

The Integration and Development of National Instrumental Music from the Perspective of Multicultural Music

—Taking Guzheng as an Example

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Abstract: Diversified music has deeply influenced the development of Chinese national instrumental music. Taking Guzheng, one of the most representative national musical instruments in China, as an example, this paper discusses the integration and development of multi-cultural music and Chinese national instrumental music. It holds that there are three forms of integration: the first is the integration of melody, the second is the integration of musical instrument shape, and the third is the integration of modern music in the structure of melody. This paper holds that the multi-cultural music has given the Chinese national instrumental music with continuous vitality and creative source, but the Chinese national instrumental music should stick to its own national characteristics in its development, especially the expression of rhyme and the image expression of Chinese music itself.

Keywords: Multicultural music, Guzheng, National instruments

1. Introduction

With the development of science and technology, each country has begun to pay attention to the export of culture and the development of cultural industries. Different national music cultures begin to spread widely. The development of art gradually become diversified and the music field gradually becomes pluralistic. With the mutual absorption and integration of various national music cultures, the development of Chinese national instrumental music has also been deeply influenced by diversified music.

Guzheng, a traditional Chinese musical instrument, has a long history. The traditional music of Guzheng has a strong national cultural heritage. With the development of modern music in China, performers have created many new techniques according to the shape and characteristics of the zither. The emergence of new techniques also reduces the limitations of composers when composing tracks, making the tracks more full of tension, larger in length and fuller in emotional expression. These changes cannot be separated from the impact of multi-cultural music. With the invasion of multi-culture, composers' creation of Zheng music is constantly changing. The boundary between national music and multi-element music is worth exploring. We also must make it clear that how to integrate, how to innovate and integrate can meet the needs of contemporary people without losing the characteristics of national music instruments.

Today's composers will add western instruments to their instruments when composing zither. Composers will consider the timbre of the instruments and perfectly integrate the traditional Chinese

instruments with the western instruments. How Mr. Zhan Hao's compositions such as the zither concerto 'Lin 'an Remaining Hatred' and 'Lu You and Tang Wan' show the diversity of national music.

Nowadays, scholars have made in-depth research on the status quo of the discovery of guzheng, but it is worth pondering how we should view the blending of parent culture and foreign culture. This article will focus on it. This study will explore two issues: (1) What are the forms of integration of multi-musicalization and national instrumental zither at this stage? (2) From the perspective of multi-cultural music, what are the national characteristics that national musical instruments should stick to in their development?

2. Literature Review

At present, the research on the development of Guzheng's diversified music mainly focuses on the analysis of the composer's composition and the research on Guzheng's representative repertoire (traditional repertoire and modern repertoire). The research on the development of guzheng from the perspective of multi-culture is not comprehensive. Many articles on how to integrate multi-culture with national instrumental music are basically describing the current situation of integration, lacking practical theoretical guidance.

At the present stage, the research on the development of guzheng under the influence of multi-cultural music is mainly divided into two viewpoints in the academic circle:

First, the guzheng works in the new period dilute the national style of the national music. It is not advisable to highlight the characteristics of the works by blindly seeking new sound effects or new forms of expression. The purity of the national music culture should be preserved.

Tong Yu's article 'Research on Wang Jianmin's Guzheng Works from the Perspective of Multiculturalism' uses interdisciplinary research methods and integrates various disciplines to study Wang Jianmin's Guzheng repertoire and sort out the cultural characteristics of the repertoire. However, the research on the impact of multiculturalism on the current development of Guzheng is not clear. Xi Yuanyuan's article 'Research on the Popularity and Development of Guzheng Art' puts forward the key to correctly handle the mutual harmony between music and how to spread the music after the mutual harmony. In the article, the author puts forward that the national music should lower its stance to cater to the domestic pop music consumption market, and to improve the public's pursuit of music aesthetic culture is a key step to improve the public's music aesthetic level. Lincoln's 'Exploration of the Aesthetic Education Model of Guzheng' points out, the first is inheritance and the second is development in the article named 'In the inheritance and development of Guzheng'.

Second, in the new era, the zither art should constantly promote and integrate with the music forms of various regions and countries on the basis of not losing the national music style, and seek for new development.

