

Aesthetic Origin of the Metal and Stone Sound in the Chinese Seven-String Zither Music

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Abstract. The metallic and stony instruments in the ancient eight-tone system symbolized the hierarchical order and noble rights in the pre-Qin ritual music system. The sound of metal and stone represents the beauty of the highest ritual music system, which is "always in order". During the Eastern Zhou Dynasty, the Chinese seven-string zither became a vessel for the scholars to blend the ritual order with their individual emotions, thanks to the preference of the scholars. In the Han Dynasty, with the rise of the scholar class, the Chinese seven-string zither was pushed to the altar of "ritual and music", following the path of the sound of metal and stone. The sound of metal and stone has influenced the making and playing of the Chinese seven-string zither since the Tang Dynasty - the sound of metal and stone has become the aesthetic standard of the Chinese seven-string zither music.

Keywords: Chinese Seven-String Zither; Metal and Stone Sound; Eight Tones; Ritual Music; Shi (Scholars).

1. Introduction

In the history of Chinese literature, the sound of metal and stone has always existed in a beautiful image. The *New Story of the World* uses the sound of metal and stone as a description to praise the sound of the article [1], and the poets Juyi Bai, Ji Zhang and Deshao Kong of the Tang Dynasty also left poems about the sound of metal and stone. Zhongyan Fan's "Four Miscellaneous Chants" says: "The sound of metal and stone comes from the creation of a thousand ancient hills and mountains. Who said that there is no more harmony? For you to raise the wind in the hall." [2] --The sound of the zither reverberates in the hall, and the ancient beauty of the "sound of metal and stone" is clearly revealed.

2. The Sound of Metal and Stone in the Chinese Seven-String Zither Music

There is a description of the situation of playing the Chinese seven-string zither in *Qing Tare Class Notes*.

One day, holding the Chinese seven-string zither to ascend the pavilion, when the sound of autumn first moved, the west wind full of pavilion, light rain is about to arrive. The peaks outside of the sky, all of them showed their thin bones, and they made sad faces to each other. The maple trees in front of the pavilion were also like weeping blood in the wind. As I looked far away, my thoughts of my hometown and friends crossed my mind. I tuned my zither to make "Heavenly Horse", like a sword and iron rider, floating in the air, really like the speedy arrival of the heavenly horse; and then composed the song "The Three Stacks of Yang Pass", which is like the wind and rain, birds and beasts are sorrowful, and there is a sound of metal and stone in the abyss. [3]

This passage depicts the scene of the main character Yangjie Xu climbing the pavilion and playing the zither, and the song "The Three Stacks of Yang Pass" plays "the sound of metal and stone", which is a vivid interpretation of the sound effect and a high recognition of the zither player's level.

2.1 The Sound of Metal and Stone on the Chinese Seven-String Zither

No zither has been unearthed since the Western Han Dynasty to the Tang Dynasty.[4] On the back of the late Tang zither "Feiquan" is a four-line seal inscription: "The slippery jade mountain,

the metallic sound of the empty valley. It is a precious instrument for the most important people, and the philosophers are close to it. It is the most precious instrument in the world. Heaven and earth are in harmony, and all things are salubrious." [4] --This instrument can produce the sound of jade in the high mountains and the sound of metal in the empty valley, i.e. a kind of elegant sound that is both rigid and soft, clear and coherent.

In ancient times, zither masters highly valued the clear and crisp sound of jade, and the back of the Tang zither "Duyou" and "Feiquan" both have the seal script "Yuzhen". Some people even named the Chinese seven-string zither "snow night bell", "lemon iron", "stone chime", "rhyming chime", "stone on the dead" and "stone on the dead". Some even named the Chinese seven-string zither "Snow Night Bell", "Ruibin Iron", "Stone Chime", "Rhyme Chime", "Wither on the Stone", "Pine Grove Jade", "Autumn Pond Cold Jade", etc. to indicate the quality of sound of metal and stone that the instrument seeks or has achieved.

Above the foot of the goose is an inscription in running script by Shi Su: "The spring breeze is fine, and the sound of the ring is loud and clear. The curtain is full of new swallows and the sea is full of old dragons." [4] The four lines of the poem describe the beauty of four different kinds of music of the Chinese seven-string zither, the moving sound of the zither is either as gentle as the wind, or as clear as jade, or as quiet as the whispering of swallows, or as deep as the chanting of dragons. The word "pei" in the second line is also used as another "pei", which is interpreted as jade in the Dictionaries. [5] The sound of jade is crisp, clean, restrained and resounding, which is an extension of the sound of metal and stone in ritual music.

