

The Constructing of Emotionl Expression Learning Materials for Guzheng Performance Research

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Abstract

This research aims the construction of Guzheng performance emotional expression learning materials. This study used the Qualitative research. Collect data by observation and interview 3 experts.

The research finding the problems existing in the construction of Guzheng performance emotional expression learning materials, and then put forward relevant optimization suggestions to provide certain ideas for the construction of Guzheng performance emotional expression learning materials as a reference. It has certain theoretical value and practical significance for perfecting Guzheng teaching ideas, improving the teaching quality and improving the emotional expression effect of students' Guzheng playing.

Keywords: Guzheng performance; Emotional expression; Learning materials; Construction method; Video clips of Guzheng teaching

Introduction

Chinese traditional culture has a long history and a wide variety of types. Whether it is poetry, music, piano, chess, calligraphy and painting, it is unique in the world, and is a bright pearl in the history of world civilization. Nowadays, with the increasing of China's comprehensive national strength and the gradual improvement of cultural self-confidence, the development and promotion of national culture has become the bounden mission of our generation. As an important part of national culture, folk music plays an irreplaceable role in promoting national culture. The introduction of national music culture into compulsory education is of great significance for students to understand national culture and enhance national consciousness. Guzheng, as one of the outstanding representatives of many ethnic instrumental music, has been loved by the public in recent years because of its unique timbres, Oriental charm and easy to get started, which has set off a wave of learning in China.

First of all, we should start with the training of basic skills, sort out the basic skills of Guzheng required by learners, and select, sort out and combine the contents according to the students' acceptance, so as to ensure that the contents can meet the needs of students' growth and development. Secondly, it is based on the students' mastering of Guzheng playing skills, using the form of combining practice and theory, so that students can improve their proficiency and application effect of Guzheng playing in the process of actual zheng music. Finally, it is to help students build a good sense of performance, which can enhance the emotional experience and performance effect of the works in practice (Hu, 2016).

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Compared with traditional techniques, modern techniques have many innovative elements, and students' actual mastery of techniques is not too strict. Students are only required to understand the content of techniques and correctly play this method in the actual performance of Zheng music. Therefore, when students learn modern techniques, they will pay more attention to the use and training of this part of the techniques, and will not spend a lot of practice on the learning and training of the techniques. As a result, many students are too blunt in the use of modern techniques, lacking emotional expression and appeal (Zhang, 2016).

Students' learning of the basic skills of the traditional Guzheng is mainly based on the way they have been learning. That is to say, starting from the theoretical knowledge, it is necessary to understand the development history, basic composition, skill category, physical quality, timbre recognition and power use of Guzheng. Then they will combine a lot of repetitive training to strengthen their understanding and mastery of this part of the content; Finally, through a large number of zheng music performance, the theoretical part of the knowledge into their own practical skills can be operated. In this process, however, the cultivation of students' aesthetic quality of the Guzheng is relatively neglected, resulting in the lack of understanding and perception of the artistic and emotional beauty of the Guzheng, which affects students' learning results (Feng, 2014).

For scholars who study Guzheng professionally, it is not difficult to master Guzheng playing techniques, but how to master the meaning of the work and the expression of emotions on the basis of mastering Guzheng playing techniques is the most important thing in the development of personal music skills. Therefore, although the teaching of Guzheng has been widely developed in front-line teaching activities in recent years, in the teaching of Guzheng in schools, teachers attach importance to the training of students' playing techniques, and the training of students' musical literacy is less. Moreover, the relevant classroom teaching system is not perfect, which leads to the problem of insufficient emotional expression of students in Guzheng performance. Therefore, starting from the practice of Guzheng teaching and training, to study the construction of learning materials for emotional expression of Guzheng performance has a certain promotion effect on improving the teaching results of Guzheng performance.

Literature Reviews

Musical emotion of Guzheng works

If the performer wants to play a piece of music perfectly, it must have an in-depth understanding of the emotional conception it contains, understand the emotions and thoughts that the author wants to express, and then express and convey it through their own emotions. Therefore, the research on musical emotion of Guzheng works has always attracted people's attention, and the related research results are relatively rich.

