

## **A Comparative Study of the Shaanxi Zheng School and Shandong Zheng School**

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### **ABSTRACT**

This dissertation is a comparative study of the Shaanxi Zheng school and Shandong Zheng School. The zheng or guzheng is a large zither with up to twenty-one or more strings and is one of the representatives plucked instruments in China. It originated in Shaanxi and Gansu and it developed from the original 5 strings to the present 21 strings, with the added strings broadening the range of sound and meeting higher performance requirements.

In the long-term development and evolution, different styles evolved due to different geographical locations. It is mainly divided into two schools of playing, the Southern school and the Northern school. The styles of the Northern school are further known as the Shaanxi school and the Shandong school. The two schools of zheng music were originally part of instrumental ensembles, and then these gradually evolved to solo form. Due to geographical location, dialects, customs and other aspects, the two schools have developed similarities and differences in musical form, composition, performance styles, and the influence of guzheng artists. The first part of the study deals with its history and briefly summarizes the historical origins of the two schools and introduces the principal musicians of the two schools. The second part is concerned with the description of the similarities and differences between the two guzheng schools, explained from the perspective of regional factors, local folk music, dialects, vocal styles and other factors that influence the creation of the two schools, as well as the personal style of the representative artists. The third part describes and analyzes the music of the two zheng schools with regards to melody, mode, scale, playing techniques, and rhythmic patterns. In the fourth part, two representative pieces of music, namely the "Qin Sang" song of Shaanxi Zheng School and the "Four pieces of Brocade" of Shandong Zheng School, are analyzed in detail for compositional techniques and performance practices.

Keywords: Zheng, Shaanxi Zheng School, Shandong Zheng School

### **INTRODUCTION**

Guzheng (古筝) is one of the ancient Chinese plucked instruments. It is the cultural heritage of Chinese national musical instruments. It has a history of more than 2,000 years. Because of its long history and simple and elegant sound, it was later called "guzheng(古筝)". Guzheng(古筝) is often used in solo, ensemble, instrumental ensemble and accompaniment of song and dance, opera, and art. Because of its wide range and beautiful sound, it is called "the king of all music", also known as the "Oriental Piano." After the guzheng(古筝) spread to various regions and combined with the local music and art, it gradually formed different styles of genre. From the geographical point of view, it can be divided into two major factions: The Southern Zheng School and the Northern Zheng School. The uniform specification of the guzheng(古筝) is: 1.63 meters, 21 strings. Most of the panels of guzheng(古筝) are made of paulownia wood from Lancang,

Henan. The frame is white pine. The first and last sides of the kite have mahogany, old mahogany (Burmese rosewood), golden nanmu, red sandalwood and other precious wood. ②the sound quality of the zither depends on the panel. And the strings, the panel is best in the middle of the sunny side, the sunny side means that the whole paulownia is placed in the water, the side that is out of the water surface is the sunny side, the head is removed and the tail is the middle part, and the paulownia of 9-12 years old is the best, especially Henan. Shaanxi is the birthplace of Chinese zither. There are rich and colorful operas and folk music. There are many traditional musical instruments, but there is no zither or very few zither accompaniments; only used in Yulin area. As an accompaniment instrument, the zither and the dulcimer, the pipa, and the three strings appear together in the accompaniment of the YulinXiaoqu(榆林小曲). Although Guzheng(古筝) has a history of more than three hundred years in Yulin, but Yulin's geographical position is remote and the culture is relatively backward. The craftsmanship of guzheng(古筝) still stays on the ancient traditional techniques. The right hand mainly uses the thumb and forefinger, and the left-hand technique is rare. It is the earliest act of guzheng(古筝). Guzheng(古筝) has gradually disappeared in the Shaanxi region, and its biography has no information to find. DanDan. (2013)A study on the main schools of Guzheng and their style characteristics(古筝主要流派及其风格特征研究).[J].The world of astronomy.

