

# Analysis of the musical and cultural characteristics of guqin music "Guan Ju"

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**ABSTRACT.** *The Guqin music "Guan Ju" was created according to the connotation of "Poetry, Zhou Nan, Guan Ju", which fully embodies the characteristics of the integration of rite and music expressed in "Guan Ju". According to the score of "Chengjiantang Qinpu", "Guan Ju" shows the spiritual characteristics of ritual music culture from the aspects of breath, phonological connection and fingering.*

**KEYWORDS:** *Guan Ju, Guqin, Ritual music*

## 1. Introduction

Guqin music "Guan Ju" is also called "Guan Ju Song", "Guan Ju Zhuan", "Guan Ju Zhang", it inherits the same expression of the content and the main ideas of "Poetry Zhou Nan Guan Ju", fusing the rite and music, eulogizing the virtue of the queen. In the later years of Confucius, who collated the Six Sutras and revised "Poetry", which not only placed "Guan Ju" in the first article of "Poetry Zhou Nan", but also listed in the first article of "Poetry".

## 2. Litterature review

At present, there is no special research on the Guqin music "Guan Ju" domestic and abroad, nor is there an officially published audio or video recording of "Guan Ju" music score. In this paper, Guqin music "Guan Ju" which is according to "Cheng Jiantang Guqin score" of Guangling School reveals implicative rhythm and melody, layer by layer, meaningful, reflecting the spiritual characteristics of the music culture.

## 3. Analysis

According to legend, Guqin music "Guan Ju" is composed by Zhou Gong, although it can't be authenticated, there is a point of truth that Guqin music "Guan Ju" expresses the content of "Poetry Zhou Nan Guan Ju". Consequently, how to interpret and express Guqin music "Guan Ju" will be directly determined by the

understanding of "Guan Ju" poem. Many people hold that "Guan Ju" is a love poem, but the idea of the composition deems clearly that the key to the music is to express the "virtue of queen", carrying on the opinions of Mao Heng in Han Dynasty. In terms of the position of "Analects", it is not only the first article of "Poetry Zhou Nan", but also the first poem of "Poetry", and is arranged by the hand of Confucius. In "Analects", Confucius said: "people did not read 'Zhou Nan' and 'Zhao Nan', who would be facing the wall and standing all the time"[1]. It shows that if people don't learn "Zhou Nan" and "Zhao Nan", it will be difficult for them to do well even can't move any more in the world. In addition, Confucius mentioned "Guan Ju" twice in "Lun Yu", showing that the first poem of "Poetry" is a careful arrangement of Confucius, and is of great significance and value.

Part of Guqin scores believe that the author of Guqin music "Guan Ju" is Zhou Gong, probably because "Guan Ju" is collected among the days when Zhou Gong made the rite and the music, according to Xu Zhengying, "Zhou Nan" and "Zhao Nan" is collected by Zhou Gong in the south of Qi Mountain in the early Western Zhou Dynasty, and used for the need of ritual music. Zhou Nan and Zhao Nan are the lands which Wen Wang enfeoffs to Zhou Gong and Zhao Gong. Zheng Xuan Notes: "As people were enlightened by the saint, it was called Zhou Nan. As people were enlightened by the sage, it was called Zhao Nan. The speech above illustrated that the moral education from Zhou Gong and Zhao Gong practicing in South Country was beginning with Qi Mountain"[2]. Therefore, it is not difficult to imagine that Confucius put "Zhou Nan" and "Zhao Nan" at the top of the "Poetry", because the poems of two places are influenced through the long-term education of Zhou Gong and Zhao Gong. Assuming that Zhou Gong wrote the Guqin music based on the collected "Guan Ju", which is not out of the possibility, if it is assumed to be true, then the inherent characteristics of ritual music can be found in the organization of the music contained in "Guan Ju".

