

ANALYZE THE CAUSES AND CHARACTERISTICS THAT OCCUR IN MUSIC IN THE STYLE OF HENAN ZHENG MUSIC



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Abstract

The purpose of this study was: 1. The origin of Henan Zheng's music style 2. Explore the style characteristics of Henan Zheng's music. Methodology. This article is a collection of data and analysis. Qualitative research and descriptive. The researcher has studied relevant documents, research, and review literature. Interview method. In the process of this research, the author has consulted several guzheng players to make their research reasonable. The population that provides data for this research is a purposive sampling. Du Yuanyuan (guzheng teacher at Music College of Henan Normal University), and Zhang Lizhu (music teacher at Luohe Experimental High School in Henan Province)

The research results found that:

1. The origin of Henan Zheng's music style. Henan Zheng has a bold and bold style of tune, a varied playing style, and an enthusiastic music style. Henan Zheng School is a part of the traditional zheng music, its biggest characteristic is loud and bold. It has profound simplicity and deep and impassioned features.

2. The geographical location of Henan province, the special left-hand playing skills of Henan Zheng music, and the dialect of Henan province are all factors that form the style characteristics of Henan Zheng music

Keywords: Analysis, Style characteristics, Henan Zheng Music

Introduction

Guzheng is a traditional instrument of the Chinese nation. It can be divided into north and south according to schools. The southern school includes Hakka Zheng, Chaozhou Zheng, and Zhejiang Zheng. The northern school includes Henan Zheng, Shaanxi Zheng, and Shandong Zheng. Guzi song accompaniment instruments for three strings, Zheng, pipa, and octagonal drum. With the increasing development of accompanying instruments, Henan Zither not only plays traditional Qupai music but also produces Henan Zither music with its style. However, even the newly created zither music retains the original style characteristics of Henan Zither, which are highly like traditional music in terms of musical form, technique, rhythm, and other features. Therefore, the newly created Henan Zither music retains its original style and appearance to a large extent. This paper expounds on the style of Henan Zheng music from the aspects of its historical development, representative figures, and playing skills, which will be of certain significance to further explore the artistic style of Henan Zheng

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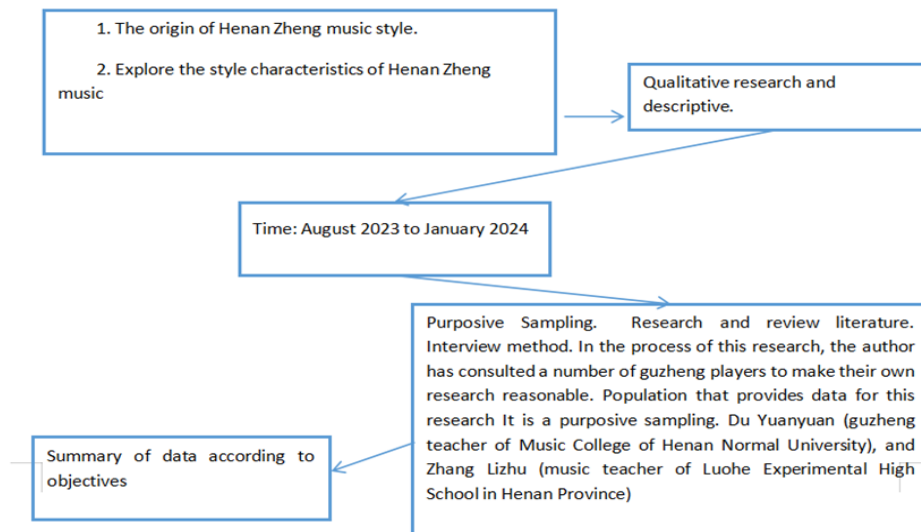
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music and better inherit and protect Henan Zheng music. Henan Zheng's melody is an important part of Henan Bantou's melody. It was originally used to accompany major tunes spread in the Nanyang area of Henan Province. Later, with its development, it independently developed into an art form of solo instrument, with great artistic charm. It is widely spread in Nanyang, Henan Province, and even the whole country. Meanwhile, Henan Zheng song is also the compulsory music day for students of Guzheng performances in the folk music department of major music colleges and universities in China. This paper attempts to explore the stylistic characteristics of Henan Zheng music to achieve the transformation of the style of Henan Zheng music from perceptual understanding to rational understanding. (Wang Yaohua,1999,P5)