The performance of "Sauvignon Blanc" in addition to the need to have superb performance skills, but also need the performer to play the emotion of it incisively and vividly. The unique explosive force of the introduction gives each listener a violent impact, so that we are forced to enter the dream, waiting for the start of the drama. There are more prolonged notes in the song, and the sad mood affects us all the time to prevent losing our direction. The theme appears many times throughout the whole text, but the performance is not simply repeated, it needs to be modified according to personal understanding and emotional development, and repeatedly create the atmosphere of "Sauvignon Lovesickness, destroying the heart" and missing (Ge, 2013).

"Autumn Night Thought" is a beautiful musical sketch, the music content is mainly around the autumn night to ponder "young people do not know the taste of sorrow" emotional motivation to carry out, whether it is in the music content processing, or in the musical emotion expression, has shown a certain degree of randomness and logic. This music can be divided into introduction, adagio, transition, allegro, epilogue and other parts, from the point of view of emotional performance, the emotion of the whole music depends on the first emphasis on amplitude contrast and distinct levels, the tone is mellow and thick, the performance is the autumn night of deep thinking and melancholy, giving people a relaxed enjoyment (Wang, 2019).

Fantasia is based on the song and dance culture and customs of the Miao ethnic minority in southwest China. So this piece of music for "fantasy" as the theme, the whole picture of the picture is: a quiet morning, in a deep mountain fortress, vaguely floating from the other girl's song, beautiful song from far and near, from dim to clear; As the song gets closer and closer, the mood gradually rises, and the music turns from beautiful to cheerful and bright. The progressive development pushes the music to a small climax. The picture appeared in the cottage villagers figure, villagers players a variety of sonorous and powerful percussion instruments, singing and dancing with the song, a cheerful and peaceful picture (Yan, 2015).

The melody of Zheng song "Walking in the Desert" as a whole uses the melody of the second step, which makes the emotional expression have a feeling of progress. In addition, the music enriches the theme of the single melody music by increasing and decreasing the second interval and changing the different rhythm of the slow and rapid, which is also one of the most representative styles of Arabic music. As a typical Arabic style music, the expression of emotion is also an important manifestation of its performance effect. In order to achieve this, players need to immerse themselves in the emotion and artistic conception of the music, and adopt different playing techniques in each stage of the music. For example, the use of vibrato performance to show the Arab people in the face of the vast desert hesitation and despair, the use of rapid glissando to reflect the emotional sublimation from negative emotions to optimism (An, 2022).

Research Objectives

To construct the emotional expression learning materials for Guzheng performance.

Research Methodology

Qualitative research was used in this study.

Data were collected by interviewing 3 Guzheng performance experts.

