

On the Use of Breath in the Performance of Yangqin Song "Loess Sentiment"

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Abstract

The dulcimer's timbre is clear, the expressive force is rich, the smooth breath is the perfect work presents the premise. However, whether the breath is unblocked does not directly affect the playing effect, but indirectly through the player's physical coordination and psychological state to the player's playing effect. breath is unblocked does not directly affect the playing effect, but indirectly through the player's physical coordination and psychological state to However, whether the breath is unblocked does not directly affect the playing effect, but indirectly through the player's physical coordination and psychological state to affect the playing effect. the influence of breath in dulcimer performance, the embodiment of breath in dulcimer works, The advantages and disadvantages of breath in dulcimer performance and the ways to avoid the disadvantages performance and the ways to avoid the disadvantages of breath in dulcimer performance are expounded.

Keywords

Feeling of Loess; Breath; Yangqin; Tone Presentation.

1. Introduction

Breath is also known as "respiration". Breath" is the process of gas exchange between people and the outside world under normal circumstances, and it is the breath of sentence to sentence in music, and it is the basis for adjusting the playing skills and psychological state in the art of yangqin performance, and the breath of the playing state in the art of yangqin performance is an "artistic" and relatively deep one. The breath in the performing art of yangqin is a kind of "artistic" and relatively deep breath, which has special purposes and requirements, and needs to be generated and changed when the abundant and delicate emotions and free and unhindered techniques are applied to each other, so as to express the touching and deep music. A good or bad breath mastery will directly affect the mastery and application of the playing method, and at the same time, it also affects the player's understanding of the piece and the expression of the music.

2. Influence of Breath On Yangqin Performance

2.1. Tone Presentation

For yangqin players, the key to interpretation is to control the tone. Whether the breath is smooth or not when playing determines the tone. If the breath is smooth, the timbre of the work will be full and round and elastic to the ear. Breath control" affects the presentation of the tone of a yangqin piece, which in turn affects the expressiveness of the piece. An infectious work to achieve good results in the performance, we must be flexible in the choice of timbre and processing, and different timbres of the music on the breath requirements are also different: lyrical passages of music will give people a sense of softness, light tone, rhythmic relief, gentle melody, "the breath needs to be slowed down, slow breathing, so that people are in a beautiful

mood; narrative passages, the melody is more gravity, intense tension. In the narrative passages, the melody is more heavy, the intense tension constructs the three-dimensional image of space, the rapidity of the rhythm makes the feelings more surging, the tone is more powerful, more solid, which requires the breath to be more urgent. Therefore, in the long-term practice and training, players should pay special attention to the control of the tone, and cleverly use the breathing method to show the best tone and the charm of music.

2.2. Strength

In order to infect the audience with the music, the performer must pay attention to the control of the strength in the process of playing. Music with no change in intensity is like a cup of plain white water, which is tasteless. The intensity of the music is also influenced by the breath, which requires the player to control the breath. Breathing rate of relief affects the strength of the performance: rhythmic passages more pronounced accent, playing the requirements of the strength of the increase, and subsequently, the breathing rate needs to be faster; rhythmic passages need to be handled in a clear phrase, the requirements of the performance of the strength of the weak, so the breathing rate needs to be slowed down: the need to express the mood of the part of the strength of the requirements of the weaker, then we need to reasonably control the breath, to grasp a good time to fall and the strings, pay attention to the emotion and the strength of the strings, to control the breath, and to control the breath. In this case, we have to control the breath reasonably, grasp the time of the bamboo falling and the strength of the strings, pay attention to the emotional expression and the connotation of the work, and integrate the feelings into the music. Specifically, when we carry a heavy stone, we instinctively take a breath in and hold it until the stone falls to the ground and then exhale. The same principle applies when we play.

2.3. Body Posture

Every stage performance is a form of musical and artistic performance, which requires the performer to perform perfectly in the piece and convey the beauty of the music to the audience. In addition to high performance skills, the performer's posture is also very important. "A relaxed and natural presentation can infect the audience through vision, further enhancing the performance and making the music more wonderful." On the Use of Breath in Yangqin Performance--Taking "loess sentiment" as an Example. Meanwhile, the player's body language and breathing are closely related, the breath governs the body movements, and the body posture also reflects the player's understanding and use of music. In the process of playing, breathing is crucial, and only by absorbing the content of body movements can the music truly reflect its charm and make the audience willing to listen. Therefore, the performer should, under the premise of a comprehensive understanding of the work, regulate his breathing, relax his mood, integrate his emotions into the music, coordinate his breath and body movements, and improve his expressive ability in the work in order to better impress the audience.