Objective

1. The origin of Henan Zheng's music style
2. Explore the style characteristics of Henan Zheng's musicists. (Yang Feiying 2018, page 1)

Conceptual framework.



Methodology

1. This article is a collection of data and analysis. Qualitative research and descriptive.
2. The researcher has Studied relevant documents, research, and review literature.
3. Interview method. In the process of this research, the author has consulted several guzheng players to make their research reasonable. The population that provides data for this research is a purposive sampling. Du Yuanyuan (guzheng teacher at Music College of Henan Normal University), and Zhang Lizhu (music teacher at Luohe Experimental High School in Henan Province)
4. Time: August 2023 to January 2024

Result

The results of the study analyzed both aspects of the study of documents and interviews divided into the following issues:

1. overview of Henan Zheng School.

Zheng, one of the most representative traditional Chinese Musical Instruments, has developed for more than two thousand years in the long history of Chinese music. It is a national musical instrument with unique charm, beautiful melody and deeply loved by the masses of the people. During the Spring and Autumn Period and the Warring States Period, it was popular in Shanxi and Gansu. In 237 BC, Li Si wrote in his book to the First Emperor of Qin that "it is the authentic music of the state of Qin that can make people happy by striking earthenware, playing zheng and singing." As early as the Warring States Period, Zheng music was already popular in Qin, so later it was also called "Qin Zheng". "In 1979, two Musical Instruments were found in the cliff tomb of Xianyan in Guixi, Jiangxi Province. The excavation report says, "thirteen stringed xylophones". One of them is well preserved. The shape, string, and string number of the instrument are similar to those of later zither, so we can see that they are the early real objects of the zither." According to the above archaeological history, Zheng has a history of at least 2500 years, so it is also called "Guzheng". (Zhou Qingqing, 2003, p.5) Zheng later spread to all parts of China, under the long-term influence of the local geographical environment, folk customs, dialect culture, and other factors, gradually formed different styles and characteristics, and developed into different schools in modern times. From the 1920s to the 1930s, the style of Henan Zheng school almost dominated most of China. In the 1960s, at the first National Conference on Guzheng teaching materials, Mr. Cao Zheng first put forward the idea of "the boundless nine schools flowing into China". The nine schools referred to here are Henan School, Shandong School, Zhejiang School, Shaanxi School, Hakka School, Chaozhou School, Fujian School, Mongolian School, and Yanbian School.

Henan, located in the middle of our country, is a vast territory, with a large population of a big province, and has a long history. Its geographical environment linking east to west and north to south has a huge impact on the development of politics, economy, culture, and other aspects of Henan. Of course, all these have created advantaged conditions for the development of traditional folk music in Henan Province. The formation of Henan Zheng school was in the early 20th century. Henan Zheng music, also known as "Central Plains Ancient Tune", is a combination of zheng and a popular folk music form in Kaifeng, Henan Province. Its formation is closely related to the Henan major tune and Henan Qu Opera. (Wang Dan, 2007, p.8) the source of the tracks. Bantou and Pai Zi in major tunes are important sources of the traditional repertoire of the Henan Zheng School. The Bantou tune is purely instrumental music, derived from the prelude to the opening of a major tune, mainly used to adjust and render the atmosphere. Its structure is relatively rigorous, and the structure of the song has a close relationship with the popular folk instrumental music "Ba Ban" (one ban for one plate). The theme melody is very regular, which basically follows the structure of the eight bars, namely: eight bars into a phrase, eight bars in total 64 bars constitute a complete eight-plate music. Usually add four bars between the fifth and sixth sentences, using the link between the music top and the bottom, so the complete form structure of the old eight plates should be 68 plates, so it is also called "six eight plates". Bantou music is accompanied by a pipe, zither, three strings, and other Musical Instruments. It is pure instrumental music independent of the major intonation. It is used as the prelude to the opening instrumental music before the singing of major intonation, which plays a quiet role in the scene. It has two forms, solo and ensemble. In the process of long-term spread and development, the Bantou tune gradually separated from the major tune and became an independent instrumental music type. Representative songs include: 《Chen Xingyuan's Make Peace with Rulers of minority nationalities in the Border Areas by Marriage》, 《Playing Wild Geese》, 《Sigh Yan Back》, 《High Mountains and Flowing Water》, 《Crying Zhou Yu》, 《Su Wu

