

## Research on the Inheritance and Innovation of Guzheng Art Performance Techniques from the Perspective of Culture

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**Abstract:** Culture is a new term appearing in recent decades. It is well known for its deep influence, wide coverage of content and novel viewpoints of the times. Our modern society is in the background of cultural vision. Guzheng culture is the cultural product of social development. We find that there are still some limitations in guzheng performance from the practice of performance. With the exchanges and practice of various professions, Guzheng is based on the absorption of other musical instrument techniques, and under the constant innovation of musicians, some limitations of Guzheng have been improved step by step. Studies have shown that in the future study and performance, we must inherit the fine tradition of kites and art, and we must continue to innovate, and only grasp the relationship of dialectical unity. The kite art will have better and faster development. The zither art will be carried forward. Every piece of art must reach out to the tradition and reach out to the real life, so that tradition and innovation can coexist, and inheritance and innovation.

### 1. Introduction

Guzheng is one of the traditional Chinese characteristic musical instruments. Its performance effect achieves the mood and artistic conception that other instruments cannot match and replace. Sometimes thick and powerful, sometimes thin water, sometimes simple and mysterious, showing the rich and colorful rhythm of national music [1]. Guzheng's pronunciation, which has undergone historical changes, is accomplished by plucking strings. Five scales are used to set strings. Each string is supported by a string pole, which divides the zither into two playing areas. Through the cooperation of left and right hands, as well as the unacceptable playing techniques of both hands, the zither has created a set of playing technology system. In traditional Zheng music, the playing area is clearly delineated. In the course of the continuous development of the Zheng, two sets of different playing techniques were created, which are characterized by their respective division of labor [2]. The sound technique is a decorative technique in the guzheng performance and is one of the ancient special performance techniques. Art is the product of the times. He reflects the social life and conceptual consciousness at that time. Of course, the development of guzheng art is no exception. As long as we study the traditional zither, we can clearly see this. As the saying goes, "The folk song is the mirror of the times and the echo wall." The guzheng music is similar to the folk songs. It is also developed on the basis of people's lives. Through the playing of the performers, it reflects the production, life and music of the people at that time. Melody [3].

With the change of aesthetic needs of contemporary people, the artists of Guzheng have intensified their efforts to innovate the playing techniques of Guzheng. Contemporary representative innovative techniques mainly include tele-fingering technique, sweeping string technique, four-finger plucking technique, clapping technique and scraping technique [4]. It makes the expression content of Zheng music more tensive, and the form of expression has also been expanded. There are not too many restrictions on the performance of the calendar, although the use of calendar is relatively free. But it is also a regular and bitter tone that can be followed, and it will appear in many kinds of Chinese musical arts. It is a unique part of Chinese music and a unique tone in music [5]. The role played by the bitter sound in the guzheng performance is mainly to express complex emotions such as pain. The difference in pitch causes the final musical style to be different. The performance of traditional zither music is not strong, and the arrangement of the

five-tone scales is a single sound effect. In the end, the temporary transfer can only be done by the left-handed string, thus forming this scale arrangement. And only two adjustments (up and down four or five degrees) is possible. It is very difficult to arrange a five-tone scale with such a kite to play a modern harmony configuration. In terms of playing methods and techniques, traditional guzheng cannot adapt to the creative requirements of modern music [6]. There is not too much play in the playing skills, and its role is generally reflected in the auxiliary performance, because of the imbalance in the development of left and right hand techniques. The left hand is often neglected in practice, and its flexibility is much worse than that of the right hand. The performance of the right hand technique is indeed colorful, and the left hand performance technique is very blank. There are many unfavorable factors in the performance of the music. [7]. With the rapid development of the guzheng performance, the need for the left-handed performance will be higher and higher, especially the continuous creation of new works, and its expressiveness also needs to be done with the left hand. Relying on traditional performance techniques cannot meet the performance requirements of new works [8].

## 2. Materials and Methods

Guzheng performance style also has its own local color because of its regional characteristics, but also because of the differences in local culture formed different styles of performance techniques. There are mainly Miyao style, Yaoyao style, Yaoyao style, octave style and double press style. These styles are quite different, but they can be preserved and inherited in Guzheng techniques. Spirit is the profound connotation of culture, the hope of supporting a nation, and an invisible force. Without such a spirit, although it is wealthy, it will eventually decline. Our Chinese nation has an excellent tradition of "virtue", Kong Rong's humility etiquette of the pear, and the love story of Mengmu's three moves, ... are all inspiring us and worth learning. In the spirit of music, music is external, "shape", and spirit is the inner essence, "God."

