

A Discussion on the Application of Traditional Rhythm Techniques in Modern Guzheng Performance

Xiaomei Wang

Conservatory of music, Sichuan University of Science & Engineering, Zigong, 643000, China

Abstract: Guzheng, as a traditional musical instrument in China, has a history of more than 2,500 years. Guzheng, with melodious, simple timbre, would give people a sense of endless stretch. With the development of the times and the improvement of people's living standards, people's spiritual need is increasing day by day. But at any time, we should update and develop the traditional rhyming techniques, keep the essence of the Guzheng, bring forth new ideas, and constantly innovate the modern Guzheng performance techniques, so that we can better pass on the Guzheng techniques. Understanding the beauty of the rhythm that Guzheng brings to us, to attract more people. This paper mainly introduces the application of traditional rhyming techniques and traditional rhyming techniques in modern Guzheng performance techniques.

Keywords: Traditional rhyming techniques, Modern guzheng performance techniques

1. The Development of Guzheng

It was Sima Qian's "Records of the Historian" that first recorded the Guzheng. Guzheng has been derived from the Qin Dynasty. In the continuous changes of successive dynasties, Guzheng has been passed on by people. At first, Guzheng was preserved as a folk musical instrument, which was mainly evolved from the inheritance and development of the older generation of artists, and no innovations have been carried out in its rhyming techniques. As a result, it still maintains dull performance form and would require the cooperation of other musical instrument. In Han Dynasty, with the appearance of Xiang and Ge, Guzheng became the main accompaniment instrument, which promoted the innovation of Guzheng techniques. In the techniques of Guzheng, hand techniques are also stressed. The either quick or slow hand techniques would generate different tones. If fingers touch the string quickly, the rhythm will be light, bright. If the fingers touch the string slowly, it will make the sound melodious long and continuous.

Since the founding of New China, people's thought and life have been improved, and national instrumental music such as Guzheng has also been greatly developed. At this time, people were not limited to the use of Guzheng, playing Guzheng. Instead, they have been carrying out further study the traditional rhyming skills, so as to make innovations. Mixing some modern techniques with the traditional skills based on the traditional rhyming techniques, to create a number of excellent works, For example: "The Celebration of the Year of Harvest", "Busy with Textile", "Lantern Festival", "The River of Happi-

ness" and so on, bringing the development of Guzheng to a higher level. After the reform and opening up, the country opens itself to the outside world, and people's thought is further liberated. Some western culture has posed some impact on the Chinese people's thoughts. Their creation inspiration is further stimulated. The playing skill is constantly innovated. And a number of works are generated.

2. Traditional Rhyming Skills

When it comes to rhymes, people would have a feeling of endlessness, like tasting tea. Drinking a small sip of fine taste. After the tea enters the abdomen. the fragrance is still in the mouth. This is the essence of tea, and so is the Guzheng. Rhyme is the soul of a piece of music. In the process of playing Guzheng, the players must be single-minded and adjust the timbre of the piece by means of left rhyme and right voice, so as to achieve the effect of rising and failing in cadence. As to how to distinguish whether a Guzhong song is good or not good, the key is check whether it has the sense of rhythm. Different people would have their own understanding for the same song. It can be said that the visible things are easy to learn, but the invisible things are difficult to learn, just like the Guzheng playing. We need to study. And the most important thing is devotion. For example, the left hand trembling, kneading, slipping and other techniques frequency according to the strength of the string, all would reflect a person's self-cultivation and unique ideas, and affect the connotation of the whole song. The player is devoted, and the listener could understand it. By grasping the skills of understanding rhyme, the flexible use of

it, completing sound with rhyme would the player produce good music to move others and move ourselves. As a result, it can be said that a single word of "rhyme" is by no means simple.

Guzheng has been developing in China for a long time, involving a wide range of people. It is not only loved by the Chinese people, but also left deep impressions on foreign friends. Guzheng can be divided into two playing zones based on bridges. The major feature is that the right hand takes charge of playing, and the left hand takes charge of pressing. With the development of Guzheng, generations of Guzheng-playing artists have formed the technique of "the left hand taking charge of the rhyme, the left hand taking charge of the sound, and the rhyme completing the sound". It can be said that the rhyme-producing with left hand is the soul of Guzheng. It requires years of experience for the performers. The right hand playing and the left hand pressing strings would generate different tones on Guzhong. The tone, too, can be different with the either "chanting", "kneading" or "pressing" "sliding" "trembling" of the left hand, producing music of different styles, and the listeners would feel the unique charm brought by Guzheng and emerged in the Guzheng song. The right finger stirs the strings to produce sound, adjusts the strength of sound and the changes of tempo. The left finger, taking charge of the rhyme part, need to control the frequency of strings trembling, making the entire song with more feelings. Therefore, it can be said that the player is not displaying the song, but also expressing the personal skills and emotions, for which we need to listen with ears and feel with heart.