In the Northern Song Dynasty, Boqi Chen said in his *Zither Sayings* about the family collection of Tang zither "stone chime", "The famous zither in the past, some are called golden bell, some are called jade chime, some are called jade crane, some are called jade wild goose, their categories cannot be enumerated, but this zither is especially called stone chime. The name of this instrument is "stone chime" [6]. The name of a beautiful zither is either "metal" or "jade", which is the admiration for the sound of precious metal and stone. The name "Stone Chime" for this instrument made by Yan Lei conveys the appreciation for the sound of chimes (made of stone) by the famous zither makers of the Tang Dynasty. When Xiu Ouyang praised the Tang zither in his family's old collection, he also described the sound as "clear and translucent, like striking metal and stone" [7].

The Song dynasty recognized the beauty of the sound of metal and stone in the Tang zither, which represents the "ancient" and "clear" sound of the zither. The nine virtues of the Chinese seven-string zither are: strange, ancient, transparent, moist, clear, quiet, round, even, and fragrant [8], of which the criterion for "ancient" is "the charm of metal and stone in simplicity and lightness" and "clear" is "sounding like a wind bell". The criterion for "ancient" is "a charm of metal and stone in a simple and light way", and "clear" is "a sound like a wind in large bell". In order to reach the standard of "ancient" and "clear", the sound of metal and stone is required.

In order to pursue the sound of metal and stone, the lacquering technique of the instrument had a directional preference - "During the Tang Dynasty, the lacquering process of the seven-string zither was not 'by wood lacquer', but by adding a layer of nearly two millimeters thick on top of the wooden blank. This method of lacquering not only makes the instrument strong and durable, but also increases the metal and stone sound of the seven-string zither." [4] Ultimately, the directional preference of the hacking technique brought the sound of metal and stone down to the physical level of the instrument, achieving the fusion and transcendence of the sound quality of the zither as a silk-string instrument.

In the Ming and Qing dynasties, some zither makers also made bronze, iron and stone zither [4], and even formed the fashion of placing zither bricks on the zither table [9] to help the zither emit a clear and robust sound of metal and stone - a clear indication of people's pursuit of the beauty of the metal and stone sound in the zither.

2.2 The Sound of Metal and Stone under Fingers

The recognition of the sound of metal and stone is not only reflected in the instrument, but also pursued in the playing of Chinese Zither music.

In the Tang dynasty, mountain man Lu Lin was deeply touched by the story of Boya and Ziqi Zhong, and made a fugue for it, saying: "And the Chinese Zither is so positive and forbidden evil, get so harmonious and sex, must be through its hand sensitive, but also leave its heart quiet together with the sound of silk and tung, Hill promote column; have the sound of metal and stone, think of the gentleman patronage. "[10] In praise of the soul echoing soulmate, the Tang dynasty defined the Chinese zither by "the righteousness and forbidding evil" and "the harmony of emotions and characters", and highly evaluated the playing standard of the Chinese zither player by "the sound of metal and stone".

In the Song Dynasty, "finger can make the sound of metal and stone" became the embodiment of the high level of the Chinese zither player. The Tie Wei Shan Series of Books contains: "There was a Chinese zither player who was called Monk Fanru, the sea Master's awesome student, but his right hand skill was not as well as his left hand. Another monk player was Zequan, his ability was lower than Fanru, but his right hand's fingers can make the sound of metal and stone." [11] The ability to play the sound of metal and stone is what makes the Chinese zither player Monk Zequan particularly praiseworthy.

At the end of the Ming Dynasty, the aesthetic preference of Chinese zither music playing gradually became a system with the development of the Chinese seven-string zither, and then became a climate. Qian Leng's Sixteen Methods of Playing the Chinese Zither and Shangying Xu's Chinese Zither Aesthetics from Streams and mountains both elaborate on the techniques and aesthetics of playing the sound of metal and stone.