Research Conceptual Framework

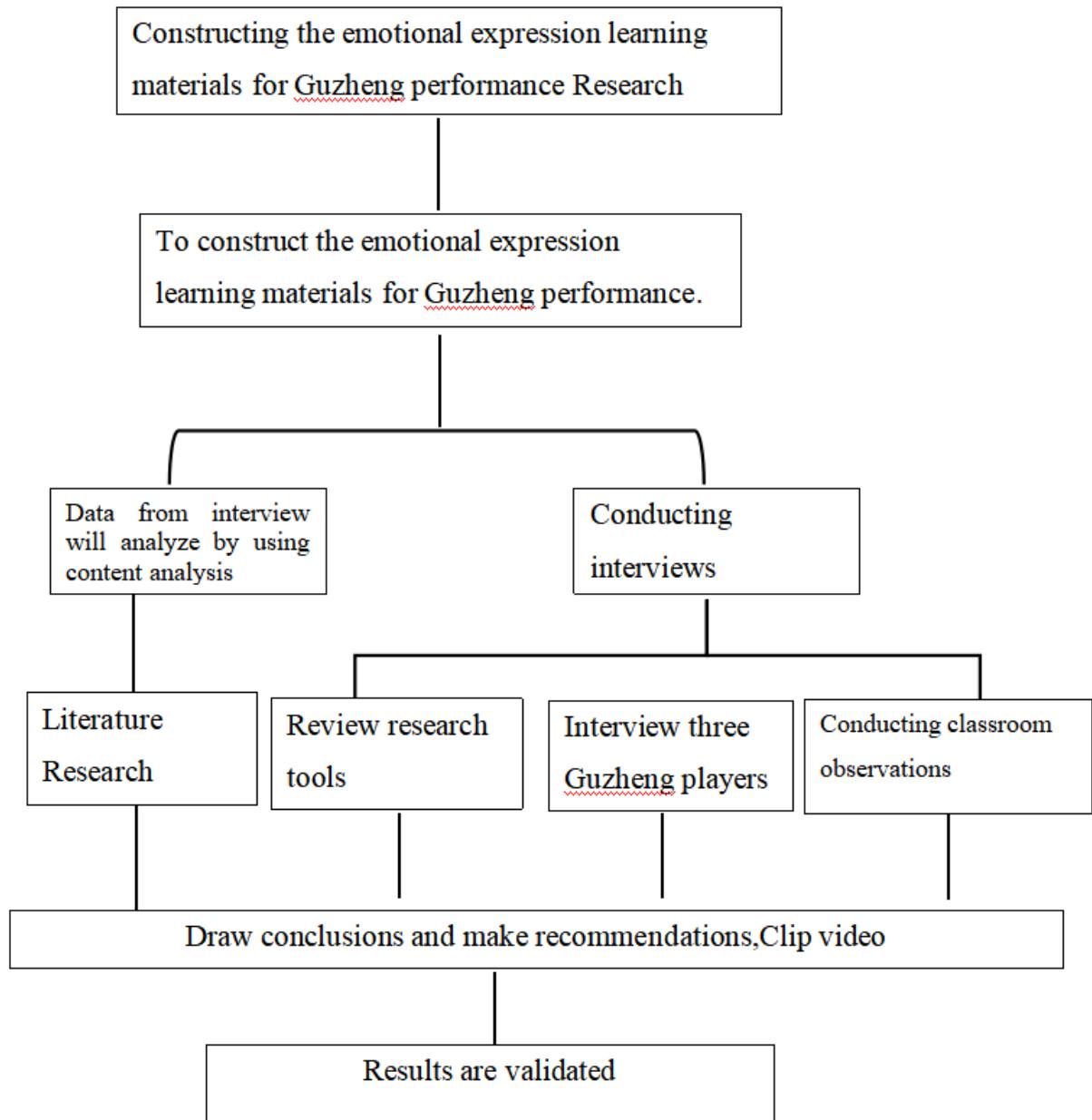


Figure 1 Research Conceptual Framework

Research Findings

The connotation of emotional expression in Guzheng performance

Emotion is the basis of the essence of music, the advanced reflection of art, the source of creativity, and the soul of Guzheng performance art. Therefore, in the practice of Guzheng performance, players need to inject imagination into the music, and emotional elements into the rhythm, rhythm, speed and melody, and show the emotional performance of the work in the exquisite playing skills.

Music is beautiful, playing music, appreciating music is the process of pursuing beauty. Using the form of beauty, to pursue the content of beauty, to obtain the idea and feeling of beauty, this is the key to the emotional expression of Guzheng performance. Therefore, in the process of Guzheng performance, the performer needs to deeply understand the theme and emotional connotation of the work, grasp the skills of emotional expression, and enrich the effect of emotional expression.

Guzheng performance takes emotional expression as the core content. In specific performance links, performers can use appropriate body language to show the artistic conception of musical works, so that people can enjoy the hearing, but also get some visual beauty, and generate a good sense of inclusion, so that the audience can smoothly enter the artistic conception created by the works. To achieve emotional and spiritual interaction between listeners, creators and performers.

About the important role of emotional expression in Guzheng performance

For the artistic practice of Guzheng performance, if there is a lack of true feelings in the heart to support the performance, only skilled playing techniques and skills will not be able to win the audience's resonance, and will affect the expression and performance of music works. For the performance art of Guzheng performance, the emotional expression of the performer will not only affect the performance effect, but also affect the final performance quality and artistic presentation. The performance with emotion can make the music show great expressiveness and appeal, and increase the life vitality of the music.

