

Ruan in the eyes of Song Dynasty Literati

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Abstract: *Ruan is an ancient plucked string instrument in China, the land of China and spread with Ruan related or romantic or beautiful story. Emperor Taizong of Song ordered people to Change Ruan to Wuxian, which to some extent promoted its popularity among the literati of the Song Dynasty. This paper studies the harp music in the eyes of scholars in Song Dynasty on the basis of their CI poems about Ruan in Song Dynasty, combined with the results of the research on musical archaeology and musical images, hoping to reveal the features of Ruan music in the eyes of scholars in Song Dynasty, and a preliminary study after the song and Yuan Dynasty why Ruanxian gradually disappeared in people's music life.*

Keywords: *Ruan; form; PIPA; Ruan Qu*

1. Introduction

In today's society, we are in the context of cultural integration, and Ruan this instrument is also a unique gesture in the music exchange at home and abroad occupy this important position. So, as a popular plucked instrument, after a long period of development in Han, Wei, Jin, northern and southern dynasties and Sui and Tang dynasties, Ruan in the eyes of the Song Dynasty scholars with what attitude to exist? And after the Song Dynasty, Ruan gradually lost its status in the literati music life, slowly disappeared in the long river of history, what is the reason? This paper starts with the poems of the Song Dynasty Scholars, and discusses the above two problems from the aspects of the Ruanxian system, its relationship with PIPA and Ruanqu.

2. Ruan's form

In today's Society Ruanduo to flat round speaker, four-string, straight neck as a representative of this system is based on the transformation of the Tang Ruan. And in order to serve the music, Ruan also produced a high-pitched Ruan, Xiao Ruan, Zhong Ruan, Da Ruan and Basso Ruan as the main Ruan, to a large extent, expanded Ruan's vocal range and enriched its expressive force. It is worth noting that Ruan also existed in the form of five strings during the Song Dynasty because of the reform of Emperor Taizong and Zhao Guangyi. According to the history of the Song Dynasty, "Taizong tried to say that shun played the five-stringed lute with wind in his songs, and the Queen added the two-stringed lute and the five-stringed Ruan in the first year of the reign of the Tao, creating a new thirty-seven volumes"(records of music of the Song Dynasty) . It is true that the aim of Emperor Song's reform of Ruan was to demonstrate his own political and military skills. Following the reform methods of the previous dynasties, he simply added strings, without giving much thought to the changes in Timbre and range that would follow. Chen Yang's book of music was accompanied by a diagram of the five stringed structure of Ruan, and detailed records of the musical temperament showed that the song rulers'reforms were still aimed at better governing the people.

As for the Timbre of Ruan Xian's voice and the expression of his emotions, Emperor Taizong of Song's poems also mention Ruan, he wrote, "The three columns bear the emblem of the lute, and the five notes of the lute are more pronounced than the other." "The four strings are judged by their ease," as can be seen in this poem by Emperor Taizong of Song, emperor Taizong of Song first proposed that Ruan was originally created in the image of "Er Moon", that is, Ruan's flat circle speakers. Secondly, he used the words "Three columns" and "Five notes" to refer to Ruan of three strings and five strings, but in the end he still thought that four strings could show the performer's unrestrained heart and let the audience and performers examine them. The forms of three-string and five-string and Ruan are also reflected in Dunhuang frescoes. In his article "Ruanxian on the Silk Road", Zhou Jingbao combs the images of Ruan from the Wei and Jin Dynasties to the Tang and Song dynasties with extremely detailed images, there are three strings, four strings and five strings of Ruan, reflecting Ruan in the land of

China's changes.^[2]

In addition, in the Song Dynasty Literati Poetry, the most common "Five-string" is often replaced by Ruan. In Chen Yang's book of music, it is recorded that the five-string Ruan was changed by Song Taizong. "The sacred Taizong used to make four strings with one string, and added a loose five-tone... the Ruan class has three times the voiced, medium and clear sounds, and the upper four columns are voiced sounds. In the fourth column, in the Choroid, in the insignia, in the lower insignia. The next four columns Qingsheng also, on the emblem of the Lyre. This too often music industry custom book, according to the separation. Emperor Taizong of Song's reform is also an important reason why the word Wuxian appeared in the eyes of scholars as a synonym of Ruan Xian.

