The Principle of Unity of Skill and Expression in Music Performance Creation—Taking the Performance Technique of Henan Zheng Song as An Example

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Abstract: Excellent performance skills and perfect artistic performance are two aspects that complement each other in music performance. There is no artistic expression without showmanship; Without artistic expression, performance skills will also lose their own existential value. The perfect unity of the two is another important aesthetic principle of music performance. The style of Zheng music in Henan province is influenced by regional dialects and folk culture, forming different branches. Each branch also lays the glory of Henan Zheng School with a variety of performance skills, rich artistic expression and various artistic charm.

Keywords: Henan Zheng music, Musical performance, Performance technique.

1. Introduction

In the process of the development of Guzheng art, a zither school with regional characteristics has gradually formed, and the Henan zither school is one of the representatives. Henan Zheng School not only accumulated a number of representative pieces with unique artistic style, but also formed a relatively complete standard in playing skills, which occupies an important position in the field of Chinese zheng art. Henan Zheng School is one of the nine zheng schools in China, it is one of the representatives of the northern schools, it has a long history, in the formation of many factors, such as geography, humanity, customs and so on. All these have a great relationship with the production of Henan Zheng art. Henan Zheng School is one of the nine zheng schools in China, it is one of the representatives of the northern schools, it has a long history, in the formation of many factors, such as geography, humanity, customs and so on. All these have a great relationship with the production of Henan Zheng art.

2. The Change and Representative Characters of Henan Zheng Music

2.1 The Development and Change of Henan Zither Music

Henan Zheng school is mainly attached to Henan major melody, and Guzheng is one of the main accompaniment instruments of major melody. In the long-term accompaniment process, some players gradually separated Zheng melody from the singing style of major melody Pai melody and Bantou melody, and created zheng solo repertoire through continuous processing and refining.

The repertoire of Henan Zheng school is generally divided into two parts: traditional repertoire and creative repertoire. Among them, the traditional repertoire also includes Pai Zi song and Banshou song. The piano melody is gradually evolved from the melody of the major melody. The song name is the same as that of the original major melody, and the melody is also developed on the basis of the original melody. For example: "Silver Button wire", this kind of music is characterized by short, strong local style. The opening piece is a partly instrumental piece, derived from the prelude to the opening of a major tune, used to adjust and enhance the atmosphere. Its form structure is rigorous, neat, pay attention to symmetry and regularity. The representative songs include "High Mountains and flowing Water" and "Geese". The repertoire is a lot of music adapted and created by Henan Zheng artists on the basis of folk music, Henan Clapper opera and other operas. For example, Nao Yuanxiao combines Henan Clapper Opera, Quju Opera, Yue tune and folk blow music and other musical materials. The newly created Henan Zheng song has great influence and is popular in China.

2.2 Henan Zheng Music is the Main Representative

In the course of the historical development of Henan Zheng music, there appeared many excellent performers and composers, who provided good conditions for the formation and development of Henan Zheng music, and made outstanding contributions to the cultivation of talents for the performance of Henan Zheng music and the dissemination of Henan Zheng music.
2.2.1 Dongfu Cao

Dongfu Cao (1898-1970) was the founder of Henan Zheng School and the founder of Henan Cao School major tune. Cao Dongfu carefully selected the simple melodies and incomplete Gongchi music handed down by the old artists, and after repeated trial and modification, he finally excavated and sorted out a batch of relatively complete Bantou songs, such as "High Mountain and Flowing Water", "Complaints in Boujoy" and "Courtyard", which enriched and perfected the music art. The technique of creating the "shaking finger" with a strong sound head, the "swimming shaking finger" playing a low melody and the "big trill" beyond the general small two degrees formed the unique artistic style of Cao School guzheng.

2.2.2 Shengwu Wang

Shengwu Wang (1904-1968) was an excellent music performer and educator, good at research and creation. In 1950, in cooperation with Cao Dongfu, he performed more than 30 pieces of "Henan Bantou Music". The repertoire includes dozens of songs such as "Flowers and Water", "Fisherman's Music" and "Wind and Tide Club". His playing style is simple and generous, simple and rigorous, vigorous and dignified, with strong local characteristics of Henan, which is widely welcomed by the audience and has far-reaching influence.

