp-mf).

signs	/	\	/	\	/	\	/	\
rhythmic structure of melody	7	1	7	1	7	J	7	1
drone on open lower string	ſ				r			

Music example 1: "Huanle de rizi" 軟樂的日子 (Those Happy Days), section 2, bars 29-36.

b, With melody played on lower string.

Characteristics:

- i, regular crotchet melody played on lower string, usually 3rd or 4th string.
- ii, constant off-beat rhythm played on open
 1st string.

Tempo within the range: = 80-160.

(normally 120-144).

Range of dynamics: p-f (normally mp-mf).

signs	/	\	/	\	/	\	/	\
rhythmic structure of melody	ا		٦					
drone on open 1st string	7	ļ.	7	[7	F	7	ŗ.

Music example 2: "Send Me a Rose Flower", bars 65-69.

c, With melody played with harmonics.

Characteristics:

- i, harmonic melody on the beat.
- ii, constant off-beat rhythm on open 1st string.
- iii, the rhythm pattern 4 of open 1st string played at the end of each phrase.

Tempo within the range: = 120-144.

Range of dynamics: p-mf (normally mp-mf).

signs	/	\	1	\	/	\	/	\
rhythmic structure of melody			J				ŧ	
drone on open 1st string	7	C	7	C	7	C	_	ſ

Music example 3: "Gewu yin" 歌舞引 (The Dancing Song), section 3, bars 1-12.

2, Tiao-shuang 挑雙

Characteristics:

- i, regular quaver melody movement.
- ii, off-beat rhythm on open 2nd or 3rd string.

(normally 120-144).

Range of dynamics: mp-f.

signs	/	\	1	\	1	1	/	1
rhythmic structure of melody	J				J		J	7
off-beat drone on open 2nd or 3rd string	7	C	7	j	7	5	7	j

Music example 4: "Xingjie sihe" 打街四合 (Walking on the Street), section 2, bars 5-15.

3, Tiao-sao 挑掃

Characteristics:

- i, regular quaver melody played on 1st string.
- ii, off-beat three-note drone on open 2nd, 3rd & 4th strings.

(normally 80=132).

Range of dynamics: mp-ff (normally mf-f).

signs	/ * / * / * / *
rhythmic structure of melody	ЛЛПП
off-beat drone on open 2nd, 3rd & 4th strings	7 7 7 7 7 7

Music example 5: "Lao liuban" 老六板 (The Old Six-Beats), section 4, bars 1-18. [Lin S.C.'s version.]

4, Sao-tiao 掃挑

Characteristics:

- i, regular quaver melody played on 1st string.
- ii, three-note drone on each beat.

(normally 80-144).

Range of dynamics: mf-ff (normally_mf-f).

signs	*/.*/*/
rhythmic structure of melody	ЛЛЛ
three-note drone on open strings	7 7 7 7

Music example 6: "Longchuan" 龍船 (Dragon Boat), section 9, bars 19-28.

5, Sao-fu 掃拂

Characteristics:

- i, regular quaver melody played on 1st string.
- ii, constant quaver three-note drone on open
 2nd, 3rd & 4th strings.

Tempo within the range: = 60-152.

(normally 80-132).

Range of dynamics: mf-ff.

signs	~ / ^ / ^ / ^ /
rhythmic structure of melody	ЛЛЛЛ
quaver 3-note drone on 2nd, 3rd & 4th strings	iiiii

Music example 7: "Lao liuban" (The Old Six-Beats), section 8, bars 1-15.

[Lin S.C.'s version.]

6, Lin-qua 臨掛

a, With melody played on 1st string.

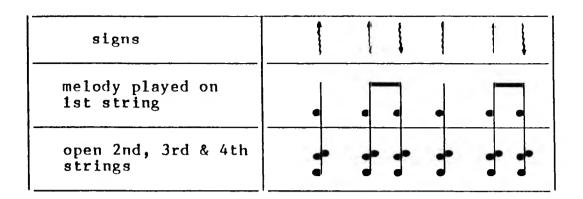
Characteristics:

- i, arpeggio with melody played on 1st string, accompanied by open 2nd, 3rd & 4th string.
- ii, upward arpeggio on 1st beat of each bar.
- iii, up- and downward arpeggiation notated as quaver pattern on 2nd beat of each bar.

Tempo within the range: $\frac{1}{2}$ = 40-132.

(normally 60-80).

Range of dynamics: mp-mf.



Music example 8. "Yue-er gao" 月兒高 (The High Moon) section 4, bars 43-54.
[Shen H.C.'s version.]

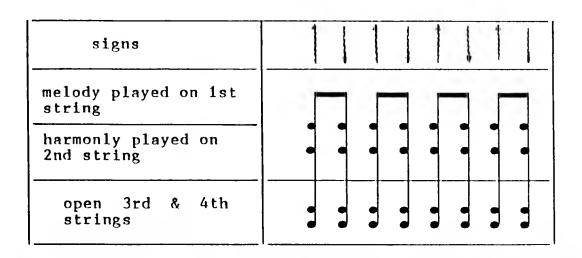
b, With harmony played on 2nd string and an up- and downward arpeggiation played continously.

Characteristics:

- i, arpeggiation with melody played on 1st string and harmony played on 2nd string.
- ii, with open 3rd and 4th strings.
- iii, a continued up- and downward arpeggiation
 notated as quaver pattern.

Tempo within the range: = 80-132.

Range of dynamics: mp-mf.



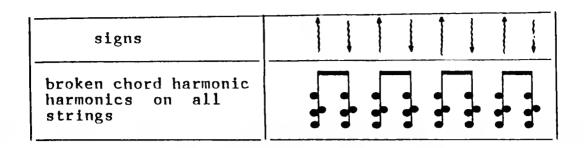
Music example 9: "Sentiment", section 4, bars 125-135.

c, Arpeggiation played with harmonic.

Characteristic: arpeggiation with harmonic played on all strings.

Tempo within the range: = 80-132.

Range of dynamics: mp-mf.



Music example 10: "Sentiment", section 5, bars 63-67.

II. 'Zhi-tan' 擔彈 pattern

1, Zhi-tan 彈旒

Characteristics:

- i, regular quaver melody played on 1st string.
- ii, pulse in bass.

Tempo within the range: = 40-152.

(normally 120-144).

Range of dynamics: p-f (normally mp-mf).

signs	()	\	()	\	()	\	()	\
rhythmic structure of melody	J				J		J	
drone on open 1st string	٢		•		_			

Music example 11: "Yue-er gao" (The High Moon), section 11.

2, Tan-zhi 彈機

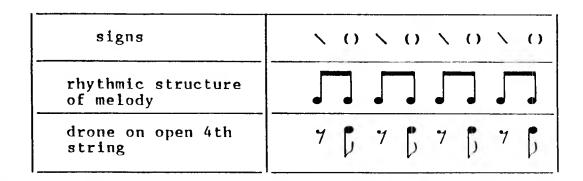
Characteristics:

- i, regular quaver melody played on 1st string.
- ii, constant off-beat rhythm played on open 4th string.

Tempo within the range: = 40-152.

(normally 122-144).

Range of dynamics: p-f (normally mp-mf).



Music example 12: "Da lang-tao-sha" 大浪淘沙 , section 2. bars 12-18.

3, Fen-tan 分彈

Characteristics:

- i, regular crotchet melody played on lower string, usually 3rd or 4th string.
- ii, regular quaver drone on open 1st string.

Tempo within the range: = 40-144.

(normally 112-132).

Range of dynamics: p-f (normally mp-mf).

signs	// /	/\	\	\ /	′\ \
rhythmic structure of melody	1	1	J		J
drone on open 1st string					

Music example 13: "Caoyuan xiao-zimei" 草原小姐妹 (Sisters of the Prairie), section 2, bars 61-75.

4, Tan-fen 彈分

Characteristics:

- i, regular quaver melody played on 1st string.
- ii, constant off-beat rhythm played on lower string, usually 3rd or 4th string.

Tempo within the range: = 40-144.

(normally 112-132).

Range of dynamics: p-mf (normally mp-mf).

signs	\	/\	\	/\	\	/\	\	/\
rhythmic structure of melody	J		5				ſ	
off-beat rhythm on lower string	7	j	7	,	7	j	7	j

Music example 14: "Longchuan" (Dragon Boat), section 6, bars 1-15.

5, Zhi-fen 掋分

a, With melody played on the 1st string.

Characteristics:

- i, regular quaver melody played on 1st string.
- ii, regular quaver drone in bass, usually on 4th string.

Tempo within the range: = 40-152.

(normally 122-144).

Range of dynamics: p-f.

signs	0 // 0 // 0 // 0 //
rhythmic structure of melody	ЛЛЛ
drone on open 4th string	

Music example 15: "Yangchun baixue" 陽春白雪 (Snow in Early Spring), section 5, bars 1-15.

b, With melody played on 1st string and quaver drone on 3rd and 4th strings.

Characteristics:

- i, regular quaver melody on 1st string.
- ii, regular quaver pattern on 3rd & 4th strings.

Tempo within the range: = 40-152.

(normally 122-144).

Range of dynamics: p-f (normally mf-f).

signs	0 // () // () // () //
rhythmic structure of melody	ЛЛЛЛ
drone on open 3rd & 4th strings	

Music example 16: "Liyun chunsi" 梨雲春思 (Spring Contemplation), bars 35-46.

c, With melody played on lower string.

Characteristics:

- i, regular quaver melody on lower string.
- ii, regular drone on open 1st string.

Tempo within the range: = 40-152.

(normally 122-144).

Range of dynamics: p-f (normally mf-f).

signs	0 // () // () // () //
rhythmic structure of melody	ЛЛЛЛ
drone on open 1st string	

Music example 17: "Caoyuan xiao-zimei" (Sisters of the Prairie), section 4, bars 3-14.

6, Shuang-zhi-fen 雙擴分

a, With two-note drone.

Characteristics:

- i, regular quaver melody played on 1st string.
- ii, two-note drone on 2nd and 4th strings.

Tempo within the range: $\sqrt{=40-152}$.

(normally 122-144).

Range of dynamics: mp-ff (normally mf-f).

signs	()) /% ()) /% ()) /%
rhythmic structure of melody	ЛЛЛЛ
2-note drone on 2nd & 4th strings	EF EF EF

Music example 18: "Caoyuan xiao-zimei" (Sisters of the Prairie), section 1, bars 73-80.

b, With harmony on the middle part.

Characteristics:

- i, regular quaver melody played on 1st string.
- ii, regular quaver harmony notes in the middle part, usually played on 2nd string.

iii, regular quaver drone on 4th string.

(normally 122-144).

Range of dynamics: mp-ff (normally mf-f).

signs	()) /% ()) /% ()) /%
rhythmic structure of melody (1st string)	пппп
rhythmic structure of harmony (2nd string)	
drone on open 4th string	

Music example 19: "Gan fahui" 趕花會 (Hurrying to the Flower Fair), bars 146-160.

c, With harmony in the middle part and quaver pattern drone.

Characteristics:

- i, regular quaver melody played on 1st string.
- ii, regular quaver harmony notes in the middle part, usually 2nd string.
- iii, regular quaver pattern on the 3rd & 4th
 strings.

(normally 122-144).

Range of dynamics: mp-ff (normally mf-f).

signs	()) /% ()) /% ()) /%
rhythmic structure of melody (1st string)	ПППП
rhythmic structure of harmony (2nd string)	
quaver pattern drone on 3rd & 4th strings	

Music example 20: "Pipa xing" 琵琶钉 (Song of the Pi-pa), section 4, bars 41-65.

7, Zhi-hui 摭揮

Characteristics:

- i, regular crotchet melody played on 1st string.
- ii, pulse on 1st & 3rd beat of each bar.
- iii, 3-noted drone on 2nd and 4th beat of the bar.

Tempo within the range: = 40-300.

(normally 122-144).

Range of dynamics: mp-fff (normally mf-ff).

signs	()	Э)	()	3
rhythmic structure of melody				
drone on open strings	f -		ſ	7

Music example 21: "Pingsha luoyan" (Geese Landing on the Flat Sandbank), section 7.

(refer to Chapter 3, tape, no. 18, p. 126.)

III. 'Jia-tan' 夾彈 pattern

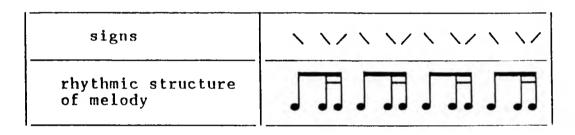
1, Jia-tan (tan tan-tiao)

Characteristics: quaver and two semiquaver melody pattern, usually played on 1st string.

Tempo within the range: = 80-160.

(normally 120-144).

Range of dynamics: p-f (normally mp-mf).



Music example 22: "Xi xiangfeng" 言相逢 (Happy Meeting), bars 69-80.

2, Shuang-jia-tan 雙夾彈

a, With crotchet drone (shuang tan-tiao).

Characteristics:

- i, quaver and two semiquaver melody pattern played on 1st string.
- ii, drone on open 2nd string on each beat.

Tempo within the range: $\frac{1}{2}$ = 80-160.

(normally 132-144).

Range of dynamics: p-f (normally mf-f).

signs	\ \	./ 🔻 🔻	./ \ \	· / \	\/
rhythmic structure of melody		J][.		Ţ
drone on open 2nd string	۴	•	•	ſ	

Music example 23: "Gaijin cao" 改進操 (Improvement), section 2, bars 61-65.

b, With harmony notes on the 2nd string.

Characteristics:

i, melody played on 1st string with quaver &

two semiquaver rhythmic pattern.

ii, crotchet harmony played on 2nd string.

Tempo within the range: = 80-160.

(normally 132-144).

Range of dynamics: p-f (normally mf-f).

signs	• \/ • \/ • \/
rhythmic structure of melody	ПППП
crotchet harmony on 2nd string	

Music example 24: "Xiangyin" 郷音 (Music of Hometown), section 3, bars 48-53.

c, With quaver drone (shuang shuang-tiao).

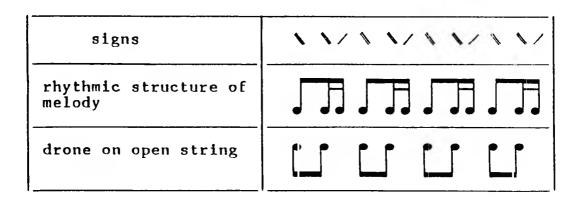
Characteristics:

- i, melody with quaver and two semiquaver pattern.
- ii, quaver note drone of open string.

Tempo within the range: = 80-160.

(normally 132-144).

Range of dynamics: p-f (normally mf-f).