## LITERATURE REVIEW

Guzhengwas widely circulated in the area of Qin(Shaanxi Province) as early as the Warring States period, so guzheng(古筝)was also called Qin Zheng. Guzheng(古筝) has a long history of more than 2,000 years. It is also one of the ancient Chinese dialing instruments. In the long history, guzheng(古筝) was divided into nine schools by experts and scholars. The styles are different. This article mainly focuses on the comparative study of the Shaanxi Zheng School and the Shandong Zheng School. In the early 1950s, a large number of musical works emerged. From this, we created guzheng(古筝) songs that are full of characteristics in various regions. ([Sun Zhuo, 2014](#))

1. [Bian Jiang \(2014\)](#) The art school of Guzheng (古筝艺术). The article combs the historical context of Guzheng(古筝) school, Cao Xiaoxi (2018). A study of the main schools of Guzheng and its style ( 古筝主要流派及其风格研究 ). This article gives a detailed explanation of the formation of each genre and the style of each genre. genre. Yin. (2014). .A preliminary study on the formation of Zheng School, This article mainly expounds the reasons

of the formation of the school of Chinese Guzheng in terms of historical reasons, geographical position and humanities, and provides important reference value for the author in the formation of the school. Wang Ying (2016). On the relationship between Guzheng school and folk music(简析古筝流派派和民间音乐的关系). This article focuses on the music style characteristics of the schools, and analyzes the schools with folk music and dialects as the main line, which provides a new idea for the author. Dan, Dan (2013). Study on the main schools of Guzheng and their stylistic characteristics(古筝主要流派及风格特征研究) · This article focuses on the stylistic features of the Guzheng(古筝) stream. Yang Mei. (2014). Investigation on the nine art schools of Guzheng in contemporary China(当代中国古筝九大流派的考察), This topic mainly describes the development of the contemporary Guzheng(古筝) with the development of nine major schools. Li Ying (2019). A comparative study of Shandong Zheng school in henan and Shaanxi (河南、陕西古筝派比较研究), This kind of article can provide the author with a comb of ideas, and a detailed introduction of the style and development of shaanxizheng, etc. This topic is used as a reference in the framework and comparison of the paper. Chen, Y.X. Research status and literature review of zheng music in China in recent years, this topic mainly collates the literatures of Guzheng(古筝) over the years, which is of certain reference value. OurYingying. (2016). On the main schools and styles of Guzheng (论古筝的主要流派与风格). This article is also a brief collation of genre and style characteristics. Zhang Jingya (2018). On the influence of folk music in Lu, Yu and Shaanxi on the formation of Zheng school in the north (论鲁、豫、陕民间音乐对北方筝派形成的影响), In this topic, the characteristics of the three Guzheng(古筝) schools and their influence on the formation of the northern Guzheng(古筝) school are analyzed with folk music as the main line. Wang Ying. (2016).

2. Zhang Xiaoxu (2016). Analysis on the application of traditional rhyme technique in modern Guzheng(古筝) performance techniques(传统作韵技巧在现代古筝演奏技法中的应用分析), It mainly discusses the technique and development of Guzheng(古筝). Zhang, Xinli (2014). Thumb playing techniques of different schools of modern Guzheng(古筝)(近代古筝不同流

派的拇指弹奏技巧), This paper analyzes the application of the thumb in the playing art of Guzheng(古筝) from the characteristics of the traditional thumb in performance, and then discusses the important role and significance of the thumb in Guzheng(古筝). Wang Nian. (2017). Brief analysis of Guzheng(古筝) scraping technique(浅析古筝刮奏技法), This paper describes the playing method and application environment of Guzheng(古筝), and analyzes the application of scraping technique in Guzheng(古筝) playing. Run,ZiJing (2012). The north and south voice of Qin Zheng yu xu(秦筝余绪南北之声), This topic expounds that Shaanxi Zheng school is the inheritance and development of Qin Zheng, and Yulin Zheng music is one of the musical sources of Shaanxi Zheng school. Hang,Zitong. (2017), On the importance of left hand rhythm technique in Guzheng(古筝) performance, Through the introduction of the development and skills of Guzheng(古筝) (试论古筝演奏中左手按音作韵技法的重要性). This paper explains the different ways of playing Guzheng(古筝) in different schools and the different styles that lead to different left hand skills. Through the application and skills of left-hand skills, it fully explains the importance of left hand skills in actual Guzheng(古筝) playing.