Guo Xu and Chen Fuqiang proposed in their article 'Exploration of Guzheng Music Creation and Performance in Multicultural Context' that we should fully integrate into this new environment with an open and equal attitude, develop and strengthen ourselves on the basis of coexistence with other cultures, and open up a new development space. Feng Guangyu put forward that any traditional Zheng music must reflect the characteristics of the times and thus bear the mark of the times when it was produced in his article 'Tradition and Innovation of Zheng Art'. Under the influence of diversified music, modern social life also plays a decisive role in composers creation of Zheng music. Zhang Mingjuan's book 'Research on the Contemporary Inheritance and Innovation of Guzheng Art', the first chapter, the fifth section, the second part, the innovation of Guzheng performance form, expounds the emergence of some new techniques of modern Guzheng, in order to satisfy the public audibly and visually with diversified aesthetic demands. In the sixth chapter, the third section, the development and innovation of guzheng after 1990s, the formation and innovation of guzheng's modern repertoire under the influence of diversified music are expounded. However, there is no

research on how to grasp the 'degree' of multi-cultural influence in innovation. Only the newly created individual tracks are used to elaborate the musical connotation, modes, techniques and other aspects of modern music works. In the book 'Development and Innovation of Contemporary Guzheng Art' written by Lei Hua, Chapter 5 of the innovative performance of Guzheng art in the new era puts forward that the creative innovation of Guzheng music in the new era is not blindly following the West, and the application of innovation should conform to the creative rules of Guzheng music. In Chapter 7, Section 2, Inheritance of Tradition and Innovation and Development, it is proposed that inheritance of tradition is not an end but for development. Only by surpassing in succession and developing and innovating can we achieve better development. The above-mentioned cited documents only explain the current situation of the integration of multi-element music and national music, and lack the boundary problem of the integration of national musical instruments under the influence of multi-culture.

The development status, innovative forms and innovative characteristics of contemporary Guzheng art have been thoroughly studied by various scholars. However, there are still some problems that are not fully and clearly studied, such as the performance of multi-element music integration in some special songs, how to grasp the degree and where to integrate with western music. This paper will study the above two issues.

3. The Expression Form of the Integration of Multi-musicalization and National Instrument Guzheng

China's national music has a development process of nearly several hundred years, which has brought up the artistic style of national music with distinct national characteristics. With the development of human society, science and technology are advancing rapidly, and the speed of information dissemination is also getting faster and faster. The phenomenon of mutual influence and mutual reference of modern human civilization has emerged. The development of various cultures is also faced with innovation, which is also an opportunity and a challenge for the progress of various cultures. New cultures are emerging continuously. The interweaving and collision of new culture and old culture has brought up the diversity of world culture. At present, under the influence of multi-cultural music, the forms of integration of guzheng creation and multi-culture include the following.[3]

3.1. The Fusion of Melody

The biggest and most obvious impact of multi-musicalization on Guzheng is the change from the traditional single melody line to the polyphonic melody. The traditional ancient music pays attention to the expression of 'rhyme'. The right hand plays the melody, and the left hand presses the smooth sound to complement the sound with rhyme.[2]

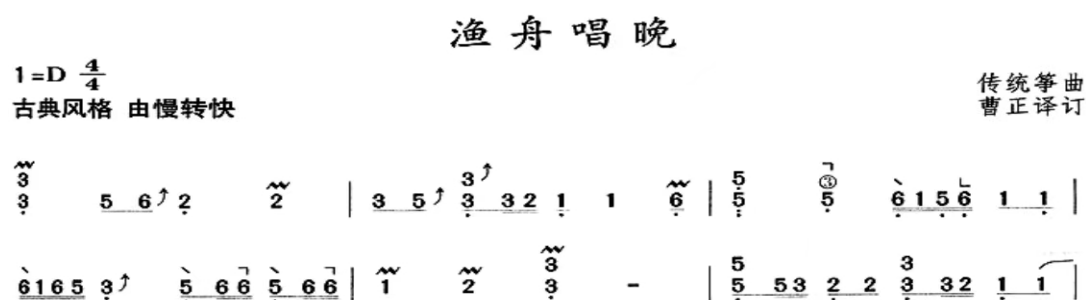


Figure 1: An Example of Ancient Melodies 'Fisherman's Boat Singing Late'

