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HISTORICAL DEVELOPMENT OF THE PIPA

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I dedicate this work to

**Professor David Cubbin,
Head of the Tasmanian Conservatorium of Music,
my research supervisor (1986-1987).**

**Professor Li Yuan Qin,
Director of the China Musicology Institute,
my father in law.**

STATEMENT

The dissertation contains no material which has been accepted for the award of any other degree; and that to the best of my knowledge and belief, it contains no material previously published or written by another person, except where due reference is made in the text.

Following a comprehensive literature search, I have concluded that only the following publications have been identified as being primarily concerned with the history of the Pipa in China.

Cao An He, *The introduction of the Pipa * The Complete Thesis of Chinese Musicology Research (3)*, Beijing, Musicological Institute of the Central Conservatory of Music, 1956, pp. 15-20.

Ren Chang Xia, *The Western Region's Pipa in the Period of the Han and the Tang Dynasties * The Complete Thesis of Chinese Musicology Research (1)*, Beijing, Musicological Institute of the Central Conservatory of Music, 1956, pp. 14-24.

China Musicological Institute, *Photographs of Chinese Musical History (Pipa)*. Beijing, China Musicological Institute, 1959.

Han Shu De, Chang Zhi Nian, *The Ancient History of the Pipa*. Sichuan, Sichuan Publishing Company, 1985.

None of the above publications examines the Contemporary Pipa and none seeks to formulate a collective, historical perspective of the instrument.

I also have concluded, from the literature search, that there is no English publication concerned with the historical development of the Pipa.

The quoted materials were translated from Chinese to English by myself.

A handwritten signature in blue ink, consisting of the name 'Deng Wei' in a stylized, cursive script.

Deng Wei

November 1987

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I wish to thank Professor David Cubbin (Head of the Tasmanian Conservatorium of Music), Professor Li Yuan Qin (Director of the China Musicology Institute), and Professor Miao Tian Rue (China Musicology Institute) for giving me warm encouragement and showing me much kindness, besides teaching me a good part of what I know about Chinese Musicology.

My special thanks go to Professor David Cubbin for his assistance and guidance in helping me compile this dissertation.

PREFACE

Professor A. Jacobs, who was from the Wolfson College in Oxford put to me several questions after my concert at the Queensland Conservatorium of Music in 1985, Brisbane. He asked what I thought about Chinese pieces of music which used European compositional styles and techniques, and what were the essentially Chinese musical characteristics retained in music composed for my instrument, the Pipa?

My aim in choosing the topic of "the Historical Development of the Pipa", has been to respond to these questions and to illustrate that the process of developing this particular instrument reaches far back into musical history. Although the Pipa was developed in China, its formation, both in early and present days, was stimulated and benefited by the exchange of musical traditions between China and other countries.

I hope this will contribute in some way to the development of Chinese Musicology in particular, and to the discipline of Ethnomusicology in general.

ABSTRACT

The Pipa is a traditional plucked instrument, and originated from two separate precursors.

The first type of Pipa consisted of two major forms: the Qin Pipa and the Han Pipa. According to the historical records, the first type of Pipa appeared in ancient times (about 214 BC - 105 BC). The Qin Pipa was an embryonic instrument and was developed from a percussion instrument called the Tao Gu. The Han Pipa was based on other older plucked instruments, such as the Qin, Se, Zheng and Kun Hou. The first type of Pipa was named the Ruan Xian in the seventh century AD.

The second type of Pipa originated in the Western Region. It came to northern China around the fourth century AD, and was introduced to southern China in the middle of the sixth century AD. This kind of Pipa had two major forms: the Crooked-neck Pipa and the Five-stringed Pipa. However, the Five-stringed Pipa disappeared from China around the tenth century AD. Only the Crooked-neck Pipa was developed on a larger scale.

Since Chinese ancient music traditions and Western Region's music tradition came together, the two kinds of Pipa influenced each other. Gradually, the Crooked-neck Pipa was replaced by the Classical Pipa. Historical material indicates that this process was completed around the fourteenth century AD.

Up to the nineteenth century, a wealth of traditional Pipa music was accumulated. The development of the Pipa in the twentieth century was greatly influenced both by Chinese folk music and western music of the eighteenth and nineteenth centuries. The Classical Pipa was replaced by the Contemporary Pipa in the 1950's, and Chinese musicians have continued to make great advancements in all areas connected with the Contemporary Pipa.

The first chapter investigates, from a wide range of Chinese source material, the earliest historical backgrounds of the Pipa; the second and third chapters examine the development of the two precursors of the modern Pipa; chapter four focuses on the emergence of the single Classical Pipa, and in the final chapter the Contemporary Pipa is studied in terms of major structural developments, changes to playing techniques and its influence on present-day Chinese compositions.

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CHAPTER ONE

HISTORICAL BACKGROUND

THE FIRST TYPE OF PIPA: THE HAN PIPA AND THE QIN PIPA


The Pipa is a traditional plucked instrument.

The meaning of the instrument's name, Pipa should firstly be explained. Pi refers to the forward pluck, and Pa to the backward strike. The ancients used to call such types of plucked instruments played this way, Pipa. This common name has been employed for a long time. (1)

There were originally two kinds of Pipa. One called the Han Pipa in this document, was described by Liu Fi, a scholar of the West Han Dynasty (206 BC - AD 23), who reports in his book *The Explanation of Traditional Instrumental Names* that the original Pipa came from Hu, this being the name of a minority group in northern China. (2) Si Ma Qian records in *The Historical Record* from the West Han Dynasty that "... Hun [Hu] originated from the Xia Clan, and was still called Heng Wei." (3) Ying Shao, a principal officer of the northern city Tai Shan in AD 189 mentions in *The Popular Custom* that "... the Pipa was made by local musical families. However, their names are not mentioned in the record. The player used fingers to Pi and Pa [the forward pluck and the backward strike], and this is why this instrument was called the Pipa." (4)

Another scholar Fu Xuan (AD 217 - 278) comments that he "... learned from the older generation that Wu Mi, [a princess] was ordered to marry Kun Mi [a chieftain of a minority group in Northwest China] by the Emperor Han Wu in 105 BC. Since the princess' journey was so long, the royal court instructed musical instrument makers to make a new plucked instrument that the princess could play while travelling. This new instrument was designed from other older plucked instruments, such as the Qin, Se, Zheng and Kun Hou. The structure of this instrument was as follows: a hollow wooden body which symbolized the sky and land; a round shaped body and a straight neck, which means *Yin* and *Yang* [in Chinese ancient philosophy, *Yin* was the feminine or negative principle, and *Yang* was masculine or positive principle in nature]; twelve frets using *Lu Lu* [an ancient temperament]; four strings representing the four seasons. This instrument was called the Pipa, and it was eventually played by many people in other areas." (5)

Another kind of Pipa referred to as the Qin Pipa in this document, appears to have derived from a traditional percussion instrument. Fu Xuan reports that his friend Du Zu wrote, "... towards the end of the Qin Dynasty [about 214 BC], people toiled at the construction site of the Great Wall. They suffered so much from the hard work that they put strings over the face of a small drum which was called the Tao Gu, and plucked the strings to produce a musical sound, to stimulate their difficult work." (6)

Guo Mo Ruo has analysed Jia Gu Wen, an ancient pictographic character, the inscription of which was carved on bones or tortoise shells. He noted that "...  may be an illustration of the Tao Gu." (7) There are many such historical records and carved stones which describe this instrument. It was not big; it had a round hollow body with animal skin fixed on two sides; two small pearl-like beads were tied by two strings which were attached to the two sides of the body. The Tao Gu had a handle with which the player was able to move the instrument, so that the beads knocked the skin to make a percussion sound. (8) Fu Xuan mentions that the Qin Pipa was based on this percussion instrument. The Tao Gu's body was the same as the Pipa's body, and the Tao Gu's handle was the same as the Pipa's neck.

To summarize, the earliest historical records provide the following information. The Qin Pipa and the Han Pipa appeared in ancient times, but with more than one hundred years between their initial developments. The Qin Pipa was an embryonic instrument which may have developed from a percussion instrument. The Han Pipa was based upon other older plucked instruments and had four strings and twelve frets. While the traditional plucked instruments were placed flat on the floor or table in performances, the Pipa was placed on the performer's lap, in a horizontal position. The traditional method for the plucked instruments in China was to pluck strings with fingers. Earlier development of the Pipa was influenced by other instruments, and by the necessity to adapt it to various situations.

The earliest archaeological evidence of the Pipa is as follows:

- a) Fresco from an ancient grave of the East Han Dynasty (AD 25 - 220) in Liao Yang. (9)

- b) Pottery figurine in the Wu Dynasty (AD 222-280) in the Palace Museum. (10)

THE RELATIONSHIP BETWEEN THE PIPA AND EARLIER INSTRUMENTS

There were in fact about seventy ancient instruments that appeared before the Pipa. (11) For example, twenty-nine instruments are referred to in *Shi Jing*, an ancient collection of poems and songs of the Zhou Dynasty (C.1100 - 771BC):

i) Twenty One Percussion Instruments.

Gu, 琴, Ben Gu, Ying, Tian, Xian Gu, 瑟, Gu, Tao, Zhong, Yong, Nan, Zheng, Qing, Fou, Ya, Zhu, Yu, He, Luan, Ling and Huang.

ii) Six Wind Instruments.

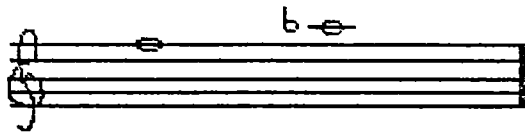
Xiao, Guan, Yue, Xun, Chi and Sheng.

iii) Two Plucked Instruments.

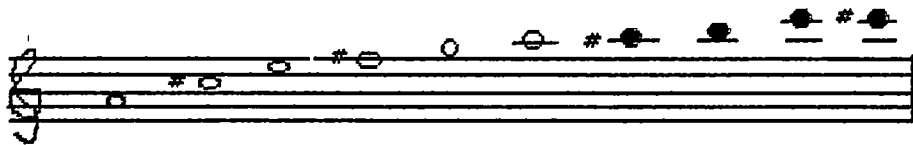
Qin and Se.

The existence of percussion and wind instruments can be identified from the earliest times. Archaeological evidence shows that as early as 4000 BC, a range of wind instruments was played. These instruments include those made with one to five finger holes and demonstrate that they were constructed and played on the basis of considerable knowledge of interval, scale and pitch. (12)

The ancients took a long time to form the fundamental concept of the Chinese scale and pitch. The following diagram shows the changes which were applied to the Xun, a simple wind instrument. (13)



One Hole Xun.

Two holes Xun in the city of
Xing Cun.Two holes Xun in the city of
Yi Jing.Five holes Xun in the city of
Hui Xian.

● Production of these
notes difficult.

It appears that the musical development of early wind and percussion instruments began to evolve in two different directions, as ensemble playing and solo playing. A brief discussion of ensemble playing and solo playing would serve to show the relationship between percussion instruments, wind instruments and plucked instruments

Most ensemble instruments were percussion instruments, such as the Bian Qing and the Bian Zhong. After the Zhou Dynasty (1100 - 771 BC), the skills in casting copper were perfected. Accordingly, construction of bells had developed from pottery to copper, which enabled an organized group of different pitches to be obtained. The size of the instrumental group was enlarged gradually. For example, the bell group of Duke Zhong How Yi, is the largest collection of instruments found, and was recently excavated from an ancient tomb (Duke Zhong How Yi died in 433 BC, some

2400 years ago). (14) The bell group was composed of sixty-five bells, suspended on three beams of a huge frame that was 10.79 metres in length, and 2.67 metres in height, and had over five octaves. Each bell has two notes, and sixty-five bells were organized together to make an ensemble. (15) This direction of development appeared in the early stage of instrumental history, and reached its zenith in development during the time of the Zhou and the Qin Dynasties. (16) Although, this method is used at the present day, the second direction of development became more prominent because of its musical charm.

The emergence of solo playing began with wind instruments, such as the Xun, Xiao and Sheng. The principle was that one instrument produced many notes, a principle of course taken for granted today. However, its evolution in ancient times was slow.

The above two elements of historical evolution also influenced the development of plucked instruments. Firstly, the shape and resultant resonance of percussion instruments influenced the development of the shape of the Pipa. Secondly, the capacity of early wind instruments to produce up to ten notes by means of additional finger holes encouraged makers of stringed instruments also to extend the range of such instruments.

In the elementary stage, the plucked instruments only played open strings. New strings were added gradually. For example, the Zheng increased to twelve strings in the Han Dynasty (206 BC - AD 220), thirteen strings in the Tang Dynasty (AD 618 - 907), and fifteen or sixteen strings in the Qing Dynasty (AD 1644 - 1911). (17) However, the Qin, the most common plucked instrument in ancient China, stopped at seven strings when another method of playing was discovered. (18) The ancients divided one string by using fingers to produce multiple notes. This method greatly helped the Qin to be developed, and also provided a model from which other new instruments emerged.

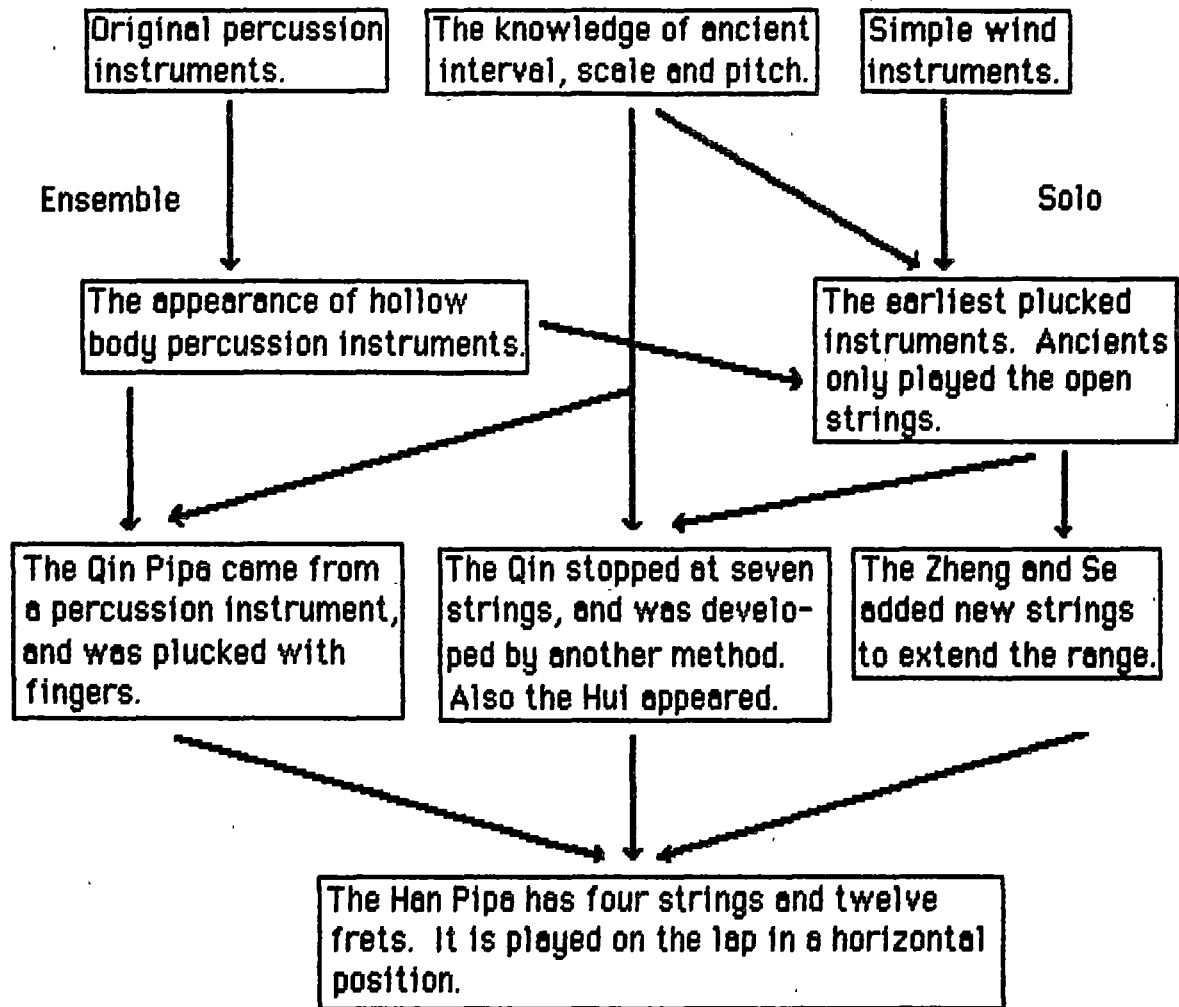
In the Han Dynasty, another innovation was the placement of marks on the outer side of the Qin's belly to show the positions of the main notes. (19) These marks were called the Hui. Eventually, thirteen marks were fixed, and remain to the present day. The Hui showed the positions of the main notes, and later indicated the positions of the secondary notes in the Qin. There is a close relationship between the Hui and the fret. The Pipa was the first instrument in Chinese history which used frets.

In later periods in history, when scholars talked about the Qin Pipa and the Han Pipa, they often compared the volume of the bodies to show the difference of these two instruments. The Han Pipa generally had a bigger body and wooden belly. The Qin Pipa had a leather belly, and was still called the Qin Han Zi. Some structural resemblance can be seen between the two ancient Pipas and the present day instruments such as the San Xian, Ruan and Yue Qin.

Du You mentions in his book *Tang Dian* written during the time from AD 766 to 801 that "... the Qin Pipa is still called the Qin Han Zi. It has a round body and a smaller neck, and was thought to have come from the Xian Tao in ancient times. It is played in the ensembles of Qing Yue to the present day." (20) Wu Shi Nan states in *The Prose of the Pipa* in the earlier time of the Tang Dynasty that "... I learnt from the previous historical records, this instrument originated from the Qin Dynasty. It was developed in the Han Dynasty." (21) Duan An Jie claims in *The Miscellanies of Yue Fu* (he completed this book in AD 894) that "... the Pipa was from the Wu Sun princess, and was played travelling on the horse." (22)

From the above material we can see that Fu Xuan's record of the third century AD was a main source being quoted and reported by later scholars.

The prior musical development was the basis for the birth of the Qin Pipa and the Han Pipa. The changes in, and the development of the Pipa, can be traced from its earliest appearance from ancient times through the following chart.



THE SECOND TYPE OF PIPA: THE CROOKED-NECK PIPA AND THE FIVE-STRINGED PIPA

The second type of Pipa came to the central plains from the Western Region in northwest China around the fourth century AD.

The earliest references to the second type of Pipa in China are found in *The Record of the Wei Dynasty* and *The Record of the Sui Dynasty*.

The Record of the Wei Dynasty (AD 386 - 534) mentions that "... since the Emperor Wei Tai Zu conquered the force of the king Feng, he

gained the music of Shu Le and An Guo [two smaller countries in the Western Region], also some players from the Western Region. The Shu Le music includes twelve players and eight instruments, such as the Shu Kong Hou, the Crooked-neck Pipa, the Five-stringed Pipa, Di, Xiao, Guan, La Gu, Yao Gu, Jie and Ji Lai Gu. *The Music of Yuan Li Si Rang*, *The Music of Yun Jie*, and *The Music of Salt* were the pieces of music which were played by the ensemble. An Guo music used the Shu Kong Hou, the Crooked-neck Pipa, the Five-stringed Pipa, Di, Xiao, the double Pi Li, Zheng Gu, He Gu, the cymbals, Pi Li, the small Pi Li, Teo Bi Pi Li, Qi Gu and Dan Gu. Eighteen players performed *Ge Ji Xi* and *Mu Ji Xi*." (23) *The Record of the Sui Dynasty* (AD 587 - 618) states that "... the music of Xi Liang originated from the Gui Zi music [Gui Zi was another smaller country in the Western Region]. In the reign of Emperor Fu Jian, Lu Guong and Ju Qu Meng Xun controlled an area named Liang Zhou, and they called this type of music the Qin Han Ji. Later, the Emperor Wei Tai Zu unified this area, and he changed its name to the Xi Liang music. Until the Wei [AD 386 - 534] and the Zhou [AD 557 - 581] Dynasties, the Xi Liang music as a national-art was played in the palace. The Crooked-neck Pipa and Shu Kong Hou came from the Western Region, and were not the Chinese traditional instruments. The pieces of music were composed in the Western Region, and were different from the Han and the Wei Dynasties' music." (24)

It has been recorded that the Crooked-neck Pipa reached southern China in the middle of the sixth century. *The Old Record of the Tang Dynasty* mentions that in AD 551, "... Huo Jen persuaded Pen Yong to bring wine and the Crooked-neck Pipa and to pay a formal visit to the king Jian Wen, in order to seize the opportunity to kill him." This is the earliest historical record of the Crooked-neck Pipa in southern China. (25)

The earliest archaeological evidence of the existence of the second type of Pipa can be identified in two frescos of the northern Wei Dynasty (AD 386 - 534) in the Dun Huang Grottoes. (26)

It can be concluded that the second type of Pipa originated from the Western Region, which included two instruments, the Crooked-neck Pipa and the Five-stringed Pipa. These instruments had half pear-shaped hollow bodies, and were plucked by means of plectra. The second type of Pipa has four frets, and was played in a horizontal position. (27) Before the second type of Pipa entered the Central Plains, these instruments had been developed as the sophisticated instruments which were played in their own ensembles with other instruments of the Western Region, such

as the Shu Kong Hou, Da La Gu, Yao Gu, Ji Lou Gu, Pi Li and the cymbals. Therewith, the players of the second type of Pipa came from the Western Region. The second type of Pipa reached northern China around the fourth century AD, and was introduced to southern China in the middle of the sixth century AD. Since these instruments entered the Central Plains, part of their names were borrowed from the Chinese traditional plucked instrument, such as the Pipa; and part of their names came from their own characteristic in the instrumental shape, such as the crooked neck and the five strings.

THE WESTERN REGION AND ITS MUSIC

The Western Region, located between ancient China, India and Persia, played an important part in the development of the Crooked-neck Pipa and the Five-stringed Pipa.

The music from Gui Zi, a state in the Western Region, has greatly influenced Chinese music. *The Record of the Tang Dynasty* claims that "... the palace musicians that always played seated, only played Zi music. Because the Pipa was the main instrument in the ensemble, Gui Zi music was still called Pipa music." (28) *The Record of the Western Region* from the Tang Dynasty records that "... Gui Zi music was more successful in the Western Region".(29)

According to the opinion of certain Chinese researchers, there were two cultural centres which played important musical roles at that time. One centre was called the ancient He Tian, located in the south side of the Tian mountain system, which was dramatically affected by Indian music. Another centre was called the ancient Gui Zi, which was located on the north side of the Tian mountain system, and which later was influenced by ancient Persian forms of music. (30). Contemporary researchers faced, however, with certain difficulties, since the smaller countries in the Western Region were destroyed long ago, and most historical records lost.

According the Chinese historical records, Chinese diplomats made several journeys to ancient Persia and India through the Western Region. *The Historical Record* claims that '...Emperor Liu Che of the Han Dynasty [206BC -AD220] sent a mission to Persia [An Xi]. In response to the visit of the Chinese diplomats, two Persian magicians were sent to the Central Plains by the Persian Emperor. Emperor Liu Che and his officers were surprised with their performance techniques, and their faces which were so different from Chinese.' (31) Professor Fan Wen Lan points out that '... this is the earliest historical record of white man in China.' (32) *The Record of the Sui Dynasty* states that '... Emperor Han Ming Di sent Cai Yin and Qin Jing to India [Tian Zhu] to seek knowledge of Buddhist scripture [in AD 65].' (33) *The Record of the Sui Dynasty* also mentions that '...Buddhism was spread in the Central Plains in the East Han Dynasty [AD25 - 220]. Chinese scholars obtained some foreign books from the Western Region, which were called *The Book of Brahman*. Only fourteen letters were used, the language used in these books were different from Chinese characters.' (34) *The Record of Southern Qi Dynasty* reports that '...according to the principle of language used in *The Book of Brahman*, Shen Yue, Xie Yao and Wang Rong invented the four tones of classical Chinese phonetics.' (35) Professor Fan Wen Lan states that '... up to the fourth century, Buddhism was widespread both in the north and south China'. 'The invention of four tones of classical Chinese phonetics was greatly influenced by the Indian language. Based upon this invention, Chinese poetry was greatly developed.'(36)

Historical records on specific contemporary musical relationship between ancient China, India and Persia are often sketchy. Nevertheless, some information about this is provided:

1) *The Record of the Sui Dynasty* states that '... Indian dance and music began to be performed in the Central Plains when Duke Zhang Chong Hua occupied Liang Zhou [AD346 - 353]. Some male dancers played in the Duke's palace.' (37) Professor Miao Tian Rue points out that '...according to the historical record, communication between Duke and these Indian dancers was difficult, and they had to draw support from four different local languages.'(38)

2) *The Record of the Tang Dynasty* states that when Emperor Sui Gao Zu first unified the Central Plains, he ordered that music from different neighbouring areas (both within and without China) be performed in court. To this end, players from these areas were engaged. In addition to the imperial court musicians already established, other players were brought from six other areas. These were Qing Shang music from southern China; An Guo and Gui Zi music from the Western Region; Wen Kang music belonging to a family of the Jing Dynasty; and also Korean and Indian music. So in total, there were then seven different types of performers in the employment of the Sui Court. (39) Professor Yang Yin Liu states that '...some of the instruments used in the Tang Dynasty belonged to ancient India, some came from ancient Persia, and some of those were traditional Chinese.' (40)

3) *The Record of the Tang Dynasty* claims that '... the Crooked-neck Pipa was played in Indian music.' (41)

4) *The Record of the Western Region* from the Tang Dynasty records that '...Gui Zi language was somewhat similar to Indian, and Gui Zi music was more successful in the Western Region'. (42) Professor Yang Yin Liu states that '... one may infer that Gui Zi music was more influenced by Indian music.' (43)

5) *The Record of the Tang Dynasty* reports that '...the Crooked-neck Pipa and the Five-stringed Pipa were played in Gui Zi music.' (44)

6) *Bi Ji Ling Zhi* quotes from the annotation of Zhen Yu's poem *Jing Yang Men* that '...Emperor Tang Ming Huang Composed a piece called *Yi Shang Yo Yi* in which he borrowed the source material of music from a piece called *The Music of Brahman*.'(45)

The earliest archaeological evidence of the existence of the second type of Pipa in the Western Region was unearthed in the form of a pottery figure shown playing the Crooked-neck Pipa in He Tian. Another appeared in a fresco in Ky Che showing the players with the second type of Pipa. However, these two earliest archaeological evidences have been taken out of China by two foreigners. (46)

It can be concluded that the Western Region was greatly influenced by the Indian and Persian ancient civilisations at that time, although these regions later came under Chinese control. Before music of the Western Region moved to the Central Plains, the second type of Pipa was used at that time. Earlier exchanges of different musical traditions began in the Han Dynasty, although cultural interaction between the Han people from the Central Plains and other ethnic groups from the Western Region was limited. The two musical traditions existed largely independently.

THE CENTRAL PLAINS AND ITS MUSIC

The Record of the Sui Dynasty mentions that "...the Tian Zhu music originated from the Liang Zhou. When Zhang Chang Hua was the king [AD 346 - 353], some professional male dancers and singers were sent as tribute to Liang Zhou. They were accompanied by a Tian Zhu ensemble, which used the Crooked-neck Pipa". (47) It is also reported that "...Lu Guong destroyed Gui Zi, and obtained Gui Zi music. It included twelve players and used the Shu Kong Hou, the Crooked-neck Pipa, the Five-stringed Pipa, Sheng, Di, Xiao, Pi Li, Mao Yau Gu, Du Xian Gu, Yao Gu, Jie Gu, Ji Lai Gu, the cymbals and Ju". (49) following the death of Lu Guong, Gui Zi music was not preserved at that time, but was later re-established during the Wei Dynasty. *Tong Dian*, the official record of the Tang Dynasty states that "... Gui Zi music was lost, but later became re-established, and was performed as court music, which used the Crooked-neck Pipa". (50) *The Record of the Tang Dynasty* mentions that "... since the time of the reign of Emperor Xuan Wu of northern Wei Dynasty [AD 386 - 534], the music of the Western Region had become popular because its sound was powerful, and was played by the ensemble, including the Crooked-neck Pipa and the Five-stringed Pipa, Shu Kong Hou, Hu Gu, the cymbals and Da Sha Lu". (51)

At that time, many musicians came to northern China from the Western Region and founded successful generations of professional musicians. *The Record of the Tang Dynasty* states that "...their music was so strong, so powerful, yet it was impossible to understand the meaning of their songs, because they used their own language." (52) *The Record of the Sui Dynasty* records that "...in the time of the north Zhou Dynasty [AD557 - 581], the king Ti Zu captured musicians from Gao Chang, another smaller country in the Western Region, and he ordered them to perform at his banquet. The king Wu Di was married [in the March of AD 568], and his queen came from Tujue. Tujue had been visited by many musicians from Gui Zi and Kong Gua". (53) In one particular case, a famous Gui Zi player of the Crooked-Neck Pipa, named Sujiva with other players were brought to northern China by the queen. *The Record of the Sui Dynasty* mentions that "... Sujiva was an expert in Hu Pipa [the Crooked-neck Pipa]. Zhen Yi, a musical scholar learnt from Sujiva's music, and found that there were seven notes in a scale, so Zhen Yi studied from him. Sujiva said, 'My father was a famous instrumentalist in the Western Region, and I studied the Pipa with him, using seven notes in a scale.' Later, Zhen Yi compared this scale with a Chinese traditional scale, and translated it into Chinese." (54)

Historical records describing musical activities of another dynasty of the Central Plain, the north Qi Dynasty (AD550 - 577), stated that court music consisted mainly of music from the Western Region, such as Gui Zi and Gao Chang. The Crooked-neck Pipa and the Five-stringed Pipa were played in the ensemble. *The Record of the Sui Dynasty* reports that "...in the time of the king Wu Chen [AD562 - 565] and the king Huo Zhu [AD565 - 576], the music of the Western Region spread extensively. The king Wu Zhu indulged in this type of music all the time, so much so that he gave titles and land to some musical players, such as Cao Mio Da [the player of the Crooked-neck Pipa], An Mo Rue and An Ma Ji." (55)

An Admonitory Talk of Yan, a record of that period mentions that a literati of the north Qi Dynasty had said, "... I have a son, seventeen years old, who studied early Chinese traditional culture before. I then asked him to study the language of Xian Pi and skill of the Hu Pipa. In only a short time, he was appointed to a good position because of this, and a higher official liked him very much, so one day, perhaps my son will be appointed another higher position." (56)

Liang Zhou was in northwest China, between the Central Plains and the Western Region. The second type of Pipa appeared there for the first time in China. *The Record of General History* mentions that "... five smaller dynasties were built in Liang Zhou early or later [from AD 386 - 581], and the governors were from Hun or Xian Pi nationality." (57) *The Record of the Sui Dynasty* states that the governors in Liang Zhou, such as Lu Guong and Ju Qu Meng Xun, both "...obtained the Western Region music from war, including many musicians with instruments and pieces of music". Later, this type of music moved into the north of China, since "...the Emperor Wei Tai Zu unified this area, and he changed its name to the Xi Liang music." (58) *Tong Dian* from the Tang Dynasty claims that "...the Emperor Ei Xuan Wu preferred the Western Region music, the Crooked-neck Pipa, the Five-stringed Pipa, Kong Hou, Hu Zhe, Hu Gu, the cymbals and Da Sha Lu were played together with the Hu dance. The sound was incredibly powerful." (59) *The Record of the Tang Dynasty* reports that "...in the Zhou [AD557 -581] and the Sui [AD589 - 626] Dynasties, the ensemble music all came from the Western Region, and also dance music was Gui Zi music." (60) *The Record of General History* mentions that "...since the fourth century, Xian Pi nationality was the main minority group in China. Most of the heroes came from this group, and compositions from the Han nationality were replenished." (61)

In summary, the following conclusions can be made with regard to the early development of the Pipa. The Pipa is a traditional plucked instrument, and originated from two separate precursors. The first type of Pipa consisted of two major forms, the Qin Pipa and the Han Pipa. According to the historical records, the first type of Pipa appeared in ancient times [about 214 BC - 105 BC]. the Qin Pipa was an embryonic instrument and was developed from a percussion instrument called the Tao Gu. The Han Pipa was based on other older plucked instruments, such as the Qin, Se, Zheng and Kun Hou. The second type of Pipa originated in the Western Region. It came to northern China around the fourth century AD, and was introduced to southern China in the middle of the sixth century AD. This kind of Pipa had two major forms: the Crooked-neck Pipa and the Five-stringed Pipa.

