



Guzheng Music culture in Henan Province, China

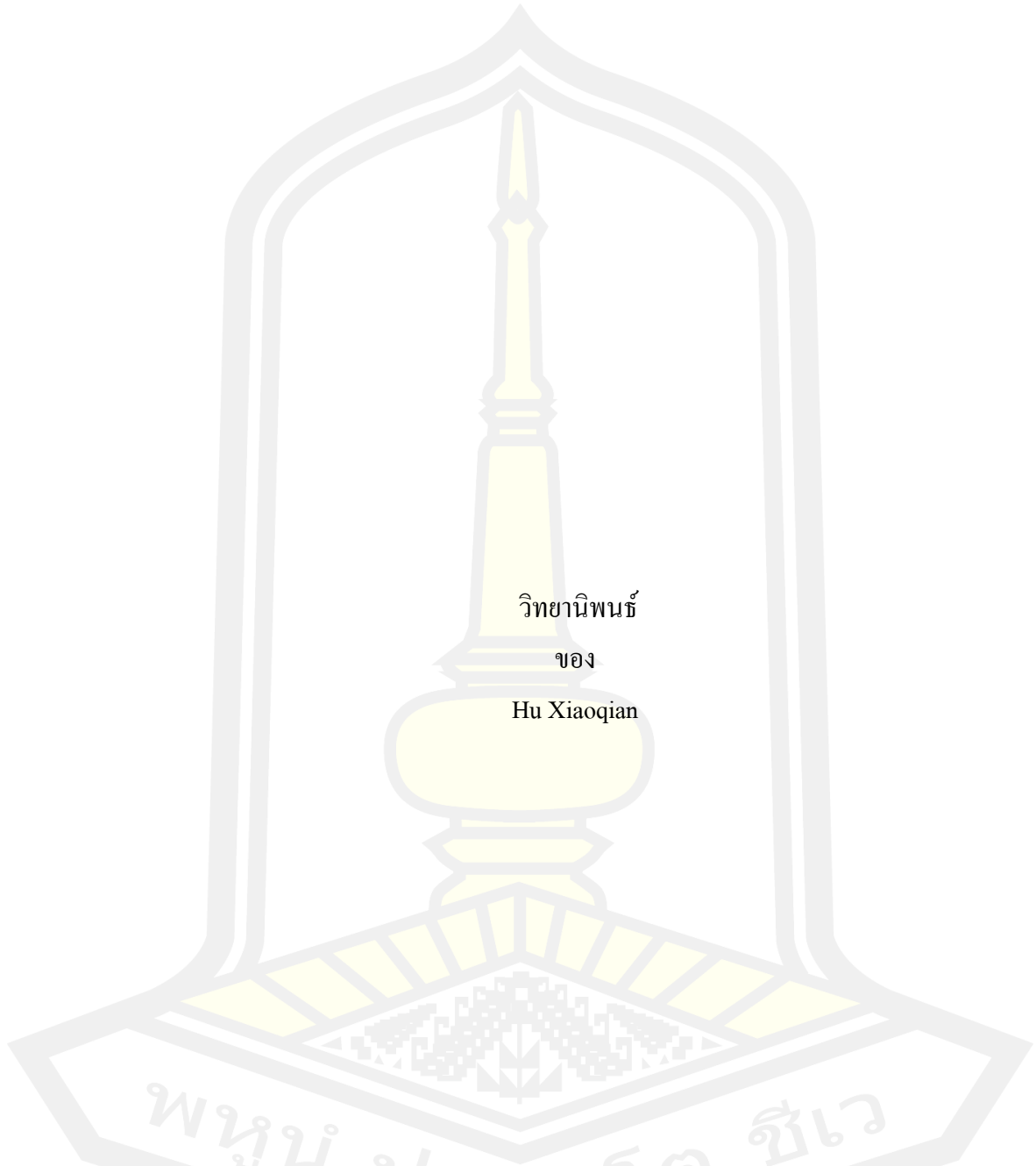
Hu Xiaoqian

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

April 2022

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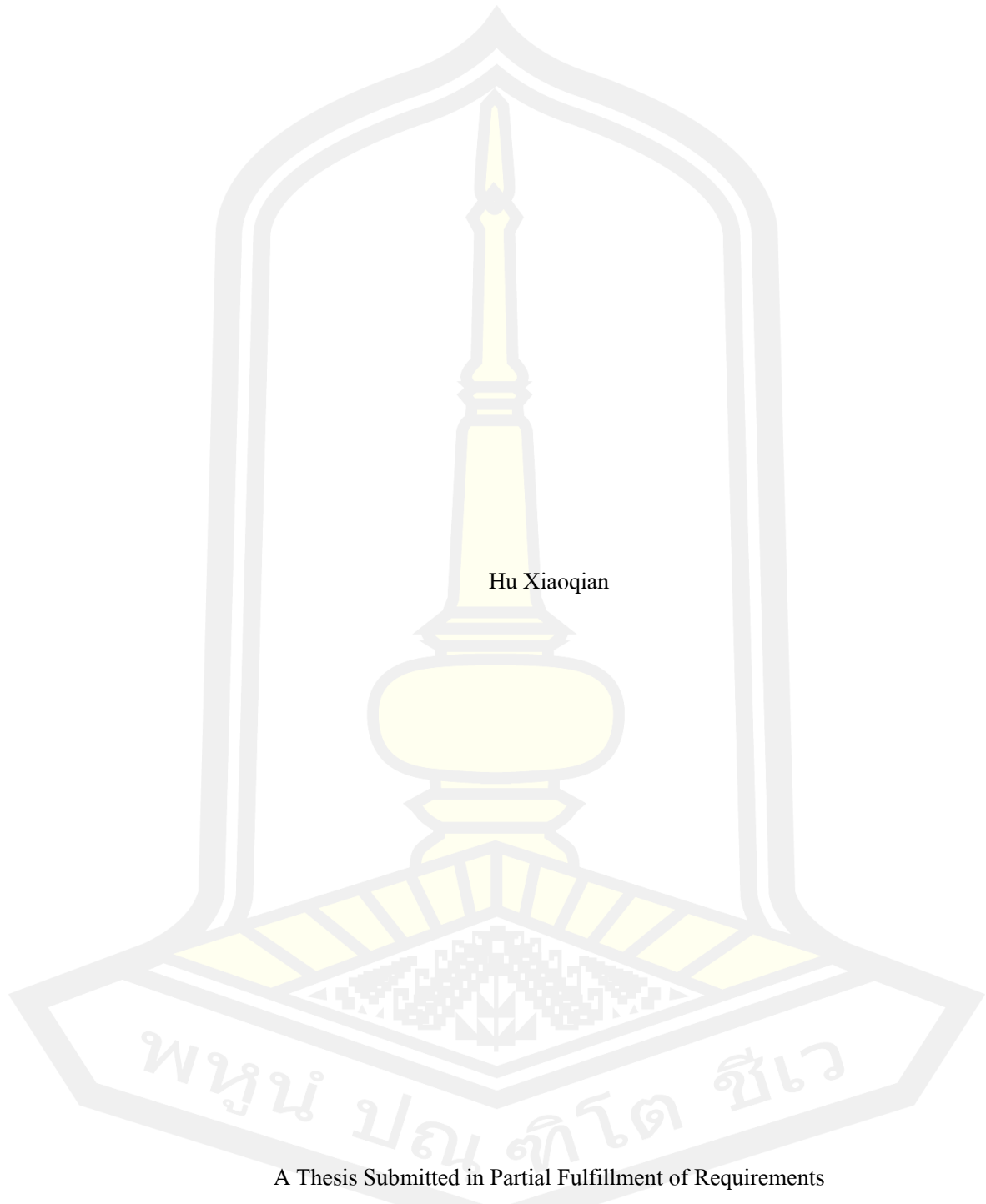


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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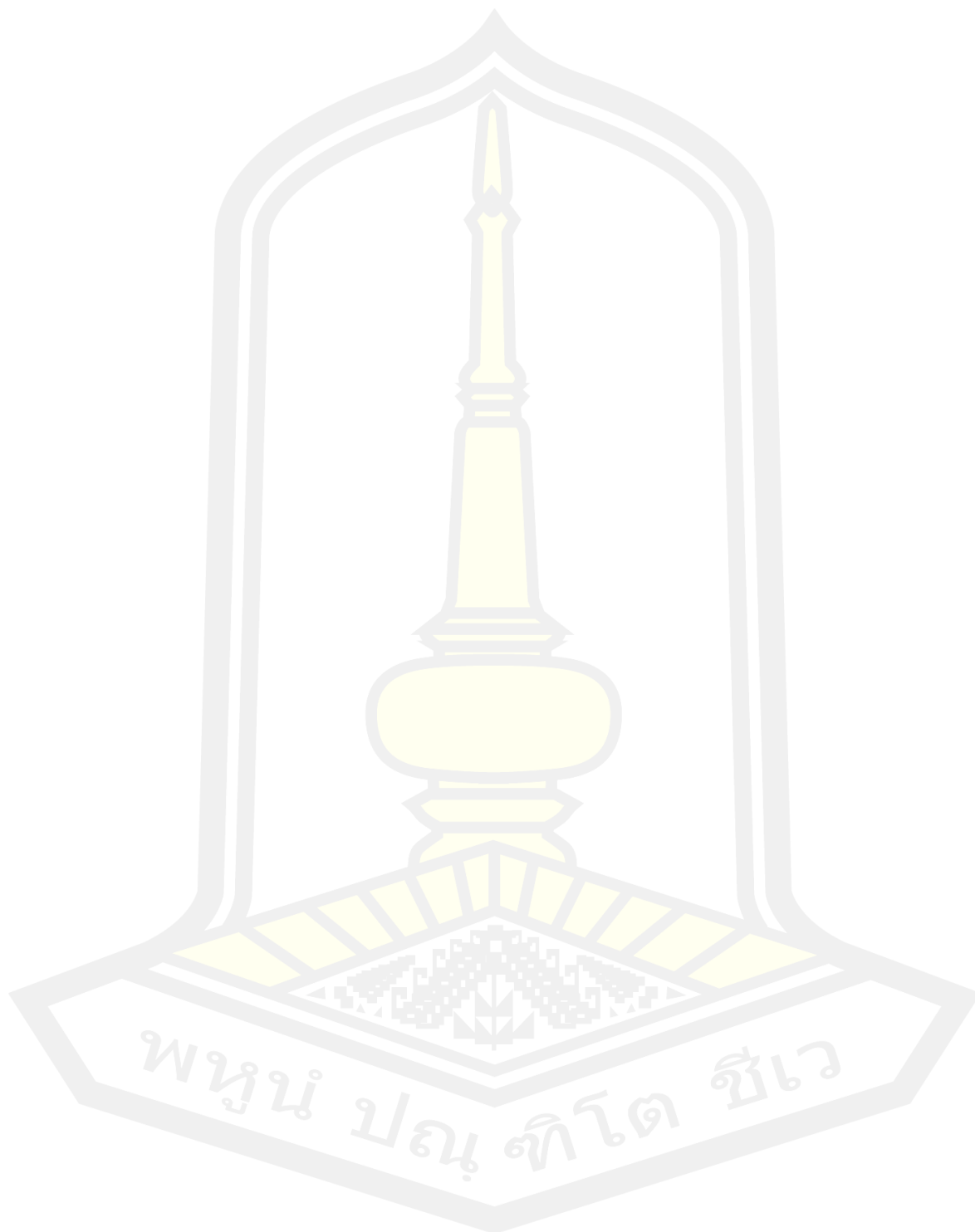
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ABSTRACT

This research was done with qualitative and ethnomusicological studies. The aims were 1) To study the history and development of Guzheng Music in Henan Province, China. 2) To study the Music cultural of Guzheng Music in Henan Province, China. 3) To describe the Music cultural change of Guzheng Music in Henan Province, China. The data were collected based on the fieldwork from Artists, Scholar and Professors.

The results as follows: 1) Henan Zheng music is centered on Nanyang area and is widely spread throughout Henan. In this area, there are a wealth of cultural and historical materials for studying Zheng music. In the long process of development, local folk artists have accumulated, and improved, so that the works of the Henan Zheng music have changed from less to more, and their skills have changed from simple to complex, and a number of outstanding performers and educators have also been produced. It has become an important group of the Chinese Guzheng art genre with its simple, enthusiasm, lively style and strong local style. 2) Through the analysis of the composition and characteristics of Henan Guzheng music, most of the traditional Zheng music in Henan is formed by the continuous refinement and enrichment of many Guzheng players on the basis of "Bantou Qu" and "Paizi Qu", giving Henan Zheng music a strong local characteristic. Analyzed performance skills and representative repertoire at different levels. analyzed their music background, music structure, melody characteristics and performance techniques. 3) Described the changes in playing techniques and influencing factors, the ways of folk and professional transmission, and the development of teaching materials in different periods.

Keyword : Henan Zheng Music, Music Cultural, Music Cultural Change



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Studying for a PhD at Mahasarakham University in Thailand has been a long journey full of happiness and hardships. Looking back on the past three years, I feel a lot. When I am about to write, with a grateful heart, I would like to express my most sincere gratitude to everyone who provided care and help to my thesis writing. Along the way, there are too many people to thank.

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Finally, I am very grateful to my family. They have always encouraged me to study music and they have helped me a lot in the process of learning.

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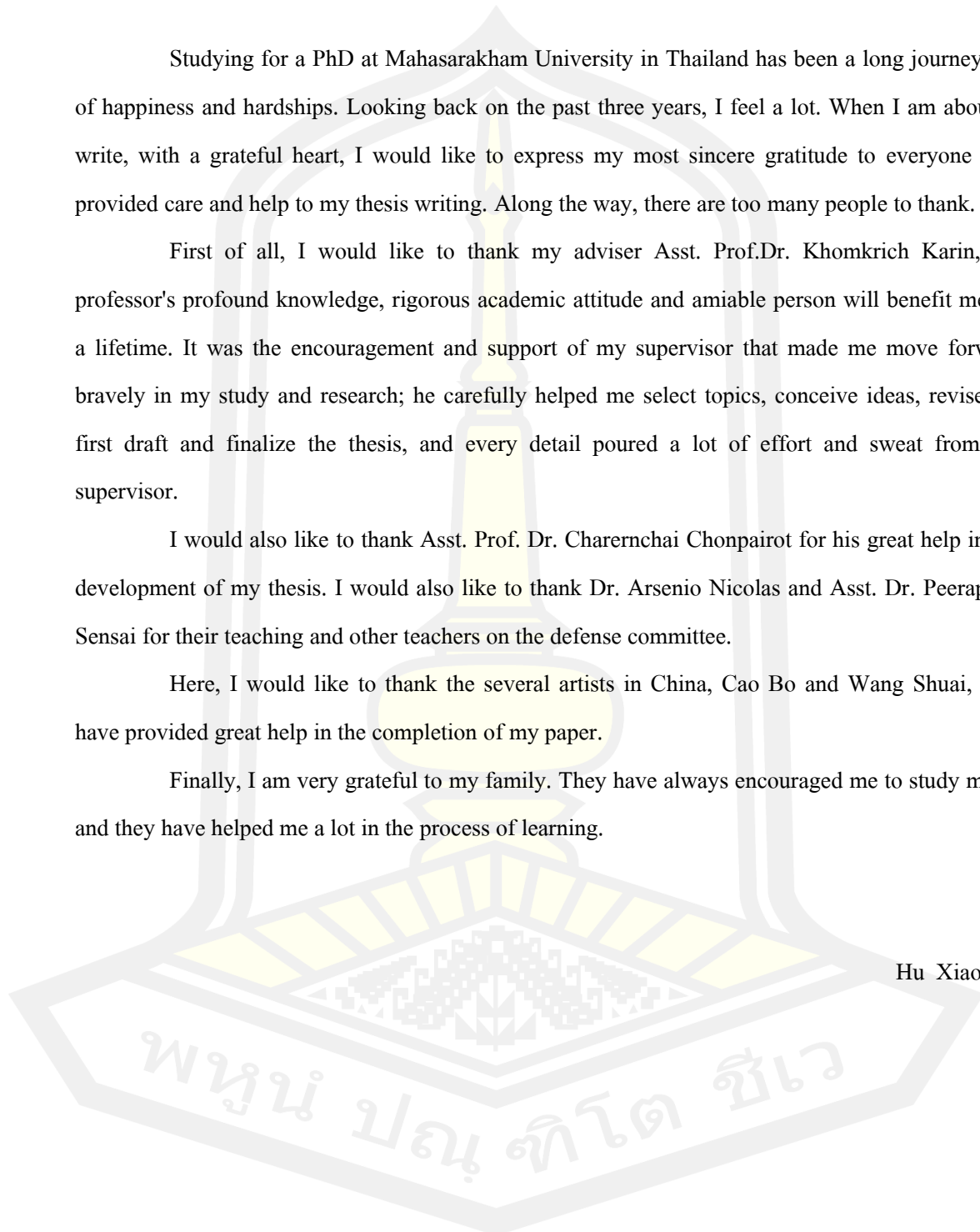


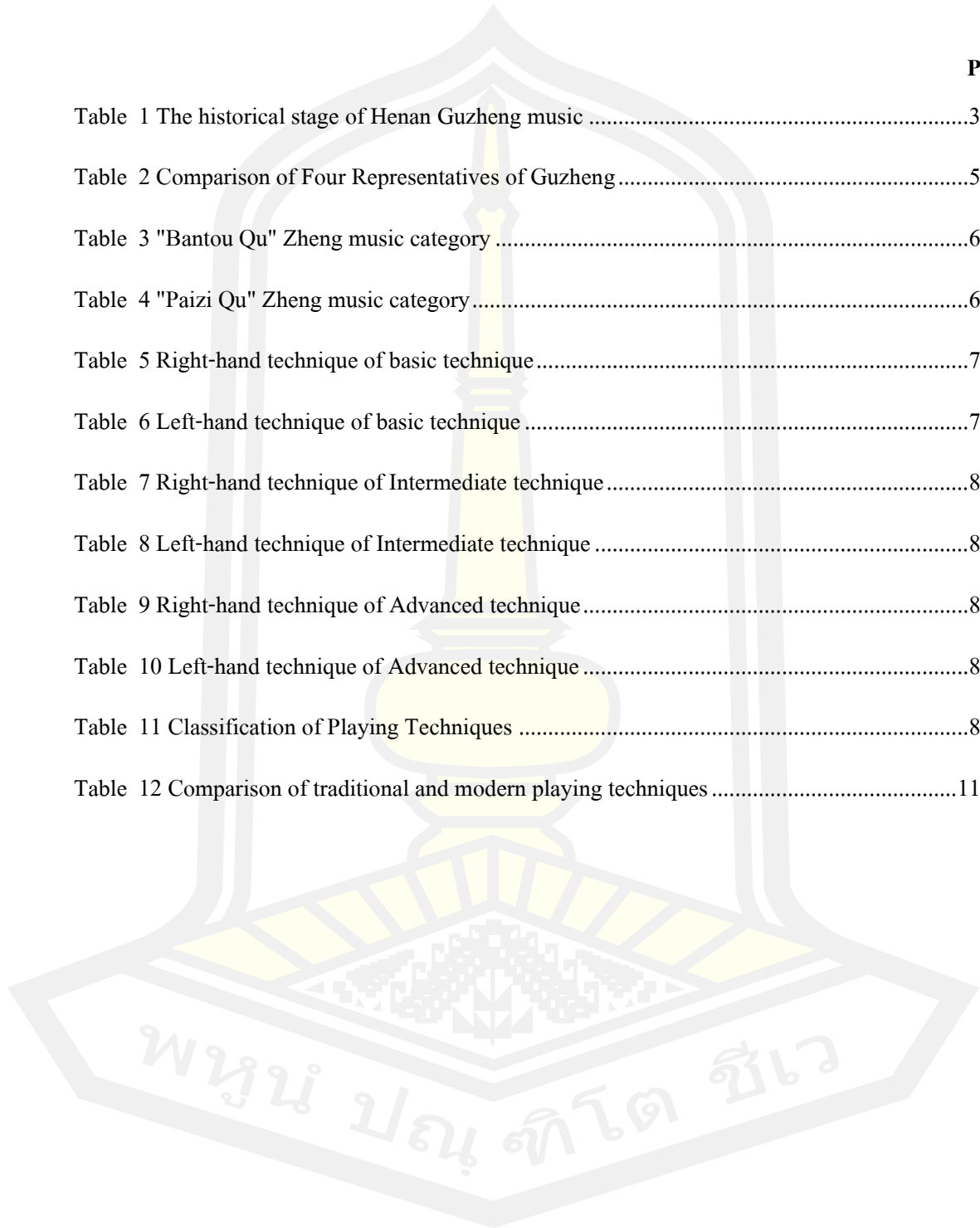
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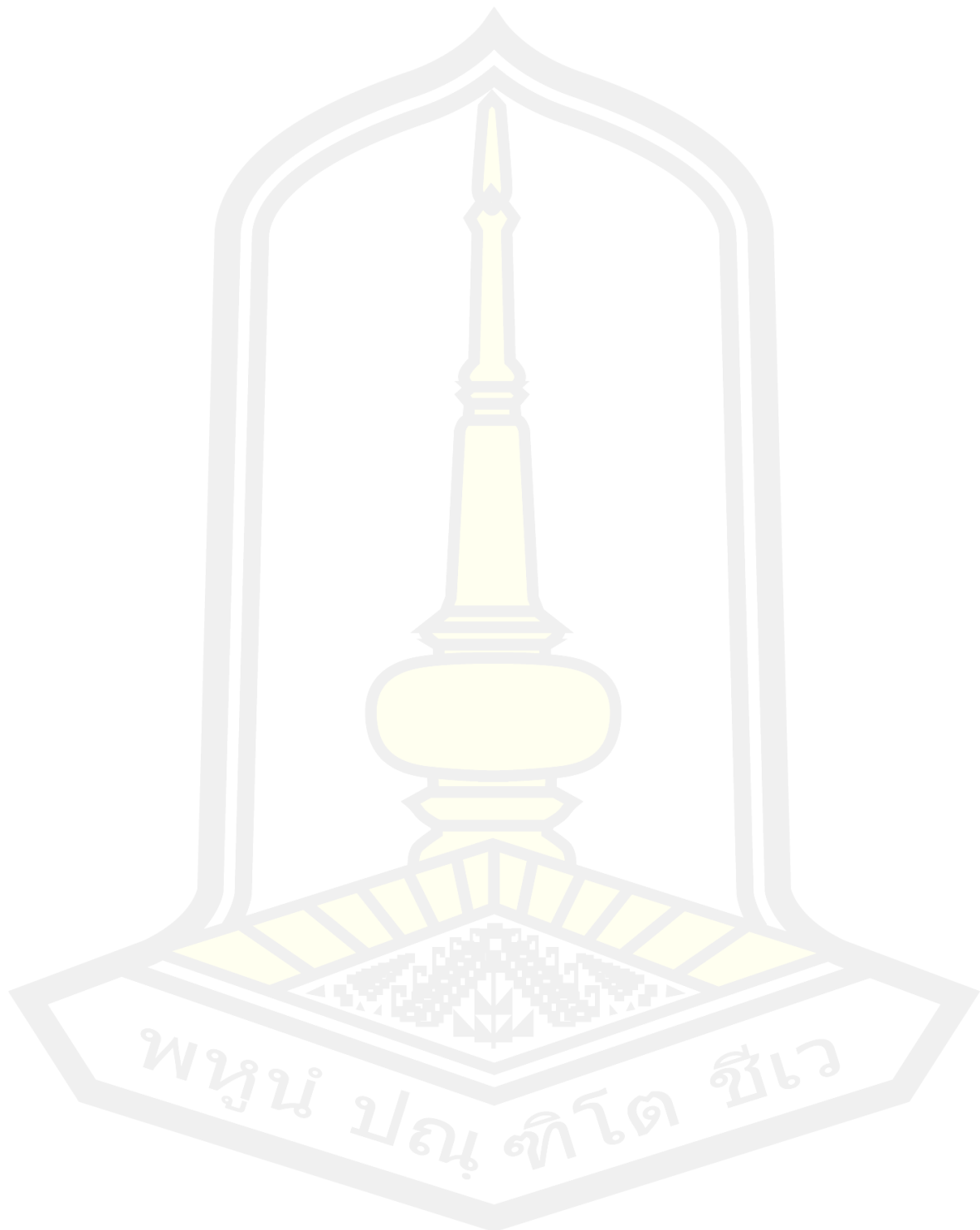


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CHAPTER I

INTRODUCTION

1. Background of research

Zheng is one of the oldest Chinese traditional instruments of plucking, it has a history more than 2500 years. In the long history of development of the Guzheng, in the process of fusion with local customs, nature, language and other folk music and art, the regional cultural characteristics have quietly emerged and become increasingly strong, and finally formed the various genres and styles. It can be divided into two areas, the northern include Henan, Shandong and Shaanxi Zheng genre; the southern include Zhejiang, Chaozhou and Kejia Zheng genre. (Cao& Z, 1981)

We know that the formation and development of each Zheng genre not only has its common characteristics such as folk, regional, conservative, and continuity, but also has the individual factors of the objective environment, formation process, social background, and cultural characteristics on which they depend. Their individual factors and folk characteristics determine that they must be attached to a certain regional music genre, express the content of the music genre, and become a component of the music genre. At the same time, they also have specific techniques, melody, phonology, modes, tunes, rhythms, plate structure, and routine procedures of the music they are attached to, including some specific terms, terminology, and customary aesthetic standards. The relatively fixed form of music expression is also the basis and carrier of each genre, and is determined by its musical function. A genre must also have a systematic repertoire (including notation) and a typical representative, because the systematic target of the genre aspires to the maturity of the conditions for the formation of the genre, and the typical representative has a pivotal significance in establishing the genre and connecting the genre. (Yin& M. J, 2006)

Henan Zheng genre is centered on Nanyang area and is widely spread throughout Henan. Henan Province, located in the Central Plains of China, was located in the middle of Jiuzhou in ancient times. It was also called "Zhongzhou". In this area, there are a wealth of cultural and historical materials for studying Zheng music. In Henan, the Zheng originally existed as an

accompaniment instrument for rap art and opera performances. It played in band with other instruments, and later became a solo instrument independent from the ensemble. (Fan& Y. F, 1994)

The formation of the Henan Guzheng genre is closely related to the music form it is attached to-Henan “Dadiao Quzi” (also known as “Guzi Qu”) and later Henan Quju. Especially the “Dadiao Quzi”, almost sum up most of Henan Zheng music. “Dadiao Quzi”, also known as “Guzi Qu”, are a form of sing that is characterized by the combination of tunes. The accompaniment instruments of the “Guzi Qu” are Sanxian, Zheng and Pipa, with a Shouban and Ba Jiaogu. The combination of Zheng and “Guzi Qu” is the foundation for the Henan School to survive. The Zheng survives and develops with “Guzi Qu”. Today, Henan Zheng Music is still closely connected with folk music such as “Dadiao Quzi” and operas. Henan Opera, Qu Opera, and Yue Tiao are all accompanied by Zheng. It is these rich folk music soil that cultivated the vigorous Henan style Zheng music. Part of the Henan Zheng music is derived from the “Dadiao Quzi” of “Changqiangpaizi” and “Bantou Qu”. It is produced by the representatives through continuous processing, refinement and creation in the long-term ensemble accompaniment. (Wang& X, 2010)

In the long process of development, local folk artists in Henan have made significant contributions to the development and growth of the Guzheng cause. Through long-term accumulation, excavation, and improvement, the repertoire of the Henan Zheng genre has changed from less to more, and the technique has changed from simple to complex. It has also produced batches of outstanding Henan Zheng music performers and educators, all of which have established Henan Zheng’s status in Chinese Zheng music. It has become an important group of the Chinese Guzheng art genre with its simple, enthusiasm, lively style and strong local style. (Liu& Y, 2008)

In recent years, with the increasing number of Guzheng enthusiasts and professional learners, the demand for Guzheng repertoire has also increased, and various new Guzheng repertoires that break the traditional five-tone debugging are also emerging in endlessly. However, some of these new modern works lack the most pristine musical qualities unique to Guzheng, but only to cater to the difficult techniques, complex rhythms, and the use of debugging conversion to continuously increase the difficulty of the track. In the teaching of Guzheng,

cheerful and bright modern repertoires are often used instead of classical and melodious traditional repertoires. The result of this ignorance of traditional repertoire education is that many Guzheng majors lack the cultivation of Guzheng music, but only play some extremely simple modern repertoires, which makes the students' comprehensive music quality generally low, especially national music training. So, this issue is worthy of our deep consideration and discussion.

Through this research, I would like to further study Henan Guzheng music, its history, development, music cultural, music songs, performance techniques and the change. Through the further study and research of traditional music culture, the combination of tradition and innovation skillfully can play the songs that everyone loves, and the Guzheng art can better go to the world.

2. Objective of research

- 2.1 To study the history and development of Guzheng Music in Henan Province, China.
- 2.2 To study the Music cultural of Guzheng Music in Henan Province, China.
- 2.3 To describe the Music cultural change of Guzheng Music in Henan Province, China.

3. Question of research

- 3.1 What is the history and development of Guzheng Music in Henan Province, China?
- 3.2 What is the Music cultural of Guzheng Music in Henan Province, China?
- 3.3 How did the Music cultural change of Guzheng Music in Henan Province, China?

4. Benefit of the research

- 4.1 We had a more in-depth understanding of the history and development of Henan Zheng music.
- 4.2 We knew the Music cultural of Guzheng Music in Henan Province, know the relationship between music and culture. While improving our feelings and skills when we playing Henan Zheng Music in the future.

4.3 We knew how did the Music cultural change and how did the representatives transmit and develop the Henan Zheng music. Through our strength, Henan Zheng Music will be valued, learned and transmitted by more people.

5. Scope of the research

5.1 I studied the history and formation of Guzheng Music in Henan Province, China.

5.2 I studied the status of music culture, it consists of music content, the transmission of Guzheng playing and the Guzheng song.

5.3 I studied area in Henan Province, China.

In the topic, I chose Henan Province, China to carry out field work and collect information s and songs because this place has a wealth of cultural and historical materials for studying Zheng music and very famous performers.

6. Definition of terms

6.1 Guzheng = Refer to the oldest Chinese traditional instruments of plucking, it has a history more than 2500 years.

6.2 Guzheng Music culture = Refer to the art form or cultural activity of Guzheng. It includes composition and characteristics, the playing techniques and representative repertoire.

6.3 The history = Refers to the historical period studied from the Ming Dynasty to the present

6.4 The development = Refer to the progress of the Guzheng from the beginning is the continuous renewal of the Guzheng. It is a continuous process of change.

6.5 The Music cultural change = Refer to Guzheng playing techniques, the way of transmission and teaching materials have changed with the development of the social environment, from the 1950s to the present.

7. Conceptual framework

This research paper is written from three aspects. The first aspect is to study the history and development of Henan Zheng from two parts: the reasons for formation and the transmission and development of representatives. The second aspect, to study the Music cultural of Guzheng

Music in Henan Province, China. It consists of 1. music content, 2. The Transmission of Guzheng playing, 3. The Guzheng song. The third aspect, to describe the Music cultural change of Guzheng Music in Henan Province, China. This part used comparative research methods to draw conclusions.

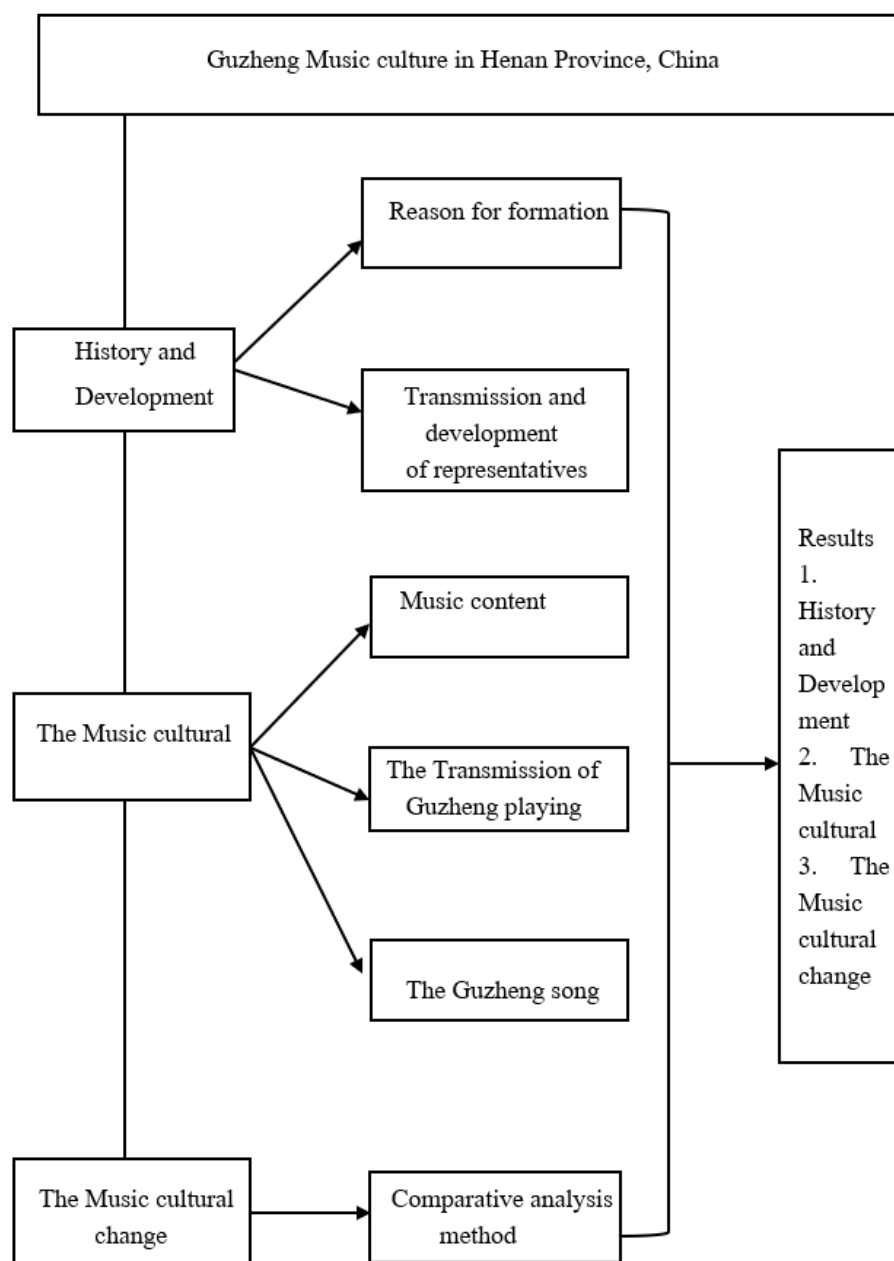


Figure 1 Conceptual framework

Make: Hu Xiaoqian

CHAPTER II

LITERATURE REVIEW

In this study I reviewed the relevant documents to obtain the most comprehensive information available to be used in this research. I have reviewed the following topics.

1. The General Knowledge of Guzheng
2. Society and Culture of Guzheng Music in Henan Province, China
3. The General Knowledge of Other Guzheng genres
4. Theories Used in this Research
5. Documents and Research Related

1. The General Knowledge of Guzheng

1.1 The origin of Guzheng

As one of the traditional Chinese plucked instruments, Zheng is not like the Guqin that has always been loved by literati in the long history, nor is it like the Pipa, which occupies an important leading position in court music. However, Zheng has always existed in the folks and spread continuously. Zheng, now called "Guzheng", historically called "Qin Zheng", is one of the traditional Chinese plucked instruments, which has been in circulation for more than 2500 years. Compared with other traditional Chinese musical instruments, Zheng is widely spread among the people.

There is a story about the origin of Guzheng. According to legend, as early as two thousand years ago, Qin State had a musical instrument called Se. There is a man named Wan Wuyi who has a very high skill in playing Se, and his two daughters also like playing Se. One day, the two sisters were vying to go to their father to learn how to play Se. The sister ran fast and took Se first. The younger sister hurried over and hugged Se in her sister's hands. The two of you pull me and don't give way to each other. Suddenly, with a "click", Se was broken into two halves. Hearing the sound, his father hurried over and was stunned. I saw that half of the sister's hand was thirteen strings, and half of her sister's hand was twelve strings. He was anxious and annoyed, and hurriedly brought Se from the hands of the two daughters, groaned and touched left

and right, and flicked the strings with his fingers. To his surprise, half of Se made a better sound. Wan Wuyi had forgotten to blame his daughter. He made some repairs on the half of Se, but the half of Se was better than before, and the voice was better! He was so overjoyed that he called the "Zheng" the "two women who fought each other and turned them into two". From then on, the "Zheng" spread in Qin State.