Nowadays, people's aesthetic ability and aesthetic needs have undergone great changes, and the performance requirements and standards put forward by Guzheng art to performers are also continuously improving. A qualified Guzheng player, in addition to skillful skills and solid theoretical knowledge, must also have the ability to express the emotion of the work, so that the soul and vitality of the music work show. Emotional expression is the core position of Guzheng performance, which requires players to study patiently and strengthen analysis. While expressing the inner emotions of music works, players should also integrate their own emotions to effectively sublimate the artistic realm of Guzheng performance.

In addition to mastering skilled skills, Guzheng performance also needs to express the emotion of the tune, so as to give the music with soul, achieve secondary creation, in order to move the hearts of the audience. Emotional expression can be said to be the core of Guzheng performance. Only through in-depth study of Zheng music, players can understand the artistic conception and connotation they want to express, and through the connection with their own emotions, can the audience be better introduced to the artistic conception expressed by Zheng music and achieve spiritual resonance. At the same time, this process is also an important link to improve the performance of the zheng.

Common questions about emotional expression in Guzheng performance

Overemphasize quick skills and take pride in being quick; The phenomenon that playing fast and loud is regarded as outstanding performance ability is widespread in the current professional study of Guzheng. Because of the indistinct dialectical relationship between technology and music, performance dynamics and emotional expression, many students still lack musical charm and artistic expression even though they have excellent performance skills. Moreover, these Guzheng students with strong technical ability but weak musical expression ability are often in a state of imbalance, that is, limited to a single way of thinking, lack of cultural accomplishment and aesthetic experience, often only see their strong technical ability, new repertoire, deep performance and other superficial phenomena, prone to arrogance or rebelliousness, and do not actively cooperate with teachers to adjust themselves. Ultimately, it is difficult to improve the level of performance.

In the current examinations and competitions, people often see players using the same means of playing and rhyming, simply and generally complete the performance of different styles and schools of music, so the lack of emotional color and expressive performance is only to complete the examination or competition and quick success practice. Neither really understand, experience and grasp the differences and similarities of each traditional school in aesthetic interest, sound characteristics, playing techniques and phonological connotation, as well as their respective essence, nor do they combine the unique musical expression of each school with the performance language of modern zheng music creation, resulting in the works played in a monotonous rhyme and boring.

In the study of Guzheng, some students pay attention to the number of pieces and ignore the quality of the works. This kind of students are afraid to lag behind others, always racking their brains to search for a variety of new works and masterpieces, and spend a lot of time and energy on browsing performance, thinking that the process of sight reading and reciting music is the whole process of practice and performance. Such a quick and unbreakable practice is bound to bite off more than it can chew. For those students who only know how to memorize music score and simply complete music score and music skills as the ultimate goal, due to the lack of understanding and experience of music emotion, their raw and pale performance naturally cannot present the musical image, musical conception and ideological connotation in the work, let alone infect the audience and communicate with them emotionally.

The influence of personal experience on emotional expression in Guzheng performance

The emotional expression in Guzheng performance needs to be based on personal experience. In Guzheng performance, if the performer lacks the emotional experience of the work, but only a single performance skills, the final emotional expression will be affected. Imagine that in the whole performance, the performer does not show a trace of expression, there is no fluctuation in the movement, no matter how superb the performance skills are, they can not make the emotional performance particularly in place, let alone make the audience resonate and have a good sense of participation. Therefore, in order to assist and optimize the expression of emotions, Guzheng players need to form a good emotional experience themselves, and then flexibly and appropriately use diverse body language such as body, expression, eyes, gestures to promote and optimize the transmission of emotions.

To enhance the effect of emotional expression in Guzheng performance, we need to pay attention to the importance of personal emotional experience. In particular, life itself is the source of art, if you want to understand the emotions of kite music, the most important thing is

to understand the emotions of the author when he created. The creation of each Zheng song is produced under a certain era background. Therefore, in order to experience the emotions described by the composer, the performer needs to explore the emotional factors expressed by Zheng song from the protagonist's point of view, and bring personal emotional experience to achieve emotional resonance with the work. Only by understanding and feeling the emotion of the work can we better express the emotion of the work.