CHAPTER TWO

THE DEVELOPMENT OF THE FIRST TYPE OF PIPA

In the Jing Dynasty (AD 265 - 316), Sun Gai's *The Prose of the Pipa* records in detail the mode of construction of this instrument at the time. He states that the best material for making the Pipa was the tung wood grown in the north of Dan Zi, and the best time for felling the tree was in the Spring. Usually, a tall and graceful tree was chosen. The experienced technicians then began to make the Pipa, carving the intricate internal structure, and adding beautiful external decorations. The Pipa's strings made of silk from Dai Gu [Shan Dong province], were of various sizes. The thickest string was at the same pitch as the *Gang* note, and the thinnest string was in *Yu* note. (1) It is evident that in tuning of the first type of Pipa there were four different notes, with a maximum range of a major sixth, from *Gang* note to *Yu* note in the Chinese five note scale.

The earliest Pipa was an accompanying instrument, played in the ensembles of Xiang and Ge with other instruments, such as the Qin, Di, Zheng, Sheng, and Jie. Xiang and Ge, was a musical art form consisting of ancient dances and songs. *The Record of the Jing Dynasty* mentions that Xiang and Ge originated in the Han Dynasty. (2) *The Record of the Song Dynasty* states that "... in the Wei [AD 220 - 265] and the Jing Dynasties, a musician called Sun, knew a lot of the traditional pieces of music. Other musicians played with him, one being Song, a percussionist who performed on the Jie. Its function was to keep the tempo. Chen Zuo sang the song, Lie He played the Di, Hao Suo plucked the Zheng, and Zhu Sheng played the Pipa. They created new sounds which were quite different from other groups." (3) Another historical record *The Collection of Poetry - Yue Fu* mentions that "... in the time of Wang Zeng Lu [AD 426 - 485], the ensembles of Xiang and Ge included several instruments, such as the Hu, Jie, Qin, Sheng, Pipa, Zheng, Di, and Se." (4)

SOLO MUSIC

In AD 316, the West Jing Dynasty (AD 265 - 316) was destroyed by five minority groups who rose in northern China, and the East Jing Dynasty (AD 317 - 420) was rebuilt in southern China.

Xiang and Ge mixed with the folk music of southern China, which became Qin Shang music. Qin Shang music was popular in southern China from this time. Solo works for the Pipa now began to appear. *The Miscellanies of Yue Fu* of the Tang Dynasty mention that "... *Bai Shang Sang* was a solo piece for the Pipa. It was played by Fan Hua, Shi Bao, and Xie Shang." (5) From an ancient piece of poetry, *Bai Shang Sang*, the spirit of this song may be perceived: Luo Fu, a young married woman was very beautiful with many men courting her attention. A high official wanted to lure her with position and money. But Luo Fu spurned his advances. (6) This moving story is still told in China, although the music was lost a long time ago.

Sun Gai's *Prose of the Pipa* describes the method of playing the first type of Pipa. He writes "... two hands played the Pipa as the light wind blowing the strings. *An* and *Nian* [two fingering names in the left hand] made the sound move up and down. The folk music from Qin in northern China was impassioned, and Li Yan Nian, a court musician [Han Dynasty], excelled in complex composition and performance techniques. There was a regular tempo, sometimes slow, sometimes with rapid note movement. This tempo remained constant throughout the piece. In performance, fortes and pianos were never exaggerated and always controlled by the player. The *Luan* [a traditional music form] was used towards the end of music, to create excitement, imitating such things as galloping deer, and rainstorms with lightning and thunder." (7) *The Record of the Han Dynasty*, *The Historical Record*, and *The Record of the Jing Dynasty* comment upon Li Yan Nian, a court musician in detail. Li was born in Zhong Shan, and was given a good musical education by his family. When he was young, he was sent to the palace as a eunuch. Later, his sister Madama Li became a favourite of Emperor Han Wu, because of her excellent techniques in dance. Li Yan Nian and his brother Li Guang Li benefited from this. Li Yan Nian was appointed as a leader in the court musical organization Yue Fu, and his brother was also appointed to a high position in the army. Li Yan Nian composed and rearranged nineteen *Jiao Ji Songs* and twenty eight pieces of music for Gu Chui (court wind ensemble). After Madame Li died and her brother Li Guang Li surrendered to the Hun after he was defeated in war, Li Yan Nian and his whole family were killed in 90 BC by Emperor Han Wu. (8)

Other pieces were colourful. "... some of these came from Dai Zong [Shan Dong province] and Chu [Hu Bai province], some of these were arranged from Jing Ju's song [a court singer in the Han Dynasty]. An ancient piece of music *Guang Ling*, was included in compositions played on the ancient instrument, the Qin." (9) *Guang Ling* describes a story of the assassination of the Emperor Han by Nie Zhen in the times of Warring States (475 -221 BC). Cai Yong mentions that Nie Zhen's father was killed by the Emperor Han, since he could not finish on time a work which had been assigned to him. Nie Zhen then concealed his identity, and studied the Qin [a plucked instrument] for ten years. His manual skills enabled him to gain a favoured position close to the king, and whilst playing the Qin for the Emperor Han, he took a sword out from inside the instrument and killed the king. (10) A carved stone from the Han Dynasty describes this story.

PERFORMERS

A few players of the first type of Pipa have been reported by historical records. Fortunately, references to Ruan Xian, Zhu Yuan, Fan Hua, Xie Yi, Sun Fang, Kong Wei and Zhang Yin Song, the representative figures, have been included in historical sources.

i) Ruan Xian

Ruan Xian, who called himself Zhong Rong, was born into a musical family in Chen Liu (He Nan province), and lived in the times of the Wei and the Jing Dynasties. *The Record of the Jing Dynasty* mentions that Ruan Xian's uncle, Ruan Ji, was an expert in the Qin. (11) When the Jing Dynasty (AD 265 - 316) took over from the Wei Dynasty (AD 220 - 265); seven scholars: Ruan Xian, Ruan Ji, Ji Kang, Xiang Xiu, Shan Tao, Liu Ling and Wang Jie, refused to work for the new government. Angered by the transfer of political authority, they withdrew from society concentrating instead on playing the Qin and the Pipa, in order to divorce themselves from the reality of their situation and to avoid the suppression which was occurring at the time. Later, these scholars were called *The Seven*

Persons of Virtue. (12) *San Cai Tu Hui* from the Ming Dynasty (AD 1368 - 1644) claims that "... Ruan Xian widened the Pipa body, and added the thirteenth fret to extend the range." (13) Recently, there has been discovered an ancient wall-relief on a grave of the Jing Dynasty; it notes two words, "Ruan Xian", and shows some indication of both the form of the first type of Pipa, and its usage. It is interesting to note that four note-holes were added in the belly. (14)

ii) Zhu Yuan (AD 435 - 480)

The Book of the Southern Qi Dynasty mentions that "... Zhu Yuan was born in He Nan, and was an excellent Pipa player. The prince Xiao Ze appreciated his music, and presented a special Pipa to him with gold and silver inlets. One day, Zhu Yuan, as a guest, played *Ming Jun Music* on the Pipa in a banquet; another Pipa playing scholar, Shen Wen Ji, scorned the musicians and shouted, 'I am not a musical servant at a banquet.' As this was extremely foolish, Zhu Yuan continued his performing." (15)

iii) Fan Hua (AD 398 - 443)

Song Book reports that "... Fan Hua was born in Shun Yang, a short person, fat, and dark in appearance, and was an expert Pipa player. At a court banquet, the king wanted him to play, but Fan Hua pretended not to know this, until the king said to him, 'Fan Hua, I will sing, and you will play the Pipa with me.' Fan Hua had to play, but ceased playing, as soon as the king finished his song." (16)

iv) Xie Shang

The Book of the Jing Dynasty records that "... Xie Shang was the son of Xie Kun, and was a proficient musician, specialising in the Pipa." (17) *Shi Shua Xin Yu* mentions that "... Xie Shang's Pipa playing was beautiful and full of variation." (18)

VARIOUS NAMES FOR THE FIRST TYPE OF PIPA

As recorded by three different historical records, the name, "Qin Pipa" and "Hen Pipa" were changed to "Ruan Xian" and "Yue Qin" early in the Tang Dynasty:

i) *Tang Dian* from the Tang Dynasty (AD 618 - 907) claims that "... the Ruan Xian was the same instrument as the Qin Pipa. In the time of Queen Wu Hou, Kuai Lang found a copper instrument from an ancient grave, which was the same as Ruan Xian's instrument, described by an ancient picture called *The Seven Persons of Virtue*. In the beginning, no one knew anything about this copper instrument, but Yuan Xing Chang said, 'It was played by Ruan Xian.' and ordered workers to construct such an instrument from wood. The result was a beautiful sounding instrument." (19)

ii) *The Source* is another record from the Tang Dynasty in which Liu Xiao Sun writes, "... When Yuan Xing Chang [AD 652 - 728] was in the position of Tai Chang Shao Qing, someone obtained a copper instrument from an ancient grave. It was similar to the Pipa, but had a round body. This instrument was taken to Yuan Xian Chang, who commented, 'It was made by Ruan Xian.' and asked workers to copy it in wood. The sound of the wooden instrument was beautiful. Yuan Xing Chang had difficulty in choosing a name for the instrument, but suggested, 'Ruan Xian as a temporary name because Ruan Xian was a person of virtue. It can also be called the Yue Qin, because its shape is the same as the moon [Yue].'" (20)

iii) *The New Record of the Tang Dynasty* from the Song Dynasty (AD 960 - 1127) has a similar record. It is believed that this record may have quoted from *Tang Dian* and *The Source*. (21)

From early in the Tang Dynasty, the name of "Ruan Xian" and "Yue Qin" gradually replaced the name of "Qin Pipa" and "Hen Pipa".

However, only the common name, Ruan Xian was handed down to the present day, and was simplified to "Ruan" in the twentieth century. "Yue Qin" became a name of another plucked instrument played in some Chinese drama ensembles, and since the 1960's has sometimes been used as a solo instrument.

Some doubt regarding these historical records was raised in 1957 by a Japanese musicologist Lin Qian San. In *Research in Asian Instruments* he states that "... there is no proof for the assertion that this copper instrument was unknown before its discovery in an ancient grave, if this instrument was popular in China." He then mentions that "... I understand that this copper instrument had many differences from the Qin Pipa, and that in the beginning, there were some different points of view on this subject. However, Yuan Xian Chang's authoritative explanation finally persuaded other musicians to believe it was a reformed Qin Pipa. I prefer another explanation: that the reformation of the Qin Pipa occurred in the Tang Dynasty [AD 618 - 907], and Tang-technicians named this reformed instrument after a person's name of the Jing Dynasty [AD 265 - 316]." (22)

Two questions arise from Lin Qian San's statement: firstly, why did no one know of this copper instrument; and secondly, when was the first type of Pipa altered? No answers have been found since the publication of his book in 1962, and Chinese musicologists still lack sufficient information to clearly solve the second of Lin's questions. This present study, however, attempts to answer the first of Lin's questions in the following manner:

i) There is a statement in the original historical records: "the copper instrument looked like the Pipa." but which Pipa? The comparison may refer to the first type of Pipa or second. The writers of the above historical records did not make this clear.

ii) Lin Qian San and other researchers believed that the comparison referred to the first type of Pipa.

iii) This present study disagrees with Lin Qian San's conclusion for the following

reasons. Firstly, let us look at these historical records carefully, for example, "the copper instrument was similar to the Pipa, but had a round body." (23) It therefore follows that the Pipa referred to did not have a round body. While it is the time that the first type of Pipa underwent many changes, its body always retained the round shape. It follows therefore that these records must refer to the second type of Pipa which had a half pear-shaped body. Secondly, it should be noted that the copper instrument was found in the early seventh century AD. The governors of the Sui and the Tang Dynasties were of Xian Pi group, and as previously pointed out, five minority groups destroyed the political power of the Han nationality in northern China. They then brought the Western Region's music into northern China, and Chinese traditional music moved into southern China where it developed. The officers and musicians of the Tang Dynasty would have been more familiar with the second type of Pipa than the first, and historical records show that when the Emperor Sui Yang obtained the Qing Shang music from southern China in AD 581, he told his officers that only this music was traditionally Chinese. (24) *The New Record of the Tang Dynasty* mentions that the Ruan Xian was played in the court orchestra after the middle of the Tang Dynasty (AD 618 - 907). (25) From this background information, one may infer that when the copper instrument was found, the officers and musicians of the Tang Dynasty compared it favourably with their plucked instruments (the second type of Pipa). Yuan Xian Chang's research mentioned the relationship between these different instruments: The Ruan Xian was the Qin Pipa used by Ruan Xian, and this instrument was different from the Crooked-neck Pipa and the Five-stringed Pipa.

MIGRATION OF THE PIPA TO JAPAN

Chinese cultural heritage bears witness to the popularity of the first type of Pipa, but it is impossible to see an authentic ancient Ruan in the present day. The Ruan is widely used in the twentieth century, but most of the instruments now used were made between the 1950's and the 1980's. Ancient Ruans have not

been discovered by Chinese archaeologists.

Amazingly, two ancient Ruans and some other instruments from the eighth century AD are preserved in Japan. (26) Lin Qian San reports in *Research in Asian Instruments*, "... In 1948, I was fortunate to have the opportunity to research these valuable ancient Asian instruments, which have been preserved in the Zheng Cang Yuan collection in the city Nai Liang since the eighth century. Most of these collections came from the Tang court of China, and includes the Fang Xiang, Xi Yao drum, Qin, Zheng, Shu Kong Hou, Ruan, the Crooked-neck Pipa, the Five-stringed Pipa, Chi Ba, Xiao, Di, Sheng, and Yu." (27)

As a result of cultural exchanges in the Asian area, these instruments passed from China to Japan during the period between the seventh and ninth centuries AD. According to Chinese historical records, Japanese diplomats made about twenty-two journeys to China by boat. Among them were some Japanese musicians and musical students, called Yin Shen Zhang and Yin Shen Shen. (28) *The Self-Record*, written by a Japanese musician Teng Yuan Zhen Ming, mentions that their boat arrived in Yang Zhou, China in AD 838, and he was sick for a time. When he recovered, he asked if he could study the Pipa with a Chinese musician, Lian Chen Wu, who was 85 years old, and the Master of the Pipa of the Yang Zhou government. When Teng Yuan Zhen Ming left there, Lian Chen Wu presented two PIPAs and ten musical books to him. Upon returning to Japan, Tang Yuan Zhen Ming was appointed to an important position in a Japanese musical organization. (29) A recent Japanese musicologist, Tian Bian Shang Xiong mentioned in his article *Chinese Music in Japan* (1956) that "... After Chinese Sui and Tang music was introduced to Japan, it was somewhat changed. This kind of music in Japan was called the Ya Yue, and is still played in the palace." (30) Lin Qian San mentions that "... more than one hundred pieces of music were handed down to Japan from the Tang Dynasty, China." (31)

Lin Qian San also reports that the two surviving ancient Ruans have thirteen frets; plus an additional fourteenth fret which could only be used on the first string. (32) Lin Qian San suggests

the following tuning for the first string:

Fret	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Note	c	d	d*	e	f	g	g*	a	a*	c ¹	d ¹	e ¹	f ¹	f*	g ¹
Wo. N.	c*		f*				b c* d*								

Wo. N. = Without Note.

Following Lin Qian San's suggestion, the following arrangement of tuning may be extrapolated:

St. = String

Fret No. = Fret Number

	St.	4	3	2	1	
						c
						d
						d*
						e
						f
						g
						g*
						a
						a*
						c ¹
						d ¹
						e ¹
						f ¹
						f* ¹
						g ¹
Fret No.	14					

Lin Qian San reports that the tuning of the Ruan Xian was A c e a in *Gong* and B d f* b in *Shang* (*Gong* and *Shang* are two notes in ancient Chinese five note scale) and that its range encompassed two and a half octaves. (33)

OTHER VARIETIES OF THE FIRST TYPE OF PIPA IN CHINA

a) The Seven-stringed Ruan

The Record of the Tang Dynasty (AD 618 - 907) mentions that "... Zheng Shan Zi made a Seven-stringed Ruan, the body of which was larger than the Ruan Xian. A section of its body was cut away to allow the player's hand to reach the highest frets, of which there were thirteen, plus an addition fourteenth fret on the first string only. Altogether, the Seven-stringed Ruan had ninety-nine notes, including seven from the seven open strings; ninety-one from the thirteen frets [$13 \times 7 = 91$]; and one note from the fourteenth fret. This allowed easy modulation between keys." (34) Although the above mentioned total of ninety-nine notes is technically correct, it should be pointed out that this includes a number of pitches which were approximately duplicated on more than one string.

b) The Five-stringed Ruan

The Record of the Song Dynasty (AD 960 - 1127) states that "... the Emperor Tai Zong [Song Dynasty] ordered technicians to make a Five-stringed Ruan. The Emperor Tai Zong stated, 'Originally, the Ruan had four strings, I added the fifth string, in order to represent water, fire, wood, gold and soil. It is I, who have used these five materials to make an instrument.'" (35) However, archaeological evidence suggests that the development of the Five-stringed Ruan predated Tai Zong - a fresco on an ancient grave in Liao Nine, and another of the north Wei Dynasty, both illustrate a Five-stringed Ruan. The use of these types of the Five-stringed Ruans died out in the thirteenth century AD. (36)

Chen Yang mentions the Five-stringed Ruan in his *Musical Book*

from the Song Dynasty. He writes, "... the Five-stringed Ruan Xian originated from the Qin Pipa, and this was reformed by the Emperor Tai Zong." (37) This book also contains an important record about the pitch of some frets in the Five-stringed Ruan.

Chan Yang reports that "... the fifth string may be tuned to a number of different notes, usually the *Gang* note, but sometimes to the *Zhi* or *Yu* notes of the Chinese five note scale. The frets of the Five-stringed Ruan are classified into three sections: *Zhua*, *Zhang* and *Qing*. The first section *Zhua* has four frets, which equates with the section *Xia Hui* in the Qin [Chinese ancient plucked instrument]. The second section *Zhang* has another four frets, and is like the sections *Zhang Hui* and *Xia Hui* in the Qin. There are another four frets, similar to the section *Shang Hui* in the Qin. Contemporary musicians from the Tai Chong musical organization [Song Dynasty], used the following signs of temperament to indicate the pitch of frets:

In Section *Zhang*

First String

- * the second fret is Huang Zhong,
- * the third fret is Jia Zhong,

Second String

- * the first fret is Tai Zu,
- * the second fret is Jia Zhong,
- * the third fret is Gu Xi,
- * the fourth fret is Zhong Lu,

Third String

- * the first fret is Wei Bin,
- * the second fret is Lin Zhong,
- * the third fret is Fu Ze,
- * the fourth fret is Nan Lu,

Fourth String

- * the first fret is Wu She,

Fifth String

- * the first fret is Ying Zhang,

- * the second fret is Huang Zhong Qing,
- * the third fret is Da Lu Qing,
- * the fourth fret is Tai Zu Qing,
- * Jia Zhong Qing is in next part Qing." (36)

This is a detailed record about the pitch of some frets in the Five-stringed Ruan. Chen Yang chose to mention the middle frets, which one may conclude were used most frequently. Because of Chen Yang's record, one can determine the tuning of this Five-stringed Ruan.

In order to understand the two possible notations for relationships between the ancient scales, temperament, and today's music, it is first necessary to look into the Chinese ancient temperament and scales. The authoritative book on this subject is *Many Influences on New and Old Chinese Scales*. Professor Yang Yin Liu (1899 - 1984) published it in 1945.

Yang's research findings may be summarized as follows:

- 1) Three different scales were used in traditional music. Yang classified one as the "old scale" and the other two as "new scale 1" and "new scale 2":

T = Temperament
 S = Scale
 O.S. = Old Scale
 N.S. = New Scale (1 and 2)

Five notes in Chinese scale:

g. = *Gong*
 s. = *Shang*
 j. = *Jiao*
 z. = *Zhi*
 y. = *Yu*

b. = Bien = to change

Twelve names of ancient Chinese temperament:

H. = Huang Zhong

T. = Tai Zu

G. = Gu Xi

W. = Wei Bin

F. = Fu Ze

S. = Wu She

D. = Da Lu

J. = Jia Zhong

Z. = Zhong Lu

L. = Lin Zhong

N. = Nan Lu

Y. = Ying Zhong

T S	H.	D.	T.	J.	G.	Z.	W.	L.	F.	N.	S.	Y.	Bro - H.	D.	T.	J.	G.	Z.	W.	L.
O. S.	g.		s.		j.		b. z.	z.		y.		b. g.	g.		s.		j.		b. z.	z.
N. S.	g.		s.		j.	b. z.		z.		y.		b. g.	g.		s.		j.		b. z.	z.
N. S.								g.		s.		j. z.	b. z.		z.		y.		b. g.	g.

ii) The pitch of the *Gang* in the old scale is about f* in today's notation, while the *Gang* in the new scale 2 is approximately c*.

iii) Some ancient scholars preferred the old scale, however the new scale was more popular in ancient China. (39)

In calculating the tuning and range of the Five-stringed Ruan there are two possibilities. One is based on the old scale, and the other on the new scale 2. The following diagram indicates some signs of temperament in the Five-stringed Ruan which Chen Yang reported in his *Music Book*:

	1	2	3	4	5	St.
1						
2						
3						
4						
5		T.	W.		Y.	
6	H.	J.	L.	S.	H.	
7	D.	G.	F.		D.	
8	I.	Z.	N.		T.	
9					J.	
10						
11						
12						

Fret No.

The following diagram indicates the tuning and range in the Five-stringed Ruan, based on the old scale.

	A*	C*	f	g*	a*
1	C	d*	g	a*	c1
2	C*	e	g*	b	c*
3	d	f	a	c1	d
4	d*	f*	a*	c*	d*
5	f	g*	c1	d*	f
6	f*	a	c*	e	f*
7	g	a*	d	f	g
8	g*	b	d*	f*	g*
9	a*	c*	f	g*	a*
10	b	d	f*	a	b
11	c1	d*	g	a*	c2
12	c*	e	g*	b	c*

Fret No.

The tuning and range in the Five-stringed Ruan based on the new scale 2.

	F	G*	c	d*	f
1	G	A*	d	f	g
2	G*	B	d*	f*	g*
3	A	c	e	g	a
4	A*	c*	f	g*	a*
5	c	d*	g	a*	c1
6	c*	e	g*	b	c*
7	d	f	a	c1	d
8	d*	f*	a*	c*	d*
9	f	g*	c1	d*	f
10	f*	a	c*	e	f*
11	g	a*	d	f	g
12	g*	b	d*	f*	g*

Fret No.

During the Song Dynasty, the court musicians collected several musical works for the Five-stringed Ruan Xian. For example, Li Chong Wen's *The Music of the Ruan Xian* and Ye Xio On's *The Music of the Ruan Xian*. (40)

c) The Shuang Yun

During the Song Dynasty, a small type of the Ruan was played in court ensembles. *Shi Ling Guang Ji* of the Song Dynasty mentions that "... the Shuang Yun was smaller than the Ruan Xian, and was sometimes called the Ruan." (41)

The first type of Pipa was recorded widely in other historical material. *Wu Lin Jia Shi* written during the Song Dynasty states that "... some players called Gan Cheng gathered together to perform on the Xiao, Ruan, and Xiqi, accompanied by percussion instruments. They sang songs and performed acrobatics." (42)

Ancient frescos and pictures bear witness to the popularity of the Ruan Xian and its varieties. For example, a fresco in Liao Ning Province depicts the Ruan; (43) two others of the North Wei Dynasty (AD 386 - 534) depict the Ruan and the Five-stringed Ruan; (44) a fourth of the Northern Dynasty (AD 396 - 581) depicts the Ruan. (45) Frescos of the Sui Dynasty (AD 581 - 618) depict the Three-stringed Ruan and the Ruan, and those of the Tang Dynasty (AD 618 - 907) depict the Five-stringed Ruan and the Ruan. (46) Another ancient painting from the Five Dynasties (AD 907 - 960) shows that the Qin and Ruan were sometimes played as an ensemble. However, such usage was not continued after the Five Dynasties. (47) Further, a painting from the Song Dynasty (AD 907 - 1279) depicts the Ruan. (48)

In summary, it can be concluded that the first type of Pipa was widely used in ensembles supporting the ancient dance and song, and was given the new name of Ruan Xian during the seventh century. Later, during the period of the Song Dynasty, several varieties of the Ruan Xian were developed, such as the Five-stringed Ruan, Seven-stringed Ruan, and smaller Ruan (the Shuang Yun).

CHAPTER THREE

THE DEVELOPMENT OF THE SECOND TYPE OF PIPA

The different musical traditions of the Central Plains Region and the Western Region in China, began to be assimilated as one main tradition even before Emperor Sui Gao Zu unified China in AD 589. The Sui Dynasty existed from AD 581 to 618, but the unification lasted until the end of the succeeding Tang Dynasty (AD 618 - 907).

During the Sui and Tang Dynasties, the second type of Pipa was considered an important instrument. It was used not merely to play Western Region and Central Plains music, but also music from other lands, such as Korea and India, for the entertainment of the court.

THE SECOND TYPE OF PIPA IN COURT MUSIC

The Record of the Sui Dynasty mentions that when Emperor Sui Gao Zu first unified the Central Plains, he ordered that music from different neighbouring areas (both within and without China) be performed in court. To this end, players from these areas were engaged. In addition to the imperial court musicians already established, other players were brought from six main areas. These were Qing Shang music from southern China; An Guo and Gui Zi music from the Western Region; Wen Kang music belonging to a family of the Jing Dynasty; and also Korean and Indian music. So in total, there were then seven different types of performers in the employment of the Sui court. In addition, players came from other regions such as Shu Le, Fu Nan, Kang Guo, Bai Qi, Tujue, Xin Lou and Japan. But they were considered not skillful enough to be heard in court. (1) The group thus comprised nine different types of performers. Yet another type of performer (from Gao Chang region) was added to the select group during the reign of Emperor Tang Tai Zong in AD 642. (2) Professor Yang Yin Liu of the China Musicology Institute has tabulated as follows: (3)

S.M.T. = Seven Main Types

N.M.T. = Nine Main Types

T.M.T. = Ten Main Types

Q.S. = Qing Shang Players

C.T. = Chinese Traditional Music

O.Players = Original Imperial Court
Musicians

G.Chang = Gao Chang Players

Time	Sui Dynasty		Tang Dynasty		Time of Co-
Name	S. M. T.	N. M. T.	N. M. T.	T. M. T.	ming to China
Types of Performers	Wen Kang	Li Bi			Jing Dynasty
			Yan Yue	Yan Yue	New Pieces
	Qing Shang	Q. S.	Q. S.	Q. S.	C.T. Music
	O. Players	Xi Liang	Xi Liang	Xi Liang	AD 386
				G.Chang	in about 520
	Gui Zi	Gui Zi	Gui Zi	Gui Zi	AD 384
		Shu Le	Shu Le	Shu Le	AD 436
		Kang Guo	Kang Guo	Kang Guo	AD 586
	An Guo	An Guo	An Guo	An Guo	AD 436
			Fu Nan	Fu Nan	in about 605
	Korea	Korea	Korea	Korea	AD 436
	India	India			AD 346

More than fifty instruments were used in the court orchestra. The following diagram shows the usage of the Crooked-neck Pipa, the Five-stringed Pipa and the Ruan Xian, in court music of the day. (4)

O. = Orchestra
 I. = Instrument
 C.N.P. = Crooked-neck Pipa
 L.C.N.P. = Large Crooked-neck Pipa
 F.S.P. = Five-stringed Pipa
 L.F.S.P. = Large Five-stringed Pipa
 S.F.S.P. = Smaller Five-stringed Pipa
 A.G. = An Guo
 Kor. = Korea

Y.Y. = Yan Yue
 Q.S. = Qing Shang
 X.L. = Kang Guo
 G.C. = Gao Chang
 G.Z. = Gui Zi
 S.L. = Shu Le
 K.G. = Kang Guo
 F.N. = Fu Nan
 Ind. = India

- = used in music played by the nine main types of performer.
 ⊙ = used in music played by the ten main types of performer.
 ● = used in music played by both the nine and ten main types of performer.

I. \ D.	Y. Y.	Q. S.	X. L.	G. C.	G. Z.	S. L.	K. G.	A. G.	F. N.	Kor.	Ind.
C. N. P.		○	●		●	●	●	●		●	●
L. C. N. P.	●										
F. S. P.			●		●	●	●	●		○	○
L. F. S. P.	●										
S. F. S. P.	●										
Ruan Xian		●									

In the Sui and the Tang Dynasties, the second type of Pipa became more popular than the first type of Pipa. *The Record of the Sui Dynasty* states that "... the Western Region music was widely appreciated by the ordinary people. Some players, such as Cao Miao Da [in the Crooked-neck Pipa], Wang Chang Tong, Li Shi Heng, Guo Jin Le and An Jin Gui were outstanding. They made beautiful sounds, and relied on their excellent techniques to move the princesses. For this, they were highly regarded and respected by the society." (5)

The Record of the Tang Dynasty claims that Emperor Tang Gao Zu cunningly pretended to be a subject of the Tujue rulers in northern China in his plan to conquer the land and gain power from the Sui Dynasty. The plan was successful. Tujue, was destroyed by Tang Gao Zu's son, Li Shi Min. In celebration of the victory, Emperor Tang Gao Zu had a banquet in the palace, during which he played the Crooked-neck Pipa, while Li Shi Min danced to the music. (6)

In the middle period of the Tang Dynasty, music performed in court was sometimes classified into two main categories by Emperor Tang Xian Zong (reigned AD 712 - 756). There was music for seated players and standing players. (7)

The Record of the Tang Dynasty states that "... hundreds of pieces of music were composed based on music from the Xi Liang region. The dance music was influenced by music of the Gui Zi region. When the orchestra played the *Penetrating the Enemy Defence Line*, the large drum was used. The sound created was so powerful that it could be heard one hundred *Li* away [the *Li* is a unit of measurement for distance. 1 *Li* = 1/3 mile]. Only *Celebration Music* played by the standing players used the melodies from the Xi Liang region, which were beautiful to listen to." In the music "... *Long Live the King*, the seated players performed the melodies from the Gui Zi region." (8) Historical records indicate that gradually, court performers from the different areas made music together as a group rather than separately. In these performances, the second type of Pipa was often used. In fact, the high frequency of its use in traditional Chinese instrumental ensemble resulted in it being profoundly influenced by these traditional Chinese instruments. The areas of influence included the structure of the instrument itself and the playing techniques involved.

THE SECOND TYPE OF PIPA IN MUSICAL ORGANIZATIONS OF THE TANG DYNASTY

The Tang Dynasty saw the establishment of musical organizations for the purpose of improving musical performance standards as well as to meet the needs of the rulers. Four of these organizations are as follows: (9)

- i) Da Yue Shu: In this organization, formal training in different instruments was conducted by professional players. Periodically, there were several examinations to test the abilities of both students and teachers in performances.
- ii) Gu Chui Shu: In this organization, players of the wind and percussion instruments were trained to play guard-of-honour music.
- iii) Jiao Fang: In this organization, folk musicians studied, and the best students were chosen to serve in the palace. A chosen female performer was called a *palace servant*, if she were a Pipa player, she was also known as a *plucked master*.

iv) Li Yang: In this organization, the players were more closely involved with the Emperor. They were often ordered to perform the *Fa Qu*, and some arrangements, or newly composed pieces of music.

Details of these organizations can be found in many historical records. This present study, however, is concerned only with some of these, in its attempt to gain a better understanding of the second type of Pipa and its performers. *The New Record of the Tang Dynasty* mentions that "... in the flourishing time of Tang music, the musical organizations Tai Chang Shu and Gu Chui Shu had their own players. These numbered in hundreds, and were considered imperial musical servants." (10) *The Record of the Tang Dynasty* states that "... in Tai Chang Shu, the music teachers must take practical examinations once a year. Based on the examination results, the teachers were classified under three different category levels. An all-important examination was taken at the end of ten years teaching for the purpose of promotion, demotion, or even dismissal." (11) *The New Record of the Tang Dynasty* also states that "... after studying in musical organization Li Yang Bie Jiao Yan, one would receive only one-third payment, if one could not play ten pieces of music. A poor player would be sent to another musical organization Gu Chui Shu." (12) It is recorded in the volume *Tang Hui Yao* that the players were practising at the break of dawn in the musical organization Tai Chang Li Yang. They received payment in the form of food rather than money. (13)

PLAYERS OF THE SECOND TYPE OF PIPA

A number of players of the Pipa were listed in the historical records of the Sui and the Tang Dynasties. Some of the players are as follows:

i) The Crooked-neck Pipa

Cao Miao Da, He Huai Zhi, Lei Hai Qing, Duan Shan Ben, Li Guan Er, Kang Kun Lun, Wang Fen, Cao Bao, Cao Shan Cai, Cao Gong, Pei Xing Nu, Lian Jiao, Zheng Zhong Cheng, Mi He, Liu Chan Nu, Li Shi Liang, Shen Xuan, Pei Shen Fu, and the aunt of Yang Zhi.

ii) The Five-stringed Pipa

Zhao Bi and Feng Ji Gao.

