

A Brief Analysis of the Musical Background and Playing Skills of "Overlord of Western Chu"

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Abstract: Guzheng is also known as Han Zheng, Qin Zheng, Zheng Yao, Luan Zheng, Zheng instrument is the Han nationality traditional instruments, which belongs to the stringed instrument. It is one of the unique and important national musical instruments in China. It sounds beautiful, wide range, playing skills and rich, has the very strong expressive force, so it by the love of the broad masses of the people. There is now a small portable mini guzheng, guzheng, guzheng, half zither, koto, twelve average modulation zheng. Zheng is an ancient culture with Chinese, ancient folk instruments in this fertile native on the Loess plateau. Is plucked string instrument structure by a panel, the wild goose column (some area is also known for Zheng code), strings, Qian Yue Shan, string nail, tuning box, Qin foot, after Yue Shan, a side plate, the sound of opening, a bottom plate, a wear string hole composition.

Keywords: "The West Overlord"; Background Music; Playing Skills.

1. Introduction

Can move freely, a string sound, arranged in a pentatonic scale, the earliest to 25 stringed zither for most (Joseph Zheng), when the Tang and Song Dynasties has thirteen stringed root, increased to 16, 18 strings, 21 string etc., at present the most commonly used specifications for the 21 string; usually guzheng models before S163-21, s on behalf of S-shaped Yue Shan is Wang and Miu Jinlin co inventor, length of 163 on behalf of the guzheng is 163 cm Zheng shape is a rectangular wooden box, frame string "Zheng column" Ji Yanzhu, 21 representative guzheng string number 21.

After the creation of Chinese Folk Instrumental Music Concerto began in the reform and opening up, discover a large number of classic works through continuous exploration and innovation, guzheng Concerto also there is no lack of excellent works, which "regret and hate of Linan" and "West Chu overlord" is more typical and representative pieces. Two pieces of music composer is a famous composer Mr. He Zhanhao, this is the first of two guzheng Concerto respectively sing the praises of the national hero Yue Fei anti patriotic stories and West King Xiang Yu Chu chivalrous pathos. After the teacher to learn the song works, this piece has some understanding in to this piece of music appreciation and playing techniques do in-depth analysis. In this paper, after reading a series of Guzheng music "West Chu overlord" related works, with himself playing different experience of two pieces of works, writing the paper.

1.1. Exordium

Since its debut, the zither song "Overlord of Western Chu" has been loved and appreciated by many guzheng players and lovers. This song uses a variety of ingenious guzheng playing techniques, coupled with the unique timbres of the guzheng to fully perform the emotion of this song, ups and downs. The whole piece with the piano performance, giving people a novel and unique feeling, is a piano and guzheng combined audio-visual feast. This work has a long historical background after marriage. With the improvement of many guzheng

players and creators, "Overlord of Western Chu" has infected many guzheng fans with its unique image and artistic charm. I like the charming and graceful image of Yu Ji in the song, and I also like the heroic spirit of heroes crying on the battlefield, which gives me a deep feeling. Through the study and playing of this piece, I have learned a lot, such as skills, connotations, culture and emotions. Let's analyze the wonderful points of this piece.

2. Introduction about the Author of the Work and His Artistic Contribution

2.1. Author

He Zhanhao was born in a peasant family in Zhuji, Zhejiang Province in 1933. His father, who sang Shaoxing opera for a living, did not want his son to live a poor life like himself. When He Zhanhao was 12 years old, his father sent him to Hangzhou to attend junior high school with borrowed money, hoping that he would become a cultured man. Unexpectedly, He Zhanhao, who loves opera, finally learned the opera. After a trip to Shanghai, He Zhanhao accidentally entered the Shanghai Conservatory of Music and composed China's first violin concerto, Butterfly Lovers. But few of his works were published in the decades that followed. Some people say that this work is not only the peak of He Zhanhao's music career, but also the perfect combination of traditional Chinese music and Western music.

