

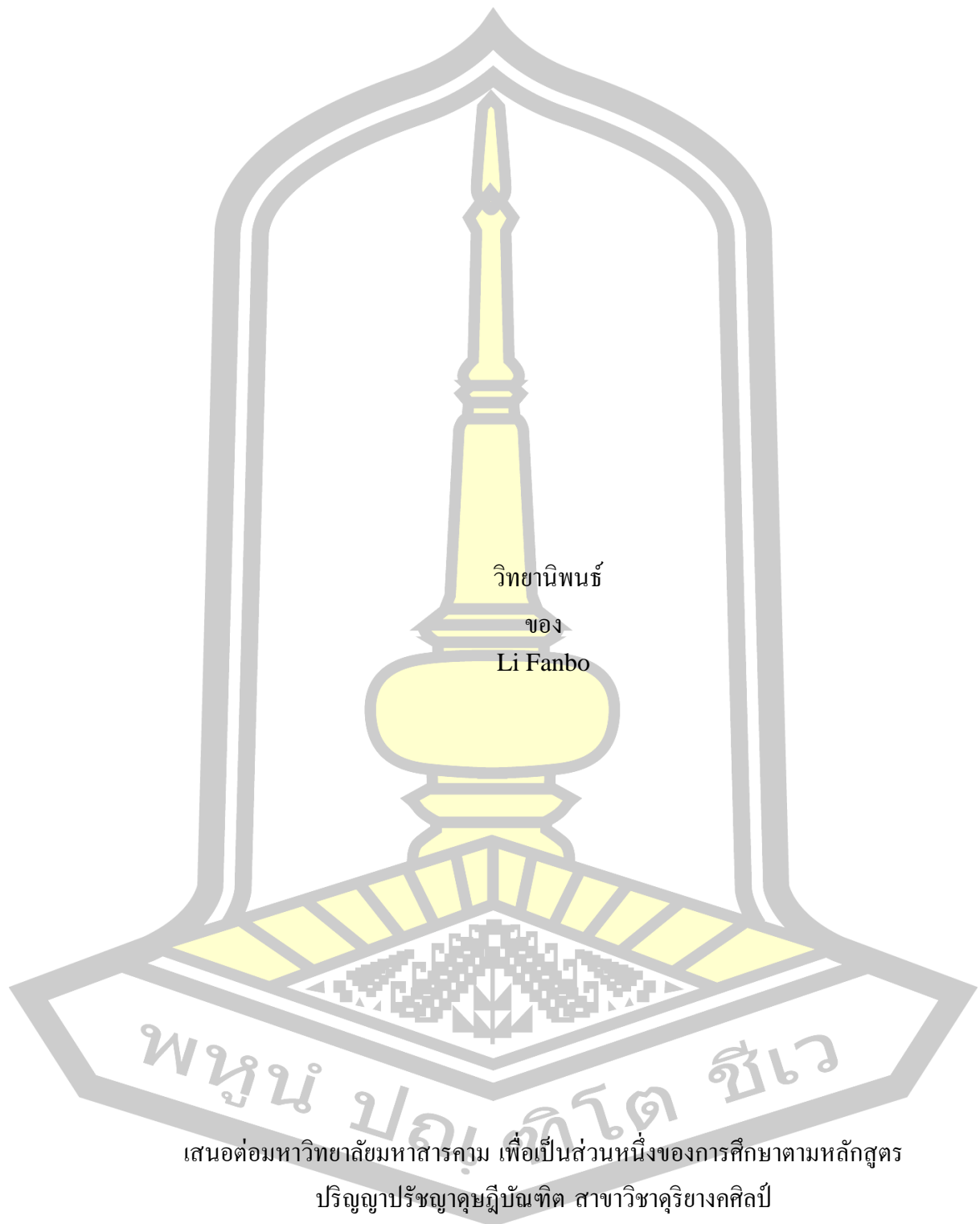
Qin Zheng Playing Techniques by Zhou Wang in Shannxi Province, China

Li Fanbo

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
August 2024

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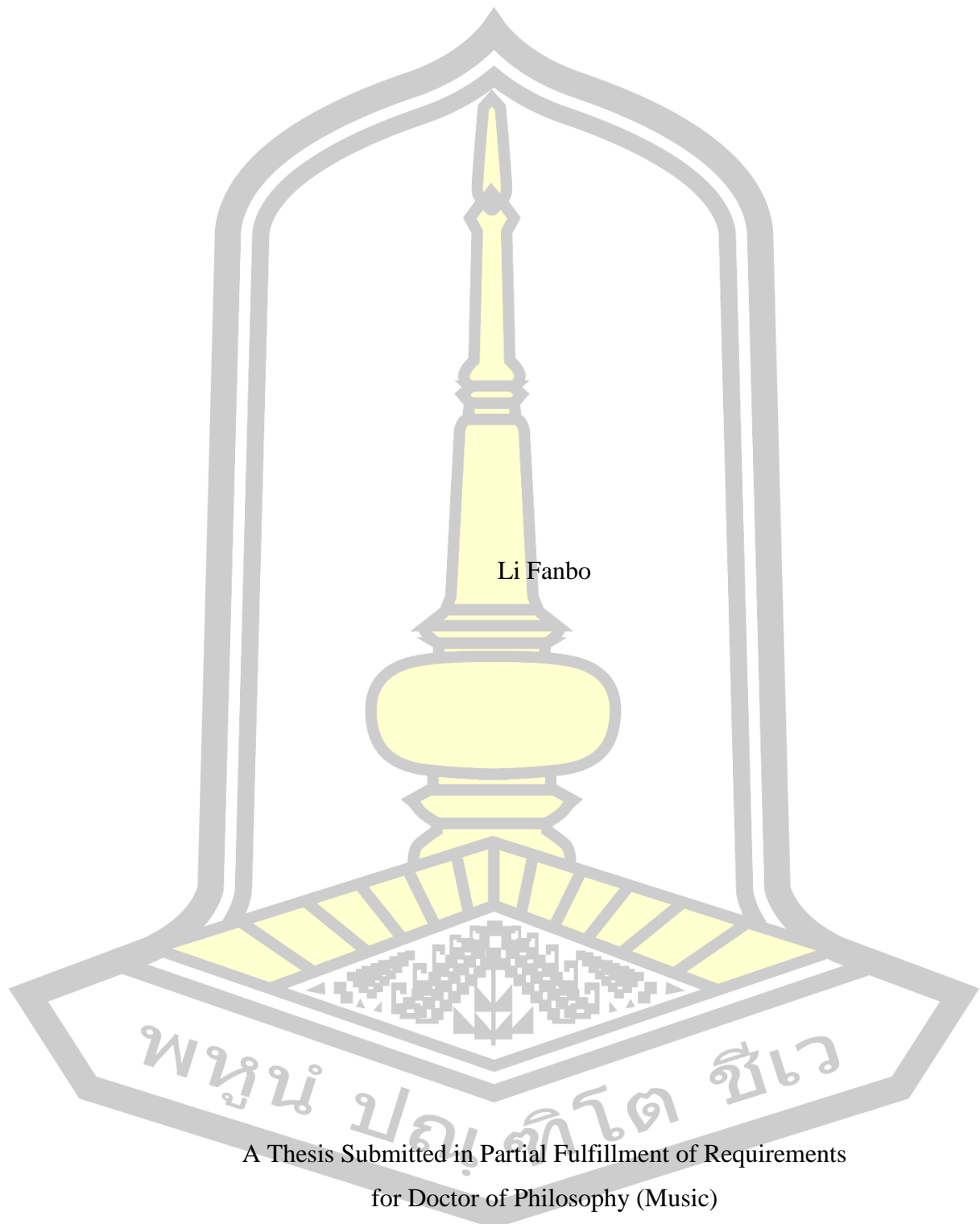
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Qin Zheng Playing Techniques by Zhou Wang in Shannxi Province, China

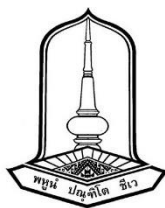


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A Thesis Submitted in Partial Fulfillment of Requirements
for Doctor of Philosophy (Music)

August 2024

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

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TITLE	Qin Zheng Playing Techniques by Zhou Wang in Shannxi Province, China		
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DEGREE	Doctor of Philosophy	MAJOR	Music
UNIVERSITY	Maharakham University	YEAR	2024

ABSTRACT

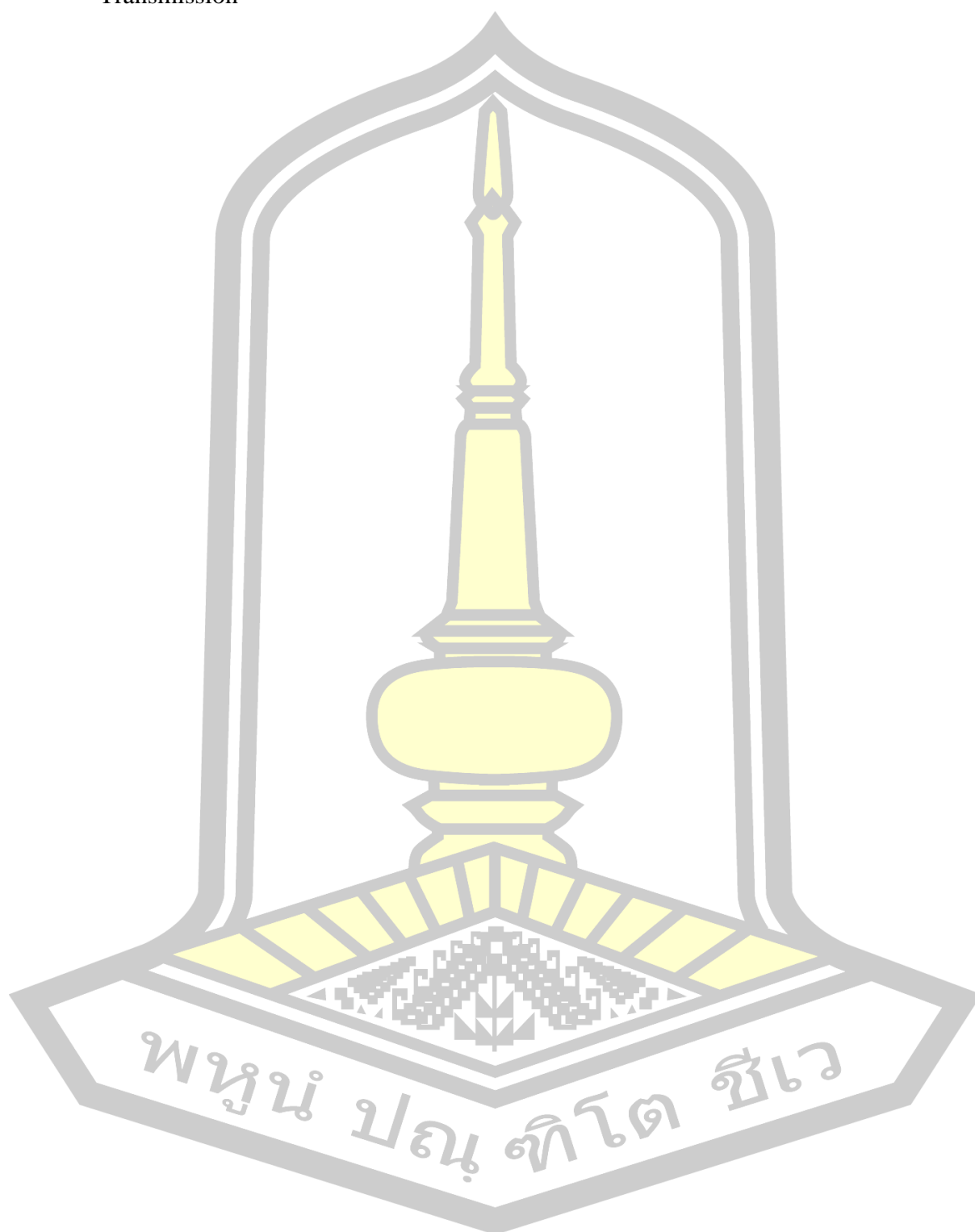
This dissertation focuses on Qin Zheng playing techniques by Zhou Wang in Shaanxi Province, China. The research objectives were 1) to investigate Qin Zheng's historical development of Zhou Wang playing technique in Shaanxi Province, China; 2) to analyze Qin Zheng's playing technique of Zhou Wang playing technique in Shaanxi Province, China; and 3) to purpose guidelines for the preservation and transmission Qin Zheng playing technique of Zhou Wang. Researcher will use field work and other methods to use questionnaires and interviews and other tools.1 key informant. The study results are as follows:

First of all, Qin Zheng(秦箏) is a string instrument in the Qin region (present Shaanxi area). It is said to have been made by General Qin Mengtian, hence its name. There are two theories about Qin Zheng in the academic circle. One is the title of Qin Zheng, which originated in Qin and is known as Qin Zheng in history. It has a history of more than 2700 years and is a plucked instrument with unique characteristics and charm in Shaanxi. Zhou Wang: a famous Qin Zheng educator and performer. She is currently professor and doctoral supervisor of the Department of Folk Music of Central Conservatory of Music, vice president of Qin Zheng Society of Chinese Musicians Association, deputy secretary general of Qin Zheng Professional Committee of China National Orchestra Association, and a representative figure of Shaanxi Qin Zheng.

Secondly, from the point of view of music analysis, this dissertation analyze Qin Zheng's playing technique of Zhou Wang playing technique. Through the six works we will study deeper by the technique from Zhou Wang.

Third, the preservation and transmission of Qin Zheng playing technique of Zhou Wang is a very complicated process. It needs to collect viewpoints with social media. At the same time, we need to understand that this is a complex thing. We must not only mainly preserve and develop the origin of Qin Zheng playing technique of Zhou Wang, but also innovate Qin Zheng playing technique of Zhou Wang for young generation. This is also one of the topics discussion.

Keyword : Qin Zheng, Zhou Wang, Qin Zheng Technique, Preservation and Transmission



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In 2021, I came to the journey of doctoral study at the University of Mahasharakhan. When I came here, I had not only widen my horizon but also got a lot of knowledge during my online study period. Despite the outbreak of COVID-19, it has not stopped I met a lot of kindly professors and my classmates. It's my pleasure to know all of you.

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Second, I would like to thank my classmates for helping each other and taking care of each other. Make lonely studying abroad life colorful.

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Finally, I would like to thank all teachers, classmates and family members who help me. I wish you health, happiness, and fullness.

Li Fanbo

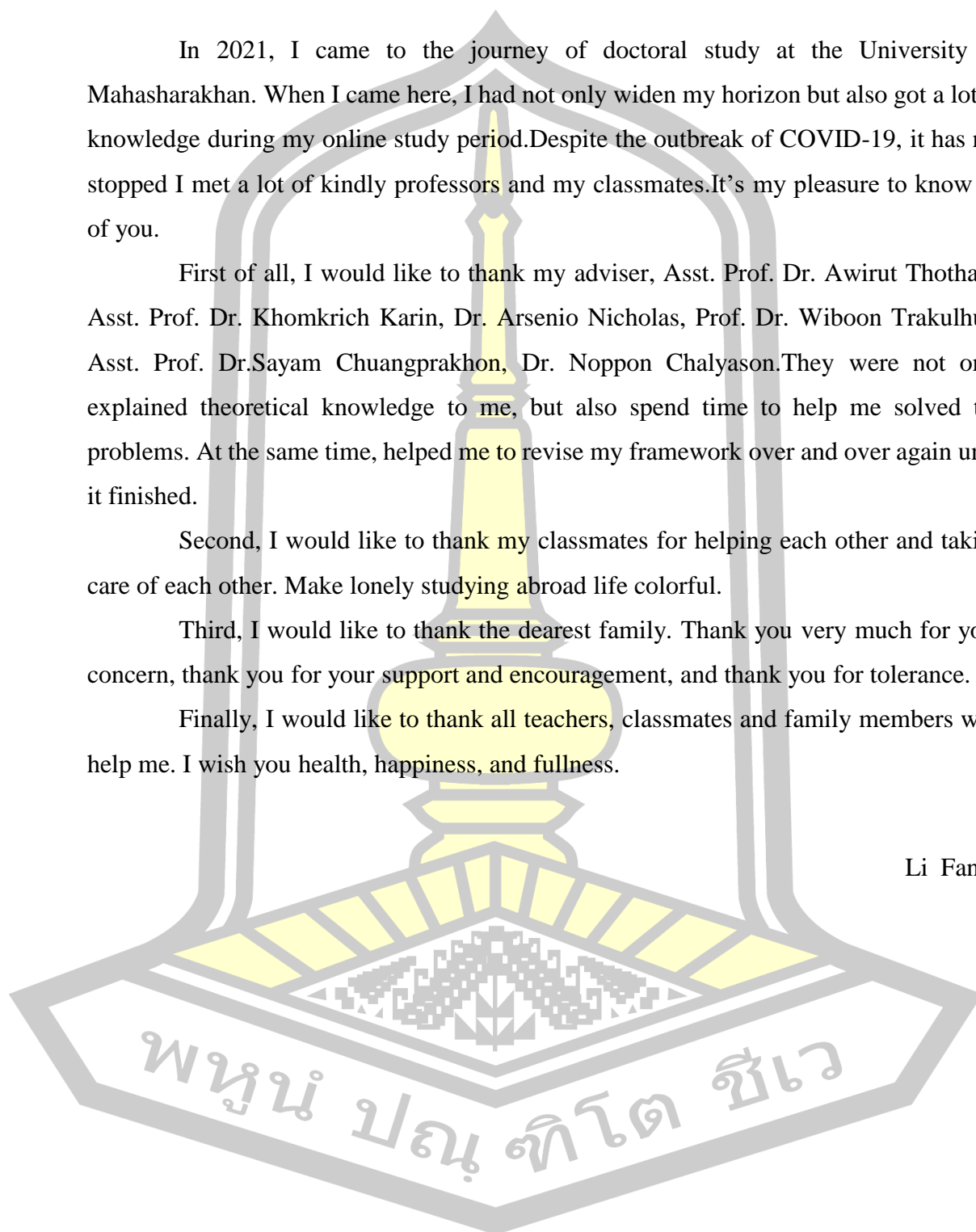
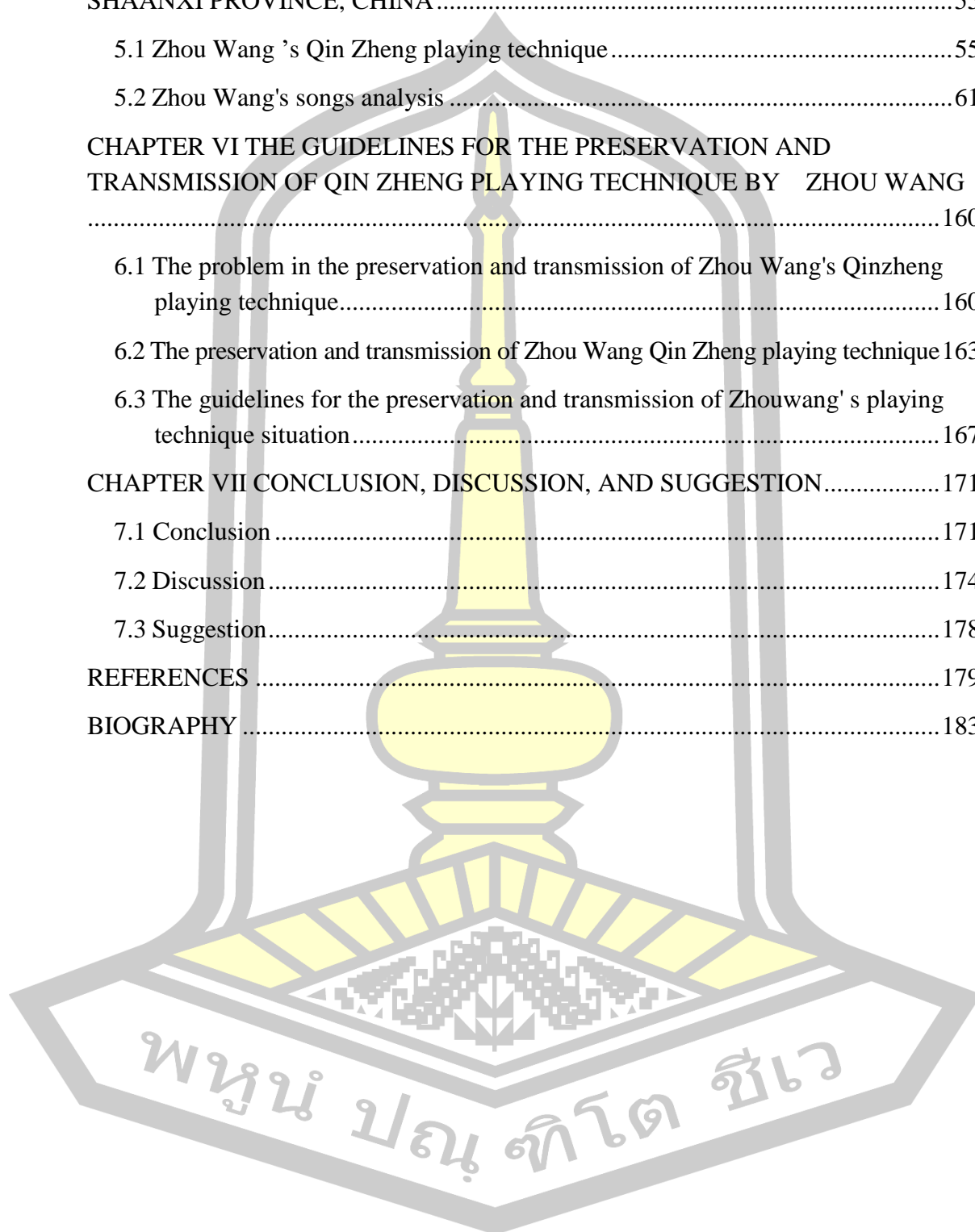


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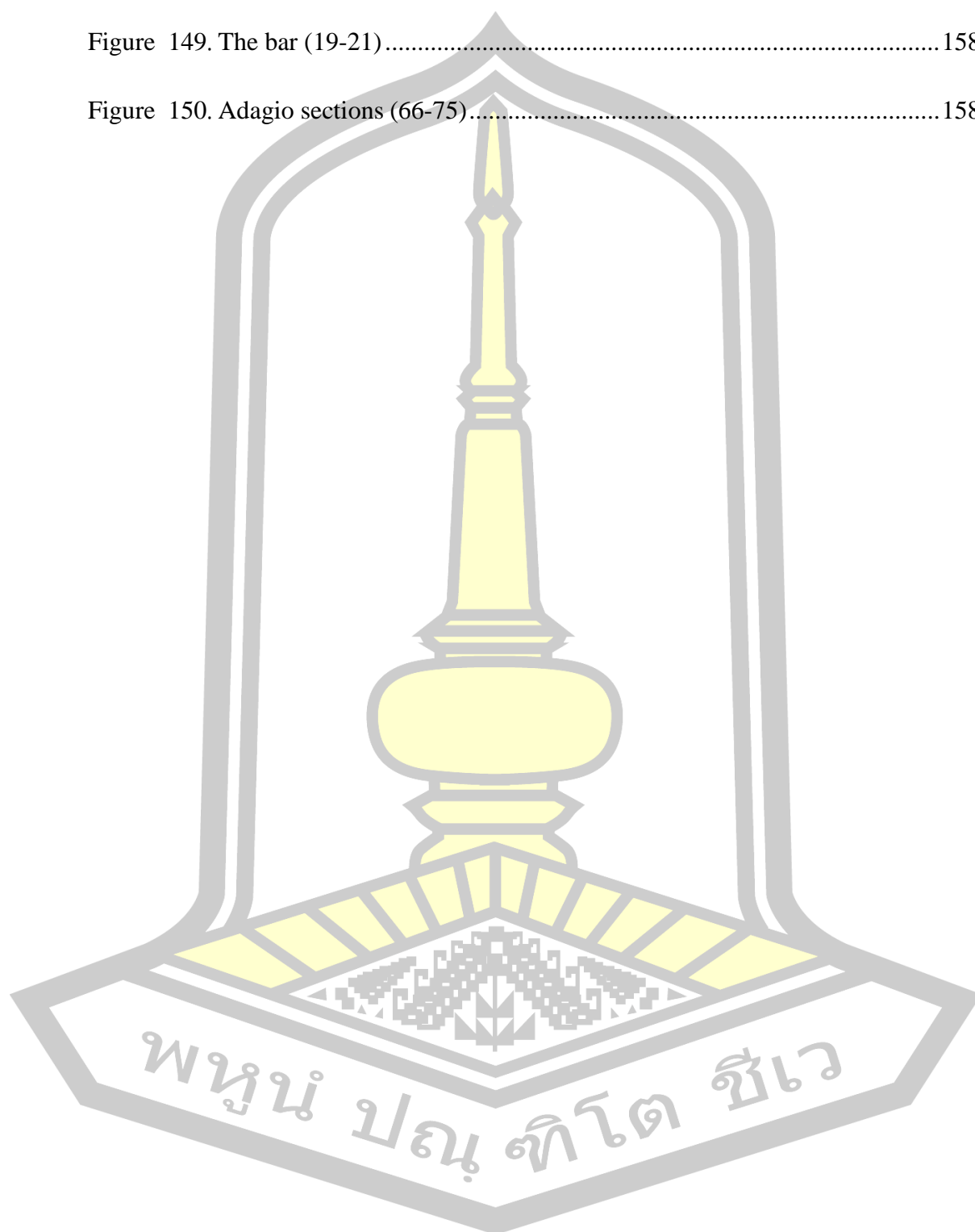
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CHAPTER I

INTRODUCTION

1.1 Research background

Qin Zheng(秦箏) is a string instrument in the Qin region (present Shaanxi area). It is said to have been made by General Qin Mengtian, hence its name. There are two theories about Qin Zheng in the academic circle. One is the title of Qin Zheng, which originated in Qin and is known as Qin Zheng in history. It has a history of more than 2700 years and is a plucked instrument with unique characteristics and charm in Shaanxi. The second is the Zheng music of Qin, that is, the art of Zheng music with Qin style (Sun, Z, 2015).

Before 1956, Xi 'an Conservatory of Music (the highest music institution in Northwest China) did not even offer the subject of Qin Zheng. In 1957, Xi 'an Conservatory of Music hired the famous Qin Zheng master, Mr. Gao Zicheng, and then jointly opened this major with Mr. Zhou Yanjia. Since then, the face of Qin Zheng has undergone tremendous changes. The background is that teacher Zhou Yanjia was sent to Shenyang Conservatory of Music in 1956 to study with the famous Qin Zheng master, Mr. Cao Zheng. One year later, on the train back to Xi 'an, Mr. Cao first proposed Qin Zheng. However, in today's society, the sound of Qin Zheng has almost disappeared, hoping to develop and popularize this instrument. Because "Mr. Cao Zheng gave instructions to his student Zhou Yanjia in 1957". "Teacher Zhou Yanjia listened to Teacher Cao Zheng's idea and actively extended this idea, so in 1960, the" Qin Zheng "was officially proposed (Zhou, Y.J, 1957).

The importance of choosing to study Qin Zheng(秦箏) in Shaanxi is mainly explained in the following aspects. On the one hand, the researcher has been to Xi 'an and Xi 'an Conservatory of Music to pick up and study the local customs and the development of Qin Zheng, and has personally experienced and felt the local customs and customs, witnessed some constructive activities and personally contacted some representatives of Qin Zheng. On the other hand, Professor Zhou Wang, the researcher's mentor, is one of the important inheritances of Qin Zheng and has a senior research on the theory of Qin Zheng history. Because Mr. Zhou Wang's father is Mr. Zhou Yanjia, his published new evidences, re-proofs and three proofs of Qin Zheng's origin have exerted great influence in the academic circle. But Zhou Yanjia pass away in 2019,so the researcher choose his daughter Zhou Wang as key

informant. Zhou Wang inherited Zhou Yanjia's Qin Zheng(秦箏) as his successor. Finally, the development and inheritance of Zhou Wang's technique in playing Qin Zheng are of great significance.

Zhou Wang: a famous Qin Zheng educator and performer. She is currently professor and doctoral supervisor of the Department of Folk Music of Central Conservatory of Music, vice president of Qin Zheng Society of Chinese Musicians Association, deputy secretary general of Qin Zheng Professional Committee of China National Orchestra Association, and a representative figure of Shaanxi Qin Zheng(Zhou, W, 1985). Professor Zhou Wang was born in Xi 'an in 1961, her father is Mr. Zhou Yanjia. Influenced by her father since childhood, she has a soft spot for Qin Zheng. At the age of 11, she learned Qin Zheng from her father and gained a deep understanding of the true traditions of Qin Zheng. Performing on stage since the age of 12 has laid a solid foundation for future acting. Professor Zhou Wang was only 16 years old when he was admitted to the Central Song and Dance Troupe as a soloist, which strengthened his confidence in pursuing the career of Qin Zheng. Professor Zhou Wang has sought advice from Shi Siu-yuan, Cao Zheng, Xiang Sihua, Yang Xiu-ming, and other families in the North and South. Qin Sang Song recorded by China Recording Society in 1979 laid a solid foundation for the development and revitalization of Shaanxi Qin Zheng. In 1982, she won the outstanding performance award of National musical instrument performance. In 1985, she was admitted to the Department of Folk Music of the Central Conservatory of Music and later taught in the school. The main representative works "Qin Sangqu", "Qin Tuqing", "Yun Shangsuo", "Xiang Shanshegu", "Jiang Nvlei" and so on.

Summary, the core of Qin Zheng proposed by Shaanxi is the hope that Qin Zheng, which has flourished and developed in Qin more than 2,000 years ago, can return to Shaanxi in the new century. Therefore, the researcher takes the development background of Qin Zheng, the performance works of teacher Zhou Wang and his personal influence as the research objectives for the inheritance and development purposes.

1.2 Research objectives

1.2.1 To investigate the Qin Zheng's historical development by Zhou Wang in Shaanxi Province, China.

1.2.2 To analyze Qin Zheng's playing technique by Zhou Wang in Shaanxi Province, China.

1.2.3 To purpose guidelines for the preservation and transmission of Qin Zheng playing technique by Zhou Wang.

1.3 Research questions

1.3.1 What are the characteristics of Shaanxi Qin Zheng?

1.3.2 How does Zhou Wang's playing technique show in Qin Zheng's works?

1.3.3 How to develop Qin Zheng music by Zhou Wang in the future?

1.4 Research benefits

1.4.1 We can know Qin Zheng's historical development by Zhou Wang in Shaanxi Province, China.

1.4.2 We can know Qin Zheng's playing technique by Zhou Wang in Shaanxi Province, China.

1.4.3 We have the guidelines for the preservation and transmission of Qin Zheng playing technique by Zhou Wang.

1.5 Research definitions

1.5.1 Qin Zheng playing technique refers to the local playing style in Shaanxi.

1.5.2 Qin Zheng development refers to the development from lose to return until now.

1.5.3 Qin Zheng technique refers to the innovative technique in the form of performance, so that it is full of strong local style of Shaanxi music.

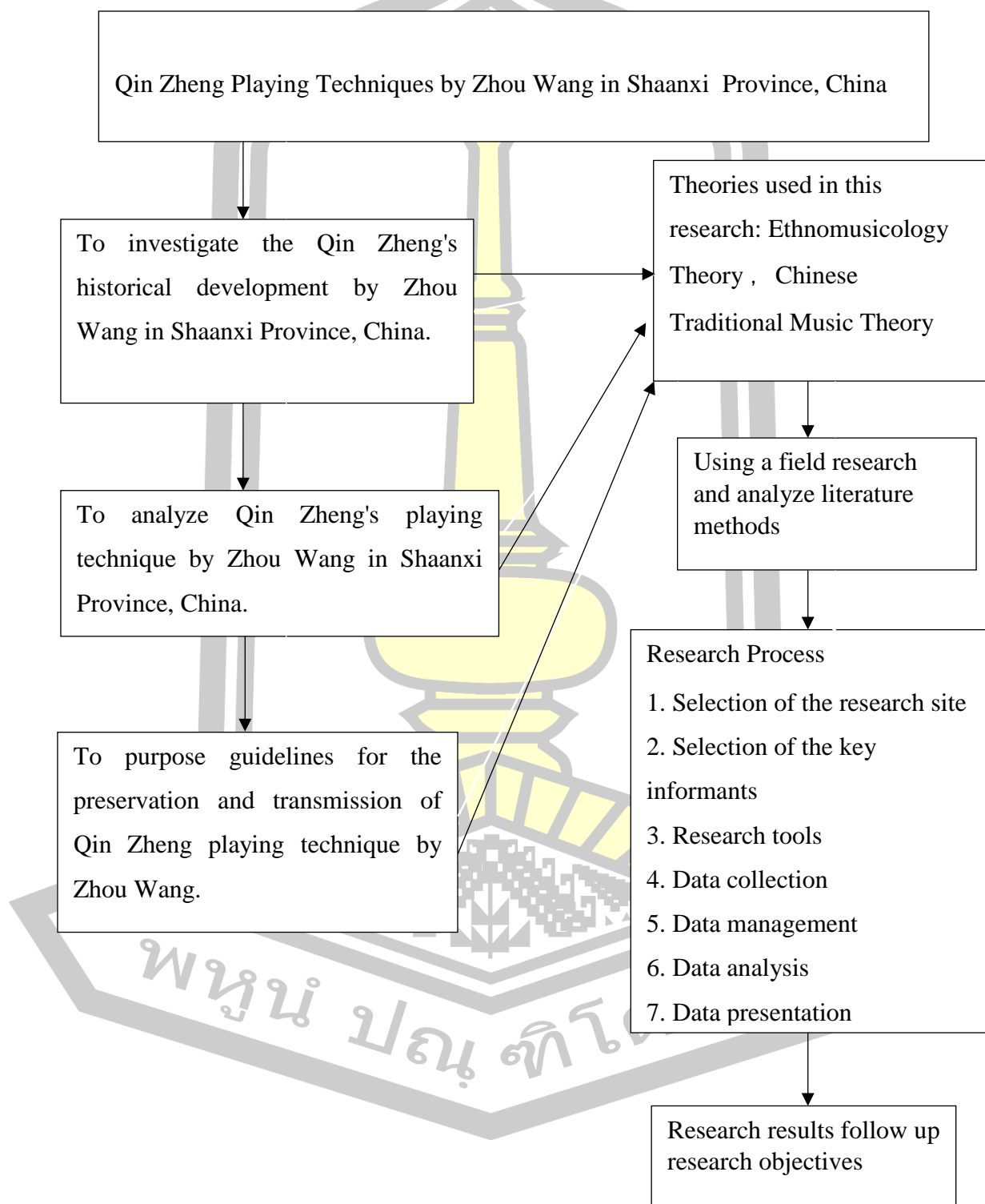
1.5.4 The historical development of Qin Zheng refers to the evolution process from the beginning of Qin dynasty to modern times.

1.5.5 Zhou Wang's Qin Zheng technique refers to The fingering technique she learned from childhood and formed her own style of playing technique through her efforts.

1.5.6 Qin Zheng technology preservation and transmission refers to the promotion through modern media lectures and news.

1.6 Research conceptual framework

This table is about the thinking frame of Shaanxi Qin Zheng by Zhou Wang form research.



CHAPTER II

LITERATURE REVIEW

In the subject about Research on the Qin Zheng Playing Techniques by Zhou Wang in Shaanxi Province, China. The researcher reviewed the document to obtain the most comprehensive information for this thesis. With review of various documents according to the following topics.

1. General knowledge about the history of Qin Zheng
2. General knowledge of Qin Zheng in music culture in Shaanxi Province
3. General knowledge of the theory by Chinese music related to Qin Zheng
4. General knowledge of the playing technique of Qin Zheng in China
5. The theory
6. Related research

2.1 General knowledge about the history of Qin Zheng

2.1.1 Qin and Han Dynasties to Wei, Jin, Southern and Northern Dynasties

The origin and creation of Qin Zheng(秦箏) Chinese folk spread many legends, according to the legend that "Zheng is a great artistic creation of Qin people", and in the pre-Qin era widely popular in Qin. The earliest record of the zheng document "Shi Ji Li Si Biography", its content is: "the husband strikes the urn buckle, plays the zheng to strike the tablet, the song is loud and fast, the sound of the true Qin." Even Li Si's "Remonstrance Book" mentioned: "abandon the percussion urn percussion and Zheng, Wei, quit playing Zheng and Qushaoyu." It can be inferred from the above documents that Gu Zheng had appeared in the pre-Qin period and was highly valued by the Emperor Qin Shihuang. From the above two documents, it can be known that Gu Zheng was widely circulated in Qin and was once active in the court as one of the instrumental music (Jiao, W.B, 1993).

Although the historical records of the Qin Zheng(秦箏) can be traced back to the Qin Dynasty, and the creation of the zheng can be calculated to an earlier date, there are still no clear documents about the creation of the zheng, so scholars have different

opinions and opinions, according to the relevant documents, it can be roughly divided into the theory of Zhu theory, the theory of Ser theory and Meng Tian Zheng theory.

The development of Qin Zheng(秦箏) in Qin and Han dynasties was in accordance with the changes of "folk - court - folk - court" (QiuYue, 2023) <Shi Ji Li Si Biography> : "Fu beat the VAT buckle Fou, playing zheng stroke, song cry whine fast ear, the sound of true Qin also." It can be shown that Zheng was prosperous in the folk development, so it was used in the court and became the only string instrument in the court. Then Li Si "Remongize by the book" : "abandon the percussion urn percussion Fou and Zheng, Wei, back play zheng and Qushaoyu." It shows that the first emperor of Qin used Zhengwei music and Shaoyu music, so the zheng was forced to retreat to folk. In the Han Dynasty, many documents recorded that Zheng was widely used in Yuefu, and was widely used in Xianghe Qu.

The creation of Qin Zheng(秦箏) can be estimated to the Qin and Han dynasties, which was also the enlightenment stage for the development of Qin Zheng(秦箏). It was not until the Wei, Jin, Southern and Northern Dynasties that the image and shape of Qin Zheng were gradually established and widely spread and developed. Meanwhile, Qin Zheng was welcomed by many scholars and their love for Qin Zheng was recorded in many documents. The following is a brief discussion of zheng system and zheng people, the development of Qin Zheng shape and the literature works about ancient zheng. Historically, zheng has changed from shape, string number to material. The five-stringed Gu Zheng is found in "Music records" and Ying Shao's "Custom Tong Yi" records: "Zheng, only according to" Li · music records ", five strings, build body also." The thirteen stringed Gu Zheng was built by the capital of the Han Dynasty in the year before the West Yuan Dynasty. It is recorded in the "Music Annals of the Old Tang Dynasty" : "Gu Zheng is the original Qin sound. According to legend, Meng Tian built, not also. The rules are the same but the strings are few. According to: Jingfang made five intonation, such as ser, thirteen strings, this is Zheng also." Later, Chen Zhongru, a scholar of rules in the later Wei Dynasty, found that the Northern Wei Dynasty (386-534) had a 12-string zheng, which was recorded by Wei Ruanyu in "Zheng Fu" : "Six feet long, corresponding to the number of rules; There are twelve strings and four hours; When Zhu was a senior in high school, he was a third." Therefore, the changes in the

shape of zheng are listed as follows: the five-stringed zheng circulated in the Han and Wei dynasties; Han Jingfang created the 13-stringed zheng in the year before the Western Yuan; Wei, Jin, Southern and Northern Dynasties appeared twelve stringed zheng (Jiao, W.B, 2002).

A large number of zheng musicians and theorists appeared in the Han Dynasty and the Wei, Jin, Southern and Northern Dynasties, and there were a large number of "Zheng Fu" articles, Jiao Wenbin said in "Qin Zheng History", Han, Wei and six dynasties all about the musical instrument Fu, the number of zheng Fu is the largest. About the zheng people of the six dynasties of Han and Wei, currently available are Jingfang, Qin Luobu, Hou Jin, Lu Bu, Cao PI, Cao Zhi, You Chu, Ruan Li, Dong Jingyuan, Fu Xuan, Gu Kaizhi, Hao Su, Hao Suo, Huan Yi, Ji Kang, Jia Bin, Chen Shi, XieRenzu, Gu Ye Wang, Xu Zunming, He Chengtian, Xin Zhongxuan, Suo Cheng, Lu Taixi, Xiao Gang, Sun Shiyuan, Li Yuanzhong, a total of 27 people, Among them, Jingfang, Qin Luofu, Hou Jin and Cao brothers had great influence (Jiao, W.B, 2002).

