

Research Article

Research on Inheritance and Development of Shandong Zheng Music Art in Shenyang Conservatory of Music

Wei Wei^{1*} and Panya Roongruang²

¹*Shenyang conservatory of music, Shenyang 110003, China*

²*Bangkokthonburi University, Bangkok 10170, Thailand*

Abstract

Shandong Zheng is one of the most representative regional school and music style of Chinese guzheng art. It is an important measure to inherit and develop this kind of national art to analyze Shandong Zheng music, introduce Shandong Zheng music artists and promote the achievements of Shandong Zheng music art. Through the ethnomusicology qualitative research perspective, the Shandong Zheng music characteristics, music style, musicians and music works are analyzed, can effectively promote the development of Shandong regional music art. According to the unique Ba-ban music structure of Shandong Zheng, as well as the division of Zheng music “Da Ban” and “Xiao ban” type, it can be deeply observed inside the music. And the analysis of musicians and musical works, from the humanistic perspective to in-depth study of music development track.

Keywords: Shandong Zheng, “Ba-ban”, Mr. Zhao Yuzhai, Mr. Gao Liang

* Corresponding author:

Wei Wei E-mail: 50890902@qq.com

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Introduction

Zheng also known as guzheng is one of the oldest ethnic Musical Instruments in China. Which is said to have been handed down for more than 2,000 years. Due to China's vast territory, the art of Zheng music is divided into different regions and schools. Shandong Zheng music art is one of the schools with the most regional characteristics in Chinese guzheng art. As a national instrumental music style. It's not only spreading locally in Shandong but also affects the development trend of the whole guzheng art style. As an outstanding representative of Shandong Zheng school, Shandong Heze area of guzheng art formed a unique system and even become the most representative trend of Shandong Zheng art. A large number of excellent Shandong Zheng artists emerged in that region. Created a lot of classical Zheng music works, with great influence.

Although there have been some research achievements on Shandong Zheng in recent years. The research on Shandong Zheng music works and modern Shandong Zheng artists is still not specific, especially for the achievements of Shandong Zheng since the second half of the 20th century. Which should be paid enough attention. Since this period, folk music has gradually become a professional course in professional art colleges and universities. Many well-known artists have been invited to become experts and professors. Many professional talents have been cultivated, which has played an important role in promoting the development of Chinese folk music.

Objectives

1. To summarize the artistic characteristics of traditional Shandong Zheng music, to understand its music structure, music elements, and performance style.
2. To analysis and explain the famous Shandong Zheng artists Mr. Zhao Yuzhai and Mr. Gao Liang in Shenyang Conservatory of Music inheritance of Shandong Zheng music artistic contributions.

Conceptual Framework

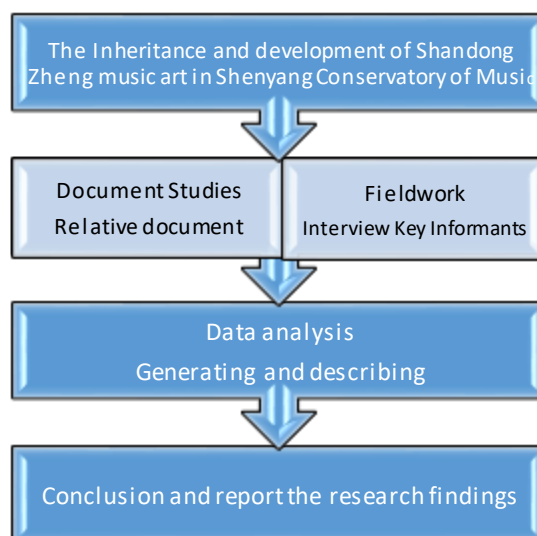


Figure 1 Conceptual Framework

Scopes of Research

1. Scope of study from the point of view of music ontology, research the Ba-ban structure of Shandong Zheng, to the definition of “Da Ban” Zheng music and “Xiao Ban” Zheng music, and covers the analysis of Shandong Zheng Gong Che notation and part of Shandong Zheng performance skills.
2. Scope of field work, this study mainly researched two experts who are engaged in Zheng music art in Shenyang Conservatory of Music. Mr. Zhao Yuzhai represents the trait and innovation of traditional Shandong Zheng music, and Mr. Gao Liang represents the inheritance and development of contemporary Shandong Zheng music.