The above names appeared variously in the following contemporary sources:

The Record of the Sui Dynasty;
Tang Hui Yao;
Tang Dian;
The Record of the Tang Dynasty;
The Miscellanies of Yue Fu;
The Complete Works of the Poems of the Tang Dynasty;
The Record of the Emperor Tang Min Huang;
The New Record of the Tang Dynasty;
Northern Historical Book.

However, historical records on specific contemporary performers are often sketchy. Nevertheless, some information about some of the players is provided:

i) Cao Miao Da

Northern Historical Book states that "... Cao Miao Da was Cao Zheng Nu's son. They both came from the Western Region. Cao Miao Da was given a title and a piece of land by the Emperor because of his excellent Pipa technique." (14) *The Record of the Tang Dynasty* states that "... Cao Miao Da's grandfather Cao-Brahman studied the Pipa with a businessman in the Western Region." (15)

ii) Kong Kun Lun and Duan Shan Ben

The Miscellanies of Yue Fu states that in the time of Emperor Zhen Yang [reign AD 785 - 805], Kang Kun Lun was generally recognized as a "First Player in the Pipa" in the capital Chang An. At one time, this area had suffered from a drought. In accordance with Chinese beliefs, it was necessary to beg for rain. For this purpose, a musical competition was held, which required two elevated stages to be built by the eastern and western parts of the city. During the competition, and after Kang Kun Lun had played a piece called *Lu Yao in Yu Key*, a lady Pipa player appeared on stage. She said, "I am going to play this piece again, but I will change it into *Fen Xiang* key." Kang Kun Lun was surprised and impressed with her virtuosity, and

expressed his wish to study with her. However, when this lady appeared again, she revealed herself to be the Monk Duan Shan Ben, who had actually disguised himself as a female. Duan Shan Ben was skillful in performance and composition. Historical records mention that Kang Kun Lun presented valuable gifts to Duan Shan Ben in order to obtain and study the latter's composition *Dao Dia Liang Zhou*. (16)

iii) Cao Gong and Pei Xian Nu

The Miscellanies of Yue Fu records that "... Cao Gong had a well-controlled right hand technique, while Pei Xing Nu was adept with the left hand. People used to say, 'Cao Gong has the right hand, and Pei Xing Nu has the left hand.'" (17)

iv) Zheng Zhong Cheng and Lei Hai Qing

The Miscellanies of Yue Fu records that Zheng Zhong Cheng was a beautiful lady who played the Pipa in the palace. One day, she offended the Emperor Tang Wen Zong [reign AD 827 - 840]. Tragically, she was thrown into the river by the Emperor. (18)

Lei Hai Qing, was another Pipa player in the palace. When An Lu Shan invaded the Tang Dynasty, many subjects, palace maids and musicians were captured. The loyal Lei Hai Qing refused to play the Pipa at An Lu Shan's banquet. For this reason, he was killed by An Lu Shan. (19)

THE FIVE-STRINGED PIPA

Tang Dian of the Tang Dynasty states that "... the Five-stringed Pipa came from the northern side of China." (20) *The New Record of the Tang Dynasty* mentions that "... the Five-stringed Pipa was smaller than the Crooked-neck Pipa." (21) *Tang Yue Wan* claims that "... the Five-stringed Pipa looks like the Crooked-neck Pipa. It has five strings, four frets, and the fifth fret is only used in the first string." (22) *Bei Meng Suo Yan* mentions that "... in the time of Tang Long Ji Zhong [in AD

889], Liu Peng saw a lady hold a Five-stringed Pipa in the Wu Su temple of Hang Zhou, when he had sought shelter from the rain." (23) Bai Ju Yi (AD 772 - 846), a great poet in the Tang Dynasty, wrote some pieces to praise Zhao Bi and his excellent techniques in the Five-stringed Pipa, as follows:

[Zhao Bi's performance]
 won a gentleman from the audience.
 He sighed with feeling,
 "Let me admire,
 Let me surprise,
 Let me worry,
 if we can listen to this music any longer.
 Do you see it,
 the white hair shows Zhao Bi's age." (24)

Strangely, the Five-stringed Pipa soon lost its value, and disappeared from China around the tenth century AD. *Yan Yue and Source* states that "... the palace musicians derided Liu Yong and Zhou Bang Yan, the two musical reviewers, since they did not know that the Five-stringed Pipa had been used in the Tang Dynasty." (25) This record indicated the loss of the Five-stringed Pipa was in the early years of the Song Dynasty (AD 996 - 1279). The only genuine valuable Five-stringed Pipa known to exist is preserved in Japan. (26) Lin Jian San described this instrument in his book. (27)

COMPONENT OF THE CROOKED-NECK PIPA

a) STRINGS

Duan Cheng Shi mentioned in his book *Xi Yang Za Lu* of the Tang Dynasty that Pipa string was made from the veins of Kun Ji (an animal). However, Duan Shan Bin used skin string. He Huai Zhi plucked his Pipa, but had difficulty in making a sound from it. (28) It is believed that the skin string was harder than the veins string to play. *The Miscellanies of Yue Fu* states that He Huai Zhi used the veins string at that time. (29)

Ou Yang Xiu [AD 1007 - 1072] wrote a piece of poetry, which was published in *Hou Shan Shi Hua* as follows:

Du Bin played the Pipa
with the skin string.
but since he died,
does anyone know this? (30)

Gradually, the skin string and vein string were abandoned. Instead the Chinese traditional silk string began to be used.

b) NECK

Some historical records reported the trough of the Crooked-neck Pipa as follows:

i) *Tan Bin Lu* mentions that the trough of Bai Xin Zhen's Pipa was made by the hardwood (Tan Mu). (31)

ii) *The Miscellanies of Yue Fu* states that the trough of Hei Huai Zhi's Pipa was stone. (32)

iii) *The Book of Southern Part* claimed that Han Jing Gong found a big tree in the mountain of Luo Gu. A technician told him it was suitable for the trough of the Pipa. (33)

c) PLECTRUM

Chinese researchers have pieced together scraps of information from historical records, and we now know that the plectrum of the Crooked-neck Pipa was made of sandalwood, animal-bone or iron. (34) Many ancient frescos and pictures depict the shape of the plectrum. The Tang plectrum disappeared a long time ago in China. A plectrum of the Crooked-neck Pipa is preserved in Japan. (35) According to the research of Lin Qian San, this plectrum is twenty centimetres long, and is made from sandalwood. (36)

d) LEFT HAND THUMB

Han Shu De and Chang Zhi Nian, two music teachers of today pointed out that the left hand thumb had been used in the early development of the Crooked-neck Pipa. (37) The evidence of this is indicated by an ancient carved stone. (38)

e) FRETS

According to Lin Qian San's research, the following diagram shows the

frets position (five Crooked-neck PIPAS preserved in Japan. (39)

String No.	4	3	2	1	
(1)-	---	---	---	---	>
wo.					>
1					>
2					>
3					>
4					>
Fret No.					

wo. = without > = minor second

f) TUNING OF THE CROOKED-NECK PIPA

It is necessary to look into Chinese traditional musical theory of scale, key and modulation, in order to understand the background of the Crooked-neck Pipe tuning.

i) Twenty Eight Scales of Yan Yu

Historically, this theory has been used widely. Although, there are still two different explanations, the authoritative explanation mentioned by Professor Yang Yin Liu in 1981, is as follows: (40)

Today's P. = Today's Pitch

T.Yan Y.T. = Tang Yan Yue Temperament

T.Ya Y.T. = Tang Ya Yue Temperament

N.L. = Nan Lu

W.S. = Wu She

Y.Z. = Ying Zheng

J.Z. = Jia Zhong

G.X. = Gu Xi

Z.L. = Zhong Lu

H.Z. = Huang Zhong

D.L. = Da Lu

T.Z. = Tai Zu

W.B. = Wei Bin

L.Z. = Lin Zhong

F.Z. = Fu Ze

H.Z.G. = Huang Zhong Gong

T.Z.G. = Tai Zu Gong

Gao G. = Gao Gong

Z.L.G. = Zhong Lu Gong

N.L.G. = Nan Lu Gong

H.Z.S. = Huang Zhong Shang

T.Z.S. = Tai Zu Shang

L.Z.S. = Lin Zhong Shang

L.Z.S. = Lin Zhong Shang

T.Z.Y. = Tai Zu Yu

Z.L.D. = Zhong Lu Diao

G.P.D. = Gao Ping Diao

Y.J.D. = Yue Jiao Diao

G.D.S.J. = Gao Da Shi Jiao

X.S.J. = Xiao Shi Jiao

X.Z.J.D. = Xie Zhi Jiao

L.Z.J. = Lin Zhong Jiao

L.Z.G. = Lin Zhong Gong

X.L.G. = Xian Gong Diao

G.D.S.D. = Gao Diao Shang Diao

Z.L.S. = Zhong Lu Shang

N.L.S. = Nan Lu Shang

H.Z.Y. = Huang Zhong Yu

G.B.D. = Gao Ben She

L.Z.Y. = Lin Zhong Yu

X.L.D. = Xian Lu Diao

D.S.J. = Da Shi Jiao

T.Z.J. = Tai Zu Jiao

Today's P.	f*1	g	g*	a	a*	b	c2	c*	d	d*	e	f
T Yan Y.T.	N. L.	W.S.	Y.Z.	H.Z.	D.L.	T.Z.	J.Z.	G.X.	Z.L.	W.B.	L.Z.	F.Z.
T. Ya Y.T.	H.Z.	D.L.	T.Z.	J.Z.	G.X.	Z.L.	W.B.	L.Z.	F.Z.	N.L.	W.S.	Y.Z.
Seven Gong	H.Z. G.		T.Z. G.	Gao G.		Z.L. G.		L.Z. G.		N.L. G.	X.L. G.	
Seven Shang	H.Z. S.		T.Z. S.	G.D. S.D.		Z.L. S.		L.Z. S.		N.L. S.	L.Z. S.	
Seven Yu	H.Z. Y.		T.Z. Y.	G.B. D.		Z.L. D.		L.Z. Y.		G.P. D.	X.L. D.	
Seven Jiao	Y.J. D.		D.S. J.	G.D. S.J.		T.Z. J.		X.S. J.		X.Z. J.D.	L.Z. J.	

ii) Eighty Four Scales

The Record of the Sui Dynasty states that Wan Bao Chang advanced this theory first in the Tang Dynasty: there were twelve *Lu* in Chinese temperament, seven notes in a scale, and new scales were formed from every note and *Lu*, which can make eighty four Scales [$12 \times 7 = 84$]. (41) Professor Yang Yin Liu points out that it was unlikely a maximum of twenty two scales were used in court music at that time. (42)

Tang court music was influenced by the above ancient musical theories. In an important musical book *Yue Shu Yao Lu* (ten volumes), the writer Yuan Wan Qing of the Tang Dynasty in the eighth century, was concerned with the ancient temperament, scale and the twenty eight scales of Yan Yu. According to both Japanese and Chinese historical records, this book was taken back to Japan by Ji Bei Zhen Bei, a Japanese musician in AD 716. (43) Only volumes five, six and seven of this book are preserved. Two other ancient Japanese books quote the twenty eight scales of Yan Yue from *Yue Shu Yao Lu*, and recorded the tuning change in the Crooked-neck Pipa, as follows: (44)

i) *San Wu Yao Lu*, the writer was Ten Yuan Zhen Min (1138-1192).

ii) *Hu Qin Yao Lu*,

According to the result of Lin Qian San's research, the following diagram showed the situation of the Tang Pipa tunings. (45)

Y.Y.Diao = Yi Yue Diao
 N.L.Gong = Nan Lu Gong
 Y.Y.S.Diao = Yi Yue Shang Diao
 G.B.Diao = Gao Ban Diao
 S.A.Diao = Sha Tuo Diao
 T.Z.Yu = Tai Zu YU
 Sh.Diao = Shuang Diao

L.Z.Yu = Lin Zhong Yu
 P.Diao = Pin Diao
 N.L.Y. or G.P.D. = Nan Lu Yu or Gao Ping Diao
 D.S.Diao = Da Shi Diao
 Y.Yang Diao = Yuan Yang Diao
 Q.S.Diao = Qi Shi Diao
 Y.Sh.Diao = Yo Shen Diao
 H.Z.Diao = Huang Zhong Diao
 B.Y.Diao = Bi Yo Diao
 X.S.Diao = Xiao Shi Diao
 Z.L.S. & N.L.S. = Zhong Lu Shang & Nam Lu Shang
 D.Diao = Dao Diao
 H.Z.Diao = Huang Zhong Diao
 Z.L.D. & L.Z.Y. = Zhong Lu Diao & Lin Zhong Yu
 D.H.Z.Diao = Da Huang Zhong Diao
 S.Diao = Shui Diao
 T.Z.S. = Tai Zu Shang
 W.S. Diao = Wan She Diao
 T.Z.Y. = Tai Zu Yu
 F.X.Diao = Feng Xiang Diao
 Y.J. = Yue Jiao
 F.F.X.Diao = Fan Feng Xizng Diao
 X.N.Diao = Xian Nu Diao
 L.Zh.Diao = Lin Zhong Diao
 Q.Diao = Qing Diao
 Sh.K.Diao = Sha Kong Diao
 N.Diao = Nan Diao
 X.H.Diao = Xizn He Diao
 G.X.Diao = Gao Xian Diao
 F.H.Diao = Feng Huang Diao
 Zh.M.Diao = Zhuo Mu Diao
 N.P.Diao = Nan Pin Diao

1st s. = First String
 2nd s. = Second String
 3rd s. = Third String
 4th s. = Fourth String

Y.Y. = Yan Yue

No.	Key's Name	4th s.	3rd s.	2nd s.	1st s.	28 keys of Y.Y.
1	Y. Y. Diao	F*	B	e	a	N. L. Gong
2	Y. Y. S. Diao	E	E	b	f*	
3	S. A. Diao	F*	B	e	a	N. L. Gong
4	Sh. Diao	A	d	e	a	
5	P. Diao	F*	B	e	a	
6	D. S. Diao	F*	B	e	a	T. Z. Yu
7	Q. S. Diao	F*	B	e	a	G. B. Diao
8	X. S. Diao	F*	B	e	a	G. B. Diao
9	D. Diao	(E	E	B	e)	
10	H. Z. Diao	E	B	e	a	L. Z. Yu
11	D. H. Z. Diao	E	F*	c*	e	N.L.Y. or G.P.D.
12	S. Diao	(D	A	?	?)	
13	W. S. Diao	F*	B	e	a	N.L.Y. or G.P.D.
14	F.X. Diao	A (G)	c (d)	e (d)	a (b)	H. Z. Diao

No.	Key's Name	4th s.	3rd s.	2nd s.	1st s.	28 keys of Y.Y.
15	F.F.X. Diao	A (G)	B (A)	e (d)	a (g)	Z.L.S. & N.L.S.
16	X. N. Diao	E	B	d	a	
17	L. Zh. Diao	G (A)	c (d)	d (e)	a (b)	Z.L.D. & L.Z.Y.
18	Q. Diao	A	d	d	a	Z. L. Diao
19	Sh. K. Diao	E	E	e	f*	
20	N. Diao	E	e	f*	c*	
21	X. H. Diao	E	B	e	b	T.Z.Shang (?)
22	G. X. Diao	E	B	e	f*	
23	F. H. Diao	B	A	d	a	
24	Y. Yang Diao	E	e	f*	b	
25	N. P. Diao	A.	c	e	a	
26	Y. Sh. Diao	G (A)	B (c*)	d (e)	g (a)	
27	B. Y. Diao	B	A.	e	a	Y. Jiao
28	Zh. M. Diao	A (G)	A (G)	e (d)	a (g)	

Lin Qian San summarizes the characters of Tang Pipa tuning, as follows: Generally, the tuning is arranged from lower to higher. Two closed strings' tuning is formed by a major second, or a fourth, or a fifth. If the tuning exceeds a fifth, the higher note's strings may snap. Usually, the open strings' note is chosen from the Chinese five note scale, because it is more suitable. (46)

PIPA MUSIC IN THE TANG DYNASTY

It is obvious that the Crooked-neck Pipa score had been used in the Tang Dynasty. *The Book of the North Qi Dynasty* states that He Yang Xing played the Pipa for ten pieces, and Wen Zhao wrote down about eighty per cent of these pieces. (47)

Bai Ju Yi, a great poet in the Tang Dynasty composed a piece named *Thanks for the Pipa Master that sent to her student the new score*, as follows:

The Pipa Master lived in a remote town.
Received her letter with cheer.
It was not a common score,
the changing sound flew out
with playing from strings. (48)

Shen Kuo mentions in his book *Meng Xi Bi Tan of the Song Dynasty* (AD 960 - 1127) that he has seen He Huai Zhi's Pipa score in the home of the Prime Minister Wang An Shi. (49)

Lin Qian San records that many Five-stringed Pipa scores had been handed down in Japan after having been obtained from China. Some of these are still preserved in Japan. (50)

At the turn of twentieth century, twenty-five pieces of music for the Pipa, plus a great deal of Buddhist material, were found in a secret place in Me Geo Cave, which forms part of the Don Huang Caves. A French scholar Be

Xi He (his Chinese name), took the material with him when he left China in 1905. (51) Subsequent research undertaken by Chinese Ren Er Bei, Pan Hui Zu, and Ye Dong; and the Japanese Lin Qian San and Pin Chu Jio Xung, has been fruitful. Recent published material shows that:

i) Ren Er Bei points out that these music scores belong to the end of the Tang Dynasty, because these music scores were written on the back of the Buddhist material which was noted in AD 933. (52)

ii) By comparing the scores with other ancient pieces (that were written for the Five-stringed Pipa), it was possible to deduce the former were specifically for the Crooked-neck Pipa. (53)

iii) These music scores were recorded in three individual sets of handwriting. Thus these music scores were intended to be played in three different tunings. (54)

iv) According to the Five-stringed Pipa scores, Japanese Lin Qian San discerned these unknown music scores, and wrote them down into western staff notation. The first was completed in 1957. (55)

v) During the 1980's, Chinese Ye Dong used his expertise in Chinese ancient musical notation to discover the rhythm of these music scores. (56) However, contemporary Chinese musicians have been unable to reproduce a satisfactory interpretation because of the limitation posed by the modern instrument. Other hindrances have been a lack of knowledge of the Tang music and unfamiliar performance techniques.

These music scores have been classified in three different parts, and each section has its own name, as follows:

First Part: (i) *Pin Neng*. (ii) *Yi Neng*. (iii) *Qing Bei Le*. (iv) *You Man Qu Zi* (slow tempo). (v) *You Qu Zi*. (vi) *Ji Qu Zi* (fast tempo). (vii) *You Qu Zi*. (viii) *You Man Qu Zi* (slow tempo). (ix) *Ji Qu Zi* (fast tempo). (x) *You Man Qu Zi* (slow tempo). (57)

Second Part: (i) *Fu Ti*. (ii) *Qing Bei Le*. (iii) *You Man Qu Zi*

Xi Jiang Yue (slow tempo). (iv) *You Man Qu Zi* (slow tempo).
 (v) *Man Qu Zi Xin Shi Zi* (slow tempo). (vi) *You Man Qu Zi Yi*
Zhou (slow tempo). (vii) *You Ji Qu Zi* (fast tempo). (viii)
Shui Gu Zi. (ix) *Ji Hu Xiang Wen*. (x) *Chang Sha Nu Yin*. (58)

Third Part: (i) *Fu Ti*. (ii) *Se Jin Sha*. (iii) *Ying Fu*. (iv) *Yi*
Zhou. (v) *Shui Gu Zi*. (59)

The following information can be provided from these ancient scores.

i) These Pipa scores used a simplified character notation which borrowed and reformed from other Chinese traditional character notations. The Tang Pipa character notation is as follows:

String No.	Fret No.	1	2	3	4
	O. S.				
1	⊥	ハ	丨	ㄥ	ㄥ
2	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ
3	ㄥ	ㄥ	+	ㄥ	ㄥ
4	—	ㄥ	ㄥ	ㄥ	ㄥ

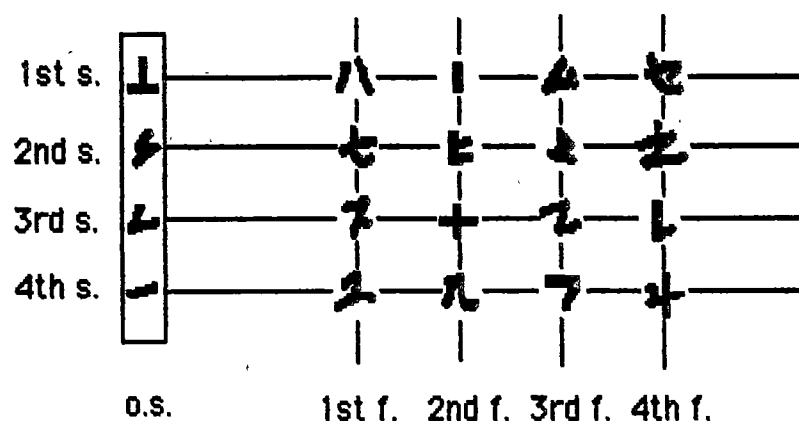
The rhythm mark: ● = up-beat, □ = down-beat, T = pause,
 O.S. = open string,

This music notation only recorded the positions of the open string and fret. It did not record the pitch and note. In other words, twenty simplified characters indicate twenty different positions which include four open strings, and sixteen positions in frets (four frets in four strings, $4 \times 4 = 16$), as follows:

1st s. = First String
 2nd s. = Second String
 3rd s. = Third String
 4th s. = Fourth String

1st f. = First Fret
 2nd f. = Second Fret
 3rd f. = Third Fret
 4th f. = Fourth Fret

o.s. = Open String



It is important to know what tuning is used in each particular piece of music, otherwise the key for understanding these scores is lost. According to the historical records, twenty eight kinds of tuning were used by Crooked-neck Pipa players in the Tang Dynasty, so that each simplified character in this notation may have more than twenty kinds of interpretation. (60) When the particular tuning techniques were fully understood then the Tang Pipa music score could be translated into western staff notation correctly.

ii) The majority of pieces are quite brief whilst *Chang Sha Nu Yin* in the second part and *Shui Gu Zi* in the third part are somewhat longer in duration.

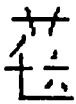
iii) These music scores were limited by an eleventh in the range. Two different scales were used. First ten music scores mostly constructed using a six notes scale, whilst the remaining fifteen scores were based on a seven notes scale. (61)

vi) There are some close relationships between Tang Pipa scores and the Tang Da Qu. Da Qu is an ancient music form of song and dance. The Crooked-neck Pipa was the main accompanying instrument played in Da Qu ensembles. Tang Pipa scores may have originated from the music of Da Qu. The evidence for this is the names of these twenty-five music scores concerning the different tempo, such as slow tempo, fast tempo, slow tempo again, and fast tempo again, were thought to have been used in Da Qu music.

As noted above, the Crooked-neck Pipa had four frets and four strings. When players plucked the Pipa in the ensembles, they had to change Pipa tuning and fingering frequently, in order to follow the changes of the key. Gradually, the modulation in the Crooked-neck Pipa as an ancient complex technique was developed. Many historical records mentioned this situation, as sometimes a player modulated a piece into another key to show his excellent techniques. Sometimes, the ability of Pipa modulation was a standard to be compared by the ancient poets. (62) Actually, the frequent changes in tuning and fingering showed some complex relationship between four frets and four strings. The frequent tuning changes made many new notes appear, and made it possible to develop this special ancient technique. The appearance of Tang Pipa notation was based on this particular phenomena.

In the meantime, two other ancient Chinese character notations were developing.

i) The Qin notation was used by players of the Qin. The Qin was an ancient plucked instrument. At that time, Qin notation was undergoing considerable changes from the original Qin character notation. (63) It was simplified and abridged. The following example highlights the principle.



This word is adapted by combining two simplified Chinese characters and a number, and indicates how to play one note, using the right and left hands.

十 = 十 = Open String.

扌 = 扌 = The thumb of the right hand plucked outwards.

六 = No. 6 = Indicates that the thumb plucked the sixth string.

This form of notation indicates the fingering to be used for the left and right hands. It does not record the pitch and note to be used. For example: (64)



Qin Notation: 𪛗 𪛘 𪛙 𪛚 𪛛 𪛜 𪛝 𪛞 𪛟 𪛠

ii) The *Gang Che* notation was used before the Tang Dynasty. It also appears that in the earlier time, *Gang Che* notation included some simplified characters to record fingering of wind instruments. This notation was gradually changed to record the note and pitch in the Ming Dynasty (about the fourteenth century). It then developed greatly. (65)

The Tang Pipa notation evolved from these traditional character notations. In the beginning, it was a simple basic notation. The idea of abbreviating the notation proved successful because it overcame older more complex patterns. The players need only to remember twenty simplified characters which show the frets' and open strings' position. Players did not have to be concerned with how many times the tuning was to be changed, or how many new notes occurred. However, it became apparent in time that there were deficiencies in this abbreviated style. As more frets were gradually added to the Crooked-neck Pipa, twenty characters were not enough. The ancient musicians then faced two choices, either to make more characters to accommodate this extra notation, or to change to another. Eventually, the Tang Pipa notation was abandoned. This may account for the small quantity of scores written for the Crooked-neck Pipa being handed down. The earliest completed works of the Pipa were written in *Gang Che* notation, first appearing in 1818.

Only some names of the Tang Pipa music were recorded in the historical material and Tang poetry, for example, *Dao Tiao Liang Zhou*, *Liu Me* and *Yo Lun Pao*. However, the music was lost.

Ji Yi Si mentions that "... Wang Wei, a professional scholar, performed the Pipa very well. The Duke Qi introduced him to the princess, and Wang Wei played a new piece in the Pipa, which was called *Yo Lun Pao*." (66)

The Miscellanies of Yue Fu reports that "... *Liang Zhou*, a piece of Pipa music originated from an area named Liang Zhou. It was played in the key of Zhen Gong. Kong Kun Lun changed into the Key of Yu Chen Gong, so that this piece was still called *Yu Chen Gong Diao*." (67)

Bai Ju Yi claimed two names for the Crooked Neck Pipa's piece in his poem *The Movement of the Pipa* in the ninth century AD, as follows:

She plucked *Yi Shen* first,
then changed to *Liu Me*. (68)

THE FRESCO, CARVED STONE AND POETRY OF THE TANG DYNASTY

Historical art, artifacts and poetry indicate the popularity of the second type of Pipa. Some examples are to be found in frescos, carved stone and Tang-poetry

- i) A fresco in Dun Huang from the Sui Dynasty (AD 581 - 618) depicts the Crooked-neck Pipa. (69)
- ii) A fresco in Dun Huang from the Sui Dynasty depicts the Five-stringed Pipa. (70)
- iii) A tri-coloured glazed pottery from the Tang Dynasty (AD 618 - 907) shows the Crooked-neck Pipa. (71)
- iv) A fresco in Dun Huang from the Tang Dynasty depicts the Crooked-neck Pipa and the Ruan Xian. (72)
- v) A fresco in He Se Er from the Tang Dynasty depicts the Six-stringed Pipa. (73)

Although the illustrations in the art works depicting the instruments may not be completely reliable as some degrees of artistic license may have been employed. It is clear that the Pipa played a significant part in the cultural life of the Sui and the Tang Dynasties.

In summary, the following conclusion can be made with regard to the second type of Pipa: the Crooked-neck Pipa and the Five-stringed Pipa became more popular than the first type of Pipa in the Sui and the Tang Dynasties, and that Crooked-neck Pipa notation was used in the Tang Dynasty. However, this particular notation and the Five-stringed Pipa gradually disappeared from China, with the Crooked-neck Pipa continuing to be used. The Crooked-neck Pipa subsequently developed into the Classical Pipa.

CHAPTER FOUR

THE DEVELOPMENT OF THE CLASSICAL PIPA

From the time Chinese traditional music and the music of the Western Region came together, the two types of Pipa influenced each other with some exchanging and blending of cultures occurring. The Five-stringed Pipa disappeared in the tenth century AD, and, with reference to the first type of Pipa, the name Ruan Xian appeared increasingly frequently in the seventh century AD. Further the Crooked-neck Pipa developed significantly, and became the precursor of the Classical Pipa.

THE PIPA IN THE TANG DYNASTY (AD 618 - 906)

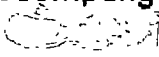
i) The earliest change was reported in *Tang Dian* from the Tang Dynasty. Du You began to write this book in AD 766, and completed it in AD 801. He mentions that "... usually, the players used the plectrum to pluck the Pipa, but Pei Shen Fu played the Pipa with his fingers, for example in the piece known as *Feng Su Tang*." (1) It is generally believed that the plectrum originated from the Western Region with the second type of Pipa. The plectrum was then accepted in Chinese music, as the Yue Qin is plucked with the plectrum. The performance method of the second type of Pipa was influenced by the traditional Chinese method of plucking instruments with the fingers.

ii) It seems that more frets were gradually added in the Crooked-neck Pipa in the Tang Dynasty. Evidence for this is indicated by a Tang painting *Zhi Sheng Guang Fa Wu Xing Tu*. An English scholar, A. Stein took this painting with him when he left China. (2) In this illustration, three smaller frets were added in the belly of the Crooked-neck Pipa. (3)

iii) Several experimental changes occurred. As had been mentioned previously, the plectrum, string and neck of the Pipa were made out of different materials.

The principle aspect involving change in this early period was that the Crooked-neck Pipa and the Five-stringed Pipa began to be frequently played in instrumental ensembles.

THE PIPA IN THE SONG DYNASTY (AD 996-1279)

The Record of the Song Dynasty reports that the musical organization Jiao Fon was established in the palace in AD 960, and 351 musicians gathered in Jiao Fon. (4) Wu Zi Mu mentions in his book *Meng Liang Lu* that "... the first Pipa player entered the palace, and performed a solo at a banquet. After playing, he was awarded five *Lang* [Chinese money measure in the ancient times] and five *Pi* [Fabric measure], whereas the Fang Xiang [a percussion instrument] player was awarded only three *Lian* and three *Pi*, by the Emperor." (5) This record indicates that the percussion instrument used to be an accompanying instrument for the solo Pipa during the Song Dynasty.  *Wu Lin Jiu Shi* reports that "... when the Emperor began his fourth cup of wine, the player plucked *Lang Live For the King* on a jade peg Pipa. When the Emperor had his eleventh cup of wine, the player performed *Lang Live is the Same as the Sky* on the Pipa." (6)

According to the historical records the court orchestra had ten Pai Bans (percussion instrument), fifty Pipas, two Kong Hous, two large drums, two Jio drums and two hundred Zhang drums. *Du Cheng Ji Sheng* mentions that "... the court music was classified into thirteen sections, and the Pipa made up one of those. Every section had a leader who was called the first player." (7) During the south Song Dynasty (AD 1127-1279), only eight players remained of the Pipa section. (8)

In the Song Dynasty, the names of several Pipa players were recorded by *Wu Lin Jiu Shi*, such as Wang Zun Mai, Zhao Chang Zu, Duan Cun Shan, Wu Liang Pi, Jiao Jin, Duan Ji Zu, Hu Yong Nian, Xie Shen Ze, Hao Shi Ying, Cao You Guo, Yu Da and Hao Zun Min. (9)

Several paintings from the tenth century AD to the thirteenth century AD indicate the use of the Pipa in the ensembles, which were as follows:

- 1) A painting from the Five Dynasties (AD 907 - 960) depicts the Crooked-neck Pipa. (10)

- ii) A painting from the Song Dynasty depicts the Crooked-neck Pipa and the Five-stringed Pipa (11)
- iii) A painting from the Song Dynasty depicts the Crooked-neck Pipa. (12)
- iv) A fresco from the Song Dynasty on a grave in He Nan Province depicts the Crooked-neck Pipa. (13)
- v) The Crooked-neck Pipa player in a Song painting reprinted in the Ming Dynasty (AD 1368 - 1644). (14)

It has been argued that the fifteen-fretted Pipa appeared before the fourteenth century AD. Chen Nong, a scholar in the Qing Dynasty (AD 1644 - 1911), states this in his book *The Research of Shen Lu*. He writes, "... a sixteen characters notation used in the Song Dynasty, one character indicating the position of the open string, and the fifteen other characters showing the positions of the frets. In my point of view, the fifteen-fretted Pipa must have been used in the Song Dynasty, and was different from the modern Pipa." (15) It is generally believed that Chen Nong's research was confused with the Crooked-neck Pipa and the Ruan Xian, for he did not quote adequate historical sources to prove this clearly in his book. The historical material indicates that the Classical Pipa had fourteen frets (four large frets and ten smaller frets) in the nineteenth century AD. It would have been impossible to have added fifteen frets to the Pipa in the Song Dynasty. (AD 990 - 1279)

THE PIPA IN THE YUAN DYNASTY (AD 1279-1368)

Chinese drama and other forms of story-telling began to develop greatly during the Yuan Dynasty. The Pipa was influenced by this trend. Examples of this development are as follows:

i) A play representative of drama of the southern region was called *The Record of the Pipa*. Gao Ming composed it in about AD 1356. (16) It describes a lady, Zhao Wu Niang, carrying a Pipa as she sought her husband. She began playing the Pipa and singing, in order to make a living. Some librettists have translations of this music form as follows:

Jing: Which piece can you play?
How about *Ye Si Er*?