3. Feng Xun (2013). On representative of Shandong Zheng School – Han Tinggui's Guzheng art(论山东筝派的代表——韩廷贵的古筝艺术). This paper mainly expounds the causes and characteristics of Shandong Zheng school, and focuses on the artistic achievements of Han Tinggui, a representative of shandongzheng school, and his influence on Shandong Zheng School. Meng Jianjun (2013). Guzheng(古筝) masters feel the pulse of Guzheng(古筝) (古筝名家为古筝把脉), This paper mainly explains representatives of the nine major schools of Guzheng(古筝), as well as their functions and significance in the development of the schools. Feng, Bingbing (2005). "qin sang song", for example about Shaanxi Zheng pie features (以一秦桑曲为例谈陕西古筝派特色), qin sang song" as an example to illustrate the interpretation of the Shaanxi Zheng sent by the sound of the left hand, Portamento and vibrato techniques to highlight the characteristics of Shaanxi Zheng qu. Wei Wei (2013). Shandong Zheng of qilu plate - Mr Zhao Dengshan's contribution to the Shandong Guzheng(古筝) (齐

鲁大板的山东古筝——赵登山先生对山东古筝的贡献), This paper tells the Shandong Zheng sent representatives "Zhao Dengshan" in the Shandong Zheng music creation and artistic achievements in music playing. My research is to discuss in detail the historical origin, genre style, performance techniques, local elements and other aspects of Shandong Zheng school and Shaanxi Zheng school in a comprehensive way. I hope to provide researchers with more detailed research materials so that players can better understand and play the works of Shandong Zheng school and Shaanxi Zheng school.

4. Zheng is one of the representative national plucked instruments in China. In the Zhou dynasty, there appeared the "eight-tone classification" to plucked string Musical Instruments according to different materials. The Zheng belonged to the plucked instrument of the new musical instrument "silk" in this period. During the Spring and Autumn period and the Warring States period, "the land of Qin" was in the area of present-day Shaanxi and Gansu. Zheng originated in present-day Shaanxi and Gansu. The text of Han Yu's "On Salt and Iron" in the Han dynasty reads: "in the past, people's cocktail parties were held in accordance with the customs of the party and played Zheng and drums." It fully explains the occasion and environment of Zheng used in Han dynasty and its wide spread. After the Eastern Han dynasty, the GuZheng changed from five strings to thirteen strings. Eight strings were added to broaden the playing range and meet higher playing requirements. Yingshao and Duyu in the Tang dynasty and Han dynasty wrote articles of ethnomusicologists records, have verified the Shiji which was written by Sima Qian mentioned in the way of the origin of GuZheng and play. In a glance at the history of Chinese music, the GuZheng is always active on the stage of history. From the beginning in the "Qin music and dance" exhibition charm; To become the Han dynasty folk music - xianghege accompaniment instrument; Later in the Wei, Jin and Southern and Northern dynasties, "huaxia Zhengsheng" -- Qing Shang music also has the reflection of Zheng; In the Sui and Tang dynasties, the Zheng was also an accompaniment instrument for various palace and folk art forms (music and dance, opera, chanting). Zheng appeared as a solo in the Tang dynasty; In the Song dynasty, there were 13 parts, such as drum department, clapper color, Zheng color and pipa color, and Zheng also occupied the main position. Until the end of the Ming dynasty, Zheng was also one of the main accompaniment instruments for rap and opera music. Zheng has a profound influence on the Musical Instruments in the past dynasties. Meanwhile, it also keeps pace with the times and the trend. In the long process of development, Zheng continuously radiates outward to spread with "Qin land" as the origin,