For the emotional expression in Guzheng performance, the player's personal experience is the key to improve the performance of the work. After appreciating the creator's intention, the performer needs to further integrate his own understanding of zheng music into it, and dare to imagine, to give new life to the note. Therefore, in the practice of performance, players need to first determine the theme emotion of the repertoire, bring their own understanding to play the whole work repeatedly, and deepen their own emotional experience in the continuous repetition. Only in this way can they understand the emotions expressed by the author and play the repertoire more touching and real.

The influence of playing skills on emotional expression in Guzheng performance

Skilled skill performance is the key point of emotional expression, so players need to strengthen the learning and practice of skills, accurately control the timbre, scientifically adjust the speed, intensity, melody, rhythm, etc., use skilled playing skills to assist the expression of emotions, and use full emotions to maximize the play and display of each playing skill. In the skills and emotions complement each other and complement each other, establish a unique playing style, to reach the highest state of performance. Under the premise of ensuring skilled skills, only by integrating personal emotions can the presentation of artistic images be more perfect and impressive. For Guzheng performance, the left hand flutter technique is the core and soul of many skills, and the use of the left hand skills in chanting, kneading, pressing and sliding will directly determine the expression of performance emotion.

The combination of sound and emotion in Guzheng performance is not only due to the subtle emotion of the song itself, but also the skillful skill of the performer. If the performer does not have superb playing skills, the emotion of the song cannot be fully and accurately expressed to the audience during the performance process. Therefore, in order to perform each piece of music well, the performer must master each playing skill and strengthen practice. Form their own unique playing style. Skilled in their own performance skills, into their own objective understanding of the work, in the work to add their own emotions, the pursuit of a "love from the heart, music from the heart" performance realm. The fingers of the players send out different melodies to express the emotions of the works through the constant fluctuations of "kneading, pressing, sliding and caressing".

Different ways of picking the strings can explore different tones. Different playing techniques can also produce different melodies. At the same time, in the performance of light, heavy, slow, urgent, deep, shallow, high and low touch skills, in the play of the zheng string after the sound effect is different, the emotional mood will be very different. Therefore, in order to better show the emotion of the work, players need to pay attention to consolidating their basic skills of Guzheng, master Guzheng playing techniques through a large number of repeated exercises, and accurately use techniques to show their understanding of the background, connotation and style of the work, so as to better present the emotional expression effect of the work.

Specific methods to improve students' emotional expression ability in Guzheng performance

Emotion is the soul of Guzheng teaching. In order to better integrate emotional education into Guzheng professional teaching, help students to come out of the misunderstanding of "emphasizing performance skills and neglecting artistic emotions" as soon as possible, and continue to improve students' aesthetic ability and emotional expression ability, so that they can be integrated into the stage display. At the teacher level, we can consider breaking through the original single teaching mode, that is, on the basis of retaining the original traditional "one-to-one" individual lesson teaching mode, we can add group lessons (the number of 2 to 4 people) and group lessons (the number of 5 to 10 people, or more). The teaching object should be the same grade or cross-grade, similar learning degree, the same learning repertoire, similar playing problems of the Guzheng major students.

Under the background of the new media era, in addition to effectively organizing offline classroom teaching, online micro-class teaching and high-quality MOOCs teaching observation can also be added by means of the network platform, so as to timely grasp the latest teaching trends and constantly update the teaching content, so as to develop the original single individual class into a diversified blended classroom teaching. In blended classroom teaching, teachers make unified plans and arrangements for teaching content, teaching requirements and teaching progress, and concentrate on demonstration and teaching. At the same time, in order to cultivate and improve students' ability of emotional expression and creativity, teachers should focus on introducing the creation background, style, genre, music structure, thoughts and emotions of the music and related musical vocabulary.

In class, teachers can combine visual, auditory and mental imagination, that is, let accurate and passionate demonstration performance + beautiful musical effects + vivid, full of literary and emotional language description at the same time. Through emotional expression, dynamic performance and reliable performance experience, teachers can not only let students appreciate the artistic charm of performance, but also evoke similar emotional memories that students have experienced deep in their hearts, deepen students' experience of specific musical roles, musical emotions and artistic conception, and stimulate their internal enthusiasm for learning and desire for expression.

