



The Inheritance of Chinese Northern Shaanxi Folk Music Culture in Modern Music Education

-Taking Qinzheng Culture as an Example

Shujie Yang

School of PSB Academy Singapore, 039594, Singapore

2582294634@qq.com

Abstract. The zheng is one of the oldest national musical instruments in China and originated from the land of Qin, so it is called Qin zheng. The Qin zheng was once active in the court as one of the musical instruments. In the thousands of years of history, Qin zheng has been spread in Shaanxi for a long time, but it is also because of the long history that Shaanxi Zheng music is not well known to most people, and as a traditional Chinese instrument, Qin Zheng needs to be vigorously inherited nowadays. In modern music education, Qin zheng can be passed on to early childhood music education and university music education. This paper will analyze how the Qin zheng can be passed on in modern music education, starting from the history and style characteristics of the Qin zheng.

Keywords: Qin zheng, education, inheritance.

1 Introduction

The analysis of the Qin zheng in contemporary Chinese literature is important for understanding modern music education and thus enriching the theoretical system of the development of traditional music in modern times[1].The study of it is of great significance in observing the development of traditional Qin zheng culture in contemporary education, and moreover, it helps to clarify the vein of the change and development process of traditional culture for this development process of modern education, which has high theoretical value and academic significance.

As an important Qin zheng genre among the guzheng genres, the study of it has a strong significance for today's music composition practice. In the creation of modern music, how to use Shaanxi local music to compose is one of the most important issues that composers need to consider. By understanding Shaanxi folk music to think according to the needs of their own works, it can inspire and provide a reference for their own compositions. At the same time, this local music style also has a strong guiding meaning for composing zheng pieces.

2 History of Qin Zheng and Characteristics of Qin Zheng Style

2.1 History of Qin Zheng

The Qin zheng is one of the oldest national musical instruments in China. It originated in Qin, which is now Shanxi, Gansu and other places, so it is called Qin zheng. From the earliest recorded literature on zheng, "The Biography of Li Si" and "Admonition Against Ordering Guests To Leave", we can see that the zheng appeared in the pre-Qin period, when it was widely spread in the Qin area and was once active in the court as one of the musical instruments. In the thousands of years of history, the Qin zheng has been spread in Shaanxi for a long time, but because of the long history, the Qin music in Shaanxi was not well known by most people and gradually "lost". Fortunately, in the 1950s, Mr. Cao Zheng advocated the "return of the Qin zheng to the Qin" and started the revival of the Qin zheng. Shaanxi zither music represented by Zhou Yanjia, Qu Yun and Wei Jun looked for the source from the ancient Qin music. With their efforts, zither music with Shaanxi local characteristics gradually developed. In the middle of the 20th century, the folk art of guzheng started to enter the field of professional music education in colleges and universities. In 1956, the Xi'an Conservatory of Music established the discipline of guzheng [2]. Along with the development of the discipline of this major in the northwest of this higher music college, the original folk zithers have entered the art colleges, and they have injected the music art rooted in the folk into the professional music education and music creation. In the 21st century, other domestic zither schools, such as Henan zither school, Shandong zither school, Zhejiang zither school, etc., have been named "Shaanxi zheng school" to unite with the general environment of zheng music schools in China. With the frequent teaching and performing activities, the Shaanxi School of Qin zheng has successfully revived its history and gradually become prosperous [3].

2.2 The Style Characteristics of Qin Zheng

As the birthplace of the Qin zheng, Shaanxi has a great influence on the Shaanxi zheng school through its geographical environment, humanistic culture and local folklore[8-9]. Shaanxi has a complex geographical environment, with 800 miles of Qin River in Shaanxi, the northern gully vertical and horizontal, rich soil and water in Guanzhong, and winding Qinling and Han waters in the south of Shaanxi. This complex geographical environment has produced a group of simple, honest, hospitable and resolute Shaanxi people, and has also created a rich variety of folk music. As one of the birthplaces of Chinese civilization, Shaanxi has a rich mix of ethnic cultures, and the musical styles of various ethnic groups have intermingled here, thus Shaanxi guzheng music has diversified characteristics. Therefore, Shaanxi zheng music is often majestic and impassioned, but at the same time lyrical and sorrowful.