2.1.2 Sui and Tang Dynasties

The Sui and Tang dynasties were the heyday of Qin Zheng's development. Bai Juyi's poem "Running to see peonies, riding horses to listen to Qin Zheng" describes the prosperity of Qin Zheng(秦箏) at that time. The Sui and Tang Dynasties had a high degree of development in politics, economy and culture. With the implementation of the policy of opening up to the outside world, there were many opportunities to communicate with other countries, and a rich and diverse society and culture were also achieved, so was music (Aaron H, 2021).

The results of the multi-fusion of the seven and nine pieces of music of the Sui Dynasty and the nine and ten pieces of music of the Tang Dynasty show the rich and diverse musical content after the exchange of various ethnic groups, and the use of Qin Zheng in them is also recorded in the literature. Jiao Wenbin analyzed in the History of Qin Zheng that five of the seven pieces of music used zheng, and five of the nine pieces of music also used zheng. There are still ten pieces of music in the Sui Emperor Wen Kaihuang seven years (578) to develop, the content of Qing Shang Chi, Guo Chi, Qiuqi Chi, An Guo Chi, Tianzhu Chi, Galiji, Wenkang chi seven. During the reign of Emperor Yang of the Sui Dynasty, it was modified on the basis of the seven music, changing the Wenkang Chi to the Libi, and adding two parts of Shule and Kangguo. During the reign

of Emperor Gaozu Wude, the Sui Dynasty Tianzhu was changed to Yanle, and the Li Bi was changed to Funan. According to literature research, Qin Zheng was used in Yan music, Qing Shang music, West Liang Chi, Gaoli music and Qiucimusic (Jiao, W.B, 2002).

2.1.3 Song, Yuan, Ming and Qing Dynasties

The Song Dynasty was the turning point for the development of Qin Zheng(秦箏). From the establishment of the shape and structure in the Qin and Han Dynasties to the peak stage in the Sui and Tang Dynasties, the development of Qin Zheng in Shaanxi gradually declined after entering the Song Dynasty due to the influence of the relocation of the capital to the south. However, after the Song Dynasty, the development of Qin Zheng entered a stage of "transformation", influenced by the gradual development of rap and opera, the performance mode of Qin Zheng changed from the court music dance or solo mode to the form of participating in rap and opera music accompaniment. Therefore, Jiao Wenbin called the Qin Zheng in the Song, Yuan, Ming and Qing dynasties the "human drama period" in the History of Qin Zheng.

Historically, the development of music in the Song, Yuan, Ming and Qing dynasties was the flourishing of the development of "comprehensive performing art". In the Yuan Dynasty, apart from speaking and singing, the drama also combined the story plot and dancing body to produce the "opera" performance form with song, dance, representation and story acting. Developed to the Ming and Qing dynasties, on the basis of the Yuan drama, and then developed into a more complete opera model. These performances of rap and opera were accompanied by Qin Zheng. Although Qin Zheng was used in all kinds of rap and opera music, there are few written records about the development of Shaanxi Qin Zheng in Song, Yuan and Ming Dynasties. Although Zaju was popular in northern China in the Yuan Dynasty, there are few clear indications from the literature observation, and Qin Zheng was mostly used in the accompaniment of rap music and zajumusic (Jiao, W.B, 1982).

Even after the middle of Qing Dynasty, the Qin Zheng was not used in Qin opera as before, and its accompaniment instrument was gradually replaced by string instrument, and the Qin Zheng in Shaanxi was gradually declining. Until the middle of the 20th century, the artists found that the Qin zheng in Shaanxi had almost disappeared.

According to the research of scholars, it was found that around 1950, only Yulin Xiaoqu was still used in Qin (Zhang, B, 2002).

In the early 20th century, Cao Zheng put forward the concept of Qin Zheng again, and then Zhou Yanjia was able to realize the revival of Qin Zheng (Zhou,Y.J, 1957).

2.1.4 Revival since the 1950s

The concept of "Qin Zheng Revival" was put forward by zheng artist Cao Zheng in the 1950s in an attempt to create another "brilliant history" of Qin Zheng. Mr. Zhou Yanjia continued this concept to promote the "Qin Zheng revival" music movement. The motives of this music movement can be divided into two points: First, Qin Zheng has created a glorious history in Shaanxi; Second, while other Gu Zheng prospered, Qin Gu Zheng was difficult to see its former glory in Shaanxi. In the middle of the 20th century, Qin Zheng was popular in various regions of China, and many Gu Zheng people set up music schools one after another. Shaanxi, as an important place for the development of Qin Zheng, had not yet set up a Qin Zheng belonging to Shaanxi, so the concept of "Qin Zheng revival" was derived.

The concept of reviving Qin Zheng puts forward that its practical focus is not only on the establishment of Shaanxi Zheng music school, but also on the profound cultural background of Qin Zheng in Shaanxi, which must inherit the zheng music culture developed since ancient times, but also continue the history of Shaanxi Zheng music and create new brilliant achievements.

2.2 General knowledge of Qin Zheng in music culture in Shaanxi province

Qin Zheng's role in Shaanxi culture is mainly to inherit and develop to the world. With the enhancement of China's comprehensive national strength and the improvement of its international status, the task of bringing its own culture to the world is placed in front of us. The 21st century is not only the return of Qin Zheng era, but let Qin Zheng culture go out to the world, let Qin Zheng play a greater influence on the world stage. Inheriting the Qin Zheng culture and carrying forward the spirit of Qin Zheng should be carried out in practice. How to implement it? It is not only a few songs, do a few articles, but have the ability to improve the learning and cultivation of Qin Zheng students, which requires bold innovative thinking, people-oriented, adhere to the

guiding ideology of the scientific outlook on development, establish the noble character of great benevolence and love, organized, systematic and scientific inheritance of Qin Zheng art and inheritance of Qin Zheng civilization. Benevolence is the essence of Chinese culture and civilization, wisdom is no self in wisdom and wisdom, selflessness, only to rise to this height, can reflect the value of the word "Qin Zheng". This is also the Qin Zheng can reflect the main role of Shaanxi culture (Cao, Z, 1983).

2.3 General knowledge of the theory by Chinese music related to Qin Zheng

The theory of "Qin Zheng revival" was put forward by Mr. Cao Zheng. At that time, the Xi 'an Conservatory of Music invited Mr. Cao Zheng to give lectures in Xi 'an, and when Mr. Cao Zheng and Zhou Yanjia returned to Xi 'an together, he pointed out that the Gu Zheng began in Qin Dynasty and was popular as early as Qin Dynasty, but it is rare to see this instrument in Shaanxi today, which is worth our deep thinking and understanding, and we have the responsibility to revive the Gu Zheng music in Qin Dynasty. At present, Zhou Yanjia realized that "Zheng" was "Qin sound", and Qin Zheng had no real name in Shaanxi, so he thought about the concept of "Qin Zheng revival" at this time. In 1960, Mr. Zhou Yanjia wrote in "Qin Zheng Fan Hu Qu Collection, Foreword" : Qin Zheng(秦箏) began in Qin, but today Qin cannot see or rarely see, which has to make us feel strange. Therefore, in today's people are masters of their own country, under the leadership and concern of the state, while the Qin Zheng instrument is popularized throughout the country, Shaanxi Zheng people should work harder. Now is the time for the revival of Qin Zheng. It was also at this time that the "revival of Qin Zheng" officially appeared in the text, which opened the road of Mr. Zhou Yanjia's "revival of Qin Zheng" (Zhou,Y.J,1982).When the researcher interviewed Professor Zhou in Shaanxi in 2022, she stressed a problem that is worth thinking about, Professor Zhou said: "There is a problem that we do not pay much attention to, in the" Zheng Tao Source "has been mentioned, saying that" a culture in one region after spreading to another region, and then spread back, which is a phenomenon of cultural return." "Qin Zheng revival" is exactly this kind of cultural return, so "revival" is necessary.

Mr. Cao Zheng played a decisive role in putting forward the "revival of Qin Zheng". For example, Zhou Yanjia first heard that playing the zheng requires

fingernails, which is impossible for him who has always played the erhu, and fingernails will hinder the practice of the erhu. After Cao Zheng understood, he patiently carried out ideological work on him, which successfully carried out the study of Qin Zheng. Mr. Cao Zheng also gave great support to Zhou Yanjia and his Qin Zheng team on the road of "Qin Zheng revival" (Jiao, W.B, 1980).

At the beginning of the establishment of Shaanxi Qin Zheng(秦箏) Society, Mr. Cao Zheng made an important speech at the conference and wrote four characters "the origin of Zheng Dao". In the Preface and Postscript of Qin Zheng Book compiled by him, he included Zhou Yanjia's Qin Zheng Fan Hu Qu Collection, which promoted Shaanxi Qin Zheng style Zheng music. In 1983, Mr. Cao Zheng listened to the "Xiang shanshegu" created by Qu Yun and evaluated and recognized it. In 1993, he attended the 10th anniversary celebration of Qin Zheng Society and Qin Zheng Journal and wrote an inscription in person. Although Mr. Cao Zheng is not from Qin, he has pointed out the direction for the cause of "Qin Zheng revival". In ancient literature, people use "Qin Zheng" to compose poems and sentences. Such as "Qin Zheng He generous", "Qin Zheng played the west tone", "Qin Zheng spit the tune", "Qin Zheng sound the most bitter" and so on. Qin Zheng has a lot of theoretical basis of literature. In the late 1950s, Shaanxi Zheng people were involved in reviving and developing Qin Zheng. The emergence of each Gu Zheng music school comes after the Gu Zheng music has already had certain style characteristics. If you want to form a school, you must have some conditions: first, there must be some representative figures; Secondly, there should be a group of zheng songs and unique performance techniques that can represent regional characteristics. Finally, there should be a complete Zheng school theory system. Shaanxi Zheng school is based on the above three conditions. Professor Zhou Yanjia was praised as "the leader of Qin Zheng in the Qin School", and he united his fellow members to form a team, many of whom were educators, performers and theorists of Qin Zheng in Shaanxi Province. "Qin Zheng revival" can be revived so quickly, which has an inevitable causal relationship with Professor Zhou Yanjia and Qin Zheng team (Wei, Y.M, 2012).









In August 1961, the Central Ministry of Culture commissioned Xi 'an Conservatory of Music to hold a national Qin Zheng(秦箏) textbook editing symposium in the ancient city of Xi 'an, the hometown of Zheng, which was held under

the guidance of the National Folk Music Textbook Work Conference, and was the first and only time after the founding of the People's Republic of China. The participants are: Xi 'an Conservatory of Music: Gao Zicheng, Zhou Yanjia; Shenyang Conservatory of Music: Cao Zheng, Zhao Yuzhai; Shanghai Conservatory of Music: Wang Xunzhi; Sichuan Conservatory of Music: Cao Dongfu, Tian Gengshi; Zhengzhou University of Arts: Wang Shengwu; Guangzhou Conservatory of Music: Luo Jiuxiang, Su Wenxian; Beijing Academy of Arts: Wang Jinru; Tianjin Conservatory of Music: He Baoquan; Shaanxi University of the Arts: Wang Yongqing (attending). The meeting required each school to come up with their own teaching materials, and through the joint discussion of the participants, customized the compulsory and elective repertoire of students in this major. At that time, Xi 'an Conservatory of Music organized, recorded and mimeographed "Shandong Qin Zheng Collection", "Qin Zheng Fan Hu Qu Collection" and "15 Zheng Songs for Children" in the name of the Gu Zheng group of the Department of Folk Music. After the review and research of the conference, 17 zheng songs of "Fan Hu" were finally listed as compulsory and optional songs for Qinzheng major students in the Conservatory of Music: "Snow Clearing", "Picking Flowers", (Hundred flowers), "Fan Hu Silk", "Old Dragon Crying Sea", "Big Money", "Embroidering Gold Flat", "Cutting Leeks", "Luo Jiang Complaint", "Lao Five Geng" (desolate song), "Tao Sentiment", "Great Wall Tune" (Ginger girl tears), "Xijing Tune" and so on. The conference formed three documents: "Qin Zheng Textbook compilation Symposium", "Qin Zheng teaching reference Repertoire in higher music colleges" and "Unified Qin Zheng fingering symbols (draft)", these three documents have a guiding, enlightening and inheriting role in Qin zheng education, which is an unprecedented event in the history of Qin Zheng. In 1963, in the provincial radio special broadcast lecture, Zhou Yanjia again emphasized the concept of "Qin Zheng revival", so that more zheng people understand that "Qin Zheng revival" is the inevitable road. Since then, people have heard more of the title of "revival of Qin Zheng". Zhou Yanjia said that the revival of Qin Zheng was put forward because of people, places, times and conditions (Gao, Y.B, 1983).

2.4 General knowledge of the playing technique of Qin Zheng in China

2.4.1 The difference between Qin Zheng playing technique and Chinese Zheng playing technique.

Chinese Qin Zheng playing techniques are very changeable and flexible, from ancient times to today has been handed down a popular formula for playing zheng: "The name of the stake with four fingers hanging, jiggling the pick set gently string." Notice that there is no other way in the left hand, press the flutter and knead it freely." Nowadays, some people have summarized the eight playing techniques of "rocking wheel scraping pa, trembling kneading and sliding". In the process of traditional performance of Chinese Zheng, the right hand is mainly played on the right side of the Chinese Zheng code, which produces a crisp and bright timbre; The left hand is rendered in the left side of the Chinese Zheng code, such as trembling, pressing and sliding, to complement the sound with rhyme, so that the melody timbre is more rich and varied, so as to achieve the sublimation of the emotion of the music. In fact, The fingering technique of the left hand is that after the right hand plays a certain tone or several notes, the left hand strengthens and relaxes the tension of the string, so that the sound played by the right hand becomes a sound effect of "trembling, kneading, pressing and sliding". Nowadays, a large number of students do not pay attention to the use of the left hand in music, especially when playing the Shaanxi Qin Zheng music, the left hand flutter is one of the most prominent characteristics of the musical style. "To complement the sound with rhyme" refers to the use of left hand technique to make up for the lack of five notes of the Qin Zheng scale, the charm of the left hand according to the string will be better than the solid sound effect of the right hand. Conveying spirit in form is a The bar of all musical performance. Following the requirements of the music, the left hand that changes and undates according to the string movements better shapes the musical image required by the music, and the sound of the Qin Zheng is more truly conveyed to the audience and infected the audience. In the playing process of the right and left hand, each region has its own unique playing characteristics, which is also a genre must have characteristics. So Shaanxi Qin Zheng also has its own unique playing techniques (Zhao, Y, 2018).

symbols	description	name	example
	“Chan Yin” is use the left index finger and middle finger to press quickly up and down slightly	“Chan Yin”	
	“Shang Huayin” is the thumb press the string down and keep up	“Shang Huayin”	
	“Xia Huayin” is opposite to the “Shang Huayin” the thumb press down and keep up first then make the sound	“Xia Huayin”	
	“Zhong Chan” is basic on the “Chan Yin” to make the strings deeper to up and down	“Zhong Chan”	

2.4.1.1 The light and heavy trills of the left hand

The trill technique of the Chinese Zheng is to vibrate lightly, while the heavy trill of the left hand of the Qin Zheng can beautify the music and make the sound more long and pleasant. The vibrato serves as a polish. If you want to extend the duration of a note it is necessary to use the trill, so that the music will not stop. In the playing of the Qin Zheng, there will be The bar of the sustained sound, and in the playing technique of the Qin Zheng, there is no other technique to express the extended

sound except finger shaking, and adding the vibrato can solve this problem. The effect of trills varies with the intensity and frequency of the left hand. In Shaanxi Qin Zheng, the most used is "double flutter". As the name suggests, the force is slightly heavier than the other vibratory strings, and the amplitude is also slightly larger. In some music, if you want to express sadness and resentment, you can use the double flutter, so as to achieve a sad and bitter feeling of sorrow in people's hearts (Pu, J.W, 2010).

2.4.1.2 Whether the left-hand thumb is pressed the string

Chinese Zheng performance does not use the thumb to press the string, in the left hand, most of the time we use the index finger, middle finger, ring finger to press the string, but in the Shaanxi Qin zheng music, we will find that there is a special way to press the string: the thumb string is the most prominent and representative special playing technique in Qin Zheng music of Shaanxi Province. It changes the shape of the hand according to the string on the basis of normal string, that is, the index finger, middle finger and ring finger are still the same shape according to the string, but the thumb should also press the corresponding string, the tiger's mouth is open, and the direction of the hand is roughly parallel to the Qin Zheng code. In sheet music, the sound that requires a large finger to press the string is marked "big". The thumb will change the distance from the other three fingers according to the needs of the music and the size of the opening of the tiger's mouth. Among them, the octave is more common according to the string, that is, the octave and tone (Pu, J.W, 2010). For example, in the process of playing, you will encounter the situation that the octave is off-tone, such as the normal left hand cannot play the effect of two off-tones, and the use of the thumb to press the string can easily solve such problems. The spinning method of Qin Zheng music in Shaanxi also predicts the inevitability of the emergence of thumb strings. Because of the strong regional characteristics and distinctive musical style of Shaanxi music, it is necessary to jump more when going up, and multistage advance when going down. In the performance, it requires consistency and completion in one go. If there is no thumb string, the music will inevitably be interrupted and the glide will appear. Therefore, the thumb string is the core of Shaanxi Qin Zheng music, but also the inevitable use of playing technique. It is also because of The fingering technique of thumb string that Shaanxi Qin Zheng music has a unique musical charm.

2.4.1.3 The difference between the thumb and the quick pile splitting

This technique is different from other interpretations of the thumb wedge. The normal thumb splitting sound is crisp and clean, but in Qin Zheng music, the splitting sound effect of this kind of pile is more powerful, relaxation degree, and more importantly, the speed is faster than the ordinary splitting technique (Pu, J.W, 2010). Therefore, this kind of playing technique requires the performer to have a high playing technique.

2.4.1.4 Use more assending and dissending glide

glide is a series of actions and sound effects produced by the left hand after the right hand plays a certain note, and it is also an important work of the left hand to "complement the sound with rhyme". The common Chinese

Zheng does not have too many assending and dissending glide, but there are a lot of up and down glide in Shaanxi Qin Zheng music.

2.5 The theory

In this study, the researcher plan to adopt Chinese traditional music theory, ethnomusicology theory to conduct in-depth research on Shaanxi Qin Zheng by Zhou Wang and analyze the development, the Qin Zheng characteristic and technique, and through the interviewed and summarize and put forward the point of view of inheriting.

2.5.1 Ethnomusicology theory

The theory of ethnomusicology is a kind of music culture that accumulates and precipitates continuously in people's life. The culture and way of life of different regions and different peoples are different, which leads to the diversity and complexity of national music. In China's thousands of years of history, folk music has always accompanied People's Daily life. Today, there are a large number of Chinese folk music works, and there are countless excellent works. These works occupy an important position in Chinese culture and even world culture. To understand and study such a rich culture with a rich historical connotation, we need to do far more than just listen to a few national songs and sing a few national keys, but to study it from multiple angles and in all directions, so as to recognize the true face of national music (Liu, C.N, 2022).

After thousands of years of evolution and development, the system of folk music is complicated, and it will take a lot of time and energy to understand and study one by one. For this reason, the researcher classifies folk music and summarizes the following modules: Folk songs based on singing, folk instrumental music based on Musical Instruments, folk song and dance

combined with music, drama music combined with opera and music and folk rap music, all these folk music have their own strengths and characteristics, and each has its own charm (Liu, C.N, 2022).

The emergence of ethnomusicology theory has a certain impact on the research methods of traditional music, breaking through the single form of music form analysis in China, and gradually paying attention to some culture and environment closely related to music itself. Meanwhile, it also begins to pay attention to, learn from and reference the research methods of other disciplines to deepen the research on traditional music. Make the traditional music research more thorough. In addition, the study of ethnic music should pay attention to field visits, serve the original place of ethnic music, promote its internal optimization and development, inherit ethnic music, so that the public can have a deeper understanding of the culture and spiritual connotation of various ethnic groups through music, and promote the exchange and development of various ethnic groups. This research method can be said to have a very positive impact on the research of traditional music, and effectively improve the research level and ability of traditional music (Huang, Z.W, 2019).

To sum up, the theory of folk music has a very important role and significance for the research and development of Shaanxi Qin Zheng, which has a great influence and promotes the development of China's Qin Zheng inheritance. In addition, both the application of folk music theory and the exploration of traditional music are ultimately aimed at better promoting the development of worldwide music culture. Only by continuously exploring the positive influences between various types of music can we truly achieve cultural integration and further promote the development of music.

2.5.2 Chinese traditional music theory

The basic theory of Chinese traditional music was called "music rules" in ancient times. At the beginning, the theory of music rules was only scattered in some music theory and philosophy works. Since then, the theory of music rules has been continuously developed, including astronomical calendar, etiquette and music historical materials in addition to the original theory. Looking at the theory of rhythm of traditional Chinese music, the main content includes the elements of sound, tone, rhythm and so on (Cao, C.Y, 2017).

Chinese local music includes not only ancient works produced in the long river of history, but also contemporary works. The term Chinese traditional music came into being in the modern period, which is a relatively different concept from "new music". It refers to music that is not composed by contemporary musicians and has a certain history (Cao, C.Y, 2017).In the music

circle of our country, the music which has been formed before Qing Dynasty or the music which has the characteristics of traditional music produced after Qing Dynasty is often classified into the category of traditional music. It includes not only those ancient works that appeared in history and spread to the present day, but also the music works created by contemporary musicians in their own unique form and with their own unique morphological characteristics. In general, in the course of its development for thousands of years, Chinese traditional music has formed its own unique characteristics and rules, no matter from the system of rules, palace keys, scales, musical forms, cultural traditions to the inherent way of thinking of the nation.

2.5.2.1 Basic music theory

For everyone who studies music, the first course to contact and learn, as well as the first master of music knowledge, is undoubtedly basic music theory. We know that every country, every region and every race in the world has its own development history and different cultural traditions, and music culture is also a part of different cultural traditions. Basic music theory is the first step for us to learn Qin Zheng music. Only through basic music theory can we better study the charm of Qin Zheng music and better feel the inheritance of Qin Zheng music (Cao, C.Y, 2017).

2.5.2.2 Music structure

Now we summarize the framework of traditional Chinese music theory into eight aspects: "sound, rhythm, frequency, instrument, tone, beat ". Because of the music and rules of traditional music theory in our country, there exists a phenomenon of me in you and you in me. Therefore, the in-depth study of music cannot be separated from the theoretical guidance of rules. For example, the basic theory of palace tune in music, the traditional style of palace tune, the system of palace tune of various folk music in the past dynasties, and the application of notation and music reading are all closely related to rules. Although in the long river of history, different musicologists have different opinions, but it does not affect our understanding of traditional music theory. Many musicologists and legologists have spent their whole life studying the music theory of traditional music, which is not meaningless. Although our current research in the music theory of traditional Chinese music is indeed fraught with difficulties, there are many weaknesses and deficiencies, but in general, we have made a lot of achievements in the aspects of "rhythm", "tone", "instrument", "score" and so on. Therefore, in the study of Shaanxi Qin Zheng, we should make full use of the existing research results and analyze the main representative works of Zhou Wang's Qin Zheng clearly(Cao, C.Y, 2017).

To sum up, the theory of Chinese traditional music plays an important role in this study, which mainly focuses on the analysis of Shaanxi Qin Zheng performance works, which provides key guidance for other scholars to refer to and learn, and ultimately aims to make Zhou Wang's Shaanxi Qin Zheng performance better contribute to the exchange and development of world music culture.

2.6 Related research

2.6.1 The relationship between Zhou Yanjia and Zhou Wang

Zhou Yanjia (1934-2019), born in Wenxi County, Shaanxi Province, is a famous Qin Zheng educator, performer and professor of Xi'an Conservatory of Music. He learned from Mr. Cao Zheng and Mr. Gao Zicheng, both famous Qin Zheng educators and performers. He has been advocating the theory of "revival of Qin Zheng", and has adapted and created a large number of zheng music works with Shaanxi characteristics based on the local music of Mihu, Qin Opera and Wanwan Opera. Among them, "Song of Qin Sang" won the first prize of CCTV's "Mountain City Cup" creation, and other works include "Hundred Flowers", "Taoist Sentiment", "Tears of Ginger Girl", "Desolate Song" and so on. Mr. Zhou Yanjia is a leader in the development of Shaanxi Qin Zheng music and leads Shaanxi Zheng people to revitalize Shaanxi Qin Zheng. During his decades of teaching, Mr. Zhou Yanjia has not only cultivated many outstanding Qin Zheng students, but also his two sons and daughters have continued the career of Qin Zheng. They have learned from their father (Professor Zhou Yanjia, a famous Qin zheng educator and master of Qin Zheng) since childhood, and have been deeply taught by the Shaanxi Zheng School. Later, they continued their studies at the China Conservatory of Music under the famous Qin Zheng educator Professor QiuDacheng. With the true inheritance of her father, her daughter Zhou Wang became a famous Qin Zheng player and educator in China, an associate professor in the Department of Folk Music of the Central Conservatory of Music, a master's tutor, and a member of the Chinese Musicians Association. Deputy Secretary General of Qin Zheng Society of Chinese Musicians Association, deputy secretary general of Qin Zheng Professional Committee of China National Orchestra Society. Influenced by the musical family environment since childhood, Zhou Wang, who loves art, learned Qin Zheng from her father Zhou Yanjia, and deeply acquired the true technique of Shaanxi Zheng school, which laid a solid foundation for her future development in Qin Zheng career (Zhou, W, 2023).

2.6.2 The difference between Qin Zheng and other Chinese Gu Zheng

2.6.2.1 Historical background difference between Qin Zheng and new multi-bridge Qin Zheng

The origin of Qin Zheng, there are many historical versions that can be verified, including the 17th century Japanese court musician Kang Changming's "Music and Dao Category collection" recorded, according to legend, there was a person in Qin Dynasty who had no justice and passed the instrument to two women, two women to fight, break into two, so it is called "Qin Zheng". This version is currently more recognized by the academic community on the origin of the zheng. With the history of Qin Zheng as reference, it has a history of more than 2000 years (Zhai, Y, 2015)(See Figure 1).

The new multi-bridge Gu Zheng with the rapid development of international music exchange, Qin Zheng artists have been exploring how to let Gu Zheng music onto the Western stage and be understood and accepted by more foreign audiences. The innovation of Qin Zheng is not only reflected in the change of its own chord, but also reflected in the new breakthrough of the reform of Qin Zheng shape and system. Since the 1970s, in Yingkou, Shenyang, Shanghai, Suzhou, Guangzhou and other places, Qin Zheng instrument factories and professional music and art colleges have carried out a large number of new tonal Gu Zheng research, in the production method, shape, number of strings, tuning methods and other aspects of the Gu Zheng reform and innovation. Among them, the tension Gu Zheng of Yingkou National Instrumental Music Factory, the bridge code shift column Gu Zheng designed by Zhang Kun of Shenyang Conservatory of Music, and the butterfly Gu Zheng designed by He Baoquan of Shanghai Conservatory of Music have made great achievements. In addition, since the 1980s, Shandong, Jiangsu, Anhui roller code conversion Zheng, Daqing pull-vibration-type modulation zheng, Liaoning, Jiangsu multi-function button string modulation zheng, Tianjin W-type modulation Zheng and Shanghai multi-tone string zheng have also come out. These new Gu Zheng are of great significance to the coexistence of pentatonic scale, seven sound scale and twelve equal temperament on the Gu Zheng (Wang, J.L, 2016)(See Figure 2).

2.6.2.2 The appearance difference between Qin Zheng and new multi-bridge Gu zheng

Qin Zheng has 21 bridges. The new multi-code Qin Zheng has 27 bridges (Zhai, Y, 2015)

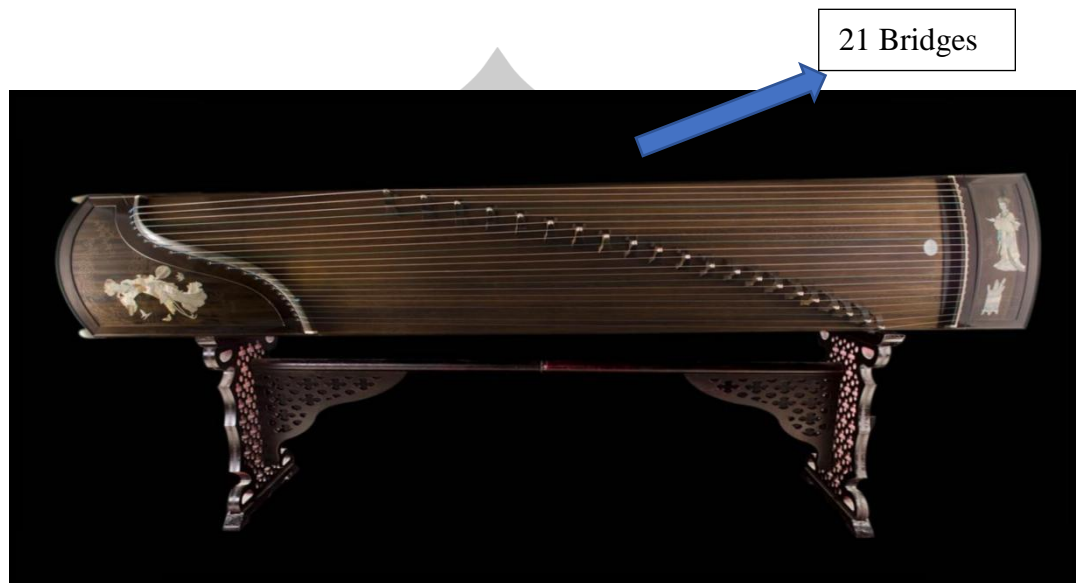


Figure 1. Qin Zheng
Source: (Zhai, Y, 2015)

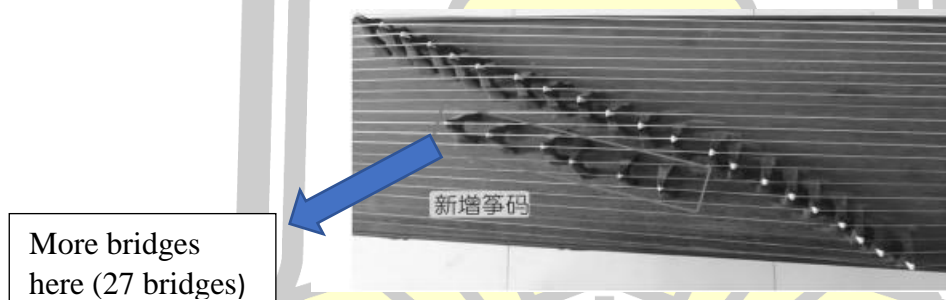


Figure 2. New multi-bridge Gu Zheng
Source: (Zhai, Y, 2015)

2.6.2.3 The difference between Qin Zheng and new multi-bridge Gu Zheng

Qin Zheng "sound more sound less", generally 21 strings, a string pipe 1 to 2 tones, through the same string moving string code to achieve the adjustment of the pitch, its wide range, up to 4 octaves, the volume is more large, the tone is pleasant, mellow, gorgeous, artistic conception long (Zhai, Y, 2015).

New multi-code Qin Zheng, when the string length between the new zheng code and the original zheng code is half the length of the original zheng code to the zheng head, the new octave will be obtained between the two zheng codes, so as to replace the overtone under the traditional playing technique. Similarly, if the string length between the new zheng code and the original zheng code is one-third of the length from the original zheng code to the head of the zheng, it is a five-degree overtone zheng (Wang, J.L, 2016). The performance of Qin Zheng is mainly finger-playing, and the players use their fingernails or fingertips to strike the strings. When playing pay attention to speed and strength control, playing technique are more flexible. On the basis of the new range, the new multi-code Gu Zheng has improved the playing of modern techniques, and mainly has new technical expansion and requirements for the coordination of the left hand and both hands.

2.6.3 Documents and related research

For example Sun,Z. (2008), The historical origins and revival of Qin Zheng. This paper discusses the historical origin and development status of Qin Zheng in Shaanxi, reviews the development of Qin Zheng in Qin, Han and Tang periods, and sorts out the development course of Qin Zheng in Shaanxi after the founding of the People's Republic of China.

Zhou, Y.J.(1992), Qin Zheng revive, It mainly tells that Zhou Yanjia initiated the cause of "Qin Zheng returned to Qin". So far, the only national symposium on the selection of Qin Zheng teaching materials was held in Xi 'an in 1961. The meeting affirmed Zhou Yanjia's "Qin Zheng Fan Hu Qu Collection". 17 Zheng songs of Shaanxi school and other representative Zheng songs of other schools were listed as compulsory and optional songs for zheng majors in music and art colleges.

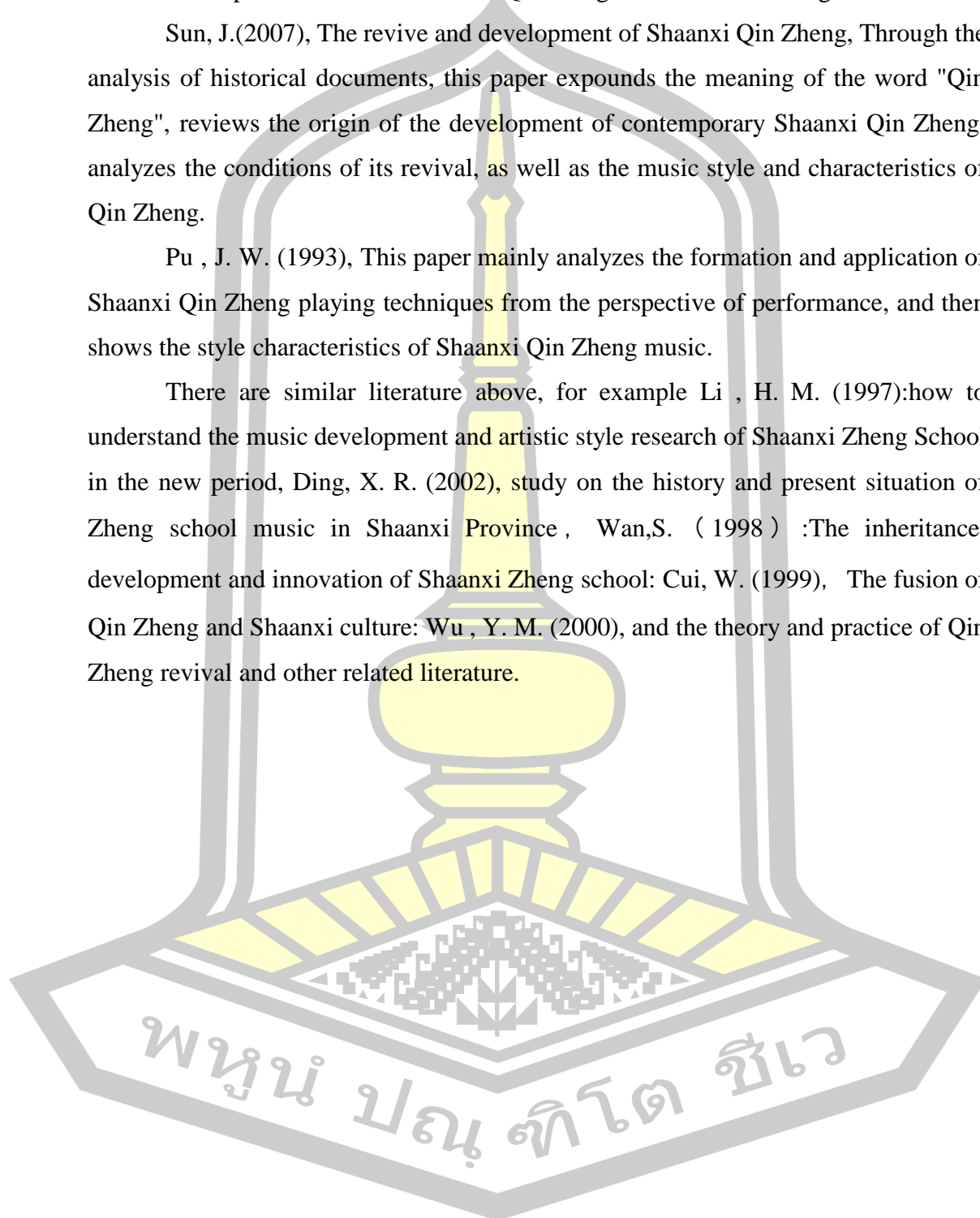
Cui, W.(2002), The style of Qin Zheng, This paper mainly reviews the development of Qin Zheng in Qin, Han and Tang dynasties, and combs the development

course of Qin Zheng in Shaanxi after the founding of the People's Republic of China, as well as the professional education of Qin zheng in local music colleges.

Sun, J.(2007), The revive and development of Shaanxi Qin Zheng, Through the analysis of historical documents, this paper expounds the meaning of the word "Qin Zheng", reviews the origin of the development of contemporary Shaanxi Qin Zheng, analyzes the conditions of its revival, as well as the music style and characteristics of Qin Zheng.

Pu , J. W. (1993), This paper mainly analyzes the formation and application of Shaanxi Qin Zheng playing techniques from the perspective of performance, and then shows the style characteristics of Shaanxi Qin Zheng music.

There are similar literature above, for example Li , H. M. (1997):how to understand the music development and artistic style research of Shaanxi Zheng School in the new period, Ding, X. R. (2002), study on the history and present situation of Zheng school music in Shaanxi Province , Wan,S. (1998) :The inheritance, development and innovation of Shaanxi Zheng school: Cui, W. (1999), The fusion of Qin Zheng and Shaanxi culture: Wu , Y. M. (2000), and the theory and practice of Qin Zheng revival and other related literature.



CHAPTER III

RESEARCH METHODS

This chapter describes the research methodology used in the study, including the criteria for selecting the study area and informants, as well as the process of designing the questionnaire and interviewed.

1. Research scope
 - 1.1 Scope of content
 - 1.2 Scope of time
2. Research process
 - 2.1 Selection of the research site
 - 2.2 Selection of the key informants
 - 2.3 Research tools
 - 2.4 Data collection
 - 2.5 Data management
 - 2.6 Data analysis
 - 2.7 Data presentation

3.1 Research scope

3.1.1 Scope of content

This content include the history development and playing technique by Zhou Wang and the method to preservation and transmission of Qin Zheng.

3.1.2 Scope of time

From October 2022 to May 2023.

3.2 Research process

3.2.1 Selection of the research site

Shaanxi Province is one of the important birthplaces of the Chinese nation and Huaxia culture, with the historical representative culture being the "Three Qin Culture". 14 political regimes including the Western Zhou, Qin, Han, and Tang established their capitals in Shaanxi Province. More than 8000 years ago, the founding grandmother of the Chinese nation, the distant ancestor of Emperor Yan and Emperor

Huang, the mother of Fuxi and Nuwa, and the female leader of Huaxu State, Huaxu, created China's agricultural culture and initiated the 8000 year history of Chinese civilization, from Huaxu to Huaxia, From China to China, a continuous line of Chinese national culture has been formed, which is the source of Chinese civilization (Wei, J, 1990)(See Figure 3).

The reason why I choose Shaanxi is because of the scope of Shaanxi as the research site, and because the birthplace of Qin Zheng is Shaanxi itself, which is why it is necessary to revive Qin Zheng. Therefore, Shaanxi is of great significance for the study of this paper.



Figure 3. Shaanxi

<https://chinafolio.com/provinces/shaanxi-province/>

Source: <http://www.59edu.com/Article/world/culture/200710/3778.html>

3.2.2 Selection of the key informants

3.2.2.1 Criteria for informants

The researcher's criteria for selecting the key informants are:

- 1) Zhou Wang is an important student of Zhou Yanjia, the founder of Qin Zheng.
- 2) Zhou Wang started learning Qin Zheng and performing at the age of 6 and has over fifty years of experience to this day.
- 3) Zhou Wang has made outstanding contributions to the development and transmission of Shaanxi Qin Zheng.
- 4) Zhou Wang is a professor at the Central Conservatory of Music, the highest music institution in China, representing the highest level of Qin Zheng performers.

According to the above selection criteria, the key informants the researcher choose is Zhou Wang. Because she is the most outstanding representative of key informants.