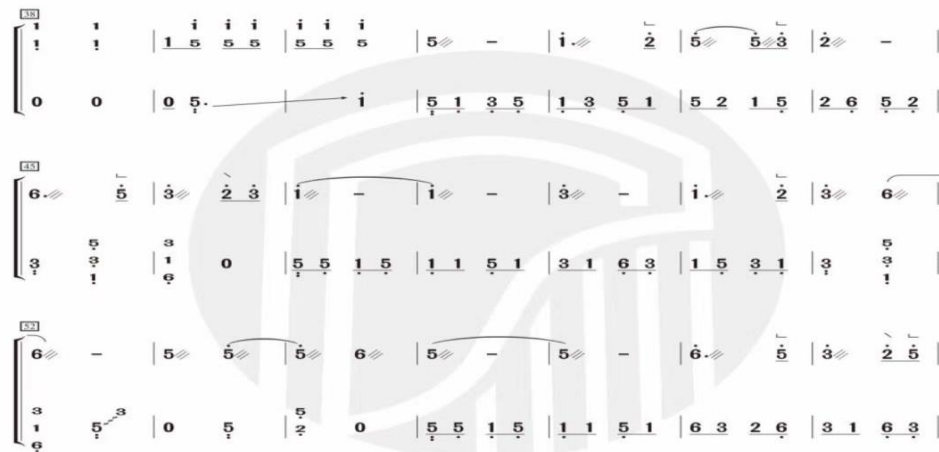


Figure 2: A Case Study of Modern Zheng Music 'Fengshou Luogu'

Henan Zheng's song 'Fisherman's Boat Singing in the Evening' has a single line melody, which mainly focuses on the performance of left-handed rhymes in the melody.

The modern zither song Fengshou Luogu in the 1970s can be clearly seen from the examples that the melody of the zither has changed from single melody to polyphony.[1]

3.2. The Integration of the Shapes of Guzheng

After the development of Zheng to Ming Dynasty, the shape of Zheng increased from 13 strings to 14 strings and 15 strings. The purpose is to increase the range and satisfy the emotional expression of the music. After the founding of the People's Republic of China, the Zheng experienced the biggest change, from 16 strings to 21 strings. With the increase of strings, the sound range becomes wider, and the strings are also changed from steel wire strings to nylon strings with nylon wrapped around steel wires. The sound in the bass region is richer and wider than that in the steel wire strings, and the timbre in the treble region is brighter. Due to the limitation of tuning caused by the shape problem of the zither, the zither has also been newly developed in order to conform to the trend of the times and increase the playing melody.[5]

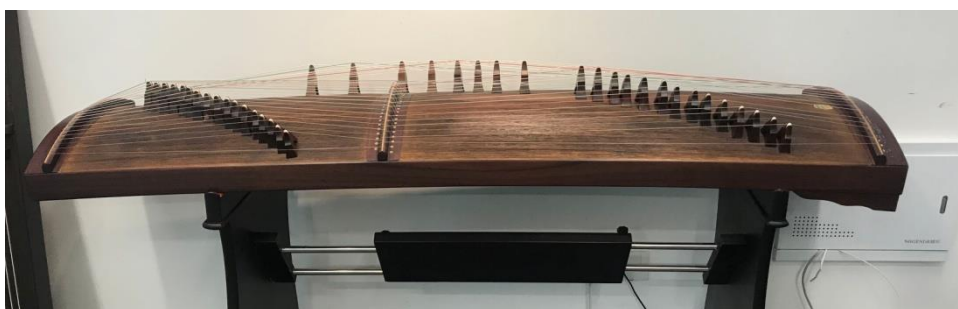


Figure 3: Multi-tone Zheng

The multi-tone zither, also known as the multi-tone string zither, has the same shape as the zither, but has a wider range of sounds. The 21 strings on the right side of the multi-tone zither use seven-tone strings. The left side adds a 13-string playing area, and the left side uses the traditional five-tone strings. The performance style of multi-tone Zheng has also changed from traditional sitting performance to standing performance.

'Bronze Drum Dance' is a multi-tone zither and piano concerto composed by zither performer and composer Li Meng. It is a musical composition that combines various artistic styles. Many new playing techniques and the shape and characteristics of multi-tone Zheng are used in the music, which more fully expresses the impression and fantasy of the folk dances in the hometown depicted by the composer.