The beauty of Shaanxi folk music is mainly reflected in the bitterness with joy and the joy with bitterness. The melody of both joy and sorrow is the artistic characteristic of Shaanxi regional music. The musical characteristics of Shaanxi influenced the characteristics of Shaanxi regional zheng school, making its music composition grad-

ually based on Shaanxi folk music, and its music is characterized by high momentum, which can better reflect the expression of emotions, and sorrow and joy coexist in it, reflecting the musical characteristics of Shaanxi at all times.

In order to show the sad and joyful emotions in the zheng music, the Shaanxi zheng school has made a slight rise of 4 and a slight fall of 7 on the basis of the original tone. The specific pitch will change slightly with the mood of the music, "joyful" is happy and relaxed, lively and vivid, while the "bitter tone" is sad and miserable, long and melodious. The application of these two pitches creates an unstable feeling to express a joyful or sad state of mind. It includes a large number of traditional guzheng techniques such as glide, string pressing, string rubbing, vibrato and so on. On the basis of this, Shaanxi zheng music has created different playing techniques, such as pressing the strings with big fingers, which can express both sadness and joy, and express emotions with unique rhythm, these techniques add the characteristics of Shaanxi music to the music.

This paper takes "Qin Tu Qing"(figure 1), one of the representative tracks of Shaanxi zither music, as an example to illustrate how Shaanxi zither music expresses joy and sorrow. "Qin Tu Qing" is a Qin zheng piece composed by Mr. Zhou Zhan in Hong Kong in 2008. Mr. Zhou was born in 1972 in the ancient city of Xi'an and entered the Xi'an Conservatory of Music in 1985 and the China Conservatory of Music in 1992. He studied the guzheng with his father, Zhou Yanjia, who was the leader of the Shaanxi school of the Qin zheng, so Mr. Zhou learned the essence of the Qin zheng from a young age and subsequently developed the Qin zheng even more [4].

The figure displays three lines of musical notation for the slow part of 'Qin tuqing'. The notation uses numbers 1-6 and 'i' for fingerings, with various musical symbols like gliss., p, and mf. Boxed numbers 15, 20, and 25 indicate specific measures.

Line 1: $1 \underline{6} \underline{2} \underline{3} \underline{4} \underline{3} \mid 2 \overset{15}{\text{gliss.}} \underline{5} \underline{4} \underline{3} \underline{2} \mid \underline{6} \underline{5} \underline{4} \underline{3} \underline{2} \mid \overset{i}{1} \underline{2} \underline{2} \underline{5} \underline{4} \underline{2} \underline{3} \underline{2} \mid$

Line 2: $\overset{6}{6} - \mid \overset{i}{1} \underline{1} \underline{2} \underline{2} \underline{5} \underline{4} \underline{2} \underline{4} \underline{2} \overset{20}{i} \mid \underline{6} \underline{2} \underline{6} \underline{5} \underline{4} \underline{5} \mid \overset{6}{6} \underline{2} \underline{2} \underline{2} \underline{5} \underline{6} \underline{2} \underline{4} \underline{3} \mid$

Line 3: $2 - \mid \overset{5}{5} \underline{4} \underline{5} \underline{6} \underline{5} \mid \underline{4} \underline{5} \underline{4} \underline{3} \underline{2} \underline{5} \underline{6} \mid \overset{25}{2} \overset{5}{3} \underline{3} \underline{2} \overset{i}{i} \underline{7} \mid \overset{6}{6} \overset{i}{i} \mid$

Fig. 1. <Qin tuqing> slow part

The 15 to 22 sections of this song are the beginning of the slow board. It uses the melody of Qin Zheng 's downward progression and upward jump. The downward progression gives the listener the feeling of telling a story, while the upward progression gives the music a rousing emotional color. The opening of the piece is a combination of downward and upward lines, stepwise and skipping, which makes the zheng reflect its deep sorrow and impassioned side. The melody is followed by a downward progression with appropriate upward jumps, of which the upward jumps are mainly in fourths, gradually pushing the melody to the climax, driving the audience's emotion