Music example 25: "Send Me a Rose Flower", bars 82-85.

d, Melody and harmony (on 2nd string) in rhythmic unison.

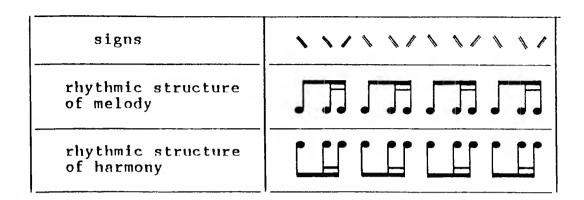
Characteristics:

- i, quaver and two semiquaver rhythmic pattern of melody played on 1st string.
- ii, quaver and semiquaver rhythmic pattern of harmony notes played on 2nd string.

Tempo within the range: J = 80-160.

(normally 132-144).

Range of dynamics: p-f (normally mf-f).



Music example 26: "Caoyuan xiongying" 草原雄鷹 (Eagle of the Prairie), section 1, bars 38-45.

3, Sao-jia-tan 掃夾彈

a, With three-note drone (sao tan-tiao).

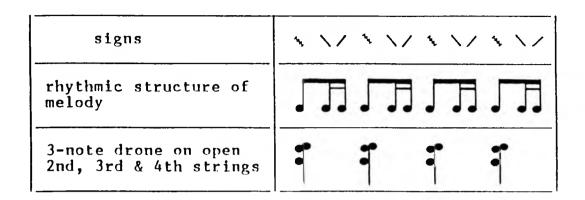
Characteristics:

- i, melody with quaver and two semiquaver rhythmic pattern played on 1st string.
- ii, three-note drone on each beat.

Tempo within the range: J = 80-160.

(normally 120-144).

Range of dynamics: mf-ff (normally mf-f).



Music example 27: "Deng-jie" 煩節 (Lantern Festival), bars 41-56.

b, With harmony played on the 2nd string (sao tanshuang tiao-shaung).

Characteristics:

i, melody with quaver and two semiquaver

pattern played on 1st string.

ii, quaver and two semiquaver pattern of harmony notes played on 2nd string.

iii, two-note drone on each beat.

Tempo within the range: = 80-160.

(normally 120-144).

Range of dynamics: mf-ff (normally mf-f).

signs	* V/	\ \/	* 1/	i , \/
rhythmic structure of melody (1st string)	4 44		• ••	• ••
rhythmic structure of harmony (2nd string)				
drone on open 3rd & 4th strings	6	•	5	F

Music example 28: "Sentiment", section 4, bars 57-62.

4, Zhi-jia-tan 擴夾彈 (zhi tan-tiao)

Characteristics:

i, quaver and two semiquaver rhythmic pattern of melody played on 1st string. ii, pulse in bass.

Tempo within the range: \bullet = 80-144.

(normally 120-132).

Range of dynamics: mp-f (normally mp-mf).

signs	0 \/	() \/	() \/	0 \/
rhythmic structure of melody		ſ,	П	
drone on open 4th string	ſ	ſ		ſ

Music example 29: "Pu-an zhou" 普庵咒, section 8, bars 1-8.

5, Kou-jia-tan 扣夾彈 (kou tan-tiao)

Characteristics:

i, quaver and two semiquaver rhythmic pattern of melody played on 1st string. ii, pulse in bass.

Tempo within the range: = 80-144.

(normally 120-132).

Range of dynamics: mp-f (normally mp-mf).

signs	۴	\/	۴	\/	+	\/	f	\/
rhythmic structure of melody		Ţ		J	J	J		J
drone on open 4th string	۴		•		1		P	

Music example 30: "Manting fang" 滿庭芳, bars 15-22.

6, Da-jia-tan 大夾彈

a, With melody played on the 1st semiquaver of each 4 semiquaver group (tan-tiao-tan-tiao).

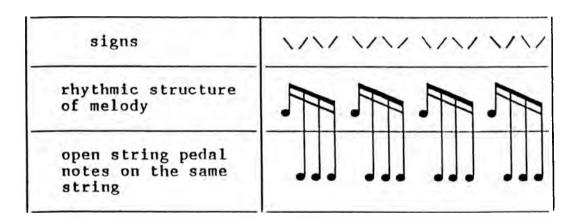
Characteristics:

- i, melody played on the semiquaver of each crotchet.
- ii, open string (usually 1st string) pedal on
 2nd, 3rd & 4th semiquavers.

Tempo within the range: = 80-160.

(normally 132-144).

Range of dynamics: mp-f (normally mf-f).



Music example 31: "Sentiment", section 4, bars 21-28.

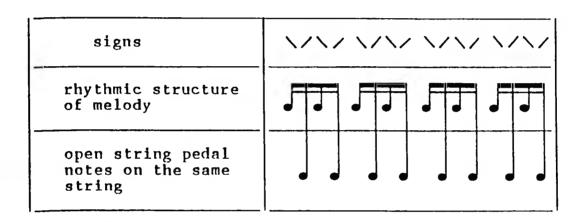
b, With melody played on 1st and 2nd semiquavers.

Characteristics:

- i, semiquaver pattern with melody played on 1st& 3rd semiquavers.

(normally 132-144).

Range of dynamics: mp-f (normally mf-f).



Music example 32: "Xingjie sihe" (Walking on the Street), section 3, bars 1-5.

7. Jia-shuang 夾雙

a, With open string played on each beat (shuang-tiaotan-tiao).

Characteristics:

- i, semiquaver melody, usually played on 1st string.
- ii, drone on open string.

Tempo within the range: \bullet = 80-160.

(normally 132-144).

Range of dynamics: mp-f (normally mf-f).

signs	\ /\/	\ /\/	\ /\/	\ /\/
rhythmic structure of melody	J.J.		П	
drone on open string	•		P il	

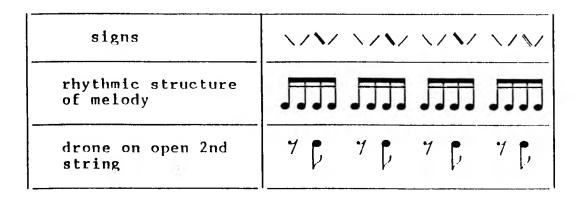
Music example 33: "Xingjie sihe" (Walking on the Street), section 2, bars 24-27.

- b, With off-beat open string (tan-tiao-shuang-tiao).
 Characteristics:
 - i, semiquaver melody played on 1st string.
 - ii, off-beat drone on open 2nd string.

Tempo within the range: = 80-160.

(normally 80-120).

Range of dynamics: mp-f (normally mf-f).



Music example 34: "Xingjie sihe" (Walking on the Street), section 2, bars 109-134.

c, With quaver drone on open string (shuang-tiao-shuang-tiao).

Characteristics:

i, semiquaver melody played on 1st string.

ii, quaver drone on open 2nd string.

Tempo within the range: = 80-120.

Range of dynamics: mp-mf.

signs	\/\/\/\/\/\/\/\/\/\/\/\/\/\/\/\/\/\/\/
rhythmic structure of melody	mmm
quaver drone on open 2nd string	

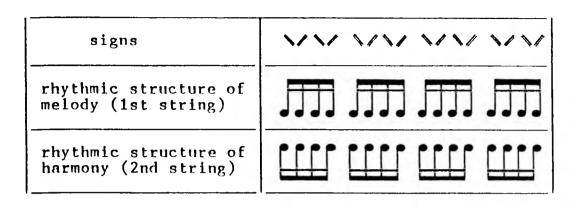
Music example 35: "The Hunting Hawk Catches the Swan", section 3, bars 14-17.

- d, With semiquaver pattern played on the 2nd string.
 Characteristics:
 - i, melody with semiquaver pattern played on 1st string.
 - ii, harmony notes with semiquaver pattern played on 2nd string.

Tempo within the range: $\sqrt{} = 80-152$.

(normally 120-144).

Range of dynamics: mp-ff (normally mf-f).



Music example 36: "Longchuan" (Dragon Boat), section 3, bars 20-29.

8, Jia-sao 夾掃

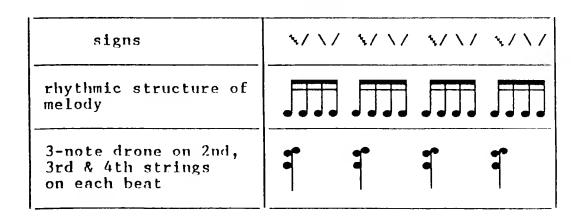
a. With three-note drone (sao-tiao-tan-tiao).

Characteristics:

- i, melody with semiquaver pattern played on 1st string.
- ii, three-note drone on each beat.

Tempo within the range: = 132-152.

Range of dynamics: mf-fff (normally f-ff).



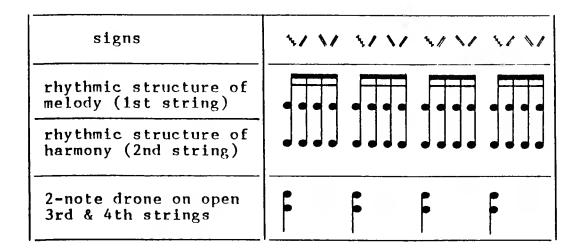
Music example 37: "Bawang xiejia" 兩天知即(The Tyrant took Off His Armour), section 13, bars 1-15.

b, With harmony played on 2nd string (sao-tiao-tan-tiao).
Characteristics:

- i, melody with semiquaver pattern played on 1st string.
- ii, harmony notes semiquaver pattern played on2nd string.

iii, two-note drone on each beat.

Range of dynamics: mf-fff (normally f-ff).



Music example 38: "Huagu chunqiu" 花鼓春秋(Story of the Flower-Drum), bars 122-127.

- c, With off-beat three-note drone (tan-tiao-sao-tiao).
 Characteristics:
 - i, melody with semiquaver pattern played on 1st string.
 - ii, off-beat three-note drone on open 2nd, 3rd &
 4th strings.

Tempo within the range: = 132-152.

Range of dynamics: mf-fff (normally f-ff).

signs	\/\$/\/\$/\/\$/\/\$/
rhythmic structure of melody	mmm
off-beat 3-note drone on open 2nd, 3rd & 4th strings	7 7 7 7 7 7 7

Music example 39: "Bawang xiejia" (The Tyrant took Off His Armour), section 10-b.
[Lin S.C.'s version.]

d, With harmony played on 2nd string and on- and offbeat two-note drone.

Characteristics:

- i, melody with semiquaver pattern played on 1st string.
- ii, harmony notes with semiquaver pattern played on 2nd string.
- iii, two-note drone comes on the first of every
 'three' quaver beats.

Tempo within the range: = 132-152.

Range of dynamics: mf-fff (normally f-ff).

signs	4/\/	1/1/	\/\/	*/ \/
rhythmic structure of melody (1st string)	4 4 4 4			•
rhythmic structure of harmony (2nd string)				
rhythm on open 3rd & 4th strings	•	7 5	ŧ	\$

Music example 40: "Xiu jinbian" 編金區 , bars 130-144.

e, With three-note drone on 2nd & 3rd semiquaver (tan-fu-sao-tiao).

Characteristics:

i, melody with semiquaver pattern played on 1st string.

ii, three-note drone on 2nd & 3rd semiquavers.

Tempo within the range: = 132-152.

Range of dynamics: mf-fff (normally f-ff).

signs	*\/*\/\/\\/\/\/\/\/\/\/\/\/\/\/\/\/\/
rhythmic structure of melody	mmm
rhythm on open 2nd, 3rd & 4th strings	7 7 7 7 7 7 7

Music example 41: "Longchuan" (Dragon Boat), section 7, bars 23-34.

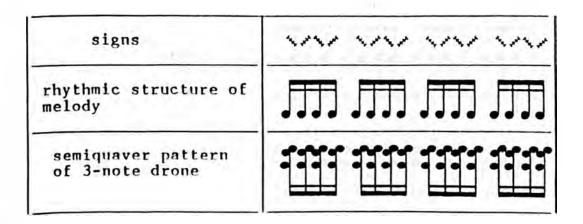
f, With semiquaver three-note drone (sao-fu-sao-fu).

Characteristics:

- i, melody with semiquaver pattern played on 1st string.
- ii, semiquaver pattern three-note drone on open
 2nd, 3rd & 4th strings.

Tempo within the range: = 132-152.

Range of dynamics: f-fff.



Music example 42: "Longchuan" (Dragon Boat), section 3, bars 36-39.

g, With semiquaver drone and harmony notes played on 2nd string.

Characteristics:

- i, melody with semiquaver pattern played on 1st string.
- ii, semiquaver harmony notes played on 2nd string.
- iii, semiquaver pattern two-note drone.

Tempo within the range: d = 132-152.

Range of dynamics: mf-fff (normally ff-fff).

signs	**** **** **** ****
rhythmic structure of melody (1st string)	444 444 444 444
rhythmic structure of harmony (2nd string)	
semiquaver pattern 2-note drone	

Music example 43: "Caoyuan xiongying" (Eagle of the Prairie), section 3, bars 84-93.

9, Gou-da 切打 (Gou-mo-tan-mo)

Characteristics:

- i, melody played on 1st quaver (or semiquaver) of each crotchet beat.
- ii, quaver (or semiquaver) on open 1st string on
 2nd, 3rd & 4th quaver.

Tempo within the range: = 120-180.

Range of dynamics: mf-f.

signs	() \) () \)
rhythmic structure of melody	7
rhythmic structure of 1st string	

Music example 44: "Shiman maifu" (The Great Amubush) section 9, bars 1-18.

[Ju S.L.'s version.]

10, Feng-dian-tou 馬點頭 (gou-mo-tan-mo)

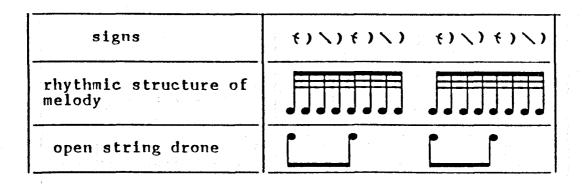
b, with open string drone.

Characteristics:

- i, semiquaver or demisemiquaver pattern melody played on 1st string.
- ii, crotchet or quaver pattern drone on open 4th string.

Tempo within the range: = 66-76.

Range of dynamics: mf-f.



Music example 45: "Bawang xiejia" (The Tyrant Took Off His Armour), section 7, bars 16-21.

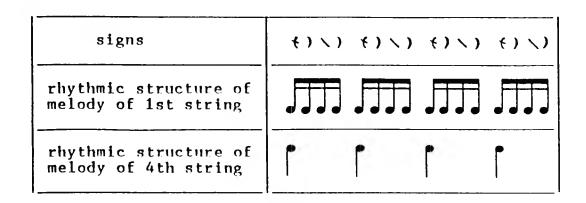
b, With melody doubled at the lower octave and played on 4th string.