The researcher interviewed one key informant of Shaanxi Qin Zheng music cultural heritage. Mainly because she is the daughter of Teacher Zhou Yanjia's Qin Zheng, and at the same time, Teacher Zhou Wang is the highest performer of Qin Zheng. Teacher Zhou Wang is also a key figure in the inheritance and development of Qin Zheng, which is of great significance for the research of this paper.

The researcher interviewed Teacher Zhou Wang and accumulated relevant information about the historical background and importance of Qin Zheng, Zhou Wang's techniques and theories in playing Qin Zheng, and his inheritance and development of Qin Zheng.

3.2.2.2 Zhou Wang



Figure 4. Key Informant Zhou Wang

Source: Li Fanbo (2023)

Qin Zheng performer, educator, professor and doctoral supervisor of the Department of Folk Music at the Central Conservatory of Music, has visited Hong Kong, Macao, Taiwan, Southeast Asia, the United States, Japan, and other countries as a national performer multiple times to give lectures and perform (See Figure 4).



Figure 5. interviewed Zhou Wang

Source: Photo by: Zhao Jia on June 2022

3.2.3 Research tools

The researcher used the interviewed form and Observation form.

Process of making the questionnaire, Observation's form, and interviewed form:

- 1) Make questions based on the research objective.
- 2) Bring it to the advisor to examine.
- 3) Be modified according to advisor editing.
- 4) Send it to an expert for inspection before using.
- 5) Modified according to specialist advice before being used in the

fieldwork.

The content of the interviewed includes:(See Figure 5).

- 1) What is the historical background of Qin Zheng in Shaanxi?
- 2) What are the unique playing techniques of Shaanxi Qin Zheng?
- 3) What is the style of Shaanxi Qin Zheng?
- 4) What are the main works of Shaanxi Qin Zheng?
- 5) What are Qin Zheng's theories?
- 6) How should Shaanxi Qin Zheng be developed and passed on?

The observations include:

- 1) Observe The fingering technique of the left hand when the informant is playing.
- 2) Observe the historical documents kept by the informant.
- 3) Observe how the informant's left-hand makes the charm when playing.

In addition, some other tools are needed. Equipment : Camera, Audio recorders. Stationary: Notebook, pens, Local maps.

Accessories: Tripod, lenses, memory cards, phone.

3.2.4 Data collecting

3.2.4.1 Collected data about the history and works of Shaanxi Qin Zheng by Zhou Wang from libraries, historical documents, websites, and interviewed.

3.2.4.2 Collected the Qin Zheng content, performance techniques, and performance of Zhou Wang from websites, books, and fieldwork.

3.2.4.3 Recorded the change of unique playing techniques of Zhou Wang, the style of Shaanxi Qin Zheng from the website, field observations, and interviewed.

3.2.5 Data management

Data management is effectively collecting, storing, processing, and applying data. Its purpose is to fully and effectively play the role of data. It is the central issue of data processing. The basic purpose of data management is to extract and derive data that is valuable and meaningful to certain people from a large amount of data that may be messy and difficult to understand.

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

3.2.6 Data analysis

3.2.6.1 Historical of Shaanxi Qin Zheng by Zhou Wang

Based on the collection and management of literature and oral literature, analysis of the methodology of ethnomusicology. And pay attention to the background and culture of Shaanxi Qin Zheng also the Zhou Wang life.

3.2.6.2 Study the playing technique of Shaanxi Qin Zheng by Zhou Wang

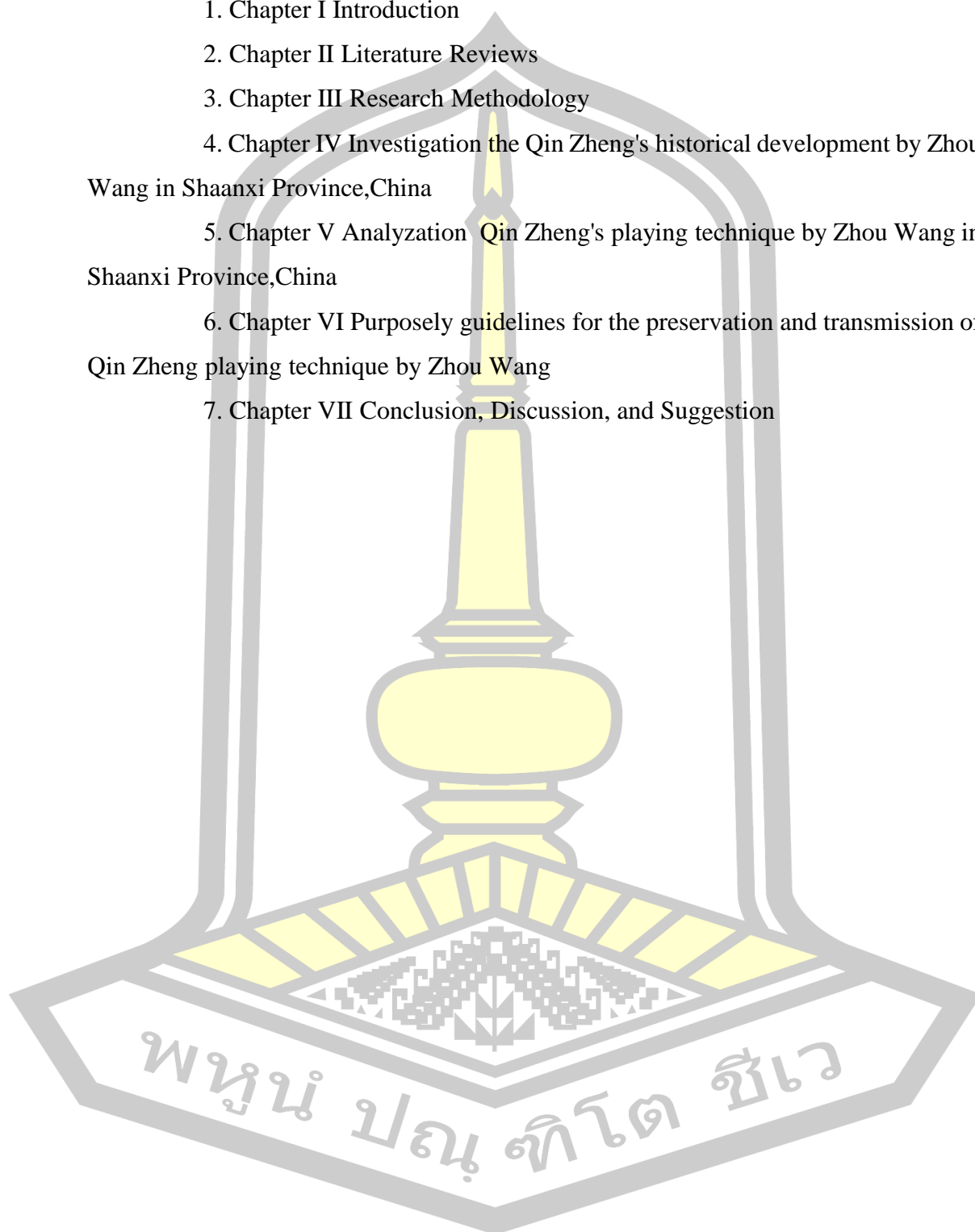
For the analysis of Zhou Wang's works, the researcher takes to use Chinese traditional music analysis methods for data analysis. Researcher should first conduct notation, and then analyze The fingering technique from right hand and left hand, the right hand include (thumb, index finger, middle finger, ring finger) single technique, thumb shaking technique, both thumb and index finger play together technique, left hand include vibrate the strings technique, press the string technique, loosen the stings technique, glide the strings technique.

3.2.6.3 Preservation and development of Shaanxi Qin Zheng by Zhou Wang

Based on the literature review and fieldwork on the preservation and development of Shaanxi Qin Zheng by Zhou Wang, researcher take to use field survey methods for data analysis. Through data collection and management, relevant field survey data are analyzed and summarized. At the same time, the conclusions of the analysis are discussed with the key informants' casual informants and general informants. It proposes Shaanxi Qin Zheng preservation more suitable for the current social and cultural development.

3.2.7 Data presentation

1. Chapter I Introduction
2. Chapter II Literature Reviews
3. Chapter III Research Methodology
4. Chapter IV Investigation the Qin Zheng's historical development by Zhou Wang in Shaanxi Province, China
5. Chapter V Analyzation Qin Zheng's playing technique by Zhou Wang in Shaanxi Province, China
6. Chapter VI Purposely guidelines for the preservation and transmission of Qin Zheng playing technique by Zhou Wang
7. Chapter VII Conclusion, Discussion, and Suggestion



CHAPTER IV

THE QIN ZHENG'S HISTORICAL DEVELOPMENT BY ZHOU WANG IN SHAANXI PROVINCE, CHINA

This chapter focus on the Qin Zheng historical development of Zhou Wang playing technique in Shaanxi Province, China, and presents the following topics:

1. Description of the musical career of Zhou Wang as a Qin Zheng musician.
2. Zhou Wang's performance emotion express
3. Zhou Wang's playing technique

4.1 Description of the musical career of Zhou Wang as a Qin Zheng musician

4.1.1 Zhou Wang's childhood

Zhou Wang was born in Xi 'an, the ancient capital of history and culture. Zhou Wang grew up in the thick musical atmosphere of Xi 'an Conservatory of Music. Her parents are both teachers at Xi 'an Conservatory of Music. In this atmosphere, every family in the yard is letting their children learn the piano. At that time, Qin Zheng was still a rare instrument that few people were familiar with. Therefore, the first instruments that Zhou Wang came into contact with were erhu, violin and pipa. At the age of nine, Zhou Wang teacher began to fall in love with the piano. At that time, every family life is relatively poor, at that time there was no condition to buy a piano, at the beginning of the college has not enrolled students, in order to practice the piano Zhou Wang teachers and partners often go to the teaching building "guerrilla", at that time can learn how not easy, today's young people are unimaginable. Due to the "Cultural Revolution" period, various movements are very frequent, and parents still have some time to go down to the fifth. Seven cadre school work, therefore, Zhou Wang teacher's piano learning always had to interrupt. But Zhou Wang's love for the piano has continued since then.(Wan, S.S, 2011)

Perhaps the father saw his daughter has a very good musical talent, perhaps the father had the idea of seriously training his daughter, in Zhou Wang teacher 10 years old, the father began to seriously teach Zhou Wang teacher to learn the Qin Zheng. Mr. Zhou Yanjia, Ms. Zhou Wang's father, was the director of the Department of Folk Music of Xi 'an Conservatory of Music at that time, and also the leader of Qinzheng school in Shaanxi

Province. He not only devoted himself to his own career and pursued it persistently, but also had dreams and expectations for the training of Mr. Zhou Wang. He was strict and meticulous in technology, and never adhered to the rules in teaching. What Zhou Wang teacher practiced as his "experimental field" was basically that his father wrote many two-handed etudes for Zhou Wang teacher (many of which were later published). While he was busy with his own career, he never ignored the training and education of his children. His father is from Shanxi Province, and his family has a profound Confucian tradition. Therefore, his habit of being strict with himself and rigorous in doing things has also deeply influenced Zhou Wang (Wan, S.S, 2011)(See Figure 6).



Figure 6. Zhou Yanjia and Young Zhou Wang
Source: Li Fanbo (2023)

Father as long as there is time to accompany Zhou Wang teacher practice, he for Zhou Wang teacher stipulated strict practice time, such as every day home from school must seize the time to practice the piano, pay close attention to the basic skills, remember to ask Zhou Wang teacher insist on practicing thumb fast chop, that is, the north finger shake finger, etc., although bitter, but very memorable, these make Zhou Wang teacher practice a very solid basic skills. During that time when his father went to the farm, he also invited Mr. Gao Zicheng, the veteran of the Shandong Zheng school, to give lessons to Mr. Zhou Wang. Mr. Gao used the wire string zheng to play the famous Shandong songs over and over again, such as "High Mountain and running Water", "Orioles and

orioles", and "The Match Maker", etc. Mr. Zhou Wang silently remembered, sometimes Mr. Gao Bangzi echoed Mr. Zhou Wang's playing, Teacher Zhou Wang perceived the smart rhythm of Banyan in folk music and the rhythmic beauty of Shandong Zheng music (Wan, S.S, 2011).

Her early playing experience is also worth mentioning the influence of the famous Luowuxiang School in Xi 'an on Zhou Wang, which was a famous art school in Xi 'an at that time, similar to the famous "Little Red Flower" art troupe in Nanjing at that time. In the school, Zhou Wang's teachers studied cultural courses during the day, and often had a lot of performance tasks at night. Living in this collective family allowed Zhou Wang not only to get exercise on the stage, but also to get life experience outside the family in terms of study and life. The first performance of her life was a Qin Zheng solo performance in Xi 'an Conservatory of Music as a student in Luowu Lane. I remember a lot of my performing life back hen. In that boiling era, artistic performances were very frequent, and these performance experiences also prepared Zhou Wang for a larger stage in the future. Everyone's life has a few key turns (Wan, S.S, 2011).

4.1.2 The life turning point of Zhou Wang

In 1977, Zhou Wang was a turning point in her life. This year, just after the end of the "Cultural Revolution", the country was waiting for prosperity. Zhou Wang, who was only 16 years old, with her own dreams and hopes for the future, was recruited by the Central Song and Dance Troupe, where there was no shortage of Qin Zheng actors. When Zhou Wang took the exam, the examiners always didn't enjoy the exam, so they let Zhou Wang play again and again, and played several pieces of in addition to the two pieces prepared in this way. Maybe they were hesitant to recruit another Qin Zheng player in addition to the number of places, finally, Zhou Wang was lucky enough to get everyone's recognition. From then on, she became a Qin Zheng soloist of the Central Song and Dance Troupe and began his career in Beijing(See Figure 7).



Figure 7. Zhou Wang
Source: Li Fanbo (2023)

The Central Song and Dance Troupe from 1977 to 1985 can be said to be one of the most important performance centers in the country. Therefore, Mr. Zhou Wang's eight-year performance career in the Central Song and Dance Troupe was an important stage in his career as an artist. During this period, Mr. Zhou Wang had the opportunity to perform frequently on behalf of the Central Song and Dance Troupe and the National Art Troupe as a solo performer. While enriching his stage performance experience, he also got a lot of music edification and valuable influence from other famous performers, which played a crucial role in the improvement of Teacher Zhou Wang's musical accomplishment in the future (Jiao, J.H, 1988).

During the eight years of performance experience, what impressed me most was that she often received foreign affairs tasks in the small auditorium of the Great Hall of the People. As a Chinese performer, Ms. Zhou Wang performed for many times for visiting world leaders the solo song "Qin Sang Song", "General Order" and other pieces with strong traditional Chinese style. She received leaders from many countries, including America, Europe, Africa and Asia. I remember when receiving former President Carter of the United States during his visit to China, Mr. Carter had a strong interest in the Qin Zheng, an ancient plucked instrument. At the curtain call, after Mr.

Carter took a group photo with the actors, he specially told the translator that he wanted to see the Qin Zheng again. Ms. Zhou Wang moved from the background to the Qin Zheng, and he came forward to carefully watch this ancient instrument with more than two thousand years and nodded in approval. Zhou Wang is very proud of being an interpreter of Chinese Qin Zheng music culture (Jiao, J.H, 1988).

4.1.3 Visiting famous teachers

The performance experience of the eight-year performance is also unforgettable, and the conditions are extremely difficult. The most impressive thing is that during the rainy season in the South, clothes, beds and quilts were wet everywhere, and the Musical Instruments were exposed to moisture, which seriously affected the performance. At that time, although the performance was very hard, the food and living conditions were difficult, and the performance had almost no funds, Zhou Wang teachers still persisted. Overcome all difficulties and strive to serve the broad masses of the people with the best performance quality (Qu, Y, 1996).

The 8-year performing career of the Central Song and Dance Troupe is not only the most active period of teacher Zhou Wang's performance, but also gives Teacher Zhou Wang the opportunity to visit many famous teachers.

After entering the Central Song and Dance Troupe, Teacher Zhou Wang has exercised and improved in the performance of the Qin Zheng, and has gradually entered the excellent performance. However, perhaps due to her young age, Ms. Zhou Wang kept pursuing her music dream when he was about 20 years old. At that time, the artistic environment of Beijing University broadened Ms. Zhou Wang's musical vision. Before he was admitted to the Central Conservatory of Music, Ms. Zhou Wang often went to the Central Conservatory of Music to attend lectures and enjoy various performances and concerts. Zhou Wang began to have great interest in the wider world of music outside the Qin Zheng, and was crazy about Western music, including symphonies, orchestral music, piano music, as well as various concertos and chamber music. Zhou Wang often listened to the symphony concerts of the Central Orchestra in the Hongta Auditorium in Beijing. I remember that when the famous French cellist Paul Torteller came to Beijing to perform, Ms. Zhou Wang rode her bicycle to see conductor Li Delen rehearse in the Central Orchestra in a gale of force 6 or 7. She was deeply attracted by the French cellist's playing timbres. The "metallic" timbres were always in Ms. Zhou Wang's mind. Zhou

Wang realized that the advanced pursuit of any musical instrument is often the subtle control of timbre. Back to the group, Zhou Wang also went to find a shabby cello, and found the "metallic" magnetic timbre on the piano over and over again. Every weekend there is no rehearsal time, Zhou Wang always sat in front of the piano, just bought the piano score, symphony score to look at the tiresome, sit for a day, completely forget the time, focus on the wonderful world of music (Qu, Y, 1996).

At that time, Cheng Yun, the head of the Central Song and Dance Troupe at the time, particularly encouraged young people to study business and continue their studies. Beijing is also the place where the famous Qin Zheng school gathered together, Zhou Wang seized the opportunity and began to learn from many predecessors, such as Xiang Sihua, Fan Shange, Zhang Yan, Yang Xiuming, Chaozhou Zheng representative, and Shi Zhaoyuan, teacher of the Central Song and Dance Troupe. Mr. Xiang Sihua is a typical Southerner, gentle and elegant. She is strict and delicate about the tone, even when playing the simplest "flower" finger, she also requires the tone to achieve a pearl-like luster. During his undergraduate study in the Central Conservatory of Music, Mr. Zhou Wang studied with Ms. Fan Shange. Ms. Fan was gentle and kind, and gave students plenty of space and freedom in her teaching. Mr. Yang Xiuming is a native of Chaoshan, Guangdong Province, and Mr. Zhou Wang began to learn Chaozhou Zheng. Mr. Yang paid attention to the artistic situation of music, and played with Mr. Zhou Wang with a pipa in every class. His artistic sentiment not only took root in the folk soil, but also carried the ancient Chinese traditional humanistic temperament. There was always a smell of ink in the room (Qu, Y, 1996)(See Figure 8).

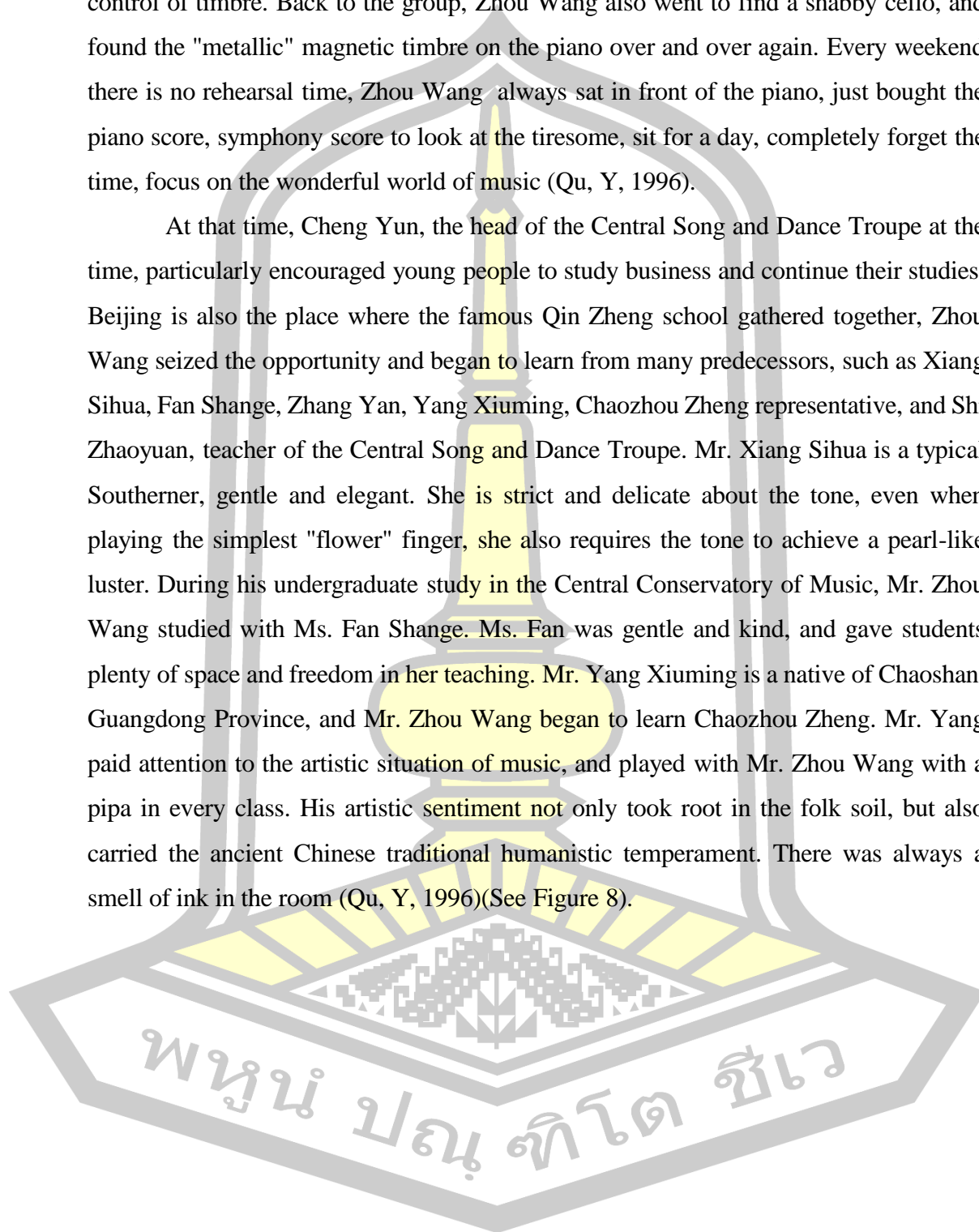




Figure 8. Cao Zheng

Source: Li Fanbo (2023)

The most important teacher who gave Zhou Wang Qin Zheng artistic guidance was Cao Zheng, a famous Qin Zheng artist and theorist. Mr. Cao Zheng is a key figure in the development of Chinese Qin Zheng art from folk to college specialization, and he is also Ms. Zhou Wang's mentor during his postgraduate period. He has influenced Ms. Zhou Wang, and the most important thing is that he has made Ms. Zhou Wang more deeply understand the close connection between Qin Zheng and Chinese cultural and historical traditions. He has made Ms. Zhou Wang not only realize that he should be a Qin Zheng player, but also realize that he should be a Qin Zheng player. More to be a traditional cultural person with deep humanistic tradition infiltration.

4.1.4 Spread the Qin Zheng and absorb the other skills

Zheng, originated in Qin, prosperous in the Tang Dynasty, known as Qin Zheng. But the vicissitudes of history had made the tradition of Qin Zheng in Qin land almost stopped. Therefore, after the founding of the People's Republic of China, Mr. Zhou Yanjia, the father of Zhou Wang teacher, devoted his life to the development of Qin Zheng in Shaanxi Province (Liu, L, 2016).

However, the development of Qin Zheng is not a smooth road, because Xi 'an is located in the west, relatively closed, the spread of Qin Zheng is limited by the region. After Zhou Wang joined the Central Song and Dance Troupe in 1977, he brought his

father's career to Beijing, the cultural center of China, and promoted his father's career to the whole country. Since Zhou Wang has been active in the music circles at home and abroad, this created conditions for Zhou Wang to carry forward the traditional culture of Qin Zheng. In the late 1970s, as the first person to play Qin Zheng in Beijing, Zhou Wang was the first to play Qin Zheng. Mr. Zhou Wang spared no effort to publicize and perform the representative works of Shaanxi Qin Zheng in important domestic concerts. In 1980, Mr. Zhou Wang recorded the Song of Qin Sang on China Central Broadcasting Station, which was published and released by China Record Association and became the landmark pioneer of the revitalization of Shaanxi Qin Zheng. In 1982, in the national instrumental Music Competition, Zhou Wang's performance of "Qin Sangqu" song and "Xiang Shanshegu" song won the highest prize. These efforts of Zhou Wang have taken a key step to revitalize the performance skills of Qin Zheng in Shaanxi, thus laying the foundation for the prosperity of Qin Zheng performance skills in the future. Ms. Zhou Wang personally won the highest prize in the "National Instrumental Music Performance Competition" sponsored by the Ministry of Culture in 1982, and won the first prize in the "First Jiangnan Silk and Bamboo Creation and Performance" group performance sponsored by the Ministry of Culture in 1987 (Liu, L, 2016)(See Figure 9).



Figure 9. Zhou Wang Qin Sangqu

Source: Li Fanbo (2023)

A good piece of music needs time to polish. In fact, many of his father's songs have left traces of Zhou Wang's second creation in his teacher's performance. For example, after years of performance practice, the Qin Sang Song played by Teacher Zhou

Wang has been continuously improved and enriched from the title of the song to the structure and technical performance. Years of repeated performance is also a process of artistic processing and digesting the work. For example, Teacher Zhou Wang added the left-handed playing skills in the introduction and the end, so that the tension of the music has been continuously enhanced. Fully demonstrates the unique artistic charm of Shaanxi Qin Zheng, and even the title of Qin Sang Song was finally decided in Beijing (Liu, L, 2016).

Later, although Ms. Zhou Wang was admitted to the Central Conservatory of Music in 1985, she never stopped her performance skills and promotion of Shaanxi Qin Zheng. Ms. Zhou Wang has premiered more than 30 pieces of Shaanxi music, such as "Xiang Shanshegu" song, Jiang Nv's Tears, Qin Soil Situation, and Hundred Flowers in the 1990s. In the 1990s, Mr. Zhou Wang recorded 23 pieces of Chinese Zheng Music -- Shaanxi. After compiling and editing, he published "Qin Zheng Returns to Qin" -- Selection of Zhou Yan's Zheng Songs in People's Music Publishing House, and wrote and published a paper "Qin Zheng, Qin People and Qin Voices" to vigorously promote Qin Zheng performance (Sheng, Y, 2014).

From Xi 'an to Beijing, the heavy sense of history and culture has been placed on teacher Zhou Wang's heart. This prompted Zhou Wang to learn more about the Qin Zheng traditions of the north and south of the motherland. Perhaps it is the cultivation of family learning, Zhou Wang teacher is very interested in the traditional style of various regions. Zhou Wang has always believed that the rich tradition of the motherland is the most solid foundation for the development of Qin Zheng music culture. Despite the great development of Qin Zheng technology and the great influence of western modern music technology on the future development of Qin Zheng, Ms. Zhou Wang never wavered in his belief in the importance of tradition. In addition to Shaanxi Qin Zheng music, Ms. Zhou Wang has played and recorded a large number of other traditional zheng music albums. Such as "Fishing boat singing evening - Northern Zheng rhyme" Zhou Wang personal album, "Chinese famous music - Qin Zheng famous music appreciation" CD "High mountains and flowing water - Zhou Wang Qin Zheng solo" and so on.

Over the years, Ms. Zhou Wang has spared no effort to introduce and publicize the rich and ancient traditional culture of Qin Zheng not only in China, but also in the frequent lectures in Hong Kong, Taiwan and abroad. Such as lectures at Taiwan Culture

University, Hong Kong University of Science and Technology, Massachusetts Institute of Technology, Harvard University, Princeton University, Denmark, etc., Teacher Zhou Wang introduced and promoted Teacher Zhou Wang's Qin Zheng playing skills in the first place. Teacher Zhou Wang hopes that these efforts will let more Westerners and overseas Chinese understand the love of Qin Zheng and the Chinese tradition (Sheng, Y, 2014).

In terms of studying the traditional Qin zheng playing skills, Ms. Zhou Wang first took the traditional Qin zheng playing skills as the basic teaching in the teaching plan from the attached high School to the graduate student. From mastering the northern tying pile and holding the bomb to learning the left-handed charm, he arranged a large number of repertoire rich in traditional techniques, trying to pass on his solid traditional skills and playing style to future generations. Ms. Zhou Wang's students have won gold and silver MEDALS in major national competitions with their solid basic skills and pure left-handed charm, such as the Golden Bell Award, the Mandarin Award, the China National Musical Instrument Competition held by CCTV, and the National Qin Zheng traditional Repertoire Competition (Sheng, Y, 2014).

4.1.5 The teaching vision

Although Qin Zheng, a musical instrument, has a long history, its development after the founding of the People's Republic has been on the road of specialization from folk Musical Instruments to systematic education in colleges. Perhaps it is related to Teacher Zhou Wang's understanding of music. In terms of teaching vision, Teacher Zhou Wang never sticks to Qin Zheng or even folk music, because an important influence of scientific and professional teaching is mainly from Western music culture. Ms. Zhou Wang has learned piano, erhu, violin, pipa and other Musical Instruments since childhood. In his teaching, Ms. Zhou Wang often discussed and communicated with her husband, who used to be a piano major. In the teaching of Qin Zheng, Ms. Zhou Wang borrowed a lot of scientific playing techniques and methods of piano. It is helpful to perfect his playing technique and the teaching system of Qin Zheng. Therefore, in Zhou Wang's specific teaching, the most important feature is reflected in the strict training of science. In Zhou Wang's view, cultivating excellent students and selecting talents is the first step, we should be good at finding good children, and then we should be scientific and systematic strict training. In the strict training, Zhou Wang not only emphasizes the

cultivation of students' technical basis, but also emphasizes the cultivation of students' academic attitude. In addition, Zhou Wang attaches great importance to the importance of solfeggio ear training in the study of Qin Zheng major, requires Zhou Wang's students to achieve a higher level in solfeggio ear training, and encourages them to be on par with students majoring in composition, theory and piano; Teacher Zhou Wang also requires his students to practice the piano. With his learning experience, Teacher Zhou Wang believes that learning the piano can not only expose them to more rich Western music and broaden their horizons, but also effectively understand the scientificity and systematicness of western musical instrument playing technology, and at the same time train their visual reading ability and playing ability with both hands. In particular, the establishment of a rich harmonic color concept has a direct help. Teacher Zhou Wang believes that listening to a lot of symphonies can enrich the imagination of music. On the basis of accumulation of Chinese tradition, Zhou Wang attaches great importance to the learning and feeling of local opera music, including Beijing Opera and folk music, which is the "source" of Chinese tradition. In the perception of these traditional music, Teacher Zhou Wang pays attention to the cultivation of the delicate feeling of music flavor, which is very beneficial for Qin Zheng to master the left hand slip and flutter kneading technology and better express the delicate taste of the Qin Zheng, because the traditional school of Qin Zheng is basically from local opera and rap music in various regions. Teacher Zhou Wang always believes that Only students with a broad vision of both Chinese and Western aspects can have a more profound understanding of the national music of Zhou Wang teachers, and can become an excellent performer (Song, X.Z, 2010)(See Figure 10).

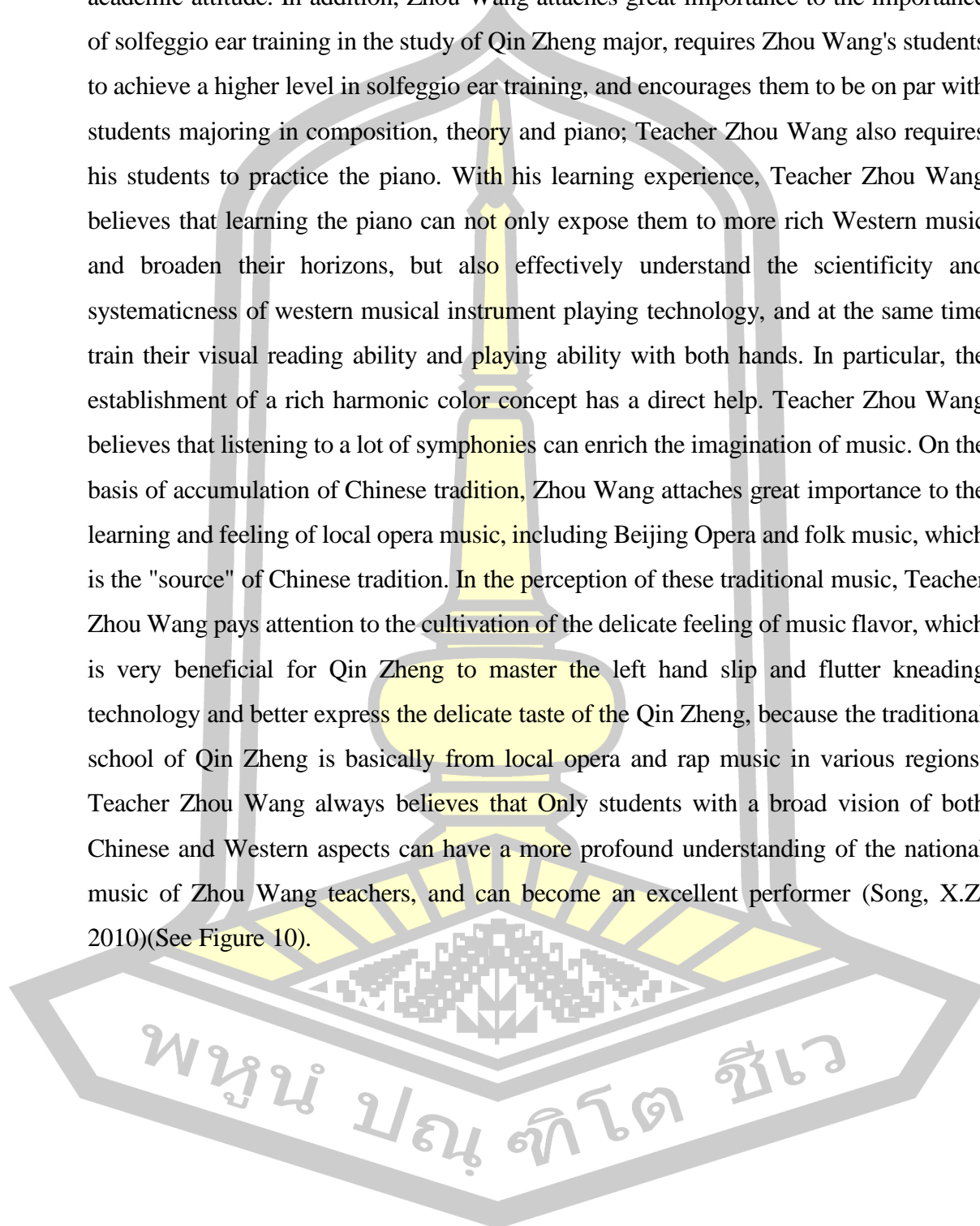




Figure 10. Zhou Wang and her students

Source: Li Fanbo (2023)

In the construction of systematic teaching materials, Teacher Zhou Wang has been working hard for many years, and the teaching materials written by Teacher Zhou Wang include: "Qin Zheng quick Performance Method", "Qin Zheng grade performance tutorial", "Qin Zheng basic tutorial", "Chinese Zheng Tutorial" (cooperation) (two volumes). At present, entrusted by the Confucius Institute, is compiling overseas Qin Zheng teaching materials.

For more than 40 years of performance teaching, Ms. Zhou Wang has devoted herself seriously, responsibly and enthusiastically to the teaching of Qin Zheng, which Ms. Zhou Wang loves. Meanwhile, Ms. Zhou Wang has always insisted on overcoming the influence of his health factors and giving meticulous lessons to students. For this reason, Ms. Zhou Wang has been awarded honorary certificates by the college for many times. For example, in 2013 and 2014, he won the Excellent instructor award of the "BOB Top Innovative Talent" project of the Central Conservatory of Music, the "Gardener Award" awarded by the Ministry of Culture in 2014, the "Baosteel Education Excellent Teacher Award" awarded by the Ministry of Education in 2016, and the "Top1 billion Yang Cup Top Musical Talent Program" Excellent instructor award in 2016. In 2017, he was awarded the "Golden School Badge" Award by the Central Conservatory of Music (Song, X.Z, 2010).

4.1.6 Performances and academic activities

After entering the Central Conservatory of Music, Zhou Wang's performance practice has not been interrupted. Over the past 30 years, Ms. Zhou has given performances and lectures not only in China, but also in the United States, Germany, France, Denmark, Japan, Korea, Singapore, Hong Kong, Macao and Taiwan. Here Teacher Zhou Wang only mentioned more important performances and lectures, such as the "China Youth Art Troupe" sponsored by the Overseas Chinese Affairs Office of the State Council toured 13 cities in the United States in 1985, held a solo solo concert in Beijing Concert Hall in 1991, and toured Hong Kong, Macao and Taiwan on behalf of the country as one of the "Top Ten Chinese folk music players" in 1991. In 2001, he toured more than ten cities in Taiwan with the Qin Zheng Master Art Troupe sponsored by the Ministry of Culture. In 2002, he performed the Qin Zheng concerto "Lin 'an's Regret" in cooperation with the Shenzhen Symphony Orchestra. In 2005, he held the Zhou Wang teacher and Student concert at the Central Conservatory of Music. Ms. Zhou Wang was invited by CCTV Music Channel to give a weekly lecture on the Qin Zheng teaching program "Music Tells You" for three consecutive years. This lecture has had a wide influence at home and abroad. Many Qin Zheng students in various provinces and regions are familiar with Ms. Zhou Wang through TV(See Figure11).



Figure 11. Zhou Wang lecture in Hong Kong

Source: Li Fanbo (2023)

In addition, in 2012, Ms. Zhou Wang was invited to Massachusetts Institute of Technology to give lectures on Traditional Chinese Zither Schools; in August 2013, he

held the "Zhou Wang Qinzheng Teacher and Student Concert" in Macao; in 2013, he participated in the "China, Japan, Korea and Vietnam Qinzheng Concert" as a representative of Chinese zither; in 2014, he was invited to hold the "Northwest Zither Peak" Qin Zheng concert in Taipei; In 2014, he held a special concert of "Chinese Qin Zheng" in the Carnaki Art Center of the United States; in 2014, he was invited to participate in the "Princeton Chinese Music Festival" and gave a lecture on "Modern Music Works of Qin Zheng"; in August 2016, he was invited again to participate in the closing concert of the Boston International Music Festival at MIT. In August 2016, he was invited to hold a Qin Zheng lecture entitled "Chinese Music into Haval -- Appreciation of the charm of Traditional Chinese Zheng Music" at Harvard University. In September 2016, he was invited to hold "Zheng Music - Famous Music Concert" in Hong Kong. On January 28, 2018, he went to the United States to attend the Bard American and Chinese Music Institute, and performed the Qin Zheng and the band "Desolate Music" in the special Chinese folk Music concerto concert of "Music From China: East Meets West" (Hu, T.T, 2012).

Summary, Zhou Wang grew up on the campus of Xi 'an Conservatory of Music. Her parents are both teachers of Xi 'an Conservatory of Music. Under the influence of the strong artistic atmosphere, her love for music and admiration for the teaching profession are deeply engraved in her heart. In order to continuously improve herself, Zhou Wang, who was already a little famous in the entertainment industry at that time, was admitted to the Department of Folk Music of the Central Conservatory of Music, and stayed to teach after her master's degree in 1991. Since then, she has changed from a performer to a gardener who teaches. In the past 30 years, Zhou Wang has devoted himself to teaching and made remarkable achievements.

Zhou Wang's Qin Zheng playing technique, on the one hand, is deeply under the guidance of her father Zhou Yanjia, and the environment she has been exposed to since childhood is all related content, which is also her technical advantage. Zhou Wang's acquired efforts are also obvious to all. She trained Qin Zheng technique hard from childhood and was admitted to an excellent university.