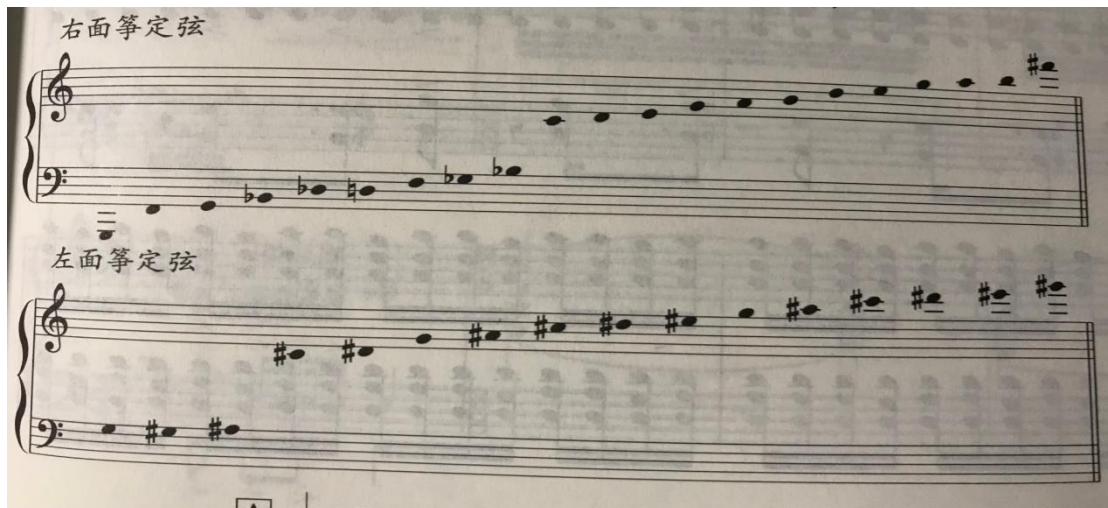


Figure 4: Examples of Setting Chord Spectrum in 'Bronze Drum Dance'

The development of the multi-tone zither has broadened the scope of the zither, broken through the confinement of the traditional five-tone style. It enables the composer to express his emotion better.



Figure 5: Butterfly Zheng

The butterfly zither was developed by He Baoquan of Shanghai Conservatory of Music. Its shape is like a butterfly. The body of the zither is like a combination of two zithers. The middle part is equipped with a string hook, which is used to change the pitch of certain fixed strings. The butterfly zither adds a chromatic scale or variation to the spacing based on some traditional pentatonic scales.

The solo 'Spring Festival Overture' of the butterfly zither, adapted by He Baoquan, fully reflects the advantages of the butterfly zither in not only playing five sound levels, but also rapidly changing tones in the middle of the music. It is one of the representative pieces of the butterfly zither.[7]

The emergence of new-style guzheng, such as multi-tone guzheng and butterfly guzheng, has given the composer more room to play and has more satisfied the needs of diversified development. It can be said that the emergence of new-style guzheng was driven by diversity.

3.3. The Integration of the Musical Structure in the Creation of Modern Zheng Music

No matter what the development of things is not complacent, we need to absorb and learn from the excellent foreign culture, through continuous integration and innovation, in order to continue to move forward.

The appearance of 'Linquan' is a new milestone in the composition of the Guzheng. The song successfully uses the western musical structure and changes the traditional arrangement of the Guzheng strings from high to low on the basis of maintaining the traditional five-tone scale. Composer Ye Xiaogang used three groups of different gongdiao systems. The arrangement of the middle tone series was interspersed with three tones that needed to be moved, which paved the way for careful arrangement of the dissonance. It enriches and frees the modes and melodies of the works. The melody in the song also uses characteristic intervals such as adding 5 degrees, adding 6 degrees and adding 3 chords, big and small 7 chords and adding 7 chords for many times, which has never been seen in previous songs. [9]