In the Song Dynasty, there are 74 poems that mention "Five strings", but according to the analysis in the poems and essays, we can find that not all five strings refer to Ruan. In the Song Dynasty, the Guqin had various forms, the five-stringed Guqin also has the very big proportion in the song dynasty scholar's eye. Such as Li Gang's "And Tao Yuanming return to the countryside six of the five," in which he wrote, "Knee Horizontal Banjo, Try Drum South Wind"; In Lu You's poems, "I will write the song wind on the night of the moon toward the nest house, and the five-stringed instrument will write on the wind across the knee." The clear playing posture of the five-stringed instrument indicates that the five-stringed instrument is a guqin. And Mei Yaochen's "Reading the Yellow Shenmi school paper" is a play by Ji Kang Guangling San, gutong system Qin, and so on, leading to the final "Long Zhang Xiu bone bitter light, continue to make five-string must draw." Even so, but it is undeniable that, "AH." "Five-string" also appeared as a substitute for Ruan in the vision of the Song Dynasty Scholars, and compared to the direct existence of Ruan in the song poetry, the word five-string seems to be more in line with the romantic personality of the scholars.

There are only two poems and articles describing the four-string system of Ruan Xian in the Song Dynasty, that is to say, "The four strings continue, and the mountains and rivers are still closed enough..." in Zhao Yanduan's "Gift of the abridgment Magnolia to the Ruan plucker", the music played by the Ruan plucker is combined with the scenery of the mountains and rivers, from the mountains and rivers to the new sounds in the sky and then to Qingewan, the spring breeze is all around the eyes, the author gives a detailed description of the music played by the Ruan Picker. Zhang Wei's "Zhe Gu Tian Yong Ruan" in the "Not like the PIPA is not like the Qin, four-string Tao wrote the heart of the Jin Dynasty..." while praising Ruan and combining it with the people of the Jin Dynasty, we can see the influence of the scholars of the Wei and Jin dynasties on the Qin Pipa, that is, Ruan, the combination of musical instruments and historical stories is also an important feature of the music poems of the Song Dynasty.

In a word, in the eyes of the Song Dynasty Literati, Ruan's form did not seem to differ much from that recorded in Chen Yang's book of music, but because of the romantic writing style of the Literati, their descriptions of Ruan are not as detailed as those in historical books. Compared with the records of specific strings and columns of Ruan in the history books, the descriptions in the poems of the Song Dynasty Literati tend to refer to Ruan with such nouns as five strings and four strings.

3. Ruan and pipa

When Ruan was first created, he appeared in people's sight under the name of "Qin Pipa", in the preface to Pipa Fu written by Fu Xuan of the Jin Dynasty, it is said that "The Princess Wusun of the Han Dynasty was desirous of her way, and made the music of the harp, the Zheng, the architecture and the harp belonging to her bosom bosom friends to make music for horses. Looking at the instruments, the disc and round handle is straight, the order of Yin and Yang is also; the four strings and the four seasons are also in the order of Fangyu, hence the term pipa is also used in foreign countries..." In the biography of Yuan Xingchong in the <new Tang book>, it is said that "Someone broke through an ancient tomb and got a bronze instrument similar to a PIPA, with a round body that no one could distinguish." Ruan was also often associated with the lute in the eyes of the Literati.

In his poem "Zhe Gu Tian Yong Ruan", Zhang Yi once wrote that "It is not like the PIPA but not like the Qin", which shows that Ruan is similar to both the PIPA and the Qin in appearance and sound, and that while satisfying the rhythm of his poetry and prose, he also distinguishes Ruan from the PIPA and the Qin. In Dai Biaoyuan's "To Shen Xiucui from Harpsichord", PIPA and Ruan are distinguished by the appearance of two parallel instruments. And in Xin Qiji's "Picking Ruan in the double rhyme of the West River Moon", "Ruan hangs the lute on a slanting line, and is the first lute player to try out the sound of the lute." Ruan hangs the lute on a slanting line, covered with gorgeous silks and ribbons, and

the lute is played gently with the fingers of the lute. As well as Huang Tingjian's "Listen to Song Zongru Pick Ruan Song" in the "Hand-waving Pipa to send Feihong, caw strings, drunk from the audience," the Ruan and PIPA are not only different but also related to the characteristics of the vivid description.

