

ABOUT SOME FEATURES OF THE MUSICAL STYLE AND TECHNIQUE OF PERFORMING GUZHENG

The Zheng or Guzheng (古筝) is the traditional Chinese instrument and belongs to the zither family. The history of Guzheng dates back more than 2,000 years to its origins during the Qin Dynasty. During the Eastern Han Dynasty and the Three Kingdoms period, literati called him "the master of crowd voices and the master of mass music". During the Jin Dynasty, it was praised as "an instrument of benevolence and wisdom". During the prosperous Tang Dynasty, it became more popular and was even described in some poems, such as: "I have nothing to desire in life, I am willing to play the Guzheng", "Race on a chariot to see peonies, ride a horse at a walk while listening to Qin Zheng" and others [1].

With the development of social culture and the improvement of people's pursuit of art, the original music form can no longer satisfy people's need for art. This also encourages the development of guzheng music to overcome tradition, be bold in innovation, and adapt to the demands of the times. The passage of time objectively requires that the semantic component of guzheng music be richer and the melodies more diverse, forcing the development of the technique of playing Guzheng to reach new heights.

The main part. After the 1950s, a large number of newly created Guzheng songs emerged, especially the integration of local characteristic music, foreign music, modern and contemporary music and other new music techniques made the development of guzheng techniques have great progress. While adhering to the traditional excellent techniques, modern composers do not stick to the routine, from the rich and diverse artistic conception performance and playing skills of zheng music, to the use of composition skills. The composer develops new sound effects with rich imagination and philosophical thinking, thus forming a new musical temperament, which has been played in many new Guzheng music. Some Zheng songs simulate different things through different sound effects.

From the mid-1960s to the 1970s, the development period of Guzheng playing techniques. Zheng music continues to take the road of development and innovation, zheng music weaving writing is increasingly rich, and the playing techniques of guzheng are also innovative. In this period, the new techniques of guzheng performance in this period mainly include multi-string finger shaking, one-handed arpeggio transposition, chord decomposition, column shifting and other performance techniques. Since the 1980s, it is the prosperous period of the development of guzheng performance techniques.

Thanks to modern professional composers, guzheng music has acquired a new musical language, creative thinking and development methods.

Guzheng is classified by shape and size (Figure 1 and Table 1).

Table 1 – Types of Guzheng

No	Type	Characteristic	Category of performers
1.	Small	Small and portable	suitable for beginners and children
2.	Medium	Moderate in size	commonly used for learning and playing
3.	Standard	Large in volume, with a fuller tone	suitable for professional playing

Let's consider this musical instrument from the point of view of the material of manufacture:

The redwood Guzheng has a soft tone and a good resonance effect. Rosewood is used as the main material. The age of rosewood trees is usually about 100 years old. Old mahogany is usually imported from Southeast Asian countries such as Myanmar and Thailand, where the trees are over 500 years old. These materials are mainly used to make the head, shank, side and end panels of Guzheng. The sound of Guzheng mahogany is usually soft, clean and bright, which is suitable for playing live modern music.

The wood from which Nanmu Guzheng is made is hard. It is known as the golden silk tree. Such trees were grown during the Han Dynasty. This type of tree can no longer grow in the modern natural ecological environment, therefore it is very rare. Therefore, Nanmu Guzheng is a rare and collectible item. Nanmu Guzheng's timbre is usually simple, elegant and full of charm, and the tone is pure. It is very suitable for performing classical music.

Over the next hundreds of years, Guzheng's repertoire and performance technique were constantly enriched and improved. Nine major schools have been formed: Shaanxi, Chaozhou, Shandong, Henan, Zhejiang, Hakka, Fujian, Inner Mongolia and Korea. Let's analyze the main provisions of some of the Guzheng's schools.

Chaozhou Guzheng School with its elegant, long lasting charm, soft timbre, plus the performance of various variations and independent system, have a unique style. Chaozhou string poetry is the oldest and most popular music variety of Chaoshan folk. It is named after the Chaoshan folk silk strings and plucked instruments playing ancient poems. During the performance, the performance is played with the wooden striking section, with the characteristic Chaozhou two strings, accompanied by traditional string instruments such as coconut hu, Qin qin, three strings, pipa, erhu, dulcimer and flute.

The traditional Chaozhou Guzheng only has 16 strings, and the Guzheng body is smaller. With the development of music, the Guzheng with 18 strings and twenty-one strings gradually appears. Chaozhou zheng is set with pentatonic scales, usually the first string is set as "sol" tone, and the *F* tone when playing with other instruments. In the "live five" tone, there are two fixing methods: one is the mobile code, which makes the "gong" sound into "fan" sound, which is traditionally called "gong". In the arrangement of Guzheng strings, the original "sol, la, do, re, mi" is changed into "sol, la, do, re, fa". The second is obtained by pressing the string of the left hand, that is, not to change the fixed string of the Guzheng, but every time when playing the "fan" sound, through the left hand to raise the "work" sound to the "fan" pitch, played out.

