

## **Inheritance and development of traditional musical elements in he Zhanhao's guzheng works**

**YANG Qi**

Pingdingshan vocational and technical college, Pingdingshan 467000, China

**Keywords:** He Zhanhao; Guzheng works; Traditional elements

**Abstract:** Mr. He Zhanhao is involved in the integration of the advantages of western music expression and Chinese national music culture to express the national thoughts and feelings. In his words, it is "the nationalization of foreign forms and the modernization of national music", which is the principle he followed in music creation. Under the guidance of this principle, his new works are constantly emerging and active on the stage of Chinese national music. Since the 1980s, "modernization of national music" has been the goal of Mr. He Zhanhao's own creation. He takes it as the responsibility of a modern composer to actively explore the development of Zheng music. Many of his Zheng music works are loved by the masses of people and become the classics of Chinese zheng music in the 20th century. Its music vocabulary is rooted in the national soil; the themes of the works are mostly popular folk stories in China; traditional folk music materials are mostly used; there are distinct plot segments; while trying to tap the characteristics of national instrumental music, the works are endowed with rich appeal and artistic tension.

### **1. Introduction**

The early creators of zither repertoire are mainly zither artists. Since the 1980s, with the continuous development of Guzheng performance art, some professional composers pay more and more attention to the creation of Guzheng music. The continuous innovation of professional composers' creative ideas and techniques provides a new development perspective and direction for the artistic development of zither music, and fully demonstrates the artistic charm and value of zither. Among them, Mr. He Zhanhao is a representative zither creator, who has created a variety of musical works in decades, mainly including solo, Concerto, vocal works, dramatic music and ensemble. *Liang Zhu* is a violin concerto composed by Mr. He Zhanhao and Mr. Chen Gang, which has the greatest influence at home and abroad. It has made a successful exploration in the nationalization of symphony and has a positive impact.

### **2. Choice of music theme**

#### **2.1. Works about love**

*Peacock Flying Southeast* is the first zither Concerto by he Zhanhao. In Jian'an period of Han Dynasty, Liu Lanzhi, the wife of Jiao Zhongqing, was intelligent and virtuous, but not allowed by Jiao's mother. The loving couple was forced to separate and died for love. A pair of peacocks died in love tragedy under the cruel feudal ethics, accusing the evil of the feudal ethics and praising the faithful love. "*Liang Shanbo and Zhu Yingtai*" is adapted from the violin concerto of the same name. With three typical plots in the story of "*Liang Zhu*", the whole song depicts their feelings and artistic conception of three themes: love, anti marriage and butterfly transformation. Among them, the melody tone of violin solo with dramatization has been widely known. The author uses the unique instrumental language of Guzheng to present these beautiful melody on guzheng. The author of Lu You and Tang Wan combines guzheng performance, symphonic chorus and poetry recitation in various artistic forms, and interprets the sad and beautiful love story of Lu You and Tang Wan deeply. The music is based on the artistic conception of a hairpin Phoenix written by Lu You, a

famous poet of the Song Dynasty. It describes the situation that Lu You and Tang Wan were forced to divorce, and Shen Yuan met again several years later. This is the first time for the author to add a large section of recitation to Zheng music works. The melody is sad and beautiful, such as resentment, such as admiration, such as crying, such as telling. It depicts the complex mood of the protagonist with mixed feelings but helpless. It is immersive, as if a scene of sorrow and joy in Shenyuan more than 800 years ago is in front of us, giving the audience a strong auditory impact and spiritual comfort<sup>[1]</sup>.