Zhao: No. I could not.

Jing: What about *Be Xiao Zi*?

Zhao: No. I can only play some pieces
about respecting the elders. (17)

ii) Xia Ting Zhi mentions in his book *Qing Lou Ji* that Yo Si Jie played the Pipa, and sang the songs herself. (18)

iii) Gu De Lu, a palace musician composed a piece called *Bei Ling Que* in the reign of Emperor Yuan Shi Zu around the end of the thirteenth century AD. It was played by an ensemble, and also by several solo instruments, such as the Pipa, Zheng and Kuon Hou. (19) The music portrayed a number of Bai Ling Que, which were large birds that swooped over the pasture in the cold winter, and dwelt in the forest. Some poets have been influenced by this piece of music. The following poem was written by Zhang Yu in the Ming Dynasty (AD 1368 - 1644).

Learn Pipa Playing From An Old Man

All time that playing passed by.
Remember the meaning
while fingering decline.
"Only one time *Bei Ling Que* was enough."
Suggest I.
Since the Yuan Dynasty has died. (20)

From this piece of poetry, one can guess that *Bei Ling Que* was played with fingers rather than the plectrum.

iv) In the Yuan Dynasty (AD 1279-1368), another large piece for solo Pipa appeared, called *Hai Qing Seized the Swan*. Hai Qing, a vulture-like bird was used in hunting by Meng Gu royalty. *Hai Qing Seized the Swan* has been handed down to the present day.

v) Only a few players of the Pipa were recorded in the historical records of that time. For example, as recorded in contemporary records, Madama Li, a palace Pipa player, was sent there when she was young. After thirty-five years, she went back home as a result of sickness [in AD 1318]. (22)

THE CLASSICAL PIPA IN THE MING (AD 1368 - 1644) AND THE QING (AD 1644 - 1911) DYNASTIES

This present study lacks enough material to understand clearly the process by which the Pipa evolved into its classical shape. The historical material indicates that this process was completed around the fourteenth century AD. Evidence for this conclusion includes the following:

- i) A valuable authentic Pipa from the Ming Dynasty (AD 1368-1644). (23)
- ii) A woodcutting from the Ming Dynasty. (24)
- iii) A painting in the first complete works of the Pipa in AD 1818. (25)
- iv) Two photographs from the nineteenth century. (26)
- v) A Pipa from the end of the nineteenth century. (27)

By comparing the Crooked-neck Pipa and the Classical Pipa, it can be seen that many changes have appeared in the Classical Pipa. These changes will now be discussed.

1) Addition of Frets

The Pipa from the Ming Dynasty indicates the addition of frets. It has four large frets and nine smaller frets. A tenth smaller fret was added in the early nineteenth century, as seen in a painting in the first complete works of the Pipa. This book was called *Secret Score of Southern and Northern Scholarship of the Pipa* (1818). The following diagram compares the position of frets between the Ruan Xian and the Classical Pipa.

Classical Pipa

Ruan Xian					Ming Pipa					Qing Pipa				
4 3 2 1					4 3 2 1					4 3 2 1				
1					1					1				
2					2					2				
3					3					3				
4					4					4				
5					5					5				
6					6					6				
7					7					7				
8					8					8				
9					9					9				
10					10					10				
11					11					11				
12					12					12				
13					13					13				
14										14				
Fret No.					Fret No.					Fret No.				

The position of frets of the Classical Pipa can be divided into two sections: (1) from open string to the tenth fret; and (2) from the tenth fret to the fourteenth fret. There are two kinds of interval relationships between different frets in section (1) and (2). The minor and major second were used in section (1), and the three-quarter-tone was used in section (2). Professor Yang Yin Liu pointed out that "... the ancient Chinese temperaments and scales influenced the position of frets on the Pipa." (28) The result of Yang's research is as follows:

i) Three different temperaments have been used for Chinese traditional instruments: the *Chun* temperament; *San Fen Sun Xi* temperament and *Ping Jun* temperament. A question arose as to how to arrange the position of frets on the Pipa, in order to accompany such varied instruments making up the ensembles. The Pipa frets, in addition, had never been changed to the crooked shape to suit different temperaments.

ii) As referred to section (1), the *Ping Jun* temperament was mainly chosen by Pipa players of the time.

iii) Since western music was introduced to China, western equal temperament has been widely used. However, the three-quarter-tone was retained in the music for many local dramas, folk-songs and instrumental combinations. Sometimes, Pipa players used special techniques of the left hand in order to make this charming three-quarter-tone on the Contemporary Pipa. (29)

2) Contraction of Body

The body of the Classical Pipa was thinner than that of the Crooked-neck Pipa. It is believed that this change took place following the addition of more frets, in order to control the Classical Pipa more efficiently.

3) Stabilization of Tuning

Six different kinds of tuning were used in the first complete works of the Pipa (1818), and more than ninety per cent of the pieces of music contained in this volume were tuned to A d e a. (30)

The Pipa players' ability to modulate seems likely to have been more restricted, since the Classical Pipa as an accompanying instrument was used in the orchestras and ensembles of drama and other forms of story-telling. The fixed tuning (A d e a) was changed to suit the different choice of keys of the singers (see diagram below). This situation remained until the 1950's.

Tuning of the Pipa				Key
G	c	d	g	C or F
G [#]	c [#]	d [#]	g [#]	C [#] or F [#]
A	d	e	a	D or G
A [#]	d [#]	e [#]	a [#]	D [#] or G [#]

4) External Form

The Crooked-neck Pipa had magnificent decorations in the Tang Dynasty. By the nineteenth century, most of these decorations have disappeared.

5) Strings

Tai Zhen Wei Zhuan of the Ming Dynasty states that Wan Zi's Pipa strings were made of silk, and were called the *Green Ice Strings*. (31) The veins strings and the skin strings had been used in the Crooked-neck Pipa, but these were replaced by the silk string - the Chinese traditional material for strings on

musical instruments.

6) Performance Position

Chinese Musicologists do not have sufficient material to determine when the original horizontal position was changed into a vertical position. The earliest evidence is identified from a woodcutting from the Ming Dynasty, called *Twelve Female Celestials in the Heaven*. Wang Jin made it in AD 1428. In this woodcutting, a lady played the Classical Pipa in an almost vertical position. However, the modern position in which the Pipa is held is a fraction more vertical than this. It is understood that this particular change occurred gradually over a long period.

Han Shu De and Chang Zhi Nian, two recent music teachers in China thought that this change may have occurred in the ninth century AD, (32) and their evidence for this came from a sentence of a Tang-poem, as follows:

Thousands of calls for her appearance,
up-holding a Pipa she half hides her face. (33)

Bai Ju Yi, (AD 772-846) composed this poem, and described a sorrowful lady and her excellent technique in the Crooked-neck Pipa.

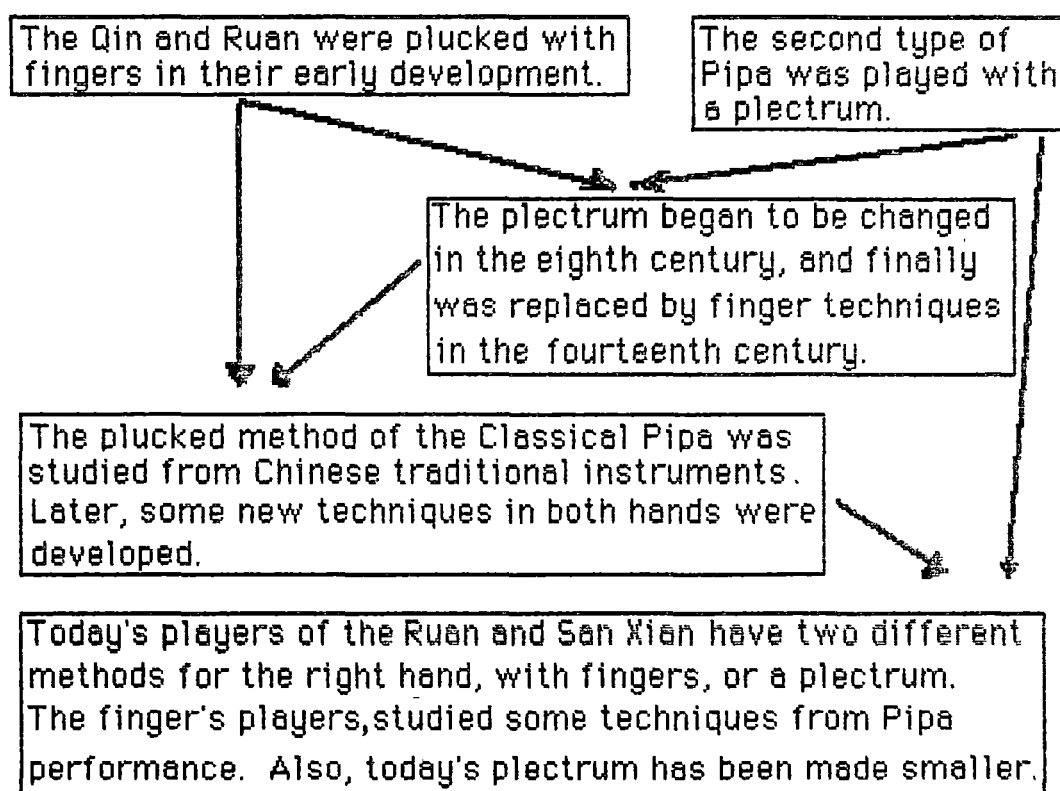
The modern vertical position could sometimes hide half of the face of the Pipa player. This particular change did not seem to have occurred in the ninth century AD, the only evidence being the above sentence from a Tang-poem. It is obvious from the description by the poet himself that this upright stance describes the moments before she began to play the Pipa, and even before she tuned the strings:

Thousand of calls for her appearance,
up-holding a Pipa she half hides her face.
She began to tune the strings,
and the beautiful sound then sprang out. (34)

Another interpretation of Bai Ju Yi's poem may be that this lady was shy, as when she went out, she still hid her face with the back of the Crooked-neck Pipa

7) Right Hand Techniques

Since the Classical Pipa was established, the use of the plectrum was discontinued, and was replaced by the use of the fingers. The Ming Pipa and Wang Jin's woodcutting clearly indicate this. According to a hand-written score of music which was copied from Yi Su Zi in AD 1792, this original notation had twenty-one fingering signs in the right hand, and ten fingering signs in the left hand. (35) This indicates that the basic fingerings had been established in the eighteenth century. The following diagram shows the relationship between the Pipa performance techniques and that of other plucked instruments.



THE CLASSICAL PIPA IN DRAMA AND OTHER FORMS OF STORY-TELLING

Chinese drama was a mixture of art-forms which was like a many sided mirror that reflected the results of many separate musical forms. Following this development, the Classical Pipa was used widely in many different orchestras and ensembles supporting Chinese dramas and other forms of story-telling. The following are some examples, to illustrate this situation.

i) Smaller Piece

The Smaller Piece was a form of story-telling. More than ten complete works of the smaller pieces were published at the end of the Ming Dynasty and the Qing Dynasty. Li Don mentions this in his book *The Record of Hua Fang in Yang Zhou* (1793) stating that the smaller piece used the Pipa, San Xian, Yue Qin and Tan Ban to accompany the singing. (36)

ii) Zhu Zhi Tune

The *Zhu Zhi* Tune was a popular musical form in southern China. *The Record of the Ming Dynasty* states that "... Xie Zhen liked the poem and song. One day, Zhao Wang invited him to a banquet. Zhao Wang ordered Madame Jia to pluck the Pipa for him. After ten pieces of the *Zhu Zhi* tune, Xie Zhen said, 'All these pieces of music came from the countryside. I would like to compose other poems for you.' Xie Zhen then sent fourteen new poems to Zhao Wang after the banquet day, and Madame Jia arranged new melodies for those poems." (37) This record indicates the relationship between Pipa music and folk songs, in that the players plucked the Pipa with singing. Sometimes, the song was transcribed as a Pipa solo piece.

iii) Xian Suo Tune

Chen Zi Long (AD 1606 - 1647) reports in the book *Yue Shi Bian* edited by Ye Meng Zhu that the player of the *Xian Suo*

tune was also the singer, who played the Pipa or San Xian as he sang. (38)

iv) Plucking with Storytelling

Plucking with Storytelling was a popular music form in southern China, and the Pipa was the main accompanying instrument. *Qing Pi Lei Chao* states that usually the Plucking with Storytelling was accompanied by the Pipa and San Xian. (39) Tian Nu Chen states in his book *Travelling in Western Lake* that many men and women studied the Pipa in Hang Zhou, they sang stories both from ancient and contemporary sources. (40) For example, Li Diao Yuan composed a piece of poetry in AD 1799 as follows:

Learned of the Pipa in Qian Tang,
Tao Zhen finished and the sun has gone. (41)

v) Kun Qu

Kun Qu is a form of drama, and was an important art-form from the sixteenth century to the nineteenth century AD. Li Kai Yuan (AD 1501 - 1568) mentions in his book *Ci Xue* that the Xian Suo [a general name for some plucked instruments] accompanied the singing. (42)

vi) Southern Drama and Northern Drama

Gu Qi Yuan (AD 1565 - 1628) states in his book *Qu Hua of the Palace* that before the time of Emperor Wan Li [AD 1573 - 1620] three or four singers sang, and instrumental players performed the Zheng, Qin, Pipa and San Xian as accompaniment at the banquets. (43)

THE CLASSICAL PIPA IN DIFFERENT INSTRUMENTAL ENSEMBLES

i) Xian Suo

Rong Zhai, a musician and scholar in the Qing Dynasty, recorded thirteen pieces of music, all of which were ancient, and studied with his teacher from oral instruction. (44) This book is called *Xian Suo Bei Kao*. It used *Gang Che* notation, has four-part scores for four different instruments, and some tunes were recorded into the ensemble scores.

ii) Shi Fan Gu and Shi Fan Luo Gu

These were two different ensembles which were both popular in Jiang Su province. The Classical Pipa was one of the instruments in these two ensembles. Qian Yong describes in his book *Lu Yuan Cun Hua* (the preface was written in AD 1825) that in June, 1809, he lived in the countryside near the Yuan Ming Palace. He learnt from outside that the court orchestra performed Shi Fan Gu. He thought the sound was beautiful. (45)

iii) Si Zhu

Si Zhu is an instrumental ensemble. It was popular in southern China after the nineteenth century AD. The Classical Pipa was played with other instruments in the ensemble, such as the Er Hu, San Xian, Yuan Qin, Di, Xiao, Sheng and some percussion instruments. According to the research of Wu Zhao, a number of traditional pieces of music were played by the Si Zu ensemble, in which *Yun Qing*, *Zhong Hua Liu*, *Leao San Liu* and *Man Lin Ban* were gradually arranged as Pipa music. (46)

iv) Southern Tune of Fu Jian Province

This tune was written for an ensemble and has a long history. The Pipa played Southern Tune as a main instrument in the ensemble. The Pipa structure was almost the same as the Classical Pipa, but it was still played in a horizontal position,

and the thumb of the left hand was still used as it was for the Crooked-neck Pipa. Its tuning was d g a d1. The *Lun*, a performance technique using the right hand, originated from the little finger. (47)

PLAYERS OF THE CLASSICAL PIPA

Many names of the Master-players are recorded in the historical records, such as Zhang Xiong, Cha Ding, Zhong Xiu Zhi, Li Jin Lou, Li Dong Yuan, Jiang Shi Feng, Jiang Shau Ren, Tang Ying Zeng, Yuan Ting Guo, Hua Wen Bin, Li Fang Yuan, Chen Mu Fu, Wang Jun Xi, Li Qi Quan, Li Shen Yong, Yi Su Zi and Ju Shi Lin. However, historical records on specific contemporary performers are often sketchy. Nevertheless, some detailed information is available about certain players:

i) Zhang Xiong

Li Kai Yuan (AD 1501 - 1568) mentions in his book *Li Xue* that Zhang Xiong was from He Nan and stood out among his fellows as a virtuoso. Before the concerts, he always changed the strings on his Pipa, then plucked them for a while until they were in shape, so that his performance was always successful. When he played *Seized the Swan*, the audience felt that the auditorium was full of the sound of the swan. (48)

ii) Zhong Xiu Zhi and Cha Ding

He Liang Zun reports in his book *Si You Zhai Cong Shua* in about AD 1566, "... Zhong Xiu Zhi was a Pipa Master in Zheng Yuan, and Cha Ding was a rich Pipa Master in Wei Zhou. One day, Cha sent a visiting card to Zhong in order to ask for an interview. Zhong's servant answered, 'Master Zhong would not see you, unless you call yourself a student of his.' Cha said, 'I only know his name, and I have never actually heard him perform live. If his technique is as perfect as people say, I

would like to study with him.' Zhong then played a piece on the Pipa at the back of the screen wall facing the gate. Cha was surprised with his excellent techniques, and asked him to study with him for a few months." (49)

iii) Li Jin Lou

Shen Bang writes in his book *The Miscellanies of Wan Shu* (AD 1593), "... Li Jin Lou was called No 1 in the Pipa. He used to be an officer serving in the army. After he had become blind in middle age, he often played the Pipa as a game. He was able to imitate different sounds with his Pipa, such as a place where the troops were trained with various sounds of drum, horn and shouting; or a discussion between two or three people; or some techniques which he studied from other instruments. Li Jin Lou died in AD 1588." (50) Shen De Fu (AD 1578 - 1642) states in his book *Wan Li Ye Di Bian* (the preface was written in AD 1606) that "... Li Jin Lou practiced hard, and even while sleeping, he still plucked on the quilt. Time after time, his quilt was damaged because of this." (51)

iv) Li Dong Yuan, Jiang Shi Feng, Jiang Shau Ren and Tang Ying Zeng,

Wang You Ding (AD 1589 - 1662) writes a biography of Tang Ying Zeng, a Master in the Pipa, in which he mentions three other players: Jiang Shau Ren, Jiang Shi Feng, and Li Dong Yuan. Wang states that he met Tang Ying Zeng in AD 1648, when Tang was more than sixty years old. Several solo Pipa works were quoted, among them *Eighteen Beats of Hu Jia*, *Frontier Fortress*, *Missing in Autumn's Dong Lake*, and *Chu Han*. (52)

v) Yuan Ting Guo

Wu De Xuan (AD 1767 - 1840) reports in his book *Renewed Record of Chu Yue Lou* that "... Yuan Ting Guo was born in Wu Xi, and has excellent techniques in the Pipa. He composed a piece of music for the Pipa." (53) Qian Yong (AD 1759 - 1844) states in his book *Lu Yang Cun Hua* that Yuan Ting Guo's music

was traditional, as can be seen in his works, *Yu Lun Pao*, *The Wild Goose in Autumn's River* and *The Moon Rising*. (54)

vi) Hua Wen Bin (AD 1764 - 1859)

Hua Wen Bin was born in Wu Xi, and became a professional scholar, who composed many pieces of poetry. He wrote several books on medicine, and used to work as a doctor. Hua also played the Pipa and the Qin. He published his first complete works for the Pipa in AD 1818, and he advanced regular fingering signs. (55)

vii) Li Fang Yuan

Li Fang Yuan was a businessman, as well as a scholar and musician, who had a good education from his family. He published another complete works for the Pipa (the preface was written in 1895), and he was the first to publish a number of ancient pieces of music. (56)

MUSICAL ACHIEVEMENTS OF THE CLASSICAL PIPA

More than one hundred traditional pieces of music were handed down to the twentieth century from two previous centuries. The following diagram shows this situation.

(C) = copied time
(P) = published time
(Pre) = preface's time

Time	Publisher	Amount	Book's Name	Notation
AD1762 (C)	Yi Su Zi	8 ancient pieces 6 pieces of that time.		<i>Gang Che</i>
AD1818 (P)	Hua- Wen Bin	7 larger pieces 62 smaller pie- ces.	<i>Secret Scores of Sou- thern and Northern Scholarship on the Pipe</i>	<i>Gang Che</i>
AD1895 (Pre)	Li- Fang Yuan	13 larger pieces 8 smaller pie- ces.	<i>Thirteen Large Pieces of Southern and Nor- thern Scholarship</i>	<i>Gang Che</i>

Usually, the traditional pieces of music for the Pipa were classified into two types: the fighting music and the expressive music. Sometimes, these pieces of music were divided into two forms, these being the large piece and the smaller piece. (57)

As has been previously pointed out, the fingering signs used in the eighteenth century, and various performance techniques in both hands have been recorded. The early fingering signs were influenced by the Qin fingering signs. The following diagram compares early fingering signs with present ones. (58)

abbreviations used:

Pre. = Present

Yi = Yi Su Zi

Hua = Hua Wen Bin

Li = Li Fang Yuan

Pie. = Piece or Pieces

T. = Thumb

I. = Index finger

M. = Middle finger

R. = Ring finger

S. = Small finger

Five F. = Five fingers

O. S. = Other Signs

STRING MARKINGS

Time String	Present Day	Hua Wen Bin in AD 1818	Li Fang Yuan in AD 1895
First String	1	子	子
Second String	2	中	中
Third String	3	𠂇	𠂇
Fourth String	4	𠂇	𠂇
Open String	()	𠂇	𠂇

LEFT HAND

Pre.	Yi	Hua	Li
•	人	行	𠂇
↔		𠂇	𠂇
ㄥ	ㄥ	巾	𠂇 or 巾
ㄣ	包	文	𠂇 or 𠂇
ㄣ	厂	丁	丁 or 太
ㄣ		才	𠂇
→		卜	主
ㄣ		𠂇	立
ㄣ			
ㄣ			
ㄣ		上	上

Pre.	Yi	Hua	Li
o		𠂇	𠂇
ㄣ		𠂇	𠂇
上		𠂇	甲
𠂇		𠂇	𠂇 or 𠂇
𠂇		𠂇	
𠂇		𠂇	
ㄣ		𠂇	𠂇
ㄣ			
ㄣ			
𠂇		[合]	𠂇
𠂇		p	p

RIGHT HAND

Finger	Pre.	Yi	Hua	Li
I. F.	↘	ㄣ	□□	□□
	ㄥ		ㄨㄨ	ㄨㄨ
	ㄨ			
	ㄨ		ㄣ	ㄣ
	ㄣ	ㄣ		
	ㄣ		臣	
Thumb	ノ		ノ	才
	ㄥ		ㄨㄨ	ㄨㄨ
	ㄨ			
	ㄨ		帶	才×

Finger	Pre.	Yi	Hua	Li
Thumb	ㄣ	丁	ㄣ	ㄣ
	↓		ト	
M. F.	ㄣ			
	ㄣ			
T. & I.	ㄣ	ㄣ	ㄣ	ㄣ
	ㄣ		府	广
	ㄣ		口	
	ㄣ			
	ㄣ			
	ㄣ	≡		玄

Finger	Pre.	Yi	Hua	Li
I. & M.	ㄣ			
	ㄣ			
I. M. T.	ㄣ			
	ㄣ			
	ㄣ			
	ㄣ			
I. M. R. S.	ㄣ			
	ㄣ	ㄣ	帶	ㄣ×
Five F.	ㄣ		ㄣ	ㄣ
	ㄣ	○	合	丰

Finger	Pre.	Yi	Hua	Li
Five F.	ㄣ	ㄣ	ㄣ	ㄣ
	ㄣ		ㄣ	
	ㄣ			
	ㄣ			
	ㄣ		ㄣ	
	ㄣ		ㄣ	ㄣ
	ㄣ		ㄣ	ㄣ
	ㄣ		ㄣ	ㄣ
	ㄣ	ㄣ	ㄣ	ㄣ
	ㄣ	ㄣ	ㄣ	ㄣ

Finger	Pre.	Yi	Hue	Li
Five F.	𠂔—			𠂔
	𠂔—		𠂔	
	𠂔—		𠂔	
O. S.	L		白	白
	K		且	且
	*		卜	卜
	卜			
	𠂔			
	𠂔			

Six different tunings were used in the first complete works of the Pipa: (59)

Amount		Gang Che Notation	Staff Notation	The Key's Name
81 Pie.	93.1%	合 上 尺 合	A d e a	正 Key
2 Pie.	2.3%	合 四 尺 合	A b e a	正 宫 变 Key
1 Pie.	1.15%	合 尺 合 合	A e a a	正 宫 变 Key
1 Pie.	1.15%	四 尺 工 尺	B e f* b	六 Key
1 Pie.	1.15%	合 上 尺 工	A d e f*	正 宫 转 Key
1 Pie.	1.15%	上 合 四 尺	c a b c 1	尺 Key

According to some historical records, a number of traditional pieces of Pipa music have been lost, such as *Chan Xi Yin*, *Eighteen Beats of Hu Jia*, *Frontier Fortress*, *Missing in Autumn's Dang Lake*, *Chen Sun Tune* and *Ne Zha Tune*. (60)

Most composers' names have been lost, and the reason is complex. On the one hand, a great piece of music was rearranged by different Pipa players, generation after generation. On the other hand, the musicians did not hold a recognized position in society. Although in about AD 1895, Li Fang Yuan added some composers' names in his complete works of the Pipa. Professor Yang Yin Liu has pointed out that there is no evidence to prove the authenticity of authorship regarding these names. (61)

THREE TRADITIONAL PIECES FOR THE CLASSICAL PIPA

The present study will look at three traditional pieces of Pipa music, which will serve to illustrate the characteristics of music for the Classical Pipa.

Ambush From Ten Sides *Ba Wang Loses the War* *The Pipa in Xun Yang*

1) *Ambush From Ten Sides*

There were many wars between Liu Bong (Han army) and Ba Wang (Chu army), and in this long struggle one of most decisive moments came in 202 BC at Gai Xia. Liu Bong's forces used a battle formation which was called "ambush from ten sides" to obtain final victory, and Ba Wang took his own life. Many historical records reported this fact, such as Si Ma Qian's *Historical Record* in the Han Dynasty (206 BC - AD 26). Two traditional pieces of Pipa music described this war, which were published in the *Secret Score of Southern and Northern Scholarship*

For the Pipe by Hua Wen Bin in AD 1818. The earliest record of this music appears in Wang You Ding's (AD 1589 - 1662) *The Biography of Tang Ying Zeng*. He states that "...Tang performed a piece of music which was called *Chu Han*. When the music was imitating the decisive battle between the two armies, the sound was in an impassioned tone," and Wang You Ding was afraid that "...the house would collapse from this." (62)

According to the score which was played by Li Ting Song (AD 1906 - 1976), *Ambush From Ten Sides* has thirteen sections, and each section has its own name, which can be divided into three parts, as follows: (63)

Before the Battle

- 1) Military Camp
- 2) Martial Music
- 3) Tactical Positioning
- 4) Formation Moving
- 5) Dispatching of Troops

The Battle in Process

- 6) Ambush
- 7) Smaller Battle in Ji Ming Mountain
- 8) Larger Battle in Jiu Li Mountain

Final Victory

- 9) Ba Wang Loses the War
- 10) Takes His Own Life
- 11) Victory of the Han Army
- 12) Generals Contend Contribution
- 13) Return to Camp

In this traditional piece of music, the music form was arranged according to the stages of the battle, and it was classed as fighting music.

Section (1): It was introductory music, and the atmosphere was tense. The sounds from the drum, horn and gun appeared consecutively; as a portent of the great war to come. *Fa Sao* and

Lun, two Pipa techniques in right hand, were used and heightened to create a dramatic effect. This is shown as follows:

1) Military Camp

$\text{♩} = 60$



ff

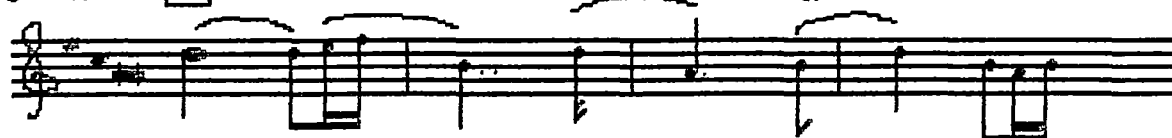


$\text{♩} = \text{Tempo Free}$

Sections (2), (3), (4), and (5): Four different techniques were used in each section. The music developed gradually, and the melody of section (3) was based upon the tune of section (2).

2) Martial Music

♩ = 48

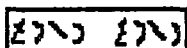


mf



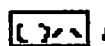
3) Tactical Positioning

♩ = 76

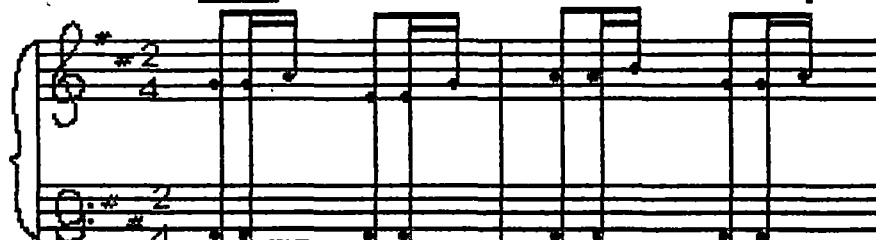
f
1
(4)

4) Formation Moving

♩ = 44



accel poco a poco



5) Dispatching of Troops

$\text{♩} = 60$ < > tr accel poco a poco

The musical score for 'Dispatching of Troops' is written for piano in 2/4 time. It features a treble and bass staff. The tempo is marked as quarter note = 60. A dynamic marking of *f* (forte) is present. A trill ornament is indicated above the first measure. The tempo instruction 'accel poco a poco' is written above the staff. The score consists of a single line of music with a long arrow pointing to the right, indicating it continues.

Sections (6), (7) and (8): These three sections make up the main part in this piece of music. Sections (6) and (7), each have their own musical motive, which began slowly and then increased in speed. *Sha*, a special technique of the left hand was used in section (7), in order to imitate the sound of a sabre striking. The melody of section (7) came from section (2).

6) Ambush

The musical score for 'Ambush' is written for piano in 2/4 time. It features a single staff with a treble clef. The score includes various musical notations such as slurs, accents, and trills. A trill ornament is indicated above the first measure. The score ends with a measure marked with a circled number (3). A long arrow points to the right, indicating it continues.

7) Smaller Battle in Ji Ming Mountain

$\text{♩} = 92$

The musical score for 'Smaller Battle in Ji Ming Mountain' is written for piano in 2/4 time. It features a single staff with a treble clef. The tempo is marked as quarter note = 92. The score includes various musical notations such as slurs, accents, and trills. A trill ornament is indicated above the first measure. The score consists of two lines of music, each ending with a measure marked with a circled number (4). A long arrow points to the right, indicating it continues.

In section (8), the music reached its peak. The Pipa performance techniques, *Fa Sao*, *Lun*, *Jiao Xian* and *Tui Le*, using both hands, were employed to describe the final battle. The sound of striking weapons continued. Then suddenly, a short and quiet melody appeared, imitating the Xiao's playing, which was a traditional Chinese wind instrument. Historical records show that after the Han army had encircled the Chu army, they were ordered to sing some Chu local songs, and play the Xiao, in order to make the Chu troops homesick. (64) Then the sound of abandoning the weapons appeared. Finally, stronger shouting indicated that the Han army had won this great war.

B) Larger Battle in Jiu Li Mountain

(Xiao's sound)

Sections (9) and (10): the low-spirited music depicted that the hopes of Ba Wang were defeated, and he took his own life on the bank of Wu river. The music then changed to excitement in sections (11), (12) and (13). The melody was developed from two folk-tunes, such as *Wu Shen Fu* and *Han Dun Shan*.