Du Yaxong's Ruan Xian Kao Explores how the appellation of the PIPA evolved into Ruan, and the history of the development of the humanist Ruan is closely related to that of the Literati.^[1] However, in the Song Dynasty, when the literati occupied an important position, they continued the relevant cognition of the Literati in previous dynasties. They generally thought that Ruan and PIPA were two different kinds of plucked instruments, but they did not deny that there was a certain connection between them, in the eyes of scholars in the Song Dynasty, Ruan and Pipa seem to have a certain degree of mutual substitution, which is closely related to the evolution of Ruan's name.

4. Idle Ruan seeks the old scores

After thousands of years of development, Ruan had more complete notation and performing skills in the Song Dynasty, although there is no relevant evidence in the history of the Song Dynasty, however, in the poems of the Song Dynasty, there are some old poems related to Ruan, such as picking Ruan and so on. It is true that these lines are written in a very romantic way by the poet, however, there is no denying that the music scores and playing techniques frequently appeared in these poems provide a certain reference for us to study Ruanxian music in the Song Dynasty.

4.1 Pick ruan

Nowadays, Ruan's playing skills have been enriched by the reform of the musical instruments. Nguyen plays with a pick. Through the inheritance, practice, transplantation and creation of the performers, the right hand has been used in more than 30 ways, such as strumming, picking, gouging, stroking, swiping, rotating, whisking, rocking, sweeping, rolling, etc. , there are also more than 10 kinds of left-hand fingering techniques, such as Pan, strike, belt, slide, push, pull, chant and vein, which greatly improve Ruan's artistic expression. However, in the poetry of the Song Dynasty, there is one word that deserves special attention, that is, excerpts, "Picking Ruan" or "Picking Ruan" are mentioned in titles such as Zhao Yanduan's "The abridgment of Magnolia flowers to the Ruan plucker", Xin Qiji's "Picking Ruan by the double rhyme of the moon in Xi River", Guo Yingxiang's "Stepping on the Sabah and walking on the seasonal work", and Han Ji's "Picking Ruan by Zheng Gugeng, a Taoist in the boat", and Huang Tingjian's "Listening to the Ruan Song of the Song Emperor". Pick Ruan is playing Ruan, the poet will play Ruan called Pick Ruan, reflecting the poet's idea full of romantic, full of mood and taste. However, Zhou Wenpu wrote in his poem "Wu ye Ti", "He who plays Ruan Xian, therefore he picks it lightly", to some extent, to supplement and explain the "Picking Ruan Xian" in the above poems and essays, it means that when you play Ruan, you gently "Pluck" it.

4.2 Looking for old scores

"Idle Ruan seeks the old scores, and carefully recounts the New Poems" is from Lu You's poem "A visit to Ling's small garden in early summer". The poet then visited the Ling's small garden and saw the winding corridors with the pond full of water and the foliage full of branches in early summer, it shows its depth. After feeling the summer's pleasure, the poet could not help but want to pick up Ruan Xian, play the music of the past, drink a glass of white fallen, write a new poem, and share his feelings with others. The poem is one of Lu You's many musical poems, and offers a unique vision of Ruan as having many musical pieces remaining in the world, not as a single instrument. This has something to do with the Development of Small Instrument Ensemble in the Song Dynasty. The ensemble form of the Double Rhyme Ensemble, Ruan Cheng, must have left a lot of music for Ruan. The "Xia Cup plays Ruan Xianqu and longs for ten years Lake Hookah" in "To the Tiantai Taoist Priest" also confirms the existence of Ruan Qu in the form of Solo or ensemble, which plays an important role in expressing one's own melancholy.