Characteristics:

- i, semiquaver pattern melody played on 1st string.
- ii, crotchet or quaver pattern melody played an octave lower on 4th string.

Tempo within the range: = 132-152.

Range of dynamics: mf-f.



Music example 46: "Shiman maifu" 干闹埋伏 (The Great Ambush), section 9, bars 1-9.

IV. 'Dai-lun'開輪 pattern

1, Tan-dai 彈帶

Characteristics:

- i, dotted quaver at the beginning of each crotchet beat.
- ii, 4th semiquaver played with dai-lun motion.

Tempo within the range: = 112-132.

Range of dynamics: mp-mf.

	notated as	played as
signs	\	1 1/3/2 1 1/3/2
rhythmic structure of melody	I.I.	

Music example 47: "Homage to General Yue Fei", section 5, bars 66-77.

2, Dai-fu 何娇

Characteristics:

i, semiquaver and dotted quaver pattern with dailun motion on semiquaver and fu motion on dotted quaver.

- ii, three-note drone on dotted quaver.
- iii, accelerando with a slow start.

Tempo: accel. from very slow to = 152.

Range of dynamics: mf-fff (normally ff).

	notated as	played as
signs	+/+/	1413121 / 1413121 /
rhythmic structure of melody	F.F.	
drone on open strings	7 7 7	7 7 7

Music example 48: "Pipa xing" (Song of the Pipa), section 5, bars 1-6.

3. Fu-dai 排帶

Characteristics:

- i, quaver pattern melody with three-note drone on each beat, plucked by the motion of fu.
- ii, 2nd and 4th quaver of each bar plucked with the

Tempo within the range: J=80-120.

Range of dynamics: mf-ff (normally f-ff).

	notated as	played as
signs	% -}- % -}-	1 1413121 1 1413121
rhythmic structure of melody	ЛЛ	
drone on open strings	7 7	f f

Music example 50: "Pu-an zhou" 肾庵咒 , section 13, bars 1-17. [Li T.S.'s version.]

motion of dai-lun.

iii, accelerando with a slow start.

Tempo: accel. from very slow to

d = 120-144

Range of dynamics: mf-fff (normally ff).

	notated as	played as
signs	1+1+	* \4\3\2\ * \4\3\2\
rhythmic structure of melody	ЛЛ	
drone on open strings	7 1	7

Music example 49: "Jiangjun ling" 將軍令 (The General's Commandment), section 2, bars 1-6.

4, Sao-dai 掃帶

a, Sao dai-lun 掃帶

Characteristics:

- i, quaver pattern melody with three-note drone on each beat.
- ii, 2nd and 4th quaver of each bar plucked with the motion of dai-lun.

b, Sao-dai-tiao-tan 掃帶挑彈

Characteristics:

- i, regular quaver (or semiquaver) melody with three-note drone on 1st beat of each bar.

Range of dynamics: mf-ff.

	notated as	played as
signs	\$ + /\	% \4\3\2\ / \
rhythmic structure of melody	ЛЛ	
drone on open strings	*	*

Music example 51: "Gaoshan liushui" 高山流水(High Mountain and Flowing Water), bars 57-63.

c, Sao-dai-tiao-fen 掃帶挑分

Characteristics:

i, regular quaver pattern melody with threenote drone on 1st beat of each bar. ii, dai-lun motion applied on each 2nd quaver.

iii, with open string on last quaver of each bar.

Tempo within the range: = 112-132.

Range of dynamics: mf-ff.

	notated as	played as
signs	* + / /\	* \4\3\2\ / /\
rhythmic structure of melody	ЛЛ	
drone on open strings	7 7	7 7

Music example 52: "Bawang xiejia" (The Tyrant Took Off His Armour), section 6, bars 1-12.

d, Sao-dai-tiao-sao 掃帶挑掃

Characteristics:

i, three-note drone on 1st and 4th quaver beat

of each odd bar.

- ii, three-note drone on 2nd quaver beat of each even bar.
- iii, with dai-lun motion applied on 2nd quaver
 of every odd bar.

Tempo within the range: J = 120-144.

Range of dynamics: mf-ff.

	notated as	played as
signs	1+/1/1/	\$ \4\3\2\ / \$ / \$ /\
rhythmic structure of melody	ПППП	ППЛЛ
rhythmic structure on open strings	7 7 7 3	7 7 7 7

Music example 53: "Yizu wuqu" 彝族舞曲 (Dancing Song of Yi Tribe), section 3, bars 17-24.

V. 'Lun-zi'輪指 pattern

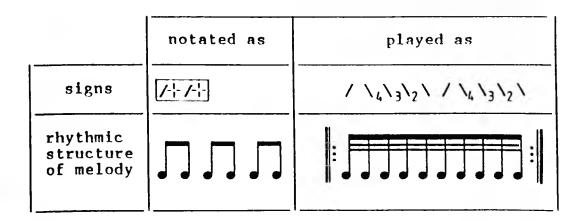
1, tiao-lun 挑輪

a, Played on one string only.

Characteristics:

- i, melody played on one string, usually 1st string.
- ii, each quaver is applied with one tiao-lun motion.

Tempo within the range: =40-76 (normally 50-66). Range of dynamics: mp-mf.



Music example 54: "Jiangjun ling" (The General's Commandment), bars 8-16.

b, With open string quaver pattern.

Characteristics:

- i, melody played on 1st string.
- ii, quaver open string pattern plucked by Ro. Tempo within the range: $\frac{1}{2}$ = 40-76 (normally 50-66). Range of dynamics: mp-mf.

Music example 55: "Yue-er gao" (The High Moon), section 6, bars 27-32. [Shen H.C.'s version.]

c, With melody played on lower string.

Characteristics:

i, melody played on lower string with the motion of tiao.

- ii, regular quaver melody.
- iii, open 1st string drone with finger-tremolo. Tempo within the range: $\frac{1}{2}$ = 40-76 (normally 50-66). Range of dynamics: mp-mf.

	notated as	played as
signs	/ ::	\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\
rhythmic structure of melody		
drone on open 1st string		

Music example 56: "Huanle de ge-sheng" 軟樂的歌聲 (Song of Joyness), section 3, bars 1-7.

2. Sao-lun 掃稿

a, With three-note drone.

Characteristics:

- i, regular crotchet melody played with sao-lun motion.
- ii, three-note drone on each crotchet beat.

 Tempo within the range: = 112-132.

 Range of dynamics: mf-ff.

	notated as	played as
signs	\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\	1, / \ ₄ \ ₃ \ ₂ \ / 1, \ ₄ \ ₃ \ ₂ \ /
rhythmic structure of melody		
drone on open strings	11	7

Music example 57: "Guangming xing" 光明行, (Matching towards a Bright Future), section 3, bars 36-40.

b, With harmony played on 2nd string.

Characteristics:

- i, regular crotchet melody played on 1st string.
- ii, regular crotchet harmony notes played on 2nd string with the same finger-tremolo as 1st

string.

iii, two-note drone on each crotchet beat.

Tempo within the range: = 112-132.

Range of dynamics: f-ff.

	notated as	played as
signs	No No	*/\4\3\2\/ */\4\3\2\/
rhythmic structure of melody rhythmic structure of harmony notes		
drone on 3rd & 4th strings	FF	F

Music example 58: "Gan huahui" (Hurrying to the Flower Fair), bars 76-86.

3, Fu-lun 排輪

Characteristics:

- i, regular crotchet melody played with fu-lun motion.
- ii, three-note drone on each crotchet beat.

Tempo within the range: = 120-152.

Range of dynamics: f-ff.

	notated as	played as
signs	<i>t-</i> ; <i>t-</i> ;-	1 1413121 11413121
rhythmic structure of melody		
drone on open strings	7 7	7 7

Music example 59: "Yizu wuqu" (Dancing Song of Yi Tribe), secton 4, bars 1-10.

4, Kou-lun 勾輪

Characteristics:

- i, regular crotchet melody played with kou-lun motion.
- ii, pulse in bass.

Tempo within the range: = 120-152.

Range of dynamics: mp-f.

	notated as	played as
signs	(+- (+-	(\4\3\2\ (\4\3\2\
rhythmic structure of melody		
drone on open 4th string	r r	

Music example 60: "Gaijin cao" (Improvement), section 2, bars 43-60.

5, Gou-tiao-lun 勾輪挑輪

a, With pulse in the bass.

Characteristics:

- i, quaver and two semiquaver pattern of melody played with finger-tremolo.
- ii, pulse on each crotchet beat played with kou motion.

Tempo within the range: =40-76 (normally 50-66).

Range of dynamics: mp-mf.

	notated as	played as
signs	(+/+ (+/+	(/4/3/2 / /4/3/2) - (/4/3/2/ / /4/3/2/
rhythmic structure of melody	JIJ	
drone on open 4th string		

Music example 61: "Bawang xiejia" (The Tyrant Took Off His Armour), section 7, bars 1-6.

b, With quaver pattern drone.

Characteristics:

- i, crotchet, quaver or semiquaver pattern of melody played with fnger-tremolo.
- ii, quaver pattern drone on 4th and 3rd strings. Tempo within the range: $\frac{1}{2}$ = 80-160 (normally 120-152).

Range of dynamics: mp-mf.

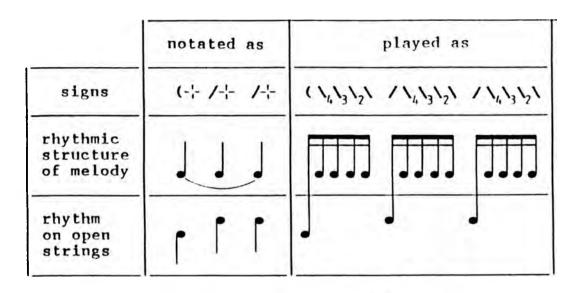
!	notated as	played as
signs	(-}-/-}-	(\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\
rhythmic structure of melody	ŢŢŢ.	
drone on open strings		

Music example 62: "Pipa xing" (Song of the Pi-pa), section 4, bars 25-40.

- c, With 3/4 meter played with kou-, tiao-, tao-lun. Characteristics:
 - i, regular crotchet melody played with fingertremolo.
 - ii, open 4th string on 1st beat of each bar.
 - iii, open 2nd or 3rd string on 2nd and 3rd
 crotchet beat of each bar.

Tempo within the range: = 132-152.

Range of dynamics: mp-mf.



Music example 63: "Yuexia huanwu" 月下數舞(Dancing Happily Under the Moon), section 2, bars 1-12.

Tianping pipa-pu [He C. 1983: p.36.]

Footnotes:

- 1. "Tianping pipa-pu" (or "Tempyo Biwa-fu" in Japanese) was just a sheet of paper written in the year 747 AD, July 27. For more information, see He Changlin's "An investigation of Tianping pipa-pu".
- 2. Originally, unnamed, hand-copied pi-pa manuscript written by Lian Chengwu麻承武for his Japanese pupil Fujiwara 篠原貞敏 in the 9th-century. Called "Kaicheng pipa-pu" by He Changlin, and known in the West as "A ninth-century Sino-Japanese lute-tutor" [Wolpert. 1974].
- 3. "Dunhuang pipa-pu" was discovered by Paul Pelliot in 1933 in the province of Gansu in northern China.
- 4. These two piece are known as probably the earliest solo pieces now still preserved, though the exact date of when these two pieces were composed is still uncertain. The performance of "The Great Ambush" was written in the book Yuchu-xinzhi: Tang pipa zhuan 湯琵琶傳 (The story of Tang: The pipa player), p. 13. of the Ming period. As about the piece "The Hunting Hawk", see Yang Yinliu's "The famous pipa solo piece: 'Haiqing nai tian-e'". Renmin yinyue, 1961, vol 10, p. 27-28.
- 5. The piece "Xingjie sihe" in this chapter is taken from the version of "Lin Shicheng pipa-pu", which includes examples no. 32-34.
- 6. There are two pipa pieces which have been translated by the name "Dragon Boat". One is "Longzhou" 龍舟 (re-arranged by Lu Zhengyuan 呂振原, the elder brother of my teacher Lu Peiyuan, the other one is "longchuan" 龍船, re-arranged by Hua Yanjun . Tape excerpts of Part I of this thesis uses Lu's version; and because that Hua's version involves more combined technique, the music examples of this chapter use Hua's version. This includes examples no. 14, 36, 41, 42.
- 7. Originally composed for erhu solo by Liu Tian-hua 劉天華, rearranged for pipa solo by Wong Ching-ping.

CHAPTER EIGHT

LEFT-HAND SLIDE TECHNIQUE

I. A HISTORICAL SURVEY OF THE OCCURRENCE OF 'HUAYIN' (SLIDE)

Originally, 'huayin' (slide) was a kind of ornament. However, the role of slide in the performance of Chinese music is intrinsically important, and became of greater and greater significance as it developed through the ages. In Chinese instrumental music nowadays, almost every instrument is susceptible to the application of slide by performers which varies according to the structure and the characteristics of the instrument and the fingerings used. Slide, though itself a kind of performing skill, is much more than just a technique. It is actually the most expressive Chinese musical idiom that presents effectively the feeling of joy, sorrow, tenderness, excitement, and most important of all, it acts as a vehicle to express some of the most important aesthetic concepts of yun. Slide is the essence of yun.

In discussing the development of slide, reference to the Chinese language must be made, for there is an extremely intimate relationship between music and speech inflexion in China. Because Chinese is an inflected tongue, the different

styles of speech arising from hundreds of local dialects across China have influenced the development of slide in Chinese music.

Speech inflexion

In c. 220 AD the method of pronunciation in the Chinese language was by means of 'qieyun' or 'fanqie', i.e. producing a word-tone by merging two quickly spoken words or characters. For example:

de 德 + hong 紅 = dong 東

ti 踢 + ying 英 = ting 聽 [Zhao 1979:5.]

Under the principle of 'fanqie', a variety of methods of pronunciation or speech was developed, such as 'quickly spoken', 'slowly spoken', 'long word-tone, 'short word-tone', etc. As a result, slides in speech emerged in order to connect different pitches. For example, 'ji-li'模糊 became 'ci'莰; 'zhi-yan' 之爲 became 'zhan' 旃 [Zhao 1979:5.]. It was not until the reigns of Qi/Liang (499-557 AD) that the four standard tones of the Chinese language came about. It is clear that the notion of a richness of tonal slides has been and remains fundamental to the Chinese language.

