



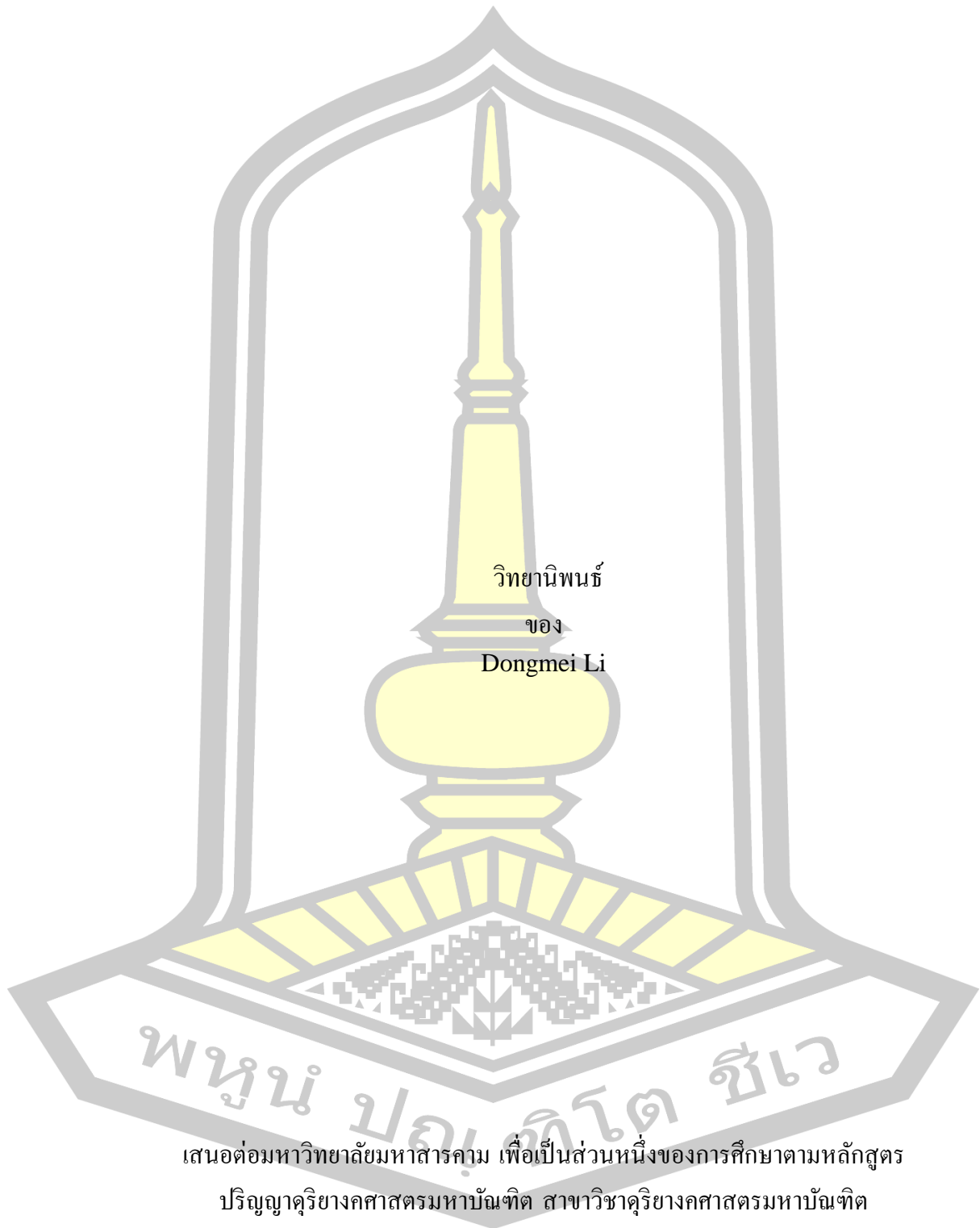
A study on Pipa and Guzheng duet of Pudong style in China

Dongmei Li

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music
December 2023

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การศึกษาปี่พาทย์และเครื่องแบบผู้ต่งในประเทศจีน



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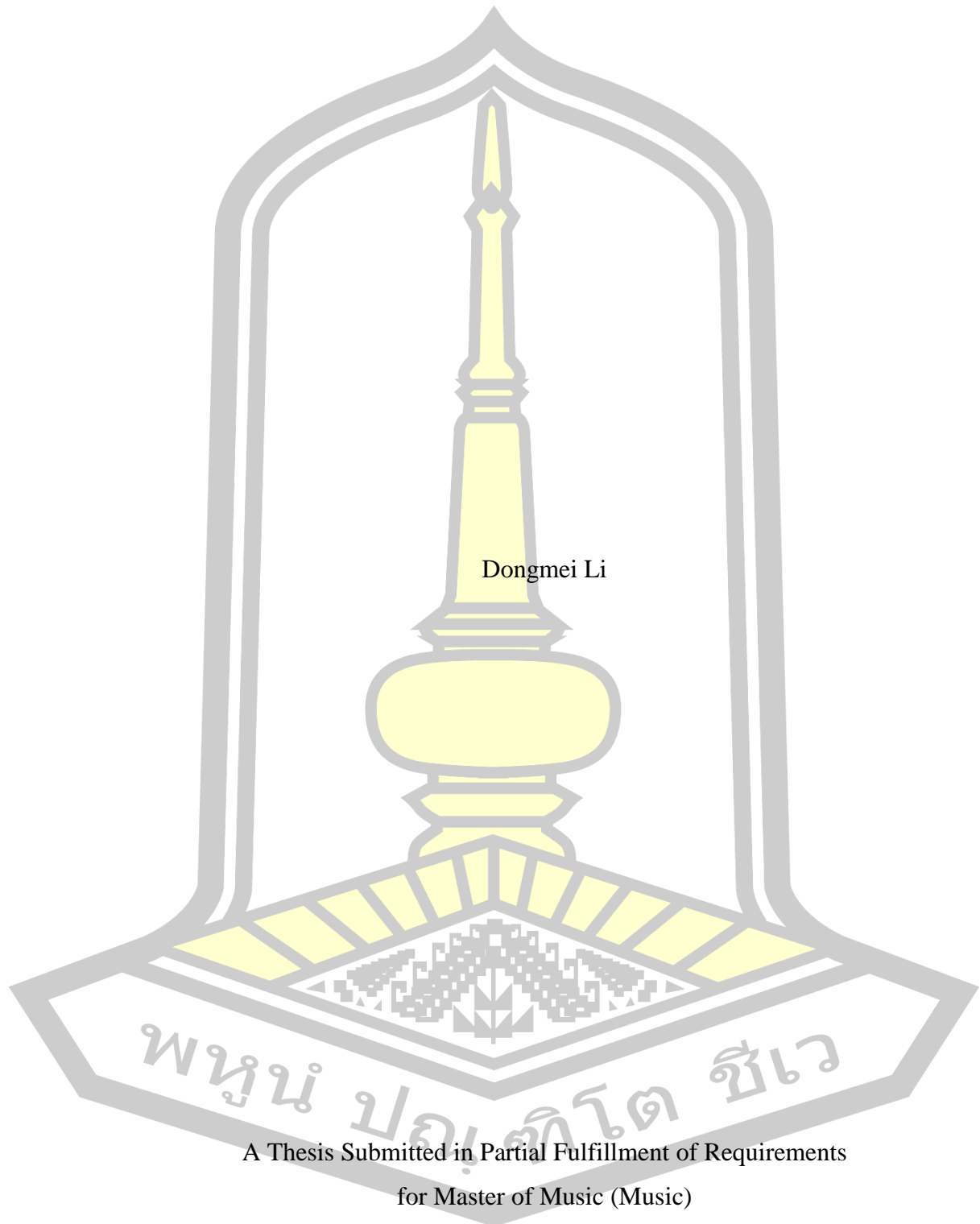
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Dongmei Li

A Thesis Submitted in Partial Fulfillment of Requirements
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December 2023

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The examining committee has unanimously approved this Thesis, submitted by Ms. Dongmei Li , as a partial fulfillment of the requirements for the Master of Music at Mahasarakham University

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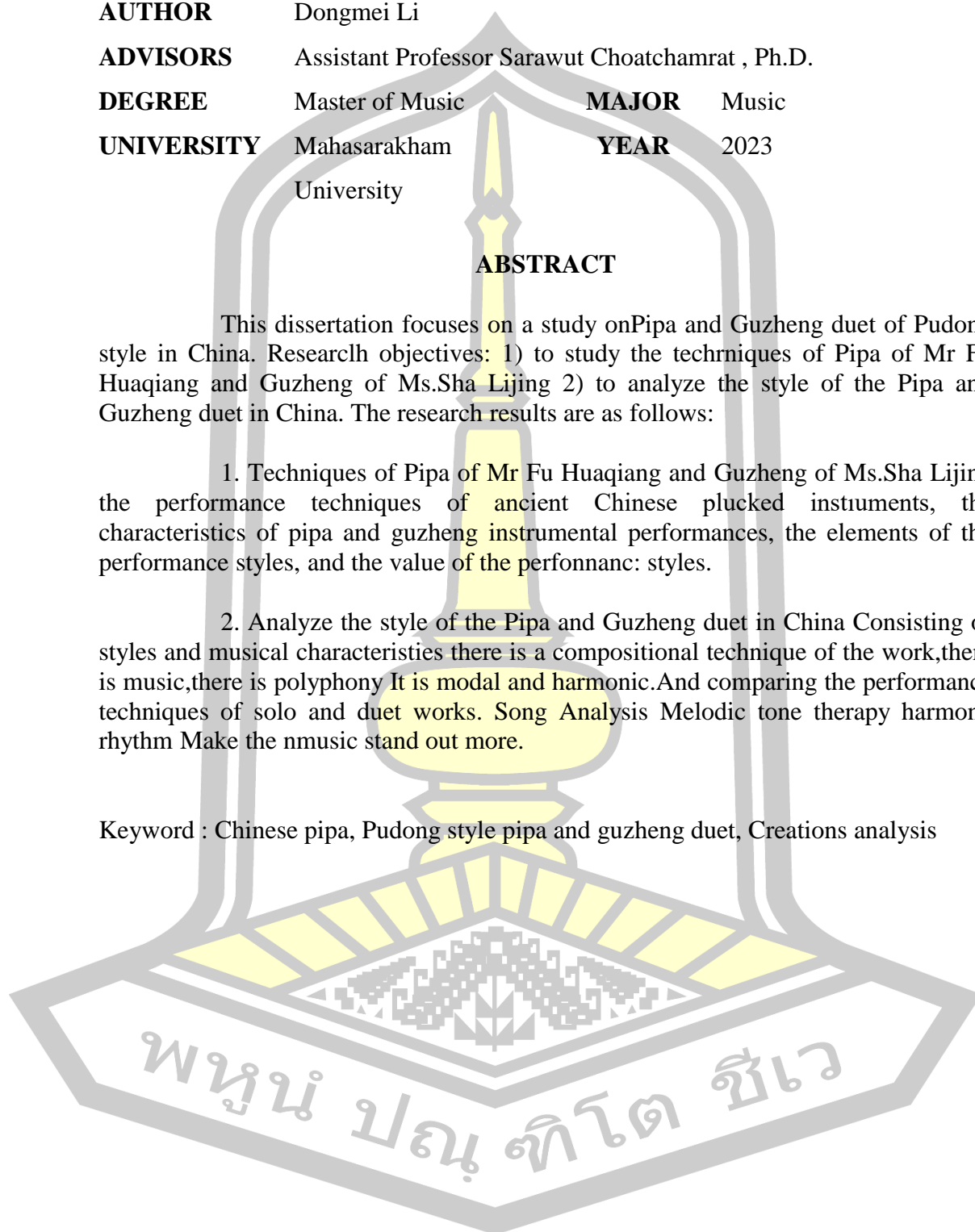
ABSTRACT

This dissertation focuses on a study on Pipa and Guzheng duet of Pudong style in China. Research objectives: 1) to study the techniques of Pipa of Mr Fu Huaqiang and Guzheng of Ms. Sha Lijing 2) to analyze the style of the Pipa and Guzheng duet in China. The research results are as follows:

1. Techniques of Pipa of Mr Fu Huaqiang and Guzheng of Ms. Sha Lijing the performance techniques of ancient Chinese plucked instruments, the characteristics of pipa and guzheng instrumental performances, the elements of the performance styles, and the value of the performance styles.

2. Analyze the style of the Pipa and Guzheng duet in China Consisting of styles and musical characteristics there is a compositional technique of the work, there is music, there is polyphony It is modal and harmonic. And comparing the performance techniques of solo and duet works. Song Analysis Melodic tone therapy harmony rhythm Make the music stand out more.

Keyword : Chinese pipa, Pudong style pipa and guzheng duet, Creations analysis



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Finally,the researcher hopes that this thesis will be useful for related agencies.And those interested in further study

Dongmei Li

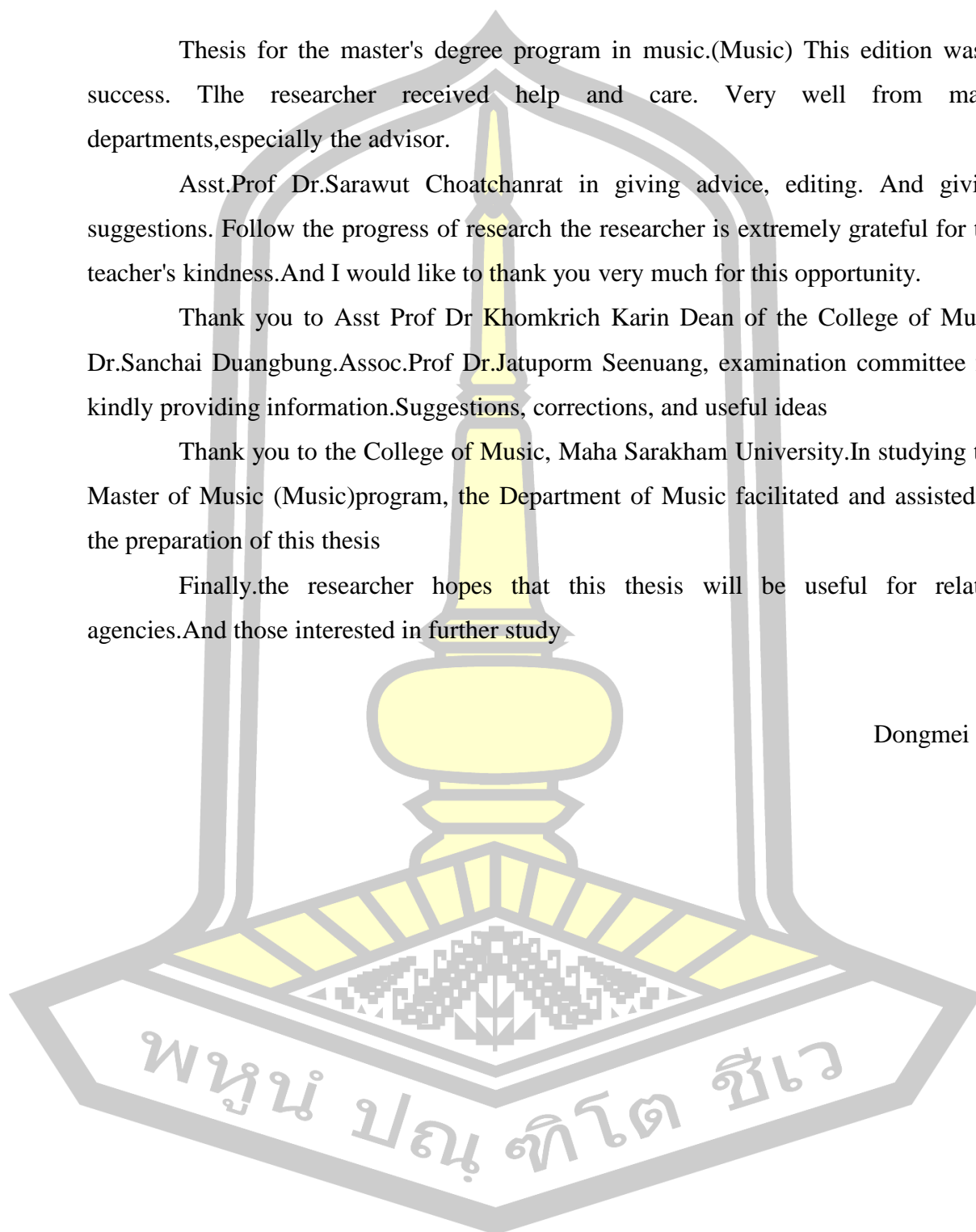
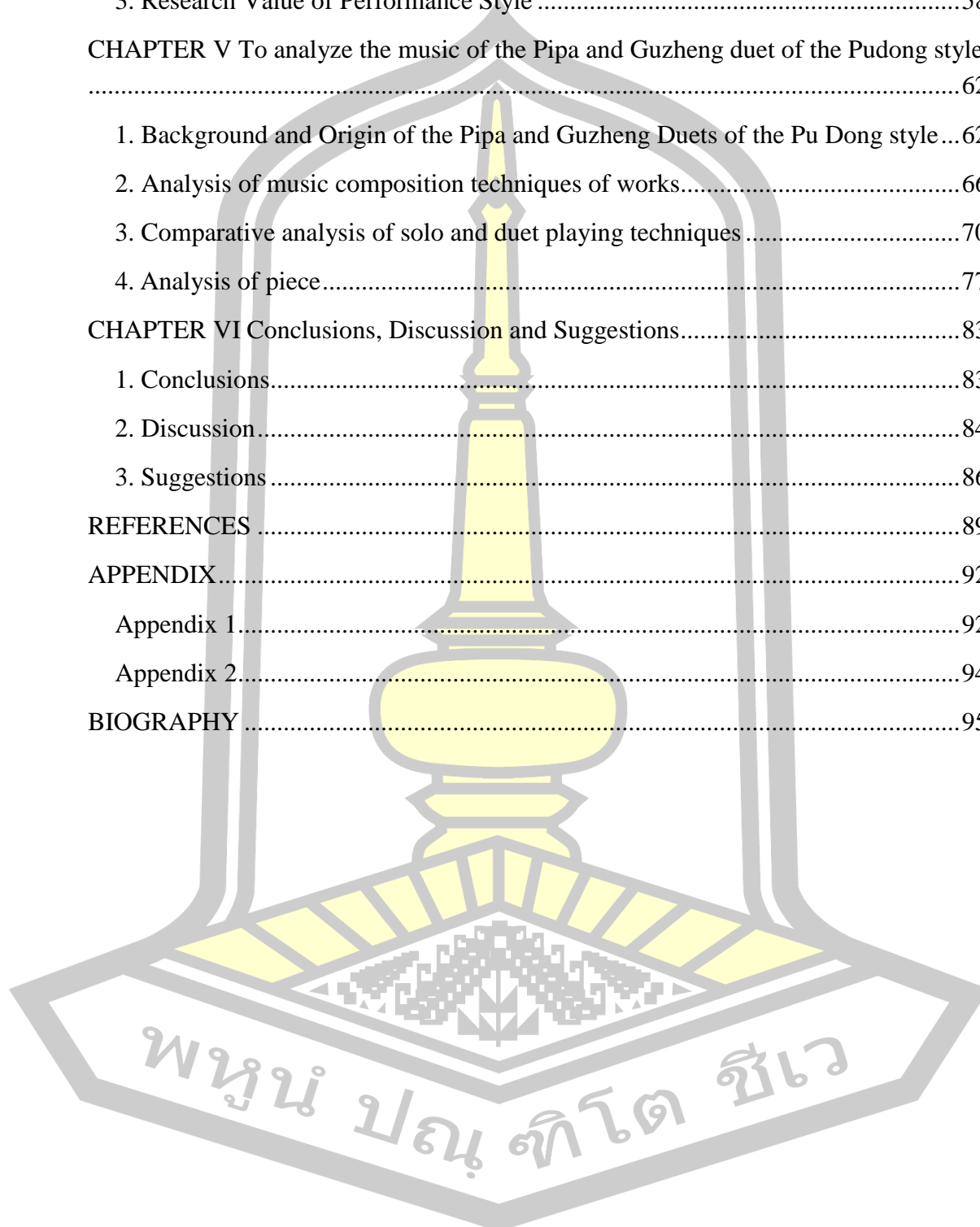


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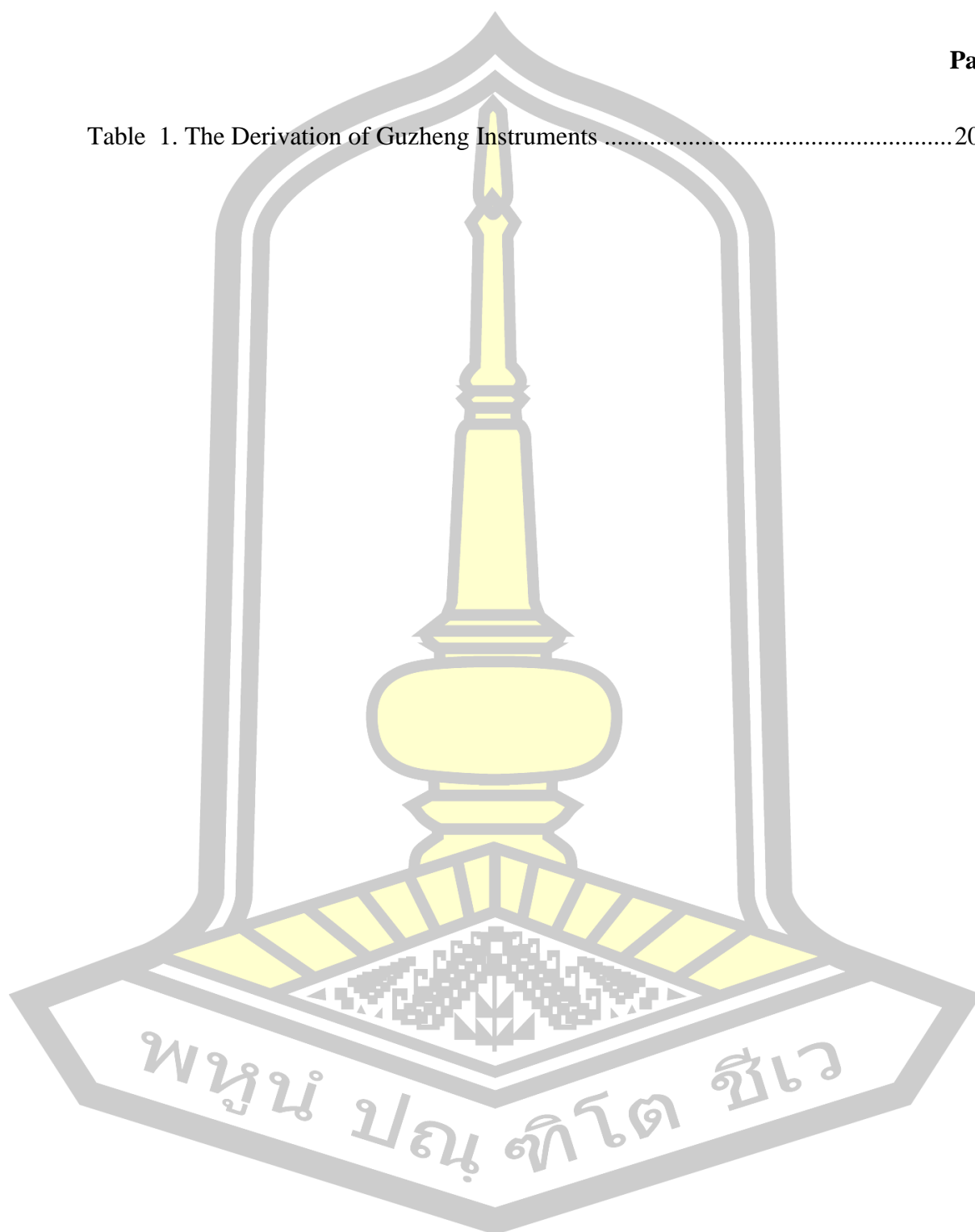
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CHAPTER I