4.2 Zhou Wang's performance emotion express

4.2.1 The local music feature

After the second half of the 20th century, Zhou Wang's revived Qin Zheng playing skills were mainly created in the direction of Shaanxi regional culture and regional music, so as to make Qin Zheng belong to today's Qin (Shaanxi) music culture as much as possible. The folk music of Shaanxi, whether folk songs or operas, has very obvious regional characteristics. The Qin Zheng music style in the new period in 130 Yuefu Xinsheng (Journal of Shenyang Conservatory of Music) draws on the folk music of Shaanxi to a large extent. In the musical form, it draws on the local operas that are still popular in Shaanxi today, such as Qin opera, Mihu, Bowl opera, Xianban opera, Yulin ditty, and some folk songs minor music forms. In particular, Qin Zheng draws on the Qin rhyme of Qin opera in its charm. Because Qin Opera has a long history, and Qin Zheng was born in Qin, and the rise and fall curve of Qin opera was similar to that of Qin Zheng before the Ming Dynasty, so the revival of Qin Zheng today is very correct from the perspective of "returning to Qin". It is very representative that the bitter and happy sounds in Qin Zheng are called "two changing sounds" (also known as crying sounds), that is, "changing palace" and "changing characteristics". The feature is that the two notes fa and xi are changeable in the music, and this change does not comply with the routine, and the changed notes are also unique and exist in a way of slight rise and fall, which makes the second notes "Fa" and "Si" always in a changing state in the process of melody flow and performance of the music. This change and the dynamic melody are the characteristics of the "two changes of voice", and also the main characteristics of Shaanxi music, such as following : (See Figure 12)



Figure 12. The bar of Xiang Shanshegu

Source: Li Fanbo (2023)

In addition, Zhou Wang also borrowed some music elements from Shaanxi opera, such as crying. Crying is common in Shaanxi opera, such as Qin opera and Bowl opera.

The scale of the sound is not a completely fixed scale pattern, sometimes a few notes are omitted, sometimes “Zhuang Shiyin” are added. But it has a group of sounds, that is, "sol xi do re fa" as the main sound group. Although not necessarily in ascending and descending order, the clusters of crying sounds have distinct characteristics. Moreover, the crying sound will also be added to the "two-change voice", and the slight change will be changed by the emotion or the sound group. Generally speaking, when the cry goes down, the slight rise fa will approach the mi sound, and the slight fall xi will approach the la sound to form its characteristics, so the cry sound is in the middle of the addition of "two changes of voice" makes the Shaanxi charm of Qin Zheng more intense. Moreover, Zhou Wang still maintains the main characteristics of Shaanxi music style, its euphemism is more sad, generous and rapid, but also lyrical in the excitement.

4.2.2 A qualitative phase characteristic

The return of Qin Zheng began in the second half of the 20th century, and went through three periods, namely, the initial stage of the revival of Qin Zheng, the period of stagnation and recovery, and the period of all-round development. Each stage is characterized by its time. From the 1920s to the 1960s was the primary stage of the revival of Qin Zheng. Artists paid more attention to compilation rather than creation in the creation of works. Most of the works at this time followed the principle of reflecting ethnic charm, and the structure of the works was mostly single-segment structure. The playing technique is more to follow the tradition, and learn from the playing skills of other zheng schools. Although there was no bold innovation in the creation and techniques of the works, this period was an important period to establish the direction of Qin Zheng, and the choice of ethnic charm was also a solid foundation for the future development of Qin Zheng. The main representative works of this period are "Qin Sang Song", "Embroidered Gold Plaque", "Small Boat", "Five Changes of drums" and so on. After stagnation, it has entered a new period, along with the reform and opening up, the music of all regions has been revived to a certain extent, and Qin Zheng is no exception. In the 1980s and 1990s, many literary and art workers and scholars emerged, including Zhou Wang and other researchers. They began to think about the revival of Qin Zheng in group theory, and many academic papers emerged to discuss the future development of Qin Zheng as well as the problems in creation and techniques. During this period, Qin Zheng works began to pay attention to the restoration of national charm, which can also be said to be the further pursuit of details, and

developed many new coordination techniques in hand techniques, linking the ancient and modern together to create works such as "Xiang Shanshegu" song and "Qin Sangqu" song.

Since 1990s, with the joint efforts of Zhou Wang and other researchers, Qin Zheng has entered a period of all-round development. On the theme, Zhou Wang no longer praises and praises blindly, but begins to think about creation from the perspective of humanity. In addition, Zhou Wang absorbs a lot of Western composition techniques and uses them more boldly. The right hand is almost completely liberated, relatively able to perform certain parts independently, its speed is also expanded, and some combinations of techniques are particularly intriguing. For example, at the beginning of "Five Ling Yin", the skills of wheel finger, scraping and shaking finger are combined and used, and layers of development are created to create various atmospheres. Another example is Mr. Zhou Yanjia's Song of Qin Sang, in which Zhou Wang lays emphasis on the musical characteristics of Qin Zheng and pays attention to the bitter sound of Qin music, which objectively shows that the return of Qin Zheng is not the ideal and effort of a generation, but has been fully inherited and developed sustainably.

Summary, In addition to the sad mood of teacher Zhou Wang's performance, there is also a generous, confident and frank musical character. Most of Si and Fa in this type of music appear in situ, and most of the music styles are cheerful and enthusiastic. This kind of style is also divided into three categories: the first type is impassioned, bold and free and easy. It is often used to express the central emotion of the music, mostly at the beginning or end, and is often used in the appearance of such styles as splitting fingers and scraping, which directly reflects the core of the music and makes the musical emotion richer. Full of enthusiasm, cheerful and free and easy color, and the previous emotion of "grief and anger" is different, such music is less sad and more positive feelings of enthusiasm for the future. The second is full of enthusiasm, cheerful and lively type, the music is more pursuit of fast speed, the pursuit of granular full music of the sense of hierarchy and less lyrical long shake, the rhythm is generally more regular, the music beat larger. Finally, the frank and honest Qin people do not like to beat around the bush, which is natural with the texture of the stubbornness and the frankness of the bone return the music to the most essential is the state of life catharsis, the bitter wild and tension brought. This is the music feelings brought by the mood of Zhou Wang.

4.3 Zhou Wang's playing technique

4.3.1 How to play contemporary Qin Zheng works from the perspective of technique

1. Right hand skills

The performance of contemporary Qin Zheng works by Zhou Wang requires a deep understanding of the skills of the contemporary Qin zheng, in order to technically control the Qin zheng works. The playing skills of the right hand are mainly based on the thumb(the notation is ㄣ)which called (Tuo). The (Tuo) means the thumb joint support, the thumb support split, and the big knuckle long shake. thumb bracket is also called continuous quick single bracket. Require continuous and maintain a certain speed, even the need for the ring finger cooperation(the notation is ㄣ), relying on the ring finger of the pile, the thumb can have a supporting force upward, and the position of the pile should be converted in accordance with the tone needs in the front of the bridges.And also use the index finger (the notation is ㄣ).This kind of three fingers combine technique is most suitable for the expression of Shaanxi people's bold character. This technique is also very common, it called "Kuai Sidian", such as Zhou Wang playing Qu Yun's "Xiang shanshegu", it uses this technique of connecting the thumb. (See Figure 13)



Figure 13. A song Xiang Shanshegu skills example

Source: Li Fanbo (2023)

For example, Zhou Wang playing Quyun's "Crying Sentiment" also used this continuous fast speed of the thumb technique(the notation is ㄣ).(Figure 14)



Figure 14. The bar of Crying Sentiment

Source: Li Fanbo (2023)


The fingering technique notation “” called (Chan Yin).The (Chan Yin) means after the right hand picks the string, the second fingers of the food and middle fingers of the left hand (or the three fingers of the food, middle and name) immediately vibrate very slightly up and down on the outer chord of the string, making the sound mellow and soft. Vibrato is different from the kneading we will talk about later: vibrato has only a slight fluctuation of kneading, the sound wave is simple, and the pitch changes little; The vibration and fluctuation of the kneading string are large (the corresponding change in pitch is also large), and the kneading method is rich and varied. When the regularity of trill is mastered, it can be freely used when playing music.(See Figure 15)



Figure 15. The bar of Qin Sangqu song

Source: Li Fanbo (2023)



Zhou Wang's double string thumb press(the notation is )which means generally play of the works, can highlight the momentum, in the double string continuous rapid thumb wedge should pay attention to the unity of the double string touch, and to strike the string in a powerful way. For example, Zhou Wang played allegro in Zhou Yanjia's "Qin Sangqu"song, which is the use of this double-string thumb wedge technique. (See Figure 16)



Figure 16. The bar of Qin Sangqu song

Source: Li Fanbo (2023)

Zhou Wang's big knuckle long shake(the notation is )which means the combination of the thumb support wedge mentioned earlier, and the combination of these

two techniques becomes the big knuckle long shake. When using this technique, we should pay attention to the use of speed and full strength. If the speed is not evenly displayed, the tension and coherence of the work will be lost. And the position and Angle of the thumb is also very key in this technique, to try to make the thumb forward Yueshan tilt, and try to be perpendicular to the string, but also to maintain the lower Angle of the touch string. For example, this section of Qu Yun's <Xiang Shanshegu >song uses this continuous technique. (See Figure 17)

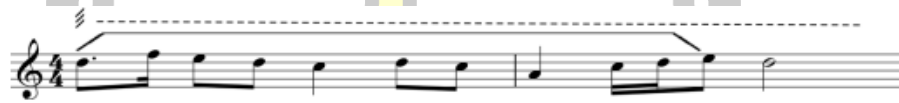


Figure 17. The bar of Xiang Shanshegu song

Source: Li Fanbo (2023)

2. Left hand skills


Zhou Wang in the performance, the more characteristic of the left-hand skill is the Shang Huayin (the notation is ). The (Shang Huayin) means the basis of the traditional techniques of pressing, kneading and sliding on the left hand of Qin Zheng, the unique thumb strings are often used. In order to jump up and down and progress in the Qin Zheng works, the thumb string will ensure the continuity of the melody when playing. The thumb is divided according to the interval such as octave, five or six degrees, four degrees, etc., according to the string way, and the performance depends on the scale of the tiger's mouth. Among them, four degrees according to the string is the most commonly used, because Shaanxi music mostly uses four degrees and five degrees as musical elements, so it is necessary to frequently use the big four degrees according to the string, such as "Desolate Song" there are four degrees according to the string. (See Figure 18)



Figure 18. The bar of Desolate Song

Source: Li Fanbo (2023)

Zhou Wang's octave chord is also the main application of this technique, because Shaanxi music needs to show the effect of octaves and tones, and only with the cooperation of the thumbs can the octave be played. For example, when using the thumb to complete the octave F, the E of the bass is changed into F with the three fingers of the food, middle and name, and the E of the thumb is changed into “F” with E of the higher octave, and the middle of the tiger mouth is separated by four strings and pressed down at the same time to play the effect of octave F. For example, there are octaves in Daoqing song that rely on the thumb to complete.(See Figure 19)



Figure 19. The bar of Daoqing song

Source: Li Fanbo (2023)

Zhou Wang's glide and vibrating string are more distinctive among Qin zheng techniques. The glide is slow and has a very soft feeling, which means used to express the euphemistic passages in the works, which is also an important expression of the euphemistic style of Shaanxi music. This technique makes Qin Zheng performance more Shaanxi charm. Vibrating string is a kind of compensatory technique, and in order to make up for the deficiency of the right hand, on the one hand, the relatively idle left hand can cooperate with the right hand, and on the other hand, it can be used to express charm. These two techniques are also used for lyricism, and pay attention to the appropriate intensity when playing.

3. Innovation and learning skills

Zhou Wang has a lot of skills to borrow from other zheng schools or other instruments. Such as the (Lun Zhi)in Chinese (the notation is ㄣ) which means use the four fingers to play the Qin Zheng on one string. This is Zhou Wang learned from the Pipa(instrument) formation of skills. According to the wheel fingers of the Pipa, Qin Zheng is also borrowed and developed to be three-wheel fingers and four-wheel fingers, and the action and the same string so that the notes can be connected to the wave development, giving people a very beautiful feeling. But the wheel finger generally

plays some embellishment role, such as Zhou Yuguo's "Yun Shangsuo" song in the wheel finger to embellishment. (See Figure 20)



Figure 20. The bar of Yun Shangsuo song

Source: Li Fanbo (2023)


Slippery trill (the notation is ) which means the technique formed by Zhou Wang through reference, this technique in order to express the "two changes of sound", so that it can solve the discordant auditory effect. Relieve tension from a slight F or a slight B down. Unlike the Henan Zheng school, Zhou Wang's use of sliding trill is to press a relatively stable pitch first, and then resolve it by sliding down to the key tone or backbone tone. Such as Wei Jun "Wu Lingyin" song is such an application. (See Figure 21)




Figure 21. The bar of Wu Lingyin song

Source: Li Fanbo (2023)

4.3.2 How to play contemporary Qin Zheng works from the perspective of charm

Zhou Wang's performance, on the one hand, must master various techniques of performance, can improve the overall control of the work in performance, so as to improve the integrity of performance; On the other hand, charm is also very important. It can be said that the soul of playing Qin Zheng lies in Qin Yun, and Zhou Wang's Qin Yun, from a physical point of view, only relies on skills to make "two changes of voice" or "crying" a kind of national music features, which reflects a unique linear beauty. From a technical point of view, the performance of the left hand plays an important role

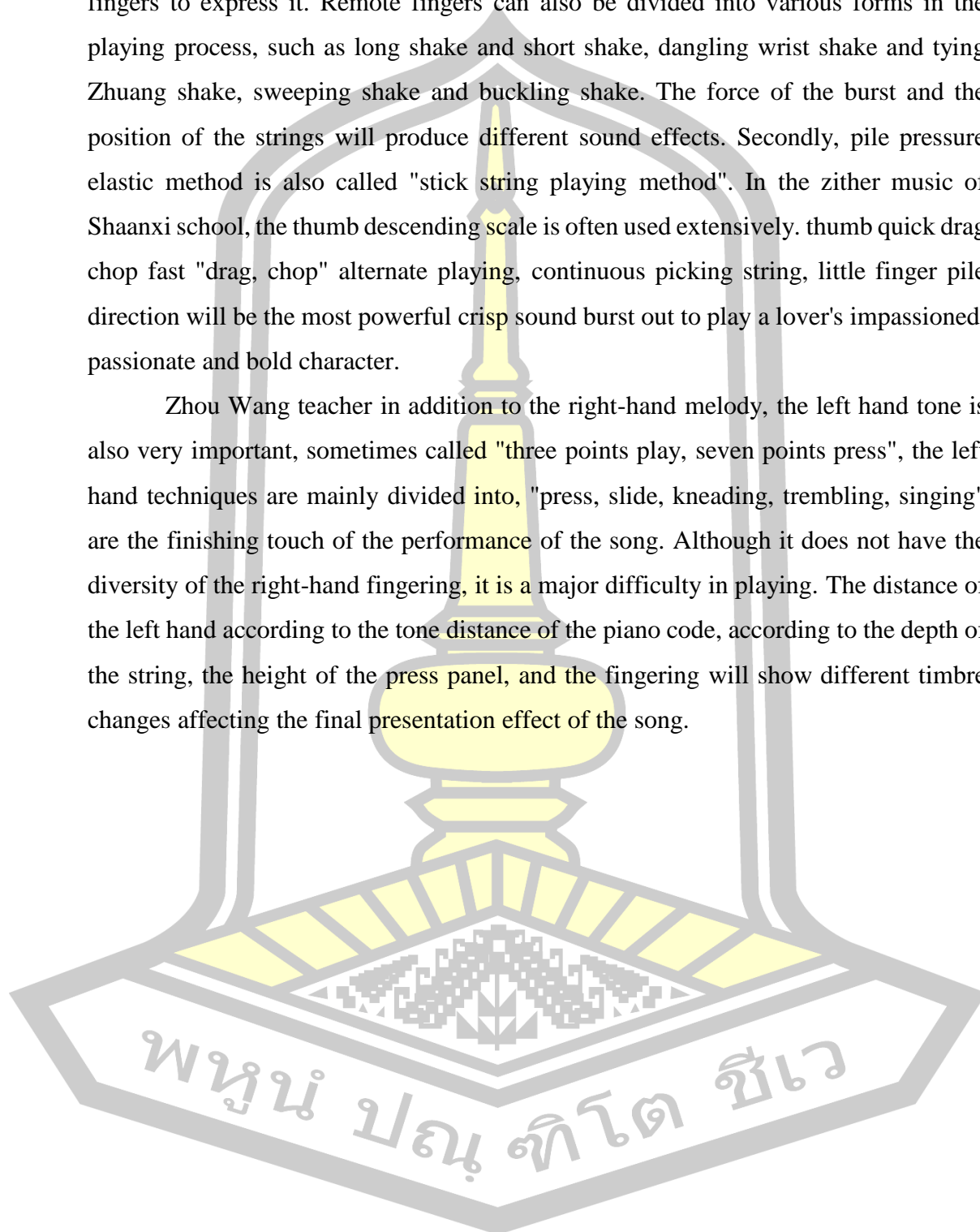
in reflecting the charm of Qin Zheng performance. The vibrato, rubbing and glide performed by the left hand effectively extend the sound that should have ended to a new direction from a physical point of view, and the performance of the residual sound just forms a linear rhythm and forms a charm. This is also the Qin Zheng said in the "rhyme to complement the sound" playing method.

The notation of trill is “  ”. Trill is a kind of grace note, which is made prominent by vibrating the backbone notes, and the degree of trill varies according to different works. glide is a prominent way of flavor expression in Qin Zheng. There are generally three kinds of glide: one is the minor third glide, the other is the interlining glide brought by the double support of the thumb, and the third is the glide of mi and la when the melody goes down. Generally speaking, the third kind is the charm performance with the characteristics of Qin Zheng, which can especially increase the beauty of the melody line and is used to express a helpless emotion. Kneading sound is also very common in the expression of the charm of Qin Zheng, through the continuous squeeze and relaxation of the notes of the right hand, so that the original notes of the right hand are constantly floating on both sides of the main note, like the moonlight in the water floating gently with the evening wind. These three techniques can be used individually to make up the sound with rhyme, or combined to express the charm of Qin Zheng. If Zhou Wang only relies on the skills of trills, kneading and glide in performance, he may not be able to show the charm vividly. We know that any technique is a means of expressing art, a means of conveying the emotions in art. Skills can be improved by training, but the expression of charm and national feelings cannot be demonstrated by skill. Therefore, the understanding of charm determines the performance of charm. Only with the skill can the work be fully expressed. Only if you can achieve a certain understanding of yourself can you perform through skills. Therefore, as a performer of Qin Zheng, he must have a certain control over the charm of Shaanxi music from the aesthetic point of view. The learning of charm can be accomplished by daily accumulation of Shaanxi music, or by improving the quantity of Qin Zheng works, and then the charm of this understanding can be released on the stage through constant contemplation and exercise (Li, M, 2008).

Summary, Zhou Wang's playing techniques are mostly right-handed, which are mainly combined with pinch, hook, wipe and drag. When the composer wants to extend

the time value of the note itself with lyrical lines in the music, he often uses remote fingers to express it. Remote fingers can also be divided into various forms in the playing process, such as long shake and short shake, dangling wrist shake and tying Zhuang shake, sweeping shake and buckling shake. The force of the burst and the position of the strings will produce different sound effects. Secondly, pile pressure elastic method is also called "stick string playing method". In the zither music of Shaanxi school, the thumb descending scale is often used extensively. thumb quick drag chop fast "drag, chop" alternate playing, continuous picking string, little finger pile direction will be the most powerful crisp sound burst out to play a lover's impassioned, passionate and bold character.

Zhou Wang teacher in addition to the right-hand melody, the left hand tone is also very important, sometimes called "three points play, seven points press", the left hand techniques are mainly divided into, "press, slide, kneading, trembling, singing" are the finishing touch of the performance of the song. Although it does not have the diversity of the right-hand fingering, it is a major difficulty in playing. The distance of the left hand according to the tone distance of the piano code, according to the depth of the string, the height of the press panel, and the fingering will show different timbre changes affecting the final presentation effect of the song.



CHAPTER V

THE QIN ZHENG'S PLAYING TECHNIQUE BY ZHOU WANG IN SHAANXI PROVINCE, CHINA

This chapter focus on music analyzation of the Qin Zheng's playing technique by Zhou Wang following by these songs:

1. Zhou Wang's Qin Zheng playing technique.
2. Zhou Wang's songs analysis.
 - 1) A song Xiang Shanshegu
 - 2) A song Jiang nvlei
 - 3) A song Xiang Yun
 - 4) A song Yun Shangsui
 - 5) A song Qin Tuqing
 - 6) A song Qin Sangqu

5.1 Zhou Wang 's Qin Zheng playing technique

The playing techniques of the Qin Zheng are very diverse and flexible, and a well-known Qin Zheng playing formula has been passed down from ancient times to the present: "The name finger is tied to a pile and four fingers are hung, and the hook is shaken and the picking set is lightly played with the string. It is important to note that there is no other way to play with the left hand, and pressing the shaking and kneading technique is natural." Nowadays, some people have summarized eight playing techniques, including "shaking the wheel and scraping the lute, and shaking and kneading and sliding". In the traditional performance process of Qin Zheng, the main technique is to use the right hand to play the rocking wheel and scraping the lute on the right side of the Qin Zheng code, thereby emitting a clear and bright tone; The left hand renders the left side of the Qin Zheng code with vibrational, kneading, and sliding tones to complement the sound, making the melody and timbre of the music more diverse and diverse, in order to achieve the sublimation of the music's emotions. In fact, The fingering technique of the left hand is to strengthen and relax the tension of the strings after playing a certain or several notes with the right hand, making the sound produced

by the right hand become a "trembling, rubbing, pressing, and sliding" sound effect. Nowadays, a large number of students do not attach importance to the use of their left hand in music, especially when playing Shaanxi Qin Zheng music. The trembling of their left hand is one of the most prominent characteristics of the music style. (Zhao, M.Q, 2001)

Zhou Wang's playing technique using rhyme to complement sound "refers to the use of left-handed techniques to compensate for the insufficient scale of Qin Zheng's five notes. The charm of pressing the strings with the left hand is better than the solid sound effect with the right hand. (Zhao, M.Q, 2001)

Expressing oneself through form is a The bar of all musical expressions. Following the requirements of the music, the left hand, which fluctuates according to the movements of the strings, better shapes the musical image required by the music. The sound of the Qin Zheng is more authentic and infects the audience. In the process of playing with both hands, each genre has its unique performance characteristics, which is also a characteristic that a genre must possess. So Zhou Wang's Qin Zheng genre also has its own unique playing technique: left handed heavy tremolo. Treble can beautify music, making the sound longer and more melodious. Treble plays a polishing role. If you want to prolong the remaining notes of a certain note, you will inevitably use vibrato, which will make the music continuous. In the playing of Zhou Wang's Qin Zheng, there will be some continuous notes, but in the playing technique of the Qin Zheng, there is no other technique except shaking the fingers to express the extended notes, and adding vibrato can solve this problem. The musical effects produced in tremolo vary with the strength and frequency of the left hand. In the Shaanxi Qin Zheng faction, the most commonly used word is "heavy tremor". As the name suggests, the tremor is slightly heavier in strength than other tremors, and the amplitude is also slightly larger. In some music, when expressing sadness and resentment, heavy tremors can be used to achieve a sense of sadness and sadness in the heart.(Zhao, M.Q, 2001)

When pressing the tremor with the left hand, most of the time we use our index, middle, and ring fingers to press the strings. However, in the performance of Shaanxi Qin Zheng music, we will find a special way of pressing the strings: the thumb presses the strings.

The thumb pressing technique is the most prominent and representative special performance technique in Zhou Wang Qin Zheng music. It is a change in the string pressing hand shape based on normal string pressing, which means that the index finger, middle finger, and ring finger are still in the same string pressing hand shape, but the thumb also needs to hold down the corresponding string, with the tiger mouth open, and the direction of the hand roughly parallel to the Qin Zheng code. In music scores, the notes that require a thumb to press the strings are marked with "big" (大). Zhou Yanjia (Zhou Wang's father) was the first person to write this technique on the score. The skills show as following:



Figure 22. The fingering technique of using a thumb

Source: Li Fanbo (2023)

The notation “大” means use a thumb to press the string with left hand. When Zhou Wang playing this piece, there is a large The bar of the playing technique of pressing the strings with the left thumb. No matter in Mihu Tune, or in Qin Opera, Wanwan Tune and other Shaanxi local music, there are many special playing methods of thumbs pressing strings. Pressing the string with the thumb will change the distance from the other three fingers according to the needs of the music and the size of the tiger's mouth opening. Among them, the octave chord is more common, which is the octave consonant. (See Figure 22)

During the performance process, there may be situations where all octaves are skewed, such as the inability to produce two skewed effects by pressing the string with the left hand normally. However, using a thumb to press the string can easily solve such problems. (See Figure 22)



Figure 23. The bar of Desolation Song

Source: Li Fanbo (2023)

The notation (ㄣ) is called (Tuo). The Tuo (ㄣ) means use the thumb to play the strings. The notation (ㄣ) is called Pi which means the opposite direction to play the strings. Require continuous and maintain a certain speed, even the need for the ring finger cooperation, relying on the ring finger of the pile, the thumb can have a supporting force upward, and the position of the pile should be converted in accordance with the tone needs in the front of the bridge. This kind of fast thumb link is most suitable for the expression of Shaanxi people's bold character. This technique is also very common. (See Figure 23)



Figure 24. The skill of fast thumb link

Source: Li Fanbo (2023)

This type of string pressing mostly occurs in situations where the pitch is relatively close, such as the previous note being "F" and the latter note being "B". If you play "F" on the string of "E" and then press the "A" string to play "B", there will be no time, and there will definitely be a break between "F" and "B". If you press the string with a thumb, it will also be easy to solve. In the Chinese zither song "Desolation Song", there is a large amount of thumbs pressing the strings. Without The fingering technique of pressing the strings with the thumb, it is difficult to fully express the local music style of Zhou Wang' Qin Zheng playing technique. (See Figure 24)

The rotation method of Zhou Wang' s Qin Zheng playing technique also foreshadows the inevitability of the appearance of the thumb pressing the string. Due to the strong regional characteristics and distinct musical style of Shaanxi music, there are multiple jumps in the upward direction and multiple levels in the downward direction. In performance, it is required to be coherent and complete in one go. If there is no thumb pressing the strings, there will inevitably be interruptions in the music and the emergence of gliding notes. So, pressing the strings with the thumb is the core of Shaanxi Qin zheng music and also a necessary performance technique. It is precisely because of The fingering technique of pressing the strings with the thumb that Zhou Wang' Qin Zheng playing technique has a unique musical charm. More use of up and down slides. Smooth notes are a series of movements and sound effects produced by pressing the strings with the left hand after playing a certain note with the right hand. It is also an important work of the left hand in "supplementing the sound with rhyme". There is a large amount of connection between up and down glides in Shaanxi Zheng music. In the song of "Qin Sangqu", there is a connection between upward sliding and downward sliding in the last section of the first line, there are continuous slides from "B" to "A" and "F" to "E". Zhou Wang' Qin Zheng playing technique can give people a sense of desolation and resentment, better interpreting the musical characteristics of "the most bitter sound of Zheng". (See Figure 24)



Figure 25. The bar of Qin Sangqu song

Source: Li Fanbo (2023)

The thumb shaking is the combination of the thumb support wedge mentioned earlier, and the combination of these two techniques becomes the big knuckle long shake. When using this technique, we should pay attention to the use of speed and full strength. If the speed is not evenly displayed, the tension and coherence of the work will be lost. And the position and Angle of the thumb is also very key in this technique, to try to make the thumb forward Yueshan tilt, and try to be perpendicular to the string, but also to maintain the lower Angle of the touch string. (See Figure 25)

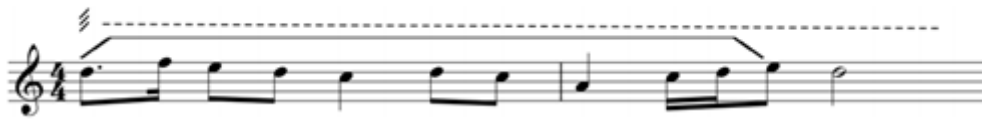
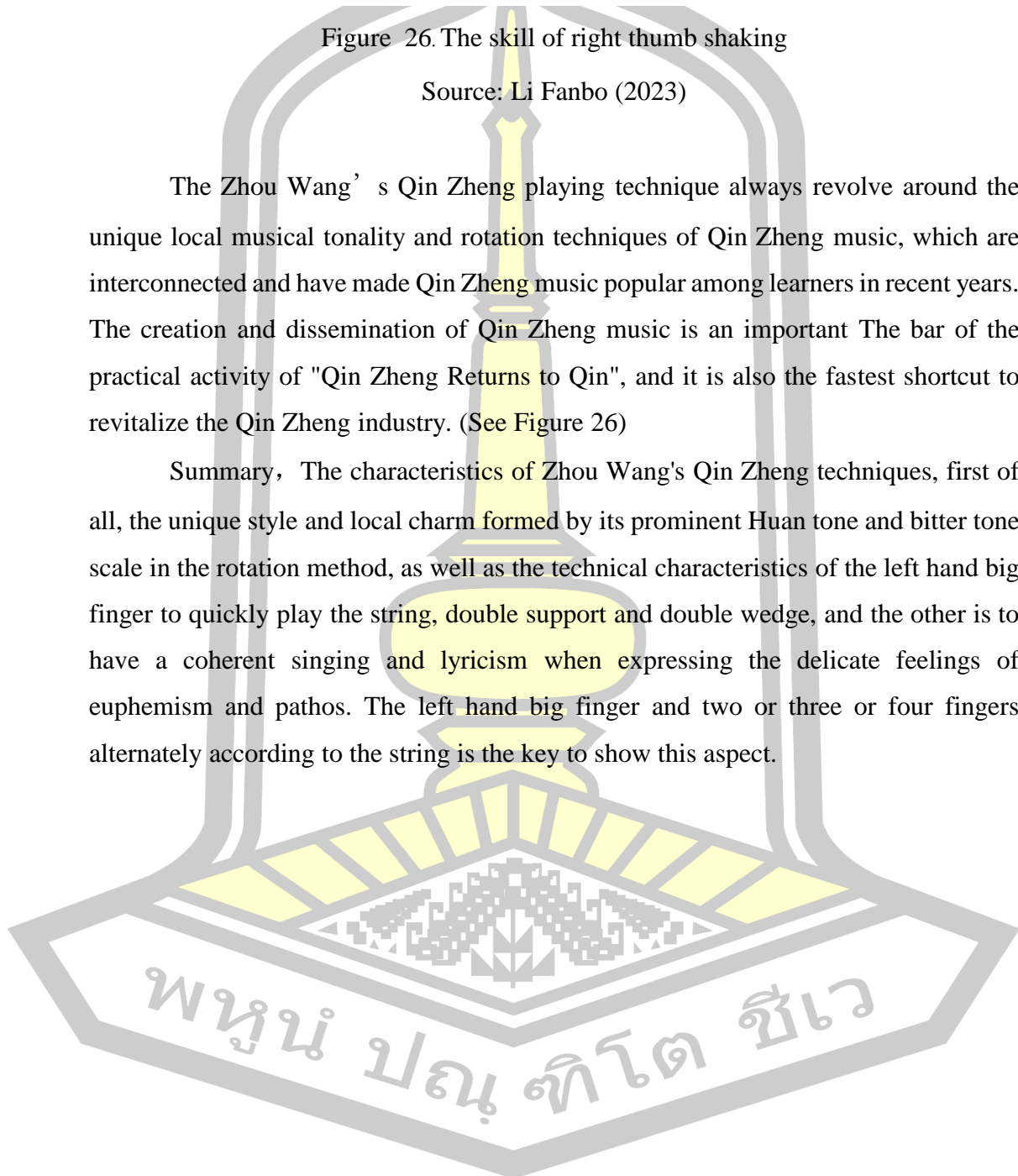


Figure 26. The skill of right thumb shaking

Source: Li Fanbo (2023)

The Zhou Wang's Qin Zheng playing technique always revolve around the unique local musical tonality and rotation techniques of Qin Zheng music, which are interconnected and have made Qin Zheng music popular among learners in recent years. The creation and dissemination of Qin Zheng music is an important The bar of the practical activity of "Qin Zheng Returns to Qin", and it is also the fastest shortcut to revitalize the Qin Zheng industry. (See Figure 26)

Summary, The characteristics of Zhou Wang's Qin Zheng techniques, first of all, the unique style and local charm formed by its prominent Huan tone and bitter tone scale in the rotation method, as well as the technical characteristics of the left hand big finger to quickly play the string, double support and double wedge, and the other is to have a coherent singing and lyricism when expressing the delicate feelings of euphemism and pathos. The left hand big finger and two or three or four fingers alternately according to the string is the key to show this aspect.



5.2 Zhou Wang's songs analysis

5.2.1 A song Xiang Shanshegu

$\text{♩} = 40$ Xiāngshān shè gǔ

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of five systems of staves. The first system contains measures 1 through 3, the second system contains measures 4 through 7, the third system contains measures 8 through 11, the fourth system contains measures 12 through 15, and the fifth system contains measures 16 through 19. The melody is primarily in the right hand, with some bass line activity. Measure 17 includes a 'd' with an accent mark above it. Measure 18 has a 3/4 time signature change. Measure 19 has a 4/4 time signature change.

Figure 27. A song Xiang Shanshegu

Source: Li Fanbo (2023)

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of staves, each with a treble and bass clef. The measures are numbered 20 through 41. Measure 20 starts with a treble clef and a key signature of one sharp. Measure 21 has a treble clef and a key signature of one sharp. Measure 22 has a treble clef and a key signature of one sharp. Measure 23 has a treble clef and a key signature of one sharp. Measure 24 has a treble clef and a key signature of one sharp. Measure 25 has a treble clef and a key signature of one sharp. Measure 26 has a treble clef and a key signature of one sharp. Measure 27 has a treble clef and a key signature of one sharp. Measure 28 has a treble clef and a key signature of one sharp. Measure 29 has a treble clef and a key signature of one sharp. Measure 30 has a treble clef and a key signature of one sharp. Measure 31 has a treble clef and a key signature of one sharp. Measure 32 has a treble clef and a key signature of one sharp. Measure 33 has a treble clef and a key signature of one sharp. Measure 34 has a treble clef and a key signature of one sharp. Measure 35 has a treble clef and a key signature of one sharp. Measure 36 has a treble clef and a key signature of one sharp. Measure 37 has a treble clef and a key signature of one sharp. Measure 38 has a treble clef and a key signature of one sharp. Measure 39 has a treble clef and a key signature of one sharp. Measure 40 has a treble clef and a key signature of one sharp. Measure 41 has a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano).

Figure 28. A song Xiang Shanshegu

Source: Li Fanbo (2023)

The image displays a musical score for a piece titled 'A song Xiang Shanshegu'. The score is written for piano, featuring a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into five systems, each containing four measures. The measures are numbered 42 through 61. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. A large, stylized watermark is visible in the background of the page.

42 43 44 45 3

46 47 48 49

50 51 52 53

54 55 56 57

58 59 60 61

Figure 29. A song Xiang Shanshegu

Source: Li Fanbo (2023)

4

62 63 64

65 66 67 68

69 70

ff *ppp* *mf*

9 9 9 9

The musical score is written for piano in G major (one sharp). It consists of five systems of staves. The first system (measures 62-64) shows a melodic line in the right hand with sixteenth-note runs and a bass line with a triplet. The second system (measures 65-68) features a simple melodic line in the right hand and a bass line with a triplet. The third system (measures 69-70) contains a complex melodic line in the right hand with sixteenth-note runs and a bass line with a triplet. The fourth system (measures 71-72) shows a melodic line in the right hand with a triplet and a bass line with a triplet. The fifth system (measures 73-74) features a melodic line in the right hand with a triplet and a bass line with a triplet. The score includes dynamic markings *ff*, *ppp*, and *mf*, and a variety of musical techniques including sixteenth-note runs, triplets, and a crescendo.

Figure 30. A song Xiang Shanshegu

Source: Li Fanbo (2023)

5

71 72 73 74 75

76 77 78 79 80

81 82 83 84

85 86 87 88

Figure 31. A song Xiang Shanshegu

Source: Li Fanbo (2023)



Figure 32. A song Xiang Shanshegu

Source: Li Fanbo (2023)

5.2.1.1 A song Xiang Shanshegu background


A song Xiang shanshegu is a musical composition in the style of Qin Zheng in Shaanxi province. It depicts the annual "incense festival" in Guanzhong, Shaanxi Province. The music is composed of the traditional Xi'an ancient music brand "Yue Er Gao" song, "Liu Qingniang" song and "Xiang Shanshegu" song, etc. With deep, internal and strong Shaanxi local style melody, it expresses the piety of the pilgrims and the lofty and empty artistic mood. As well as the drums, chanting roar, the crowds of worshippers into the mountains bustling activities. It is one of the representative pieces of Shaanxi Zheng School.