The 'Four Tones':

- 1. 'Ping-sheng' 平臂: This is a flat and long sound which can be subdivided into 'Yinping' and 'Yangping'
 - a, 'Yin-ping' is a high, straight and long sound. Its symbol is -.

examples: 'tian' 天 (sky), 'sheng' 聲 (sound or tone),
'dongfang' 東方 (eastward).

- b, 'Yang-ping' is a sound that starts from the middle and ends with an upward slide. Its symbol is ∨.
 examples: 'yuan' 元 (dollar), 'mei' 梅 (plum).
- 2. 'Shang-sheng'上臂: This sound drops a little at first and then slides up. Its symbol is /.

examples: 'kou' 口 (mouth), 'chao' 炒 (to fry).

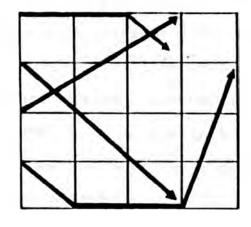
- 3. 'Qu-sheng' 去聲 : This tone starts off at a high pitch but falls downward at the end. Its symbol is \.
 examples: 'hui' 會 (meeting), 'mian' 麵 (noodle).
- 4. 'Ru-sheng' 入聲 : This is a short, detached sound like a 'staccato'.

(Ru-sheng is now missing in Mandarin.)

The diagram below shows the movements lengths and levels of the four tones in Mandarin: [Wang P. 1963:264.]

(The length of the sound) Sound levels

- 1.a, Yin-ping
- 3. Qu-sheng
 - 1.b, Yang-ping
- 2. Shang-sheng



high

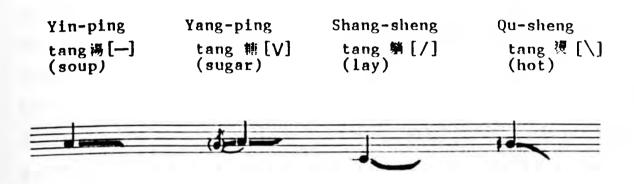
semihigh

middle

semilow

low

These four tones can be illustrated in musical notation as follows*. However, the notes below only show the movements and the relationships between the four tones, not the actual pitches which of course vary according to the voicelevel used.



In addition to the Mandarin (which has four tones), there numerous regional local dialects that are spoken different parts of China, and some of these dialects have more than four tones. For instance. Cantonese has nine tones. Almost all these dialects have the standard four tones (or more) and slide exists in every single dialect that is spoken in It is therefore only natural that Chinese music has China. acquired the imitation of speech inflexion. It is interesting to note that all Chinese musical instruments allow for execution of slides. Even some of the gongs (e.g. those that are used in Beijing opera) are made to a particular shape so that a slide is heard when struck.

Slide in qin music

In pipa music, there is very little historical evidence of the use of slide, although there are a number of sources which discuss it as a technique of the qin. The original occurrence of slide in Chinese music is obscure. Whether or not the 'Burning of All Books' by Qin Shi Huang 秦始皇 was an actual event in 246 BC, no records of slide exist from that time before. It was not until the Han dynasty when the book Huainan zi 淮南子, written by Liu An 劉安 (179-122 BC) and his followers, first gave some information of slide technique. It states that: [Huainan zi 1804: ch. 19. 10.]

The blind man cannot distinguish day from night nor the black from white, but when he plays the qin, he plucks and returns to the hui 徽, pulls, pushes and brushes away. His hand seems to know where it is going and it never misses a string.

今夫盲者目不能別畫夜、分白黑,然而搏琴撫弦、參彈復徽、攫援標 拂、手若顏蒙、不失一弦。

Another important early source is the "Qinfu"琴赋(Poetic Prose on Qin) written by Xi Kang (220-265 AD)[ZGY 1983:112-114.] In this text, several slide techniques are mentioned, such source is the "Qinfu"琴赋(Vibrato IIII) and "feiyin" 形的 (flying slide), a fast slide movement. The descriptions show the existence of a highly developed slide playing technique at that time.

The earliest extant qin tablature is "Youlan"幽陽(The Elegant Orchid), which is possibly a Tang or pre-Tang composition. Several slide techniques are notated in this wordtablature, but there is no instruction as to which pitch or

note-value should be used, nor is the tempo of the music indicated. Words related to speed such as 'jixia'急下(slide downward quickly), 'ji'疾 (fast), 'huan'缓 (slow), 'congrong' 從容 (easy or not rush), are used separately to qualify a single note.

None of the subsequent documents or treatises on notation or tablature manages to give clear or precise instruction. As simplicity and flexibility are always the Chinese attitude towards arts, the obscure instructions on notation suggest that there is a considerable amount of freedom of interpretation and expression for the performer.

The development of slide in qin music became well documented after the publication of "Taigu yiyin" 太古遺音(The Remaining Ancient Tunes) compiled by Tian Zhiweng田芝翁between 1208-1224 AD (Song Dynasty). In the chapter on fingering in this treatise 27 of the 48 left-hand techniques are illustration of slide. Since then, more than 65 different kinds of slide technique have been mentioned in various qin tablatures. This shows that all qin players and editors of qin tablatures took the matter of slide seriously.

Slide in pipa music

Compared with what is described in qin tablatures on slide, pipa music has very little to offer. Neither "Tianping pipa-pu" nor "Kaicheng pipa-pu" shows a single sign for slide. Among the three sets manuscripts of "Dunhuang pipa-pu", only the "Incomplete piece of Huan-xi-sha" shows one sign for slide; and in "Gaohe jiangdong pipa-pu", the sign '\(\frac{1}{2}\)' can be identified as a left-hand pulling or pushing skill.

"Yuefu zalu" 樂府雜錄, one of the most valuable treatises of the late Tang period, tells a story about two famous pipa players:

Cao Gang handles the plectrum as swiftly as rain and wind, and seldom 'nie' (use vibrato techniques) on the strings, while Pei Xinnu specializes in 'long' and 'nian' (pulling and pushing the string) People say that Cao has the right hand and Pei, the left hand.²

曹綱善運撥若風雨,然不事捏絃;與奴則善於攏燃,指掇稍輕。時人調網右有手與奴左有手。

The actual meaning of 'nie', 'long' and 'nian' are still uncertain so far as their application to present pipa left-hand technique is concerned. However, most scholars agree that these are varieties of left-hand vibrato, pulling and pushing techniques. [Jin J. 1984: 95-100.] Apart from the words 'nie', 'long' and 'nian', other words involving left-hand playing skills such as 'cu' 促, 'an' 按 and 'cu-zhu' 促柱 (pressing the string towards the fret) have been mentioned by many poets and writers. These data show that slide technique had been widely used.

It was not until the late Qing dynasty that pipa-pu were published. (see 'Introduction', p. 12.) All these publications were notated in gongchi-pu. Four or five slide symbols are marked in them.

Since the early 20th-century, pipa notation has been influenced by Western musical culture, and two different systems have developed. They are the Chevé system or 'jianpu' (number notation) and staff notation. The Chevé notation has been widely accepted since 1930s; many pipa collections use this system. The influence of staff notation came a little later. With the introduction of these two systems, slide symbols have changed from abbreviated characters to signs: for instance, 7, 4, 7, 1, has become

Whatever historical evidence of slide in pipa music there exists, it is confined to the simple description of playing techniques, such as suggestion for fingering. Thus slide symbols were treated mainly as a set of of guide-lines for performance. Similarly pipa players learn the technique of slide from past masters, orally or by demonstration. This has indeed been the traditional way of teaching and learning in China for centuries, and still exists today in China, Hong Kong and Taiwan.

II. AN ANALYSIS OF LEFT HAND SLIDE TECHNIQUE

In the absence of photographs or other systematically categorized visual documentation of pipa music, one has to rely on whatever one learnt from one's past teacher, coupled with one's own experience, in attempting an analytical study of slide in pipa music. A full explanation of the different slide techniques that have been applied in performance is given below. However, it must be stressed that the intention is not to formalize or codify these techniques. It is also not the Chinese tradition to be inflexible in the interpretation of artistic ideas or in the execution of practical skills. Yet, a systematic analysis of the application of the various slide techniques can surely help in further study of the art of pi-pa playing.

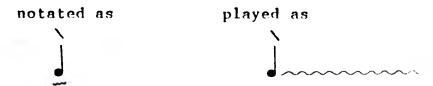
Basically, slide technique can be divided into six patterns:

- A. 'Yin' p and 'Rou' 揉 (vibrato and vibrato ritardando)
- B. 'Tui'推 and 'Wan'挽 (pull and push)
- C. Variations developed from 'Tui' and 'Wan'
- p. 'Chuo'綽 and 'Zhu'注(slide up and down)
- E. Different combinations of the above 4 techniques.
- F. Other special slide techniques.

A. 'Yin' 的 and 'Rou' 揉

- 1. 'Yin' is a repeated motion by oscillating the plucked string with the wrist of the RH toward the upper direction. Different effects can be acquired according oscillation of the LH. varying degrees of The following variations are most familiar in performance. The symbol of 'yin' is -. However, notes without vibrato sign can also be applied with yin motion, in which all depends on the interpretation of the player.
 - a. 'Yin' in moderation: This kind of vibrato is frequently used in embellishing any sustained single note.

(For a recorded example, refer to tape, no. 40, first crotchet of bar 4. p. 169.)



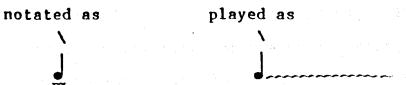
b. 'Man-yin' 慢的 (a slow vibrato): This kind vibrato is normally used on a note of longer duration, or on the last note of a sentence or a section.

(tape, no. 40, bar 9. p. 169.)
notated as played as

c. 'Ji-yin' 急時 (a fast vibrato): Since the oscillating motion is faster, the fluctuation of the pitch is larger. Yet the expression can be either strong or

tender depending on the plucking strength of the RII finger. The graphics of both strong 'ji-yin' and weak 'ji-yin' are almost the same, yet the dynamics and expression vary.

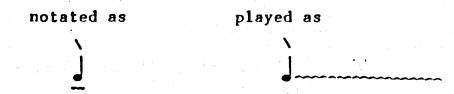
i, a strong 'ji-yin':



Music example 64: "Flowers Falling on the Green Green Grasses", bars 28-30.

-72-80

ii, a weak 'ji-yin':



Music example 65: "Sentiment", section 3, bars 8-9.

iii, a continuous weak 'ji-yin':

(tape, no. 50, bar 13, p. 190.)

notated as

played as

d. An accelerated 'yin': It starts slowly with 'manyin' and then the oscillation of the LH is accelerated; hence it develops into 'ji-yin'. It is also usually applied to a longer note.

(tape, no. 30, first crotchet of bar 108. p. 156.)

notated as

played as

e. 'Yin-tou-yin' 音頭的 (to oscillate only at the beginning of the plucking note):

notated as

played as

\

J____

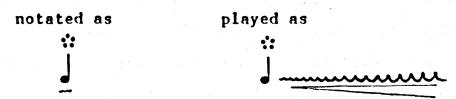
Music example 66: "Hurrying to the Flower Fair", bars 1-3.

f. 'Yin-wei-yin' 音尾的 (to vibrate while the plucked note starts to fade-out):



Music example 67: "Dancing music of the Yi Tribe", section 2, bars 5-6.

- g. 'Yin' applied with finger-tremolo: All the above 'yin' can applied with finger-tremolo. However, because the special effect of finger-tremolo, two special 'yin with finger-tremolo' are illustrated as below:
 - i, with crescendo: It starts with slow and almost inaudible 'man-yin', then increases the speed and volume of both hands. The motion can be continued or decreased if necessary.



Music example 68: "The Great Ambush", section 1.

tempo rubato

ii, with decrescendo: This skill is usually accompanied by 'sao' 掃 (or 'fo' 掛) motion.

notated as played as

Music example 69: "Watching the Sun in Mount-Tai", section 4 (bar 22) - section 5 (bars 1-3).

h. An irregular 'yin' 不規則的: In order to avoid being too regular, this vibrato is quite effective when it is well performed. Its micro-tonal movements can be developed into many variations. For instance:

Music example 70: "Spring and Moonlight upon a Flowery River", introduction-a.

2. 'Rou' 揉: This is a repeated left and right motion, drawing and returning the plucking string with a LII finger. The drawing motion of 'rou' is bigger than the oscillating motion of 'yin', hence a bigger fluctuation than the 'yin' is obtained. The bigger the fluctuation, the greater the intensity. 'Rou' is used to express a stronger emotional expression. The symbol of 'rou' is ~.

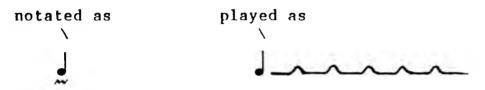
a. 'Rou' in moderation: It is usually applied to a lower string in which the slight fluctuation of 'yin' is not

suitable.

notated as played as

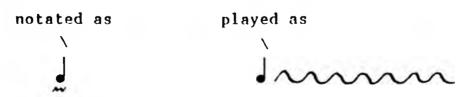
Music example 72: "Improvement", introduction, bars 4-6.

b. 'Man-rou' 慢樣 (a slow vibrato ritardando): The drawing motion of the LH finger is slow, and the intensity of the musical expression is therefore also weaker.



Music example 73: "Xulai", section 1, bars 1-5.

c. 'Da-rou'大 揉 (a big vibrato ritardando): To draw with a bigger motion (with a LH finger) and get a much bigger fluctuation than the previous 'rou'. 'Da-rou' is normally applied in the lower register of the instrument.



Music example 74: "Improvement", section 1, bars 13-16.

d. 'Ji-rou' (a fast rou): This requires a fast drawing motion (of a LH finger) and produces a more intense expression than the previous ones.

e. 'Zhang-li-rou' 果力珠 (a repeated 'rou' movement raises the pitch and creates a fluctuating pattern): This technique is also applied by a repeated drawing and releasing motion (of a LH finger). After the first pulling, then half-release the pulled string so that it remains slightly higher than its original pitch, and repeat the complete pulling and releasing motion again and again. Since the string is not completely released, the starting pitch of the pulled string rises with each drawing and releasing motion. In other words, a series of overlapping and rising patterns of fluctuation is created. The rise in pitch may be as much as a major 2nd.

i, 'zhang-li-rou' in moderation:

(tape, no. 44, section 1, bar 4, p. 173.)

notated as played as

ii, 'ji-zhang-li-rou' (a fast 'zhang-li-rou'):

notated as played as

Music example 75: "Flowers Falling on the Green Grasses", bars 62-65.

iii, an accelerated 'zhang-li-rou':

(tape, no. 45, first crotchet of bar 5, p. 174.)
notated as played as



f, 'Ya-rou' 堅保 (to press and agitate the string with a repeated 'rou' movement): The effects of 'ya-rou' are exactly the same as 'zhang-li-rou'. The only difference between them is that in 'zhang-li-rou', the plucked string is 'pulled' by a LH finger while in 'ya-rou', the

plucked string is 'pressed' (or agitated) by a LH finger (normally L3).

