


Plucked Lutes of the Silk Road
The Interaction of Theory and Practice
From Antiquity to Contemporary Performance



**丝绸之路上的抱弹类鲁特：
理论与实践的互动，从古代到当代表演**

24th ICTM Colloquium
第24届国际传统音乐学会专题研讨会

Edited by
J. Lawrence Witzleben & Xiao Mei

主编：韦慈朋 萧梅

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OCT 20 - 22, 2016

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上海音乐学院出版社

SHANGHAI CONSERVATORY OF MUSIC PRESS

图书在版编目(CIP)数据

丝绸之路上的抱弹类鲁特：理论与实践的互动，从古代到当代表演：汉英对照 / 韦慈朋，萧梅编. —上海：上海音乐学院出版社，2019.3

ISBN 978 - 7 - 5566 - 0366 - 4

I. ①丝… II. ①韦… ②萧… III. ①琉特琴—音乐文化—文集—汉、英 IV. ①J623.3 - 53

中国版本图书馆 CIP 数据核字(2019)第 055474 号

书 名 丝绸之路上的抱弹类鲁特：理论与实践的互动，从古代到当代表演
主 编 韦慈朋 萧 梅
责任编辑 鲍 晟 李忆泠
特约编辑 尹 翔
封面设计 梁业礼
出版发行 上海音乐学院出版社
地 址 上海市汾阳路 20 号
印 刷 上海师范大学印刷厂
开 本 787×1092 1/16
字 数 536 千字
印 张 32
版 次 2019 年 5 月第 1 版 2019 年 5 月第 1 次印刷
书 号 ISBN 978 - 7 - 5566 - 0366 - 4/J.1342
定 价 130.00 元

ACKNOWLEDGEMENTS

This book would not exist without the help of many people and institutions.

The International Council for Traditional Music officially designated “Plucked Lutes of the Silk Road” as its 24th ICTM Colloquium, and we are honored to have received their sponsorship. We are also grateful to ICTM President Salwa El-Shawan Castelo Branco, who provided opening remarks, and then-Secretary General (now Vice President) Svanibor Pettan, who was a key participant in the closing Roundtable discussion.

The Shanghai Conservatory of Music organized and hosted the Colloquium and provided financial support for the participants. Thanks are due to all of its staff members, especially President Lin Zaiyong and Professor Yang Yandi. We also want express our appreciation to the Research Institute of Ritual Music in China (RIRMC) which took care of the general arrangements for the meeting.

The Program Committee consisted of Stephen Blum, Virginia Danielson, John Morgan O’Connell, Svanibor Pettan, Anne Rasmussen, Razia Sultanova, Richard Wolf, and Zhao Weiping, along with this book’s co-editors. Although not all of you were able to attend the Colloquium, we know that you were with us in spirit, and the event would have been far less successful without all of your input.

The editors are extremely grateful to the two anonymous reviewers of the book manuscript. Your comments were gracious, insightful, and immensely helpful.

Lastly, we would like to thank all of the presenters and the performers

who made this a memorable Colloquium. To those who presented papers but were not able to submit their articles for this book — Munir Beken, Alexander Djumaev, Katherine Freeze, Haruko Komoda, Scott Marcus, Anne Rasmussen, and Richard Wolf — we hope that this publication will be a pleasant reminder of your experience in Shanghai.

PREFACE

From October 20th to 23rd, 2016, in Shanghai, China, the 24th ICTM Colloquium “Plucked Lutes of the Silk Road: The Interaction of Theory and Practice, From Antiquity to Contemporary Performance” took place and was well attended by scholars from all over the world. The colloquium was based on the following proposal:

“Human culture includes much music that is not isolated but rather interactionally constructed. The Silk Road (in the generalized sense that also includes the Ancient Tea Route, Maritime Silk Road, and Fur Road) provides many examples of this phenomenon, as found in the various and colourful civilizations stretching from China and other parts of East Asia to the Mediterranean Sea and beyond. Nowadays, human conflicts are becoming increasingly fierce among countries, religions, and even individuals. It is necessary to look back into the fortune, wisdom, and merit that the Silk Road brought us from the past. Drawing on our experience of the way that the cultures have developed, we can improve communication and understanding through music cultures and, even further, bring smiles of peace to all the lands connected by the Silk Road.

