

Research on the Classification of Wind Instruments in the Tang Dynasty

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Abstract: The Tang Dynasty was a period of highly developed ancient musical instrument art in my country. This article takes wind instruments in the Tang Dynasty as the research object, and tries to explore wind instruments in the Tang Dynasty from the following research directions: looking for the basic form of the instruments at that time from images and historical relics; looking for the classification and social functions of wind instruments in the Tang Dynasty from the literature.

Keywords: Tang Dynasty, transverse flute, shakuhachi, panpipe

After the Qin and Han dynasties, the flute became the collective name for the vertical flute and the transverse flute. "Annotation to Ancient and Modern" records: "Hengchui was originally an exotic musical instrument of the northern minorities or the Western Regions." [1] During Emperor Wu of the Western Han Dynasty, Zhang Qian drove through the Western Regions and opened up the Silk Road. After Zhang Qian's envoy to the Western Regions, he introduced the transverse flute, also known as "hengchui". With the gradual establishment of the concept of "hengchui" of the Chinese flute, the flute gradually deviated from the title of Di. Since the flute is a hengchui instrument and the xiao is a vertical blowing instrument, there are differences in the way they play. Further changes. The term "transverse flute" first appeared in "Sui Shujuan 14", "Gaozu has accepted the order, stipulating that the palace hangs two jias on each side, and tweLyue bells are connected, which is 20. There is one person for each jia. There are four people for jian gu. There is one for zhu and one for yu. Ge, qin, se, xiao, zhu, zheng, qia zheng, wo kong hou, little pipa, ten people on each side, under the woven chime. Sheng, yu, flute, transverse flute, xiao, bili, chi, There are eight people on each side of the sanitation. Under the chimes, they dance each other." [2] The author believes that in the Tang Dynasty, Yayue, Huyue, and popular music exchanged and merged. According to historical records such as "New Tang Book", "Old Tang Book" and "Tong Dian", the flute was used in many court music, including Western Liang music, Gaochang music, Qiuci music, Shule music, Anguo music and other Western regions. Music dance. How did the transverse flute in the Tang Dynasty evoLyued? We have no way of knowing. In the heyday of the Tang Dynasty, as Buddhist culture spread eastward to Japan, which promoted the exchange between Japanese and Chinese music culture, the Todaiji Temple in Nara, Japan still retains In the Tang Dynasty, there is no flute film hole, the blowing hole and the finger hole are on the same plane, and the finger hole is a bamboo transverse flute with seven holes. The Japanese dragon flute retains the shape of the transverse flute of the Tang Dynasty in my country. The author studied the improvement of the blow hole and finger hole of the Japanese dragon flute to make it easier to adapt to the change of pitch and make it easier to play.

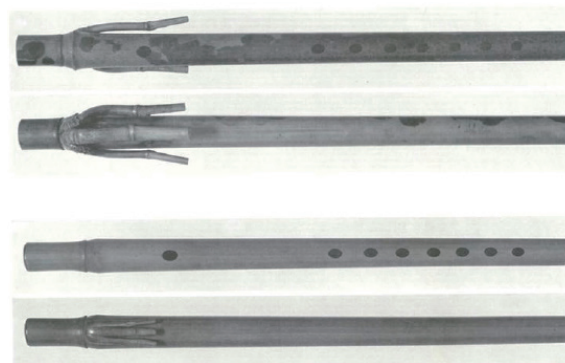


Figure 1. The musical instrument in Shoso-in — transverse flutes



Figure 2. The picture of musicians in the Tomb of Li Ji in Tang Dynasty^[3]