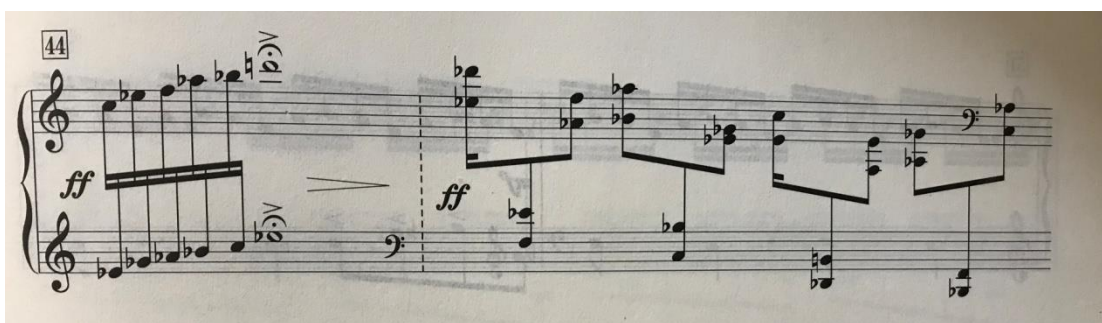


Figure 6: 44 Sections of Linquan

Lin Quan is a typical representative of the integration of Chinese national musical instrument Zheng and western music culture under the influence of multi-culture. It does not lose the traditional philosophy of Zheng and contains profound aesthetic thoughts. At the same time, the melody is clear and graceful with rich rhythms and levels, which is a typical representative piece of modern guzheng that is both refined and popular. [9]

4. The National Characteristics that the National Musical Instruments should Stick to in their Development from the Perspective of Multi-musicalization

Guzheng is the fastest-growing musical instrument among Chinese national musical instruments. More and more composers focus on the composition of Guzheng. With the rapid development of today's society, people's appreciation of music has also begun to change rapidly. The harmony and polyphony in western music also play a very important role in Chinese music aesthetics. Guzheng, an instrument with its own advantages in shape, range and timbre, was the first to collide with western music culture. However, in the process of creation, some problems will inevitably arise. Some creations ignore the most essential and attractive feature of the zither, which is 'using rhyme to complement sound'. In today's rapid development, we should think about how we can integrate with the world without losing the national characteristics of the musical instruments and create works with artistic aesthetic value.[4]

4.1. The Expression of Rhyme cannot be Lost in Creation

For Guzheng and even the whole Chinese music culture, the expression of rhyme is the gene of Chinese music, and rhyme is also the core factor in Chinese instrumental music. 'Rhyme' is a national

art with strong vitality rooted in the Chinese nation. For such a distinctive music culture, it cannot be easily erased. When composing Zheng music, losing the expression of rhyme is undoubtedly a loss of the national character of Chinese music culture.

The Zheng piece 'Yun Chang Su', the theme of which is a zither concerto composed by composer Zhou Yuguo on the theme of the Zheng piece 'Xiang Yun', is structured as a single trilogy with reproduction. This guzheng work not only reflects the perfect integration of national instrumental music and multi-element music, but also reflects the integration of national instrumental music and multi-element music, based on the expression of the national characteristics of Chinese national music, which captures the artistic characteristics of modern guzheng works and retains the connotation of Chinese national music culture.[8]