Guzheng performance techniques have experienced the lively music style in the early stage of modern Zheng music performance, the bold innovation of Zheng music performance in the 1950s, the strong national flavor of Zheng music performance in the 1960s and 1970s, and the ingenuity of various schools. Then to the 1980s, there were many changes, and then there were a large number of performers and creators who pushed through the old to bring forth the new, competing to take an innovative line, which increased the difficulty in playing skills. The development characteristics of the guzheng playing technique are shown in Table 1 and Figure 1. At the same time, more content and skills such as emotional changes have been added to make the playing effect even further. At present, the expressions and themes of modern zither music are becoming more and more abundant, and the creation of the works can profoundly reflect the characteristics of the times. As a result, new techniques have emerged, and the performance of the music and the depth of the music have changed significantly.

Table 1 Development Characteristics of Guzheng Playing Techniques

	Combination	Excavate
Diversified Development	15.09	5.08
Unity of Content and Form	16.72	6.19

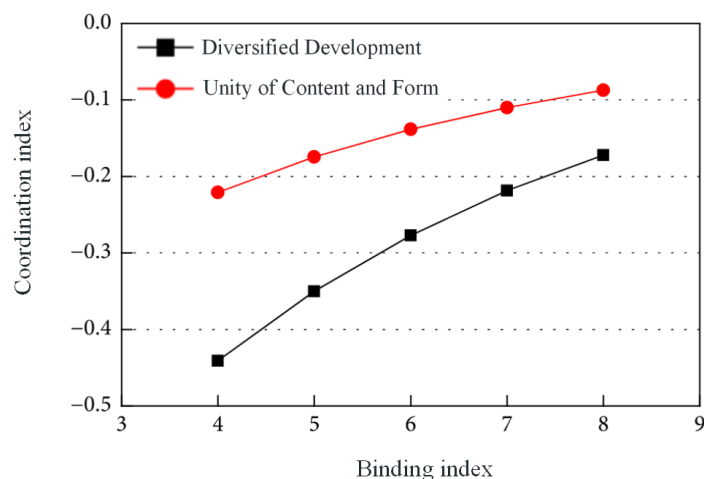


Fig.1. Development Characteristics of Guzheng Playing Techniques

As we all know, the art of zither contains profound cultural connotations, but with the innovation and development of zither technology, some people only focus on technology, blindly worship technology, think that as long as play fast and play flexibly, they can perform well. In fact, the formation of each genre of zither is closely related to regional culture. For example, the simple and elegant style of Hakka Zhengqu is consistent with the long-term blockade of Hakka people. Zhengqu has its own geographical environment for its generation and development, and is closely related to the local regional culture. The sound-effect technique has opened up the potential of guzheng performance, enriched the expressive tension of the guzheng music, and added a new rhythm. It mainly includes slap techniques, scratching techniques and sweeping techniques. First of all, the slap sound technique can be divided into the hitting technique, the striking technique and the clapping technique according to the different types of objects. The technique of hitting the board is to use the hand or the armor to slap the part of the guzheng board to produce different sounds. For example, you can use the hitting technique to simulate the new style and rhythm of music given by the drum sound.

### 3. Result Analysis and Discussion

In the process of playing, proper body language can make the music more emotional, but also can better motivate the audience, this form of performance can make the music more appealing. In body language, the performer is born from the heart. Only when the performer really feels the emotion in the music, can he show it. This real emotional expression will make the music more emotional. Without the coordination of body language, the whole music would be very weak, but too much body language would also bring bad feelings, would be very fancy, and did not show real feelings. The art of jing music contains rich cultural connotations. However, in the process of development and innovation of jingle performance techniques, some people only pay attention to the technical techniques in performance, and believe that only good performance techniques can have outstanding performance in performance. In fact, the performance of the Guzheng music not only requires the player to have flexible performance techniques, but also requires the player to have a high cultural quality in order to release the true charm of the zither in the performance. This requires the creators and performers of the zither to pay attention to the combination of skills and culture.