In the structural point of "Guan Ju" poem, the gradation is clear, the poem made "Guanguan Jujiu" first to start, then leading to the "Lady", so the first four sentences below are located in the first part: "Guanguan Jujiu, in the continent of the river. Moral Lady, the good partner of the gentleman"[3]. After that, "The uneven Xing Cai, left and right flowing. Moral Lady, I long for her day and night. Falling to own her, I'm thinking her day and night. Wandering, turning the other side " [3]. As the second part, which write the process of the gentleman's seeking. Finally, "The uneven Xing Cai, picked left and right. Moral Lady, friendly with her by Qin and Se. The uneven Xing Cai, got left and right. Moral Lady, make her pleased by the bell and drum" [3] As the third part, where Qin and Ser, bell and drum are used to assimilate with a kind of beautiful harmony and family social ethics relations.

Some names are mentioned in the poem "Guan Ju": Guan Ju, Xingcai, Qin Se, bell and drum, the understanding of these objects can help to understand the true meaning of the poem. The first is the "Guan Ju", "Mao Poetry Zhuan": "Guanguan, the sound in harmony. Jujiu, the King of the jiu, birds are sincere and different"[4]. Annotation" says: "Being sincere means arriving. It calls the king Ju of the birds, reaching the ties of comradeship but being different"[4]. Jujiu symbolizes intimate and pure feelings, and the sound of "Guanguan" from their tweets means

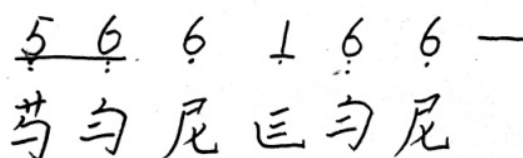
harmony and beauty. Xingcai, is a perennial growth of water grass, edible, Mao Heng note: "The queen has the same virtue of Guan Ju, being able to supply Xingcai and prepare common things to devote herself to the temple" [4]. The whole poem appeared "Xingcai" for three times, according to the position of "Xingcai" in the poem,, "Xingcai" and "ladies", "Qin and Se", "bell and drum" have the close relationships, Zheng Xuan note: "Comrades for friends, said that moral lady helped the queen supplying Xingcai, whose feelings were the same as Qin Se's aspirations, When the Xingcai was supplied, music must be made"[4]. Another such as: "When Qin and Se are in the hall, bell and drum are in the court, supplying Xingcai means the music up and down is made meanwhile, flourishing the rite."As Zhengxuan said, the importance of Xingcai lied in the temple sacrifice, the hostess would work with the male master to prepare the sacrificial items, "Liji Jitong" said: "Well the sacrifice, must be the couple's preparing for personally, so prepare the internal and external officials also. Official readiness is available. The Zu of water grass, the Hai of land production, and the small things are prepared"[4]. "The Zu of water grass" that is, water grass plants made of Zu vegetables, Zu vegetables and other items are usually prepared by the hostess" [5], Yi Li Yousiche" has "Housewives recommend leeks, Zu and Hai from the east room" [6], that is, the hostess offered leeks, kinds of Zu and meat sauce, the gentleman imagine the lady whom he thinks of morning and night to prepare the items for sacrifices with him together in the future. In the text, "Qin Se" and "Bell Drum" have their own sues in the Western Zhou period, Qin and Se are used for room music, or the hall music matched with the song, bell and drums are more used under the hall or the feast music for the emperor and minister, Jia Gongyan note from "Yi Li Xiang Yinjiu": "The annotation say 'playing the poems of Zhou Nan and Zhao Nan by strings and singing , without the rhythm of bell and Qing. The meaning of inside in the room, making allegory by queen and lady, to serve their gentleman.'The name 'the music in the room', with playing the bell and drum, which Zhu Hou and Qing Dafu used in having the feast, but if women made the music without bell and drum, which is called 'the music in the room' " [7]. From this passage, it can be seen that Qin Se and Bell Drum have different meanings on different occasions, "Being Friendly with Qin Se" symbolizes the harmony of family relations, "Pleasing by Bell Drum" symbolizes the harmony of foreign relations. And the gentleman who can use Qin Se and Bell Drum must be noble, so the gentleman refers not to the ordinary people, but has a certain identity of the noble person, the gentleman yearning for this lady in his view play a very important role in the prosperity of the family. The whole poem ostensibly writes the gentleman's pursuit of the lady, in essence contains the gentleman's yearning for the ideal family relationship, and this woman is bound to be the ideal person for the gentleman's yearning, the gentleman and the lady are both owning the faithful love as Jujiu, but also promoting the family social relations more harmonious and beautiful.

