



The Reform and Revival of the Qin Zither

Xinyao Yin*

Department of Music, Taiyuan Normal University, Jinzhong City, 030619, China

*Corresponding author. Email:1527598199@qq.com

Abstract. The Qin Zither lux in the historical evolution, firstly, explains the process of the flux of the clear steam among the change of the times, contends for the analysis of the two pieces of music, the revival of the Qin Zither local revival carried out the revival as well as the change of the contemporary reforms

Keywords: Qin Zither, flux, technique, philosophy

1 Introduction

The article entitled "A Study on the Historical Evolution and Morphology of Zither Music Performence Skills in the Tang Dynasty" discusses four main aspects: Zither music scores,literature, Zither music playing skills, and the aesthetic art of Zither music in the Tang Dynasty[1]. Ma Huan explores four main aspects: the birth of the Qin Zither, the meaning of the Qin Zither , the influence of the Qin Zither , and the extinction of the Qin Zither[2]. hrough the historical investigation of the Chinese koto imported into Japan,The article entitled "A Preliminary Study of the Koto and its Trajectory of Change" takes the koto people, the form and the inheritance as the link, and runs through the process of the koto's eastward transmission across the sea from the Qin, Han, Sui and Tang dynasties to the Japanese koto, describes the contribution to the koto's eastward transmission across the sea from the Chinese, the Japanese and the Tang envoys, and analyses the timeline vertically, and analyses the three genealogical scores horizontally to explore the cultural concepts in the koto's performance in Japan's. Cultural Concepts [3] "The study of five topics in Zither" is

based on five aspects: the Zither system, the history of the Zither, the Zither techniques, the relationship between the Zither and the sezhu, and the evolution of the Zither in its historical identity[4]. The article entitled "A Study of the Traditional Schools of Chinese and Japanese Koto" compares the development and history of the Chinese koto and the Japanese koto respectively, in terms of koto instruments, performance techniques and teaching methods[5].

2 History of Qin Zither

The Qin Zither first appeared in 237 BC as an accompaniment to vocal music and has been widely circulated, especially in the state of Qin, finally the name of Qin Zither came from this. According to the "Atlas of Chinese Musical Instruments", the Zither was recorded as early as around the 2nd century B.C. "In the performance of the fixed programmes in the Qin Palace, the Zither was one of the main musical instruments, of which the Zither was the only one with strings. It can be seen that the Zither was the first stringed instrument that appeared in the state of Qin from pure percussion instrument to the process of playing with stringed instruments. Li Si lived in the middle to late third century BC. This is the lowest limit of the Zither's generation era. The Qin Zither was mostly used to accompany songs and dances in some big ceremonies and festivals, and the name Qin Zither first appeared in the Han Dynasty by Liu Xiang (77 B.C.-6 B.C.), and it was widely spread during the Warring States period from the 5th century B.C.-3rd century B.C. The Qin Zither was also widely used in the Eastern Han Dynasty as a musical instrument to accompany the singing and dancing activities. In the Eastern Han Dynasty, the Zither was closely related to the bamboo zither, and in the Wei Dynasty, there were records of zither made of catalpa wood from Sibin. From the Warring States period to the Western Han Dynasty, the Zither was widely played in Qilu, Zhao and Wei, and during the Northern and Southern Dynasties, the Qin Zither spread to our eastern neighbour, Korea, where it became the Korean-style Gayageum with its own characteristics. After a transition to nine strings, it developed into twelve strings by the end of the Warring States period. The Zither was very popular during the Qin Dynasty and became even more common during the Wei and Jin Dynasties, especially the Tang Dynasty. During this period it mostly appeared with twelve or thirteen strings, and the Old Book of the Tang Dynasty mentions that the Sui and Tang dynasties had been using silk strings dyed vermilion, emerald green, or cyan, and occasionally a kind of

crane and bird tendon was used for the strings. Since the Later Han Dynasty, all the literati and writers talked about the Zither in their histories, poems and songs, indicating that the Zither had become the supreme musical instrument in the Han Dynasty, which was appreciated by the public and the elegant and became the most important instrument to change the customs.