In the picture of musicians in the Tomb of Li Ji in Tang Dynasty, the left side is the panpipe musician, and the right side is the flute musician. The difference between the shape of the flute in the Tang Dynasty and the modern flute lies in the film hole. According to the "Ciyuan" record: "The flute is made of bamboo; the first hole on the left is the mouthpiece; the second hole is added with bamboo film; the six holes on the right are all up; it is also called hengchui. "Ci Yuan" first appeared in the Qing Dynasty. The author thinks that there may be membrane holes in the Qing Dynasty. But how did the flute develop during the period from the Tang Dynasty to the Qing Dynasty? Does the flute originate from China? Does it come from the west? The doctrine originating from China lacks a sufficient and reasonable proof. The reason is as follows. The important evidence to prove that the flute originated from China is the bone flute unearthed in Wuyang, Henan. However, the bone flute is played vertically while our modern bamboo flute is played horizontally. There is a big difference between "played vertically" and "played horizontally". Moreover, from the Han Dynasty to the Northern and Southern Dynasties, there were no court instruments held by the hands facing each other. Therefore, it is impossible to prove that there was a Chinese flute in this era. It suddenly appeared in the Tang Dynasty. Why? We saw the sculpture "Young Satyr Playing the Flute" in the Louvre about the 1-2 century AD. It was the Romans imitating the three major Greek sculptors (Praxiteles, Scopas, and Leuci). It was created in the style of Persian Lysippos. Satyr in the sculpture is a child. It has a height of 1.32 meters and was purchased in 1907. Satyr is a half-human, half-animal and lower-ranked god in ancient Greek mythology living in forests and mountains. They are also called forest gods. Their faces are not beautiful, but their skill of playing the pastoral flute is unmatched. The 1st and 2nd centuries AD was the Western Han Dynasty (202 BC-8 AD) in Chinese history. It was the unified dynasty following the Qin Dynasty in Chinese history. It had a total of 12 emperors and enjoyed the country for 210 years. It is also known as the Early Han Dynasty. The author believes that before the Qin and Han dynasties, the flute and Xiao were collectively referred to as Di. In Wei Yongjun's article "Three Examinations on the Names of Bamboo-made Horizontal Blow Musical Instruments Unearthed from the Han Tomb of Mawangdui in Changsha", according to the statistics of musical figurines and mural paintings about flutes, the author found that the flute played vertically (Di) in the Han Dynasty is very common, so "Di" is played vertically. In the Han Dynasty, the flute was also called shuchui. After the Qin and Han dynasties, the flute became the collective name for the vertical flute and the transverse flute. The author believes that the transverse flute was likely to be transmitted to China through the Silk Road in the 1-2 centuries, and it evolved into China's transverse flute through the integration and integration with China's native hengchui. The Qiang flute of Gansu Juyanjiagu, Gansu Province, is the product of the flute rheology of the Silk Road.

According to Volume 79 of the Old Tang Book, Lyu Cai produced twoLyue shakuhachi of varying lengths. The length of the shakuhachi corresponds to the rhythm of the tube, and is coordinated."^[4] One category is divided into "shakuhachi". The shakuhachi belongs to the chirping edge vibrating flute and wind instruments, open tube, bamboo, and played vertically. "The Secretary of Japan" records that the shakuhachi was introduced to Japan in the Tang Dynasty (about 735 AD).^[5] "The Six Codes of the Tang Dynasty" Volume 14, in the entry of Yanyue, "Where the big swallows meet, there are ten tricks to prepare the Huayi, there are the dance of Jingyun music, the dance of Qingshan music, and the dance of broken array music. Dance, the dance of heavenly music. Jade chime, square ring...Shakuhachi..."^[6] The author believes that the name shakuhachi comes from the Tang Dynasty. At that time, to unify the rhythm system, Emperor Taizong ordered the music official Lyu Cai to reset the rhythm. Lyu Cai called the flute "Shakuhachi" in a unified way based on the one-foot-eight-inch Huangzhongdi in the flute. The shakuhachi has also appeared on the musical instruments used in the music and dance of the

Tang Dynasty, which proves that the shakuhachi is used in the music and dance of the Tang Dynasty. There is a mouthpiece at the top of the shakuhachi. The mouthpiece is cut with an oblique surface. The shape of the tube is similar to that of Dongxiao, but the shakuhachi is shorter in length and slightly thicker in pipe diameter than that of Dongxiao. The shakuhachi is similar to Dongxiao in playing method. The sound of shakuhachi performance is greater than that of Dongxiao. The shakuhachi of the Tang Dynasty was a six-hole shakuhachi (five finger holes on the front and one finger hole on the back). You can refer to the carved shakuhachi in the Tang Dynasty (collected by Masakurain in Nara, Japan), while the modern shakuhachi has five holes (four finger holes on the front and one finger hole on the back). You can refer to the modern shakuhachi.



Figure 3. Carved shakuhachi in the Tang Dynasty (collected by Shoso-in, Nara, Japan)^[7]



Figure 4. Modern shakuhachi



Figure 5. The fourth mural on the east wall of the tomb of Tang Li Shuang^[8]