Elements of Study

1. Musical Structure

The most representative feature of Shandong Zheng music is the use of Ba-ban musical structure. It is a folk tune and structure spread throughout the Chinese traditional music, and its origin has been difficult to prove. Artists from different regions of China made appropriate adapt in melody, mode, speed, rhythm and other aspects, forming a variety of variations with the same theme content but different styles of tunes. The names vary from to place, such as “Ba-ban”, “Old Ba-ban”, “Ba-yin”, and so on. From Pluck instrument music, string music, silk and bamboo music, solo instruments music and other gradually expanded to Chinese local opera and ethnic dance music.

In 1818, Mr. Rong Zhai, a famous Mongolian scholar used Ba-ban music melody in a music work name “Sixteen Ban”. And the earliest records of “Ba-ban” music structure was the “Yi Su-zi Pipa Notation”, 1762 .(Tingting, 2009)

Most of the traditional Shandong Zheng music is related to the theme of Ba-ban, following the style characteristics of Shandong Zheng music, or the selection of other music theme materials for development, using the Ba-ban music structure changes of the music. Such as “Beauty homesick”, “Autumn moon in the Bamboo Forest” and other music pieces. (Yingrui, 2000)

As a unique music form structure, musical compositions using Ba-Ban form are generally composed of 68 beats. Music works were divided into eight music phrases, each of which is 8 beats, making a total of 64 beats. In the fifth sentence, 4 beats are usually added to form a unique rhythm change effect, so as to achieve the overall effect of 68 beats. (Nani, 1988) In addition, in order to distinguish different speeds, the music of the Ba-ban structure of Shandong Zheng is divided into different rhythm types such as “One Ban and One eye” and “One Ban and Three Eyes”. “One Ban and One eye” is use a strong beat and a weak beat to form a rhythm, similar to the 2/4 beat, used in slow, lyrical music, similar to western music “Adagio”. While “One Ban and Three Eyes” are use a strong beat and three weak beats to form a rhythm, similar to the 4/4 beat, used for fast, active music works, similar to western music “Allegro”. In addition, there is a so-called “Flow board” with only the Ban without the eyes, which is faster, like the “Presto”. Therefore, the rhythmic characteristics of the Ba-ban music works are more obvious.

2. Music Categorization

Academic circles often classify Shandong Zheng music according to its musical form, which can be divided into two categories: “Da Ban” Zheng music and “Xiao Ban” Zheng music. Literally translated from Chinese word, “Da Ban” (大板) means “large board”, which is a relatively complete and standardized musical form. “Xiao Ban” (小板) means “small board”, which is a relatively loose, childish musical form.

2.1 “Da Ban” Zheng music

This kind of Shandong Zheng music form has a long history, according to the records of some important literatures (Dacheng, 2003; Gongliang, 1982; Liang, 2020; Zheng, 1981) and Shandong folk artists oral, the “Da Ban” Zheng music from the Qin and Han Dynasties in China has been in the Shandong region. This kind of Zheng music by a significant feature, must be completely strict in accordance with the Ba-ban structure to create, in the performance of the main melody can't be arbitrarily changed. Because of this, Da Ban Zheng music is also known as “Shandong ancient music”. According to legend, there are ten sets of music works, but all of them have been lost, and only one set remains at present.

Before the middle of the 20th century, Shandong Zheng artists used oral or handwritten *Gong Che notation*. This is a traditional Chinese record mode of music notation, which belongs to the script music notation mode. It originated from the Tang Dynasty and later spread to Korea, Japan and other countries. The *Gong Che notation* is written from right to left, from top to bottom, and the Chinese characters “上、尺、工、凡、六(合)、五(四)、乙(一)” are used to represent the notes Dol, Re, Mi, Fa, Sol, La and Si. This notation is not very clear in recording rhythm, and only marks can be used to indicate the position of strong beats and weak beats.