In "sixteen methods of playing the Chinese zither", the third rule "crisp" said: "Crisp sound is also powerful so that the sound like metal and stone, moving like the wind" [12], The sound of metal and stone is both crisp and strong, to play this sound when there is a suitable angle, enough strength and the skill to touch strings, so that the action will like the wind. Qian Leng said, "The finger must be nail-tipped, the string must hang down to know the place of brittleness, that is, the spirit of the finger, the spirit of the finger is from the power, and the power of the finger is out of wrist, the wrist force has arrived, it is firm and brittle." The power of the wrist is transferred to the fingers, and then the nail tip touches the strings in the air, so that the sound has a stone feeling, and this way of touching the strings — — "string must hang down" carries forward the "hitting" method——"drumming" the zither, which will be discussed later.

In Chinese Zither Aesthetics from Streams and mountains, Shangying Xu explained the four good features of the Chinese seven-string zither: "clear", "bright", "firm" and "powerful". The sound of the Chinese seven-string zither is more thoroughly explained in the following way.

The "clear" feature: "Altered fingers are like striking metal and stone, and the side strings are absolutely free of guest sounds." [13] If you want to achieve the "clear" sound, you have to use your fingers as if they were striking metal and stone. "This is the effect of "clear" sound, and it is also the key to make the sound of the instrument "clear".

The "bright" feature: "The left and right fingers create the clear sound, and then the sound of metal and stone is produced, and then the word 'bright' is proposed." [13] The necessary condition to produce the sound of metal and stone is the clear reality of the lower fingers, after achieving the clear reality, the effect of "bright" will naturally arise from the sound of metal and stone. The sound of "clear" is therefore the sound of metal and stone, and the sound of metal and stone is therefore the sound of "bright", "clear" and "bright". "and" bright "is with the sound of metal and stone accompanied by the quality.

The "firm" feature: "Firmness of this all by the strength of the tendons, must be a finger standing in the strings, heavy as a mountain, moving like the wind, clear sound like hitting metal and stone, and the beginning to sound out of it However, the left finger with Firmness, the right finger must also want to be clear and strong, is able to get the sound of metal and stone." [13] This

is still centered on the word "clear" and the heart method of exertion, using tendon strength and clear energy to achieve the sound of the instrument as solid as metal and stone.

"Inheriting the essence of "crisp" from Sixteen Methods of Playing the Chinese Zither, it points out that in order to play the sound of metal and stone, the fingers should be like the wind, with the tip of the right finger striking the string in the air, and the left finger should also use strength. and the core idea of "hiding the power in the clearness" and "moving the power in the firmness".

In the history of the Chinese zither, ever since the instrument was introduced to the world, whether on the level of artifacts or on the level of playing, Chinese zither players have pursued the beauty of the sound of metal and stone in the Chinese seven-string zither music.

3. Trace to the Metal and Stone Sound in the Chinese Seven-String Zither Music

Shang Book - Shun Record says: poetry is to speak of the will, song is to sing words in mind, sound is according to the song, law is to harmonize the sound. The eight tones of harmony are no phase to take away from the order. The gods and people are harmonic." The eight tones, which include the sound of metal and stone and the sound of silk, already appeared in the ancient times and were valued for their existence in harmony.

3.1 Origination from Bell and Chime

The so-called eight tones refer to the eight types of ancient musical instruments: metal, stone, earth, leather, silk, wood, gourd and bamboo. According to Gu Ban 's Bai Hu Tong - Ritual Music, metal refers to bell, stone refers to chime, earth refers to ocarina, leather refers to drum and rattle, silk refers to zither and se, wood refers to percussion, gourd refers to free reed mouthpiece, and bamboo refers to xiao and pipe. [14] The Chinese seven-string zither music pursues the beauty of the sound of metal and stone, which is derived from the influence of the music of bells and chimes.

The bell is both a musical instrument and a capacity vessel, and Lan Tang found that the "canon", which was the predecessor of the bell, had several forms of bamboo, wood and pottery through the text in A Short Record of Ancient Musical Instruments. [15] The pottery bell was excavated from the Long Shan cultural site of Kesheng Village in Chang'an County, Shanxi Province, and the bronze bell appeared at the end of this period. [16] Later on, the bell became the representative of metal sound.

Chime is a percussion instrument made of stone, which was known as "stone" and "ball" in ancient times. [16] The word "chime" is used in the divination to symbolize holding a mallet to strike a hanging stone. Many examples of special chimes from the late Neolithic period have been unearthed from the Taosi Tomb in Xiangfen, Shanxi, and the Nansong site in Wenxi, Shanxi. [17] In the late Shang Dynasty, there were already chimes, and the chime making technology gradually progressed from the sound to the material. [18]

Among the eight tones, "the only ones that can be kept are metal, stone and earth" [15]. Bronze was "a precious object that could only be acquired by those who had control over a large technical and political institution" [19]. Metal and stone instruments, because of their resistance to damage and preservation, as well as the advantages of the material and the advanced production level, have been the carriers of "ritual and music" symbolizing the authority and rules of the nobility for three generations, thus establishing the status of chime instruments among the eight tones.

