

On The Expression of Sadness in Zither Performance

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Abstract: Zither as one of the ancient plucked instruments has its own unique features in expressing music and emotions. Sadness, as a psychological emotion produced by people in a specific situation, is often the main tone of Zither performance. There is a close relationship between Zither and the expression of sadness from the perspective of performance. On the one hand, Zither performance provides an important way for people's expression of sadness, on the other hand, the expression of sadness enriches the emotional color of Zither performance. This paper analyzes some skills and effects of Zither performance from the tone of expression of sadness, in order to deepen the expression of sadness and improve its technicality and artistry.

1. Introduction

Zither performance as a way of emotional music expression plays an active role in the development of modern art. In the book of music, there is a clear expression of the relationship between music and people's inner feelings, that is, "from the beginning of every sound, from the heart." "The emotion moves in the middle, so the shape is in the color; the sound is written, which is called the sound." That is to say, music is an expression of people's inner feelings, and emotions are the inner soul of music^[1]. The sufferings and hardships of ancient people's life under the pressure of social politics and the concept of music appreciation of "taking sadness as beauty" promote the emotional expression of Zither, a traditional instrument, to have the color of sadness, which we can feel through some classical Zither music, such as the tragic tone revealed in "the memory of Lin'an" and the sadness and nostalgia of "Xiang Yun". As far as the research on zither performance is concerned, the analysis of the expression of sadness is still lacking, which also explains the necessity and importance of the exploration from the theoretical and practical aspects. In fact, the discussion of the expression of sadness in Zither performance will not only strengthen the value of emotional expression, but also enrich the methods of music performance, and promote the innovation and development of Zither performance technology and art. The following three zither concertos, i.e. Lin'an lament, Yunchang V and Qin Shi Qing, are taken as examples to analyze the tragedies in zither performance, such as tragedies, sorrows and so on, so as to highlight the theme of "Sadness" in zither performance.

2. The Expression of Tragic Feelings

The zither Concerto "Lin'an relic" is a classic music adapted from the traditional music "Manjianhong" by composer He Zhanhao in the early 1990s. The song is a reflection of the event that Yue Fei, the national hero, was framed, imprisoned, and finally died with hatred. We can feel a kind of obvious tragic feeling no matter from the main tune of Zither performance or the emotional theme of the repertoire^[2]. In terms of emotional expression, three times before and after the performance of the whole piece of Lin'an religiosity incisively expressed the theme of tragic feelings in the music. These three times appeared respectively after the end of the first introduction, the end of the third Allegro and the sixth Huacai. The following three different performance stages are analyzed and discussed in depth.

2.1 The First Emotional Theme-Indignation

The first time to express the tragic emotion theme in Lin'an is the adagio after the first

introduction. The performance of this part is mainly based on the left hand sliding, pressing and the right hand shaking finger techniques. Through various performance techniques, the hero Yue Fei is about to die, his sad and helpless about his fate, and his sad and angry feelings about his country are fully expressed. In the process of performing the paragraph, the performer arranges and cooperates reasonably with his left- and right-hand skills, so as to realize the vivid expression of emotion. Generally speaking, the main emotional performance of this time mainly adopts the basic playing methods such as vibrato, finger shaking, glide up and down, decorative sound, scraping and so on. It deeply expresses the inner feelings of the protagonist Yue Fei, and quickly leads the audience into the situation described in the music^[3]. For example, in the first section of adagio, the eight degree group of "4" sound and the trill playing method make the screen sense of the music increase rapidly, and with the help of the up slide of "6" sound to enhance the emotional charm of the music and enrich the expression of sadness in the music.

2.2 The Second Emotional Theme-Grief

If the first emotional theme of "Lin'an Memorial" is the feeling of grief and indignation, the second emotional theme can be summarized as the feeling of grief, that is, Yue Fei's grief for the national internal and external troubles and the actual situation of treacherous officials in power, and a feeling of sadness for the country, the people and relatives in such a bad environment. After the second and third periods of Adagio and Allegro performance of the whole music, the audience's inner feelings will be buffered by means of relatively slow performance techniques, so that they can listen to some light sadness mixed in the melodious melody and enrich the emotional content of the music^[4]. Specifically, the performance techniques used to highlight the theme mainly include overtones, flower fingers, continuous support and shaking fingers, so that the "fast" feeling brought by Allegro can buffer the performance with the help of slow rhythm. For example, in the 234th and 235th sections of the music, the continuous overtone grading not only realizes the connection between the preceding and the following in the music performance process, but also plays the sadness of the hero's heart more artistically, leaving a deep impression on the audience. The introduction of flower fingers, even holding, shaking fingers and other techniques in the performance also makes the melody of the music more coherent, and the complex emotions of the protagonist are fully expressed through the corresponding rhythm to maintain the integrity of the theme of the music.