Homesick 》, etc. Pai Zi Qu, also known as ditty, has lyrics. Its structure is exquisite and short, the mood is brisk and lively, and the local style is rich. Pai Zi music is also an important part of the traditional zheng music of Henan Zheng school. Most of the melodies and spins of one kind are developed based on major tunes. (Liu Ying,2006, p.3) The other is adapted according to the prelude or interlude before the singing. This kind of music has a relatively short structure and a fresh and clear style. Representative songs include: "Hillside Sheep", "Cutting a Dark Flower", "Silver Wire" and so on. In addition, some of the traditional zheng songs of the Henan Zheng School gradually evolved from minor tunes, and most of them absorbed the opera elements of Henan Qu opera. For example, there are many such songs in the works of Ren Qingzhi, the representative figure of Henan School, with cheerful melodies and bright personality colors.

2. Representative figures of Henan Zheng School

Wei Ziyou (born in Suiping, Henan Province), the first central Plains music spread out an important figure. He has been fond of folk music since childhood. "He is proficient in playing instruments such as qin, Zheng, and pipa, especially at playing. Simple and unsophisticated is his main playing style. In the 1920s, Wei Ziyou taught the methods and skills of folk Musical Instruments in the Beijing Morality Society, and he spread Henan music outside Henan province for the first time. Wei Ziyou is an epoch-making figure in the history of modern Chinese music. His disciples all made great contributions to the development of Chinese zheng music. Typical representatives include Liang Zaiping, Lou Shuhua, and Zhou Xiwen. The "Atlas of Chinese Musical Instruments" edited by Wei Ziyou has been treasured by Cao Zheng. Lou Shuhua, a disciple of Wei Ziyou, described Wei Ziyou's teaching methods in the "Preface to Guzheng Music": "First read the zither music score, then play the zither according to the music score, and so on, step by step. This method seems simple, but in fact, it is real. It will never cause the problem of being broad but not precise, which is the best teaching method for traditional Chinese music teaching. The reading of Guzheng's score here refers to the reading of Gongchi's score. From the above, we can see that his disciples learned a lot of useful things from reading Gongchi before learning to play and believed that this seemingly simple practice was the key to inheriting Chinese traditional music. (Huang Juan,2010, p.9) So some people say that he is not an ordinary Zheng artist, but a music educator.