The time when the Zheng was born. The historical records about the Zheng are first seen in the "Shi Ji·Li Si Lie Zhuan·Jian Zhu Ke Shu" ("Historical Records·Li Si Biography·Admonition Against Ordering Guests to Leave"): "Fu Ji Weng Kou Fou Tan Zheng Bo Bi, Er Ge Hu Wu Wu Kuai Er Mu Zhe, Zhen Qin Zhi Sheng Ye." ("The husband hits the urn, knocks the scorpion, and flies the Zheng, and sings and sings, the voice of the real Qin.") The "Admonition Against Ordering Guests to Leave" records a letter from Li Si, the prime minister of the State of Qin, in 237 BC asking Qin Wangzheng to withdraw the order to expel the guest. The time when Li Si submitted the " Admonition Against Ordering Guests to Leave " was 237 BC. The Zheng was already quite popular at this time, so the appearance of the Zheng should be earlier than 237 BC. The academic circles hold the same opinion on this view. Zhao Manqin's "Zheng Shi Qian Xi" ("Analysis of the History of the Zheng") is based on Li Si's " Admonition Against Ordering Guests to Leave ", and conducts a more detailed study of the time when the Guzheng originated and analyzes the time when the Guzheng was produced, based on the "Qin" of " The Voice of True Qin", three possibilities are divided in detail: (1) Understand "Qin" as the State of Qin, and the Zheng was born between 770 BC and before 237 BC. (2) Understanding "Qin" as Qin land, the Zheng was produced between 884 BC and before 237 BC. (3) Understand "Qin" as the area ruled by Qin. The Zheng is a popular musical instrument in this area. Maybe the zheng was popular there before Qin ruled this area, so the Zheng might have been produced in 884 BC. (Zhou& Y& J, 2012)

Regarding the naming of Guzheng, Jiao Jinhai proposed in the article " Ren Zhi Zhi Qi, Zheng Zheng Ran Ye—Zheng Yue San Ti" ("The Device of Benevolence and Wisdom, the Zheng Zheng Ran Ye-Three Questions about Zheng Music") that the name of the Zheng was named after the "Zheng Zheng" sound it emits. Because our country has a tradition of naming musical instruments with sound effects, it is reasonable to argue that the sound effects have the characteristics of clank and named Guzheng. In addition, Cao Zheng's " Guan Yu Guzheng Li Shi

De Tan Tao" ("Discussion on the History of the Guzheng") and Qiu Dacheng's " Zhong Guo Zheng De Qi Yuan" ("The Origin of the Chinese Zheng") all hold the same view on the name of the Zheng.

The question of the historical origin of the Guzheng has always attracted much attention, and there have always been divergent opinions. Especially since the founding of the People's Republic of China, a group of experts and scholars have emerged to study this subject. To sum up, there are roughly these kinds of theories: the theory of dividing the Se for the Zheng, the theory of Zhu and Zheng with the same origin, the theory of Meng Tian making the Zheng, and the theory of Zheng was imported from the west. (1) The theory of dividing the Se for the Zheng. Almost all papers on the origin of the Guzheng have been rejected. Jin Jianmin's article " Guzheng Qi Yuan Zhi Mi" ("The Mystery of the Origin of the Guzheng") refutes it from three perspectives: musical instrument making, Chinese character creation, and Zheng naming. He points out that the earliest Zheng was not like Se, but was transformed into Se. Jiao Jinhai's "The Device of Benevolence and Wisdom, the Zheng Zheng Ran Ye-Three Questions about Zheng Music" believes that the twelve-stringed Zheng has some things in common with the Se. The Zheng did not evolve from Se, but drew on the shape of Se, and its materials. It was stern and reformed. (2) The theory of Zhu and Zheng with the same origin. This is a more representative viewpoint in recent years. According to documentary records, there are similarities between the early Zheng and Zhu, and both have appeared at the end of the Warring States Period. The production of Zhu may earlier than Zheng, and the earliest Zheng may have evolved from it. Jiao Jinhai pointed out that the origin of Zheng is ancient, and in its origin and development process, it has a close relationship with Se and Zhu. In the early days, Zheng and Zhu were more similar: they were similar in shape, both made of bamboo, and both were made of five strings. The playing methods also had some things in common. It should be the same origin of Zheng and Zhu and coexistence of Zheng and Se. In addition, Japanese scholar Lin Qiansan also believes that Zhu and Zheng with the same origin. (3) The theory of Meng Tian making the Zheng. This statement is mainly derived from the records of "Feng Su Tong Yi". However, many scholars hold a negative attitude towards this origin theory. Gao Dexiang's " Shuo Zheng" ("Said Zheng") refutes this theory and believes that the Guzheng was not completed by one person at a time, but was created by several generations. Jiao Jinhai believes that compared with Meng Tian's making

Zheng, Meng Tian reforming Zheng is more in line with the actual situation in history, and pointed out that the conclusions about Meng Tian's reform of Zheng in historical documents are more credible. (4) The theory of Zheng was imported from the west. This theory of the origin of the Guzheng is actually an extension of Chinese culture to the west. Chinese and foreign scholars have expressed doubts about this statement. Shang Linxi expressed his opposition in his article "Zheng Shi Chu Tan" ("A Preliminary Exploration of the History of the Zheng"), the author believes that Li Si's "Admonition Against Ordering Guests to Leave" on the Guzheng denies Chinese Zheng from the West. (Zhang & X. J, 2012)

1.2 The structure and shape of Guzheng

In the long history of development, with the passage of time, Guzheng has been continuously enriched and perfected by many performers and composers, no matter from the structure of the instrument, the method of performance or the creation of music. Its shape and structure have also undergone constant changes and a long process of development, gradually satisfying the needs of rich performance skills and different types of works, making the art of Guzheng increasingly radiant with new vitality.

It can be seen from the literature that Zheng has existed in the 5th century BC, and its shape is similar to that of Se, and the string system is a five-string structure. Although there is no record of Zheng in the Western Han Dynasty in the history of music, Zheng has developed quite generally in the Qin and Han dynasties, and has gradually improved in its shape and production. During the Wei and Jin Dynasties, the basic shape of Zheng was twelve strings, and bone armor was often used instead of nails. After that, the thirteen strings Zheng became popular in the Sui Dynasty and was widely used in the seven-part, nine-part and ten-part music of the Tang Dynasty. In addition, Zheng is subdivided into different types such as "Tan Zheng", "Yun He Zheng", and "Zha Zheng". Entering the Ming Dynasty, the range of Zheng has been further expanded, mostly fourteen strings, fifteen strings, and sixteen strings in the late Qing Dynasty. Until the beginning of the 20th century, due to local differences, although the shapes of Guzheng were different, they were similar. The reformation of musical instruments is inseparable from the creation of music. For example, He Yuzhai reformed Guzheng in order to make it easier to play in Guangzhou. Zheng is only two feet and four inches long and uses sixteen copper strings to be played on the lap. As the form of performance increased, in order to adapt to the ensemble and stage effects, he

tried to widen the surface, lengthen the body of Zheng, and thicken the column, which improved the tone and resonance a lot, and changed the copper strings to steel strings. In 1958, Lv Diansheng discovered that it was difficult to play the majestic vibes and struggle scenes with the 16-stringed Zheng. After studying with his tutor Cao Dongfu, he increased from sixteen strings to eighteen strings. There are corresponding requirements and ideas for the material, string length, and radian of Guzheng soundboard. At the end of the 1950s, Wang Xunzhi and Xu Zhengao successfully developed the S-shaped 21-string Guzheng. The string at the tail of Zheng was changed to an S-shaped. The tone and volume have been significantly improved. At the same time, they developed a steel string wrapped with a layer of nylon wire. In this way, using it with S-shaped Zheng not only expands the vocal range, but also enriches the vocal range and volume changes. This new research result has been finalized as a general conventional Zheng shape. In addition, with the continuous updating of music, some performers boldly imagined and continued to innovate and research the shape of Guzheng. The 26-string five-tone Zheng, 41-string seven-tone Zheng, butterfly-style Zheng, and multi-phonic string Zheng appeared. (Jia & X. L., 2012)

The conventional Guzheng currently in common use is the S-type 21-string Guzheng, which is mainly composed of the front panel, the strings, the head, the tail, the front mountain, the string nails, the tuning box, the back mountain, the side board, the sound outlet, the bottom plate, and the string hole. These can be seen from figures 2-7 below.

Guzheng panel: The arched paulownia sheet is glued to the top of Zheng frame. It is the main resonance body that assists the sound of the strings and is also an important factor in determining the sound quality.

The side board: It is located on the outer surface of the resonance body and is glued to the frame of the resonance body. The material of the side plate has an indirect influence on the vibration of the resonance body.

The bottom plate: The hardwood veneer under the frame has a greater impact on the tone. The biggest function of the bottom plate is to properly reflect and absorb the sound waves conducted by the panel.

Code: Also known as Yan Zhu. It is the vibration-transmitting pillar of Zheng string and the panel. It is generally made of wood, and a small bone piece is inlaid on the wood. The bone

piece is carved with grooves to stabilize the string of Zheng. The code can be moved left and right to adjust the pitch.

Yue Shan: There are two Yue Shan on Zheng. One is at the junction of the panel and the head of Zheng, called the front Yue Shan; the other is at the junction of the panel and the tail of Zheng, called the after Yue Shan. Yun Shan plays the role of carrying strings, and also plays some role of transmitting sound.

Nails: A metal spiral with a cylindrical shape above and below, installed on the right side of the piano, used for winding, adjusting the tension of the strings, and controlling the pitch of the sound.

Sound hole: The Zheng has two sound holes, and there are two on the bottom plate (one in the middle of the bottom plate and one near the tail of the bottom plate). The position, shape and size of the sound hole are related to the tone color and volume.

Strings: There are a total of 21 strings, according to different needs, the copper string, metal winding or nylon winding and other kinds of strings are appropriately configured.

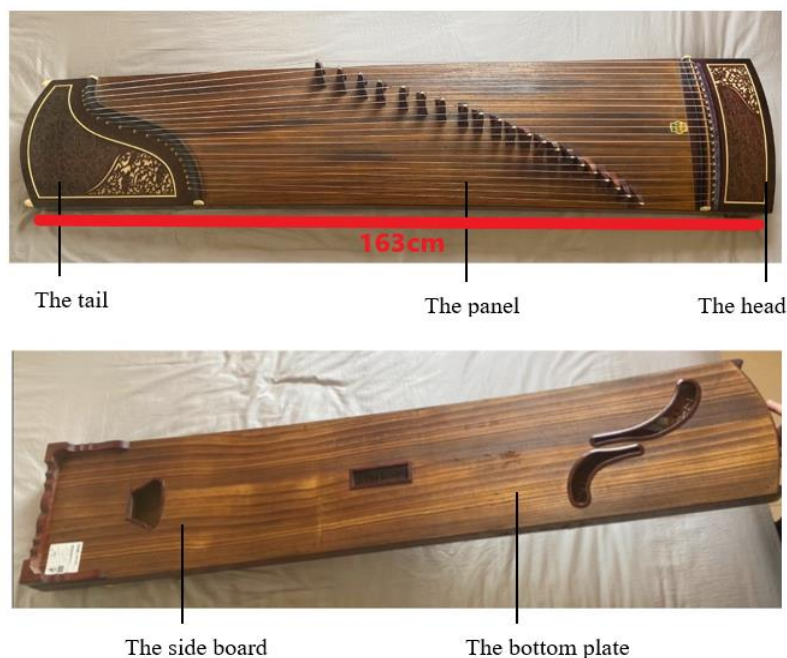


Figure 2 Guzheng structure

Photo: Hu Xiaoqian

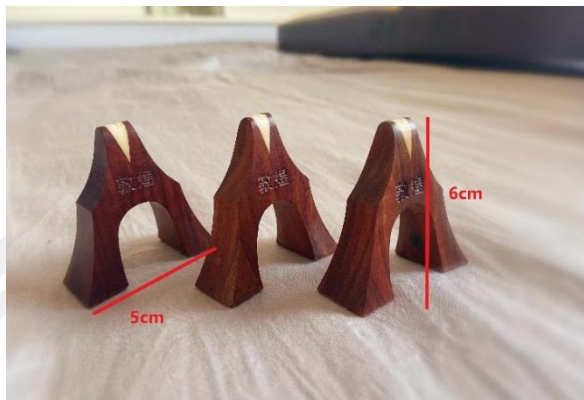


Figure 3 Code
Photo: Hu Xiaoqian



Figure 4 Guzheng Structure
Photo: Hu Xiaoqian

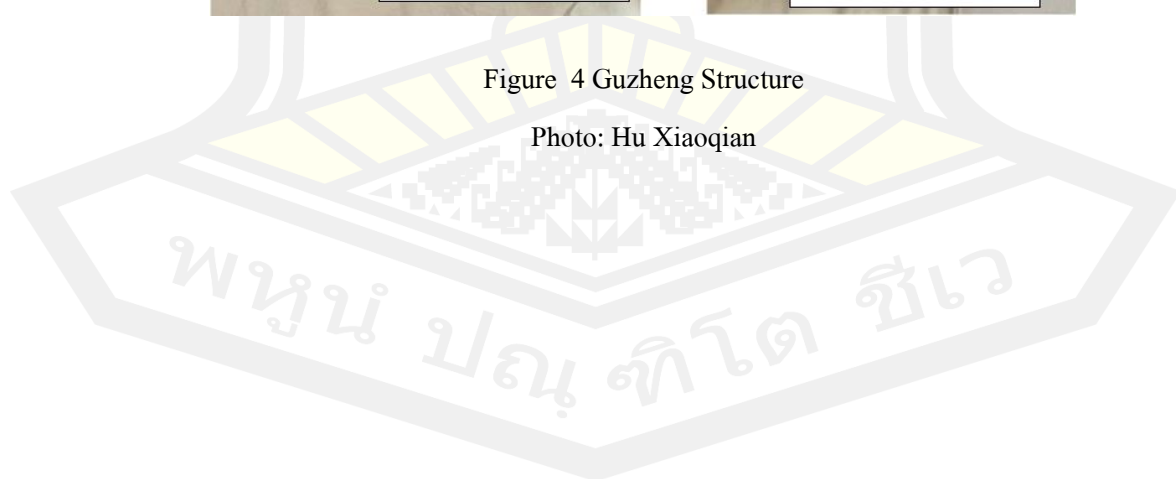




Figure 5 Nail

Photo: Hu Xiaoqian



Figure 6 Sound Hole

Photo: Hu Xiaoqian



Figure 7 Strings

Photo: Hu Xiaoqian

2. Society and Culture of Guzheng Music in Henan Province, China

2.1 Geography and Zheng Music in Henan Province, China

Musical behavior, as one of human's practical activities, has a closer relationship with geographical environment than other cultural phenomena. Henan Province is located in the lower reaches of the Yellow River and is deeply nourished by the ritual and music civilization in the Central Plains. Whether it is from the neighboring location, or from the natural environment surrounded by mountains; whether it is from the "farming-oriented" climatic decision, or from the geographical location that connects the east to the west and the south to the north. A large province with a large population, a long culture, and rich resources, all of these have created unique conditions for the development of Henan folk music. (Liu& Y, 2008)

2.2 Traditional music culture and Zheng Music in Henan Province, China

2.2.1 Henan "Guzi Qu" and Henan Zheng Music

"Guzi Qu", now generally called "Henan Quzi" or "Dadiao Quzi", was produced in the middle of the Qing Dynasty and evolved from the "Zhong Yuan Su Qu" during the Ming and Qing Dynasties. According to research, during the Qianlong period of the Qing Dynasty, Beijing's rap "Ba Jiao Gu" was introduced to Henan, and merged with the folk songs circulated in Henan, formed a combination of tunes structure represented by the drum kit, the "Ba Jiao Gu" is also absorbed as a percussion instrument during singing, so Kaifeng, Nanyang and other places call it "Guzi Qu". "Guzi Qu" are performed with plucked instruments, stringed instruments or mixed band accompaniment. Guzheng is a major accompaniment instrument. (Feng& B. B, 2006)

In the process of accompaniment for the "Guzi Qu", Henan Zheng performers used the method of imitating some sing songs, deleted the lyrics in the sing, and played the melody with Guzheng. At first, they played the singing tunes as they were, without changing them. Later, in the constant performance practice, in order to enrich Guzheng playing skills, it instrumentalized adaptations were gradually made, so that Guzheng born out of the "Guzi Qu" became more and more abundant and expressive.

2.2.2 Henan "Bantou Qu" and Henan Zheng Music

Henan "Bantou Qu" is a folk music popular in the Central Plains. It is a pure instrumental piece of "Guzi Qu", which is played independently of the singing. It is one of the most influential and important music genres in our national instrumental music. According to

research, "Bantou Qu" appeared in the early 18th century. It is a folk ensemble based on the "three major pieces" of Zheng, Sanxian, and Pipa, or with additional instruments such as Yangqin, Jinghu, Yueqin, Xiao and Ban. Zheng, Sanxian and Pipa can also be played solo separately. In an ensemble, the main melody played by the instruments is basically the same, but the various instruments are free to play according to their respective vocal range and fingering characteristics. It is neither a large unison nor a complex texture with very different parts of the instruments. Not only the main melody is prominent, but also rich in voice changes, the music color has a contrast effect. (Li & J. B, 2021)

In "Bantou Qu", Zheng is an important instrument part, both a melody instrument and a rhythm instrument, which are attached to each other and complement each other when ensemble with Sanxian, Pipa and other instruments. When a Zheng player played Zheng as a separate part from the Bantou ensemble, it became a Guzheng solo. Any bantou song can be played as an independent Guzheng song. The independent Guzheng solo, which is separated from "Bantou Qu", has to enrich the playing skills to its performance in accordance with the requirements of solo. All techniques are much more complicated than the playing of Zheng parts in the Bantou ensemble. (Wang & X, 2010)

2.2.3 Henan Opera and Henan Zheng Music

Henan local opera has a long history, and has also experienced the creation and inheritance of countless artists, forming a form of performance that includes local dialects, folk songs and dances, and performances. Many operas originated from the folk, and their content directly reflects the lifestyle of the local people, is close to the people's sentiment, and conforms to the public's aesthetics. It is highly infectious, so it is loved by people. Since the Ming and Qing Dynasties, with the development of the urban economy, folk music has been widely spread among the citizens, and various types of operas have flourished in Henan, so Henan is also known as the "Hometown of Traditional Chinese Opera". In the 1980s, professional and amateur theater troupes mainly performed "Henan Opera", "Qu Opera", "Da Ping Diao", "Yue Diao", "Dao Qing Opera", "Zhui Opera", "Yu Nan Huagu Opera", and "Er Jia Xian". (Li & J. Y, 2019)

From the perspective of repertoire, Henan Zheng performers in this period mostly used diversified and integrated elements to create Zheng music by combining local opera and folk music elements. For example, "Nao Yuan Xiao" created by Mr. Cao Dongfu, the music combines

elements of "Henan opera", "Yuetiao", and uses folk blowing factors in Guzheng performance; "Han Jiang Yun" created by Mr. Ren Qingzhi incorporates the musical elements of "Er Jia Xian".

2.3 Traditional Culture and Zheng Music in Henan Province, China

Henan Zheng Music inherits traditional history and culture. As a folk rap art that has been circulating for nearly a hundred years, "Da Diao Quzi" retain nearly 500 traditional tunes and chants. Its traditional repertoire includes historical content from different periods in the Spring and Autumn and Warring States, Han Dynasty, Wei, Jin, Southern and Northern Dynasties, Tang, Song, Yuan, Ming, Qing, modern and modern times. There are also quite a few adaptations from historical novels, such as "Xi Xiang", "Hong Lou Meng", "Shui Hu Zhuan" and so on. The historical stories told in these tunes and their historical significance have long served as a profound cultural heritage that nourishes Henan Zheng Music, and has become the deep and broad connotation support of Henan traditional Zheng Music.

Henan Zheng Music inherits traditional history and culture. Various folk music and opera arts in our country have adopted a form of telling and singing some knowledgeable, interesting and popular historical stories, legends, and some traditional etiquette and morals, which aroused the interest of the broad audience, thus forming a growing increased audience and appreciation basis. With poetry and poetry as the content, the literary content is popularized in the form of singing accompanied by accompaniment, and a wide audience of "Da Diao Quzi" is supported by musical means. Therefore, Bantou Songs and Changqiang Paizi Songs play an important role in supporting cultural heritage in the process of singing "Da Diao Quzi". Although the traditional Zheng music of Henan has been independent from "Da Diao Quzi", the set of traditional repertoires it owns still has important cultural heritage. These zither repertoires with traditional cultural meanings are our in-depth understanding of the Henan school of Zheng music culture. The background channel is also the reason why the traditional Henan Zhengqu has a profound historical background and vigorous vitality. (Wang & D, 2007)

2.4 Confucianism and Zheng Music in Henan Province, China

The "benevolence" is the core view of Confucianism, and it provides a basic requirement for people to behave and do things for others. The "benevolence" advocated in "Da Diao Quzi" requires that the length of time spent in the arts and the differences in social status between major music artists are called "Qu friends" with each other. "Qu friends" are moral and righteous

friendships, and they have the same brotherhood. The view of "Propriety" in Confucianism emphasizes that people should treat others with "Propriety". The spirit of "ritual" can adjust and regulate the contradictions and differences between people, strengthen external constraints, and is a powerful guarantee for the orderly progress of social life. "Da Diao Quzi" friends pay attention to etiquette with each other. Before singing, let other music friends sing first to show humility; if there are foreign music friends present, let the foreign music friends sing first, and let the elderly music friends sing first, then Let young song friends sing. Regardless of how well you sang, everyone should call "good" at the same time after singing a song, and not laugh at each other and sarcasm. The performance principles of "Propriety and benevolence" in "Da Diao Quzi" and their influence on the aesthetic connotation of Zheng music performance mainly reflect that the principles of "Propriety and benevolence" regulate the heart and performance of performers and shape their good artistic virtues. This kind of performance conforming to the norms of etiquette and benevolence serves as a bridge for emotional communication between music friends. (Wang& D, 2007)

2.5 Henan dialect and Zheng Music in Henan Province, China

Henan dialect focuses more on the transition from the sound to the end to the footnote, that is, the end of the accent must be emitted. This is also well reflected in Henan Zheng music. This transition method of sound is used in Zheng music the technique of left-hand portamento. The biggest characteristic of Henan Zheng music tunes is that they are full of charm and strong local style. In Henan Zheng music, the expression of charm is basically derived from the left-hand technique-"Glide sound". In Henan dialect, the tone of each word is changing, and there are many rising and low levels. If this tone change is to achieve a perfect transition from one tone to another, it is the left-hand gliding technique. The Henan dialect is mostly changed in Zheng Music tunes. There are also many changes in the middle portamento, and the number occupies a lot of space. I think that one of the influences of tonal flavor on the tunes of Henan Zheng is reflected in the technique of left-handed glide. The development of dialect tones is expressed through glide in the tunes. The influence of dialects on the tunes of Zheng music tunes also promotes the adaptation and creation of Henan style works. (Ma& Y& Y, 2017)

3. The General Knowledge of Other Guzheng genres

3.1 Shaanxi Zheng genre

According to literature records, as early as more than 200 BC, Shaanxi Guzheng was widely circulated in the court and the people. Guzheng is the earliest musical instrument of the Qin people. Together with percussion instruments such as Fou, it forms the "Qin Sheng". Many experts point out that "Qin Sheng" is the earliest source of Qin Opera. During the long history of Qin Opera's evolution, Zheng has always been an accompaniment instrument for it. After the Eastern Han Dynasty, Zheng made improvements in reference to Se's form and gained a wider range. Since the Sui and Tang Dynasties, Zheng has been a good accompaniment instrument among all kinds of music, dance, opera, and folk art. The Shaanxi Zheng genre was gradually formed in the process of playing folk music. The singing voice of local opera is the soul of the development style and emotion of Zheng.

Over the years, professional Guzheng personnel in Shaanxi have excavated, sorted out, adapted and created a large number of Shaanxi Zheng music based on local operas such as "Qin Qiang", "Wanwan Qiang" and large-scale instrumental music performance. In these Shaanxi Zheng music, the ancient Yanyue art tradition is preserved, and the melody is enriched by the use of "happiness sound" and "bitter sound". Mode, scale, and rhythm are used to form the unique artistic style of Shaanxi Zheng music. In the melody progress, it generally jumps upwards, and progresses downwards. When playing, the left hand presses the string and uses the big finger more. This is a technique that must be used because of the need for the melody. Shaanxi Zheng music is generally generous and anxious, there is lyricism in the agitation, the style is delicate, and there is more sadness in the euphemism. (Hao& F, 2015)

3.2 Shandong Zheng genre

Shandong Zheng has been spreading for a long time. The traditional forms of Guzheng performance include solo, ensemble, "Qin Shu" accompaniment, and "Qu Pai" performance, etc., and they all have a strict format. Each song is divided into eight phrases, each with eight beats, but only the fifth sentence is more than four beats, so the whole song is sixty-eight beats, commonly known as "Liu Ba Ban". "Liu Ba Ban" are highly artistic, and you can play a single piece alone, or they can be played together in the order of the boards. The performance of the ensemble consists of four instruments: Zheng, Pipa, Yangqin and Xiqin. Zheng has always been

in a prominent position, and there is a saying among the folks that "no Zheng is no joy". Many Shandong Zheng music come from Shandong "Qinshu", which are similar to Henan "Bantou Qu".

The traditional Shandong Zheng music is divided into two types: "Dabanqu" and "Xiaobanqu". "Dabanqu" is directly derived from Shandong "Qin Qu", the style tends to be graceful and elegant, gorgeous and clear. "Xiaobanqu" is derived from Shandong "Qin Shu", the style is relatively plain and kind. The unique playing technique of Shandong Zheng plays an important role in the formation of the local style of Shandong Zheng music works. Shandong Zheng is very particular about the skills of his right thumb, the melody part of the music mostly relies on the thumb to play flexibly with the small joints, the speed is relaxed and the strings are firm and firm, this kind of prominent use of the big finger small joints to express the warm and cheerful emotions of Shandong people. (Yin& M. J, 2006)

3.3 Zhejiang Zheng genre

Zhejiang Zheng, also known as Wu Lin Zheng, originated in Hangzhou, Zhejiang Province and flourished in Shanghai. It is a Chinese guzheng genre with extensive influence. Since the Ming Dynasty, the Zheng has been widely used in various silk and bamboo music and tunes. Especially in the once-rumored "Hangzhou Tanhuang" rap music, Zheng is also the main accompaniment instrument. In the 1920s, the Chinese Music Research Society that appeared in Hangzhou, in addition to often playing Jiangnan folk silk and bamboo music, also played "Xian Suo 13 sets" and other "Da Qu". The plucked instruments used are Sanxian, Pipa, Zheng, etc. Today's Zhejiang Zheng Music is made of "Hangzhou Tanhuang", Jiangnan silk and bamboo music, "Xian Suo 13 sets" and so on evolved. After the founding of the People's Republic of China, Zhejiang Zheng has achieved unprecedented development, among which Mr. Wang Xunzhi, the main descendant of the Zhejiang Zheng genre, has made the most outstanding contribution.

In 1956, after Mr. Wang Xunzhi took up the post of Guzheng professional teaching work at Shanghai Conservatory of Music, he led a group of students to organize, enrich and develop Zhejiang music scores and performance techniques. After the 1960s, the Shanghai Conservatory of Music has cultivated a group of influential young performers, and created a group of repertoires based on the techniques of the Zhejiang Zheng genre, which has risen in the professional teaching and performance stage at home and abroad. In addition to inheriting the

traditional Zhejiang technique in playing techniques, he also borrowed, learned, and integrated the playing techniques of Pipa, Sanxian, and even western musical instruments. At the same time, he also learned and developed the techniques of other Zheng art genres. The Zhejiang Zheng not only has rich and colorful performances, but also has a delicate, vigorous and bold artistic style. The melody and rhyme are harmonious, and the style is clear and beautiful, so it can fully express the rich connotation and fullness of the music. (Huang & M. F, 2009)

3.4 Chaozhou Zheng genre

The main development areas of Chaozhou Zheng are in Chaozhou and Shantou. As early as the Qin Dynasty unified the Six Kingdoms, the people of the Central Plains began to move south due to the war. At the same time, they brought the Qin Zheng from Shaanxi into the Chaoshan area, and merged with the local art, giving birth to the Chaozhou Zheng genre. The Chaozhou Zheng genre is influenced by the local fine music of Chaozhou. This fine music was originally an ensemble performance based on Pipa, Guzheng, and Sanxian. Zheng among them were constantly breaking away, and finally formed the Chaozhou Zheng genre. Stringed poetry is a branch on the basis of fine music. In addition to being an instrumental ensemble, the Guzheng is also an accompaniment to Chaozhou opera. Since the Zheng was brought from Shaanxi to the Chaoshan area, the Chaozhou Zheng music is somewhat similar to Shaanxi opera music such as "Meihu" and "Wanwan Qiang". This classy Zheng sounds rich in color and has an aftertaste.

The Chaozhou Zheng genre not only has its own unique style and system, but in terms of music style, scale, mode, melody, etc., it is inextricably linked with Central Plains music, and has various characteristics of ancient Qin culture. The Chaozhou Plain is like spring all the year round, and the lyrical music mood is in harmony with people's life rhythm. It not only has the beauty of Jiangnan silk and bamboo, but also has the unique softness of the seaside. Delicateness is a common feature of various art forms in Chaozhou. The delicate features of the Chaozhou Zheng genre are the reflection of the life and character of the Chaoshan people in the music. (Ruan & H. H, 2006)

3.5 Kejia Zheng genre

The Kejia Zheng genre is different from traditional genres such as Henan and Shandong in that it is not named after a region, but an ethnic group. Kejia is a migrating branch of the Han nationality, and it is now widely distributed in the southeast coastal area. In the past dynasties,

due to wars and border invasions, a large number of people from the Central Plains migrated to the south and merged with the local indigenous people, thus forming the Kejia ethnic group. The music culture of the two sides merged with each other, thus forming the Hakka Zheng genre.

The origin of the Kejia Zheng is the silk string ensemble. This way of playing is performed by multiple instruments at the same time. There is no prescribed score. It only needs to follow the main melody. The performance is very flexible and the player can control the melody. Add flowers and variations to express your current mood. As the main instrument, the Guzheng gradually enriched, separated from the ensemble form and became an independent instrument. This kind of Zheng genre absorbs a lot of Han music elements, so it can often feel the style of Guangdong Han music, which sounds very elegant and rich, implicit and euphemistic. (Lei& H, 2006)

4. Theories Used in this Research

4.1 Ethnomusicological

Ethnomusicology includes investigating and studying the music characteristics of different ethnic groups, countries, and regions; exploring the relationship between these music and geography, history, and other cultures; compiling ethnomusicology or regional music, and drawing some conclusions related to music from it. It belongs to a category of musicology and is closely related to ethnology and folklore. It is a science that investigates and studies the national music of different countries and regions with different social systems and different levels of development, and finds out various laws related to music. Fieldwork is the basic way to obtain research materials. The predecessor was European Comparative Musicology. In addition, things like comparative instrument ology and comparative music history are all research topics in this discipline. (Bruno& N, 2017)

The theory of ethnomusicology involves the general sense of music (perhaps sound), specific musical traditions, music in a series of related communities, or cognitive, artistic, experiential, social, and cultural related to music. The description, classification, comparison, explanation and generalization of the topics, topics and processes of political, political and economic issues. Ethnomusicology theory may be derived from scientific, social or musical theories, but fundamentally speaking, it does not borrow ideas from other disciplines, although it

may be necessary to do so as a starting point. At the same time, it may originate from our own and previous observations. (He& X. L, 2016)

In my research, I will use the theory of ethnomusicology to investigate and study the characteristics of guzheng music in Henan Province: explore the relationship between guzheng music and geography, history and other cultures, the description, classification, comparison, explanation and generalization of the topics, topics and processes of political, political and economic issues and draw some relevant conclusions from it.

4.2 Qualitative research

A qualitative research uses depth interviews and observations for data collecting. Qualitative research is concerned with qualitative phenomenon involving quality. Some of the characteristics of qualitative research/method are:

- (1) It is non-numerical, descriptive, applies reasoning and uses words.
- (2) Its aim is to get the meaning, feeling and describe the situation.
- (3) Qualitative data cannot be graphed.
- (4) It is exploratory.
- (5) It investigates the why and how of decision making

The process of qualitative research:

- (1) Selection of a site and definition of problems, concepts and indicators.
- (2) The researcher chooses a strategy to move into the researcher.
- (3) Selecting people and events to observe.
- (4) Develop relationships with the participants.
- (5) Analyze and observations.
- (6) Final analysis and interpretation. (Sielk& M. B. S. & Wilm& S, 2004)

In my research, I will use the theory of qualitative research, using in-depth interviews and observations to collect data. I will use Interview form and Observation form. Make questions based on research objective.

4.3 Field research

Fieldwork is recognized as the basic methodology of anthropology and the earliest anthropological methodology. It comes from the basic research methodology of cultural anthropology and archaeology, that is, the practice and application of the "direct observation

method". It is also a prerequisite step to obtain first-hand original data before the research work is carried out. Field research techniques are in which the researcher goes deep into the life background of the research phenomenon, through participating in observation and inquiry, to perceive the behavior of the research object and the cultural content behind these behaviors, so as to gradually reach the object and its social life. understanding. Collect information by participating in observations and unstructured interviews, and use qualitative analysis of these data to understand and explain phenomena in social research. It is the only research method with qualitative

characteristics. It can be said to be a collective term for participating in observation and case studies. (Xie& W. C, 2014)

In my research, I will use the theory of fieldwork to go to Henan Province, China, to observe and interview key informants. Through participating in observation and exploration, in-depth study of the life background of the phenomenon, perceiving the behavior of the research object and the cultural connotation behind it, so as to gradually reach the research object and its social life.

4.4 The literature research method

The literature research method is a method to obtain information through investigating the literature according to a certain research purpose or subject, so as to fully and correctly understand and master the research problem. The literature research method quilt is widely used in the research of various disciplines. Its functions are as follows: (1) Be able to understand the history and current situation of related issues and help determine research topics. (2) It can form a general impression about the research object, which is helpful for observation and visit. (3) Comparative data can be obtained from actual data. (4) Help to understand the whole picture of things. (Yao& J. H, 2017)

In my research, I will use the theory of literature research, according to my three research purposes about Henan Zheng, through the method of investigating literature to obtain information, so as to fully and correctly understand and master the research issues.

4.5 Music analysis

Music analysis, as a method and means of understanding music, is of great significance in human music activities. The definition of analysis is to divide a thing, a phenomenon, and a

concept into relatively simple components, and find out the essential attributes of these parts and the relationship between them. Music analysis is the study of decomposing a kind of music structure into a relatively reduced component and the function of certain factors in the structure." Music analysis takes music as its research object. As an independent subject, music analysis must have its own distinctive characteristics. First of all, the research object is a clear musical work. All analysis and research are based on music scores and music scores. Secondly, the purpose of music analysis is to promote music creation and understanding of music works, and to study the formation rules of musical works themselves. It is a kind of rationality. Musical behavior with strong characteristics Finally, the basic function of music analysis is based on empirical practice. It is a highly practical technical analysis. Its starting point is the technical phenomenon in music, rather than those peripheral and extended events. Music analysis always tends to move closer to the essence of science. (Xie& W. C, 2014)

In my research, I will use the method of music analysis to analyze the collected music, analyze the background, source, melody, musical structure, performance technique, and music characteristics of the music, so as to better research the style characteristics of Henan Zheng Music.

4.6 The theory of change

A theory of change explains how activities are understood to contribute to a series of results that produce the final intended impacts. There are different ways of developing and representing a theory of change. In an impact evaluation, the existing theory of change should be reviewed and revised as needed to guide data collection, analysis and reporting. Cultural change consists of complex, continuing processes, rather than isolable acts or events of unitary character ('diffusion' versus 'independent invention') (Julian& H. S, 1978)

In my research, I will use the theory of change, Describe the situation of Henan Zheng music and music culture in each period, so as to compare and analyze each period and draw conclusions.