Introduction

1. Research background:

The Pipa, also known as the plectrum, is a traditional Chinese plucked instrument with a history of more than 2,000 years, and has been around since the Eastern Han Dynasty, and has spread widely through China to the Korean Peninsula, Japan, the Ryukyus, Vietnam, and other regions. Pipa, also known as "batch", was first recorded in the history of the Han Dynasty, Liu Xi, "interpretation of the name - interpretation of musical instruments": "batch of the original out of the Hu, immediately by the drum also. Pushing the hand before the batch said, the hand was said to put, like its drum time, because the name is also." (Wei Zheng, Sui Shu Music Zhi CE 581))

The background of the Pudong Pipa: Pudong Pipa originated in the town of Huinan in Shanghai at the time of the Qian and Jia dynasties, Ju Shilin, whose brother, Ju Kejia, and nephew, Ju Maotang, are also prominent figures in this school. Ju Maotang trained two of his senior members, Chen Zijing and Cheng Chuntang, who in turn accompanied Ni Qingquan, "the first person to improve Pipa instruments" and Cao Jinglou, "the first person to compose new Pipa songs", and Ni Qingquan trained Shen Haochu, who in turn trained Lin Shicheng. The lineage is clear with the succession of teachers such as Ju Shilin, Ju Maotang, Chen Zijing, Ni Qingquan, Shen Haochu, and Lin Shicheng. The fifth-generation successor, Mr. Shen Haochu, published the "Yangzhengxuan Pipa Score", a detailed list of string order, finger order, handle position, pitch, etc., which is invaluable. After the founding of New China, the Pudong style Pipa became more widespread and influential in China, especially in Beijing, Shanghai and Jilin. In June 2008, the "Pudong style Pipa Art" in Huinan Town, Nanhui County, the birthplace of the Pudong style Pipa in Shanghai, was identified as a national intangible cultural heritage project. (Zhang Yingchun, 2018)

1.1 Background of Guzheng development:

Guzheng, also known as zheng, Qin zheng and Han zheng, is a traditional Chinese plucked string instrument with a history of more than 2,500 years. The shape of Guzheng is a rectangular wooden speaker, the string frame "zheng pillar" can be moved freely, one string is one tone, arranged in pentatonic scale, the earliest one is a twelve-stringed zheng (divided into a zheng by a thur), in the Tang and Song dynasties, there were thirteen strings, later it was increased to sixteen, eighteen and twenty-one strings, the most common one now is twenty-one strings. (lianglili, 2011)

Legend has it that the name of the zheng originated from the dispute between brothers, and it was named zheng after the harmonious sound. The zheng is made and played in the same way as the thur, and the sound is similar. However, the base of the zheng was changed from the solid wood of Thur to a rectangular wooden speaker, and the string system was changed in many ways, so the sound of the zheng is wider than that of Thur, and the playing skills are richer and more delicate, and the melody is beautiful. Because of the stronger expressive power of the zheng, it was gradually replaced by the zheng after the Tang Dynasty and has been handed down to this day. (Zhao Lin, 1985)

1.2 Background of Guzheng Pipa Duet

The Guzheng Pipa duet has often played an important role in the entertainment life of both vulgar and elegant people. The music theorist Prof. Tang Parklin has proved in the historical records that there was already a duet performance of Pipa and Guzheng as early as the Sui Dynasty. (Tang, Pulin, 2005)

The early Pipa repertoire in China is characterized by the "Su Zhou Dang Lyrics", which can be said to be the

The "Suzhou Plucked Lyrics" can be considered as the predecessor of Pipa repertoire. The Pipa has evolved to the present day, and has even become the subject of Western composers' works in the form of concertos, ensembles, and repertory performances. (Li Kunli, 2005)

Because through the preliminary study, the researcher through the preliminary information, the researcher found and recognized the historical development of Chinese Pudong style Pipa until today, the creation of Pipa and Guzheng duet is a strong combination of two Chinese instruments, through the analysis of the musical

characteristics of the Pipa and Guzheng duet, concluded that the performance of Chinese national instruments have a broader stage, the preservation and development of traditional instruments. It plays an advancing role. Therefore, I take ethnomusicology as the research direction and combine musicology, sociology and communication methods to conduct field investigation and related research on the historical development, musical characteristics, conservation and development of the Pudong style Pipa and Guzheng duet. In order to provide new theoretical support and reference for the inheritance and innovation of Chinese folk music, and to provide relevant information for those who are interested in further research.

2. Research Objectives

1. To study the techniques of Pipa of Mr.Fu Huaqiang and Guzheng of Ms.Sha Lijing.
2. To analyze the style of the Pipa and Guzheng duet in China.

3. Research question

- 3.1 What is the techniques of Pipa of Mr.Fu Huaqiang and Guzheng of Ms.Sha Lijing?
- 3.2 What is analyze the style of the Pipa and Guzheng duet in China?

4. Benefits of the study

- 4.1 We can understand techniques of Pipa of Mr.Fu Huaqiang and Guzheng of Ms.Sha Lijing.
- 4.2 We can understand analyze the style of the Pipa and Guzheng duet in China.

5. Definition of terms

5.1 Chinese Pipa:

It refers to the Chinese pipa which has a long history and has been handed down to the present day and is divided into five major style according to the playing style and characteristics of the works: Wuxi style, Pinghu style, Pudong style, Chongming style and Wang style.

5.2 Pipa of the Pudong Style:

It refers to the Pudong style, which is one of the five major styles of pipa in China, and is characterised by the grandeur of the martial arts pieces and the quietness and delicacy of the literary pieces. "The art of the Pudong pipa has been recognised as a national intangible cultural heritage.

5.3 Fu Huaqiang's Pipa Style:

It refers to Fu Huaqiang represents the characteristics of the Pudong pipa playing style as the object of study, in the original Pudong style of traditional folk music playing on the vivid image of the modern works of the fusion of elements of the performance of the pipa.

5.4 Pipa duet between Fu Huaqiang and Sharijing's guzheng of the Pudong style:

It refers to the perfect coordination of the two instruments with Fu Huaqiang's pipa performance and Sha Rijing's guzheng performance, the ability to play the piece, the playing technique, the ability of the instruments to express the melody of the piece perfectly, as well as the thinking about the sound changes of the piece.

5.5 Musical Analysis of Fu Huaqiang and Sharijing's Duet:

It refers to the analysis of Fu Huaqiang's pipa and Sharijing's guzheng duet, the analysis of the piece's playing ability, technique, the ability of the instruments to express the melody of the piece perfectly, as well as the reflection on the change of the sound of the piece.

Terminology Summary: The Chinese pipa is a representative instrument of the Chinese national art style, based on the historical development of Chinese culture. The performance styles of the Pudongstyle pipa and the Pudongstyle pipa, and the artistic performance forms of the Pudongstyle pipa, including duets and multi-player performances, are all inevitable trends in the development of music and art.

6. Conceptual Framework

This thesis takes the Chinese Pudong style Pipa and Guzheng duet as the object of study, including an analysis of the instrument's playing techniques and compositions. Two research objectives are included: Analysis of the performance characteristics of Chinese Pipa Fu Huaqiang of the Pudong style and Guzheng player Sharijing, and the works of the Pipa and Guzheng duet. The data were mainly obtained

through four research methods: documentary analysis, field survey, oral history, and analysis and comparison. The data can be mainly interpreted by ethnomusicology, musicology, functionalism and other related materials. The conceptual framework of the whole text is shown in the following figure:

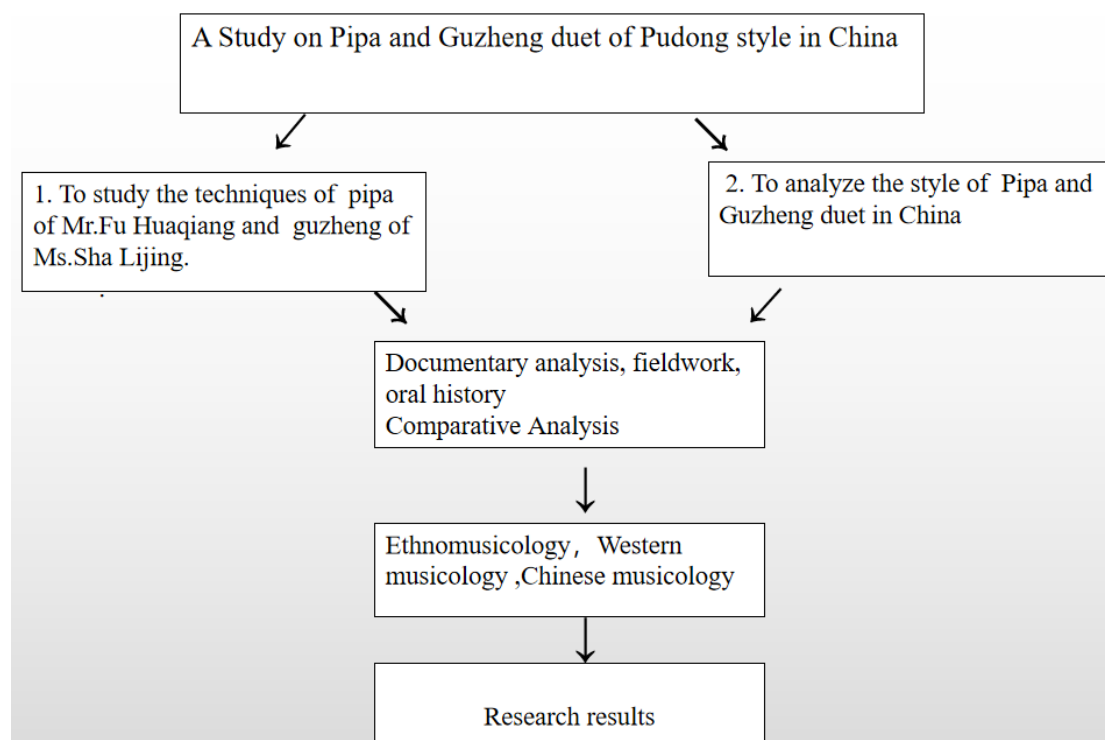
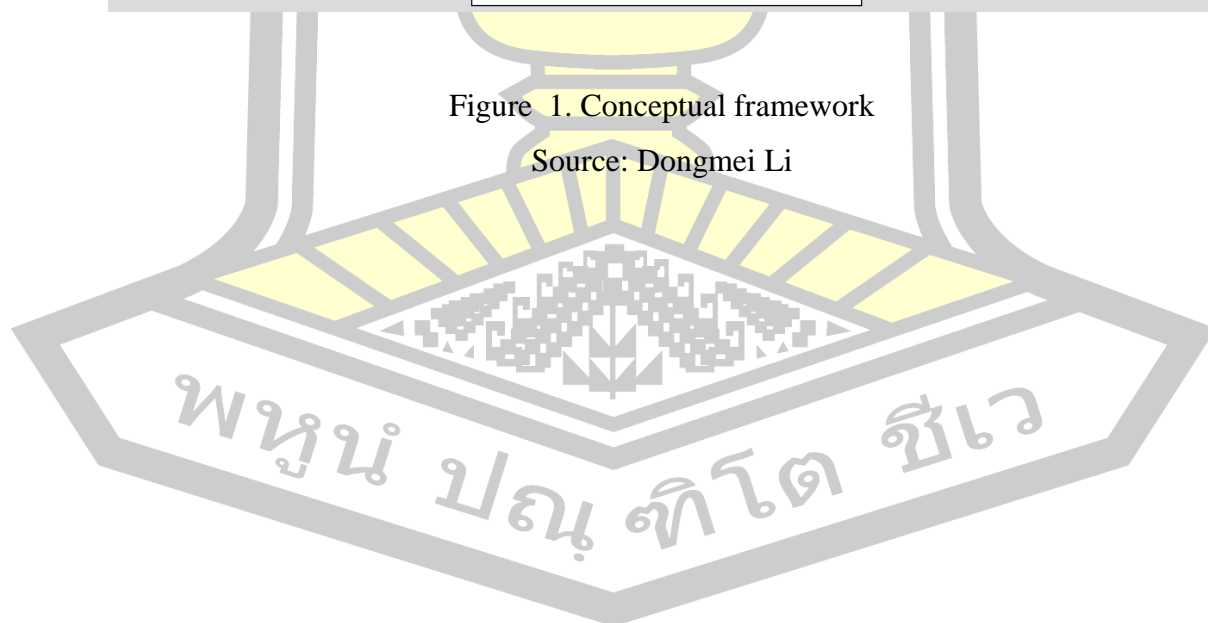


Figure 1. Conceptual framework

Source: Dongmei Li



CHAPTER II

Literature review

In the subject of research on the Chinese Pudong style's pipa and guzheng duets. Pipa and guzheng duet research exists mainly as duet instrumental performances, so the existing research results mainly focus on the research of pipa, guzheng individual instruments. The specialized research results of the two are not abundant, and most of them are brief introductions in duet studies. This author achieves the research objective by studying the performance characteristics of the Chinese Pudong style pipa Fu Huaqiang and guzheng player Sharijing and analyzing the works of pipa and guzheng duets. In general, the study of pipa, guzheng duet mainly includes the following aspects

1. Chinese Pipa styles
2. Performance characteristics of Pipa in Pudong style
3. Characteristics of Guzheng
4. Musical Characteristics of Pipa and Guzheng Duets of the Pudong Style
5. Ethnomusicological theories, Chinese musicology and Western musicology used in this study.
6. Relevant documents and research reports

1. Chinese Pipa styles

1.1 Introduction to the Chinese pipa

Pipa is named after the playing method of musical instruments, Liu Xi, Eastern Han Dynasty, "interpretation of the name": "batch of this out of the Hu, the drums on the horse also. Push hand before said batch, lead hand but said put, like its drum time, because of the name." Yuan Jingfang's "national instrumental music" book has a concise and clear description, "pipa mainly consists of the head, neck, abdomen. The head consists of the head of the instrument, the string grooves, and the string shafts; they are all made of hard boxwood or mahogany, and the string shafts can also be made of cow horns or ivory. The neck consists of the mouth of the instrument, phase, pillow, and neck; the phase is mostly made of mahogany or cow horn and

ivory. The abdomen includes the product, the panel, the double hand, the back and the strings; the back of the instrument is the resonance box for the pipa's articulation, which is connected to the neck in a half oval shape; the hollow plane is covered with a panel made of tung or cypress wood. On the top of the panel are glued pins and double hands, mostly made of bamboo or cow horn". Due to its structure and playing technique, the pipa's tone is "sharp", "tang", "loose", "brittle", "explosive", "brittle", "brittle", "brittle", "brittle", "brittle", "brittle", "brittle" and "brittle". The sound of the pipa is characterised by "sharpness", "tang", "looseness", "brittleness" and "explosion". Sharp" refers to the sharpness of the sound of the lower treble; "Hall" refers to the thick sound of the bass area of the phase handle; "Loose" refers to the sensitivity of articulation after plucking the strings; "Crisp" refers to the performance of the sound of the strings; "Crisp" refers to the performance of the sound of the strings after plucking the strings; "Crisp" refers to the performance of the sound of the strings after plucking the strings. Crisp" refers to the crisp and bright sound of the first, second and third positions of the taste; "Explosion" refers to the sound of gold and stone emitted by plucking the strings with a strong force, which has a powerful explosive power.

Among the basic techniques of the pipa, the right hand techniques include playing, picking, scratching, whisking, sweeping, skimming, wheeling, shaking, covering, hooking, patting, lifting, and the left hand techniques such as overtones, chanting, glissando, pressing, banding, pulling out, banding, brioing, twisting, and parallel strings, etc. The different techniques present different tones, which shows the diversity of the pipa's tones. This shows the variety of pipa tones, and the variety of tones and playing techniques can be used to express different styles of music. The pipa has a range of A--b2, more than three octaves, including all semitones, and can be freely transposed to perform different styles of music. (Yuan Jingfang, 2000)

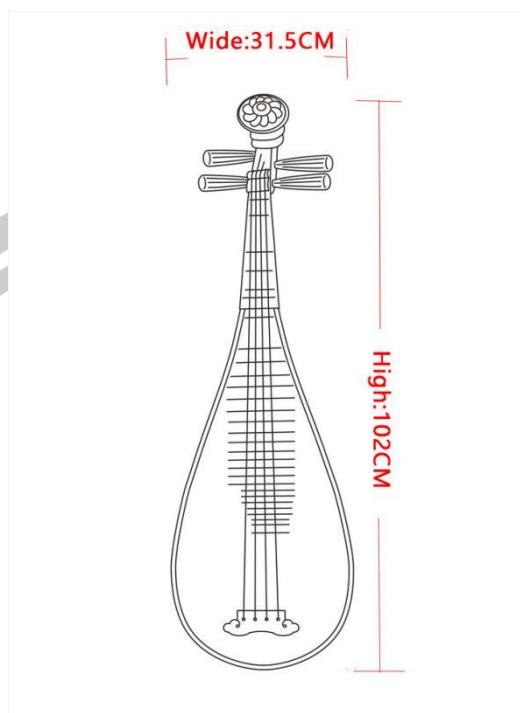


Figure 2. Pipa Dimension Chart

Source: Dongmei Li



Figure 3. Pipa Function Area

Source: Dongmei Li

1.2. Syllables of the pipa instrument

The pipa is generally tuned in the basic key of D. From the fourth string to the first string it is: 5 1 2 5; if the key of C is required, it is: 6 2 3 6;

From the fourth string to the first string and so on:

1. Key of A: 1 4 5 1;
- 2, B-flat: 7 3 ascending 4 7;
- 3, E flat: 4 descending 7 1 4;
5. Key of F: 3 6 7 3;
6. Key of G: 2 5 6 2.

The tones of the empty strings are different in different tunings, commonly used in the key of D. The tones of the four, three, two and one strings are Suo 5 (bass); Do 1; Lai 2; Suo 5.

No matter what kind of music you play on the pipa, the method of string setting is the same, starting from the high note, that is, the first string, and the pitches of the four strings correspond to the law of A, E, D, and A. Take the pitch of A as an example, and start with the pitch of the first string. Take the key of A as an example, by the law of E, D, A, we can know that one to four strings corresponds to the key of: 1 (do), 5 (shivering), 4 (hair), 1 (do). In the same way, for the G tuning, the corresponding tunes for the first to fourth strings are 2 (re), 6 (la), 5 (shivering), and 2 (re). (LiuDehai, 2010)

Although the pipa has only four strings, it includes six phases and twenty-four pianos, so the pipa's range is relatively wide, and because of its richness of overtones, clear and pure tone, and strong sound penetration, the pipa has been called the first of the plucked-string instruments, and it has become a rare and precious cultural heritage of China's traditional folk instruments. (Tang Poulin, 2005)

1.3 Pipa playing techniques

1.3.1 Finger techniques: playing the pipa requires the use of finger techniques, including pressing, sliding, sweeping and winding the strings.

1.3.2 Front and back fingers: In the process of playing, the pipa needs to use the front and back fingers, the front finger is mainly used to play the high notes, and the back finger is mainly used to play the low notes.

1.3.3 Slide: Slide is a special playing technique to make the music more smooth.

1.3.4. Overtones: The overtones are a special playing technique that allows the lute to produce clear high notes.

1.3.5 Transposition: Transposition is a technique that allows the lute to change its pitch from one key to another.

1.3.6 Fingering: Fingering is a playing technique that allows the pipa to produce different tones and sound effects.

1.4 Genres and Stylistic Characteristics of the Chinese Pipa

The formation of pipa styles in China is attributed to the shift of the centre of economic gravity to the south, which led to the division of the pipa into northern and southern styles.

With the disintegration of the northern school, the southern school was divided into various schools, all of which have unique characteristics in the performance of music.

These style of music in the performance of Thai are unique and enduring.

(I) Wuxi style

The Wuxi style belongs to the Northern style, which is the counterpart of the Southern style, and is different from the Southern style in the method of finger rotation.

The Wuxi style is the counterpart of the Southern style in the North and differs from the Southern style in the method of rotating fingers.

It has laid a solid foundation for the development of the pipa in the following generations. The earliest published pipa score in China, "The Two style of the North and the South", was composed by Hua Qiuping and Hua Zitong of Wuxi.

The three volumes of pipa music compositions of the North and South style of Pipa are the most important masterpieces of this style.

The three volumes are the most representative works of this style. The pipa music is notated in a systematic and complete way, and is an

It is an important material for the study of pipa culture and art. Although the Wuxi style is not as influential as the southern

Although the Wuxi style is not as influential as the Southern style, it has left a valuable record of the pipa's emotional expression.

(II) Pinghu style

The most representative figure of the Pinghu style is Li Fangyuan, who compiled the "New Pipa Pieces for the Northern and Southern style".

New Pipa Score for Thirteen Big Songs of the North-South style (also known as Li's Score), which marked the formal formation of the Pinghu style .

The Pipa style was formally formed. Li Fangyuan's work provides a valuable source of information for study and research. Zhu Nymphoqing pioneered the method of pressing the big finger of the left hand to break the

The most distinctive technique of the pipa The most characteristic technique of the pipa is the right hand wheel fingering of the Pinghu style.

The most characteristic technique of the pipa is the Pinghu style's right hand wheel fingering method, which is divided into the upper and lower wheels, and the "Butterfly

There are also special techniques such as "Butterfly", "Double Flying" and "Hanging Thread Wheel".

(III) Pudong style

The Pudong style is named after the place where it originated, and is called the Pudong style because it originated in the Nanhui District of Shanghai.

The Pudong style is named after its place of origin, because it originated in Nanhui District, Shanghai. The style was founded in the Jiaqing period by Tao Shilin in the Qianlong period of the Qing Dynasty, and has been passed down through the generations.

The style was founded by Tao Shilin during the Qianlong period of the Qing Dynasty and has been passed down from generation to generation. Chen Qianjing, the third generation, was awarded the title of "Daxiajianyi Suipa".

Shen Haochu, the fourth-generation heir, wrote the "Yangzheng Xuan Pipa spectrum", realising the "new development of the Pipa".

The fourth generation descendant, Shen Haochu, created the "Yangzhengxuan Pipa Compendium" and realised the innovative development of "Pipa". The influential representatives and works of this school are limited.

In terms of style, it is strong and powerful, with a strong tone and a repertoire that is both literary and military: in terms of playing techniques, it is quite distinctive.

In terms of playing techniques, there are many special features, including the parallel strings and the four strings.

(IV) Chongming style

The Chongming style also originated in the Shanghai area, because it originated on Chongming Island, it is called the Chongming style, and it is also known as the Chongming style.

It is called Chongming Pai, also known as Yingzhou ancient tune style. It was first founded by Fei Gongda during the Kangxi period.

Fei Gongda in the Kangxi period, and represented by Lu Mingzhang, Huang Xiuting and others. In terms of playing techniques

In terms of playing techniques, the Chongming style pursues a clear and dense, sparse and strong style, and advocates a continuation of the slow, and a path in the fast.

The sound is soft and lively. In terms of emotional expression, it tends to be humorous and quiet, with unique characteristics.

(V) Shanghai style

The founder of the Shanghai style of pipa was Wang Xianting in the Guangxu period of the Qing Dynasty, so it is also known as the Wang style of pipa.

It is also known as the Wang style of pipa, and is represented by Wei Zhongle and Sun Yude. The founder of this style, Wang

Yuting Wang, the founder of this style of pipa, studied hard from different styles, and then made bold innovations, so the style of pipa

Pipa set the characteristics of each style in one but unique. In terms of playing techniques, pioneered the "Do Luo Luo".

created a "Do Luozi" "phoenix nodding" and many other new fingerings, emotional purpose to most of the

The emotional purpose of the pipa is mostly characterised by masculinity and exuberance.