and breaks the regional limitation, actively integrates with local customs and folk music, and gradually forms the distinctive regional characteristics of Zheng music style and genre. According to the Qinlinghuairiver line can be generally divided into the north and south. In xi 'an, 1961 "Chinese teaching material meeting" on, Cao Zheng put forward "the vast nine China send flow" the important academic idea, will get Zheng home support, hence established henan Zheng, Shandong Zheng, chaozhou Zheng, Shaanxi Zhen, fujian, zhejiang Zheng. Generally speaking, the formation of a genre requires four conditions: 1. There is a group of performers; 2. A certain number of songs with unique characteristics of the genre; 3. There are case characteristics of the genre; 4. Unique playing techniques different from other genres. Flat terrain, fertile land and warm climate are prerequisites for the birth and development of civilization. The Yellow River region, with its unique geographical advantages, has long nurtured the Chinese civilization. Henan Zheng genre, Shaanxi Zheng genre and Shandong Zheng genre, these three genres to the Yellow River as a basis line, known as the "north Zheng genre". However, due to the differences in folk customs, folk music and dialects, they have similar but very different styles of Zheng music. For a long time, Zheng in Qin dynasty has been mi hu, yulinxiaoqu and other folk music accompaniment instruments. Zheng, however, still remains in the more primitive playing techniques, oral transmission, generation after generation, but no obvious innovation. Anything will lose its vitality as long as it does not innovate for a long time. Even the first stir is at stake. Zheng is such in the Qin dynasty, these folk music to the accompaniment of the instrument structure into a simplified cut, Zheng bears the brunt. Therefore, with the evolution of time, Zheng gradually faded out of people's vision in Shaanxi, the birthplace, not to be familiar with, and even "disappeared" for a time, resulting in this region and no music records remain.

5. Shaanxi is located in the inland of northwest China, and its long and narrow landform borders Gansu, Shaanxi, Henan and other provinces. In the early days, the area was difficult to get to and even though it bordered many provinces, it had little contact with the outside world. As an accompaniment instrument in the form of folk quyi for a long time, the Zheng in Shaanxi province has little communication and no innovation, so the local Zheng has maintained its early performance techniques for a long time. With the opening of the door, the historical process of foreign exchanges, Zheng has lost its original vitality. The use of fewer occasions, less dissemination of artists, transportation inconvenience and other reasons in Shaanxi for a long time to find Zheng traces. Therefore, the "artistic matrix" of the Shaanxi Zheng genre is

the folk music such as the Qin cavity, the bowl cavity and the fan hu. The efforts of artists and composers of xi Zheng in Shaanxi have achieved great success. Today, the Shaanxi Zheng genre has distinctive characteristics of Shaanxi style and has created a large number of excellent works, which are widely spread in Shaanxi and even throughout the country. Most of the Shaanxi Zheng songs are created by absorbing the tunes and styles of Qin opera, yulinxiaoqu, bowl cavity and fan hu, etc. The following is an analysis of the music styles of Qin opera, fan hu and fan hu, in order to explore the causes of the style of the Shaanxi Zheng genre. The formation of various genres is the inevitable outcome of the development of art and also reflects the prosperity of art. As the old Chinese plucked string instrument koto originating in Qin dynasty two thousand years ago, in the process of popular in different parts of the country, influenced by regional folk music style, and formed the different art style and unique performance skills in the local genres, Shandong Zheng pie is one of the most influential and representative one. The formation of the Shandong Zheng genre is closely related to the rap music "Shandong qinshu" in Shandong. As the main accompaniment instrument of Shandong qinshu, the GuZheng has the functions of accompanied accompaniment, dragging and rhyming. On the basis of the long-term experience of accompaniment, the Zheng artists have adapted the music, singing and passing doors of the books into Zheng music, which has greatly enriched the repertoire of Shandong Zheng music, and improved the playing techniques of Shandong Zheng music in this process, forming the unique musical style of Shandong Zheng music. One of the earliest known descendants of the Zheng in Shandong is Li bangrong, who lived in the late Qing dynasty and the early republic of China. Legend has it that it was given to an unnamed monk. He taught for a living, in addition to good at the GuZheng, also master the yangQin, three strings, and other instruments as well as Shandong Qinshu singing. For some reason he has hidden the relationship between teachers, so that we can only understand the history of Shandong Zheng nearly a hundred years. Among his students, there are many Shandong Zheng performers, such as Li lianjin, Fan xiyu, Zhang weilai, Zhang niansheng, Zhang weichao and so on. They made great contributions to the development of the Shandong GuZheng. In March 1953, Zhang weichao, who was then teaching at the central conservatory of music in Tianjin, recorded twelve traditional songs of the Shandong GuZheng, such as "autumn moon in the Han palace" and "beauty misses her hometown". It is the earliest Shandong Zheng sound we can hear. The third generation after Li bangrong is now built in the older generation of Shandong Zheng