(tape, no. 33, first crotchet of the last bar, p. 162.)
notated as played as

B. 'Tui'推, 'Wan'挽 and 'Fu'復

'Tui': To push the plucked string to the right hand side to obtain a slide which usually rises a major 2nd or a minor 3rd.

'Wan': To pull the plucked string to the left hand side.

The symbol of 'wan' is the same as 'tui'.

'Fu': to return after the pushing (or pulling) and results in a downward slide pitch fluctuation.

The symbols of 'fu' are and ...

Since the characteristics of 'tui' and 'wan' are exactly the same, the following illustrations of 'wan' are also usually applicable for 'tui'. The symbol for 'tui' and 'wan' is ?.

1. 'Wan':

(tape, no. 46, first crotchet of bar 3, p. 174.)



2. A continued 'wan':



3. 'Wan-fu'挽復(pulling and returning): Two of the most common examples are as below:



(tape, no. 41, second crotchet of bar 9, p. 171.)



(tape, no 41, first crotchet of bar 9, p. 171.)

4. 'Xu-wan' 植挽: 'Xu' means 'emptiness' and 'void'. The word here indicates 'without plucking the second note while pulling the plucked string'. The notated form is the same as performed. The symbol is 六.

notated and played as



(tape, no. 46, first crotchet of bar 10, p. 176.)

- 5. 'Xu-wan-fu' 蓝挽復: The difference between 'wan-fu' and 'xu-wan-fu' is that in 'wan-fu', the pushing starts at the second plucking, whereas in 'xu-wan-fu', after the first plucking, there is a short waiting according to the indicated time value, which is followed by pulling the string without another plucking. The rest of the motions are the same.
 - a, 'Xu-wan-fu' with one plucking motion:



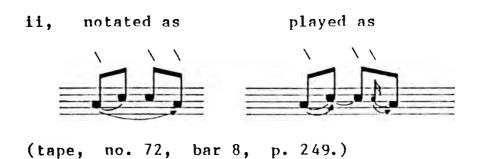
Music example 76: "Improvement", section 2, bars 42-44.

ii, An irregular 'xu-wan-fu':
(tape, no. 32, second crotchet of bar 3, p. 161.)

b, 'Xu-wan-fu' with two plucking motions: two of the most common ways are as below.



(tape, no. 40, second beat of bar 12, p. 169.)



6. 'Wan-fu' with finger-tremolo:

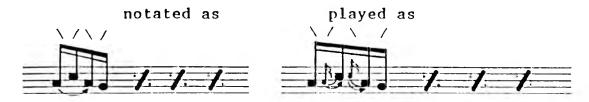


Music example 77: "Flowers Falling on the Green Green Grasses", bars 1-4.



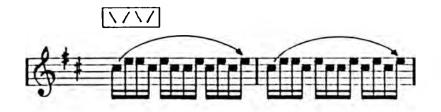
7. 'Lian-xu-wan-fu'連續挽復(To pull and return continuously):a, Λ regular 'lian-xu-wan-fu':

(tape, no. 50, bars 24-25, p. 190.)



b, An irregular 'lian-xu-wan-fu': This can be varied in many ways according to the requirements of the music. For instance, the following example is taken from "Waiting for the Wedding Sedan" (refer to tape, no. 36, bars 84-85, p. 165.)

notated as



played as



8. 'Tui-shaung' 推雙 (To push one string and pluck two strings): To stop the 1st string and push the 2nd string with (two LH fingers) simultaneously when a RH finger plucks these two strings with a 'tan-shuang' motion. For instance, L1 stops at the 'e' fret of the

1st string and L3 stops at 'd' fret of the 2nd string.

After the plucking of the two strings, L1 stays still and L3 pushes the 2nd string to the right and reaches the pitch 'e'.

(tape, no. 38, p. 167.)
notated and played as



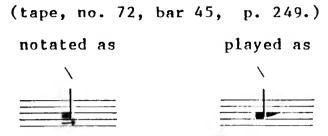
C. Variations Developed From 'Tui' and 'Wan'

1, 'Ban' 板 (to bend the plucked string): To stop the string steadily with L4 or L3, and to bend the plucked string to the left with L1 to obtain an upward slide fluctuation. The 'ban', like 'tui' and 'wan', can also be divided into 'ban', 'ban-fu', 'xu-ban' and 'xu-ban-fu'. The musical effect and symbol are exactly the same as the previous examples of 'tui'. It is normally applied in the higher register of the instrument.

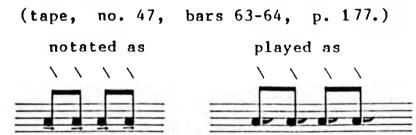
(see tape, no. 43, p. 172-173.)

2, 'Tuo' 掩 (to pull the plucked string slowly to the left): The difference between 'tui' and 'tuo' mainly depends on the pulling speed. Different speeds give different musical effects. The fluctuation of 'tui' is usually in tune, but the 'tuo', because of the slow pulling motion required, sometimes develops into micro-tonal fluctuation. The symbol of 'tuo' is →or ...

a, 'Tuo':



b, 'Lian-tuo' (a repeated 'tuo'): Since there is no returning motion, it is therefore necessary to avoid the returning slide fluctuation before starting the next 'tuo'.



- 3. 'Zhuang' the (to agitate the plucked string quickly):
 The difference between 'zhuang' and 'tui' (or 'wan')
 also depends on the pulling and pushing speed. The
 motion of 'zhuang' is much faster than that of 'tui'.
 The decorated notes, as indicated in the following
 examples, cannot easily be distinguished; only a
 fast slide fluctuation is heard. The symbols are | or
 - a, 'Zhuang' without returning motion (/):

 (tape, no. 53, first quaver of bar 1, p. 194.)

 notated as played as

b, 'Zhuang' with returning motion (†):
 (tape, no. 40, first quaver of bar 3, p. 169.)
 notated as played as





c, A fast and continuous 'zhuang':

(tape, no. 42, bars 38, p. 173.)
notated as played as





4. 'Zong' (to release the pulled string): Starts with pulling or pushing the string before plucking, and then releasing it after the string has been plucked. The releasing motion can be either slow or quick. The difference between 'zong' and 'fu' is that the 'fu' motion usually follows an upward slide, whereas the 'zong' has only a downward slide fluctuation. The symbol is ...

a, 'Zong':

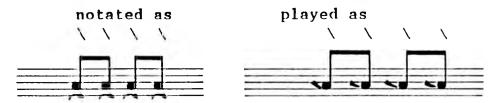
(tape, no. 44, last quaver of bar 3, p. 173.)

notated as



played as

b, 'Lian-zong' 連縱 (a continuous 'zong'):



Music example 78: "Those Seductive Eyes", bars 22-24.

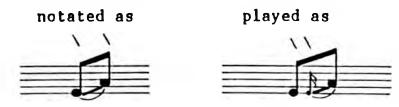
D. 'Chuo' 綽 and 'Zhu' 注:

- 1, 'Chuo': To slide upward to an indicated note after the string has been plucked.
 - a, 'Chuo' with one plucking motion:

 notated and played as



b, 'Chuo' with two plucking motions:



- 2, 'Zhu': To slide downward to an indicated note after the string has been plucked.
 - a, 'Zhu' with one plucking motion:
 notated and played as



b, 'Zhu' with two plucking motions:

notated as



played as



3, 'Xu-chuo' 障論: To pause at the first note for an indicated time value after the string has been plucked, and then slide upward to the next indicated note.

notated and played as



4, 'Xu-zhu' 建注: To pause at the first note for an indicated time value after the string has been plucked, and then slide downward to the next indicated note.

notated and played as



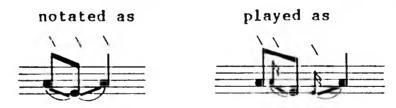
5, 'Chuo-zhu' 辞注: To slide upward immediately to an indicated note after the 2nd plucking and slide to the next indicated note after the 3rd plucking.



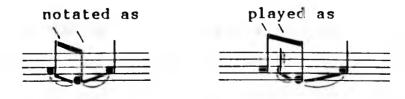
6, 'Chuo Xu-zhu' 評估注: To slide upward immediately to an indicated note after the 2nd plucking and slide downward to the last indicated note without plucking again.



7, 'zhu-chuo' 注緯: To slide downward immediately to an indicated note after the 2nd plucking and slide upward to the next indicated note after the 3rd plucking.



8, 'Zhu Xu-chuo'注意幹: To slide downward immediately to an indicated note after the 2nd plucking and slide upward to the last indicated note without plucking again.

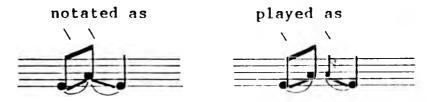


9, 'Xu-chuo Xu-zhu' 臨粹處注 : Wait for the indicated time value after the string has been plucked and slide upward to the indicated note, and then slide downward as indicated without plucking again.

notated and played as



10,'Xu-chuo Zhu' 虛雜注: Wait for the indicated time value after the string has been plucked and slide upward to the indicated note, and then slide downward as indicated after the 2nd plucking.



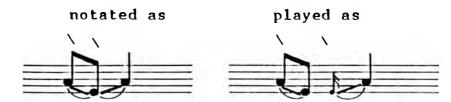
11, "Xu-zhu Xu-chuo' 店注店幹: Wait for the indicated time value after the string has been plucked and slide downward to the indicated note, and then slide upward as indicated without plucking again.

notated and played as



12, 'Xu-zhu Chuo' 店注算: Wait for the indicated time value after the string has been plucked and slide downward to the indicated note, and then slide upward as

indicated after the 2nd plucking.



The normal combinations of 'chuo' and 'zhu' are as shown above. When 'chuo-zhu' combinations are contained in pipa music, they tend to be used irregularly and with a great deal of variation. (For recorded examples, refer to tape, no 32, p. 161; no. 37, p. 167 or no. 39, p. 168.) The following examples shows some of the other variations of 'irregular zuo-zhu':

a, An irregular 'chuo-zhu' played with 'tan' and 'tiao':

Music example 79: "Xulai", section 1, bars 23-25.

b, An irregular 'chuo-zhu' played with finger-tremolo:

Music example 80: "Waiting for the Wedding Sedan",
bars 57-61.

E. Different Combinations of Λ , B, C and D

1, 'Wan-yin' 挽的 (or 'wan-rou' 挽猱): To pull the plucked string to the left hand side, followed by the motion of 'yin' (or 'rou').

a, A slow 'wan-yin':

(tape, no. 69, last quaver of bar 1, p. 241.)
notated as played as

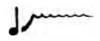




b, A fast 'wan-yin':

(tape, no. 72, bar 16, p. 249.)
notated as played as





c, An accelerated 'wan-yin':

(tape no. 72, second crotchet of bar 3, p. 248.)
notated as played as





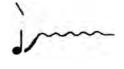
2, 'Tui-yin' 推吟: To push the plucked string to the right hand side, followed by the application of 'yin'.

(tape, no, 34, second quaver of second beat, p. 169.)

notated as







3, 'Wan-ya-rou' 挽壓揉: To pull the string to the left hand side, followed by the movement of 'ya-rou' (press and agitate); the whole motion is also applicable for finger-tremolo. The rise in pitch of the pulled string may be as much as a major 2nd or a minor 3rd.

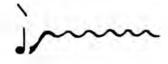
a, 'Wan-ya-rou' in moderation:

(tape, no. 32, bar 2, p. 161.)

notated as

played as





b, A fast 'wan-ya-rou':

(tape, no. 72, bar 30, p. 249.)
notated as played as

c, An accelerated 'wan-ya-rou':

(tape, no. 69, first crotchet of bar 4, p. 241.)
notated as played as



- d, 'Wan-ya-rou' with finger-tremolo:
 - i, with returning motion:

(tape, no. 67, bar 13, p. 238.)
notated as played as



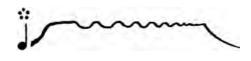
ii, without returning motion:

notated as played as

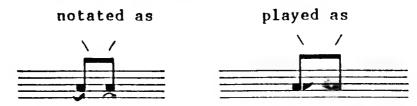


Music example 81: "Geese Landing on the Flat Sandbank", section 4, bars 1-3.





- 5, 'Tuo-zong' 拖織: To pull slowly the plucked string towards a slightly higher pitch and then to release it to its original pitch after the 2nd plucking.
 - a, 'Tuo-zong' on the same string:



Music example 82: "Crossing the Northern Frontier", section 1, bars 46-49.

b, A continuous 'tuo-zong' ('zong-tuo') on different strings:

> (tape, no. 36, bar 78, p. 165.) notated as played as

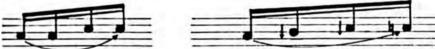


- 6, A continuous 'tuo' (or 'zong') serves as passing tones: To pull or to release the string slowly and constantly in each plucking until the moving micro-tone reaches the indicated note.
 - a, An upward moving 'tuo':

(tape, no, 46, bar 9, p. 174.)

notated as

played as



b, A downward moving 'zong':

notated as

played as



Music example 83: "High Mountain and Flowing River", bars 33-37.

8, A continuous 'tuo' or 'zong' with 'ya-rou' (or 'yin') serves as passing tones: To pull or to release the string slowly and constantly in each plucking with 'ya-rou' (or 'yin') motion until the moving micro-tone reaches the indicated note.



Music example 84: "The Sorrow of Princess Zhao-jun", bars 21-25.

b, A downward moving 'zong' with 'ya-rou' (or 'yin'):

(tape, no. 36, bar 93, p. 165.)

notated as played as



F. Other Special Slide Techniques

1, Resonated vibrato: This kind of slide technique is based on the theory of resonance. For instance, L1 stops the 3rd fret (d) of 2nd string and oscillates with either 'yin' or 'rou' motion while R1 plucks the open 3rd string (D). The stopped string, being an octave lower (at the same frequency as the plucked string), hence resonates.

notated as

played as

stopped string with oscillating motion plucked open string

Music example 85: "Xu-lai", section 2, bars 36-42.