3. Detailed Steps of Left Hand Rhyming Technique

3.1. Strings kneading

The vibration frequency brought by the strings kneading is mild. The treble is about a quarter of the whole tone. The sound is softer and more pleasant than the trill. Sometimes the vibration frequency is even smaller. If you don't listen carefully, you may not feel the slight change.

3.2. Pitch

Pitch is a technique that changes the pitch of a string. The specific operation is to press the string with the left hand and stir the string with the right hand to raise the pitch. Judge the position of the left-hand press according to the timbre. It needs not only ears to distinguish, but also the heart to feel. Playing the rhyme with left hand, it would make people linger. Like in "A cold raven plays in the water", the timbre is fresh and elegant, and the linger is long-lasting.

3.3. Vibrato

Vibrato would require higher-level string-stirring strength, making the whole song to be more expressive and persuasive. There are obvious changes in tone and amplitude of tremolo. It is easy to be combined with other techniques to make music more interesting. For example, in the song "Butterfly Love", a lot of vibratos are employed, making the entire plot exciting and impressive.

3.4. Sliding tone

Sliding tone is divided into upper sliding tone and lower sliding tone. The speed of sliding sound should be used flexibly. The right hand stirs the string, and the left hand presses the string, to reach the pitch required. Slide from one tone to another, and don't let go if the hand after finish, until the right hand plays the next tone. The lower sliding tone, contrary to the upper sliding tone, slides from higher tone to lower one. But they are the same in the end. For example, in the song "Quiet Water as Mirror", a number of sliding tones are employed, to make the soft and gentle song.

3.5. Chanting

Chanting is the continuous movement of the sliding tone and the sliding tone, and the meandering sound is as pleasant as a clear spring.

4. Performance of Guzheng With Rhyme Complement

Modern guzheng techniques vary from previous techniques through a series of innovations, such as the cheerful rhythm of the "Celebration of the Year of Harvest" played by Zhao Yuzhai, a guzheng performer, and the clarity of the sound can be reflected by the rhyme. This piece represents the joy of a bumper harvest. It is Zhao Yuzhai with his left hand and right hand playing together, so that the left hand is not only can rhyme, but also can play Guzheng with ten fingers. With the rhyme complementing sound, with the "sound" as the main "rhyme" as the supplement, combining the sound and the rhyme, more complements each other, with the rhyme beauty contrast the sound beauty, with the rhyme refreshes the spirit, it can be said as a wonder. If there is only sound without rhyme, connotation will be lacked. If there is only rhyme without voice, the subject is lacked. Therefore, these two are inseparable. Therefore, in the development and innovation of Guzheng in the future, we should keep the soul part of traditional rhyming technique and develop it on this basis, so as to raise it to a new development level.

5. Application of Traditional Rhyming in Modern Times

Technology is improving and life is constantly changing. The way of playing Guzheng is also changing bit by bit.

More and more people like it and learn it. It is a good thing that Guzheng is being innovated, but we shall never lose the "soul". The so-called "soul" is the same ancient, elegant, fresh timbre inherited for thousands of years, and the most moving and attractive thing of Guzheng. The traditional technique of the "pressing, kneading, slipping, trembling" of the left hand, coupled with the "sound" of the right hand. For instance, Mr. Zhao Dengshan's "Chanting of the Iron Horse" is to simulate the sound of the Guqin in the context of a person's chanting of the Buddhist scriptures. In the elegant bell accompanied by a clear sound, long lingering rhyme, people would be immersed in the quiet, peaceful, remote place, hence become a classic. What can be known as classic? It is not only requires a highly skilled technique. More importantly, it is the inheritance, the inheritance of traditional techniques, and the inheritance and grasp of "rhyme". To feel and experience with hearts.

What needs our attention is that, nowadays, Guzheng techniques are becoming complicated and formalized. Some people are playing it not because they really like it, but for school entrance. They don't know the traditional techniques of Guzheng. They don't study it. They don't feel it. They are just handling it. In this way, it is easy to ossify the Guzheng. They are only pursuing the speed of playing. No matter how skilled they are, the rhyme is lost. Therefore, we need to calm down, think quietly, study carefully. We should never abandon the essence. No matter how well the play is, a work with no connotation will never attract or move others.

6. Conclusions

As a traditional Chinese musical instrument, Guzheng, after the baptism of time, the erosion of wind and frost and the unaltered sound from thousands of years, is still so simple, beautiful, with ups and downs, twists and turns, sometimes urgent, sometimes slow, sometimes calm, sometimes exciting. This is the sound of inheritance, is the "rhyme", is the "soul", which are deeply attracting us. The charm of the Guzheng is the expression of "rhyme". The way of rhyming will change with the change of the songs. The creation of a piece of music cannot be separated from the mood of the author. The player should be calm, trying to understand the connotations that the composer wants to express. With skilled and fluent sound, combined with traditional rhyming skills, the connotation of the music will be further expressed and the essence of the rhyming techniques can be truly passed on.

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