In the process of playing, every hand movement, such as tightening and loosening, opening and closing, lifting and lowering, etc. are closely related to breathing. Breathing is a combination of the state of the breath and how it works in the body. In general, changes in the hand and body states during playing will inevitably lead to changes in the state of breathing. For example, inhalation occurs when the arm is raised sideways, exhalation occurs when the arm is restored in the side position, and exhalation occurs when the arm is bent over. Regardless of the type of music being played, breath handling and body movements should be coordinated to make the player more skilful and expressive. Especially for those players who are eager to perform, it is important not to focus only on technique, but on the harmony of breath, body and expression. In this way, the performance will be more perfect and the audience will appreciate it more.

3. The Embodiment of Breath in the Performance of "Loess Sentiment".

"Love of the Yellow Earth" is a yangqin solo piece created by Professor Huang He, a famous yangqin player and composer in China, which is based on the distinctive features of the northern Shaanxi music style and gives a new interpretation of the customs of the northwestern region. In the performance of this piece, the handling of breath is a crucial factor.

In the piece, the use of breath technique is very important for playing music. For yangqin players, correct breath control is a necessary skill. When playing "loess sentiment", the player needs to master the breath handling technique of each note according to the characteristics and requirements of the piece, so as to synchronise and coordinate the breath with the fingering movement. Only in this way can the performer better express the emotion of the piece and show the unique charm of the work when interpreting the piece.

3.1. Prelude

"The rhythm of the introduction is relatively free, the first two phrases form the first half of the introductory passage, and the two phrases have the same head and different tail, with the first and last echoing each other. The same tone, decorated Qi Zhu, the right hand in the upper register up, the left hand in the lower register down, to the quarter note double hit play, play cleanly. Musically, the left and right hands are opposite, and both phrases start with an "f". Therefore, the performance should be matched with abdominal breathing. When preparing for the movement, take a deep breath to strengthen the support of the midriff and abdomen," The arms go up with the breath, followed by an octave upward aiming step with explosive force. This is followed by ornamented bass vibrato, ring finger vibrato, and pizzicato, and all of these postures affect the tone of the playing, so one should look for appropriate finger belly strength.

3.2. Adagio

The slow part, is the whole song of the nine playing part of the penetration of the music of the dominant musical ideas, thematic thinking characteristics of distinctive, local style is strong, in the whole song has a distinctive character. This section is a combination of the "point" and "line" melodies of the Chinese yangqin system, and the breath plays a role in transforming the performance characteristics of the yangqin from "point" to "line". The breath plays a decisive role in transforming the performance characteristics from "point" to "line". The large section of nine consecutive playing part can be divided into four phrases, with four bars as a sentence, the overall breathing should be even and smooth, the first note of nine consecutive playing in each phrase should be weak, and try to hold your breath when falling, and then as the music unfolds gently, the breathing resumes smoothly, so as to avoid the head of the tone from protruding, and the intensity of striking strings should not be too strong in this section. The strings should not be struck too hard in this section. The bamboo is lifted from the "point" to the "line" to keep the phrases flowing. The melody of this part is smooth, broad, and expansive, depicting the author's inner sense of the boundlessness of the loess slopes, the long-distance view, and the tranquillity of his heart.

After the nine-stringed rounds, the melody can be divided into two layers, the upper layer of the rounds has two phrases of eight bars, and the mood of the score is marked as "full of emotion" with the intensity of the monophonic melody from "mp", which is gradually increased to "mp" in the last seven bars and the eighth bar. "The second layer is "yearningly", and the intensity of the whorl starts at "mp", so the emotion and breathing in the last two bars of the first whorl need to play a transitional role. "So the last two bars of the first layer of the whorl need to play a transitional role. As the intensity of these two bars gradually increases, the breathing becomes stronger, pushing the mood to the highest point, so that its two layers of whorls are naturally connected.