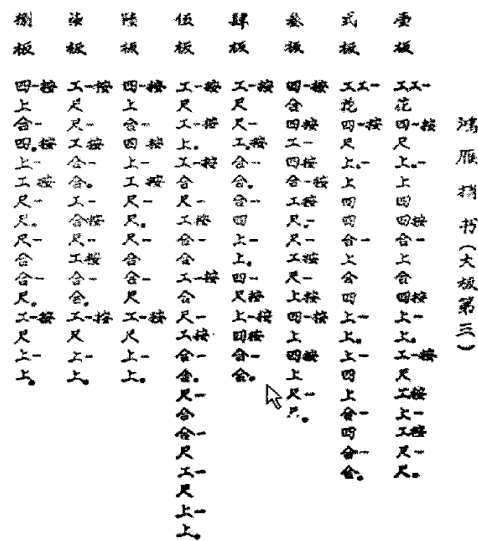


Figure 2 Hand-copied version of Gong Che notation
“Hong-yan Bearing Letter” of Shandong “Da Ban” Zheng music
source: Hu Bingyang, 2021

2.2 “Xiao Ban” Zheng music

This kind of Shandong Zheng music form is relatively flexible, not entirely based on the Ba-ban musical structure to create. “*Xiao Ban*” Zheng music is often performed in combination with “*Shandong Qin Shu*”, as the main accompany instrument of *Qin Shu*, therefore, this kind of music is mostly composed of music in the form of ensemble. *Shandong Qin Shu* is the most representative form of folk musical theater in Shandong, it is usually performed by a singer and accompanied band by four or five musical instruments. Most of the *Shandong Qin Shu* works are folk legends of Shandong province, as well as some adaptations of Chinese literary classics. *Shandong Qin Shu* accompanied by *guzheng*, *dulcimer*, *erhu* (or *zhui-hu*) and a percussion instrument. This kind of music has a history of more than 200 years in Shandong and has always been very popular. It is also because of the widespread spread of *Shandong Qin Shu*, Shandong Zheng music as accompaniment music has also been loved and promoted.

“*Xiao Ban*” Zheng music can be divided into the following types : The first type is the complete adaptation of the *Shandong Qin Shu* accompaniment music paragraphs into a piece of music played by *guzheng*, accompanied by *dulcimer*, *zhui-hu* and other instruments. The Second type is *Qin Shu* prelude. The music works can be extended and shortened according to the emotion of the audience, and extremely flexible, such as “*Tian Xia Tong*”, “*Jiang Xiang Pai*”, and so on. This kind of music works can be performed repeatedly according to the needs of performance, any phrase can be used as interruption, characterized by short and varied length of phrase, clever and lively .(Jiaying, 2021)

Moreover, “*Xiao Ban*” Zheng music also uses Gong Che notation record melody, but different from the “*Da Ban*” on the rhythm, plate, speed of the strict, “*Xiao Ban*” music works skills and techniques are simple and free and not restricted, there is no specific fingering and rhythm mark. (Liang, 2018)

3. Performance style

3.1 Shandong Dialect

Shandong Zheng style music play up strong and powerful, vigorous rhyme, with strong regional characteristics, that its style is fundamentally influenced by its dialect. Shandong Zheng artists spread, express such music works mainly by word of mouth and by ear, which is the most direct method. In the long-term social life, Shandong music artists have already formed a regional oral habit, and their ears have also formed a local dialect listening habit. Therefore, when music sound is used as a language and then conveys emotions and musical emotions, the familiar musical language can better stimulate people's emotions and make them

feel empathy. Although Shandong Zheng is also recorded using Gong Che notation, but because many artists were born poor, no cultural accomplishment, so do not understand music notation. The traditional Shandong Zheng music in the folk teaching and inherit method with less or no notation, most of them are master and apprentice in the way of oral impart, word by word while singing, tone influence is greater .(Hong, 2010)