1.5 Characteristics of the emotional expression of Chinese pipa styles

(I) Distinguishing between military and civil, serving the emotion

Taking an overview of the major styles of Chinese pipa, the content and emotion of their performances are basically divided into two tunes

They are basically divided into two kinds of tunes, which have distinctive features when they are played, but all of them are centred around the author's state of mind and the tunes.

They have distinctive features in their performances, but all of them are centred around the author's state of mind and tunes. The performance of wenwu tunes is often clear and rounded, with accurate beat

The performance of wenjiao is often clear and rounded, the beat is accurate and steady, and the emotion is revealed in slow rhythm; the performance of wushujiao is often using push-pull-chanting.

Wusuo's performance often uses methods such as pushing, pulling, chanting, and so on, which are used appropriately with ulterior motives to express the emotions of the piece naturally and properly.

To make the track emotional expression of natural and appropriate.

(II) Grasp the structure, implicit lyricism

Expression of emotion and the formation and development of the style has a close connection, because different world

Arpeggiator has a different understanding of the music, in the expression of natural differences. In

When playing to grasp the structure of the piece, or in the structure of the performance of creative innovation will be

make the performance of the individual phoenix style tends to be obvious, so that the emotion can be expressed to the fullest extent.

The key to pipa performance lies in the player. The key to pipa performance is how the performer can flexibly use the techniques to express his/her emotions by grasping the structure of the piece.

The key to pipa performance lies in how the performer can flexibly use the techniques to express his/her emotions by grasping the structure of the pipa.

In a careful listening, the listener can feel the performer's skilful handling of the music's rigidity and flexibility, weight and lightness, as well as the reality and emptiness of the pipa. (Deng Sijia, 1992)

2. Performance characteristics of Pipa in Pudong style

2.1 Introduction to Pipa of Pudong style

Ju Shilin and Ju Kejia are the originators of the Pipa style. In Nanhui, Pudong, Shanghai, there is now the Ju family, whose descendants are still multiplying. "Ju

Shilin, the city's eastern gate, and clan brother Kegia Club pipa, Kegia sex quiet, keep the gate out of the village, only the middle of life. Shilin is a good traveller, old age is still a guest, so the name of Ju Pipa, only Shilin is famous. Kegia made the "Flat Sand and Falling Geese", God's reasoning is very similar. Shilin manipulation of the "King unloading armour", the Qianlong, Jiaqing people between the sentence. Therefore, Mr Ju Shilin has always been referred to as a Qianjia person, or as a person from the middle of the Qing Dynasty. (Zhang Yingchun, 2018) Modern inheritor Lin Shicheng was born in 1922 in Hengshin, Nanhui, Shanghai. As a teenager, he followed his father in playing the Jiangnan silk and bamboo, especially the pipa, and after graduating from the Chinese Medical College in Shanghai in 1941, he began to practise medicine. After graduating from the Chinese Medical College in Shanghai in 1941, he began to practise medicine. In his spare time, he was still obsessed with playing the pipa and was introduced to Mr Shen Haochu by his friend Gong Yinxin, who specialised in the Pudong style of pipa, and after a few years, he made great strides in his art. After a few years, he made great progress in his art. Later, he went to Shanghai and was instructed by Master Wang Yuting, thus achieving greatness. From the 1940s onwards, Mr Lin became famous in China's music scene. Mr Lin is one of the oldest pipa players, theorists and educators in China. Over the past decades, he has been taught by domestic talents, and has taught many contemporary pipa masters such as Liu Dehai, Ye Xuran, Kuang Yuchong, Chen Zemin, Wu Junsheng, etc., all of whom are under Mr Lin's tutelage, so that the pipa art of the Pudong style is full of talents, and the inheritance of the pipa is in good shape. (Lin Jiaqing 1994-2020)

The successive generations of Pipa masters of the Pudong style have never departed from the main axes of "the sound of gold and stone" and "the sound of celestial music", and have followed the roots of the national culture of the past 2,000 years to maintain the style of national music, and to take the lead in the pipa art amongst the many pipa styles, and have always been at the forefront of pipa art, interpreting one pipa performance after another. It has always stood at the forefront of pipa art, and has performed one outstanding act after another, dazzling the pipa world. If this figure is not passed on orally by the Pudong style's heirs, it may be interpreted in many ways, and no special features can be discerned, and this is closely related to the secrecy of traditional culture, in which all skills are only passed on to the inner

disciples, and are not suitable to be secreted from the outside world, so that the outside world will find it difficult to understand, which is true for a lot of Pudong style's know-how.

The characteristics of the pipa art of the Pudong style are not the product of a head-shot, out-of-the-blue phenomenon, but the inevitable result of a cultural foundation, artistic foundation and professional foundation. The previous generations of Pudong pipa practitioners were all Chinese medicine practitioners, who, under the influence of national culture and through the practice of Chinese medicine and the exploration of art, slowly found the way to make the pipa produce the best acoustic effect, and gradually formed their own characteristics of Pudong pipa, which have been passed down in different ways. These are recorded in the canonical books, taught orally to the disciples, and performed in person (some of which are available on video). (Lin Jiaqing 1994-2020)

The Pudong style of pipa is characterised by the most distinctive, visceral and difficult essence of all pipa arts. It is both intriguing to all listening audiences and desirable to many pipa postgraduates. Due to the high efficiency of the Pudong style pipa's artistic characteristics, those who have learnt the art have the joy of seeing the rainbow after a few storms. It is also the high degree of difficulty of the Pudong pipa that makes those who know the difficulties to leave the pipa feel helpless. (Lin Jiaqing 1994-2020) Musical Instrument Magazine

2.2 Characteristics of the Pipa Performance of the Pudong style Performance Style:

The unique performance style of the Pipa of the Pudong style is characterised by the combination of reality and emptiness, vividness of rhythm, changes in timbre and line rhythms, delicate handling of music, and a strict distinction between wen sui, wu sui, and dazhu (big songs), which is manifested in the following way: the wu sui is majestic, the wen sui is quiet and delicate, and in the performance of the dazhu (big songs), the wen sui is combined with wu sui and the wu sui and is both strong and supple. The "Wen Sui" should be slow, soft and delicate, and is good at expression; the "Wu Sui" should be tight and grand, and is good at object; and the Daqu is both strong and weak. The Pudong pipa style follows the tradition and advocates playing according to the original score, not adding flowers freely, striving to show the original

appearance of the music without adding personal subjective treatment, and advocating the playing of the literary pieces and the playing of the martial pieces. In terms of playing style, the Pudong style pays attention to the delicate treatment of music, and pays attention to the contrast between rigidity and softness, as well as the contrast between strength and weakness. Pudong style pipa art soft can be tender and delicate, and a full round of martial music can give impact. (Zhang Yingchun, 2018)

Performance Technique:

In terms of technique, the Pudong style pipa is unique in that it emphasises the use of both real and imaginary tones, and the "gin" and "kneading" fingerings are the more important basic techniques in the system of left hand techniques, and the "gin" is often used to make the tone pure and small. The "Yin" and "Vibrato" fingerings are more important basic techniques in the left hand technique system. The right hand mainly masters the sound of the intensity of the size and up and down position of the timbre changes, good use of the right hand fingering over the angle of the strings, the intensity and over the strings of the different tools (or with the A or with the meat), so that changes in the tone, the use of different string playing point to produce different tone contrasts. The Pudong style also pays special attention to the creation of special tones, which is also a characteristic of the Pudong style that distinguishes it from other styles, increases the expressive power of the music and enriches the auditory effect. The Pudong style's use of pipa and gong music not only simulates the sound of gongs and drums, but more importantly, it explores the possibilities of the pipa's timbre changes. The rolling four strings and the gongs and drums technique are the special features of this style, which are highly infectious. When playing martial arts pieces, the pipa is a large pipa, with a full bow and strong intensity. In addition to the large size of the pipa, the strings are thick and hard, and the strength of the fingers is correspondingly increased, which enhances the sound volume. In terms of hand shape, players are required to pay attention to playing in a round shape, pursuing a rounded, full and powerful tone, which is easy to play, and it preserves and develops some of the playing methods that are characteristic of the Haiku style. It preserves and develops some of the characteristic playing methods of the Haiku style, such as the change of tone colour, plus the "parallel four-string", "parallel three-string" and "parallel two-string", which can make the string sound different pitches and tone

colours in the parallel string action, although the technique is a bit difficult, it can produce other fingerings or other instruments. Although the technique is a little more difficult, it can produce acoustic effects that cannot be replaced by other fingerings or other musical instruments, in which the four strings with higher tension are joined together within half a second, which produces unique acoustic effects and is a characteristic technique of the Pudong style pipa. These parallel string fingerings have been used in the Pudong style's traditional compositions, such as "Haiqing Takes the Swan" (parallel four strings and parallel two strings), which is full of characteristics. [(Zhang Yingchun, 2018)]

3. Characteristics of Guzheng

Performance characteristics of guzheng: guzheng is a musical instrument named after acoustic effect, Liu Xi of the Eastern Han Dynasty, "Interpretation of Names-Ya Musical Instruments": "zheng, Shi strings high, sharp, zheng zheng also". Yuan Jingfang describes in his book "Ethnic Instrumental Music": "The zheng body is in the shape of a long strip, with a curved panel, a flat bottom plate and two sound holes, and the whole zheng body is a resonance box. There are front and back beams at the head and tail of the zither, and a zither post is erected on the panel between the front and back beams to support the pressure of the zither strings. The post can be moved from side to side to change the string length and adjust the pitch. The top and bottom of the koto are made of tung wood, which has good sound and vibration properties, and the sides are made of hard wood". The low register of guzheng has the characteristics of guqin: thick and simple, and the technique of overtones in the low and middle registers can imitate the sound effect of guqin, while the high register of guzheng has a strong penetrating power and is suitable for the bursting of emotions. The guzheng playing techniques include hooking, supporting, wiping, hitting, splitting, ticking, picking, lifting, flower finger, shaking finger, arpeggio, overtones, pressing, vibrato, big pinch, small pinch, trill, glissando, sweeping, scraping, etc. Modern times absorb the techniques of the piano, harp, and classical guitar to play with the left and right hands, and the picking wheel fingering method in the guzheng song Yunling Sound Painting is borrowed from the classical guitar. (Lili Liang, 2011)

It can be seen that the guzheng is no less than the pipa in terms of expression, and it is also a musical instrument with a diversity of expression methods. The guzheng's shortcoming in performance is that it "makes up for the sound with rhyme", and at the same time, it is also a place of expressive characteristics. Since the guzheng is a timbral instrument, with the strings fixed in pentatonic scale, it is possible to produce tones other than pentatonic scale by the left hand's playing method of pressing, trembling and sliding, which obviously expands the width of the guzheng's repertoire in terms of transferring tones.

At present, guzheng is often used in solo performance, repertoire, instrumental ensemble and other stage performances, and in song and dance performances, opera stage and accompaniment of opera playing and singing. The guzheng has a wide range of sound, beautiful and melodious, and is praised by the music world as the king of Chinese classical musical instruments, and also called the "Oriental Piano" by musicians all over the world, which has a very high reputation in the international arena. After thousands of years of inheritance and development, the guzheng occupies an increasingly important position in Chinese classical traditional music, and it is the mission of contemporary musicians to pass on and develop the art of national guzheng. With the continuous efforts of guzheng artists, classical repertoire has been continuously presented on the stage, and at the same time a lot of modern repertoire has been created to keep up with the times, attracting the interest of the majority of music lovers in learning. (Zhang Lide, 2009)

The guzheng is one of the most common plucked instruments and one of the oldest plucked string instruments. The difference between plucked instruments and other instruments is that the instrument is mainly characterised by its "point" and is played with "granularity". However, music is infinitely varied and requires millions of melodies to express musical ideas, and it is difficult to express the beautiful melodies and musical scenes that take place in the world of music with just "dots"

. Therefore, music needs constant development and innovation, so that a musical instrument can play various beautiful and moving melodies through different forms, in order to make the art of playing guzheng better in social life, so that guzheng playing is accompanied by the process of constant improvement, and clever people will cleverly unite "point" and "line" together, so that the form of guzheng is

more diversified, the playing ability is stronger, and the playing scenes are more abundant. This paper mainly analyses the techniques and induction of playing guzheng in contemporary form and summarizes its characteristics.

History of the Origin of Guzheng

The guzheng is an ancient national musical instrument, and during the Warring States period of "Qin", the guzheng was a "real" zither, so it was called the "Qin zheng". There are two opinions about the naming, the first one is split and the other one is named for the pronunciation attached. The guzheng has only five strings, which were originally formed due to the narrow string spacing of the guzheng. During the Warring States period, seven more strings were added to increase the width of the string spacing, making a total of twelve strings. In the later development process has been used in the form of the neck, until 1300 years later in the Tang and Song dynasties added another string to 13, although only one piece of string, but with the improvement of the music professional judgement standard, the use value is also greater than before [1].

Unprecedented in the history of China's development, the Tang Dynasty was a glorious period in which all fields enjoyed unprecedented development, and likewise the guzheng enjoyed unprecedented development during this period, with ten three-stringed guzhengs formed through the improvement of their necks. At the same time, there were twelve-string guzheng and thirteen-string guzheng, both of which existed at the same time, forming and low. Popularly known as the gagaku koto in the court, and popularly known as the ten three-stringed koto in the folk, the vulgar music guzheng formed the guzheng music system following the Tang Dynasty and the Song Dynasty. During the Tang Dynasty, the guzheng was widely used and was used to practice guzheng. There were also numerous guzheng players in the Tang Dynasty, such as the famous guzheng player Hao Su. By the Sui Dynasty, there was further development in this field, with the appearance of the fourteen-stringed zither and the fifteen-stringed zither. Popular in the Ming Dynasty, the fifteen-stringed zither was used in the court, but due to the problem of playing skills and the ability to play zheng music, the most widely popular in the folk is still the ten-stringed three-stringed zither. Because the ten-stringed three-stringed zither was relatively mature in technology during the long development process, there was more room to give full play to it. At the end of the Qing Dynasty and the beginning of the Civil War, there were 16-stringed zither, and with the

development of the times, up to now, the 21st string dominates the modern zither, and is recognised as the affordable koto string. There are also a few 25-string zhengs and 26-string zhengs, but they are less common in performance. (Li Meng)

History and Performance Technique of the Guzheng The guzheng, as one of the oldest plucked instruments in China, has a history of nearly three thousand years. During this period of development, guzheng music was fused with local customs, nature, language, habits and other folk music arts. As a result, regional cultural characteristics gradually emerged and grew stronger, culminating in the formation of guzheng styles with different playing styles and techniques. In this paragraph, the history of guzheng, playing fingerings, playing characteristics and so on are introduced.

Table 1. The Derivation of Guzheng Instruments

Age	Shape	Component	Activity Attribute	Performance Form
Spring and Autumn and Warring States 221 B.C.	5 strings	Wooden Deer-stringed	Musical performances Weapons Theater Troupe	Battlefield
Sui and Tang Dynasties (581-907 AD)	12-string 13-string	Wooden top Hair Strings Silk strings	Music performance, teaching, exchange activities	Theater troupe Accompaniment
Song and Yuan Dynasties (960-1368)	14-15 strings	Wooden tops Steel strings	Music performance, teaching and learning,	Ensemble, solo, accompaniment

Age	Shape	Component	Activity Attribute	Performance Form
AD)			communication activities	
arly 20th century	21 strings	Wooden top Nylon wire strings	Musical performance, teaching and learning, communication activities	Diversity

from: Dongmei Li

Guzheng playing techniques

The guzheng, a Chinese folk musical instrument, is flat and rectangular in shape, with a sound board mainly made of paulownia wood and strings placed on the top of the instrument. The production of the zither consists of a panel, a base plate, a zither head, a zither side, a zither tail, a yue-shan, a yardstick, a peg, and a sound hole. The length of the modern koto has been standardised, with a fixed length of 1.63 metres and 21 strings. The tuning is pentatonic, the range is three octaves, the tuning is mostly in the key of G or D, and the zither is usually played with tortoiseshell nails (i.e., false nails) on the hands.



Specification - 163

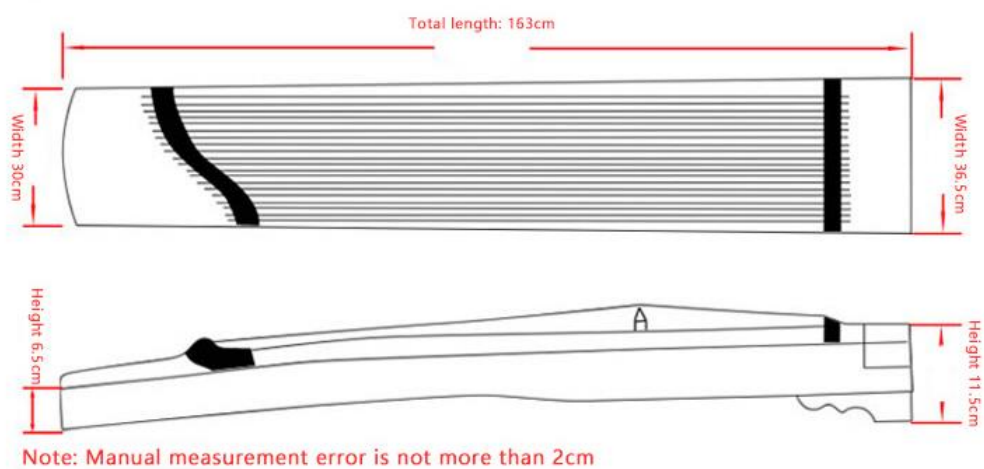


Figure 4. Guzheng Dimension Chart

Source: Dongmei Li

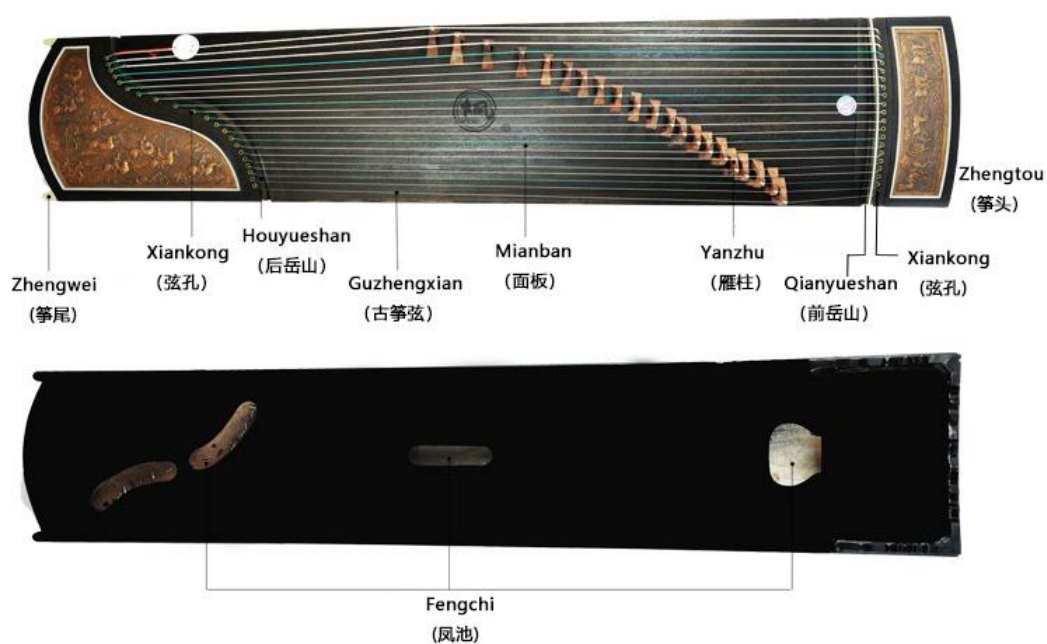


Figure 5. Guzheng Function Area

Source: Dongmei Li



Figure 6. Guzheng strings

Source: Dongmei Li



Figure 7. Guzheng playing nails

Source: Dongmei Li

3.1 Syllables of the Guzheng instrument




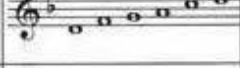

String	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	Fixed vocals
D	1	2	3	5	6	1	2	3	5	6	1	2	3	5	6	1	2	3	5	6	1	
G	5	6	1	2	3	5	6	1	2	3	5	6	1	2	3	5	6	1	2	3	5	
C	2	3	5	6	1	2	3	5	6	1	2	3	5	6	1	2	3	5	6	1	2	
F	6	1	2	3	5	6	1	2	3	5	6	1	2	3	5	6	1	2	3	5	6	
B	3	5	6	1	2	3	5	6	1	2	3	5	6	1	2	3	5	6	1	2	3	

Figure 8. Guzheng playing nails

Source: Dongmei Li

3.2 Guzheng playing methods:

(i) Traditional right hand technique:

The strings are mainly used, and its basic task is to take the tone, which is the power source of zheng pronunciation. The four fingers of the big finger, index finger, middle finger and ring finger are used to play the strings to pronounce the sound, and to control the rhythm and the change of the strength of the sound.

Right Hand Single Finger Technique

It is the most frequently used and basic technique in zither playing. It includes the inside and outside directions of the participating fingers. The main techniques are: "Tuo", "Chop" (big finger), "Wipe", "Pick" (index finger), "hook" "pick" (middle finger), "hit" "pick" (ring finger). In addition, there are also the "continuous support", "continuous wipe", "continuous split", "continuous hook", "Tick" and so on.

Left Hand Combination Techniques

There are mainly the following: "Big Handicap" (the big finger rests on the middle finger and the middle finger hooks to play an octave at the same time), "Small

Handicap" (the big finger rests on the middle finger and the index finger wipes on two strings at the same time and plucks the strings relative to each other), "Four Points" (the big finger rests on the middle finger and the index finger wipes on two strings at the same time), "Four Points " (playing within an octave using the hook and the finger rest as a framework).

3.3 Other fingerings of the right hand

Flower Finger: Also known as whisking, this is usually done by using the big finger of the right hand in quick succession, and is traditionally known as the "flower playing method". Scraping: The right and left hands use the fingers of continuous support, continuous hook, continuous wipe, etc. to scrape upward and downward scales on the right or left strings of the zither, which is also known as "passing notes". The scraping technique greatly enriches the expressive power of the guzheng, and is one of the most characteristic techniques in zheng performance. Arpeggio: The ring, middle, index and big fingers are used to pluck from the bottom to the top or from the top to the bottom. There are also big, middle and forefinger strumming only. Sometimes played with one hand, sometimes with both hands. Sustained Tone: As a plucked instrument, the zheng appears in the form of "dots", and its long tones are composed of continuous and dense dots by relying on the sustained performance of a certain technique. In traditional zheng music, it mainly refers to the rapid finger wagging on one string.