3.2 Expression in Harmony

The eight tones played an important role from the music used in clan societies to listen to and educate people, to the ritual music system that gradually formed during the Xia, Shang and Zhou dynasties. The eight tones have their own roles and colors, and the different tones and textures of the eight types of instruments not only stimulate people's different emotional experiences, but also jointly build a complete system of music.

The Book of Rites - Book of Music says: "The sound of the bell is clang, the clang establishes the trumpet, the trumpet establishes the horizontal, the horizontal establishes the martial.....The sound of the stone is chime, the chime establishes the discernment, the discernment results in death The sound of the silk is mournful, the mournful establishes the integrity, the integrity establishes the will bamboo sound abusive, abusive establishes the meeting, the meeting gathers the crowd drum sound cheerful, cheerful establishes the movement, the movement enters the crowd the gentleman's listening to the sound, not only to hear its clang but also has a combination. " Among the eight tones, the sound of the bell (metal) is suitable for military use to give orders and inspire courage; the sound of the stone is firm, urging people to be determined to die; the sound of the silk is sorrowful, guiding people to establish a clean and upright ambition In contrast, the sound of metal and stone is hard and strong, while the sound of silk is gentle and soft - the two poles of the eight tones, the chime and the zither, are representative of the two. The pursuit of the sound of metal and stone in the Chinese seven-string zither music was partly a search for a breakthrough in timbre and sound perfection, and partly a submission to the ritualistic system of chimes.

Xunzi - Music Theory says: "The phenomenon of sound and music: drums are beautiful, bell combination is real, chime is clear, yu and sheng are respectful and harmonious, pipe and livid are fierce, ocarina are grand and wide, se is easy and good, Chinese zithers are gentle and good, songs are clear and exhaust, dances mean heavenly way both." The eight tones are very different in musical expression, gorgeous and high like the drum, loud and thick like the bell, clear and restrained like the chime, easy and gentle like the se, soft and graceful like the Chinese zither The chime, the zither and the se are complemented by the rest of the tones, plus the dance that contains the heavenly way, the tones and dance are interwoven, a harmony and fusion of rhythm and restraint, grand and fine, point and line, Yang and Yin, rigid and soft, heaven and earth. The harmony and fusion of heaven and earth, resulting in the harmony of all things.

3.3 'Strike' in A Structured Way

Xi Zhu said: "Among the eight tones, metal and stone are the most important, so special for all the sounds. Metals begin to shock and jades end stuttering while eight tones are all played. Before the show starts, the bell should be first hit to declare its sound. Once they are both shut, then the special chime is hit to collect its rhyme, declaring to start, collecting to end. Between start and end, the vein through, everything is ready... ..the sound of metal and jade is always coherent"[20]. The sound of metal and stone is like an outline in the eight tones, playing the role of a unifying force in the music. "The sound of the chimes and bells is a point-like sound that controls the music in a clear and structured way. The thick, bright sound of the bells and the clear, solid sound of the chimes all have an impact on the aesthetics of Chinese seven-string zither music.

The ancient Qin zither was played in the manner of a 'drumming'. From the excavated Qin instruments, the ten-string zither from the tomb of Marquis Yi in Zeng area in the early Warring States and the painted zither from the tomb of Wu Li Pai in the late Warring States are both half-boxed, plucked, stringed instruments with long tails, both with undulating surfaces, slightly different from the full-boxed zither of today, and therefore played differently.[18] In The Book of Psalms, it says: "I have a guest of honor, and I play the drum and the zither." All of these prove that to strike (drum) is a form of plucking for the zither, i.e. touching the strings with the fingers.

The chimes are struck by hammers to produce vibrations and tones, while the sound of the zither is produced by the fleshy nails of the fingers colliding with the silk strings - the clanging and baring of metal and stone music is added to the sound of the zither by striking the strings with the fingers. The wooden case then vibrates and emits the sound of the strings, creating the sound of metal and stone.