4.7 The theory of culture Diffusion

Cultural diffusion is the spread of cultural items—such as ideas, styles, religions, technologies, languages—between individuals, whether within a single culture or from one culture to another. It is distinct from the diffusion of innovations within a specific culture.

Examples of diffusion include the spread of the war chariot and iron smelting in ancient times, and the use of automobiles and Western business suits in the 20th century. Five major types of cultural diffusion have been defined: Expansion diffusion: an innovation or idea that develops in a source area and remains strong there, while also spreading outward to other areas. This can include hierarchical, stimulus, and contagious diffusion. Relocation diffusion: an idea or innovation that migrates into new areas, leaving behind its origin or source of the cultural trait. Hierarchical diffusion: an idea or innovation that spreads by moving from larger to smaller places, often with little regard to the distance between places, and often influenced by social elites. Contagious diffusion: an idea or innovation that spreads based on person-to-person contact within a given population. Stimulus diffusion: an idea or innovation that spreads based on its attachment to another concept. (Leo Frobenius,1897)

In my research, I used the theory of culture Diffusion, compared the differences between the traditional and modern parts, compare the differences in music content, performance techniques and repertoire features between them, described the changes in Henan Zheng music culture. Analyzed the current inheritance and development of the past.

5. Documents and Research Related

Cao Zheng (1981), Discussion on the history of Guzheng, written to congratulate the restoration of the Chinese Conservatory of Music. This article studies the history of Guzheng. The author believes that the study of the history of Guzheng should be based on the social development, specifically through modern and popular musical instruments, performance techniques, ancient music scores, musical instrument reforms, combined with historical records and stories about Zheng, etc. From the near and far, from the present to the ancient times, after dialectical scrutiny, a correct view of this ancient folk music heritage is drawn up to better carry forward Guzheng art. The article describes the naming of Guzheng, the source of Guzheng, the status of Guzheng among the people, and the inheritance and development of Guzheng.

Crossman& B (2018) *Silky Mist Softly Lingers... Red: for solo guzheng*. The author has studied various sound effects in Guzheng music. Against these rich sonorities, urgent tremolo figures push forward whilst held back by momentary harmonic micro-gardens of sound to final climax centrally in cascading arpeggios, sharp articulated dyad sounds with barré pressed sliding

chords. The form of the music is one of ABA balance but with inward surges that almost destroy the form in their organicism; perhaps the emotive tensions of the work are a little like the colliding worlds of Confucianist order and Daoist flow that permeate the poetry of sensuality.

Deng & L (2007) *On the Development and Innovation of Guzheng Playing Techniques*, on the basis of mastering a large amount of information related to Guzheng music since the century's in China, the author analyzes music scores, listens to audio materials, and watches video teaching materials based on personal performance experience, and has a good understanding of the modern composition and composition of the Chinese folk instrument Guzheng. His performance techniques were sorted out and summarized, and personal knowledge and experience were put forward. And made a preliminary summary and analysis of the development and innovation of Guzheng creation and playing skills in various periods.

Fan & Y. F (1994) *A Brief Study on Henan Zheng Music*, this article systematically and comprehensively discusses the historical origins of Henan Zheng, a genre of Zheng art in the Central Plains with a long tradition in my country, the traditional repertoire and modern creation of Henan Zheng; the modes of Henan Zheng tunes characteristics; Henan Zheng's unique playing techniques; Henan Zheng's representative characters and their individual styles, etc.

Gaywood & H. R. A (1996) *Guzhen and Guzheng: the historical and contemporary development of two Chinese musical instruments*. This thesis examines two Chinese musical instruments, the guqin, a seven-string zither, and the guzheng, a larger zither of up to twenty-one or more strings. Both of the instruments appear to have been in existence since early times, but the guqin has traditionally been much more heavily documented due to its associations with Confucianism and the literary upper classes. Consequently, references to the instrument may be found in the early classical writings and, in later times, preserved in handbooks for the instrument.

Li & J. Y (2019) *The Application of Henan Local Opera Elements in Zheng Music Works*, this article analyzes and studies two Zheng music works with Henan style, the traditional Zheng music "Chen Xingyuan He Fan" and the modern Zheng music "Wang Hometown" created by Wang Zhongshan, and uses theoretical analysis and deductive analysis to analyze the Zheng music works in Henan. Discuss the use of local opera elements. After background introduction and melody structure analysis, it focuses on the use and interpretation of Henan opera elements in Guzheng works, and analyzes and interprets the music from the perspective of the performer.

Liu & Y (2008) *Research on Henan Zheng genre Branch*, this article is divided into three chapters: Chapter One: A summary of the Henan Zheng genre's development process, origin of formation, source of repertoire and spreading area. Chapter 2: Analyses and expounds four representative Zheng masters in Henan, sums up their styles and causes. Chapter Three: Investigating and summarizing the modern inheritance and dissemination of the Henan Zheng, presenting the author's thoughts on the severe challenges faced by the Henan Zheng and putting forward prospects for the future generations of the Henan Zheng to continue its glory.

Lu & Y. Y (2011) *The artistic style and performance characteristics of Henan Zheng genre*, this article describes from the following three aspects: First, the repertoire representing the characteristics of the genre; Second, the representative performers; Third, the unique performance techniques.

Ma & Y & Y (2017) *The Application and Influence of Henan Dialect Tone in Henan Zheng Music*, this article explains the relationship between Henan dialect and Henan Zheng music from the perspective of Henan dialect. It compares the pronunciation, tones, and tones between Henan dialect and Mandarin, and uses Henan dialect's Yin-Yang Qusheng in Henan Zheng music, and the influence of dialect tones on Henan Zheng music, to explain the influence of dialect on Zheng music.

Mazurek & P & Oszutowska-Mazurek (2020) *String Plucking and Touching Sensing using Transmissive Optical Sensors for Guzheng*. The article presents a solution for recording individual vibrations of the string for the guzheng zither. An optical transmission sensor was used inside which the string vibrates. The analytical solution is presented to describe the string in this type of sensor. The classification of sensors is proposed, which classes are characterized by different properties of vibration conversion into an optical signal. A prototype solution for guzheng is presented. The measuring method allows to register the touch of the string, which is important for further estimation of the string's state.

Wang & D (2007) *A Study on Henan Zheng Music's Art Style and Cultural Background*, this article takes Henan Zheng music as the research object, uses ethnomusicology data analysis and field investigation methods, with the help of linguistics, history and other related discipline theories to analyze and summarize the causes of the regional style of the genre of music, revealing Henan the traditional cultural connotation of Zheng music. This article is divided into

four chapters: Chapter 1: To sort out and summarize the historical development and spread of Henan Zheng Music School. Chapter 2: Analysis of the music composition of Henan Zheng Music-Bantou Quzheng Music and Qupai Zheng Music and their melody development methods. Chapter 3: Analyze the artistic and humanistic background of Henan Zheng Music's local style, and explore the causes of Henan Zheng Music's local style. Chapter 4: Explaining Henan Zheng Music's inheritance of traditional music culture and historical culture, revealing the cultural connotation of Henan Zheng Music.

Wang & X (2010) Henan Zheng Music and Henan "Bantou Qu" and "Guzi Qu", the colorful Henan Zheng music is mostly derived from the transplantation of the folk ensemble Henan Bantou and the rap music Guzi. This article summarizes Henan Zheng Music from three aspects: "Henan Zheng Music evolved from Henan Bantou Qu", "Henan Zheng Music Instrumentalized from Guzi Qu", and "Three Schools of Henan Zheng Music". The main sources and historical contributions of famous genres.

Yang & F (2007) Inheritance and Development of Contemporary Guzheng Playing Techniques, this article aims to analyze the representative performance techniques of contemporary Guzheng, sum up the part that belongs to the inheritance of traditional performance techniques, and the part of development and innovation, and further analyze the subjective reasons, objective reasons, social reasons and cultural reasons the evolution of contemporary Guzheng performance techniques.

Yin & M. J (2006) *A Preliminary Study on the Causes of Guzheng genre*, this article uses folklore, language teaching, music geography and other studies on the formation of Guzheng genre. Scientific exploration and research have sorted out the relationship between the formation of Guzheng genre and other music types, local customs, dialects and geography, and clearly outlined the formation and development of Guzheng genre.

Yuan & S. S (2016) The Artistic Features and Performance of Henan Zheng Music "Han Jiang Yun", "Han Jiang Yun", as one of the representative works of Henan Zheng Music, uses the perfect combination of Allegro and Adagio to give Zheng Music a pure Henan local charm. It not only has a strong singing ability, but also has the characteristics of humor and humor. It vividly shows the Henan people's The love of labor. This article analyzes this piece of music to further understand the background, artistic characteristics and performance techniques of the piece.

Zhang & X. J (2012) *Academic Controversy over the Origin of Guzheng Since the Founding of the People's Republic of China*, the issue of the origin of the Chinese Guzheng has always attracted much attention, especially since the founding of the People's Republic of China, a group of experts and scholars on this subject have emerged. The resulting academic controversy promoted the further development of the research on the origin of Guzheng. These academic debates mainly focus on four aspects: when did the zither originate, where did the zither originate, what kind of instrument the zither originated from and the name of the zither. This article aims to summarize the progress made in the research on the origin of Guzheng and the problems to be solved by combing, analyzing and comparing these research results.

Zhou & Q & Q (1983) *The Influence of Henan Dialect on Henan Zheng Music Style*, this article explores the connotation and reason of this local color in Henan Zheng music from the perspective of dialects.

In the literature review of this chapter, the researcher selected 28 research articles on the subject. These articles can be divided into four parts: there are 8 articles about the origin of the guzheng and the genre of the guzheng, there are 5 articles on the history of the Zheng school in Henan, 8 articles on Henan Zheng music culture, 4 articles on Henan Zheng music playing techniques, and 3 articles on foreign literature on the Guzheng. My research is to conduct a systematic and comprehensive analysis of the development of Henan Zheng Music from the perspective of historical development, historical background, formation reasons, representative characters, composition of music, musical characteristics, and performance skills. I hope to provide researchers with more detailed research materials so that readers can better understand Henan Zheng music and be able to perform Henan Zheng music better. According to the above material, I write the answer in the paper.

CHAPTER III

RESEARCH METHODS

In this research is qualitative research, My Methodology I went to Henan Province for field work to collect data. And found key informant. So, I had the methods follow as

1. Research scope

1.1 Scope of content

The content includes the history and development of Henan Zheng Music, the Music cultural of Guzheng Music in Henan, music content, the transmission of Guzheng playing, the Guzheng song and the Music cultural change of Guzheng Music in Henan Province, China.

1.2 Scope of research site

In this topic, I choosed Henan Province to conduct fieldwork. Henan Province, located in central China. Judging from its location, climate and natural environment, it is a large province with a large population, a long culture and rich resources, with a total population of 109.52 million. All these have created unique conditions for the development of Henan folk music. The exact location of Henan Province can be seen from Figure 8.

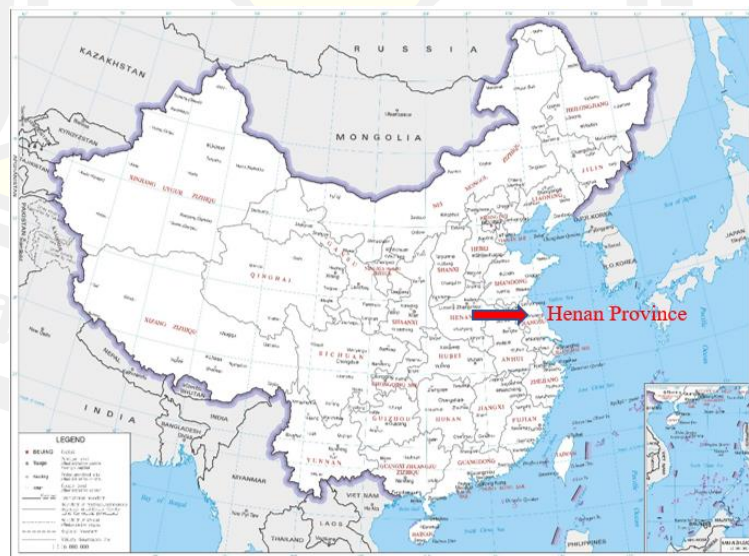


Figure 8 Map of Henan Province, China

Photo: www.baidu.com (Accessed May 1,2021)

1.3 Timeline of research

The author conducted fieldwork from December 2020 to July 2021, interviewed, observed, recorded, and videotaped key informants, and completed the writing and revision of the paper during this time.

2. Research Process

2.1 Key Informants

My criteria for choose informant are follow as: (1) The researcher selected two Guzheng performers, both of whom have contributed to the development of Henan Zheng Music. (2) They were all born in Henan Province, China, and have a certain understanding of Henan folk culture.

(1) Mr. Cao Bo



Figure 9 Mr. Cao Bo

Photo: Hu Xiaoqian

Cao Bo is from Kaifeng City, Henan Province. The third-generation inheritor of Henan Zheng genre. Cao Bo was born in a musical family, and his grandfather Cao Dongfu is a representative of the Zheng school in Henan. His mother Cao Guifen is a famous guzheng player.

I chose him as the informant because he is a third-generation inheritor who has mastered a lot of Henan Zheng music and has a deep understanding of Henan Zheng music performance techniques and styles. Through interviewed with him, I learned about the history and development of Henan Zheng Music, the style characteristics and unique performance techniques of Henan Zheng Music.

(2) Mr. Wang Shuai



Figure 10 Mr. Wang Shuai

Photo: Hu Xiaoqian

Wang Shuai is from Nanyang City, Henan Province. Young Guzheng player, the Guzheng teacher of Wuhan Conservatory of Music. He has in-depth research on the Guzheng art in Nanyang “Ban Tou Qu”.

I chose him as the informant because he is not only good at playing traditional repertoire, but also good at modern repertoire. And he has in-depth research on Henan folk music, which helped me better understand the relationship between Henan Zheng music and Henan folk music, and let me understand the difference between Henan traditional performance techniques and modern performance techniques.

2.2 Research Tools

I used Interview form and Observation form.

Process of making the questionnaire, Observation’s form, and Interview form:

- (1) Make questions based on research objective.
- (2) Bring it to the advisor to examine.
- (3) Be modified according to advisor editing.
- (4) Send it to a expert for inspection before using.

(5) Modified according to specialist advice before being used in the field work.

The content of the interview includes:

- (1) What is the history of Henan Zheng Music?
- (2) How is Henan Zheng Music transmission?
- (3) What is the relationship between Henan Zheng music and Henan folk music?
- (4) What are the songs of Henan Zheng Music?
- (5) What are the style characteristics of Henan Zheng Music?
- (6) What is the unique technique of Henan Zheng Music?

The observations include:

- (1) Observe the shape of the Guzheng.
- (2) Observe the historical documents kept by the informant.
- (3) Observe the technique of each finger of the right hand when the informant is playing.
- (4) Observe how the informant's left hand makes the charm when playing.

In addition, some other tools are needed. Equipment : Video camera, Still-picture camera, Audio recorders. Stationary: Notebook, pens, pencils, Local maps. Accessories: Tripod, lenses, memory cards, phone, flash, lights, Wi-Fi Ready, batteries, umbrella. Others (blanket, rain coat, gifts, dry food, etc.)

2.3 Data Collecting

2.3.1 Collected data about the history and development of Henan Zheng Music from libraries, historical documents, websites, and interviews.

2.3.2 Collected the music content, performance techniques and repertoire of Henan Zheng Music from websites, books, and field work.

2.3.3 Recorded the change of unique playing techniques, guzheng shape, music structure, and music style of Henan Zheng Music from the website, field observations, and interviews.

2.4 Data Management

Data management is the process of effectively collecting, storing, processing and applying data. Its purpose is to fully and effectively play the role of data. It is the central issue of data processing. The basic purpose of data management is to extract and derive data that is

valuable and meaningful to certain people from a large amount of data that may be messy and difficult to understand.

From the data about the history and development, the music content, performance techniques and repertoire I collected, I classified these data according to the division of time, the classification of music content, the channel of music source, and the relevant information of different representatives. Management to provide help for subsequent data analysis.

2.5 Data Analysis

In the first research objective, first of all, I used the method of literature research to investigate the literature and obtain information according to the research purpose of the history of Henan Zheng Music, aiming to comprehensively and correctly understand and master the research problem. Secondly, I used Qualitative research, used depth interviews and observations for data collecting. So, I choosed informants, my criteria for choose informant are follow as :

(1) The researcher selected two Guzheng performers, both of whom have contributed to the development of Henan Zheng Music. (2) They were all born in Henan Province, China, and have a certain understanding of Henan folk culture. Finally, I used the research and analysis methods of musicology and ethnomusicology, organized and summarized the collected documents and interviews to investigated and studied the music characteristics of Henan Zheng Music, explored the relationship between Henan Zheng Music and geography, history, and other cultures.

In the second research objective, I used the method of summarization and classification to classify the collected music scores, music content and divide them according to their creation time and origin, so that I can clearly understand the repertoire of Henan Zheng music in different periods. I used the method of music analysis to analyzed the selected Henan Zheng music. The content is as follows: (1) Analyze the composition background, time and source of creation. (2) Analyze the structure of the music. (3) Analyze the performance techniques of the music. (4) Analyze the melody of the music. (5) Analyze the performance style of the music.

In the third research objective, I used the theory of change and the theory of culture diffusion to compared the differences between the traditional and modern parts, compare the differences in music content, performance techniques and repertoire features between them, described the changes in Henan Zheng music culture.

Through the above analysis, I clearly understood the historical development of Henan Zheng music, the problems of music culture and the changes of music culture, and helped me complete the research project.

2.6 Summary of Chapters

I presented on 7 chapter

Chapter 1 Introduction

Chapter 2 Review literature

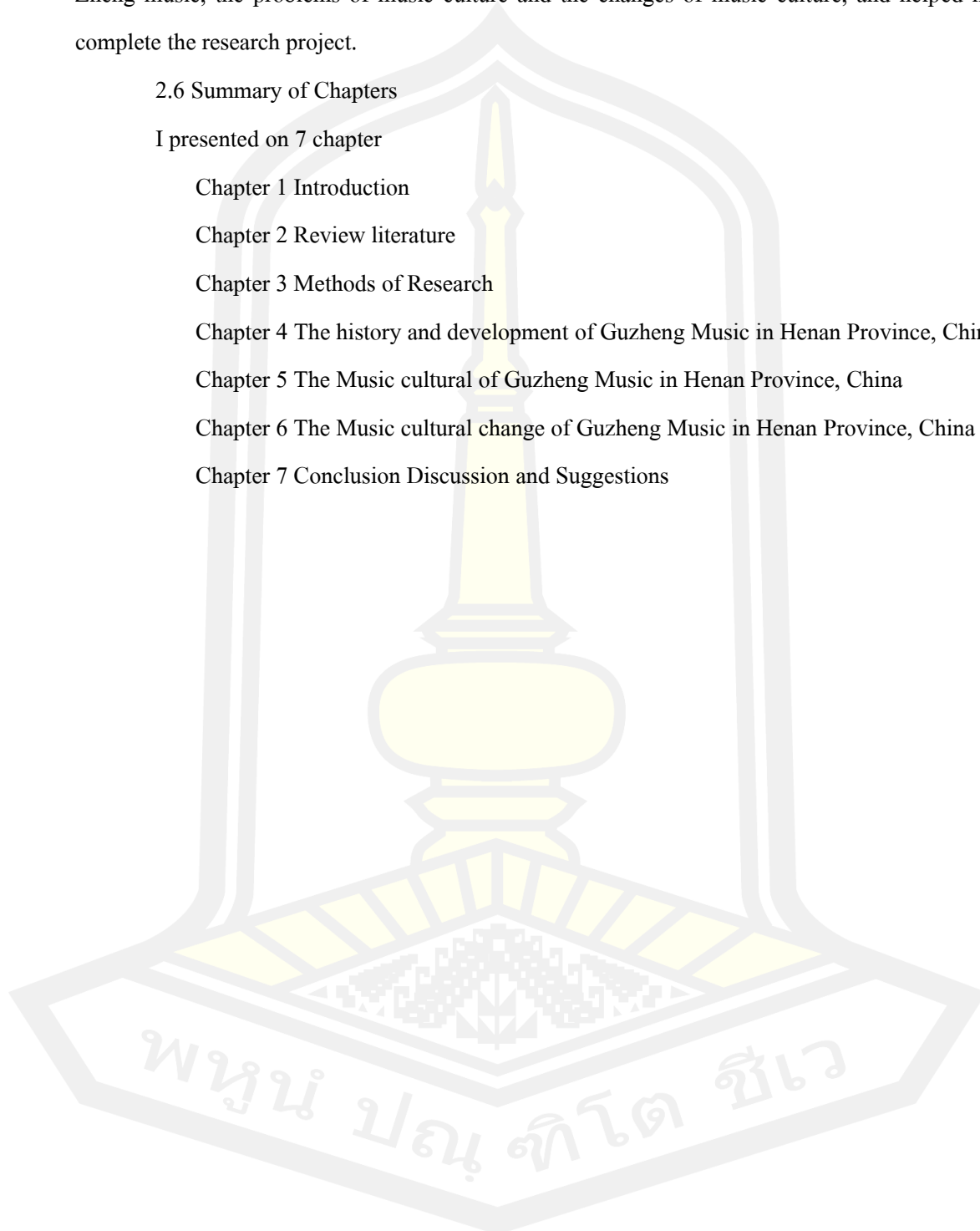
Chapter 3 Methods of Research

Chapter 4 The history and development of Guzheng Music in Henan Province, China

Chapter 5 The Music cultural of Guzheng Music in Henan Province, China

Chapter 6 The Music cultural change of Guzheng Music in Henan Province, China

Chapter 7 Conclusion Discussion and Suggestions



CHAPTER IV

The history and development of Guzheng Music in Henan Province, China

Guzheng, as one of the oldest plucked musical instruments in China, has a history of nearly three thousand years. During this period of development, the ancient Guzheng music is merging with local customs, nature, language, habits and other folk music and arts. As a result, the regional cultural characteristics gradually emerged and gradually became stronger, and finally formed the Guzheng genre with different playing styles and techniques. In this chapter, I narrated the history and development of Henan Zheng Music in three parts. 1. Described the history of Henan Zheng Music. 2. Described the reasons for the formation of Zheng Music in Henan Province. 3. Described the four representative Guzheng artists in Henan Guzheng music and their respective style characteristics.

1. The History of Guzheng music in Henan Province

1.1 The origin of Guzheng music in Henan Province

Henan's Guzheng music has been reflected in ancient literature records. It is known from the document "Shi Ji" that, in 237 BC, Li Si's "Book of Admonitions to the Guest" wrote that "knock the water tank, beat the tile drum, play the Qin Zheng, pat the dominoes, and then sing and cheer. The sound is like a gust of wind, making people's ears and eyes enjoy happiness, this is the real music of Qin State.", it can be seen that as early as the Spring and Autumn Period and the Warring States Period, the Guzheng had been widely circulated among the people in Shaanxi. (Liu Ying,2008) With the unification of China by Emperor Qin Shihuang, the spread of Guzheng also expanded to Henan, Shandong and other places. During this period, the "Voice of Zheng and Wei" prevailing in Henan had a great impact on traditional court music.

In the Sui and Tang Dynasties, due to the unprecedented prosperity of economy, politics, and culture, the development of Guzheng music also showed a splendid scene. The verse of "seeing peony sitting in a car, listening to Qin Zheng on a horse" describes the prosperity of the Zheng music development in the Central Plains at that time. (Liu Ying,2008) During this period,

both the twelve-stringed Zheng and the thirteen-stringed Zheng were developed. The twelve-stringed Zheng was used to play traditional court music, while the thirteen-stringed Zheng was only used to play various folk. The performance of Guzheng music is also diversified. There is solo, ensemble, and accompaniment to opera. There are hundreds of various compositions. There was a sentence in Li Qiao's Zheng chanting poems in the Tang Dynasty that "Zheng sound is loud and Qin sound is mournful", which shows that Zheng Guzheng has developed into a different style with distinctive characteristics, which can stand against Qin Zheng. At that time, Zheng Guzheng had developed. Can be compared with Qin Zheng.

During the Song and Yuan dynasties, the Guzheng continued in special musical institutions. The verse of "the sound of the mourning Zheng, the phoenix sings, and the southern and northern sounds" describes the development of Zheng music during this period. (Fan Yifeng,1994) The center of music development began to shift from the court to the secular and folk. As an accompaniment instrument of various comprehensive arts, Guzheng has gained great popularity and development. After the capital of the Northern Song Dynasty was Kaifeng, the Guzheng gradually combined with the folk music of "Wazi Goulan" in Henan, and gradually became a nationally famous Zhongzhou ancient tune.

The folk music that was popular in Henan, Anhui, and Shandong during the mid-Ming Dynasty was called "Xiansuo". It was an ensemble form mainly composed of plucked instruments such as Guzheng and Pipa, supplemented by Xiao and Guan instruments. (Wang Dan,2007) In the late Ming Dynasty, China's feudal society gradually declined, political contradictions gradually sharpened, and the economy gradually declined. Farmers had to enter the cities to work, and some folk song tunes gradually flowed into the cities, forming folk tunes. "Xiansuo" merged with the popular small tunes in Kaifeng, and gradually evolved into "Guzi Qu" (Henan Dadio tunes). In the process of long-term spread and development, the Henan major tune gradually declined, and the Guzheng gradually became independent from the ensemble and became a solo instrument.

Table 1 The historical stage of Henan Guzheng music

Period	Shape	Function	Activity attributes	Performance form
Spring and Autumn and Warring States Period (770-221B.C.)	5-string Guzheng	Sacrifice	Music performance	Ensemble
Sui and Tang Dynasty (581-907A.C.)	12-string Guzheng, 13-string Guzheng	Sacrifice, Banquet activities	Music performance, Teaching and learning, Communication activities	Ensemble, Solo
Song Yuan period (960-1368A.C.)	14-string Guzheng, 15-string Guzheng	Sacrifice, Banquet activities, Accompaniment for opera	Music performance, Communication activities	Ensemble, Solo, Accompaniment
Ming and Qing Dynasties (1368-1911A.C.)	14-string Guzheng, 15-string Guzheng	Sacrifice, Weddings and funerals, Banquet activities, Accompaniment to opera, Leisure and entertainment	Music performance, Teaching and learning, Communication activities	Ensemble, Solo, Accompaniment
Early 20th Century	21-string Guzheng, Multi-string Guzheng	Diversity	Music performance, Teaching and learning, Communication activities	Diversity

Make: Hu Xiaoqian

1.2 General situation of the spread of Guzheng music in Henan Province

In the Central Plains, Guzheng has gone from being attached to “Xiansuo” music to independently becoming a solo instrument. The original “Xiansuo” music emerged from Anhui and Shandong. In the Ming Dynasty, “Xiansuo” music spread to the Central Plains and merged with the popular small tunes in Kaifeng after the mid-Ming Dynasty, and developed into major tunes. The “Xiansuo” accompaniment instrument Guzheng also appeared in the Central Plains gradually flourish.

Through field work, I interviewed Mr. Cao Bo, and I can draw the following conclusions: Long before the major tunes, there were artists who played Guzheng in Bianliang and Guide Prefectures in the Central Plains. After the rise of major tunes, the Guzheng gradually developed into the inner regions of Henan Province through Kaifeng, and gradually spread to Yu County, Zhoukou, Xiang County, Suiping, Xuchang and other places, and then the “Xiansuo” music in these areas gradually declined, and the Nanyang area and its affiliated counties were the most popular, including Zhenping, Neixiang, Xinye, Xichuan, and Dengzhou five counties, the development of “Xiansuo” music is the most prosperous.

Deng County, Henan Province is located at the junction of Henan Province, Hubei Province, and Shaanxi Province. It has abundant natural conditions and nourishing climate. It is rich in agricultural products. It is also located at the junction of the three provinces in the Central Plains. It is a gathering place for merchants. Tea houses have emerged and stabilized, the social environment has provided a solid foundation and necessary conditions for the development of “Xiansuo” music. Since then, “Xiansuo” music has flourished, and the Guzheng, as its main accompaniment instrument, has also developed rapidly due to its influence.

Obtained information from the book "Henan Province National Folk Instrumental Music Collection": In modern times, the “Xiansuo” music and “Bantou Qu” of Henan Ensemble are mainly distributed in Dengzhou City (that is, Deng County), Nanyang City, and Tanghe County, Weihui City, Neixiang County, Nanyang County, Zhenping County, Xinye County, Xiangcheng County, Biyang County, Suiping County; and solo music is mainly distributed in Dengzhou City, Biyang County, Nanyang County, Ye County, Nanyang City, Zhoukou City, Puyang City, Taiqian County, Suiping County, Zhengzhou City, Puyang County. (Liu Ying,2008) It can be

seen that although other areas have developed, the southwestern part of Henan Province is still an important town for the development of Guzheng. These can be seen from Figure 11.

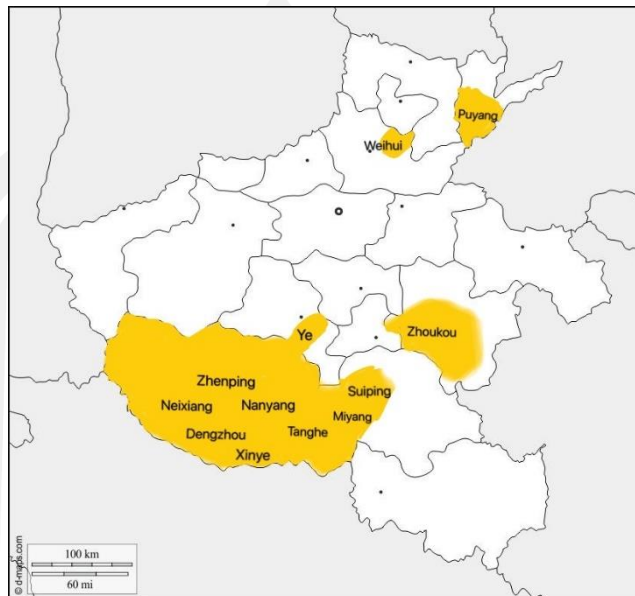


Figure 11 The important towns for the development of Guzheng

Make: Hu Xiaoqian

2. The Development of Guzheng music in Henan Province

2.1 The influencing factors of the formation of Guzheng music in Henan Province

2.1.1 Geographical background

In the field of music art, due to the different generation backgrounds, creative methods, communication methods and even value orientations, there are differences in the degree of dependence of various types of music on the natural environment. One of the basic viewpoints of human geography is that the distribution, change, and diffusion of humanistic phenomena and the spatial structure of human social activities are always affected to varying degrees by geographical factors such as related regions, landforms, mountains, rivers, oceans, and climate. The regional differences of geographic phenomena restrict the regional differences of cultural phenomena. Due to the stability of geographical factors, this restriction is also relatively stable. However, in contrast, the above-mentioned influences and constraints are obvious in ancient times than in modern times, and folk culture is stronger than professional culture. Therefore, regional characteristics have become one of the basic characteristics of all folk cultures. (Yin Mingjuan,2006)

In China, the vast territory and complex landforms provide ample conditions for the development of cultural types in different regions. Since the Ming and Qing dynasties, when various types of folk music have developed more, in order to distinguish their respective personalities, people have divided them by region. Operas such as "Peking Opera", "Shanghai Opera", "Cantonese Opera", "Sichuan Opera", etc., rap art such as "Suzhou Pingtan", "Shandong Qinshu", "Sichuan Qingyin", "Tianjin Shitiao", etc., singing and dancing such as "Northeast Erren Zhuan", "Shanxi Errentai", "Fengyang Flower Drum", "Jiaozhou Yangge", etc., folk songs such as "Xintianyou" in Northern Shaanxi, "Huaer" in Qinghai, etc., instrumental music such as "Guangdong Music", "Chaozhou Music", "Sichuan Yangqin", etc. In the Guzheng genre, people use the names of Shandong Zheng genre, Henan Zheng genre, Shaanxi Zheng genre, Zhejiang Zheng genre, Chaozhou Zheng genre, and Hakka Zheng genre marked by place names. Although it is very common, tracing its origin is still related to the geographical features of ancient my country that valued music.

The names of folk music and the geographical factors contained in them are also very rich and diverse. For example, the Zheng song "High Mountain and Flowing Water", "High Mountain" and "Flowing Water" prominently reflect the influence and enlightenment of the natural environment on the creation process of ancient artists. In addition, the Shandong Zheng song "Si Duan Jin" is composed of four tunes, among which "Shanming Guying" and "Xiaoxi Liushui" are both portrayal of geographical factors. There are Shandong Zheng Music "Flowing Water Rocks", Henan Zheng Music "Hua liu shui", Chaozhou Zheng Music "Xijiang Moon", Hakka Zheng Music "Mountain Sorrow", etc., which also have certain characteristics of musical geography.

The concept of "cultural area" is often used by cultural geographers to solve spatial classification. The so-called "cultural area" refers to an area with similar cultural characteristics. As a space carrier of different cultures, this area first has its unique geographical features and corresponding geographical scope. At the same time, under the transmission, retention, elimination, and screening of history and time, the characteristics of the region have been constantly stabilized, forming a unique regional cultural tradition. This should be the two basic basis for judging the "cultural zone". Folk music, as a cultural phenomenon that has existed in ancient times, has also formed regions with similar musical characteristics under the influence of

specific time and space conditions. In this regard, some people call it the "music dialect area", some people call it the "music culture area", and some people call it the "approximate color area". Its purpose is to integrate the various morphological characteristics of folk music in a certain area with geography, history, ethnicity, language, customs, etc., so as to provide a basis for the study of "cultural areas" from a broader perspective. As a branch of folk music, national instrumental music, although its dependence on the natural environment and the relationship with geographical factors are not as direct and in-depth as folk songs, it also has the characteristics of a certain region, and this characteristic is constantly stable. Form a product with a unique style.

By reading Wu Guodong's "Introduction to Ethnomusicology" (1997), the following conclusions can be drawn: Henan Province is located in the lower section of the middle reaches of the Yellow River and the upper section of the lower Yellow River. Geographical coordinates: From west to east longitude $110^{\circ}21'$, east to east longitude $116^{\circ}39'$, span longitude $6^{\circ}18'$, straight line distance is about 580 kilometers; south from $31^{\circ}23'$ north latitude, north to north latitude $36^{\circ}22'$, span the latitude is $4^{\circ}59'$, and the straight-line distance is about 550 kilometers. The total area is 167,000 square kilometers, about 80% The area is south of the Yellow River. It is the transitional area from the eastern plain to the hilly mountains in the west, and it is also the transitional area from the subtropical zone in the south to the warm temperate zone in the north. In terms of transportation, since ancient times, it has been a place connecting the south to the north and connecting the west to the east. The general terrain of the Central Plains slopes from northwest to southeast. The west and south are mainly hilly and mountainous areas, with four major mountain ranges: Taihang, Funiu, Tongbai, and Dabie; the north and east are the endless plains, collectively called the Eastern Henan Plain. The climate is a humid and semi-humid continental monsoon climate, with uneven precipitation throughout the year, with an average annual precipitation of 600-1200mm. The Yellow River is more than 700 kilometers long and has the greatest impact on the politics, economy, culture, and people's lives in the Central Plains. Judging from its location, climate and natural environment, it is a large province with a large population, a long culture and rich resources, with a total population of 109.52 million. All these have created unique conditions for the development of Henan folk music.

2.1.2 Art background

2.1.2.1 The influence of "Dadiao Quzi" on the adaptation of Guzheng Music

From a historical perspective, the development of instrumental music is always based on the development of vocal music. A considerable part of Chinese traditional instrumental music works are adapted from vocal music works. Even in the independent creation of instrumental music works, they have never been separated from the profound influence of vocal music works. (Feng Binbin,2006) The Guzheng works adapted from "Dadiao Quzi" have gone through a long process from accompaniment to the performance of "Dadiao Quzi" to independent instrumental performance. The instrumental technique, instrumental melody content, and emotional expression are also consistent with each other. The content of the vocal music is closely related to the melody, which is mainly reflected in the influence of the accompaniment technique of the "Dadiao Quzi" on Henan Zheng music.

As the Guzheng played the role of accompaniment in the singing of "Dadiao Quzi", we can see the retention and application of some accompaniment techniques often used in "Dadiao Quzi" in the adapted Guzheng works. The accompaniment method of "Dadiao Quzi" has some general rules. These rules have been reflected to a considerable extent in the later adaptations of "Paizi Qu" and "Bantou Qu".

