

Inheritance of Shandong Zheng in Shenyang Conservatory of Music

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Abstract: In this article, the Shandong tradition Zheng art the main way of art form, melody structure, performance, playing techniques and so on has carried on the simple demonstration, and famous Yun-Juan Zheng master Zhao Yuzhai's representative works to illustrate the new development of Zheng art in the 20th century in Shandong, as a folk to professional colleges and universities teaching master of art, Mr. Zhao Yuzhai not only brought folk music into professional art colleges, but also cultivated a large number of outstanding artistic talents in Shenyang Conservatory of Music. Among them, artists represented by Mr. Gao Liang continue to develop and innovate Shandong Zheng music art. This article uses the classical Shandong music piece "Ying Zhuan Huang Li" and its variations to explain how Shandong Zheng music art adapts to the needs of the society in the new period, and continues to inherit and develop the method, which is worth learning.

Keyword: Shandong Yun-Juan Zheng; Zhao YuZhai, Gao Liang; "Ying Zhuan Huang LI"

1. Introduction

Shandong Zheng music art has a long history, a large number of famous artists. The Yuncheng and Juancheng traditional Zheng music art in Heze is the most representative. Scrutinize the Yun-Juan Zheng of Shandong music has a unique style and reason, should be in here, Zheng music in the process of formation and development of long, in the local music ecological and ethnomusicology environment, the influence of some similar technique, method of creation and aesthetic style of artists, they use different music organization, velocity transformation, the trend of the melody, unique method of performance, Create and convey emotions.

2. Zhao YuZhai composed Zheng music

After the 1950s, Shandong Yun-Juan Zheng master Mr. Zhao YuZhai transformed from a folk artist to a Zheng teacher in a professional music university, the diverse music forms and rich theoretical knowledge of the school broadened his musical horizon, and brought new inspiration and opportunities for his Zheng music creation and improvement of instruments.

Zhao YuZhai created and has outstanding achievements of Shandong Yun-Juan Zheng music should be "Si Duan Jin" and "Qing Feng Nian". (Zhao YuZhai, 1984). Feng Guangyu, Chen Anhua, Zhuang Chen and other scholars, Zheng artist evaluation "Si Duan Jin" for the first time to try to draw lessons from piano playing techniques for chord performance, "Qing feng Nian" opened up the hands to play Chinese Zheng, creating a new road of modern Zheng music. In addition to the two Zheng pieces, "Ying Zhuan Huang Li Variations" is Mr. Zhao based on Yun-Juan traditional Zheng pieces and become, so far in Shenyang Conservatory of Music based on this piece created different versions left important influence, so this paper focuses on the inheritance analysis of the famous Zheng piece, explore the creation characteristics and musical value of this pieces.

3. "Ying Zhuan Huang Li"

3.1 Original version

The original "Ying Zhuan Huang Li" is a traditional Shandong Zheng piece performed by Li Lianjun and Zhao Yuzhai. This work is a Zheng piece derived from the folk tune "Ba Ban", which is also the structure of "Ba Ban" (68 plates in total). The melody of the whole song is bright and light, and the rhythm is close, mainly with sixteenth notes.

In the performance of the work, the musical image of oriole and bird echoes with the title is revealed by the wide use of the right hand knuckle cleft finger of thirty-two notes and the left hand glide. (Yang NaNi, 1988). The theme of the whole song is determined at the beginning of the music, which is short and full of characteristics.

3.2 Zhao YuZhai's version "Ying Zhuan Huang Li Variation"

In the 1950 s, Zhao Yuzhai in the Original version basis of using variation method adapted variation, and published in 1963, G Major, divided into three passages, all by the "Da Ban" Zheng piece "Ying Zhuan Huang Li" and its two variation, Zhao Yuzhai respectively three passages set different play mood. (Du Juan, 1995).

This piece of work has achieved great success, making the development of traditional Shandong Yun-Juan Zheng music to find a new direction. Although there is no use of playing Zheng with two hands, its variation technique provides a space for later musicians and Zheng artists to think.