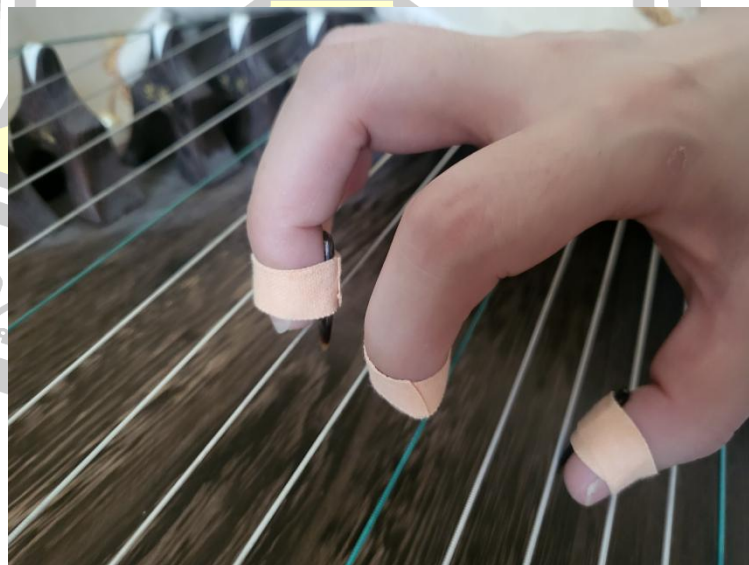


Figure 9. Playing Style Right Hand Schematic

Source: Dongmei Li

3.4 Traditional left hand technique:

With the help of the wrist, use the tips of the index and middle fingers or the tips of the index, middle and ring fingers to press the strings on the left side of the keyboard (about 16 centimeters away from the keyboard) to control the changes of the string tones and to increase the changes of the colors of the music. There are generally the following: Vibrato, also known as vibrato. It means that after the right hand plays a tone, the left hand shakes the same string on the left side of the zither code with different amplitude and frequency, so as to make the tone fluctuate differently. The common ones are: "light vibration", "heavy vibration", "small vibration", "continuous vibration", "Rhythmic Tremor" and so on. Glissando: It is extremely important in zheng performance. The characteristic of making up the sound with rhyme makes the music more gentle and soft, and it is one of the techniques to distinguish the styles and genres in traditional zheng music. There are mainly upward and downward glissandos. Pressing: The guzheng is a pentatonic scale, and the only way to get a tone other than the pentatonic scale is to press the string. For example, mi becomes fa and ascending fs after pressing the string, and la becomes si or descending si after pressing the string. In addition to the above main fingerings, the left hand also has column, overtone, beat, column overtone and so on.

All these techniques are the basic techniques common to traditional zheng music. Up to this point, we can get the basic orientation of the traditional zheng playing technique, that is, the right hand mainly takes the sound, and the left hand mainly embellishes it. This traditional technique of combining "sound" and "rhythm" makes the zheng, with its juxtaposition of multiple tones and pentatonic scale arrangement, very handy in the performance of traditional zheng music. However, due to the fusion of terroir, nature, language, customs and other folk music arts, the traditional zheng music of different regions will show different styles, colors and playing techniques, and gradually form influential styles and genres. For example, Shandong zheng, Henan zheng, Hakka zheng, Chaozhou zheng, Fujian zheng, Shaanxi zheng and so on. Although the styles of each style are diverse and different, they are all based on the traditional zheng, so we will not introduce them all here.

4. Musical Characteristics of Pipa and Guzheng Duet of Pudong style

4.1 The History of Pipa-Guzheng Duet

The pipa-guzheng duet has a long history, and it is clearly recorded in Tang Palin's "Record of Chinese Musical Instrument Combinations" that the combination of zheng and pipa already appeared in the frescoes of the 423 caves of the Mogao Grottoes in Dunhuang, which shows that the combination of these two instruments had already appeared in the Sui Dynasty. There is a tune called "Churning Zheng and Pipa" in Yuanqu, which is also about the combination of these two instruments. This tune shows that the combination of pipa and guzheng was widely accepted during the Song and Yuan dynasties, and had a deep popular base. In modern times, Professor Cao Zheng of the Tianjin Conservatory of Music and the Folk Music Teaching Group of the Nanjing Academy of Fine Arts reproduced this combination in the 1960s and 1970s and developed the zheng and pazhou duet form. (Tang Poulin, 2002)

Since the 1950s, pipa-guzheng duo works have been emerging in the long history of folk music, such as the emergence of today's works has contributed to the vigorous development of Chinese folk music, and consequently the creation of pipa guzheng duets has presented a diversified outlook, with themes and compositional techniques advancing with the times and containing the essence of traditional music. However, today's development has been neglected by composers and performers, and the development trend of pipa guzheng duo works has gradually slowed down. Therefore, the author recognises the value and significance of original compositions, and aims to provide a reference and coordinate for the performance and creation of pipa guzheng duets in the 21st century.

The Pipa-Guzheng Duet is an attempt to elaborate the means of "matching" in the performance of the pipa-guzheng duet, and at the same time, to give a summary of some experiences on the playing techniques and methods of the combination of these two instruments. In the performance, it can not only bring into play the individual characteristics of the instruments, but also distinctly express the musical image of the piece. From the late Cultural Revolution Nanjing Arts Institute folk music group had the development of this form, to 2001 only published Fu Huaqiang, Sharijing's pipa guzheng duet collection, officially published pipa guzheng duet music is not much, it can be seen that the development of this form of development has not been widely

popularised. The author hopes that through some ideas on performance, the pipa and guzheng duet can be more widely recognised and thus continue to develop. (Li H., Zhang L.. (2017).

4.2 The development of pipa and guzheng duet

The pipa and guzheng are both wooden instruments in terms of material, and both are played with strings tied to the instrument. All these determine that the pipa and guzheng have certain similarities in performance. In ancient times, the zheng was played with the fingers, and playing the zheng was called plucking the zheng; the pipa, "New Book of Tang Dynasty - Rituals and Music", "has five strings like the pipa and is small; it was plucked by wood in the old days, and Pei Shenfu, a musician, played it by hand in the beginning, and the later people learnt it as the plucking pipa". "搯, hand presses also". All of them use fingers tied with nails to play the instrument. The techniques of pipa and guzheng are extremely similar, such as the "playing and picking" of pipa and the "wiping and supporting" of guzheng, which have the same meaning. Pipa's "playing" is the outward movement of the right index finger, while guzheng's "wiping" is the inward movement of the right index finger; pipa's "picking" is the outward movement of the right thumb; guzheng's "supporting" is the outward movement of the right thumb; and guzheng's "supporting" is the outward movement of the right thumb. Pipa's "pick" is an outward movement of the right thumb; guzheng's "tuo" is an inward movement of the right thumb. In the application of basic techniques, the fingers used are the same, but the directions are opposite. The "wheel finger" and "rocking finger" of pipa and the "wheel finger" and "rocking finger" of guzheng also have mutual commonalities. The pipa The pipa's "wheel finger" is the right hand flexing outward sequentially, while the guzheng's "wheel finger" is the right hand moving inward sequentially; and the pipa's "rocking finger" is basically the same as the guzheng's "rocking finger". The principle of "finger shaking" is basically the same as that of the guzheng, relying on the moderate tension of the muscles and the relaxation of the wrist to play, but the difference is in the way the nails are used. The guzheng and pipa have too many similarities, so they have a lot in common in terms of music, such as "High Mountains and Flowing Water", "High Moon", "Crows Playing in the Water", "Autumn Moon in the Han Palace", "General's Decree", etc. The pipa and the guzheng have the same music, the main theme is basically the same,

but what is different is the development of melodic techniques and structure. The same piece of music can also be adapted to each other, such as the Pipa's "Singing in the Evening on a Fishing Boat" and "The Sun is Red on Jinggang Mountain" adapted from the Guzheng, while the Guzheng's "Catching the Flower Fair", "Yi Dance", and "Little Sisters of the Prairie Heroes" are adapted from the Pipa. The pipa and the guzheng are two instruments that have been handed down from ancient times, and they share many similarities in terms of the material of the instruments, the playing techniques and the music. The combination of these two instruments in a modern repertoire way, giving full play to the individual characteristics of each instrument and complementing each other's strengths and weaknesses, results in a more vivid and vivid musical image, and a performance of the highest quality and beauty. (Li Meng, 2000)

Pipa, guzheng, China's ancient traditional plucked instruments, over the years, respectively, in the form of solo, concert, but this is far from being able to meet the needs of the performers and listeners. Generally speaking, instrumental music performance requires different styles and different structures.

Generally speaking, in addition to different styles and structures of music, instrumental music performance also needs more different combinations and different forms of performance. Since pipa and guzheng are plucked instruments and have many similarities, playing music with these two instruments can produce good stage and acoustic effects, and it is beneficial to the students' professional learning, as well as to the training of the students' ensemble's cooperation and the improvement of their overall quality. In view of this, we have prepared this collection of pipa and guzheng duets. This collection consists of twelve pieces of music with different styles and national characteristics, all of which have been performed in the form of pipa and guzheng duo.

These pieces have been performed in the form of pipa and guzheng duets at home and abroad, and have been well received by music lovers at home and abroad. (Fu Huaqiang, 2005)

Pipa and guzheng are ancient traditional plucked instruments in China, which have appeared on the stage in the form of solo and unison respectively for many years, but this is far from being able to satisfy the needs of the performers and the

listeners. Generally speaking, in addition to different styles and structures of music, instrumental music performance also requires more different combinations and different forms of performance. Since pipa and guzheng are plucked instruments and have many similarities, playing music with these two instruments can produce good stage and acoustic effects, and it is beneficial to the students' professional learning, as well as to the training of students' mutual co-ordination and the improvement of their overall qualities in ensemble playing. (Fu Huaqiang, 2005)

4.3 Innovation of Pipa and Guzheng Duet

Since the 1950s, pipa and guzheng duet works have emerged in the long history of folk music, such as "Night of the Spring River and the Moon", "The Moon is High" and many other works. The emergence of these works contributed to the vigorous development of Chinese folk music, and the creation of pipa-guzheng duets showed a diversified appearance, with the themes and creative methods advancing with the times, containing the essence of traditional music. With the development of artistic concepts and the updating of works in the 21st century, the creative concepts have taken on a new look, and the art of repertoire has gradually gained the attention of colleges and scholars. 2001 saw the compilation of dozens of works, such as "Huang Yang Bian Tan" and "Dry Heavenly Thunder," which are mostly folk tunes, and the compositions in this collection are mostly folk tunes. Most of the pieces in this collection are folk tunes, with familiar tunes and short and concise length. The repertoire is more suitable for beginners and the weaves are more melodic, thus providing practical materials for beginners' polyphonic repertoire training. (Fan Jiani, 2021)

5. Western musicology, ethnomusicology, and Chinese musicological theory were used in this study

5.1 The Concept of Ethnomusicology: Ethnomusicology, as an exotic discipline, has experienced more than forty years since the Nanjing Conference in 1980, during which this new and exotic discipline of ethnomusicology has gradually matured from its initial infancy in China. At the same time, many scholars specialising in ethnomusicology have appeared, and many academic papers on ethnomusicology have been produced. Qiao Jianzhong and Jin Jingyan, in their 1985

paper "Suggestions on the Chinese Translation of Ethnomusicology", published in Music Studies, also expressed their view that Ethnomusicology should be translated as music ethnology, which he described from the English and German lexemes as well as the Chinese lexemes, and that it would not be inconsistent with the original meaning of the term, based on the phonetic translation of the German and English words. On the other hand, since China has already had a discipline of folk music has already existed in China in the past, the translation of Ethnomusicology as Music Ethnology can be distinguished from the Chinese convention of folk music. In Chinese, the former usually qualifies the latter, so it should also be translated as music ethnomusicology (Li Qingqing, 2022). (Qingqing Li, 2022)

Using the theory of ethnomusicology to analyse the duet and its performance, the main repertoire is sorted out and introduced. Thus the composer combines the new ideas of the twenty-first century development, breaks through the original solo form to create a real sense of the pipa guzheng duet works, to explore the pipa guzheng duet works in the composition and performance characteristics of the form of the exploration of the creation of a new way of thinking, but also for the pipa guzheng duet works of the continuity of the prospective provide more theoretical and practical value. (Yu Yu, 2016)

The creative concept of "learning from the past but not repeating the past" is intended to be inherited and developed on the basis of the traditional repertoire, which will be the basis for the development of the pipa guzheng duet.

The pipa-guzheng duet is a form of performance that can be popularised, and it is a way to continue to seek knowledge and explore the inheritance of the genre and the development of the repertoire. (Fan Jiani, 2021)

Through the study of ethnomusicological works. The aim of this project is to provide an opportunity for performers and composers to develop their own works through the use of ethnomusicological analyses of adaptations of traditional classical music streams This study aims to provide a reference for performers and composers to adapt traditional classical repertoire into pipa-guzheng duets. A study of pipa and guzheng performance techniques, analyses of compositions, and analyses of performance coordination. Analysis of the pipa and guzheng The aim of this study is

to develop duets based on traditional repertoire, the compositional concept of "learning from the past without repeating it". The pipa and guzheng duet is a performance form that can be promoted and explored in terms of genre dissemination and repertoire development. (Fan Jiani, 2021)

The birth of the theory of ethnomusicology is similar to the development of traditional Chinese music, but ethnomusicology is more diversified, which is also its more significant feature. Whether it is folk songs and dances, instrumental music or local operas, there are different forms of expression. Ethnomusicology theory is particularly important to the study of Chinese traditional music, as it carries many contents, including folk customs and habits, national spirit, etc. Ethnomusicology theory is not only derived from music, but also from theories of music. Ethnomusicology theory is not only derived from music, but also affected by unique cultural environment and other factors. Therefore, in the process of research, it should start from the perspective of the whole nation, and the object of research is not limited to a certain type of music, but should include the background music culture and music concepts, in order to analyze the theory of ethnomusicology in a comprehensive way.

5.2 Chinese musicological theory is a kind of general term, representing different music forms, most of which come from folk areas, so it can show people's true feelings, and even can be said that music is an important carrier for expressing emotions. Chinese traditional music culture is characterized by its openness and resilience. It is precisely because of this advantage that Chinese traditional music culture has been preserved, and at the same time, in the subsequent development of the road, with the help of other music culture for innovation, so as to expand their own development path. Traditional music is closely related to history and is an important cultural treasure of China, which needs to be studied in depth, taking the essence and removing the dregs, so as to continue to be inherited and carried forward. (Yu Yonglian, 2021)

5.3 Western musicology: Western musicology: music, in the broadest sense, should be an outgrowth of culture, a crystallised form of the essence of what culture has bred. The Western music referred to is actually from the end of the sixteenth century, especially from the seventeenth to the eighteenth century, a period known in music history as the Baroque period. Western classical music has theories, norms, and

a large amount of textual and acoustic literature, which makes it easy to circulate; it focuses on aesthetics and functionality, so it is more objective. Classical music focuses on the beauty of harmony, melody and rhythm, and emphasises the integrity, classicism and inheritance of music.

In the history of classical music, there have been many great musicians and classical works, such as Bach, Beethoven, Mozart and Chopin.

Pop music refers to popular music, usually including rock music, pop songs, electronic music, etc. Pop music focuses on emotion, rhythm and melody.

Pop music focuses on emotion, rhythm and melody, and emphasises the connection with the era, culture and region, and many outstanding musicians and works have appeared in the development history of pop music.

In the history of pop music, there have been many outstanding musicians and works, such as The Beatles, Elvis, Madonna, and so on.

This study analyses the emotion, harmony, rhythm and melody of the pipa and guzheng duet through western music theory. (Ma Xiangjun, 2018)

6. Related documents and research

Mark. Phillips Composer www.halleonard.com The Beatles For Two Duets are an important part of any instrumental education, reinforcing the consolidation of what the student has already learnt when playing familiar and interesting music, all arrangements are suitable for use with two of the same instrument, or can be used with other instruments in that instrument family.

However, today's developments have been neglected by composers as well as performers, and the trend of pipa guzheng duo works has been progressively slow. Therefore, the author recognises the value and significance of original compositions, with the intention of providing a reference and coordinate for the performance and creation of pipa guzheng duo works in the 21st century. (Mark . Phillips , 2019)

Andy Rothland Bachelor of Music in Composition Yonsei University (graduated 1998) Although calling it a "duet" is a bit of an exaggeration, Straaisky's use of the cimbalom with the unison male vocal line in Renard (1916) is a refreshing pairing that adds a soft staccato edge to the lyrics. edge to what is conveyed in the lyrics, sounding almost like a koto playing the strings. (Andy Rothland)

Duets are an important part of any instrumental education, reinforcing the consolidation of what the student has already learned while playing familiar and interesting music, and all arrangements are suitable for use with two of the same instrument, or can be used with other instruments in the family of instruments. However, today's developments have been neglected by composers as well as performers, and the trend of pipa guzheng duo works has been progressively slow. Therefore, the author recognizes the value and significance of original compositions, and intends to provide a reference and coordinate for the performance and creation of pipa-guzheng duo works in the 21st century. (Paul G. Yong , 2019)

The duet works, which involve marimba duet, drum combination duet, and rimba and drum instrument duet. Among them, the marimba duet is the more difficult to master, the marimba duet requires the player to have a certain technical skill, but also requires the two players to have a certain technical skill. The marimba duet not only requires the player to have certain technical skills, but also requires the two partner players to have excellent collaboration and cooperation, and such tacit understanding cannot be developed overnight. This kind of tacit understanding can not be practiced overnight. In the author's opinion, as an instrumentalist, repertoire is a very important part of instrumental performance. As an instrumentalist, repertoire is a very important part of instrumental music performance, and while emphasizing on the improvement of their solo performance, they should also strengthen the practice of repertoire, therefore, the author will use the duet as an example. Therefore, the author will take the duet as an example to analyze the playing skills needed to be mastered when playing the duet. (Li Siyu, 2021)

As an important part of traditional national culture, folk music contains not only national spirit, but also aesthetic interest and other cultural connotations. The pipa-guzheng duet has an ancient and long history in China, and the performers can bring out the unique character and charm of the ensemble by virtue of their keen perception, flexible performance and atmospheric cooperation, so as to present the climax of the aesthetic feeling to the appreciators. Both pipa and guzheng have gone through different historical evolutions, so in the process of inheritance, a lot of new experiments have been designed, which not only enriched the original playing techniques, but also pushed forward the breakthrough development of playing

technology. As we all know, the guzheng is a pentatonic musical instrument, and the left hand's technique of "pressing, trembling, and sliding" is the main one, through which it can slide out the "4 and 7" sounds other than the pentatonic ones, such as the music of "The Swan". On the other hand, the guzheng is able to combine the existing techniques with western instruments, such as the piano or the harp, as in the piece "Jianchang Moon", and the performance is done in a way that the left and the right hands cooperate with each other. In addition, the pipa's timbre is also diversified and can be presented in different styles of music, for example, in "The Sun Shines on Tashkurgan", the scales, tuning, and tonal modifications are performed using the pipa's downward and upward sliding fingerings, which fully expresses the aesthetic effect of the ethnicity and the era during this period of time. It can be seen that the pipa and guzheng not only share common features, but also have strong inspirational characteristics. (Deng Sijia, 2020)

The pipa-guzheng duet is a new form of artistic performance that combines inheritance of history and innovation, which not only shows the unique charms of the two instruments, but also opens the door for the audience to enter into the marvelous musical space created by the combination of different instruments. The pipa-guzheng duet performance fully embodies the unique artistic qualities of the artists in their pursuit of art, and effectively promotes the sustainable development of the plucked-instrument duet. (Deng Sijia, 2020)

The pipa-guzheng duo has a long history of cooperating with the pipa and the guzheng, aiming at the perfect expression of the musical image in the performance. The pipa and guzheng are both wooden instruments, and both are played with strings attached to the instrument. Both instruments are made of wood, and both are played with strings attached to the instrument, so the pipa and guzheng have certain similarities in performance. The pipa and the guzheng are two musical instruments that have been handed down from ancient times, and they share many similarities in terms of the material of the instruments, the playing techniques, and the musical compositions. The guzheng and pipa have so many similarities that they share many of the same tunes, such as "High Mountains and Flowing Water", "The Moon is High", "Crows Playing in the Water", "Autumn Moon in the Han Palace", "General's Decree", etc. The pipa and the guzheng share the same tunes, with the same main

theme, but with different methods of melodic development and structure. The same piece of music can also be adapted to each other, for example, "The Fishing Boat Sings the Evening Song" and "The Sun is Red on Jinggang Mountain" for pipa are adapted from guzheng, while "Catching the Flower Party", "Yi Tribe Dance" and "Little Sisters of the Prairie Heroes" for guzheng are adapted from pipa. The combination of these two instruments in a modern repertoire, taking advantage of the individual characteristics of each instrument and complementing each other's strengths, makes the music more vivid and vivid, and makes the performance as good as beautiful. (Yu Le, 2011)

The Shanghai region has a deep cultural history, and from the Song and Yuan dynasties to the late Ming and early Qing dynasties, the development of Chinese folk music has become more and more prosperous. The development of Chinese folk music flourished from the Song and Yuan dynasties to the late Ming and early Qing dynasties, when opera, rap, and instrumental music activities blossomed. With the economic and cultural prosperity in the late Ming and early Qing dynasties, the center of gravity of folk music was shifted to the improvement of national music, and the music of silk and bamboo as well as pipa music was highly valued, which ushered in the peak period of development of folk music. After the founding of the People's Republic of China, pipa-guzheng duo works sprang up, and there were great breakthroughs in the expression and theme of the works. Until the 21st century, with the development of the times, the development of pipa guzheng duets has been slow, exploring the artistic value of the works from different perspectives. Thus, in the continuous practice and exploration, we find the "new" mode of cooperation of pipa guzheng duet, and promote the works in the form of pipa guzheng duet, retaining its excellent artistic characteristics, and inheriting and exploring in the progress of the times. The development of pipa guzheng duo works is in the ascendant, which also triggers scholars and players to think deeply about this issue and pay attention to it. The research of pipa guzheng duo works focuses on traditional works and lacks attention to today's original works.

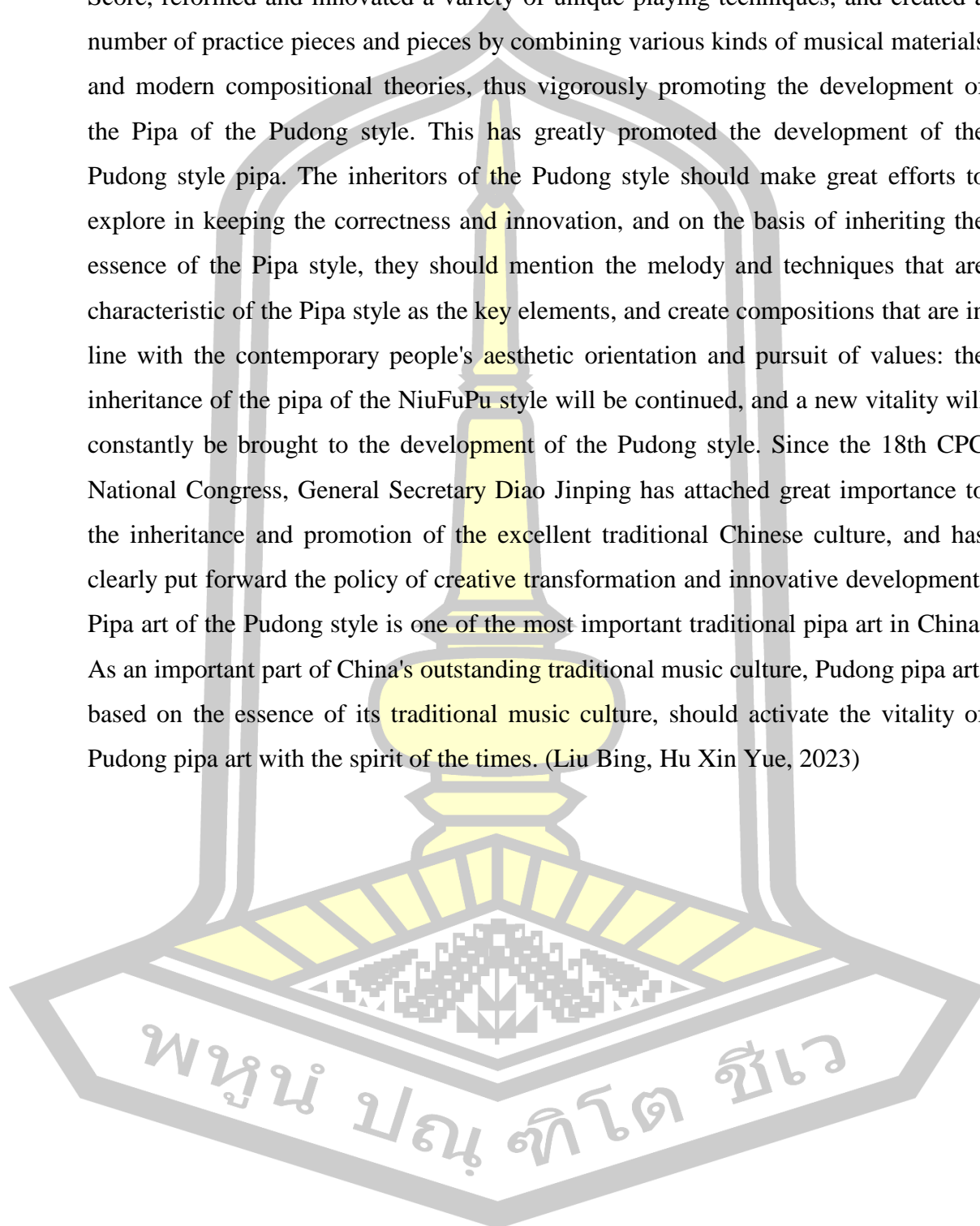
The study of pipa guzheng duo works focuses on traditional works and lacks attention to the original works of today. Since today's works pursue more advanced aesthetic interests and new creative methods, and such works have their research

value, our generation should actively explore the extensibility of traditional works in contemporary duet works, expand the theoretical data of repertoire, and promote the inheritance and development of pipa genre. There are only four articles in the "China Knowledge Network" that have been searched on the creation and performance of guzheng and pipa duets in China. The searched papers are limited to the exploration of pipa and guzheng performance techniques, analysis of works, and analysis of performance coordination, etc. (Fan Jianni, 2021).