(1) Commonly used accompaniment techniques for "Dadiao Quzi"

a. Follow the singing accompaniment

This is one of the basic accompaniment methods of "Dadiao Quzi", that is, the accompaniment melody is parallel and consistent with the aria melody, and it is in harmony with the singer in terms of speed, strength, and emotional expression. This way of following the accompaniment of singing is mainly reflected in the process of adapting the tunes of singing. Almost all the accompaniment music of "Paizi Qu" has been relatively completely preserved after being adapted into Guzheng pieces. This is one of the main methods of adapting traditional Qupai into instrumental music.

b. Fill in the blank accompaniment

Fill in the blank accompaniment refers to adding a small pass or homophonic repetition and other accompaniment sound types in the gaps between the extended notes or

phrases of the singing when following the singing accompaniment, to fill the gaps between syllables or phrases. It can be seen from Figure 12.

The image shows two staves of music. The top staff is labeled 'Singing melody' and the bottom staff is labeled 'Accompaniment melody'. Both are in 2/4 time. The singing melody consists of a few notes with some ties and rests. The accompaniment melody is more complex, with many eighth and sixteenth notes, creating a rhythmic pattern.

Figure 12 Fragment of “Er sao mai chu”

Make: Hu Xiaoqian

c. Variation with decoration

Variation with decoration accompaniment is mainly based on following the singing accompaniment, and the accompaniment melody is changed. This is an improvisational accompaniment technique created by the accompanist based on years of accompaniment experience. Generally, quarter note and eighth note are turned into dense notes such as sixteenth note, or a small pass or other accompaniment sound pattern derived from the accompaniment melody is added to the drag cavity and the gap between the phrases, make the accompaniment melody more jumping and gorgeous, generally used for more cheerful music. It can be seen from Figure 13.

The image shows two staves of music. The top staff is labeled 'Singing melody' and the bottom staff is labeled 'Accompaniment melody'. Both are in 4/4 time. The singing melody is simple, with some notes and rests. The accompaniment melody is very dense and rhythmic, featuring many sixteenth notes, creating a complex and lively pattern.

Figure 13 Fragment of “You chun”

Make: Hu Xiaoqian

(2) The influence of the accompaniment techniques of "Dadiao Quzi" on the music of Guzheng

Through the analysis and comparison of the above scores, we can see that these commonly used accompaniment techniques in the "Dadiao Quzi" have been absorbed and used in the adapted Guzheng music. Take the song "Gui Zhong yuan" as an example. The songs of "Gui Zhong yuan" with lyrics are the same in structure and main melody as the Guzheng song "Gui zhong yuan". It can be seen from Figure 14 and Figure 15.

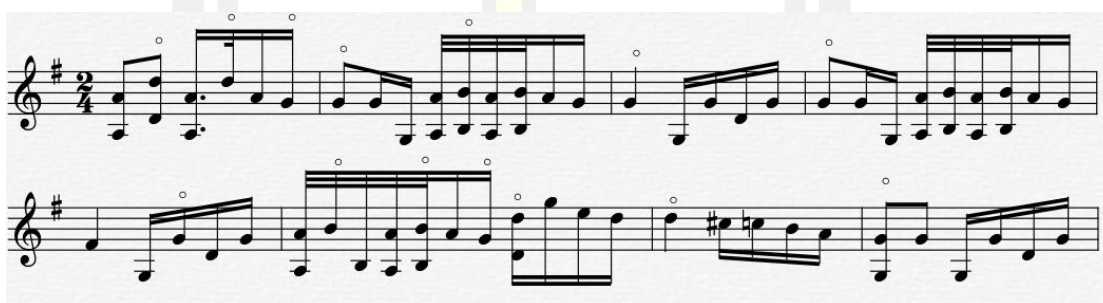


Figure 14 Fragment of Guzheng song "Gui Zhong yuan"

Make: Hu Xiaoqian

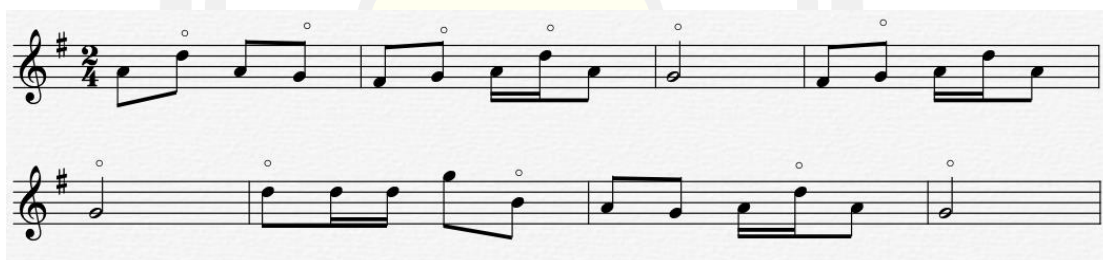


Figure 15 Fragment of vocal music "Gui Zhong yuan"

Make: Hu Xiaoqian

"Gui zhong yuan" is the G mode, and the main chords of the modes are G, B, and D respectively. The Guzheng song "Gui zhong yuan" basically maintains the position of the main chord of its mode in the original song (indicated by o). At the same time, the accompaniment technique of filling in the blanks and variation with decoration. For example, in the 3rd, 5th, and 8th long-beat bars, the mode of tonic G is played with the Guzheng decomposition and chord playing method. In the 1, 2, 4, 6, and 7 bars, the melody is added.

Another example is the song "Cry Zhou Yu", which describes Xiao Qiao's grief after Zhou Yu's death. It can be seen from Figure 16 and Figure 17.



Figure 16 Fragment of Guzheng song "Cry Zhou Yu"

Make: Hu Xiaoqian

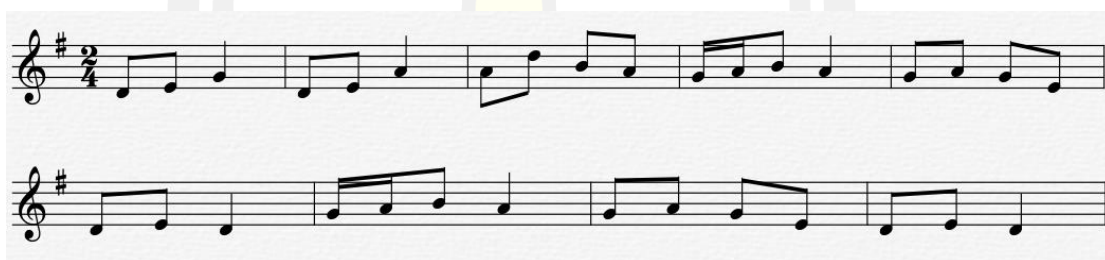


Figure 17 Fragment of vocal music "Cry Zhou Yu"

Make: Hu Xiaoqian

In the adaptation of "Cry Zhou Yu", it also reflects the use of the three accompaniment techniques of the "Dadiao Quzi" introduced above. The first beat in the second bar of the singing song is divided into four dense 16th notes in the Guzheng song, playing a fill-in-the-blank sound effect. The first beat of the 7th bar is changed in the guzheng music, which changes the original rhythm effect, and the subsequent beat is also processed with decoration.

It can be seen from the comparison between the above two pieces of music and the aria score that a large number of tones in the adapted Guzheng are based on the original accompaniment technique of the sings, or basically follow the original accompaniment technique, or in the original accompaniment technique. Change on the basis of accompaniment technique. Many basic accompaniment patterns formed by Guzheng in the process of accompaniment of "major tunes" have become the basic phonological characteristics of Henan Guzheng music

performance, which also laid a solid foundation for the creation and performance of Henan Zheng music.

2.1.2.2 The Guzheng music adaptation of "Bantou Qu"

Among the 42 "Bantou Qu" tunes included in "Chinese Folk Instrumental Music Collection: Nanyang District Volume", the first 7 tunes ("Gui Zhong yuan", "High Mountain Flowing Water", "Shan po yang", etc.) are composed of Guzheng solo scores form notation, on the score sheet, the Guzheng playing technique and the emotional expression of the music are marked in detail, which is basically the same as the score record in the "Cao Dong Fu Zheng Music Collection" on the sheet; Although the remaining 35 songs are recorded in the form of ensemble scores without instrumental performance techniques, their basic music melody and music structure are basically the same as those of Cao Dongfu's scores. Comparing the scores of the remaining 35 "Bantou Qu" tunes with Cao Dongfu's scores, it is found that the adaptation of the music is based on the original melody of the Guzheng, and part of the rhythm and tone of the instrument is performed. (Wang Xun,2010) The adaptation of the performance techniques often used by the Guzheng is based on the content and emotional expression of the music. At the same time, the changes and processing of individual sounds are marked with the performance techniques of the Guzheng. These differences are manifested in the following three aspects:

(1) Tones adaptation

The basic feature of tones adaptation is to make subtle changes in rhythm and tonal patterns on the basis of the main melody unchanged. This change is mainly an adaptation of some expressive tones patterns often used in Guzheng. It can be seen from Figure 18.



Figure 18 Fragment of "Shang lou"

Make: Hu Xiaoqian

In the song "Shang lou", the melody in the first and second bars is played in the form of octave using the "big Cuo" fingering commonly used in the Guzheng chart, which not only maintains the basic melody line, but also increases the low eight. The degree tone emphasizes and highlights the main melody of the music.

(2) Tones creation

Tones creation mainly refers to the adaptation of the original melody to the Guzheng music melody that uses the Guzheng technique to perform the performance while keeping the melody pitch of the music unchanged. This tones creation uses the unique expression of Guzheng to instrumentally refine and express the original melody, which reflects the adaptor's profound instrumental performance foundation and his unique and accurate grasp of the content and style of the music. It can be seen from Figure 19.



Figure 19 Fragment of "Jiji gu"

Make: Hu Xiaoqian

The song "Jiji gu" depicts a lively scene of birds contending in the woods at dawn. In "Bantou Qu" "Jiji gu", the author gives full play to the Guzheng glide technique to decorate the original musical melody, and combines the performance technique of the Guzheng with the melody color of the music, making the adapted musical image more lively, humorous, jumping.

(3) Creation of performance techniques

The performance technique refers to the use of the commonly used Guzheng "press", "tremor", "push", "kneading" and other performance techniques to process and express the notes, syllables, or melody fragments in the phrase, which are generated during the actual performance. Achieve the performer's preset musical emotion expression effect and performance style performance effect. Mr. Cao Dongfu has created some distinctive playing techniques in his long-

term "Bantou Qu" research and performance practice, which not only greatly enhances the content of the music and the expressive power of emotions, but also because of these playing techniques. The unique style has established the strong local style of Henan Guzheng music.

2.1.2.3 Opera elements in Henan Zheng music

In the development of traditional Chinese music, the influence of opera music on instrumental music is very prominent. In the Spring and Autumn Period and Warring States Period, Guzheng music has long been popular in the Central Plains, the main form is to sing with folk "Li song". During the Western Han Dynasty, the "Xianghe song" rose, and the Guzheng developed as the lead instrument. In the long history that followed, countless famous Zheng players emerged. (Li Jiayao,2019) Their superb skills have enabled the rapid development of Guzheng music playing techniques, and their performance forms have also shown diversification, in addition to vocal accompaniment and opera accompaniment, solo and ensemble have also appeared. Guzheng music and opera music complement each other and continue to integrate, which promotes the development of the art of Zheng music.

By reading Gao Zimei's book "Henan Folklore and Local Quyi" (2007), the following conclusions can be drawn: The Yuan Dynasty was the first golden age of the development of Chinese opera, and the Guzheng was the main instrument of "Za ju". Afterwards, the Zheng also became the main instrument of "Xiansuo music". In the Qing Dynasty, the art of opera and rap had flourished in various places. As an accompaniment instrument, the Guzheng was continuously integrated with rap music, opera music and other national music in various places. Forms and other factors have formed various playing styles, which gave birth to many Guzheng schools with distinctive regional characteristics. In opera accompaniment and ensemble music, artists often have no musical scores and only rely on familiar singing melody to accompany them. They often hold multiple instruments in one person. Different instruments complement each other and complement each other. In the long-term exchanges, the charms penetrate each other. Form a variety of Guzheng music with various styles based on opera music.

In the second half of the 20th century, the study and inheritance of traditional music culture has undergone a fundamental change. Famous Zheng players of the older generation of various traditional schools have entered major music schools to teach Guzheng, and the relationship between Guzheng music and opera has emerged subtle changes. In terms of

creation, they tend to draw materials from folk music elements such as opera, and then refine, process, and organize them to create new Zheng music to enrich the Guzheng performance techniques. During this period, Guzheng players would involuntarily draw lessons from familiar local opera music elements or folk music tunes directly or indirectly when creating Zheng music, so as to make the repertoire rich in local flavor. From the perspective of repertoire, the Zheng players in Henan during this period mostly used diversified and integrated elements to create Zheng music by combining local opera and folk music elements. For example, in 1956, Cao Dongfu created "Nao yuanxiao", using Henan Opera, "Quju", "Yue Tiao" and other local opera elements to create works with clear and joyous melody, and the use of musical structure, rhythm and melody. Breaking the tradition, using vivid and vivid musical vocabulary, it depicts the lively scene of celebrating the Lantern Festival. Qiao Jinwen composed the Zheng solo song "Hanjiang yun" based on the two musical materials of "Hanjiang" and "Shu Yun" in Henan "Quju", which echoes the lively and lively melody at the beginning and the end, and the middle section is gentle and soothing, which fully reflects the lively enthusiasm and spirit of Henan people joy mood.

At the beginning of the 21st century, with the gradual increase in Zheng works and Zheng learners, Wang Zhongshan created and adapted a series of works based on elements of Henan style, such as the Zheng trio version "Han Jiang Yun" with comprehensive modal harmony. Created the elements of Henan opera "Wang Hometown" and Henan opera elements of "Yun Three Que", etc., making outstanding contributions to the development of Henan Zheng Music.

2.1.3 Humanities background

From the general law of artistic creation, music creation, like all artistic creation, is the process of the author's image thinking about the essence of things. Image thinking is the deepening movement of thinking through a typical way. The result of deepening retains vivid and unique individuality, and casts the emotion of the creative subject in the individual, and creates an artistic image that is dialectical and unified perceptually and rationally. Through the artistic image show the essence of things. In the process from life to art, artists are not copying all phenomena in life, repeatedly and deeply extracting individual phenomena or things that can reflect the essence of things. At the same time, in order to highlight the essence of things, artists often use artistic means to Things are exaggerated to emphasize. Therefore, one of the main motivations for music creation is to simulate and express a certain object by means of musical expression.

Music reflects the characteristics of language by using music to imitate the changes and movements of language tones. Every syllable of Chinese has tones, and tones are an important element for distinguishing meaning. Language is composed of these pronunciations and vocabularies with independent distinguishing functions under the control of a certain rhythm. However, a single note in music does not have an independent distinguishing function. Only after multiple notes are combined into a phrase or melody according to a certain mode and tonal relationship, can music for emotional expression or information transmission be produced. In terms of structure, since a single note cannot represent the tone change of Chinese speech, the tone change of the language can only be represented by the change between the notes. (Ma Yingying,2017) The movement lines of the notes of different pitches, namely the melody line, are used to represent the intonation features of the language. From this point of view, music can simulate the intonation characteristics of language through the ups and downs of the melody lines, the ups and downs of the rhythm and the changes of strengths and weaknesses.

The local and national characteristics of music melody originate from an artistic imitation of the local language characteristics of the national and regional music. The local characteristics of music are closely related to local dialects. The geographical distribution of local music and the geographical distribution of dialects often overlap or overlap. The large number of portamento in Henan Zheng music also reflects the deep influence of Henan dialect characteristics on its local style performance.

The "Dadiao Quzi" was originally a form of rap, with a strong descriptive nature. This feature expresses the theme and content of the music through the melody lines of the music. Under the creative principle of singing the melody according to the words, and the melody changes with the lyrics, Henan dialect gradually merged into the melody of "Dadiao Quzi". Traditional Henan Zheng repertoire uses a large number of the two musical theme tones of "Paizi Qu" and "Bantou Qu", so this kind of Zheng music reflects the style and characteristics of Henan local dialect.

The tone of Henan dialect shows the characteristics of rising, while the flat tone and the tones of Mandarin in Henan show the characteristics of decline. By reading the lyrics in Henan dialect, we can find that the melody of the music is basically consistent with the change of intonation. The changes in the tones of the lyrics are depicted by the up and down movement of

the melody. Although the changes of musical melody cannot be completely consistent with the changes of language tones, the combination of different pitches, modes and decorative sounds can still make the Henan dialect tones imitate vividly. The music of "Dadiao Quzi" is a kind of music with local characteristics based on the tonal characteristics of Henan dialect. Therefore, Guzheng music naturally penetrates the tonal characteristics of Henan local language into the melody of Henan Zheng music.

Compared with the original songs, the adapted Zheng songs has made corresponding changes in the melody and content processing, such as the use of the left-handed playing technique. The use of portamento in Henan Zheng music is very common, full of the whole piece of music. This is a major feature of Henan Zheng music, which is closely related to the rising and falling tones of Henan dialect. Whether it is expressing sad emotions or describing a cheerful and enthusiastic atmosphere, it can be embodied by a large number of portamento techniques. From the point of view of the use of portamento in the music score, the music in the Henan Zheng music genre uses a lot of portamento techniques, but the duration of portamento is relatively short and has a certain decorative nature. It is basically eighth or sixteenth notes. There are fewer quarter notes or half-note pitch portamento techniques. The use of this kind of portamento in music reflects the characteristic that Henan people speak faster. In terms of auditory perception, the portamento used in Henan Zheng music usually change faster. Because portamento occupies a short time value, these portamentos need to be played by pressing the strings quickly with the left hand. Therefore, the performance of portamento in the music does not gradually advance to the desired pitch position, but is achieved by pressing the strings with the left hand one step at a time. Make the pitch quickly reach the required pitch position, the sound effect is sonorous and full of passion. Henan people are bold, enthusiastic, and open-minded, which is very similar to the music they hear.

2.2 Representatives of Henan Zheng Music and their artistic styles

The inheritance and development of every Guzheng genre is inseparable from its representatives. They play an extremely important role in the formation of the Zheng genre, the compilation and arrangement of the repertoire, and the spread and promotion of the Zheng genre. Among the modern Henan Zheng genre, Wei Ziyou, Cao Dongfu, Wang Shengwu, and Ren

Qingzhi, are more representative. They are more systematic and comprehensive in terms of repertoire compilation and technical style, forming their own unique artistic style.

2.2.1 Wei Ziyou

Wei Ziyou (1875-1936) was born in Suiping County, Henan Province. He is the pioneer of Henan Guzheng music, the founder of Henan Zheng genre, and a famous Guzheng performer in modern my country. He was the first to spread Henan Zheng music, he has made contributions to the development of Guzheng art and the cultivation of Guzheng talents. Wei Ziyou is particularly good at Henan's "Dadiao Quzi", which has a certain influence on his creation of Zheng music. His playing style Simple and vigorous, deep inside, with strong Henan folk music characteristics.

In the 1920s, Mr. Wei taught national instrumental music in Beijing, and people from all over the world who love Guzheng came to learn from Mr. Wei, which made Henan Zheng Music spread widely. Since then, Henan Zheng Music has become known as "Zhongzhou Ancient Tunes". famous all over the world, its students are also important figures in the modern Chinese Guzheng music industry, including Lou Shuhua (author of "Yu Zhou Chang Wan"), Cheng Wujia, Liang Zaiping, Zhou Xiwen, Shi Yinmei, etc. Mr. Wei Ziyou is not only a famous Guzheng player, but also a music educator. His perseverance and dedication to art affect people who study Guzheng. His students actively promote the "Zhongzhou Ancient Tunes ". The method of teaching Guzheng music by Mr. Wei is very different from other contemporary folk artists. He requires students to read the score before learning Zheng music, and then play the music. This repeated practice, using a step-by-step method, allows scholars to perform on the basis of understanding the music, and learn it steadily. This method of integrating one's own profound traditional cultural cultivation into teaching and learning Guzheng on the basis of culture is commendable. Due to the constraints of the objective conditions at that time, Mr. Wei could not leave audio materials, but the "Chinese Musical Instruments Illustrated" and "Music Scores" compiled by Mr. Wei left valuable materials for Henan Zheng Music and even Chinese Zheng Music.

2.2.2 Cao Dongfu

Cao Dongfu (1898-1970) was born in Dengzhou County, Henan Province, after Wei Ziyou, another important representative of Henan Zheng genre. He is famous for rapping Henan

"Dadiao Quzi" and good at playing Guzheng. He is a master of the music industry, a famous Guzheng artist, music educator, and music composer. He has made great contributions to the compilation and compilation of Henan Zheng genre music. His playing style is euphemistic, delicate, gorgeous and full of embellishment, paying attention to the profound and vivid emotional changes in the processing of music. Particular attention is paid to the skills of the left hand, and more use of tremor, large joints and portamento, with great possibilities to play the various skills of the left hand, it is intoxicating and memorable.

Before 1949, Cao Dongfu was in Nanyang, Henan Province. He was famous for Guzheng and Pipa playing. He organized the Nanyang District "Quyuan Improvement Club" and recorded more than 30 "Bantou Qu" with Wang Shengwu and others. After 1949, music has been greatly developed, and Cao Dongfu's talent has also been more fully manifested during this period. Since 1954, Cao Dongfu has been teaching at Henan Normal College, Central Conservatory of Music, and Sichuan Conservatory of Music, mainly teaches Guzheng, brought Henan "Bantou Qu" into higher education for the first time, taught and trained a large number of Guzheng performers, and cultivated a new generation of communicators and successors for Henan Zheng genre. Cao Dongfu made a lot of revisions to the original materials of "Bantou Qu". He carefully studied some simple melodies and incomplete scores from the old art population, and made a large number of "Bantou Qu" into complete instrumental soloists. song. This kind of Zheng music includes "Shang lou", "Xia lou", "Chen Xingyuan Hefan", "Luo yuan", etc. The adaptation of Zheng music "Variant Meng Jiangnv", "Autumn Harvest", etc., has become the traditional representative repertoire of Henan Zheng genre. In terms of music creation, Cao Dongfu also left many classic works, such as "Nao yuan xiao", "Cai cha deng", "Variation yangge qu", etc. Among them, "The "Nao yuan xiao" is the most famous, and his works are included in the successively published "Henan Guzi Music", "Henan Dadiao Music Collection", "Cao Dongfu Zheng Music Collection". He injected new vitality into Henan Guzheng music, enriched the expressive power of Guzheng music, and enabled Henan Zheng music to integrate with the times and develop simultaneously with people's aesthetic taste, bringing Henan Zheng music to a new height.

2.2.3 Wang Shengwu

Wang Shengwu (1904-1968), born in Miyang County, Henan Province, was one of the representatives of the Zheng genre in Henan Province, and caused great repercussions in the 20th century. Therefore, his performance characteristics are simpler and more generous, sonorous and powerful, which is very different from Cao Dongfu's performance style. It is even more unpretentious, profound and delicate, and has strong Henan local characteristics, it was universally welcomed by the audience and had a profound impact.

Wang Shengwu has made a great contribution to the inheritance of Henan Zheng Music. He has a lot of repertoires, which is unique among Henan Zheng genre and has its own system. There are more than 50 titles such as "Flower Flowing Water", "He fan", "Da yan", "Feng yun hui", "Han que zheng mei", "Four Seasons mang", etc. Published "Guzheng Solo Collection".

Wang Shengwu is also an excellent educator in the field of Chinese Guzheng music education. In 1953, he was selected to participate in the folk music and dance performances in the five provinces of Central and South China, and gained a high reputation. Later, at the invitation of Tianjin Central Conservatory of Music, he went to lecture, record and teach Henan folk music. After 1955, he was engaged in Guzheng performance and teaching in Zhengzhou Art College, Zhengzhou Quyi Troupe, Xi'an Conservatory of Music, and Art Department of Henan Normal University. He has a humble style, treats others with sincerity, teaches Zheng and educates others, serves as a role model for others, and is respected and loved by people. Wang Shengwu has made valuable contributions to the promotion of Chinese Guzheng, especially the formation and development of the Henan guzheng genre.

2.2.4 Ren Qingzhi

Ren Qingzhi (1924-2000) was born in Ye County, Henan Province. His own character is straightforward and bold, so his performance is quite rough and enthusiastic, bold and high-pitched.

It can be said that Ren Qingzhi has made great contributions to the extension and transformation of this form of folk art. He first changed the accompaniment instrument-the silk string of the Zheng into steel strings, and then replaced the outer nails with larger inner nails. So that the expressive power of the guzheng is enhanced, and the tone and volume are also greatly enhanced. In the techniques of left- and right-hand performance, he increased the intensity and

amplitude of pushing, rubbing and shaking, and extensively used "double cuo", which is vividly reflected in the song "Han Jiang Yun" created by Mr. Ren, which makes the emotional expression of the music more vivid. In order to stand out, it further reflects the straightforward and heroic character of the Henan people. At the same time, it also adds a style and a feature to the Henan Zheng music genre. Its works are widely loved by people, also is an important image representative. The repertoire included "Han Jiang Yun", "Xingfu Qu", "Red Flowers in the Valley", "Xinkai Ban", "Shan po yang" and so on.

After the 1950s, Ren Qingzhi became a performer of the Henan Provincial Opera Troupe. He was the first to put Guzheng on the opera stage as an accompaniment to the opera. On the one hand, he provided a broad platform for his performance, enabling him to enjoy his performance. On the other hand, it also enriches the cultural life of the people and provides an important window for the spread of Guzheng in the society. In addition to accepting apprentices in Henan, he has taught scholars at home and abroad such as Beijing and Singapore, tutored a large number of students, and made significant contributions to the promotion of the Henan Zheng genre.

Table 2 Comparison of Four Representatives of Guzheng

Representative	Wei Ziyou	Cao Dongfu	Wang Shengwu	Ren Qingzhi
Style characteristics	Simple, without too much decoration, with cultural atmosphere	Euphemistic, delicate, gorgeous and full of embellishment	Unpretentious, profound and delicate, generous and rigorous, with solid and powerful pronunciation	Rough and ardent, unrestrained and high-pitched

Table 2 (Continued)

Representative	Wei Ziyou	Cao Dongfu	Wang Shengwu	Ren Qingzhi
Playing technique	Basic playing techniques	Pay attention to left-hand skills, and use vibrato, large joint "tuo pi" and portamento more often	Basic playing techniques	In the left- and right-hand playing techniques, he increased the intensity and amplitude of the press and vibrato, and made extensive use of "double cuo" and "You yao".
Representative Work	"Small Kai Shou", "Da Kai Shou", "Yuan hong",	"Shang lou", "Xia lou", "Chen Xingyuan Hefan", "Luo yuan"	"Flower Flowing Water", "He fan", "Da yan", "Feng yun hui"	"Han Jiang Yun", "Xingfu Qu", "Red Flowers in the Valley", "Xinkai Ban"
Publication	"Chinese Musical Instruments Illustrated" and "Music Score"	"Cao Dongfu Zheng Music Collection"	"Guzheng Solo Collection"	None

Table 2 (Continued)

Representative	Wei Ziyou	Cao Dongfu	Wang Shengwu	Ren Qingzhi
Representative	Wei Ziyou	Cao Dongfu	Wang Shengwu	Ren Qingzhi
Contribution	The first to spread Henan Zheng Music and contributed to the development of Guzheng art and the cultivation of Guzheng talents.	Enriching the expressive power of the Guzheng, enabling Henan Zheng music to integrate with the times, teaching and training a large number of Guzheng players, and making a great contribution to the compilation and compilation of Henan Zheng music.	Participated in the collection and sorting of folk music for many times, and has made valuable contributions to the promotion of the Chinese Guzheng, especially the formation and development of the Henan Guzheng music.	A series of improvements were made to the strings and nails of the Guzheng, and the first one to put the Guzheng on the opera stage as the accompaniment of the opera.

As an important part of the Guzheng art in our country, Henan Zheng Music has become one of the representative local Zheng music schools in the art of Zheng music with its remarkable and strong local style and simple and enthusiastic expressiveness. Like many forms of national instrumental music, Henan Zheng Music originated from the folks and grew up in the folks. Today, it is still attached to the singing activities of "Dadiao Quzi" in its original form of "Bantou Qu" and continues to be passed on among the folks. After the Henan Zheng music performance artists represented by Cao Dongfu, Wang Shengwu, Ren Qingzhi, etc. After the 1950s continued to organize traditional repertoires and further create modern repertoires, the development of Henan Zheng Music has reached a new peak.

CHAPTER V

The Music cultural of Guzheng Music in Henan Province, China

In this chapter, I wrote three parts of Henan Guzheng Music Culture. 1. Studied the content, source and their respective characteristics of Henan Guzheng music. There are two main sources of Henan Guzheng music: "Bantou Qu", "Paizi Qu". 2. Analyzed playing techniques. In this part, I divided the Henan Guzheng playing technique into three periods, a. Early, this period is the primary playing technique. b. In the middle stage of development, this period is an intermediate playing technique. c. Today, this period is an advanced performance technique. Some simple notation examples were used to illustrate the performance techniques of each period. 3. Analyzed Guzheng representative repertoire. In this part, I classified Henan Guzheng songs according to the Difficulty, and analyzed the Music background, Music structure, Melody features and Playing Technique.

1. The composition and characteristics of Henan Guzheng music

Henan Zheng Music has a close relationship with folk rap music and opera music such as "Bntou Qu", "Dadiao Quzi", "Henan opera", "Qu opera" and "Yue tune". Most of the traditional Zheng music in Henan is formed by the continuous refinement and enrichment of many Guzheng players on the basis of "Bantou Qu" and "Paizi Qu", giving Henan Zheng music a strong local characteristic.

1.1 "Batou Qu" Zheng Music

"Bantou Qu" was originally a part of Henan's "Dadiao Quzi", popular in Nanyang, Kaifeng, Henan Province and other places. It is a simple and elegant style of instrumental music with strong local colors. "Bantou Qu" is an instrumental prelude that played a static role before singing. Later, after continuous development and continuous processing and tempering by musicians of the past generations, it developed into an independent music that can be played both solo and in ensemble. "Bantou Qu" has a flexible performance format and rich performance content. It is loved by the masses and is one of the important types of Chinese folk instrumental music.

1.1.1 Classification of "Bantou Qu" Zheng Music

At present, the number of "Bantou Qu" included in various versions is basically 46. There are two classification methods of Henan "Bantou Qu" Zheng music, one is based on the different music content of the music, and the other is based on the beat and rhythm structure of the music.

The music content of the "Bantou Qu" Zheng music is rich and varied, and different music contents are also reflected according to the different themes of the music. For example, "Bai niao chao feng" and "Shang qiu" depict natural scenery and express its meaning through scenes. There is also some music that reflects folk life, such as "Shi zi gun xiu qiu". Although there are not many such pieces, they fully and vividly express the fun of people's daily life, full of interest and expressiveness. There is also music based on social life, such as "Gui Zhong yuan" and "Si chun" that express the grievances of women in feudal society, and music that extols true love, such as "Guan ju", etc. There are also many tunes based on historical stories or folklore, such as "Shang lou", "Xia lou", etc., based on "Xi xiang ji" as the theme, as well as "Gao shan liu shui", "Su Wu si xiang", etc. Another example is "Cry Zhou Yu" with "Three Kingdoms" as the theme. In addition, music such as "Double ba ban" is named according to the rhythm and beat structure of the music.

Classified according to the beat and rhythm structure of Henan "Bantou Qu", it can be roughly divided into three categories: Adagio, Medium and Allegro. Adagio-Zheng music mostly expresses sad emotions, mainly based on the theme of lyric and sadness. The Adagio uses two beats per measure, one is a strong beat and the other is a down beat. The composition has a total of 68 measures, mostly in 2/4 beats, some "Bantou Qu" only have 34 measures, but in the process of music performance, the music needs to be repeated completely. Some of the music itself has a summary structure. In order to achieve the desired effect of the music, the melody is variation during the process of repeating the music. Except for faster performance, the structural features of Moderato Zheng music are basically the same as those of Adagio. This type of music includes "Shang lou". The playing speed of Moderato Zheng music is eclectic and flexible. In "Hua ba ban", the speed gradually increases during the first performance. When it comes to the second part of the composition, the speed is changed to the middle plate performance. When repeating the performance, the overall speed is required to be increased, and the speed should be

adjusted according to the needs of the music. There is not many Allegro Zheng music. The melody is lively and fast, the rhythm is warm and cheerful, and it has a strong folk festival atmosphere. This kind of music such as "Xiao fei wu" and so on.

Table 3 "Bantou Qu" Zheng music category
(Divided according to beat and rhythm)

Category	Adagio	Moderato	Allegro
Beat	2 beats per measure, one beat is strong and one beat is weak	2 beats per measure, one beat is strong and one beat is weak	One beat per measure, strong beat
Number of bars	68	68	34
Repertoire	"Si qing", "Gui Zhong yuan", "Su Wu si xiang", "Chen Xingyuan he fan", "Chen Xingyuan luo yuan", "Guan ju", "Si ji mang", "Shi zi gun xiu qiu", "Feng yun hui", "Dan xi diao"	"Shang lou", "Xia lou", "Da quan", "Crying Zhou Yu", "Tan yan hui", "Si chun", "Man yin", "Bai niao chao feng", "Han que zheng mei", "Pu tao jia", "Da yan", "Gao shan liu shui", "Yu fu le", "Double ba ban", "Ba jing", "Duo Zheng", "Hua ba ban", "Hua liu shui", "Yingying huan hong", "Pan fu gui", "Man jia pu tao", "Ying zhuan tao li", "Shu Yun"	"Shang qiu", "Xiao fei wu", "Da qiu qian", "Ji ji gu", "Kai shou ban", "Single ba ban", "Bai niao ci feng", "Da jiu jia", "Zheng xi" (1), "Zheng xi" (2), "Zheng xi" (3), "Luan Ling"

Make: Hu Xiaoqian

1.1.2 The musical characteristics of "Bantou Qu" Zheng Music

(1) The beat structure of "Bantou Qu" Zheng Music

The structure of "Bantou Qu" is rigorous, most of which are based on the folk music "Ba ban". The basic structure is an eight-sentence music composed of 68 bars in 2/4 time or 34 sums in 4/4 time. Many pieces of music are directly modified and changed from the original piece of "Ba ban", showing different ideological content. However, in the process of long-term spread of "Bantou Qu", it has been processed and created by folk artists of the past generations and integrated various local folk music materials in Henan. It has a distinct personality and strong characteristics in terms of structure and tone. It can be seen from Figure 20-22.



Figure 20 Fragment of "Ba ban"

Make: Hu Xiaoqian



Figure 21 Fragment of "Single ba ban"

Make: Hu Xiaoqian



Figure 22 Fragment of "Bai niao ci feng"

Make: Hu Xiaoqian

Through the comparison of the above score examples, it can be found that the musical melody of "Single ba ban" and "Bai niao ci feng" is basically the same as the original song of "Ba ban". Only the rhythm pattern of the original score of "Eight Boards" has been changed. The music "Single ba ban" changes all the quarter notes in "Ba ban" into a form composed of two eighth notes, so that the melody of the whole song develops in the steady progress of the eighth notes. And the music "Bai niao ci feng" changes the quarter note in the original score into two eighth notes, and then refines the original eighth note into two sixteenth notes, expressing the difference with a change of rhythm music content.

(2) The development method of "Bantou Qu" Zheng Music

In "Bantou Qu", repetition is a common music development technique, and this music development technique is used in most pieces of music. Repetition can be a repetitive rhythm type or a repetition of a section. Through repetition, the audience's cognition and memory of the theme music can be strengthened. Henan "Bantou Qu" Zheng music mostly inherited the musical structure of "Ba ban", in addition to repeating the theme of the music, through the use of additions and reductions to the phrases of the music, the change of rhythm patterns, and the use of modulus, etc. Make it develop into a new piece of music.

The method of comparison is also a common music development method in traditional Zheng music. After the theme material of the music appeared, a new material was added. The new material changed the theme mode, changed the rhythm pattern of the music, and adopted different musical zones. Make it a sharp contrast with the theme material, thereby making the music more colorful and driving the music to a climax.