Wang Shengwu (1904-1968), a native of Biyang, Henan Province, was born into a family of folk musicians. At the age of eight, he began to study art and was very popular with his grandfather. At the age of seven, I learned to sing major, and at the age of twelve, I learned to sing ancient brush. Since it was inherited from my family and a boy's skill, Lao Gongchi Pu is remembered the most. There were as many as 37 Bantou songs passed down by him orally, among which was the long-lost Guzi song "Splitting Jade". He is also a generation of all-rounder on the string field, and once had the title of "Wang Erhu Qin". As a leading figure in Henan clues, in the guzheng, three strings, pipa, Huqin, and other plucked instruments have attainments. The playing style is honest and simple and has made a great contribution to the inheritance of strings. In 1953, Wang Shengwu was selected to participate in the folk music and dance performance of five provinces in Central and South China and gained a high reputation. Later, at the invitation of the Tianjin Conservatory of Music, he specialized in teaching Henan folk music. After 1955, Wang Shengwu taught at Zhengzhou Art College, Zhengzhou Folk Art Troupe, Xi 'a Music Academy, and Henan Normal Academy. He also published "The Henan Tune Bantou Music Collection" and "The Guzheng Solo Music Collection". It has made valuable contributions to the formation and development of Henan Zheng School. (Qian Yuanyuan,2016,p.11)

Cao Dongfu (1898-1970), a native of Dengzhou, Henan Province, joined the Quyi performance with his father in the 13th year of his life. After 1956, he taught at Kaifeng Teachers College, Zhengzhou Teachers College, Central Conservatory of Music, and Sichuan Conservatory of Music. Many Zheng artists were cultivated, such as Cao Guifang, Cao Guifen, Li Wanfen, He Baoquan, Cao Yongan, Li Bian, and so on. These artists became the

pillars of the Zheng Circle. Cao Dongfu's performance is euphemistic, delicate, full of decoration and change. He attaches particular importance to the left-hand techniques and uses more vibrato and minor second glissando, which greatly enriches the left-hand kneading, pressing, and flutter skills, leaving us with endless aftertastes. Among the Bantou songs included in the Henan Volume of Chinese National Instrumental Music Collection, 21 were composed by Cao Dongfu, including Su Wu's Homesickness, Sigh Yan Hui, Chen Xingyuan He Pan, and China's Resentment.

Ren Qingzhi, Henan Pingdingshan Ye County, born in 1924, childhood love opera, early learning dulcinqin, good at Henan major tune, often since playing and singing, 14 years old Baigu and other famous Zhao Junan as a teacher to learn music, intelligent, study hard, just a year. There is a couplet of "playing to shock all the people, singing music to all the people" to praise his exquisite skills. His playing style is unrestrained, warm, high, and mellow, which is the embodiment of the Henan people's local customs and personalities in the Qiqu. Mr. Ran Yifu, an expert in Ji Zheng research, gave a high evaluation of Ren Qingzhi's zheng skill: "Ren Qingzhi has a thorough understanding of Henan folk music, persistent pursuit of art and strong desire for creation. Yan Lian's persistence is the portrayal of Ren Qingzhi's career in art. No matter traditional music or newly composed music, he can play it bravely and boldly, with a strong local flavor and strong personality ". The rich flavor of the villagers is an important sign to identify Mr. Ren's ancient art. His representative work, Charm on the Han River, is a Guzheng song, which he refined and reprocessed in 1958 based on the Henan opera Charm on the Book by using modern composing techniques and is one of the most representative Zheng songs in Henan.

3 The style characteristics of Henan Zheng school

The music of Henan Zheng School is bold and enthusiastic. Its melody is often performed with some typical techniques of the Henan school. For example, the playing of the right hand mainly uses the swimming swing, big supporting split, even supporting and picking, etc., while in the left hand, it is more about the up and down glissando, point press, size flutter, double flutter, slip flutter, press and knead, etc. The perfect combination of these series of fingerings can form a unique, rich, and individual musical style characteristic. When playing Henan Zheng songs, we should first grasp the unique music style, to express our emotions more appropriately and appropriately. Henan Zheng's songs are deeply influenced by local dialects and operas. For example, the Henan dialect is not as gentle as the South, but rather blunt and neat. There are four tones in Putonghua, while in the Henan dialect, there are generally more ascending tones. For example, in 《Hanjiang Rhyme》



the beginning note do and grace note la are pronounced, and the head of la slides to do immediately after a sound, which is exactly similar to the flavor of the Henan dialect. Therefore, the performance characteristics of the Henan Zheng song are also closely related to the Henan dialect. The heavy tone, big melody fluctuation, including the feelings expressed by the trembling and sliding, whether it is bold and passionate by the sliding, sad and euphemistic by the trembling, all combine into the distinctive characteristics of Henan Zheng school, which is very appealing to the aftertaste.