2, Resonated vibrato with harmonic: This is the same as the previous one except that the plucked note is a harmonic. The resultant sound, being applied with 'yin' or 'rou' motion, sounds like a harmonic vibrato. (tape, no. 30, last note of the last bar, p. 156.)

notated as

stopped string with oscillating motion

(d)

played as

plucked string with harmonic

j____

- 3, Artificial harmonic with slide: Artificial harmonic can be applied with various slide techniques such as 'yin', 'rou', 'wan', 'tuo', 'zong' and 'fu'. (tape, no. 58, p. 207.)
- 4. 'Mu-yin-zuo' (or 'zhu') 木音 辞注: To touch gently the indicated string with a LH finger and slide up and down as indicated while the RH performs a finger-tremolo. Since the vibration of the string is stopped by the LH finger, a sequence of muted notes is obtained. (for instance, see tape, no. 9, bar 126, p. 108.)
- 5, 'Lo' # with 'zuo' and 'zhu': To grasp the indicated string with L1 above and L2 under; slide up and down as indicated while the RH performs a finger-tremolo. Since the plucked string is not stopped on a fret, the string is not fully vibrated. It sounds similar to the above muted notes of 'mu-yin', but a little brighter.

Music example 86: "In Search of Fire", section 7, bars 10-13.

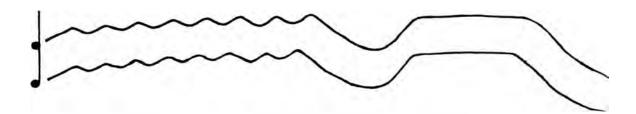


6, 'La-xian'校弦: The RH performs a fast 'sao-tiao-tan-tiao' combined technique while a LH finger stops the 1st and 2nd string together and pulls with half-released motion simultaneously, repeated again and again after each 'sao-tiao-tan-tiao'. Since the strings are not completely released, the starting pitches of the pulled strings rise with each pulling and half-released motion, a series of overlapping and rising pattern of fluctuation is created. When the pulling of the strings reaches a certain tension, then the strings are released entirely and pulled to the left at once. (tape, no. 55. p. 197-199.)

• 33. p. 137 - 133.

notated as

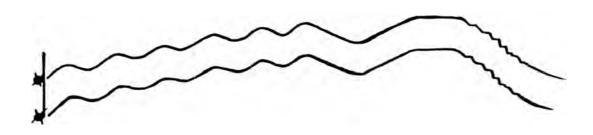
can be drawn as



7, 'La-jiao-xian' 拉紋弦: Both the LH and RH motion are exactly the same as 'la-xian', except that the LH finger stops the strings with 'jiao-xian' motion (to cross the strings) before the plucking (of RH) and and pulling (of LH). This produces a series of rising and overlapping fluctuation with a kind of buzzing quality, acting as a colouring of the pulled strings. The following example is taken from "The Great Ambush", section 13-b.

notated as

can be drawn as



Footnotes

- 1. 'Hui' are the studs that inlaid in the body of the qin in order to indicate the position (of harmonics). Each qin has thirteen 'hui'
- "Ch'in-fu" (A collection of materials on the Chinese sevenstringed zither), p 3-8, Tang Chien-yuan ed.
- 3. Quoted from "Gujin tushu jicheng: Pi-pa" (A re-issue of the 1937 facsimile edition of the 18th-century Encyclopaedia: Pi-pa Entries), P. 1112.

CONCLUSION

Chinese arts are particularly susceptible to aesthetic consideration and its connotations. In the evolution of the arts in China, many artistic concepts have been brought into discussion and comment, of which some of the major ones have already been mentioned in this thesis. Of these, gi-vun is probably the most fundamental. Once the complete idea of qiunderstood. appreciation of Chinese arts can is an vun follow. Originating from philosophy, qi-yun has evolved into an aesthetic concept in its own right and, in its final stage of evolution as manifested in the experience of an artist, crystalized into philosophy again. This is indeed a classic example of the kinship between philosophy and aesthetics in Chinese arts.

Unlike other artistic ideas in which each concept is concerned with a particular aspect, qi-yun is objective and comprehensive. Applied to pipa music, as discussed in this thesis, qi-yun is the centre. It is not only the main key to achieving a higher artistic attainment but also the main route to obtaining a proper understanding of the beauty of pipa music. The following diagram shows the different combinations and results of qi-yun when it is associated with other artistic efforts or ideas as contained in pipa music:

qi melodic skeleton
yun single tones as musical entities
qi + RH combined techniques uniformity of musical texture
yun + LH techniques the articulation of timbre & slide
qi-yun + the nature of a piece of music
a, literary piece the beauty of Yin b, military piece the beauty of Yang
c, music of mixed the contrast & complement of expressions the beauty of Yin & Yang
qi-yun + self-cultivation the refinement of temperament
qi-yun + personality different artistic styles & temperament (of different performers)
qi-yun + breathing the art of self control (concentration)
qi-yun + interpretation the art of performance & re-creation
qi-yun + unintentional qi player at his best form
qi-yun + different 'jingjie' the result of a higher & their interactions artistic attainment
qi-yun + ultimate yun the highest artistic attainment

Apart from the identification of qi-yun as the essence of pipa music, the thesis also brings forth some other aspects for consideration:

Firstly, the relationship of artistic theories and performance must be stressed. The aesthetics and philosophical ideas of pipa music, as with other traditional Chinese arts, have a quality of universality. In the discussion of the aesthetics of pipa music and the art of performance, a chain relationship, from practical skills to the art of performance, from aesthetic theories and philosophical ideas to artistic appreciation and artistic attainment, is found. An analyst, working only from the notated music, can only grasp an outline of it, its form, its use of scales, its melodic and rhythmic structure, but not its more important meanings and the art of interpretation. The analysis of both right-hand combined techniques and left-hand slide gestures of the last two chapters of Part II is one of the examples to support this The realization of the aesthetic meaning in the music is firstly in the hands of the performer, not the Pure analysis of music should serve as a means of analyst. supporting aesthetic concepts and philosophical ideas: consideration is indispensable and may have implications for the future investigation of Chinese classical instrumental music.

Secondly, there are some important artistic ideas worth reinforcing, not only because of their importance, but also because they have been neglected in contemporary discussion of Chinese music. These are the 'qi of unintentional effort', 'zuowang' 坐忘 (sitting and forgetting, or strictly speaking, meditation) and 'xinzai' 心齋 (the purification of the heart). Instrumental players usually suffer from tension on the stage. Through the practice of 'zuowang' or 'xinzai', or the refinement of the temperament of an artist, a performer will be helped to overcome the problem of tension in performance; this enables one to experience even more the 'unintentional ai' and thereby achieve a much better performance. To attempt to refine one's temperament is just as important as to possess the whole range of practical skills. This has important implications for the pedagogical approach to Chinese music education, notably the methods of teaching and learning instruments

Finally, a comparison of the role of pipa and that of the qin must be made. It has been widely assumed that the qin is the paramount instrument and that its music contains the essence of Chinese philosophy and aesthetics. This belief has dwarfed the importance of virtually all other instruments. Whilst the supremacy of qin is indisputable, the importance of other traditional instruments, as far as their capability to encompass the whole range of Chinese aesthetics is concerned, must not be denigrated and must be properly recognised. A

deeper investigation into the qin will reveal some limitations, if not weaknesses, of the instrument. The doctrine governing gin music has been mainly a Confucian one, that is, function of orthodox music concerning ethics rather than other musical functions: Music is a vehicle for self-entertainment and self cultivation. Even when gin music transcends the Confucian doctrine and turns to the Taoist spiritual fantasy, it expresses only part of the Taoist philosophy. Because of the nature of the instrument in terms of playing techniques and volume of sound, there is a failure to express 'qishi' (the grandeur and power of Yang), one of the most important Taoist aesthetic concepts. Another aspect is that the gin has always been exclusive to the literati. This means that it has been secluded in an ivory tower; folk music and music of the masses are barely seen in qin repertoire.

Compared with the qin, pipa music has not only a much bigger range of musical genres and involves a wider gamut of aesthetic concepts, but also affords a bigger freedom in artistic performance and possesses a greater adaptability to change. And most important of all, pipa music lives with the people and precisely because of that it continues to survive and evolve with the times. These qualities are essential and vital in the face of the problem of survival and the impact of the West. This probably explains why the role of pipa in Chinese instrumental music has become more and more important

and that of the qin has gradually declined from the state of 'orthodox music' to the music of the minority.

Pipa music has usually been regarded as suyue ('vulgar music' or music of the common people), and it has escaped people's notice that during its long history of development it has been assimilated into the Chinese culture and has since become part of the national artistic tradition. In fact, pipa music contains both classical and folk elements. It is allembracing, from the highest artistic levels to the lowest. when education is more generally available and the standard is much higher and broader than formerly, most contemporary performers are professionally trained and well educated. This means that qin players are not necessarily the only literati. Indeed, the music of the 'vulgar' is not necessary all that 'vulgar'. The player has a role in this: The music of qin itself is neither good nor bad, but depends mainly on the player' (Chapter 5, section 1, p. 186.) In the hands of a great performer, music may be elevated to a higher artistic level. Another problem is that, since suyue has seldom been documented or properly evaluated. its has not received the accolade that it deserves.

This thesis has shown that at least one instrument other than the qin can embody the essence of Chinese aesthetics to a comparable degree. The evaluation of the pipa's position as contained in the previous chapters now makes it at least on the

same level as the qin. What is needed is further study of the role of other traditional instruments (such as erhu, dizi or xiao, etc.,) which would undoubtedly lead to a much wider and deeper understanding of the potential of those instruments, the value of their music, and a broader awareness of the beauty of Chinese arts. A proper artistic re-evaluation and recognition should be given to the so-called 'music of the vuglars'.

pipa is the most favourite of modern composers because of its rich musical potential and its adaptability to change. The many pieces of new music written by contemporary composers (both Western-trained and native Chinese) for the pipa have given the instrument a new lease of life. In modern times, when change is an inevitable artistic current, the development of a contemporary Chinese music does not have to mean becoming Westernized; the absorption of new ideas from the West should be seen as a form of musical enrichment, acknowledging that the Chinese philosophy and aesthetics already deeply engraved in pipa music, need not change. The concepts of Truth and Beauty are everlasting. This study of the aesthetics of pipa

Of all the traditional Chinese musical instruments.

recognition of the beauty of pipa music and the essence of

music

Chinese arts.

is an attempt to urge a proper appreciation and

GLOSSARY:

an 按

p. 340.

to stop the string(s).

ba-yin 八音

p. 137.

the eight different musical timbres determined by the materials from which instruments are made: 1, Metal (bells, gongs and other metal made percussions.) 2. Stone (chimes).

3. Earth ('xun' or ocarina). 4. Leather (drums). 5. Silk (pluck instruments with silk made strings). 6. Wood (wood made percussions such as wooden clappers and wooden boards).

7. Gourd ('sheng' or mouth organ). 8. Bamboo (flutes).

bigi 筆氣

p. 55.

qi developed through the execution of brush.

changshou yue

p. 6.

'Music of Long Life': a piece composed during the period 'Changshou' (692-694) under the reign of Empress Wu Zetian. This piece is listed as the second piece of the 'yanyue' programme of 'zuobu ji' and is classified as 'Qiuci' music.

ci 詞

p. 219.

a kind of poetry with different numbers of characters in each line according to a particular tune.

congrong 從容

p. 339.

easy, not rushed.

cu 促

p. 340.

to press the string.

cu-zhu 促柱

p. 340.

to press the string towards the fret.

cui 脆

- 1. crisp, one of the '16 rules' (touches or styles) in qin
 playing.
 p. 140.
- the 'crisp' touch, one of the main touches in pipa playing, creating a kind of clean and subtle timbre.

p. 146, 148.

da-mei 大美 p. 88, 89. the beauty of infinite greatness.

da-yin xisheng 大音希聲 p. 158, 159.
'Great music' (or the most beautiful music) lies in the faintest sound.

p. 6.
a musical mode: This term originated from the introduction
of the quici pipa and has been adopted for the performance of
'yanyue' (Banquet music) of Sui/Tang period. (See p. 39.
note 14.)

dantian 丹田 p. 51, 130.
abdomen, it is regarded as the centre of the human body.

p. 12, 13, 110, 181.

suites of the pipa repertoire, usually fast in tempo,
combining several short pieces.

musical keys: There were 28 different keys in the performance of yan-yue.

dian # elegant. p. 61.

dizi 笛子 p. 138.
a transverse bamboo flute.

erhu 二胡

p. 138, 167.

a two-stringed fiddle.

fanqie 反切

p. 335.

see 'qieyun'.

feiyin 飛吟

p. 338.

'flying vibrato', a fast slide movement.

fengyun 風韻

p. 58.

a description of manner or temperament of a well educated literati.

gang F

1. hard, firm and strong. p. 195.

2. the 'hard' touch, one of the main touches in pipa playing, creating a kind of hard loud and strong timbre.
p. 146-148.

gao 高 p. 60, 140.
lofty, one of the '16 rules' (touches or styles) in qin playing.

gaoyun 高韻 the lofty manner of yun. p. 58.

gongchi pu 工尺譜

p. 17, 246, 340.

a kind of tablature indicating pitches by using (abbreviated) words, it was developed in the late Tang period (c. 8th-century) and has been widely used through the centuries until the present day, still used by some regional folk music ensembles.

gu 古

1. literally, old. In here, it implies the style of antiquity.

p. 60, 61, 166, 201-206.

- 2. one of the '16 rules' (touches or styles) in qin
 playing.
 p. 14o.
- hanxu 含蓄 p. 202. to conceal the expression.
- hou p. 146, 147, 149.

 the 'thick' touch, one of the main touches in pipa playing, creating a kind of rich, deep and echoing timbre.
- p. 140.

 gliding or smooth, one of the '16 rules' (touches or styles)
 in qin playing.
- huan 缓 p. 339.

 an instruction of tempo in qin tablature, meaning to move slowly.
- huayin 海音 p. 334.

 literally, slide. In this thesis, the term includes all kinds of vibrato, portamento, glissando, micro- and macro-tonal variations created by various left-hand playing techniques.
- huyue 胡樂 p. 2.
 music of the 'hu' (a vague term for the Northern and Western frontier 'barbarians').
- p. 339.

 an instruction of tempo in qin tablature, meaning to move quickly.
- jian-pu 簡簡, p. 341. the Cheve notation, to notate the music by using numbers.

