

Application of special sound playing techniques in modern Guzheng music

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Abstract: In the process of rapid development of all aspects of guzheng, the use of special acoustic elements makes Guzheng music more expressive and appealing. This paper takes the special acoustic elements in Zheng music as the research object, analyzes the development of the special acoustic performance techniques of Zheng music, the reference of various acoustic effects in Zheng music, the classification of percussion acoustic effects in Zheng music, the function and significance of using percussion acoustic elements in Zheng music creation, and summarizes the application of special acoustic effects in Zheng music. The important position and significance of special acoustic elements are to make the special acoustic elements in Zheng music better serve the art of Guzheng music.

1. Introduction

In the modern creation of Zheng music, special sound elements are widely used, but there are few literature research theories about the overview of special sound elements and the effect and significance of using this element on the creation of Zheng music. Based on the positive influence of special sound elements on the creation of modern Zheng music, this paper sums up the application of special sound elements in modern Zheng music, and discusses the significance and value of using special sound elements to create Zheng music through literature research and analysis, case study and analysis, music score and case analysis and other research methods. Although some guzheng works overuse special sound effects, and some players exaggerate to beat and tap the piano board and strings, which destroys the artistic conception of Guzheng performance, this paper focuses on the positive impact of special sound elements in guzheng works.

2. An overview of the development of Guzheng special sound playing techniques

As an important part of our country's literature and art, Guzheng music keeps its own advantages while learning from the excellent components of foreign music. Under the favorable situation of paying attention to Literature and art in China, the trend of thought of Chinese contemporary Guzheng music is constantly changing and developing. At the same time of inheriting and developing the traditional Zheng music art, various innovative practices have been carried out, and a large number of modern innovative Zheng music works have emerged. Among them, composers and zither players tried to use a series of methods to play special sound effects. In the 1950s, Mr. Zhao yuzhai wrote a piece called Qingfeng year, which played the strings with his right hand, while his left hand was accompanied by a point to play the strings, imitating the sound effect of the drums. The playing technique was marked with "" and the right hand was marked with a hook finger to play multiple strings in reverse direction. The sound effect was similar to the sound of gongs and drums, and the fingering was marked with "▽". In the 1960s-1970s, Mr. Wang Changyuan wrote a piece of "fighting typhoon", and for the first time, there was a "buckle" playing technique. This special technique refers to holding the strings tightly with his left hand and wiping the fingers, while shaking the fingers with his right hand, the left hand first moves forward from the piano code to the mountain, and then moves in the opposite direction. It vividly shows the sound effect of typhoon and creates the tense atmosphere when typhoon approaches. In the 1980s-1990s, Mr. Wang Jianmin created zither music such as Fantasia and random thoughts of the western regions based on the characteristics of ethnic music. In order to enrich the sound effect, Mr. Wang

Jianmin added percussion elements such as clapping cover and strings, and the special sound techniques were widely used. In the 21st century, the use of special techniques in guzheng has been very extensive. In addition, composers turn their attention to other instruments and transfer the performance techniques of other instruments to guzheng performance. For example, in the zheng music shadow of the sun written by Liu Wenjia, a zither performer, the bow of cello is used to play on the strings of guzheng^[1].

3. The reference of various sound effects in Zheng music

3.1. Reference of sound effect in nature

3.1.1. Reference to animal voice

In the creation of Zheng music "kitten fishing", the gliding sound of "3" is used to imitate the joyful sound of kitten catching fish; the song "bird facing the Phoenix" is created by using the clear and melodious sound of birds; and the song "Peacock Flying Southeast" is created by using peacock for reference^[2].

3.1.2. Reference to the sound of running water

A lot of Zheng music has the musical element of "running water". In the classic Zheng music "high mountains and running water", which is well known by people, there is a whole section that shows the sound effect of "running water". Layers of water is a modern zither music with unique charm. It was first performed in Beijing in 2001 and was unanimously praised by zither scholars. The music describes the leisurely scenery of "trickle down water rhyme, layers of ripples, calm waves and flashing water"^[3].

3.1.3. Reference to the sound of storm

Japanese contemporary composer samurai's Zheng work "under the white wind", the performance of the music is from "gentle wind" to "mountain rain is coming to the wind filled building" emotional experience. Another of his works, rain Xiaoxiao, uses Bartok's playing technique of plucking strings to imitate the rain scene with heavy rain and thunder^[4].

3.2. The sound effect of percussion music

In national orchestras and Western orchestras, percussion plays an important role in band performance, and percussion also plays an irreplaceable role. Nowadays, percussion music elements can be seen everywhere in guzheng works, such as Mingshan, Fantasia and random thoughts of western regions in the early years, Fantasia of Western themes and konghouyin, etc. Even in order to achieve better performance results, some performers add drums as accompaniment instruments. The integration of these percussion elements not only enriches the expression of zither music, but also plays a positive role in promoting the rendering of music mood and performance atmosphere^[5].