Suggestions to Guzheng students on the construction of learning materials for emotional expression in Guzheng performance

In the process of Guzheng performance, if we want to express the inner emotion, we must strengthen the deep understanding and digging of the emotional elements in the Guzheng works, and accurately grasp the author's creative intention. Since each kite music is produced under a specific era, in the process of contacting these works, we should first focus on the understanding of the era background, understand the artistic conception described by the music works on the basis of the background, and then understand the author's creative intention, grasp the thoughts and feelings to be conveyed by the works, and dig out the emotions contained in the works. Using this method, we can grasp the connotation of Guzheng music works and accurately present the emotions of the author.

Skilled skill performance is the key point of emotional expression, so players need to strengthen the learning and practice of skills, accurately control the timbre, scientifically adjust the speed, intensity, melody, rhythm, etc., use skilled playing skills to assist the expression of emotions, and use full emotions to maximize the play and display of each playing skill. In the skills and emotions complement each other and complement each other, establish a unique

playing style, to reach the highest state of performance. Under the premise of ensuring skilled skills, only by integrating personal emotions can the presentation of artistic images be more perfect and impressive.

Guzheng performance takes emotional expression as the core content. In specific performance links, performers can use appropriate body language to show the artistic conception of musical works, so that people can enjoy the hearing, but also get some visual beauty, and generate a good sense of inclusion, so that the audience can smoothly enter the artistic conception created by the works. To achieve emotional and spiritual interaction between listeners, creators and performers. If you want to play a deep and beautiful music, then the performer should look heavy and sad; If you want to play an impassioned piece, you can use more powerful movements and cheerful expressions, and show a sense of pleasure in the use of body language.

Suggestions for Guzheng teachers on the construction of learning materials for emotional expression in Guzheng performance

Teachers should open various perceptual channels to stimulate students' imagination, and let students experience, experience and feel in the ocean of music with the wings of imagination. In class, teachers can combine visual, auditory and mental imagination, that is, let accurate and passionate demonstration performance + beautiful musical effects + vivid, full of literary and emotional language description at the same time. Through emotional expression, dynamic performance and reliable performance experience, teachers can not only let students appreciate the artistic charm of performance, but also evoke similar emotional memories that students have experienced deep in their hearts, deepen students' experience of specific musical roles, musical emotions and artistic conception, and stimulate their internal enthusiasm for learning and desire for expression.

The teaching of Guzheng performance skills is by no means equal to the entire art education of music performance. As a means to express music emotion, playing skill serves music ultimately, so the teaching of playing skill should also serve the expression of music emotion. In the teaching process, if one-sided emphasis on the importance of technology, cognition and emotion, skills and music, performance and aesthetic, traditional and modern separation, will violate the principle of music emphasis on feeling and deviate from the comprehensive education of art education track. Therefore, in the course of teaching, the instructor should take the aesthetic teaching with emotion as the axis of teaching, and always run through the whole process of teaching, and pass on their love for music, perception of life, and attachment to the cause to the students through words and deeds, so that it can be passed on from generation to generation.

In the process of teaching Guzheng performance techniques and repertoire, the instructor should consciously educate students on emotions and penetrate artistic ideas. While enriching students' cultural accomplishment and aesthetic experience, the instructor should constantly stimulate students' hidden creativity and pioneering spirit, and gradually promote students' deep love for music and the truth, goodness and beauty in human nature. The depiction of life, such as life and death, sweet and bitter, as well as the tolerance and acceptance of all things in the world are presented through music performance, so as to create a real musical expression of their own. In this process, it is even more valuable to promote the students to develop the character of perseverance, the belief of constantly pursuing the height of art and the virtue of generosity.