- jiangnan sizhu 江南綠竹 p. 138, 171. a kind of folk music ensemble flourishing around the southern Yangzi River area.
- jiaofang 教坊 p. 7. a musical institution of the Tang court established around 618-626 AD for the purpose of training court musicians.
- jie 洁 p. 140.

 pure, one of the '16 rules' (touches or styles) in qin playing.
- jing 境 p. 218, 219, 226, 227, 245, 246, 255. see jingjie.
- jing 精 p. 46. spirit, the essence of qi.
- jingjie 境界 p. 215, 218, 219, 224, 225-227, 253, 254, 377. literally, it means territory, boundary. As an artistic concept, it is an overall concept embracing a higher level of artistic achievement.
- jing-sheng-qing 境生情 p. 227, 239.
 the interaction of 'jing' (objective depiction) and 'qing'
 (subjective emotional expression), meaning the emergence of
 emotional feeling through the depiction of 'wu' (scenes).
- jinshou 誓首 p. 104.
 the legendary music of the period of the prehistoric Emperor
 Yao.
- jiubu ji 九部伎 p. 5. the nine kind of music performed in Sui Dynasty.

- jixia 急下 p. 339.
 an instruction of tempo in qin tablature, meaning to slide downward quickly.
- junzi 君子 p. 64. an ancient gentleman, well educated with a refined morality.
- konghou 箜篌 p. 9. A harp-like instrument with many strings.
- ku-diao 哭調 p. 168. a weeping style of singing, sung in many regional operas.
- li カ p. 74, 76-79, 86, 91. energy, strength or physical power.
- libu ji 立部伎 p. 5.
 a music ensemble of the Tang court, music performed in standing style.
- p. 7.
 a musical institution of the Tang court, established around
 714 AD, for the purpose of training court musicians.
- miao-pin 妙品 p. 250
 the 'Wonderful class', one of the four classes of artistic evaluation.
- moqi 墨氣 p. 55, 138.
 qi presented by the use of ink.
- neng-pin 能品 p. 250.

 the 'Talented class', the lowest one compared with the other artistic levels.

- pianwen 斯文 p. 58.
 a kind of poetic prose paying great attention to sound and rhyme.
- pin 品 p. 175. frets of the pipa, usually made from bamboo.
- pingdan 平流 p. 201, 212-215.
 an aesthetic concept showing a highly valued artistic achievement, common-place, but with grace and simplicity.
- ping-sheng 平聲 p. 335, 336.

 the first of 'The Four Tones' in the spoken Chinese language,
 which can be subdivided into 'yinping' and 'yangping'.
- pipa-pu 琵琶譜 p. 12, 157, 264, 339. pipa music notation or collections.
- air, atmosphere, breath, vitality, life source, cyclic energy, configured energy or the pulses of breathing, emanating from various organs of the body.
- qi 奇
- 1. special or rare, in here, it indicates the style of a performance achieving a sense of speciality or rarity.

 p. 61, 201, 210-213.
 - 2. one of the '16 rules' (touches or styles) in qin
 playing.
 p. 140.
- qibu ji 七部伎 p. 5.
 the seven kinds of foreign music performed in the Sui court (581-618). These are: Xiliang, qingshang, Korea, Indochina, Bokhara, Qiuci and Wenkang.

- qichen dantian 氣沈丹田 p. 128, 129, 135. to hold the breath and to centre the qi in the 'dantian' (the lower abdomen).
- qise 氣色 p. 53.
 the physical appearance or the complexion of a person.
- qishi 氣勢 p. 55, 73-76, 78, 79, 85, 86, 88-91, 97, 110, 112, 123, 126, 129, 186, 194, 380. the manifestation of the grandeur and power of qi of an artistic work.
- qi-yun shengdong 氣韻生動 p. 54, 60.

 an aesthetic term in Chinese painting, stressing the importance of life and spirit, manifested through the painted object.
- qieyun 切韻 p. 335.

 an ancient method of pronunciation producing a word-tone by
 the merging of two words spoken quickly.
- qin 琴 (or guqin 古琴) p. 1, 138, 146, 166, 177, 184, 338, 339, 379, 380.

a seven stringed zither, one of the most ancient Chinese instruments favoured by the literati.

- qin pipa 東琵琶 p. 260.

 the indigenous Chinese pipa, existed long before the introduction of the (quxiang) pipa.
- p. 140.

 light, one of the '16 rules' (touches or styles) in qin
 playing.
- qing 消 p. 140. clean, another touch (or style) in qin playing.

- qing 情 p. 218, 223, 239, 241. emotion, feeling or sentiment.
- qing-jing 情境 p. 218, 226, 227, 232, 251, 255.
 an aesthetic concept, focussing the ways of expressing one's emotion in an artistic work.
- qing-sheng-yi 情生意 p. 227, 240, 242.

 the interaction of emotion and 'yi' (vision and inner-vision)
 within an artistic work; an artistic process which transcends
 emotional expression in order to attain the state of yi-jing.
- qing-yi-jing-hun 情意境運 p. 227, 246.
 the interaction of 'qing' (emotion), 'yi' and 'wu' (objective observation or depiction) in an artistic process to attain a harmonious interrelationship of the three 'jing'.
- qizhi 氣質 p. 53. the temperament and manner of a person.
- qu-sheng 去聲 p. 336, 337.
 the third of the 'Four tones' of Chinese language: it starts
 off at semi-high pitch and falls at the end.
- quxiang pipa 曲項琵琶 p. 263.

 the prototype of the modern pipa, meaning pipa with a bent (crook) neck; it also called 'qiuci pipa' because the instrument was introduced from Qiuci (Nowadays Kucha, an old city of Xinjiang Province).

rou 柔

- 1. soft and gentle. p. 195.
- 2. the 'soft' touch, one of the main touches in pipa playing, creating a kind of elegant and tender timbre.
 p. 146, 147, 149.

- ru-sheng 入聲 p. 336.

 the last of the 'Four tones' of the spoken Chinese language:
 it is a short, detached sound like a 'staccato'.
- ruanxian 阮咸 p. 9.
 a four-stringed, plucked instrument with a round-shaped sound-box.
- sanxian 三弦 p. 9, 138.
 a three-stringed, plucked instrument with snake skin covering the sound-box.
- manglin 桑林 p. 104.

 the legendary dance music of the period of the prehistoric Emperor Xing Tang.
- se 瑟 p. 138.
 A horizontal musical instrument with 50 (or more) strings.
- shang-chu-lun 上出輪 p. 150, 151.

 one of the two main ways of performing finger-tremolo,
 starting from the right-hand index finger.
- shang-sheng 上聲 p. 337, 337.

 the second of the 'Four tones' of Chinese language: it is a low sound that drops a little at the beginning and then slides up.
- shen-pin 神品 p. 250.

 the 'Divine class', one of the finest classes of Chinese painting of artistic evaluation.
- p. 138.

 A mouth organ, usually contains thirteen bamboo-pipes of different lengths, each with a metal reed, fitted into a gourd. The number of pipes of the modern sheng has been

increased to make several different types, such as 19-pipe-sheng, 21-pipe-sheng, 36-pipe-sheng, etc.

shengqi 生氣

p. 53.

get angry.

shiliu chu 十六觸

p. 52.

'The Sixteen Feeling' during meditation. According to Buddhist theories, these feelings are explained as a variation of 'sida' (The Four Greatnesses). (See p. 70, note 11.)

shiyan 詩眼

p. 187.

The 'eye' or the key word of a poem.

shou 壽

p. 164.

long life.

shulu 秦律

p. 6.

a kind of tuning pipe, the pitch depends on the width and depth of the pipe. In ancient times, the usual standard of the pipe contains 100 corns.

shuoshu 說書

p. 138.

a kind of narrative song from the northern part of Yangzi river.

sida 四大

p. 52.

a Buddhist term meaning Mahabhuta or .'The Four Greatnesses': Earth, fire, wind and water. According to Buddhist theories, these are regarded as the substantial elements of the human body.

p. 140.

loose, one of the '16 rules' (touches or styles) in qin
playing.

隨息 suixi

p. 128, 131, 135.

to breathe easily and steadily from the lower abdomen with observation or concentration on the lower abdomen each exhalation or inhalation.

俗樂 suyue the 'vulgar' music, or music of the common people.

俗樂育階 suyue yinjie

p. 175.

p. 2, 381.

a scale used in folk music.

taiji 太極

p. 52, 81.

a kind of physical exercise with deliberately slow bodymovement.

tanci

p. 138, 170.

a kind of narrative song from the southern Yangzi river.

tangshang yue 堂上樂

an ensemble of the Tang court, which performed its music in

the halls of the court with the musicians seated.

tangxia yue 堂下樂

p. 5.

p. 5.

another kind of ensemble of the Tang court, whose music was performed outside the hall in standing style.

tianqi 天氣

p. 53.

weather.

Tiantai 天臺 p. 50.

one of the ten Buddhist schools in China, it is renowned for its 'zhiguan' method of meditation.

吐氣 tuqi

p. 128, 129, 131, 135.

to exhale quickly.

- weitao 味道 p. 62.
 the 'taste' (feeling) of a piece of music in colloquial musical terms.
- wentao 文套 p. 12.
 the literary pieces of the pipa repertoire, usually in slow tempo.
- wu 物 p. 218, 222, 238, 239. things, objects of the outside (objective) world.
- wu-jing 物境 p. 218, 220, 226-228, 250, 251, 255. the depicting of the 'wu' (outside world) in an artistic work through objective observation.
- wutao 武套

 p. 12, 13.

 the 'military pieces' of the pipa repertoire, with virtuoso
 performing skills; well known for depicting the fighting
 scenes of battlefield.
- wuwei 無為
 p. 92, 93.
 a Taoist principle of action, stressing the importance of a non-contrived, non-purposeful state of mind, meaning not to intend to do anything with effort.
- wuwo zhi-jing 無我之境 p. 220, 221.

 the state of being without a self (a purely objective state)
 manifested in an artistic work.

wuxian 五弦

p. 9.

a five stringed pipa, introduced to China from Qiuci at the same time as the quxiang pipa to China from Qiuci, this this instrument is lost in China and is still preserved in Japan and on Korea.

xia-chu-lun 下出輪 p. 150, 151.
another kind of finger tremolo starting from the right-hand little finger.

xiang 相 p. 175.
the four (or six) lower frets of the pipa. In ancient times,
it was usually made of wood, nowadays, made of ivory or
ivory or horn.

xianwai zhi-yin 弦外之音 p. 236.
the sound beyond the plucking of a string, implying the image lingering after the performance of a piece of music.

xiao 篇 p. 138, 167. a bamboo-flute played vertically.

xiaoqu 小曲 p. 12, 14.
short tunes of the pipa repertoire, usually originated from folk music.

xie-jing 寫境 p. 220.

to depict the scenery of the outside world in an artistic activity.

xin 新 p. 201, 205-208.
literally, meaning new. In artistic activity, it refers to a kind of innovation or originality.

xing 形 p. 46. shape, figure.

- xing-yun 性間 p. 58.
 the characteristics, manner or personality of a person.
- xingyun liushui 行套流水 p. 80.
 to move as smoothly as the floating cloud and the flowing
 water, indicating the act of a smooth artistic performance.
- xinzhai 心齋 p. 93, 95, 379. a Taoist concept, meaning to fasten or to purify the heart.
- xuanxue 玄學 p. 58.

 the 'mysterious study', a mixed study of neo-Confucianism and Taoism, particularly concentrating on dealing with spiritual and metaphysical concepts.
- ya 雅 p. 202. elegant, refined.

- p. 22, 43, 66, 181, 195, 337. one of the major Taoist concepts, meaning all the positive elements or force of the Universe, with the characteristics of activity, strength and virility, manifested in all worldly objects.
- yang-ping 两平 p. 335-337.

 one of the 'Four tones' of the Chinese language: a sound that starts from the middle and ends with an upward slide.
- yi 意 p. 218, 223, 238, 241, 245. mind, intention, idea, inner-vision of an artist.

yi 逸

p. 64.

boundless, loft, untrammelled.

yi-jing 意境

p. 218, 220, 226, 227, 236, 237,

240, 242, 247, 250-253, 255.

an aesthetic concept, one of the highest artistic attainments; achieved through the effort of sublimating an artistic image in a particular artistic process.

Yin 陰 p. 22, 43, 66, 181, 195, 377.

A Taoist concept in contrast with Yang, embracing all the negative force of the Universe, with the characteristics of passive, feminine, soft and gentle, manifested in all worldly things.

yinjing 陰勁 p. 75, 76. to impose the strength without being noticed.

yin-ping 陰平 p. 335-337.

one of the 'Four tones': a high, straight and long sound.

yinyun xue 音韻學 p. 58.

phonolgy, a study of sound and rhymes for the purpose of composing 'pianwen' or poems.

yipin 逸品 p. 250.
the 'Untrammeled Class', the highest class of the four classes of artistic evaluation.

yiqi hecheng — 氣呵成 p. 73, 79-83, 91.

the 'unbroken continuity' or 'to accomplish an artistic performance within one qi motion' or 'in one concentrated effort'.

yixie qianli 一瀉千里

p. 80.

a depiction of the swift movement of the river roaring from ten thousand miles away.

yi-yu-jing-hun 意與境渾

p. 227, 245.

the state of attaining a harmonious and well balanced interrelationship of 'yi' (vision and inner-vision) of an artist and 'wu-jing' (the outside), manifested through an artistic work.

you 幽

p. 140.

profound, one of the '16 rules' (touches or styles) in qin playing.

youwo zhi-jing 有我之境

p. 220, 221.

the state of having a self (subjective point of view) during an artistic activity.

you-yu-yi 有餘意

p. 61, 252.

having a lingering idea or a persistent image articulated through an artistic activity.

yunwei 韻味 「

p. 63.

the 'taste' (style) of yun.

zaqu 雜曲

p. 14.

a kind of music with a mixture of different characteristics, artistic styles or expressions.

zao-jing 造境

p. 220.

to create an imaginary scenery, or to create a scenery which may help to imagination of the readers or the audience.

zheng # p. 167.

zither, usually has 13 strings; nowadays, the number of strings has been increased to 16, 21, 23 and 25 strings.

zhiguan 止觀 p. 50.

a Mahayana Method of 'Cessation and observation', meaning to stop the mind from wandering and to observe one's inner reality.

zhifa jiahua 指法规范 p. 117, 120. to decorate a tune with finger- (playing) technique.

zhili 指力 p. 74, 75.

finger power, specially referring to the finger action in pipa performance.

zhong 中

- 1. moderate, one of the '16 rules' (touches or styles) in qin
 playing.
 p. 140.
- 2. the 'moderate' touch, the most fundamental touch in pipa playing, creating a kind of luminous and bright timbre.
 p. 146, 147.

zhongyong 中庸 p. 202. to be moderate, the proper way of behaviour.

zhu-jie breathing 竹節呼吸法 p. 128, 132.

the 'bamboo-knot' style of breathing; during exhalation, to
exhale a little amount of air and stop and hold the breath
for a short period and then to repeat again until the
exhalation is finished.

ziran 自然

p. 92, 93.

another Taoist concept, meaning to act naturally and operate spontaneously.

ziwei-pu 指位譜

p. 261.

an ancient pipa tablature containing only 20 symbols, each sign indicating the position of a particular fret and string stopped by a left-hand finger. This kind of tablature shows finger positions rather than the actual pitch of the note.

zuhe zhifa 組合指法

p. 44, 73, 85.

combined technique; to combine certain kinds of right handfinger techniques and to play repeatedly, either regularly or irregularly.

zuobu ji 坐部伎

p. 5.

a music ensemble of the Tang court, usually performing in sitting style.

zuowang 坐忘

p. 49, 93, 95, 379.

sitting and forgetting; a Taoist concept meaning the state of mind without awareness or consciousness at the very moment of meditation.