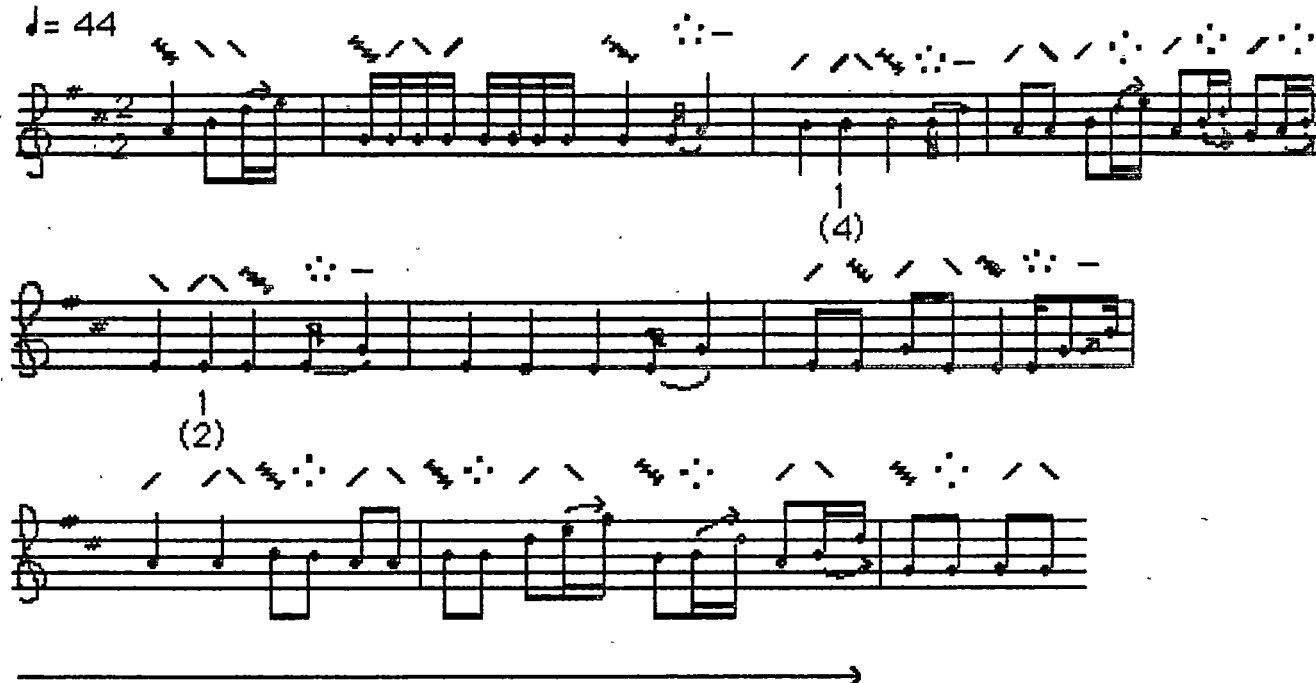
The Pipa's tuning is A d e a. (65)

ii) *Ba Wang Loses the War* has sixteen sections. It also can be divided into three parts.

Section (1) is introductory music. The melody of section (2) as a main melody was changed and developed to be incorporated into all sections.

2) Military Camp

♩ = 44



The more brilliant sections are section (10) Chu Song, and section (11) Say Good Bye. *Lun*, a Pipa performance technique suddenly decreases the tempo, and a tragic melody describes the bidding of farewell between Ba Wang and his lovely concubine

虞

The Pipa's tuning is A B e a. (66)

The performance techniques used in *Ambush From Ten Sides* are more difficult than those of *Ba Wang Loses the War*, and earlier Pipa teachers always required their students to study *Ba Wang Loses the War* first.

iii) *The Pipa in Xun Yang*

There was a manuscript copy of this piece of music for solo Pipa in AD 1875. This copy was called *Flute and Drum in the Setting Sun's Time*. It had seven sections. In about AD 1895, this piece was published for the first time by Li Fang Yuan. It had ten sections, and each section had its own name. In 1925, this piece of music was adapted for the Chinese orchestra. Its name was *Moon, Flower and River in Spring Evening*. (67) The title was used for both the Pipa solo version, and the purely orchestral version, up until the present day.

This piece of music is expressive music, and the Pipa's tuning is A d e a. (68)

Section (1) is introductory. The tempo is free. Section (2) follows section (1) closely. The melody of section (2) as the main tune is changed and developed several times, as follows: (69)

The image displays a musical score for ten sections, numbered 3) through 10) on the left margin. Each section is represented by a single staff of music. The staves are arranged vertically, with section 3) at the top and section 10) at the bottom. The music is written in a Western staff notation with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. A long horizontal arrow at the bottom of the page points to the right, indicating the progression of the music.

In summary, the following conclusions can be made that the process of the Crooked-neck Pipa changing into the classical shape was completed around the fourteenth century AD. Up to the nineteenth century AD, a wealth of traditional Pipa music was accumulated. More than one hundred traditional pieces of Pipa music were handed down to the present day from the two previous centuries, and the first complete works of the Pipa was published in AD 1818 by Hua Wen Bin.

CHAPTER FIVE

THE PIPA IN THE TWENTIETH CENTURY

The development of the Pipa in the twentieth century was greatly influenced both by Chinese folk music and western music of the eighteenth and nineteenth centuries.

The historical records indicate that western music was introduced into China during the sixteenth century. For example, two Italian musicians presented a clavichord to the governor of the Ming Dynasty during the reign of Emperor Man Li (AD 1573 - 1620); (1) *Continuation of Lu Lu Zhen Yi*, a book of palace records commented on the western staff notation in AD 1754, and mentions that "... this is an easy method to record music." As a result, some western scholars introduced the western staff notation to the musicians of the Qing Dynasty. (2) However, the real exchange between Chinese music and western music occurred towards the end of the nineteenth century. Gradually, the Classical Pipa developed into the contemporary shape, and the Pipa, an ancient instrument was given a new life.

TWO PERIODS IN THE DEVELOPMENT OF THE PIPA IN THE TWENTIETH CENTURY

According to the instrumental structure of the Pipa, the present study classifies the development of the Pipa in the twentieth century into two periods, these being the growth of the Classical Pipa, and the appearance of the Contemporary Pipa.

GROWTH OF THE CLASSICAL PIPA

In the early twentieth century, some changes occurred in the Pipa, but its structure still remained basically in classical shape.

a) Seventeen-Fretted Pipa

The Classical Pipa was increased to seventeen frets which included four larger ones, and thirteen smaller ones. *The Complete Works of Liu Tian Hua* recorded this situation. (3) The following

1860's

4 3 2 1

0

(1) - - - - -

1

2

3

4

(2) - - - - -

5

6

7

8

(3) - - - - -

9

(4) - - - - -

10

11

12

13

14

15

1870's

4 3 2 1

0

(1) - - - - -

1

2

3

4

(2) - - - - -

5

6

7

8

(3) - - - - -

9

(4) - - - - -

10

11

12

13

14

15

16

1920's

4 3 2 1

0 A

(1) - - - - - a[#]

1

2

3

4

(2) - - - - - d[#]

5

6

7

8

(3) - - - - - g[#]

9

(4) - - - - - a

10

11

12

13

(5) - - - - - d[#]

14

(6) - - - - - f

15

(7) - - - - - f[#]

16

17

Range: A - a 2

b) Different Performing Groups

By the nineteenth century, a wealth of traditional Pipa music had accumulated, and different performing groups were formed. These groups continued to develop in the early twentieth century. Usually, these groups distributed themselves in different areas. They took their names from these areas or from the name of a Master player. Also each group had its own representative pieces of music. Gradually each group had its own approach towards performing the traditional Pipa pieces. According to Wu Zhao's research in his book *The Chinese Musical History* (1983), the following applied: (4)

Different Groups	Concerning the Name	Main Player	Other Players
Hua Wen Bin Group	Hua Wen Bin was the name of a person.	Hua Wen Bin 1784-1859	Hua Ying Shan, Hau Zi Tong,
Ping Hu Group	Ping Hu was the name of an area in Zhei Jiang province.	Li Fang Yuan	Zhang Zi Liang, Zhu Ying, Wu Meng Fei,
Pu Dong Group	Pu Dong was the name of an area in Jiang Su province.	Ju Shi Lin, Chen Zi Jin, 1837-1891,	Ju Mao Tang, Ni Qing Quan, Shen Hao Chu,
Chong Ming Group	Chong Ming was the name of an area in Jiang Su province.	Shen Zhao Zhou, 1858-1930	Wang Dong Yang, Lu Ming Zhang, Jiang Tai, Fan Zi Yun, Shi Song Bo, Huang Ting Xiu,
Wang Yu Ting Group	Wang Yu Ting was the name of a person.	Wang Yu Ting, 1872-1951	Li Ting Song, Sun Yu De,

c) Pipa Players

The following diagram shows the situation of main players of the Pipa in the early twentieth century.

Z.Shen (C.G.) = Shen Zhao Zhou (Chang Ming Group)

T.Wang (P.&P.G.) = Wang Yu Ting (Pu Dong and Ping Hu Groups)

C.Shen (P.G.) = Shen Hao Chu (Pu Dong Group)

B.A. = A Bian

H.Liu = Liu Tian Hua

Y.Zhu (P.G.) = Zhu Ying (Pu Dong Group)

D.Sun (W.G.) = Sun Yu De (Wang Yu Ting Group)

S.Li = Li Ting Song

I = 19th century players.

* = Year of death unknown. However, his publication of *Thirteen Larger Pieces of Southern and Northern Scholarship* dates from 1895.

Hua = Hua Wen Bin

Chen = Chen Zi Jin

Li = Li Fang Yuan

	Hua	Chen	Li *
1850			
1858	Z.Shen (C.G.)		
1859			
1860			
1870			
1872	T.Wang (P.&P.G.)		
1880			
1889	C. Shen(P.G.)		
1891			
1893	B.A.		
1895	H.Liu		
1898	Y.Zhu (P.G.)		
1895			
1900			
1904	D.Sun(W.G.)		
1906			
1910			S.Li
1920			
1930			
1932			
1940			
1950			
1951			
1953			
1950			
1954			
1960			
1970			
1976			
1980			
1981			

i) Shen Zhao Zhou (1858 - 1930)

Shen Zhao Zhou was a Pipa soloist and lecturer. He inherited the techniques of performing the traditional pieces of music from the Chang Ming Group. He published *Ying Zhou Ancient Tune in the Pipa* (1916). This consisted of several traditional pieces of music: one substantial work *The Ambush in Ten Sides*; twenty-two pieces of music in slow tempo; seventeen pieces of music in fast tempo; and five expressive pieces of music; making a total of forty-five pieces. Shen Zhao Zhou has worked in the Nan Tong Teachers' College and Nan Jing Teachers' Training College. (5)

ii) Wang Yu Ting (1872- 1951)

Wang Yu Ting was born in Xiu Ning in An Hui province. He was a businessman in his earlier years, and he studied the Pipa with three different teachers: Wang Hui Shen, Chen Zi Jin and Yin Ji Ping. These teachers represented two different groups.

Wang Yu Ting was recognized as a Master player and lecturer by southern and northern scholars in China. Many students studied the Pipa with him at that time. Wang Yu Ting rearranged *The Pipa in Xiu Yang*, a traditional expressive piece of music, which was also given a new name as *Evening and Moon in Xiu Yang*. (6)

iii) Shen Hao Chu (1889 - 1953)

Shen Hao Chu was born in Pu Dong in Jiang Su province. He was a medical doctor, and studied the Pipa with Ni Qin Qian. He published *The Music of Yang Zhen Xuan* in 1929, which included three parts, twelve ancient pieces of music for the Pipa in *Gang Che* notation. Before he died, he asked his students to rewrite this score using number notation and western staff notation, and to publish it again. The purpose of this was to gain a wider circulation for this work. (7)

iv) A Bing (1893 - 1950)

A Bing was a great folk musician born in Wuxi in Zhe Jiang

province. He had a good musical education from his father Hua Qing He, a Taoist priest. Unfortunately, he became blind when he was 35 years old. A Bing had to play many different instruments and sang songs in the streets or restaurants in order to make a living. He was also an excellent folk composer. In 1950, Professor Yang Yin Liu and Associate Professor Cao An He, both of the Musicological Research Institute of the Central Conservatory of Music, made recordings of six of A Bing's compositions which were performed by the composer himself on the Erhu and the Pipa. A Bing died in the same year. Since then, his music has become widely known all over China. (8)

v) Liu Tian Hua (1895 - 1932)

Liu Tian Hua was an active composer and soloist both on the Erhu and the Pipa. He was born in Jian Yong in Jian Su province. Since his poor family was unable to support him attending the high school, he had to begin his music life in his teens. Professor Li Yuan Qing mentioned that "... Liu Tian Hua studied Chinese traditional instruments with folk musicians Zhan Shau Mei and Shen Zhao Zhou. He was the first musician in China to use the western staff notation to record Chinese traditional drama music. Also Liu Tian Hua studied techniques of western composition." (9) According to an article written by his brother, Liu Tian Hua worked hard and studied widely in many different musical areas, such as violin, western composition, Chinese drama and folk music. (10) Liu Tian Hua composed three pieces of music, and fifteen technical studies for the Pipa. He was appointed a lecturer in the Music School of Peiping University (now the Beijing University), and the Musical School of Peiping Women's Teachers College in 1922. In 1926, he was on the staff of the Department of Music of Peiping Art School, and the Department of Music of Peiping Women's College. Liu Tian Hua organized a musical club called the Chinese Music Reform Club, in order to encourage other young musicians to develop Chinese music. He also published a musical magazine, and most of his compositions and translations of western theoretical papers were presented in this magazine. It is believed that Liu Tian Hua's main achievement was in the Erhu, since he was still limited by the structure of the Classical Pipa. He may have begun to reform this old instrument, but he died

early when he was only 37. (11)

vi) Zhu Ying (1898 - 1954)

Zhu Ying was born in Ping Hu in Zhe Jian province. He studied the Pipa with Wu Bo Jun of the Ping Hu group. Zhu Ying composed eight pieces of music for the Pipa, and worked as a lecturer in different musical institutes. (12)

vii) Sun Yu De (1904 - 1981)

Sun Yu De was born in Bao Shan in Shanghai. He studied the Pipa with Wang Yu Ting. He organized and joined various musical clubs and orchestras, such as the Xiao Zhao Orchestra, and the Chinese Traditional Music Club. As a soloist he had performed in many countries with different Chinese musical ensembles, including the U.S.A., India and Russia. Sun Yu De was still working and studying actively when the Contemporary Pipa appeared. He arranged some modern pieces of music, such as *A Happy Song*, and *Heroes Crossing the Da Du River* for this instrument. (13)

viii) Li Ting Song (1906- 1976)

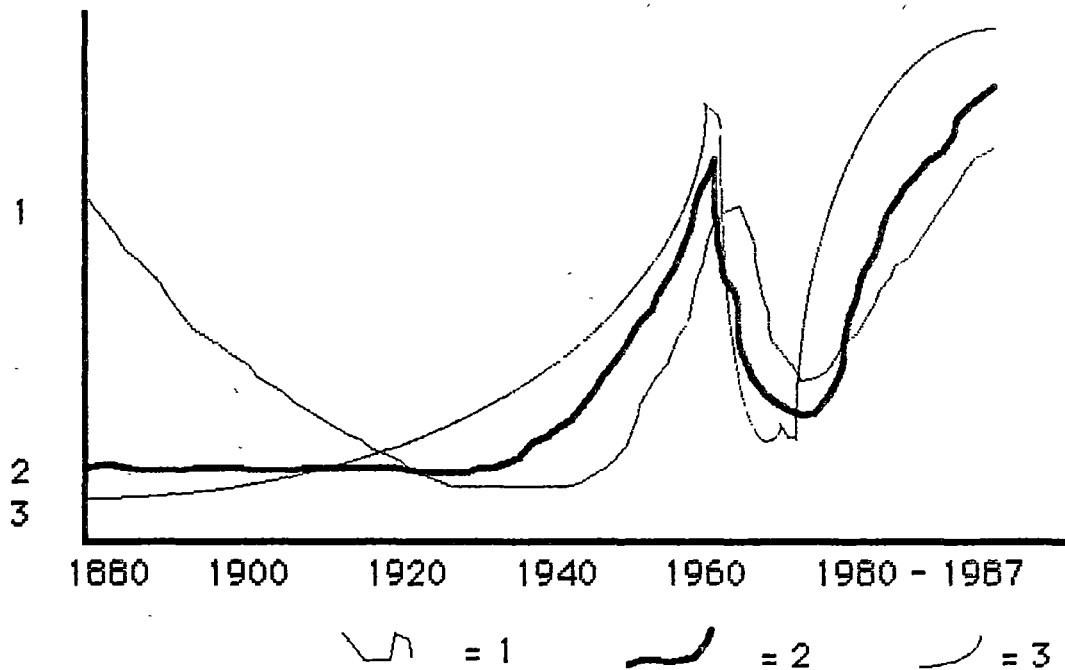
Li Ting Song was born in Su Zhao in Jian Su province. When he was 16 years old, he studied the Pipa with Wang Yu Ting and Shi Song Bo. He had an excellent Pipa performance technique. As a lecturer, he worked for the Central Conservatory, Tian Jin Conservatory, Shen Young Conservatory, Ha Er Bing Art College, and the Art College of Ji Lin Province. (14)

In addition to the above, there are many other great players and teachers, such as Wang Lu, Yong Da Jun, Chen Wu Jia, Wei Zhong Le, Cao An He, and Qin Peng Zhang.

d) Musical Achievements

From the nineteenth century to the early twentieth century, the

Classical Pipa continued to develop. The Classical Pipa tradition, Chinese folk music, and western music, were three important factors that influenced this process. The degree of influence of these factors varied with time, as the following graph shows:



1. The Classical Pipa Tradition

The players were classified into different groups. The various explanations and styles of traditional Pipa music appeared, and these greatly encouraged it to be developed further.

2. The Influence of Chinese Folk Music

Other Chinese musical forms influenced the Pipa. Some folk music was arranged for solo performance, and local folk music influenced Pipa music.

3. The Influence of western Music

Liu Tian Hua studied the techniques of western composition, and he composed technique studies and new works for the Pipa. The three-quarter-tone fret disappeared.

A brief discussion of three pieces of early twentieth century music would serve to show the achievements of the Classical Pipa.

1) *Flowers and Evergreen*

This is a traditional piece of Pipa music. The earliest manuscript copy, dates from *Twelve Expressive Pieces of Music* in the nineteenth century. When Shen Zhao Zhou published his complete works for the Pipa in 1904, he included this piece. In the 1920's, Liu Tian Hua rearranged it, and made it even more popular.

Liu Tian Hua's contribution is as follows:

- * The duration of this piece was extended by slowing the tempo.
- * More complex techniques of both hands were applied to this piece by Liu Tian Hua, such as *Tui*, *La*, *Yin*, *Rou*, and overtones.

The following score shows this:



This piece of music was recorded by Liu Tian Hua himself.

As a student, Cao An He studied this piece of music with Liu Tian Hua directly, and both she and Yang Yin Liu published in 1942, *Twelve Expressive Musical Works*, which included this piece in Liu Tian Hua's style.

ii) *Introduction of Dance and Song*

In the Spring of 1927, Liu Tien Hua composed this piece of Chinese folk-influenced music for the Pipa, he also used techniques of western composition in it. But the structure of the Classical Pipa was not fully developed, and this imposed restrictions on the range of technical possibilities available to the composer.

This piece was divided into five parts by Liu Tien Hua. He applied different tempos, motifs and techniques. The following score illustrates this.

(i) Slow Tempo

Fast Tempo
♩ = 160

(iv)

♩ = 46

accel poco

mf a poco pp f

iii) *The Wave Playing With the Sand*

A great composition, this piece of music was composed in the early twentieth century by A Bing. It reflected the standard of A Bing's abilities, showing his rich knowledge of folk music, and his skilled techniques of composition.

This piece of music is in three sections with different tempos.

In section (1), the tempo is slow. A Bing skillfully develops the original melody.

(i) ♩ = 46-56

mf (2) (3) (1) 4

(3) p

mp (3) f (3)

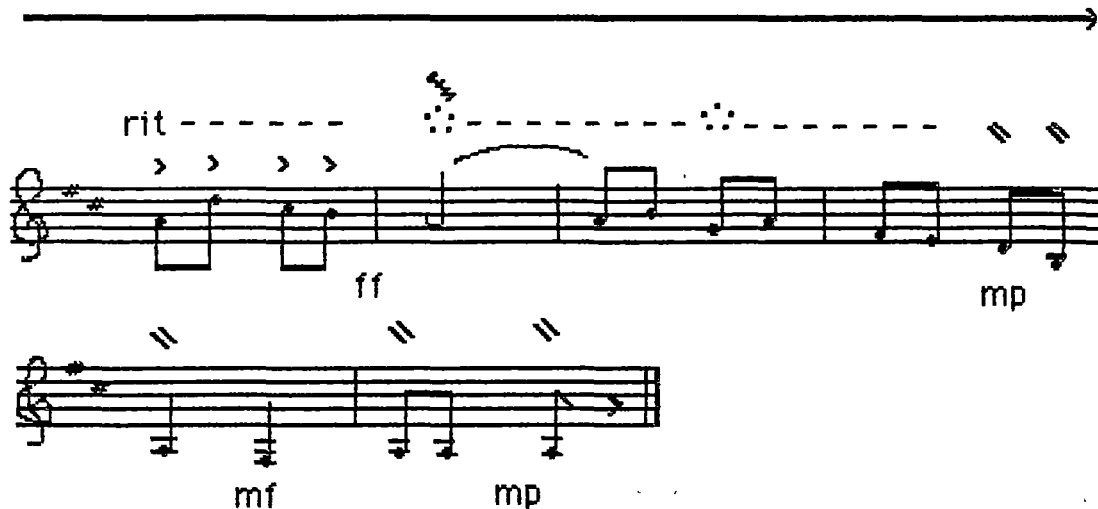
mf mp 2/3

In section (2), a faster tempo is used to push the music towards a climax.

In section (3), the happy melody comes from a folk tune of the Suo Na, and it suddenly leads back into the slower tragic melody of

the first section. It reflects A Bing's complex emotions.

(iii) ♩ = 126



THE CONTEMPORARY PIPA

Mainland China was unified in 1949, and western eighteenth and nineteenth centuries music became more widely known throughout China. Two different musical traditions were brought together, and amalgamation of western and Chinese music was encouraged greatly. Since the 1950's, many changes have taken place in the Pipa, and the Contemporary Pipa gradually substituted for the Classical Pipa.

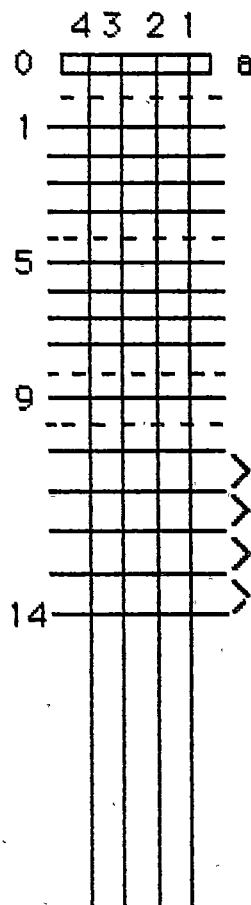
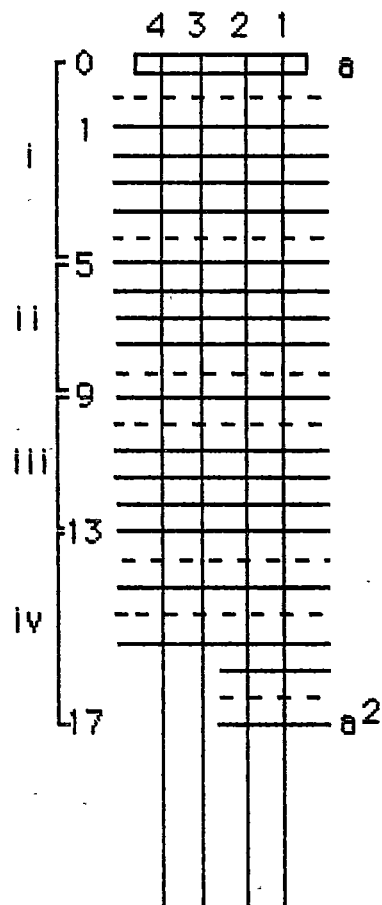
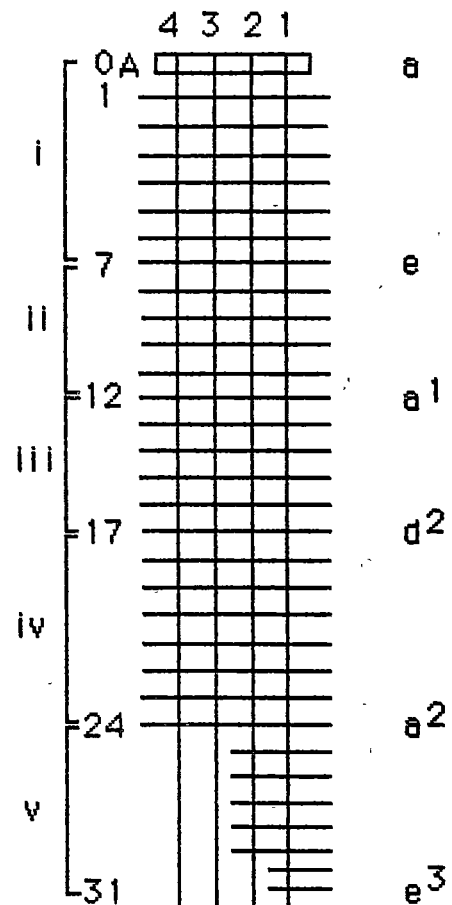
a) Addition of Frets

The position of frets in the Contemporary Pipa was influenced by the western equal temperament, and the number of frets was increased to thirty or thirty-one. This included six larger frets, and twenty-four or twenty-five smaller frets, (15) as follows:

1 - 31 = Fret Number

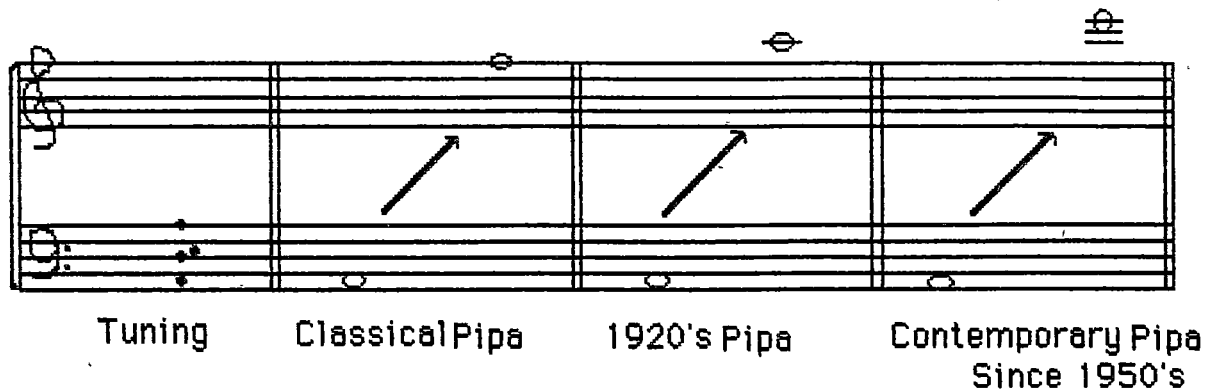
i - v = Hand Position

> = Three-Quarter-Tone

The Pipa in
the nineteenth centuryThe Pipa
in the 1920'sThe Contemporary
Pipa

The Contemporary Pipa has three and a half octaves:

Range of The Pipa



b) Different Types of Strings

Gradually, the traditional Chinese silk string showed its limitation. Its volume was too small. As a result, metal strings began to be used at the end of the 1950's. These strings increased the volume. However, Chinese musicians missed the sound colour of the silk strings. In the 1960's, nylon-coated metal strings were made, firstly in Shanghai. It produced the desired colour as well as greater volume, and was accepted immediately by many Pipa players.

c) Finger-plectrum

As had been mentioned previously, the plectrum was replaced by natural fingernails in the early development of the Pipa. Since metal strings were used, the fingernails were often injured. Five finger-plectrums were therefore employed. These were fixed by rubber bands strapped around each finger on the right hand.

d) New Pieces of Pipa Music

The changes in the Pipa discussed above were crucial in the development of modern Pipa music and playing techniques. The new Pipa music can be divided into two categories:

(i) Most of the new pieces were arranged from other works by Pipa players. In other words, the players chose ready-made pieces which they adapted to suit the Pipa. The reason for this was that China lacked, and still lacks, educated composers, particularly for Chinese instrumental music.

Some of the new pieces are as follows:

Five Pieces of Pipa music	Original Composer	Arranger
<i>Spring in Tian Mountain</i>	A solo piece for the Re Wa Pu composed by Wu Si Man Jiang.	Wang Fan Di
<i>Heroes Crossing Da Du River</i>	Shi Le Meng wrote for chorus.	Sun Yu De
<i>The Guest Please Stay</i>	A folk song of Yi, a minority nationality.	Liu De Hai
<i>Going To the Flower Show</i>	A folk song.	Ye Xu Ran
<i>My Lovely Country</i>	A film song.	Wu Zun Sheng

(ii) Original Pipa Compositions

A successful composition for the Pipa is hard to accomplish. Since the Contemporary Pipa appeared only in the 1950's, many composers were not familiar with the instrument. The situation

calls for a new generation of composers, soloists and teachers.

Compositions written specifically for the Pipa only occupy a small proportion of new Pipa works. In order to illustrate this development, a discussion of two of these works is appropriate:

*** *Five Warriors of Long Ya Mountain***

Lu Chen En is a composition lecturer at the Central Minority Nationalities' University in Beijing. He composed this piece of music, and Liu De Hai premiered it in the late 1950's. Lu Chen En used to put Liu De Hai's name as the joint composer when he first published it in the 1960's. It is believed that he received much help from the soloist in the composition.

Five Warriors of Long Ya Mountain describes a true incident, which happened in the 1930's. When the Japanese troops invaded China, five Chinese soldiers held back hundreds of Japanese in *Long Ya* mountain in order that the rest of the Chinese villagers could escape to safety. When the five soldiers were encircled by the Japanese, they committed suicide by jumping off the cliff.

By studying both the techniques of western composition and the Pipa's traditional fighting music, the composers were able to use a wider range of techniques borrowed from the western composition repertoire in this work. The musical form of this piece was influenced also by *The Ambush From Ten Sides*. It can be divided into three parts:

1. Before the Battle
2. The Battle in Process
3. Cherishing the Memory

The following example shows techniques borrowed from western music:

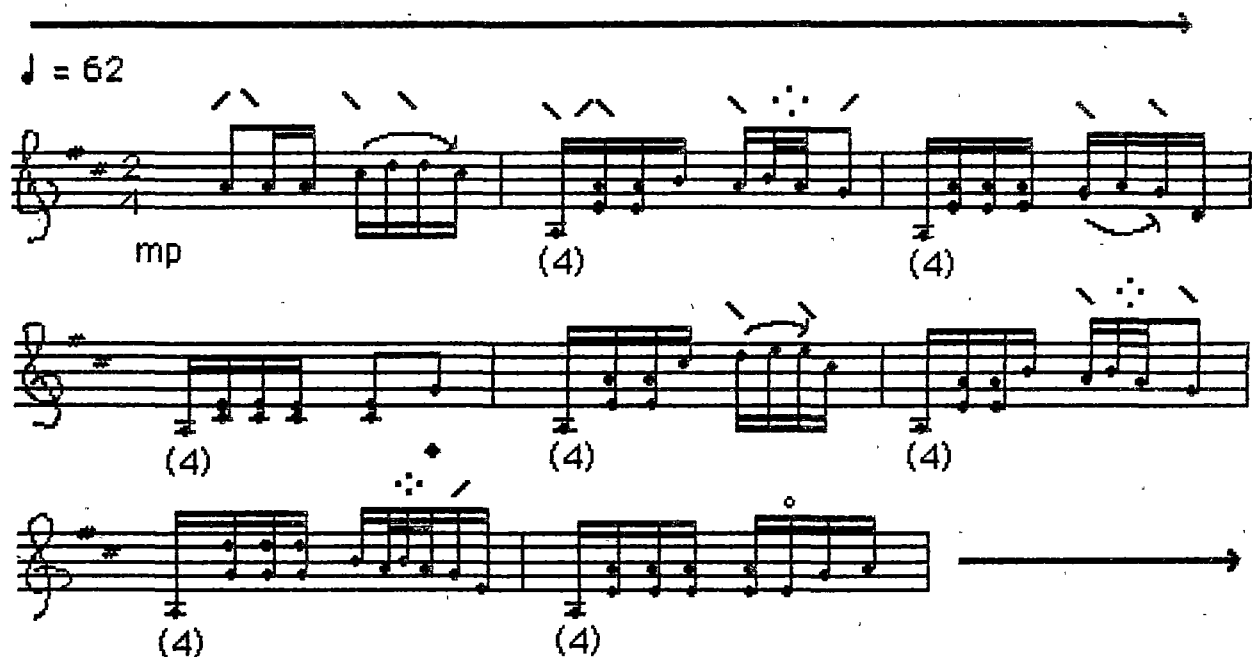
♩ = 152 \ \ /

*** *Dance Music of Yi Nationality***

Wang Hui Ran, as well as being a composer, was also a Pipa player. He worked for Qian Wei Dance & Song Company in Shan Dong province. He composed this piece in the 1960's, and at a later date than *Five Warriors of Long Ya Mountain*. It is the most popular Pipa piece in China. It showed that Pipa composition had reached a new stage of development. Firstly, this piece was written by one particular composer, whereas previously a second person often assisted in composition. Secondly, music both from Chinese and Western traditions were combined more

successfully and fluently than before.