Discussion

In Guzheng performance, if the performer can grasp the theme and emotional connotation of a piece of music and properly use their own playing skills to integrate emotions into the performance, then the overall performance of Guzheng performance will be very moving. Therefore, in the practice of Guzheng performance, performance skills and emotions are complementary and indispensable. If the lack of good playing skills, there is no way to talk about the use of emotion, that is, playing Guzheng, using emotion (Hao, 2016). Without the clever use of emotion, Guzheng playing skills will lack lubricant, boring, lose the use value. Therefore, the application of Guzheng performance skills and emotions must be organically combined (Liu, 2015). When performing the Guzheng, players need to consciously adjust the strength, speed and Angle of touching the string according to the changes in the content of the music, and integrate their own understanding of the work into the sound changes of the delicate, rough, soft and impatient Guzheng performance, so as to better interpret the ideological content and theme emotion of the work. At the same time, the performer also needs to strictly follow the fingering and technical norms of Guzheng performance, to feel the musical note changes of the work, and to experience the timbre and sound changes presented by the note changes when the fingertips are played (Li, 2022).

The above research shows that emotional expression is the key to Guzheng learning and performance. In order to show a better emotional expression effect in Guzheng performance, it is necessary not only to have a solid basic skill of Guzheng performance (Jia, 2014), but also to constantly enrich their artistic vision and ability to appreciate works, and be able to integrate their own experience, feelings and understanding into the performance, and transform it into an expressive Guzheng performance.

In general, the research on the construction of learning materials for emotional expression in Guzheng performance shows that emotional expression is an important part of Guzheng performance, which needs to be mastered by combining theoretical learning with practical performance. Therefore, Guzheng teachers must cultivate students' emotional expression ability and help them perform music better (Sun, 2017). Therefore, teachers need to build more scientific, systematic, effective and abundant learning materials for emotional expression in Guzheng performance in the teaching practice, guide students to realize the importance of emotional expression in Guzheng performance, and help students to have good emotional expression ability in Guzheng performance from the aspects of students' basic playing skills, performance habits and awareness of reflection and improvement (Gong, 2017). And adhere to a good sense of self-learning and development, and constantly optimize their own teaching concepts, content and methods.

Recommendation

1. Practical Recommendations

First of all, we should pay attention to the consolidation of the basic playing skills. To express emotion in Guzheng performance, we must first have basic playing ability. From the aspects of fingers, wrists, tone, timbre, speed, strength, rhythm and basic playing techniques, we must have solid basic skills in Guzheng performance under the guidance of teachers and repeated practice.

Secondly, we should develop the habit of listening, appreciating and playing Guzheng works. Students should learn to make full use of the learning resources around them, such as Guzheng teaching books, performance videos and self-learning software, to listen, appreciate

and perform different types and styles of Guzheng works, cultivate music appreciation and performance skills, draw inspiration and insights from them, expand their own music knowledge and enrich their own music cultivation.

Finally, develop the habit of self-assessment and reflective optimization. Students should be aware of the importance of self-reflection and evaluation, only in daily learning and performance practice, to carry out self-assessment and reflection from time to time, find out their shortcomings, and formulate a reasonable learning and improvement plan according to the shortcomings, in order to provide support for the growth of their emotional expression ability of Guzheng performance.

2. Recommendation for future research

The use of advanced technical means to assist the improvement of emotional expression of guzheng performance, the use of intelligent music analysis and processing technology, can better analyze and understand the structure of music and emotional expression, improve the artistry and appeal of performance.

In the Internet era, it is also effective to use the network platform to improve the emotional expression of guzheng performance. Students can learn guzheng performance skills and theoretical knowledge online, and share their own performance works and performance experience online to get more feedback and guidance. In addition, they can also participate in various guzheng performance competitions and activities to expand their musical circle and experience.

In music education, we can start from reforming teaching methods, adopt diversified and practical teaching mode, and improve students' comprehensive quality and music expression. In addition, it is necessary to strengthen the construction of teachers, introduce excellent music education resources at home and abroad, provide better music education services, and pay attention to cultivating students' musical emotions and creative spirit, and encourage students to actively explore and experiment in music performance and composition.

To sum up, improving the learning of emotional expression of guzheng performance students requires comprehensive use of technology, network, reform and other means, and constantly improve the music education system and training mode, in order to achieve better results.

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