Shandong dialect has a slightly heavier tone and a faster speed in expression, and uses rising tone, flat tone and falling tone more often, with a final trailing tone at the end of sentences. Therefore, Shandong Zheng music in addition to the “Gong” (C) , “Shang” (D) , “Jue” (E) , “Zhi” (G) and “Yu” (A) Pentatonic scale, often use “Qing Jue” (F) and “Bian Gong” (B). Therefore, the music scale of Shandong Zheng school is also a significant difference from other Zheng schools.

3.2 Technical Feature

Shandong Zheng artists use the right hand to performance the main melody of the music, the left hand by pressing, trembling, kneading string fingering to achieve the characteristics of rhyme complement. The “Zha-zhuang” movements are often performed with the right hand using the index finger, middle finger, ring finger and little fingers. This movement can stabilize the right hand well when the thumb was plucked the melody. In this way, it is convenient for fingers to be stressed, and there will be a slightly stronger stress in the sound effect. The left hand mostly uses the upper slide skill, and the speed is faster when the slide was plucked. When the tremolo skill is played, it rises and falls with a little force, presenting the heavy tremolo, which conforms to the expression characteristics of Shandong dialect and has the strong local style characteristics of Shandong. (Liang, 2018)



Figure 3 Famous Shandong Zheng master Mr. Zhao Yuzhai (right) instruct students Yang Nani (middle) and Yan Li (left) to play Shandong Zheng music. Yang nani uses the Zha-zhuang movement. Photo taken in 1980
source: Yan Li, 2020

Worth mentioning the unique right hand thumb small joints “Small Shake” techniques in Shandong, it is Zheng music performance representative fingering, using the small joints of thumb even powerful rapid front and back action, sound crisp clean, rhythm sensation stronger. Traditional Shandong Zheng artists who use their real nails pluck strings, in pursuit of playing the clean and clear melody sound effects pluck toward outside after first toward inside commonly.

Shandong Zheng music style strong and powerful, vigorous rhyme, with strong regional characteristics, and Zheng music creation is rooted in the local customs and culture, folk songs and local opera, in line with the local people's aesthetic after widely integrated into the people's life. Due to the composition of the music scale, unique performance, skills, and different from other schools of Zheng music idea, formed a unique regional performance style.

Result

The inheritance and development of Shandong Zheng music art. It's not only rely on its unique cultural background and music style, but also because of the emergence of many excellent performers and artists in the history, to spread so far, enduring. Since the end of the Qing Dynasty, many Shandong Zheng masters such as Li Lianjun, Zhang Weizhao, Wang Dianyu, Zhang Yingyi, Ji Yuxi, Han Tinggui, Gao Zicheng and

Zhao Yuzhai emerged in Heze areas of Shandong province. They all contributed to the development of Shandong Zheng in different fields. Among them, the outstanding representative who brought Shandong Zheng music art from the folk to the field of professional music teaching is the famous artist Mr. Zhao Yuzhai.

Mr. Zhao Yuzhai is a Yuncheng native, he showed a talent for music since childhood, has followed Mr. Li Lianjun, Mr. Wang Dianyu learned to play guzheng, became a world-famous Shandong Zheng art master. In 1953, under the recommendation of the famous guzheng artist Mr. Cao Zheng, he came to Shenyang Conservatory of Music to teach, pushing Shandong Zheng art into the field of professional teaching, and creating a new era of Chinese guzheng art.

The outstanding achievement Mr. Zhao Yuzhai has created should be *Shandong style Zheng music works* “*Qing Feng Nian*” and “*Warbler putting orioles Variations*”. “*Qing Feng Nian*” opened up the hands to play Chinese guzheng, creating a new road of modern Zheng music art (Jiaying, 2021). “*Warbler putting orioles Variations*” was Mr. Zhao Yuzhai based on famous Shandong Zheng piece “*Warbler putting orioles*” created different versions, it has an important influence on the later generation of guzheng music creation and performance.