It was believed that *Dance Music of Yi Nationality* was based on a love song, which described the life, customs, music and dance from Yi, a minority group in southern China.



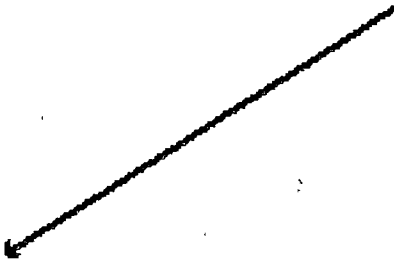
e) CONCERTOS FOR PIPA AND WESTERN SYMPHONY ORCHESTRA

The Pipa concerto with western symphony orchestra accompaniment first appeared in the 1970's. To date, only a small number have been composed. Actually, the conditions necessary for the development of this particular instrumental form had been in existence for quite some time prior to its first appearance. The following diagram shows this situation:

Historical records indicate that the Pipa was a solo instrument, and was accompanied by percussion instruments.



In the 1960's, Wang Fan Di arranged a piece for solo Pipa, which was accompanied by a small ensemble. It was called *The Lady in Red Army*.



The western symphony orchestra was employed to play both western classical music and Chinese music. With regard to the latter purpose, the orchestra was augmented with the Pipa and a few other Chinese instruments to give a touch of authentic Chinese flavour. Hence, the relationship of the Pipa to the western symphony orchestra became more clearly defined.

The first Pipa concerto was called *Young Sisters in Grassland*. It was composed by Professor Wu Zu Qiang, Mr. Wang Yan Qiao, and Professor Liu De Hai. Later, new pieces of music for Pipa and western symphony orchestra or Chinese orchestra were composed, such as *Hua Mu Lan* (with Chinese orchestra) and *Morning in Yi Li Town* (with western symphony orchestra).

* *Young Sisters in Grassland*

This piece is set in the 1960's in northern China, and describes the plight of two sisters stranded in the grassland because of a snowstorm while they were tending their sheep. During the storm, the sisters protect the sheep for several days.

In composing this work, the composers studied ideas from Chinese musical forms. They did not write this concerto in three movements, as was common for the western concerto. Rather, the work describes the story directly, has only one movement, and lasts about 20 minutes. Liu De Hai and the Central Symphony Orchestra gave the concerto its world premiere in Beijing in 1977. (16)

*** *Morning in Yi Li Town***

Deng Wei composed this work.

Yi Li is a city in northwest China close to the Chinese-Russian border, where three minority groups of people live. When he first arrived there in 1982, he was surprised by what he saw and heard, such as the snow-covered mountains, the different types of people, customs and music. Each different ethnic group had its own musical tradition which was influenced by those of the other groups, by nearby Russian culture, as well as by the indigenous Chinese culture. He composed this concerto when he was studying with Dr. Colin Brumby and Mr. Don Kay, and he performed the solo part with the Tasmanian Conservatorium Symphony Orchestra in its premiere in 1986 in Hobart. Professor David Cubbin conducted the performance. (17)

1) TRADITIONAL PIPA MUSIC IN THE PRESENT DAY

Traditional pieces of music for Pipa are still played in the concert-halls. Inevitably, changes and modifications were made to these pieces because of new performance and composition techniques. These changes caused disputes concerning the principle of how to approach tradition, and how to study western music. Actually, changes to traditional pieces were limited and complicated. The following examples illustrate this:

1) *Ambush From Ten Sides*

Traditionally, this piece of music has 13 sections. Sections (9), (10), (11), (12) and (13) have been removed from the work, in order to make it more compact. However, most Pipa players have accepted this change.

— It has been taken out. —

i Before the Battle	ii The Battle in Process	iii Final Victory
Sections 1,2,3,4 and 5.	Sections 6,7 and 8.	Sections 9,10,11,12 and 13.

ii) *Flower, Moon and River in Spring Evening*

There are many different versions of this piece of music. Liu De Hai successfully exploited the Pipa's expressive qualities in his arrangement of the piece, which he played in the 1970's. This aspect of his arrangement is evident when we compare an extract of the second section of Liu De Hai's arrangement with the corresponding extract of a different version of the same work.

arr. Liu De Hai

(2)

$\text{♩} = 76$

another version (18)

(2) ♩ = 72

g) Musical Notation

Gang Che notation, the Chinese traditional word notation, was gradually replaced by number notation and western staff notation since the 1940's.

h) Fingering Signs

Yang Yin Liu and Cao An He published in 1942 *Twelve Expressive Pieces of Music*, which was written using both *Gang Che* notation and western staff notation. Modification of some traditional Pipa fingering signs was introduced. Because of the discovery of new performance techniques, more fingering signs of the Pipa appeared after 1950. The following diagram gives examples of modifications introduced:

Traditional sign	Present sign	Classification
𠂇 First String	1	Some signs studied from western music directly.
𠂈 Second String	2	
𠂉 Third String	3	
𠂊 Forth String	4	
𠂋 Open String	()	
⊥	tr	Most traditional signs were changed.
𠂌 𠂍	\ /	
↻ (etc)	∴	New signs.
⋄ ∴ ⋆ 𠂎 (etc)		
𠂏		Only a few traditional signs, such as this one, are still used.

i) New Performance Techniques

The new performance techniques of the Pipa were greatly influenced by both the western and Chinese instrumental techniques. These new techniques can be classified under three categories:

i) Techniques borrowed from western instrumental tradition.

The fast tempo in both cases require finger dexterity of a high order, reminiscent of western instrumental tradition. The following examples are taken from works for the Pipa written after 1960.

Dance Music of Yi Nationality

Composer: Wang Hui Ren

♩ = 158-162

*Morning in Yi Li Town (concerto - solo part)*

Composer: Deng Wei



One result of studies by Chinese musicians of western composition techniques was the use of fugue in Pipa music. At first,

only open strings were used, such as in *Dance Music in Yi Nationality*. However, in 1964, Wu Zun Sheng was able to use not just open strings, but stopped strings as well.

Dance Music of Yi Nationality

$\text{♩} = 84$

The musical score for 'Dance Music of Yi Nationality' is written for guitar. It features a treble and bass staff. The tempo is marked as $\text{♩} = 84$. Above the treble staff, there are two boxes containing rhythmic notation: the first box shows a dotted quarter note followed by two eighth notes, and the second box shows a dotted quarter note followed by four sixteenth notes. The music begins with a mezzo-piano (*mp*) dynamic. The bass line includes fingerings (4), (2), (3), and (2) 2. The score is framed by two horizontal lines with arrows at the ends.

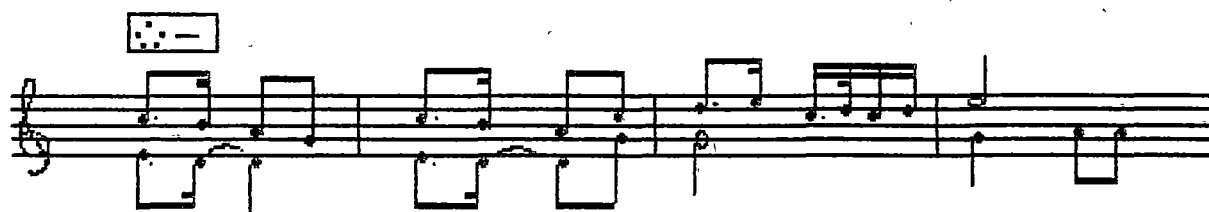
My Lovely Country

arr: Wu Zun Sheng

The musical score for 'My Lovely Country' is written for guitar. It features a treble and bass staff. Above the treble staff, there is a box containing rhythmic notation: a dotted quarter note followed by two eighth notes. The music begins with a treble clef and a key signature of one sharp (F#). The bass line includes a fingering (4). The score is framed by two horizontal lines with arrows at the ends.

Another borrowing from western music was the use of harmony in Pipa music as in the following example:

Dance Music of Yi Nationality



Originally, the Classical Pipa player only had one method of achieving vibrato, which was using the fingers of the left hand to effect the strings. Influenced by western music, two additional methods were employed. One was to use the wrist, such as with the violin. Another was to use the whole arm, such as with the cello.

Yet another technique, believed to have been borrowed from the western musical technique (cello performance), was the use of the left hand thumb to stop the strings. The use of this thumb was not part of the Classical Pipa performance tradition.

Variation of Moon

arr: Liu De Hai



♩ = The left hand thumb.

ii) Some new techniques were borrowed from other Chinese instruments. The technique known as *Yao Zhi* was a result of Liu De Hai's study of performance methods of other Chinese plucked instruments in the 1970's. Another result of a similar study was *Ren Gong* overtone which Liu De Hai used for the Pipa in 1965.

iii) Some techniques were developed from the Pipa's own tradition; for example, four-finger *Lun* was developed from five-finger *Lun*.

j) Use of the Contemporary Pipa

The Contemporary Pipa has become an important instrument. As a solo instrument, it is frequently featured in the concerts. Sometimes, solo Pipa is accompanied by different types of ensemble, including western symphony orchestra and the Chinese orchestra. As an ensemble instrument, it is used in both western and Chinese orchestras, and other varied instrumental ensembles, such as the Plucked Instruments Ensemble, Five Instruments Ensemble, Si Zhu Ensemble, and the Guang Dong Music Ensemble, all of which are based in China. As an accompaniment instrument, it is used in many different orchestras and ensembles supporting Chinese dramas and other forms of story-telling, such as the Beijing Opera, Ping Ju, Ban Zi, Yue Ju in Guang Dong and Zhe Jiang provinces, Han Ju, Chuan Ju, Lu Ju, Hua Gu Xi, Yo Ju, Ping Tan, Da Gu, Er Ren Tai, and Shi Diao.

k) Pipa Players

There are hundreds of Pipa players throughout mainland China. These players can be categorized as follows:

i) Soloists and teachers who work for conservatories or music companies mainly in Beijing and Shanghai.

ii) Players who work for Chinese orchestras or symphony orchestras, and lecturers who work for the conservatories.

iii) Players who work in orchestras or ensembles supporting

dramas or other forms of story-telling, and students who study in the conservatories.

iv) Amateur players and teachers.

The following information on some Master players give an idea of their positions in Chinese society. (+ = The researcher's teachers at the Central Conservatory and the China Conservatory.)

* Lin Shi Chen

A professional Pipa soloist and lecturer, he worked for the Central Conservatory of Music. Lin Shi Chen published *Complete Works of Pipa Music* and *How to Play the Pipa* in the 1950's. Sadly, he was sent away in disgrace and lost his position for no known reason in the 1950's before the Cultural Revolution. After Chairman Mao's death in 1976, the Cultural Revolution was stopped. Lin was appointed professor in the Central Conservatory of Music in Beijing. He still occupies this position.

* Liu De Hai (+)

He is widely acknowledged to be the greatest player alive. Liu De Hai graduated as a first class student from the Central Conservatory of Music in the 1960's. He then worked for the Central Conservatory, the China Conservatory, and the Central Symphony Orchestra. His standard of performance is of incredible excellence. He arranged several pieces of music for the Pipa, and developed some new techniques. Together with Professor Wu Zu Qiang, and Mr. Wang Yan Qiao, he composed the first concerto ever written for the Pipa in the 1970's. Other than the Pipa, he is also able to play several instruments, such as the Qin, Ruan and Chinese percussion instruments. Recently, Liu De Hai was appointed professor in the China Conservatory of Music in Beijing.

* Kuang Yo Zhong (+)

An excellent lecturer and highly regarded by his students, he

graduated from the Central Conservatory of Music, and has worked for the Central Conservatory and the China Conservatory since the 1950's. He has wide experience and an excellent Pipa technique. Kuang Yo Zhong has arranged some pieces of music for solo Pipa. He was appointed associate professor in 1986 in the Central Conservatory of Music.

* Wang Fan Di

As a soloist and leader Wang Fan Di worked for the Central Film Orchestra. He was appointed as senior lecturer in 1964 in the China Conservatory of Music. He has wide experience both in performing and teaching. He has arranged several pieces for solo Pipa. Also he is an orchestral conductor. In 1986, he was appointed associate professor in the China Conservatory of Music.

* Wu Zun Sheng (+)

Wu Zun Sheng graduated from the Central Conservatory of Music in the 1960's in Beijing. He then worked for the Central Conservatory and, later, the China Conservatory. He is gifted in many areas. He has performed in concerts, adapted a large number of pieces for solo Pipa, and was among the pioneers in the development of new Pipa performance techniques.

* Wang Hui Ran

An excellent composer and soloist of the Pipa, Wang Hui Ran worked for the Jian Wei Dance & Song Company in Ji Nan of Shan Dong province. He has composed pieces for the Pipa, for other Chinese instruments, and for Chinese orchestras. His *Dance Music of Yi Nationality* is widely acknowledged as a classic Pipa solo work.

* Chen Ze Ming (+)

Chen Ze Ming worked as a soloist and leader in the China Opera House. He was appointed as senior lecturer in the 1970's in the Central Conservatory of Music.

* Ye Xu Ran

Ye Xu Ran worked as a senior lecturer in the Shanghai Conservatory of Music. He has arranged several pieces for solo Pipa.

1) Musicological Research on the Pipa

In recent years, a number of pioneering musicological studies by Chinese and foreign scholars have established the Pipa as a new field of interest. Examples of the research topics are listed below:

Researchers	Research Topics
Yang Yin Liu Cao An He (Ms)	The history of the Pipa and its traditional music
Chang Ren Xia	The Crooked-neck Pipa and the Five-stringed Pipa
Wu Zhao	The history of the Pipa
Lin Qian San (Japanese)	The history of the Pipa Tang Pipa in Japan Ancient Pipa score
Ye Dong	Ancient Pipa score in China
Li Ting Song	Different groups of the Pipa and their music
Han Shu De & Chang Zhi Nian	The ancient Pipa
Lin Shi Chen Liu De Hai	The techniques of the Pipa and different groups' music

m) Publications of Pipa Music

Several Pipa scores have been published since the 1950's:

- * Lin Shi Chen: *Complete Works For the Pipa*
- * The Central Conservatorium of Music: *Complete Works For Traditional Pipa Music*
- * Li Ting Song & Cao An He: *The Ambush in Ten Sides* and *Be Wang Loses the War*
- * Yang Yin Liu & Cao An He: *Complete Works of A Bing Music*
- * Liu Yu He: *Complete Works of Liu Tian Hua Music*
- * Lin Shi Chen: *Complete Works of Fu Dang Group Music*
- * Wu Zu Qian, Wang Yan Qiao & Liu De Hai: *Young Sisters of Grassland* - Concerto for the Pipa and the Symphony Orchestra.
- * Several other pieces of Pipa music composed or arranged by Liu De Hai, Wu Zun Sheng, Lu Chen En, Wang Hui Ran, Wang Fan Di, Kuang Yo Zhong, Ye Xu Ran, Deng Wei, and Wu Hou Yuan.

A number of Pipa scores were published by the conservatories as teaching materials. Pipa scores were also published by central agencies such as the National Music Publishing Company in Beijing, and other smaller ones in Shanghai, He Nan, Hu Nan, and Liao Ning.

n) Formal Studies in the Pipa

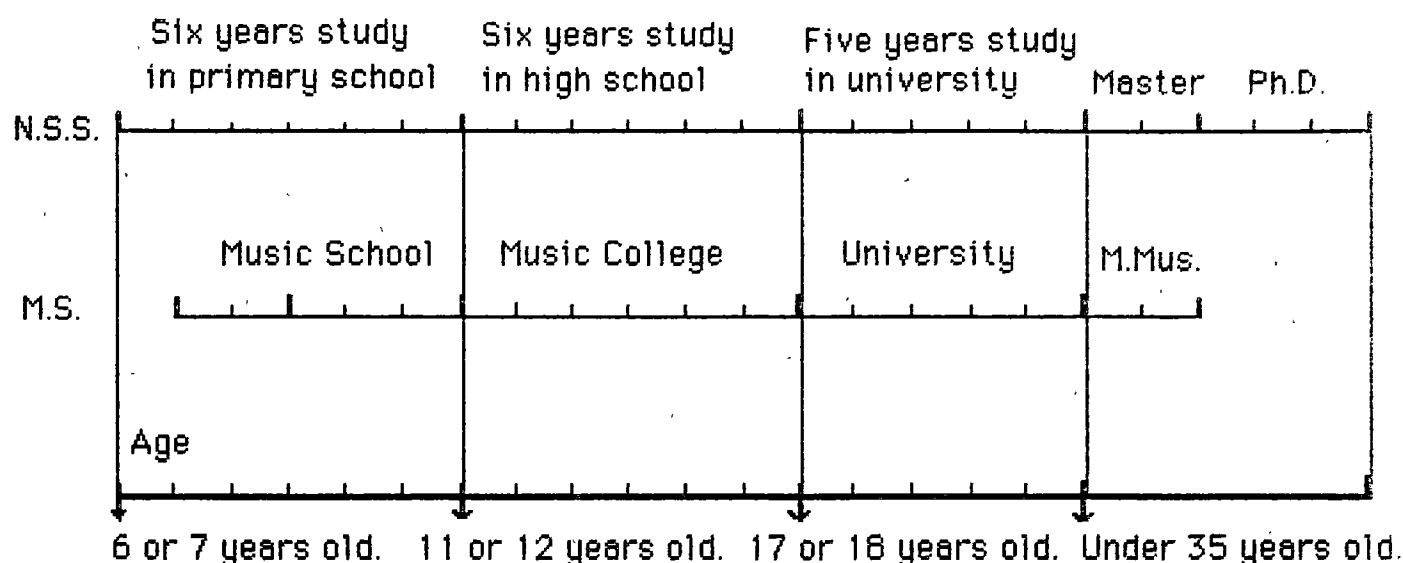
i) Formal studies in the Pipa ~~were~~ established by the conservatories in the 1950's. The system of learning is as follows:

Music Studies in the Conservatories	
Amateur Primary Music School	Time: Two Years Study (part-time) Entering Age: 7 or 8 years old.
Primary Music School	Time: Three Years Study (full-time) Entering Age: 9 or 10 years old.
Music College	Time: Six Years Study. Entering Age: 11 or 12 years old.
	Time: Three Years Study. Entering Age: 14 or 15 years old.
University	Bachelor of Music Time: Five Years Study. Entering Age: 17 - 22 years old.
	Master of Music as a new degree was established in the 1980's. Time: Two Years Study. Entering Age: Under 35 years old.

→ = An unsuccessful student can be asked to leave the conservatory.

↓ = A successful student is allowed to study for a higher degree,
or appointed to a position in a music organization;
new student may be admitted.

This system of music education in China seems to be very successful. The following diagram shows the relationship between normal school studies and musical studies in China.



ii) Many students are not able to enter the conservatories as the admission standard expected is very high and the number of vacancies available is very limited. A full-time student is encouraged to study diligently. He receives free education, free medical care, free accommodation, and free use of instruments. An outstanding student is awarded a scholarship once a month. Once a year, monetary prizes are awarded, based on final results. A student from a poor family can apply for a grant from the conservatory.

In addition to first study in the Pipa, second and third studies in other musical subjects must be taken. Every student must enrol in theoretical courses, such as History of Chinese music, History of Western music, Harmony, Fugue, Orchestration, Chinese Folk Music, and Music Appreciation. Depending on their age, the students are required to study Chinese and World History, Chinese Literature, Arithmetic, a second language, and Geography.

iii) Since the 1950's, innovative methods of studying the Pipa have been employed. Emphasis was placed on mastery of technique and Pipa pieces which were categorized according to their levels of difficulty. Furthermore, research in performance techniques was encouraged.

o) Manufacturing Pipas

Several instrument factories make the Contemporary Pipa, and skilled technicians are employed mainly in Beijing and Shanghai. Usually, each master technician has his own method, and techniques of making the instrument.

Some experiments in Pipa making have been made: in the 1960's, Cheng Wu Jia and a technician made a Pipa using a kind of wood which was normally used to make violin and not Pipa. Technicians from the Beijing Instrument Factory used aluminum to replace the traditional red wood, also in the 1960's. Wu Zun Shen, Deng Wei and technicians from the Beijing Instrument Factory made an electric Pipa in the 1980's. This idea was, of course, borrowed from the electric guitar.

In summary, the following conclusions can be made with regard the Pipa in the twentieth century. During this period, the Pipa traditional music was greatly influenced by Chinese folk music and western music; the Classical Pipa was replaced by the Contemporary Pipa in the 1950's; Chinese musicians have made great advancements in all areas connected with the Contemporary Pipa.

SUMMARY OF CONCLUSIONS

The history of the Pipa dated from the second century BC. In this period of development which began about 214 BC, the first type of Pipa (the Qin Pipa and the Han Pipa) appeared. Both these Pipas were influenced by other older Chinese instruments. The second type of Pipa (the Crooked-neck Pipa and the Five-stringed Pipa) originated in the Western Region, where some of its development was influenced by nearby Indian and Persian ancient traditions, as well as by the indigenous Chinese traditions. The second type of Pipa came to northern China around the fourth century AD. The first type of Pipa was given the new name of Ruan Xian during the seventh century AD. The Five-stringed Pipa disappeared from China around the tenth century AD. Only the Crooked-neck Pipa was developed on a large scale. As a result of the amalgamation of Chinese music, and the music of the Western Region, the Crooked-neck pipa was replaced by the Classical Pipa around the fourteenth century AD.

During the nineteenth century AD, a wealth of traditional Pipa music was accumulated. The Classical Pipa tradition, Chinese folk music and western music, were three important factors that influenced the development of the Pipa in the twentieth century AD.

The Classical Pipa was replaced by the Contemporary pipa in the 1950's. To this instrument, three basic changes were introduced: addition of frets, the use of different strings, and finger-plectrum. Western influence encouraged this development both compositionally and in performance practice.

Although absorbed partly within Chinese traditional music, recent and current exchanges between Chinese and western musical traditions have stimulated and benefited Pipa development. New performance techniques of the Pipa are greatly influenced by both the western and Chinese instrumental techniques. A wide range of compositions for Pipa has appeared, and Pipa concerti accompanied either by the western symphony

orchestra or Chinese orchestra are becoming most popular, and are highly acclaimed in China. Traditional pieces of music for Pipa, however, are still played in concert-halls. Formal studies in the Pipa have been established by conservatories since the 1950's. Large numbers of contemporary players have emerged in mainland China, Hong Kong, Taiwan, Singapore, and in other Asian countries.

The Pipa, an ancient instrument, has been given a new life.

FOOTNOTES

CHAPTER I

- 1 Yang Yin Liu, *Chinese Ancient Music History*. Beijing: China Musical Publishing Company, 1981, p.129.
- 2 Liu Fi, *The Explanation of Traditional Instrumental Names*. Beijing: Four Magazine Publishing Company, Date of publication unknown.
- 3 Si Ma Qian, *The Historical Record*. Beijing: China Publishing Company, 1962.
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fig. 1 The Tao Gu

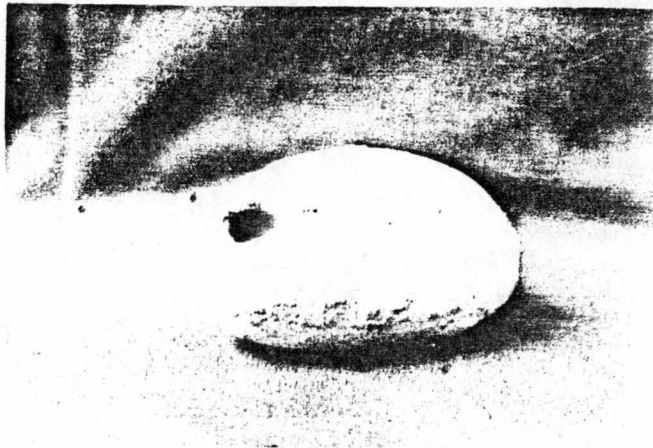


fig. 2 The Xun

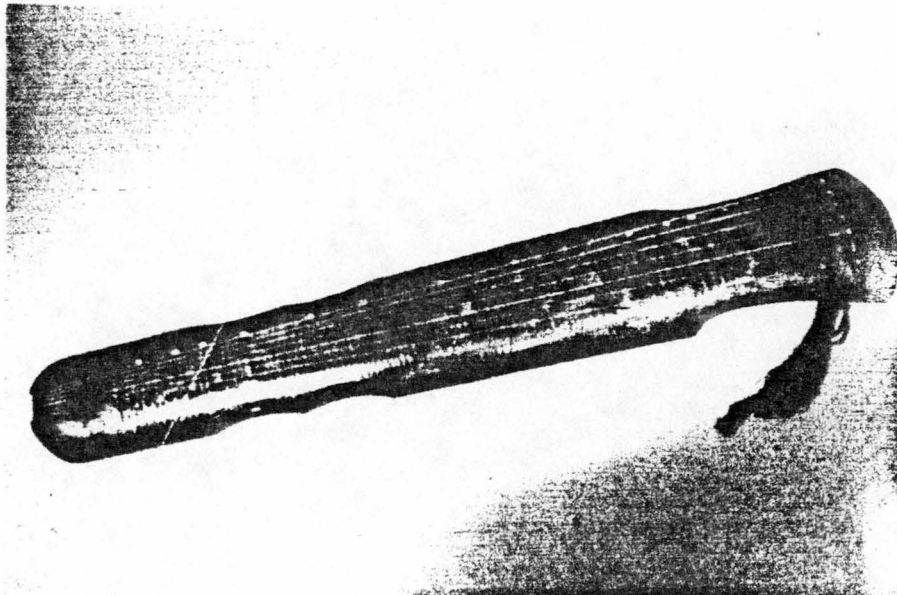


fig. 6 The Qin



fig. 2 The First Type of Pipa
Fresco from the East Han Dynasty (AD 25 - 220)



fig. 3 The First Type of Pipa
Pottery figurine from the Wu Dynasty (AD 222-280)

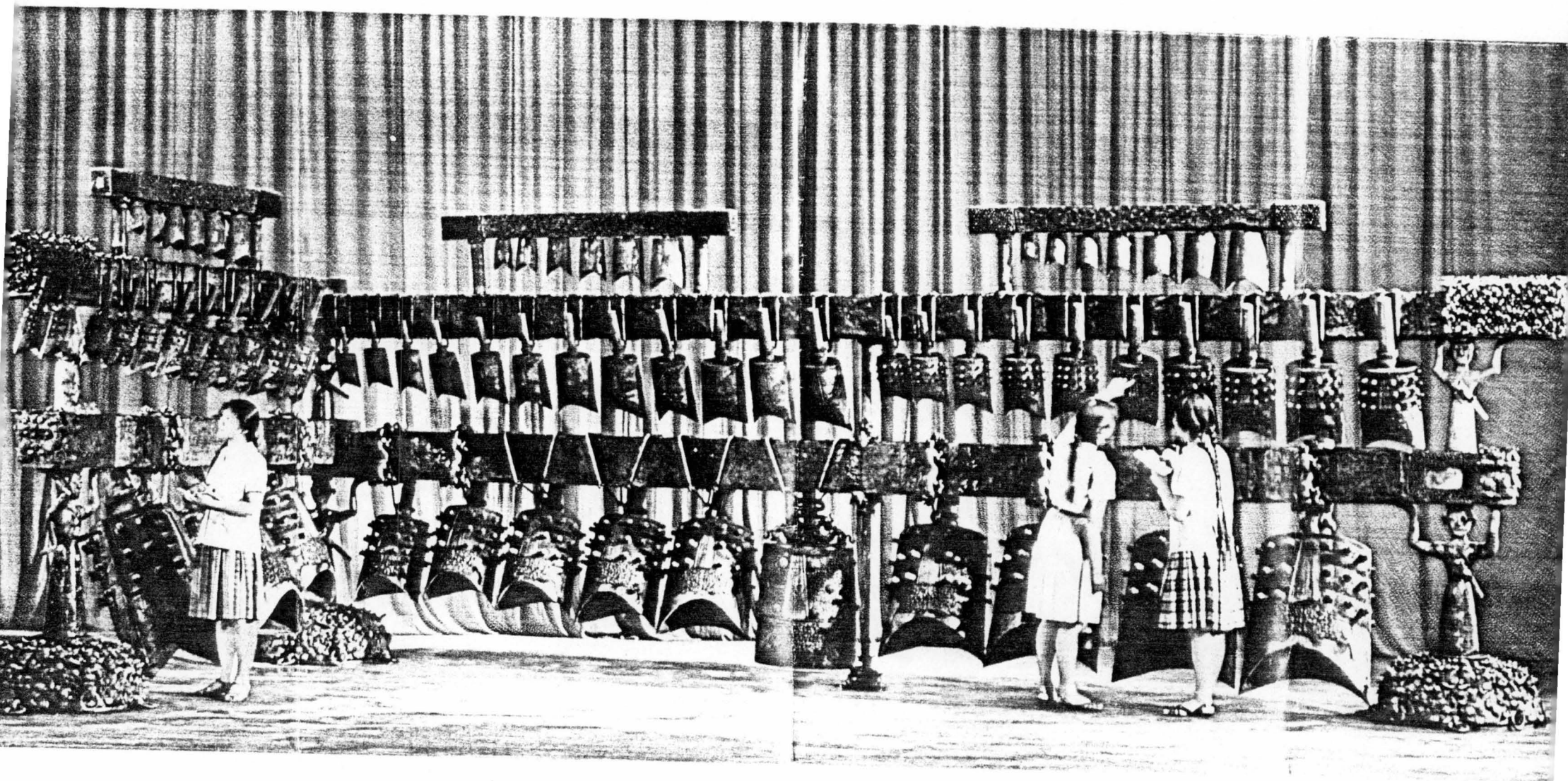


fig. 5 The Bell Group of Duke Zhong How Yi (433 BC)

