

Strategic Analysis of Cultivating Students' Emotional Expression in Pipa Performance

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Keywords: Sound color; Pipa teaching; Creative thinking; Pipa learning; Pipa performance

Abstract: In pipa teaching, the cultivation of students' creative thinking is not a long-term process, which requires students to change their thinking mode on the basis of pipa learning. To improve the students' emotional expression in the process of pipa playing requires a certain amount of life experience and life experience, which requires not only the students' direct experience, but also the students' accumulation from the rich artistic and literary accomplishment. The paper presents strategic analysis of cultivating students' emotional expression in Pipa performance.

1. Introduction

The timbre played by the pipa contains two phonological states: natural tone and variable tone. Natural timbre is determined by the material, construction, pronunciation and vibration of the instrument itself. Natural timbre also requires the player to play a relaxed, thick, round, bright, transparent main tone, which is neutral, pure and original, using a scientific and correct method of performance [1]. There is no modification of the basic sound characteristics of the change. Changing timbre refers to the change of the main timbre by means of various playing techniques on the basis of the basic pronunciation state of the performer.

Pipa has played an important role since ancient times. During the period after the founding of the People's Republic of China, traditional music, including pipa, had low ebb. But since the reform and opening up, with people's spiritual pursuit increasing, the excellent cultural tradition of the Chinese nation has been carried forward, the essence of Chinese national music has shown its vitality, as a cultural emissary, the pipa has spread friendship and culture. Out of the country, in the world of music and culture has a place in the forest.

The so-called pipa in history is not just a lute with a pear-shaped resonance box, but a variety of plucked instruments of similar shape and size, such as the present Liuqin, Yueqin, Ruan, and so on, can be said to be pipa-like instruments [2]. Its name is Bei, and the Pa is based on the right-hand technique of playing these instruments. Bei and Pa are the names of two kinds of playing techniques, Bei is the right hand forward play, the right hand is the right hand to play backward.

In pipa teaching, rhythm practice and phonetics practice are just a simple technical level of knowledge; the most important is the students' true emotional experience and emotional expression of the work. If we only pay attention to the students' technical training and lack of students' emotional training, it will lead to a dull performance of the whole work, not to mention the full display of the thinking and art of the works, not to mention the full play of the individual character and the art.

When playing, first hold the right hand round, the tiger mouth is like a longan (round), and then pop up the first two joints of the index finger straight to the left panel, and after the eject, the tiger mouth is in the shape of a hyacinth (long shape). The finger should point toward the panel. Not straight ahead. The sound of this pop-up is thick and clean. After playing, the finger retracts and restores the shape of the front hand.

Familiar with the music in the form of repeated auditions, mobilize their emotional release initiative. Through repeated auditions, the musical image of the music is integrated into their emotional world, leading their whole body into the artistic world of musical image. In this way, with

their own musical feelings, and try to play music, it will be easier to be involved in the emotion of the artistic image of music.

Strengthen the students' hearing training. Inner hearing, simply speaking, is the student's memory and imagination of music. Therefore, it is necessary to develop students' listening skills and guide them to learn to listen, which is the premise and basis for the formation of students' inner musical hearing. In addition, this is also in the process of music practice, students must have the music quality and ability. Excellent music works can be said to be people's valuable spiritual wealth.

2. The Importance of the Control of Pipa Sound Color in the Band

The shape of the hand of the wheeled finger is the same as that of the bouncing finger, and it is necessary to form a semi-fist shape, the knuckles of the fingers must be bent and isolated, the big finger and the tip of the index finger are pinched together, the mouth of the hand and the tiger is in a circular shape, and the right arm is naturally drooping [3]. The right arm and the back of the hand form a plane with the pipa panel, maintaining the natural preparation of the wheel finger as a whole.

After the introduction of the band, the pipa played the first theme of sex, the rhythm was relaxed and active, the melody was bright and cheerful, it was the main theme of the concerto, focusing on depicting "Little Sisters" joyful, lively grazing scenes. The theme adopts the feather style commonly used in Inner Mongolian folk music, with distinct rhythm, and has the characteristics of children's music. After several repeated and initial launches, the theme has been deepened; especially the triplet performance of the pipa has increased the joy and lively emotion.

The purity and harmony of the whole timbre are one of the important criteria for measuring the quality of the band. As the lute is a national spring-play instrument with distinct artistic personality, its timbre is difficult to control [4]. Due to the characteristics of the point-like pronunciation, the character of the different strings, the different positions and the different sound areas are different, and the different players are different in the technical grasp, the music understanding and the emotional experience, and they played timbre also has a great difference.

The most prominent reform in playing techniques is to change from horizontal hug to vertical hug, and to play directly with fingers instead of playing with pluck. The most obvious change in pipa structure is from four phonemes to sixteen. At the same time, its neck widened the lower resonant box from wide to narrow, easy left hand press the lower phoneme. As a result of these two reforms, pipa playing techniques have been unprecedented development.