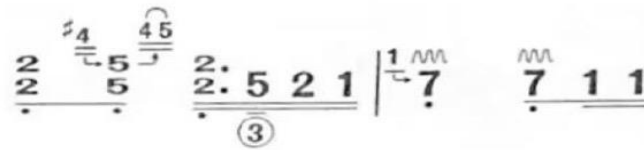
4 The influence of special performance skills on the local style of Henan Zheng

The melody characteristics of Henan Zheng are: It has a very local style, many of which are transplanted from the Qupai of Henan major tunes, so it has a very solid mass base in

Henan. The playing style is simple and lively. The characteristic playing techniques of Henan zither are also inseparable from the local characteristics of Henan zither, and each technique has a deep local origin. The so-called characteristic technique is the same technique, which is very different when Henan music is played. After the founding of the People's Republic of China, the music treasure house of Henan Zheng School was greatly enriched, and the composers of Henan Zheng School created a series of music with the local style of Henan province. Although they no longer transplanted the existing melody of major tunes and Banshou tunes, they fundamentally continued the characteristics of Henan Zheng, retaining the characteristics of Henan Zheng tunes in rhythm, plate style, and melody. In terms of performance style, no matter whether it is *adagio* or *allegro*, or whether it is happy or sad, it does not deliberately pursue a clear, beautiful, and elegant style, but rather is characterized by a thick and simple style and characterized by a deep and inner passion. The formation and spread of the above styles are closely related to the development of Bantouqu. In Fu Xuan's Preface to Zither, the evaluation of Henan zither music is that "the music is high and few, and the excellent skill is difficult to work on". Henan Zheng School has different playing techniques from other local zheng schools, among which the biggest characteristic is that finger playing is very powerful, which is in line with the habit of the Henan dialect. In the Henan dialect, the first note is stressed, so it follows the phonetic characteristics of the Henan dialect, which is also used in Henan local opera singing. The performance of Henan zither is that when playing every sound is strong, touching the string is very powerful, every sound is required to be full and solid, and the sound has penetration, straight to the bottom of my heart. The notes are often subtly manipulated according to the music. The use of unique performance techniques to blend, resulting in a very strong performance of Henan Zheng can be expressed in a very wide range of music, lyric, and narrative music can be a vivid performance. (Du Xinhua,2018, p.5)

The application of the big finger in Henan Zheng music, Among the nine Zheng schools, the use of the big finger in Henan Zheng music is very special, which is different from other schools and has become an important feature to distinguish the style of Henan zither music. The characteristics of the force point and the touch point in the performance of a single note fundamentally form the special timbral color in the performance. Compared with other schools, the right-hand big finger is the most frequently used in Henan zither music. Strength point: In the popular guzheng teaching, the playing of the big finger has always been a difficult point, because the direction of force of the big finger and other fingers is quite different, coupled with the need to wear a prosthetic jacket when playing, which further increases the inconvenience and difficulty of playing. In popular education, the criteria for judging the right and wrong of the big finger performance are whether the small joints can be used flexibly, whether the front of the prosthetic nail can touch the string, and whether the strength and timbres are consistent with other fingers, neither too strong nor too weak. That is to say, the strength of the four fingers should be even, and the strength should not be weakened because of the inconvenience of the big finger performance. However, in the performance of Guzheng Song with strong traditional local characteristics in Henan, the big finger can no longer touch the string and play with small joints, and the force point of the big finger is changed into a big joint. (Li Wenhua,2018, p.3) The performance is also quite natural and natural. Compared with the performance with small joints, the movements of the big finger are more obvious, and the playing style is more vigorous.