and reflecting the rough side of Shaanxi music, while the downward progression brings out the sorrowful and delicate flavor of the music. This melodic progression is also an important signature feature of the Shaanxi school of zheng music. In the course of the music, it is emphasized that the characteristic sounds are slightly falling B and slightly rising F (such as the first beat of 15 syllables and the second beat of 25 syllables). These two variations are obtained by pressing the strings with the left hand in the guzheng, and there is no special performance mark on the score. The slightly rising F and the slightly falling B make the melody more melodious and deeper. The characteristic tone of the bitter tone of the bowl cadence, F, is used in many places in the piece, and the position of F is mostly in the downward melodic fragment, and it is followed by the downward tone of E after the left hand tremolo, which brings out the deep emotion of the music and the composer's heartfelt homesickness. The "homesickness" is not only reflected in the melody, but also in the body, facial expression and eyes. When playing, the eyebrows are tightly wrinkled, and the eyes are full of memories. When playing the slow board, the ups and downs of the arms and wrists drive the fingers to perform large-scale body movements, thus revealing the true feelings and expressing the heart.

Folk music has also had a profound influence on the Qin zheng in Shaanxi. Shaanxi has a long history of folk music styles, so the local folk music is very diverse, such as "Bowl cavity", "Qin cavity", "Meihu" and so on, These various types and forms of music all have a distinct Shaanxi flavor. Composers have used these music materials in the creation of zheng music to make the zheng music more Shaanxi flavor. Specifically, Qinqiang Opera is a kind of Han opera with a long history. It is mainly popular in the northwest region of China. It is also called "Bangzi cantata" because of its use of clappers as percussion instruments, and is commonly known as "guang guangzi" (because of the "guang" sound it makes when struck with clappers). The Qin cantata consists of two parts, the "Banlu" and the "Caiqiang", each of which has its own distinctive sound of joy and bitterness. The use of Meiho music as an accompaniment to the zheng was already widely used in the Ming Dynasty. The bowl cavity was once known as Chinese opera. It was first popular in Huaxian County in eastern Shaanxi Province as the music for the local shadow play, and became very popular in the Qing Dynasty. Named after a copper percussion instrument shaped like a small bowl, the music of Bowl Cavity is elegant and delicate, lingering and euphemistic, lyrical and very exciting.

The musical composition "Qin Tu Qing" is inspired by the melody of "Passing the Gate" in the bowl cavity. The music is characterized by longing and melancholy, and the mood of the music has many twists and turns, which are very infectious and bring a sense of unfinished feeling to the listener. The rhythm of the bowl cavity is very variable, the music is delicate and evocative, not only has a unique melodious music, but also with a lyrical, weeping voice, bowl cavity also has a happy sound and bitter sound, in the bowl cavity is called flower sound, bitter sound, as the analysis of the previous article micro ascending fa and micro descending xi.

The position of the board in the bowl cavity is the position of the eye of the board in the singing cadence. Most of the singing cadences in the bowl cadence adopt the

eye up and down of the board, starting at the weak beat and falling at the strong beat, and this feature is also reflected in the "Qin Tu Qing" (figure 2)[5].

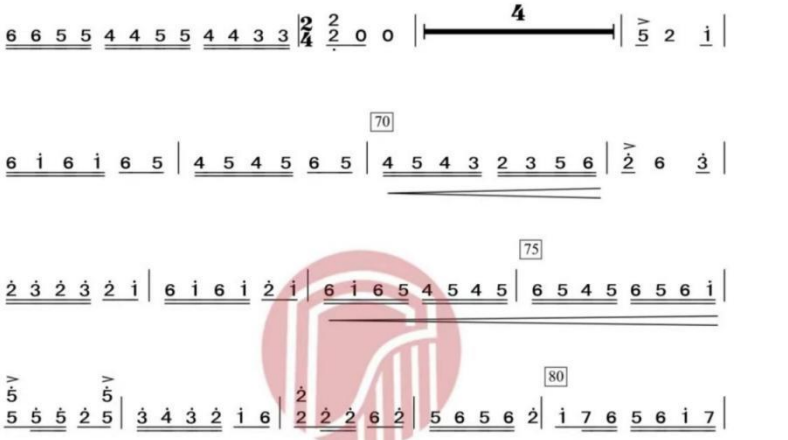


Fig. 2. <Qin tuqing> fast part

The fast 67 bars of the piece start with the appearance of many times the whole line of the score is the second half of the beat and the next beat to form a fragment of a phrase, weak beat start, strong beat fall, which was consistent with the eye rises and the board falls of the bowl cavity. In the performance of the bowl cavity, the rhythm type played by the accompanying band is mostly a rhythm with dots and a heavy beat at the head of the tone. The finger shaking part after the express board in "Qin Tu Qing" uses this feature to create rhythm[6-7]. The changeable rhythm type and the jumping attachment point make the music mood more cheerful and enthusiastic.

