

# Analysis of Clarinet Performance Technology and Emotional Expression

Ning Xu

Heihe University, Heilongjiang, China

**Keywords:** Clarinet; Performance; Emotion

**Abstract:** Clarinet performance is actually an expression of inner emotion. As a performer, we should take expressing the emotional connotation of musical works as the ultimate goal of playing music, so that we can not only make ourselves in learning and playing clarinet, in order to be able to really express our emotions, and thus generate a certain power to overcome some difficulties in playing technology, and finally master all kinds of playing technology of clarinet skillfully, in order to fully The expression of music emotional services.

## 1. Introduction

Clarinet is a kind of reed instrument, which belongs to one of Western orchestral music. It is often called "clari net" in our country. It was born in the end of the 17th century and the beginning of the 18th century [1]. Its voice is rich and expressive. The voice in the middle voice area is full and soft. The voice in the low and high voice areas is very dramatic. It is also an instrument with rich playing techniques, especially when playing skipping and sliding sounds, it is more vivid and vivid, and it can also sing with expression, and even some fast technical phrases and various brilliant colorful passages can be played at will. Its range is very wide, nearly four octaves, and sometimes it can play a super high pitch beyond the standard range. What's more valuable is that it has flexible and rich dynamic changes and strong artistic expression [2].

## 2. The relationship between performance skills and artistic expression

Playing clarinet music is to express the ideological connotation of music through its unique timbre. It requires beautiful and unified timbre, clean and clear voice, and rich voice and emotion like singing. But there are many problems in the actual performance process. One of them is how to correctly grasp the relationship between the basic skills of Clarinet and the emotion of expressing music works. The relationship between excellent performance skills and perfect artistic emotion expression is very close. Performance skills are the basis and carrier of artistic emotion expression, and artistic emotion expression is the purpose and soul of performance skills [3].

### 2.1. The relationship of dialectical unity

Performance skills and emotional expression are equally important in the performance of musical works, just like the left and right brain of the same person, both division of labor and cooperation. Emotional expression is the standard and basis of performance skills, and performance skills are the natural expression and display of emotional expression. If there is no support of performance skills, the emotion will lose the carrier of expression; but only when there is performance skills without emotional expression, music will not have real artistic appeal, which is not called real performance art.

### 2.2. Complementary relationship

When playing musical works, there will be some technical errors more or less, but if it can be properly expressed in emotional expression, it will make the audience ignore some technical regrets. On the other hand, if the performer is not enough in emotional expression, but the performance skills are quite skilled, and the timbre is very beautiful, it can also make up for some regrets in emotional expression. This is the complementary relationship between the two.

### **2.3. Mutually inclusive relationship**

When playing musical works, it's not right whether we only pay attention to playing skills, or only pay attention to the expression of artistic emotions and ignore the other side. The practice of performance skills is for the expression of artistic emotion; and artistic emotion needs to be displayed through performance skills, but if performance skills can not express the artistic emotion of their music, they lose the significance of their performance and their artistic charm. In a word, in clarinet performance, when we can achieve the same "sound and emotion" as in singing, we can make clarinet performance art have higher artistic charm and higher artistic vitality.

## **3. The importance of playing technique**

### **3.1. Importance of breath**

Many of them are slow and smooth melodies to describe a beautiful landscape or a very delicate depiction of a character's inner monologue in the music works of clarinet. For example, when playing the fourth variation in Weber's introduction, theme and variation, we should not only play eight sections at a time, but also play sixteen notes clearly in each section, so it has a strong Breath foundation and excellent ability of using breath are very important for Clarinet players. Therefore, in the basic training of clarinet every day, a certain amount of long tone practice must be carried out.

The long sound training should not only grasp the good inspiratory method, but also grasp the good expiratory method and air using method. So the first thing you need to do to produce a long sound of high quality is to breathe deeply into Dantian, then pronounce smoothly and softly, the tone color should be full and mellow, and the intonation should be kept at the end of the sound. It is also very important to master the training of strength change in long tone training, because the strength change of clarinet is very rich but also the most difficult task to show. For example, at the beginning of Webber's Concerto In solo, a sound gradually becomes stronger and weaker, then gradually weakens, leading to the whole music. Therefore, if you want to make the ups and downs of the music melody and the changes of the work's mood and emotion vivid and superb in the performance of the clarinet, you must be able to have a strong sense and control on some strong and weak subtle changes. Therefore, if we want to play the emotional connotation of music works through clarinet, we must have strong breath control ability. If we don't even have enough breath, how can we play the music we want, let alone express the emotion of music? It's like "a skillful woman can't cook without rice". Although breathing is a problem that everyone knows, it is not easy to use this technology well. It requires a certain amount of perseverance and endurance.