1. Qing Feng Nian

The origin of the creation of the Zheng masterpiece “*Qing Feng Nian*” was on the eve of the Spring Festival in 1955, when Mr. Zhao Yuzhai went to the countryside with his students to experience life in the rural areas of Liaoning province and gave a consolation performance during the Spring Festival. In the countryside he felt people's enthusiasm for work and the local scene was thriving. The quality of people has improved greatly, and the pursuit and expectation of local opera and folk song have also increased, which triggered Mr. Zhao Yuzhai's thinking on creation. In the creation of Zheng music, he carried out such a setting: Firstly, the object of the music is the countryside, the theme tone must have a strong folk flavor, so that the farmers sound friendly. Secondly, as guzheng is Chinese national musical instrument, music must maintain the traditional characteristics and style of guzheng. Thirdly, pay attention to the absorption and innovation of performing skills, in order to adapt to the needs of new content, and strive for more visualized music. In terms of musical structure and modal layout, consideration has also been given (Tingting, 2009).



Figure 4 The notation example is selected from the beginning of “*Qing Feng Nian*”
source: Wei Wei, 2021

The whole piece “*Qing Feng Nian*” in 2/4 beats is mainly composed of andante, adagio and presto, presenting a complete musical structure of variations. It is often played in G Major (Yuzhai, 1984). In order to arouse the resonance of the masses, Mr. Zhao Yuzhai selected one of the tunes with the most characteristic and extensive mass base in the folk music melody of famous “*Old Ba-ban*” for the creation of Zheng music.

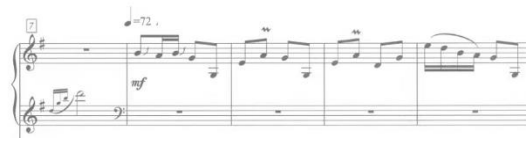


Figure 5 The notation example is selected from the subject from main melody of “Qing Feng Nian”
source: Wei Wei, 2021

This piece uses the modern composition method, draws lessons from the piano chord performance skills, is not square in the sentence pattern, subsection structure planning, through the variation technique excellent display of *guzheng* performance of various skills, the music whether in the speed, structure, timbre, strength have formed a strong contrast, increase the performance and appeal of the music. Meanwhile, the left-hand chord technique is widely used in this Zheng music.



Figure 6 The notation example is selected from the concluding paragraph of “Qing Feng-nian”
source: Wei Wei, 2021

Zheng music work “*Qing Feng Nian*” has epoch-making significance in the development and creation of Chinese *guzheng* music history.

2. Warbler putting orioles Variations

The original “*Warbler putting orioles*” is a traditional Shandong Zheng music piece by Mr. Li Lianjun. He is the teacher of Mr. Zhao Yuzhai, and also a famous literati musician, very cultured. This work is a Zheng piece derived from the “*Ba-ban*” tune. The melody of the whole work is bright and joyful, and the rhythm is close. In the performance of the melody, image of oriole and yellow warbler echoes with the title is revealed by the wide use of the right-hand finger knuckle skill of demisemiquaver and the left-hand “glide” skill. The music theme of the whole piece is determined at the beginning of the music, which is short and full of characteristics.



Figure 7 The notation example is selected from begin part of “*Warbler putting orioles Variations*” by Mr. Zhao Yuzhai
source: Wei Wei, 2021

In the 1950s, Mr. Zhao Yuzhai in the original edition basis of using variation method adapted from putting variation and published in 1963. G Major, divided into three passages, all by the “*Warbler putting orioles*” and its two variation, Mr. Zhao Yuzhai respectively three passages set different play mood.

The successful creation of this work provides valuable experience for the later Works of Shandong Zheng music, but also become the object of similar works to imitate.