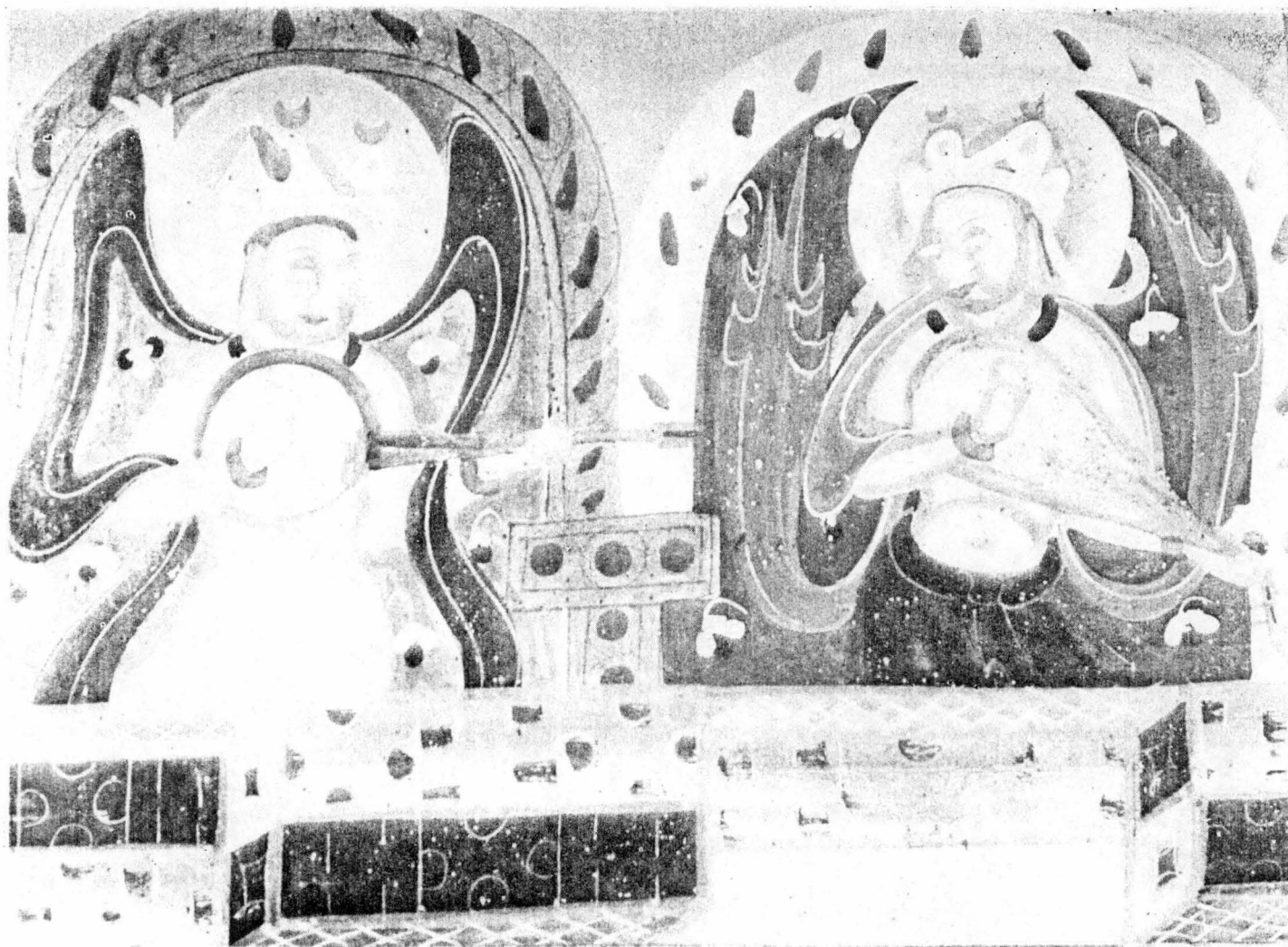


fig. 7 The Crooked-neck Pipa and the Ruan Xian
Fresco from the North Wei Dynasy (AD 386-534) in the Dun Huang Grottoes



fig. 8 The Five-stringed Pipa
Fresco from the North Wei Dynasty (AD 386-534)
in the Dun Huang Grottoes



fig. 9 The Ruan Xian
Wall-relief on a grave of the Jing Dynasty (AD 265-420)



fig. 23 Left Hand Thumb
Carved Stone

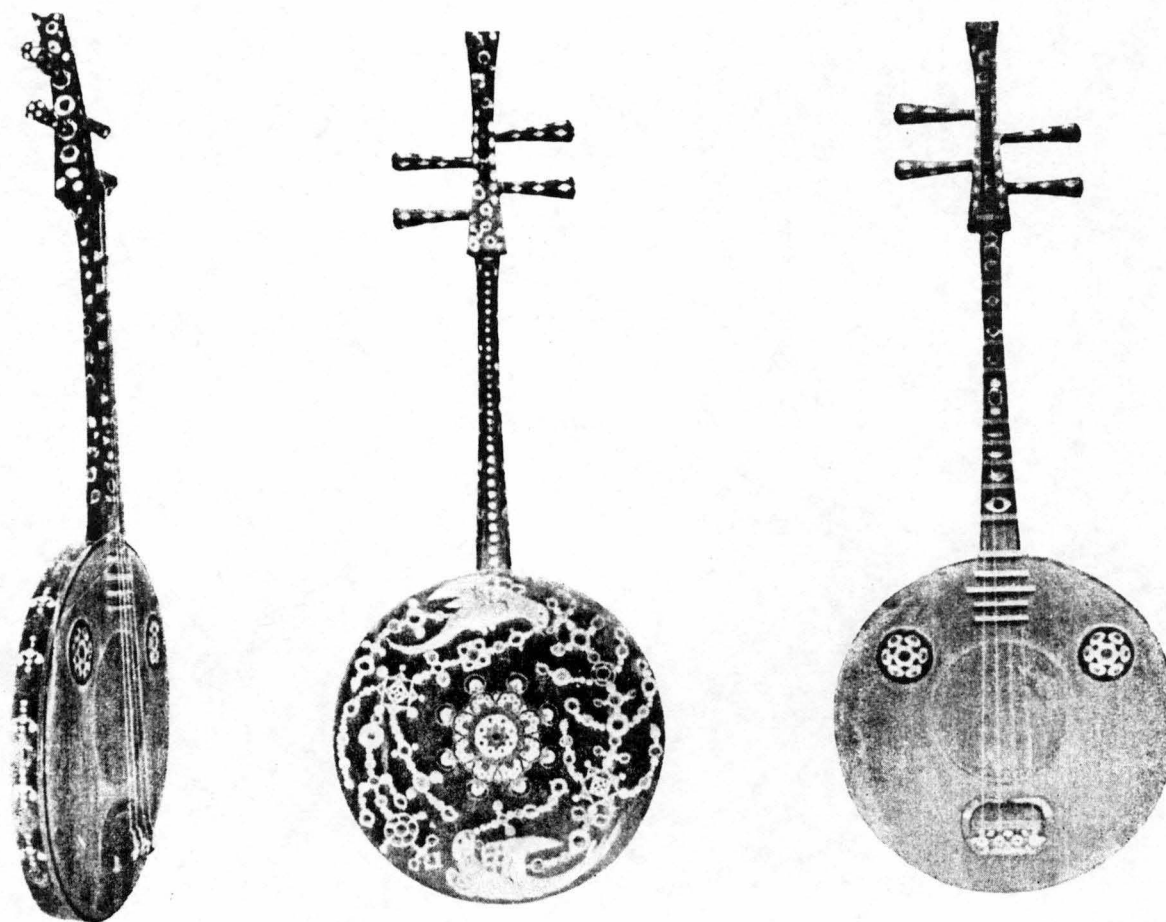


fig. 10 The Ruan in Japan

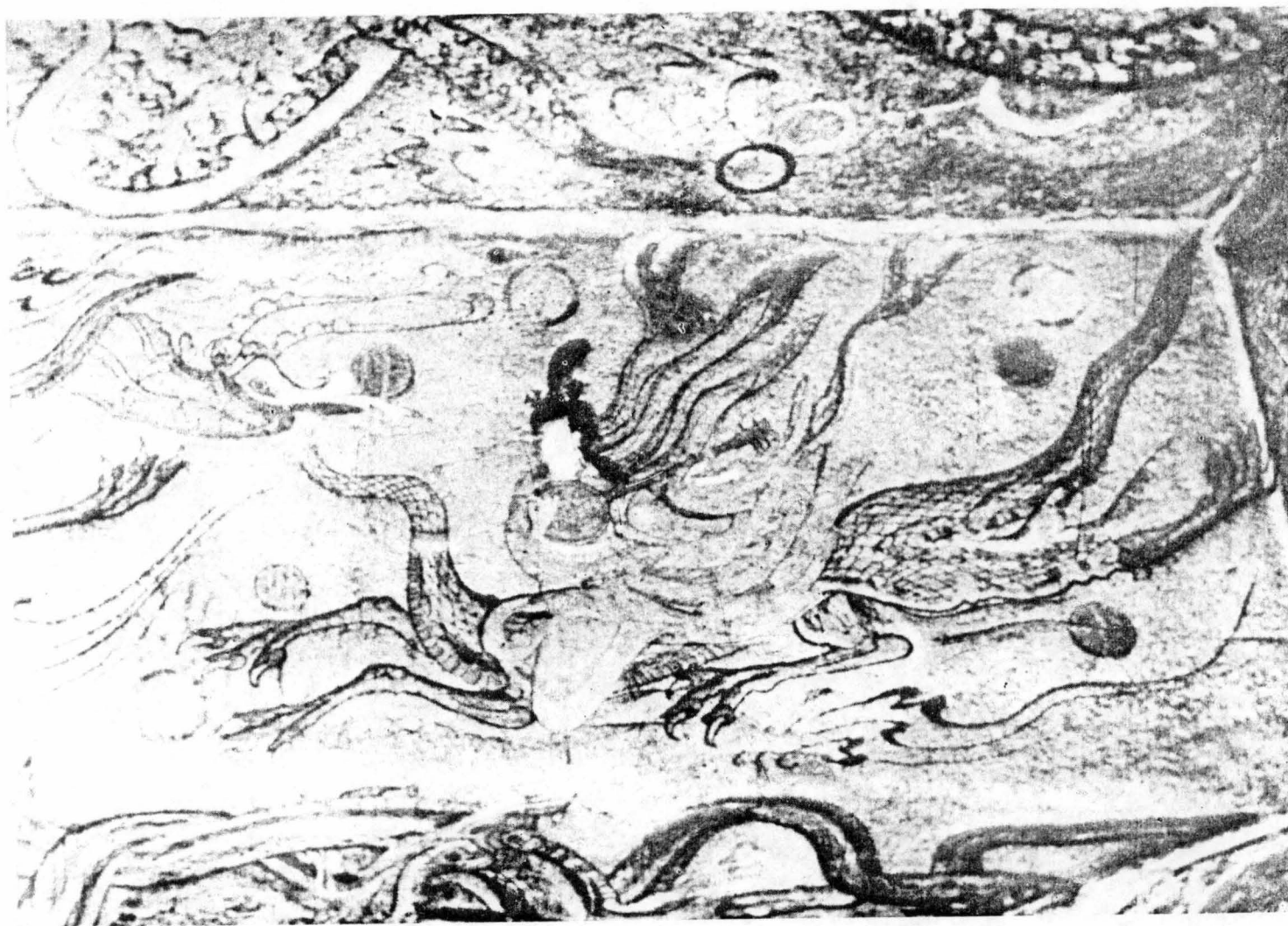


fig. 11 The Ruan
Fresco on a grave in Liao Ning Province



fig. 12 The Ruan
Fresco from the North Wei Dynasty (AD 386-534)

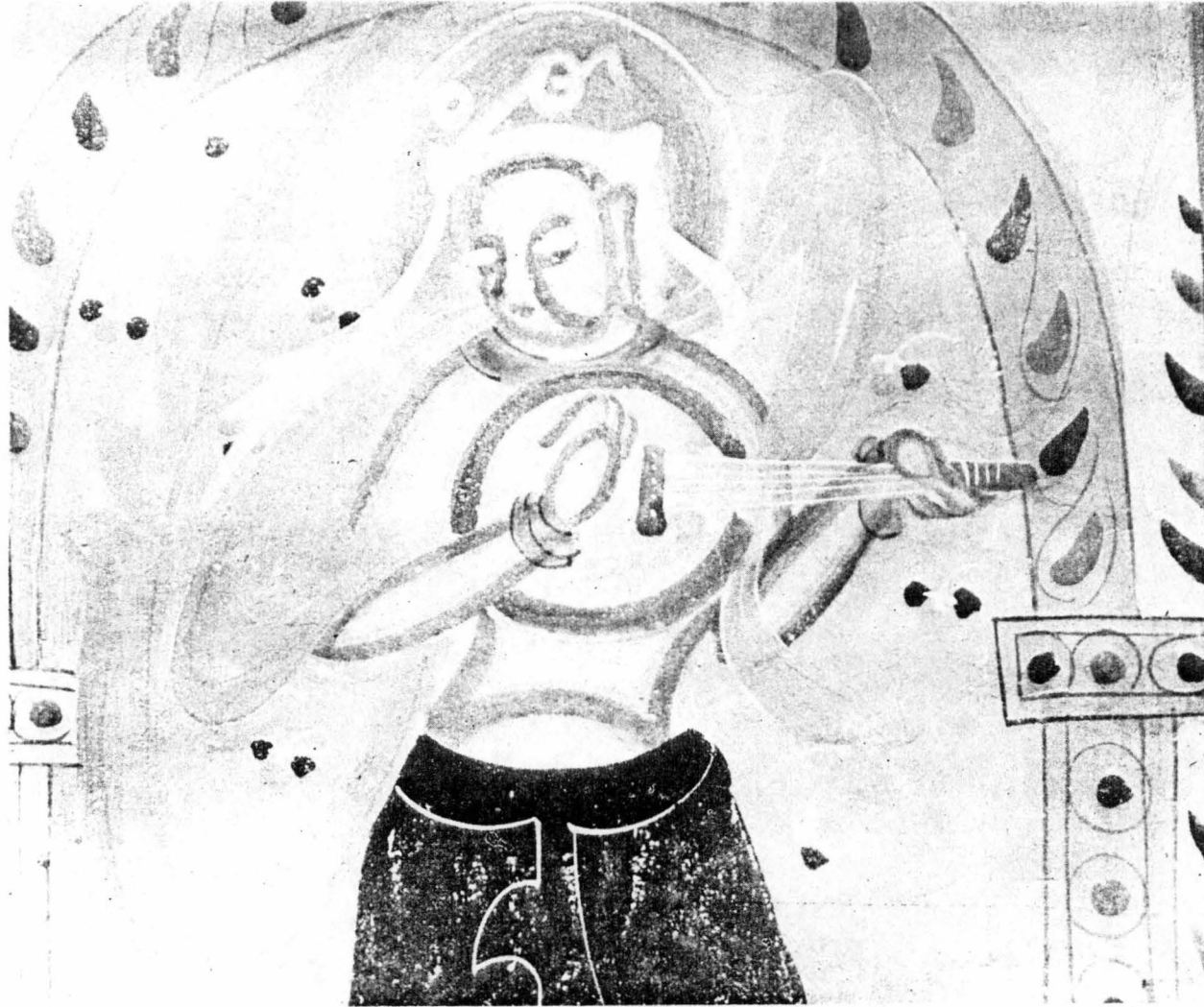


fig. 13 The Five-stringed Ruan
Fresco from the North Wei Dynasty (AD 386-534) in the Dun Huang Grottoes



fig. 14 The Ruan
Carved stone from the Northern Dynasty (AD 386-581)



fig. 15 The Three-stringed Ruan
Fresco from the Sui Dynasty (AD 581-618) in the Dun Huang Grottoes



fig. 16 The Ruan
Fresco from the Sui Dynasty (AD 581-618) in the Dun Huang Grottoes



fig. 17 The Five-stringed Ruan
Fresco from the Tang Dynasty (AD 618-907)
in the Dun Huang Grottoes



fig. 18 The Ruan
Fresco from the Tang Dynasty (AD 618-907)
in the He Se Er Grottoes

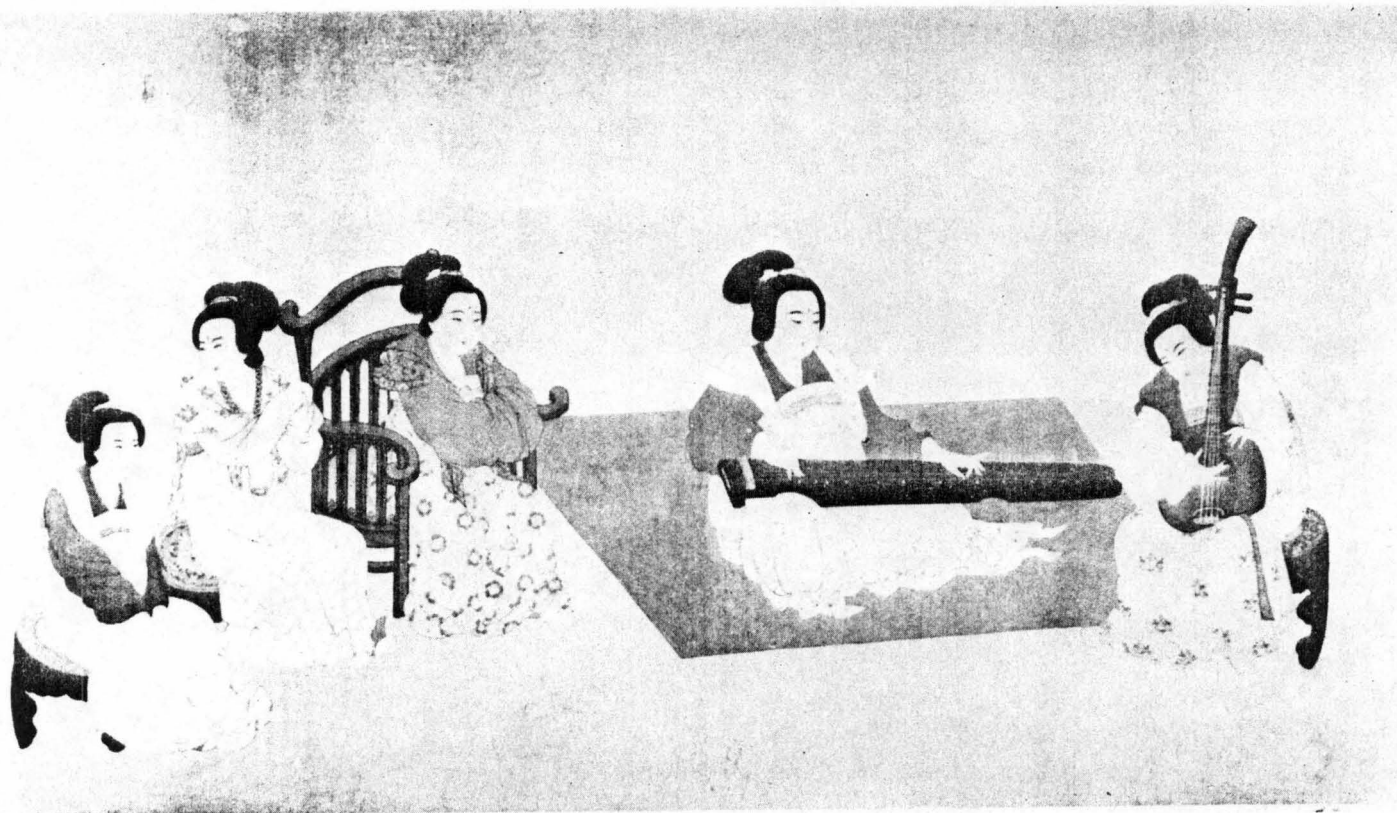


fig. 19 The Qin and Ruan in a Five Dynasties painting (AD 907-960)
reprinted in the Song Dynasty (AD 960- 1127)

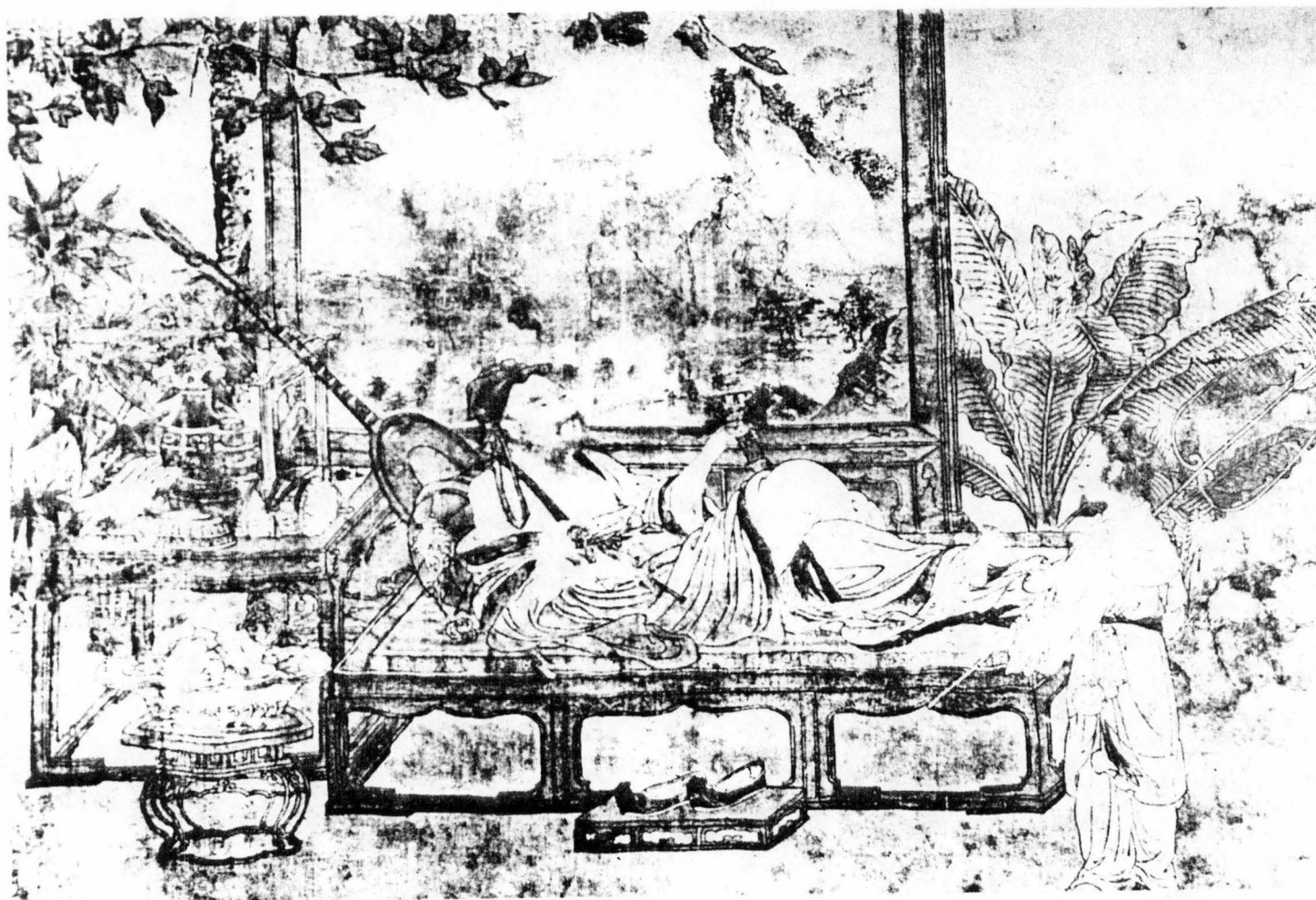


fig. 20 The Ruan
Painting from the Song Dynasty (AD 960-1127)

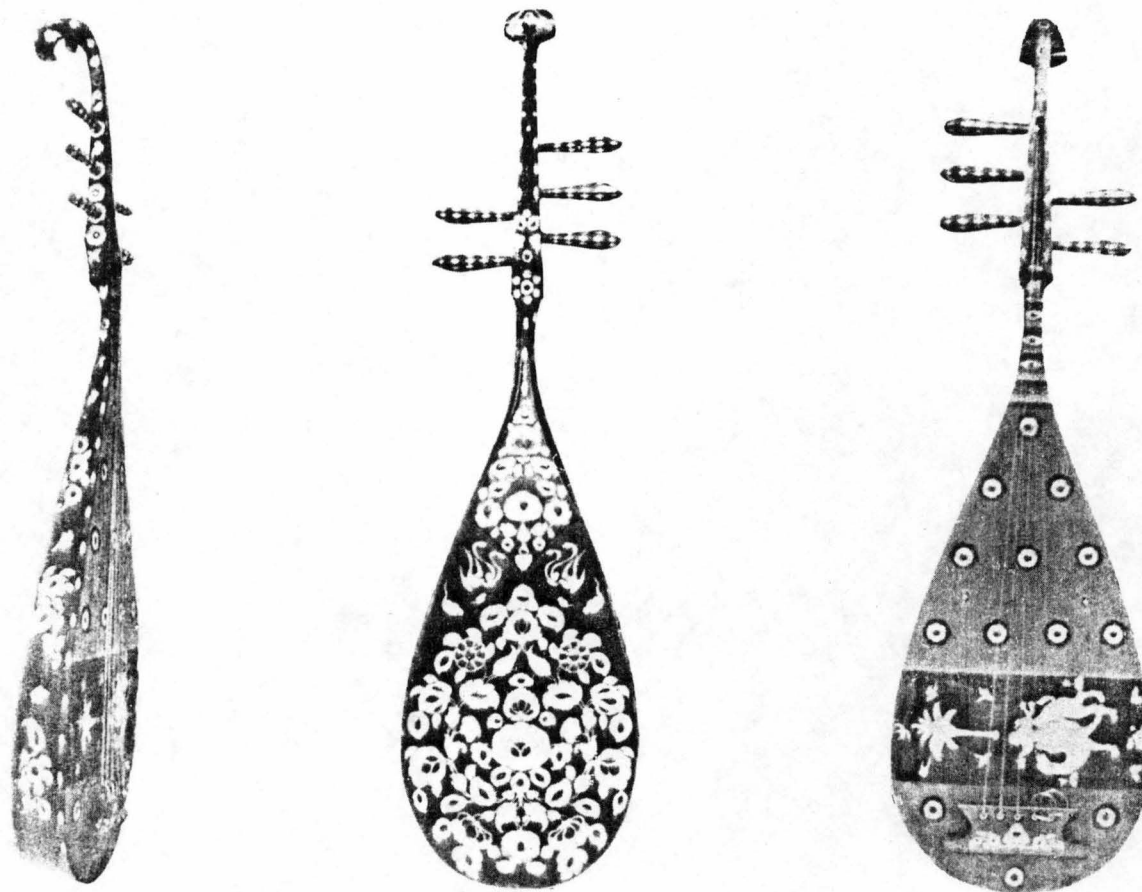


fig. 21 The Five-stringed Pipa in Japan



fig. 22 Tang Pipa Plectrum in Japan

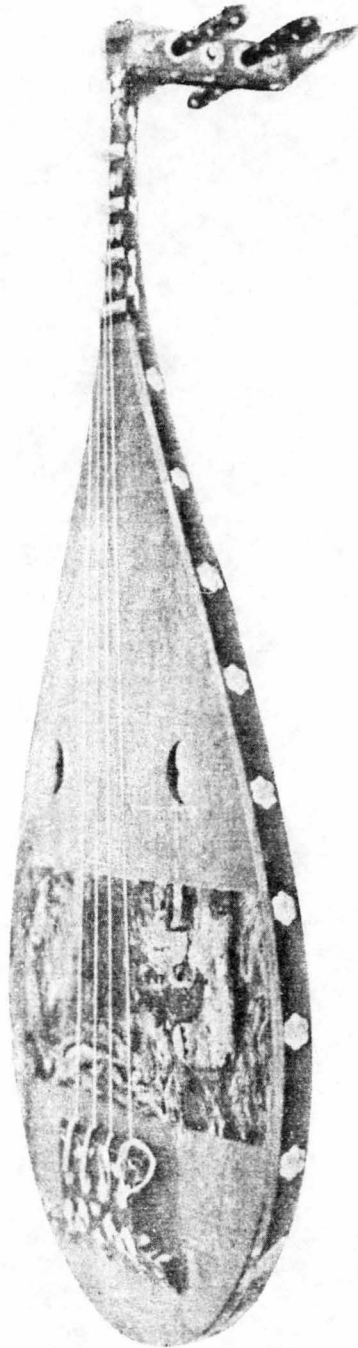


fig. 24 The Crooked-neck Pipa in Japan

4. 又慢曲子

5. 又曲子

6. 急曲子

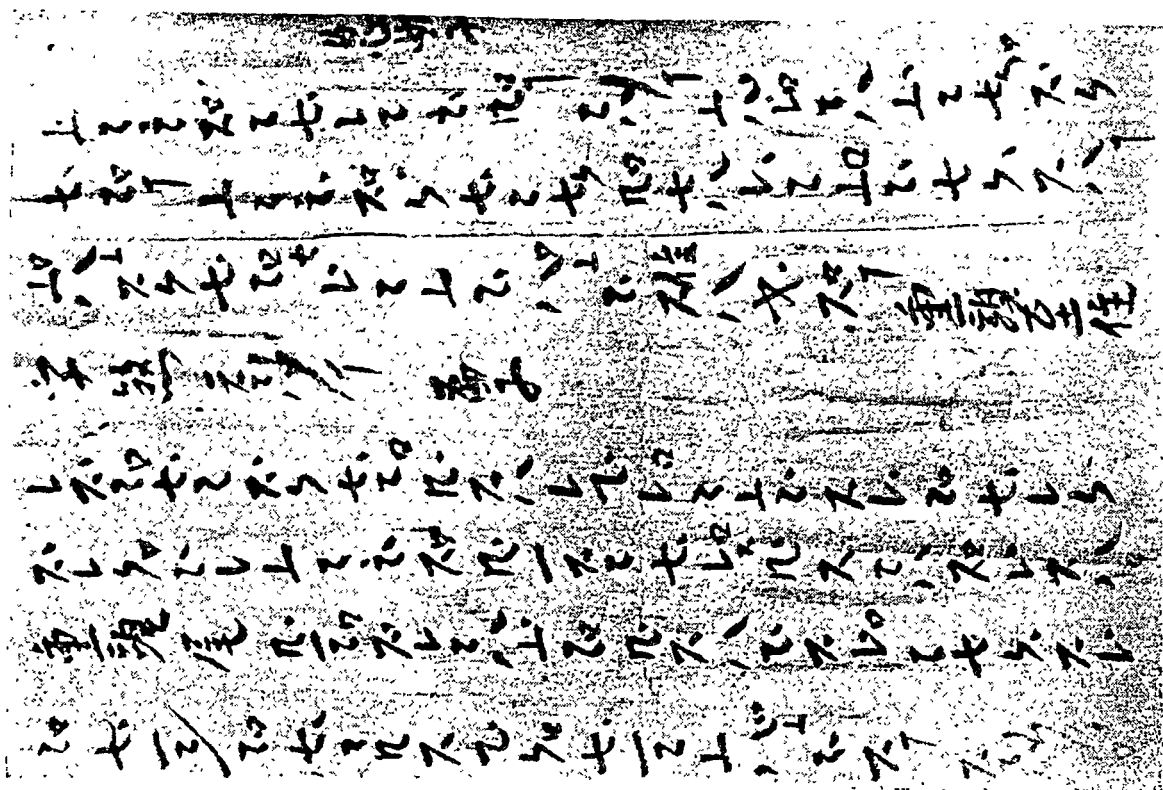


fig. 25 Tang Pipa Score

19. 急胡相問

D.C. al

20. 長沙女引

D.C. al

The image shows two staves of musical notation for the Tang Pipa. The first staff, labeled '19. 急胡相問', contains measures 19 through 24. The second staff, labeled '20. 長沙女引', contains measures 25 through 30. Both staves are in G major (one sharp) and 4/4 time. The notation includes various note values, rests, and articulation marks. The piece concludes with a double bar line and the instruction 'D.C. al' (Da Capo, alla fine).