Mao Heng Zhuan believes that "Guan Ju" is written about the virtue of the queen, the later generations of Guqin scores also inherited such a point of view, Jia Gongyan noted in "Li Ji Xiang Yinjiu" that: "The three poems in 'Zhou Nan' is about the Queen, The three poems in 'Zhao Nan' is about Madame. Differently, although all these poems are affected by the education of Wen King of, The things which have described in 'Zhao Nan' happened before Wen King was taken orders,

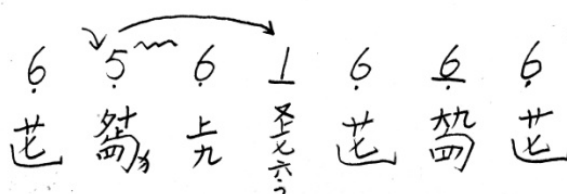
according to the rite of Zhuhou, where the poems called Madame. The things which have described in "Zhou Nan" happened after Wen king was taken orders, according to the rite of emperor, where the poems called Queen" [7]. Part of Guqin scores degree with this point of view, pointing out that the content of Guqin music is not only to write the virtue of the queen, but also to write Wen King and Tai Si's love. However, it is not clear whether the characters in the poem have any specific instructions, but it is certain that the poem "Guan Ju" illustrates the importance of marriage to the family and even the society.

In this paper, according to "Cheng Jiantang Guqin score", where "Guan Ju" score was played, which has a total of ten paragraphs. Cause Guan Ju music is made its tune in Zheng tune, the whole music is beginning with Zhi and Yu notes. As the primer part, the section is over with harmony of the four-string scattered sound and two-string ten-emblem Shang sound. Then it enters the bat of the first paragraph where it begins with the Yu and Zhi notes, and the music is like the transformer of the first sentence in the whole music:

The first sentence of the whole music:



First paragraph enters the bat:



From the two sentences above, the commonality of the two sentences is using the three notes: Zhi, Yu and Gong, among the three notes, Gong note perform the function of connecting the notes. Yu is the last note, but also as the main sound. If you think of the Yu note at the first position of the first paragraph where it comes into the bat, the following sentence structure is almost consistent with the first sentence of the whole music. After that, the sentences gradually develop to the Shang and Jue notes, but it still stops in Yu notes many times, and then transfers from the Yu note to the Shang note which is as the last note of the section.

The second section is beginning with Jue note, the appearance of the Jue note makes a little suddenly, which seems to break the calm before. The Jue notes and the Yu notes are involved and interwoven to become the main sound, Shang note, Gong note and Yu note become a temporary connection sound.

其二

3 3 6 6 6 2 1 3 3 3 3 5 6 6 6

鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢

1 6 - 6 5 3 3 4 3 3 4 3 4 3 3 -

鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢

The middle part of the music sentence still starts with Yu note, then it develops to the Shang note, the end of the second section appeared the similar sentence to the end of the first paragraph of the music.