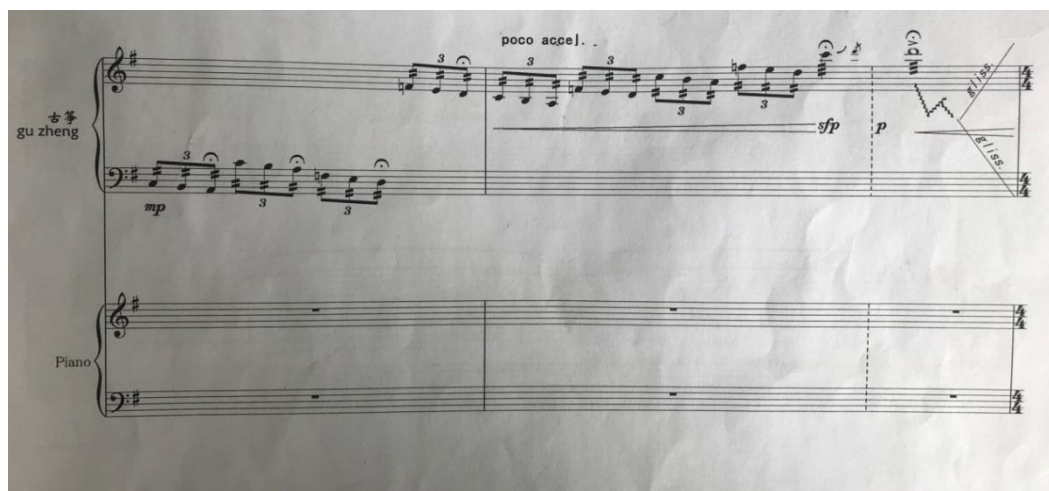


Figure 7: Examples of Huacai Paragraph in Yunshang v

The colorful passages in the music are 192 to 203 bars, and the musical examples are 201 to 207 bars. The guzheng in the Huacai paragraph takes advantage of the characteristics of the instrument itself, bringing the dramatic tension in the music to its highest level. The left hand cooperates with the right hand to point at the vibrato. The whole 'Kuqiang' sounds to make the audience weep. The last few groups of continuous accelerating triplets pushed the whole piece to its climax.

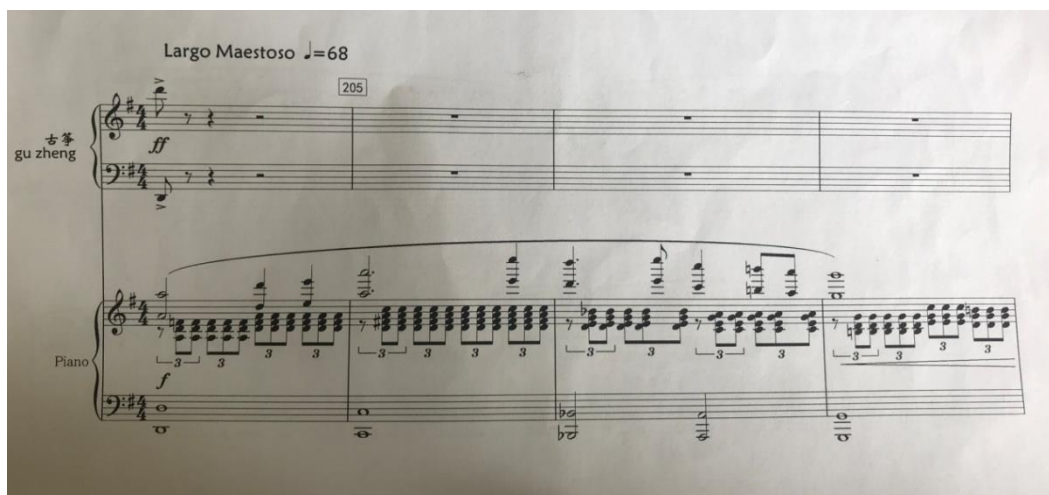


Figure 8: Paragraph in Yunshang v

After the guzheng pushed the music to the highest point in the colorful passage, the piano took on the connecting role, using the continuous triple chord as the texture accompaniment and the octave melody as the guide. It skillfully takes on the colorful passage that the guzheng pushed the music to the climax, playing the role of connecting the preceding with the following, leading to the reappearance of theme a. In this piece of music. The composer perfectly combines the Chinese traditional musical instrument Zheng with the western musical instrument piano, making use of the advantages of the two musical instruments without losing the essence of Zheng. The whole piece of music fully expresses the feelings of this piece of music. [8]

4.2. We should not Lose the Image Expression of Chinese Music in Our Creation.

There is an auditory image in the creative thinking of music. This kind of auditory image is actually presented in the listener's mind. All kinds of distinctive national themes can clearly judge which nation's music is through the distinctive melody and rhythm. When creating guzheng works, if one loses one's own national auditory image and breaks away from the national characteristics of Chinese musical instruments to create music, the works thus created are undoubtedly music materials of other nationalities played with one's own national musical instruments. In essence, they are no longer guzheng music, only melodies played with guzheng.

In recent years, Chinese pop music workers have frequently integrated national instrumental music into pop music, adding national instrumental music to accompany pop music at the beginning, middle or end of a piece of music. Such an integrated music form is worthy of recognition without losing the auditory image of national instrumental music. However, in some music styles, such as rock music and blues music, it is not advisable to add national instrumental music such as guzheng, or directly use guzheng to play blues music in jazz.[1]