3. Characteristics of Henan Zheng Song Performance Techniques

In Zhang Qian's Musical Aesthetics Course, he said, "Technique is indeed a very important and indispensable foundation for musical performance, and technique itself may become an aesthetic object to some extent." What is the difference between Henan Zheng music and other zheng schools? The traditional techniques of Henan Zheng, from the folk legend of a poem can be summarized: name refers to tie pile four fingers hanging, shake the pick set lightly string, notice that the left hand has no other method, press the flutter push knead leisurely. The swing of the right hand and the heavy trill and glissando of the left hand all reflect the sonorous and powerful style of Zhongzhou ancient tune. The author here listed more representative performance techniques to discuss.

3.1 Right-handed Performance Technique

The performance of the right hand is very demanding in Henan Zheng music, and the characteristic playing techniques include finger shaking, big finger leaning and inverted vertical beating. Their application in the music fully reflects the performance ability of the music and the unique charm of Henan Zheng music.

Yifeng Fan in "Henan Zheng music Review" on the performance skills of the guzheng said: "Compared with other schools, Henan Zheng music is more important. 'Eight of the ten sounds are big fingers'. All by the elastic method, the wrist drives the big joint movement, the big finger refers to the adjacent string, the strength is larger, the sound quality is honest and thick...... As a means of prolongation, it is used by many schools of Zheng music, but in Henan Zheng music, it is mostly short shake, with a time value of one quarter note, or shorter, which is undoubtedly influenced by the technique of "rolling" of three strings (the main instrument of major music). Moreover, Qian Yuanuyuan believes in his master's thesis "A Probe into the Local Style of Henan Zheng music and its Causes" : "The application of big fingers in performance: Among the nine zheng schools, the use of big fingers in Henan Zheng music is very special, which is obviously different from other schools, and becomes an important feature to distinguish its local characteristics. The characteristics of the force point and the touch point when playing a single note fundamentally form the special timbral color when playing."

It can be seen that the Henan Zheng school takes the wrist joint and the thumb joint as the moving joint, and the right thumb should be close to the adjacent string after each playing to enhance the playing strength and increase the mellow quality of the pop-up sound. The difference between Shandong zither and Henan zither is that the big finger of Shandong zither is shaken by the last joint of the thumb as the main active part, and the action of "splitting support" is carried out continuously. As one of the basic techniques of zheng performance, Henan Zheng uses the finger shake to quickly support the use of the unique short shake, the sound effect is strong and tense, and the ups and downs of the music in the performance gives people a very shocking feeling. In sharp contrast with Zhejiang Zheng School, Zhejiang Zheng school created "sweeping", "double finger" and "buckle" on the basis of short shaking, showing the implicit lyrical performance style of Zhejiang Zheng music.

3.2 Left-handed Performance Technique

Left-handed playing techniques also play a very important role in the performance of the guzheng, although the left hand rarely plays the main melody of the guzheng, but a lot of charm is really expressed by the left hand according to the string, "with rhyme to complement the sound" this statement is enough to see the importance of the left hand to the charm of the whole music control. Similarly, Yifeng Fan believes in "Henan Zheng music Examination" : "To complement the sound with rhyme” is an important characteristic of zheng different from other fixed scale instruments. ... The different application of 'complementing sound with rhyme' is the important reason for the difference in flavor of various schools.” It can be seen that the use of the left hand technique is the embodiment of Henan zither's own style characteristics.

The most representative technique of the left hand is vibrato, and there are large vibrato and small vibrato, large vibrato left hand kneading amplitude is relatively large, the strength used is relatively large, generally the amplitude of kneading string is three degrees and three degrees, generally used to set off the atmosphere and render emotions. Zhai Xiaojing said in her master's thesis "Analysis of the characteristics of musical creation and performance techniques of Henan Zheng Song -- taking three works of different periods as examples": "Another kind of vibrato that is similar to but very different from the small vibrato is the big vibrato. The emotion processing is more exaggerated than the emotion expressed by the small vibrato. There are also other special feelings, which are generally referred to as the fluctuation of the pitch of the
second or the minor third.” It can be seen that this technique is
the most characteristic technique in Henan Zheng music, and
the tunes played are naturally not rigid.

Henan Zheng music attaches particular importance to the
 technique of glissionism, and Fan Yifeng also mentioned in
"Henan Zheng music Examination Strategy": "The lower
glissonism of Henan Zheng music has the most local
characteristics and appears in a large number of Zheng music,
and” Shandong Zheng "and" Zhejiang Zheng "hardly need to
use glissionism. The same as the glissando playing technique,
the lack of transition, and the opposite of Shaanxi Zheng
music, the biggest feature of Qin Zheng is sliding." It can be
seen that "lower glissando" is the signature playing technique
of Henan Zheng music, and other zheng schools rarely or
hardly use it.