Religious, literary, and artistic studies about the Great Silk Road in the past usually focused on its history and archaeology, including decorative patterns of bronze, inlaid jade, frescoes and coloured paintings, grottoes, carvings, and Bianwen scriptures (Buddhist “transformation texts”). In terms of music and dance, relevant studies are mainly about the restoration of dancing accompanied by music, adaptations of ancient melodies, and images of musical instruments; these studies have become an important basis for

research on ancient Chinese music history and music exchange history. However, is there a possibility that we can put documentary conclusions aside and stress the concrete cultural performances from nations along the Great Silk Road by relating the macroscopic properties of culture to the live details? Perhaps in this we can perceive the cultural nature and depth of the historical term “the Great Silk Road” based on real living music.

Plucked lutes, of which the East Asian pipa (biwa in Japan) is a notable example, are chosen as an original and charming motif of the Great Silk Road in this seminar. In fact, in ancient times, while still a young type of musical instrument, the plucked lute travelled from the Mediterranean area to Japan, and from the subcontinent of South Asia to the islands of Indonesia. By spreading to different regions in Asia, even in periods of historical turbulence, and absorbing the cultural wisdom of various civilizations, plucked lutes are now a musical instrument family that features lutes of many different shapes, each abundant in national features.

As an instrument played while being held in the hands, is the lute’s widespread development related to the singing and playing traditions of nations along the Great Silk Road? In the road of exchange that includes grasslands, deserts, and oases, how did the features of the lutes of different nations evolve? Was the process of indigenization completed by just one generation or over several generations? It seems difficult to trace back the answers to such questions, but it is worth imagining these through historic literature and iconology. Therefore, we will invite scholars from different regions and nations to discuss these issues. The colloquium will include live music performances featuring lutes from different regions, nations, and periods. When participants experience both academic presentations and musical performances, scholars can put aside their preconceptions and develop new insights that they can apply to their research, while performers can get a better sense of how their music is presented and interpreted by scholars. Bringing together a diverse assembly of distinguished scholars and performers will provide new insights to both groups, and will help to bridge the gap between them that exists in many of our cultures.

This is why we stress the music and playing of the lute, exchanges and interactions between the subject and the music itself, and features found in studies of contemporary performance practice. By centering on the pivotal juncture of music and performance, we included the shape, performance skills, musical scales and melodies of lutes, playing and singing, and performance contexts and musical life related to the lute, as well as discussions of its music trajectories and social history.

- History of lutes
- Instrument-making processes for lutes; from myths to reality
- Technical characteristics, playing techniques, and performance practice (in solo, accompanying, and ensemble contexts)
- Lutes in the daily life and celebrations of people of the Great Silk Road
- Aesthetics, improvisation, and composition.”

In accordance with ICTM’s guidelines for Colloquia, all participants were invited. They included scholars whose research focus and specialization relate to lutes of the Great Silk Road, as well as performers of various lute types from the region. Scholars from different countries and from different disciplines presented their respective studies together and shared them with performers; this enabled the colloquium to develop a unique framework with great potential for further expansion and development. One of the outcomes is this volume in Chinese and English, enriched by the inclusion of several articles from those scholars who were invited but could not attend the Colloquium for various reasons. The submitted articles were sent to two anonymous peer reviewers, who provided gracious, insightful, and extremely helpful comments and suggestions. Xiao Mei edited the Chinese-language text, and Larry Witzleben was responsible for the English-language version. Gisa Jähnichen assisted with translation, correspondence, and the initial transcription of the recorded Roundtable discussion.