According to the concept of "see death as life" in traditional Chinese culture^[9], the paintings on royal or aristocratic tombs present the life of the tomb owner in the form of painted images, and also reflect the tomb owner's pursuit of an ideal life at that time. Spiritual beliefs. The fourth mural on the east wall — "Male Musician Playing Vertically" painted mural picture. The male musician wears a round black Fu headscarf and a red round-necked Quekua robe. The waist is decorated

with Diexie, and he wears trousers of black and green vertical stripes, boots on the feet, the bottom of the trousers tied, and the trousers tucked inside the boots. The male musician faces slightly to the north, holding a vertical instrument, hands facing each other, playing vertically, with a calm expression, concentration, and concentration. From the costumes worn by male musicians in the image murals, the author believes that the mainstream costumes of men in the Tang Dynasty originated from the costume system of ethnic minorities such as the Xianbei. The Fu headscarf is a type of men's headdress, directly influenced by the Xianbei hat. It's a unique and iconic menswear. It originated in the Northern Wei Dynasty, was founded in the Northern Zhou Dynasty, formed in the Sui Dynasty, and prevailed in the Tang Dynasty. The round-neck robe is the most typical Hufu for men in the Tang Dynasty. During the Sui and Tang Dynasties, the ties between the various nationalities in the country were strengthened. The ethnic minorities and the Central Plains culture merged with each other, and the lives of the people in the Tang Dynasty were greatly influenced by foreign cultures. In the frescoes of the Tang Dynasty, most of the supporting men wore round-necked robes, trousers, boots on their feet, and trousers tucked inside the boots. It shows that the development of Hufu in the Tang Dynasty was deeply loved by men. From the painted mural works unearthed from the tombs, it is not difficult to see that the tomb owner's spiritual pursuit of music and literature at that time was a reflection of the social level, economic situation, and culture and art of the Tang Dynasty. Therefore, the author believes that the costumes of the male musicians in the murals should be "Hufu". Through the description and analysis of the characteristics of the male music vertical blowing colored murals, it can be seen that the costumes not only reflect the humanistic customs and spiritual beliefs of the Tang people, but also a cultural symbol. The shakuhachi originated in the Tang Dynasty. During the prime of the Tang Dynasty, Buddhist culture spread eastward to Japan to promote exchanges between Japanese and Chinese music culture. At that time, the eight handed down shakuhachi that were introduced to the Japanese court in the Tang Dynasty were still preserved in Todaiji Temple, Shokurain, Nara. Here, these eight shakuhachi are made of stone, bamboo, jade, tooth and other materials. They are called "Ancient Shakuhachi" and "Tang Shakuhachi" in Japan. They completely retain the Tang Dynasty shakuhachi introduced to Japan. The shape of the period. The shape is: tube type with four meshes, three sections, three holes in each section, five finger holes in the front and one in the back. There are six holes in total. The mouthpiece is half-moon-shaped, cut outside, and the distance between the sound holes is not equal. The position of the second hole is close to the third hole, and the temperament is the Chinese seven-tone scale.^[10] In this scale, the third hole is the palace tone, which are: Zheng, Yu, Bian Gong, Gong, Shang, Jiao, and Bian Zheng. The relics of the shakuhachi were recorded earlier than in Chinese historical documents. The "Ancient and Modern Catalogue" of Horyu-ji Temple in Nara, Japan contains: "The shakuhachi is a bamboo musical instrument of the Han Dynasty..."^[11] is the collection of Prince Shotoku of Japan. It is estimated that in the year of Prince Shotoku (574-622), the shakuhachi was introduced from my country to Japan in the Sui Dynasty (581-618). Shakuhachi was used in court Gagaku during the Nara period in Japan, and it was shaped like the first five holes and the second one. The "Shakuhachi" popular in Japan today dates from the Southern Song Dynasty in my country. The Japanese shakuhachi is made by selecting materials close to the root of the bamboo tube. The hole is four in front and one in the back. The tube is 40-83 cm long and 3-4.5 cm in diameter. It is mainly used for Buddhist monks to practice meditation. The second type "Ya Le Shakuhachi" is mainly used to play Ya Yue. It disappeared in the Heian period (794-1185). There are six holes (the first five and one after the other), and the tube is about 54 cm long. There is a possession in the Zhengcangyuan. The third type has no knots and meshes. There are five holes (four in the front and one in the back), and the length of the tube is about 34 cm. The shakuhachi is also named because it is made of only one bamboo joint. The tone is different from the shakuhachi introduced in the Tang Dynasty. The scale is a traditional Japanese pentatonic scale, which is often popular among samurai and monks. The three major schools of Shakuhachi in Japan are divided into light and dark currents, Koto-ryu, and Toyama-ryu.