At the end of the first paragraph:

3 2 6 1 2 3 2 3 6 1 2 3 2 2 -

鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢

At the end of the second paragraph:

3 2 6 1 2 3 2 3 6 1 2 3 2 2 -

鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢

At the beginning of the third paragraph, it returns to the elemental notes of the beginning sentence of the whole music: Zhi note, Yu note and the Gong note, in which the Yu note uses a double sound called Ruyi, which aggravates the color of the Yu note:

其三

6 5 6 6 1 6 6 6 6 1 6 6 1 6 1

鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢 鸢

As above, the Zhi note is converted to a connecting sound, while the Yu note and the Gong note are interwoven into the trunk sound. Later, the music gradually turned to the Gong note and the Jue note, finally, the section falls on the Jue note.

The first sentence of the fourth paragraph begins with Bian Gong, or, rather, the temporary transition from the Zheng tune to the C Gong:

其四

From the music sentences above, there is no use of Gong note, accompanying with Yu note, Bian Gong, Shang note, Zhi note and Jue note. Waiting for it arrives the middle of the paragraph where it comes back to Zheng Diao, and then adding Gong note. Finally, the whole segment still ends on the Shang note.

The sixth paragraph succeeds the same meaning from the fifth paragraph, so many scores combines the two paragraphs together, the fifth paragraph moves back to the lower range, forming the strong contrast with the melody of the high-note range. It melts Yu note, Shang note, Jue note and Zhi note together as the main sound. The beginning of the Six section starts with the Gong note, where the first two sentences put the Gong note and the Jue note as the main sound, where the middle part comes out Yu note and Bian Gong. The sentences that appears Bian Gong has none of the Yu note and the Gong note till the end of the scention.

The seventh paragraph are full of Fan notes with the Yu note starting and the Shang note finishing without any Gong note inside. The syntax of sentences structure is symmetrical. The eighth paragraph enters the climax of the whole music, where it starts with the Zhi note and ends with the Yu note, with Bian Gong note appearing once time. The ninth paragraph basically repeats the content of the fourth paragraph, appearing Bian Gong and shifting to C Gong tune from Zheng tune, and comes back to the Zheng tune in the middle of the section, changing the playing way of some notes. At the end of the 10th paragraph, the Yu note starts and Zhi note ends, changing the tone pattern that appears at the end of the second paragraph and echoing with the first paragraph.

#### 4. Results

Overall viewing on the whole music, "Guan Ju" belongs to the neutral and balancing structure of the musical language, the first two paragraphs foreshadows the atmosphere of the whole music, layer by layer until the third paragraph promotes the further development of the music. The fourth and ninth paragraphs intersperses in the music, enhancing the color of the melody. The fifth and sixth paragraph broke the routine, injected into the lower range of Guqin, where is a desire to indulge in the intention. The seventh paragraph with a brief Fan note is to be as the connection, which pushes the whole music to the climax in the upper range of Guqin. The 10th

paragraph echoes with the beginning, gradually into the end. On the whole, the melodic layout of Guan Ju is clearly divided, the structure is balanced, and the use of phonology is arranged well.

## 5. Discussion

Music in the ancient period has an important significance, related to the people's livelihood, which can change the style and customs, the ancient king attaches great importance to music, and personally formulate music. "Yue" and "Shi", "Shu", "Li", "Yi", "Chun Qiu" , jointly known as the "Six Sutras", but "Yue" was died and lost after the Fire of Qin dynasty, "Guan Ju" of the original poetry score is not known, but the existing literature from "Yi Li Xiang Yinjiu Rite" which is organized by the persons in Han dynasty can be Know, "Guan Ju" music is a part of the music ceremony, "Xiang Yinjiu Rite" is produced in the Zhou Dynasty as the important rite to select sages, which the music is selected exquisitely. As the first music of He Yue segment, "Guan Ju" reflects the importance of the husband and wife's moral ethics. That is, a high moral relationship with noble sentiments of the husband and wife is the basis of the common relationship between the clans of the social state, therefore, the origin of "Guan Ju" is an outstanding representative of the rite music, its cultural characteristics are also deeply penetrated into the music, forming a medium and introverted musical culture character.

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