Although several of the invited participants were ultimately not able to attend, and some of the presenters were unable to submit their articles for this book, we are still proud to be offering a volume that includes authors originating from China, Germany, Iran, Ireland, Japan, Kazakhstan, Lebanon,

Slovenia, Tajikistan, Turkey, the United States, and Uzbekistan. The Colloquium proposal encouraged presentations from a variety of perspectives, and the results surpassed all of our expectations. Many of the articles are based on ethnographic fieldwork, but others address themes including reinterpretations of histories and notation, transnational interactions, the processes and materials of instrument making, music iconography, text-music relationships, temperament and intonation, instruments as national symbols or icons, and playing techniques and performance practice. Several articles draw heavily on the authors' considerable experience as performers — in fact, during the Colloquium quite a few of the paper presenters also appeared in the evening concerts, resulting in an interplay between scholarship and performance that is all too rare in academic conferences. At a time when international conflicts dominate the news, the kinds of cross-cultural dialogue, sharing, and music making that were the genesis of this volume could not be more relevant.

Xiao Mei and J. Lawrence Witzleben

June 2018

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原文部分

TONewood, SKIN, AND BONE: LUTES AND LOCAL ECOLOGIES ALONG EURASIAN TRADING ROUTES

Jennifer C. Post

The generations of scholars who have explored musical instruments and their uses in different historical periods typically provide descriptive information on instruments as objects used in a specific time period or location. Some use an ethnomusicological lens to demonstrate that instruments carry social and cultural meaning, embody local and national values, demonstrate a community's economic condition, show links to local beliefs, or exhibit innovative styles or techniques individuals have introduced.¹ Studies that focus on musical instruments often neglect to record a most significant period in each instrument's history that occurs before it is completed, when makers select woods, skins, and other resources, and shape them into musical and sound-making parts.² In fact, we must also consider that the production of an instrument begins with the growth and development of materials identified, cultivated, and prepared for use. Musical instrument makers, frequently forgotten members of social and cultural systems for music making are also engaged in social relationships with the materials themselves (Bates 2012; Roda 2013). They select resources carefully according to their intimate knowledge of woods, skins, bones, and other resonant and valued substances, and

1 Ethnomusicologists have demonstrated this approach in musical instrument research since the mid-twentieth century. See Dawe (2011) for a good overview of the cultural study of musical instruments.

2 But see the widely cited Alan Merriam article on Bala drum making as well as my own discussion of Blacking's documentation on instrument making (Merriam 1969; Post 2015).

they utilize specific techniques and construction strategies to ensure that the instrument they make will be acoustically and aesthetically acceptable in their own community of musicians. And as Qureshi reminds us, the instruments tell stories, as their materials, condition, and design offer evidence of historical practice and contemporary changes (Qureshi 2000).¹ The choices of wood, skins and other substances, and makers' social, cultural, and economic strategies and transactions are embedded in each completed instrument, as are the social, biological, and cultural factors that control its production. Some of the most significant of these include historical precedent, the health of the land and its products, access to needed materials, and makers' ingenuity.

This essay focuses on long-necked plucked lute making and materials in selected Eurasian regions with historical relationships to trading routes. It is part of a larger project on the role materials have played in the long and complex chain of musical production, especially the natural resources that makers have transformed into acoustically and aesthetically valued musical objects. In this study I discuss the significance of the spread of resources along early trading routes and the value and use of materials for instruments over time, consider the ecological (and socio-economic) changes that have impacted instrument construction, and share information on the central role that adaptation and innovation have played in managing change. My key interest is in linking the processes of biological and cultural changes that inevitably occurred in early Silk Road environments with those taking place in the same regions today. This involves exploring human-environment interactions, which engages me with some of the current discourses in landscape ecology and biocultural diversity studies. These scholarly trajectories can contribute to new frameworks for understanding changes in the practices of making long-necked lutes (and other instruments) in historical contexts. The relationships between ecological and social factors affecting human-environment interactions over time must also include recognition of critical human non-human relationships, in addition to roles

1 See Rancier (2014) for an application of Qureshi's approach.