## **2.2. Works with heroic themes**

The original name of Lin'an's lament is prison thoughts, which describes the thoughts of Yue Fei, a national hero, who was framed and imprisoned in prison by a traitor. It reflects Yue Fei's anxiety about the country before he went to the execution site, his yearning for his family, his hatred for the treacherous officials, and his helpless feeling that he wanted to "serve the country faithfully" but had no way to vote. The emotion of the whole song is majestic, showing the hero's awe inspiring righteousness. "The overlord of the Western Chu" describes the last moment of the struggle between the Chu and the Han. Xiang Yu is surrounded and surrounded. The author uses the unique instrument language of Guzheng to express Xiang Yu's heroic spirit of building mountains and rivers, his sad and sad homesickness, and his farewell pain to Yu Ji. After the fierce dramatic conflict, the whole song reaches a tragic ending<sup>[2]</sup>.

## **2.3. Works of life customs**

The whole melody of "jasmine fragrance" is like a poem that praises the pure white and fragrant jasmine flowers, with strong local characteristics, like a picture roll, quietly displayed in front of people. "Sister song" shows that Yi girls are good at singing and dancing, gentle and generous. When you are excited and celebrating, you can't help dancing to show your enthusiasm. Yunshan, with the description of Yunnan ethnic customs as the main line, is composed of three independent works, i.e. aoyisai, zhulouqing and Miaolin Huang. It shows the joy and sincere feelings of the Yi, Dai and Miao people<sup>[3]</sup>.

## **3. The indirect use of regional music and opera tone**

"The composition of Chinese traditional instrumental music is closely related to other types of Chinese traditional music: folk songs, quyi, opera and other artistic forms." Chinese folk music has a strong regional and style. He Zhanhao chooses to use the corresponding musical elements according to the different topics of his works and the different shaping of musical temperament. For example, "jasmine fragrance" is based on Jiangsu folk song "Jasmine Flower". The main body of this solo performance of jasmine quiet, fragrant and refreshing vivid image. The whole piece is light and smooth. "Jasmine" is a typical tune that spreads all over the country. It is called "flower tune" in some places. Jiangsu local melody is particularly beautiful and lyrical, which is the most famous in the country. Its obvious feature is the circuitous progression of melody in pentatonic scale. The author of "jasmine fragrance" assimilates the melody of "Jasmine Flower" and develops it with many variations. The whole piece is divided into three sections. The adagio in the first part of the music, in the first sentence of the adagio, the melody element of jasmine appears. In the second and third part of the melody, the melody elements of Jasmine are also shown in different degrees. Especially in the third part, there is a complete melody of "Jasmine", which is very singing, pushing the whole song to the climax<sup>[4]</sup>.

Another example is: "the overlord of the Western Chu", which is full of high spirits and shows Xiang Yu's generous, solemn and stirring spirit. Here, the author draws on the style tone of monophonic downward movement in Henan Zheng music Chen Xingyuan and fan (the right hand moves from Qin code to Yue mountain gradually, the left hand repeatedly vibrates, and the pitch gradually drops back in the process of tremor) The melody produced by this technique has the charm of Zhongzhou dialect, and it is easy to exaggerate the mood and atmosphere. It makes people feel the rough and unrestrained temperament of Zhongzhou, which is a very distinctive expression

of Henan Zheng music. Here, the author uses a powerful technique of shaking fingers to cooperate with the half tone of the melody to go down and step up, which highlights the tension of the music and highlights the tragic scene of the music war. "Sister song" was written by Mr. He Zhanhao when he lived in the minority areas of Yunnan Province. This song adopts the G feather mode, and the melody takes "Mi" and "La" as the main voice to make a leap in four times and five times, which shows the intelligent and lively image of Yi girls. The author of Yunshan uses the folk elements of Yi, Miao and Dai nationalities to create. "Love in the bamboo tower" is the second set of songs. It appears alternately in 6 / 8 and 9 / 8 rhythm. It shows the beautiful feelings of Dai men and women by using three times of jumping up and down. The song of Miao forest is the third suite. Based on the tone of Miao nationality's "flying song", the three tones of "do", "Mi" and "Sol" are mainly dry, and occasionally there are "Chen Re" or "La" tones, which are bright and melodious<sup>[5]</sup>.

