

The Comparison of Development between China Dulcimer and Hungary Chinbaron in Modern Time

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Abstract: Under the background of the new era, with the acceleration of the process of global integration and the increasing touch and exchange of eastern and Western cultures. Dulcimer, as a well-known instrument, plays an important role in the cultural exchange between China and the West. This paper takes the comparison of the development of modern China dulcimer and Hungarian chinbaron as the title, from the perspective of the origin and modern development, makes a comparative analysis of each other, hoping to provide reference for related industries.

1. Introduction

Dulcimer is a world-famous musical instrument, originated in ancient Arabia, introduced into Europe in the 11th century, and then introduced into China in the middle of the 17th century. Its development footprint spread all over the Eurasian continent. In its long history of development, the dulcimer continued to develop in different cultural environments. Finally, three major systems were formed, the Chinese dulcimer system, the European dulcimer system and the West Asia-South Asian dulcimer system. Among them, Hungary chinbaron is the representative of the European dulcimer system. Therefore, it is of great significance to study this subject.

2. The Origin of the Chinese Dulcimer

The origin of Chinese dulcimer belongs to a controversial problem. After sorting out the data, it is found that the origin theory of Chinese dulcimer includes two kinds: one is the theory of Chinese origin, the other is the theory of overseas inflow. Next, the author will analyze these two theories.

2.1 The Origin of China

Qiu Hetao, in his new chapter of Qin studies, thinks that China's dulcimer started in Yangzhou, so it's called dulcimer. In the same famous musician's article "Dulcimer-dulcimer", Jingke's assassination of King Qin is quoted. This article believe that the "Zhu" in the "Gao Jianli knock the "Zhu" and Jingke singing along with him" is the prototype of dulcimer. However, after expert research, it is believed that these two views are nonsense and cannot be established [1].

2.2 Overseas Inflow Theory

According to the theory of the origin of China, it is the theory of the introduction from abroad. In his book the history of Chinese music, Mr. Wang Guangqi believes that the dulcimer belongs to a kind of Western musical instrument, which entered China in the 17th century. This is also recognized by the reference picture of the history of Chinese music. The book defines dulcimer as follows: dulcimer is also known as Yangqin, which belongs to a stringed instrument and popular in 14th century's Europe. It can be seen that the view of dulcimer introduced into China during the late Ming and early Qing Dynasty is more authoritative. At present, the dulcimer pictures and texts that can be found are the earliest recorded in the book Okinawa and Chinese art energy: in 1663, Zhang Xueli, an envoy of China, was granted the title to Ryukyu. In the process of performance, dulcimer, Huqin and other instruments were used. In addition, there were also articles describing the origin of dulcimer in the Qing Dynasty. For example, there are the following records in the Qing barnyard bank note: in the Kangxi period, there were instruments imported from overseas, the name of which

was dulcimer. In ancient China, Yang refers to foreign countries, for example, Yang people are called foreign people, Yang clothing is called foreign dress, etc., from which we can infer that the dulcimer is from foreign countries.

In a word, although the academic circles have argued endlessly about the origin of dulcimer and have not yet formed a unified point of view, the view that Chinese dulcimer was introduced from abroad in the 17th century has been recognized by most scholars.

2.3 Origin of Chinbaron, Hungary

Hungary's Chinbaron, also known as the Hungarian concert ocean organ, belongs to the European dulcimer system, which belongs to the three major dulcimer systems in the world, and is an important part of the European dulcimer system. The development of chinbaron is closely related to the development of modern European history. In order to study it, it is necessary to clarify the origin of the dulcimer in Hungary. According to the existing historical data, the dulcimer entered Hungary as early as the 15th century. It became popular in the upper class music circle and became the playing instrument of court musicians.

3. Comparison between Modern Chinese Dulcimer and Hungarian Chinbaron

3.1 Comparison of the Reform and Development of Chinese Dulcimer and Chinbaron

From the above analysis, we can see that the time when dulcimer was introduced into China was in the 17th century, and from the 17th century to the 20th century, it was under the rule of the Qing Dynasty. During the Qing Dynasty, China pursued a closed door policy, and the small-scale peasant economy was still the main economic mode, while the manufacturing industry was dominated by manual workshops. Although the budding of capitalism had appeared in the Qing Dynasty, under the restriction of the general environment, China's social productivity is very low, especially in terms of industrial production, which can not be compared with the western countries in the same period. This kind of environment has a great influence on the development of China's dulcimer form reform, which causes China's dulcimer form to stagnate for a long time. This situation has changed since the founding of new China. After the founding of new China, China has established an industrial system, and professional musical instrument manufacturing factories have also emerged. After many experts and scholars' discussion, China's dulcimer formal reform has been immersed for many years. Since then, China's dulcimer shape reform has entered a new stage of development [2].

In that meantime, the environment of the reform of the chinbaron-shaped system in Hungary is far superior to China, because of the early emergence of European capitalism and the further development, at the same time, the rise of the industrial revolution has promoted the productivity of the European society. The large-scale machine industry has replaced the traditional manual workshop, and the productivity and production technology have greatly increased, while Hungary, as a European country, is inevitably impacted, laying a solid foundation for the development and the form-making reform of chinbaron.

