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played by the same musician. More broadly, Levinson's philosophical interrogations call into question conventional wisdom about the separateness of musical instruments, reminding us that they are often difficult to disassociate from corporal elements that play critical roles in the production of musical sound.

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Sun Zhuo. *The Chinese Zheng Zither: Contemporary Transformations.* Farnham, England: Ashgate Publishing Ltd., 2015. 269 pp., plus preliminaries (18 pp.): 19 black-and-white illus., 54 musical exx., 2 appendices, index, bibliography, discography, and glossary. 1 DVD, with 10 music tracks and 4 video tracks. ISBN: 9781472416674. Around \$100 (cloth).

Organologists, ethnomusicologists, and followers of Chinese history and culture will welcome this timely book documenting contemporary developments in the history and performance practices of the *zheng*. Its author, Sun Zhuo, a Chinese national and conservatory-trained musician, was brought up within a society of *zheng* players. Thus, she offers unique perspectives on this, her own, instrument.

The *zheng*, like its cousin the Japanese koto, is, in her words, a “half-tube-shaped plucked zither with moveable bridges” (p. 20). Instruments of its type can be traced back in China to ca. 800–700 BCE. Evidence from the third Century CE describes the *zheng* as a wooden zither with twelve strings stretched across a convex-topped sound box, over moveable bridges. This instrument was used in folk ensembles that had one each of several different instruments, a kind of grouping that has endured to the present day. In the sixth to tenth centuries CE, the *zheng*, then with thirteen strings, contributed to both court and popular music—in ensembles as before, but also as accompaniment to singing and as a solo instrument. Though more strings were added in later centuries, so that by the Qing Dynasty (1644–1911) sixteen were common, in some areas the thirteen-string version continued to be used into the twentieth century. Sizes and shapes of *zheng* have varied somewhat over time (and in different regions of the country), as have materials used for strings. Originally made of silk, by the seventeenth century, strings of copper had become available. Since the 1950s the usual number of strings has increased to twenty-one, and these are generally made of steel. Reforms have been introduced, among them some that bolster ex-

tended techniques, many of which were inspired by western instruments, such as piano and harp, and by western musical styles and assumptions (cipher notation, for example, and new tunings).

The main focus of this book is the process of social and sonic transformations undergone by the *zheng* during the past hundred years. Though most people in China, since the 1980s (after the Cultural Revolution), consider the *zheng* an instrument of great antiquity whose traditions accordingly date back thousands of years, Sun Zhuo finds that “in fact the majority of the repertoires of the regional schools for the contemporary solo *zheng* were derived from various regional folk ensemble traditions which flourished in the early twentieth century” (p. 1). Happily, she illustrates this history in musical examples, both in written form in the body of the text, where she has transcribed a number of excerpts into western notation, and in the accompanying DVD, which contains video and audio tracks of repertoire referenced in the book. (One wishes, however, that in the list of tracks, she had included the pages of text that belong to each so one could go from track to text as well as the other way around.) In these examples we clearly see, for example, how individual playing parts for *zheng* in folk ensemble pieces were taken and modified to become pieces for solo *zheng* and thus be reborn as repertoire for conservatory-trained players. When Sun Zhuo considers the subject of modern, newly composed music for *zheng*, she illustrates her points in several videos of her own performances (all of which, recorded between 2006 and 2010, are listed in Appendix B).

The author traces the history of the *zheng* and its transformations in light of the several political upheavals in China during the twentieth century and into the twenty-first. Governmental interventions have caused profound changes in roles for the *zheng*, prompted by fluctuating thoughts about this instrument’s proper societal meanings and functions. For example, what kinds of repertoires, instructional methodologies, and performance styles are appropriate to the reigning ideology? Issues of gender and status of the *zheng*’s players have also come into play: Whereas, for millennia the *zheng* was played by males, who were classified as “folk” as opposed to “literati” musicians, within the twentieth century the instrument has come to be considered highly suited to women as well; and its adoption into conservatories has elevated the standing of those who teach the instrument (even when these teachers have learned via folk traditions) as well as of those who receive conservatory training on it.

The twentieth century was an era in which agents of change (whose biographies appear in Appendix A, including that of Sun Zhuo's own mother, also a conservatory-trained player of *zheng*) have personally witnessed as well as contributed to this history. Sun Zhuo herself represents a next generation of such agents in the present century. As readers, therefore, we are beneficiaries of her advantaged position: in her intimate knowledge of the instrument itself as well as its traditional repertoires, techniques, and performance styles; in the personal connections she has made that have propelled her fieldwork in China and abroad; and in her ability to adopt new styles and techniques as required for performances of newly-composed, modern-style music for ensembles with mixed instrumentation (both western and Chinese). This recent music consists of three types—concert music by Chinese composers who have studied with western composers and emulate some of their techniques; concert music by western composers who incorporate Chinese elements into their works; and commercial music by western composer/arrangers who need to capture “Chineseness” for movie soundtracks, stage musicals, and video games. The experiences of Sun Zhuo in these performance circumstances have become part of the fieldwork and research methodology that she documents in this excellent, broad-scoped book. It is a pleasure to read her book and to listen—and watch—her recorded performances.

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Patrizio Barbieri, *Physics of Wind Instruments and Organ Pipes 1100–2010. New and Extended Writings*. Latina, Italy: Il Levante Libreria, 2013. xii, 568 pp.: 38 color and 201 black and white illus. ISBN: 978-88-95203-40-9. \$41.19 (hardback).

The historical development of musical acoustics is a fascinating but often misunderstood story. The recent archaeological discovery in southern Germany of bone and ivory flutes more than 40,000 years old confirms that musical instrument manufacture is one of the oldest recorded human activities. During these forty millennia makers have experimented with many different ways of generating musical sounds, but the evolution of the highly sophisticated instrumental families which were available to musicians of the early modern period was achieved almost entirely by a process of trial and error. The first attempts to find rational explanations