Discussion

From the 1950s to the early 21st century, Shandong Zheng music is taught and diffuse in the scope of Shenyang Conservatory of Music for inheritance. Influenced by the social music culture development and the creation of Mr. Zhao Yuzhai, there emerged many modern Shandong style Zheng music works. With the inheritance and research of traditional music increasingly attached importance to by the country and the academic field, the traditional guzheng music has appeared in the form of adaptation, such as Shaanxi Zheng, Henan Zheng, Zhejiang Zheng and other development of guzheng music, give guzheng artists, including Shandong Zheng artists revival of traditional guzheng music enlightenment (Jiaying, 2021). After the early 21st century, the disciples of Mr. Zhao Yuzhai in Shenyang Conservatory of Music formed the Shandong Zheng music adaptation headed by Mr. Gao Liang. From 2013 to 2021, Mr. Gao liang has adapted the Shandong Zheng music variations of “*Warbler putting orioles Variations*”, “*Qing Feng Nian*”.

Mr. Gao Liang mentioned the original intention to create new Shandong Zheng music, and he said the earliest he only tried to create a little simple Shandong style Zheng etude. In recent years, he was conscious of Shanxi Zheng, Henan Zheng, Zhejiang Zheng, have created and adapted some regional style Zheng music works, he was affected by the development of other Zheng genre, began to think: Shandong Zheng in the north genre of Zheng is a pivotal position, after the Shandong Zheng music by Mr. Zhao Yuzhai, Mr. Gao Zicheng, Mr. Han Tinggui and other outstanding Zheng artists, has made great achievements and led the development of the national Zheng. From the point of view of recent years, Zheng field did not appear around Shandong Zheng music works or new to keep pace with the times. After consideration, he first adapted Mr. Zhao Yuzhai's Zheng piece “*Qing Feng Nian*”, which is Mr. Zhao Yuzhai's Shandong style representative work.

In July 2020, the author attended the Shandong Zheng concert hosted by Mr. Gao Liang at Shenyang Conservatory of Music and interviewed him. In June 2021, Mr. Gao liang gave a lecture at the Bohai Forum held in Binzhou city, Shandong Province. He said: *As far as we know, there are not more artists to perform Shandong Zheng music works, so when we have a new sense, can we show a new look in combination with the modern era Zheng music trait? Later, I tried to edit this piece—“Qing Feng Nian”, I added the lead in the front, the feeling of the drums and gong, and then I added a complicated rhythm change and fast finger sequence (Contemporary Chinese Zheng performance is an important technical skill) and so on. So, the modern material is applied to this piece. At that time, my student Xiao Ruonan performed in the concert hall (premiered in 2014 at The Music Hall of Shenyang Conservatory of Music, Zheng and Piano Edition, the score published in the second issue of Qin Zheng, 2014). However, I retained Mr. Zhao Yuzhai's creative ideas and the structural relationship of music. The so-called structural relationship is his original several music paragraphs and melody, I did not delete it, I added a little on that basis, after the previous things, more rich and more suitable.*



Figure 8 In the Bohai Forum held in Binzhou, Shandong province in 2021, Mr. Gao Liang performance of Shandong Zheng work and gave a speech
source: Wei Wei, 2021

Mr. Gao Liang came up with the idea of Shandong Zheng works ensemble version and accompaniment version by Zheng and piano. On the one hand, under the influence of Mr. Zhao Yuzhai. He learned to play the piano in Shenyang Conservatory of Music as early as 1953 and was inspired to apply the playing method of piano to Zheng, which achieved great success, and thus opened the era of playing Zheng with both hands. On the other hand, there is something that the two instruments can communicate with each other. From the aspect of timbre, can learn from each other, in addition, many modern Zheng pieces are accompanied by the piano to create a new auditory effect, which can be said to be a new artistic appreciation characteristic given by the modern era.