It is because of the composers' integration of the above-mentioned characteristics of Shaanxi local opera when composing Shaanxi zheng songs that they have created musical works with distinctive local characteristics, which are sometimes melodious and sad, sometimes high-spirited, and sometimes softly whispered.

3 The Inheritance of Qin Zheng in Modern Music Education

3.1 The Inheritance of Qin Zheng in the Music Education of Young and Primary Schools

In recent years, with the improvement of people's living standards, more and more parents want their children to learn a hobby on the basis of learning cultural courses. Music is a part of life everywhere, so many parents will choose musical instruments for their children as a hobby. The national "Opinions on Comprehensively Strengthening and Improving School Aesthetic Education in the New Era" and "Compulsory Education Art Curriculum Standards (2022 Edition)" all mention music aesthetic education and emphasize the importance of music education. In a supportive social environment, the "musical instrument fever" among children has gradually become a

mainstream trend, and most children between the ages of 4 and 8 are about to learn or have learned a musical instrument, which is an important stage of musical initiation. It is the consensus of many parents today that having a child learn a musical instrument can cultivate temperament benefit for life, not only as a hobby, but also as a plus for the primary school and junior high school exams. They believe that music has a beneficial effect on both intellectual and non-intellectual factors of a person. Learning to play a musical instrument can help with intellectual development, and the long hours of practice required to develop a child's perseverance and the sweetness and sourness experienced during this arduous process are also a treasure in life. Chinese folk instruments are rich in variety and genres, among which guzheng, pipa, erhu and other representative instruments are the first choice for learning musical instruments.

As a relatively easy instrument to learn, there are so many people who can play a few simple pieces after a period of study. This is why many parents have the common misconception that they should assign their children advanced repertoire after a period of study, so that their children cannot build a solid basic skill and will have to work harder to practice difficult pieces and lose their interest in the guzheng. For younger children, the education should be based on interest and basic skills, followed by tunes and various playing skills. Because Qin Zheng performance requires strong basic skills, Qin Zheng should focus on cultivating interest for young children. The key to cultivating interest is to create a music-influenced environment for them from an early age, so that children can learn to listen, sing and dance. Music is the art of sound and the art of hearing. During the teaching process, demonstrations also have a greater impact on children, with frequent praise and appropriate rewards. It is important to make children feel that learning to play an instrument is not particularly difficult and that they can play well if they put in the effort. Help the child to build a solid foundation. Learning the zither to build a good foundation requires a steady and solid approach in order to have a high level of development.

For the rest of the age group of amateur Qin zheng learners, the same is true for the cultivation of interest.

3.2 The Inheritance of Qin Zheng in University Music Education

Qin zheng is one of the traditional music cultures in China, and it belongs to one of the genres of guzheng, but it is a relatively small genre among all genres. However, Qin zheng represents the Shaanxi zheng school, which is a very important part of Chinese traditional culture. Therefore, in the university music education, more attention should be paid to the heritage of Qin zheng.

The transmission of Qin zheng in university music education can be divided into two directions, one for university students majoring in guzheng, which usually can be divided into guzheng performance direction and guzheng education direction, and the other for students of other majors in university, such as students of other majors in conservatories or students of majors not related to music in comprehensive universities. The degree of specialization required for these two types of students is different.

(1) For students majoring in guzheng, should participate in more competitions to promote their learning through competitions, the so-called "There's always someone

better, there's no limit in the universe." And to get to know guzheng students from all over the country in the form of "going out", and to get the latest professional development in time, to realize their own shortcomings, and combine with their own ability to improve their performance ability. In order to promote the development of Qin zheng in professional music education, students can increase the proportion of Qin zheng works in the competition repertoire, so as to achieve more popularization of Qin zheng and improve their professional skills. In addition, the Qin zheng requires a solid foundation of basic skills and more time to practice because of the difficult fingering techniques and the unique playing style and skills of the Qin zheng.