Rich performance skills of the left hand, the so-called "complement with rhyme" is to use a series of techniques of the left hand to polish the performance of the right hand of the zither. For example, in the song "Chen Xingyuan", a quarter note and an eighth note of the bass 7, both use the left-hand big flutter skills, enhancing the sense of crying, more and touching the heartstrings.



Complement with rhyme is not only a characteristic of Henan zither music but also a major characteristic of Henan traditional music. The left hand of traditional zither music does not have too much to play, but more is a kind of charm rendering, and a variety of string techniques are used to supplement the performance of the right hand. Guzheng is a kind of plucked string instrument, the characteristics of granularity in this kind of instrument, but also the weakness of this kind of instrument, that is, the sound produced by the plucking of each string cannot continue for a long time, the left hand needs to do the movement according to the tone change, the tone can continue for a longer time, and produce a unique charm, thus forming the unique characteristics of the guzheng performance. At the same time, the chord of Henan Zheng's song has its unique local characteristics. The left hand mainly uses the techniques of tone pressing and vibrato in the performance. The vibrato can be divided into the size and size of vibrato according to the different music and the emotional color of the phrase.

5. The influence of the Henan dialect on the local style of Henan Zheng music

The relationship between language and music of the Han Nationality: Mr. Yang Yinliu said: "From the historical point of view, the development of vocal music was both the forerunner and the foundation of the development of instrumental music. Countless instrumental music works in history are adapted from previous vocal music works. Many kinds of instrumental music have gone through a long process of serving vocal music and then gradually separated from vocal music and formed their own independent instrumental music system." "The musical vocabulary of our instrumental music cannot be completely separated from the musical vocabulary of vocal music. Although the lack of lyrics makes it difficult to see their relationship directly and explicitly to language; from the point of view of the accumulation of their musical vocabulary, from the point of view of the processing of specific works, the relationship between them and language is sometimes still a reason that cannot be ignored."(Sun Yan,2019, p.6)

Language has the gender of the human voice, and music also has the character of the human voice. At the same time, both language and music are timely arts, and both language and music are expressive, so it can be said that language and music have unity in some respects, which is beyond doubt. Therefore, when we express a vocal work, we will pay special attention to the pronunciation of each word. To better express the feelings that the composer wants to express, as well as some emotions or artistic conception that the work wants to convey to us. Thus, it can be seen that language and music are closely related to each other. Due to the syllable characteristics and pronunciation characteristics of Chinese, Chinese is more closely related to music than other languages in some countries. This paper discusses the relationship between the Henan iso and the Henan dialect, adopting the method of vocal music as a bridge. The characteristics of Chinese syllabic composition are as follows: Chinese usually takes a "word" composed of a single syllable as the basic semantic unit, and each syllable (that is, each word) we express or read has a fixed tone that plays an important role in meaning. Even if it is the same syllable, its components are the same, if the tone is not the same, the meaning is different, such as "buy" and "sell" and so on. Therefore, Chinese is called a tonal language. In the Indo-European languages, although there is also a difference in tone, it does not have a discerning meaning but is only an additional component of tone and emotion. Each character has its tendency to rise and fall, which makes Chinese itself contain musical melody factors; At the same time, because of the importance of tone in the sense of discrimination, it often restricts the direction of the melody line and directly affects the progress of melody. If the melody is not handled properly in the disposition of intonation, the

melody line contradicts the tone direction, which may affect people's understanding of the meaning of words. In ancient China, the national vocal artists, especially the writers and singers of folk art and opera, had always paid great attention to the relationship between language and music. Wei Liangfu once wrote in "Qu Lv"; "The five tones of music are mainly the four tones of the language tone. If the four tones are not adapted, the music will be obsolete."; At that time, the standard of people's evaluation of singing level was also since although the music changed, the Chinese tone did not become good. Up to now, "correct pronunciation" is often used as a standard in the opera circle to measure the level of creation and singing. For a long time, the traditional vocal music art of the Han nationality has accumulated rich experience in dealing with the relationship between words and tunes. Xu Dachon once in the "Yuefu sound" book, with a lot of space one by one to discuss the specific singing method of four tones, Chinese opera circle, has also been popular with the "cavity with the word, language leading cavity line" formula, and "change the cavity on the word", "change the language on the cavity" and so on a set of remedies.

