

Study on the Technical Characteristics and Exploration of Suona Playing Indoor Music

—Taking Suona and Mixed Indoor Music as an Example

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Abstract: On May 13, 2018, the final concert and award ceremony of the national first “FUSION” indoor music composition competition of Chinese and Western mixed instruments were held at Tianjin Conservatory of Music. The competition, hosted by the Tianjin Conservatory of Music, aims to encourage young Chinese composers to actively create more excellent indoor music for the combination of Chinese national and Western musical instruments. Suona and the mixed indoor music “sacrifice” not only absorbed the characteristics of modern indoor music, but also combined with the characteristics of the various musical instruments, the sound to achieve a high degree of “free deployment “, at the same time in the pursuit of sound timbre balance, made a good example. There are more possibilities for the traditional combination of suona instruments. Through the continuous attempts and explorations in recent years, the author takes suona and mixed chamber music as an example to analyze and explore the technical difficulties of suona and mixed chamber music.

1. Introduction

When the author attended the Central Conservatory of Music, the young composer Ma Maoxuan overheard the author practicing the piano and said, “I thought the cello was playing, if your suona and cello ensemble, must have unexpected effect!” Over the next few days, we’ve often explored what subjects to choose to work with, and after many exchanges, decided to ask him to write a duet of suona and cello himself. After that, we chose the traditional folk music card “Fanzi tune” as the motive of creation, because the traditional music card has a bigger space for expansion and change, which can show the effect of the two musical instruments interweaving and changing together. At the beginning of the cooperation, suona and cello face the biggest problem is the balance of sound and the unity of sound. In everyone's impression, suona's voice is loud and loud, and the cello's sound is mellow and full; in contrast, the suona needs the player to have the extremely accurate control ability to the breath in the performance, and because the cello has the finger board, the sound is easier to control. We've spent a long time running in and out of the fusion of two instruments, and each rehearsal composer is listening to the instructions. After a period of exploration, we found that the traditional bass region of the suona and the bass region of the cello are very fused, and the two instruments have the performance and tension that can collide with each other in the continuous attempt and run-in of the author and the cello player. Therefore, in the author's graduation concert at the Central Conservatory of Music, the work called Zheng put into it, got a very good response. This is the author's first attempt at the performance of suona and cello, in the process, the dialogue and performance of suona and orchestral instruments in the heart of the author left a deep impression, but also prompted the author in recent years to have orchestral instruments as one of the mixed indoor music works.

In 2018, my colleague at the tianjin academy of music, young composer mr. liu yintong, contacted the author, saying that she had written a work on suona and mixed chamber music, called “sacrifice “, which was composed of suona, 36-spring plus keys, cello, violin and percussion. After a period of communication and communication, the final composition of the music positioning suona, 36 reed keysheng, cello and percussion, and the author of the first performance.

2. Background of the Creation of the Sacrificial

Young composer liu yintong grew up in tianjin,” sacrifice “to commemorate and remember those great fire heroes. Many young firefighters have given their precious lives and left the beautiful world forever. Time may take away a little grief, but in the hearts of each of us, have left a deep memory and temperature. Those young lives, once optimistic, hard-working ordinary people, but their selfless dedication, life has been given a more profound meaning. The composer is deeply moved by the tenacious will of these great souls and the spirit of upward struggle, as this work to the great fire heroes to express the most sincere respect.

Deep and warm emotional color needs the player's good sense of music and skillful skills to deduce. The melody material of this work is based on Hebei Bangzi, suona and string music using a large number of slips to imitate the cry cavity. The work begins with the dialogue between suona and the lobby drum, and the sad mood haunts it. Then, the melody of suona flutters in the background of fast and dance sound, recalling the youth of the past; then the G-tune suona sings affectionate tunes to remember the lost life; finally, the high-pitched suona leads all the instruments to convey the excitement, symbolizing the tenacious fighting spirit and unyielding spirit.

3. The Technical Difficulty of Suona in This Work

In this work, the composer uses the more complex creative techniques, for the traditional suona players, in a work to the technical difficulties such as multiple changes of tone, change of sound, is the main problem suona needs to overcome.

The first part of the scattered plate is the use of Hebei Bangzi singing a large section of independence, combined with a temporary rise and fall change of the tone and tone of the pitch span, is an important difficulty in this work. In the performance of the first segment of the loose plate, not only to maintain the characteristics of suona vocalization, but also to take into account the interval relationship of the temporary change of suona sound, therefore the technical technique can be selected as cross-insertion combination technique. Because the cross-hole solution is to use the combination of fingers to close to the specific sound of the way, whether it is live core suona or traditional suona need the breath of the system to solve. On the other hand, the professional accomplishment of the player itself is also particularly important, first of all, it should have systematic semitone system training, so as to use breath to achieve the control of change. Then in the teaching of suona, if play mixed indoor music, in addition to the traditional suona repertoire, we should have more solfeggio practice, and learn and play from orchestral music to the suona music in the technical training to learn.

Secondly, in the choice of suona, the author chooses to use live core suona to play, which is another difficulty. Although the live-core suona has its advantages in playing the scale and semitone, but at the same time the tone is relatively stuffy, tone attenuation. When I was studying at the Central Conservatory of Music, my teacher, Professor Shi Haibin, put forward the idea of using suona. Then, to solve this problem, we need to make up for it from the sentinel: we need to choose a more sensitive sentinel tail to compensate for the dull tone; in choosing the sentinel, the same-toned suona should choose a smaller sentinel when using the live core, and the smaller sentinel will make the sensitivity relatively higher.

The balance of timbre and acoustic effect is also a difficult point to be solved in the combination of suona and mixed chamber music. As we all know, because of the differences between the chinese and western musical instruments and vocal ideas, in the ensemble, we not only need to control the intensity of the sound, the accuracy of the sound, but also to retain the suona in the timbre has a rich change and tension this feature. To solve this difficulty, we should have solid basic skills, strengthen the lip, finger, breath control ability, in the face of the music melody span of the larger segment, we should choose a few more musical instruments according to the different sound timbre effect, reasonable distribution to complete.

4. Conclusion

In recent years, chamber music has been paid more and more attention in folk music. In the process of playing the chamber music, each part of the player needs a certain degree of restraint to play to achieve the overall sound balance of the music. In the author's view, in the course of this performance, a certain degree of restraint is not to make the suona this instrument lose its own taste and soul, but to hope that suona to put aside the burden of traditional performance, norms and scientific use of playing techniques, so that it can greatly break through the existing suona playing form of artistic limitations. Nowadays, suona has been trying to form new modes of cooperation with more instruments, such as suona and piano, suona and multimedia, suona and electric sound, which cannot only bring further exploration to suona playing, but also make concrete efforts to excavate more suona techniques, and will also greatly increase the mode of ensemble training for students. Although suona's participation in the performance of indoor music is only the initial exploration and start of suona in recent years, it undoubtedly provides more reflection and enlightenment to the systematic teaching and diversified development of suona. The author believes that through the unique charm of the suona instrument, it will attract more composers to pay attention to the instrument, thus tapping more potential for the development of the instrument. The author also believes that the music works of suona and mixed chamber music will emerge in endlessly to enhance the aesthetic of the art of playing suona. At the same time, the suona players through a number of excellent works, to force the innovation of suona technology and the rationality of the development of musical instruments. Because of the limited space of this paper, I would like to ask my colleagues to correct the incompleteness and promote the systematic, scientific and diversified development of suona playing art.

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