In recent years, it is quite common to add piano accompaniment to *guzheng* music, but the attempt to add piano accompaniment to traditional Shandong Zheng music started with Mr. Gao Liang. In order to better match the piano with Zheng, he invited famous composer Mr. Gong Rongguang to write piano accompaniment. There are two reasons: Firstly, Mr. Gong Rongguang himself is very good at studying the national music mode and has excellent ability of arranging music. He also wrote some folk style music for piano in the early years, so he is well qualified for this job. Secondly, Mr. Gong Rongguang's wife Ms. Chen Lihua is a Zheng artist, so the arranger can have a certain understanding of Zheng, which also facilitates their communication. Now the adapted Shandong Zheng piece has been widely used in teaching and performance, giving the new connotation of the Zheng music.

Mr. Gao Liang thinks that the Shandong style Zheng works created, such as Mr. Zhao Yuzhai's works are landmark works, in that era Zheng artists are affected by the society, with that era, that period of living fossils. Therefore, as Zheng artists in the 21st century, we should not correct it with today's vision. The original inheritance of Zheng music is to preserve the historical status quo. He told me: *Earlier practice, I led the students to Binzhou, Shandong, also went to Heze, while doing field work while recalling my teacher Mr. Zhao Yuzhai. When was in Yuncheng, Mr. Li Bingxiang and a local small performance team gave us a performance of Shandong Qin Shu, musicians play the dulcimer with one hand, playing the board with the other hand also have to sing. Someone was pulling the zhui-hu and I was taken aback by the skill of the zhui-hu "soft fiddlestick", it was brilliant! I found that the real Master of Music is in the folk music, if we want to inherit the profound folk music, we should pay close attention to protect various artistic elements related to folk art. I am doing work on the basis of my predecessor and master, these things basically inherit the essence of Shandong folk music.*

The creation and composition of Shandong Zheng music of Mr. Gao Liang mainly presents the following characteristics: Firstly, whether adapted works or created works, his musical works attach great importance to the grasp of traditional folk music style. For Shandong style Zheng music, he carried out serious theoretical research, can make good use of folk music elements for innovation. Second, his Shandong-style Zheng music works, on the basis of retaining traditional musical elements, can reasonably combine the performance techniques of contemporary Zheng music to create. And can actively try to broaden the Zheng music art of expression.

Suggestion

In the future, the development direction of Chinese *guzheng* music art should be closer to the creative thinking of Shandong Zheng music works. This is not the achievement of one person, but the common ideal of several generations of Shandong Zheng artists.

Through this Zheng work, the author suggests that more *guzheng* artists can pay attention to the inheritance of traditional folk and its important value.

In the previous argument, the author mentioned that the original "*Warbler putting orioles*" is Shandong traditional Zheng music, standard "*Ba Ban*" music structure, a large amount of use of dynamical type rhythm, "*Small Shake*" techniques to shape Shandong local flavor, presenting a complete and distinct musical image. Last century 50's Mr. Zhao Yuzhai Zheng piece for creation, "*Warbler putting orioles Variations*", in the original work to increase variations and reappearance of a total of three sections. Then Mr. Gao Liang in the inheritance of the tradition on the basis of active adaptation "*Warbler putting orioles Variations*", with piano accompaniment.

Mr. Gao Liang according to Mr. Zhao Yuzhai's "*Warbler putting orioles Variations*" adapted Zheng music, this musical version was published in the magazine *Qin Zheng* in 2015. In July same year, it was

premiered at Shenyang Conservatory of Music Concert Hall under the student Huang Zizhen. This version inherits the music creation idea of Mr. Zhao Yuzhai's version, and on this basis, it adds polyphony skill and expands with various variations to enrich and complete the content. The whole piece consists of an introduction and six sections.

The musical mood of the introduction is slow and free, fresh and lively, and this section uses the fast up-slide imitation of oriole and warbler singing voice; a large number of heavy tremolos playing skills to show the style of Shandong Zheng music charm. Through the imitation of the fifth and octave, a happy scene of playing, singing and communicating between orioles and birds is created. At the end of the introduction part, the upper glissando of Re and Sol is used to imitate the oriole's call, and the upper glissando of Sol is increased into the rhythm of the first eight and the last sixteen, forming a cleverly designed connection with the beginning of the paragraph.