There is a lack of literature on pipa and guzheng duets, and the scope of research is limited to the analysis of works and performance coordination. The scope of research is limited to the analysis of works and performance coordination, and there is no elaboration on the compilation and introduction of the main repertoire. Thus, composers combine the new ideas of the 21st century development, break through the original solo form to create a real sense of pipa guzheng duet works, in the pipa guzheng duet works in the composition and performance characteristics of the form of the exploration of the creation of a new way of thinking, but also for the pipa guzheng duet works of the continuity of the prospective theoretical value of the practice. (Fan Jiani, 2021)

In the Pudong pipa art culture, the innovative pipa style art inheritance way of thinking, the Pudong pipa art inheritance so far enduring, and its continuous expansion of innovative inheritance way has an inseparable relationship. Throughout the development of the Pipa style, it has made full use of the favorable factors of the social environment, constantly explored new ways of inheritance, formed a dual-track inheritance path of folk and school, and at the same time, reasonably used the multiple ways of inheritance to effectively expand the scope of inheritance and influence, and constantly enriched and innovated the content of inheritance, and these valuable experiences have important inspiration for the contemporary inheritance of pipa style art. Favorable factors in the social environment As early as in the first half of the 20th century, music associations were established in Shanghai. The Pudong style inheritors actively participated in the exchange activities and drew on the strengths of other schools to enrich the form and content of the Pipa style; Lin Shicheng inherited the tradition and boldly innovated. Lin Shicheng inherited the tradition and made bold innovations. He perfected the "Yangzhengxuan Pipa Score" and "Ju Shilin Pipa

Score", compiled several versions of the Gongshi, Simplified Score, and Five-stringed Score, reformed and innovated a variety of unique playing techniques, and created a number of practice pieces and pieces by combining various kinds of musical materials and modern compositional theories, thus vigorously promoting the development of the Pipa of the Pudong style. This has greatly promoted the development of the Pudong style pipa. The inheritors of the Pudong style should make great efforts to explore in keeping the correctness and innovation, and on the basis of inheriting the essence of the Pipa style, they should mention the melody and techniques that are characteristic of the Pipa style as the key elements, and create compositions that are in line with the contemporary people's aesthetic orientation and pursuit of values: the inheritance of the pipa of the NiuFuPu style will be continued, and a new vitality will constantly be brought to the development of the Pudong style. Since the 18th CPC National Congress, General Secretary Diao Jinping has attached great importance to the inheritance and promotion of the excellent traditional Chinese culture, and has clearly put forward the policy of creative transformation and innovative development. Pipa art of the Pudong style is one of the most important traditional pipa art in China. As an important part of China's outstanding traditional music culture, Pudong pipa art, based on the essence of its traditional music culture, should activate the vitality of Pudong pipa art with the spirit of the times. (Liu Bing, Hu Xin Yue, 2023)



CHAPTER III

Research Methodology

This section contains the following basic elements

1. Research Scope

- 1.1 Scope of content
- 1.2 Scope of the Research site
- 1.3 Scope of time

2. Research Process

- 2.1 Selection of study site and key informants
- 2.2 Research tools
- 2.3 Data collection
- 2.4 Data management
- 2.5 Data analysis
- 2.6 Data presentation

1. Research Scope

1.1 Scope of content

- 1) Study the techniques of Pipa of Mr.Fu Huaqiang and Guzheng of Ms.Sha Lijing.
- 2) Analyze the style of the Pipa and Guzheng duet in China.

1.2 Scope of the Research site

Scope of location: Ju Shilin, the founder of the Pudong style pipa, lived in Huinan Town, Nanhui County, Shanghai, where he and his disciples centered their pipa playing and composing. The present Huinan Town, Nanhui County, Pudong New Area, Shanghai, China is the birthplace of the Pudong style pipa.

1.3 Scope of time

When I decided to write about this dissertation topic, I consulted a lot of information, visited my teachers, my classmates, sought the opinion of my supervisor, and the work done produced tables 2. (See Appendix 2 for details)

2. Research Process

2.1 Selection of research site and key informants

2.1.1 Site selected:

The Research site is located in Nanhui County, Pudong New Area, Shanghai, China is the birthplace of the Pai Pipa. The heirs of the Pudong style Pipa have basically developed in the Shanghai area, so this paper examines the interviews and the study will choose Shanghai.



Figure 10. Shanghai, China

source: <http://www.google.com/China>

The founders and heirs of the Pudong style have been composing in Shanghai for generations, and it was recorded in China during the North and South Dynasties that several heirs of the style were from Huinanhui, so Nanhui, Shanghai is the hometown and birthplace of the Pudong style Pipa.

Nanhui District Huinan Town is located in the southeast of Shanghai, south of Hangzhou Bay, east of the East China Sea, north of Pudong New Area, west of Fengxian District and Minhang District. Shanghai, China, has been abolished as a municipal district and was officially transferred to Pudong New Area at zero hour on August 9, 2009. It covers an area of 809.5 square kilometers and has a coastline of 59.5 kilometers. As of July 2002, the district had 19 established towns and 5 development zones. [1] As of 2006, the household population was 975,017. The annual GDP of the district was 4.5 billion US dollars and the export earnings were 1.88 billion US dollars, and it had been rated as one of the top ten richest counties in China for many times.

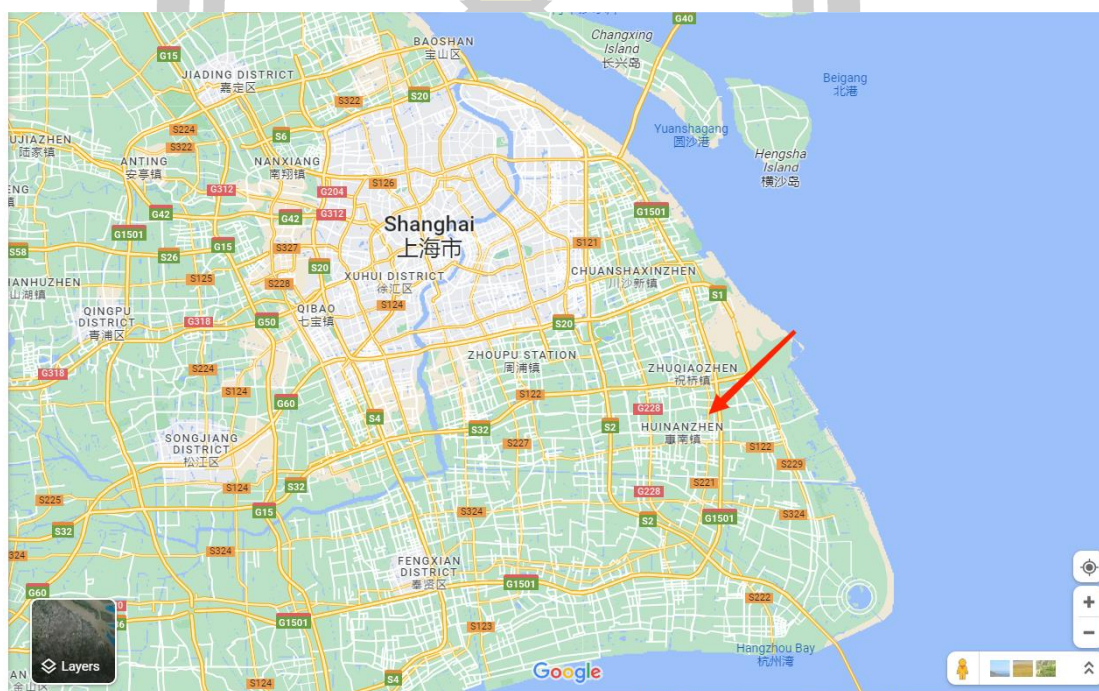


Figure 11. Huinan Town, Shanghai, China

source: <https://www.google.com/maps/>

2.1.2 Research Informant: Fu Huaqiang, Representative of the Pudong Style Pipa

Fu Huaqiang, studied under the teacher of Pudong style Pipa Liu Dehai, who is a student of Lin Shicheng, the sixth generation.



Figure 12. Fu Huaqiang

source: Dongmei Li Mobile Phone Shooting 2021

Figure 12, Fu Huaqiang learnt pipa since childhood and was admitted to the Sichuan Conservatory of Music in 1978, majoring in pipa, where he studied with Yu Lichang, Feng Xiaozhong, Feng Zhaolan, Liu Dehai and other renowned musicians, graduated with honours in 1982 and stayed on as a teacher at the school, where he also served as the principal of the orchestra's pipa and the deputy leader of its folk orchestra.

Informant 2: Sha Li Jing Artistic Profile



Figure 13. Sha Lijing

source: Dongmei Li Mobile Phone Shooting 2021

Figure 13, Sharijing, as a famous guzheng performer, has learnt the essence of the art and performance techniques of each traditional guzheng style from the teachings of many representatives and heirs of traditional schools, such as Zhou Yanjia (Shaanxi zheng style), Wang Changyuan (Zhejiang zheng style), and He Baoquan (Shandong, Henan, and Hakka zheng styles); and at the same time, Qiu Dacheng, Li Ke, Zhou Yanjia, He Baoquan, and Wang Changyuan are the important representatives of the beginning period of the higher education of the modern guzheng art.



Figure 14. Sha Lijing

Source: Dongmei Li (2022)

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Figure 15. ShaLijing office

Source: ShaLijing 2023

2.2 Research tools

The research instruments used in this paper are mainly semi-structured interviews and observations.

Interviews and observations. To obtain the research data, the researcher prepared in advance

To obtain research data, the researcher prepared interview questions in advance, using interview forms and questionnaires as research tools. Questionnaire creation process (based on research objectives)

Table 1 DongmeiLi's "Development in Chinese Folk Music Interview Form

1. Create interview questions and give them to the consultant for checking
2. Modify according to the Advisory suggestions, and then use for the fieldwork
3. Ask the consultant to confirm the check before use
 - 1) What is the origin of the Pudong Style Pipa in China?
 - 2) How did the Pudong Style Pipa develop in China?

3) What are the musical characteristics of the Pudong Style Pipa and Guzheng duet?

3) What are the characteristics of the music of the Pudong Style Pipa?

4) What is the musical content and performance of the Pipa and Guzheng duet?

5) What are the dissemination paths and methods of promoting the newly developed music of Pipa and Guzheng duets?

6) What changes have occurred in the music of Pipa and Guzheng duets with the development of modern society?

2.3 Data collection:

The data provided in this paper include paper and electronic documents as well as data collected in the field. Paper documents were mainly borrowed through the library of my organization and the public library in my area. Documents that could not be borrowed from the library were purchased by myself. Electronic documents such as paper and e-books are mainly purchased on CNKI and can also be disseminated by others. Other data materials, such as audio, video, and pictures.

2.4 Data management

My research objective 1 is the playing characteristics of Fu Huaqiang and Sharijing. I searched for data on the internet including paper and electronic files, as well as data collected in the field to research and study their playing characteristics. Published books include Pudong style "Yangzhengxuan Pipa Score" was edited by Shen Haochu (1889-1953), a famous modern pipa player, which gives a more detailed introduction to the music written and the fingerings of the Pudong style playing. He was a representative of the Pipa Pudong style, and contributed greatly to the development and promotion of the school, training a large number of pipa professionals. Enlightenment of Guzheng, Collection of Guzheng Repertoire and Ensemble Pieces, New Guzheng Tutorial, One Hundred Exercises for Guzheng, and so on.

Objective 2 Pudong style pipa and guzheng duet works of the analysis of the subject of data collection, the Pudong style pipa player Fu Huaqiang through the Pudong style classic pipa songs and Sharijing hand in hand, the creation of the publication of the "pipa guzheng duet" collection of songs, the Pudong style pipa

songs, "Pouring Curtains," "Pinghu Autumn Moon," the ensemble classics, "Moonlit Night of the Spring River," and so on.

The above paper documents were borrowed mainly through the libraries of my organization and the public libraries in my area. Documents that could not be borrowed from libraries were purchased by me. Electronic documents, such as paper documents and e-books, are primarily purchased on CNKI and may be disseminated by others.

2.5 Data Analysis

When I was working on my data, I chose ethnomusicology, traditional Chinese musicology, and sociology of music.

For Objective 1, a study of the guzheng playing skills of Fu Huaqiang, the inheritor of the Pudong style pipa, and Sha Lijing, the erudite guzheng player. The first objective of this study analyzes, Pudong style pipa playing performance skills, through the development of the Pudong style pipa, through the study of books and literature, it was found that the instrument changed with the development of the national culture, so the characteristics of each period of the music as analyzed. This means that the playing characteristics of each period are changing according to the people's culture, and it has the characteristics of ethnomusicology, traditional Chinese music.

For Objective 2: The music analysis of the Pipa and Guzheng duets of the Pudong style of China was analyzed through the perspective of traditional Chinese ethnic music, musicology, the researcher analyzed the collection of Pipa and Guzheng duets from 1949 to the present day and gathered information from literature and archival work by writing descriptive analyses. The researcher analyzes the Pipa, Guzheng performance characteristics of the Pudong style, and analyzes the most basic forms of the music, which will be an important reference for later researchers who may work on the basis of this thesis and make more new discoveries, even contrary to the conclusions of my research. The researcher analyzes musical features. First, I used selected pieces of music. The method of consulting experts was used and then analyzed according to the following themes.

2.6 Data presentation

Chapter 1: Background

Chapter 2: Literature Review

Chapter 3: Research Methodology

Chapter 4: To study the techniques of Pipa of Mr.Fu Huaqiang and Guzheng of Ms.Sha Lijing

Chapter 5: To analyze the music of the Pipa and Guzheng duet of the Pudong style

Chapter 6: Conclusion Discussion and Recommendations



CHAPTER IV

To study the techniques of Pipa of Mr.Fu Huaqiang and Guzheng of Ms.Sha Lijing

I interviewed Fu Huaqiang, a pipa player of the Pudong style, and Sha Rijing, a guzheng player, and examined the published books, related literature and historical archives of both informants. This article examines the characteristics of guzheng performance represented by Sha Rijing and the characteristics of Pudong style pipa player Fu Huaqiang's performance as a statement of 1. the performance techniques of ancient Chinese plucked instruments, 2. the characteristics of pipa and guzheng instrumental performances, 3. the elements of the performance styles, and 4. the value of the performance styles.

1. Characteristics of Pipa and Guzheng Instrument Performance

1.1 Characteristics of Guzheng Performance by Guzheng Player Sharijing Guzheng

1.2. Characteristics of pipa player Fu Huaqiang's pipa performance

2. Elements of Performance Style

2.1 Overview of duo combinations

2.2 Stylistic Features of Performance

3. Research Value of Performance Style

3.1 The importance of folk

3.2 Cultural Symbols

3.3 Ritual and Music Culture

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1. Characteristics of Pipa and Guzheng Instrument Performance

1.1 Characteristics of Guzheng Performance of Guzheng Player Sha lijing

Sha Rijing integrates the essence of the four major styles of guzheng in his performance. His skillful performance, Sha lijing and Yan Jiaying jointly compiled the "New Guzheng Tutorial", "One Hundred Guzheng Exercises", which introduces the characteristics of guzheng playing techniques in detail.

1.1.1 Characteristics of playing fingering

The guzheng uses the big finger, the index finger, the middle finger and the ring finger of the right hand, respectively, in the Chinese name of the thumb symbol marking "tor", "└", "index finger" end "\"", middle finger "hook" "∩" ring finger "hit" "Λ" and so on.

1.1.2 Characteristics of Guzheng ornamentation

Vibrato, vibrato is a very important technique among the many techniques of left hand rhyming. It gives music an expressive color through rapid and detailed fluctuation of pitch. Vibrato is a general term for the traditional techniques of vibrato and chanting, which began in the 1950s.

Flower Finger: Generally used as an ornament, it does not take up the timing of the beat, and the big finger is played before the note, three to four strings before the syllable. It is very flexible.

Upper glissando, lower glissando: the upper glissando is the right hand plays the string first, the left hand presses the string must be pressed to the desired pitch, usually the previous pitch position, the lower glissando is the left hand first presses down to play the string, presses the pitch is the string the previous pitch, the right hand then play, and then let go of the left hand, usually the glissando of the timing of the original half of the time value.

Scraping: The wrist drives the fingers, and then the strings roam around, the flexibility is particularly large, to feel to touch each syllable, can express the sound of running water, wind and other sounds of nature.

Remote Fingering: A guzheng playing technique that uses the big finger or index finger to continuously play a tone inward and outward with an even time value to achieve a coherent sound.

Example 1: "The Crow Plays in the Water".



Figure 16. (HanyaXishui)

Source: (New Guzheng Tutorial)

1.1.3 Characteristics of the Guzheng's meter

The pentatonic scale is a five-tone scale that starts from the Gong tone to the Fei tone in the order of five degrees, which is Gong - Shang - Jiao - Zheng - Fei. If arranged in the order of pitch, it is 1 2 3 5 6 Gong, Shang, Jiao, Zheng (zhǐ), Fei. In the Tang Dynasty, the "He", "Si", "B", "Shaku" and "Gong" were used. The structure of traditional Chinese musical instruments has been modulated into a pentatonic scale. In guzheng performance, these five tones are mostly used as accompaniment, and they are also the main scales in performance. The pentatonic modulation of the guzheng presents a special beauty, which makes people feel like they are in the nature, where they can hear the sound of birds crying and the wind blowing the leaves, which is very touching. For example, "High Mountains and Flowing Water", and the flowing water performance in "Liu Yang River".

1.1.4 Coordination Skills



Figure 17. (HanyaXishui)

Source: (New Guzheng Tutorial)

When the right hand is playing the left hand's upward glissando and downward glissando, all of them should be issued according to the requirements of the piece and suitable for the feelings that the music wants to express.

1.2 Pipa Player Fu Huaqiang's Pipa Performance Characteristics

Fu Huaqiang majored in pipa and also studied guzheng. His pipa performance benefited from the guidance and study of Liu Dehai, a famous Pudong style master,

and his playing skills are skillful, his artistic expression is delicate and layered, and he is enthusiastic and full of strong contemporary flavor.

In the "Daily Pipa Exercises", it is mentioned that pipa performance is characterized by a combination of playing and picking, coordinated techniques, and a wide range of tones.

1.2.1 Combination of playing and picking

Bouncing determines the overall sound of the pipa; picking is the lifeblood of the pipa. The pipa can be played either by finger-picking or by plucking the strings with a plectrum. Finger-picking produces a soft, delicate tone, while plucking produces a bright, crisp tone. The combination of plucking and strumming makes the pipa's acoustic performance richer.

The picking method is designed from three aspects: rationality of movement, aesthetic inheritance and epochal nature.

(1) The combined movement of finger force and wrist force, or the combined force that does not distinguish between primary and secondary or alternates between primary and secondary.

(2) The index finger and the big finger should touch each other at a small crossing angle, i.e. the big finger is above and the index finger is below, and the contact point between the pick and the string is two points.

(3) The string touching position of the basic method of picking is about 6 centimeters upwards of the compound hand as the best position; the sound is moderate and impartial.

(4) The small arm hangs down naturally, the palm is relaxed, the wrist is slightly raised, and the finger, wrist, small arm and panel are in a small triangle.

5) Playing and picking "one point theory"

The "one-point theory" of plucking, which promotes "uniformity" of sound, is contrary to the principle of aesthetics. The reason why the pick replaces the plectrum is because the timbre of the pick and the sound of the pick are different in relative unity. The two points, the masculinity of the pluck and the femininity of the pick, synthesize the beauty of yin and yang, which is where the charm of the pluck comes from. According to the practice, this argument is proved to be correct, there are at least two reasons to explain it.

1) The hand shape of the flick, the big finger in the upper index finger in the lower part of the contact with two points, the sound is more beautiful than the sound of a point.

2) The design of the picking method must take into account the technique of neighboring strings. The "one-point" string crossing is not as dexterous as the "two-point" string crossing. This is a matter of common sense.

From an aesthetic point of view and from the consistency of crossing methods, the "two-point theory" of string picking is better than the "one-point theory".

1.2.2 Coordination Techniques

1) The general principle of the wheel finger method is that the 5 fingers of the wheel finger touch the strings at 5 points.

2) The most appropriate position on the strings is: the middle finger touching the middle hand above the 6 centimeters of the best point shall prevail, that is, the big finger, the index finger in the best point above, the ring finger, the little finger in the best point below.

3) Emphasize the recovery of the index finger - when the little finger plucks the string, the index finger will recover. It is required that the release of the wheel finger movement must include the recovery of the index finger.

The release of the wheel finger must include the recovery of the index finger. Otherwise, the release of the wheel finger becomes a "trumpet" shape, which is incorrect.

4) Strength requirements: the four fingers should be even, only the big finger should be slightly weaker than the four fingers.

This is not correct.

5). Is the point of contact of the wheel finger on the string "a point" or how many points?

Wheel finger is the same as picking, and the "one point theory" is even more untenable. First of all, the frequency of the wheel finger is the same as that of a medium to fast frequency roll.

Rolling, with two points touching the strings, is not as singable as the wheel finger. The key to making the wheel finger the pipa's "singing voice" is its tone. The big finger has a left offset, the middle index finger has a middle edge, and the ring

finger has a right offset, and the three different finger edges touch the strings at five points to produce five tones, which constitute the beauty of the flat, soothing curves of the wheel finger.

Linear shape of the wheel finger.

Rolling Linear:



Compared to the two, the wheel finger is much softer. This is the reason why the wheel finger has become the "singing voice".

A tip: Keep the wheel finger in line with the picking hand shape, especially the position of the "big finger above the index finger", remember. In the past

The traditional method of rotating the big finger in a big circle has become obsolete.

6) The difficulty of practicing the jumping handle is mainly in the third and fourth positions. Generally speaking, it is more difficult to jump from the top handle to the third and fourth handles than to jump from the third and fourth handles back to the top handle.

It is more difficult to jump from the top handle to the bottom handle than from the third or fourth handle back to the top handle, so you should focus on practicing jumping from the top handle to the bottom handle. In terms of accuracy, the pinky is the most difficult.

One of the "tricks" is to "memorize" the phases, "look at" the first and second strokes, and "look straight" at the third and fourth strokes. The third and fourth stances. The third and fourth paragraphs of

The third and fourth stanzas of "One Finger Zen" can be played in this way.

"Tip" No. 2: Take the index finger as the main finger, memorize the interval between the index finger and the middle finger, ring finger and little finger in the third and fourth hand.

Spacing, jump handle only need to look at the index finger jump handle taste, do not need to look at the other fingers, the index finger in place that the other fingers are also in place at the same time.

The "tricks" are only auxiliary to the performer's "personalized" approach, and the musician should use them for reference. Rapid jumping is a hard skill that must be practiced

"It is not practiced to death.