Zhejiang Zheng is known as Wulin Zheng or Han Zheng. It is mainly popular in the Zhejiang and Jiangsu regions. Zheng was brought to Jiankang (now Nanjing) and the Hangzhou region of Zhejiang Province during the Tang and Song dynasties. Nowadays, Zhejiang Zheng mainly performs as an accompaniment in silk and bamboo folk music.

Traditional Zhejiang Zheng has the following characteristics. The traditional Zhejiang Zheng is about 1.1 meters long, has fifteen strings, and the panel and bottom plate are made of paulownia wood, with the tail of the guzheng sloping downward. Its pentatonic scale is 561235612356123.

The player usually wears fingernails made of ox horn or tortoiseshell on the thumb, index finger, and middle finger of the right hand. With the passage of time, the construction of the Zhejiang Zheng has also changed. For example, the length of the resonance box has increased to about 1.65 meters, the number of strings has increased to 21, and the string material has been changed to steel wire wrapped with nylon wire.

The playing style and technical characteristics of the Zhejiang Zheng School include: the thumb and index finger jointly hold the fingernails and make dense back-and-forth swings on the string, suitable for playing singable melodies (Long Yao); the pronunciation is short, the tone is bright, and the rhythm is strong (Short Yao); a combined technique, suitable for expressing strong rhythms (Sweep Yao); a continuous playing technique composed of combinations, with high speed and a strong sense (Fast Four Points).

In addition, the repertoire of the Zhejiang Zheng School is closely related to Jiangnan Silk and Bamboo and the ancient score "Xiansuo Beikao". As one of the main accompaniment instruments, in the process of adding variations to the singing, the four-point playing method with the rapid cooperation of the thumb, middle finger, and index finger of the right hand has been formed, which has become a major feature of Zhejiang Zheng tunes.

The representative works of the Zhejiang Zheng School include "General's Order", "The Moon on High", "Hai Qing Grabs the Swan" and so on.

Hakka Zheng is known as Guangdong Han Music Zheng and one of the important schools of Chinese Guzheng. Hakka Zheng originated in the Central Plains region and was transmitted to Dapu County, Meizhou City, Guangdong Province with the southward migration of the Song people, where it took root and gradually developed into a music form with local characteristics. The Hakka Zheng has a symbiotic relationship with Guangdong Han Music and has a history of more than a thousand years (Figure 2).



Figure 1 – Comparison of Guzheng models
古筝型号对比



Figure 2 – Hakka Zheng 客家筝

The shape and structure characteristics of the Hakka Zheng include a guzheng body made of paulownia wood about 1.2 meters long, with a large panel curvature, and equipped with 16 metal strings (steel or copper strings). The tuning of the Hakka Zheng is a pentatonic scale, mostly using G or F keys, and seldom using D or C keys. When playing, the right hand usually wears tortoiseshell fingernails (Figure 3).



Figure 3 – Artificial fingernails

The musical style of the Hakka Zheng is simple, elegant, profound, and implicit. Its playing techniques are characterized by the left hand creating the charm and the right hand producing the sound. The left-hand techniques such as chanting, rubbing, sliding, and pressing are its soul. The range of Hakka Zheng tunes is wide, the melody is smooth, and decorative auxiliary notes run through the whole piece, expressing an elegant, beautiful, profound, and simple mood.

The Hakka Zheng is not only important in Guangdong Han Music but also widely spread in Guangdong, Fujian, Taiwan and other regions as well as in Chinese communities in Southeast Asia. The development of the Hakka Zheng art school reflects the integration and evolution of Central Plains culture and Hakka folk culture.

Conclusion. Chinese Guzheng not only has a rich historical and cultural history, but also has unique features of musical style and performance technique. Guzheng is also an invaluable treasure of Chinese traditional culture.

It should be emphasized that at the present stage of the development of the Guzheng musical technique, integration with European harmony and polyphony is taking place. However, Guzheng's inherent national temperament is stable. This is not only the result of perfecting the musical art and rich expressiveness of Guzheng, but also a reflection of the objective needs of a constantly evolving and changing real life. It can be argued that the future of Guzheng will lie in the comprehensive development of the polyphonic style. This is not only the result of the integration of Chinese and Western cultures, but also the inevitable result of international recognition of the value and importance of traditional Chinese musical culture.

List of cited sources:

1. Luo, Qin. Culture in Music and Music in Culture / Qin Luo. – Shanghai: Shanghai Calligraphy and Painting Publishing House, 2004.
2. Su, Qiaozheng. On the Chinese Guzheng Genre / Qiaozheng Su // Qin Zheng, 1992.

XIN ZIYUN

China – Republic of Belarus, Vitebsk, VSU named after P.M. Masherov

**FEATURES OF THE CHINESE NATIONAL
MUSICAL INSTRUMENT SUONA**

The development history of folk instrumental music culture can be traced back to the ancient civilization period. In different national music cultures, there are instrumental music traditions with their own characteristics. For example, there are instruments such as the flute, pipa and guzheng in ancient China, instruments such as the kanlin and rattle in India, instruments such as the oud and kandao in the Arab region, and drums in Africa. These folk instrumental music has been continuously