"Shuowen-Zhubu": "Xiao, a bamboo wind instrument of varying lengths, like the wings of a phoenix bird, is a bamboo musical instrument that simulates the sound of the wind."^[12] The book "Shuowen Jiezi" was written in the Eastern Han Dynasty, is the earliest dictionaries in my country to study the source of characters. The author believes that the literature can prove that panpipes originated in China. According to the records of the pan flute in the Tang Dynasty, Tang Duyou's "Tong Dian" said: "Cai Yong said that about Xiao, bamboo pipes are arranged with a bottom, the bottom is sealed with beeswax, and the bamboo pipe is filled with beeswax to adjust the length from the bottom to the mouthpiece. The pitch is adjusted in this way."^[13] According to the record of "Di" from "Zhou Li": "The teachers in charge of playing instruments such as yu and sheng teach students to learn yu, sheng, xun, yue, xiao, chi, di, guan, chong, du, ying, ya."^[14] The panpipe was simply called "Xiao" in ancient times. It is one of the ancient Chinese multiwind instruments. The edge musical instrument is called Xiao. The same as the flute's pronunciation principle is to stimulate the edge pronunciation through the air column. The term "panpipe" was first recorded in "The History of Yuan Dynasty." "Liyuezhì": "The frame is made of wood, one foot and two inches high, also known as a panpipe, which is held in a yellow bag."^[15]

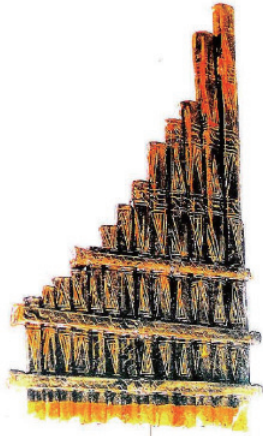


Figure 6. The panpipe from Tomb of Marquis Yi of Zeng, Sui County, Hubei (Warring States Period)

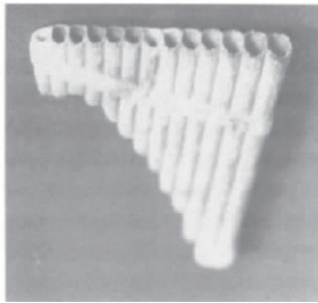


Figure 7. The stone panpipe in Xiasi, Xichuan, Henan (Spring and Autumn Period)



Figure 8. Panpipe fresco on the north wall of the tomb of Tang Li Shuang^[8]

The panpipes from the tomb of Zenghouyi in the Warring States Period (c. 433 BC) unearthed in Suizhou City, Hubei Province are all from the middle chamber of the tomb. The bamboo pipes are arranged side by side. The thinner end of the bamboo pipe is the mouthpiece. The mouthpiece is compact and flush with traces of being thinned. The lower end is backed by a natural bamboo joint. The Xiasi stone panpipes in Xichuan, Henan Province belonged to the year before 560 BC (late Spring and Autumn Period). The thinness of the pipe wall of the blowholes was close to the same. One-piece long skirt, holding panpipes in both hands, facing right to present a performance state. Therefore, through the above murals and historical relics, the author believes that the flute was called a panpipe before the Yuan Dynasty. The panpipe had a bottom. At that time, the panpipe was a closed wind instrument and had nothing to do with punching. The shape of the panpipe was very small. But the reason for the mid-low range is that the bottom of each tube of the panpipe has a back cover, which lengthens the reflection of the air column. The panpipe is small in size. The blow hole is not chamfered into a uniform plane, and the outer wall of the blow hole is polished. , The inner wall of the blowhole tube is tightened, and the influence of the

thinning of the blowhole tube wall on the overall pitch becomes smaller. When different players are blowing, they use the same angle and airflow to play in a fixed way, and the pitch is basically accurate. Effective quantization, turning all kinds of unfavorable factors into a constant value, and forming a stable value. When the thickness of the tube wall reaches the same level, the instability of pitch and pitch will be effectively resolved. The practice of the ancients is full of wisdom. The blowholes and fingerholes of bamboo wind instruments such as Wangduichi, Juyanqiangdi, etc. are on the same plane and are flattened. This is the same principle as the flattening of the blowhole pipe wall of panpipes. This method effectively resolves the imbalance of pitch and pitch. Disadvantages are breakthroughs.

To sum up, the existing documents, images and historical relics at home and abroad provide literature and physical references for us to study the development of the transverse flute. The shakuhachi from the Tang Dynasty spread to Japan via Buddhist cultural exchanges, and became the main vertical wind instrument in Japan. The panpipe was stored in 433 BC, and it still existed and was widely used in the 8th century. As the cultural center of the Silk Road, Chang'an in the Tang Dynasty brought literature, art, music culture, and a large number of musical instruments to the west; Western literature, art, music, and a large number of musical instruments came to the east. The traces of cultural exchanges on the Silk Road still exist today. The production of musical instruments in any era, whether existing or not, is related. Musical instruments in various categories will undergo gradual transformation and development. The study of the classification of wind instruments in the Tang Dynasty can play an important reference role for the textual research of musical instruments along the Silk Road and the study of the Silk Road music culture, laying a foundation for the development of silk road studies.

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