7) Sweeping

A few decades ago, it was reasonable to start practicing sweeping with the martial arts piece "Ambush on Ten Faces" and "The King Unloads His Armor". Today, it is not suitable for beginners to start with the personalized Sweeping Whisk. Sweeping is also the "root" of pipa's noisy sound. By establishing the new concept of "Sweeping and whisking is playing and picking" and confirming that the basic pronunciation of the sweeping and whisking is even and harmonious and "characterless" (without personality), we aim to remove the noise and seek its beauty. Training steps: 1) First and second strings

Start with the first and second strings and play both strings for sound balance, gradually add the third string, and finally add the fourth string to "play and pick", i.e. sweeping. (liuDehai, 2010)

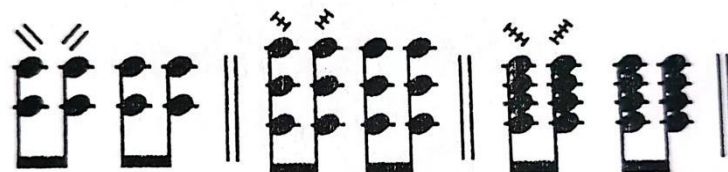


Figure 18. (Shimianmaifu) Clips

Source: LiuDehai ,2010

2. Elements of performance style

2.1 Overview of Instruments and Combinations

I. Instrumental Combination of Sui and Tang Elegant Music

In Chinese history, Tang Dynasty is one of the most prosperous periods of music culture. In the court music of Tang Dynasty, the combination of musical instruments is a very important part, different combinations of musical instruments

form different musical styles and atmospheres, let's taste the artistic charm and cultural connotation of the combination of Chinese musical instruments together.

2.1.1 Palace Orchestra

The palace orchestra is one of the most important forms of the Tang dynasty court musical instruments. It consists of five instruments, namely pipa, zheng, pipe, sheng and drum. Each of these instruments has its own unique tone and expressive power when played independently, but in the Palace Orchestra, they form a harmonious musical effect through clever arrangement and coordination.

2.1.2 The Thirty-Six Racks

The 36 racks of music is another very important form of combination of court instruments, consisting of 36 instruments, including pipa, zheng, konghou, flute, sheng, drums, bells, chimes, etc. These instruments are combined in a very flexible way. The combination of these instruments is very flexible and can be adjusted according to the needs of different musical performances. The 36 racks of music played a very important role in the court music of the Tang Dynasty, and were known as the "Great Music of the Court". For Wenkang music, it was regarded as an elegant form of music in the Tang Dynasty, and was generally used on major occasions, such as the Emperor's enthronement, banquets and official sacrifices.

2.1.3. The Lexiang Xuanjie was also an important form of court instrument combination, consisting of twenty instruments, including pipa, zheng, konghou, flute, sheng, drums, bells, etc. The Lexiang Xuanjie was the same as the Lexiang Sanjian, which was the most important form of music of the Tang Dynasty. The Lexiang twenty frames and the Lexiang thirty-six frames differ in their instrumental combinations and playing techniques, but they have in common the fact that they are all composed of multiple instruments, which are coordinated and orchestrated to form a harmonious musical effect.

2.1.4 Sitting and standing two-part kabuki

Sitting and standing two-part kabuki refers to the performance of music in which the musicians are divided into two groups in a sitting or standing manner. Sitting and standing two-part kabuki was very widely used in the elegant music of the Tang Dynasty, and was used in various occasions and different types of music.

In the two-part kabuki, the seated part mainly played heavy instruments, including chimes, chimes, wooden clappers, etc., while the standing part mainly played light instruments, such as sheng, xiao, yu, pipa, etc. The two-part kabuki were used in various occasions and types of music.

In Chinese history, there were various forms of musical instrument combinations, generally including musical instruments, strings and winds, etc. Some instruments were also played both by blowing and strumming, such as sheng, xiao, zheng and pipa. During the Tang Dynasty, there was a period when Wenkang music was more prevalent, and literati often wrote poems and compositions on the theme of Wenkang music, forming a fashion.

In the course of our research, we found that the diversity of Chinese musical instrument combinations is not only reflected in the types of instruments, but also in the matching between instruments, the way of arranging and playing techniques. (Liu Yang, 2009)

2.2 Stylistic Features of Performance

Performance Characteristics of Guzheng

2.2.1 Guzheng is one of the traditional Chinese musical instruments with unique performance characteristics: Strong solo ability: Guzheng has a rich sound range and can play high, middle and low notes, which makes it an ideal choice for solo instrument. The tone of guzheng is soft and pleasing to the ears, capable of expressing rich emotions.

Rich decorative notes: When playing guzheng, it often uses various decorative note techniques, such as glissando, trill, tick, oblique tick, etc., which make the repertoire more vivid and interesting and increase the musical expression.

Strong musicality: guzheng can play different styles of music, such as ancient, modern and popular songs. It can express all kinds of emotions, such as cheerfulness, excitement, melancholy, euphony, etc., with high musical expressiveness.

High skill requirements: the guzheng is more complex, requiring the use of both hands to simultaneously play different notes and

2.2.2 Pipa is an ancient Chinese plucked string instrument with unique playing characteristics:

(1) Combination of plucking and strumming: Pipa can be played either by finger-picking or by plucking the strings with a plectrum. Finger-picking produces a soft, delicate tone, while plucking produces a bright, crisp tone. The combination of plucking and strumming makes the pipa's acoustic performance richer.

(2) Coordination Skills: Pipa playing involves fingering, plucking, staccato and other skills, which need to be coordinated between the two hands to accurately express the notes, intervals and tones. The coordination of the fingers allows the player to quickly switch between different techniques to show the variety of the pipa.

(3) Wide range: The pipa has a wide range of tones and can play both high and low notes. This allows the pipa to be played both as a solo instrument and in ensembles with other instruments, making it a perfect instrument for

2.3 Stylistic function of performance

2.3.1 Strong solo ability: the guzheng has a rich range and can play high, middle and low notes, making it ideal as a solo instrument. The tone of guzheng is soft and pleasing to the ear, capable of expressing rich emotions.

When the guzheng is played, it often uses various decorative techniques, such as glissando, vibrato, ticking, oblique ticking, etc., which make the repertoire more vivid and interesting and increase the musical expression.

2.3.2 Strong musicality: guzheng can play different styles of music.

The element of playing style refers to the musical performance and characteristics shown in the performance, including the following aspects:

Timbre and expression: Timbre refers to the unique sound texture of the instrument, and expression is the emotion expressed by the player through playing skills and musical perception. Timbre and expression vary from instrument to instrument and from player to player, and play an important role in the style of playing.

2.3.3 Rhythm and tempo: Rhythm is the arrangement and organization of time in music, and the rhythm in the elements of a performance style can be smooth, rapid, undulating and other forms. Tempo refers to the speed at which the music is played. Fast playing brings passion and energy, while slow playing is more delicate and emotional.

2.3.4 Ornaments and Technique: Ornaments are extra notes in a piece of music that are used to decorate the phrases and add to the expressiveness of the music. Different styles

2.3 There are many different styles of playing the pipa, and the following are some of the common styles of playing the pipa:

Ancient music style: Ancient music is the most traditional style of playing the pipa and is usually used to play ancient music repertoire. It focuses on the restoration and expression of traditional repertoire, pursues the artistic flavor and cultural connotation of ancient music, and emphasizes the calm, quiet, and clear tone and performance.

Folk Music Performance Style: Folk music performance is the application of pipa in folk music, which focuses on popular repertoire and folk music. This style is usually more energetic and lively, emphasizing fast technique and delicate tone performance, often adding some rhythmic and ornamentation techniques.

3. Research Value of Performance Style

Pipa and guzheng are ancient Chinese musical instruments. It is regarded as a symbol of traditional Chinese culture. It has an important position and role in Chinese culture.

On the other hand, pipa and guzheng are also important carriers of Chinese culture. It is not only used to express music, but also to express thoughts. It can express various emotions such as sadness, joy, anger and can convey profound thoughts.

In short, the playing styles of pipa and guzheng represent the history and portrayal of Chinese culture.

3.1 The importance of folk

On the one hand, it is an important part of traditional Chinese culture. It is not only used in court music, but also an important instrument for folk music. Its playing skills are also popular with many people and highly regarded in traditional culture

On the other hand, the pipa and guzheng are also important carriers of Chinese culture. It is not only used to express music but also thoughts. It can express a variety

of emotions such as sadness, joy, and anger, and is capable of conveying profound thoughts.

In short, the playing styles of pipa and guzheng represent the history and portrayal of Chinese culture.

3.2 Cultural Symbols

Pipa playing and guzheng playing music not only have the function of decorating the festival atmosphere, but also, more importantly, have the symbol of cultural inheritance of sacrificing and entertaining the gods. To this day, pipa playing and guzheng playing still serve the urban and rural people's life with traditional folk beliefs and religious styles. At the same time, the strong atmosphere of folk rituals also provides a very fertile soil for the survival and inheritance of pipa and guzheng performance. The cultural context of folk rituals shared by both gods and people has become the most important inner motivation for inheritance.

Pipa playing, guzheng playing music.



Figure 19. (Happy New year)

Source: ShaLijing 2020

3.3 Ritual and Music Culture

Through the investigation and research of folk art troupes and folk music societies, pipa and guzheng play an important role in folk festival ceremonies (lantern fairs, flower fairs, temple fairs) in instrumental music and folk beliefs, both in solo

and ensemble playing. As a representative of Chinese traditional music culture, folk instrument music is not only a kind of folk performance, but also a typical ritual culture. The music of folk instruments not only embodies the characteristic of "rites and music must be used", but also shows the distinctive features of rites and music culture in the rituals of "praying for blessings" and "worshiping temples", which represents the development of Chinese rites and music culture from "rites and music cannot be used" to "rites and music can't be used", which is the most important feature of Chinese traditional music culture. It represents the stage of development of Chinese culture from "rituals and music cannot be given to ordinary people" to "rituals and music cannot be given to all people".

The music often played in our temples is Buddhist music played by guzheng. It is traditional music for praying, blessing and recuperating the body and mind. In Chinese folk music, the Lantern Festival, the Agricultural Festival also performs ensemble music featuring Guzheng and Pipa to express people's joy and blessings, and in China's largest performance stage, the Chinese Spring Festival Gala, it is also presented.

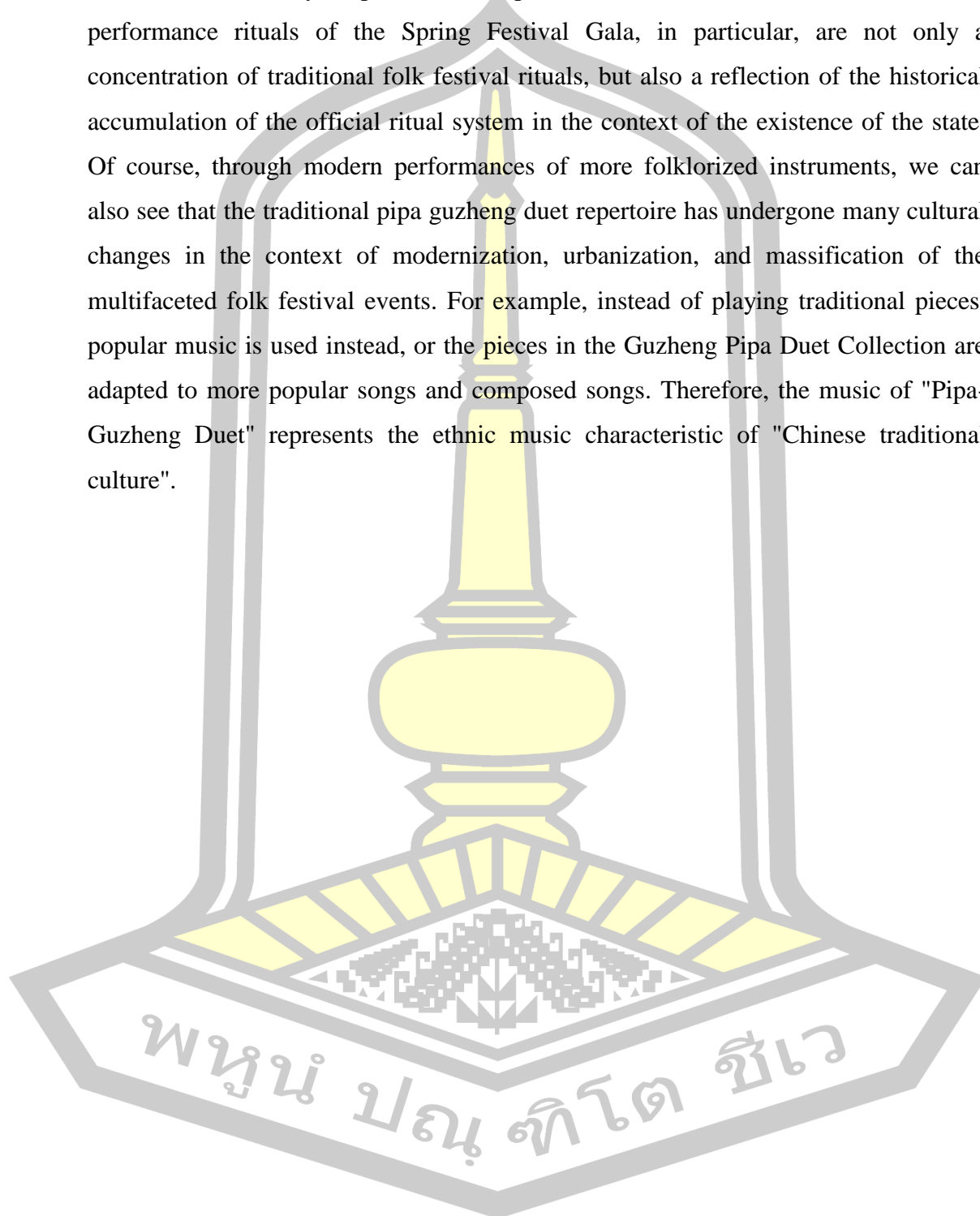


Figure 20. pipa recital

Source: <https://www.meipian.cn>

The ensemble of pipa and guzheng is a metaphor for the cultural function of folk festivals and ceremonies to pray for the well-being of the people, and is also a product of the changes in the contemporary official ritual and music system. At the

same time, it can be seen that the folk art performances in the Lantern and Flower Festivals are basically adaptations or "copies" of traditional Han Chinese culture. The performance rituals of the Spring Festival Gala, in particular, are not only a concentration of traditional folk festival rituals, but also a reflection of the historical accumulation of the official ritual system in the context of the existence of the state. Of course, through modern performances of more folklorized instruments, we can also see that the traditional pipa guzheng duet repertoire has undergone many cultural changes in the context of modernization, urbanization, and massification of the multifaceted folk festival events. For example, instead of playing traditional pieces, popular music is used instead, or the pieces in the Guzheng Pipa Duet Collection are adapted to more popular songs and composed songs. Therefore, the music of "Pipa-Guzheng Duet" represents the ethnic music characteristic of "Chinese traditional culture".



CHAPTER V

To analyze the music of the Pipa and Guzheng duet of the Pudong style

This chapter analyzes the performance techniques of the Pipa and Guzheng Duet "Pouring Curtains" from the 2001 book "Pipa and Guzheng Duet Works" by Fu Huaqiang and Sharijing, as well as explaining the structure of the piece's "Pouring Curtains", and then comparing the piece's "Pouring Curtains" with its technical analyses and detailed explanation of the special techniques.

1. Background and Origin of the Pipa and Guzheng Duet of the PuDong style

- 1.1 Introduction to the work
- 1.2 Analysis of musical style and characteristics
- 1.3 Theme and emotion of the piece

2. Analysis of musical composition techniques of the work

- 2.1 Analysis of Song Style
- 2.2 Weave Analysis
- 2.3 Polyphony
- 2.4 Modal and harmonic analysis

3. Comparative analysis of the performance techniques of solo and duet works

4. Analysis of the piece

- 4.1 Melody
- 4.2 Tonal treatment
- 4.3 Rhythm
- 4.4 Harmony

1. Background and Origin of the Pipa and Guzheng Duets of the Pu Dong style

The Pu Dong style Pipa and Guzheng Duet was created with the intention of inheriting and developing the traditional repertoire, i.e., to promote the pipa-guzheng duet as a form of performance based on the creative concept of "learning the old, not repeating the old", and to continue to explore and seek knowledge in the inheritance of the genre as well as in the development of repertoire works, and the vigorous

development of folk music in the early 20th century was committed to the development of a great appreciation of folk music works by the Great Society. In the early 20th century, the development of folk music was vigorously devoted to the adaptation of folk music works by the Grand Concert Association. The first solo version of Moonlight Night in Xunyang was enriched by the addition of a variety of instruments, and in 1925 Zheng Jiwen and other famous composers created a version for national orchestra under the synonym Moonlight Night on the Spring River. The structure of this piece is presented in ten sections with sub-titles, and the tune is beautiful and melodious, containing the classical flavor of the Orient. (Fanjiani, 2001)

In the late 20th century, the guzheng player Qiu Dacheng preserved the original elements of the piece and adapted it into a pipa-guzheng duet. The theme of the music is elegant and graceful, just like a landscape painting with pleasant scenery. The performance of pipa and guzheng in this piece is complementary to each other in terms of movement and static, and their potentials are in harmony with each other, echoing each other, with an elegant and quiet mood and a sense of verdure and misty waves. This version has also become a unique and classic repertoire work.

The pipa work "Big Waves Amoy Sand" was well received by the public when it was released. The solo version of "Big Waves Amoy Sand" has a full tone and the tune is staccato and melodious, as if it were a sob. Since then, the pipa piece "Big Waves Amoy Sand" has been adapted by the Nanjing Arts Institute into a pipa-guzheng duet [10]. The adapted piece utilizes simple playing techniques and variations on the theme, expanding and developing on its basis to make the tune unique in emotion and profound in meaning. The theme of this piece is to express the care for the world, reflecting the author's helplessness and bitterness after suffering, and showing the self-reflection on fate. The adaptation gives the piece a rich musical hierarchy, jointly utilizing the advantages of the pipa and guzheng instruments, making it more refined and pleasing to the ear.

1.1 Introduction to the Pipa-Guzheng Duet Collection

The work "Pipa-Guzheng Duet Collection" was created in September 2001 by Fu Huaqiang, a PuDong style player, and Sha Rijing, a Guzheng player. The work is an adaptation of the original composition using the unique performance techniques of the Pipa style and the Guzheng. The theme material of the duo's works depicts joyful

festivals, folklore, pleasure, poems and words, and old memories. The work is in the form of a duet between the pipa and guzheng, highlighting the contrast and integration of the two timbres horizontally and vertically, and on the basis of the above, using its musical content to develop logically, thus adapting it to the aesthetics of contemporary music and culture, and reflecting the author's continuous exploration of the concept of "inheritance and development" in his creation. (Shalijing,2001)

In the early years of the Republic of China, Mr. Yan Laolie made a new score by adding floral notes to the old tune; "Three Treasure Buddhas" was transformed into the "Inverted Curtains" yangqin piece, and the pipa piece "Inverted Curtains" was adapted from the pipa solo piece of the same name written by the famous pipa artist Liu Dehai as a duet piece. While maintaining the melodic tone of a small fast tempo and a bright and smooth melody, a lyrical slow tempo has been added: it shows the beautiful landscape of nature. It is rumored that the "inverted curtain" is the name of a bird in the Guangdong area, and the piece is performed with the techniques of "staccato", "overtone", "wheel" and so on. The music uses the techniques of "dun", "overtone", "wheel", etc. to produce a clear and bright sound of birdsong, which is very pleasing to the ear.

The inverted drape is a melodic progression technique. That is, the melody proceeds from high to low, down, smooth and euphemistic, like a pearl curtain falling, generally used in the closing phrase. The piece "Inverted Curtain" is named after the melodic technique of inverted curtain, and is used in the whole piece. The high and low scales, sounding in a staggered manner, do have the feeling of "big pearls and small pearls falling from a jade disk". This technique is also used in folk instrumental music.(Shalijing,2001)

1.2 Analysis of Music Style and Characteristics

The pipa guzheng duet work "Inverted Curtain" is summarized, from the perspective of vocal relationship, the vocal relationship of the work mainly focuses on the weaving and accompaniment, and harmonic supplementation of the performance; the creative elements and the form of most of the original song on the basis of the second part of the accompaniment or according to the traditional ancient music material for the compilation; from the point of view of the theme of connotation analysis, the music is often to the sensation of the lyrical, joyful festivals, the natural

beauty, and borrowing the scenery to think of the feelings. The music is often analyzed from the point of view of thematic connotation. The analysis of many works shows that the combination of pipa and guzheng is more in line with the aesthetic interests of the public, and as plucked instruments, they are more integrated in terms of sound, timbre, and weave. However, from the perspective of extension and inheritance, the pipa-guzheng duet has not received much attention from scholars, and there are still some problems: the number of pipa-guzheng repertoire is relatively scarce; original works with original themes are very rare; and the type of weave is relatively single. The representative pipa guzheng duet works are organized and outlined. From the perspective of vocal relationship, the vocal relationship of the works mainly focuses on the weaving plus accompaniment and harmony supplementation; most of the compositional elements and forms are based on the original song with the second voice accompaniment or arranged according to the traditional ancient music materials; from the perspective of thematic connotation, the music is often based on the feeling of the objects, and the scenery and the thoughts. The analysis of many works shows that the combination of pipa and guzheng is more in line with the public's aesthetic interests, and as plucked instruments, they are more integrated in terms of sound, timbre, and weaving. However, from the perspective of extension and inheritance, the pipa-guzheng duet has not received much attention from scholars, and there are still some problems: the number of pipa-guzheng repertoire is relatively scarce; original works are very rare; and the type of weave is relatively single. (Fan jiani,2021)

1.3 Themes and Emotions of the Pieces

The scores in the Pipa-Gu-Zheng Duet Collection are mostly in the traditional Chinese multi-part structure, such as "Inverted Curtains", "Guests from Afar Please Stay", and "Joyful Days". Through the rendering of scenery and the accentuation of musical images, the compositions show a variety of musical images. The piece "Inverted Curtain", while maintaining the minor Allegro and the bright and smooth melodic tone, adds a lyrical Adagio, which shows the beautiful scenery of nature. It is rumored that the "inverted curtain" is the name of a bird in the Guangdong area, and the piece is performed with the techniques of "staccato", "overtone" and "wheel". The

music uses the techniques of "dun", "overtone", "wheel" and so on to produce a clear and bright sound of birdsong, which is very pleasant to the ear.

The theme of the piece mainly expresses the lyricism and sighs for the characters and the scenery. The structure of the score, the harmonic level, the weaving structure, the playing technique and other aspects can be enriched and developed, so that its compositional ideas can be used for the present day to adapt to the development of the times to explore the structure and form of the music. (Fan jiani,2021)

2. Analysis of music composition techniques of works

2.1 Analysis of compositional structure

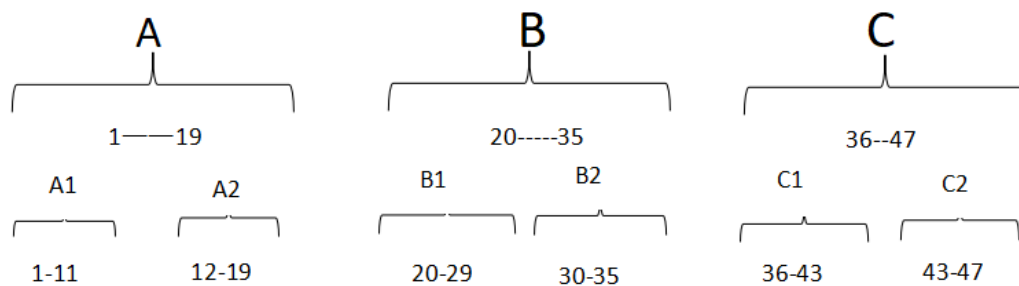


Figure 21. Inverted drape structural analysis

Source: Dongmei Li

This piece is a Chinese folk music, Chinese folk music is in accordance with the relationship between the five pure fifths arranged up the five tones of the pentatonic modulation, from low to high in order named "Gong Zheng Shang Fei Jiao" This piece is in the original national tuning quoted on the Western music elements, G Gong Zheng tuning seven-tone tuning, in the use of tonal properties of the tune, the tune is in G key, compared with the D key is more refreshing and playful. In terms of tonality, the piece is in the key of G, which is fresher and more playful than the key of D. The four strings are tuned down to a major second. The fourth string is tuned two degrees lower, which makes it easier to play empty strings and overtones.