5.2.1.2 The fingering technique



Figure 33. The fingering technique “Pa Yin”

Source: Li Fanbo (2023)

The fingering technique is called (Pa Yin) in Chinese. The notation is “”. The (Pa Yin) means come from a harp performance technique, aiming to improve the performance of the Qin Zheng. (See Figure 33)

Generally marked on the left side of the note, before playing a single guzheng arpeggio, you need to find the position of each finger corresponding to the string, generally 7 strings. (See Figure 33)

Playing technique: The method of one-handed arpeggios is to play with the fourth finger, the middle finger, the index finger and the thumb from the bottom to the top, or to play with the four fingers of the thumb, the index finger, the middle finger and the ring finger from the top to the bottom, or to play with only three fingers. In addition, when playing arpeggios with both hands, we should pay attention to the preparatory action, when exchanging hands, it should move naturally before and after the curvature of the piano, the sound should be coherent and smooth, the intensity, rhythm, timbres should be natural, unified, and even, and the two hands should touch the string metaphysical point best in the same straight line. (Finger 33)

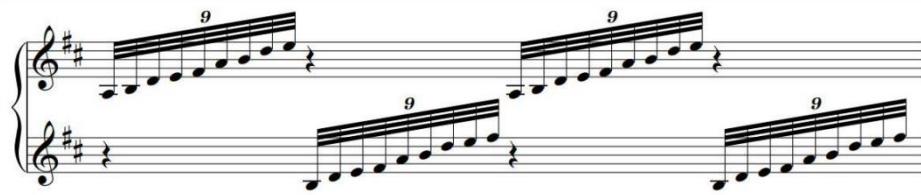


Figure 34. The fingering technique “Gua Zou”

Source: Li Fanbo (2023)

The fingering technique is called (Gua Zou) in Chinese. The notation is “↑” “↓”. The (Gua Zou) means scraping, also known as traversing, refers to the playing method of playing up or down scales from one note to another. It is usually done with the thumb "supporting" or the index finger "wiping" two fingers. (See Figure 34)

Playing is one of the unique color finger skills of Qin Zheng. It has a variety of effects, endless changes, and infinite charm. It often expresses natural scenery such as clouds, fog, moon, water, wind, and waves, and is also used for the connection between paragraphs and sentences, or the expression of inner emotions. The scraping can be divided into strong, weak, fast and slow according to the needs of the music, and the strong can show wind and rain and waves; Gentle when you can show and wind drizzle, ripples in the pool. (See Figure 34)

Upward scraping: Usually play with the right index finger "wipe", pay attention to keeping the hand shape as a half fist, the first joint is upright and does not break the finger, the fingertip should give the string a little pressure, the finger is stable and controlled, the wrist is parallel to the piano, and the arm drives the finger from the bass to the treble continuously and rapidly playing the upward scale, the body adjusts the center of gravity with the movement of the arm. The same applies to the left hand. (See Figure 34)

Downplaying: usually with the right hand thumb "support" playing, playing the wrist slightly lifted, index finger, middle finger, name finger, little finger naturally bent, the first joint of the thumb stand straight and do not break the finger, the fingertip to give the string a little pressure, falling finger stability, control, with the arm to drive the finger from the treble to the bass continuous rapid play downscale, the body with

the arm to adjust the center of gravity. The same applies to the left hand.(See Figure 34)

When going up, use the index finger of the right hand or left hand to continuously wipe the number of strings from the low register to the high register, control the finger force, and the body can lean backward with the upward tone.(Finger 34)

When going down, use the thumb of the right or left hand to continuously play the number of strings from the treble to the bass area, drop the finger to be solid, the arm and the wrist to coordinate, and the body can lean forward with the downward tone.(See Figure 34)

Left hand up, right hand down, can also play up and down with one hand. Scratch to control the tone, nails to grasp the Angle of the string. When playing strongly, the nails touch the string at a flat vertical Angle; When playing weakly, the nails touch the strings at a small Angle. In the upward scraping to show the exciting emotion or the connection between paragraphs, the left hand is generally a rapid crescendo from low to high, and the right hand should immediately play the next note at the end of the scraping. (See Figure 34)

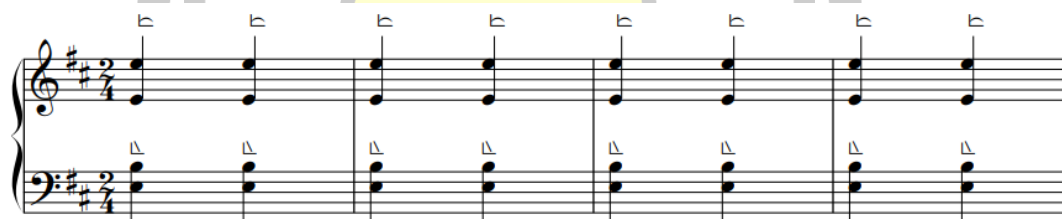



Figure 35. The fingering technique “Da Chuo”

Source: Li Fanbo (2023)

The fingering technique is called (Da Chuo) in Chinese. The notation is “”. The (Da Chuo) means use the thumb with the middle finger "hook" together at the same time, that is, an octave and tone playing method. (Da Chuo) playing can be divided into lifting and clamping, which means that the handle is slightly lifted when playing, and the clamping is to press the hand down. When playing, the fingers should be naturally relaxed, the tiger mouth is slightly opened, the five fingers are bent like a ball, the strength is concentrated in the palm, and the small joints of the two fingers are

bent to the palm at the same time; Force the first knuckle of the two fingers and lift the elastic at the same time, with even force.(See Figure 35)

Playing technique essentials: a large pinch between the two fingers is large, it is difficult to achieve uniform force between the two fingers, pay attention to the two fingers touch the strings at the same time and the same strength. This fingering is easy to touch other strings, causing noise, so pay attention to avoid touching other strings when the thumb and the middle knuckle are contracted to the palm at the same time. (See Figure 35)

The under line is “Xiao Chuo”,it is mainly done by plucking a string down with the thumb and forefinger together, and then quickly bouncing back to give the string a bright sound. Therefore, when playing, it is necessary to use force but not excessive force, otherwise it will make the strings on the side also sound, affecting the performance effect. (See Figure 35)

These two techniques can be played together to enhance the momentum of the song to express. (See Figure 35)



Figure 36. The fingering technique “Dian Zou”

Source: Li Fanbo (2023)

The fingering technique is called “Dian Zou” in Chinese. The notation is marked in (finger 36). The (Dian Zou) means use of both hands' fingertips to produce a continuous and sustained sound at a certain speed. This extended fingering technique includes small pinches, large pinches, rotations, and index finger usage by both hands in alternating patterns. It is commonly employed in Qin Zheng music for playing long notes. In many compositions, fast (Dian Yin) are utilized to express prolonged sounds after finger shaking, serving as an essential element for creating the desired musical effect. To execute a good (Dian Yin) technique, attention should be paid to several key

points: maintaining uniform rhythm with evenly distributed time values between each note; ensuring clear tone quality with distinct articulation for each sound to avoid blending them together; strengthening fingertip strength for clearer and more granular sounds - particularly focusing on practicing the often weaker left index finger; minimizing unnecessary movements to increase speed by strictly limiting motion only to the knuckles while maintaining proper hand shape without any jumping - smaller range of motion allows for faster execution. (See Figure 36)

5.2.2.3 Technical expression of emotions



Figure 37. The bar 1-3

Source: Li Fanbo (2023)

The introduction of the piece is a string of crisp overtones and colorful arpeggios, accompanied by the weak to the strong, from far to near to depict the smoke curl up in the sky, the scene of Brahma sounds. And also the two notes E at the beginning of the introduction, the first is a bell, the second overtone, as if it were an echo. (See Figure 37)



Figure 38. The bar 4

Source: Li Fanbo (2023)

The Xia huayin () of E in this section is from F to E, rather than starting at G. Such under glide is abundant in Shaanxi Zheng music. (See Figure 38)



Figure 39. The bar 5-7
Source: Li Fanbo (2023)

What we want to talk about here is the "Pi" (see the page 60 for the explanation)(See Figure 23) this fingering. The notes to be played by "splitting" on the spectrum are clearly marked, and must be played according to the fingering. Almost always used at the end of a sentence. (See Figure 39)



Figure 40. The bar 8-11
Source: Li Fanbo (2023)

In the adagio, there are always some suffixes, we should divide the music sentence, distinguish the weight of the music sentence. In addition, the left hand trills in the adagio should be larger, do not play too fast, as long as it is played clearly. So that the allegro speed in the back can be expressed. (See Figure 40)



Figure 41. The bar 14-15
Source: Li Fanbo (2023)

Bars 14-18 use the musical characteristics of Shaanxi local opera, such as the tendency of "F" to "E". The double press technique of the left hand, that is, the combined force of the thumb and the three fingers of the food, middle and nameless hands, alternates according to the string. (See Figure 41)

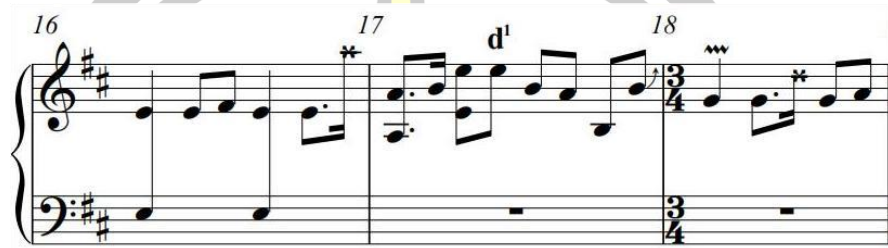


Figure 42. The bar 16-18

Source: Li Fanbo (2023)

Otherwise, the melody will be interrupted and the music will not be complete. At the same time, the left-hand kneading, singing, sliding, pressing, coupled with the right-hand splitting, large pinch and other techniques of use, more accurately express the style of the music. (See Figure 42)



Figure 43. The bar 22-23

Source: Li Fanbo (2023)

Shaking fingers with the right hand and bass with the left hand, it expresses the artistic conception of the mountains. (See Figure 43)



Figure 44. The bar 24-25

Source: Li Fanbo (2023)

Bars 24-25 continue use the shaking fingers to express the emotion.(See Figure 44)

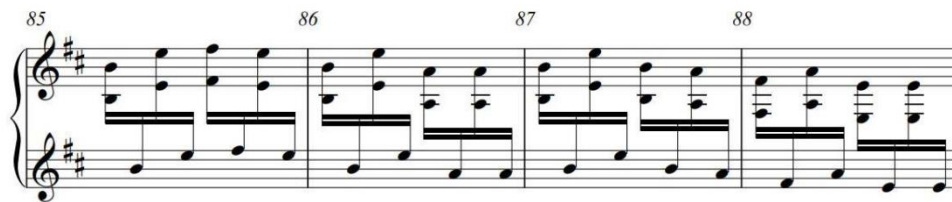


Figure 45. The bar 85-88

Source: Li Fanbo (2023)

Bars 85-98 use the "hook up" technique, the wrist does not jump up and down when playing, so that the melody has a sense of integrity. (See Figure 45)



Figure 46. The bar 89-92

Source: Li Fanbo (2023)

After playing with a continuous finger shake, ff intensity diminishes to ppp for a short pause. (See Figure 46)

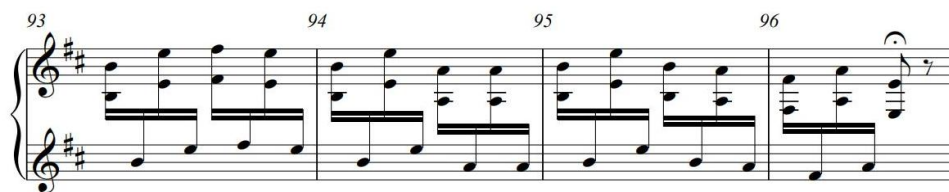


Figure 47. The bar 93-96

Source: Li Fanbo (2023)

After playing with a continuous finger shake. The left hand plays a single note in the bass and the right hand plays a harmony in the high note, resulting in the sound effect of clouds and gongs everywhere and bells ringing in unison, so that the music naturally enters the passionate end. (See Figure 47)

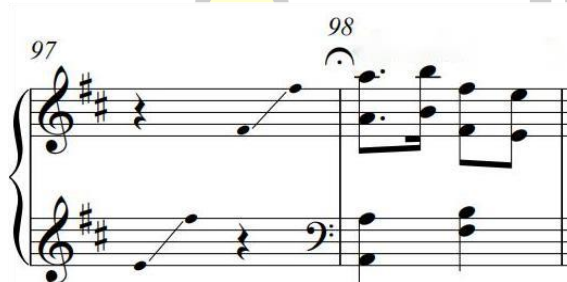
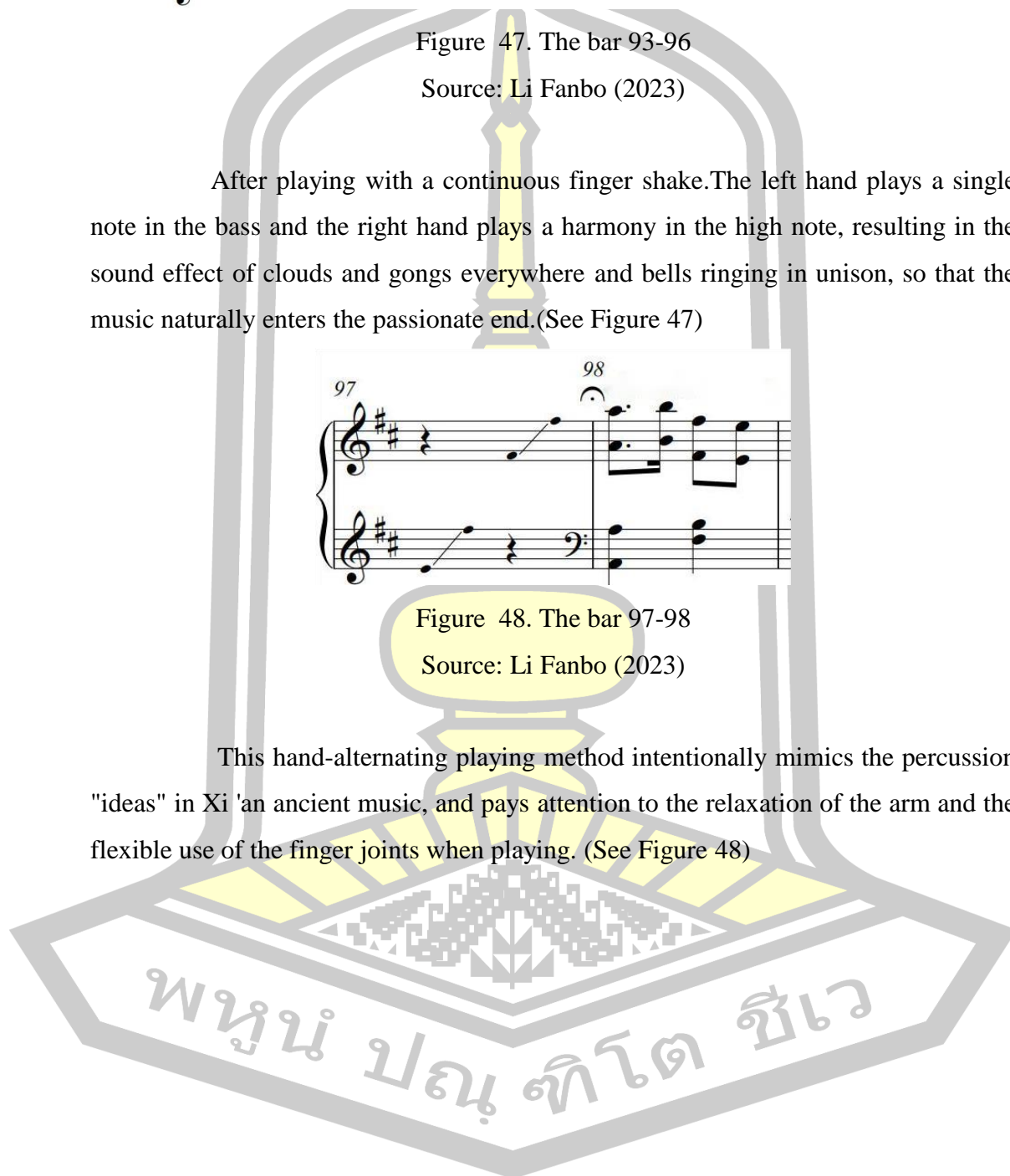


Figure 48. The bar 97-98

Source: Li Fanbo (2023)

This hand-alternating playing method intentionally mimics the percussion "ideas" in Xi 'an ancient music, and pays attention to the relaxation of the arm and the flexible use of the finger joints when playing. (See Figure 48)



5.2.2.2 A song Jiang Nvlei

$\text{♩} = 50$ Jiang nu lei

The musical score for 'Jiang nu lei' is written in 2/4 time with a tempo of 50 beats per minute. It consists of five systems of piano and bass staves. The key signature has two sharps (F# and C#). The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano), as well as articulations like accents and slurs. The piece is numbered 1 through 18 across the measures.

Figure 49. A song Jiang Nvlei

Source: Li Fanbo (2023)

2

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of five systems of staves, each with a treble and bass clef. The measures are numbered 19 through 42. Measure 19 starts with a treble staff containing a triplet of eighth notes (G4, A4, B4) and a bass staff with a whole rest. Measures 20-23 continue the melody in the treble staff, with measure 22 featuring a forte (f) dynamic and a sharp sign (f#1). Measures 24-28 show the bass staff entering with a half note (G3) and a quarter note (A3), while the treble staff has rests. Measure 25 has a forte (f) dynamic and a sharp sign (f#1). Measure 26 has a fermata over the treble staff. Measures 29-33 feature a piano (pp) dynamic in the bass staff and a melody in the treble staff, with measure 32 having a sharp sign (f#1). Measures 34-37 contain complex rhythmic patterns, including triplets and sixteenth notes, with measure 35 marked with a 'b' and measure 36 marked with a '7'. Measures 38-42 conclude the passage, with measure 41 marked with a forte (f) dynamic and a sharp sign (f#1).

Figure 50. A song Jiang Nvlei

Source: Li Fanbo (2023)

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of five systems of staves, each with a treble and bass clef. The measures are numbered 43 through 66. Measure 43 starts with a forte (*f*) dynamic. Measures 48-51 feature a piano (*pp*) dynamic and include a trill in measure 50. Measure 55 has a forte (*f*) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, trills, and slurs. A large, stylized watermark is visible in the background of the page.

Figure 51. A song Jiang Nvlei

Source: Li Fanbo (2023)

4

The musical score is written for piano in G major (one sharp). It consists of five systems of two staves each (treble and bass clef). The measures are numbered 67 through 90. Measure 67 has a treble staff with a quarter note G4 and a bass staff with a whole rest. Measure 68 has a treble staff with a quarter note A4, a quarter note B4, and a quarter note C5, with a triplet bracket over the last two notes, and a bass staff with a whole rest. Measure 69 has a treble staff with a quarter note B4 and a quarter note A4, and a bass staff with a whole rest. Measure 70 has a treble staff with a quarter note G4 and a quarter note F#4, and a bass staff with a whole rest. Measure 71 has a treble staff with a quarter note E4, a quarter note D4, and a quarter note C4, with a triplet bracket over the last two notes, and a bass staff with a whole rest. Measure 72 has a treble staff with a quarter note B4, a quarter note A4, and a quarter note G4, and a bass staff with a whole rest. Measure 73 has a treble staff with a quarter note F#4, a quarter note E4, and a quarter note D4, with a triplet bracket over the last two notes, and a bass staff with a whole rest. Measure 74 has a treble staff with a quarter note C4, a quarter note B3, and a quarter note A3, with a flat symbol over the B3, and a bass staff with a whole rest. Measure 75 has a treble staff with a quarter note G3, a quarter note F#3, and a quarter note E3, and a bass staff with a whole rest. Measure 76 has a treble staff with a quarter note D4, a quarter note C4, and a quarter note B3, and a bass staff with a whole rest. Measure 77 has a treble staff with a quarter note A3, a quarter note G3, and a quarter note F#3, and a bass staff with a whole rest. Measure 78 has a treble staff with a quarter note E4, a quarter note D4, and a quarter note C4, and a bass staff with a whole rest. Measure 79 has a treble staff with a quarter note B4, a quarter note A4, and a quarter note G4, and a bass staff with a whole rest. Measure 80 has a treble staff with a quarter note F#4, a quarter note E4, and a quarter note D4, with a sextuplet bracket over the last two notes, and a bass staff with a whole rest. Measure 81 has a treble staff with a quarter note C4, a quarter note B3, and a quarter note A3, and a bass staff with a whole rest. Measure 82 has a treble staff with a quarter note G3, a quarter note F#3, and a quarter note E3, and a bass staff with a whole rest. Measure 83 has a treble staff with a quarter note D4, a quarter note C4, and a quarter note B3, with a triplet bracket over the last two notes, and a bass staff with a whole rest. Measure 84 has a treble staff with a quarter note A3, a quarter note G3, and a quarter note F#3, and a bass staff with a whole rest. Measure 85 has a treble staff with a quarter note E4, a quarter note D4, and a quarter note C4, and a bass staff with a whole rest. Measure 86 has a treble staff with a quarter note B4, a quarter note A4, and a quarter note G4, and a bass staff with a whole rest. Measure 87 has a treble staff with a quarter note F#4, a quarter note E4, and a quarter note D4, and a bass staff with a whole rest. Measure 88 has a treble staff with a quarter note C4, a quarter note B3, and a quarter note A3, and a bass staff with a whole rest. Measure 89 has a treble staff with a quarter note G3, a quarter note F#3, and a quarter note E3, and a bass staff with a whole rest. Measure 90 has a treble staff with a quarter note D4, a quarter note C4, and a quarter note B3, and a bass staff with a whole rest.

Figure 52. A song Jiang Nvlei

Source: Li Fanbo (2023)

5

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of five systems of staves, each with a treble and bass clef. The measures are numbered 91 through 115. Measure 91 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 92 has a treble staff with a half note (labeled e¹) and a bass staff with a whole rest. Measure 93 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 94 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 95 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 96 has a treble staff with a whole rest and a bass staff with a half note (labeled b). Measure 97 has a treble staff with a whole rest and a bass staff with a half note (labeled b). Measure 98 has a treble staff with a whole rest and a bass staff with a half note (labeled b). Measure 99 has a treble staff with a half note and a bass staff with a whole rest. Measure 100 has a treble staff with a half note and a bass staff with a whole rest. Measure 101 has a treble staff with a half note and a bass staff with a whole rest. Measure 102 has a treble staff with a half note and a bass staff with a whole rest. Measure 103 has a treble staff with a half note and a bass staff with a whole rest. Measure 104 has a treble staff with a half note and a bass staff with a whole rest. Measure 105 has a treble staff with a half note and a bass staff with a whole rest. Measure 106 has a treble staff with a half note and a bass staff with a whole rest. Measure 107 has a treble staff with a half note and a bass staff with a whole rest. Measure 108 has a treble staff with a half note and a bass staff with a whole rest. Measure 109 has a treble staff with a half note and a bass staff with a whole rest. Measure 110 has a treble staff with a half note and a bass staff with a whole rest. Measure 111 has a treble staff with a half note and a bass staff with a whole rest. Measure 112 has a treble staff with a half note and a bass staff with a whole rest. Measure 113 has a treble staff with a half note and a bass staff with a whole rest. Measure 114 has a treble staff with a half note and a bass staff with a whole rest. Measure 115 has a treble staff with a half note and a bass staff with a whole rest.

Figure 53. A song Jiang Nvlei

Source: Li Fanbo (2023)

6

116 117 118 119 120 f

121 122 123 124 125

126 127 128 129

130 131 132 133

134 135 136 137 $\frac{3}{4}$

Figure 54. A song Jiang Nvlei

Source: Li Fanbo (2023)

7

The musical score is written for piano in 3/4 time, key of D major (two sharps). It consists of five systems of staves. The first system (measures 138-141) shows a melody in the right hand with a fermata over measure 141. The second system (measures 142-145) features a rapid sixteenth-note run in the right hand. The third system (measures 146-150) continues the melody with various ornaments. The fourth system (measures 151-154) includes a five-measure rest in the bass line. The fifth system (measures 155-159) concludes with a final melody line and fingerings indicated by 'R' and 'L' below the notes.

138 139 140 141

142 143 144 145

146 147 148 149 150

151 152 153 154

155 156 157 158 159

R R R R R

L L L L L

Figure 55. A song Jiang Nvlei

Source: Li Fanbo (2023)



Figure 56. A song Jiang Nvlei

Source: Li Fanbo (2023)

5.2.2.1 A Song Jiang Nvlei background

The story background of the music is the famous "Meng Jiangnu Crying for the Great Wall" in history. It is said that during the Qin Dynasty, Emperor Qin Shihuang hunted down strong soldiers everywhere to build the Great Wall. Meng Jiangnu's newly married husband was captured and died of hunger, cold, and fatigue during the construction of the Great Wall. Meng Jiangnu went through a thousand difficulties in finding her husband, but in exchange for the sad news of her husband's death. She cried on the Great Wall for three days and three nights, feeling extremely sad. Suddenly, the wall collapsed, revealing her husband's body. In the end, Meng Jiangnu threw herself into the sea in despair and died. From the short story, it seems that Meng Jiangnu's heartbroken pain has already been felt. The musical characteristics of the Shaanxi Zheng music, which is characterized by its complex and exciting sounds, are also vividly reflected in this work. During my youth study of "Jiang Nvlei" song, I was fortunate enough to receive guidance from Mr. Zhou Yanjia and played this piece


multiple times in different stages of Zheng learning. Each stage of practice and performance had different insights. Here, the experience of playing will be analyzed in words, hoping to provide reference for learners who love Shaanxi Zheng music and this work.

5.2.2.2 The fingering technique



Figure 57. The fingering technique “Zhuang Shiyin”

Source: Li Fanbo (2023)

The fingering technique is called (Zhuang Shiyin) in Chinese. The notation is “”. The (Zhuang Shiyin) means it is located between the main note and the next main note, and aims to make the music more vivid and colorful. For Qin Zheng players, it is necessary to match the grace note with the main note beautifully and smoothly, and the rhythm and pitch should also be accurate. The following are some tips and notes on the Qin zheng “Zhuang Shiyin” playing method as following. (See Figure 57)

1) First, according to the style of music to determine the use of “Zhuang Shiyin” . Different music styles have different musical characteristics, need to use different “Zhuang Shiyin” to enrich the performance of the music, such as some strong rhythm of the music needs to use a lot of trill, glide, etc., and soft tunes need to use smaller trill, raising sound.

2) Second, accurately grasp the rhythm and pitch of “Zhuang Shiyin” . When playing “Zhuang Shiyin” , we should pay attention to mastering a certain sense of rhythm, so that it is very smooth with the main note, and the pitch should be very accurate, so that it will not affect the overall feeling of the music, but also enhance the expression of the music.

3) Third, pay attention to the coherence of “Zhuang Shiyin” . The coherence of “Zhuang Shiyin” refers to the connection between the previous grace

note and the following grace note, so that it forms a complete musical form. In the process of playing, we should pay attention to this coherence, so that the processing of “Zhuang Shiyin” is very smooth.

4) Fourth, pay attention to the grasp of strong and weak sounds. For each grace note, the performer needs to master the strong and weak changes, so as to better express the artistic conception and emotion of the music, and enhance the expression of the music.


5) Fifth, use tremolo and glide appropriately. Vibrato and glide are commonly used decorative notes in Qin Zheng, which can enhance the expressive force and musical appeal of the music, but they should also be used appropriately, not overuse, otherwise it will affect the overall rhythm and musical feeling of the music.

In short, the playing method of grace note of Qin Zheng is a very important The bar of Qin Zheng playing technique. According to the style, musical characteristics and emotional requirements of the music, the performer should reasonably use various “Zhuang Shiyin” to complement the main note and give full play to the charm of Qin Zheng. At the same time, players should also pay attention to practice, constantly master the characteristics of zheng sound, strengthen playing skills, and finally achieve the purpose of mastering playing techniques. (See Figure 57)



Figure 58. The fingering technique “Shuang Yao”

Source: Li Fanbo (2023)

The fingering technique is called (Shuang Yao) in Chinese. The notation is “”. The (Shuang Yao) means use thumb and index finger both shaking the strings. (See Figure 58)

Method of double shaking:

(1) Put the wrist on the piano: This method is conducive to the stability of the hand, is easier to start, and the frequency of shaking the finger is faster.

(2) Suspension: This method is conducive to the conversion of timbre and volume, which can be flexibly changed, but there are relatively high requirements for the start-up, stability and frequency of the finger shake. We are free to choose according to our circumstances.

The stability of the hand: "The stability here is mainly in the stability of the tiger mouth and the fingertips. In the traditional one-tone finger shaking, the sound is easy to come out because the index finger pinches the thumb and holds the entire joint, but when the double finger shaking is done, the hands need to rely on their own support. If the knuckles are soft or the jaws are unstable, it is difficult to shake consistently.

Balance of volume: One of the beauties of double rock is harmony. When playing, pay attention to the balance of the volume of the thumb and the index finger, do not be too inclined to a certain tone, and keep the wrist in a middle position. Finger shaking frequency:

The frequency of finger wagging depends on the wrist movement. Under the premise of holding the hand shape, use the wrist to swing back and forth. It should be noted that the wrist should be in a relaxed state, if tense, it will use the forearm, the forearm double shake, the timbre is tense, the frequency is not fast.



Figure 59. The fingering technique "Hui Huayin"

Source: Li Fanbo (2023)

The fingering technique is called (Hui Huayin) in Chinese. The notation is “ ㄣ ”. The (Hui Huayin) means which divided into upper glide and lower glide, but the principle is the same. Basically, after the right hand picks the string, the left hand presses the string to a certain phoneme, and then restores it to the original

note. One more step than the “Shang Huayin”. For example, the note of E will sound like (E-G-E). (See Figure59)

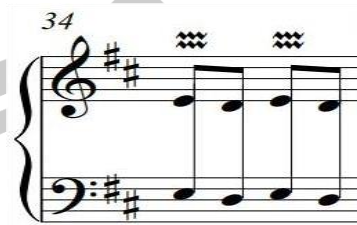


Figure 60. The fingering technique“Shuang Chan”

Source: Li Fanbo (2023)



The fingering technique is called (Shuang Chan) in Chinese. The notation is “”.The (Shuang Chan) means uses the left thumb up and down to move slightly,at the same time the left index finger and middle finger to move together up and down slightly so you can hear two sounds simultaneously. When playing “Shuang Chan”, it is necessary to pay attention to the floating of two notes to maintain a frequency, in order to achieve the effect of playing timbre. (See Figure 60)



Figure 61. The fingering technique“Kuai Sidian”

Source: Li Fanbo (2023)

The fingering technique is called (Kuai Sidian) in Chinese. The notation is “”.The (Kuai Sidian) means the technique is a combination technique derived from the three techniques of hook, support and wipe. To practice the “Kuai Sidian”, we must first solve the three techniques of "Gou, Mo and Tuo"(middle finger, index finger, thumb).Generally, the "tying pile method" is used, that is, the right ring finger is placed on the string above the middle finger, such as the middle finger is played "G", the ring finger should be placed on the "A" sound, supporting the role of the entire hand shape, the ring finger should be gently supported on the string, the wrist is relaxed,

and the fingers naturally hang down. There is also a playing method called "lifting the playing method", that is, the right ring finger is not supported on the string, the hand is half clenched, the wrist is flat and parallel to the zheng body, the knuckles are relaxed and raised, the large, middle and index finger are not placed on the string, but maintain a certain distance with the string.(See Figure 61)

5.2.2.3 The fingering technique express emotion



Figure 62. The introduction

Source: Li Fanbo (2023)

The introduction has a free beat. It begins with the left-handed bass C and the finger shake of the G and ends with an arpeggio. The introduction tells the story of Meng Jiangnu (a woman name) with music.(See Figure 62)



Figure 63. The introduction

Source: Li Fanbo (2023)

The whole piece is played in bitter tone from beginning to end, that is, the "F" in the song is between the reduction F and the flat F, and the B is between the flat B and B, emphasizing the sadness of the music. (See Figure 63)



Figure 64. The bar (4-8)

Source: Li Fanbo (2023)

Adagio should be played slowly over the string, so that the tone and tone are connected, and the thumb can be connected with the finger of the wedge. At the same time, trills, as the soul of music, have a larger range of rhymes, and appropriately change with the ups and downs of melody and emotions, and must not be rigid, and the telling and expression of musical emotions need to be more concentrated in the left hand. In the adagio, "singing" (melody) and "passing door" (interlude) are organically combined, and attention should be paid to weakening the performance when encountering interlude. (See Figure 64)



Figure 65. The (30-37) bars

Source: Li Fanbo (2023)

In bars 30-37, there was the first significant increase in speed, and the mood of the music was progressing from slow to medium speed. It can be seen from the spectrum that the use of large pinch in the music is very frequent, especially in the case of left-handed heavy trills, the right hand is supplemented by large pinch techniques to play, and several heavy trills appear after the acceleration. (See Figure 65)

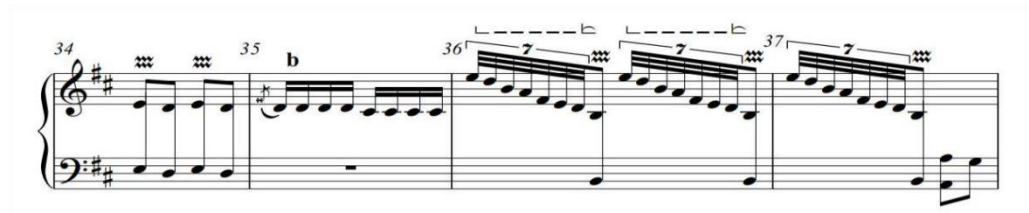


Figure 66. The (30-37) bars

Source: Li Fanbo (2023)

Note that the expression of heavy trills does not lie in the density, but should emphasize the granularity of the left-hand trills. This phenomenon is a good confirmation of the saying "Qin Zheng has many strings", in this song there are a large number of "strings" used to express strong emotions and exciting musical effects. (See Figure 66)

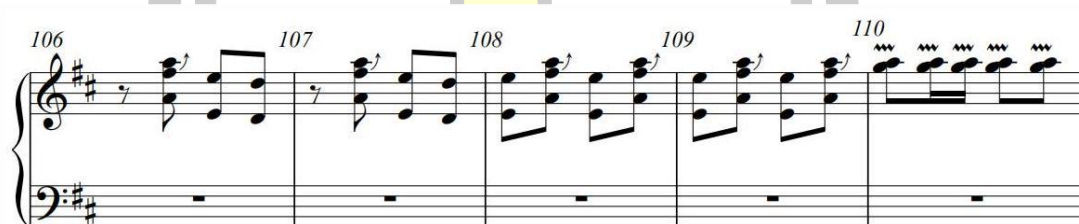


Figure 67. The (106-110) bars

Source: Li Fanbo (2023)

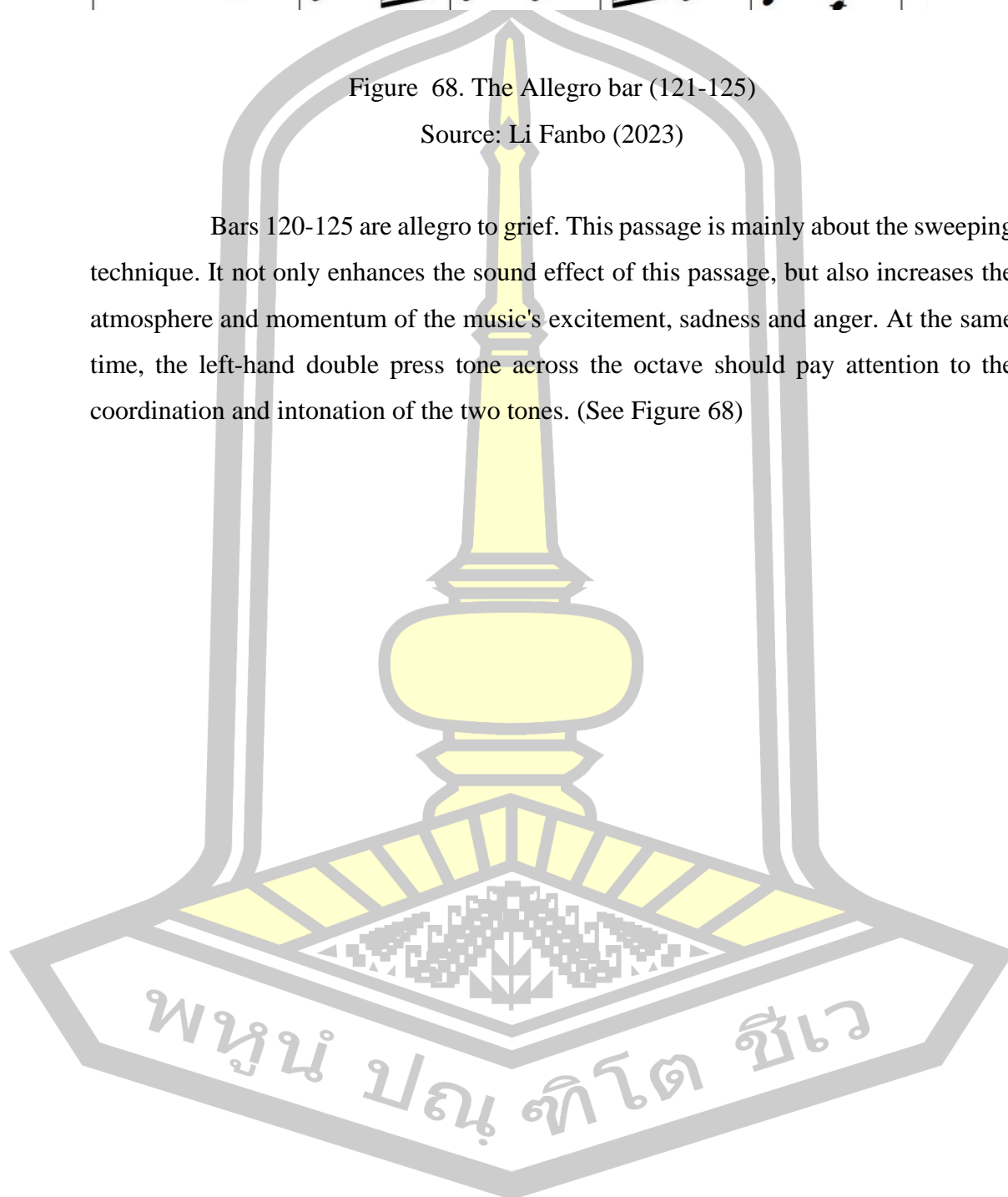
When you play the glide (Shang Huayin) in bars 106-110 pay attention to the thumb glide and play three notes, which will create more tension. In this bar, the structure of the phrase is mainly brief, and the melody of the performance changes greatly, which can make the rhythm of the performance more compact. The bar 110, the slide from F to E, and the slide from B to A are all completed with the big flutter, with beauty sound and natural transition, strongly reflecting the sad voice of Jiang Nv. (See Figure 67)



Figure 68. The Allegro bar (121-125)

Source: Li Fanbo (2023)

Bars 120-125 are allegro to grief. This passage is mainly about the sweeping technique. It not only enhances the sound effect of this passage, but also increases the atmosphere and momentum of the music's excitement, sadness and anger. At the same time, the left-hand double press tone across the octave should pay attention to the coordination and intonation of the two tones. (See Figure 68)



5.2.3 A song Xiangyun

Xiāng yún

♩=40

The musical score for 'A song Xiangyun' is written for piano in G major (one sharp) and 4/4 time. The tempo is marked as ♩=40. The score is divided into five systems of piano accompaniment. The first system includes dynamic markings *f*, *sf*, and *f*, and glissando markings. The second system features a fermata. The third system contains measures 3 and 4. The fourth system contains measures 5, 6, 7, and 8, with a mezzo-forte (*mf*) marking. The fifth system contains measures 9, 10, and 11, with a mezzo-piano (*mp*) marking. The score is flanked by large grey chevron shapes.

Figure 69. A song Xiangyun

Source: Li Fanbo (2023)

2

12 13 14

15 16 17

18 19 20

21 22 23

24 25 26

f

mf

mp

Figure 70. A song Xiangyun

Source: Li Fanbo (2023)

3

27 28 29 30 31 32

33 34 35 36 37

38 39 40 41 42

43 44 45 46 47

48 49 50 51 52

f *mf* *f* *mf* *f*

Figure 71. A song Xiangyun

Source: Li Fanbo (2023)

4

53 54 55 56 57

58 59 60 61 62

63 64 65 66 67

68 69 70 71 72

73 74 Ossia 75 76

f *mf* *f* *mf* *mp*

*g*² *e*²

mf *mp* *mp* *mf* *Cantando*

Figure 72. A song Xiangyun

Source: Li Fanbo (2023)

78 g^2 79 80 81 82 5

83 e^2 84 85 e^2 86 87

88 89 90 91 92

93 b^2 94 a^2 95 96 97

98 99 100 101 b^2 102

Figure 73. A song Xiangyun

Source: Li Fanbo (2023)

6

103 104 105 106 107

108 109 110 111 112

113 114 115 116 117

118 119 120 121 122

123 124 125 126 127

Figure 74. A song Xiangyun

Source: Li Fanbo (2023)

128 129 130 131 132 7

ff *mp*

133 134 135 136 137

mf

138 139 140 141 142

f

143 144 145 146 147

p *mp*

148 149 150

pp

Figure 75. A song Xiangyun

Source: Li Fanbo (2023)

5.2.3.1 A song Xiangyun background

In 1983, Mr. Han Tinggui created the Qin Zheng “Xiangyin” song, which mainly depicts the scene of laboring people celebrating a bumper harvest during the early summer wheat yellow season, showcasing the joy of the people's harvest. The melody material comes from the Shandong Qinshu Qupai “Shanghe Diao” on the South Road. Nanlu Shandong Qinshu is an early embryo of Shandong Zheng music, and many of the singing and qupai of Nanlu Shandong Qinshu were later developed into small board type Zheng music. They are an important component of Shandong traditional zheng music. The use of Qupai (Shanghe Tune) showcases Mr. Han Tinggui's capture of the local style characteristics of southwestern Shandong, as well as his inheritance of traditional Shandong Zheng tune. His music creation materials and techniques can be seen as products of the development of the times.

A song 'Xiangyin' incorporates certain elements of life, enhancing the narrative of the music. For Mr. Han Tinggui, life cannot be separated from music, and music is life. A song "Xiangyin" portrays the rural style of the southwestern region of Shandong, and its musical melody is full of the dialect charm of the southwestern region of Shandong. According to the researcher's understanding, Mr. Han Tinggui has not received any training in professional composition techniques. He created his works based on his years of learning and accumulation of Shandong Zheng music materials, which showcased rich and colorful changes in his works. This is attributed to Mr. Han Tinggui's innovation in performance techniques and exploration of different sound effects. Let's take the work "Xiangyin" as an example to analyze it.