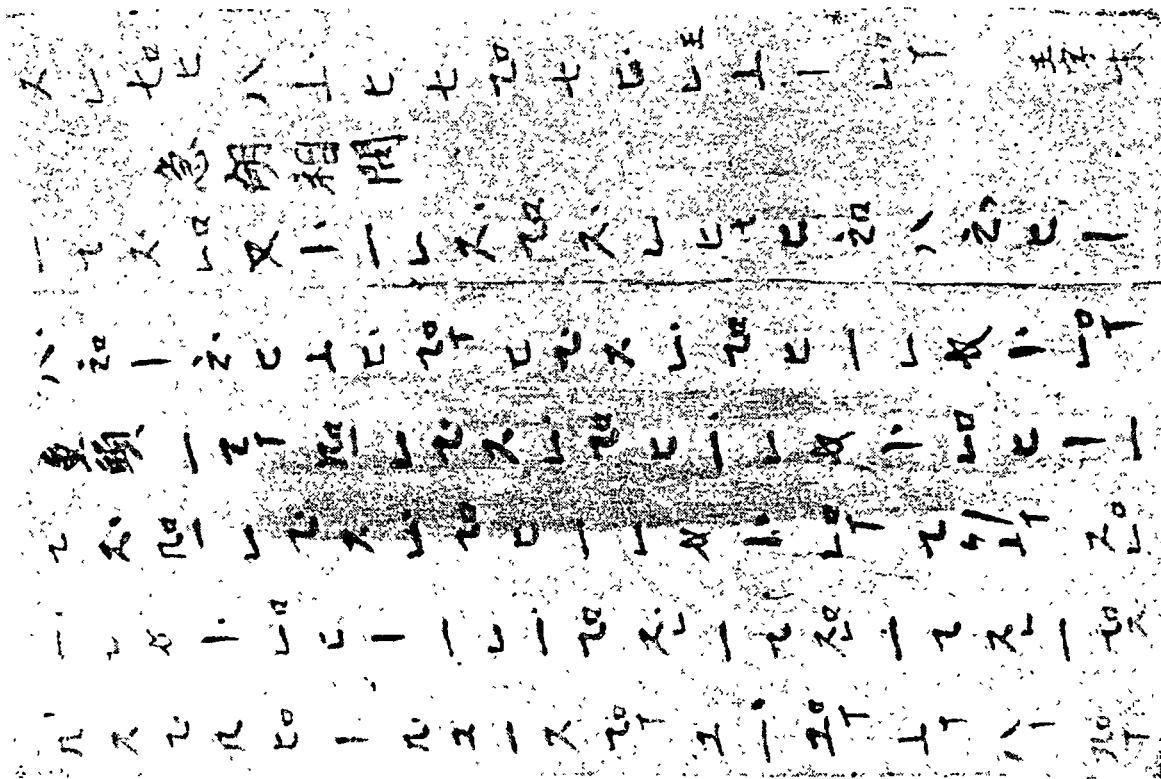
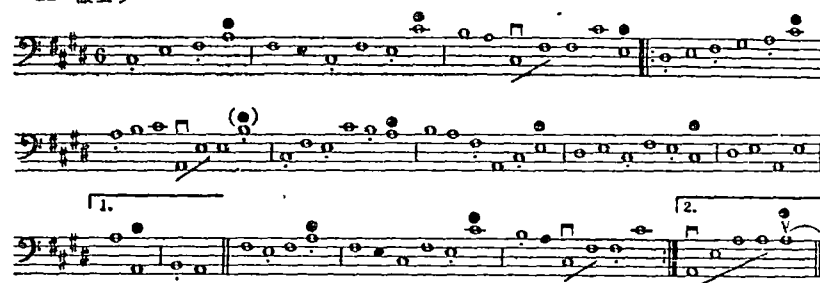


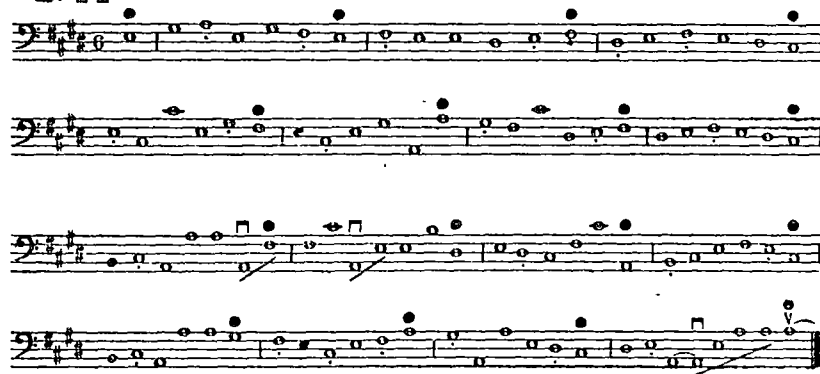
fig. 26. Tang Pipa Score



22. 撒金沙



23. 管笛



24. 伊州

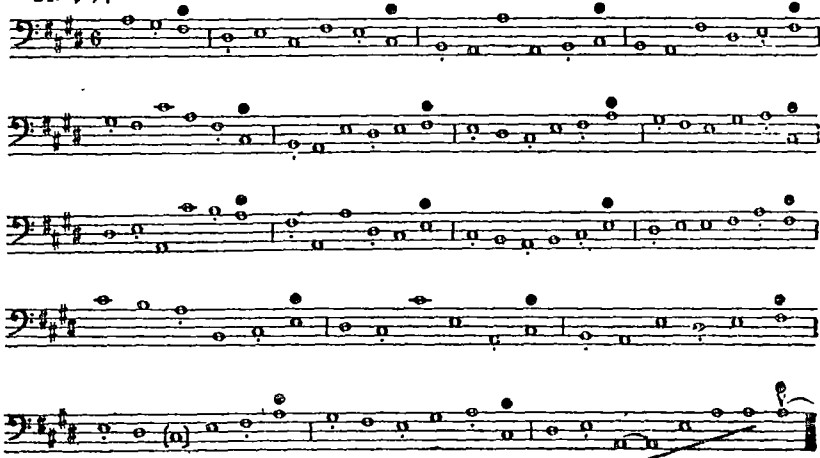


fig. 27 Tang Pipa Acore



fig. 28 The Crooked-neck Pipa
Fresco from the Sui Dynasty (AD 581-618) in the Dun Huang Grottoes

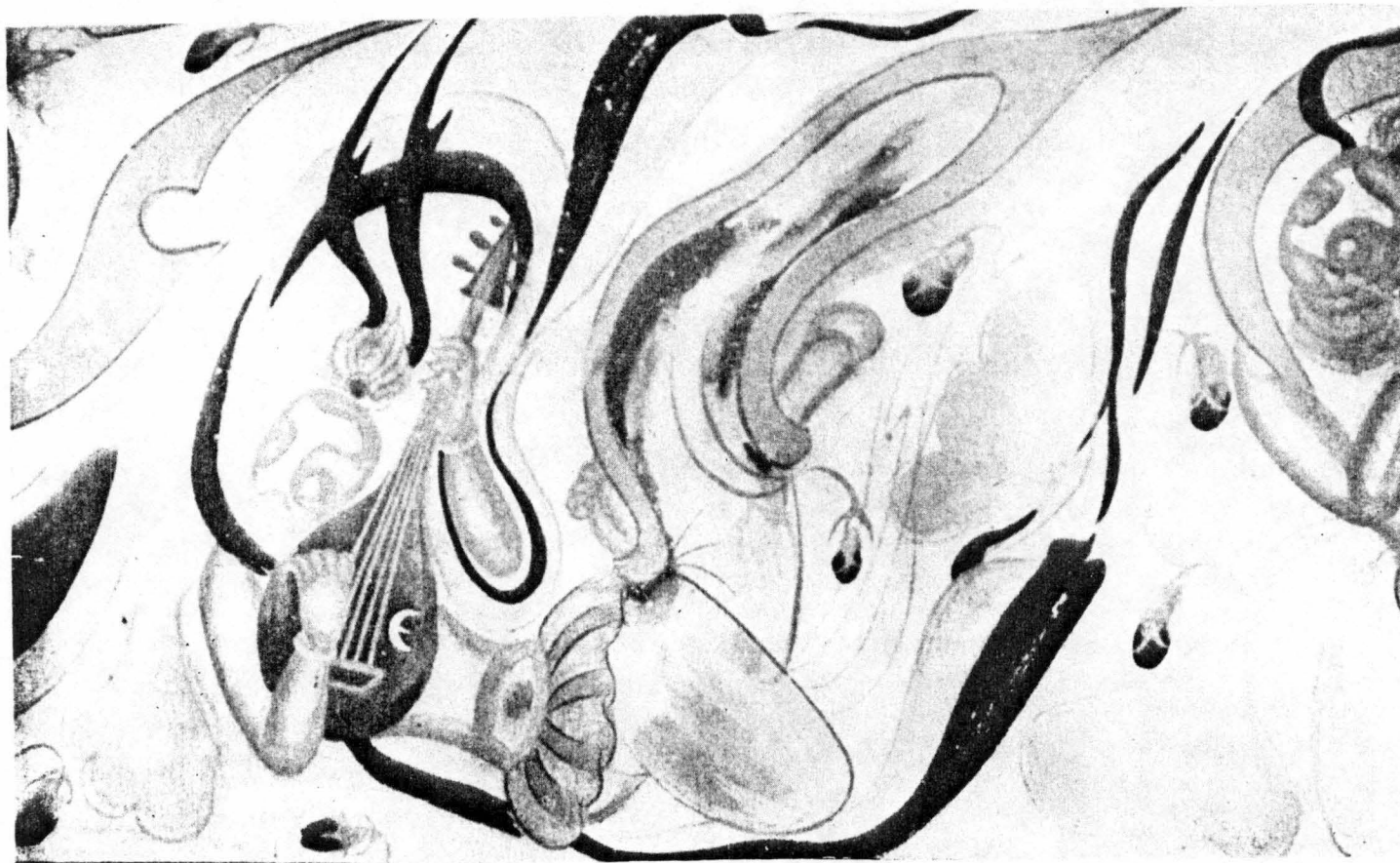


fig. 29 The Five-stringed Pipa
Fresco from the Sui Dynasty (AD 581-618) in the Dun Huang Grottoes



fig. 30 The Crooked-neck Pipa
Tri-coloured glazed pottery from the Tang Dynasty
(AD 618-907)



fig. 31 The Crooked-neck Pipa and the Ruan
Fresco from the Tang Dynasty (AD 618-907) in the Dun Huang Grottoes

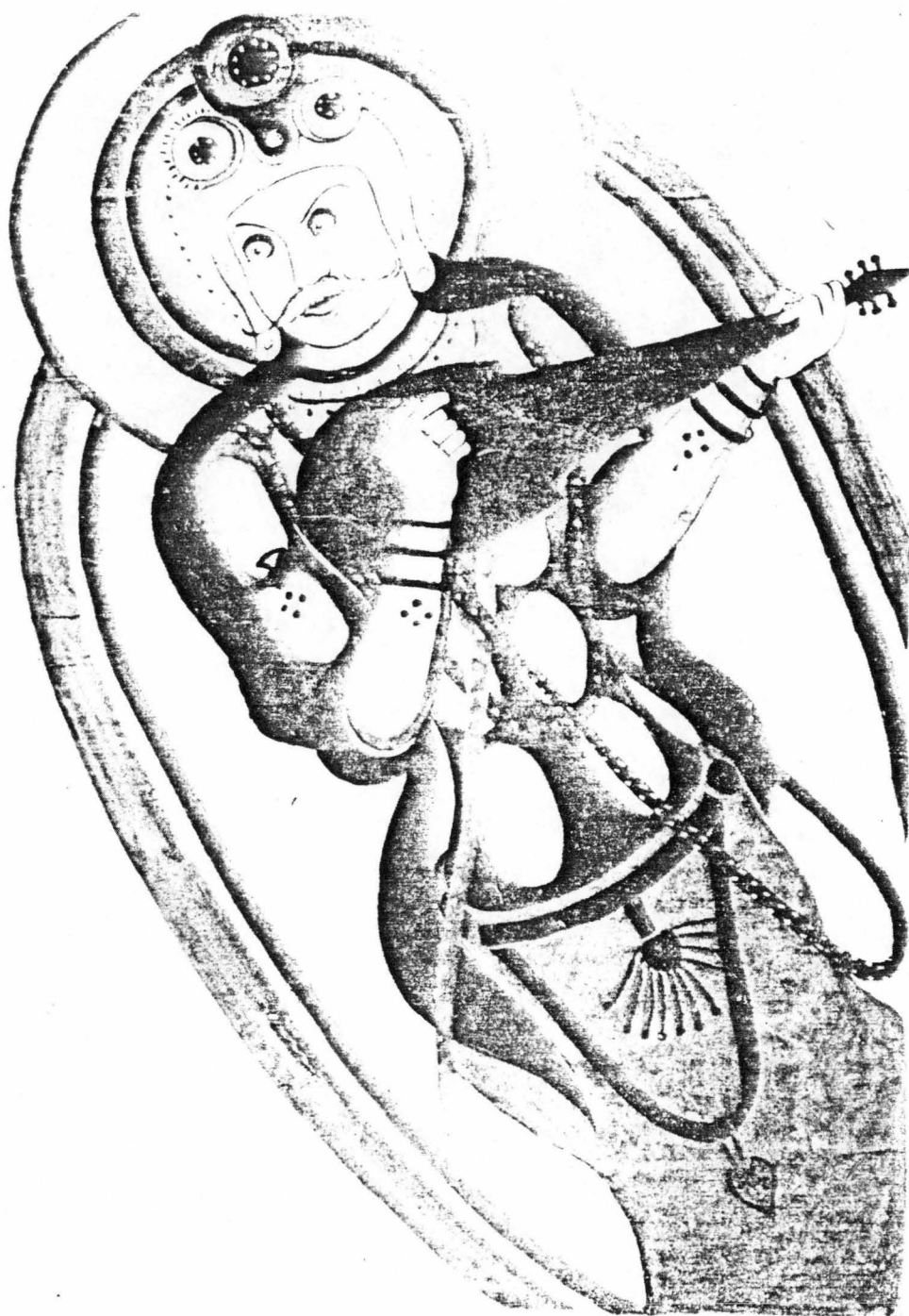


fig. 32 The Six-stringed Pipa
Fresco from the Tang Dynasty (AD 618-907)
in the He Se Er Grottoes

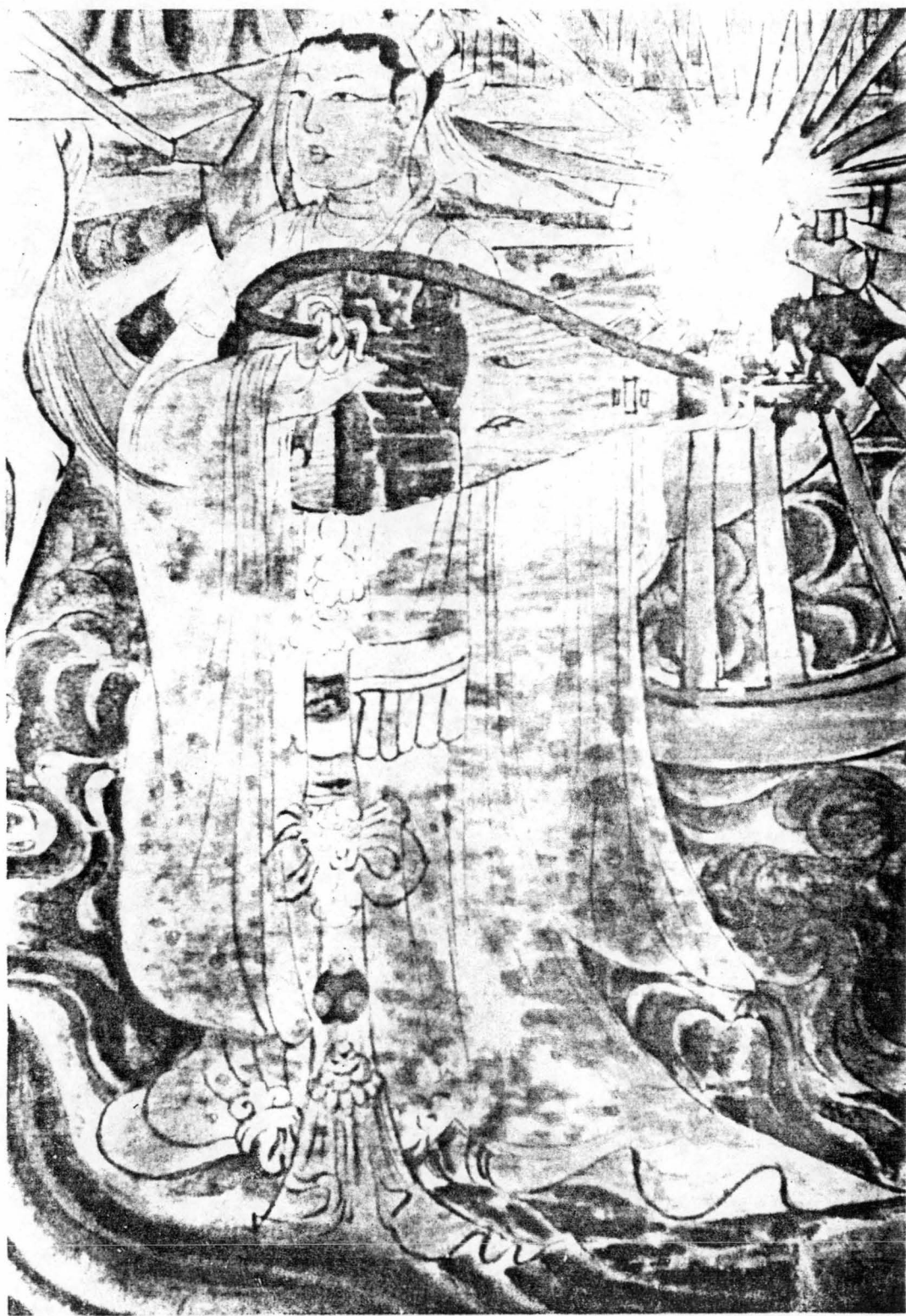


fig. 33 More Frets in the Crooked-neck Pipa
Painting from the Tang Dynasty (AD 618-907)



fig. 34 The Crooked-neck Pipa
Painting from the Five Dynasties (AD 907-960)



fig. 35 The Five-stringed Pipa and the Crooked-neck Pipa
Painting from the Song Dynasty (AD 960-1127)

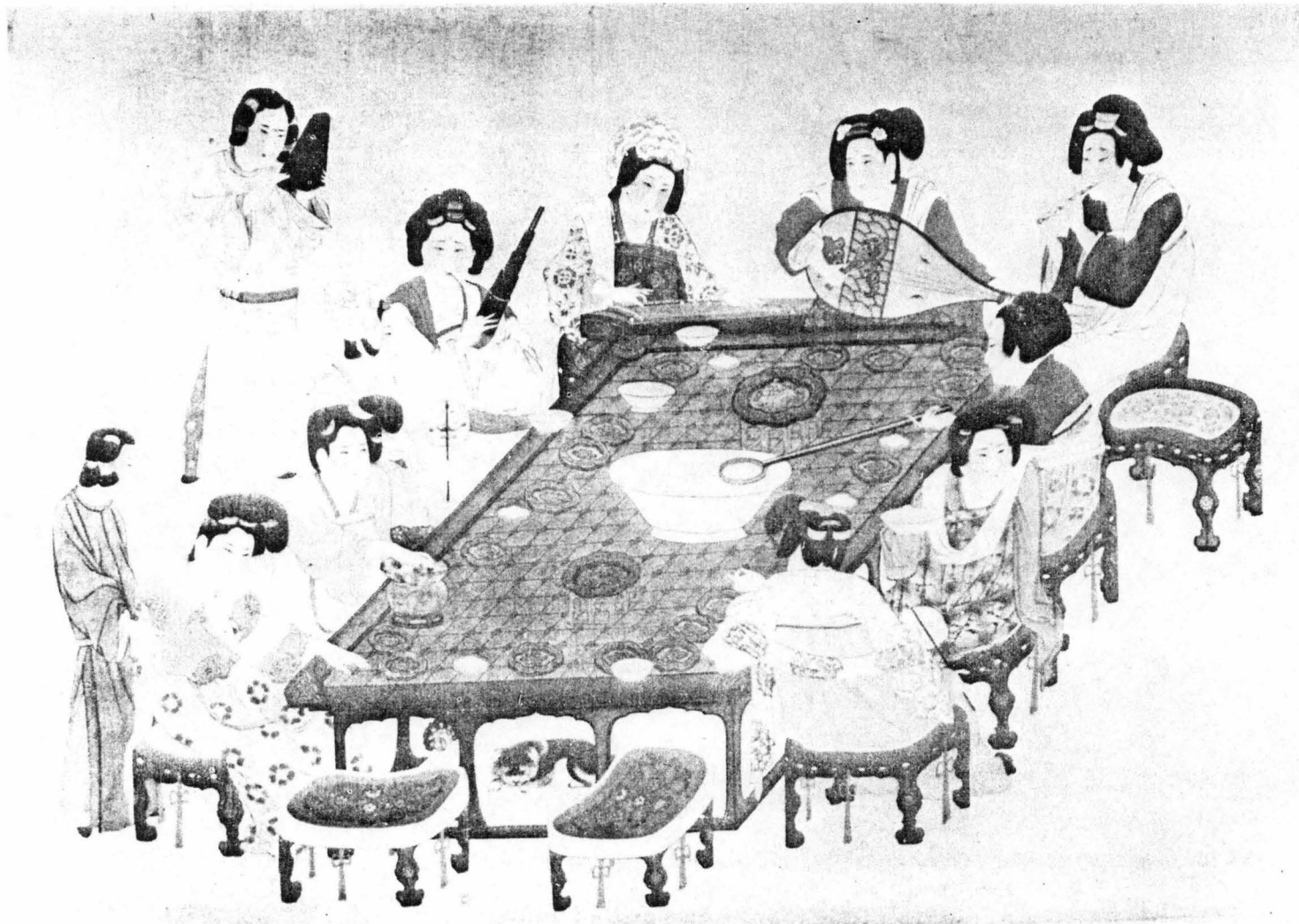


fig. 36 The Crooked-neck Pipa
Painting from the Song Dynasty



fig. 37 The Crooked-neck Pipa
Fresco on a grave from the Song Dynasty (AD 960-1127)



fig. 38 The Players in the Ensemble from the Song Dynasty (AD 960-1127)
reprinted in the Ming Dynasty (AD 1368-1644)

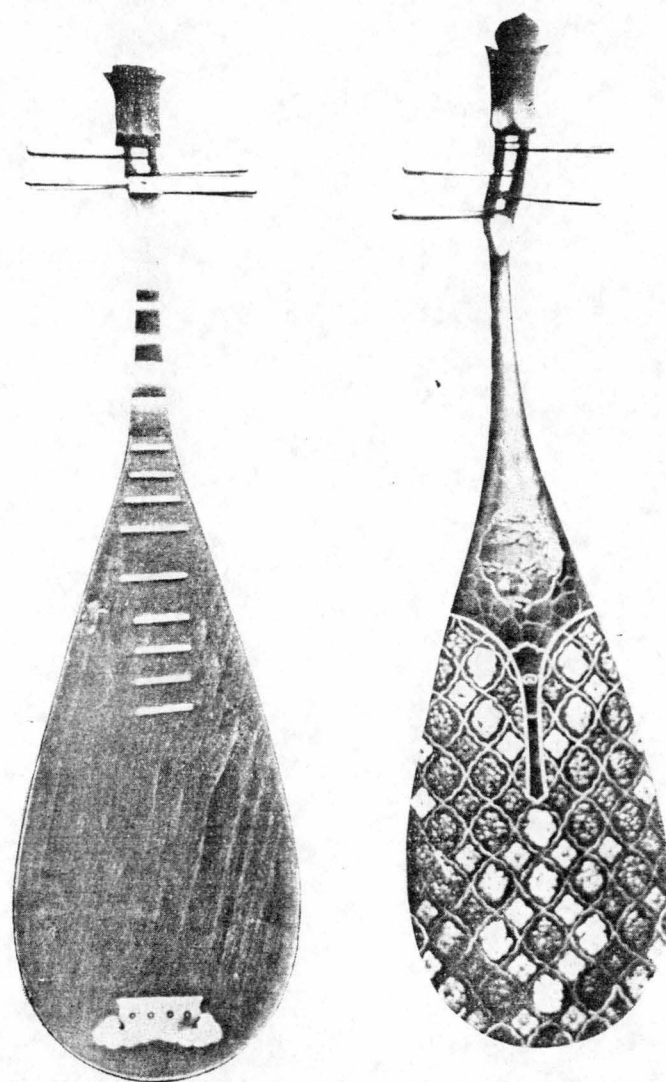


fig. 39 Ming Pipa from the Ming Dynasty (AD 1368-1644)



fig. 40 The Classical Pipa in a woodcutting
which Wang Jin made in AD 1428

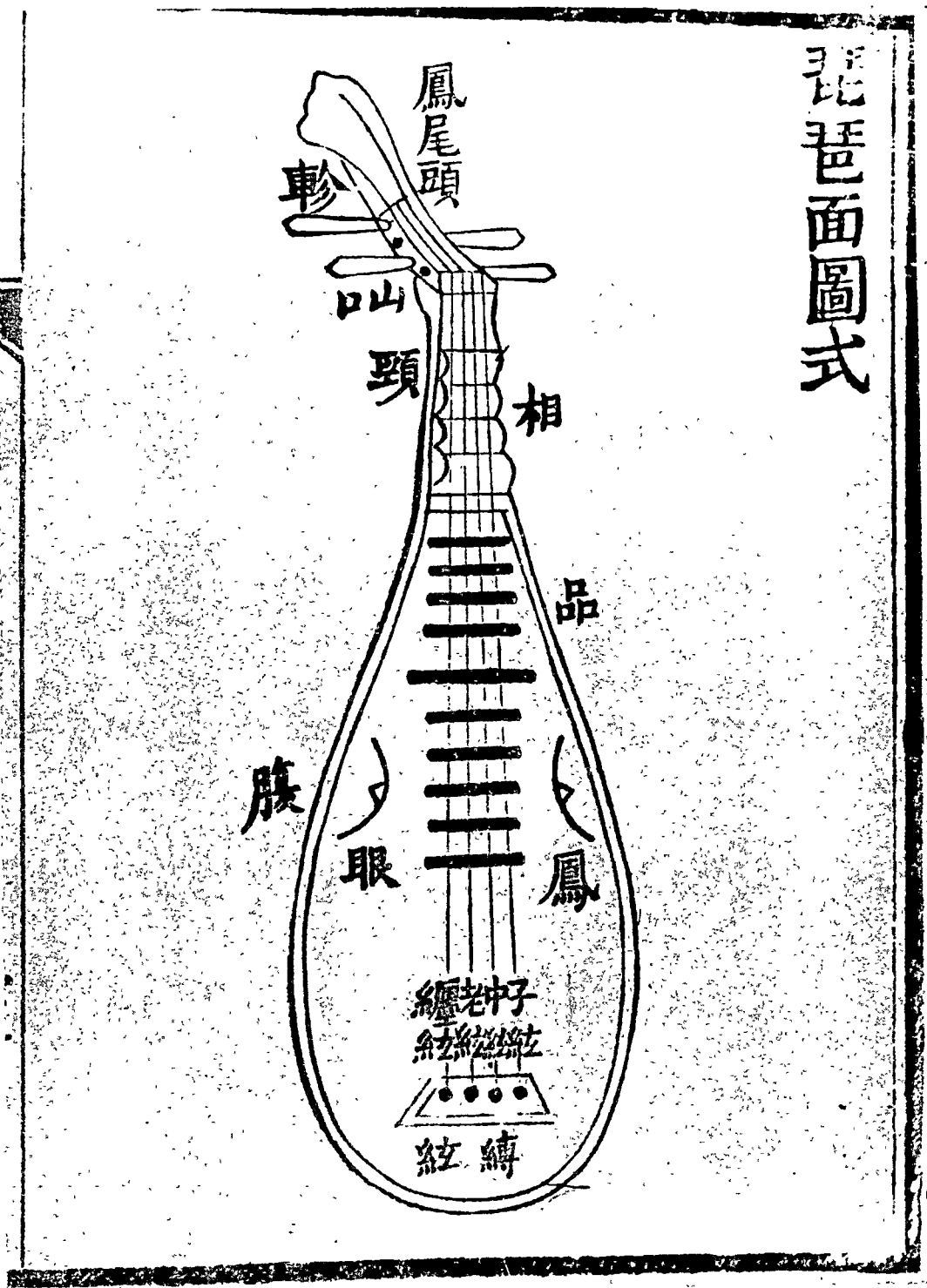


fig. 41 The Classical Pipa
 Painting in the first complete works of the Pipa
 in AD 1818



Sing Song Girls

fig. 42 The Pipa in the 1860's



fig. 43 The Pipa in the 1870's

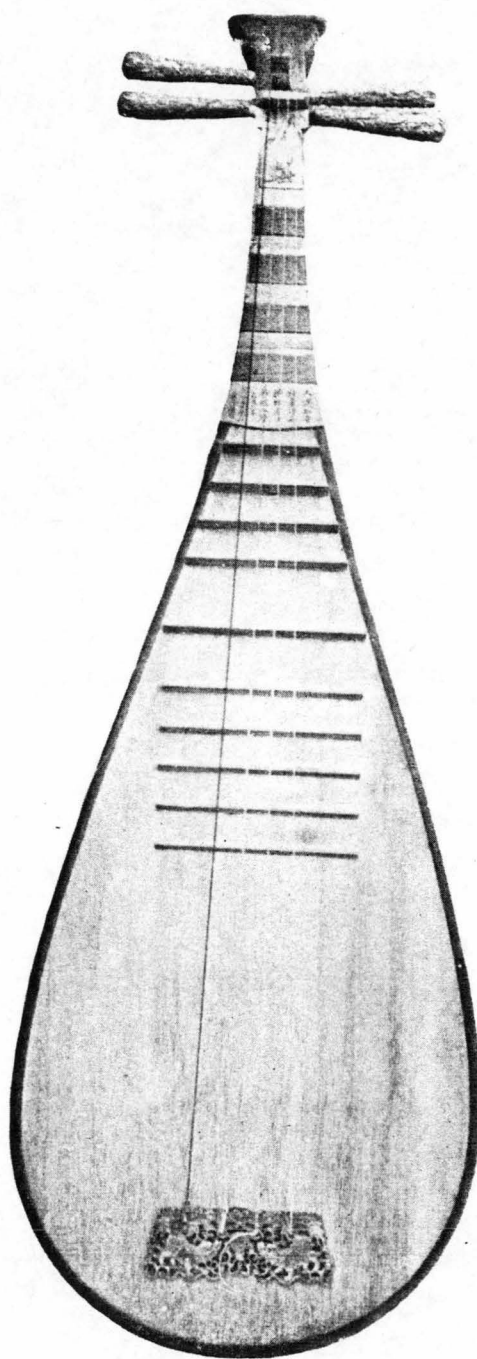


fig. 44 The Pipa in the end of the nineteenth century

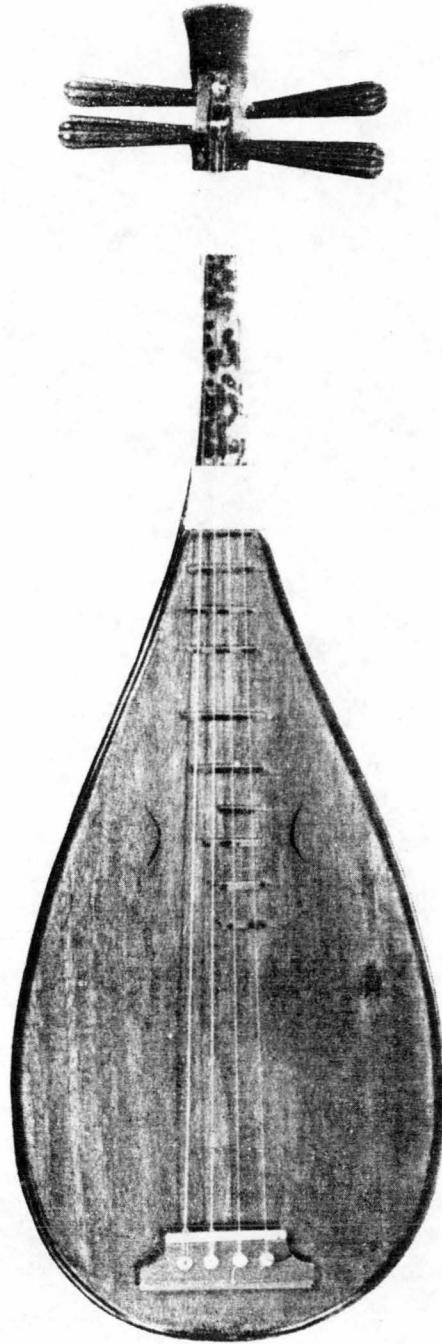


fig. 45 The Pipa in Southern Tune (1)



fig. 46 The Pipa in the Southern Tune (2)



fig. 47 The Contemporary Pipa

180 Moderato

Fl. I

Picc.

Ob.

Cl.

Fag.

2 Cor.

Tr.

Timp.

Tamb.

Pia III

Arpa

Pipa

VI. I

VI. II

Vle.

Vc.

Cb.

35

Fl. I

Picc.

Ob.

Cl.

Fag.

2 Cor.

Tr.

Timp.

Tamb.

Pia III

Arpa

Pipa

VI. I

VI. II

Vle.

Vc.

Cb.

fig. 48 Pipa Concerto
Young Sisters in Grassland

This image shows a handwritten musical score for a Pipa Concerto, specifically the section titled "Morning in Yi Li Town". The score is divided into two systems, each containing staves for various instruments and the Pipa. The first system (measures 192-195) includes staves for Flute (Fl), Oboe (ob), Clarinet (Cl), Bassoon (Fg), Cor Anglais (Cor), Arpa (Arpa), Pipa (Pipa), Violin I (vi I), Violin II (vi II), Viola (vle), Violoncello (vc), and Contrabasso (c.b.). The second system (measures 196-199) includes staves for Flute (Fl), Oboe (ob), Clarinet (Cl), Bassoon (Fg), Cor Anglais (Cor), Arpa (Arpa), Pipa (Pipa), Violin I (vi I), Violin II (vi II), Viola (vle), Violoncello (vc), and Contrabasso (c.b.). The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked "a tempo" and the time signature is 192. The score is handwritten in black ink on a white background. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The Pipa part is written on a standard five-line staff. The other instruments are written on standard five-line staves. The score is divided into two systems by a double bar line. The first system contains measures 192-195, and the second system contains measures 196-199. The score is labeled "fig. 49" and "Pipa Concerto - Morning in Yi Li Town".

fig. 49 Pipa Concerto - Morning in Yi Li Town