4. Playing technique and application of percussion sound effect in Zheng music

The unique musical charm of Guzheng has always been loved by composers. In the creation of modern Zheng music, the application of percussion music elements to the composition of Zheng music has become a mainstream musical trend of thought. No matter whether the music is large or small, some percussion music elements will be integrated into the zheng music. The main techniques of playing percussion sound effect in Zheng music are as follows: 1. Clapping the strings; 2. Clenching or clapping the cover with fingers; 3. Clapping the bottom of the piano; 4. Scraping on the side of front mountain; 5. Sweeping the strings with left and right hands, etc^[6].

Fantasia is a modern zither work based on the tone of Yunnan folk songs. The music combines the rhythm characteristics of Yunnan local music and uses a large number of percussion music elements. It is the first zither work integrated into percussion, which is mainly composed of percussion cover and strings. In his works, the composer meticulously designed three kinds of

striking methods with different sound effects: the first is the special playing technique indicated by "𠂇" which means that the right hand presents the state of clenching fist and taps the piano cover with the knuckle to imitate the percussion sound of the drum edge; the second is "◇", which means that the right hand claps the piano cover to produce the sound effect similar to the percussion of the drum surface; the third is "■" which means clapping the strings with the palm of your left hand to make the bass drum sound. The left and right hands of the percussion played alternately, sometimes in the high and low voice areas, and finally stopped in the high voice areas. In addition to the speed and strength of the changes, the whole percussion was full of rhythm, which vividly depicted the bustling scene of Miao people's singing and dancing^[7].

Another example is the multi string Zheng song "Rhapsody of Hongshui River", which is composed of seven tone scale melody and silent scale melody. In order to show the unique geographical features and natural scenery of Hongshui River of Zhuang Nationality in Guangxi, Li Meng, the composer, added a lot of percussion sound effects to guzheng. At the same time, he used Cello and bass as accompaniment to integrate his love and infatuation with Hongshui River into the music. The song "Rhapsody of the Hongshui River" vividly depicts the unforgettable scenes of the Hongshui River of Guangxi Zhuang nationality, which is composed of many steep valleys and shoals, many winding and turbulent waters, and the red soil on the bank covered with thick brown water. At the beginning of the music is a percussion melody, "W" means playing outside the Zheng body, "s" means playing in the upper part of the Zheng body, "d" means playing at the bottom of the Zheng body. Professor Li Meng designed these techniques to imitate the sound effect of drum beating, mainly to show the primitive wild customs and human feelings of the local people. The special symbols appearing in the eighth section indicate that the music is scratched on the left side of the zither code. This technique is widely used in the whole music. At last, the music is pushed to the climax and end with the scratched and swept on the left side of the zither code. This is to show the scene of red current flowing fast and steep on both sides. The Rhapsody of the red water river depicts the original scene of the surging red water and expresses the Zhuang people's love for the mother river in Guangxi through a long period of beating, sweeping and changing combination rhythm^[8].

5. Conclusion

In the creation of modern Zheng music, many works use special sound elements as the creation materials. The use of these special sound elements not only retains the charm of guzheng, but also adds new interest. Many of them have become the regular repertoire of heavyweight competitions and concerts, such as "random thoughts of western regions", "Mingshan", "introduction of harp", "Fantasia", etc. However, it needs to be pointed out that the performance form of using special sound was once highly sought after by performers and even creators, but such excessive "pursuit" also caused some negative effects. In composition, the integrity of Zheng music will be destroyed by using a large number of striking passages or frequent use of special sound elements. If we don't pay attention to the style and characteristics of Zheng music, we can't reflect the main idea of Zheng music, and only make a fuss and lose the significance of Zheng music itself. In the aspect of performance, in Zheng music with special sound elements, the performer does not really understand the composer's intention of using special sound elements, but just slaps randomly, which leads to the direct result that the audience misunderstands the zheng music works and even destroys a Zheng music works.

Even so, we still can not deny that there are many positive and excellent Zheng music works integrated with special sound elements, which makes the creation of Zheng music more novel and rich in content, and makes people have a new understanding of the art of Zheng music, so as to better inherit and develop the art of Zheng. The reasonable use of special sound elements has the effect of icing on the cake and finishing the finishing touch for Zheng music works. Now in the creation of Zheng music, special sound elements are used to highlight the characteristics of music style, which can better resonate with the audience and convey music emotion. The art of zither music is the crystallization of the wisdom of zither players of all ages, and it is the treasure of

Chinese music art. In the development process of Zheng music art, we must constantly absorb fresh blood to maintain the vitality of this art. Modern Zheng music not only inherits the charm of traditional music, but also draws lessons from western composition technology theory. In the trend of innovation and development, percussion sound effect is used in Zheng music to expand the sound effect of Zheng music, enrich the expressive force of music and reflect the regional national music style, so as to provide more extensive writing materials for composers. If special sound elements can be better integrated into guzheng works, while inheriting the traditional guzheng art, it will bring people a more charming Guzheng music feast.

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