3.3. Fugue

The section adopts techniques such as contrast and reflection, with the upper and lower voices interspersed with each other to produce contrast, while echoing and intermingling with each other. This kind of multi-part weaving performance method not only makes the content of the piece full, but also strengthens the sense of melodic line, and the thickness of the melodic line is stretched vertically. The whole piece is intimate and natural, in sharp contrast to the previous theme passage. Firstly, the intensity of "mp" starts slowly, the left hand melody stops, the right hand melody follows, and the left and right voice melody whistles past, just like singing a mountain song, you catch up with me. The breath in this section should be borrowed from the mountain song, and the breath should be born between the sentences. A large number of front eight and back sixteen rhythm patterns make the melody light and lively. Breath in this section should be slightly faster, pay attention to the rhythm of the rhythm and breath interaction. The dynamic melody portrays the chatting of the people of Northwest China at work and the author's light and lively mood at work.

3.4. Allegro

A variety of irregular rhythmic patterns are played back and forth alternately, instead of making the whole piece regular. A large number of irregular rhythmic accents is the most characteristic feature of the Allegro section and the drop. The syncopated rhythmic pattern in this section should pay special attention to the general syncopated rhythmic stress is the second long tone, and here the syncopation has three is stressed, so each syncopation should be prepared before enough breath, so that the strength can be played, the feelings can be full. After the syncopation of a series of sixteenth notes should be played as if the pearls fall from a jade disc, especially when playing the end of each tenor group of sixteenth notes, often because of the replacement of the sentence is too fast to replace the mouth of the air and blurred.

3.5. Coda

The coda echoes the introduction with successive rounds of notes, and the mood is gradually calming, expressing the author's feelings of peace in his heart. The intensity of this section starts with "mp", and the breath should be quickly adjusted from the rapidity of the fast tempo and the high mood, and then end with the last section when the breath is a little stable. Although the overall strength of the section is weak, attention should be paid to the fluctuation of feelings. Consistent breath will affect the smoothness of playing, with a small range of strong and weak drift of the wheel tone to express the author's reluctance for this yellow land in the Northwest Territories.

"This paper combines the breath with the playing method of the piece "loess sentiment" to have a deeper understanding of the emotions contained in the piece. In the process of daily practice, players should pay attention to the use of breath and make effective control of breath, so as to improve the performance level."

4. The Way of Using Breath in Yangqin Performance

4.1. Adjustment of Breath

For yangqin players, the regulation and utilisation of breath is crucial in performance. When playing, breath is regarded as an air pressure device on the human body, which has a very important role. It is not only able to adjust the support and coordinate the relationship between the hand, arm and the various force application links of the human body, but also able to mobilise the deep potential energy of the human body to participate in the performance. Therefore, the performer not only needs to have certain playing skills and methods, but also needs to deepen his understanding of the music and his own knowledge, and constantly

improve his skills. Only by combining the breath and the means of expression can the performer better show the soul and connotation of the musical work, and realise the supreme state of divine charm.

4.2. Relaxation of the Body

With the brain as the dominant idea, take a deep breath, relax the body naturally, and drop the arms naturally. This is the most basic element of yangqin playing. Only in a state of complete relaxation can the player express his/her emotions and will freely in playing, and at the same time avoid mistakes and uncoordinated playing due to tension. Before starting to play, the player needs to carefully adjust his breathing and concentrate on his body. The arms fall naturally so that the whole body remains relaxed. At this point, the player needs to concentrate the breath in the abdomen, take a deep breath and let the breath sink naturally. As the breath sinks in, the player raises his arms.

5. Conclusion

This paper mainly starts from the piece "loess sentiment" to analyse and circumvent the effect of breath on yangqin performance. From the embodiment of breath in the performance of "loess sentiment", it can be seen that the author adopts various different techniques to capture the Northwest style and present the passion of Northwest people's life perfectly. The work maps the real portrayal of the Northwest customs and people, showing us the Northwest life and providing inspiration for the teaching and playing of yangqin today. The handling of breath is the key to this piece. Only with a good grasp of the breath, coupled with the player's solid basic skills and a deep interpretation of the piece will the work have a soul. Every piece of work is inseparable from the breath control, only in the work of reasonable use of breath will add flowers to the music.

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