performers, educators they have the honor to enter the music genres to teach, training a large number of students, these students throughout the country's music genres and professional groups, Shandong Zheng genre is not only successor, and spread throughout the country. Although these people are from the same family, they have distinct artistic characteristics. Zhao yuzhai is one of the most representative figures of this generation. He has comprehensive and exquisite skills, not only vigorous and bold style, but also fresh and beautiful taste. He is good at absorbing the strengths of other Zheng genres and the nutrients of folk music, which reflects the inheritance and development of Shandong Zheng in his performance. Shandong Zheng is mainly evolved from three musical genres, namely Shandong Qin qu, Shandong Qin shu and folk minor. It is since the Ming and Qing dynasty, in the southwest and civic culture initial prosperity of commodity economy, folk literati as creative main topic, to pull away from the instrumental accompaniment, closely related to rap opera, with rich folk customs, the GuZheng music GuZheng divertimento in Shandong first as the court music, kai-yuan tang years, spread to folk, initially only in a scholarly family and the family rich luxury to enjoy entertainment, are widely used by people in private, after such as festival time, enjoy the entertainment together play. And Shandong qin shu and folk tunes are the best reflection of Shandong local characteristics, the most representative of Shandong folk music flavor. Therefore, the genre, form, content and style of music in Shandong Zheng not only retain simple and pure cultural factors, but also permeate elegant and profound taste of the upper culture. Language, as the primary feature that plucked strings different regions, is also closely related to music. Language and music are two ways that human beings use sound as the medium to express their thoughts and feelings. Different Languages of different nationalities are the main factors for the formation of musical artistic styles, and different Language characteristics give rise to different musical styles. Cao Zheng once said, "every region has its own dialect, which is inevitably reflected in the music of the region." "Yu shu" write in: "poem Language ambition, song chant Language, the voice depends on forever, law harmony".

6. Fan hu, also known as eyebrow door, song, song. Many scholars have studied its name. Some scholars think it comes from the famous "song" in mei and hu counties of Shaanxi province, hence its name "mei hu". The origin of the word "fan hu" is that there are scholars based on the local dialect; There is also a kind of folklore is to listen to fan hu qu, intoxicating, for a long time can not return to the gods, people "dazed". The origin of many names shows the