### **3.2. Importance of index**

In the process of learning clarinet, the weakness of the technique of using finger really brings a lot of obstacles to playing good music. For example, Hu Bijing's "the sound of Pamirs Concerto" has a very high difficulty in the movement of the fingers. Fingers lack independence. This requires that when playing each note, you must hear clearly, and your fingers can be lifted and lowered freely, so as to maintain the accuracy of rhythm and guarantee the high-quality performance of music connotation.

### **3.3. Lack of flexibility of fingers**

Although we sometimes feel that the use of fingering is very smooth, we often encounter some difficulties in the connection of fingering in our daily practice process. For example, when we use the fingering, we can't achieve fast, continuous and even, so that we can't correctly play the content and image that the music works need to express, let alone the emotion and connotation of music. Fingering lacks accuracy. In the performance of clarinet, we often encounter some decorative sounds such as Boeing, trill, echo, etc., which require the fingers to choose the right fingering method, so that they can be flexible, even and elastic when they are moving fingers, and make the melody more smooth and natural when they are playing music. In the process of learning, I found

that when I first learned the piano practice "Hanon", I found that the fingers gradually became flexible and easy to use, and the speed also became faster and faster, which is the so-called "other mountains and stones, can be used for jade". But it's just a personal opinion, just for reference.

### **3.4. Importance of articulation**

In practice, the tongue should be relaxed, and then focus on how to use the tongue to quickly "point" the whistle piece, while still maintaining the breath support, the mouth shape and chin can not be changed, so as to play a clear and elastic voice effect, making the music more vivid and specific. It's very artistic to have good speech skills, for example, in Mozart's *The enunciation in the Clarinet Concerto* in the major needs to be very clear and elastic, so to master this technique, we must first strengthen the flexibility of the tongue, then strengthen the coordination between the tongue and the fingers, and pay attention to the accuracy of the pitch and the strength change when playing.

## **4. Emotional treatment of clarinet music works**

### **4.1. Feeling the emotion in the works**

As a list of reed players, I hope that the music I play can be pleasant to listen to, and I can express my music emotion incisively and vividly through the endless changes and gorgeous and beautiful timbre of the clarinet, and finally I can attract and infect others. But if I can't concentrate on playing music, how can I infect the audience. So when playing music, we must focus on our own attention and imagination, and fully imagine all the feelings that we want to make the audience feel in the music. In this way, how to concentrate on the music to give full play to the imagination and feel the rich and profound emotional connotation of music works is particularly important.

### **4.2. Experience the rich emotions in music**

This requires us to strengthen our social life practice activities, experience social life culture, feel the world and rich life emotions, so as to be able to feel the profound emotions in music works and deepen our love for music works. In this way, when playing music, combined with their own emotional experience, and then be able to grasp the overall context of music works, fully and perfectly express the artistic feelings of music works.

### **4.3. Perform works according to the story emotion**

Music is to vividly express a kind of thought and emotion. Therefore, a good music work is as vivid and moving as a good article. So when playing a music work, the expression of each note should express its emotional connotation through the beautiful tone of the clarinet, and finally make the music work played beautiful and moving, with strong appeal. For example, a *Fantasia of free shooter* adapted from Weber's opera, which is based on a collection of folk stories at that time, so that we can play music according to the plot when we play music works, so as to enhance the artistic expression of music emotion. Music situation, which is transformed into a kind of music emotion, finally arouses the corresponding music emotion. For example, a clarinet concerto "the voice of Pamirs" created by Hu Bijing shows a beautiful Pamirs landscape painting, which makes the music more vivid and full of picture sense.

### **4.4. Combination of emotion and works emotion**

We should combine our own musical emotion with the emotional connotation of the musical works, and then devote ourselves to the musical works, so that the audience can be infected and moved by their true feelings, and arouse the strong resonance of the audience. For example, according to the *Fantasia of Camellia woman* adapted from Verdi's opera, we can understand the profound connotation that opera wants to express through various channels such as books, opera, film and television, and then give full play to the imagination and integrate into our own emotions, so as to fully express the emotional connotation of music.

## **5. Conclusions**

Clarinet music has a high artistic value. If you want to have rich performance skills, you need emotional support; In order to better express the artistic feelings of music, we need not only good means of expression, but also strengthen our cultural self-cultivation and pay attention to the artistic feelings to be expressed in music works, so as to better understand and understand the connotation of music, so as to perfectly interpret the emotional expression art of music when playing clarinet.

## **References**

- [1] Xie rochanov. Clarinet performance course. Beijing: People's music press, 1957.
- [2] Yu Runyang. General history of western music. Shanghai: Shanghai Music Press, 2008.
- [3] Zhang Qian. Music aesthetics course. Shanghai: Shanghai Music Press, 2009.