The pitch produced by the pipa is accompanied by abundant overtones, which can reduce the decline of the sound in transmission and have a strong penetrating force. When playing in a calm and open field, the sound of the piano playing with it can reach two or three miles away. Due to the wide range of pipa, whether solo or ensemble or accompaniment, ensemble, can be competent, occupy a very important position.

Gentle string music, led to the pipa, do not worry and hate the sad sound of beauty. The pipa is the absolute protagonist in the first paragraph. Into the second stage, in the piano, flute, Shaw and voice and other elements of the lineup, until the end, the pipa's position is still irreplaceable.

The pipa appears in the middle of the tone of a fighting horn, the first section of section 1 marked strong, not overweight, too self-defeating, should control the volume, play triple-tone A1 right-handed fingernails with a lower bias combined with the arm oblique single bullet, the first section of the first section is marked strong, should control the volume, and play a right hand nail with three lanyons with the arm oblique single projectile, The big finger is close to the index finger, and the tone should be full and strong.

There are two ways to play the wheel: one is the small name of the right hand, the middle, the second index finger to the left, and then the thumb to the right. Because it starts with the little finger, it is called the lower wheel [5]. This method is widely used by Zhejiang faction in Qing Dynasty. The advantage is that the sound volume of each finger is easy to be similar; the disadvantage is that the volume is generally weaker. Another is called "upper wheel", first with his right thumb or index finger on the top of the start of the wheel, the Qing Dynasty faction more often used this method.

Pipa is a "multi-tone" instrument, including a lot of timbre, the tone is very rich. However, pipa does not make its own voice, but with the help of "people" to make sound, is delicate, atmosphere or sad, joyful, all need to rely on people's hearing to carry on the in-depth feeling. Therefore, in the teaching of pipa, we should try our best to cultivate the students' hearing ability, to control the playing skills, to listen to the music, to produce the aesthetic feeling to the music works, and to further cultivate the students' emotional display power through hearing.

3. The Display of the Stage Performance Level of Pipa

In the case of a round grip, the first knuckle of the big finger touches the string straight and makes a sound. After picking it up, the touch of the big finger cannot exceed the height of the second string. Pick back after the pick, back to pick the forehand type.

Playing style, the decisive role is the performer himself, without considerable musical accomplishment, there is no performance style [6]. Therefore, beginners do not have to grasp the style of music, only to achieve a certain level of performance, style problems can be mentioned on the training schedule. Therefore, through various channels, we should constantly expand our music vision, enrich music knowledge, improve music cultivation and artistic appreciation ability, constantly improve our comprehensive performance ability of music, and become an excellent pipa player.

The over-string is a difficult technical problem. It is a challenge to the operating ability of the string number change by both the left and the right hands. The standard is that the right hand picks multiple strings as fast as a string. So how do we solve this problem? I think the first is that the right hand should keep the shape of the longan, form the ready action to control the four strings, and create the sufficient alternation condition for the quick over-string pick-up.

Create conditions to simulate the wheel finger exercise. That is to leave the pipa practice rotation finger, because only in the pipa practice wheel finger, short time, large limitations. Therefore, to expand the time to practice the piano, you can whenever and wherever you can practice the rotation finger. If walking, you can use the blouse to make strings on the left side of the lapel, the left hand pinches the lower end of the lapel, and the right hand can practice the wheel finger on the top of the skirt; for example, in class and dinner, you can make the side lines on the table surface and the legs of the table as strings.

It is very likely that the pipa will be treated as a second three-string. Nowadays, under the development trend of folk bands, the timbre of all national musical instruments is relying on one place to adapt to the needs of the band's "commonality" through the reform of musical instrument making and the adjustment of playing methods. At this time, we pipa players should fully recognize this development, more "common", less "individuality".

The performance of pipa has a strong expressive force, and the performer must express his aesthetic feelings in his artistic creative thinking activities with his thoughts and feelings expressed in a voice. The rational thinking and musical psychology of the performer should be combined with the natural playing rhythm and the expression form of the change of timbre is expressed. Both the artistic conception and the emotional expression of the pipa have their unique advantages.

It has promoted the function of the pipa instrument. At the same time, as a result of the addition of new playing techniques, the difficulty of playing techniques has been increased and many new techniques of pipa playing have been expanded. A representative work that marks the peak of today's pipa playing skills.

Pipa is the best way to show the theme of the music. So in this paragraph of playing and teaching, I am also fully aware of this point, both on their own and on the students, there are extremely strict requirements. At the same time, through the performance and teaching of this paragraph, some students' incorrect methods of finger rotation and musical clauses are corrected, and students are required to form good musical thinking and musical expression habits.