fact that mihu is popular and widely spread in Shaanxi. As the most popular folk music form of people in northwest China, its unique feature is its music. Mihu is a brand music composed of a number of folk songs and ditties, and it is a cross-music music form from folk rap to opera. That is to say, it contains three kinds of folk music: folk songs, spoken songs and operas. There are two performance forms of mihu: one is the form that four or five farmers spontaneously organize themselves in the field and sing "ground stall", which is often used to sing some trivial life and folklore; The other is the "high stage drama", which is a large-scale drama, including three forms of music and dance, and requires a fixed stage. Fan hu's tunes are extremely rich and varied, artists reported that they used 72 major, minor also has 36. In addition, the singing is delicate and gentle, the form is lively and lively, and there is a feeling of belonging and intimacy of dialect singing, so it is loved and respected by the people. The Shaanxi Zheng song "jiang nu tears" is based on the melody of fan hu's music. The major is often used to express solemn and stirring emotions, while the minor minor, on the contrary, is good at expressing joyful feelings. Accompanied by a three-stringed stringed music. The whole opera's singing is composed of a series of tunes, which have certain rules, such as a set of songs in the same tune, and the use of the same tune. The gap between the ACTS is filled by music played by strings. It is necessary to connect with nature, link up with the past and the future, and heighten emotions. The repertoire of string music is also very colorful and studied. Bowl cavity, also known as "time cavity", "Chinese opera", is popular in the eastern Shaanxi Guanzhonghuayin, such as the local opera board cavity. It first appeared as shadow play. Before the founding of the state of China, most of the singing forms of the singers were door-to-door. Up to now, there are about 80 strings and strings, mainly from folk songs, drum music, Qin qiang, fan hu and other artistic forms, and then the fusion and evolution. There are two kinds of music structure: single repetition and multiple songs, and the rhythm is divided into four kinds: loose, slow, medium and fast. The singing profession is complete, has the relatively complete and rich each profession vocal cavity, is good at expressing the living, the Dan, the net, the ugly and the more complex character emotion. The lyrics are elegant and harmonious. When singing falsetto free combination, transition without trace, so the tone is graceful, simple and elegant, clear and unique. Accompaniment instruments are rich and varied, there are two strings, GuZheng, yueQin, bangzi, and so on. The tone of the bowl cavity is on the high side, mostly set in G and A. There are "happy tone" and "bitter tone" in the bowl cavity.

7. The wandering characteristics of fa and si of Shaanxi Zheng music are distinctive, which set the tone of Shaanxi Zheng genre and are very unique in China's GuZheng circle. The two-tone Zheng is based on pentameter, and after continuous development and deformation, it finally shows the dynamic Qin music. The tone of Shaanxi Zheng genre is very unique, with the former is relaxed and happy, the latter is sad and sad, these two tones show the unique style of Qin, and contain more characteristics, the emotional differences are obvious. Shaanxi Zheng song on behalf of the repertoire of "Qin sang song", created in the late 1960 s, is the result of Qin culture understanding and love, to inherit the Shaanxi genre, Qin Zheng art prosperity, the revitalization of Qin Sheng, rich feelings of GuZheng art in China, with strong resistance has a root according to Shaanxi local opera music melody of "WanWanQiang" material. The content of the Zheng with the ancient rhyme, the ancient rhythm and add the innovative expression technique processing to compose the creation of the Zheng solo. The title "Qin sang" in the poem depicts a young and beautiful young woman who misses her husband deeply and is eager to reunite with him at an early date. On the basis of keeping the original melody and appearance, the author, according to the general habit of music appreciation, adds in the Qin Zheng techniques, endowing them with new ideas, and makes the perfect combination of music and skills into a unique Shaanxi style Zheng. This music not only the Qin opera music that ups and downs, impassioned "hero song" of the solemn and stirring momentum, but also the "bowl cavity" music that words lingering, hot ears sour heart, sad and sad, euphemistic sour "desolate tone". The whole song has three parts: introduction, body and epilogue. Introduction part of the beginning of Guide us into a beautiful spring, vibrant space-time - Qinchuan earth. Although the music only has eight bars, but freely describes a kind of titillate the people, the image of people's interest. Then quickly into the scene, cut to the main theme. Adagio's long memory, good at lyricism, so that the family vividly; The allegro is good at narration, which makes the happiness and fun of the human family, all in the play of each finger string, in which there are complaints, thoughts and thoughts. In terms of its emotional appeal and lyrical techniques, there is sorrow, there is bitter resentment, but sad but not angry, sorrow but not hurt, resentment but not hate, bitter in joy.
8. Music has gradually formed 50 sets of da ban music, 72 pieces of small eight boards, and 700 pieces of folk minor tunes. This music style is vigorous and powerful, gorgeous and lively, showing the Language art, open-minded, vigorous, bold and unrestrained character of the people of the mountain east. Among them, the music with the characteristics of Shandong