The Chinese music genre pays attention to cadence, regular melody and rhythm, with obvious contrast between strength and weakness, and has extremely high artistic aesthetic value. However, blues music is just the opposite of Chinese music. The difference between strong and weak beats is not obvious. It often starts with weakness and the rhythm is random. The cultural backgrounds of these two different national music styles are quite different. The use of national musical instruments to create and perform blues music that goes against our musical characteristics is actually just playing with the guzheng, and has no practical creative significance. It is not appropriate to forcibly integrate such cultures under a diversified background. Forced integration will only be counterproductive. The premise of integration is, first of all, to retain the essence of traditional musical instruments, not to lose the basic characteristics of the national artistic images, and to have aesthetic, philosophical and emotional characteristics. Second, in today's multi-cultural society, people can learn about their own aesthetic music through the Internet. Creators do not have to make innovations at will to cater to the public's tastes. The essence of innovation lies in how to inherit it first. No matter how innovative, the form and content of art cannot exist independently from the essence of this art.

Wang Yong, a guzheng performer and pioneer of rock music, performed six pieces of guzheng blues music with the guzheng in a performance in Beijing, including 'Robert Johnson Was A Chinese', 'I'm Not Homesick' and 'Bo Diddley'. By analyzing these pieces, we can find that these guzheng works have completely deviated from the most essential and core expression of guzheng, and completely appeared in front of us in the form of 'new guzheng' music. Such works have lost the aesthetic features in the art form of Zheng and completely abandoned the beauty of Zheng.

To sum up, composers should consider whether the nature of this foreign music culture is related to the main body of Guzheng art when merging with foreign music culture. Whether this kind of music culture has the aesthetic attribute of the national music. Whether this kind of music culture accords with the emotional characteristics of guzheng music. Whether there is an adaptive relationship between the subject and the object of the two kinds of arts. In the process of creation, the

most important thing for the creator is how to properly grasp the 'degree'. The creative works need to establish a consensus among the people of the society and have a wide recognition of aesthetic pursuit and ideals.

Chinese music has been called 'elegant music' since ancient times, but in essence, it is not completely separated from both elegant and vulgar music. The source of almost all modern elegant art forms originates from popular and popular folk creations. In today's era, when composers create and integrate new music culture, they no longer have to grapple with the issue of whether it is pop or elegant music. First of all, we should consider whether such integration has lost the nationality. On the issue of the integration of multi-element music, the idea of 'one world under one roof' is no longer applicable. On the relationship between the nation and the world, the national character of art and the world is a dialectical unity relationship with differences and connections. We should constantly absorb the artistic essence of other nations to perfect and develop our own national art. However, the nationality of art is obviously different from that of the world. Some folk arts are not cosmopolitan, and the world-wide national arts are not necessarily suitable for every kind of national arts in the world. Each nation's music culture is different, and the impact after integration is also different. Facing the prosperity and development of the cultures of various nationalities in the world today, composers of guzheng should better grasp the boundary of integration with other national music cultures and measure the 'degree' of creation in order to make this national music culture go higher and further.

5. Conclusion

To sum up, the expression of the integration of multi-cultural music and national instrumental music guzheng has the integration of melody, the integration of guzheng shapes, and the integration of the musical structure in the creation of modern Zheng music. From the perspective of multi-musicalization, the development of national musical instruments should also adhere to the national characteristics of not losing the expression of rhyme in creation and not losing the image expression of Chinese music itself in creation. Finally, in the process of creation, the idea of 'one country, two systems' cannot be applied to Chinese national music. In the process of integration, one should first consider whether this kind of foreign music theme music culture is suitable for national musical instruments and then create.

In recent years, China has begun to pay attention to cultural openness and cultural prosperity, allowing Chinese culture to go abroad to the world. In contrast, in the past, cultural exchanges between the east and the west were actually unequal. In modern times, the environment of China's destruction caused us no time to take care of our own culture. In fact, the invasion of foreign cultural exporters and China's situation at that time led to a situation of total westernization. These reasons are also one of the reasons for the national characteristics that are easy to be lost in our compositions.

Therefore, in the period when modern multi-cultures meet, we should inherit the traditional music on the basis of preserving its characteristics, respecting the tradition and inheriting according to the facts. In the national band, there has always been a question of whether to arrange bass harmony in the band establishment. In fact, the answer to this question is obvious. Chinese music pays attention to 'using rhyme to complement sound, and one sound has more than one rhyme'. On this basis, it should adhere to the principle of inheriting according to reality. There is no need to forcibly arrange bass harmony to cater to the public.

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