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APPENDIX A'

Illustration of Right Hand Finger-techniques:

main categories: 1. 'Single Stroke'. 2. 'Finger-tremolo'. 3. 'Special Stroke'. 4. 'Combined Technique'. (Since combined technique has been fully illustrated in Chapter 6, it is not discussed here.) In the following charts, apart from the traditional playing techniques, new skills are marked with the sign +.

- I. Single Stroke: The term 'single-stroke' here means a single plucking motion with either one or more of the right hand fingers. It can be divided into four main patterns: 'Tan pattern', 'Tiao pattern', 'Gou-mo pattern' and 'Zhi-fen pattern'. Among these, tan and tiao are the most important ones, similar to up- and down-bowing of the Western violin; and they are usually not notated unless it is necessary.
 - 1, 'Tan' pattern (Table 1): The main characteristic of this pattern is that the right hand finger(s), except the right thumb, pluck(s) to the 'left'.
 - 2, 'Tiao' pattern (Table 2): To pluck towards the right with the right thumb.
 - 3, 'Gou-mo' 勾抹 pattern (Table 3): In this pattern, the plucking direction of the right hand finger(s) is exactly the opposite of tan and tiao.
 - 4, 'Zhi-fen' 複分 (Table 4): The main difference in this pattern is that the right thumb plucks simultaneously with other RH finger(s).

Table 1. Tan-pattern: (To pluck to the left hand side)

Signs	C.C. & P.Y.	Descriptions	Notated as
\	Tan 彈	To pluck the indicated string to the left with R1 (index finger).	j
-	Shuang-yin 雙音	To pluck two strings in one tan motion with R1 as indicated.	j
4	Xiao-sao 小掃	To pluck three strings in one tan motion with R1 as indicated.	4
4,	Sao 掃	To pluck four strings in one tan motion with R1 as indicated.	
\\	Lian-tan 連彈	To pluck two strings slowly in one tan motion with R1 as indicated.	j
or	Gua 掛	To pluck three or four strings slowly in one tan motion with R1 as indicated.	or A
\2	Ti 剔	To pluck the indicated string to the right with R2 (middle finger).) 2
\3	Zhai+ 摘	To pluck the indicated string with R3 (ring finger).) 3
12	Shuang-tan+ 雙彈	To pluck the higher string with R2 and the lower string with R1 to the left simultaneously as indicated.	2
₩3	San-tan+ 三彈	To pluck the highest string with R3, the next highest string with R2 and the lowest string with R1 simultaneously as indicated.	% 3
3	Hui J	To pluck four strings to the left as a chord together with R1, 2, 3 & 4 simultaneously as indicated.	ا م

Table 2. Tiao pattern: (To pluck to the right with Right thumb)

Signs	C.C. & P.Y.	Descriptions	Notated as
1	Tiao 携	To pluck the string to the right with R6 (right thumb).	Í
1	Tiao- 挑雙 shuang	To pluck 2 strings with tiao motion with Ro as indicated.	
or ,x	Fu 拂	To pluck 3 or 4 strings quickly as a chord with Ro.	or
//	Lian-tiao 連挑	To pluck 2 strings slowly as indicated in one tiao motion.	Á
or	Lin 🛱	To pluck 3 or 4 strings slowly in one tiao motion as indicated.	or 🕥

Table 3. Gou-mo pattern:

Signs	C.C. & P.Y.	Descriptions	Notated as
(Gou 🔼	To pluck the indicated string to the left with either the flesh or fingernail of Ro.	(
)	Mo 抹	To pluck the indicated string to the right with either the flesh or fingernail of R1.	j
))	Shouang- mo+ 雙抹	To pluck the higher string with R2 and the lower string with R1 to the left simultaneously as indicated.	»
)))	San-mo+ 三抹	To pluck the highest string with R3, the next highest string with R2 & the lowest string with R1 to the left simultaneously as indicated.	»»
JIP .	Pie 撤	To pluck 4 strings to the right as a chord together with R1, 2, 3 & 4.	ž

Table 4. Zhi-fen pattern:

Signs	C.C. & P.Y.	Descriptions	Notated as
()	Zhi 擴	To pluck the indicated higher string with mo motion and the lower string with qou motion simultaneously.	ĵ
())	Shuang-zhi+ 雙攜	To pluck the indicated 2 highest strings with shuang-mo motion and the lowest string with gou motion simultaneously.	())
()))	San-zhi+ 三憔	To pluck the indicated 3 highest strings with san-mo motion and the lowest string with gou motion simultaneously.	(>>>
^	Fen 分	To pluck the indicated higher string with tan motion and the lower string with tiao motion simultaneously.	j
///	Shuang-fen+ 雙分	To pluck the indicated 2 highest strings with shuang-tan motion and the lowest string with tiao motion simultaneously.	/\\
\ <i>I</i> II	San-fen+ 三分	To pluck the indicated 3 highest strings with san-tan motion and the lowest string with tiao motion simultaneously.	
+	Kou ‡II	To pluck the higher string with tan motion and the lower string with gou motion simultaneously as indicated.	•
*	Shuang-kou+ 雙扣	To pluck the 2 highest strings with shuang-tan motion and the lowest string with gou motion simultaneously as indicated.	*
*	San-kou+ 三扣	To pluck the indicated 3 highest strings with san-tan motion and the lowest string with gou motion simultaneously as indicated.	*

II. Finger-tremolo: This is known as as 'lun-zhi', meaning to pluck the indicated string with each of the right hand fingers in turn. There are two kind of finger-tremolo (see the Chapter 4, Section I). The following descriptions are based on 'xia-chu-lun'(to start with little finger); however, it is also applicable to 'shang-chu-lun' (to start with index finger) except that the finger order is reversed.

Table 5. Finger-tremolo:

Signs	C.C. & P.Y.	Descriptions	Notated as
**	Chang-lun 長輪	All-finger-tremolo: A continued plucking motion with each of the RH fingers in turn, thus, R4, 3, 2 & 1 with tan motion, and Ro, tiao motion.	(played as)
六	Yi-lun 一輪	To pluck only once with each of the RH finger in turn.	(played as)
*	Er-lun 二輪	To play twice with yi-lun motion.	(played as)
-;-	Dai-lun 帶輪	To pluck with tan motion once, with R4, 3, 2 & 1 in turn.	(played as)

(to be continued)

Signs	C.C. & P.Y.	Descriptions	Notated as
٨	San-zhi dai-lun+ 三指帶輪	To pluck with tan motion with either R4, 3 & 2 or R3, 2 & 1 in turn.	(played as)
\2\	Er-zhi dai-lun+ 二指帶輪	To pluck with tan motion with R2 & 1 in turn.	\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\
•••	Si-zhi- chang-lun 四指輪	4-finger-tremolo: a continued plucking motion with either R4, 3, 2 & 1, or R3, 2, 1 & 6 in turn.	(played as)
•	San-zhi chang-lun+ 三指輪	3-finger-tremolo: a continued plucking motion with R2, 1 & 6 in turn.	(played as)
"	Gun 液	2-finger-tremolo: a fast and continued plucking motion with R1 & 2. (The R1 does tan motion and R6, tiao motion.)	or J

(to be continued)

Signs	C.C. & P.Y.	Descriptions	Notated as
1	Gun-shuang- xian 液雙弦	To pluck 2 indicated strings with two-finger-tremolo motion.	or ()
Nor Or No, pr	Sao-fu 掃拂	To pluck 3 or 4 indicated strings with two-finger-tremolo.	or (
11/8	Yao-zhi+ 搖指	1-finger-tremolo: a fast and repeated tan-mo motion with R1, (also applicable to R2 or R3); or tiao-gou motion with R6.	#1 #2 13 #3
•••	Lun-shuang- xian 輪雙弦	To pluck 2 indicated strings with a finger-tremolo.	Ġ
••	Lun-san- xian 輪三弦	To pluck 3 strings with each finger while the RH performs a finger-tremolo.	(\$
(Man-lun 滿輪	To pluck 4 strings with each finger while the RH performs a finger-tremolo.	(
\odot	Pa-yin- lun-zhi+ 包音輪指	A broken chord finger-tremolo: the R2 plucks the highest string, R2 plucks the next highest string and R6 the lowest indicated string with 3-finger-tremolo motion.	(played as)

III. Special Strokes: The following strokes differ from the regular plucking techniques by using other parts of RH or special playing skills. Most of these skills deal with special sound effects.

Table 6. Special Strokes:

Signs	C.C. & P.Y.	Descriptions	Notated as
_	Ti 提	The Ro pulls forward the indicated string and lets the string snap back to hit the fret and the sound box.	Ĵ
*	Di* 的	The Ro touches above the lower part (the usually plucking point) of the 1st or 2nd string; Ri flicks the remaining part of the string and obtains a high pitch sound.	*
*	Di-tan- shuang+ 的雙	After the placement of the Ro, the R1 plucks the two strings with tanshuang motion, and obtains a high pitch sound & the indicated note at the same time.	*- -
÷ *	Di-dai-lun 的帶輪	After the placement of the Ro, a dailun motion is applied and a sequence of high pitch sounds is obtained.	* * * * * * * * * * * * * * * * * * *
4	Xiao-zhi- mo-yin+ 小指木音	To damp with R4: The R4 touches the conjunction of the 1st string and the bridge; the R1 (or R2) plucks the string and obtains a damped note.	¢,
ŀ	Bu h	Either the R1 or R2 flick towards the left part of the sound box, or Ro flicks at the right, and obtains a tapping sound.	* *
J	Qiao+ 敲	To knock on the sound box with the RH knuckles.	J X
	Kou+ 메	To tap on the bridge with the RH finger-nails.	¥
- "	Lian-kou+ 連叩	A continued tapping motion on the bridge with R1 & 2 to produce a sequence of tapping sounds.	ׄ
]-:	Dai-kou+ 帶叩	To tap on the bridge with R4, 3, 2 & 1 in turn.	Ž = ŽXX X

(Note: Di is also known as 'zhai' 树 in other pi-pa Schools.)

APPENDIX B

Illustration of Left Hand Finger-techniques:

The left hand techniques can also be divided into two main groups: 'Hua-yin' (slide) and 'Other special LH techniques'.

Table 7. Hua-yin (LH vibrato & slide techniques):

Signs	C.C. & P.Y.	Descriptions	Notated as
}	Yin 📂	To oscillate the plucked string with the LH wrist.	or
**	Rou 揉	To vibrate the plucked string by the drawing and releasing motion with a LH finger.	or "
و	Tui 推	To push the plucked string to the right with a LH finger.	or
•	Wan 投	To pull the plucked string to the left with a LH finger.	or
1	Zhuang 擅	To agitate the plucked string with a fast pulling and releasing motion with a LH finger.	or
→	Tuo 推	To pull slowly the plucked string to the left with a LH finger.	or
)	Ban 板	To bend the plucked string with either L1 & 3 or L1 & 4.	or
0	Zhu 注	To slide upward after the string has been plucked.	
1	Chuo 縫	To slide downward after the string has been plucked.	
2	Fu 復	To return to the original position after pulling or pushing the plucked string.	or
^	Zong 黛	To release slowly after pulling or pushing the plucked string.	or

Table 8. Other Special LH Techniques:

Signs	C.C. & P.Y.	Descriptions	Notated as
1	Da 打	To tap the string with a LH finger to produce a note, instead of plucking with RH as usual.	Ė
9	Sou 🖔	To pluck the indicated string to the left with L1 or 2 to produce a note, instead of plucking with RH.	3
,	Dai-qi 帶起	To remove the indicated finger from the stopped fret; a faint note is obtained. (Usually the open string.)	ř
٧.,	Dun-yin 頓音	Known as 'staccato' in Western terminology, the motion consists of lifting up the plucked string from the fret to reduce the duration of the note obtained.	ř
tr	Chan-yin 顫音	To play a 'trill': In pi-pa music, only the lower note is notated, and is usually played with finger-tremolo of the RH.	tr
m	An 按	To terminate the duration of the plucked string(s) by holding the string(s) with LH palm or fingers.	J 7
¢	Mu-yin 木音	Gently touch above the indicated string with a LH finger (without touching the fret) and pluck with RH; a damped note is obtained. It is also applicable to slide motion while the RH does finger-tremolo.	\
ÎL,	Qiao+ 酸	To knock on the sound box with the LH knuckles.	l k

(to be continued)

Signs	C.C. & P.Y.	Descriptions	Notated as
ф	Sha-yin 熱音	The buzzing sound: A LH finger (usually L2) is placed under a string; after the plucking of a RH finger, the string vibrates against the LH fingernail and produces a buzzing sound quality.	★
Ж	Jiao-xian 紋弦	To cross the strings: To pull out the 2nd string and cross above the 1st string onto an indicated fret; after the plucking of RH, the string vibrate against each other and produce another kind of buzzing sound acting as a colouring of the stopped notes. It is also possible to cross three or four strings altogether.	*
0	Fan-yin 泛音	Harmonic: To tap the string at one of its nodes (the exact fractional points) with a LH finger while a RH finger plucks the string.	j
6	Ren-gong- fan-yin+ 人工泛音	Artificial Harmonic: To produce the harmonic by shortening the length of the string; for instance, the L1 stops on a fret and taps with L4 a fourth or fifth higher than the stopped fret while plucking with the RH.	6
*	Ma-ti-lun 馬蹄輪	To tap the sound box with the LH fingers in turn (L4, 3, 2 & 1) and produce a rhythmic tapping sound.	*
‡	Luo ‡	To grasp the indicated string with L1 above and L2 under; slide up and down as indicated while the RH performs a finger-tremolo.	
1	Hua-pin+ 划品	To run through the frets with Lo from the bottom; produces a sequence of scratching sounds.	*