

An analysis of the transfer of command action in the body rhythm of Guzheng performance

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Abstract: In this paper, the author analyzes the movement of the finger movement in the body rhythm of zither performance from five aspects: the movement of the preparatory movement, the movement of the ending movement, the movement of the speed, the strength and the range, the movement of the changing movement, the movement of the clause and the breath movement, the movement of the omitting and the subdivision of the beat, and the movement of the suggestive movement.

1. Introduction

Both command action and zither performance posture rhythm are based on body action to feel and express music elements, and body action is used to prompt changes in rhythm, speed, strength and emotion. This paper studies the transfer of command action in preparation, collection, omission and division of beat, speed, strength, amplitude, clause and breath, hint and other aspects in zither performance, which greatly influences zither performance There is barnyard grass.

2. Migration of preparatory and closing movements

The preparatory action of command plays an important role in starting, ending, clause, breath, strength, speed, etc. It includes the preparatory clap action and the starting clap action. Preparatory clap and starting clap are two opposite and closely related actions, which imply the speed, strength and basic mood of music. The time value is usually one clap. In order to make the audience understand the speed, strength and emotion of the music as soon as possible, accurately show the composer's creative intention, and achieve the best effect of performance, it is necessary to pay attention to consciously use the command of preparatory action for performance, not without preparatory action, just put your finger on the string and pop up the first sound. Commanding the preparatory clapping action is playing the preparatory clapping action, and the starting clapping action is playing the pronunciation clapping action. At the beginning of lyric Zheng music, the preparatory movement should be relaxed and slow, such as Zheng music, fishing boat singing late, high mountains and flowing water, Zhejiang Zheng music and so on. At the beginning of Zheng music with active rhythm and dense notes, the preparatory movement should be fast, light and elastic, such as Zheng music, Jinggangshan sun red and so on, and the preparatory movement should be fast and large, such as Zheng music, Qing Dynasty Jiang Fang Pai, etc^[1].

The conductor plays the action of music ending at the end of music, paragraph pause, sentence pause, voice part exit, etc., which is called ending. There are two kinds of clapping action: strong clapping and weak clapping. It consists of three actions: preparation shot, landing point and rebound after landing point. The speed, length and strength of the action are consistent with the ending music. Guzheng belongs to the national plucking music, and the performer's ending action is the last sound playing action at the end of Zheng music, paragraph pause and sentence pause. The zither player should pay attention to the art of ending the music. According to the situation of ending the music of zither music, he should choose what kind of commanding action to perform the last sound instead of cursory. For example, the zheng music with slow overtones, such as the song of the iron horse, the dance of the Yi people, and the night of the spring river and the moon, should adopt the weak harvest method, and the movement should be light and slow. If the zheng music ends with

slow speed by drawing half or a circle with light movements, it can be collected on the strong stress of the sound, such as the end of the zheng music, such as the harvest gongs and drums, the little girl picking mushrooms, etc., the movement should be larger when playing It should be powerful, with distinct ideas, or it can be concluded directly, such as Zheng Concerto "Lin'an lament", which ends with a very strong chord from fast to slow. The playing action should be from small to strong, and the whole body from waist to arm should be full of inner strength^[2].

3. Speed, strength and range and their movement transfer

When commanding any work, the conductor's commanding action can't be unchangeable. He must make corresponding changes in the patting or commanding action in combination with the changes in the ideological content, musical texture, speed, strength, expression and other aspects of the work. They often show all kinds of strength, speed and their changes by commanding the magnitude of schematic action, the sense of strength of gesture lines, the movement of action mode, and the prompt of preparatory shooting. Generally speaking, the slow and fast speed and the strong and weak strength are usually the soft and strong gestures of large and small schemata to form the weak and strong strength speed and strength conversion, which can be reflected by the conversion of speed and strength and the conversion of action amplitude when the preparatory clap enters, or by the movement of the arm from front to back, from inside to outside. In the performance of the speed, strength and change of the music, the speed, strength and movement range of the zither player's touching the string can be performed by reference to the range, strength sense, movement mode of the command action, and the prompt of the preparatory beat, so as to fully show the speed, strength and change of the music^[3].

In the process of performance, attention should be paid to the use of limbs, such as the shaking of fingers in the introduction part of Zheng music Xiangshan shooting drum, which requires the change of strength from strong to weak. You can refer to the command action, and use the movement mode from right to left on the Zheng string, as well as the movement mode of upper body from back to front, from extension to flexion to express the change of strength and timbre. In short, in guzheng performance, through migration, selective use of a variety of body rhythm to express music, learn to integrate, bypass, flexible use, to achieve better and more full performance of music^[4].

4. Clauses and the transfer of breathing movements

As we all know, music is composed of sections, sentences, stanzas and other structures. There is often a breathing separation between sentences. Vocal music and wind music are mainly performed by breathing through mouth or nose. The perfect performance of zither should not only pay attention to the practice of its finger skills and the interpretation of musical feelings, because a reasonable control of breath can not only make the performance more clearly express the sentences, make the performance more expressive, but also make the performer in the body movements and the rhythm of the music in harmony. Therefore, the performer should pay attention to the sentence and tease division in the music performance, and must breathe and breathe in a proper place, so that the melody changes, emotional layout, action selection, music rhythm and music performance can be prepared, and the verve of the music can be fully displayed. In the pause between sentences, the conductor often suggests that the prompt action, that is, the sentence action, is both a clause and a breath. This movement has three meanings: the ending of the previous sentence, the preparation of the next sentence, and the hint of breathing. Therefore, this action is not only the closing of the preceding sentence, but also the preparation^[5] of the starting of the latter sentence.