2.2. Artistic Contribution

In the 1980s, He Zhanhao took "the modernization of folk music" as his goal. In addition to adapting "Butterfly Lovers" into concerto for Gaohu, Erhu, pipa and guzheng, he also composed a large number of ethnic instrumental works such as the Erhu concerto "In Troubled Times", "Farewell is also Difficult", the Erhu and the orchestra "Fantasy of the Mo Sorrow Girl", and the ethnic orchestra "Beside the Ili River", "Festival Horse Racing", Guzheng concerto "Peacock Flying Southeast". In the 1990s, He Zhanhao was delighted to see a large number of new talents emerging in the guzheng field,

and composed the guzheng concerto "Lin 'an's Regret", "The Overlord of Western Chu", zheng, music, poem "Lu You and Tang Wan" and the guzheng solo "Jasmine Fragrance" and "Sister Song", etc., and also adapted the traditional music "Yue Er Gao" and "Spring River Flowers and Moonlight Night". In addition, he also created the flute concerto "Long Hate, Long Love", the Liuqin concerto "Flower", the dulcined concerto "Luo LAN Love" and other works, including Hong Kong singer Xu Xiaofeng singing "It is difficult to say goodbye to each other" is also the work of He Zhanhao. At the same time, he also trained and recommended a large number of young artists to learn Western classical music and Chinese folk music. In fact, he is a Chinese music master who "thoroughly studies Chinese and Western, brings forth the new from the old, and rewards the backward in learning".

3. The Material and Music History and Cultural Background of the Work

3.1. Materials Used in Works

He Zhanhao's 1999 zzheng song "Overlord of Western Chu" is based on the historical story of the "Battle Under the Grave" between Liu Bang and Xiang Yu, the full record of which is in the Annals of the Grand Historian and Xiang Yu's Original Records. Xiang Yu Benji is one of the most important and wonderful chapters in the Records of the Grand Historian. The music tells the story of the tragic historical figure Xiang Yu's domineering, the loss and fall of his war life at the end of the war, and the beautiful and moving love epic between Yu Ji. The Siege Under the Grave is from the last part of Xiang Yu's Original Record. Xiang Yu is not only an all-powerful and all-powerful hero, but also a tragic figure with rich emotion and distinct personality. Xiang Yu was buried and retreated to Wujiang, feeling powerless to fight his fate, and finally ended up in Wujiang's own fate. The composer uses the beautiful lyrical adagio to express the delicate feeling of heartache and helplessness when he farewell his concubine, and uses the allegro full of march rhythm to depict a tragic historical picture of the embattled river and Wujiang's self-control.

3.2. Musical Background

"Overlord of Western Chu" is another popular work by Mr. He Zhanhao after the guzheng concerto "Lin 'an Regret", which he composed for the solo concert of the guzheng player Luo Xiaoci. Since the song came out, it has been loved and appreciated by many guzheng players and lovers. This song uses a variety of ingenious guzheng playing techniques, coupled with the unique timbres of the guzheng to perform the feelings of this song incisive and vividly, ups and downs. The whole piece with the piano performance, giving people a novel and unique feeling, is a piano and guzheng combined audio-visual feast.

4. The Performance Skills of the Work

4.1. Part I

It is the theme of the whole music and also the soul of the whole music. The theme phrase begins with the minor key, and the gloom of the minor key immediately brings people into the background of this tragic, beautiful and distant era and opens the prelude to the familiar story in their minds. The combination of the ancient sense and the phrase of the guzheng walks in the bass, and the performance needs to be

more prominent to make the opening as the background. The exposition section should be played according to the scene described at that time, Xiang Yu was ambushed on all sides by Liu Bang, the king of Han, trapped in Gaixia, all the rebels, embattled, so the big finger clip should be heavy and sad to set off the emotion of the exposition section. In the music performance with a kind of rigid with soft, hidden and present artistic conception, bringing people's thinking into a distant memory. The tone in the bass zone should be thick, but pay attention to relax, this section should reflect a rough and bold battlefield trend, the mood should also be strong, refers to the strength, the rhythm is compact and bright, must not be confused rhythm, pay attention to the syncopation rhythm and dotted playing, so as to better express emotions.