During the Tang Dynasty, 12-stringed and 13-stringed Zithers coexisted for a long time and were used for elegant and popular music respectively. Tang poets such as Li Peak, Li Bai, Bai Juyi, Zhang Wei and Kyauk Ran wrote famous poems about the Zither. The art of the Zither was depicted in the writing of the poets of the Tang Dynasty, which became important section in the history of the Zither.

Qin Zither was originally five-stringed. developed into twelve-stringed at the end of the Warring States period. became thirteen-stringed in the Sui and Tang dynasties. Qin Zither unprecedented development. twelve and thirteen-stringed Zithers, respectively, were used for elegant and popular music contributed. Song inherited the Zither art of the Tang dynasty, and the thirteen-stringed Zithers have been handed down for a long time. The koto was introduced to Japan at the beginning of the 7th century B.C. It was made in complete imitation of the Tang Dynasty, and has been maintained as a thirteen-stringed koto. In the Yuan and Ming Dynasties, the 14-stringed zither and the 15-stringed zither appeared respectively, and the 21-stringed zither became popular in the 1960s. The above historical data is enough to reflect the active and prosperous situation of Qin Zither at that time.

Since the Qin Dynasty, the Qin Zither has not only prospered in Qin, but also spread to the whole country due to the factors such as the relocation of the capital to a new dynasty, the transfer of officials, and the passage of merchants and travellers, etc. In the period of the Han, Wei, and the Six Dynasties, there were successive years of wars, social unrest, and the fusion of nationalities provided conditions for the fusion of cultures and exchanges. Whenever the Qin Zither arrived at a place, it was combined with the local folklore and customs to form an art that conformed to the aesthetic interests of the local people, reflected the joys and sorrows of the local people, and conformed to the customs of the local language and local style in terms of the tone.

2.1 Henan zither

In the Eastern Han Dynasty, Emperor Guangwu built the capital of Luoyang, and the Northern Song Dynasty built the capital of Bianliang, Henan Province, where “folk music of Zheng and wei” (Zhengweizhiyin) has long been popular, the Qin Zither flowed into Henan Province along with the relocation of the capital, and the “folk music of Zheng and wei” (Zhengweizhiyin) fused and developed into the famous Zhongzhou ancient tunes of the later generations, which is the present Henan zither.

The population of the Central Plains moved south to Guangdong and Fujian, and the music of the Central Plains absorbed the essence of the local folk music, forming a new instrumental music variety called Hakka music after hundreds of years of development. The eastern part of Guangdong is very closed, which makes the Hakka Zither music retain many characteristics of the ancient music of the Central Plains, and still has the simple and elegant Han music legacy. Through continuous historical evolution and local integration, the present eight Zither schools have been formed, and each Zither school has its own unique characteristics, and all of them are with strong local characteristics.

2.2 Chaozhou Zither

Chaozhou Zither tunes have many variations, There are “various emotional states such as smooth and light, (Qingsanliu) subtle and steady, (Zhongsanliu) neither joy nor sorrow, (Huowu) and so on.” Due to its geographical location, the Chaozhou Zither school was the forerunner of the overseas spread of the Zither in modern China, with its radiation including Vietnam, Southeast Asia, Hong Kong, Macau, and Taiwan.

The right hand of the Henan Zither: “reversing -short shaking”, (Duanyao). The left hand “complements the sound with rhyme”. (Yiyunbusheng). The Shandong Zither is a gorgeous and bright Zither, mainly using the right thumb to play the melody, the small joint of the right hand to Tuopi, (more than 16th notes), the scraping with the head of the sound, the left hand vibrato strings with a large amplitude, with the same sound”.

2.3 Zhejiang Zither

Zhejiang Zither is also known as "Wulin Zither".The Zhejiang Zither school, due to its late formation, was influenced by the environment of the times and man-made influences, and became a latecomer among the five major schools.

2.4 Shaanxi Zither

Shaanxi style Zither music is distinctive, characterised by the specificity of the meter and the movement of the two variants (the fourth step of the seven-tone scale is on the high side, and the seventh step is on the low side).