4. Process of Following the Metal and Stone Sound on the Chinese Zither

The establishment of the “ritual and music” system was a major sign that Chinese music had entered a period of civilization, and this was reflected in the emergence and use of the so-called 'sound of metal and stone', the bronze bell and stone chime.[21] In the “ritual and music” system, the sound of metal and stone was regarded as a relic of the sages and a continuation of orthodoxy[22], and thus the sound of metal and stone represented the rules and regulations of “ritual and music” on an institutional level. In contrast, the Chinese zither was initially an ordinary member of the “ritual and music” system. However, with the rise of the scholarly class, the Chinese zither gradually became a follower of the sound of metal and stone.

4.1 The Musical Suspension and the Chinese Zither

In the Book of Rites - The Rite of Music, it is stated that "The ruler does not go without his jade, the great official does not go without his 'xian', and the scholar does not go without his zither and se." "The word "xian" means "hanging" and refers to the suspension of metal and stone music[22], which means that the bell and chime instruments were hung on the shelves. In the “ritual and music” system of the Zhou Dynasty, jade was a symbol of status for the ruler, music for the minister of states, and Chinese zither and se for the scholar, which could not be easily removed. The status of the minister of states was higher than that of the scholars, and the music suspension was higher than that of the Chinese zither and se in the “ritual and music” system.

The rulers of the Western Zhou Dynasty gave a deep political connotation to the large musical instruments, forming a strictly hierarchical system of musical suspension represented by the chimes and bells, which could not be overstepped. [23] The earliest description of the hierarchy of musical suspensions is found in the Zhou Rites - Spring Officials - Xiao Xu: "The position of the suspension of metal and stone music. The king's suspension of metal and stone music in palace, the subordinate warlord's suspension of metal and stone music, the minister's suspension of metal and stone music, and the scholar's single suspension of music instrument." The palace suspension of metal and stone music had four sides and were only used by the king, while the subordinate warlords used the three-sided suspension of metal and stone music, the ministers used the two-sided suspension of metal and stone music, and the scholars could only use the one-sided special suspension. The metal and stone music hangings fully reflect the hierarchical nature of the “ritual and music” system, and the sound of metal and stone thus represents the rules and regulations of 'music' at an institutional level.

The Chinese zither is one of the eight tones — — silk. During the pre-Qin period, the Chinese zither was not yet the central instrument of ritual music, and its appearance was mostly recorded in general terms along with another silk instrument, the se, or in the form of a 'string'.

The Zhou Rites - Spring Officials - Da Si Yue says: "All music, Round bell for the palace, Huang bell for the horns, Da Cu for the symbols, Gu Xi for the feathers, thunder drums, lonely bamboo pipes, Yun He's Chinese zither and se, Yun Men dance, winter arrival, played on the ground in the round hill, if the music six changes, then the gods of heaven are descending, can get and rituals carry on "In the Zhou dynasty, the great musician was responsible for the ancestral rituals, i.e. the sacrifices to the gods of heaven, the earth, and the human and ghosts, and was in charge of the rituals of music, bells and drums, silk and bamboo, and music and dance. The zither, which is a silk instrument, was part of the same comprehensive system of rituals and music as the drums, but was not differentiated into different types like the percussion instruments.

In the Book of Rites, an effective ritual should be performed in a room with the wine, a room with the wine and jars, a room with the sticky millet, a room with the wine, a room with the sacrificial offerings, a room with the censer, a room with the censer, and a room with the chimes, bells and drums. The zither was not a prominent instrument at that time.

It has to be noted that the zither was not as prominent as the other instruments. In the Ceremony, there are three texts on the playing of the zither, namely the Rites of Drinking Wine in the

Countryside, the Rites of Banquet and the Rites of the Great Archery, but nothing on the zither. Among the stringed instruments found in archaeological finds, the se accounts for a much larger proportion than the zither.[18] This shows that the Chinese zither in the pre-Qin "ritual and music" system had not yet acquired a unique value and personality.

4.2 In Tune with Scholars

In the pre-Qin three dynasties of ritual music, the Chinese zither had its own character due to its special relationship with the scholar community, although it did not have the same unshakeable orthodox status as the chimes. "The close relationship established with the scholars laid the groundwork for the rise of the Chinese zither in the Han and Wei dynasties.