5.2.3.2 The fingering technique



Figure 76. The restore “A”

Source: Li Fanbo (2023)

The notation restore “A” appears in the music, it can only be obtained by pressing the “A” sound string on the left string segment of the Zheng code with the left hand to increase its tension. The Qin zheng B and descending B. The two notes are

derived from the original A tone, where the right hand plays A tone while the left hand presses down on an additional string in the left arrow column to produce either a raised or lowered pitch. The distinction lies in the varying pressure applied by the left hand, resulting in a raised pitch for one case and a slightly lowered pitch for another. A crucial factor is having well-developed auditory skills, specifically the ability to discern different pitches. This aspect requires gradual comprehension. (See Figure 70)

Specific playing method: First press the "A" sound string about 20 centimeters from the left side of the Qin Zheng code, and then play the string with the right hand to play the "B" sound. (See Figure 76)

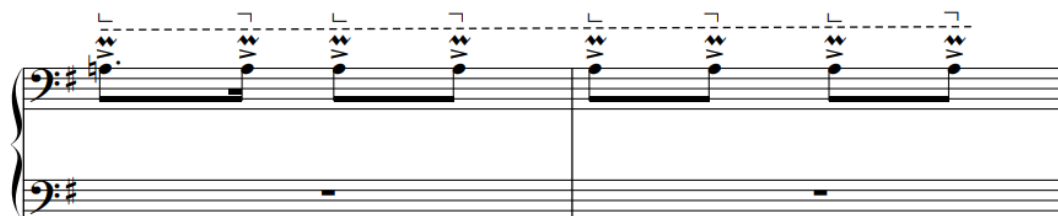


Figure 77. Flat "A"

Source: Li Fanbo (2023)

Keeping the La tone on the basis of holding down, slightly hold down the lower half degree to become B, on the basis of B drop, slightly float up and down for continuous trill, in order to complete this The bar of the playing technique. (See Figure 77)



Figure 78. The fingering technique "F"

Source: Li Fanbo (2023)

The fingering technique “F”. When “Fa” appears in the music, it can only be obtained by pressing the “E” sound string on the left string segment of the Qin Zheng code with the left hand to increase its tension. (See Figure 78)

1) Specific playing method: First press the “E” sound string about 20 centimeters from the left side of the Qin Zheng code, and then play the string with the right hand, you can play the “F” sound.

2) Skill differentiation: First use the left hand to press the string, then use the right hand to play. Not to be confused with the upper glide, which is played with the right hand before the left hand presses the string. In addition, when the right hand plays the next note, the left hand can begin to loosen the string, otherwise the effect of the slide will appear. The force used in the left hand when playing “F” and “B” is not equal. Because pressing the “E” tone to change the “F” tone is a minor second-degree change, the force used is less, and pressing the “A” tone to change the “B” tone is a second-degree change, the force used is greater. On the left hand, the fingertips of the index, middle and ring fingers should be pressed vertically down the string. Do not press the string with the vest tape.

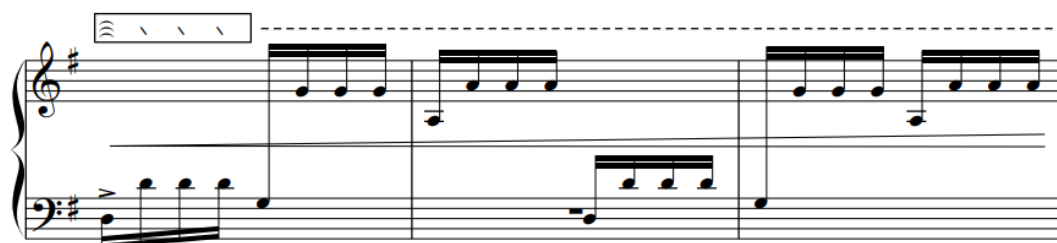


Figure 79. The fingering technique “Sao xian shuang shi dian”

Source: Li Fanbo (2023)

The fingering technique (Sao xian shuang shi dian) in Chinese. The notation is marked in (Figure 79). The (Sao xian shuang shi dian) means use the left and right index fingers take turns wiping the string, which is one of the commonly used fingering methods in Qin Zheng music. When practicing, the hands should be as close as possible, the center of gravity is down, the fingertips should be very active and active when exerting force on the knuckles, and pay attention to the relaxation of the arms and wrists: in particular, do not shrug the shoulders, let alone the body stiff. (See Figure 79)



Figure 80. The fingering technique “Dian Yin”

Source: Li Fanbo (2023)

The fingering technique is called (Dian Yin) in Chinese. The notation is “▼”. The (Dian Yin) means when the right hand plays the string, the left hand touches the string at the same time, but when it touches the string, it is as light as the dragonfly water. (See Figure 74)

Dotting requires quick action, a finger point that is away, otherwise there will be a slide, insufficient elasticity, no "dotting" color. The fingering technique of dotting is often used in Chaozhou Zheng music, which can make the music style more gorgeous and lighter. (See Figure 80)

5.2.3.3 The fingering technique express emotion



Figure 81. The introduction bar

Source: Li Fanbo (2023)

At the beginning of the introduction, the free and powerful right-hand scratch-playing is used. In this section, traditional techniques such as pressing the tone and shaking the finger also appear. The density of shaking the finger should be large, the strength should be moderate, the shaking the finger should be simple and agile, the vibrating string should be fast, and the obvious trembling effect should be highlighted, especially the aftersound after the shaking the finger is over. (See Figure 81)



Figure 82. The introduction bar

Source: Li Fanbo (2023)

Introduction to the overall appearance of the up and down glide slow and fast alternating music, in which "F", "B" according to the technical control of the traditional press, shake, flutter skills are integrated, the music as a whole highlight a passionate momentum. (See Figure 82)



Figure 83. The adagio (2-4) bars

Source: Li Fanbo (2023)

The "F" sound has a homophone repetition, the music processing is from weak to strong, from slow to fast, and the shaking finger appearing in the back The bar of playing the "F" is not a general shaking finger, but a shaking finger on the basis of the tone. (See Figure 83)



Figure 84. The adagio (5-6) bars

Source: Li Fanbo (2023)

While scraping with the right hand, the left hand should press the Qin Zheng string to the required pitch, so that the press tone and the finger shake after the scraping can be closely combined, and the large slide sound effect can be avoided when pressing

the string to the maximum extent. This playing technique avoids the phenomenon of pause in the connection between scratching and finger shaking. (See Figure 84)



Figure 85. The adagio 9 bars

Source: Li Fanbo (2023)

In the third bar of the adagio of the music, there is a double fortissa, the interlining notes above, and the glide and melody note below. At the same time, the sound sets off each other, which is not monotonous, but highlights the effect of the glide. The music is polished, and the rhyme is also contained in it. The double support and back wheel finger play, the connection between the two is close and smooth, and the dotted rhythm enhances the sense of rhythm and the fluidity of music. (See Figure 85)



Figure 86. The 11 bar

Source: Li Fanbo (2023)

In the fifth bar, there are two "B" and "F" tramp notes tightly together, and the left hand uses the thumb to press the string when playing, which is an inevitable technique for melody development, so that the music can proceed continuously. If the left hand is used alone, the string cannot be changed in time, which will affect the time value of the tone, and the melody will pause or the tone will be inaccurate due to insufficient time. Through the thumb and other fingers in coordination with the double intonation technique, the performance of a non-intonation but a graceful lingering method, this method can best play the performance of the zheng: complement the sound

with rhyme. In addition, during the performance, the alternations of the thumbs of the left hand and the three fingers of the food in the name frequently press and rub, so that the music can be continuous and the melody can keep winding. Some scholars describe: According to historical records, there is a saying that "Qin Zheng has many strings", in order to strengthen the expression of the melody, Qin Sheng often uses the right hand string, combined with the use of modern finger shaking, and gradually formed a unique effect with the style of Qin Zheng.(See Figure 86)

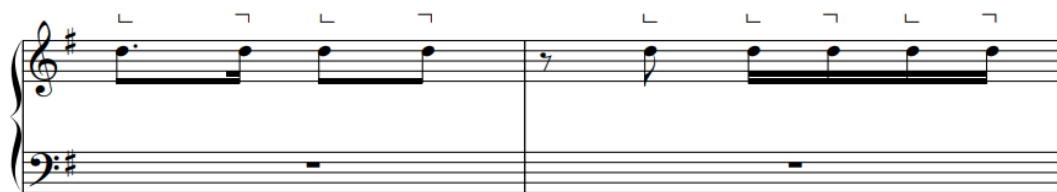


Figure 87. The bar (31-32)

Source: Li Fanbo (2023)

In the performance of the music, the use of continuous rapid thumb split, support, index finger close to the thumb, and then use the wrist force. The fast rhythm of the melody requires high clarity, must not be blurred. The left hand should be flexibly and quickly used alternately. (See Figure 87)



Figure 88. The bar (33-36)

Source: Li Fanbo (2023)

Since allegro requires higher playing speed to make it more difficult, it is more necessary to accurately grasp the intonation of each note and maintain the original charm, speed and breath control, so that the excessive between notes will not appear too large glide marks. (See Figure 88)

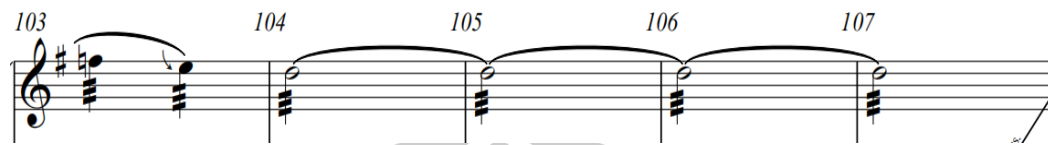


Figure 89. The bar (103-107)

Source: Li Fanbo (2023)

It is very important to control the change of timbre of the performance. It is like an undulating ribbon, wanting to break constantly and lingering sound. In this song shaking music, the three skills of pressing, shaking and shaking are once again closely combined and used as one. (See Figure 89)



Figure 90. The bar (120-122)

Source: Li Fanbo (2023)

The fingering technique of “Sao xian shuang shi dian” means sweep string and forefinger alternation playing gradually accelerates and becomes stronger in the speed and intensity of playing. This is a modern commonly used playing technique. In the process of playing, the elbow swings towards the direction of the body, while the middle finger mainly sweeps the string, and then quickly “Dian Yin” with the index finger. The “Dian Yin” here are dense and fast, and the changes in timbre can be controlled freely to express a variety of delicate emotions. (See Figure 90)

5.2.4 A song Yun Shangsù

Yún shang sù

♩=50

The musical score for 'Yun Shang Su' is presented in piano notation across five systems. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩=50. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* and *mf*. Measure numbers 1 through 14 are indicated above the staves. The score is flanked by large grey chevron-like shapes pointing outwards.

Figure 91. A song Yun Shangsù

Source: Li Fanbo (2023)

2

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of 15 measures, numbered 15 to 29. The notation is in a Western staff with a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Dynamic markings include *mp* (mezzo-piano) at measure 17, *p* (piano) at measure 21, *mf* (mezzo-forte) at measure 23, and *ff* (fortissimo) at measure 27. There are also articulation marks like accents and slurs. The score is divided into five systems of three measures each. The first system (measures 15-17) starts with a treble clef and a key signature of one sharp. The second system (measures 18-20) continues the melody. The third system (measures 21-23) introduces a piano dynamic. The fourth system (measures 24-26) shows a change in the bass line. The fifth system (measures 27-29) ends with a fortissimo dynamic and a final flourish.

Figure 92. A song Yun Shangsü

Source: Li Fanbo (2023)

3

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of staves, each with a treble and bass clef. The measures are numbered 30 through 50. Measure 30 has a treble staff with a half note G4 and a bass staff with a whole rest. Measure 31 has a treble staff with a half note G4 and a bass staff with a whole rest. Measure 32 has a treble staff with a half note G4 and a bass staff with a whole rest. Measure 33 has a treble staff with a half note G4 and a bass staff with a whole rest. Measure 34 has a treble staff with a half note G4 and a bass staff with a whole rest. Measure 35 has a treble staff with a half note G4 and a bass staff with a whole rest. Measure 36 has a treble staff with a half note G4 and a bass staff with a whole rest. Measure 37 has a treble staff with a half note G4 and a bass staff with a whole rest. Measure 38 has a treble staff with a half note G4 and a bass staff with a whole rest. Measure 39 has a treble staff with a half note G4 and a bass staff with a whole rest. Measure 40 has a treble staff with a half note G4 and a bass staff with a whole rest. Measure 41 has a treble staff with a half note G4 and a bass staff with a whole rest. Measure 42 has a treble staff with a half note G4 and a bass staff with a whole rest. Measure 43 has a treble staff with a half note G4 and a bass staff with a whole rest. Measure 44 has a treble staff with a half note G4 and a bass staff with a whole rest. Measure 45 has a treble staff with a half note G4 and a bass staff with a whole rest. Measure 46 has a treble staff with a half note G4 and a bass staff with a whole rest. Measure 47 has a treble staff with a half note G4 and a bass staff with a whole rest. Measure 48 has a treble staff with a half note G4 and a bass staff with a whole rest. Measure 49 has a treble staff with a half note G4 and a bass staff with a whole rest. Measure 50 has a treble staff with a half note G4 and a bass staff with a whole rest.

Figure 93. A song Yun Shangsü

Source: Li Fanbo (2023)

4

51 52 53 54 55

56 57 58 59 60

61 62 63 64 65

66 67 68 69 70

71 72 73 74 75

Figure 94. A song Yun Shangsou

Source: Li Fanbo (2023)

5

The musical score is written for piano in G major (one sharp). It consists of five systems of staves, each with a treble and bass clef. The measures are numbered 76 through 100. Measure 76 starts with a treble clef, a key signature of one sharp, and a dynamic marking of *mf*. The melody begins with a quarter note G4, followed by a quarter rest, and then a quarter note A4. Measure 77 continues with a quarter note B4, a quarter note C5, and a quarter note D5. Measure 78 features a quarter note E5, a quarter note F#5, and a quarter note G5. Measure 79 has a quarter note A5, a quarter note B5, and a quarter note C6. Measure 80 is marked with a *mf* dynamic and features a quarter note D6, a quarter note E6, and a quarter note F#6. Measure 81 has a quarter note G6, a quarter note A6, and a quarter note B6. Measure 82 has a quarter note C7, a quarter note D7, and a quarter note E7. Measure 83 has a quarter note F#7, a quarter note G7, and a quarter note A7. Measure 84 has a quarter note B7, a quarter note C8, and a quarter note D8. Measure 85 has a quarter note E8, a quarter note F#8, and a quarter note G8. Measure 86 has a quarter note A8, a quarter note B8, and a quarter note C9. Measure 87 has a quarter note D9, a quarter note E9, and a quarter note F#9. Measure 88 has a quarter note G9, a quarter note A9, and a quarter note B9. Measure 89 has a quarter note C10, a quarter note D10, and a quarter note E10. Measure 90 has a quarter note F#10, a quarter note G10, and a quarter note A10. Measure 91 has a quarter note B10, a quarter note C11, and a quarter note D11. Measure 92 has a quarter note E11, a quarter note F#11, and a quarter note G11. Measure 93 has a quarter note A11, a quarter note B11, and a quarter note C12. Measure 94 has a quarter note D12, a quarter note E12, and a quarter note F#12. Measure 95 has a quarter note G12, a quarter note A12, and a quarter note B12. Measure 96 has a quarter note C13, a quarter note D13, and a quarter note E13. Measure 97 has a quarter note F#13, a quarter note G13, and a quarter note A13. Measure 98 has a quarter note B13, a quarter note C14, and a quarter note D14. Measure 99 has a quarter note E14, a quarter note F#14, and a quarter note G14. Measure 100 has a quarter note A14, a quarter note B14, and a quarter note C15. The score includes various musical notations such as notes, rests, beams, and dynamic markings. A large grey 'L' shape is visible on the left side of the page.

Figure 95. A song Yun Shangsü

Source: Li Fanbo (2023)

6

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature has one sharp (F#). Measure numbers 100 through 124 are indicated above the staves. Measure 100 features a slur over measures 100-101 with a b^2 marking above measure 101. Measures 102-104 are also grouped with a slur. Measure 105 has a slur over measures 105-106. Measures 107-109 are grouped with a slur, with a b^2 marking above measure 108. Measure 110 has a slur over measures 110-111. Measures 112-113 are grouped with a slur. Measure 114 includes a right-hand (R) marking, a mf dynamic, and a dis (dissonance) marking. Measure 115 has a mf dynamic. Measure 116 includes a mf dynamic and a dis marking. Measure 117 has a mf dynamic. Measure 118 has a mf dynamic. Measure 119 has a mf dynamic. Measure 120 includes a mf dynamic and a dis marking. Measures 121-124 are grouped with a slur. The score includes various musical notations such as slurs, ties, and dynamic markings.

Figure 96. A song Yun Shangsü

Source: Li Fanbo (2023)

7

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of five systems of staves, each with a treble and bass clef. The measures are numbered 125 through 149. Measure 125 starts with a treble staff containing eighth notes and a bass staff with a whole rest. Measures 126-128 continue with similar patterns. Measure 129 features a treble staff with eighth notes and a bass staff with a whole rest, marked with a forte (*ff*) dynamic. Measures 130-133 show a treble staff with eighth notes and a bass staff with a whole rest, marked with a mezzo-piano (*mp*) dynamic. Measures 134-139 show a treble staff with eighth notes and a bass staff with a whole rest. Measures 140-144 show a treble staff with eighth notes and a bass staff with a whole rest, marked with a mezzo-forte (*mf*) dynamic. Measure 145 shows a treble staff with eighth notes and a bass staff with a whole rest. Measures 146-149 show a treble staff with eighth notes and a bass staff with a whole rest.

Figure 97. A song Yun Shangsü

Source: Li Fanbo (2023)

8

The musical score is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#). Measure numbers 150 through 180 are indicated above the treble staff. Measure 153 includes a circled 'L' and a circled 'R' with arrows pointing to specific notes. Measure 154 features a 4-measure rest in both staves. Measures 158-163 show a series of chords in the treble staff with corresponding bass notes. Measures 164-169 include glissando markings in the bass staff. Measures 170-174 show a sequence of chords and glissandi. Measures 175-180 continue the melodic and harmonic progression, ending with a final chord in measure 180.

Figure 98. A song Yun Shangsu

Source: Li Fanbo (2023)

The musical score is presented in five systems, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 4/4.

- System 1 (Measures 181-185):** Measures 181 and 182 are whole rests. Measures 183-185 feature a melody in the treble staff with eighth and sixteenth notes, while the bass staff has whole rests.
- System 2 (Measures 186-190):** Measures 186-188 have a treble melody with a crescendo hairpin. Measure 189 has a treble half note and a bass glissando. Measure 190 contains triplets in both staves.
- System 3 (Measures 193-195):** Measure 193 starts with a *mf* dynamic. Measures 193-195 show a treble melody with various ornaments and a final measure with a cross symbol.
- System 4 (Measures 196-198):** Measures 196-198 feature a treble melody. Measure 197 includes a *p* dynamic and a 'L' marking with an upward arrow. The system ends with a 2/4 time signature change.
- System 5 (Measures 199-201):** Measures 199-201 show a treble melody with a *mf* to *f* dynamic change. Measure 201 ends with a 2/4 time signature change.

Figure 99. A song Yun Shangsu

Source: Li Fanbo (2023)

10

202 203 204

205 206 207 208

209 210 211 212

213 214 215 216

217 218 219

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

ff

Figure 100. A song Yun Shangsou

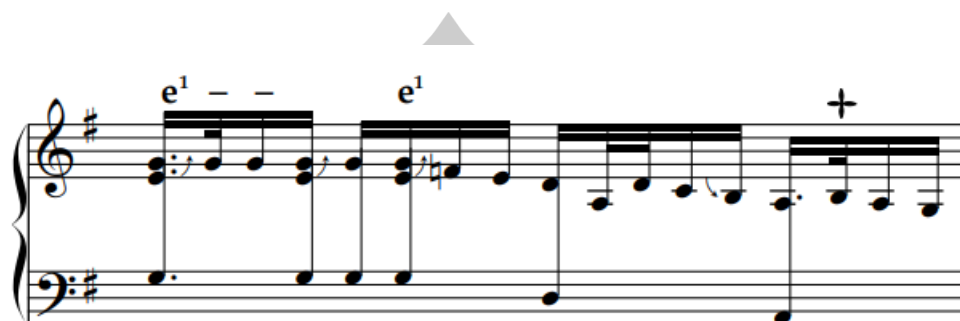
Source: Li Fanbo (2023)

5.2.4.1 A song Yun Shangsui background

A song "Yun Shangsui" is a Qin Zheng concerto created by Mr. Zhou Yuguo based on his early Qin Zheng solo piece a song "Xiangyun", adapted from the famous poem "Song of Eternal Sorrow". The word "Yunshang" in the title of the song "Yunshang Complaint" comes from the poem of the poet Li Bai in "Qingping Diao Ci", "The clouds want clothes and flowers, and the spring wind blows the bars of Revlon". 'Sui' means 'confide and tell', describing Tang Xuan of the same era of Zong and Yang Guifei's pain and sorrow in front of Maweipo in the "An Lushan Rebellion". This work combines the ancient simplicity of traditional Qin Zheng music with the melodic and creative elements of modern Zheng music, with strong artistic value in terms of cultural heritage, melodic development, and technical skills.

Based on Bai Juyi's famous poem Song of Everlasting Regret, Yun Shang Suit tells the sad and moving love story between Emperor Xuanzong and Yang Yuhuan through historical figures and legends. The poem begins with "Han Emperor's heavy color thinking of the country, Yu Yu cannot seek for many years", describing Tang Xuanzong's preference for beautiful colors, "looking back at a smile hundred Mei Sheng, six palace powder without color" so that the king even if the harem of 3,000 beautiful people, but also only spoil her one person. Emperor Xuanzong of Tang Dynasty was addicted to beauty and ignored the government, which led to the chaos of "Yuyang Drums moving to the ground and breaking the Nishang Yuyi Song". "Six armies do not have to do anything, like moths before the horse died" specifically describes after the chaos of An and Shi, Tang Xuanzong's hasty escape caused the "king cannot save his face, look back at the blood and tears and flow" tragedy, the end of the "in the day is willing to be a wingbird, in the ground is willing to be a lizhi branch" "heaven and earth sometimes do, this hate no end period", heartache, tearing people. The music "Yun Shang Suit" adopts such a sentimental and sad story, which gives people spiritual sustenance outside the music and makes the music itself richer and fuller.

5.2.4.2 The fingering technique



4) The fingertip force of each finger is required to be uniform, and the beat value should also be uniform. Each means that the movement should be independent. The sound played out is especially clean and bright like a pearl disc.



Figure 102. The fingering technique of right thumb “Shaking”

Source: Li Fanbo (2023)

The fingering technique is called “Shaking”. The shaking means sort of different methods as following:

1) “Wan Yao” - the index finger gently pinch, the palm root gently pressed in the foot of the zheng head as a fulcrum, with the wrist as the axis of the finger, the hand type do not grip too tight and do not open too much need to remain relaxed and natural, you can use the index finger pinch the strength to adjust the size of the volume of the finger, this shake finger is suitable for beginners shake finger students. (See Figure 102)

2) “Zha Zhuang Yao” - with the basic principles of wrist shaking, the difference is that it is not to the entire wrist as a fulcrum but use the little finger as a support on the bottom of the front beam of the string to play, playing the need to pay attention to lower the wrist, in the initial practice of thumb wedge, need to play a stable role in the following string, a little force but no need to rely on the string, If the supporting time also depends on the string, it will affect the flexibility of fingering.

3) “Xuan Wan Yao” - on the basis of the previous two finger shaking method has been further liberated, dangling finger shaking does not need any support, completely rely on the control and strength of the wrist to complete the finger shaking, this finger shaking gets rid of the limitations of the pile, can complete from the Qianyu mountain to the code anywhere between the requirements of the tone, such as swing.

4) “Sao Yao” - rely on the finger root joint of the thumb to pick the string, that is, the connection of the thumb and the palm of the hand as the moving point, drive the whole finger movement, do not need the index finger next to the thumb when playing, all fingers are completely relaxed, maintain the natural relaxation of the hand.

The right thumb shaking method is generally used to front and back played quickly and continue lone time; You can play short notes with changing time values without staking. The first three kinds of thumb shake are mainly completed with the strength of the wrist, and this shake is through the strength of the thumb joint, if you want to play smoothly is the need for a certain amount of effort.



Figure 103. The fingering technique "big rubbing and scraping playing "

Source: Li Fanbo (2023)

The fingering technique is called (Da Cuo and Gua Zou) in Chinese. The (Da Cuo and Gua Zou) means as following:

1) Da Cuo: When combined with the middle finger and the thumb, the two fingers must be fingertip bent, do not touch the nail when bouncing up, slightly staggered, the thumb on the left, the middle finger on the right, so as to avoid noise, when playing the piano, the palm joint drives the knuckle to play the piano.

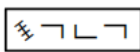
2) After Da Cuo, use the index finger to Gua Zou down, that is, to play the strings from low to high at once, pay attention to the knuckles, the fingertips stand up, and quickly play several strings. (See Figure 103)



Figure 104. The fingering technique “Sao Yao”

Source: Li Fanbo (2023)

The fingering technique is called “Sao Yao” in Chinese. The notation is “



”(See Figure 104)

1) In order to find the melody is clear, so first practice simple hook and wedge, finger shaking Angle is slightly 45 degrees Angle with the string, unlike the usual single finger shaking is vertical, of course, the last practice should pay attention to the average volume, and remember to "slow".

2. Slowly speed up, until the posture is established and skilled in the connection between the middle finger and the thumb, the middle finger coupled with the movement of sweeping, about sweeping two or three strings, and then speed up, so that the practice should be able to get a clear and pleasant Sao Yao.

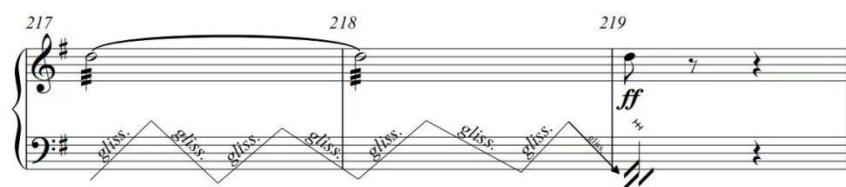
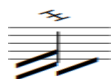


Figure 105. The fingering technique “Sao Xian”

Source: Li Fanbo (2023)

The fingering technique is called (Sao Xian) in Chinese. The notation is “



”. The (Sao Xian) means as following. (See Figure 105)

1) Hand shape into a semi-clenched state, index finger, middle finger, ring finger, slightly tightened into the palm, big arm open, wrist higher than the hand

2) When sweeping the string, our Angle is diagonal down, that is, the direction of a diagonal section of our index finger, middle finger and ring finger, downward sweeping the string

3) When we are Sao Xian, we should pay attention to the fact that the joints of our hands are well supported, so that the sound produced by playing is full and powerful

5.2.4.3 The fingering technique express emotion

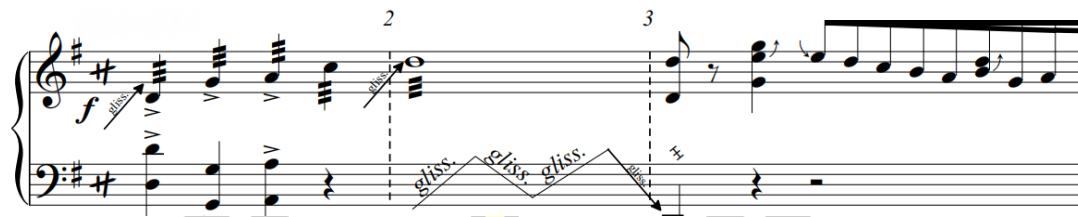


Figure 106. The beginning (1-3) bar

Source: Li Fanbo (2023)

At the beginning of this bar, two bars are guzheng solo, the third bar adds piano accompaniment, extremely harmonious pure octaves and chords set off the atmosphere of the music. Secondly, the slow performance of the three groups of octaves, from slow to fast, from weak to strong, from high to low, like weeping and complaining, highlights the tragic tone of the music. (See Figure 106)



Figure 107. The bar (9-11)

Source: Li Fanbo (2023)

The characteristic sound of "changing palace" appeared at this time, which appeared many times in the follow-up, not only played a supporting role in the music, but also deeply displayed the Qin style of the music, and played a role in promoting the emotional expression of the whole music. (See Figure 107)



Figure 108. The bar (12-14)

Source: Li Fanbo (2023)

This bar uses a large number of left-handed vibrato skills, vibrato can be divided into heavy vibrato and light vibrato. The performance style of northern Zheng songs is mostly rough, clear, rich in emotion and sadness, so they mostly use large and long-term heavy vibrato, while the southern Zheng songs have beautiful melody and elegant style, and they mostly use smooth and gentle light vibrato. F and B are the characteristic notes that best reflect the style of Shaanxi Zheng school, so the heavy trills are mostly on F and B. There are two ways to deal with these two characteristic sounds, one is the happy sound and the other is the bitter sound. First of all, if it is treated as a joy note, the playing pitch off and si is the standard pitch, neither rising nor falling. When treated as bitter, the pitch of "F" is between F and sharpened F, and the pitch of "B" is between B and sharpened B. Happy sound cavity joy, bright, bitter sound cavity desolate, sad. Of the two, bitter sound is the most used and most characteristic in the music. The music style of Qin opera is exaggerated, so the trills mostly appear in the climax section, which requires higher control of the wrist. (See Figure 108)

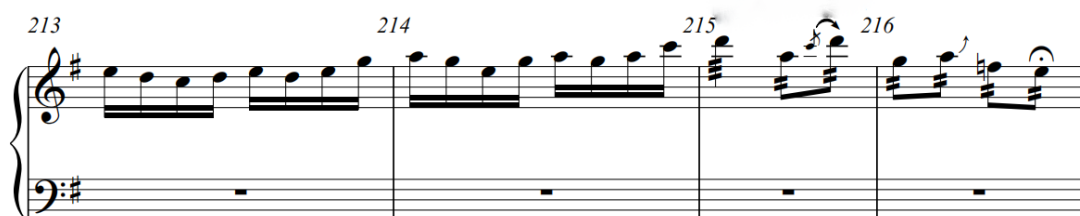


Figure 109. The ending bar (213-216)

Source: Li Fanbo (2023)

In the last paragraph, the reproduction section, the melody of the guzheng appears again, bringing the audience back from the sad situation. It's the same melody as the adagio, but the emotional expression is quite different. This passage tells the story of Yang Guifei's death and Emperor Xuanzong's uneasiness. (See Figure 109)

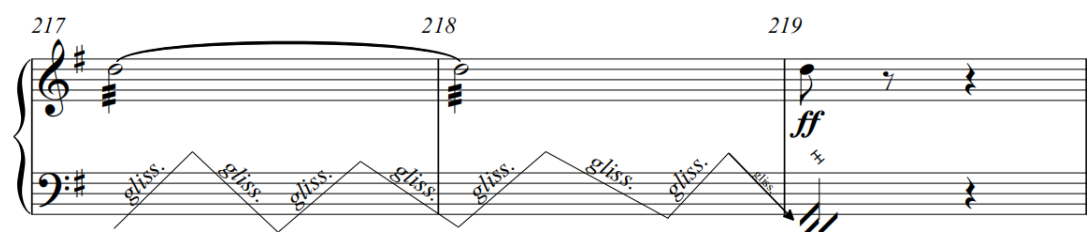
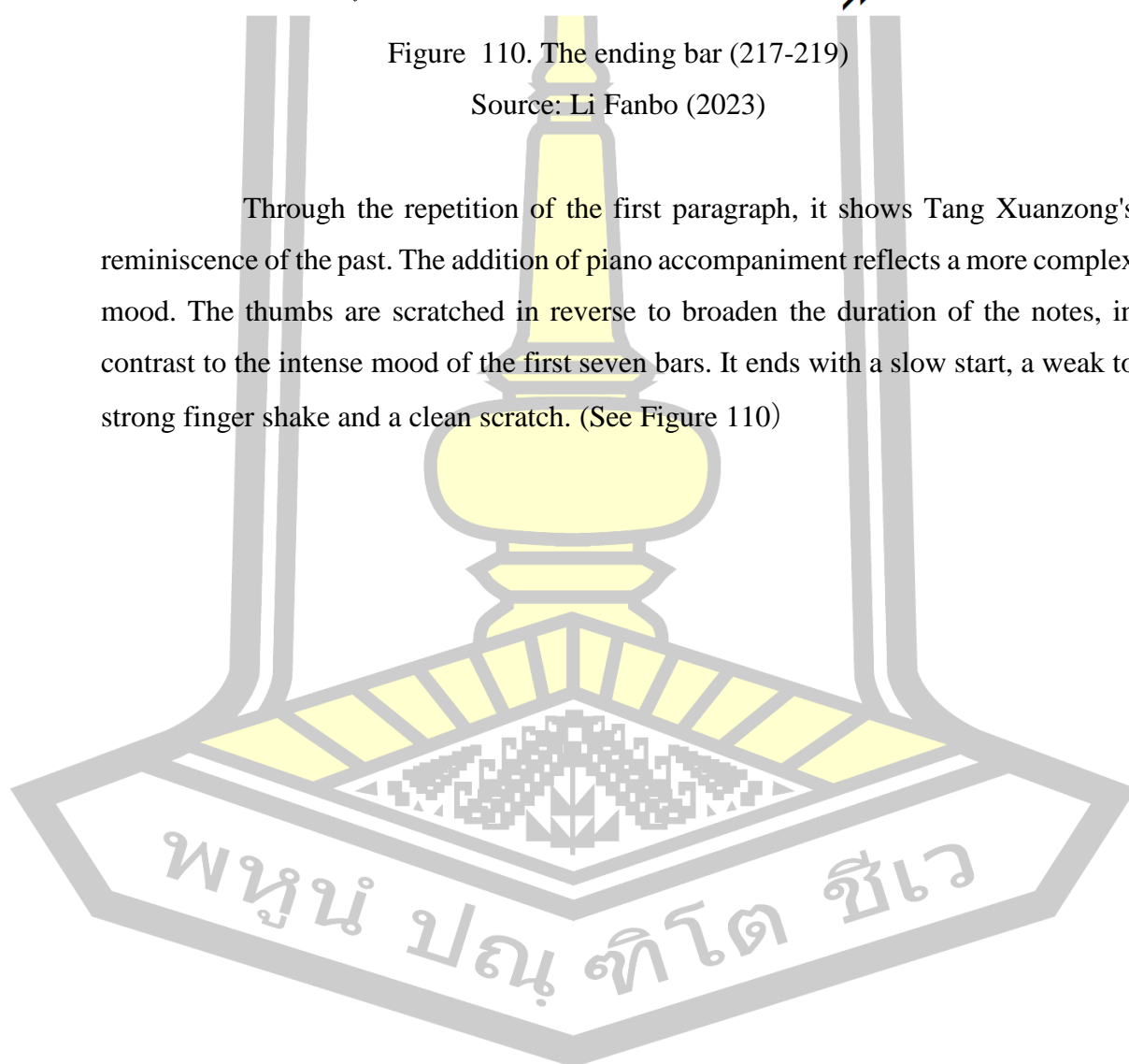


Figure 110. The ending bar (217-219)

Source: Li Fanbo (2023)

Through the repetition of the first paragraph, it shows Tang Xuanzong's reminiscence of the past. The addition of piano accompaniment reflects a more complex mood. The thumbs are scratched in reverse to broaden the duration of the notes, in contrast to the intense mood of the first seven bars. It ends with a slow start, a weak to strong finger shake and a clean scratch. (See Figure 110)



5.2.5 A song Qin Tuqing

▲
Qín tǔ qíng

♩ = 60

The musical score for 'Qín tǔ qíng' is presented in five systems. The first system (measures 1-6) is in 2/4 time, marked *ff*, and features a series of chords with glissandos. The second system (measures 7-10) transitions to 3/4 time, with measure 8 marked *ff* and measures 9-10 marked *mp*. The third system (measures 11-14) returns to 2/4 time. The fourth system (measures 15-18) is in 3/4 time, featuring a series of chords and glissandos. The score includes various musical notations such as chords, glissandos, and dynamic markings.

Figure 111. A song Qin Tuqing

Source: Li Fanbo (2023)

2

The musical score is presented in five systems, each containing two staves (treble and bass clef). The measures are numbered 19 through 38. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. A large grey 'L' shape is visible on the left side of the page, partially overlapping the score.

Measures 19-22: The first system shows measures 19, 20, 21, and 22. Measure 19 has a treble clef and a bass clef. Measure 20 has a treble clef and a bass clef. Measure 21 has a treble clef and a bass clef. Measure 22 has a treble clef and a bass clef.

Measures 23-26: The second system shows measures 23, 24, 25, and 26. Measure 23 has a treble clef and a bass clef. Measure 24 has a treble clef and a bass clef. Measure 25 has a treble clef and a bass clef. Measure 26 has a treble clef and a bass clef.

Measures 27-30: The third system shows measures 27, 28, 29, and 30. Measure 27 has a treble clef and a bass clef. Measure 28 has a treble clef and a bass clef. Measure 29 has a treble clef and a bass clef. Measure 30 has a treble clef and a bass clef.

Measures 31-34: The fourth system shows measures 31, 32, 33, and 34. Measure 31 has a treble clef and a bass clef. Measure 32 has a treble clef and a bass clef. Measure 33 has a treble clef and a bass clef. Measure 34 has a treble clef and a bass clef.

Measures 35-38: The fifth system shows measures 35, 36, 37, and 38. Measure 35 has a treble clef and a bass clef. Measure 36 has a treble clef and a bass clef. Measure 37 has a treble clef and a bass clef. Measure 38 has a treble clef and a bass clef.

Figure 112. A song Qin Tuqing

Source: Li Fanbo (2023)

39 40 41 42 3

43 44 45 46

47 48 49 50

51 52 53

54 55 56

Figure 113.A song Qin Tuqing

Source: Li Fanbo (2023)

4

57 58 59 60

61 62 63 64 65

66 67 68 69 70

71 72 73 74 75

76 77 78 79 80

Figure 114. A song Qin Tuqing

Source: Li Fanbo (2023)

5

81 82 83 84

85 86 87 88

89 90 91 92

93 94 95 96

97 98 99 100 101

Figure 115.A song Qin Tuqing

Source: Li Fanbo (2023)

6

102 103 104 105 106

107 108 109 110 111

112 113 114 115 116

117 118 119 120 121

122 123 124 125 126

Figure 116.A song Qin Tuqing

Source: Li Fanbo (2023)

7

127 128

mf *mp*

129 130

131 132

133 134

135 136

Figure 117. A song Qin Tuqing

Source: Li Fanbo (2023)

8

137 138

139 140

141 142

143 144 145

146 147 148

Figure 118. A song Qin Tuqing

Source: Li Fanbo (2023)

149 150 151 9

152 153 154

155 156 157

158 159 160 161 162

163 164 165 166 167

Figure 119. A song Qin Tuqing

Source: Li Fanbo (2023)

10

168 169 170 171 172

173 174 175 176 177 e^2

178 179 180 181 182

183 184 185 *rit.* 186 187

188 189 190 191 192 193

gliss. gliss. gliss. gliss. gliss. gliss.

Figure 120. A song Qin Tuqing

Source: Li Fanbo (2023)

5.2.5.1 A song Qin Tuqing background

A song Qin Tuqing was created by Zhou Zhan, an outstanding young Chinese Qin Zheng performer. He studied Qin Zheng performance with his father Zhou Yanjia from a young age and mastered the essence of Qin faction Qin Zheng performance. After years of experience, his playing style is both rough and delicate, tough and simple. It absorbs the style of various musical elements, inherits and carries forward the essence of elders and various genres of performance, and boldly tries different performance forms. A song "Qin Tuqing" is a song that he wrote according to the style of Shaanxi Zheng faction to express his yearning for his hometown. It uses thumbs to drag and roll to show the profoundness of skills, and the piano accompaniment makes it more vivid. At the same time, "Qin Tuqing" is a representative Qin Zheng music of the Shaanxi Zheng faction. Each paragraph expresses the researcher's different emotions, making people feel both heartbreaking and moving in their hearing. However, the overall tone of the song is basically sad, highlighting the researcher's deep longing.