2.3 The Third Emotional Theme -Clam

The expression of the third emotional theme of Lin'an Memorial appears after the climax of the music, Huacai. The content of this passage is the reproduction of the main melody, but it is obviously different from the previous two themes, that is, the rhythm of the performance tends to be steady, the timbre is more full, which expresses the calm feeling of the protagonist after experiencing the feelings of sadness and indignation, which is the sublimation of his emotion. In this part of the performance process, the techniques used are relatively few, mainly using fingering such as hook, bracket, wipe fingers and so on, so as to convey a kind of flat emotion to the audience, but the effect of this emotional expression should be more emotional and delicate, that is, with a series of simple notes to express the spiritual emotion in the music^[5].

2.4 "Yunchang V"-Expression of Sadness and Misery

The famous zither music "yunshang suit" is based on the theme tone of the music "Xiangyun". Therefore, in terms of the main tone of emotion, "yunshang suit" not only continues the feeling of nostalgia and seclusion in "Xiangyun", but also gives a brand-new human feeling, describing the sad and tragic love story of Emperor Xuanzong of Tang Dynasty and concubine Yang during the rebellion of an Shi. In the aspect of music creation, Yunchang V integrates the rhyming techniques of Shaanxi Opera into the performance of zither, and fully penetrates the local drama "bowl chamber" and the skills of zither, such as glide, trill, big finger according to string, double support, shaking finger, point playing and quick order, creating a zither concerto with strong dramatic color. Next, combined with the situation in the music "Yunchang V", the paper analyzes the function of

relevant performance skills in expressing emotion.

2.5 Techniques in Introduction

The introduction of Yunchang V mainly introduces the theme of the music by scraping, shaking fingers, double holding and pressing left big fingers, which highlights the characteristics of local music in Shaanxi Province and vividly displays the local people's feelings. During the performance, the theme of the music is highlighted by the long swing of the right hand and the increasingly strong scraping of the left hand, and the mood of the whole music is rendered. In addition, the big finger of the left hand and the other three fingers are added to press the notes and trills rapidly and alternately to naturally express the sad and bitter feelings in the music, so as to create an atmosphere for the following deeper sadness and inability.

2.6 Finger Shaking Technique in Adagio

Different from the theme of the introduction of the introduction, the first verse in Yunchang V mainly describes the love between Tang Xuanzong and Yang Guifei, mainly expressing the good feelings of the protagonist. At the beginning of the passage, it is mainly expressed in the way of low voice, that is to say, with the help of the soft and gentle expression features, the melody of the music will be more moving and long, and the audience will listen to the protagonist's sentimental love story.

2.7 Small Allegro Press Slide and Click

The third movement of Yunchang V focuses on the historical event of an Shi rebellion, and the prominent theme is the hero's love for each other in the war. In this passage, the main use of Shaanxi regional characteristics of the press slip, point sound techniques. In the middle of the passage, a large "tight and slow singing" shaking finger is used to quickly turn the bass effect into the high-end area, and then with the help of point playing and sliding technique, a kind of panic and tension situation is depicted for the audience, and the panic situation is pushed to the extreme, which deeply displays the love between the protagonists, and creates a miserable and desolate performance effect.

2.8 Technique of Huacai Segment

The corresponding historical theme of the fourth movement is "soul breaking Maweipo". From this content, we can see that the main emotional tone of this movement is sadness. In the process of performance, the main techniques such as big hands, long shaking and left hand scraping are used to express the protagonist's tangled and painful mood and his inner sadness when facing his lover and Jiangshan's choice.

2.9 Adagio and Epilogue

In terms of content, the fifth segment is the representation of the theme music of the second segment, the difference is that the emotional tone of this segment is more tragic, that is, the hero lost his lover, and at the same time, the situation of the river and the mountain is crumbling produces a kind of aftertaste and endless Acacia for the previous good life. Generally speaking, the performance of Yunchang V not only keeps the characteristics of traditional zither performance, but also absorbs the Shaanxi zither music and modern performance skills, enriching the emotional expression of the repertoire. For example, with the help of the big finger pressing technique, it highlights the performance characteristics of the Shaanxi zither school, which makes the expression of tragic feelings more delicate.