"The 'Shi'(scholars) were the lowest group of the ancient nobility, and the lowest tier of this group (the so-called 'lower Shi') was connected to the commoners and was in charge of the grassroots affairs of the various departments.[24] During the Eastern Zhou period, the Shi, a relatively lowly group, relied on their knowledge and skills to earn a living and rise up the social ladder. In the midst of the 'collapse of rituals and music', the unsupported 'shi' not only consciously sifted and followed the traditions of rituals, music, poetry and calligraphy, but also formed the Confucian school of thought that influenced the political landscape of feudal China[24], with Confucius, the originator of the Confucian school of thought, representing the scholars who elevated the status of the Chinese zither.

A zither piece can be played by an individual or as a stand-alone piece. Confucius once learned the zither from master Xiang, who urged him to study further, but he was in no hurry to finish quickly because he had not yet mastered the technique of playing Chinese zither, had not yet grasped the beauty of the music, and had not yet understood the person of the author. After some time, Confucius said, "I has got it as a person, unclear and dark, very tall, as wide as a sheep, watching four directions. If it is not King Wen who can do this?" [25] Confucius had learnt from the practice of the Chinese zither song that the composer had a long, dark form, bright eyes and the aura of ruling the four directions, and decided that the song was composed by King Wen of Zhou. Master Xiang was so impressed that he left his seat to pay homage to Confucius. From the way Confucius learnt the Chinese zither, it is clear that the 'King Wen's composition' implies the aspirations and character of its creator, and that King Wen of Zhou had already invested his deep thoughts and feelings in the composition.

Confucius was also able to distinguish the state of the player from the sound of the zither.

When Zixia met Confucius after his three years of mourning, Confucius gave him the zither and made him string it, Zixia played zither music, and said, "The previous king made rites that he did not dare to miss." Confucius said, "Zixia is also a gentleman." When Ziqian Min had finished his three years' mourning, he met with Confucius who gave him a zither, and said, "The previous king did not dare to overdo his rites." Confucius said, "Ziqian is also a gentleman." [25]

In the process of communicating with his disciples, Confucius listened to the zither music to understand the emotions and character of Zixia and Ziqian Min after three years of mourning, and to judge whether they still conformed to the rules of ritual and could be called "gentlemen". The Chinese zither transcends the framework of the eight tones and the ritual music, and has become a mirror reflecting personal qualities and emotions.

In Zhuangzi - Resignation of the throne, the disciple Yuan Yan answered Confucius' question, "The zither is sufficient for self-entertainment; those who have learned the way of the master are sufficient for self-enjoyment. I do not wish to serve." Hui Yan, who was content with poverty and happiness, believed that it was enough to have the zither for self-entertainment and the Tao for spiritual pleasure, indicating that the zither had penetrated into the emotional world of the scholar.

Confucius also used the Chinese zither to fulfil his personal rituals in his daily life. In the third book of the Rites, it is recorded that "When Yan Yuan was in mourning, he was given a gift of meat, and Confucius went out to receive it, and entered to play the Chinese zither before eating it." At this

time, the zither was a vessel for Confucius to fuse ritual and order with private emotion, and to bridge the gap between feudal rule and individual sentiment.

Mencius described the wisdom and sagacity of Confucius with the articulate sound of metal and stone, calling it "the sound of metal and the sound of jade"[26]. Confucius, a master of saints, is the quintessential example of the deep connection between the Chinese zither and "ritual and music". The 'metallic sound and jade vibration' of Confucius' personality broke down the barriers between the Chinese zither and "metal and stone".

On the one hand, the growing Shi class used the Chinese zither to uphold the "ritual and music" system; on the other hand, because of its increasingly close relationship with the scholar, the Chinese zither became a vehicle for the conscious expression of individual emotions, laying the groundwork for the scholar class to elevate the Chinese zither to the altar of "ritual and music" later on.

4.3 Rise to Shrine

Since the Qin and Han dynasties, the "ritual and music" system has been in transition after the "collapse of 'ritual and music'" of the Spring and Autumn period, but its core has continued. "The 'Shi' also changed from the rootless 'wandering scholar' of the Warring States to the 'Shi Da Fu (scholar officials)', who had a deep socio-economic base. With their intellectual and economic strengths, the scholar officials maintained the ideological core of "ritual and music" during the transition period. As the dynasties evolved, the Chinese zither took on the distinctive character of a scholar and was elevated to the shrine of "ritual and music" by the scholar class.