Chinese traditional music usually contains some elements that can make the audience feel familiar and familiar. Many of these elements are extracted from opera music, folk songs and folk music. To obtain the material for creating music not only increases the centripetal force of music, but also enhances the intimacy of music. He Zhanhao's Zheng music works can reflect the author's preference for opera music. This is closely related to the author's work in Yueju Opera. Opera music has a strong lyric and narrative role, but also has a strong tension. Most of the themes of the author's works are about the events of the characters, so it is the best way to express the inner feelings of the characters, depict the inner world of the characters, state the development process of the events, and adopt the elements of opera music. The listener may not be able to find out which sentence and tone of Yueju Opera from his works clearly, but he can feel the "he style" opera vocabulary which is similar to opera but not similar to opera from the music. This is not only the author's natural revelation, but also his subtle creative features<sup>[6]</sup>.

He Zhanhao has made a very high development of lyrical melody. Although the speed is slow, the melody is strong, and the melody is gentle and tortuous. The music can go deep into people's hearts and arouse strong resonance of the audience. For example, "Peacock Flies Southeast" and "Lu You and Tang Wan", he Zhanhao adopted a large number of Chinese operas, especially the musical language and plate type changes of Yue opera. Before the creation of these two pieces of music, the author had compiled the music of these two plays for the Yueju Opera Troupe. Therefore, when the author created these two concertos for the zither, he drew lessons from the drama version materials that he had written, combined these materials with the unique artistic language and musical instrument performance of the zither, developed and expanded them, and completed the creation of these two pieces<sup>[7-8]</sup>.

#### 4. Conclusion

In the process of studying Mr. He Zhanhao's Zheng music works, it is not difficult to find his passionate love for life and music. His creation is very national, artistic and contemporary. His music works are closely related to Chinese traditional art, with distinct national characteristics and full of life atmosphere and optimistic patriotic spirit. The emotion flowing from his works is sometimes passionate and unrestrained, sometimes delicate and graceful, which has strong artistic appeal. He Zhanhao has a strong understanding of the style and characteristics of traditional Zheng music, and a rational grasp of the personality of Zheng as an instrument. The creative idea of "national music modernization" has been explored and developed in guzheng creation. On the one hand, the work reflects the long-standing cultural connotation of Zheng, an ancient instrument, and also reflects the personality of Zheng in the current era. From a broad perspective, it shows and influences the art of guzheng, which is developing vigorously today.

#### References

- [1] Liang Bingbing. On the creative features of he Zhanhao's guzheng works [D]. Shandong: Qingdao University, 2015.

- [2] Li Fujie. A study of ethnic elements in he Zhanhao's guzheng works -- Taking three works as an example [D]. Liaoning: Liaoning Normal University, 2015.
- [3] Zhou Lu. An analysis of the zither Concerto "the legacy of Lin'an" [D]. Chongqing: Southwest University, 2016.
- [4] Yang Yanan. Research and performance analysis of zither Concerto Lu You and Tang Wan [D]. Gansu: Northwest Normal University, 2016.
- [5] Zhang Jingjia, song yanlei. The third part of the zither suite cloud mountain -- music analysis of Miao Lin Song [J]. Journal of Chifeng University (PHILOSOPHY AND SOCIAL SCIENCES EDITION), 2015,36 (11): 213-215.
- [6] Wang Yan. On the ideological and artistic nature of literary and artistic creation -- Taking Zheng Concerto "Lin'an's legacy" as an example [J]. Science and technology information, 2018,16 (1): 225227.
- [7] Cui can, Liu Xiangyang. Artistic features of he Zhanhao's guzheng works [J]. Art technology, 2017,30 (2): 238.
- [8] Tian Yu. On the creative teaching of Guzheng in primary school music education -- Taking he Zhanhao's guzheng work "Lin'an's legacy" as an example [J]. Northern music, 2018,38 (23): 195-196.