4.2. Part II

This section is allegro, where the hurried accompaniment of the piano drives the progress of the music from the inside. The voice part of the guzheng moves from bar 78 to bar 93 and starts the theme melody. At the beginning of bar, the melody is laid out with the theme. The two armies are full of opposition and gradually strengthening, pointing to the sound of shell day, bloody struggle. At this time, the guzheng performance should be strong enough to highlight the grain. In the second movement, the main playing techniques used in this section are two-handed point playing and large-pinch alternating playing. When playing, pay attention to not impetuous hands, and each note of the point should be clear and full. In the back, there is a section of big finger wagging, which is the first climax of the piece, showing a feeling of ups and downs. When playing this section, it is necessary to sweep and shake thoroughly without losing a sense of stability and rhythm, and in the following 87-100 bars, the rhythm pattern is twice as fast as the previous section. When the strength is gradually strengthened from weak to strong, it is necessary to strengthen the intensity in the vocal area, paying special attention to grasp the pitch of "7", and 101-107 bars are the complex decomposition of large sections of pipa, which should be granular and grasp the intonation and rhythm well. The most important thing is the subsequent #4 and 7, which need to be in tune and clean, and in this section, we need to enhance the momentum, but we can not lack of technique, and I spent a long time to practice this section.

4.3. Part III

This section is andante, and the melody of this section is very beautiful and pathetic. The melody of the Guzheng is modified with its unique trembling and sliding, showing a beautiful picture of overlord and Yu Ji falling in love. The timbre of the guzheng should be smooth and rounded, and attention should be paid to the embellishing of the vibrato and the intonation of the glissando, so that the melody should be smooth and smooth. The connecting parts of bars 261 and 262 should be slow and weak, to a medium weak intensity, in order to follow the series of overtones, like sobbing, whispering feeling, the overtones should be soft and transparent. Glisson, vibrato, dot in "The Lord of Western Chu" there are many glisson, vibrato, introduction and adagio part of the glisson soft and graceful, the speed should be slow, especially some sentences with a trill at the end, can not be heavy, with a weak trill to express the character's inner anxiety. The allegro part and the cadenza part need to use heavy chatter, and even use the technique of dotting when emotions are high.

5. Artistic Conception and Emotional Expression of the Work

The Overlord of Western Chu, which is commonly used in Chinese traditional opera and chapter novels, shows the preparation before the war, the fierce battle scene and the end of the war in sequence. This song focuses on the heroic tragedy of King E of Chu, and the historical figures show more sympathy and praise. The whole song draws a magnificent picture of the ancient battlefield, allowing people to feel themselves in it. Played in the bass of the guzheng, the tragic atmosphere of the whole piece is flattered from the beginning, and the description of the battle is not spent too much effort. Through "Chu Song" and "Beji" two paragraphs to express the mood of Xiang Yu and the Chu army, "Chu Song" a sad and sad. The melody of the rhythm Bai Yu changes through the intensity of increasing and decreasing, which makes people feel sad. The melody of "Bieji" echoes each other with short sentences, rapid tones and a sliding note played by scraping, which more deeply expresses Xiang Yu's sad mood of generous singing and farewell to Cheng Ji in the embattled songs.

Xiang Yu's death for unknown reasons, earth-shaking I died, not a war crime two do not want to Jiang Xiang in the brave and firm performance, in the bloody tender music image of the paragraph, the second creation, a variety of methods of bright tone smooth, the use of fingers to touch the string, with arms and hands wrist and fingers, thick, deep and thick, describing Xiang Yu's heroic image of aboveboard, dominative. Allegro finger point, rub finger finger otonato division, and most of the finger wagging technique of the wide, the world, the commander's ever-victorious general image and domineering character.

By playing and understanding the Overlord of Western Chu, I have a profound emotional impact, as if it brought me into that period of history. It seems that I can only experience it after playing every note with my heart. In the process of learning and playing, I will naturally integrate into the work. Love and hate interwoven, let me have a feeling of complacency, I sincerely like this work.

6. Conclusion

Guzheng concerto "Overlord of Western Chu" is difficult in any aspect. When playing this song, it is necessary to

combine the background of the song and the emotion that the author wants to express. It is necessary to control the change of speed and sound, to reflect the essence of the whole song through strength and speed, and to show the essence of the song in front of everyone. For the grand historical narrative scene, it expands the ideological connotation and spiritual capacity of the music. The performance technique of Guzheng provides more abundant connotation and multiple musical effects for the music performance. Meanwhile, the performer's second creation plays a sublimation role for the music performance. To perform a guzheng concerto with a good historical theme, firstly, the performer has a deep understanding of the role of guzheng technique in the characterization of musical performance, and secondly, the role of the guzheng technique in the enhancement of musical expression when the second creation is made.

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