The variation technique is to change the original theme material and then reappear again. Although it is a variation of the theme, the emotional aspect is improved to a higher level. In Henan "Bantou Qu", the technique of variation has the same beginning of the two pieces of music, but different processing methods are used at the end. This technique is more common in Henan Zheng music, such as "Ba ban". Another is to polish and add flowers on the basis of the original melody to enrich the content of the music, such as "Shang lou". It can be seen from Figure 23.



Figure 23 Fragment of "Shang lou"

Make: Hu Xiaoqian

(3) Mode characteristics of "Bantou Qu" Zheng Music

"Bantou Qu" Zheng music is mainly composed of "Gong" mode, followed by "Zhi" mode. Take the Zheng music in "Cao Dongfu Zheng Music Collection" as an example. Except for "Cry Zhou Yu", "Gao shan liu shui", and "Han que zheng mei" which are three pieces of "Zhi" mode, all other music is "Gong" mode.

The scale of "Bantou Qu" Zheng Music is mainly pentatonic, and the three tones of "Gong", "Shang" and "Zhi" are the main tones in its mode scale. Whether it is the "Gong" mode or the "Zhi" mode, the ending part is completed in the form of progress between the three main tones. There are three main types of exercises: it ends in the form of "Zhi-Gong" going downward in five degrees (such as "Ji ji gu"), and it ends in the form of "Zhi-Shang-Gong" (such as "Tan Yan Hui", "Gui Zhong yuan"), it ends with a smooth progress of "Jue-Shang-Gong" or "Gong-Shang-Gong" (such as "Shang lou" and "Shang qiu").

(4) The partial tone characteristics of "Bantou Qu" Zheng Music

Although most of Henan "Bantou Qu" Zheng music is traditional Chinese pentatonic scale, there are also some music that add bias to the pentatonic scale to become a six-toned or seven-toned scale due to the needs of its content. Although the appearance of partial tone weakens the five-tone character of the music to a certain extent, it can greatly enhance the musical performance of the music.

In Henan "Bantou Qu" Zheng music, 4 and 7 are partial tones that reflect the musical style. 4 and 7 are mostly portamento in the "Bantou Qu". When pressing the tone, sometimes it is directly pressed to the original pitch, and sometimes it is pressed to the pitch position of the

altered voice. 4 is in the process of pressing the tone, the tone is close to 5, and the pitch of the head is close to 5, but not equal to 5. During the pressing, it gradually slides to #4 and continues to the end of the tone. While 7 is in the process of pressing the string, the pitch of the sound head is close to 1, and gradually drops to 7 as the music time value changes, and it returns to the pitch of the sound head at the end. It can be seen from Figure 24.

The use of partial tone in Henan Zheng music is mainly in the position of strong beat and long tone. (The partial tone is marked with)



Figure 24 Fragment of "Duo zheng"

Make: Hu Xiaoqian

(5) The melody characteristics of "Bantou Qu" Zheng Music

The composition of a piece of music requires many elements, such as melody, mode, etc., and the organic combination of different elements will produce music with different characteristics, just like the music of each Guzheng school has its own characteristics. Henan Zheng Music mainly adopts the traditional five-tone mode, Gong, Shang, Jue, Zhi, and Yu. Among them, Gong mode and Zhi mode are used more. The mode can be changed according to different emotions.

Among the Zheng music repertoire of Henan "Bantou Qu", "Gong" mode music occupies the vast majority. When expressing grief, misery, and complaining emotions, the melody features usually start with the "Shang" sound, go up four degrees to the "Zhi" sound, and return to the "Shang" sound after repeated homophony, and proceed smoothly to the "Gong" sound superior. Such as "Xia lou", "Chen Xingyuan He Fan" and so on. It can be seen from Figure 25 and Figure 26.

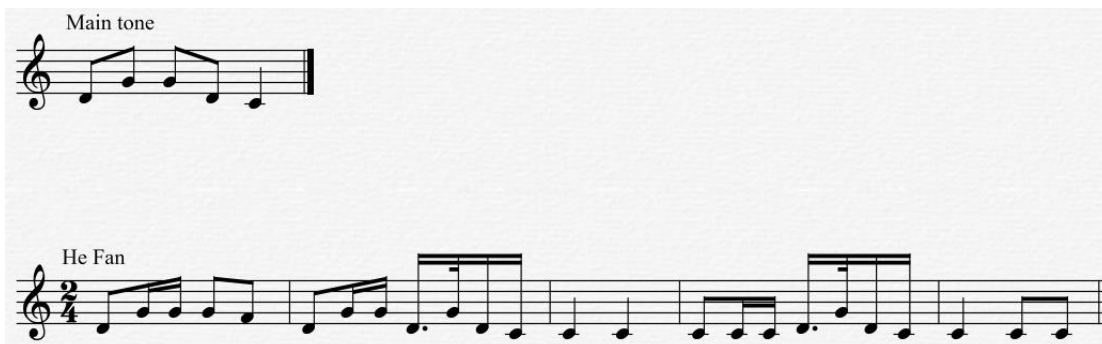


Figure 25 Fragment of “Chen Xingyuan He Fan”

Make: Hu Xiaoqian

The tunes from “Zhi” to “Gong” tune are the most widely used in Henan “Bantou Qu” Zheng music, such as “Bai niao chao feng”, “Da yan” and so on.

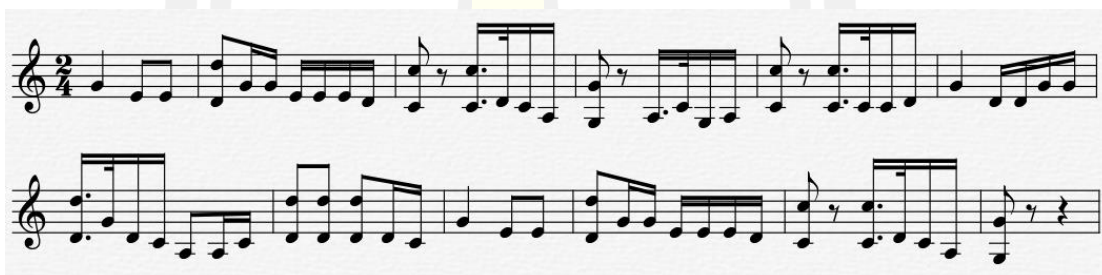


Figure 26 Fragment of “Da yan”

Make: Hu Xiaoqian

When expressing a lively and cheerful atmosphere, start with the “Gong” sound, go down four degrees to the “Zhi” sound, and then go down four degrees to the “Shang” sound after repeated homophony. Then it smoothly enters the “Gong” sound and ends. This usage is more common in the creation of Zheng music. The melody is bright and smooth, and the “Gong” sound is emphasized. Such as “Han jiang yun”. It can be seen from Figure 27.

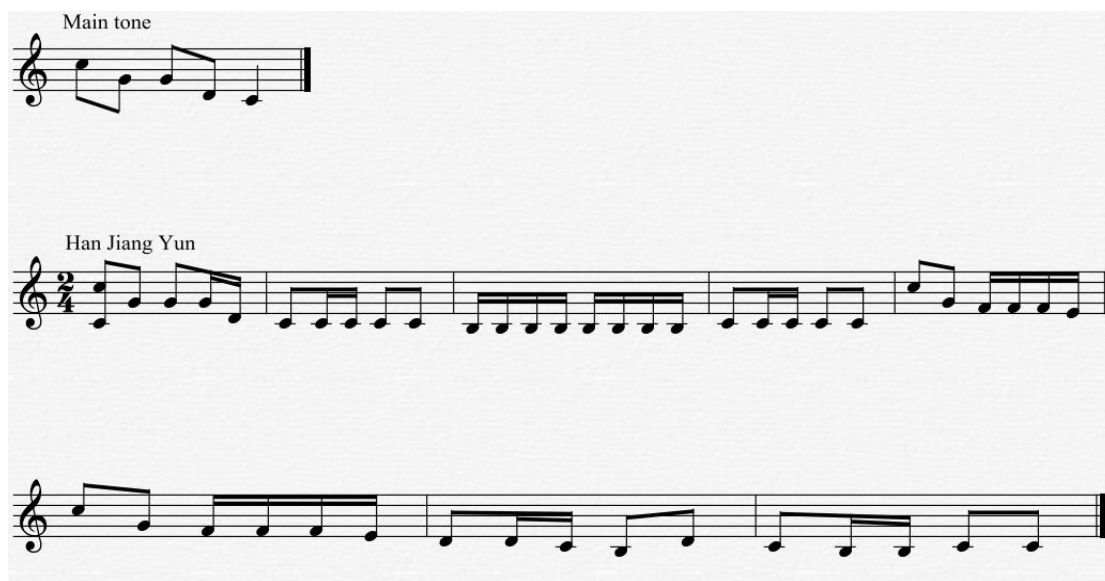


Figure 27 Fragment of “Han jiang yun”

Make: Hu Xiaoqian

1.2 "Paizi Qu" Zheng Music

"Paizi Qu" is a kind of music that is based on the noun of the tune as the basic music theme and connected by several tunes. According to traditional habits, the tunes used in Henan "Dadiao Quzi" are divided into commonly used "Guzi Zapai", commonly used "Xiaokun Pai" and infrequently used tunes. Guzheng uses many of these tunes. The music structure of this type of music is mainly composed of several tunes connected, and part of it is repeated by a single tune. But when tunes music is repeated, the lyrics and rhythm of each tune are slightly changed, forming a contrast. Therefore, when noting, each piece of tunes needs to be recorded separately and meticulously to show the characteristics of the combination of rap music, lyrics and music.

The sources of many surviving folk instrumental music cards are mostly derived from vocal music cards. These originally singable lyrics have a close relationship between the title and the tone because of the profound meaning of the lyrics. Transplanting and developing the vocal music card of Henan rap music into independent Zheng music is an important channel for the development of Henan Zheng music.

1.2.1 Classification of "Paizi Qu" Zheng Music

There is not many Henan Zheng music adapted from "Paizi Qu". At present, the number of "Paizi Qu" Zheng music recorded in various versions is basically 14 pieces.

"Guzi Zapai" refers to some of the most common tunes in "Dadiao Quzi", and it is an important part of "Dadiao Quzi" music. This type of tune is most commonly used in major tunes due to its short structure, less melody, and easy to learn and sing characteristics. Judging from the repertoire of Zheng music included in "A Complete Works of Traditional Chinese Guzheng Music: Henan and Shandong Guzheng Schools", there are more than 10 Zheng music adapted from commonly used "Guzi Zapai", such as the music "Si gu sheng" and "Lang tao sha". ", "Si bu xiang", "Die luo", "Jian jian hua", "Man zhou", "Yin niu si", etc.

The commonly used "Xiao kun Pai" is another kind of tune used in "Dadiao Quzi". The words of this type of tune are mostly a combination of long and short sentences. Because some of the tunes are from Kun qu, the structure is shorter and more refined than the major tunes, and it is easy to sing, so it is called the commonly used "Xiao kun Pai". This kind of music includes "Yu e lang".

Unusual tunes are seldom used in the singing of "Dadiao Quzi" because they evolved from instrumental music at the earliest. For example, the music of "Niu qi niang" also comes from the rarely used tunes in "Dadiao Quzi".

The number of tunes from local tunes accounts for a small proportion in the traditional Henan Zheng music repertoire. Judging from the name of the tunes used by it, it is not the tunes of the "Dadiao Quzi" popular in Nanyang. These are some local tunes popular in Miyang, where the performer Wang Shengwu lives. Such music includes "Xin nian yue" and "Hudie yue".

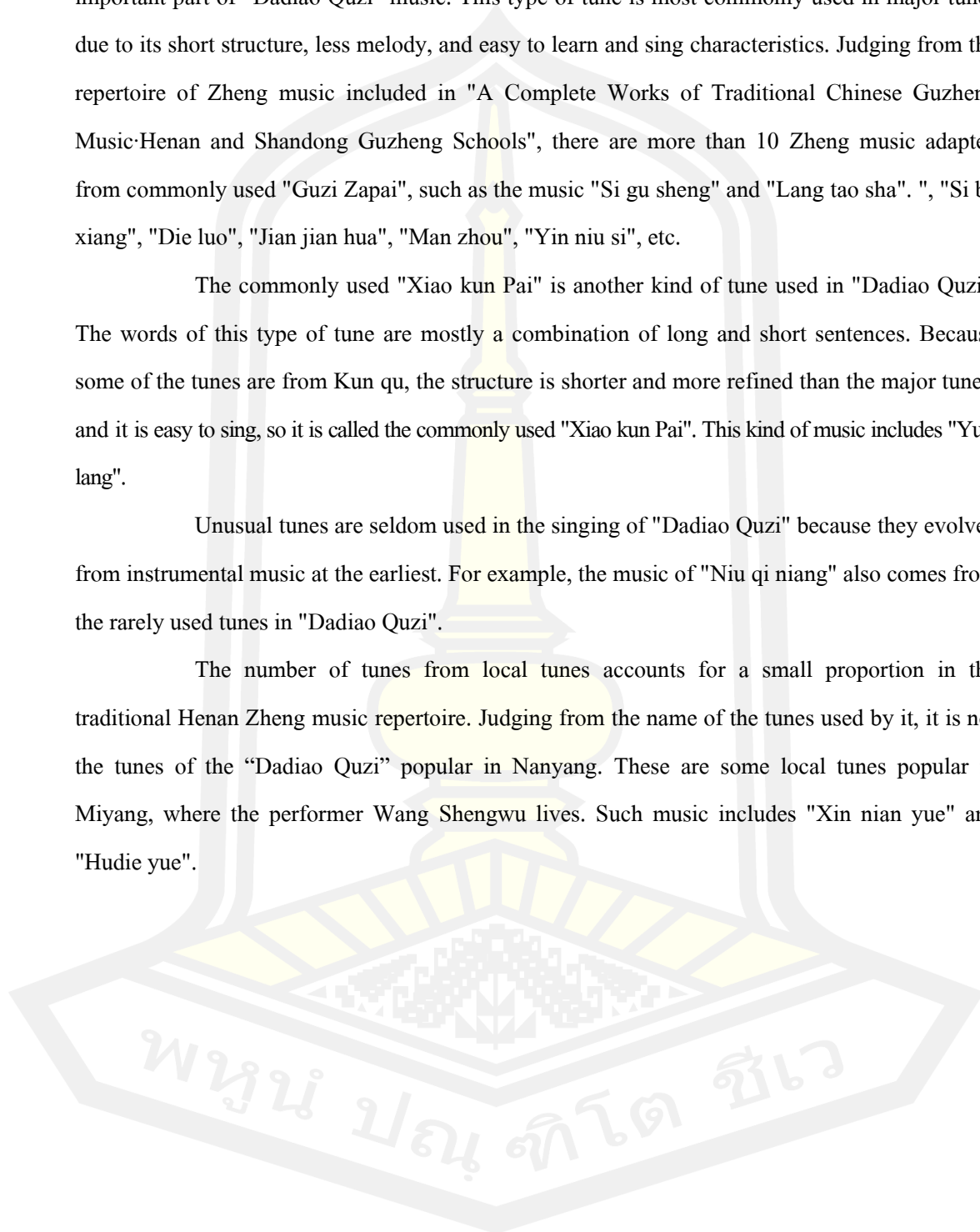


Table 4 "Paizi Qu" Zheng music category

Tune name	Commonly used "Guzi Zapai"	Commonly used "Xiao kun Pai"	Unusual tunes	Local tunes
characteristic	Short structure, less melody, easy to learn and sing	Short, refined, easy to sing	Evolved from instrumental music	The epidemic area is small, but it is prevalent in Miyang area
Repertoire	"Si gu sheng", "Lang tao sha", "Si bu xiang",	"Yu e lang"	"Niu qi niang"	"Xin nian yue", "Hudie yue"

Make: Hu Xiaoqian

1.2.2 The musical characteristics of "Paizi Qu" Zheng Music

(1) The rhythm and beat characteristics of "Paizi Qu" Zheng Music

Zheng music, which is adapted from traditional singing tunes, has considerable stability in its rhythm and tempo. The music scores spread by Wang Shengwu are all in 2/4 time. There are mainly four types of rhythm: one quarter note, two eighth notes, one eighth note plus two sixteenth notes, and four sixteenth notes. This type of rhythm presents a variety of combinations in different music.

Although these music all use 2/4 time as the beat feature, according to the differences in the content and emotion of the music, on the basis of the common beat feature, the speed and emotional performance of each piece are marked. For example, music that expresses lively and cheerful emotions is performed quickly. To express the painful emotions, the music uses a medium-speed to talk to promote the progress of the musical melody, while the slow-moving music is slow, such as the emotion and content of music are expressed in a sad atmosphere.

The beat and rhythm of the composition of Henan Zheng Music are more abundant. These composing music also use 2/4 time, but in the development of the melody of the music, they are restricted at different speeds in order to perform different musical emotions. For example, in the Zheng music "Nao Yuan Xiao" created by Cao Dongfu in 1956, the emotion of the music gradually moved to a climax from the speed change of three paragraphs. The two parts in the first

section are played at 54 and 60 speeds respectively, and the melody is smooth and smooth; the first, second and third parts of the second section push the music at a speed of 102, 112, and 120 in a gradually accelerating manner. The emotional development of the music; the last paragraph renders an enthusiastic and jubilant festival scene at a speed of 174, pushing the emotional development of the music to a climax, and at the same time highlighting the theme of the music.

(2) The mode and scale characteristics of "Paizi Qu" Zheng Music

The mode characteristics of "Paizi Qu" Zheng music tend to be consistent with those of "Bantou Qu", which is also mainly composed of five-tone mode and supplemented by seven-tone mode. According to all the "Paizi Qu" Zheng music compiled by Wang Shengwu in "The Complete Collection of Chinese Traditional Guzheng Music·Henan and Shandong Guzheng Schools", in music using the five-tone mode, in addition to the "Hu die yue" which uses the "Yu" mode, the "Niu qi niang" uses the "Jue" mode, and "Die luo" uses the "Shang" mode. Other Zheng music uses the "Gong" mode the most, followed by the "Zhi" mode.

The "Paizi Qu" Zheng music melody also emphasizes the progress of the three main sounds of "Gong", "Shang" and "Zhi". The beginning part, development part and end part of the music are also carried out around the jump or progression between these three main notes. In the music of the "Zhi" mode, the four degrees of "Gong"- "Zhi" are used to complete the music. For example, the ending part of the music "Dui shi ge" and "Si bu xiang" uses the same three bars as the end of the music. It can be seen from Figure 28-30.

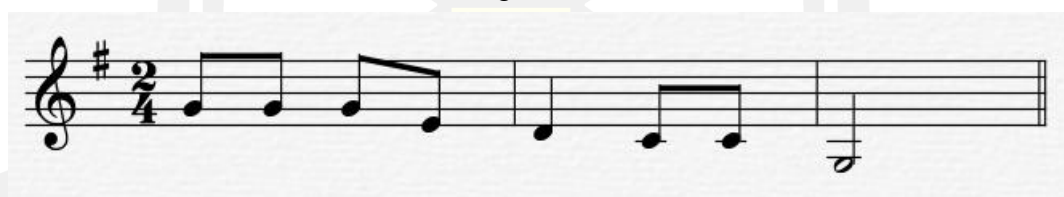


Figure 28 The end of "Dui shi ge" and "Si bu xiang"

Make: Hu Xiaoqian

The "Gong" mode and other modes of music are mostly performed smoothly downward or in a circle. Such as "Lang tao sha" and "Hu die yue".



Figure 29 The end of "Lang tao sha"

Make: Hu Xiaoqian



Figure 30 The end of "Hu die yue"

Make: Hu Xiaoqian

(3) The structural characteristics of "Paizi Qu" Zheng Music

Although there are not many Zheng music repertoires adapted from "Paizi Qu", there are still some common features in their musical structure, rhythm and performance style: Since this Zheng music are adapted from music with narrative characteristics, the overall structure of the music is more regular in terms of phrase length with the help of lyrics, and at the same time, the connection of the phrase structure also has a very obvious progressive relationship. Although the tunes with lyrics will be adjusted accordingly based on the original music melody according to the content of the lyrics, the sings and overall structure of the music phrases will not have too much influence. For example, "Paizi Qu" "Jian jian hua", the tune is filled with different words to form different musical melody. The music piece of "Xia he jian jian hua" is based on the original song card structure, and some adjustments have been made according to the different lyrics structure. However, it can still be clearly seen that the basic melody of the music of "Jian jian hua" is basically the same in terms of musical structure.

Secondly, different from the combination of long and short phrases in some uncommon tunes, the Zheng music adapted from the commonly used "Paizi Qu" is more compact and well-proportioned in rhythm, and the rhythm is simple and clear. It can be seen from Figure 31 and 32.



Figure 31 Fragment of “Jian jian hua”

Make: Hu Xiaoqian



Figure 32 Fragment of “Xia he jian jian hua”

Make: Hu Xiaoqian

The music piece of "Xia he jian jian hua" is based on the original song card structure, and some adjustments have been made according to the different lyrics structure. However, it can still be clearly seen that the basic melody of the music of "Jian jian hua" is basically the same in terms of musical structure.

In summary, most of the traditional Zheng music in Henan is formed by the continuous refinement and enrichment of many Guzheng players on the basis of "Bantou Qu" and "Paizi Qu", giving Henan Zheng music a strong local characteristic. Classified according to the beat and rhythm structure of Henan "Bantou Qu", it can be roughly divided into three categories: Adagio, Medium and Allegro. According to traditional habits, the tunes used in Henan "Dadiao Quzi" are divided into commonly used "Guzi Zapai", commonly used "Xiaokun Pai" and infrequently used tunes. Guzheng uses many of these tunes.

2. The Playing Techniques of Henan Zheng Music

Unique playing technique is an important means to form the local style of Guzheng music. In the two thousand years of development of Guzheng, the evolution of Guzheng technique has experienced a development process from single to multiple, from simple to complex. The Guzheng itself is bounded by the code, and the strings are divided into two areas on the left and right. The right hand plays the sound and the left hand presses the strings to become the traditional law of the Zheng. Therefore, in traditional Zheng music performance, the left hand can only stay on the left side of the code, playing the role of decorating the pronunciation of the right hand, instead of participating in the direct pronunciation. The innovation, complexity and diversification of performance techniques have injected new vitality into the Guzheng art. With the development of social culture and the improvement of people's pursuit of art, the original music forms can no longer meet people's needs for art, which also urges the development of Guzheng music to break through tradition, be brave to innovate, and adapt to the requirements of the development of the times. Objectively, the development of the times requires that the connotation of Zheng music is richer, and the melody is more diverse, so that the development of Guzheng playing techniques must reach a new height.

The Henan Zheng School can become one of the most important Guzheng schools, which is inseparable from its unique music expression technique and abundant application of techniques. The older generation of Henan Zheng school artists separated the Guzheng from the "Bantou Qu" and performed it alone, not just copying the "usage doctrine" intact, but carrying out many transformations of Guzheng. The techniques used are all changes in order to better express the music content when playing solo. Compared with the Guzheng solo, the Bantou ensemble is richer in sound effects and emotional expression. Therefore, in order to solve this problem, the older generation of Zheng artists, in the actual performance, some distinctive playing techniques and rhyming techniques have gradually formed to enrich the content of the music and the expression of emotions. According to the development period, the performance techniques of Henan Guzheng music can be divided into three stages.

2.1 Basic playing technique

In the early traditional Henan Zheng music, there are many Zheng music adapted from the "Bantou Qu", such as "Gao shan liu shui", "Su Wu si xiang", "Chen Xingyuan He Fan", "Gui

Zhong yuan" and so on. From the characteristics and style of the melody of Henan repertoire, it can be seen that the local tunes are neatly formatted, the melody is smooth, and there are more jumps in the fifth and sixth degrees. It has the unsophisticated charm of Henan people. There is also a sonorous and powerful flavor of the Zhongzhou area. Among them, shaking fingers can show euphemistic crying and choking, large and small rubbing techniques can show emotional ups and downs. In the performance, whether it is Allegro or Adagio, happiness or sadness all reflects the delicate, elegant and beautiful sense. There is another unique tenderness in the simple and rugged charm. However, looking at the early repertoires of Henan Zheng, it is not difficult to see that in terms of performance techniques, it only stays at the stage of single right-handed big finger chopping and left-hand rubbing and pressing the strings. Make the track look too thin. For traditional Henan Zheng music, the neatness of the beat is very important. As in "Gao shan liu shui", the thumb is used many times in the song. This is an important technique of Henan Zheng. The Henan Zheng uses wrist joints and large thumb joints as movable joints.

2.1.1 Right-hand technique

The basic right-hand technique is mainly to play the strings. It moves on the right side of the code. Its basic task is to pluck the strings and pronounce it, which is the power source of the Guzheng pronunciation. Mainly use the big finger, index finger, middle finger and ring finger to play the sound with four fingers to control the rhythm and tone changes.

(1) Monophonic

This is the most frequently used and basic technique for Guzheng performance. It includes the forward and reverse playing methods of playing the fingers, the big finger "tuo" and "pi", the index finger "mo", the middle finger "gou" and the ring finger "da". In traditional Zheng music, the big finger, index finger and middle finger are combined. Strumming is the most common technique, and its combination is performed within an octave with the "gou-tuo-mo-tuo" as the frame.

(2) Multi-Tone

The polyphonic technique of Guzheng includes two types: interval and chord. The interval mainly includes "double tuo", "double pi", as well as "big cuo" and "small cuo". Chords are mainly played with major and minor triads within an octave.


(3) Decorative tone

The decorative tone relies on the sequence of phonemes, and the right hand quickly scrapes up and down. It is a unique melodic decoration technique for Guzheng. It is now commonly called scraping or "hua zhi" or "gua zou".

Table 5 Right-hand technique of basic technique

The name of the playing technique	Symbol	Explanation
tuō	└	Pluck the string with the big finger in the direction of the palm of hand
pī	┐	The big finger plucks the string towards the body
mó	＼	Pluck the string with the index finger in the direction of the palm
gōu	∩	Pluck the string with the middle finger in the direction of the palm
dà	∧	Ring finger pluck the string in the direction of the palm
double tuō	└└	The big finger quickly “tuō” two strings and plays two notes at the same time
double pī	┐┐	The big finger quickly “pī” two strings and plays two notes at the same time
big cuō	∩└	The middle finger and the big finger pluck two strings at the same time in the direction of the palm.
small cuō	└┐	The big finger and index finger simultaneously pluck two zheng strings in the direction of the palm. Mostly used for harmonic playing within an octave

Table 5 (Continued)

The name of the playing technique	Symbol	Explanation
hua zhi	✕	Scribe up and down in the string area on the right side of the piano code, or short-distance scribing
gua zou		Strike continuously and quickly on the strings from bottom to top or top to bottom

Make: Hu Xiaoqian

2.1.2 Left-hand technique

The basic left-hand technique is mainly based on pressing the strings. On the left side of the code, according to the tension of the strings, use the index finger, middle finger or middle finger, ring finger to press the Zheng string to control the change of the string tone. Its basic task is to decorate the tone, that is, to moisten the timbre, decorate the melody, and form the melody characteristic of Zheng music "complementing the sound with rhyme".

(1) Press the tone

Refers to the performance of pressing the string with the left hand, popping out the tone other than the pitch of the string itself, especially the tone outside the pentatonic scale, such as the E tone changed to F or F raised after the string is pressed, and the A string becomes B or B lowered after the string is pressed.

(2) Vibrato

A "wave" way of playing is produced by the rapid alternating between the original sound and the higher or lower sound. Due to the difference in strength, amplitude and time value, there are different forms.

(3) Portamento

Including up portamento and down portamento, it is the pitch that slides out by pressing the string. Due to the difference in time value, speed and continuous use of ups and downs, different techniques such as point portamento and pressing portamento have been produced. The up portamento of the Henan Zheng School is fast, without transition in the middle,

it has a straightforward feeling, and cannot produce the sound effect of the back-slide. There is not only a two-degree change in pitch, but also often appears from "Jue" to "Zhi". The minor third glides from "Yu" to "Gong", need to be pressed at a faster speed in order to produce a decorative effect with rapid changes in pitch. Henan Zheng music has a large number of down portamento, which are similar to the glide notes above, lacking a transition, and are used to express the straightforward, rugged, and unrestrained character of Henan people.

Table 6 Left-hand technique of basic technique






The name of the playing technique	Symbol	Explanation
vibrato		After plucking the strings with right-hand, left-hand trembles slightly up and down 10 cm to the left of the code
up portamento		After playing the string with the right hand, press the note with the left hand on the pentatonic scale or press the designated pitch upwards and slide it to the desired pitch
down portamento		The left hand first presses the note to the desired pitch according to the pentatonic scale, the right hand plays the note and then the left hand returns the note to the string
hui portamento		After plucking the string with the right hand, press the major second or minor third of the sound with the left hand, and then release the left hand quickly or slowly according to the needs of the music. Glide down to the string, and use the up portamento and down portamento to increase and restore the played music

Table 6 (Continued)

The name of the playing technique	Symbol	Explanation
rou string		It is a combination of sliding up and down, the frequency of pressing the string usually goes from slow to faster

Make: Hu Xiaoqian

2.2 Intermediate playing technique

The middle stage of the development of Henan Guzheng music performance techniques was completed around 1949. With the advent of China's new era, the development of the nine major genres of Guzheng has almost taken a leap forward. For example, Zhejiang Zheng pays more attention to four-point playing and sweeping, Chaozhou Zheng focuses on light rubbing and shallow chanting, Shaanxi Zheng focuses on finger pressing, and Shandong Zheng focuses on the quick and crisp sound of the thumb. There is a prosperous situation in which a hundred schools are flourishing. Under the background of artistic innovation and breakthrough, the evolution of the Zheng school in Henan has also reached a new level. On the basis of the tradition and simplicity of the early Zheng School, the Henan Zheng in the middle stage made a breakthrough in style, and more reflected the changes of euphemism, exquisiteness, and magnificence in the creation of the repertoire. In the processing of music, more attention is paid to the sharp contrast of emotions. As early as the law, the left hand is especially emphasized. The left-hand vibrato skills are strengthened, and the left-hand kneading, pressing, and chanting are most likely to highlight the Henan characteristics in the musical effect.

2.2.1 Standardize basic playing postures and hand shapes

Traditional Guzheng performance is to teach the performance techniques and music scores through oral tradition. In the process of inheritance, the basic gestures of performance were not standardized. The development of contemporary Guzheng presents a diversified development trend, with professional educators, performers, and composers appearing. Due to the meticulous

division of labor, professionals can devote more energy to the performance and teaching of Guzheng.

(1) Basic posture of playing

Guzheng playing has sitting and standing styles, mainly sitting style. When playing, you can sit on one-third or one-half of the chair. You can't sit on the chair to the full, otherwise your body's center of gravity will be tilted backwards. The top-heavy state is not conducive to performance. The two feet are slightly resting, the left foot is forward, and the body is controlled by three points. The height of the stool varies from person to person. When playing the Guzheng, the size of the guzheng is just as high as the player's waist. If the chair is too high and it is inconvenient to play, it will cause the arms to be raised high and fatigue easily. There should be a certain distance between the seated part and the side panel of the piano body, and it cannot be played close to the piano body, because this will affect various normal and natural playing postures, resulting in a dull playing posture.

(2) Basic method of touching the strings

The quality of the timbre of the Guzheng has a certain relationship with the instrument itself, and also has a close relationship with the performance method. Using different playing methods, the sounds produced are different. In actual performances, there are two commonly used methods: clip and lift. Clamping method means that the direction of finger playing is from diagonally above to diagonally below, the angle is in degrees, the pronunciation is thick, and the sound quality is full. When playing, the ring finger or little finger is often piled on the strings to support the hands. This is the basic method for beginners. The lifting method means that the direction of finger playing is from obliquely downward to obliquely upward, and the angle is in degrees. Its pronunciation is crisp and bright, and the sound quality is pure and clean. Hang the wrist while playing. An important play technique for quick practice. In addition, modern Guzheng performance also gives a detailed explanation of the material, shape, performance hand type and various performance techniques of false nails.

2.2.2 Right-hand technique

When playing the right-hand technique of Henan Zheng music, the ring finger needs to be placed on the string first, and then the large joint of the thumb and wrist are used to coordinate the movement of the arm to perform the unique technique of the Henan Zheng music.

(1) Continuous sound technique

As a plucked stringed instrument, Guzheng is good at appearing in the form of "dot" pronunciation, and its long tone depends on the continuous performance of a certain technique to form continuous and dense dots. In traditional Zheng tunes, the thumb is mainly used to "tuo" and "pi" on a string. The "tuo pi" of Henan Zheng School is different from the small "tuo pi" of Shandong Zheng School. Instead, it uses the big joint of the thumb to move forward and backward.

The big finger of the right hand should be close to the adjacent string after playing the "tuo", and then rely on the inertia to play the "pi" fingering method. This method of playing is strong, focused and very penetrating.

(2) "Yao zhi"

"Yao zhi" in Henan Zheng music is divided into "duan yao" and "you yao", "duan yao" is based on "tuo pi", which cooperates with the wrist and thumb joints to perform continuous and rapid chopping. The musical effect is intense. "You yao" is the movement of "tuo pi" from weak to strong with the right hand from near the code to yue shan, which is mostly used to express extreme sadness. In addition, since "Dadiao Quzi" emphasizes the need to speak clearly, the phonetic head should be emphasized when "yao zhi".

(3) "Ti zhi"

The fingering is named after the middle finger with the false nails to play outwards, because in the past the nails worn by the old artists were made of metal materials, and the false nails was worn on their nails. Therefore, it is more convenient to sling outwards than to sling inwards, and the sound is sonorous and powerful. But today, due to the change in the way of wearing the bras, it's changed from being worn on the outside to being worn on the belly of the finger. This fingering is clumsy when I want to play, and the playing sound is not as loud as before, so this fingering is basically not used now.

(4) "Jia tan"

As the name suggests, it means to clamp the strings with two fingers to produce a certain pressure on the strings and then pronounce them. When playing, the ring finger is tied on the strings, and the big finger is used for continuous tuo or the big finger and middle finger play octave at the same time. When playing, pay special attention to the joint of the big finger not to

collapse, and the second joint of the middle finger not to be stiff. The sound played by the clip is transparent and powerful, and it has strong penetrating power whether it is played in the high range or low range.

Table 7 Right-hand technique of Intermediate technique

The name of the playing technique	Symbol	Explanation
tuō pǐ	└┘	use the big joint of the thumb to move forward and backward.
duàn yāo	///	Continuous and rapid "tuō pǐ", the musical effect is intense and intense
The name of the playing technique	Symbol	Explanation
yóu yāo	>~~~~<	The big finger of the right hand uses the large joint as the moving part, and continuously and quickly "tuō pǐ", moving from the nearer to the code to the yue shan, from weak to strong
tí zhǐ	∪	Middle finger plucked strings outward

Make: Hu Xiaoqian

2.2.3 Left-hand technique

(1) Small vibrato

The small vibrato is mainly used to repeatedly chant the string with the left hand on the vocal string during the performance, and the forearm is driven by the big arm to produce a tremor effect. The vibrato has a small amplitude but a faster frequency. It is used to express the sad emotions of sorrowful intestines and sorrowful tears. It has a strong contagious effect.

(2) Big vibrato

Big vibrato is another rubbing technique for smaller vibrato. The amplitude of the tremolo is large, usually between the second and the third. When playing, pay attention to the tight combination of the arm and the wrist. Don't be too tight, this technique is often used to express expanded or intensified emotional passages.

(3) “Dian yin”

At the same time or after the right hand is playing the string, the left hand taps the string on the left side of the string.

(4) “Fan yin”

The "fan yin" position of the Guzheng is at one-half and one-quarter of the effective chord length, and the overtones usually used are one-half of the overtones. While playing the string with the right hand, the little finger of the left hand lightly touches the overtone point at one-half of the string to produce a high octave sound effect. If there is a press on the left hand, first place the little finger of the right hand on the overtone point, and then pop it out by the big finger or index finger.