In addition, Emperor Taizong of Song, who had a close relationship with Ruan, also wrote about the song in his poem, Yuan Shi Qi Er ba, in which he wrote that when he first made the sound box in the shape of the moon, this is now some Ruan sound hole to crescent moon-based has a certain impact. Describing the music, he wrote, "How wonderful it is to lead the mind to Kōryō to scatter the snow," playing the famous Qin piece guangling-san with Ruan, and praising the music with the snow in

the spring and snow. In speaking of playing skills, and its praise, called it "Rare in a unique skill" can be used pick can be used to dial. When playing a slow piece, the piece is long and continuous, and when playing a fast piece, the sound is rapid and orderly.

Zhu Yi wrote in "Departure from Xiangjiang Pavilion" that "In ten years I have often looked at the beautiful scenery, and the Qin has built up its sound and the sound of Ruan", describing the ensemble of small musical instruments in the Song Dynasty. Qin Zhuxiang and Ruan jointly performed a song of parting friends, it adds a lot of sadness to the poet's farewell.

In Zhou Wenpu's "Crow at night", he wrote the tune played by Ruan, "Crow at night", that is, "Crow at night is played as a crow at night, which means I feel sorry for him." He also wrote about the feelings expressed in this piece, "Listen to this mournful sound, but you can not say it." We can see that his description of the feelings expressed in Ruanqu is still full of story, as a way to express your feelings.

To sum up, in the eyes of the Song Dynasty Literati, Ruan's musical instrument has a very strong artistic expression, is the poet's expression of farewell, adding a lot of regret for their departure, at the same time, he uses the concrete scenes such as "Smoke from the lake" and "Graceful and devious" to set off Ruan's mood. Compared with the description of emotion, the description of Ruan Music score is rather vague, using Ji Kang's Guangling San and Yang Chun Bai Xue to illustrate the uniqueness of Ruan music, without naming specific music titles.

5. Conclusion

As one of the most representative plucked instruments in China, Ruan was very popular among the ancient literati, but due to the changes of times, history and culture, gradually disappeared in the long river of history. In modern times, as a result of the band performance as well as the People's Daily Music Life Esthetic need is restored gradually, and starts to develop unceasingly. So far, many schools at home and abroad have set up Ruan professional learning, Ruan formation in the expansion of Ruan vocal range, but also for the development of Ruan Music provides new possibilities, greatly enhanced the performance of Ruan.

While, in the Song Dynasty, the scholars paid less attention to Ruan than their predecessors, which showed the fate of his declining. The "New" musical instrument "Five strings" in the poetry of the Song Dynasty may replace the existence of Ruan to some extent, but it can not cover up the fact that it is about to decline. Although Ruan was widely spread among the people and loved by the masses during the Yuan Dynasty, Ruan's decline seems to have become a pattern without the attention of talented literati. According to an extant Ruan of the Qing Dynasty at the China Music Research Institute, Ruan seems to still maintain the ancient system, with a range of just over one octave, and the old Ruan, which is popular among the people, has to some extent regressed, the defect of musical scale is also one of the important reasons why Ruan gradually disappeared in people's life.

In a word, combining the historical data of the Song Dynasty and the Ruanxian in the poems of the Song Dynasty, the Ruanxian music in the eyes of the scholars of the Song Dynasty has a great tendency of decline, as far as the spread of Ruan in the Song Dynasty and the existence of poetry are concerned, Ruan Le's application is mainly to send off, but its emotional expression is not rich enough. Secondly, Ruan's music does not have the same distinctive features and popular stories as the Guqin and zither, which to some extent promotes the spread of the instrument among the people, such as the Guqin's Guangling San and running water. Finally, because of the rise of Song ci-music, the Writers' enthusiasm for the creation of "Song" is much higher than the creation of instrumental music. The ruanxian music in the eyes of scholars in the Song Dynasty is the epitome of the development of Ruan music in the Song Dynasty, reflecting to a certain extent the gradual decline of Chinese ancient musical instruments in the course of history, this is of positive significance to the restoration of musical instruments and music, as well as to the long-term development of various musical instruments.

References

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