4. Strategic Analysis of Cultivating Students' Emotional Expression in Pipa Performance

In the course of pipa teaching, it is very important to play skillfully. Only the combination of musical sense and skilled performance skills, can greatly improve the performance level of pipa. Pipa belongs to the traditional plucked national musical instruments, connecting the melody lines through points. Singing is an important feature of pipa performance. In order to perform singing, students must cultivate the habit of content singing in the course of pipa playing.

The correct way to play the wrist is to play the finger the same way, but the wrist needs to be relaxed and the wrist rotates as much as a fan when playing, while the fingernails play quickly and decisively on the strings [7]. And all concentrated on one point.

The so-called two-part creation is that the silent music score in black and white characters is sublimated into an artistic image of music that is full of sound and emotion through the artistic processing and packaging of the performer. So how to write two pieces of music? Specifically: one is to learn to segment the composition of the sentence. Before we play the music, we have to figure out the passage of the music, and then do the simulation exercises step by step, sentence by sentence.

The so-called forward conversion is to run the arrangement from the first chord to the fourth line, and the reverse transformation is to run the arrangement from the fourth chord to the first string. There is also cross-string loop transformation, namely, the lateral jump from the first to the third, or from the four to the second, and so on. Therefore, the cross-chord conversion finger method is a difficult technique, which requires the quick response ability and strain ability of the brain command. The third is the extension and contraction of fingers and arms. I emphasize that the movement of both the bullet and the pick-up plate should be adapted to the need for rapid overshoot.

The first is to practice the backwheel finger method. The so-called anti-wheel is the small finger from the plate of the wheel finger. The order of the finger is the small finger in front, then ring finger, middle finger, index finger, pop out at once, big finger last pick in. The shape of the hand is consistent with that of the front wheel, and the preparation is in the shape of a half-clenched fist. The pressure (tension) and relaxation of the finger should be changed flexibly and alternately. The speed is the same as that of the front wheel mentioned above. It can be repeated in the first position of D (i.e., small finger, ring finger, middle finger, index finger popping up) in the first position (that is, small finger, ring finger, middle finger and index finger).

The diverse and uniform timbre in the band is the basic requirement, and the distinctive personality and artistic characteristics should be preserved, but at the same time, it is necessary to take into account the commonness of the whole band's timbre fusion. Beautiful timbre is the embodiment of high-quality performance, in order to establish the pursuit of beautiful timbre, to find the most perfect sound in the way of playing, it is necessary to put more effort into daily practice, learn reasonable performance and control the timbre. Pay attention to the major factors that affect the tone: the depth, speed, strength, angle, and peak (upper, lower, front) of the fingernail will affect the quality of pronunciation and the tone color.

And timbre and emotional expression is also multi-element, timbre change elements can be divided into: rigid, soft, thick, round, dry and other different timbre contrastive changes. There are elements of musical emotion, such as joy, anger, sorrow, music, etc. So it can not only play traditional music, but also Western and modern works, and facilitate cooperation with symphony orchestras. It created conditions for further development.

In the performance of the pipa, especially the strong paragraphs, because the traditional string-sweeping method cannot make full use of the gravity of the arm and the adjustment of the force point, it is easy to pursue the so-called grand sound with greater strength. It sounds like the instrument is making a loud noise, but it makes a noise.

Give full play to the imagination of the students. The development of students' imagination has a very important connection with the overall performance of music performance. Only by fully showing the students' imagination and creativity in the performance of pipa can the audience feel the beauty of music more. With the continuous development and evolution of art, music can bring people more imagination space. The art of music is not as specific as the art of writing, nor is it as

intuitive as visual art. This kind of art will leave people infinite imagination space, combine the intention of human and the creative nature of music, can create distinctive and touching music.

When using this technique, the teacher can instruct students to cooperate with the "double-pick" technique in training. The specific method is to start with the double-shot, then play the three strings, and finally sweep the four strings, in this process, the teacher can guide the students to cooperate with the "double-pick" technique in order to train the students in cooperation with the "double-catapult" technique. As the number of strings increases, the swing of the right wrist and the lifting of the small arm become larger; When using the technique of "brushing", it also starts from double-pick, and turns into three strings, four strings in turn. When it comes to four strings, the right hand should reach a certain degree of strength and speed.

5. Summary

In the teaching of pipa, the teaching advantage of comparative method can help students to understand the works, and the lead line is profound. Through comparative analysis, and in-depth summary, make the emotional experience organized, rational. In the process of comparison, we should reorganize the music elements, actively construct the new music image, give full play to the charm of the music imagination and the change of language, and further cultivate the students' emotional expression. Through the comparative teaching method, the students' sense of separation and style can be further cultivated, and their own independent opinions on the works will be formed, and the students' emotional expression will be promoted.

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