2.5 Hakka Zither

Hakka Zither, also known as Hanle Zither, is divided into "G A C D E" (is usually called Yingxian) and "G B C D F", (is usually called Ruanxian) with the more brisk and gorgeous, and the being simple and elegant, with a gentle rotation.

2.6 Fujian Zither :

Fujian Zither is also known as "Minnan Zither".It originated from the Fujian "ancient music ensemble", and the form of playing the Zither as the main instrument has been popular in Fujian for a long time since the end of the Song Dynasty and the beginning of the Ming Dynasty until the reign of the Tongzhi Emperor.At that time Chang'an, the capital of the Tang Dynasty, was an international metropolis where people of different colours and dressed in different costumes from foreign lands could be seen on the streets, and the Qin Zither, as a representative of Chinese civilisation, was brought back to China by these far-flung people and took root in foreign countries.The koto of Japan and the gayaqin of Korea today are proof of the eastward expansion of the Qin Zither.

3 Shooting Drums at Xiang Mountain

3.1 Background:

Shooting Drums at Xiang Mountain (1980) is a piece of music composed by Professor Qu Yun of Xi'an Normal University in the style of Shaanxi Qin Zither music, and it

was awarded as an outstanding musical work at the 6th Asian Music Forum in 1983. The piece consists of traditional Xi'an drum music pieces such as "Yueergao", () "Liuqinniang" and "Shooting Drums at Xiang Mountain", etc. It depicts the annual "Ritual activity Fair" in Guanzhong, Shaanxi Province, by using the traditional suite structure of the usual folk songs. It is a deep, inner melody with rich Shaanxi local style, which expresses the pious prayers of the pilgrims and the lofty, empty and ethereal mood, as well as the drums and music, singing and roaring, and the crowd of pilgrims coming and going to the mountain. "Shooting Drums at Xiang Mountain" is one of the representative pieces of the Shaanxi Zither school.

"Shooting Drums at Xiang Mountain" is based on the Xi'an drum music tunes that have a relationship with the Tang Dynasty and the percussion part of the drums is fused in the melody to create the piece. The introduction shows the towering temples with two overtones, and the reverberation of the deep Brahma sound disappearing in the mountains breaks the silence of the foothills of the Zhanshan Mountain, and sketches a picture of a misty mountain and a misty ancient temple, and the performance of the introduction focuses more on breath, tone and tone. The focus is on the breath, and the sense of space between the tones gives a feeling of emptiness. Although it is loose, the theme of the slow movement is solemn and melancholic with the characteristic Shaanxi yanle scale. In this paper, the author presents the musical examples of the Yanle scale, which is widely circulated in the folk music of Shaanxi, with its clear feathers and clear horns between the two semitones of the piano (equal temperament). This issue has attracted the attention of many music workers, but they are still unable to make a more scientific explanation of its pitch. So the author will not repeat it here.

The introduction is (1-4) bars is a description of the external environment of Lingnan Mountain. It depicts the verdant mountains, the towering temples, the ethereal clouds, and the empty, distant sound of bells, chimes, and drums coming from the temples stirring back and forth between the mountains. In this section, the author uses the musical material of "Liu Qingniang" from Xi'an Drum Music. A great deal of rou, yin, hua and an are used to express the sad and depressing state of mind of the people when they pray for rain, as if the bells in a temple deep in the mountains were ringing in the misty morning. The two re's at the beginning of the introduction, the first one is a bell sound and the second one is an overtone, as if it were an echo (see the first 4 bars of the figure1).

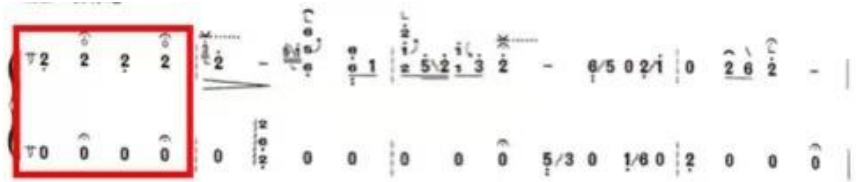


Fig. 1. Score display(1)

In this section, the sliding tone la is played with a special technique that requires the left thumb to press the string while the other fingers play another tone, which is one of the typical techniques of the Shanxi Zither school. In addition, all the glissandi mi notes in this section are sliding down from fa, which is also a characteristic of the Shaanxi Zither school (See figure 2).