Compared with Hungarian chinbaron, 402 dulcimer, which is widely spread in our country at present, can sum up the following conclusions: (1) both of them have ladder body and fixed phoneme. (2) chinbaron's body support is four legs, horizontal five longitudinal two and horizontal half longitudinal two are the main phonemes; The Chinese dulcimer, on the other hand, is supported by a special frame, which is an independent individual, and the second is the main phoneme. (3) The mallet of the Hungarian chinbaron is made of wood, and the mallet of the Chinese harp is made of bamboo, which is light and thin. Compared with wood material, bamboo material has the advantage of elasticity, so bamboo material is selected as string percussion tool. In 2005, it can enrich the playing skills. For example, playing wheel is a unique playing skill of Chinese dulcimer, which is an advantage that chimbaron does not have. (4) from the point of view of production technology, chinbaron is much heavier than Chinese dulcimer, and is also superior to Chinese dulcimer in design and manufacture, so it has purer timbre and bright sound [3].

Through consulting the literature, it is found that after the founding of the people's Republic of China, although the Chinese dulcimer has realized the form reform and achieved certain development results, compared with the Hungarian chinbaron, the gap is still obvious, which is manifested in the following aspects: (1) The timbre and sound stability of the Chinese dulcimer are not comparable to those of the chinbaron in accuracy, especially in tuning, which is even more difficult to solve and tedious tuning. Dispel the confidence of many dulcimer enthusiasts to learn the dulcimer. Because the body of wood material is easy to be wet, under the influence of these factors, the timbre and pitch of Chinese dulcimer are difficult to be guaranteed. (2) The fine adjustment of Chinese dulcimer needs the help of ball, and the ball located on the inclined roller plate is very easy to slide, resulting in the loss of stability of intonation. The timbre and intonation of chinbaron are relatively stable because of its advanced material and production technology, which is worth learning from. In recent years, there have been many reformers trying to reform the shape system, hoping to promote the development of Chinese dulcimer through the reform. For example, Shantou Yuesheng musical instrument factory has improved the ball design to greatly improve the stability of intonation..

3.2 Comparison of the Creation and Development of Chinese Dulcimer and Chinbaron's Works

After analyzing the development of China's dulcimer and chinbaron-shaped system, we need to compare the work creation and development of the two. By comparing, we can find that there is a distinct difference between the two. The following aspects are shown in the following:

The development of European music has a far-reaching influence on the works of chinbaron, especially during the three periods of classicism, romanticism and 20th-century music, and many famous composers have joined in the creation of the works of the chinbaron, such as Stravinsky, Liszt, and so on. Under the influence of the European stringent music concept, the starting point of the works of the chinbaron is very high and has a place in the upper-class music circle. At the same time, the civilian of the western society is very fond of this kind of music, so the work of the chinbaron is affected by the development of the European music. The national character of Hungary has always been preserved. And the dulcimer, since it was introduced into our country, was In a long time, it is in a silent state and unable to log in to the lobby, and it is more common in the opera performance and the singing art, and it is a kind of accompaniment instrument, combined with the inherent inheritance mode, and the lack of the foreign culture, so that the Chinese dulcimer work creation is always at the bottom end, At the same time, no more famous composers have been produced. This phenomenon has lasted until the founding of the new China, which is mainly due to the fact that the music college of our country has made the composition of dulcimer as a course, so that the piano player can receive the formal education, at the same time, a part of the professional composers have started to get involved in this field, In addition, the cultural exchange between China and the West is becoming more and more dense The Chinese composers have created a great deal of works in the light of the actual situation of our country after the reference and learning of the western composition techniques. During this period, the works of dulcimer in China are flourishing, especially after the 21st century, well-known dulcimer's works are repeated, and the style of performance is also moving in the direction of diversification.

Although China's dulcimer is not able to compare with the Hungarian chinbaron in the creation of the works, it also has its own advantages. China dulcimer belongs to a point-to-point pronunciation instrument, which has very strong granularity, and is the same as that of chinbaron, and belongs to the "straight throat" instrument. However, because the Chinese national music is highly praised by the "linear beauty", in the traditional works of the dulcimer, such techniques as wheel-tone, spring-wheel, slip-and-rubbing, and the like are widely used to highlight the linear beauty of the music, and this linear beauty is the unique charm of Chinese music, and it is the advantage of the Chinese music. In recent years, China's excellent composers have been absorbing the composition and form of the chinbaron. On the basis of this, combined with the unique playing skills of our country, a large number of multi-tone texture works have been created, which not only

promotes the creation of Chinese dulcimer works, but also inherits and carries forward the unique dot-line combination characteristics of Chinese dulcimer. At present, the chinbaron solo works still maintain the original monophonic texture, although chinbaron is located in Europe, which is characterized by polyphonic texture, but it has never been able to break through this bottleneck.

4. Conclusion

In conclusion, China dulcimer is in a backward state in the aspect of the reform of the form and the creation of the works, and there is a very large development gap. However, since the founding of the new China, this gap has been reduced. At present, in particular, the Chinese composers have made different musical works through the integration of the Chinese characteristics playing skills, and it can be predicted that in the future, China's dulcimer will certainly achieve further development.

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