Table 8 Left-hand technique of Intermediate technique

The name of the playing technique	Symbol	Explanation
Small vibrato	∩∩	Press the string quickly and repeatedly with the left hand on the vocal string, small vibration amplitude and fast frequency
Big vibrato	∩	The vibration amplitude is large, generally between the second degree and the third degree
“dian yin”	▽ ↓	At the same time or after the right hand is playing the string, the left hand taps the string on the left side of the string
"fan yin"	○	While playing the string with the right hand, the little finger of the left hand lightly touches the overtone point at one-half of the string to produce a high octave sound effect

Make: Hu Xiaoqian

2.3 Advanced playing technique

In the twentieth century, with the development of social economy, people's living standards have been continuously improved. While feeling rich and active in thinking, the research and innovation of Guzheng art is inevitable. A single right-handed or left-handed music can no longer satisfy the "demanding" ears of the audience. On this basis, only technological innovations and breakthroughs, liberation of the ring finger, and development from the previous "tuo pi" to the common technique of both left and right hands, are the new interpretations of the Henan Zheng School. Different from the clear division of labor between the left and right hands in traditional Zheng music, in modern Zheng music, the left hand is no longer solely based on the polishing technique on the left side of the piano code. The left hand is the same, and it is not inferior to the right hand in terms of speed, dynamics, tone, and technique. It has the same superb playing ability as the right hand. This greatly enriched the expressive power of Guzheng, broadened the composer's creative space, and played a great role in the formation of the musical style of the works.

2.3.1 Right-hand technique

(1) Fast finger sequence

The fast finger sequence technique breaks this point, liberates the ring finger, and makes each finger have a strong independence. The fast finger sequence is a form of performance proposed by the famous Guzheng player and educator Zhao Manqin in Henan, which is different from the traditional right-hand technique of the Zheng school. It takes each finger as an individual that can be played independently, and can be combined with any other finger in any combination. The fingering is not reused during the combination process. Fast finger sequence can solve many problems that traditional Zheng school cannot solve. Scientifically changing fingers avoids the repeated use of the same finger, makes the music more coherent and smoother, and speeds up the performance of the music.

(2) "Lun zhi"

The "lun zhi" technique is one of the most basic and commonly used techniques in the Pipa technique. The "lun zhi" technique of the Guzheng is borrowed from the "lun zhi" of the Pipa. Guzheng's "lun zhi" technique generally starts from the ring finger, then the middle finger, index finger, and big finger are connected to the ring finger, and so on, one by one, flicking down,

connecting the original dotted sounds into a line, the reason is a bit similar to "yao zhi". But the timbre is different from "yao zhi". It is more granular than "yao zhi". Fingers need to use small joints to exert force, so that the strength of each finger is the same, the timbre is the same, and the touch point is the same to ensure the unity of sound.




(3) “Yao zhi”

The techniques of "multi-finger yao" and "two-finger yao" are developed on the basis of "single-finger yao", which can well express excitement. It should be noted that the method of "multi-finger yao" is different from "single-finger yao". "Single-finger yao" uses the wrist as a fulcrum and swings left and right, while "multi-finger yao" requires the wrist and arm to be connected together, like one Hold it like a stick, and then swing as a whole. Put your fingers on the string that needs to be shaken, the palm should be supported and not soft, and the shoulders should be relaxed, which is a big movement. It is required that the strength and density of each finger shake should be balanced and consistent, and try to avoid bringing other sounds. "Kou yao" is the wagging of the fingers of the right hand while rubbing the fingers of the left hand back and forth on the strings, simulating the sound of a typhoon from a distance. "Sao yao" is to strum with the middle finger while shaking the finger to enhance the sound effect and momentum.

(4) “Dian zhi”

It is also known as spot playing. It is a method of fast alternating hands. This technique is like playing the Yangqin, using two bamboos alternately. The difference is that playing on the Guzheng is mostly using the index fingers of both hands to alternately play the strings. Since the application of this technique is in fast paragraphs, the rapid strumming amplitude of the fingers must be small and cannot be assisted by the lifting of the arm. The independent role of the knuckles should be fully exerted on the premise of relaxing the wrist, and the independent activities of the knuckles are the mainstay, and the wrists are appropriately coordinated.

Table 9 Right-hand technique of Advanced technique

The name of the playing technique	Symbol	Explanation
Fast finger sequence	No fixed mark	Take each finger as an individual that can play independently, and make any combination with any other finger. The fingering is not reused during the combination process
"lun zhi"		Start with the ring finger, then connect the middle finger, index finger, and big finger to the ring finger, and then move to the inner wheel to connect the original dotted sounds into a line.
"multi-finger yao"	/// Follow the sound	Multiple fingers "yaozhi"
"two-finger yao"	/// Follow the sound	Two fingers "yaozhi"
The name of the playing technique	Symbol	Explanation
"kou yao"		While shaking the finger with the right hand, the flesh finger part of the left hand rubs the string back and forth on the string
"sao yao"		On the basis of "yao zhi", pluck several strings inwards with the middle finger at the same time
"dian zhi"	\\\\\\	Quickly alternate strings with index fingers of both hands

Make: Hu Xiaoqian

2.3.2 Left-hand technique

(1) Fast finger sequence

Like the fast finger sequence of the right hand, the player needs to have good basic skills of the left hand, and each finger joint must be able to independently exert force, play each sound clearly without losing the musical fluctuations, and the left hand is used as an accompaniment sound the appearance of the pattern is also a frequently used technique. The emphasis is on the collocation of the left and right hands. The accompaniment of the left hand cannot be ignored because the left hand is not a melody.



(2) Chord

Chord playing is a technique developed on the basis of “big cuo” and “small cuo”. Three strings are plucked from the big finger, index finger, and middle finger to the palm of the hand at the same time. The sound is fuller than monophonic, large and small. This technique can render the atmosphere of music and create color sound.

(3) Arpeggio

Use the ring finger, middle finger, index finger, and big finger to play the string sequence from bottom to top, or use the big finger, index finger, middle finger, and ring finger to play the string sequence from top to bottom. Pay attention when playing: make the plane of each fingernail touch the strings, explain each tone clearly, the tone is coherent, and the finger strength should be even (for example, when you are playing a song, you need to highlight the main melody tone according to the requirements of the song). When playing arpeggios, both the left and right hands move closer to the middle, and the hands are basically in a straight line, so that the consistency of the timbre of both hands can be maintained.

Table 10 Left-hand technique of Advanced technique

The name of the playing technique	Symbol	Explanation
Fast finger sequence	No fixed mark	Take each finger as an individual that can play independently, and make any combination with any other finger. The fingering is not reused during the combination process
The name of the playing technique	Symbol	Explanation
Chord		Pluck three strings from the big finger, index finger, and middle finger to the palm at the same time
Arpeggio		Use the ring finger, middle finger, index finger, and big finger to play the string sequence from bottom to top, or use the big finger, index finger, middle finger, and ring finger to play the string sequence from top to bottom

Make: Hu Xiaoqian

2.3.3 Pair of hands technique

(1) Polyphonic performance technique

The performer is required to express the two-voice musical lines clearly, not just express the left hand in the form of accompaniment, but use the multi-voice polyphonic musical expression technique and playing technique to interpret the musical theme. This kind of playing technique seems simple, there is no dense sound group, no strong sensory stimulation sound and visual effects, but the performance puts forward high requirements on the player's two-hand control ability, instead of playing the melody with the right or left hand. Instead, both hands interpret the interweaving and transformation of the melody at the same time, and must accurately express the ups and downs and relaxation of the phrase. It is a performance technique that is more advanced than the left-handed melody technique.

(2) Quickly play fixed-tone patterns

Fixed-tone performance was originally one of the western instrumental performance techniques. Composers apply this technique to the guzheng performance. The right hand plays a set of fixed tone patterns, the left hand plays the melody part, or the left and right hands alternately play the melody part and the fixed tone accompaniment part. This requires the player to express the melody part with a sense of music, and to play the accompaniment part dexterously and clearly, while taking into account the harmonious transition of the two parts.

2.3.4 Onomatopoeia techniques

In order to expand the musical expressive power of the Guzheng and to explore new techniques, modern composers boldly freed the left and right hands from their original playing positions, creating such things as slap the piano box, slap the strings, press the strings with the palms, and hold the strings with the left hand. The new technique of stringing, rubbing the strings first and then strumming, has great audible and visual impact effects. This kind of technique is not aimed at playing music, but by simulating various kinds of sound, such as drum sound, wind sound, water sound, wooden fish sound, gong sound, etc., to enhance musical expression.

Table 11 Classification of Playing Techniques

Stage	The name of the playing technique		
	Left-hand	Right-hand	Pair of hands
Basic playing technique	“vibrato”, “up portamento”, “down portamento”, “hui portamento”, “rou string”	“tuo”, “pi”, “mo”, “gou”, “da”, “double tuo”, “double pi”, “big cuo”, “small cuo”, “hua zhi”, “gua zou”	None
Intermediate playing technique	small vibrato, big vibrato, “dian yin”, “fan yin”	“tuo pi”, “duan yao”, “you yao”, “ti zhi”	None

Table 11 (Continued)

Stage	The name of the playing technique		
	Left-hand	Right-hand	Pair of hands
Advanced playing technique	fast finger sequence, chord, arpeggio	fast finger sequence, "lun zhi", "multi-finger yao", "two-finger yao", "kou yao", "sao yao", "dian zhi"	polyphonic performance technique, Quickly play fixed-tone patterns

Make: Hu Xiaoqian

3. Representative repertoire analysis

3.1 Elementary repertoire-"Chen Xingyuan He Fan"

3.1.1 Music background

The traditional Zheng song "Chen Xingyuan He Fan" is a representative piece of the Henan Zheng School. The composition of the music is derived from the opera story "Er Du Mei", which tells the tragic love story between Chen Xingyuan and Mei Liangyu. "Chen Xingyuan He Fan" and "Chen Xingyuan luo yuan" are sister articles, depicting that Chen Xingyuan, the daughter of Chen Risheng in the Tang Dynasty, was murdered by the bad eunuch Lu Qi and went to the North to marry a foreigner. On the way, Chen Xingyuan's fiance Mei Liangyu and her brother Chen Chunsheng were sent off. After arriving at Yanmen guan, Chen Xingyuan gave the golden hairpin to Mei Liangyu as a souvenir, and wrote a poem to express his grief and anger. After parting at Yanmen guan, Chen Xingyuan jumped off Fei yan ya and committed suicide. The tunes show the narrative characteristics of Henan's "Dadiao Quzi". The style is deep and hesitant, the mood fluctuates, sometimes sad and sometimes sad and angry, and the music is infectious. At the beginning of the music, it was sobbing and crying. What else could she do besides obedience in the face of bad luck. A country is maintained by a weak woman's unpredictable marriage. How can such a peace be heartbroken? Is it silence or resistance? She was not reconciled, she decided

not to obey the arrangements of fate, and finally Chen Xingyuan plunged into the cliff, and the music ended in a painful atmosphere.

3.1.2 Music structure

The Guzheng Song "Chen Xingyuan He Fan" is a solo piece of Guzheng adapted from the "Bantou Qu". This piece belongs to the Adagio in the "Bantou Qu". The whole piece has sixty-eight bars and can be divided into three parts. The length of the phrase in each part is different. It is not composed of the traditional eight bars to form a phrase. The conventional pattern of a total of eight phrases, is a variant of the traditional "Bantou Qu", but retains most of the traditional structural features. There are ten phrases in "Chen Xingyuan He fan". The first phrase and the second phrase have eight bars, the third phrase has 6 bars, the fourth phrase has 8 bars, and the fifth phrase has 5 bars. The sixth phrase has 8 bars, the seventh phrase has 6 bars, the eighth phrase has 8 bars, the ninth phrase has 5 bars, and the tenth phrase has 6 bars. In terms of rhythm, the eighth note is the most used in this piece, and the slow sixteenth notes are mostly attached to emphasize the affirmative accent head, expressing the intricacies of emotions and the mood of grief and anger.

3.1.3 Melody features

The most distinctive melody progression in the music "Chen Xingyuan He Fan" is to jump in four upwards and three downwards. The melody progress of the whole song, except for the steady progress of the second degree, is the melody progress of the upward four-degree jump and the downward three-degree melody.

The first phrase of the music starts from the upper four degrees of 2 to 5, and is repeated again in the second bar. The second phrase is the change and repeat of the first phrase. The first four beats of the second phrase are exactly the same as the first phrase. The last four beats are changed in pitch on the basis of the first four beats. The degree number is the same as the interval motivation characteristic of the upward fourth jump of the whole song. The sixth beat of the first phrase and the sixth beat of the second phrase constitute an upward four-degree jump, and the eighth beat of the first phrase and the eighth beat of the second phrase constitute a downward four-degree jump. It can be seen from Figure 33.



Figure 33 The first phrase and the second phrase of "Chen Xingyuan He Fan"

Make: Hu Xiaoqian

The third phrase also consists of jumping up four degrees to form the beginning of the phrase, and then forming a six-beat reduced phrase. The strength of this phrase is in sharp contrast. The first two phrases are highly condensed and summarized in the tone, and the transition from the front to the "Gong" mode is carried out, and it also pave the way for the development of the music behind it. The fourth phrase is composed of a combination of three downwards and four downwards of the characteristic interval, and is performed using the unique performance skills of Henan Zheng music. It reflects the performance characteristics of Henan Zheng music. It also uses these representative performance techniques to express a rich and varied musical mood. The fifth phrase is a shorter phrase. It is a transitional phrase formed by intercepting the last three beats of the first phrase and the last two beats of the third phrase, combining the two together.

The sixth phrase is the phrase with the lowest range of the whole song, which is mainly developed with a second-degree progressive melody. The seventh and eighth phrases are pure repetitions of the third and fourth phrases in pitch, and there are no new factors. The ninth phrase is an exchange of the order of the beats on the basis of the fifth phrase. The last phrase is a combined third phrase and sixth phrase with a summary nature. Therefore, the tenth phrase is a phrase that summarizes the whole song, and it ends in the mode tonic.

3.1.4 Playing Technique

(1) “tuo”

Henan Zheng music usually starts with the big finger, unlike Shandong Zheng and Chaozhou Zheng, which pay more attention to "gou" and "mo". The sound played by the big finger is more generous and more in line with the style of Henan Zheng music. In the melody of Henan Zheng music, the continuous big finger "tuo" is more common, and it is more convenient to play, and more convenient than changing fingers. It can be seen from Figure 34.



Figure 34 Fragment of “Chen Xingyuan He Fan”

Make: Hu Xiaoqian

In the first sentence of the first sentence of "Chen Xingyuan He Fan", except for the bass 1 in the second half of the first beat in the 4th bar, use the "gou", and all the others use the big finger, a total of 15. The first bar is a "big cuo" of “2”, and then four consecutive big fingers leaning on the string to touch two fasts up portamento: #4 to 5, and then from #4 back to 3, and add fast and frequent vibrato. The first beat of the second bar repeats the first beat of the first bar, and the second beat shows the continuous "tuo" of the big finger-5 2 1. In the third bar, an up portamento 7 to 1 was played on bass 6, and then 1 to 7 fell again, with great tremors, showing that Chen Xingyuan could no longer restrain the inner grief and burst into tears.

(2) “you yao”

"you yao" is sparser than the big finger. When playing, it slowly swings from the yard to Yueshan. The interval is generally a small third, expressing strong sadness and anger. It can be seen from Figure 35.



Figure 35 Fragment of “Chen Xingyuan He Fan”

Make: Hu Xiaoqian

This sentence strongly expresses Chen Xingyuan's crying and inner sadness during the process of going to Northland to marry a foreigner. To play the first note in the second measure, first press the 3rd string to #4, and while the big finger is "tuo", slide it up to the 5th note quickly until the end of the minor third. Slowly moving to Yueshan, showing the strength from weak to strong and the timbre from fuzzy to clear. Pressing the sound with the left hand, it keeps trembling, the whole is a small third interval, with a strong tragic color. Every sound in this sentence is a tremor from Chen Xingyuan's heart, and the endless sadness has been crying.

(3) "small vibrato"

Intensive, rapid repetitive vibrato. The "small tremolo" in "Bantou Qu" is also very distinctive. Its technique is unique. It is a combination of left and right hands to play repeated tremolos. The amplitude is not large. It is the tremor effect formed by the forearm with the force of the big arm. It is a way of expressing extreme sadness. It can be seen from Figure 36.



Figure 36 Fragment of "Chen Xingyuan He Fan"

Make: Hu Xiaoqian

It can be seen from the example of the score that when you play #4 to 5 on 3 in the first bar, the left hand performs a small vibrato immediately after the up portamento, which is a combined technique. In the third measure, there are a total of two notes, one played on bass 6 and 7 quickly slides up to 1, and then a small vibrato is performed immediately and the amplitude and density of the whole beat must be kept the same until the 1 on the second beat is played. Sad and euphemistic, like weeping, expressing Chen Xingyuan's sad mood.

(4) up portamento

The up portamento speed in the music is relatively fast, and there is no overtone, which is in line with the straightforward character of Henan people. The upper portamento of the minor second and minor third is frequently used, and vibrato is often added. The vibrato and flick are intertwined, sad and euphemistic.

3.2 Intermediate Repertoire-"Nao yuan xiao"

3.2.1 Music background

"Nao yuan xiao" is a work created by Mr. Cao Dongfu in 1956. It was inspired by the lively scenes Mr. Cao saw on the day of the Lantern Festival. The Lantern Festival is a traditional Chinese festival. On the 15th January of the lunar calendar every year, people will hold various folk activities to celebrate. For example, making colorful lanterns of different shapes and holding lively gatherings, where there will be dragon and lion dances, lantern riddles, eating lanterns, and walking on stilts. The enthusiasm of people watched the performances and celebrated the festive season, and they were in high spirits. The sound of gongs and drums, cries, and laughter came one after another. Mr. Cao was inspired by various voices, so the image imitation of various voices in "Nao yuan xiao" is the finishing touch of this song. Among them, the "left-hand strike" technique vividly imitates the sound of gongs and drums, and has become the most audio-visual special way of playing in this song. Mr. Cao's use of Guzheng to imitate the sound effects of gongs and drums is due to the composer's proficiency in a variety of instruments, fully understand the timbre characteristics of each instrument, and draw on the uniqueness of other instruments. In the 1950s, the guzheng performance was mainly played by the right hand. The performance technique of left-handed chord pioneered by Mr. Cao was very groundbreaking.

"Nao yuan xiao" is taken from the musical theme of celebrating the festive season, draws on the musical elements of Henan dialect, makes the music image more vivid, and incorporates special performance techniques, making the music motives simple and full of distinct melody characteristics. In order to increase the level of music, he created this classic piece which is representative of Henan Zheng music.

3.2.2 Music structure

From the perspective of the overall structure, "Nao Yuan xiao" is composed of four parts. The first part of the introduction is relatively short and consists of successive progressive scales. The second part of Adagio is a single trilogy with reproduction. In the third part, there are many decorations and changes in the music material. The melody is mostly short and non-square phrases. This part is also the main part of the music. The fourth part of the reproduction is a single section.

Adagio is a single trilogy with reproduction. The phrases are basically 8-bar square-integer phrases, and each phrase falls on the tonic. This part is a narrative movement, and the overall speed is slow. The first melody is gentle, concentrated in the midrange; the second melody is in the high-range, using more contrast between strength and weakness for retouching; the third melody is slightly increased, which is the reproduction of the first paragraph. At the end of the first part, the highlight of the song appeared for the first time, imitating the sound effect of gongs and drums by plucking the left side of the strings with the left hand, which wonderfully embodies the "noisy" musical theme.

Allegro is a single trilogy. The first paragraph is composed of two 8+4 phrases. From here on, the phrases all fall on the dominant sound "D". The second paragraph is composed of three 6-bar phrases and more irregular phrases. The phrase is significantly shorter than the first paragraph; the third paragraph is to imitate the reappearance of gongs and drums, paving the way for the climax of the next part. The speed of this part has changed from a small allegro to an allegro, and the musical motivation is shorter and split, using a large number of continuous portamento to reflect the rise of emotions. From the structural layout of the Allegro, in order to fully display the lively and jubilant musical image of the Lantern Festival, the composer did not adopt the long-breath and long-line melody frame, but chose short and varied motives for expression.

The reproduction part is a single section. The section before this basically appears as a monophonic melody. This section has two parts, that is, the left hand performs a simple low octave performance on the right side of the piano code, which expands the thickness of the melody. At this time, the speed has reached the fastest, dynamic rhythm of the whole song, coupled with the densely appearing shorter "gua zou", pushing the music to its climax.

The structure of this song is simple and clear. Judging from the gradual acceleration of the movement, the emotions of the three parts are progressive. The theme of the music is clear, and the motivation is relatively simple. The second part is the change and split of the first part, all of which are single-voice melody, and the third part uses a two-voice melody to expand the dynamics and expressive tension of the music.

3.2.3 Melody features

As a typical Henan Zheng music, Guzheng Song "Nao yuan xiao" naturally absorbed the characteristics of Henan local opera. In traditional operas, there are widely used fragments of solidified melody that are unique to the opera, which are composed of a number of sounds arranged in a fixed order. We can call them the characteristic melodic sound set of this opera. Introducing this kind of opera-like melody group into the creation of Zheng music is a very important technique for expressing the rhyme of Zheng music. The melody group "2-7-1" appeared repeatedly in the Zheng song "Nao yuan xiao". This kind of variation of the melody group often appears in Henan opera. It can be seen from Figure 37.



Figure 37 Fragment of "Nao yuan xiao"

Make: Hu Xiaoqian

Here is a very typical use of the melody group "2-7-1". In the excerpts from the Henan Opera "Yu hu zhui", the melody group of "2-7-1" appears many times in the melody fragments of "2-2-2-2-1-7", copying the melody in Henan opera as it is. There is not only the melody copied as it is, but also the form of adding flowers to the melody of Henan opera. For example, in the Henan opera "Bao Long Tu Zuo Jian", the melody "2—3—2—1—7" is used to embody the "2—7—1" melody group. In the Zheng song "Nao Yuan xiao", on this basis, the sound "5" was added to form a melody group such as "5—3—2—1—7—5." The repeated appearance of these melody groups not only strengthens the charm of Henan opera in the music, but also consolidates the style tone of the music. It makes people feel the boldness and enthusiasm of Henan Zheng music, and it is also easy to associate with the Lantern Festival. Thousands of lanterns are in full bloom, and folk artists step on stilts, run dry boats, and beat gongs to inspire the lively scene of dragon dances and lions.

3.2.4 Playing technique

(1) “lian tuo”

The big finger of the right hand continuously performs the fingering of "tuo". During the process of playing, the knuckle of the right hand is stretched and straightened. After the first "tuo" is played, it is immediately placed on the adjacent string for the next "tuo". This kind of fingering and exertion make the voice more solid and powerful, and the sound quality is honest. It can be seen from Figure 38.



Figure 38 Fragment of “Nao yuan xiao”

Make: Hu Xiaoqian

Both of these two subsections use the fingering of “lian tuo”, and the “lian tuo” is designed in the rhythm of the sixteenth note, which not only achieves the effect of a compact sixteenth note rhythm, but also achieves the effect of strengthening the head tone, strengthen the lively and compact atmosphere.

(2) “tuo pi”

In Henan Zheng music, "tuo pi" is a common fingering combination. This fingering combination can make the notes sound more quickly and the graininess is fuller. When playing the Henan Zheng's "tuo pi" fingering, the small joint of the big finger is not bent, but in an upright state, directly "tuo pi", which makes it more powerful. It can be seen from Figure 39.



Figure 39 Fragment of “Nao yuan xiao”

Make: Hu Xiaoqian

These three measures use a combination of "big cuo" and "tuo pi". The speed of this section has also reached 120 beats per minute. Using the "tuo pi" fingering can better realize the jumping of notes. This piece of music has a lively mood and a tight rhythm, as if people are immersed in the joy of various entertainment activities of the Lantern Festival, and can't wait to communicate their inner feelings with family and friends.

(3) “yao zhi” and “you yao”

The "yao zhi" in Henan Zheng Music is slightly different from the "yao zhi" of other Zheng genre. In Henan Zheng Music, the "yao zhi" is more compact, has a very high frequency, and has a powerful sound head. This is related to the local music. In the singing of "Dadiao Quzi", it is required to pronounce the sound clearly and loudly. In Zheng music, this kind of "yao zhi" with a strong sound head more clearly shows the local music characteristics of Henan, and at the same time increases the tension and ups and downs of the music. This kind of "yao zhi" is used in the introduction part of "Nao Yuan Xiao". Into the ear is the very strong two long "gua zou", followed by the continuous "double pi", "double tuo" and the up portamento from slow to fast, faster and faster "double pi", "double tuo" followed by the big finger "yao zhi", in one go, simply and boldly, as soon as you enter the music, you will attract people to express the vividly. At the end, this technique is also used, and the ending echoes, making the structure of the music more complete.

"you yao" is a relatively sparse "yao zhi", which can be understood as a "tuo pi" after speeding up. When playing, the ring finger or little finger is placed on the strings, generally moving from the place near the yard to Yue shan. In the process, the tone changes from hazy to clear, with strong and weak changes.

(4) Big vibrato and small vibrato

The big vibrato is generally used on the two tones of "4" and "7" in Henan Zheng music. Even if the vibrato symbol is not marked in the score, increasing the vibrato on these two tones is already a customary treatment in Henan Zheng music. The big vibrato generally exceeds the minor second, while the small vibrato has a smaller amplitude. The vibrato is completed by short-term tension of the left-hand muscle. In "Nao yuan xiao", there are a lot of fragments that appear continuously with big vibrato and small vibrato. This processing method makes the mood

of the music fuller and more flexible, showing the excitement and joy of people when celebrating the Lantern Festival.

(5) Quick portamento

Quick portamento is a unique technique of Henan Zheng music. When playing, the left finger first presses the string to the required pitch. After the performance, the minor second is lowered due to the relaxation of the finger, and then portamento to the original pitch, which is completed in a very short time. It can be said that speed glide is a playing technique that combines up portamento and down portamento. It can be seen from Figure 40.



Figure 40 Fragment of “Nao yuan xiao”

Make: Hu Xiaoqian

The use of the form of "yao zhi" plus quick portamento, short and powerful finger shaking followed by continuous speed portamento, so that the music is full of momentum, presenting a lively and vibrant holiday scene.

(6) Left-hand strike the strings

Left-handed strike the strings are more common in modern Zheng tunes, and there are many ways to play, while traditional Zheng tunes are mainly played with the right hand and assisted by the left hand. The use of left-hand strike the strings in traditional repertoire shows Mr. Cao Dongfu's pioneering thinking on playing techniques. The big finger of the player's left hand needs to be assisted by the index finger, and driven by the wrist, the prosthetic armatures rhythmically scratching the strings on the left side of the strings to the side of the body, imitating the sound of gongs and cymbals hitting and rubbing. In order to create the metallic feeling of gongs and cymbals, the wrists immediately exert force when the strings are scratched, emphasizing the more appropriate performance of the sound head. It can be seen from Figure 41.



Figure 41 Fragment of "Nao yuan xiao"

Make: Hu Xiaoqian

3.3 Advanced Repertoire-"Han jiang yun"

3.3.1 Music background

"Han jiang yun" was created by Mr. Qiao Jinwen based on his feelings when he was experiencing life in rural Xinyang. The tune is exquisite, short, lively, and expresses people's love for work in a rough and unrestrained tone, as well as people's joyful mood when working. The music is adapted from Henan "Qu ju", which is a local opera genre developed in the Central Plains, with a history of 80 years. As the second largest local drama in Henan, "Qu ju" is popular in Kaifeng, Luoyang, Nanyang and other places. The melody material of this song is derived from the two tunes of "Han jiang" and "Shu yun" in the opera, which are familiar and loved by the local people in Henan, and at the same time, it is very close to the emotion that the music wants to express. "Han jiang yun" belongs to the style of Henan Minor Zheng. "Xiaodiao Zheng music" is made by folk Guzheng players through self-processing of the music of "Henan Rap" and "Xiaodiao Quzi", so it also contains "Xiaodiao Quzi" simple and simple. The strong style and dramatic features, and the playing style is also more influenced by the simple and lively minor tunes. The composer makes it an independent and complete Guzheng repertoire through repeated processing and continuous refinement of the material, and the use of exquisite composition skills.

3.3.2 Music structure

The whole song of "Han jiang yun" adopts the classic structure of "ABA", and can be specifically divided into "Shu yun" + "Han jiang" + "Shu yun" from the melody material. Its structure is basically four bars, one breath (with a few exceptions), that is, four bars are used as a music festival, and the first four bars are a core. The subsequent development has never left the core of this theme. In terms of melody characteristics, the music starts with the "gong" sound, and gradually descends four degrees to the "Zhi" sound, and after repeated homophony, it descends

four degrees to "Shang", that is, the later stage enters the "Gong" as the end. This kind of composition usage Make the melody livelier and smoother, emphasize the "Gong", and support the "Gong" with "Zhi".

3.3.3 Melody features

The first paragraph ("Shu yun"): With cheerful and enthusiastic allegro, sonorous and powerful rhythms, and emotional melody, it shows the rejuvenation of the earth, the renewal of all things, and the vitality of the scene. It's almost the same as the passages in the drama. In this kind of music, we seem to see the harvest scene of the working people cheering and smiling. The melody of this section is quick and witty, short but not lacking in exquisiteness. It is full of confidence and is done in one go. The half-termination suddenly slows down the speed with a long "yao zhi" and ends the first section.

The second paragraph ("Han jiang"): The Adagio of the music is composed of the singing and interlude music of the Han River, with narration and discussion, as if people greet each other cordially, which contains both sad memories of hardships and a bright future. Longing. Starting from the melodious adagio, the performer makes full use of his left-hand skills in this section to modify the main melody, so that the Henan charm in the tune is more vividly reflected. When the octave jumps into the high pitch, the speed increases step by step, until it reaches the climax of the whole song-the speed of the rapid board. Although the mood and speed have reached the highest rise, they need to be stable. The sound is strong, which is undoubtedly quite difficult.

The third paragraph ("Shu yun"): It is the shortened and changed reproduced part of the first musical melody. The difference from the first part is mainly that the speed is more cheerful, the mood is higher, the intensity is increased, etc., the notes are slightly changed, the length is reduced, the feelings and flavors need to be fully expressed during the performance, and the ending slows down to give the listener an unfinished reverie.

3.3.4 Playing technique

(1) "you yao"

In "Han jiang yun", the "you yao" is used, which is relatively sparse. According to emotional needs, when playing it, the right hand needs to start from a place close to the code, and play fluidly to a place close to Yue shan, and vice versa. The same is true. The tone changes from

dim to clear and bright, or from bright to weaker and weaker, and from weaker to stronger to weaker. At the same time, the left hand makes greater vibrato. The music performance is very comical and very effective. The pitch of portamento is upward minor third, which is characterized by strong granularity and explosive power of the accent head. There are obvious differences with other factions. For example, the Southern Zheng genre mostly uses the little finger to peg and shake, and the wrist is mainly used. The big finger holds the index finger, the big joint does not move, and the sound is beautiful and smooth. Henan Zheng has high requirements for the fluency and explosiveness of the big finger shaking. If the technique is not in place, the style and integrity of the music will be greatly compromised, and the flavor will be reduced.

(2) “jia tan”

"jia tan" is a dependable "tuo", which means that the ring finger of the right hand is placed on the string, and the big finger falls on the next string after playing a note of "tuo". It is mostly used in the technique of "tuo pi". Because the sound that pops up from the pile is more stable and solid than without pile, the sound is thick, round, full, sonorous, and the taste of Henan is more vivid. Henan Zheng Music emphasizes the importance of the sound head stress in the technique of continuous "tuo pi", because this performance shows the ups and downs of the melodic lines in the music. It makes the listeners more aware of the distinctive local music style of Henan Zheng music, which is bright, fast, playful and powerful, thus highlighting the artistic characteristics of roughness, enthusiasm and unrestrainedness.

(3) “double tuo”

Compared with the usual right-handed "double tuo", this technique requires the right hand to quickly and decisively play two notes, which is extremely explosive. The left hand uses the right hand to quickly play and simultaneously up portamento. This emphasizes the sound head and greatly enhances the atmosphere of the song. It can be seen from Figure 42.

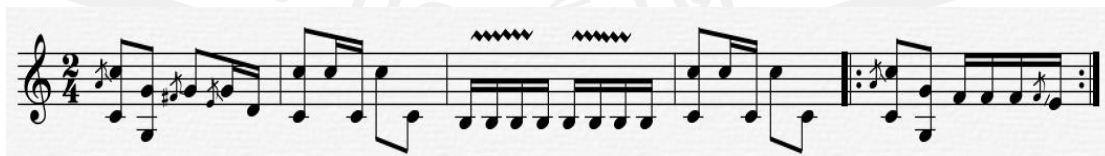


Figure 42 Fragment of “Han jiang yun”

Make: Hu Xiaoqian

(4) up portamento

There are a lot of up portamento in this song. The first note at the beginning of the song requires the left-hand gliding to get in place quickly, without transition, and very straightforward. The pitch is from 6 to treble 1, and the minor third must be accurate. It shows the characteristics of Henan people's speaking intonation, so the stress should be played in the first sentence, and the sound of the sentence should be strong. Because the string on the second upper string is thin and easy to break, the player is required to hold the string in a good position. To the left, the pitch is not high enough, and to the right, the string will break quickly. The left hand presses the string with two, three, and four fingers close to the flesh of the finger nail. The four fingers will have more strength when the center of gravity is placed on the four fingers. The wrist and palm are supported, and the fingers are bent in a semicircle. Apply force under the forearm, relax the forearm, agile without a trace. It's more difficult, and it's hard to grasp the style. It can be seen from Figure 43.



Figure 43 Fragment of "Han jiang yun"

Make: Hu Xiaoqian

(5) down portamento

The down portamento has no transition like the up portamento, and it has very strong regional characteristics. The down portamento is not a normal half-turn glide sound, but a tactful glide sound. The left hand first focuses on the index finger, and then drives the index finger to slide back with the wrist. On the ring finger, the center of gravity shifted from right to left, sliding back a semicircle back to the original position, so that it would present a full tone with full charm, rather than straight up and down straight tone. The down portamento is divided into slow down portamento and fast down portamento. The slow down portamento is vividly reflected in the second paragraph of the Adagio, highlighting the characteristic of "complementing the sound with rhyme". The down portamento in Allegro must also be fast, so that the music has a rough and

unrestrained feeling, which is refreshing. This is also one of the characteristics and styles of the left-hand performance of Henan Zheng music. It can be seen from Figure 44.



Figure 44 Fragment of “Han jiang yun”

Make: Hu Xiaoqian

(6) Vibrato

The vibrato in the song has "mi vibrato" and "big vibrato". This is a very distinctive feature of Henan Zheng tune. Make the sound higher, so when you play 4 and 7, it will be higher than the original pitch, slightly higher, but not as high as the second degree, and the vibrato cannot be held very stable, and it needs to move a bit. The muscles of the left hand need to be practiced with one hand to make the song more elastic, the microwave fluctuates, and all the keystrokes are the same as the previous ones. "big vibrato" requires a relatively large amount of vibrating force with the left hand, with the wrist and forearm supporting the force, which can vibrate within three degrees, exaggerating the vibrato and exaggerating the atmosphere and emotions. It can be seen from Figure 45.



Figure 45 Fragment of “Han jiang yun”

Make: Hu Xiaoqian

(7) “dian yin”

The “dian yin” in the music is very interesting, it makes the music very humorous, intriguing, and unique. The left hand presses the string quickly and up and down quickly, quickly, and cannot produce the effect of portamento. "dian Yin" appeared both at the Adagio and at the

end. The end pushed the music to a climax, showing the pungent and bold character of Henan people, and became the golden point before the end of the whole song. It can be seen from Figure 46.

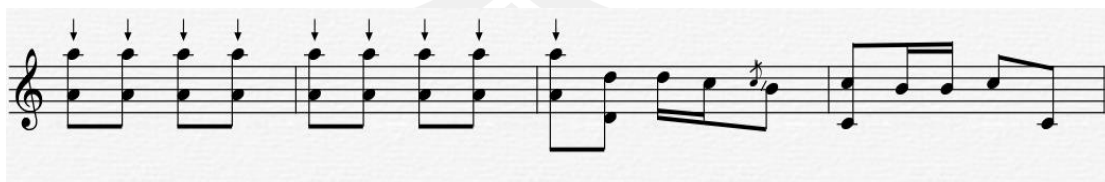


Figure 46 Fragment of “Han jiang yun”

Make: Hu Xiaoqian

Henan Zheng Music broke away from the "Dadiao Quzi" and formed the inheritance of traditional music in the process of continuously absorbing the enrichment of the music content from "Bantou Qu" and "Paizi Qu". Among the traditional repertoires of Henan Zheng Music, it not only inherited the traditional Chinese folk instrumental music cards and arias, but also inherited the ancient music before the Ming Dynasty. These inheritances of traditional music have made the musical tradition of Henan Zheng music even more ancient. In addition to the continuation of the traditional music content, Henan traditional Zheng music has inherited the traditional Confucianism inherited by the "Dadiao Quzi" in terms of connotation. This kind of thinking not only profoundly affects the way of activities of "Dadiao Quzi", but also puts forward more in-depth thinking and requirements on the humanistic connotation of Henan Zheng music performance.