In relation to the Chinese zither, Gu Ban of the Eastern Han Dynasty proposed that "the Chinese seven-string zither is a forbidden instrument, so as to prohibit obscenity and evil, and to correct the hearts of the people." [14] The Chinese zither was an instrument in which "ritual and music" ideology acted directly on the human heart. Gu Ban's view suggests that the individual restraint of the Chinese zither was its special value in the "ritual and music" system, and rose to the level of thought. At this time, the idea that the Chinese zither was forbidden dominated the whole of feudal society from the Han dynasty onwards.

Tan Huan even elevated the Chinese zither to the top of the eight tones, saying in his New Treatise: "Of the eight tones, only silk is the most dense, and the Chinese zither is the first of them. The Chinese zither is also forbidden by its words, and the gentleman guards it to forbid himself. The eight tones are extensive, and the virtue of the Chinese zither is optimal; the sages of old played the Chinese zither to nourish their hearts." [27] The ancient sages played the Chinese zither to nourish their hearts, so the gentleman who esteemed the sages and scholars favored the Chinese zither. Hong Song had recommended Tan Huan, who excelled at Chinese zither, to the emperor out of his desire to "guide the master with loyalty and integrity" and to "assist the state with morality" [28].

This was echoed by the scholar class, who confirmed the value of the Chinese zither and elevated its status in "ritual and music" with the "emperor created of the Chinese zither". In the Book of Rites, it is said that "In the old days, Shun made a five-string zither to sing the song South Wind", and that the zither was a tool for Yu Shun to listen to and teach. The Han dynasty followed the imperial creation theory of the zither, and the trend was to spread it. The relationship between Shun and the Chinese zither is mentioned in the Records of the Grand Histories, the New Language and the Huai Nan zi. The Huai Nan Zi (Huai Nan Zi - Tai Clan Training) has a statement that Shennong first made the Chinese zither: "The first time Shennong made the Chinese zither was to return it to the gods, and when he became obscene, he reversed his heavenly heart." [29] The New Treatise says: "In the past, Shennong succeeded Fuxi and became the king of the world. Then he began to cut tung for the Chinese zither and rope for the strings" [27], which is also the theory of Shennong's creation of the Chinese zither. The text of the Feng Su Tong Yi: "According to the Shi Ben: 'Shennong first made the Chinese zither'. The Shang Book: 'Shun played the five-stringed zither and sang the poem 'The Southern Wind', and the world was ruled.'" [30] In addition to this,

there are also accounts of the creation of the Chinese zither by Fuxi, Nuwa, the Emperor Yellow and Yao Tang. This ideology shaped the development of Chinese zither music in later times, making the Chinese zither the banner of the scholar class in defense of the “ritual and music” system.

Whereas the sound of metal and stone attempted to connect political rule with the macrocosm of the living environment, the Chinese zither represents the more intimate and direct edification of the individual by “ritual and music”. The core values of the Chinese zither are inseparable from the “ritual and music” system, while the sound of metal and stone, a symbol of “ritual and music” order, is permeated by the self-awakening and defense of the ruling Shi class.

The Chinese zither was elevated to the shrine of “ritual and music”, and its music became a living extension of metal and stone music.

5. Concluding Remarks

In the ancient eight-tone system, “metal and stone music” and “silk and string” music represent the two most rigid and softest types of sound; in the pre-Qin ritual music system, metal and stone music was suspended to symbolize hierarchical order and noble power, while the Chinese seven-string zither was mostly in a secondary position. The sound of metal and stone represents the beauty of the highest “ritual and music” system, which is “always in order”.

During the Eastern Zhou period, scholars poured their individual emotions into the music of the Chinese zither, while at the same time using the Chinese zither to follow and maintain the “ritual and music” system. Confucius was a prominent representative of the breaking down of the barriers between the Chinese zither and “metal and stone” with his character of “metal and jade sound”.

During the Han dynasty, as the status of the scholarly class rose, the Chinese zither was elevated to the altar of “ritual and music” by the scholars, and the music of the Chinese zither followed the acoustic beauty of the music of metal and stone, which was the highest form of “ritual and music”.

The sound of metal and stone became a criterion for judging the merits of the instrument; in the playing of the instrument, “the finger can make the sound of metal and stone” was a reflection of the playing level, and the sound of metal and stone represented the height of the art that the Chinese zither player was trying to reach.

Under the profound influence of the pre-Qin “ritual and music” civilization, and after thousands of years of selection, absorption, elision and confirmation by traditional Chinese society, the sound of metal and stone has undoubtedly become the aesthetic standard of Chinese seven-string zither music.

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