5.2.5.2 The fingering technique



Figure 121. The notation infinite loop

Source: Li Fanbo (2023)


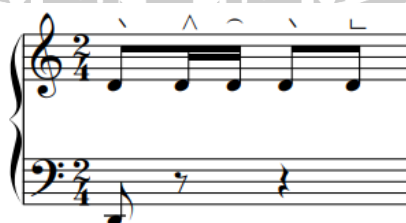
The notation is “” This symbol in Qin Zheng performance represents an infinite loop until the performer reaches a certain speed and stops. In the music example, the right hand "Xiao Cuo" and the left hand "Da Cuo" are played together in an infinite loop. (See Figure 121)



Figure 122. The fingering technique “Pi Tuo”

Source: Li Fanbo (2023)

The fingering technique is called (Pi Tuo) in Chinese. The notation is “ $\neg \neg \neg \neg$ ” The (Pi Tuo) means it’s oppose to the fingering technique which called (Tuo Pi) in Chinese. The traditional playing method requires that the hand shape of the right-hand picking string is "ring finger tying pile and four fingers hanging ", which means that the ring finger is fixed inside and outside bridges and moves with the picking string of four fingers. Some people like to be an upside-down flower, others like to be a chicken foot. In the performance of the general thumb and middle finger to maintain the width of five string distance, the position of the palm should be to maintain the balance of the center of gravity of the thumb and middle finger string, the palm from the number of thumb string distance between the second and third string distance, the hand should not be too vertical, to slightly to the right is appropriate. The stake serves as a support for the other four fingers. In some "four-fingered" picking fingering, it is still necessary to use the tie pile of the ring finger to support the force with the string. In particular, the continuous rapid plucking string of the thumb must be supported by the tie pile of the ring finger in order to use the strength. The pile is not limited to the outside of Qianyue, according to the needs of the tone of the plucked string, it is often tied on the string in Qianyue Mountain. With the development of zheng playing skills, the use of tying piles has been rare. (See Figure 122)

Figure 123. The fingering technique “Gou”(\wedge)and “Da”(Λ)

Source: Li Fanbo (2023)

The fingering technique “Gou” (\frown) and “Da” (\bigwedge) which means the middle finger and the fourth finger. Obviously the four techniques about Qin Zheng which two techniques i mention before means Qin Zheng have to use four fingers to play for two hands.

The fingering technique “Gou” means use the middle finger to play. When playing, pluck the strings with the center pointing in. The movement of plucking strings in the middle direction, with the third joint of the middle finger root as the moving point, drive the motion of the full direction in slightly oblique down. It should be noted that the first and second joints are not bent, and are naturally relaxed, while there is a certain strength in relaxation. It is based on relaxation and maintaining a certain amount of force to play. The Angle of the hook should always be based on the string, rather than the hook like the hook. Only with the oblique lower string can we obtain good barb and sound quality.

The fingering technique “Da” in Chinese means use the forth finger to play. The strings are plucked inwardly with the forth finger. It is often used in arpeggiated or broken chords. Since the ring finger generally does not wear a false nail, the individual notes are played pizzicato with the ring finger to achieve soft color contrast and soft sound effect. In addition, the playing of some chords also contains the "hit" fingering of the plucked string in the unnamed direction. (See Figure 123)



Figure 124. The fingering technique “Lian Tuo”

Source: Li Fanbo (2023)

The fingering technique is called (Lian Tuo) in Chinese. The notation is “ L L L ” The (Lian Tuo) means the fingering technique method without leaving the string, can also be used to bounce the method, the former sound coherent, the latter sound strong and conducive to the training of finger force. As the basic fingering

method in Qin Zheng playing, it is used to play the descending melody of a single tone or scale.

If play the “Lian Tuo”, it have to play crisp and bright, coherent blocking. The band is played after the band, and the wrist range is larger, which will make the movement more beautiful. (See Figure 124)

5.2.5.3 The fingering technique express emotion



Figure 125. The bar (11-13)

Source: Li Fanbo (2023)

A large number of thumb-shaking techniques are adopted in bars 11-13. At the beginning, the right thumb is played up and followed by the first beat stress finger-wagging, which requires the body's center of gravity to shift from top to bottom. The thumb is played note by note by the inertia of movement, and the pitch gradually decreases from strong to weak, and finally ends with the Re note in bars 12, laying a solid foundation for the entry of the adagio. (See Figure 125)



Figure 126. The bar (15-18)

Source: Li Fanbo (2023)

The bar 15-22 is the first The bar of the adagio, in which the finger wagging is short in duration, mainly one beat and half beat, and each piece ends with two beats of wagging. When playing this bar, the speed of the adagio is slow, mainly to express the delicate emotional state of the researcher. In order to make the music have the

graceful charm of Qin opera, so the left hand skills obviously is very important. In playing, first of all, make sure that the nail is worn to touch the string in a positive way. (See Figure 126)



Figure 127. The bar (19-22)

Source: Li Fanbo (2023)

In the movement of swinging the wrist, the elbow joint is used as the axis to drive the forearm to move over and swing naturally. The index finger should pinch the thumb, and the rest of the fingers should keep the basic hand shape of playing naturally together. This bar fully renders the emotional tone of the music. (See Figure 127)



Figure 128. The bar 53

Source: Li Fanbo (2023)

The 53 bars into the allegro, the first three bars using the traditional playing techniques of “Tuo Pi” and small hook playing.(See Figure 128)



Figure 129. The bar (54-56)

Source: Li Fanbo (2023)

The last three bars are continuous rapid downward split, where the big knuckles need to be stretched out, with the strength of the arm, and gradually move down with the center of gravity of the body, to maintain the timbral color of each note as clear as granular, uniform particle size, especially the consistency of the performance of the two fingers.(See Figure 129)



Figure 130. The bar (66-68)

Source: Li Fanbo (2023)

In sections 66 and 67, the four fingers were played in a circular manner, basically using two kinds of extended finger sequence and natural finger sequence. In bar 67, one or two fingers were followed by four fingers, in order to make the next section more smooth and avoid the phenomenon of the same finger joint. It should be noted that in the process of finger connection, it is necessary to stick to the string, that is, after the end of one finger, the other three fingers are quickly attached to the string, and the second finger is played at the moment the nail touches the string, and all fingers are played in the descending order. The first beat of bar 68 uses a short, dense finger sequence (that is, a change of finger with the same string), at this time, the left hand needs to be crisp and neat to avoid the appearance of superfluous glissando in the timbre, and then needs to immediately return to the second beat note and stick to the string according to the fingering of the first two bars.(See Figure 130)



Figure 131. The bar (71-74)

Source: Li Fanbo (2023)

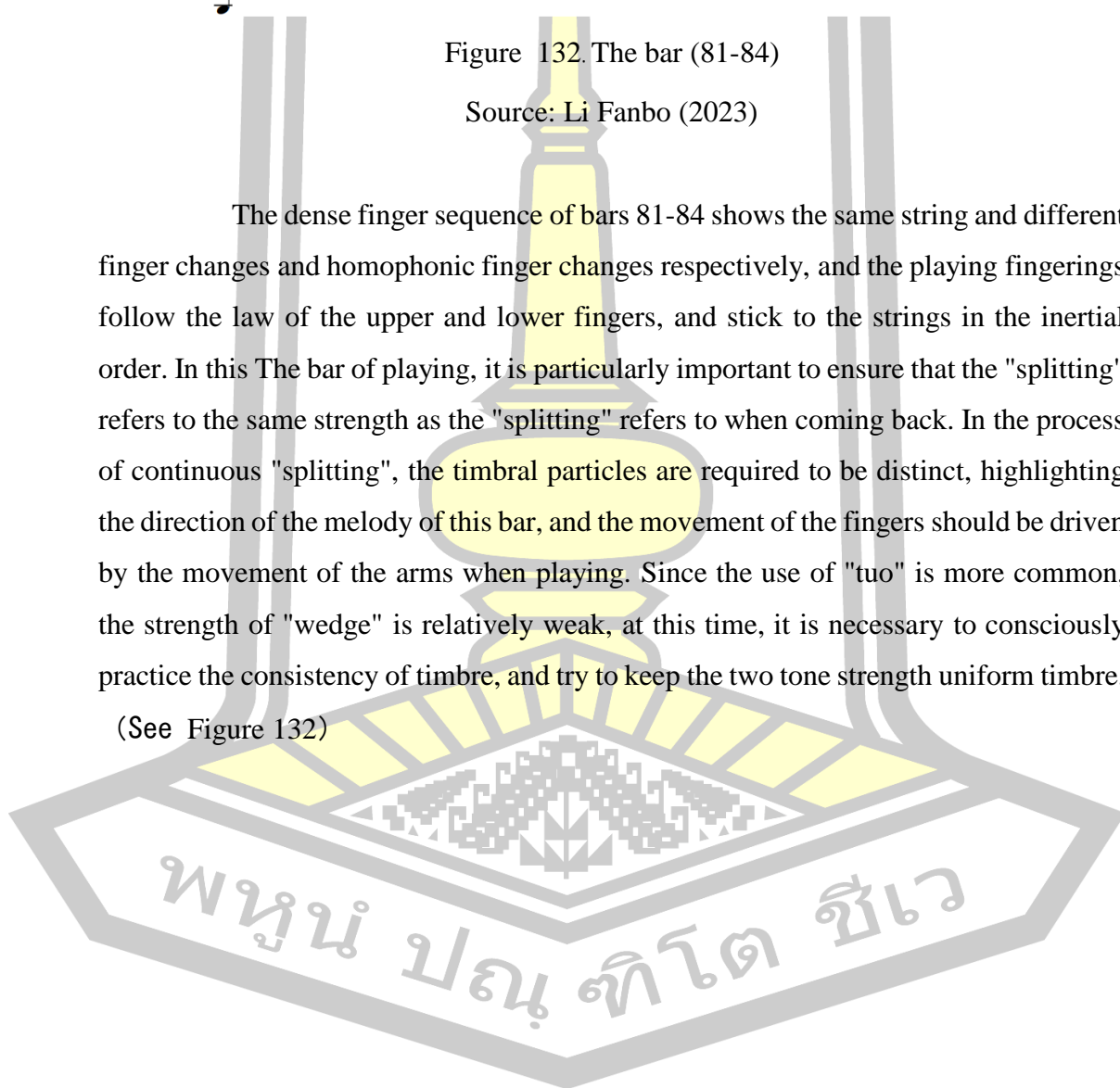
The finger sequence of bar 71-74 is roughly the same as before, but it should be noted that bar 73 requires the coordination of the left hand behind the natural, smooth and noiseless connection, especially when connecting bar 74, the change of rhythm needs to be consistent with the previous speed. (See Figure 131)



Figure 132. The bar (81-84)

Source: Li Fanbo (2023)

The dense finger sequence of bars 81-84 shows the same string and different finger changes and homophonic finger changes respectively, and the playing fingerings follow the law of the upper and lower fingers, and stick to the strings in the inertial order. In this The bar of playing, it is particularly important to ensure that the "splitting" refers to the same strength as the "splitting" refers to when coming back. In the process of continuous "splitting", the timbral particles are required to be distinct, highlighting the direction of the melody of this bar, and the movement of the fingers should be driven by the movement of the arms when playing. Since the use of "tuo" is more common, the strength of "wedge" is relatively weak, at this time, it is necessary to consciously practice the consistency of timbre, and try to keep the two tone strength uniform timbre. (See Figure 132)



5.2.6 A song Qin Sangqu

Qin Sang Qu

♩=45

The musical score for 'Qin Sang Qu' is written in 4/4 time with a tempo of ♩=45. The key signature has two sharps (F# and C#). The score consists of 18 measures, numbered 1 through 18. Measures 1-4 are in the first system, 5-8 in the second, 9-12 in the third, 13-15 in the fourth, and 16-18 in the fifth. The notation includes piano (p) and forte (f) dynamics, slurs, and various musical symbols like accents and breath marks. The score is flanked by large grey chevron symbols pointing outwards.

Figure 133. A song Qin Sangqu

Source: Li Fanbo (2023)

2

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of five systems of staves, each with a treble and bass clef. The melody is primarily in the treble clef, with some accompaniment in the bass clef. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like *p* (piano) and *f* (forte), and articulation marks like accents and slurs. The measures are numbered 19 through 33. The score ends with a final measure (33) that has a repeat sign.

Measures 19-21: Treble clef melody with eighth notes and quarter notes. Bass clef has whole rests.

Measures 22-24: Treble clef melody with eighth notes and quarter notes. Bass clef has whole rests.

Measures 25-27: Treble clef melody with eighth notes and quarter notes. Bass clef has whole rests. Measure 27 has a forte (*f*) dynamic marking.

Measures 28-30: Treble clef melody with eighth notes and quarter notes. Bass clef has whole rests.

Measures 31-33: Treble clef melody with eighth notes and quarter notes. Bass clef has whole rests. Measure 31 has a piano (*p*) dynamic marking.

Figure 134. A song Qin Sangqu

Source: Li Fanbo (2023)

The musical score is written for piano in G major (one sharp). It consists of five systems of two staves each (treble and bass clef). The measures are numbered 34 through 48. Measure 34 has a fermata in the bass staff. Measures 35 and 36 feature triplets in the treble staff. Measure 37 has a fermata in the treble staff. Measure 38 has a fermata in the bass staff. Measure 39 has a fermata in the treble staff. Measure 40 has a fermata in the treble staff. Measure 41 has a fermata in the treble staff. Measure 42 has a fermata in the treble staff. Measure 43 has a fermata in the treble staff. Measure 44 has a fermata in the treble staff. Measure 45 has a fermata in the treble staff. Measure 46 has a fermata in the treble staff. Measure 47 has a fermata in the treble staff. Measure 48 has a fermata in the treble staff. The score includes various musical notations such as notes, rests, fermatas, and dynamic markings like *mf* and *p*.

Figure 135. A song Qin Sangqu

Source: Li Fanbo (2023)

4

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of staves, each with a treble and bass clef. The measures are numbered 49 through 65. Measure 49 starts with a treble staff containing a quarter note G4, an eighth note A4, and a quarter note B4, with a fermata over the B4. The bass staff has a whole rest. Measure 50 continues the treble staff with a quarter note C5, an eighth note B4, and a quarter note A4, with a fermata over the A4. The bass staff has a whole rest. Measure 51 continues the treble staff with a quarter note G4, an eighth note F#4, and a quarter note E4, with a fermata over the E4. The bass staff has a whole rest. Measure 52 continues the treble staff with a quarter note D4, an eighth note C4, and a quarter note B3, with a fermata over the B3. The bass staff has a whole rest. Measure 53 continues the treble staff with a quarter note A3, an eighth note G3, and a quarter note F#3, with a fermata over the F#3. The bass staff has a whole rest. Measure 54 continues the treble staff with a quarter note E3, an eighth note D3, and a quarter note C3, with a fermata over the C3. The bass staff has a whole rest. Measure 55 continues the treble staff with a quarter note B2, an eighth note A2, and a quarter note G2, with a fermata over the G2. The bass staff has a whole rest. Measure 56 continues the treble staff with a quarter note F#2, an eighth note E2, and a quarter note D2, with a fermata over the D2. The bass staff has a whole rest. Measure 57 continues the treble staff with a quarter note C3, an eighth note B2, and a quarter note A2, with a fermata over the A2. The bass staff has a whole rest. Measure 58 continues the treble staff with a quarter note G2, an eighth note F#2, and a quarter note E2, with a fermata over the E2. The bass staff has a whole rest. Measure 59 continues the treble staff with a quarter note D3, an eighth note C3, and a quarter note B2, with a fermata over the B2. The bass staff has a whole rest. Measure 60 continues the treble staff with a quarter note A2, an eighth note G2, and a quarter note F#2, with a fermata over the F#2. The bass staff has a whole rest. Measure 61 continues the treble staff with a quarter note E2, an eighth note D2, and a quarter note C2, with a fermata over the C2. The bass staff has a whole rest. Measure 62 continues the treble staff with a quarter note B1, an eighth note A1, and a quarter note G1, with a fermata over the G1. The bass staff has a whole rest. Measure 63 continues the treble staff with a quarter note F#1, an eighth note E1, and a quarter note D1, with a fermata over the D1. The bass staff has a whole rest. Measure 64 continues the treble staff with a quarter note C2, an eighth note B1, and a quarter note A1, with a fermata over the A1. The bass staff has a whole rest. Measure 65 continues the treble staff with a quarter note G1, an eighth note F#1, and a quarter note E1, with a fermata over the E1. The bass staff has a whole rest. The score ends with a double bar line and a 2/4 time signature.

Figure 136. A song Qin Sangqu

Source: Li Fanbo (2023)

The musical score is written for piano in 2/4 time, featuring a treble and bass staff. The key signature has two sharps (F# and C#). The score consists of five systems of measures, each with a measure number above the treble staff.

- System 1 (Measures 66-70):** Measure 66 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 67 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 68 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 69 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 70 has a treble staff with eighth notes and a bass staff with a whole rest.
- System 2 (Measures 71-75):** Measure 71 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 72 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 73 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 74 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 75 has a treble staff with eighth notes and a bass staff with a whole rest.
- System 3 (Measures 76-80):** Measure 76 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 77 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 78 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 79 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 80 has a treble staff with eighth notes and a bass staff with a whole rest.
- System 4 (Measures 81-85):** Measure 81 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 82 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 83 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 84 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 85 has a treble staff with eighth notes and a bass staff with a whole rest.
- System 5 (Measures 86-90):** Measure 86 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 87 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 88 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 89 has a treble staff with eighth notes and a bass staff with a whole rest. Measure 90 has a treble staff with eighth notes and a bass staff with a whole rest.

Dynamic markings include *f* (forte) at measures 78, 81, and 84; *mf* (mezzo-forte) at measure 79; and *p* (piano) at measure 90. There are also markings for *mf* and *p* at the beginning of measures 79 and 90 respectively.

Figure 137. A song Qin Sangqu

Source: Li Fanbo (2023)

6

91 92 93 94 95

96 97 98 99 100

101 102 103 104 105

106 107 108 109 110

111 112 113 114

f

f

mf

mf

p

f

ff

Figure 138. A song Qin Sangqu

Source: Li Fanbo (2023)



Figure 139. A song Qin Sangqu

Source: Li Fanbo (2023)

5.2.6.1 A song Qin Sangqu background

A song Qin Sangqu was created by Professor Zhou Yanjia, the founder of the "Qin Zheng Returning to Qin" movement in Shanxi. It is based on the popular opera work "Bowl and Bowl Tune" in the Guanzhong area of Shanxi, processed and refined, and composed into a Zheng song. The music is infused with poetic imagery such as Li Bai's "Spring Thoughts" and "Swallow Grass Like Green Silk, Qin Sang Low Green Branches". The tone is clearer and brighter, and it is euphemistic and pleasant to hear. It was awarded the first prize in the 1989 CCTV "Mountain City Cup" creation award. It is hailed as a representative work in the history of Shanxi Zheng music that connects the past and the future. Later, it was incorporated into the Qin Zheng textbook for students to play.

The creative background of 'Qin Sangqu' requires a certain understanding before appreciating a piece of music, and the most basic thing is to understand its creative background. Qin Sang "is from the poem" Spring Thoughts "by the poet Li Bai: "Swallow grass is like green silk, and Qin Sang has low green branches. "This poem depicts the image of a young girl picking mulberry leaves in the field, reflecting

the passionate woman's longing for her hometown family and the urgent desire to reunite with them as soon as possible. In this poem, "Qin" refers to the ancient land of Qin, now abbreviated as shanxi, hence it is called "Qin Sangqu". The researcher Zhou Yanjia wrote this song at a time when his daughter was in a different place and missing her hometown of shanxi. Therefore, he borrowed the artistic conception of this poem to soothe her daughter's longing for her hometown. As the saying goes, meaning is consistent and perfect. Zhou Wang, the daughter of Zhou Yanjia, learned to play the Qin Zheng with her father from a young age. In addition, she had a high talent and was admitted to the Central Song and Dance Troupe as a solo performer at the age of sixteen. Later on, he lived in a foreign land, far away from his parents, and began to live independently. Even though he is strong, his longing often lingers, and sometimes he cannot help but shed tears. In the late 1960s, in order to comfort his daughter, his father used the tone of a bowl and bowl to break through the limitations of traditional music and give new meaning according to the laws of traditional music. He created this music piece "Qin Sangqu". Zhou Wang plays Qin Yun's local music, which is deeply affectionate and cannot be separated from his hands. In playing, he can resonate with his longing and enrich his techniques. The music is completer and more humane, and every concert performance is warmly welcomed. Afterwards, in 1982, Zhou Wang won the Excellent Performance Award in the National Folk Music Competition for his performance of this piece.

5.2.6.2 The fingering technique



Figure 140. The four fingering techniques introduction

Source: Li Fanbo (2023)

Right hand technique as following:

1) The first fingering technique called (Tuo), the notation is “ L ”. The (Tuo) means fingering technique play with the thumb is to "push" the string from the inside out, and the other four finger tips naturally bend over the direction of the violin, and the ring is like an ellipse. The support is a natural, ingenious and coordinated movement through the shoulders, arms, hands and fake nails, which should be relaxed and naturally driven, and not stiff.


2) The second fingering technique called (Mo), the notation is “ V ”. The (Mo) means fingering technique play with the index finger, play the string in the direction of the palm, bend the small joints, move towards the middle finger, and touch the string with the front of the nail.

Left hand technique as following:

The fingering technique notation “ ↑ ” called “Shang Huayin” which means upper glide. After the right hand picks the string, the left hand presses the string, and in the process of pressing the string, the sound slides, slides to a certain height and stops (maintains the pitch).

Maintains the pitch: Since the distance between the top pitch is not completely consistent, there are large and small, which requires everyone to use different strength for each distance. The so-called "distance" contains certain common sense of music theory, such as $C \rightarrow D$ is the second degree, $D \rightarrow E$ is the second degree, $E \rightarrow G$ is the minor third, $G \rightarrow A$ is the second degree, $A \rightarrow C$ is the minor third. For those who do not have the basis of music theory, we can summarize it into two kinds of relationships: big relationship (minor third degree) and small relationship (minor second degree). You will find that there is no F and B in the guzheng scale, which forms the reason for our big relationship, because there is a F tone between $E \rightarrow G$, resulting in an increase in distance, from "E" sliding, you need to go through "F" to "G", so the formation of a big relationship (small third), you need to strengthen the left hand when sliding. The same situation is also $A \rightarrow \text{"C"}$ (mezzo, that is, add a little "C"), in the interval of a "B" sound, resulting in an increase in distance, from the "A" slide, you need to go through "B" to "C" (mezzo, that is, add a little "C"), so it also forms a large

relationship (small third) on the glide also need to strengthen the left hand. The distance between all the remaining sounds is average, such as $C \rightarrow D$, $D \rightarrow E$, $G \rightarrow A$, all belong to the small relationship (second degree), so the left hand needs to be slightly controlled when sliding up. Avoid slipping over. Under normal circumstances, the glide is easy to be low in the big relationship, the left hand should strengthen the strength according to the string, and the small relationship is easy to be high (slip over). In addition, the lower and thicker strings and the higher and thinner strings are hard, and the overall sliding strength should be appropriately strengthened.

The fingering technique notation “” called “Xia Huayin” means lower glide. The left hand presses the string first, holds it to a certain extent, then picks the string with the right hand, and then the left hand lifts up and slides it upward to loosen the string back to its original position or to a certain pitch.

The "Shang Huayin" and the "Xia Huayin" are the same, that is, the height of the "Shang Huayin", the difference is that the "Shang Huayin" is first played and then slipped, and the lower glide is first pressed and then played. That is, press the note to be played in advance to the high pitch of the upper note and then play, and then slowly slide the left hand back to the original pitch. Therefore, the difficulty is still concentrated on the height that needs to be pressed in advance, which requires learning from the practice experience of the glide to patiently and carefully practice the accurate pitch. Therefore, the best practice method is to combine the upper and lower glide, play the upper glide first, when the upper glide on the left hand reaches the upper pitch we need, which is the pitch we need for the lower glide, so the left hand maintains the height, and the right hand plays again after gently sliding (pay attention to the slower sliding speed, do not suddenly drop, so as to reflect the charm of the glide). (See Figure

140)

พหุ ประสิทธิภาพ



Figure 141. The fingering technique “Shuang Tuo”.

Source: Li Fanbo (2023)


The fingering technique notation “” called (Shuang Tuo). The (Shuang Tuo) means thumb of the right hand plays two notes in quick succession with The fingering technique of supporting the finger, and the left hand presses the root string of the two strings so that the two strings become the same note. (See Figure 141)



Figure 142. The fingering technique notation “大”

Source: Li Fanbo (2023)

The fingering technique notation “大” called “a thumb press” which means on the basis of the traditional techniques of pressing, kneading and sliding on the left hand of Qin Zheng, the unique thumb strings are often used. In order to jump up and down and progress in the Qin Zheng works, the thumb string will ensure the continuity of the melody when playing. The thumb is divided according to the interval such as octave, five or six degrees, four degrees, etc., according to the string way, and the performance depends on the scale of the tiger's mouth. Among them, the four-degree string is the most commonly used, because Shaanxi music mostly uses the four-degree five-degree jump as a musical element, so it is necessary to frequently use the four-degree string of the thumb. (See Figure 142)



1) The wrist shake - the index finger gently pinch, the palm root gently pressed in the foot of the zheng head as a fulcrum, with the wrist as the axis of the finger, the hand type do not grip too tight and do not open too much need to remain relaxed and natural, you can use the index finger pinch the strength to adjust the size of the volume of the finger, this shake finger is suitable for beginners shake finger students.

2) Tie pile shaking - with the basic principles of wrist shaking, the difference is that it is not to the entire wrist as a fulcrum but use the little finger as a support on the bottom of the front beam of the string to play, playing the need to pay attention to lower the wrist, in the initial practice of thumb wedge, need to play a stable role in the following string, a little force but no need to rely on the string, If the supporting time also depends on the string, it will affect the flexibility of fingering.

3) Dangling finger shaking - on the basis of the previous two finger shaking method has been further liberated, dangling finger shaking does not need any support, completely rely on the control and strength of the wrist to complete the finger shaking, this finger shaking gets rid of the limitations of the pile, can complete from the Qianyue mountain to the code anywhere between the requirements of the tone, such as swing.

4) Fast swing - rely on the finger root joint of the thumb to pick the string, that is, the connection of the thumb and the palm of the hand as the moving point, drive the whole finger movement, do not need the index finger next to the thumb when playing, all fingers are completely relaxed, maintain the natural relaxation of the hand.

This shaking method is generally used to tie the pile (tie the pile is usually carried out with the ring finger) when the long note is played quickly or the time value is long; You can play short notes with changing time values without staking. The first three kinds of thumb shake are mainly completed with the strength of the wrist, and this shake is through the strength of the thumb joint, if you want to play smoothly is the need for a certain amount of effort.

When practicing thumb shaking, it can be practiced in stages, such as beginning to shake four notes on each string and gradually increasing to eight notes and sixteen notes until you can continuously, evenly and quickly play the finger shaking (except for the quick

split shake, generally thumb shaking to split the head). When playing, the Angle, depth and correct force of the nail touch the string have a direct impact on the tone and volume of the finger shake.(See Figure 144)

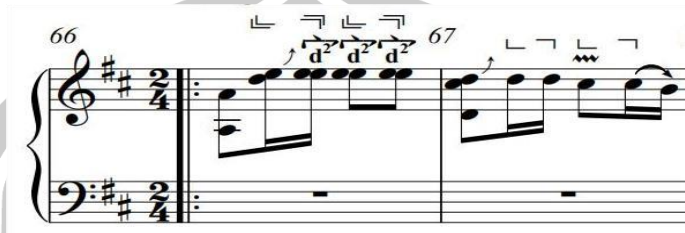




Figure 145. The fingering technique “Pi”

Source: Li Fanbo (2023)

1) The fingering technique notation “” called (Pi).The (Pi) means playing outwardly with the thumb, generally tie the pile, take the joint of the thumb connecting the root of the palm as the basis point, bar 45 degrees to the left of the string and pick the string with the strength of the fingertips. It is often used alternately or continuously with tuo, and in the melody, when two or more notes of the same degree with a shorter tone value appear in turn, the alternating fingering method of split tuo is often used. It's usually done first and then cut.

The "wedge" finger-method is the opposite of the "pull", it is the thumb from the outside to the inside, and pay special attention to the thumb joint should be straight and unbending." Wedge "is generally used with" support ", referred to as "support wedge", we know that when the "support" is played, the small joint is bent, and the small joint should be forced, but when the "support" and "wedge" are used together, the thumb joint is straight, and the little finger is slightly tied.

2) The fingering technique notation “” called (Shuang Pi).The (Shuang Pi) means fingering technique of double wedge and double support are exactly the opposite direction, the direction of double wedge is to play ahead, and the double wedge is to play backward, and the method of playing is the same, one is to use the front of the playing tool, and the double wedge is the opposite of the playing tool.

"Double split" fingerings and "double support" is also the opposite, it is a thumb from the outside to play two sounds, special attention is that the thumb joint should

be straight, not bending." The double wedge "general" and "double support" are also a pair of combined fingering combinations. (See Figure 145)

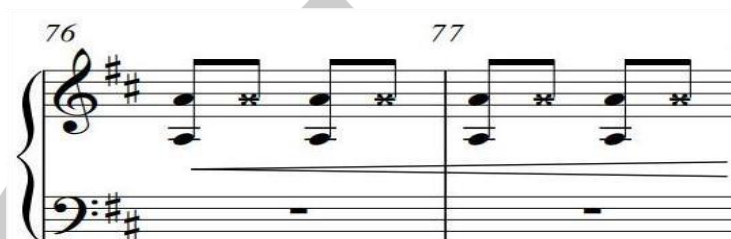


Figure 146. The fingering technique “Hua Zhi”

Source: Li Fanbo (2023)

The fingering technique notation “*” called (Hua Zhi). The (Hua Zhi) means from the thumb fast and support from the first string upward continuous support, flower refers to the grace note or through the tone usually used for playing, requiring each tone to play the nail piece positive touch the string, the tone is natural and smooth, do not give too much pressure to the string, bending between the thumbs, the length depends on the needs of the music. When the hook combination is encountered behind the flower finger, the flower finger needs to slide to the position of the thumb to stop, until the hook is finished, and then support again. (See Figure 146)



Figure 147. The fingering technique “Chan Yin”

Source: Li Fanbo (2023)

The fingering technique notation “” called (Chan Yin). The (Chan Yin) means after the right hand picks the string, the second fingers of the food and middle fingers of the left hand (or the three fingers of the food, middle and name) immediately vibrate very slightly up and down on the outer chord of the string, making the sound mellow and soft. Vibrato is different from the kneading we will talk about later: vibrato

has only a slight fluctuation of kneading, the sound wave is simple, and the pitch changes little; The vibration and fluctuation of the kneading string are large (the corresponding change in pitch is also large), and the kneading method is rich and varied. When the regularity of trill is mastered, it can be freely used when playing music.(See Figure 147)

5.2.6.3 Technical expression of emotions

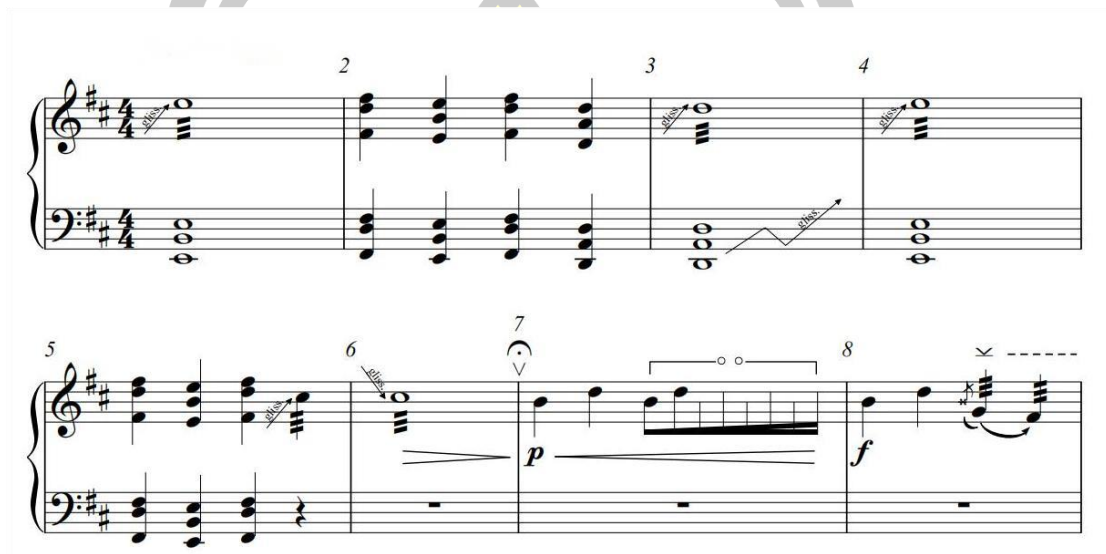


Figure 148. The bar (1-8)

Source: Li Fanbo (2023)

In terms of techniques, this bar shows the protagonist's fierce feelings that have been brewing for a long time, like a burst of water. In terms of techniques, bars 3-4 are basically the same as bars 1-2, but in terms of processing, the former sentence is mainly emotional disclosure, and the latter sentence is a summary of pure rational emotional content. So the first sentence is very powerful and very explosive, and the second sentence is deeper and slightly less powerful. The next four sections follow the principle of "gradually faster and suddenly slower" in speed, and the law of "gradually stronger and slightly weaker and suddenly stronger" in strength.(See Figure 148)

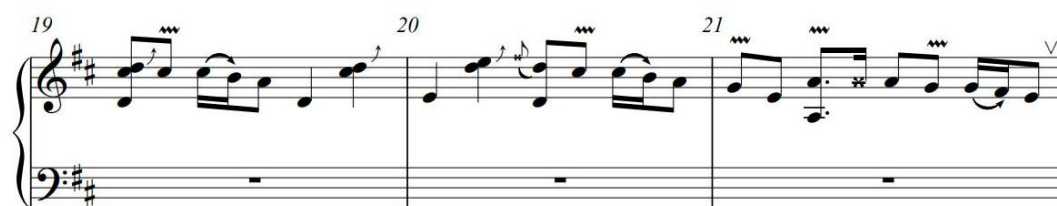


Figure 149. The bar (19-21)

Source: Li Fanbo (2023)

In the performance, we should pay attention to two kinds of trills in this paragraph. The first one is the post-trill, which is different from the previous performance method. It is implemented on a longer note. Moreover, the rhythm of this trembling sound is very similar to the sound of crying, and the charm is deep and quite distinctive, which cannot be replaced by general techniques. The second is to play the vibrating string according to the changing tone, the strength of the vibrating string should be moderate, and the processing should grasp the intonation, in addition, because the frequency of the vibrating string must be high here, it is generally played by the wrist vibrating string method. (See Figure 149)

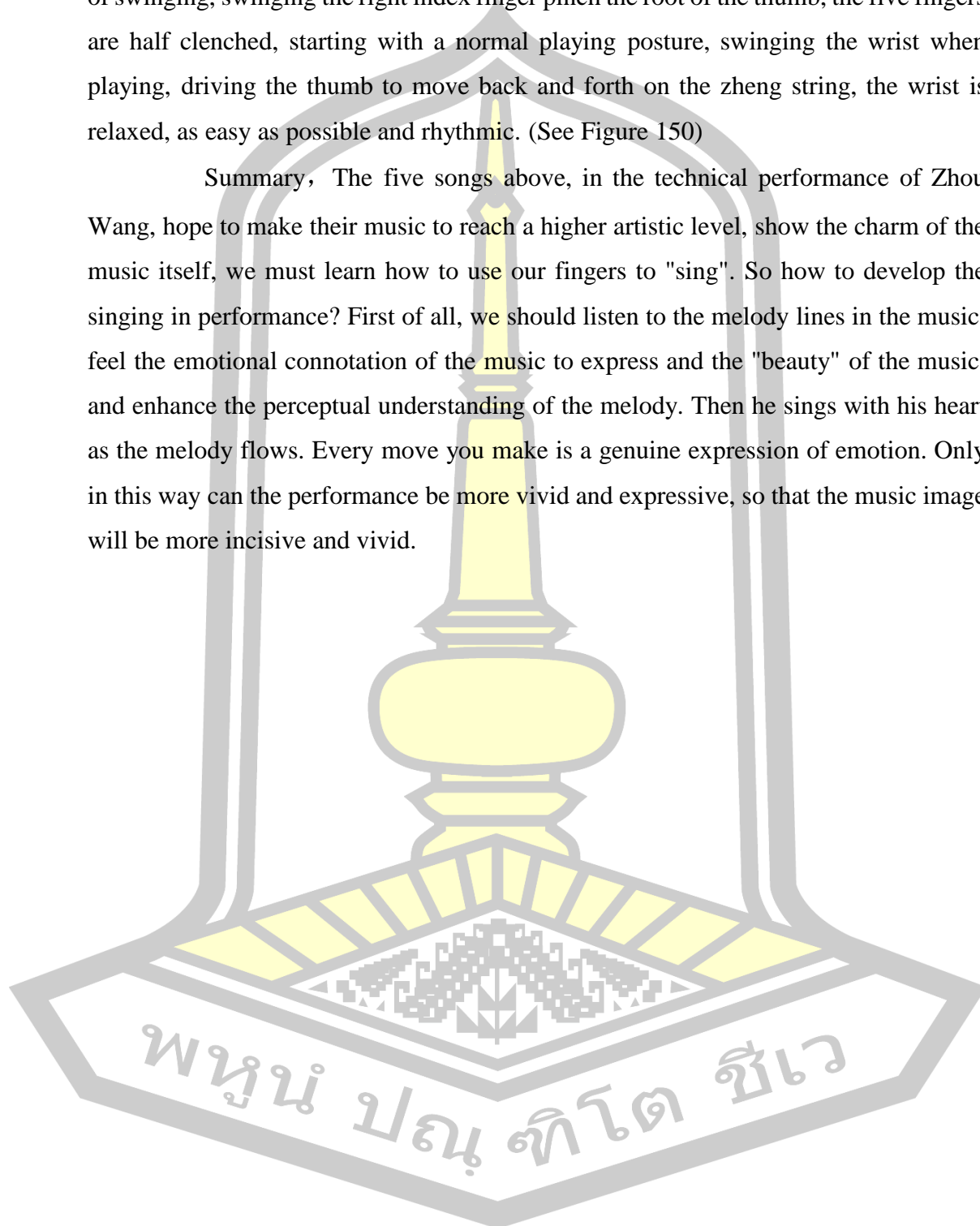


Figure 150. Adagio sections (66-75)

Source: Li Fanbo (2023)

In this The bar of the performance, the focus is on The fingering technique of swinging, swinging the right index finger pinch the root of the thumb, the five fingers are half clenched, starting with a normal playing posture, swinging the wrist when playing, driving the thumb to move back and forth on the zheng string, the wrist is relaxed, as easy as possible and rhythmic. (See Figure 150)

Summary, The five songs above, in the technical performance of Zhou Wang, hope to make their music to reach a higher artistic level, show the charm of the music itself, we must learn how to use our fingers to "sing". So how to develop the singing in performance? First of all, we should listen to the melody lines in the music, feel the emotional connotation of the music to express and the "beauty" of the music, and enhance the perceptual understanding of the melody. Then he sings with his heart as the melody flows. Every move you make is a genuine expression of emotion. Only in this way can the performance be more vivid and expressive, so that the music image will be more incisive and vivid.



CHAPTER VI

THE GUIDELINES FOR THE PRESERVATION AND TRANSMISSION OF QIN ZHENG PLAYING TECHNIQUE BY ZHOU WANG

This chapter focus on the purpose of guidelines for the preservation and transmission Qin Zheng playing technique of Zhou Wang, and presents the following topics:

1. The problems in the preservation and transmission of Zhou Wang's Qin Zheng playing technique.
2. The preservation and transmission of Zhou Wang Qin Zheng playing technique.
3. The guidelines for the preservation and transmission of Zhou Wang's Qin Zheng playing technique situation.

6.1 The problem in the preservation and transmission of Zhou Wang's Qinzheng playing technique

Zhou Wang's playing technique preservation and transmission that will not develop very smooth, which will include the following situations.