The work "The Inverted Curtain" has a three-part structure, with the main key in G flat.

The piece is named after the melody, which goes down like a curtain, and "Pouring Curtains" is a melodic progression technique. That is, the melody proceeds from high to low, downward, smooth and gentle, like a pearl curtain falling, generally used in the concluding phrase. The piece "Inverted Curtain" is named after the melodic technique of inverted curtain, and is used in the whole piece. The high and low scales, sounding in a staggered manner, do have the feeling of "big pearls and small pearls falling from a jade disk". This technique is also used in folk instrumental music.

The first section (bars 1-19): A1 melody proceeds from high to low, like a bead curtain falling down, like beads falling into the disk, clear and bright, A2 in 16 bars, 17 bars pipa with strings, overtones, like water drops. The overtones of the guzheng, the upper and lower glissandos work together to make the piece even softer.

In B1, utilizing the pipa's sweeping and picking technique, the rhythm is relaxed and pleasant, the guzheng uses repetition, and the harmonic type is based on broken down chords, demonstrating a leisurely and smooth melodic line. 21 bars use the same material motifs as the first phrase, making it an expanded phrase. 25 bars hold the tone, focusing on the melody and highlighting the beauty of nature. The sweeping wheel of measure 39 in B2 emphasizes the tension of the music.

The second section C1 (bars 36-43) introduces new motivic material. Expanded phrases are formed, the tempo of the theme music creates a beautiful melody, the long wheel of the pipa brings in the mood, and the distant fingers of the guzheng add timbre.

C2 (bars 44-46) The dominant continues to return to the dominant key in the closing section, in G house mode.

The musical atmosphere is more vibrant, with the superimposed minor thirds of the first phrase working in tandem with the accelerated back sixteenth note rhythms to show a joyful, lighthearted mood. The bass dominant chord is sustained, and the second phrase forms a contrapuntal pattern, intensifying the melodic effect. The guzheng voice breaks the chordal weave structure, making the melody more dynamic.

2.2 Analysis of weaving type

From the exploration of the weaving relationship of many pipa-guzheng duo works, it is found that there are mainly two types of weaving, the primary weaving and the polyphonic weaving, and the traditional way of cooperation is commonly used in the form of weaving and accompaniment in the primary weaving. It is common to use one instrument as the first voice, and the second voice can be accompanied. However, the piece "The Inverted Curtain" has a new conception of the relationship between the voices. The original idea of "The Inverted Curtain" was to use traditional material as a motivation for the development of the piece, and to use polyphonic weaving as a form of music. Combining the two melodic weaves of the guzheng and pipa vertically gives equal importance to each melodic voice.

2.3 Polyphony

The pipa and guzheng use imitative polyphony for the theme melody of this piece, which produces changes in the polyphonic weave, such as contrasts between light and dark timbres, coloring, and emphasis. It is intended to strengthen the audibility of the melody and highlight the contrast of the theme's musical color. The form is mainly based on imitative polyphony, supporting polyphony, and contrasting polyphony, for example:

(i) Imitative polyphony



Figure 22. (Daochuilian) clip

Source: (Guzheng Pipa Duet Collection)

For example, in Example Figure 22, measures Figure 21-22, the pipa and guzheng appear in the form of imitative polyphony, with the pipa as the first

appearance of the material and the guzheng as the second imitation, in which the pipa is decorated to varying degrees and variations are added to emphasize its thematic colors. The pipa and guzheng play the second imitation, with varying degrees of ornamentation and variation to emphasize the theme colors. The theme melody is dynamic and fluent, presenting the musical mood of broken form and continuous meaning.

(ii) Branching polyphony



Figure 23. (Daochuilian) clip

Source: 《Guzheng Pipa Duet Collection》

As shown in Example Figure 24, measures 15-16 are in the form of branching polyphony, and the similar melodies have their own unique musical characteristics. The pipa's melodic framework tends to be complete and fluid, while the guzheng adds flowers and foils to the theme melody, and the pipa's intervals are intertwined with the pipa's. When the rhythm is consistent with the pipa's, the guzheng decorates the rhythmic pattern with upward glissandos or abridges the rhythmic pattern. When the rhythm is in line with the pipa, the guzheng decorates the rhythmic pattern with upward glissandos or deletes and simplifies it. The contrast between the pipa and guzheng greatly enriches the acoustics and harmonizes the balance between the two.

(iii) Contrasting polyphony

In the above example, the pipa and guzheng present two different melodic lines, showing the independence and integration of the pipa and guzheng. The pipa's rhythmic pattern is relatively simple, the melody is simple, tranquil and distant, and the direction of the scale is gentle; the guzheng uses more complex syncopations, appoggiaturas and continuous sixteenth notes to synthesize and alternate, and the changing rhythmic pattern coupled with the flowing and jumping melody creates an

obvious contrast with the pipa, forming two different musical images and showing the beauty of the nature of the piece.

2.4 Modal and harmonic analysis

The main key of the piece is centered on the G-gallery mode, and the piece ends with a return to the main key at the end of the piece. Due to the appearance of two new materials, the layers of the music become more prominent, and the weaving is imitated in the form of polyphony, emphasizing the theme music and making it more beautiful. The final section leads to the emergence of the recapitulation, a smooth transition that helps to unify the whole piece. Finally, the recapitulation section reverts to the D house mode, where the musical image changes greatly, stating the theme in a horizontal form. Therefore, the rendering of the tonality and the mood of the piece also plays an important role in the emotional tone of the piece. The first part of the piece is harmonically stable and harmonious, with a free melody in the main section, a smooth first line, and a main chord that forms the backbone of the passage, which, through the pipa's and guzheng's treatment of the rhythm of the phrases, establishes the overall theme of a smooth, leisurely and elegant tone. In the middle of the second part, the main chords of the G-mode are added, and then the melody continues to unfold upwards, with a light and jumpy melody and stable harmonies. Due to the addition of ornamental notes and harmonic intervals, the mood of the piece is brought to a climax by the reproduction of some of the thematic elements. (Fan jiani,2021)

3. Comparative analysis of solo and duet playing techniques

(a) Pipa's "wheel finger", Guzheng's "remote finger".

Analysis of solo performance techniques (35 measures)

Pipa: "wheel finger"; the theme of "The Inverted Curtain" adopts a single melodic pattern, with a melodious tune, rich in colour and relaxation. In the first verse, the pipa enters the theme by "rotating the fingers". Coupled with the treatment of the left hand vibrato, the single melody is embellished to make the music lively and animated.

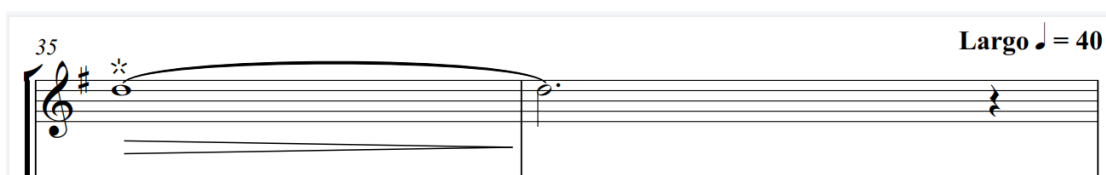


Figure 24. (Daochuilian) clip

Source: (Guzheng Pipa Duet Collection)

Analysis of duet techniques (35 bars)

Pipa's "wheel finger"; Guzheng's "remote finger".

The technique of "Inverted Drapes" utilises the pipa's liner notes, flurries, trills, wheel fingers, overtones, and other modes of playing the low octave liner notes in succession, and the guzheng's addition to the piece makes the low octave of this piece even more tightly packed, and the atmosphere of the piece's liveliness and loveliness is strengthened. The guzheng uses the "remote finger" to lengthen the rhythmic lines into a pipa sound.

The guzheng uses the "remote finger" to elongate the melodic lines for the pipa's voice to make a harmonic pad, to express the basic aesthetic principle of freshness and nature, and to express the most vividly the pursuit of immersion, the landscape plot, the literati's feelings, the Bide's sentiment, and the pursuit of transcendentalism and secularism.

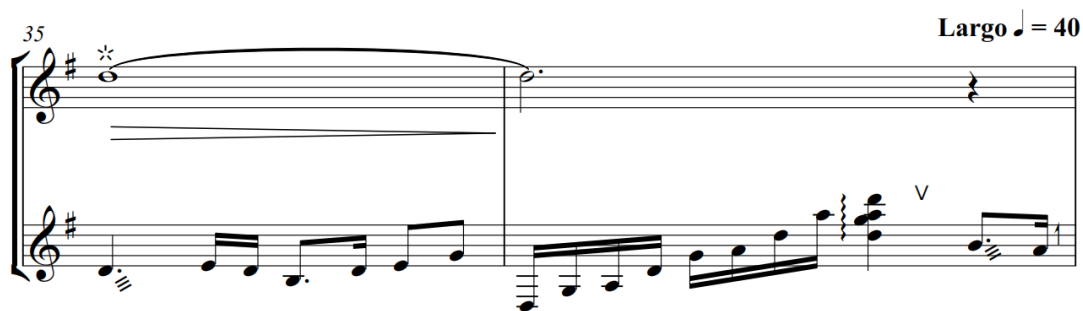


Figure 25. (Daochuilian) clip

Source: (Guzheng Pipa Duet Collection)

(b) Pipa and Guzheng "overtone" techniques

Analysis of solo techniques (17 bars, 46 bars, 19 bars)

Pipa: "Overtone" and "mimicry" techniques are also widely used in this piece, such as the "overtone" technique of the pipa and guzheng. In the introductory passage of the piece, the pipa uses a large number of overtones. In the introductory passage of the piece, the pipa uses a lot of overtones, increasing from weak to strong.



Figure 26. (Daochuilian) clip

Source: (Guzheng Pipa Duet Collection)



Figure 27. (Daochuilian) clip

Source: (Guzheng Pipa Duet Collection)



Figure 28. (Daochuilian) clip

Source: (Guzheng Pipa Duet Collection)

Ensemble Technique Analysis (17 bars, 46 bars, 19 bars)

Pipa: "Overtone" and Guzheng: "Mimicry".

"The Pipa and Guzheng's "overtones" are widely used in this piece. In the introductory passage of the piece, the Pipa uses a lot of overtones to increase the intensity from weak to strong; the Guzheng articulates the Pipa's mood with the scraping technique of both hands alternately, from virtual to real, setting the mood of the introductory passage. The guzheng uses the scraping technique with alternating hands to connect with the pipa's mood, moving from the virtual to the real, and bringing the atmosphere of the introduction to its highest point. The sustained overtones and the scraping technique create a scene of sparkling water and ripples.

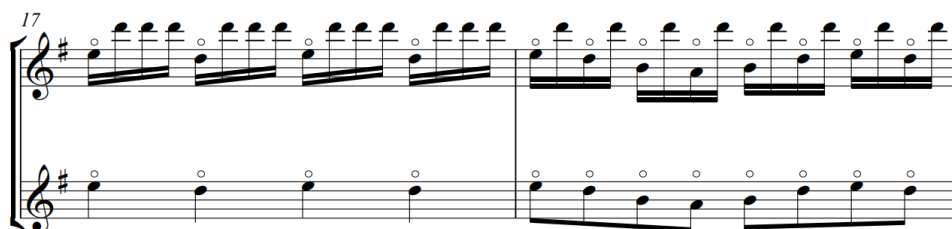


Figure 29. (Daochuilian) clip

Source: (Guzheng Pipa Duet Collection)



Figure 30. (Daochuilian) clip

Source: (Guzheng Pipa Duet Collection)



Figure 31. (Daochuilian) clip
Source: (Guzheng Pipa Duet Collection)

(c) The cross-harmonisation of the pipa's positive and negative pinch and the guzheng's pinch fingering.

Due to the rhythmic use of the sixteenth note in the piece, the melody is expressed in many places by pinch-playing: when a half-wheel is added to the melody and the pinch-playing is followed by a big finger to start the plate, it becomes anti-pinch-playing. Regardless of whether it is a pinch or a reverse pinch, the movements of the fingers, wrists and arms are all the same, and the sound and rhythmic rhythm should also be the same. The guzheng uses a lot of techniques such as "remote finger" and "pinch play" to form a harmonious playing state with the pipa in terms of acoustic flavour, strength and speed. The pipa's sound is in harmony with the pipa in terms of flavour, strength and speed, and the performance is intense.



Figure 32. (Daochuilian) clip
Source: (Guzheng Pipa Duet Collection)

The end of the piece emphasises the control of the theme in the form of a recapitulation, conveying to the audience an extraordinary artistic infectivity and expressive character of the performance of "The Inverted Curtain". Thus, the connotation and temperament of traditional music, together with modern technology,

pose a challenge to the performance of the pipa and guzheng to a certain extent, and highlight the creative mode of inheritance and development as its own responsibility. Therefore, the performance technique of the work "The Inverted Curtain" pays more attention to the originality and inheritance of the expression of musical connotation, which is also the distinctive feature of this work in terms of the contrast and unity of timbre. The pipa and guzheng have distinctive features in terms of timbre expression, and it is easy to form a polyphonic weave in the repertoire mode of performance. Their independent timbres can be blended to a certain extent by the player's control, so the timbres of the pipa and guzheng are both compatible and independent.

Examples



Figure 33. (Daochuilian) clip

Source: (Guzheng Pipa Duet Collection)

As shown in Example 3-5 above, mark ① indicates that the guzheng complements the pipa with a combination of dots and lines. Marker ② indicates that the pipa and the guzheng are closely connected, and the guzheng plays in a low register with a long, rich and transparent tone, so it is used as a dotted complementary tone to lengthen the aftertone. In order to blend the sound of pipa with guzheng, the right hand needs to be played in the third position, so that the tone of the strings is soft and loose, and the volume is reduced. ③The guzheng plays a downbeat in the strong beat and the second half of the beat to emphasise the stress, aftertaste and rhythm of the main melody, and to contrast the timbre and volume of the two.



Figure 34. (Daochuilian) clip

Source: (Guzheng Pipa Duet Collection)

(d) Concentrated use of backspin.

In the 29th bar of the score, there are three places in the piece where anti-picking is used to express the melody of the inner strings. ① The big finger is the heavy beat, and the melody note is picked, so without changing the pivot point of the arm, the right hand's muzzle is expanded as much as possible, and the strings are picked with the small joints, and the wrist assists in the natural rotation of the finger movements. The first string is a liner note and should be played lightly. It should be especially pointed out that the back-pinch of Example 2 is located in the high register, the overtone melody is in the inner strings, which is full and moist, and the backing tone is in the strings, which is bright and clear, so it should be played with the meaning of water dripping from a clear spring.

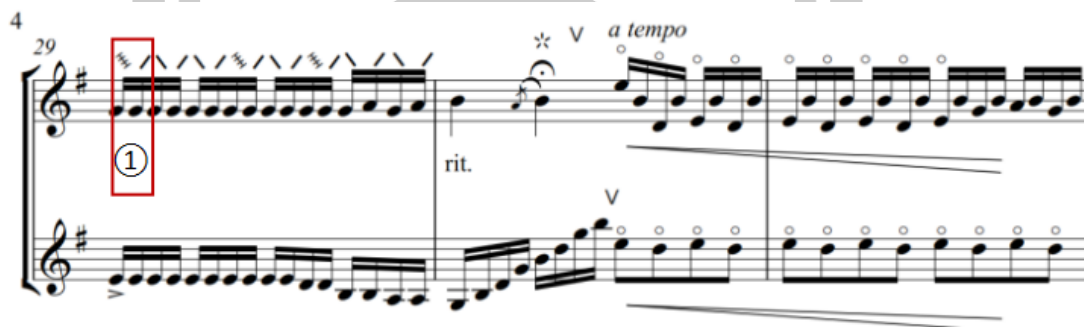


Figure 35. (Daochuilian) clip

Source: (Guzheng Pipa Duet Collection)

(e) Combined use of picking and beating sounds. The repeated occurrence of the picking sound, located on the heavy beat, is called "board" in the folk music "board eye" rhythm, where the pipa imitates the sound of the board drums and plays the role of "starting the board". Although the pipa does not use a lot of band sounds, it

is very clever, and the clever combination of band sounds makes the music full of interest and vitality. In particular, the liner notes of the yangqin are drawn upon to create a liner melody around the central note, which is very vivid and chic. The first time in the bass and middle registers with real tones, the second time in the treble register with overtones, different tone colours, a strong contrast. Although the structure of this piece is short, due to the clever organisation of the technique, it gives people a sense of small and delicate, crystal clear, with the interest of the beads falling from the jade plate.



Figure 36. (Daochuilian) clip
Source: (Guzheng Pipa Duet Collection)

4. Analysis of piece

4.1 Melody

As in the above example 4-11, the pipa expands and develops horizontally in the form of a melody, which is clearer in timbre, and the melodic line is smooth and cheerful; the guzheng harmonizes the pipa with a sustained bass and chordal form of weaving, and the two timbres need to be broken to break the independent state. To control the timbre with the volume change of strong and weak collection, the left hand needs to push and pull the heavy flavor, the right hand plays the light strength, pay attention to the coordination of each other's arms and breathing with each other, to form the integration and unification of the sound effect on the strong beats of the accents, so that the music has a sense of flow and impact.

This will give the music a sense of fluidity and impact. Therefore, if you want to achieve a diversified and rich sound in your performance, you should pay attention to the following: the clarity of the melodic part; the distribution of the control of the strength according to the tone pattern and the role of the vocal part; the polyphonic

musical dialog between the weaves, and the primary and secondary positions of the two instruments; the contrast between light and dark through the performance of the two instruments; and the contrast between the two instruments.

The contrast between light and dark; through the change of timbre of the two players and the contrast of strength to show the diversified audio-visual effect of the piece. In short, there are dominant factors such as tempo, intensity, and weave in the shaping of the timbre of the piece, and in the expression of the independent timbre of the two instruments, the music will be integrated at the same time.

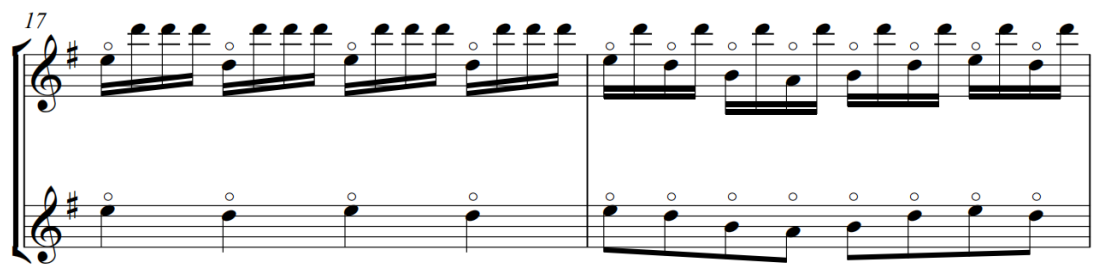


Figure 37. (Daochuilian) clip
Source: (Guzheng Pipa Duet Collection)



Figure 38. (Daochuilian) clip
Source: (Guzheng Pipa Duet Collection)

Overtone with strings, the main melody is clear and the strings are just background sounds.

4.2 Tonal treatment

Pipa and guzheng are both plucked instruments, but they are not balanced in terms of volume. The reason is that the shape and resonance of the two instruments are different, and due to the resonance, the pipa rhymes short and the guzheng rhymes long, but they can be complemented by the difference in timbre and the difference in

the penetrating power of the sound of the two instruments. Therefore, it is necessary to pay attention to the strength of the pipa and the contrast between the strength and weakness of the pipa and the guzheng in order to form the light and dark levels in the music. In performance, the music on the score is usually distributed horizontally and vertically.

The music is usually arranged horizontally and vertically, with the melodic line and accompaniment considered horizontally, and the harmony, progression, and ending considered vertically, which requires a long period of time for the players to get used to.

The melodic scales of the main part are lyrical, and the "date-palm" style of playing is used in the theme of this work. The tempo, timbre, and rhythmic control of the piece will help you to appreciate the ups and downs of the phrases. The delicate feelings are transformed into more concrete technical factors, so that the ups and downs of the music can be found in the context of the melody. The control of the strength is also easier to form the tension of the music, through the pipa and guzheng string strength changes and performance techniques to present a combination of static and dynamic, complementary ideas and moods, to achieve a multi-layered sound and aesthetic effect. For example, music example Figure 34:



Figure 39. (Daochuilian) clip

Source: (Guzheng Pipa Duet Collection)

The middle part of the piece introduces new motivic material and develops it in the form of a continuous repetitive split, the theme melody is light and jumpy, the pipa and guzheng present a repartee exchange, and there are significant changes in the acoustic treatment, the closing phrase adopts the continuous "playing" and "banding" techniques, and the tune is unique and distinctive in the performance of "The Inverted

Curtain". The concluding phrase adopts the continuous "playing" and "banding" techniques, which is done with the left hand alone, and the tune is unique, and it is also one of the distinctive features in the performance of "The Inverted Curtain". However, it is mainly weak in terms of volume and speed, so it is enriched by turning the "virtual" into "real" and using the playing technique of picking and banding through the development of speed, volume and rhythm. Example Figure 35:

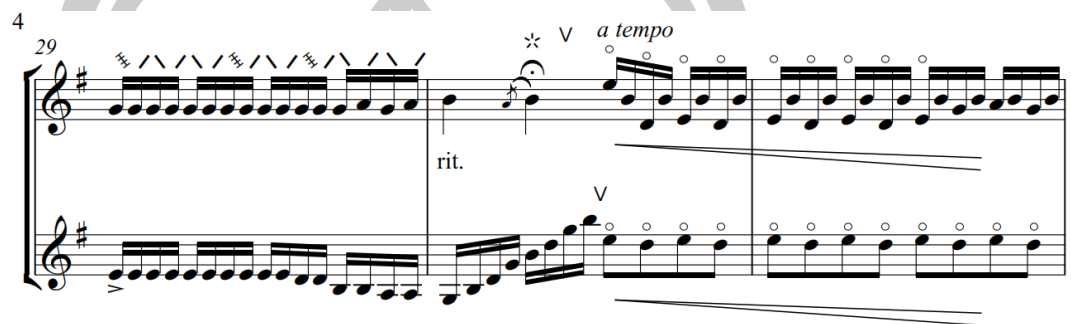


Figure 40. (Daochuilian) clip

Source: 《Guzheng Pipa Duet Collection》

The introduction of new material in the linking section brings the piece to another climax, with continuous sixteenth note rhythms alternating between the pipa and the guzheng, and an increasing trend of moods, with techniques such as pushing, pulling, chanting, playing, banding, overtones in the left hand of the pipa, and rapid sweeping, crossing, strumming, lifting of the strings in the right hand. The guzheng uses techniques such as scraping, small rubbing, remote fingering, and string sweeping. The reproduction part of the piece adopts the dynamic reproduction method, and expands the melody and inserts a large section of colorful colors, using a large number of sweeping techniques to gradually push the music to the highest point, and using the seventh intervals many times to enhance the sense of jumping music. The pipa's rapid sweeping and scraping techniques, in conjunction with the guzheng's scraping, enrich the thickness of the sound and give the music tension. The following is the example of the score Figure 41:



Figure 41. (Daochuilian) clip

Source: 《Guzheng Pipa Duet Collection》

The richness of the performance technique of "Inverted Drapes" fully demonstrates the commonality and individuality of the pipa and guzheng in terms of performance technique. The contrast and unity of timbre is both independent and integrated, and the three weaving forms of dot, line and block are brought into full play and complement each other in the performance of the two. The balance of sound is strictly required in the treatment of timbre, register, accent, and performance, and the theme section is mainly controlled by the volume change of strong in and weak out, heavy left and light right. Through the performance

Through the richness of playing techniques and the harmony and balance of timbre and sound, the theme connotation of "Seeking the Way" on the way to pleasure and enjoyment, poetry and literature is interpreted to adapt to the aesthetic pursuit of contemporary music and culture.

