

## Research on the Artistic Emotion and Expression of Clarinet Performance

Yan Fei

Northwest Normal University, Lanzhou, Gansu, China

**Keywords:** Clarinet performance; Artistic emotion; Expression

**Abstract:** At present, China's economic strength has grown rapidly, the country has developed rapidly, and society has made continuous progress. The development of literature and art has also yielded a lot of achievements, especially in the field of music. The application of musical instruments has become more and more popular. When performing, the performer not only needs to skillfully apply various performance techniques, but also needs to invest a lot of emotion to improve the artistic level of performance, so that the audience can obtain more satisfaction through performance. As one of many musical instruments, the clarinet should not only perfectly present the emotions contained in the repertoire to the audience, but also make the audience feel the high level displayed by the performer during the performance. Therefore, this article conducts an in-depth study of the artistic emotions and expression of clarinet performance.

### 1. Introduction

The clarinet is cylindrical and its body is usually made of African black wood, so it appears black (see Figure 1). In addition to wood, materials such as hard rubber and metal are also required for the manufacture of clarinets. The clarinet is sounded by playing. There is a fixed reed at the mouthpiece of the clarinet. When the player's breath passes through the mouthpiece and the reed, the reed vibrates, causing the overall vibration of the instrument to produce a soft sound. The performance of the clarinet is closely related to the skills used by the performer. It is necessary to promote the coordination of the relationship between the performer and the instrument, and pay attention to the expression of artistic emotions.



Figure 1 Clarinet

### 2. The Relationship between Clarinet Playing Skills and Artistic Emotions

Clarinet performance uses timbre to convey musical ideas and emotions, requiring performers to achieve a beautiful and unified timbre and a clear and pure sound during performance. There are often many problems with specific clarinet playing, one of which is how to grasp the relationship between clarinet playing skills and expressing musical emotions during practice. Excellent performance skills and perfect artistic expression of emotions are inseparable, specifically reflected in the following three aspects.

Firstly, the relationship between the two is a dialectical unity. When playing clarinet music, the application of techniques and the expression of artistic emotions have the same status, with both division of labor and cooperation. Emotional expression is the fundamental basis for the selection and application of performance skills, and skills are the embodiment of emotional expression.

Without playing skills, emotions lose their carrier of expression and affect their expression. Emphasizing only the application of techniques while neglecting the expression of emotions can also lead to the loss of the original appeal of music and prevent it from becoming a true performing art.

Secondly, the two complement each other. When performing clarinet music in practice, technical errors are inevitable, but if they can be appropriately and captivating in the expression of artistic emotions, they can make the audience ignore technical shortcomings. On the contrary, if the performer's emotional expression level is not high, but they have reached a very skilled level in the use of techniques, this can also present high-quality timbre, and can make up for the lack of emotional expression.

Thirdly, the two permeate each other, and neither is indispensable. When playing clarinet music, it is incorrect to focus solely on the expression of technical or artistic emotions. Both are indispensable, and the absence of either is incomplete, nor can it reveal the artistic vitality of clarinet performance.

### **3. Methods of Artistic Emotion and Expression in Clarinet Performance**

#### **3.1 Reasonable Application of Performance Skills**

The performance of musical works by a clarinet player requires the rational application of performance skills and the full expression of the player's inner musical emotions. Therefore, during the performance process, a clarinet player needs to use reasonable techniques in various aspects such as breath, timbre, articulation, and finger movement to integrate the emotional fluctuations of the player into the musical composition of the clarinet. First of all, when performing the clarinet, players need to ensure a stable breath. Players can enhance the stability of the breath by practicing long notes during their usual training process. Secondly, players need to grasp the playing strength of the clarinet by improving the training effect of long notes. Players should cooperate with reasonable breathing methods, use appropriate pronunciation techniques, and ensure the accuracy of the clarinet when playing. Performers need to control their emotional fluctuations through subtle changes in breath based on different pieces of clarinet performance, and express their inner emotions corresponding to the performance piece through changes in breath and relaxed and stable mouth movements. Third, playing the clarinet requires the performer's mouth and hands to simultaneously act on the clarinet, maintaining a relaxed and unchanging mouth shape, and maintaining constant breath, airflow, and air pressure. When playing the clarinet high and low, it is necessary to have a full and thick breath inside the clarinet, with the same air flow and pressure. The sound should be high and low in a way that is higher and narrower. The performer's voice should remain unchanged like a cylindrical shape, not from low to high or from high to low like a pyramid. When using force on the mouth of a performer, attention should also be paid to the training of physical coordination skills to ensure that the breath is stable, the airflow and air pressure are always emitted smoothly from the abdomen, and controlled within a reasonable range. Any emotional fluctuations cannot affect the rhythm of the breath. Due to the significant differences in coordination between fingers in different performance tracks, it is necessary to ensure that each finger of the performer has a certain degree of independence in order to enable the fingers to retract and smoothly complete the performance track. The flexible use of fingers during a performer's performance can also directly affect the expression of artistic emotions. Players need to accurately operate their fingers and quickly and accurately complete their finger movements. During the smooth performance process, the emotional transformation is accomplished through slight changes in the fingers. Finally, clarinet players should pay attention to the relaxed state of the tongue, which can affect the player's articulation and the stability of the breath. During the continuous change of the mouth type and chin, the area of the tongue in contact with the whistle may vary. During the performance process, the performer needs to ensure that the area of the tongue in contact with the whistle is small and fast, and the tongue completes contact with the whistle in a retracted form to ensure the explosive and clarity of the sound head. The tongue is also an important component that

affects the artistic expression of emotions by performers. The subtle changes in the contact mode between the tongue and the whistle, as well as the movement of the tip of the tongue to influence the breath and air pressure to help the tongue move, can help the performer complete the emotional transformation.

