

# On the Analysis and Performance of Dulcimer Solo "Gudaoxing (A Journey to the Ancient Road)"

Chen Chen

CITI University, Ulaanbaatar, 999097- 15141, Mongolia

## Abstract

After the dulcimer art in China was introduced from Europe and America in the second half of the 17th century, it quickly began to take root and blossom in the fertile soil of the Chinese traditional art treasure house, and then gradually thrived, especially after the initial stage of the establishment of our country in the last century. As far as the playing rules and application skills of various ancient dulcimer music in China are concerned, as early as many years ago, the late famous musician Mr. Wang Yifu systematically and deeply studied and summarized, and formed eight traditional dulcimer methods such as "playing, turning, Yan, sliding, doting, pulling, kneading and hooking". This article through to the traditional art performance and the performance skill characteristic aspect carries on the arrangement and the analysis, in order to promote today's outstanding dulcimer national vocal music performance and the modern art education development to add the strength.

## Keywords

Dulcimer; "Ancient Road Trip".

## 1. Introduction

"GuDaoXing(A Journey to the Ancient Road)" is a dulcimer concerto, which is the author's spiritual support to understand the confusion and trauma of human life stretching along the ancient Silk Road for thousands of years, and to create the lofty aspirations of the Chinese nation that will last forever. Dulcimer, that is, the main basic playing movements and playing techniques in playing, mainly involves single-character tone, double-tone, playing wheel, decomposition and complex change, coordination of two vocal positions, color application and so on. Therefore, this paper will make a detailed analysis and analysis of the specific musical performance movements and technical characteristics in this piece of music.

## 2. The Application of Dulcimer Performance Skills in the Works

On the basis of inheriting the traditional musical instrument characteristics of Chinese culture and introducing foreign traditional musical instrument techniques, Chinese traditional folk ancient dulcimer technique schools have developed initially and become one of their own, and have unique and novel characteristics compared with tradition. Summing up the technical characteristics, they can be divided into the following seven categories: single word tone technique, double tone, wheel tone, elastic wheel, decomposition tone, configuration technique of two tone forming parts and color technique. Among them, the single and double tone technology system and the wheel tone system are the foundation and core of piano players playing music. Single words and double tones fall into the jade plate like pearls, which are crystal clear and mainly suitable for decorative melody, making its sound more brisk and vivid, gorgeous and colorful. Double tone is rich and powerful, which is mainly suitable for the sequence connection in some lyrical melodies and some melodies that need to be played strongly, so as to enhance the momentum of the whole music or set off depressed emotions.

Wheel sound is like a gurgling trickle, trickling but not only, especially for slow, so that its timbre changes more lingering and melodious tactfully. Because of the dense and compact layout of the playing wheel, it is mostly used for some notes with relatively short time intervals, which makes the whole melody very light, smooth, fresh and bright. The decomposed chord tube is just like the micro-shimmering light flashing on the rippling lake, which can be used to show the beautiful and colorful landscapes and natural scenery in the north and south of the motherland. The setting of the second sound area can greatly enhance the three-dimensional timbre in the whole sound system, and make the shape shaping effect of the whole sound more three-dimensional and rich.

### 3. Analyze the "Ancient Road" in Sections

Subtopic part, The left and right hands should play alternately with each other, and the alternating and moving rhythm between the two monophonic wheels must also be continuous. Pay attention to the linear changes in the melody of the song, from the middle and low MP to the strong, and then from the middle and high E to the weak after entering the third bar, and finally there is almost no sound at all. However, it has never been broken in the melody of the song, and it has gradually extended from gradual to strong. After getting ready, the melody of the song began to advance continuously, and the emotion gradually weakened and strong. However, with the upward movement of the left-handed monotonic tone, the emotion gradually weakened, and with the downward movement of the right-handed monotonic tone, the mobility accompaniment tone from left hand to right hand was gradually completed. At the same time, the melody and beat of the left and right hands also try their best to combine with each other and blend into each other. It can't be played in a two-part melody in which the two melodies before and after are independent of each other, and the Boeing part of the song is completed by the right hand while the rest sentence is completed by the left hand. Therefore, Boeing's fast and slow points should fall between the two fast and slow points before and after or at the rhythm point in the same position. In the left-hand long tone part, the right-hand force direction is left and right with the speed of the left and right-hand notes, so it is necessary to avoid a slight change in the front and back force, and while the speed changes up and down with the left and right-hand force, the right-hand long tone speed also fluctuates greatly. The last paragraph should be an overtone with great musical artistic value and imagination, and the right hand striking string must use the most appropriate right hand force to lead to another resonant musical aesthetic feeling. The dulcimer music played in modern China has also developed and perfected many modern western classical harmony, polyphony and other music genres by absorbing and drawing lessons from them, which are basically based on Chinese classical traditional single melody tunes and formed after being perfected and combined through innovative development.