At the same time, the traditional zither music widely circulated in the folks uses the form of "Bantou Qu" in the singing activities of "Dadiao Quzi", the literary content in traditional tunes is expressed and disseminated by a popular and vivid way of musical expression. While continuing to continue the structural components of the "Dadiao Quzi", it also continues to function as an auxiliary cultural heritage. In addition to internally accepting the influence of traditional music and "Dadiao Quzi" music on it. In the process of its spreading and development, Henan Zheng Music has widely absorbed the influence of local style folk tunes on its mode and structure. The rich folk music tunes in Nanyang area are absorbed and integrated by traditional Zheng music.

CHAPTER VI

The Music cultural change of Guzheng Music in Henan Province, China

In this chapter, I described the changes in Henan Guzheng music culture in three parts. 1. Summarized the changes in the playing techniques of Henan Guzheng music. 2. Described the transmission characteristics of Henan Guzheng music, including two parts: folk transmission and professional transmission. 3. Described the situation of Guzheng teaching materials in each period and analyze the changes in the transmission of Guzheng textbooks.

In this chapter, from the interview with Mr. Cao Bo, I can draw the result of the inheritance method of Henan guzheng music, and from the interview with Mr. Wang Shuai, we can draw the result of the change of the playing technique of Henan guzheng music. From some literature, we can get the result of changes in the production of teaching materials.

1. Changes in playing technique

Guzheng is an ancient plucked stringed instrument and a representative of traditional national instruments. It has a very unique timbre and a rich variety of playing skills, which has won the love of many music lovers. It has gradually become an indispensable part of the development of Chinese music art. The rapid development of contemporary society has created good conditions for the development and progress of the Guzheng art, ushered in the spring of the Guzheng art, and laid the foundation for the inheritance and innovation of Guzheng playing techniques. In the process of Guzheng playing, Guzheng playing technique is the most important influencing factor, which will directly affect the performance, so it is necessary for the performer to accurately grasp the playing technique. As far as the development of Guzheng playing art is concerned, its playing technique are constantly evolving and inheriting, making Guzheng playing technique more and more diversified, providing an effective foundation and guarantee for the development of Guzheng playing art. To transmission and develop Guzheng art, it is necessary to focus on the transmission and innovation of Guzheng playing technique. It is necessary to pay attention to traditional Guzheng playing technique as well as innovative playing techniques under

the background of the new era. Combine transmission and innovation to reflect the artistic value of Guzheng performance.

1.1 Changes in playing technique

Through fieldwork and interviewing my key informant, Mr. Wang Shuai (2021), the following conclusions can be drawn. The Guzheng has a long history. In the course of thousands of years of development, a corresponding performance technique system and performance mode have been formed. The ancestors also actively summed up the rules and techniques of traditional Guzheng playing in the long-term performance practice, in order to promote the inheritance of the Guzheng art. To inherit the art of Guzheng, we must first focus on the inheritance of traditional Guzheng playing techniques and draw nourishment from tradition to adapt to the development of modernization. In the inheritance of traditional Guzheng playing techniques, special attention should be paid to the following items: (1) To pay attention to the inheritance of right-hand techniques. In life and work, people usually use the right hand most often, so the right hand is generally more flexible than the left hand. In Guzheng playing, the right-hand playing involves the right part of the strings, and this part is difficult to control. The pronunciation of Guzheng is emphasized. Under normal circumstances, the right side of the piano is the main part of the pronunciation, while the right-hand technique mainly involves plucking techniques. Guzheng plucking mainly reflects the effective use of other fingers by the thumb and the close cooperation between the fingers. The plucking technique involves two plucking methods, and different plucking methods have different application scenarios, reflecting the flexibility of the Guzheng technique. (2) Pay attention to the inheritance of left-hand techniques. The left hand can assist the right hand to play, which is vividly reflected in guzheng playing. Guzheng strings are plucked with the right hand to make a sound, while the left hand needs to press the strings to control the pitch of the strings. The left-hand plays on the left end of the strings. The left-hand pressing technique involves portamento, vibrato, etc., which corresponds to the right-hand technique to produce a variety of tunes when the left and right hands are played together. (3) Optimize the inheritance of ancient Guzheng playing techniques. my country has a broad and profound culture and a long history. Many classic cultures have been accumulated over the years. Therefore, we need to keep pace with the times when we inherit traditional culture and carry out innovation and transformation of traditional things. For the Guzheng, the development of the Guzheng has gone

through thousands of years, but until now, the Guzheng playing technique still contains many ancient elements, and it occupies an important position. It can be seen that the ancient Guzheng playing techniques are the foundation of the development of the Guzheng in the new era and the strong foundation for the inheritance of the Guzheng culture. Therefore, it is necessary to pay attention to it at all times and actively absorb and grasp the roots of the Guzheng music.

Guzheng playing techniques will continue to develop with the development of time. While focusing on retaining the essence of traditional playing techniques, it is also necessary to keep up with the changes with the times to achieve advancement and innovative development. The innovative development of modern Guzheng playing techniques mainly involves the following aspects: (1) The playing technique of the fusion of Guzheng and other national instruments. During the development and evolution of the Guzheng playing techniques, the Guzheng gradually began to integrate the playing techniques of other national instruments, and combined with the characteristics of the Guzheng for organic integration, which promoted the innovative development of the Guzheng playing techniques. For example, imitating the playing technique of the pipa and so on. Among them, the most common is the onomatopoeia technique. The timbre of Guzheng has a strong expressive power, and presents diversified characteristics in musical performance. Therefore, players should focus on the creative cooperation of left and right hands in the process of fusion of skills to enhance the shock of the music. (2) A combination of Guzheng and Western musical instruments. While inheriting and developing the Guzheng art, it will also be influenced by the instrumental culture of Western countries at the level of performance techniques. In the development process, we should grasp the main points of western music culture, learn from the playing techniques of Western instruments, and develop and innovate traditional Guzheng playing techniques. In the past, the thumb, index finger, and middle finger were mainly emphasized in guzheng playing, but through the integration and absorption of Western techniques, people began to boldly use the other two fingers; in the past, the left hand only played a supplementary and polished role. In modern Guzheng performances, more and more players have broken through the limitations of the left hand, increasing the emphasis on left-hand techniques, thereby greatly enhancing the expressiveness of the music.

1.1.1 Improve traditional techniques, inherit and innovate

With the development of economy, Guzheng playing has gradually gained popularity. Guzheng techniques have gradually shown a diversified and complicated development trend. The innovation of Guzheng techniques has become an important means for the inheritance and development of Guzheng music. With the increase in the number of learners, the traditional oral teaching method can no longer meet the learning needs of modern people. At the same time, teachers spend a lot of time on oral teaching, which will also consume a lot of energy. In the face of diversified artistic development models, the reform of Guzheng seems urgent.

By reading Li Meng's book "Guzheng Basic Course" (2002), the following conclusions can be drawn. For example, Guzheng players and educators who are influential in the world conduct standardized teaching by determining the basic methods of Guzheng playing. For example, there are two basic postures for playing Guzheng: sitting and standing. The sitting posture requires the performer to maintain a "three points and one line", neither sitting too far forward nor too far back, and it should be roughly half or less than half of the chair. In this way, the player can always be in a sense of urgency, so that the player can concentrate on the performance, the performance effect will be enhanced, and the performance technique will be improved. The standing posture depends on the specific situation. It cannot be too high or too low. The performer must be able to present the work in a comfortable posture. For another example, there are "jia tan" and "ti tan" methods in the method of touching strings. The "jia tan" method means that the performer plays with his fingers from diagonally upward to diagonally downward during the performance, and the overall angle is 45 degrees. As a result, the sound quality is fuller and the pronunciation is thicker. This is the basic method that must be mastered when beginners learn guzheng playing. In the "ti tan" method, during the performance, the player plays from diagonally downward to diagonally upward, and the overall angle is 45 degrees. Playing in this way, the sound quality is purer and cleaner, and the pronunciation is clearer and brighter. These two different ways of playing will make the sound quality and so on show different effects. In the actual playing process, if the performer does not know how to play, it is very easy to confuse various techniques. Therefore, standardized teaching is particularly important.

1.1.2 Fusion of national musical instruments, inheriting characteristics

Guzheng has a long history and has left a strong mark in the history of Chinese music development. In the past, Guzheng was mostly played with the right hand and polished with the left hand. But the expressive power of Guzheng should not be limited to this, it should have further development. Different national musical instruments have different styles and different techniques, representing different regional cultures. How to integrate other national musical instruments with the Guzheng and present better expression and tension on the stage has become a key issue for the inheritance and development of the Guzheng music.

For example, in Guzheng, the right hand is usually responsible for playing, and the left hand is just for polishing. So how to apply each finger in the performance to make the performance show better results has become a problem that needs to be solved. It is understood that some musical instruments have unique techniques when playing, which can make the overall stage effect more three-dimensional and more touching. Therefore, trying to incorporate these techniques into Guzheng will produce unexpected results. In this way, not only the Guzheng culture itself is inherited, but also other musical instrument techniques are incorporated, which has played an important role in the overall development of Chinese traditional culture. Of course, when drawing on the performance techniques of other national instruments, we must also pay attention to the innovation in the presentation effect, and more clearly reflect the characteristics of the Guzheng. For example, the "lun zhi" technique in pipa performance is helpful for playing a more transparent and fresh sound. In the Guzheng performance, appropriate innovations were made to it, and two ways of "ding lun" and "fei ding lun" were developed. "Ding lun" is relatively fixed in terms of time value and note presentation, and the sound effect presented is more translucent. "Fei ding lun" is added with open notes, the sound presentation is denser, it can produce a roar-like sound, and the performance is more exciting.

1.1.3 Draw lessons from western playing techniques and carry forward

Although Chinese culture is broad and profound, it should be diverse. There are also many playing techniques in Western culture that are worth learning from. On the basis of inheriting and developing traditional Guzheng playing techniques, it incorporates some western playing elements, such as reasonable allocation of fingers that are not commonly used, etc., so that the presentation effect is better, and it is easier to be recognized by the public. It will also

further promote traditional Guzheng playing. Inheritance and development of techniques. Therefore, taking the essence of western performance techniques, removing the dross, and properly integrating them can make the guzheng playing more vigorous and expressive, thereby presenting a better performance effect for the audience.

By reading Sun Jiao's article "On Henan Zheng Music and Its Influence on Modern Zheng Music Creation" (2014), the following conclusions can be drawn. For example, learning from Western performance techniques, the original performance using only three fingers, namely the thumb, middle finger, and index finger, was changed to incorporate all the fingers into the performance. In this way, the performer can fully incorporate other elements into the performance, making the performance more expressive and tense, and making the stage effect better. At the same time, the traditional method of playing is mainly one-handed, and the participation of the left hand is very low. But after learning from Western playing techniques, such as polyphonic playing techniques and fast playing fixed-tone techniques, it can greatly increase the participation of the left hand. In particular, polyphonic performance techniques are very demanding on the performer, and the performer needs to balance and coordinate the left and right hands. At this time, the left hand not only assumes the function of accompaniment, but also uses certain playing skills, which is a great test for the player's left-hand playing ability. Exerting the functions of the left and right hands to the extreme, the theme and connotation of the Guzheng tunes can be interpreted more clearly during the performance, and at the same time it is conducive to the improvement of the player's ability to control both hands. The Guzheng should develop with the development of the times, and learn to learn from the excellent performance techniques of other musical instruments, so that the Guzheng can be spread to every corner of the world.

Table 12 Comparison of traditional and modern playing techniques

	Traditional playing technique	Modern playing technique
Playing posture	Sitting position	Sitting and standing
Way of playing	Focus on playing with the right hand	Left and right hand combined
Timbre	Single	Imitate other musical instruments such as Pipa, piano

Make: Hu Xiaoqian

1.2 Factors influencing changes in playing technique

1.2.1 Changes in social and cultural life

With the rapid development of social economy today, people's life rhythm is gradually accelerating. The farming life of men and women weaving has been replaced by the fast-paced work and life in the nine-to-five cities. And modern media technology is unprecedentedly developed, and people can enjoy modern music from all over the world without leaving home. Popular music, classical music and other social changes have brought people a newer and faster music culture, and the traditional zither music of Guzheng is asking listeners to take root in the traditional national culture and calmly experience the zither music under the atmosphere of traditional culture. This is the temperament that modern people lack. After people's ears have experienced the infusion of Western popular music, rock music, symphony and other music, they need to find a kind of auditory freshness and stimulation. Traditional performance techniques have been unable to attract the attention of listeners in many music genres. Therefore, performers and composers have to develop and innovate Guzheng playing techniques.

For example, the Guzheng solo "Zhan Typhoon" Wang Changyuan, was composed in 1960. In order to show the scenes of dockers fighting fiercely with the typhoon, it belongs to real life themes, and many new techniques are used in the music. These new techniques are designed to reflect the typhoon's raging ruthlessness and the scenes of dock workers fighting against the typhoon, such as "sao yao", "dian zhi", and "kou yao". In addition, in the music, a creatively designed off-column playing with no fixed pitch on the left side of the code, vividly depicting the image of a typhoon. This song was once popular all over the country in the years, and it also promoted the popularization and development of new techniques.

By reading Wang Ying's article "Research on the Inheritance and Development of the Zheng School in Henan"(2015), the following conclusions can be drawn. Music culture not only penetrates into the people as a spiritual element, but also directly produces huge economic energy, which is the cultural industry. Social progress, economic development, and the improvement of quality of life have given birth to the development of cultural industries. More and more people realize that the cultural industry with the cultural consumer market as the main body will be the most promising industry in the future. The cultural industry obtains huge profits through the production and management of cultural products. The more developed the social productivity, the

higher people's requirements for the quality of life, and the greater the development space of the cultural industry. At the same time, the field of cultural industry is becoming more and more extensive, and the information industry represented by the Internet is constantly expanding and merging. In order to adapt to the development of the cultural industry, improve economic benefits, and promote social consumption, Guzheng music culture, as a carrier to meet people's spiritual and cultural needs, will inevitably rely on the market to seek richer and more distinctive ways of consumption. This in turn will stimulate the development of his musical wood performance techniques. When considering the Guzheng playing technique under the background of globalization, it can be found that in the process of globalization, the reality of the traditional Guzheng playing technique has never been experienced in the past history. The current social situation of the century determines the artistic form and artistic aesthetics that are suitable for this era, including the aesthetics of traditional music. Due to the contemporary social structure, cultural foundation, philosophy and aesthetic trends, changes in artistic communication methods and other factors that affect art changes, huge changes have taken place in the era of globalization. Therefore, the performance techniques that constitute the elements of Guzheng music culture will inevitably change accordingly.

1.2.2 The collision of multiple cultures

(1) The integration of multi-ethnic and regional cultures

In the long history of Chinese music development, the integration of multi-ethnic and regional cultures is one of the most distinctive features. The development process of Chinese traditional art makes us see that Chinese traditional art has all kinds of national art, which fully reflects the multi-ethnic characteristics of Chinese art and culture, and also reflects the strong tolerance of Chinese music culture. The same is true for Guzheng music culture, such as Shi Zhaoyuan's "Spring to Lhasa", which absorbed the rhythmic characteristics and tunes of Tibetan folk dances, and "Mukam Prologue and Dance Music", which borrowed heavily from the tones and rhythms of the Uyghur twelve mukams, using the characteristics of the Guzheng instrument, playing microtones, making the music extremely regional.

From the perspective of playing techniques, Guzheng has also absorbed playing techniques like Pipa and Guqin. For example, in "Xiao xiang", in order to achieve the artistic conception of simulating Guqin performance, the composer quoted the fricative sound produced

by the left hand due to the glide flicking when playing the Guqin into the Guzheng. The "lun zhi" used in "Lian hua yao" is based on the "lun zhi" technique of Pipa, and the left hand is not just a simple "lun zhi". Instead, play the middle part melody with the thumb of your left hand while "lun zhi".

(2) The collision of Eastern and Western cultures

Since the reform and opening up, Western cultural concepts have strongly impacted China, and Western popular music has flooded into China through Japan and Taiwan. Since the 1980s, the rise of modern western composition techniques in the field of Chinese music creation has also promoted the innovation of new Guzheng techniques. Some composers have combined Western composition techniques to break the limitations of the previous techniques of Guzheng and created many new expression techniques and new acoustic effects. Among them, the more novel innovation is to break the traditional pentatonic arrangement of the Guzheng, which has seven tones and many special arrangements. In addition, because the traditional octave position of the big and middle fingers is no longer suitable for the needs of the work, however, it is mostly used in the new finger-sequence method. The traditional method of the left hand, the major second and minor third of the declining tone cannot meet the needs of the work. In addition, by pressing the strings with the left-hand rhyming technique, the local melody mode of the music is converted, and the change of the tonal function produces color changes such as transitions and out-of-tunes, and make the sound color richer. Works such as "Lin an yi hen", "Shan mei", "Qian Zhong fu", "Huan xiao qu" and other works have new ideas. In "Qian zhong fu", the pat string playing method and non-tuning used to imitate folk percussion music have increased the appeal of the music. The percussion panel in "Huan xiang qu" also achieved good results. The new exploration of composers also forced the performers to quickly improve their skills, which promoted the continuous development of Guzheng playing techniques.

1.2.3 Changes in performance venues and audiences

The main purpose of traditional instrumental music is to enjoy yourself. Playing instrumental music is neither for participating in competitions nor for performing on stage. It is an emotional sustenance for expressing personal emotions in leisure time. However, in modern society, this kind of self-enjoying performance has transformed into professional performance. With the establishment of the Guzheng major in professional colleges, more and more

professional Guzheng players and educators have emerged. This kind of professional performance with the purpose of entertaining others, in order to attract the attention of the audience and strengthen the auditory stimulation to the audience, the performers compete to choose the so-called "stage effect" good music in order to win the audience's approval. And this so-called "stage effect" music usually has a more obvious climax in the layout of the music, the performance technique is more complicated, and the pursuit of novel auditory and visual effects. The advantage of this new performance "field" is that it promotes the development and enrichment of Guzheng playing techniques, and enables players to focus on the research and creation of new techniques in order to pursue better performances. But everything has its counterproductive side. The emergence of a new "field" leads part of the performers' performances into a purely technical show-off. The purpose of performances is to please the audience, while ignoring the expression of the emotional mood of the music and the deep level of the music. Excavation and performance of cultural connotations.

The difference in aesthetic taste and taste between the new and old audiences has also formed a demand for the innovation of traditional playing techniques. The original audience formed more of their own understanding and aesthetics of traditional music based on the foundation of traditional culture. People with deep traditional cultural heritage can resonate even more when they appreciate traditional music such as "Chen Xingyuan He Fan" and "Han ya xi shui", the new listener group has a richer level. Some have received music education with Western music as the theoretical framework, some like popular songs from Hong Kong and Taiwan, and some listeners have learned Western musical instruments. For these audiences, they hope to reveal more western or modern flavor in the guzheng performance. It can be said that the diversification of the audience level has also promoted the development of Guzheng playing techniques.

1.2.4 Diversity of creators

The creation of traditional instrumental music was originally performed by the entertainer himself. The inheritance of traditional instrumental music is based on oral teaching. In the process of inheritance, because there is no fixed score, in the process of teaching, the artist will be affected by both external and objective factors and internal subjective factors, intentionally or unintentionally, the performance of the music is more subjective. With the

passage of history, different versions of the same music have been produced. Another kind of creation is the music composed by the artist based on his own understanding of the performance of the instrument itself, as well as the understanding of the music passed down, the perception of life or the understanding of a specific historical story. The creative class of modern Guzheng can be described as diversified, including professional composers, Guzheng performers, or amateur creators. Among professional composers, after systematic training in Western music creation techniques, their works are largely integrated into Western music creation techniques without losing tradition. Among these professional composers, some are rooted in tradition and have a relatively deep foundation in a guzheng playing technique. Therefore, they have inherited more traditional playing techniques in music creation. Some are more innovative, borrowing the techniques of other musical instruments in folk music, or creating new acoustic effects for the Guzheng in a big way. There are many pioneering innovations in the Guzheng playing technique. In addition, Guzheng players have also created a large number of outstanding Guzheng music works.

2. Changes in the way of transmission

Henan Zheng genre, as an independent Guzheng genre, was first promoted by Mr. Wei Ziyou and passed down under the vigorous promotion of his disciples Lou Shuhua and Liang Zaiping. After entering the 20th century, Cao Dongfu consolidated and strengthened the independent position of Henan Zheng genre in the field of Chinese Guzheng music, and cultivated a large number of outstanding Guzheng players. This made the big tree of Henan Zheng genre open its branches and leaves, and gradually prospered; then Wang Shengwu, Ren Qingzhi and others injected new vitality into Henan Zheng music, enriched the artistic style of Henan Zheng, and expanded the audience of Henan Zheng, which made Henan Zheng bloom beautiful flowers and bear fruit, and further strengthened the artistic vitality of Henan Zheng music, so that it can stand in the forest of Chinese folk music for a long time.

After growing up, Henan Zheng Music has a strong influence in modern times. In the past, the relationship between teacher and successor determined that the inheritance of the genre had to follow a single route, and the spread was relatively narrow, mostly confined to the Henan region. Since Henan Zheng music entered a higher education institution, with a systematic teaching mode,

the biography can be edited and protected and it is no longer easy to lose, so that the artistic style of Henan Zheng music can be clarified, and the master can go to lectures all over the country, students are no longer limited to Henan, but fans from all over the country can come and learn to perform Henan Zheng Music.

By reading Wang Dan's article "Research on the Artistic Style and Cultural Background of Zheng Music in Henan"(2007), the following conclusions can be drawn. From the 20th century to the present, Chinese music education has been mainly concentrated in higher music schools. Many performers have entered schools to teach and extend the artistic life. Henan Zheng music is no exception. Higher education institutions can be said to be the main channel for the inheritance of Henan Zheng music. In terms of teaching content, comprehensively interpret the artistic characteristics of the genre, scientific explanation and teaching performance techniques, and in-depth introduction of its inheritance and development, etc., and conduct comprehensive teaching and research. In terms of teaching methods, use more listening and more training methods to teach the musical characteristics, performance techniques and representative repertoires of the Henan Zheng music genre from a perceptual perspective. In the teaching mode, the actual performance is combined with the study of the ontological morphology of music to analyze the style characteristics and reasons of the Henan Zheng music from a rational point of view; at the same time, it pays attention to the importance of interdisciplinary, use the theories of other disciplines to study the relationship between music and local regional culture and folk culture. In short, the use of systematic and advanced teaching methods and rigorous and objective teaching attitudes in higher art academies provide an important guarantee for the further development and innovation of the Henan Zheng music. Mr. Cao Dongfu has been invited to teach at the Central Conservatory of Music, Tianjin Conservatory of Music, Xi'an Conservatory of Music, Sichuan Conservatory of Music, Kaifeng Teachers College, Henan Academy of Arts and other schools; Mr. Wang Shengwu has also been invited to Tianjin Central Conservatory of Music, Zhengzhou Art College, Xi'an Conservatory of Music, and Art Department of Henan Normal University went to lecture, record, and teach Henan folk music. In the generations of students after them, many still dedicated themselves to the forefront of education in order to continue the inheritance of Henan Zheng music.

In addition to the above, there are also many Guzheng performers in various literary and artistic groups who are actively cultivating newcomers while spreading Henan folk music, fulfilling their responsibilities and obligations for the inheritance of Henan Zheng music. The Henan Zheng music can still be active in the national art flowers with its vivid artistic charm in modern times, and it is inseparable from the contribution of these diligent artists to the inheritance.

2.1 The folk transmission of Henan Zheng Music

The Guzheng music, which adopts the folk inheritance method, is attached to the singing activities of the "Dadiao Quzi" as a "Bantou tQu". Although Henan Zheng Music has been independent of Henan's "Dadiao Quzi", the folk-art form, its predecessors "Bantou Qu" and "Paizi Qu" still exist as an indispensable part of major tunes. "Bantou Qu" as the instrumental performance before the "Dadiao Quzi" is still playing the important function of enlivening the atmosphere at the beginning of the "Dadiao Quzi", mobilizing the fingers and conveying the "sentiment" and "ritual" between the song friends, "Paizi Qu" is an indispensable content and structure of "Dadiao Quzi" music. Therefore, these "Bantou Qu" and "Paizi Qu", which have the dual meaning of independent instrumental performance and structural functions, continue to spread and develop in the majority of folk tea houses along with the singing activities of major tunes. This lively state of folk inheritance has stabilized the foundation of the folk inheritance of Henan Zheng Music to the greatest extent.

Zheng music in the form of "Bantou Qu" is an important part of people's folk music life. As long as it is a "Dadiao Quzi" singing venue, there must be a "Bantou Qu" performance. Since the "Dadiao Quzi" has been spread to the folks, it has always been a way for artists to entertain themselves. There is no strict teacher-inheritance relationship, teacher-inheritance organization, and professional artists. All the singers and accompanists call each other their friends. When singing, the comrades all sit together, or listen to the singing with interest, or slap in a low voice while enjoying. The singer sits with his eyes closed to show elegance and dignity, and the accompanist cooperates with skilled skills and rich experience. These singing skills and accompaniment skills are all passed on through the participants' preferences from the beginning to listening to words and music, learning from each other, and finally to actively participating in singing or accompaniment, which is a form of group and spontaneous participation. "Bantou Qu" has quietly continued its inheritance for nearly half a century in this folk-art atmosphere.

There is no professional organization in the private sector and the objective conditions of teacher-inheritance relationship determine that the inheritance of the "Bantou Qu" is completely dependent on the inherited person to take the initiative to complete. Some of the friends who can play a certain number of "Bantou Qu" and who can skillfully accompany the singing are regarded as the inheritors by those who are not familiar with the performance skills, and the latter naturally become the inheritors. Driven by a strong interest, through repeated ears and eyes, the inheritors gradually accepted the influence and influence of the "Dadiao Quzi", and subtly learned and mastered the skills. Therefore, this inheritance process presents a kind of "natural" and "conscious" characteristics. "Natural" means that the folk artists participating in the singing activities of "Dadiao Quzi" come from all corners of the society, and their contact with "Dadiao Quzi" is not influenced or prompted by external social forces. The initial reason was to participate in the "Dadiao Quzi" music melody, lyric content, and performance form, so it presents a "natural" beginning. "Conscious", it is precisely because of the love of "Dadiao Quzi" that this strong interest has become the greatest motivation for participants to learn from it. They naturally took the initiative to appreciate and gradually accepted the influence in several singing activities, forming the memory of music melody and the learning of related accompaniment techniques. Constantly explored, imitated, and actively exchanged views and exchanges with other music friends, and he consciously became the inheritor of "Dadiao Quzi".

It is precisely because of this learning method of exchange and discussion in practice that the teaching of "Dadiao Quzi" and the learning of accompaniment skills have formed a stable folk inheritance subject in the long-term practice. However, because the learning of accompaniment instruments is somewhat abstract and professional compared to singing, only a small number of people in the stable activity group of "Dadiao Quzi" can perform "Bantou Qu". And these people who can perform accompaniment can sing "Dadiao Quzi". This phenomenon shows that the number of folk performers of "Bantou Qu" is relatively small, and it also reflects the difficulties faced by the folk inheritance of the accompaniment technique of "Bantou Qu" and the performance of "Bantou Qu".

These artists from all walks of life have the following two common characteristics: 1. They do not have relevant professional knowledge and background in art; 2. They all participate and learn out of their love for the art of "Dadiao Quzi". Therefore, when this fixed art activity

group spontaneously organizes through its own interest to learn the various knowledge and skills required for singing and performance while paying attention to mutual exchanges and exchanges, the folk inheritance subject on which this art activity depends has been formed. The distinguishing feature of this social group inheritance is that there are no strict inheritors and inheritors in the inheritance group. Everyone joins the group music as a participant for entertainment, and gradually mastered this art through increasing influence, influence and subtle influence, and became the bearer of this folk art. Many folk songs, folk dances, or some music varieties used for ritual music such as customs, sacrifices, and religions of various ethnic groups in China are inherited and disseminated by means of group inheritance.

2.2 The professional transmission of Henan Zheng Music

Guzheng teaching in higher music schools is an important way for Henan Zheng Music to inherit and spread. Henan Zheng Music, the title of Zheng Music, which represents the local style, was born in these higher music schools. Nowadays, higher music schools systematically teach and research the music characteristics, performance techniques, historical inheritance and development of the Zheng music. It not only teaches the musical characteristics, performance techniques and representative repertoire of Henan Zheng music at the perceptual level of listening and playing, but also analyzes the style characteristics and formation reasons of Henan Zheng music from a rational level through the study of music ontology. Use the theories of other disciplines to explain and study the relationship between this genre of music and regional culture. Henan Zheng Music in higher art schools adopts this kind of system, rigorous teaching and research methods, which provides an important guarantee for the further development and innovation of Henan Zheng Music.

In the teaching process, in order to enable students to better understand and master the artistic conception of the works, most of the teachers will talk about the historical origin, school holdings, musical background, local customs and other theoretical knowledge of the Guzheng. It enables the students to understand the corresponding historical and cultural knowledge and local folk culture, and improves the students' cultural and literary accomplishments, which plays a vital role in cultivating students' appreciation and creativity. At the same time, in the process of playing, students need not only accurate rhythm and error-reading scores, but also a complete artistic accomplishment, with better handling of timbre, intensity and style, in order to make the

musical image more vivid and contagious. This makes Guzheng teaching in colleges and universities have a great influence on the inheritance and development of Henan Zheng Music. The traditional music knowledge of Henan Zheng Music from colleges and universities cannot be ignored in improving the comprehensive quality of students. If you want to play a traditional Henan Zheng music, you must not only be familiar with the history and musical background of Henan Zheng music, but also understand China's national pentatonic scale and related tonal theory. The performance technology used by a piece of music is limited, but the expressive power of the music is unlimited. The performer may master very good performance skills, but if the connotation expressed by the Zheng music is not expressed, the melody played will be blunt and without flavor. The traditional music of the Henan Zheng school has a long history. Due to the differences in the skills mastered by the performers and their own experience, the styles of performing different genres of Zheng music are also different. Therefore, it is very important that colleges and universities should comprehensively cultivate the enrichment and accumulation of students' comprehensive qualities.

Teaching Henan Zheng music traditional music knowledge in colleges and universities is indispensable for cultivating students' creativity. Modern people are more and more fond of popular elements, farther and farther away from traditional culture. Henan Zheng Music has thousands of years of historical tradition. Higher education teaching enables students to understand the history and the entire development process of Henan Zheng Music while receiving the traditional music knowledge of Henan Zheng Music. On this basis, actively innovate in certain aspects. In this process, the students' creative ability has also been strengthened, so that they can better accept and carry forward the tradition in the diversified era.

3. Changes in teaching materials

As a traditional national instrumental music in my country, Guzheng has a long history. It has flourished and developed as early as the Warring States Period. After the late Ming and early Qing Dynasties, due to various reasons, the Guzheng has quietly disappeared. After 1949, Mr. Cao Zheng founded China's first guzheng major. In the past half a century, China's guzheng education has undergone a transformation from the private sector to a professional institution, and has trained a large number of guzheng performers and educators. Promoting the construction and

reform of the discipline, the Guzheng art has flourished, and now it has a place in the teaching of national instrumental music for art majors. With the prosperity of politics, economy and culture, Guzheng has become more and more popular among people, and it has become one of the most popular national musical instruments.

The teaching material is the basis of teaching, and it embodies certain teaching goals. Since the introduction of Guzheng art into higher education, the traditional teaching method of oral teaching by masters and apprentices has been improved to the current teaching methods such as individual lessons and group lessons. In addition to learning from other teaching methods of subject knowledge, it is inseparable from the support of Guzheng teaching materials. The development of Guzheng education has promoted the progress of Guzheng art, so the corresponding Guzheng teaching materials are a very important factor in promoting its progress. As an important carrier of Guzheng practice, Guzheng textbooks occupy a very important position. Guzheng art has undergone development, and Guzheng textbooks have also been reformed and evolved. From the initial state of no textbooks to the creation of textbooks by various genres, to the compilation of various test textbooks, and finally to the dazzling variety of textbooks, the Guzheng textbooks have made a great leap in quantity and quality.

As an important carrier for the inheritance and development of Guzheng music, Guzheng teaching materials play a vital role. Since 1949, the construction of Guzheng teaching materials has gone from scratch, from simple to complex, and has experienced a tortuous development process. This process has confirmed the development of Guzheng art from the side. Judging from all the Guzheng textbooks, the development of Guzheng textbooks presents phased features, which are closely related to the development of China's political economy. For the convenience of research, this article divides the development of Guzheng textbooks into three stages: the 1950s and 1970s was the first stage of the development of Guzheng textbooks, which is called the initial stage here. From the 1980s to the 1990s, the second stage was called the exploratory growth stage. After 2000, the third stage was the mature stage of development.

3.1 The initial stage (1950s to 1970s)

After the founding of New China, education has achieved unprecedented development, especially higher education has received great attention. During this period of time, in 1956, Mr. Wang Shengwu participated in the folk instrumental performances, and published "Henan Quzi

Bantou Music Collection" and "Guzheng Solo Music Collection", which included "Hua liu shui", "Yu fu yue" and other Henan Zheng music. Ren Qingzhi composed "Xing fu Qu", "Han jiang yun" and other music, all of which have a typical Henan style.

In 1958, "The Method of Playing the Guzheng", compiled by Mr. Cao Zheng, is divided into ten parts, which respectively introduce: the history of the Guzheng, the structure and characteristics of the Guzheng, the tuning and range of the Guzheng, the techniques of playing the Guzheng, the scope of playing Guzheng, 13 etudes, 12 pieces of music, instructions on the posture of playing the Guzheng, how to protect the Guzheng and so on. It has three major characteristics: universality, standardization and richness. In the specific fingering explanation, the pioneering use of pictures and texts made this book a practical and widely applicable textbook for the masses, which played a huge foundational role in the development of Guzheng in the 1950s. In this book, Mr. Cao Zheng systematically and comprehensively introduced the history, structure, and playing methods of the Guzheng. It also covers a wide range of music, involving classic Zheng music from various genres. Among them, the Henan Zheng music includes "Xiao niao chao feng", "Xiao kai shou", "Jian jian hua", etc. The arrangement of these typical Henan Zheng traditional Zheng music greatly supports the Henan Zheng music teaching in this period. It also provided a good foundation for the later construction of Guzheng teaching and teaching materials.

In 1963, Mr. Zhao Yuzhai compiled "The Collection of Guzheng Songs", which was the only publicly published Guzheng textbook he compiled. With the great efforts of Mr. Zhao Yuzhai, it was officially published in December 1963. It played a positive and far-reaching role in the construction of new Chinese Guzheng teaching materials. "Guzheng Music Collection" is as rich and detailed as possible in the content selection. The 20 pieces of music included in this Guzheng textbook cover the new Guzheng music created by the new Guzheng composition method at that time and some excellent traditional Guzheng music of different genres and styles. The Guzheng music created by the new composition method is extremely innovative in content selection. This book has 56 pages and contains 20 Guzheng music, two of which are Henan folk music "Shan po yang" and "Xin kai ban", which were compiled with Henan folk Guzheng artist Ren Qingzhi. In 1966, the cultural undertakings of New China were once greatly damaged and

destroyed, and the construction of Guzheng textbooks also stagnated. During this period, almost no new textbooks appeared.

In the budding period of Guzheng teaching materials, a group of older folk Guzheng artists compiled the Guzheng teaching materials for the convenience of playing and teaching. They translated the Guzheng scores and changed it to the notation that was commonly used at that time. They initially compiled the fingering symbols, collected the Guzheng music of various Guzheng schools, and systematically introduced the shape and tuning methods of the Guzheng. It played a positive role in the popularization of Guzheng art and laid a solid foundation for the future development of Guzheng teaching materials. Due to historical reasons, not only the official publication and printing of Guzheng textbooks from the 1960s to the 1970s, but also not many internal publications that have not been publicly issued are not many. Now there are the "Comments on Zheng Music" compiled by Mr. Cao Zheng when he was teaching at the Shenyang Conservatory of Music in 1961, and the "Guzheng Music Collection" compiled by Professor Wang Gangqiang of Nanjing University of the Arts. These textbooks are mostly used for small-scale internal use to solve professional teaching problems, and are generally used for handwriting or mimeograph. The content of the textbooks is large or small, and some are dedicated to a certain stage of Guzheng learning: some are used to solve a certain technique; or only a few typical pieces of music are collected and printed, and so on. Generally speaking, they are not universal and systematic. However, their existence allows the continuation of the Chinese Guzheng heritage, and enables the Guzheng textbooks to continue to explore, slowly advance and develop in a specific historical environment.