3. Expression of Sad Feelings

Qin Shi Qing is a zither concerto with strong emotional color created by Zhou Zhan in 2008. As a zither music with Shaanxi regional characteristics, it integrates heroic spirit and delicate emotion. It is widely spread because of the endless yearning for hometown and relatives revealed in it. In

addition, it requires the performer to have exquisite music expression and high performance. Difficult technical skills are loved by teachers and students of professional colleges. Through the emotional transmission of performers' sometimes passion and sometimes tears, the audience deeply felt the strong artistry and technicality of Zither in expressing people's sad feelings. Like Yunchang V, Qin Shi Qing also pays great attention to the performance of local music features, using the left big finger to press the sound, double support, melody jump to the next level and other performance techniques to express the sad feelings of the protagonist in the music. In fact, Qin Shi Qing is also a zither repertoire with distinct characteristics of three part reproduction. Its structure is mainly divided into four parts, that is, introduction, Adagio, Allegro and reproduction adagio. From these four parts, this paper analyzes the main performance techniques involved and their value in expressing sad feelings, so as to deepen the relationship between performance techniques and emotional expression Relationship.

3.1 Expression of Zither Starter

The introduction, as the first part of the music, mainly includes 1-13 sections. It establishes the emotional keynote of the whole music through the corresponding performance techniques, and initially shows the hero's yearning for his hometown. In the process of performance, the corresponding music expression should be carried out according to different sad feelings. For example, the beginning of the small group needs to play positive, tone concentration, and then through the increasingly strong scraping leads to shaking fingers. The seventh section, using the left hand big finger press sound and tremolo, knead string, point sound, back slip and other techniques to fully show the characteristics of Shaanxi local music, and make a good preparation for the next adagio performance. Of course, in the process of playing, it is necessary to emphasize the sad feeling with the help of the left hand tremor. When playing "4" and "7", intonation is very important, "4" is slightly higher than the original "4", and "7" is slightly lower than the original "7". If "4" and "3", "7" and "6" are connected together, you need to slide back from high to low when playing.

3.2 Zither Adagio Expression

In the music, Adagio is 14-52 bars, and the emotional tone expressed in this part is relatively stable. The performer expresses the homesickness and sadness in the music delicately by means of a large pinch, hanging and shaking, double supporting, rotating fingers and left hand sliding. At the beginning of the performance, slowly tell the bitterness of Acacia, and then through the techniques of double support, back sliding, and finger shaking, the intensity becomes stronger and slightly excited, strengthening the homesickness of the characters in the music, so as to arouse the resonance of the audience. In the performance process of the adagio part, pay attention to emotional input, full of emotion, use the mutual cooperation and coordination of left and right hands to promote the emotional expression layer by layer, so as to drive the continuous development of the audience's inner feelings with the help of music.

3.3 Zither Allegro Expression

Allegro mainly includes 53-161 bars of the music. The emotional tone of this part is mainly excited and joyful, that is to say, with the help of fast finger sequence, shaking finger, point playing and other performance techniques to foil the joy and excitement of the protagonist when recalling his hometown and hometown. The performance of this part of the repertoire mainly involves the performance technique of fast finger order^[5]. In the daily practice process, we need to use the metronome to train step by step from slow to fast, paying attention to the strength and graininess of the fingertips. In addition, we should pay great attention to the improvement of performance speed, the combination of finger strength and arm strength, and the reasonable control of left hand click, chord, slide back and other skills, so as to provide convenience for the audience to deeply experience the rhythm and emotion of the music, so as to achieve good emotional expression effect.

3.4 Zither Largo Expression

Guangban and reappearance of adagio mainly refer to the part after Section 161 to the end of the music, which reinforces the author's sad feeling of missing his hometown again, carries on the emotional keynote of the introduction, Adagio and Allegro, and releases the theme of the music more strongly^[6]. In the process of performance, the music is pushed to the climax mainly by means of techniques such as shaking fingers and scraping. Through high-density shaking fingers, close cooperation with right hand and exciting scraping, the audience's inner feelings of sadness in the music are rendered, so as to enhance the artistic appeal of the whole music. Of course, in addition to the above-mentioned performance techniques to highlight the sadness in the music, The performance of Qin Shi Qing also integrates the special music characteristic sound of the bitter sound in the Qin opera, controls the melody of the music with the help of the rich sliding technique of the left hand, so as to highlight the miserable and miserable expression in the music, sublimates the author's yearning and love for his hometown, and at the same time, transmits a deep feeling of homesickness to the audience

4. Conclusion

Zither has a unique technique and effect in expressing the emotion in the repertoire as a traditional national instrument. For the expression of people's emotion, the expression of sadness is the prominent theme in music performance. Through the comprehensive comparative analysis of the performance skills and performance effects of related music, we can find that Zither has obvious effects and advantages in expressing people's feelings of sadness, sadness, misery and sadness. Of course, the performance skills and effects of different emotional tone may be quite different. Therefore, in the process of expressing the sad feelings in the music, the speed of performance should be adjusted and controlled reasonably according to the needs of the audience, so as to bring a good sense of hearing to the audience.

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