In the introduction part of the song, most of them use the techniques of grasping sounds with fingers and using overtones to assist and express the theme music. And the skills of these songs, Usually, it is also suitable for use in some calm and artistic atmosphere. If you use it in this way, you should pay more attention to the angle between the root of the finger and the chords. Usually, under general circumstances, We all use the position of the little finger root of the right hand and the index finger at the hand belly of the left middle finger root after the ten fingers of both hands are merged to press a string gently, and then use the upward rotation of our left and right fingers to push this overtone gently out, thus producing such a "brush" sound effect. Because when the finger grabs the string hard, The span range of each chord sound in the chords appearing on the finger strings is generally quite uniform and wide, so vocal actors often have to change according to the scene and music environment in the actual singing music

melody accompaniment, and arrange richer and more beautiful voice combination strings to form a good multi-voice combination effect.

The first Andante. This paragraph mainly uses the long round sound continuous with the left bamboo, and the right bamboo is also a single tone playing form. The basic phonation form of dulcimer is "point", and continuous and dense "points" form the pronunciation of "line", which is professionally called "wheel sound". Although in modern dulcimer singing, a large number of melody expression techniques are used for reference and integration of western harmony, polyphony and other multi-part texture techniques, but they are actually based on Chinese traditional single melody and gradually developed and perfected. This new texture structure, at the same time, also poses another brand-new challenge for the traditional western piano and double bamboo timbre combination technique. This rotary effect of dulcimer can not only be applied to monotony and double octave polyphony, but also be used in left-handed performance or accompaniment tune. The right-handed principle is that when playing the decomposed sound or the Allegro paragraph accompanied by the harmony, the right-handed melody and the left-handed melody in the sound decomposition part and music interactively produce this round sound effect, and at the same time, the left and right sound parts are organically combined with the whole music part, thus showing it. At the same time, when playing two main tone parts and some other subordinate or leading parts alternately, In the contraposition relationship between the left and right two voices between the main voices, It is necessary to reflect the hierarchical relationship between the "main" and "auxiliary" departments, It can also completely protect the accuracy of the corresponding connection between them, so that the left voice and the right double main voice can be systematically and comprehensively integrated organically, thus maximizing the effective excavation and expanding the potential of the double-voice works in terms of independent expressive force and artistic rhythm coordination.

The second paragraph, Huacai. In Huacai music, a large number of scales with high and low octaves are used to play together, which shows a simple, harmonious and vivid musical feature. In addition, its high-pitched, medium-pitched and low-pitched voices constantly crossed and appeared repeatedly, which made many viewers feel the surge of emotion at that time, and also produced more abundant strength in spirit. At that time, the dulcimer was mostly played with double bamboo Zheng pipes, Therefore, the octave playing, harmony playing and so on, which are best used to express various sounds, have been further developed in the creation of modern dulcimer, which has broken through the traditional simple performance form, and it is usually considered to be a fast performance of continuous octave or above harmony for a long time. It can create a certain emotional mood, for the overall music effect in the emotional level and emotional ups and downs of the contrast and treatment, provides a strong plasticity. When the two tones of playing are required to make sounds at the same time, the playing technique becomes a prerequisite for determining their performance. In playing, the two bamboos need to be struck together first, and no matter how the note size or phoneme changes, the falling direction of the whole two bamboos needs to show a "Qi" shape.

#### 4. Conclusion

The dulcimer concerto "GuDaoXing(A Journey to the Ancient Road)" not only continues the traditional composition techniques of our country, but also refers to the western music creation skills. Through the analysis of the performance of this masterpiece, we can see that different artistic expression techniques can better convey the meaning to be expressed in music, so as to fully understand the artistic expression of songs, and also help singers understand the connotation of songs and express them more perfectly.

## References

- [1] Yu Runyang. General History of Western Music [M]. Shanghai Music Publishing House, 2001.
- [2] Jing Zuoren. The essence of the 20th century world violin masters [M]. Beijing: World Book Publishing House, 1998.
- [3] Lin Yicong. Music Bible-CD Dictionary [M]. Huaxia Publishing House, 2000.