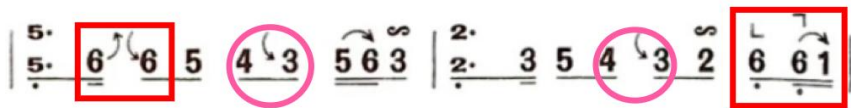


Fig. 2. Score display(2)

The second section is bridged by a scrape. The smoke of the mist that fills the mountain is connected with the clouds that surround the mountain, and together with the roar created by the people worshipping the Buddha and praying all over the mountain, the whole mountain is then enveloped in a mood of mixed grandeur and vastness. The day slowly dawned, more and more people were in the temple, and the scene of singing, dancing, drumming and worshipping gradually appeared. The scattering represents the scene that the author associates with a vast expanse of incense smoke, cloud smoke, and the roar of prayers, all of which are blended into a single entity, transforming into a green cloud that rises straight up into the sky. The next four bars of finger-swinging and four bars of strumming slowly send this green cloud farther and farther away until it dissipates. The third section enters the theme section of the piece - "Shooting Drums at Xiang Mountain". This paragraph depicts the different stages of the drum shooting activities at the temple fair in different levels. In the fourth section, a kind of gongs and drums from the ancient Xi'an drum music score is used to express the scene where the fighting music reaches the carnival. At the end of this section, a

termination of Tang dynasty music is used, in which the phrase is suddenly stopped after many rapid beats, followed by the concluding phrase of the piece. The coda, which ends the pageant in a warm and joyous process (Please see figure 3).

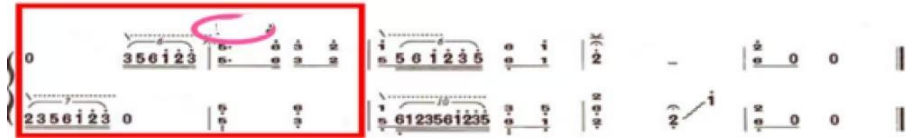


Fig. 3. Score display(3)

4 Yunshang Su

4.1 The history of Yunshang Su

The Guzheng Concerto was composed by Mr Zhou Yukuo in 2002 and premiered by the young virtuoso Yuan Sha. The piece is adapted from the famous poem "The Song of Eternal Hatred" and uses the theme tune of "Rhythm of the Countryside". The word "Yunshang" is derived from Li Bai's poem "Qingpingtiao", which reads: "Clouds want clothes flowers want to allow the spring breeze blowing the sill Revlon". The word "tell" (Su) means "to pour out" or "to tell". The composer borrowed the word "Yunshang" from the Tang poet Li Bai to depict the love story between Yang imperial concubine and Emperor Xuanzong of the Tang Dynasty, which was widely spread during the same period. It describes the pain and remorse between Emperor Xuanzong and Yang imperial concubine before the An Shi Rebellion in the Mawei Slope. The piece is divided into four sections: "Singing in Praise of Love", "Soldier's Rebellion", "Soul Breaking at Mawei Slope", and "Bone-Chilling Thoughts". From the neon garments to the memories of Emperor Xuanzong, the melody uses the "Sentences vary in length or uniformity" (Wanwanqiang) of the Shaanxi tunes, which is poignant and sad, and vividly depicts the dramatic and tragic love story between the two men.

4.2 Analyse

The overall compositional structure of "Yunshang ." is a reproduction of a single trio, structured as A-B-A'.

The A section echoes the concluding section of the reproduced A section, the middle section is the climax section of the piece, and after the climax section, a flashy fragment is added, making the piece flexible and giving people a refreshing feeling while conforming to the basis of the three-part style.

Because the music is based on the love legends of the Tang Dynasty, it embodies its dramatic structural characteristics, and the conflicts are very strong, so the whole piece produces a heart-wrenching, ups and downs, and a touching dramatic effect.