### **3.2 Effective Mediation of Emotions**

Every performer is bound to experience tension during the performance process, and the phenomenon of tension often leads to psychological and physiological changes for clarinet players. Therefore, before playing, players must learn to regulate their emotions in a reasonable manner, so that the tension can always be controlled within an acceptable range. Generally, the performer can reduce the practice time in the pre performance preparation stage, relax the body and mind as much as possible, and spend the time waiting for the performance in the most relaxed physiological state while ensuring the proficiency and completeness of the work. Players can also appropriately distract their attention, not too much imagine the performance results, enjoy the performance process in a relaxed state, and reduce psychological pressure.

There are usually two methods to relieve tension: adjusting breathing and muscle relaxation. The method of adjusting breathing is to adopt abdominal breathing, which makes the breathing state more relaxed. Before playing, players can find a comfortable place, with their feet flat, their bodies sitting upright, their eyes slightly closed, and their attention fully focused on their abdomen. Slowly inhale and exhale. During the inhalation process, let the abdomen bulge as much as possible, and slowly exhale the air out of the body after the abdomen has sufficient breath. Muscle relaxation is a method of relaxing one's own muscles, mainly through repetitive actions such as stretching and shaking muscles to relax the muscles, thereby achieving the effect of psychological relaxation. All temporary relaxation and psychological adjustment can alleviate tension and reduce psychological pressure to a certain extent, so that clarinet players can immerse themselves in the playing repertoire with a more relaxed psychological state when performing works, bringing an auditory feast to the audience.

### **3.3 Correct Selection of Clarinet Tracks**

If performers are able to choose their own repertoire, they should choose a repertoire that is more in line with their own performance style based on their technical level, and try to master the clarinet repertoire they perform. When a performer performs a piece of music that is more suitable for their own performance style, it will be easier for the performer to express artistic emotions about the piece during performance, and the performer will have a better understanding and mastery of the piece. In non professional performances, when selecting tracks, players can choose tracks that are more in line with their own performance style, and choose tracks that are more familiar and have a lively rhythm. The audience will have a higher understanding of tracks with obvious rhythm, wider speed, cheerful atmosphere, and multiple exposures, allowing them to quickly integrate into the performer's repertoire and experience the artistic emotions of the track, making it easier to obtain resonance.

A bourdon performer cannot blindly pursue tracks that are more difficult, more complex, and faster in order to express their performance skills when performing tracks. Performers should consider their own level in all aspects and choose a more suitable repertoire based on their own characteristics. Before a performance begins, the performer should develop emotions based on the work and understand the emotions, artistic conception, era background, and artistic style expressed in the work. At the same time, the performer can also arrange the performance venue in combination with the era background, artistic style, creative intention, and other aspects of the performance tracks to more suitable for the style of the tracks, and fully express the artistic emotion of the tracks through their own skilled performance skills, the blessing of the external environment, and understanding of the purpose of the performance tracks.

### **3.4 Emphasizing Emotional Input**

The success of a clarinet performance depends not only on the performer's performance skills,

but also on whether the musical emotions are fully expressed and accepted by the audience. Therefore, in order to enable the clarinet art performance to be presented more accurately to the audience, the performer needs to fully engage in emotions during the performance process, reasonably combine performance skills, attach importance to the input of performance emotions, and fully integrate the rich inner emotions of individuals, so as to maximize the artistic appeal of musical works. During the performance process, clarinet players need to learn to perfectly integrate their true inner emotions into their clarinet music works, so that each tone contains the performer's rich inner emotions, fully demonstrating the unique artistic charm of clarinet art works.

The perfect integration of a clarinet player's true emotions and music is one of the important means to demonstrate the artistic charm of the clarinet. During the performance process, players need to fully experience the content of the repertoire and mobilize their true emotions, so that the audience can feel the charm of music performance, and gradually become interested in playing the clarinet. In the actual practice process, clarinet players need to attach great importance to the integration of performance skills and emotions, focus on moving the hearts of the people as the focus of clarinet performance practice, fully learn to mobilize the rich emotions contained in each note, so as to play more excellent music works.

#### **4. Conclusion**

To sum up, the artistic value of clarinet music is to express the artistic emotions of music based on performance skills, requiring players to attach importance to their own musical emotional experience and perception, so as to express the emotions of clarinet performance techniques more deeply and stereoscopically when playing the clarinet.

#### **References**

- [1] Luo Yinhan. Analysis of Artistic Emotions and Expressions in Clarinet Performance [J]. Chinese Literature and Art Journal, 2021 (10): 149-150.
- [2] Yue Qi. Reflection on the Artistic Emotion Embodiment of Clarinet Performance [J]. Tomorrow's Fashion, 2020 (21): 102-103.