Figure 9 Beginning part of “Warbler putting orioles Variations”
introduction part by Mr. Gao Liang
source: Wei wei, 2021

The s main melody of section 2 show Mr. Zhao Yuzhai's version of “Warbler putting orioles Variations”. At the beginning of this part, the original version stops abruptly with the octave do of a quarter note, while the second section of the original version starts slowly to create a new musical sensation. However, the version created here is different from the original version of “Warbler putting orioles Variations” by Mr. Zhao Yuzhai. Instead of using octaves as definite terminations, small attachment rhythms and arpeggios are used to connect the passages to make the transition between sections smoother.



Figure 10 A highly technical showpiece Section 5 of Piano accompaniment version by
Mr. Gao Liang a “Warbler putting orioles Variations”
source: Wei wei, 2021

This piece Section 4, section 5, and section 6, use the musical materials of Shandong Zheng music “The stream flowing water” for variation. Section 4 is light and flowing musical mood. This part makes extensive use of Zheng music playing techniques, for variation. Section 5 is a little faster, the use of fast support split Shandong Zheng music playing skills, the section also added more modern playing techniques, such as double hands dot play, sweep and so on to make Zheng music more expressive. Section 6 is a cheerful musical mood, with the left hand's octave arrangement added; the right hand uses a large number of heavy

vibrato skill and the technique of fast support splitting, and the last sentence repeats the original end. From section 4 to section 6 speed gradually accelerate layer upon layer progressive and constantly enrich the variation form to make the musical effect of Zheng piece more prominent.

Conclusion

Firstly, from the musical structure, musical elements and performance style, traditional Shandong Zheng music is divided into “*Da Ban*” (strictly following the *Ba-ban structure*) and “*Xiao Ban*” (free, short, structure is not restricted), mainly by oral teaching and inherit, use of Gong Che notation, the two music forms of Zheng notation had different ways. The formation of Zheng music performance style is mostly influenced by dialect and culture, musical environment, oral speaking, and ear listening, and which have been affected by Secondly, as a representative

Shandong Zheng artists and Zheng professor working in music university, Mr. Zhao Yuzhai and Mr. Gao Liang has important historical significance. The characteristic of them creation of music is to explore and develop the music of Zheng on the basis of inheriting the traditional Shandong folk music art. “*Qing Feng Nian*” creation by Mr. Zhao Yuzhai extensively uses the left-hand chord to participate in the performance, absorbing part of piano performance skills. On the basis of the melody and structure of the original music work, “*Warbler putting orioles Variations*” rifacimento by Mr. Zhao Yuzhai is extended to Zheng work by using the method of folk variation, adding introduction and reappearance sections to enrich the content of the music. regional traditional performance factors, its glide, tremolo and “Zha-zhuang”, “small shake” skills.

Thirdly, Through the discussion and suggestion of two parts of the demonstration, the inheritance, development and innovation of Shandong Zheng music art in Shenyang Conservatory of Music are summarized, especially for Mr. Gao Liang's adaptation of the new version of Shandong Zheng music “*Warbler putting orioles Variations*”, a relatively complete analysis, with this work to prove the possibility of innovation and development of Shandong Zheng music art.



Figure 11 In 2020 July, the author, Professor Gao Liang, and Mr. Zhao Xudong, and Representative of some outstanding Guzheng graduate students participated in the Shandong Zheng theme seminar
source: Gao Liang, 2020

To sum up, the survival and development of traditional music achievement a unique way of inheritance with the development of the era, that is, from folk to professional art colleges. The development of Shandong Zheng is such a worthy example, from this article can be found that the development of a music, need not only the common attention and efforts of the whole society, but also need to have more professional institutions and organizations of support, only in this way, our folk music art career can continue to progress.

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