"Five miles of different sounds, ten miles of different sounds" is an old Chinese saying, which says that Chinese folk songs have different tones even if they are ten miles away from each other. In fact, it is not only folk songs, but also other genres of Chinese music, including instrumental music, which almost every place has its own tone characteristics. In addition to other factors, the most closely related to Chinese music is probably the tone of the language, the Chinese tone itself has a four-tone zigzagging tone, to strengthen the tone or emotion, it becomes a monophonic melody of intonation or singing, and these gradually develop into a variety of musical genres (including instrumental works) melody. Like other local instrumental music, the tone of Henan Zheng music is based on the Henan dialect, so it sounds with a special local color, forming its own unique local style. But how does the Henan dialect affect the tone of Henan Zheng's music? Why does the tone and melody of Henan Zheng's music always give people a downward feeling, whether it expresses joy, anger, sorrow, or music? The author will discuss the relationship between the local style of Henan Zheng music and the Henan dialect.

The tones of the Henan dialect and Putonghua characters are different. The tones of Yin flat (-), Yang flat (/), up tone (V), and out tone (\) in Henan dialect can be named as half high flat tone, half high falling tone, high falling tone, and down tone, in which Yang flat tone and up tone are mainly falling tone, and out tone is mainly falling tone. As the main instrument of major tunes, Henan Guzheng is mostly played with the singing, so it has largely inherited the tone of the Henan dialect. On the other hand, the major tunes that were originally rap music are also developing in the direction of opera music, thus forming the Nanyang Opera of Henan Quopera. As an important principle instrument, the Guzheng is mostly played with the tune, so, naturally, it is also influenced by the dialect Yinso in opera. The tone pattern formed by the singing cavity is called "cavity", which can be divided into several main categories, such as upward trend, downward trend, flat, and straight, the upper trend can be divided into two kinds of rising and falling, and the lower trend can be divided into two kinds of falling and rising cavity. Because the tuning value of the Yin Ping character in the Henan dialect is like that of Putonghua. It cannot clearly show the characteristics of the Henan dialect, so it is not analyzed emphatically. This paper focuses on the relationship between Yangping, rising, and eliminating tone and singing. The melody and tone of most singing ensembles are consonant. The tone of the Yangping character and the cavity are compatible, and the production is declining. The tone of the upper voice character and the cavity pattern is also basically compatible. Since the tone of the voice is falling, it is possible to use either an upward or downward pattern. It should be pointed out here that Yin, Yang, up, and the four tones can be used in the flat cavity, so whether it is Yang ping, up, or out of the sound word flat cavity more is not the opposite. By summarizing, we can form a basic law: the first sound of Henan dialect (Yin Ping) is similar to the second sound of Putonghua (Yang Ping); The second tone of Henan dialect (Yangping) is similar to the fourth tone of Putonghua (caxing); The third sound (upper tone) of Henan dialect is similar to the first sound (Yin Ping) of

Mandarin; The fourth tone (to go) in Henan is similar to the third tone (to go up) in Mandarin. Us with tones of the language symbol "—" and "/" "V" "\ " to represent "level tone" "rising tone" "rising" and "falling tone", we may discover the "one" in Mandarin approximation of the Henan dialect "/", "/" approximation of the Henan dialect of mandarin "\", "V" approximation of the Henan dialect of mandarin "a", The "\ " in Mandarin is similar to the "V" in Henan dialect.(Wang Ying,2015,p.13) It can be seen that in the Henan dialect, Yin, Yang, and Shang, four four-character tones as a whole are a downward trend, and the singing style and character tone are more compatible. These four kinds of characters and tones are organically combined to form the whole sentence, forming the characteristic dialect intonation, which also affects the singing melody of Henan Nanyang Quopera, and inevitably leads to the direction of the melody of Zheng music, which is an important reason for the frequent decline of Henan other music melodies.