In addition to controlling the normal physiological respiration, the breath of zither performance must also be accompanied by the breath of the music sentence with the body, so as to better explain the music mouth. At this time, zither players can also use the sentence action of the conductor for reference to perform the breath, and adjust the speed and amplitude of the limb inspiratory action according to the different sound areas, different strength and different emotions in the performance.

In the fast paragraphs, breath should be exchanged between sentences, and body movements should be fast. For example, in the slow lyric and soft paragraphs, such as Zheng music "dancing with Golden Snake" and "thunder in the dry sky", breath should be exchanged between sentences, and body movements should be relaxed. You can change breath according to the command "gliding movement", such as "fishing boat singing late", "dressing table autumn thinking" and so on, at the end of the adagio in the previous paragraph, and at the beginning of the Allegro in the later paragraph, Body movements should be slow down and fast up, such as the junction of the first and second paragraphs of Dongting new song, the junction of the first and second paragraphs of Chunmiao, etc.^[6].

5. Ellipsis and subdivision transfer of time

In order to better express the mood of the music, the conductor often adjusts the command action according to the characteristics of the speed, melody and rhythm of the music, so that the command action is less or more than the action specified in the basic schema, which is the omission and division of the beat. For example, if you take four or three beats, eight or three beats, one beat, four or two beats, four or four beats, one beat, and so on, it belongs to the omission of beats. For example, taking 4-2-1, 4-3-1, 6-1 and so on all belong to the subdivision of time. In the body rhythm of zither performance, it is not allowed to set the beat to move, but also to use the command action to omit and subdivide the beat to move, so as to improve the performance art.

For example, when playing the theme part of "little girl picking mushrooms", the rhythm of the upper body and head should be transferred to the omitted action of command. One section should be bent and stretched back and forth, and the center of gravity should be shifted once, and then the head can bounce back once through the elastic like nodding, so as to better show the lively and lovely image of the little girl. When playing, if the upper body and head move twice in a section, the action will be It seems too trivial, frequent and busy, which will make the performer have no time to pay attention to the emotional performance of the music and the fluency of the music performance. For example, the introduction part of zither music "jasmine fragrance" starts with the downward decomposition of thirty-two consecutive notes, and the speed is required to slow up gradually. At this time, you can refer to the subdivided actions of the command to rhythm, which can help the performer better grasp the music, and make the rhythm and The rhythm and rhythm of the music can be better combined, and the fragrant, beautiful and pure music image of Jasmine can be better expressed. It is worth emphasizing that omitting and subdividing actions should be selected according to the specific conditions of music speed, rhythm, expression, melody, etc., while the province is the province and the score is the score. Generally speaking, delicate, beautiful and slow music should adopt subdivision actions while happy, lively and enthusiastic music should adopt omission actions^[7].

6. Migration of suggestive actions

In the process of conducting, the conductor often uses some very delicate actions to give proper and accurate hints to the band or chorus of certain musical characteristics and details, so there is a suggestive action in conducting. There are three situations commonly used in suggestive actions: (1) forearm action suggestion, such as the melody of medium speed and slow speed, or the syncopation note, epidote note and stress rhythm with longer and slower time value, etc. forearm action is often used to hint, so that the rhythm of the action is in harmony with the rhythm of the rhythm, and "glide action" can also be used to hint the rhythm of the music; (2) wrist action suggestion, such as For the punctuation notes and musical forms with short time or fast speed, wrist action hints are often used to show the musical characteristics of lightness, shortness and jumping. 3. The interrupted action hints, such as stop, hold and punctuation notes, are often used to express the content of the work more profoundly and finely.

In addition to the above forms of suggestion, the commander often uses facial expressions, eyes and other actions to indicate. It is worth noting that the suggestive action does not appear in the

form of a single action in general. It is often used in a comprehensive way and needs to be studied in detail in combination with specific works. When playing syncopation, episode and stress stop, zither players can also use the implied action of command to express music delicately with the above three kinds of hints. For example, in the second part of zither song Yanbian, there are a lot of attached quarter notes and syncopation rhythm. At this time, they can use the combination of small arm action hint and wrist action hint to make the action rhythm and rhythm rhythm and rhythm Harmoniously, let the audience fully understand and feel the pride of the music, such as the extension of the eight point stop at the end of Qingjiang paipaipai, can refer to the command of interruptive actions to express the music, making the performance more imposing and charming^[8].

7. Conclusion

In a word, in addition to mastering all kinds of playing skills and pursuing perfect sound quality and timbre, zither players must also study the art of body rhythm. We can't just talk about playing technique, but ignore rhythm art. In the process of performance, the performer should carefully elaborate and design the performance action according to the content of the music and the requirements of all aspects, and should not be rigid and lifeless, nor exaggerate and grandiose arbitrarily. He should selectively draw lessons from the command action, so as to make the performance as full of passion and vitality as possible, and simple and generous, so that his performance can be vivid through various rich action languages To present the content of the music to the audience, so as to improve the quality and art of their performance.

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