6.1.1 Zhou Wang's Qin Zheng playing technique inheritance not fluency.

For a long time, Qin Zheng performance technology is not a popular, but a unique performance technology, the social public in the real life to contact Qin Zheng performance technology is very few opportunities. Zhou Wang's Qin Zheng performance technology can only be seen in large-scale concerts and gatherings of literati. In this case, Qin Zheng performance technology is known as "high culture" reputation, it is because of the remote Qin zheng performance technology, resulting in the public does not fully understand the Qin zheng performance technology, so that the Qin Zheng performance technology is one of the more difficult to learn, and the hidden meaning cannot be understood. As a result, Qin Zheng performance technology has gradually become a minority culture in the historical development process, and the audience is relatively narrow. However, the individuals who really understand the Qin Zheng culture also know the connotation and

essence of Qin Zheng culture. With the continuous development of social economy, the pace of life of the public is speeding up day by day, and the perfect development of information technology and Internet technology, the public has gradually increased their understanding of the world, but the content they know is also relatively shallow, and the faster pace of life makes the public unable to spend a long time to think deeply about a problem, and generally just skip it. Zhou Wang's Qin Zheng playing technique is a process that needs to be quiet, slow down and savor, and it is difficult to be recognized by the public in the environment where the pace of life is gradually accelerating. (Zhang, B, 2015)

6.1.2 Professional talents are in short supply.

Because of Zhou Wang's Qin Zheng playing technique is too narrow, the professional talents of Qin Zheng playing technique in our country are in short supply. At the present stage, China attaches great importance to the performance of Qin Zheng, prompting the number of people learning Qin Zheng to gradually increase. However, compared with western instruments such as guitar, piano and violin, the public is only learning Qin Zheng on a temporary basis, and some students are only learning Qin Zheng to get artistic points in high school. In order to improve the performance effect of the orchestra, some musicians of the musical groups even conduct part-time learning of Qin Zheng playing technology. Once the performance is over, they no longer carry out in-depth learning and research on Qin zheng playing technology. This kind of superficial development is far from enough for the inheritance and preservation of Qin Zheng playing technology. Teacher Zhou Wang's Qin Zheng playing technique is the concrete embodiment of traditional Chinese culture. To promote the inheritance and preservation of Qin Zheng playing technique, not only needs to be recognized by the public, but also needs to emerge many professional talents. Only in this way can Qin Zheng and performance technique be integrated, so that the public can carry out a deep exploration of Qin Zheng playing technique and realize the inheritance goal of Qin Zheng playing technique. (Zhang, B, 2015)

6.1.3 There is no rich transmission path.

In order to let the public feel the charm of Qin Zheng playing technology, it is necessary to pay attention to the dissemination and promotion of Qin zheng playing technology. Most Qin zheng music lovers still stick to the art activities of Qin Zheng, and play an important role in promoting the dissemination and development of Qin Zheng

playing technology. However, such activities are relatively small and unattractive. According to relevant research, at this stage, among music programs, the number of Qin Zheng programs broadcast on TV is relatively low. However, on the network, the number of Qin Zheng programs broadcast is far less than that of square dance and gymnastics. It can be seen that the sadness of Qin Zheng culture is also the sadness of traditional Chinese culture. Due to the relatively limited communication path, the public's cognition of Qin Zheng performance is still out of reach. At the present stage, in the cultural exchange activities of Qin Zheng in our country, so Zhou Wang's Qin Zheng playing technology inheritance has also been greatly affected. (Zhang, B, 2015)

Summary, Zhou Wang's Qin Zheng playing technique is an important thought, also the Qin zheng cultural inheritance is an important The bar of Qin Zheng cultural heritage too. Under the environment of the new era, the inheritance and development of Zhou Wang Qin Zheng playing technique are impacted and challenged. If Qin Zheng culture cannot withstand the severe blow and becomes a marginal culture, it is bound to be urgent and necessary for Zhou Wang Qin Zheng playing technology to inherit and develop Qin Zheng culture, and it is necessary to use advanced media and communication methods. The reason why the audience of Qin Zheng playing technology is too narrow at this stage is that the communication ability of Qin Zheng playing technology is weak, which affects the communication effect and leads to the lack of positive, active and in-depth understanding of Qin Zheng playing technology.

In combination with the actual situation, in the inheritance and development of Zhou Wang's Qin Zheng performance technology, it is not entirely dependent on cultural teaching methods to achieve transmission, but also scientific and modern information technology, Internet technology and other means should be used to make Internet, television, collection, radio and other means of Qin Zheng culture transmission, so as to increase the broadcast volume of Qin Zheng performance type programs. Let the public gradually understand the Qin Zheng playing technology, and like the Qin Zheng, realize the artistic charm and unique connotation of teacher Zhou Wang's Qin zheng playing technology, and realize the inheritance and preservation of Teacher Zhou Wang's Qin Zheng playing technology. When Mr. Zhou Wang plays Qin Zheng with the help of new media, he is often confronted with relevant plots such as TV dramas or movies. If other Qin sounds are used as the background when he plays Qin Zheng, this phenomenon will easily

confuse the public's concept of Qin Zheng. In the process of Mr. Zhou Wang's Qin Zheng playing and spreading, it is necessary to strengthen the awareness of this phenomenon and avoid such incidents. In order to improve the dissemination effect of teacher Zhou Wang's Qin Zheng playing technique. In addition, it is also necessary to carry out all-round and multi-path three-dimensional communication. Take Teacher Zhou Wang's Qin Zheng performance technology communication activity as an example. In the concert venue, the communication between Teacher Zhou Wang's performance and the audience can get feedback in the first time; Teacher Zhou Wang tells the audience the origin of his playing and the meaning of the repertoire, which is also a kind of oral media communication, close distance and face-to-face interpersonal communication. In addition, the music information of this concert can be processed to form audio and video products, or special programs can be formed through the recording and editing of radio stations and television stations, and live broadcast can be carried out by radio stations, television stations and the Internet to continuously expand the spread of teacher Zhou Wang's Qin Zheng performance technology.

In order to promote the spread of Qin Zheng performance, integrate different cultural elements and innovative materials, and promote the development of Qin Zheng culture.

6.2 The preservation and transmission of Zhou Wang Qin Zheng playing technique

The artistic characteristics of all music works have significant transmission, and change with the development of the Times and the change of aesthetic concepts. Analyzing the development history of different types of music technology in our country, there are obvious rules, so is Qin Zheng performance technology. Culture, as a social form, is also the product of the development of the Times. Qin Zheng performance technology and the whole music culture are connected, in the historical development stage, can reflect the technical ideology of different times. Only by further studying the traditional zither repertoire can we find that social life plays an important role in the performance of Qin zither. Any traditional Zheng song can reflect the characteristics of the life of The Times, thus carrying the brand of The Times that formed it. Excellent music is the same as folk songs, which all come from the "cultural transformation" of the prototype of life. In playing, the performer can play the melody belonging to the era, which is also the echo of different

times. At present, Qin Zheng performance technology has a gratifying side, different schools of style technology is developing constantly; Traditional repertoire and innovative works are disseminated among the masses; The older generation of zither masters devoted themselves to cultivating their successors; Young and middle-aged zither talents are gradually increasing; More and more amateur Qin Zheng enthusiasts; The mode of performance has changed from solo and singing accompaniment to ensemble and other forms. (Zhou Wang, 2023; interviewed)

Zhou Wang's father Mr. Zhou Yanjia, is not only the forerunner on the road of the revival of Qin Zheng performance technology, but also the painter of the blueprint of the revival of this skill. His innovative thinking and open artistic mind laid the development direction for the road of Qin Zheng art. With more and more artists to Qin Zheng art, Shaanxi school gradually from the revival stage to the boom stage. At this stage, not only Mr. Zhou Yanjia has cultivated thousands of talents, but also the whole country; Qin Zheng art education also broke through the region, and gradually realized the popularity of the whole country. For example, the Central Conservatory of Music and Zhejiang Conservatory of Music have trained a large number of young Qin Zheng artists every year. Taking Professor Zhou Wang of the Central Conservatory of Music as an example, in terms of improving her performance skills, she inherited her family's learning and further integrated modern Qin Zheng playing techniques with Qin Zheng works, which greatly enhanced the expressive force of Qin Zheng works. Through innovative teaching methods, she has gradually established a more systematic Qin Zheng talent training model in the Central Conservatory of Music, emphasizing that students continue to accumulate technical reserves during study, and providing more stages for outstanding talents to participate in practice and display, such as various Qin Zheng performance competitions, domestic Tours, international exchanges, etc., so that they can get familiar with Qin Zheng skills at the same time. Enhance stage experience. A batch of young Qin Zheng artists stand out, such as Associate Professor Su Chang and Dr. Cheng Haoru, who participated in this concert, have been awarded the title of "Top Ten Young Qin Zheng players" in China, and Shang Jingya has tried to organically integrate Qin Zheng with Beijing Opera performance, and held a number of unique concerts. In addition, with the publication of a large number of academic studies on the Shaanxi school of Qin Zheng and its works, the "Qin Zheng School" has begun to take shape. From tradition to modern times, the artistic creation of

Qin Zheng works will be closely linked with The Times, highlighting the characteristics of creative means and performance techniques. Led to a wave of more innovative works. These works are performed in a variety of styles, including solo, ensemble, Zheng and band together to complete large-scale music, and the introduction of techniques such as "shaking fingers" to strengthen the performance of the Zheng to Shaanxi style.(Chao Dong fu,2023; interviewed)

Ms.Zhou Wang devoted her whole life to studying Qin Zheng playing techniques, and passed them on to later people, so that many Qin zheng cultures with strong local characteristics were widely spread, and these original local style zheng songs became the basis of Zheng playing. For example, the late educator Cao Zheng played an important role in the inheritance and development of Zheng music. Cao Zheng's footprints were distributed all over the world, advocating the use of zheng to meet friends, translating traditional Gongqu music into simple music, and promoting the popularization and development of traditional Zheng music. Through theoretical research, it lays a good foundation for the development of Qin Zheng culture. To put it simply, Ms.Zhou Wang closely related the development of Qin Zheng playing technology to the efforts of predecessors, and these achievements are also obtained in learning tradition and developing traditional inheritance at the same time. Therefore, based on the Qin zheng performance technology and the creation of Zheng music, the development of Zheng art has been limited under the influence of Zheng tradition. Apart from the vertical inheritance, the unique artistic personality and artistic style of Qin Zheng performance technology cannot continue; Leaving horizontal learning will also have an impact on the development of Qin Zheng culture. In the examination of Qin Zheng performance technology, we can find that there are some defects and deficiencies in Qin Zheng performance technology, and there are limitations in artistic and cultural display. At the same time, it should also be admitted that Qin Zheng performance technology in the long term. (Gao Zhi cheng, 2023; interviewed)

In the process of development and penetration, zither players in various periods accumulated many valuable experiences and great achievements for Qin Zheng playing technology through their creative hard work. The fact of the development of Qin Zheng playing technology for many years further reflects that the innovation of Qin Zheng playing technology cannot abandon the tradition and change its course. It is necessary to absorb the nourishment of real life and re-examine the Qin Zheng performance technology with

modern eyes in order to meet the basic requirements of the mass cultural appreciation skills in the new era. Traditional succession in order to innovate and develop, we need traditional methods to create new ideas and deal with the dialectical unity of the two. Only in this way can we inherit the good tradition of Qin Zheng playing technology by Zhou Wang, and find a new way to carry forward Qin Zheng culture. (Qiu, Y, 2023; interviewed)

Suggestion	Zhou Wang	Wang Zhongshan	Wei Jun	Li Meng	He Zhanhao	Qu Yun
Preservation the Qin Zheng techniques	√	√		√		√
Maintain artistic diversity	√		√			
Improve the social influence of Qin Zheng	√		√		√	√
Educational support	√					√
New media support	√	√		√	√	

Summary, the researcher due to the data, lack of comprehensive development and shortage of inheritors, teacher Zhou Wang's Qin Zheng playing technique has little extensibility and expansibility, and few unique creations cannot be innovated. The long historical tradition of Qin Zheng technology is the basis of its development, as a significant development is the creation. However, in Qin Zheng, whether it is learning theory, or song creation, there is a kind of "under the tree to take advantage of Yin"

idea. If Zhou Wang wants to achieve great development in the new era, Qin Zheng performance technology should not be satisfied with becoming one of The fingering techniques in traditional Chinese music culture, but also be opposed to and influenced by other types of skills. It is difficult to meet the growing demands of the public for skills only with scholars' awareness of social responsibility and research, and it needs to adapt to the development of The Times. Integration and innovation in many aspects. We can make use of the characteristics of Mr. Zhou Wang's Qin Zheng playing technique and integrate it with many aspects of playing technique to realize the innovation and development of Mr. Zhou Wang's Qin Zheng playing technique. When arranging the repertoire, I created new music, integrated it with modern elements, and promoted it together with other techniques, so that more people could understand Zhou Wang's Qin Zheng playing technique and learn and spread it.

6.3 The guidelines for the preservation and transmission of Zhouwang' s playing technique situation

This paragraph mainly explains that the researcher interviewed teacher Zhou Wang about how to preserve and inherit Qin Zheng playing skills, and the following conclusions were drawn in the interviewed process.

The interviewed as following:

6.3.1 Author: How do you think about preservation of the fingering technique by Qin Zheng ?

Zhou Wang: I found that there is a phenomenon of comparing speed in the performance of Qin Zheng, which is more and more deviating from the charm and playing method of the traditional school. She believes that as a plucked instrument with one string and one string, combining sound and rhyme, and focusing on the characteristics of charm, the most fundamental characteristic of Qin Zheng is "charm", and now many Qin Zheng works not only lack charm, but constantly pursue the piano and percussion of Qin Zheng, which has deviated from the direction. (Zhou Wang, 2023; interviewed)

Speaking of traditional playing techniques, Zhou Wang stood up in front of the Qin Zheng to demonstrate to me what is "pinch playing", she said that "pinch playing" is actually our traditional basic playing method, also known as "tie the pile to play" :

that is, the right ring finger tie the pile as a support on the Yueshan Mountain, to play a role in stabilizing the hand. "Pinch playing" is not only the basic playing technique of the northern school of Qin Zheng, but also widely used in the southern school of Chaozhou Zheng and Hakka Zheng. "When we invited musicians from Tokyo University of the Arts to participate in the second music festival of the Central Conservatory of Music in 2014, we were impressed by the performances of KOTO players who inherited traditional music," said Professor Joo Wang. Zhou Wang continued: "In 2015, as a return visit, I led my students to Japan to visit the KOTO professor of Tokyo University of the Arts, and in their specially arranged workshop and face-to-face communication with the professor, I was surprised to find that when they taught the KOTO method, their basic playing method was exactly the same as our traditional sandwich method. Japanese KOTO was introduced into Japan by Chang 'an in-Tang Dynasty. At that time, Japan brought Qin zheng techniques back to Japan after learning Chinese culture through a large number of Tang envoys in Chang 'an, and formed its own style school. After more than 1,400 years, Japan still retains the traditional playing techniques of the Chinese zheng, which is enough to prove the importance of the Japanese people to the tradition, and also shows the persistence of the Japanese zheng in inheriting the tradition. However, we have abandoned the traditional playing techniques and traditional charm, most of the students do not know what is the traditional playing techniques, the traditional charm of the lack of attention, just blindly pursue fast, this situation is worrying."(Zhou Wang, 2023; interviewed)

6.3.2 Author: Please review the development of Qin Zheng since the founding of the People's Republic.

Zhou Wang: Qin Zheng is an ancient musical instrument in China. Before the founding of the People's Republic of China, it was kept at 13 to 16 strings. After the founding of the People's Republic of China, with the development of folk music, profound changes have taken place from performance, teaching, creation to instrument manufacturing. It is manifested in the following points:

Firstly: From a folk instrument, Qin Zheng has been widely used in classes and concert halls of music colleges and has become a normative instrument. The older generation of artists and educators, such as Cao Zheng, Cao Dongfu, Wang Shengwu, Ren Qingzhi, Zhao Yuzhai, Gao Zicheng, Wang Xunzhi, Su Wenxian and Luo

Jiuxiang, devoted their lives to the study of Guzheng, and passed on their extraordinary skills to future generations without reservation, so that a large number of rich local characteristics zheng songs have been handed down to the present. This original local style zither music became the foundation of Chinese zither performance. It is worth mentioning that the late educator Professor Cao Zheng, he inherited the traditional zheng music, excavation, arrangement of the achievements, his footprints all over the country, advocating the zheng friends, the ancient Gongqu score translated into a simple score, so that the traditional zheng music has been widely spread and popularized. He elevated the oral teaching mode of guzheng to theoretical research, which laid the foundation for the development of Chinese guzheng career. The development of Qin Zheng's career today is inseparable from the efforts of our ancestors, and we must never forget this history. (Zhou Wang, 2023; interviewed)

Secondly: Qin Zheng underwent important changes in shape and form, developing from a 16-string zheng to a basically fixed 21-string zheng. The strings changed from silk strings before the founding of the People's Republic of China to steel strings in the early days of the founding of the People's Republic of China, and further improved to nylon wire strings in the late 1960s, and the basic shape of nearly 30 years, the unified use of nylon wrapped steel strings. The shape of Qin Zheng changed from the original straight head shape to S-shaped mountain pass, so that the tension between the high and low strings reached the basic unity. After the 1970s, the S-shaped mountain pass guzheng was rapidly promoted and used throughout the country. (Zhou Wang, 2023; interviewed)

Thirdly: The performance and creation of Qin Zheng has made a breakthrough in the half century after the founding of the People's Republic of China. The repertoire of Qin zheng has developed from traditional music to diversification, and the concept of modernization has changed, so that the creation of Guzheng has gradually turned to specialization. From the early days of the founding of the People's Republic of China, the repertoire of Qin Zheng was limited to the traditional zheng music of local style. Most of these traditional zheng songs evolved from the accompaniment of local opera and rap music, and some were Pai songs with obvious traces of accompaniment. The right hand played was simple and simple, and the left-hand charm was emphasized. In short, in the 50 years since the founding of the People's Republic of China, the Chinese

guzheng has made a big step forward on the basis of the original, and is unprecedented in all aspects of creation, techniques and performance. This has created a huge space for the development of guzheng production. (Zhou Wang,2023; interviewed)

6.3.3 Author: How to transmit the skills to the next generation?

Zhou Wang: In order to get a better development of Qin Zheng performance technology, it is necessary to combine inheritance and innovation, not only to study ancient literature, but also to inject new ideas and new content into Qin Zheng art in the new period. Only by constantly exploring and studying ancient books and documents, summarizing and learning from the experience and wisdom of predecessors, can we consolidate the foundation of art. As the old saying goes: "review the old and know the new", the reflection and deep excavation of the "old" promote the development of the "new", the current tracing the source is the driving force to promote the development of history. From this point of view, it is not difficult to find that the essence of ancient books and documents studying Qin Zheng technology is the preservation and accumulation of technology, which is the foundation of the development of Qin Zheng art.(Zhou Wang, 2023;interviewed)

Summary,the "era" of the development and innovation of traditional music culture is also the stage of industrial modernization and economic marketization. In the process of historical development, Mr. Zhou Wang's Qin Zheng performance technology is the same as other cultural undertakings. The Qin zheng manufacturers derived from it have been growing in small scale, different Qin zheng brands have been continuously derived, the commodity value of Qin Zheng has been rapidly increased, and the cultural undertakings of Qin Zheng have also become a market with unlimited business opportunities, which is the basis of this market model. It is also the social mass culture consumption psychology and essential needs. To this end, similar to Western developed countries, at this stage, influenced by the role of the rapid development of modern traditions, many engaged in enterprises in the production of music products should also be born, and the production of music products has become a more popular cultural industry at present. Through an industrialization development mode, more people can participate in the Qin zheng cultural industry, so as to realize the inheritance of Zhou Wang's Qin Zheng playing technology.

CHAPTER VII

CONCLUSION, DISCUSSION, AND SUGGESTION

This dissertation takes Zhou Wang's Qin Zheng playing skills as the research object, focuses on the historical origin, music ontology and artistic style of Shaanxi Qin Zheng, and puts forward the inheritance and development strategy of Zhou Wang's Qin Zheng playing skills. Especially from the concerts, lectures and universities and other aspects of communication analysis. After in-depth research, the following conclusions are drawn:

1. Conclusion
2. Discussion
3. Suggestion

7.1 Conclusion

7.1.1 Qin Zheng historical evolution of Zhou Wang playing technique

According to the data survey and interviewed of Zhou Wang's playing skills, the as the origin of Qin Zheng skills, the researcher think that Zhou Wang's playing emotion expression and skills can be divided into:

1) Zhou Wang's Qin Zheng performance emotion express

Zhou Wang said that the contrast of happy tone and sad tone is strong, and the characteristics of Shaanxi Zheng school are, first of all, its unique style and local charm formed by the prominent Huan tone and bitter tone scales in the rotation method, and the technical characteristics of the left-hand thumb according to the string and the right-hand thumb to quickly play the support wedge, double support and double wedge. The other is in the performance of euphemism, lyrical, sentimental very delicate feelings, to have a coherent singing and lyricism, and the left-hand thumb and two or three or four fingers alternately according to the string is the key to the performance of this aspect.

2) Zhou Wang's Qin Zheng playing technique

The thumb of the left hand, index finger, middle finger and ring finger. Alternate string Qin Zheng is a musical instrument with rhyme to complement the

sound. Due to the need of rhyme and melody, the left hand needs to continuously press the string. When playing Shaanxi Zheng music, we can often see a "big" word above the note, which means that the left hand must press the string with the thumb. This is a unique technique of the Shaanxi school, used for consecutive strings such as 4, 7 or 127, in order to maintain its style and beauty. What should be emphasized more is that in the Song of Three Qin Dynasties, the researcher more often uses the combination of double octave fast chord and upper glide, which is richer and more difficult than the single tone chord, especially when combined with the rhythm of more than sixteenth notes, which is rare in the vast kite music.

thumb quick support and single support:Qin Zheng often uses the thumb and single hand, because in the Qin Zheng technique, only the thumb is the most powerful, the most crisp, the most convenient and fast, and the continuous hand is just the right way to play the generous and bold style of Qin.

Pinch and shake together:In order to strengthen the richness of the melody, extend the number of musical beats, so that the music is smooth and free, it forms a unique style after the pinching string, which emphasizes the sound head, makes the sentence read clearly, and has the sense of ups and downs.

The use of finger wagging:The finger has been in the art of Qin Zheng for quite a long time. This technique turns' "Dian Yin" 'into 'lines' and makes the melody flow more smoothly. From the finger to distinguish and named, there are thumb shake, index finger shakes and multi-finger shake; The thumb shaking can be divided into pile shaking and hanging hand shaking; From the length of the beat, it can be divided into long shake and short shake, and from the musical effect to distinguish lyric shake, explosive shake and decorative shake and so on. In "Sanqin Happy Song", most of the researcher uses short shaking. In my personal opinion, the tone of this music using the thumb shaking is brighter and crisper than that of the index finger shaking, which can better show the musical content and characteristics. "x

7.1.2 The analysis of Qin Zheng technique of Zhou Wang playing technique

The researcher summarizes the manifestation of Zhou Wang's playing skills in his works, first introduces the types of Zhou Wang's main skills, and then how to use and express them in the six works.

Mihu is a kind of coupe music with strong singing, and imitating the singing style to make it instrumental is also one of the means to develop the performance art of Qin Zheng. My father created "Embroidered Gold Plaque" and "Fan Hu Tune", trying to "speak Shaanxi dialect" with the zheng. Zheng was originally a musical instrument for Qin people to play Qin sounds. In order to meet people's appreciation habits and adapt to the requirements of the form of "solo", we moved closer to the aspect of music, and then continued to process "Ginger Girl Tears", "Daoqing", "Desolate song", "Snow", "Big Money", "Scissors Flower" and other fan Hu music. As for "Qin Sang Song", "Hundred Flowers" and so on are also using the use of the bowl, fan Hu music to create and compose Qin Zheng music.

The six works divide into as following: <Xiang Shan She Gu>song, <Xiang Yun>song, <Qin Sangqu>song,<Qin Tu Qing>song,<Jiang Nv Lei>song,<Yun Shang Su>song. According to these six pieces, Zhou Wang's playing skills are analyzed in each piece.

7.1.3 The guidelines for the preservation and transmission Qin Zheng playing technique of Zhou Wang

The researcher think the guidelines for the preservation of Zhou Wang Qin Zheng technology as following:

1) Ms.Zhou Wang devoted her whole life to studying Qin Zheng playing techniques, and passed them on to later people, so that many Qin zheng cultures with strong local characteristics were widely spread, and these original local style zheng songs became the basis of Zheng playing.

2) The problems of The fingering technique preservation and transmission, Qin Zheng performance technology has gradually become a minority culture in the historical development process, and the audience is relatively narrow. Due to the relatively limited communication path, the public's cognition of Qin Zheng performance is still out of reach. At the present stage, in the cultural exchange activities of Qin Zheng in our country, so Zhou Wang's Qin Zheng playing technology inheritance has also been greatly affected.

The guidelines for the Qin Zheng playing technique of Zhou Wang preservation. In the future, the development of Zhou Wang's performance skills will be diversified, it is impossible to use a zheng can replace all, wire zheng, nylon zheng,

modulation zheng parallel development, according to the needs of different music performance to choose Qin Zheng. Steel-wire zheng has a long sound, but the sound is thin and cloudy; Nylon zheng is more clear, playing granular music is better, but the remaining sound is short, the bass is lack of thick. In the long run, the zither is a direction, otherwise the zither is always excluded from the band, but I think, no matter how to change, the timbre of the zither should not be separated from the existing Qin Zheng timbre.

Now dozens or even hundreds of Qin Zheng are played in unison, with the same timbre, lack of contrast and rich sound. It is hoped that different types of high zither, medium zither and low zither can be produced, and Qin Zheng ensemble and ensemble can be played in different vocal areas, which will improve the performance of Qin Zheng. In this way, it will bring a new subject to the manufacture of Qin Zheng, and it is necessary to conduct some research on the string system and the shape.

7.2 Discussion

7.2.1 In terms of the origin of the Qin Zheng's historical evolution of Zhou Wang playing technique, I agree with Mr. Cao Zheng's point of view. He said that Zhou Wang's Qin Zheng technology is inseparable from the historical development of Qin Zheng and the technological innovation of The Times. For the history of the development of Qin Zheng playing technique, after my research, the result as the same, the reasons as following:

According to the previous literature retrieval and field survey, the researcher found that the Qin Zheng playing technique history and evolution by Zhou Wang.

1) Qin Zheng history

Shaanxi ancient "Qin", is the birth place of the long culture of the Chinese nation, Zheng is the creation of the wisdom of the Qin people, so it is called "Qin Zheng". According to legend, there is a local man who loves playing ser, and he has two only children who are also very fond of music, and want to take the ser as his own, the father had to split the ser in half, and the two sons each half. Because this new instrument was born twice, it was called Zheng. The title was first seen in the book Jiu Tan Min by Liu Xiang (about 77-6 BC). This appellation has lasted for nearly two thousand years, and "Qin Zheng" has become a proper term for zheng. In the historical

period of the development of Zheng to the Tang Dynasty, there appeared a prosperous era of "running car to see peony, walking horse to listen to Qin Zheng" (Bai Juyi's "Deng Fang Zhang Che's poem"). It can be seen that Zheng was at its peak in this period. Zheng speaker frame with red wood, panel made of paulownia, arch.(Liu, H.Y, 1998)

2) The Qin Zheng strings evolution

According to historical records, there were 12 strings before the Han and Jin dynasties, 13 strings after the Tang and Song Dynasties, and 15 to 16 strings after the Ming and Qing Dynasties. Using silk strings, each string is placed a column (also known as horse or goose foot), the moving column position can adjust the pitch. The 21-string zheng became popular in the 1960s. Through the length of about 130 cm, use steel strings or nylon wrapped steel strings. In recent years, there have also been increased to 24 or 26 strings. It is usually calibrated to the pentatonic scale, and sometimes to the seven-tone scale. The sound of the zheng is melodious and elegant. When playing, you can use the right hand and left hand, or you can play with the right hand, and press the left hand to produce the effect of singing and glide. The playing technique is very rich. It has become an important solo instrument and is often accompanied by songs and dances. The representative songs are "Fishing boat singing Night", "Jackdaw playing in the water", "water lotus" and so on.(Liu , H.Y, 1998)

3) The fingering technique evolution by Zhou Wang

Qin Zheng first spread in the Warring States period Qin land, that is, today's Shaanxi and other places. From the initial Qin Zheng to today, the school of zheng performance has also been expanded to a certain extent. Although Qin Zheng is the oldest school of zheng school, in fact, Qin Zheng was once lost in the process of spreading. Among the eight schools that have been defined, such as Shandong zither and Zhejiang zither, there is no Qin zither. Hence the revival of the Qin Zheng in the mid-20th century. The goal of "Qin Zheng to Qin" was proposed by relevant departments of Xi 'an Conservatory of Music, and extracted from historical classics and known Shaanxi music by archaeologists and artists. The practice of "Qin Zheng to Qin" in Xi 'an Conservatory of Music is of great significance in the history of Chinese music and national culture. In the music creation of the Qin Action, Zhou Wang and the participants maximized the traditional musical elements of Shaanxi as the main body,

retained the performance techniques of Qin Zheng, and reproduced the historical artistic conception of different periods.

7.2.2 In terms of the origin of Zhou Wang Qin Zheng playing technique, I agree with Mr. Wei Jun's point of view. He said Zhou Wang's Qin Zheng playing technique not only use the traditional techniques but also use her own techniques to make the songs play kind of hard. I agree with his point because Zhou Wang's six main works are absolutely kind of hard to play, it have some different techniques inside, we have to learn hard and very details. So the researcher through the literature retrieval and field investigation, summarize the views of the Zhou Wang Qin Zheng playing technique to discuss.

Zhou Wang's Qin Zheng playing technique integration. Adding additional notes, adding second and sixth notes, etc. To the chords of the third overlapping, such processing increases the color and appeal of the chords themselves, and expands the national connotation of the chords. Sometimes, on the basis of the additional tone, the triad is omitted, so that the chord has an empty and ethereal expression, and the color of the chord is more prominent.

Large span and multiple levels of expression tension, from very weak to very strong, from delicate to fierce expression of various emotions. Therefore, in the future, the requirements for the Qin Zheng are to be able to make a strong effort when playing a large force, the code does not jump when playing a large force, the sound is not bran, and the sound is not false when playing a weak tone. At the same time, there are corresponding requirements for the Qin Zheng stand, and now most companies do not pay much attention to the quality of the shelf, thinking that it is an accessory, which brings a great psychological burden to the Qin Zheng players.

The six main works analysis by Zhou Wang's playing technique

The six main works are discuss about Zhou Wang's all technique. <Xiang Shan She Gu> song, <Xiang Yun> song, <Qin Sangqu> song, <Qin Tu Qing> song, <Jiang Nv Lei> song, <Yun Shang Su> song.

7.2.3 In terms of the guidelines for the preservation and transmission by Zhou Wang playing technique, I disagree with the Mr. Jiao Wenbin's point of view. He said Zhou Wang playing techniques' preservation and transmission can continue to develop in the traditional way. I disagree with his points because i think the preservation and

transmission needs to be combined with modern methods to spread but also follow the traditional way. The following mainly explains the preservation of Zhou Wang Qin Zheng technology and how to inherit and develop it.

1) The fingering technique inherit Zhou Wang's father

Zhou Wang's father was born in June 1934 in Wenxi County, Shanxi Province. Love music since childhood, especially infatuated with the hometown folk opera, folk music. Since childhood, my father likes to read and think, and practice a good hand. In 1952, he entered the county Mihu troupe to work, as a cultural teacher, in addition to teaching actors to learn political culture, music theory knowledge, but also in the band to play the flute, erhu. His later creation of Qin Zheng is inseparable from his deep accumulation and rich practical experience in the early national folk music art. In 1953, the 19-year-old father with a dream of music, despite the opposition of his family, resolutely quit his stable job in the county troupe, came to Xi'an alone, and embarked on the road of studying music.

2) The problems of the preservation

Zhou Wang's Qin Zheng playing technique is a process that needs to be quiet, slow down and savor, and it is difficult to be recognized by the public in the environment where the pace of life is gradually accelerating. Because of Zhou Wang's Qin Zheng playing technique is too narrow, the professional talents of Qin Zheng playing technique in our country are in short supply. In order to let the public feel the charm of Qin Zheng playing technology, it is necessary to pay attention to the dissemination and promotion of Qin zheng playing technology.

3) The guidelines for the preservation and transmission

In the second half of the 20th century, the revival of Qin Zheng performance was based on historical documents, and the composition of the works was based on Shaanxi regional music. Zhou Wang combined The fingering techniques of other zheng schools and other instruments to gradually improve Qin Zheng. The purpose of reviving Qin Zheng should not be to return it to a certain historical period and then put it in the museum as a "cultural relic", but to take into account the development of The Times, so that the charm, style and skills of Qin Zheng can reflect the real life and thoughts and feelings of contemporary people. Only in this way can Qin Zheng music culture be carried forward and reflect the thoughts and feelings of The Times and contemporary

people. In order to keep pace with The Times, benign development and preservation. I believe Qin Zheng will be better in the future.

7.3 Suggestion

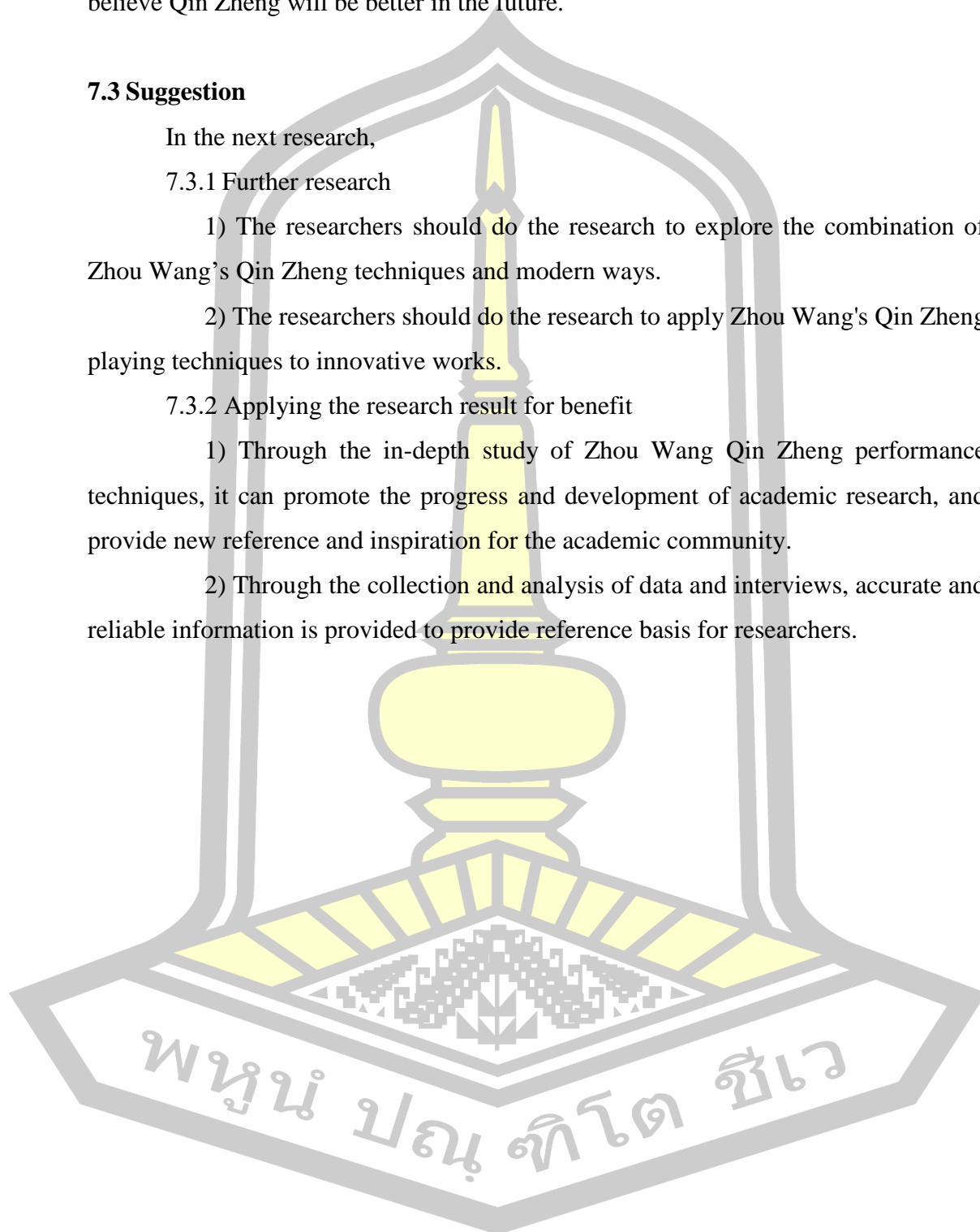
In the next research,

7.3.1 Further research

- 1) The researchers should do the research to explore the combination of Zhou Wang's Qin Zheng techniques and modern ways.
- 2) The researchers should do the research to apply Zhou Wang's Qin Zheng playing techniques to innovative works.

7.3.2 Applying the research result for benefit

- 1) Through the in-depth study of Zhou Wang Qin Zheng performance techniques, it can promote the progress and development of academic research, and provide new reference and inspiration for the academic community.
- 2) Through the collection and analysis of data and interviews, accurate and reliable information is provided to provide reference basis for researchers.



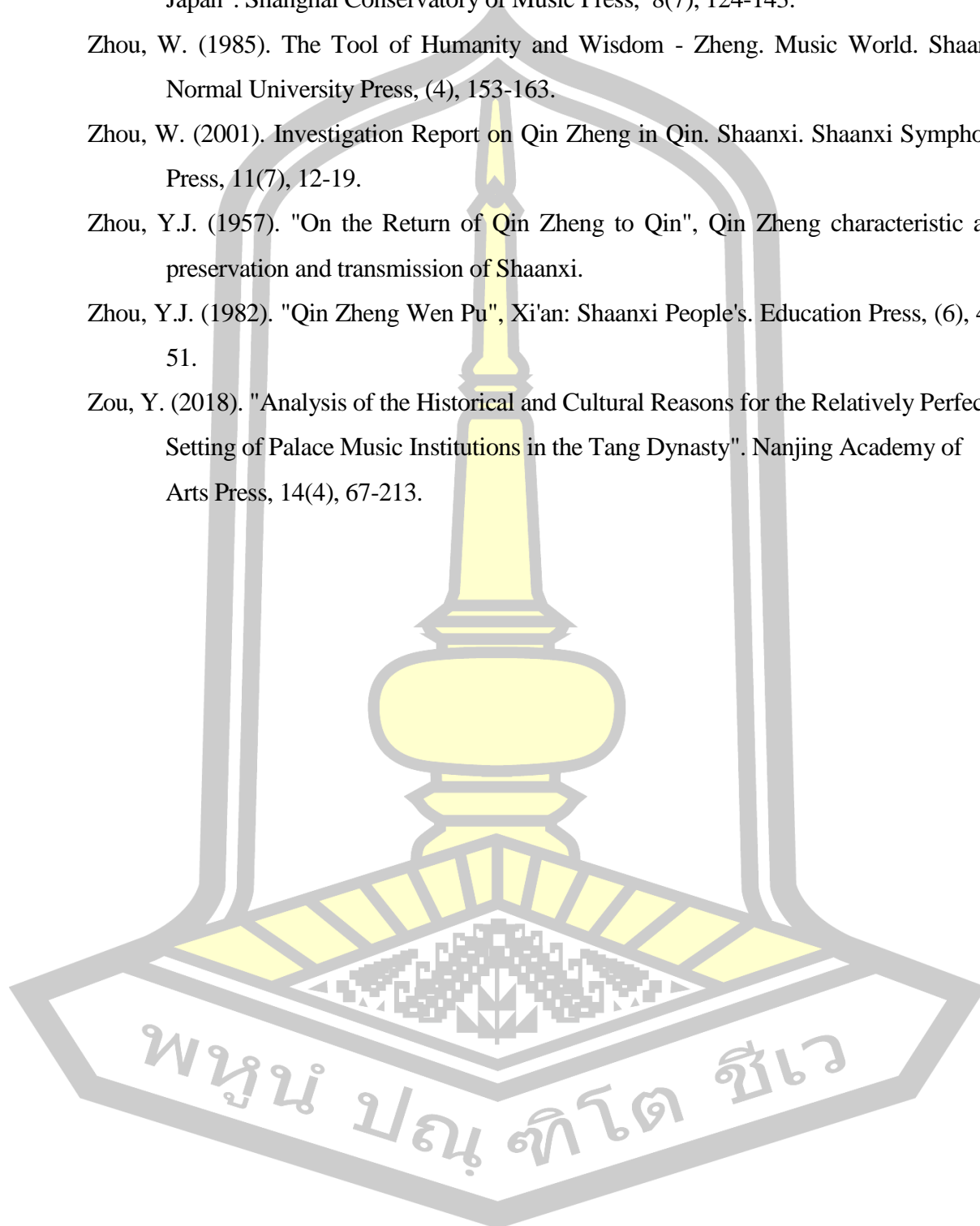
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