The introductory part of the piece sets the emotional tone of the whole work, and the use of the Zither's characteristic playing technique - scraping - slowly opens the curtain of the story, bringing people to the Chang'an city of that era. The piano accompaniment is also one of the highlights of the piece, the accompaniment pattern in the whole piece is basically consistent with the emotional tone of the main theme, it is worth mentioning that the piano accompaniment has reproduced the previous solo instrument's colourful part, which adds a colourful touch to the mood of the main instrument, the accompaniment piano accelerates the tempo, and the performer uses the fast dotted fingering as the beginning of the ending's impassioned mood, the tempo shifts from the previous 4/4 beat to 2/4 beat, and the tempo changes from 4/4 to 2/4 beat. In the second part of the song, the fourth beat shifts to 2/4 beat. This is the highest point of the piece, when the mood changes from sadness to grief and anger (Please See figure 4).



Fig. 4. Score display (4)

The slow theme is the protagonist's heartfelt statement of a beautiful love story, and theme a is presented once in the middle and lower registers first (Please see figure 5).



Fig. 5. Score display (5)

The post-modal expansion into the middle and upper register presents A' again (Please see figure 6).



Fig. 6. Score display (6)

The connecting section uses scatting to write a contrasting vocal, and finger-swinging to present the third theme B (Please see figure 7).



Fig. 7. Score display (7)

Concludes with a thematic modal B' with alternating dialogue between piano and koto(Please see figure 8).



Fig. 8. Score display (8)

The four thematic progressions constantly push the emotions forward in layers, and the use of rising and falling makes the melody evolve, and also makes the entire slow section logically and structurally compact, while the multiple occurrences of the

thematic melody are impressive, making memories vivid in one's mind, and perfectly blending the beauty of love with a sentimental tone, and then finally closing powerfully to move on to the next section.

The Allegro consists of three sections, the first of which consists of a fast and dense rhythm, reflecting the panicked performance of escaping from the imperial city at the time of the incident of military chaos (Please see figure 9).



Fig. 9. Score display (9)

The second movement comes from a metamorphosis of the slow movement, with a long melody made up of finger-swinging and glissando pressing (Please see figure 10).



Fig. 10. Score display (10)

The third section uses a dense rhythmic pattern to bring the Allegro to a climax (Please see figure 11).



Fig. 11. Score display (11)

The coda section reproduces the slow thematic part, which sublimates the love of the protagonist, and the Zither and piano end strongly (Please see figure 12).

Score9:



Fig. 12. Score display (12)

5 Conclusion

The author understands the revival of the zither through its contemporary compositions and has combed through the history of the zither, so that we can summarise two points: 1. The revival of the zither is full of innovative awareness and thinking, whether it is the reinvention of the instrument, the translation of the Zither score, or the appearance of the Zither music. 2. In terms of philosophical attitudes to the history of the zither, the zither, while affirming the importance of the zither and the philosophical ideas it contains, does not deny the progress and innovations in composition and performance brought about by the technological development of the

modern Zither, so that present-day theories cannot fully explain all the aspects of the revival of the Zither. technological development has brought about progress and innovation in creation and performance, so that present-day theories cannot fully explain all the facets of the Zither revival activity, and we must study the Zither revival as a case study. From the beginning of the author's attention to this revival movement to the process of researching into it, all the doubts and thoughts have arisen, and what kind of motives prompted the composers and performers to carry out the Qin-Zither revival movement will be further researched by the author in the following years.

References

1. Yan Tingyu, "A Study on the Historical Evolution and Morphology of Zither Music Playing Techniques in Tang Dynasty," Master's thesis, Xi'an Conservatory of Music, 2023.
2. Ma Huan, "An Examination of the Qin Zither," Journal of the Nanjing Arts Institute: Music and Performance Edition, No. 3, 2021, pp. 35-40].
3. Zhao Yuxin, "A Preliminary Exploration of the Zither and its Trajectory of Flux from East to Japan," Master's thesis, Shanghai Conservatory of Music, 2018.
4. Ma Huan, "The exploration of QingZither 's name , " doctoral dissertation Nanjing University of the Arts, 2020.
5. Wang Han, "Research on the Traditional Schools of Koto in China and Japan", 2018 Session Master's Thesis, East China Normal University.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