However, it is not enough for professional students to learn the difficult technique fingering and to play only. If they know little about the cultural connotation of Qin zheng, this cannot make students know Qin zheng comprehensively, which is inconsistent with the original intention of inheriting Qinzheng music. Professional students should not only pay attention to the skills, but also understand the art of Qin zheng, its cultural connotation and music theory, so that they can play the music from the perspective of Qin art of Guzheng and feel from the bottom of their heart that Guzheng is not an ordinary instrument, but has cultural connotation and value, so that they can learn Qin zheng with artistic reverence.

A good professional performer not only needs to have superb playing skills and rich cultural heritage, but also the ability to analyze works. In addition to learning independent playing skills, students need to break through the analysis of music works in their learning, so as to create a second time in playing through their own cognition, and gradually form a music style with personal characteristics.

(2) For students of other majors in the university, it is important to cultivate students' interest so as to play a positive role in passing on the Qin zheng. First of all, schools should set up more Qin zheng playing clubs, in which students can learn to play Qin zheng and can enjoy a rich repertoire of Qin zheng. Most of these students have not learned the guzheng before or have learned a little bit. For these students is to focus on their interest, the practicality and result of the learning content is especially important, they need to pay more attention to the application and effectiveness, they need to learn 3-4 simple pieces every semester and encourage students to play boldly in the learning process. In addition, it is important to focus on their playing experience and to present it at the end of the semester or to participate in festival performances, which can be performed with the general public as the audience, thus, not only increasing their own enthusiasm for performance and stimulating their interest in learning to go on, but also making the Qin zheng widely available. In addition, it is important to find the students' merits and give them positive comments in time so that they can feel the joy of success and enter into a state of excitement so that they can maintain their love for Qin zheng for a long time.

Many universities offer elective courses on the Qin zheng, some of which focus on the history and culture of the Qin zheng and others on the performance of the Qin zheng. Students should be encouraged to take such courses more, so as to inherit Qinzheng culture in culture and performance.

4 Conclusion

Qin zheng has been originated from Shaanxi and Gansu for 2,500 years, and it is a unique local genre in Shaanxi, which needs to be passed on vigorously nowadays. In modern music education, Qin zheng can be inherited in early childhood music education and university music education. In the early childhood music education, it is most important to cultivate the interest of young children, which can be based on listening, and for college students, it should be based on more competitions, more performances and more participation in club activities. However, the current popularity is not enough, and it needs to be popularized vigorously in addition to the ways described in this article. Qin zheng culture can also be popularized in public places, such as the promotion of sound and advertisement in public places, the organization of street performances or flash mob activities in crowded places, and the organization of outdoor public welfare performances.

References

1. Cui Wen. Qin zheng and the Qin zheng Shaanxi School [D]. Xi'an Conservatory of Music, 2010.
2. Wei Jun. The origin of the Qin zheng is reconfirmed[J]. Symphony. Journal of Xi'an Conservatory of Music,1990(01).
3. Wei Yueming. The thought of benevolence and wisdom and the beauty of harmony - - Record the representative of Shaanxi Zheng School, Professor Wei Jun [D].Xi 'an Conservatory of Music, 2012.
4. Sheng Yang. The Son of Three Qin Lands--Zhou Yanjia[J] China Music, 2014,(04).
5. Qiu Yue. Qin zheng and Shaanxi local opera[J]. Music World, 2005,(08).
6. Zhang Jiayi, Hu Tingting. Shallow of shaanxi zheng music "WanWanQiang" the expression of the thought of "Chun perch" playing - with GuZhengQu "qin soil" and "qin sang song for patients [J]. 2021. The DOI: 10.12244 / j.i SSN. 1674-9766.2021.09.003.
7. Sheng Yuqing. The application of the performance skills of Shaanxi Zheng School in the Kite song "Qin Soil Situation" [J]. Art Appreciation, 2022(12):165-167.
8. Chen Lu. On the value and significance of Qin Zheng in the development of Shaanxi Zheng School [D]. Xi 'an Conservatory of Music,2019.
9. Xu Xu. The Source and flow of the Shaanxi school of Qin Zheng -- The artistic creation of Qin Zheng School from the music of "Qin Zheng Returns to Qin" [J]. Musical Instruments, 2022(9):80-83.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