The school of Henan Zither music, which we now recognize and spread, developed based on the tunes of Henan's major melody. The composition of Henan Zheng music is also divided into the traditional major melody transplanted from the Qupai and the newly created Henan Zheng music. But even the newly created Henan Zheng music has the obvious melodic basis of Henan major music, so we regard Henan major music as the parent of Henan Zheng music. In a sense, she gave birth to and developed the Henan Zither music school and performance school. From the above discussion, the Guzheng, as the main accompaniment instrument for the major melody of rap music, should be played according to the melody of rap music in terms of melody and scale, and the major melody is sung in dialects, so the dialect has an obvious influence on the formation of its melody. The so-called "according to the line and style", after the above discussion, we can infer that the apparent influence of dialects on the melody trend of Henan Zheng music is reasonable.

Conclusion

Research results: The researcher has summarized the following. In recent decades, the development of Chinese zither has entered a rapid period, and many newly created zither songs have appeared, making the traditional culture of Henan zither school neglected. Modern songwriters have a systematic and solid technical foundation and professional composition knowledge and have made many innovative and experimental attempts, which is a good performance. But at the same time, we need to be clear that technology is also a means of musical expression and must be rooted in music, and without good musical content, technology will lose its direction. At present, Henan Zheng School is facing the dual challenge of tradition and innovation. Under the new social and cultural background, we should be more soberly aware that inheriting tradition and carrying forward innovation are indispensable, the two complement each other, leaving any point that cannot sustain development. If the development of Henan Zheng School does not inherit the tradition, its unique local characteristics and artistic style will not continue. Similarly, if it does not learn from and innovate, it will also affect the enrichment and development of the whole Zheng school.

This paper expounds and analyzes the history, music style, and performance characteristics of Henan Zheng's music, and finds the artistic value of Henan Zheng's music by analyzing the specific repertoire of Henan Zheng's music. It is hoped that Henan zither music can spread and develop better and contribute to the inheritance of Chinese zither.

Discussions

From the study, Analyze the reasons for the formation of the style of Henan Zheng's music. The research results found that Henan Zheng Henan Zheng's musical style has a bold melody. Various playing styles and an energetic musical style, including traditional Zheng music. Its biggest characteristic is that it is loud and punchy. It has profound simplicity and a profound and passionate quality. geographic location Left-handed playing skills and dialects of

Henan Province These are all factors that create the characteristics of Henan Zheng's music. This is because of Hu Xiaoqian. (2021, p.1) studied Henan Zheng's music has its own unique style and performance techniques. We should have a deep understanding. Integrate theoretical knowledge in the process of practicing, preserving, transmitting, and developing Henan Zheng music. The results of this research are consistent with the research of Wang Peirong (2022, p.319) which was found to be one of the unique musical instruments of ancient China. Performance effects help create moods and artistic ideas that other instruments can't achieve. They cannot be compared and replaced. Sometimes it's thick and powerful. Sometimes it's thin water, sometimes it's simple and mysterious. It shows the rich and colorful rhythms of national music.

knowledge gained from research

- 1.Traditional Zheng music Its biggest characteristic is that it is loud and punchy. It has profound simplicity and profound and passionate qualities.
- 2.Special left-hand playing skills of Henan Zheng music and dialects of Henan Province These are all factors that create the characteristics of Henan Zheng's music.

Suggestions

- 1.Next research There should be a study of the composition of songs. Analysis of songs
- 2.There should be quantitative and qualitative research. In people who are important in music or musicians, artists, etc.

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