3.2 Exploring the growth stage (1980s to 1990s)

In the 1980s, with the prosperity of the market economy, education became a national plan. The national education system has changed from exam-oriented education to quality education. In schools, the proportion of music courses has gradually increased, and there has been an increasing interest in Guzheng music. The society has set off an upsurge of learning Guzheng, which has greatly promoted the development of Guzheng. This has also increased the demand for Guzheng teaching materials.

In 1978, China entered a new period of historical development. People's minds were liberated, and political, economic, and cultural changes took place. Frequent exchanges between

Chinese and foreign music have given rise to great opportunities for the development of Guzheng art, and various teaching materials have gradually increased. In 1985, People's Music Publishing House published Shi Zhaoyuan's "Forty Songs of Han Music Zheng", collecting and sorting 40 Han Music Zheng Songs, with the original scores attached to them, which has important practical and documentary value. In 1987, People's Music Publishing House published Mr. Jiao Jinhai's "Zheng Playing Method". The whole book has a total of 133 pages and is divided into three chapters. The content is divided into four parts: overview, performance techniques, various skills training, and solo. In 1998, Jiangsu Literature and Art Publishing House published Zhang Gong's "Guzheng Playing Guide", which was divided into 8 parts. In addition to a large number of etudes and music parts, a large amount of space was also used to introduce the basic overview of the Guzheng. And selected more than 20 Guzheng academic papers in the book, which is a comprehensive Guzheng textbook. The selection of repertoire is typical and adapts to different levels of Guzheng learners. The basic Guzheng teaching materials played a very important role in the development of the Guzheng teaching materials in the 1980s and 1990s. Chun feng Literature and Art Publishing House has published "Guzheng Playing and Singing" by Zhang Jingxia and Ye Yan, which is the earliest special teaching material for Guzheng playing and singing in the history of Guzheng teaching materials, which greatly broadens the field of Guzheng creation. All of the above textbooks contain the traditional Zheng music of the Henan Zheng music. The emergence of these textbooks greatly met the needs of the time. □ □

The 1990s was an important decade of China's education reform, and Chinese education was facing the transformation of the concept of "examination-oriented education" to "quality education". During this period, the art of Guzheng flourished in the land of China, with hundreds of thousands of people learning Guzheng, which would inevitably lead to the recovery of Guzheng materials. The textbooks of this period are mainly based on the basic and test grades.

Basic textbooks mainly include: "Elementary Guzheng Course" by Yang Nani published by Liaoning People's Publishing House in 1991; "Guzheng Course 1 for Children and Children" by Shanghai Music Publishing House Sun Wenyan and He Baoquan in 1994; "Children's Guzheng Textbook"; "Learning Guzheng with Me" by Song Zerong of Hunan Literature and Art Publishing House in 1996, etc. In order to meet the needs of this era and to introduce the art of Zheng music to more guzheng lovers, most of these textbooks have comprehensive characteristics.

There are no special Henan Zheng music books, and most of the content involves a general discussion of the history, structure, performance techniques, and simple Zheng music performance techniques and theories of the Guzheng. The etudes and music are involved in the order of junior, middle, and senior.

During this period, the Guzheng test rose from Shanghai and spread violently and quickly, and it soon spread to all parts of the country. The general level of examination has brought the spring of Guzheng examination materials. The main textbooks for grading examinations in this period include: Xinhua Publishing House published "The National Guzheng Performance (Amateur) Examination Collection", Shanghai Music Publishing House published the "National Guzheng Examination Collection" compiled by Shanghai Zheng hui; China Youth Publishing House published Lin Ling's "China Conservatory of Music Off-campus Music Examination National General Textbook (Guzheng)"; Huang Chengyuan's "Chinese Guzheng Examination Textbook" published by Jiangxi Commercial School Publishing House, etc. The content of this type of book is generally divided into three parts: elementary, intermediate, and advanced, divided into ten levels, each of which is composed of traditional music of the same degree and different styles and a combination of new modern Zheng music. For example, Qiu Dacheng's "National Guzheng Performance (Amateur) Grade Test Collection" contains 92 Guzheng music of different genres and styles.

3.3 Mature stage of development (2000 to present)

With the accumulation of more than half a century, since the 21st century, the development situation of the construction of Guzheng teaching materials has been gratifying, with great leaps in both quantity and quality. There is a dazzling array of Guzheng textbooks sold in bookstores, and there are hundreds of common Guzheng textbooks published after 2000. The categories include various basic levels (basic course, elementary, intermediate course, etc.), advanced level, music collection, various etudes, styles, and examinations. There are those specifically for children, and there are entertainment ones. In recent years, due to the emergence of new Guzheng works and works created by modern composition techniques, some new art-flavored textbooks using this type of work as training repertoire have appeared, and so on, various types of Guzheng textbooks are blooming and colorful. Such a breadth reflects the diversification of the development of Guzheng teaching materials.

In the 21st century, the basic Guzheng textbooks are developing rapidly. The basic Guzheng textbooks have made great progress in breadth, with various types and forms, which can meet the needs of learners of different learning levels. The Guzheng tutorial materials include introductory tutorials of different levels, such as elementary tutorials, intermediate tutorials, advanced tutorials, and so on. Compared with the 20th century Guzheng course textbooks, it is more professional and theoretical. In addition to the basic Guzheng textbooks focusing on music, the construction of Guzheng tutorial textbooks has expanded its vision, and a special collection of Guzheng etudes has appeared in the textbook system of other musical instruments. This is a new milestone in the history of the construction of Guzheng textbooks. The content of these Guzheng etudes involves the basic skills practice of each finger, fingering combination practice, scale, arpeggio practice and other basic training. It has a certain degree of professional depth and difficulty. It is mainly for professional training and is not a general teaching material. As far as possible, the emergence of the Guzheng etude collection has made the Guzheng textbooks break away from the general nature of popularization, and great progress has been made in professionalization.

Officially published textbooks for the Guzheng examinations during this period include the "Shenyang Conservatory of Music (Professional) Music and Dance Examination Textbook Guzheng Volume" (2000) compiled by Gao Liang. Zhang Shude is the executive editor of the "Chinese Guzheng Examination Repertoire" (2004) compiled by the Social Artistic Level Examination Committee of Yunnan University. Editor-in-Chief Li Meng, "Central Conservatory of Music Examination Repertoire at Home and Abroad" (2004) compiled by the Central Conservatory of Music Examination Committee. Compiled by Shaanxi Qin Zheng Society, Shaanxi People's Publishing House published "Guzheng Grade Test Compilation" (2004). Editor-in-chief Tu Yongmei, Jiangsu Musicians Association, Jiangsu Music Examination Committee, edited "Guzheng" 1-10 (2005). Wang Xiaoyue, edited by Yang Hong, edited by Tianjin Conservatory of Music Grade Examination Committee, "Tianjin Musicology 'Guzheng Music Examination Course for Outside Colleges and Universities" (2007), etc. The Guzheng test materials have gradually developed. In addition to the content compiled by these local Guzheng test materials, they strive to become more representative of the repertoire. At the same time, they also focus on arranging repertoires with local characteristics based on local characteristics, which

play an important role in promoting the local Guzheng music. In the 21st century, the Guzheng test materials have a trend of cross-development or comprehensive development. For example, Liu Sha edited "Guzheng Grade Test Course" (2005), Wu Qing edited "Guzheng Grade Test Textbook" (2005), etc., which are basic and tutorial-based textbooks for Guzheng grade examination; Guo Xuejun edited "Guzheng Grade Test Materials" published by Shanghai Music Publishing House. The Etude for Guzheng Examination (2005) was compiled based on the characteristics of the Guzheng Examination Collection outside Shanghai Conservatory of Music, and is a collection of etudes on the basic techniques of Guzheng that appeared during the examination; Zhao Yi, editor-in-chief of Gao Yan, "Guzheng Grade Test New Works Tutorial" (2001) selects the newly created Guzheng music in the Guzheng grade test, detailed analysis and explanation of playing techniques, etc.

There are many types of Guzheng music collection textbooks in the 21st century, and it has deepened and developed on the basis of the Guzheng music collection textbooks before the 21st century. In order to keep up with the development requirements of the times in techniques and repertoire, the Guzheng music collection textbook covers a wide range and has the characteristics of the 21st century. Among the collections of Guzheng textbooks, there are some new types of Guzheng music collections, including the compilation of traditional Guzheng music, the development of the Guzheng ensemble series, the development of Guzheng songs collections, and the innovation of Guzheng popular music collections. The traditional Guzheng collections include Cao Yongan and Li Bian's "Cao Dong Fu Zheng Music Collection" (2000), and "Guangdong Hakka Cantonese Zheng Music Collection, Mr. Rao Ningxin's Guzheng Performance Art and Music" (2003), edited by Li Meng, Li Meng edited "The Complete Collection of Traditional Chinese Guzheng Music" (2004), "Qin Zheng Music Theory" (2005) by Wei Jun and so on. These traditional Zheng music collections include authentic Zheng music of a certain genre, either based on the repertoire or representative figures, and fully introduce the main performance characteristics and style of the Zheng music in detail. It plays an important role in preserving and carrying forward the traditional Guzheng music. Playing and singing Guzheng music collections are a new branch of the Guzheng textbooks. They are loved by many young Guzheng learners and are highly practical and entertaining. Collections of Guzheng Songs and Songs since 2000 include "Singing and Playing Lyric Songs of Guzheng" (2004) edited by Yan

Aihua and "Selected Songs of Guzheng and Traditional Music" (2003) compiled by Zhao Yi and Xu Hua, etc.

Since the 21st century, there have been more and more new Guzheng works, and some Guzheng composers have published their own collections of Guzheng music, which injects new vitality into the construction of Guzheng teaching materials. The personal collections of Guzheng works of this period include San mu ren's "Collection of San mu ren's Guzheng Works" (Japan) (2004), Lou Fang's "Lou Fang Guzheng Creation Collection" (2003), Xu Xiaolin's "Shu Lai and Xu Xiaolin's Works" (2001), Zhao Manqin edited "Zhao Manqin Teaching Zheng music" (2004) and so on. In particular, it is worth pointing out that the Japanese composer "San mu ren's Guzheng Collection", his very rich oriental style Guzheng music created a broader vision for the creation of Chinese Guzheng music. Since the end of the 20th century, popular music has been loved by the people from all over the country. Guzheng music conforms to the development of the times, and has focused on the adaptation of popular and popular music in the construction of teaching materials. A large number of popular Guzheng music collections came out in the 21st century, and dozens of different popular Guzheng music collections were published. Only published by Shanghai Conservatory of Music Press are: "Nostalgic Guzheng Golden Songs and Two Notations" adapted by Qi Yao (2004), "Guzheng Popular Essays" (2003) edited by Zhou Chenglong, and "Guzheng Popular Essays" adapted by Li Jie 2" (2004), "99 Guzheng Popular Golden Melody" compiled by Shanghai Zhenghui, "99 Guzheng Nostalgic Golden Melody" (2007) and so on. There is also "Crouching Tiger, Hidden Dragon", "Hero" and so on, a collection of Guzheng singing and singing songs adapted from popular songs published by Hunan Literature and Art Publishing House in 2004 and 2005 respectively. The integration of popular guzheng music is a new field in the development of guzheng teaching materials in the 21st century.

During this period, some comprehensive textbooks were arranged to include some academic papers on Guzheng, and some tutorial textbooks added some music theory knowledge in addition to Guzheng playing techniques. These are all Guzheng textbooks that are more systematic. Performance in a more professional direction. "Guzheng Music" (2000) edited by Zhou Yun, "Questions and Answers on Guzheng Learning" by Gao Yan (2003), "Questions and Answers on Guzheng Examination Training" (2004) edited by Guo Xuejun, etc. and edited by the Editorial Department of the Journal of the Central Conservatory of Music "How to Improve the

Performance of Guzheng" (2003) and so on. It has a more in-depth discussion on the conventional performance specifications of the Guzheng, such as left- and right-hand techniques, hand styles, tuning, and also touches on the origin of the Guzheng, the history of the development of the Guzheng, so that the theoretical research of the Guzheng goes from the performance to the history of the Guzheng music. The cultural perspective introduces the art of Guzheng, this kind of teaching materials with popularization and tutoring provide a solid basis for theoretical construction. Zhao Manqin's "Introduction to the Guzheng Quick Sequence Techniques" (2000) uses theories of physiology, anatomy, mechanics and other disciplines to study the Guzheng quick techniques, and is a successful attempt to integrate the guzheng and disciplines. The development of Guzheng teaching materials has been gradually integrated into the trend of major development of the subject; it is developing in a more and more scientific direction.

Most of these collections are highly comprehensive, and there are few collections and theoretical works involving the Henan Zheng music. For example, the collection of songs introduced by Cao Dongfu, a representative of the Henan school of traditional Zheng music, is published, which is "Cao Dongfu Zheng's Collection" compiled by Cao Yongan and Li Bian. The "Encyclopedia of Chinese Traditional Guzheng Music" compiled by Li Meng contains a basic introduction to the traditional repertoire or representative figures of the Henan Zheng music, main performance techniques, musical style characteristics, representative repertoire, etc. As for the theoretical textbooks of Henan Zheng music, some books introduce relevant knowledge about Henan Zheng music. This type of textbooks include: "Guzheng Songs and Sentences" compiled by Wang Tianyi and Wang Juye in 2002, "Questions and Answers on Guzheng Learning" by Gao Yan in 2003, and "How to Improve Guzheng Performance Level" compiled by the editorial department of the Journal of the Central Conservatory of Music. ", Wang Yingti's "Zheng" published by China Federation of Literary and Art Circles Publishing House, etc.

During this period, the forms of Guzheng textbooks became more diverse and professional, which was the most prosperous stage in the development of Guzheng textbooks. During this period, there are various basic tutorials for different ages and learning levels, theoretical guzheng textbooks, special guzheng etudes, and entertainment popular and popular guzheng textbooks. There are many new works of Guzheng in the new century. These Guzheng songs are created with modern composing techniques, including the application of various new

Guzheng techniques. Some new art-flavored textbooks using this type of work as training repertoires have appeared, such as the "Chinese Music Golden Bell Award-winning Guzheng Collection", etc. In the new century, various types of Guzheng textbooks will bloom, and the development of Guzheng textbooks will be diversified for the future. The construction of Guzheng teaching materials pointed out the direction. The construction of Guzheng teaching materials has undergone restoration and development, and is advancing rapidly in a scientific and systematic direction, and is unswervingly gradually reaching maturity.

Table 13 Changes in teaching materials

Stage (Time)	Features	Textbook name
The initial stage (1950s to 1970s)	It has played a positive role in the popularization of Guzheng art and laid a solid foundation for the future development of guzheng teaching materials. But it is not universal and systematic.	"Henan Quzi Bantou Music Collection", "Guzheng Solo Music Collection"(Wang Shengwu), "The Method of Playing the Guzheng"(Cao Zheng), "The Collection of Guzheng Songs"(Zhao Yuzhai),
Exploring the growth stage (1980s to 1990s)	A variety of teaching materials began to gradually increase. The textbooks in this period were mainly based on basic classes and grade-examination classes.	"Forty Songs of Han Music Zheng"(Shi Zhaoyuan), "Zheng Playing Method"(Jiao Jinhai), "Guzheng Playing Guide"(Zhang Gong), "Guzheng Playing and Singing"(Zhang Jingxia and Ye Yan), "Elementary Guzheng Course"(Yang Nani), "Guzheng Course 1 for Children and Children"(Sun Wenyan), "Children's Guzheng Textbook", "Learning Guzheng with Me"(Song Zerong),

Table 13 (Continued)

Stage (Time)	Features	Textbook name
		"The National Guzheng Performance (Amateur) Examination Collection"(Qiu Dacheng), "National Guzheng Examination Collection", "China Conservatory of Music Off-campus Music Examination National General Textbook (Guzheng)"(Lin Ling)
Mature stage of development (2000 to present)	Guzheng teaching materials have made great leaps in quantity and quality, reflecting the diversification of the development of Guzheng teaching materials.	"Shenyang Conservatory of Music (Professional) Music and Dance Examination Textbook Guzheng Volume"(Gao Liang), "Cao Dong Fu Zheng Music Collection"(Cao Yongan and Li Bian), "Collection of San mu ren's Guzheng Works" (Japan)(San Muren),

Make: Hu Xiaoqian

Modern Guzheng playing techniques have been innovative in form and are more abundant than traditional Guzheng playing forms. Some new forms of performance will be used to enhance the expressiveness of music performance. Coupled with special performance techniques, many connotations will be expressed. Now the body language used in guzheng playing is very rich, which is more open and freer than the introverted traditional performance. These techniques will definitely enhance the expressive power of Guzheng, but, the unreasonable use of body movements will lose the naturalness of performance, the expression of the performance of the

work is not true, and the lack of attention to the inner feelings of the self will make the substantive meaning of the performance of the music lose.

At present, Henan Zheng Music continues its own development with its vigorous vitality. Through the scientific and systematic guzheng teaching in higher music schools, and at the same time through its deep folk foundation. The development of Henan Zheng music is bound to continue to maintain its stable development and continue to create new brilliance.



CHAPTER VII

Conclusion, Discussion and Suggestions

1. Conclusion

1.1 For the object 1, the result is:

As an important part of the Guzheng art in our country, Henan Zheng Music has become one of the representative local Zheng music schools in the art of Zheng music with its remarkable and strong local style and simple and enthusiastic expressiveness. Like many forms of national instrumental music, Henan Zheng Music originated from the folks and grew up in the folks. Today, it is still attached to the singing activities of "Dadiao Quzi" in its original form of "Bantou Qu" and continues to be passed on among the folks. After the Henan Zheng music performance artists represented by Cao Dongfu, Wang Shengwu, Ren Qingzhi, etc. After the 1950s continued to organize traditional repertoires and further create modern repertoires, the development of Henan Zheng Music has reached a new peak.

1.2 For the object 2, the result is:

Henan Zheng Music broke away from the "Dadiao Quzi" and formed the inheritance of traditional music in the process of continuously absorbing the enrichment of the music content from "Bantou Qu" and "Paizi Qu". Among the traditional repertoires of Henan Zheng Music, it not only inherited the traditional Chinese folk instrumental music cards and arias, but also inherited the ancient music before the Ming Dynasty. These inheritances of traditional music have made the musical tradition of Henan Zheng music even more ancient. In addition to the continuation of the traditional music content, Henan traditional Zheng music has inherited the traditional Confucianism inherited by the "Dadiao Quzi" in terms of connotation. This kind of thinking not only profoundly affects the way of activities of "Dadiao Quzi", but also puts forward more in-depth thinking and requirements on the humanistic connotation of Henan Zheng music performance.

At the same time, the traditional zither music widely circulated in the folks uses the form of "Bantou Qu" in the singing activities of "Dadiao Quzi", the literary content in traditional tunes is expressed and disseminated by a popular and vivid way of musical expression. While

continuing to continue the structural components of the "Dadiao Quzi", it also continues to function as an auxiliary cultural heritage. In addition to internally accepting the influence of traditional music and "Dadiao Quzi" music on it. In the process of its spreading and development, Henan Zheng Music has widely absorbed the influence of local style folk tunes on its mode and structure. The rich folk music tunes in Nanyang area are absorbed and integrated by traditional Zheng music.

1.3 For the object 3, the result is:

Modern Guzheng playing techniques have been innovative in form and are more abundant than traditional Guzheng playing forms. Some new forms of performance will be used to enhance the expressiveness of music performance. Coupled with special performance techniques, many connotations will be expressed. Now the body language used in guzheng playing is very rich, which is more open and freer than the introverted traditional performance. These techniques will definitely enhance the expressive power of Guzheng, but, the unreasonable use of body movements will lose the naturalness of performance, the expression of the performance of the work is not true, and the lack of attention to the inner feelings of the self will make the substantive meaning of the performance of the music lose.

At present, Henan Zheng Music continues its own development with its vigorous vitality. Through the scientific and systematic guzheng teaching in higher music schools, and at the same time through its deep folk foundation. The development of Henan Zheng music is bound to continue to maintain its stable development and continue to create new brilliance.

2. Discussion

2.1 Transmitting person

2.1.1 Pay attention to the cultivation of leading figures of Zheng music in Henan

An excellent performer can not only promote the development of Henan Zheng music creation, but also bring the theoretical research and popularization of this genre to a deeper development. Regarding the development of the leading figures of Zheng music in Henan at this stage, focusing on the cultivation of leading figures is the top priority of the development of Zheng music. A large number of students must be cultivated into the applied and performing talents needed by the society. Among these people, the active discovery of outstanding talents can

be selected by organizing Henan traditional Zheng music competitions and other forms. It is also possible to select among the teachers of the Guzheng major in various colleges and universities, and focus on cultivating a group of outstanding performers as leaders, so that they can lead this genre to discover and innovate.

2.1.2 Strengthen the construction of professional talent team

The ultimate goal of music performance is to show the audience, communicate with the audience and resonate with the audience in the language of music. From this perspective, it is very necessary to cultivate a professional Henan Zheng music team with a certain influence throughout the country. In Henan, we can also form a team of professional performing talents to perform in the country and even around the world, so as to provide more domestic and foreign performance opportunities for Henan Zheng music creation. In practice, Henan Zheng Music is promoted to more and farther places.

In addition, a reward mechanism for the creation of Henan Zheng Music can be established in the society to promote the creation of more outstanding Henan Zheng Music, and gradually form a team of professional creative talents. It is also possible to set up reward mechanisms in various colleges and universities to encourage teachers engaged in professional Guzheng teaching and students majoring in Guzheng and composition to actively participate in the creation. This will be the hope of Henan Zheng Music's prosperity and development again. In addition, teachers and students can also be organized to participate in academic exchange seminars on Henan Zheng Music theory.

2.2 Performance techniques and teaching materials

2.2.1 Strengthen the return of traditional techniques

The essence of Henan Zheng Music requires the return of traditional playing techniques. Performance techniques continue to develop, and the old traditional techniques have become the basis of the new techniques, providing a basis and foundation for its development. The emergence of new techniques has enriched the artistic expression of ancient times, and is the inheritance and innovation of traditional techniques. Henan traditional Zheng music has rich cultural connotations, so both the composer and the performer should not only pay attention to the technique and ignore the cultural connotation of the whole work. When the performance skills

develop to a certain level, and then return to the realm of supplementing the sound with rhyme, and fusion with the fast-paced life of modern loudspeakers, it will inevitably have a unique charm.

2.2.2 Pay attention to the construction of theoretical textbooks and form a standardized and systematic system

Organize the traditional repertoire of each genre into a book. Guzheng music is not only a product of specific history, but also a product of environment and folklore. The emergence, formation and development of different Guzheng schools are closely related to the specific local folk customs. The style of Henan traditional Zheng music is mainly high-pitched, crude, bright and humorous, rich in dramatic and shocking musical expression, which is related to the local dialects and operas in Henan. In order to fully demonstrate the human geography of Guzheng textbooks, Chinese traditional Zheng music can be classified according to different genres, and the performance techniques, melody characteristics, and representative repertoires of Henan Zheng music can be classified, analyze the local folk customs and culture in Henan and organize them into a book. This will not only enable students to have a deeper understanding of Henan Zheng music, but also better grasp the cultural connotation and performance style of the works of this genre.

3. Suggestions

3.1 Suggestions for further research

3.1.1 In this research, the researcher studied the history and development of Henan guzheng music, the composition of music culture, and the changes of music culture. It is hoped that subsequent researchers can continue the regional characteristics and culture of Henan guzheng music. In order to let Henan guzheng music play its unique cultural and artistic value in the new era, better inherit and develop, let more people know and understand Henan guzheng music.

3.1.2 Should be study the specific reform measures in modern music education.

3.1.3 Should be study the role and function of Henan Guzheng music in society.

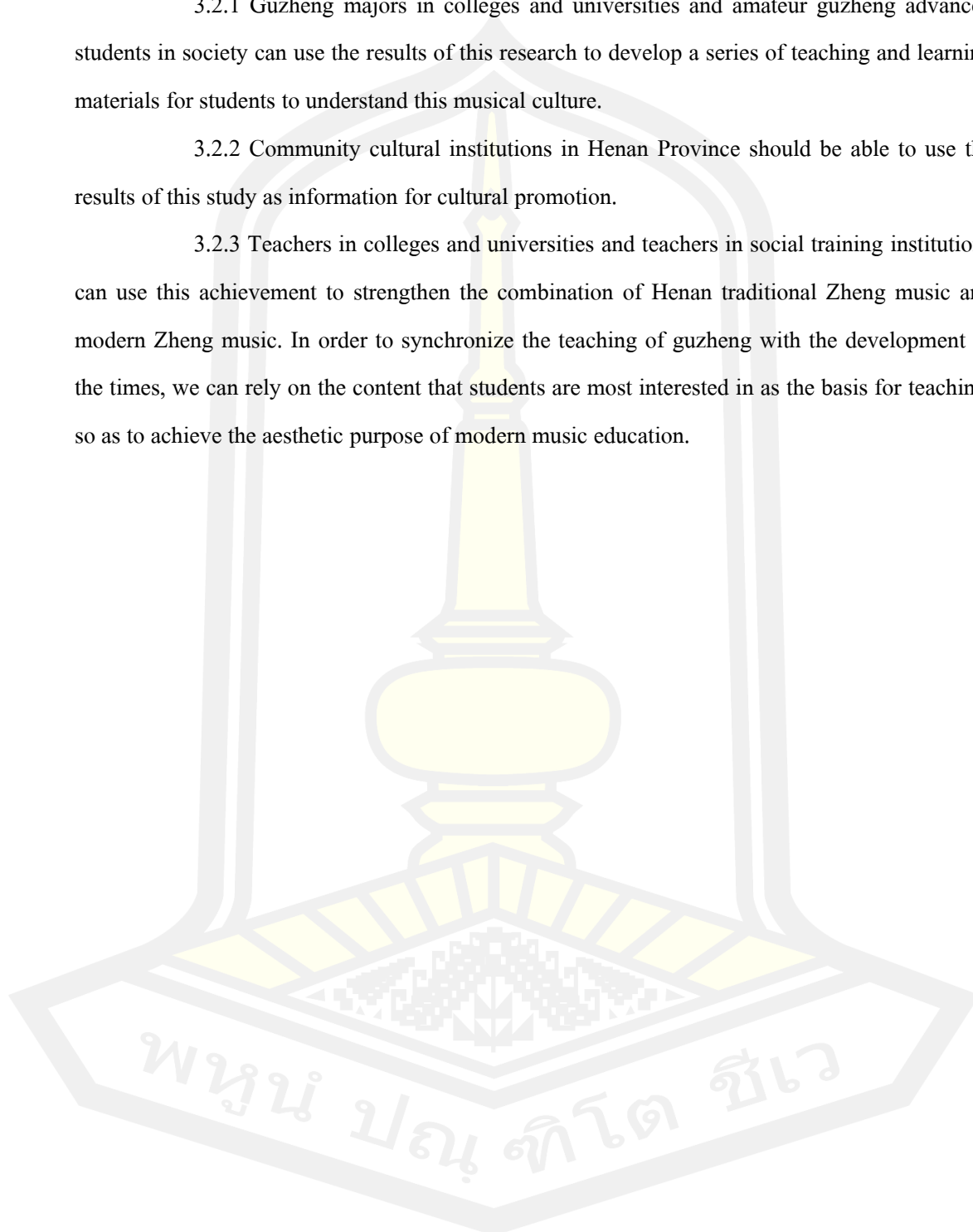
3.1.4 Should be study the Reform of Guzheng Teaching Materials.

3.2 Suggestions for applying the results of the study

3.2.1 Guzheng majors in colleges and universities and amateur guzheng advanced students in society can use the results of this research to develop a series of teaching and learning materials for students to understand this musical culture.

3.2.2 Community cultural institutions in Henan Province should be able to use the results of this study as information for cultural promotion.

3.2.3 Teachers in colleges and universities and teachers in social training institutions can use this achievement to strengthen the combination of Henan traditional Zheng music and modern Zheng music. In order to synchronize the teaching of guzheng with the development of the times, we can rely on the content that students are most interested in as the basis for teaching, so as to achieve the aesthetic purpose of modern music education.



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APPENDIX

Appendix: Interview record of fieldwork.

1. Time

February 2021 to August 2021

2. Location

Kaifeng City, Nanyang City Henan Province, China

3. Interviewees

- 1) Mr. Cao Bo, 60 years old, musician, The third-generation inheritor of Henan Zheng genre.
- 2) Mr. Wang Shuai, 25 years old, Young Guzheng player.

Questionnaire A

Question	Results
(1) When did Henan Zheng Music begin to take shape?	In 237 BC
(2) What is the earliest form of Henan Zheng Music?	Existed as an accompaniment instrument for rap art and opera performances.
(3) What is the source of the early Henan Zheng Music?	Rap art and opera performances.
(4) What are the formation factors of Henan Zheng Music?	Geographical factors, local folk music factors, local dialect factors, local cultural factors.
(5) What are the areas where Zheng Music is spread in Henan?	The Guzheng gradually developed into the inner regions of Henan Province through Kaifeng, and gradually spread to Yu County, Zhoukou, Xiang County, Suiping, Xuchang and other places, and then the “Xiansuo” music in these areas gradually declined, and the Nanyang area and its affiliated counties were the most popular, including Zhenping, Neixiang, Xinye, Xichuan, and Dengzhou five counties.

Question	Results
(6) What kind of local folk music does Henan Zheng music have to do with?	Henan “Dadiao Quzi”, Henan “Bantou Qu” and Henan opera.
(7) What is the relationship between Henan Zheng music and dialects?	The tone of Henan dialect shows the characteristics of rising. By reading the lyrics in Henan dialect, we can find that the melody of the music is basically consistent with the change of intonation.
(8) Who are the four most influential representatives of Henan Zheng Music?	1. Wei Ziyou 2. Cao Dongfu 3. Wang Shengwu 4. Ren Qingzhi
(9) How is Henan Zheng music spread?	In the early days, the teachers gave oral and heart-to-heart teaching, and there was no fixed musical score.
(10) What is the transmission status of Henan Zheng Music?	Today, with the development of guzheng art in the 21st century, more and more repertoires are created, whether it is in the title There have been great changes and considerable development in terms of materials, technical characteristics and tonality. It is precisely because of the rich and colorful creation of repertoire and the continuous development and innovation of technical difficulties that more and more zheng players turn their energy to creating and playing new works, and traditional zheng art has been neglected. Whether in professional teaching or in amateur popular teaching, the proportion of traditional zheng music is getting smaller and smaller.

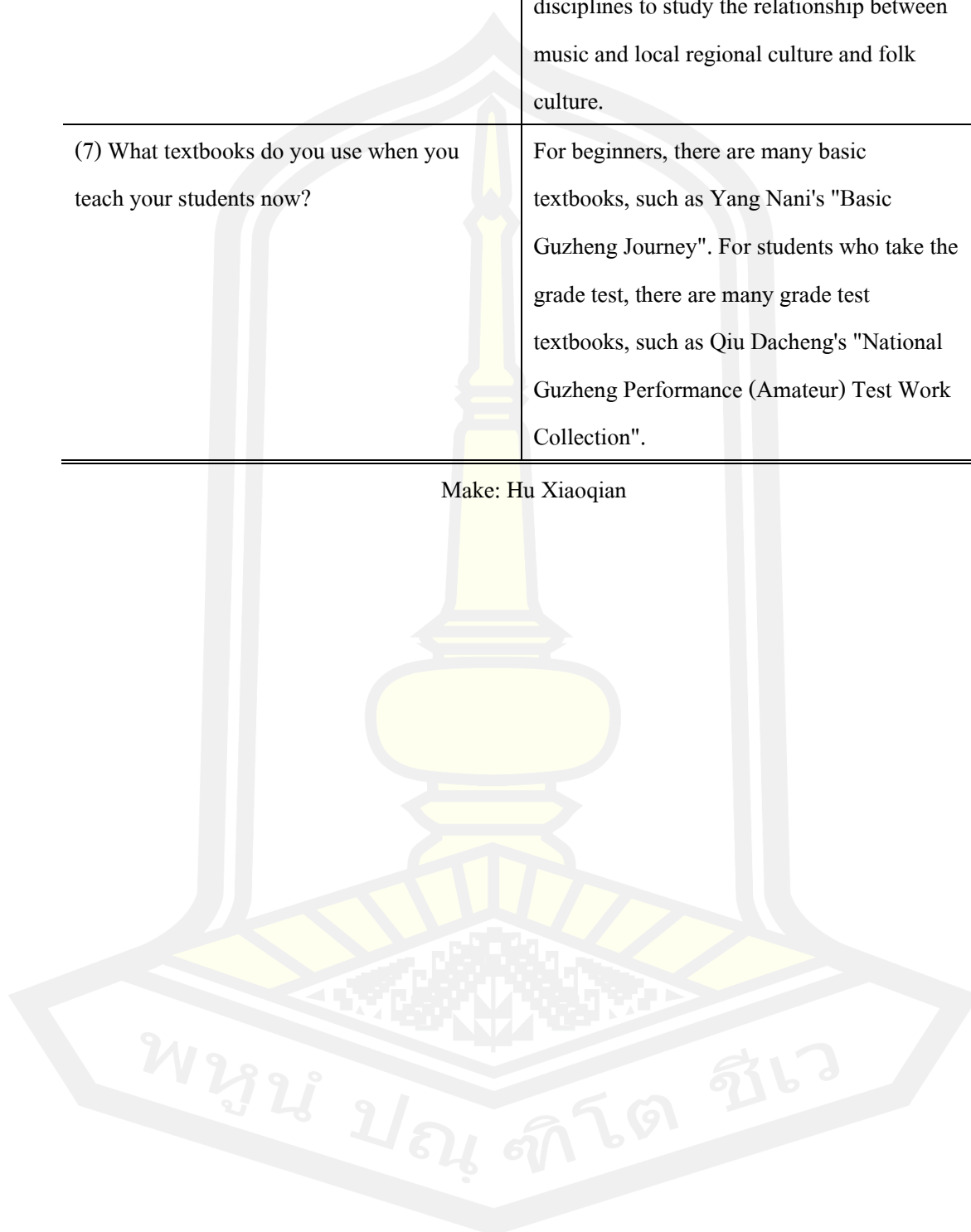
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Questionnaire B

Question	Results
(1) What are the traditional playing skills of Henan Zheng music?	Mainly focused on the right hand, single fingering.
(2) What innovations are there in the modern playing techniques of Henan Zheng music?	Pay attention to the cooperation of the left hand and the right hand, and each finger is fully functional. Learn from the playing techniques of other instruments to give full play to the timbre.
(3) How do you feel when you play traditional Zheng music?	The speed is relatively slow, and the playing techniques are relatively simple, but the charm of the left-hand pressing is difficult to grasp.
(4) How do you feel when you play modern Zheng music?	The playing technique is more difficult, the speed is fast or slow, and it takes a long time to practice.
(5) What do you think are the reasons for the change in playing technique?	I think it's mainly changes in social life, changes in the needs of the audience, the fusion of various cultures, and the diversity of types of creators.
(6) How are Henan Zheng songs taught in colleges and universities now?	In terms of teaching content, comprehensively interpreting the artistic characteristics of the genre, in-depth introduction of its inheritance and development, etc., carry out comprehensive teaching and research; in terms of teaching methods, use more listening and more practice to teach the music of the Henan Zheng music genre from a perceptual point of view At the same time, it pays attention to the importance of

	interdisciplinary, and uses the theory of other disciplines to study the relationship between music and local regional culture and folk culture.
(7) What textbooks do you use when you teach your students now?	For beginners, there are many basic textbooks, such as Yang Nani's "Basic Guzheng Journey". For students who take the grade test, there are many grade test textbooks, such as Qiu Dacheng's "National Guzheng Performance (Amateur) Test Work Collection".

Make: Hu Xiaoqian



BIOGRAPHY

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