4.3 Rhythm

Guangdong music in the traditional Yangqin piece "Inverted Curtain" is good at using techniques such as adding flowers, lining, sitting, staccato, dense playing, etc., and has a bright, lively, bright, fresh style of playing, and "Inverted Curtain" is a representative work of it.

The whole piece. High and low scales, staggeringly ringing, there is indeed a "big pearl, small pearl falling jade disk" feeling. The tune is melodious and smooth, and extremely colorful. The performance is characterized by the use of liner notes, sitting notes, staccato notes, playing wheels and other flower-adding techniques, which improve the expressive power of the yangqin. It is played in a staccato and

rhythmic manner, with distinctive layers, making the mood changeable. It retains the traditional music style of the southern part of the country, but adds new contents and the flavor of the times. The use of appoggiaturas and sixteenth notes, and the beginning of the weak starting bar, reflecting the lively and relaxed fun. For example, the sixteenth note in the score example 4-15, the use of the appoggiaturas.



Figure 42. (Daochuilian) clip

Source: 《Guzheng Pipa Duet Collection》

4.4 Harmony

The overall harmonic form of "The Draped Curtain" mainly adopts sustained chord tones and decomposed chordal melodies to organize the piece, with the bass melody using eighth notes to contrast with the other voices; the thematic motifs of each part are mainly variations, splits, and expansions of the melodic voices; the vertical intervals of each voice basically adopt thirds and sixths, which enriches acoustic color and provides more possibilities for the progression of voices; the principle of thematic unity is used in the technique; the principle of thematic unity is applied in the technique. The principle of thematic unity is utilized in the technique.

In terms of technique, the principle of thematic unity is applied, making the artistic unity of relaxed and happy temperament and ending with overtones, thus making the musical theme more distinctive.

CHAPTER VI

Conclusions, Discussion and Suggestions

1. Conclusions

1.1 Results of Object 1

Characteristics of Fu Huaqiang's and Sha Li Jing's performances: Pipa player Fu Huaqiang's Pudong style technique belongs to one of the most representative of Chinese pipa performance characteristics. The Pudong pipa is an instrument in Chinese classical music, and is recognised as a symbol of the beauty of playing the Jiangnan water town. It originated in the Pudong area and was named after Pudong, where it originated.

Characteristics of Guzheng performance represented by Shari Jing: The Guzheng has a rich sound range and strong soloing ability, and can play soprano, alto, and bass, making it an ideal choice for solo instruments. Tone of Guzheng

Rich ornamentation: Rich ornamentation: When the guzheng is played, it often uses many kinds of decorative techniques such as glissando, vibrato, tic-tac-toe, oblique tic-tac-toe, etc., which makes the repertoire more vivid and interesting and increases the expressive power of the music. It is an important part of Chinese classical music.

1.2 Results of Object 2.

Analysis of Pipa and Guzheng Duet Works in Pudong Style

In terms of the commonality of instrumental timbre, pipa and guzheng are both "point"-centred instruments, each with its own strengths that complement each other. Since most of the previous works tend to be studies of performance coordination, the authors have made a meaningful choice to present a chamber music duo work that is truly "repertory" in nature in an original form. (Fan Jianyi, 2021).

The duet work *Pouring Curtains* is based on the Pipa solo piece *Pouring Curtains* by Pudong style virtuoso Liu Dehai. The piece borrows traditional musical colours and adds modern pop elements to find a piece of peace in the hearts of modern people in reverence and exploration of tradition.

2. Discussion

2.1 Transmitters

2.1.1 Attaching importance to the cultivation of Pudong stlye performer figures.

An excellent player can not only promote the development of Pudong stlye pipa performance, but also lead the theoretical research and popularisation of Pudong stlye to a deeper level.

The development of music creation can also drive the theoretical research and popularisation of the style to a deeper level.

Development. On the cultivation of Pudong stlye leaders at this stage

Regarding the cultivation of Pudong stlye leaders at this stage, focusing on the cultivation of leaders is the most important thing for the development of Chinese traditional music. It is necessary to train a large number of students into the applied and performance-oriented talents needed by the society. Society needs applied and performing talents. Among these people, excellent talents can be actively found, and excellent talents can be selected by organising Pudong stlye Competition and other forms. It is also possible to select and focus on cultivating a group of excellent performers as leaders among the professional teachers of guzheng in various colleges and universities, so that they can lead this style to explore and innovate. The style should be explored and innovated. (Lin Jiaqing, 1994)

2.1.2 Strengthening Professional Talent Teams

The ultimate purpose of music performance is to present to the audience, communicate with the audience, and empathise with the audience.

The ultimate purpose of music performance is to present to the audience, communicate with the audience and empathise with the audience in the language of music. From this point of view from this point of view, it is very necessary to cultivate a professional Pudong stlye music team with a certain influence in the country. It is necessary to cultivate a professional Pudong stlye music team with a certain influence in the whole country. In Shanghai Pudong Huinan Town, we can also set up a team of professional performance talents, we can also set up a team of professional performance talents, to the country and even around the world to

perform, for the Pudong stlye creation to provide more domestic and international performance opportunities.

Provide more domestic and international performance opportunities for Pudong stlyecreations. In practice, the Pudong stlye

The Pudong stlyewill be promoted to more and more distant places. In addition, a reward mechanism for Pudong stlyecreation can be established in the society to promote the creation of Pudong Pai. Establish a reward mechanism for the creation of Pudong stlyein the society to promote the creation of more excellent Pudong stlyeand gradually form a team of professional creative talents. Gradually form a team of professional creative talents.

Creation. This will be the hope of pipa and guzheng music to prosper again. In addition

In addition, teachers and students can be organised to participate in the pipa and zheng music theory academic exchange seminar.Pudong stlye Theory Symposium. (Zhang Yingchun, 2018)

2.2 Performance skills and teaching materials construction

2.2.1 Strengthening the return of traditional skills

The essence of the Pudong stlye requires the return of traditional playing techniques.

Technique. Performance techniques are constantly evolving, old traditional techniques become the basis for new techniques, and new traditional techniques become new performance techniques.

The old traditional techniques became the basis for the new techniques, and the new traditional techniques became the basis for the new techniques.

The emergence of new techniques enriches the ancient forms of artistic expression and is the inheritance and innovation of traditional techniques.

Inheritance and innovation of traditional techniques. The Pudong stlye has rich cultural connotations, so neither composers nor performers should pay attention to technique at the expense of cultural connotations.technique to the neglect of the cultural connotation of the whole work. When the technique is developed to a certain degree, and then returned to the realm of rhyme to complement the sound, and

integrated with the fast-paced life of modern speakers, it will certainly produce a unique charm. (Li Kunli, 2005)

2.2.2 Attaching importance to the construction of theoretical teaching materials, forming a standardised and systematic system to collate the traditional repertoire of each style into a book. Guzheng and pipa music is not only a product of a specific history not only a product of a specific history, but also a product of environment and folklore. The emergence, formation and development of different pipa and guzheng genres are closely related to specific local folk customs. Folk customs are closely related. Pudong stlye and Guzheng Duet, the repertoire is dominated by the Pudong stlye pipa repertoire, the traditional Pudong stlye pipa songs are dominated by the regional colours of Jiangnan. It is gentle and lyrical.

In textbooks, traditional Chinese music can be classified according to different genres, its performance techniques, melodic characteristics, performance techniques of folk music, melodic characteristics, representative repertoire, etc., analysing local folk culture and collating them into a booklet. Organise them into a booklet. This will not only enable students to have a deeper understanding of the cultural connotations and performance styles of the Pudong stlye. (Fu Huaqiang, 2005)

3. Suggestions

3.1 Suggestions for further research

3.1.1 In this study, the researcher studied the history and development of Pipa music of the Pudong style, the composition of the music culture, and the changes of the music culture.

The history and development of Guzheng music, the composition of musical culture, and the change of musical culture. It is hoped that succeeding researchers can continue to study the musical culture of Pipa and Guzheng music duets.culture of the music of Pipa and Guzheng music duet. In order for more musical works to fulfill their unique cultural and artistic value in the new era, and to better inherit and develop Chinese folk music.

Let the Pudong style Pipa play its unique cultural and artistic value in the new era, better inheritance and development, so that more people will recognize and understand this kind of duet music.

3.1.2 Specific reform measures for modern music education should be studied.

3.1.3 The role and function of Pudong style Pipa and Guzheng duet music in society shall be studied.

3.1.4 The reform of the teaching materials of duets should be studied.

3.2 Suggestions for the application of research results

3.2.1 Pipa and Guzheng majors in higher education institutions and amateur Pipa and Guzheng advanced students in the society can make use of the research results.

3.2.1 Pipa and Guzheng majors in tertiary institutions and amateur Pipa and Guzheng advanced students in the community can utilize the results of this research to prepare a series of teaching and learning materials.

3.2.2 Community Cultural Organizations

3.2.2 Community cultural organizations in Huinan Town, Pudong District, Shanghai should be able to use the results of this research as materials for community cultural construction.

3.2.2 Community cultural institutions in Huinan Town, Pudong District, Shanghai shall be able to use the results of this research as information for cultural propaganda.

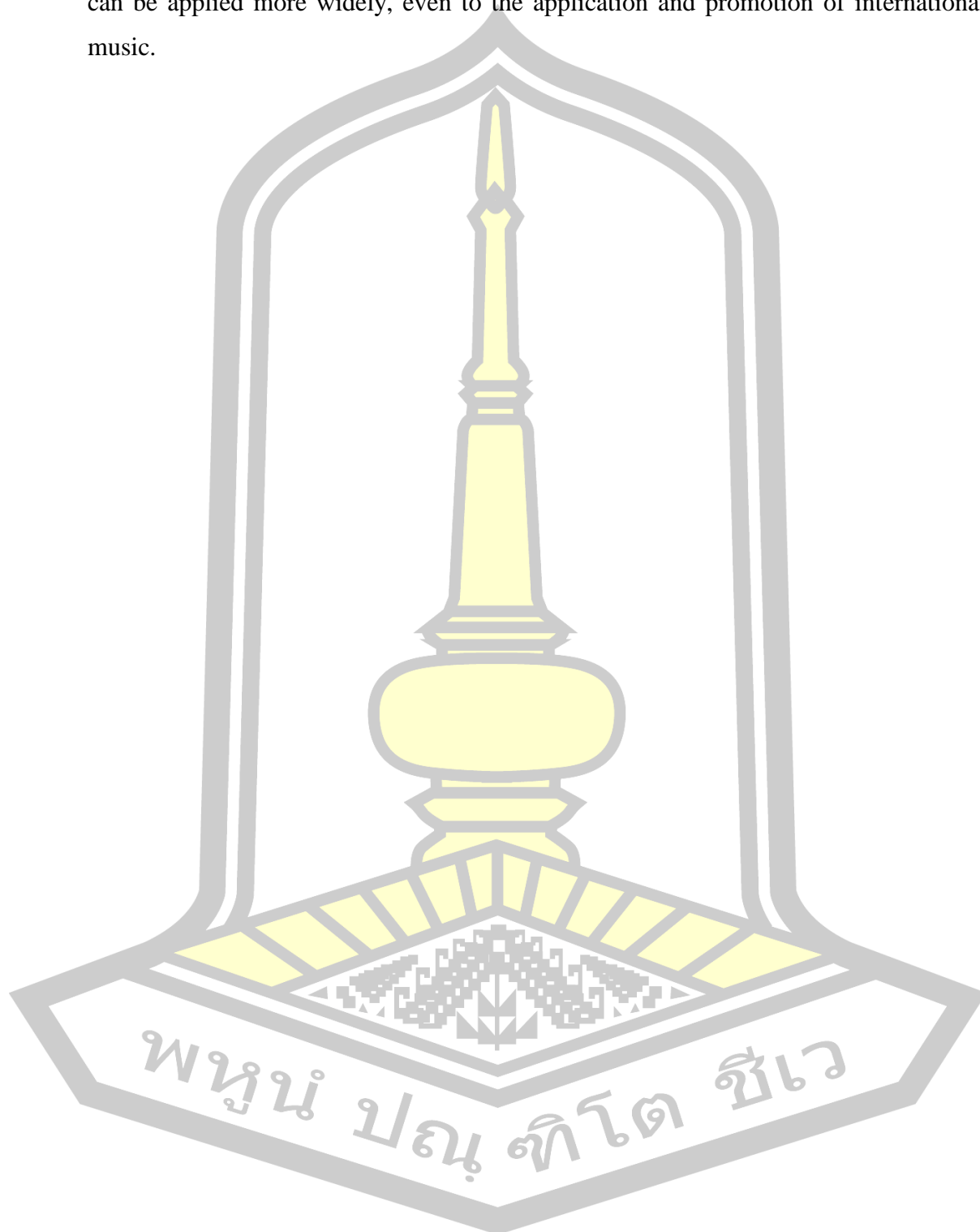
3.2.3 Teachers in colleges and universities and social training institutions can utilize the results of this research to strengthen the combination of Pudong style and modern music.

The combination of modern Guzheng as well as other instruments. In order to synchronize the teaching of Chinese Pipa with the development of the times .

In order to synchronize the teaching of the Guzheng with the development of the times, we can rely on the content that is most interesting to the students as the basis of teaching, and thus achieve the aesthetic purpose of modern music education.

3.2.4 Pipa and Guzheng Duet Studies and Other Music Studies

The Pudong style Pipa duet with flute, yangqin, erhu and other instruments can be applied more widely, even to the application and promotion of international music.

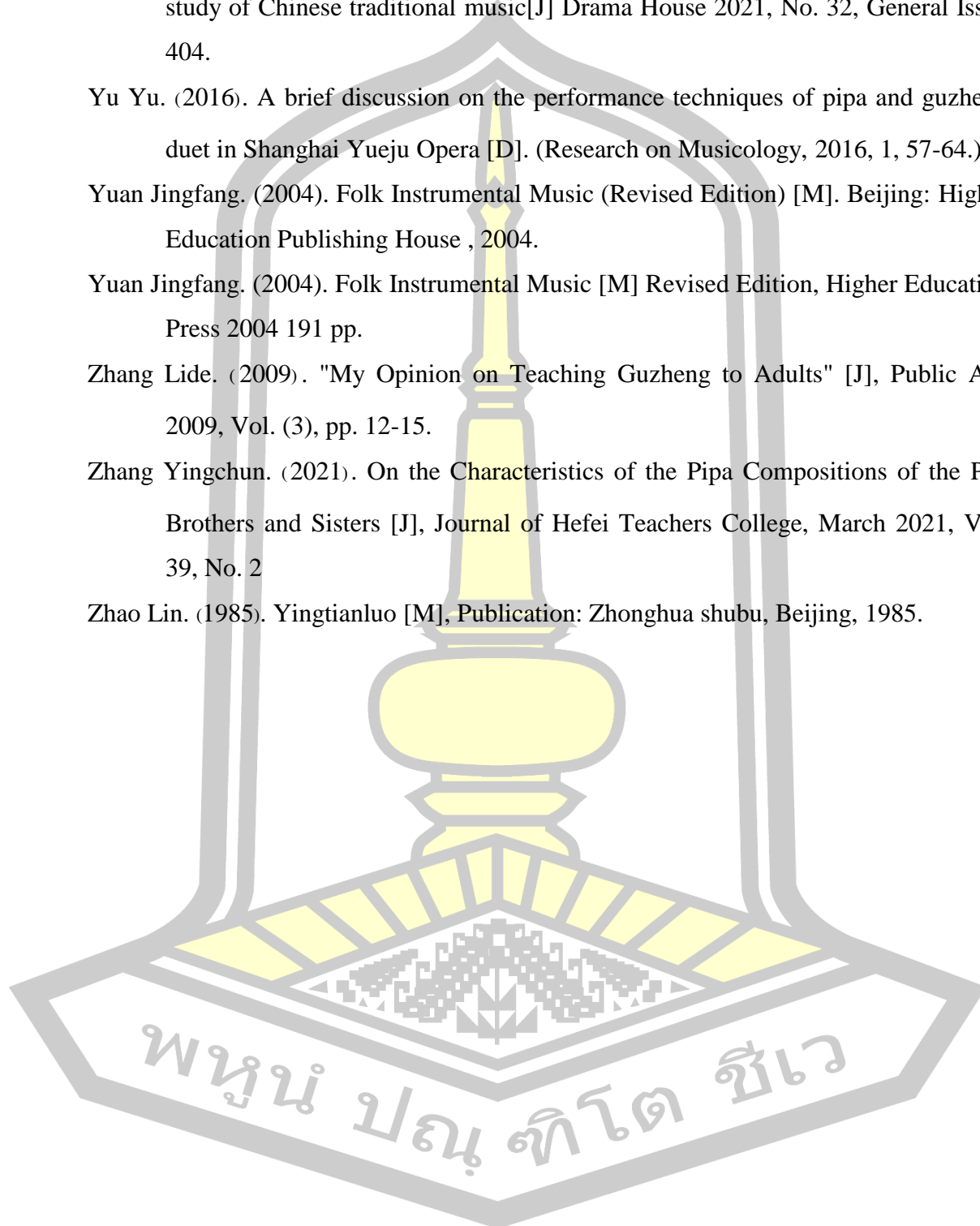


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APPENDIX

Appendix 1

Works / Songbook	Author	Era	Vocal Relationship	Part	Compositional Elements and Forms	Theme idea
The Night of Spring River Flowers and Moonlight	Qiu Dacheng	20th century 1980s	Inlaid giving combining traditional and simple	when way, and	The Xunyang Pipa" changed 80s	Beautiful tune, elegant melody It shows the magnificent waves of the spring tide and the empty space of nature. The tune is beautiful and elegant.
The Great Waves	Teacher of Nanjing Arts Institute	Late 20th century	Complementary melody with weaving accompaniment		Adapted from "The Great Waves of Sand" handed down by Ah Bing.	It expresses the concern for the human world, reflects the author's helplessness and bitterness after experiencing hardships, and shows his self-reflection on fate. It shows the author's self-reflection on his fate.
Pipa Guzheng Duet	Fu Huaqiang, Sha Lijing	2001	Weaving accompaniment, harmonic supplement		Adapted from folk music	A collection of eleven folk music pieces was published.
The Moon	Wang	Early	Weaving		Based on	It is a poetic

Works / Songbook	Author	Era	Vocal Part Relationship	Compositional Elements and Forms	Theme idea
is High	Zhongshan	21st century	accompaniment, harmonic supplement Weaving accompaniment, harmonic supplement	traditional ancient music The Moon is High".	and enchanting piece with a beautiful rhythm and a realistic depiction of the moonlight scene.
"Drunken Shadow	Chen Danbu	2014	Weaving accompaniment, harmonic supplement	This piece is composed with the elements of the neon costume dance of the Tang Dynasty.	The piece captures the theme of "drunkenness" and shows the delicate dance of the court dancers.
Song of the Seaside	Ren Chang, Wei Yueming	2015	Weaving accompaniment, harmonic supplement	The arrangement is based on the "Song of the Seaside" from the "Thirteen Songs of the Pinghu style".	The melody of the piece is ancient and expresses the feeling of "love and thought" and "sadness".

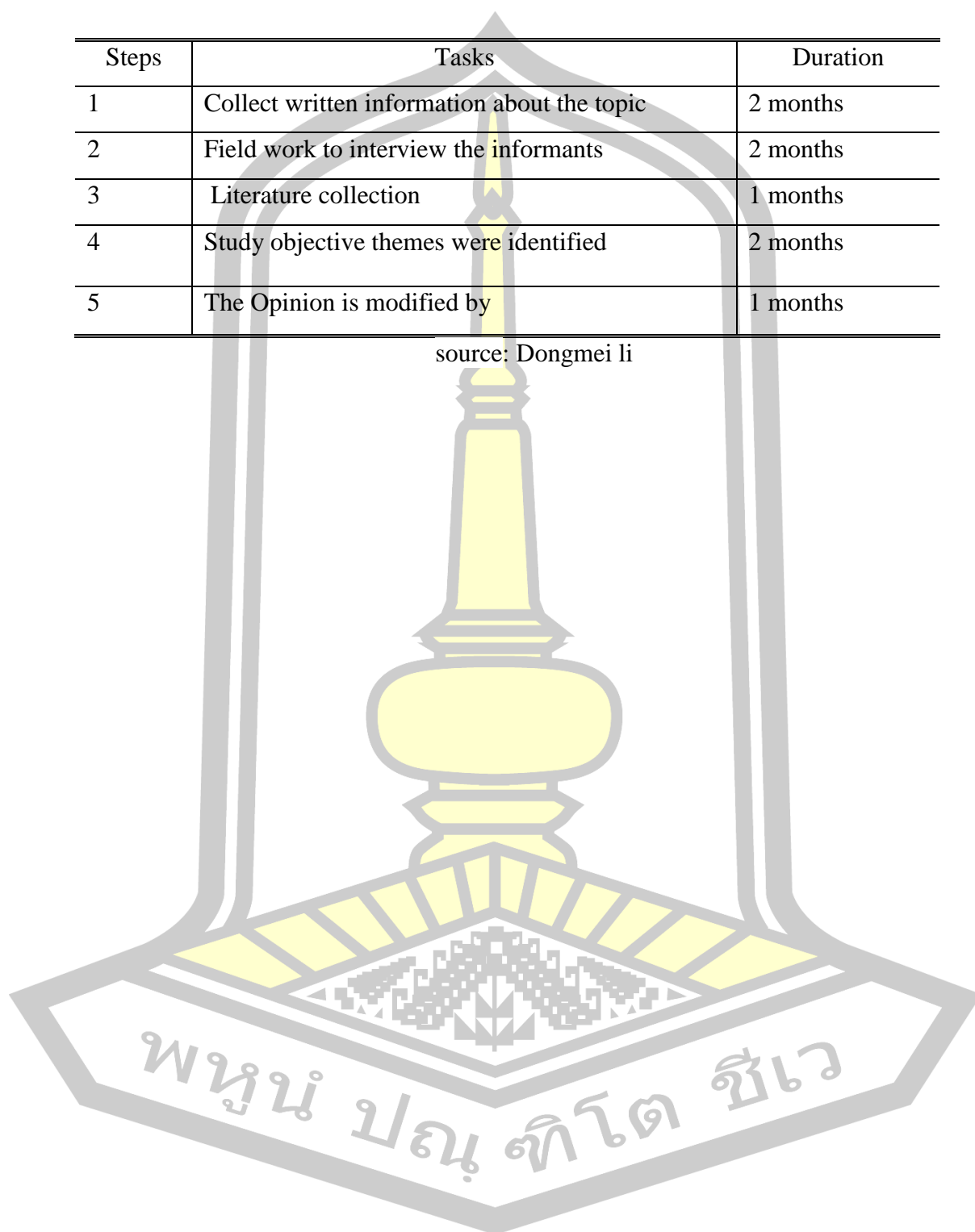
source: 《Duet Works for Guzheng and Pipa》Fu Huaqiang, Sha Lijing, 2005

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Appendix 2

Steps	Tasks	Duration
1	Collect written information about the topic	2 months
2	Field work to interview the informants	2 months
3	Literature collection	1 months
4	Study objective themes were identified	2 months
5	The Opinion is modified by	1 months

source: Dongmei li



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