To sum up, the performance skills of Zheng music in Henan
province have their own regional style and characteristics.
The difference of performance skills of Zheng music in
different places has a very important relationship with the
local characteristic environment.

4. The Unification of Skill and Performance of
Henan Zheng Music

The characteristics of Henan Zheng music lie in the skills of
hook, shake, pick and pick of the right hand and press and
knead of the left hand. We should pay attention to the
application of specific playing techniques in the performance
of the music. Only by combining the playing techniques with
the performance meaning of the music can we interpret and
interpret the music more thoughtfully.

4.1 The Unity of Skill and Performance of the Right Hand

The right-handed technique plays a great role in expressing
the mood and emotion of the music, and the author will give
examples of individual representative pieces. For example,
the Henan Zheng melody "Han Jiang Yun" has high
requirements on the right hand performance ability. Ma Sihui
said in her master's thesis "Analysis of the Playing skills
of Henan Zheng Melody"Han Jiang Yun": "The shake used in"
Han Jiang Yun "refers to the shake, the shake is relatively
sparse, according to emotional needs... The tone changes from
hazy to clear and bright, or from bright to weak and dark, and
from weak to strong and weak." It seems that the use of swing
technique fully reflects the performance ability of music and
the unique charm of Henan Zheng music. Similarly, in the
zheng song "Naoyuanxiao" in the melody of the slower part,
also used the swing of this playing technique. Cao Yiyi's
"Henan Zheng playing techniques and characteristics - taking
Mr. Cao Dongfu's" Naoyuanxiao "as an example, the article
believes: "There is a significant change in timbre and intensity
during the swing, which makes it easier to express emotions
and is generally used in sad or slow melodies.” This fingering
method is more granular than the ordinary fingering method,
which creates a more explosive sound effect and acts as an
ornament in the music, giving the work a more lively
atmosphere.

And the inverted vertical fingering method is also a
characteristic of Henan Zheng music, such as Henan Zheng
music "High Mountain Water" has its own unique
characteristics, the use of inverted vertical to show the flow of
water forward, highlighting the beautiful artistic conception in
"High Mountain Water". The way of playing is also used to
expand, add flowers and other processing techniques, not only
carry forward the characteristics of the ancient melody of
Zhongzhou, but also make the whole Zheng music more vivid
and full of vitality.

4.2 Unity of Skill and Performance in the Left Hand

The performance skills of the left hand also play a significant
role in the style of Zheng music. For example, in the
beginning of the Henan Zheng song "Su Wu Shepherd", the
small flutter and big flutter of the left hand are used, combined
with the deep, depressed melody and slow rhythm of the
music, to express Su Wu's depressed mood far away from the
Central Plains and alone in a foreign land. Similarly, in the
Henan Zheng song “Naoyuanxiao”, there are many fragments
of large and small vibrato continuously appear, which makes
the mood of the music more full and flexible, showing the
excitement and joy of people during the Lantern Festival.

The lower glissando is one of the most common playing
techniques in Henan Zheng music. The extensive use of the
performance techniques of the lower glissando in the music
"Hanjiang Rhyme" makes the atmosphere of the whole music
very cheerful, and fully expresses the bold and unrestrained
image of the working people in Henan. Henan's famous zheng
melody "High Mountain and Flowing Water" also makes full
use of the left hand glissando. Zhai Xiaojing expressed his
own views on the left hand glissando in the article “Analysis of
the characteristics of the musical creation and performance
techniques of Henan Zheng Melody -- Taking three works
from different periods as examples”: "The glissando
techniques of Henan Zheng School are like the intonation of
Henan dialect... The descending glisson is another glission that
corresponds to the pitch rise and fall, and is usually shorter in
duration, but sometimes lengthened according to emotional
fluctuations.” It seems that the use of the left-handed
glissando drives the mood shift.

5. Conclusion

To sum up, it is because of the techniques of big flutter, small
flutter, swimming and so on that Henan Zheng music has
formed a bold, subtle and delicate charm of Henan, with a
strong appeal, and has a fierce and unrestrained style that
other zheng schools do not have. Moreover, due to the
arrangement and revision of the music score by Zheng artists
such as Cao Dongfu, the content and playing skills of Henan
Zheng music were enriched, and a delicate and varied playing
style was gradually formed. The performance techniques are
applied to different Zheng songs to add drama to the
performance of different music styles, and have their own
unique personality and style.

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