4. The creation and development of Shandong Zheng music in Shenyang Conservatory

of Music

4.1 New opportunities, new attempts

From the 1950s to the 21st century, Shandong Zheng music is taught in the scope of Shenyang conservatory of music for inheritance, achieve the development of creation. Influenced by the social development and the creation of Zhao Yuzhai, there emerged many modern Zheng music played by hands. Shenyang conservatory of music has also created Zheng music with different styles, such as Yin Qiyi's "Dance music of Yao Nationality", the original song is drawn from the Yao people's song and dance drum style in northern Guangdong. Yan Li created the Northern Shanxi style Zheng piece "Spring Plowing Ballad", northeast Liaoning local drama style "Liaonan Sentiment", and so on.

2013, Shenyang Conservatory of Music held a concert, presenting some works of Zhao Yuzhai and modern Zheng. So Gao liang have some ideas, how to make Shandong Zheng can be a little new.

Gao Liang came up with the idea of ensemble and accompaniment by Zheng and piano. On the one hand, under the influence of teacher Zhao Yuzhai. Mr. Zhao study piano as early as 1953, and was inspired to apply the playing method of piano to Zheng, which achieved great success, and thus opened the era of playing Zheng with both hands. So on the one hand, there is something that the two instruments can communicate with each other. In addition, many modern Zheng piece are accompanied by the piano to create a new auditory effect, which can be said to be a new artistic appreciation characteristics given by the modern era. (Gao Liang, 2020).

Gao Liang thinks that the Yun-Juan Zheng piece created, such as Zhao Yuzhai's works are landmark works, in that era Zheng artists are affected by the development of society, Zheng music created Zheng piece, with that era, that period of living fossils. Therefore, as a zither player in the 21st century, we should not correct it with today's vision. The original inheritance of Zheng music is to preserve the historical status quo.

The creation and composition of Shandong Zheng music within the range of Gao Liang mainly presents the following characteristics: First, according to the tune of the original Zheng music, music connotation and performance skills, on the basis of retaining the structure of Zheng music to expand. Second, Zheng music adopts the method of adaptation of folk variations, but also the use of modern performance skills such as rapid fingering.

4.2 Gao Liang's Adapted Version of "Ying Zhuan Huang Li Variation"

The original "Ying Zhuan Huang Li" is Shandong Yun-Juan Zheng music, standard Ba Ban structure, a large amount of use of rhythm, small remote techniques to shape Shandong local flavor, presenting a complete and distinct musical image. Last century 50's Zhao Yuzhai Zheng piece for creation, in the original song to increase variations and reappearance of a total of three sections, then Mr. Gao Liang respectively in the inheritance of the tradition on the basis of active adaptation, with piano accompaniment.

Gao Liang very early conscious of the creation of Shandong Zheng music, according to Mr. Zhao Yuzhai's "Ying Zhuan Huang Li Variations" adapted Zheng music, by Gong Rongguang piano accompaniment. This musical version was published in the magazine Qin Zheng in 2015. In July 2015, it was premiered at Shenyang conservatory of music Concert Hall under the student Huang Zizhen. This version inherits the music creation idea of Zhao Yuzhai's version, and on this basis, it adds an introduction and expands with various variations to enrich and complete the content. Gao Liang created the Shandong classical Zheng music, so that Shandong Zheng music can be with The Times.

The musical mood of the introduction is slow and free, fresh and lively, and this section uses the fast up-slide imitation of Shandong Zheng song Oriole bird singing voice, a large number of heavy tremolo playing skills to show the style of Shandong Yun-Juan Zheng piece charm. Through the imitation of the fifth and octave, a happy scene of playing, singing and communicating between orioles and birds is created. At the end of the introduction, the upper glissando of RE and SOL is used to imitate the oriole's call, and the upper glissando of SOL is increased into the rhythm of the first eight and the last sixteen, forming a cleverly designed connection with the beginning of the paragraph.

5. Conclusion

To sum up, the survival and development of traditional music achievement a unique way of inheritance with the development of the Times, that is, from folk to professional art colleges. The development of Shandong Yun-Juan Zheng is such a worthy example, from this article can be found that the inheritance and development of a music, need the common attention and efforts of the whole society, but also need to have more professional institutions and institutions of support, only in this way, our music career can continue to progress.

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