Because of the variety of genres, works and fingering methods of Zheng music, Zheng music is richer and more colorful than traditional Zheng music both in form and method. Some music requires performers to beat or tap the panel or side plate of the piano, thus producing a similar percussion music color, so as to enhance the performance of the music, and many creators will use some specific techniques to express specific meanings, performers' body language is more open and obvious than in traditional performance. Quick fingering technique was created by Guzheng master

Mr. Zhao Manqin. The establishment of this fingering system has changed the role of Guzheng playing and made the performance form of Guzheng playing more perfect. Through the application of this fingering technique, the performance of fast melody can be sublimated. In particular, the artistic expression of the music has brought about obvious changes, and this move has brought the guzheng playing technique to a new height. At the same time, each songwriter incorporates more innovations. For example, professional composer Xu Xiaolin breaks the five-tone chords that have been used all the time by adding new styles to the scale arrangement. The famous song "Zhu Zhong Fu" was created to promote the innovation of guzheng performance into a new mode and steps. The flexible changes in performance techniques and rhythm are becoming more and more diverse and more diversified. It lays the foundation for the guzheng performance innovation to enter a new starting point and perspective, and provides more materials.

A piece of music, often the most impressive is its melody, especially the main melody throughout the whole music, if very familiar, will also cause people's resonance. Melody consists of one theme note, and the connection between high and low notes becomes melody. Throughout the previous traditional music, the melody is relatively single, basically playing with the right hand and decorating with the left hand. "Press", "slip", "rub", "tremble" and so on, which is often referred to as "right-handed voice, left-handed rhyme". An example of a zither sketch is shown in Figure 2. In the future, guzheng playing skills will become more and more difficult, skills will become more and more superb, angles will become more and more novel, perspectives will become more and more open, people will gradually combine left and right hands, make full use of the auxiliary role of left hand. The combination of the two is just right, balanced development, reaching the same important position, while playing the role of the little finger, each finger becomes more and more flexible, the guzheng playing technique is strengthened on this basis, and the artistic expression of the guzheng performance has been sublimated. The stability of the left and right hands is the focus of this fingering when playing. Therefore, the soft and awkward tone is also a fingering standard of the work. The sound can't be too bright. It can be done by the hard work of the week. Uniformity and coherence are the requirements of this fingering.

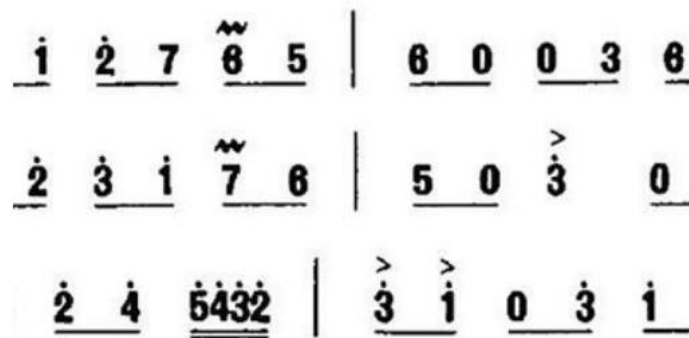


Fig.2. Examples of Guzheng Brief Spectrum

#### 4. Conclusion

This paper studies the inheritance and innovation of zither art performance techniques based on cultural perspective. In the long history, the Chinese nation has created a rich and colorful national music culture tradition with diligence and wisdom. Guzheng art is one of the important components of traditional music culture. Guzheng art, with its rich, bright, beautiful and gorgeous timbre, can not only express the mood and delicate euphemism of the flowing clouds, but also express the generous and inspiring feeling of the rainbow. In the development and innovation of Guzheng art, we should not only keep the traditional culture, but also make new innovations according to the needs of the times. Guzheng performance is not some action, he reflects the embodiment of a culture. The cooperation of the right and left hands can further highlight the feminine charm of the zither. On the basis of traditional guzheng performance, we continue to carry forward the essence of our national art, which is the effort of every guzheng player in each period. While the guzheng

performance is constantly developing, it is also important to pay attention to the traditional guzheng performance. Only on the basis of cultural heritage, the guzheng performance can be developed in inheritance and innovation.

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