Zheng genre is "four pieces of brocade", "Han palace autumn moon" and so on. "Si duan mian" is composed of "Qing feng nongzhu", "Shan mingguying", "xiao xi liu shui", "pu tian tong qing" through the form of linking, as the name implies is called "si duan mian". This piece of music is named after "jin", which indicates its essence and beautiful implication. "Si duan mian" not only expresses people's yearning for a better life, but also expresses the sincere friendship brought by the ideological connotation of this theme. Combining the two, it expresses a kind of spiritual yearning and desire between the splendid mountains and rivers. The four pieces of music are united in one, the content is closely linked with a clear arrangement and separate into a song, with untold poetic meaning. From the point of view of melody style, "Qing feng nongzhu" is ode to things. There is a saying that "pay off the wind flying in the mountain spring, according to the bamboo feelings in the dream field" the beginning of the wind exhibition, it is like the opening of the thick mountain ink painting, bring people a feeling of feeling in the forest sea to think of natural feelings; And "", "Shan mingguying", "xiao xi liu shui", is the works to express the feelings of the scene, "floating wind into the valley, Gurgling water singing" feeling, continued the above paragraph of ode to the amorous feelings, people from the dream. Illusory ink painting to the valley, the stream to experience the different amorous feelings. Since the feelings in the valley, of course clear out of the dust, often listen to have "picking chrysanthemum under the eastern fence, leisurely see the south mountain" forget the feelings; The tune of "celebrate" with high straight is turned on, will people into the rolling the world of mortals, from the dream to energetic style, unique deep feelings of the first three clear, drawing in people's minds become beautiful unique emotion, as if the moment is still in "dust", the moment has "into the society", facing out "the water of life" then blend in, then floating, eventually turned into a little ripple ripples in the middle of the river. The end of a song often lets a person switch between dream and reality, feeling unique.

9. The Shaanxi Zheng genre developed and revived rapidly after the founding of the People's Republic of China. As a result, the creation style not only drew on local music tunes but also absorbed the essence of other genres, and obtained a new development by drawing on western music knowledge. The representative figures and works included Zhouyanjia's song of Qin sang, introduction to a hundred flowers and thoughts of Huang ling sui xiang. Taking Huang ling sui xiang as an example, the composition not only adopts the style of local music, but also adopts the writing technique of polyphony in western music. Based on the Chinese opera

music created a lot of Shaanxi Zheng qu, Shaanxi Zheng sent to rapid development. Its writing style or passionate rough, or sad sad, the performance of music image is very rich. To the "Qin sang song" as an example, the song in Shaanxi local music WanWanQiang as the foundation, and through the Mei Hu bitter tone scale application, combined with its music turning method, and show a depression, hesitation of emotions. Then take Qin sang qu as an example, its musical structure is rigorous and reasonable, based on the traditional opera board style, the development and cHange, from the example can be seen that this song from adagio to allegro, the expression of emotion is very good. With the end of the song, a sense of sadness is created that is moving and addictive. The musical style of Shaanxi is remarkable, and the musical image created is very vivid, which is regarded as the classic work of Shaanxi Zheng genre.

10. Although shaanxizheng school and Shandong Zheng School are located in the north of China, they have similar development history, but due to various local differences, there are still great differences in melody style. Shandong zheng music mostly reflects the warm and hearty, bright and light, simple and elegant style, while Shaanxi zheng music mostly reflects the emotional exquisite, bold and straightforward style. In the development process, the two schools of zheng music are based on the local folk opera and rap music, constantly absorb the nutrients from these music, and then create the local characteristics of zheng music. Although zheng music evolved from an accompaniment to vocal music to a solo form, which appeared to be the birth of a new type of music, in fact, there are inextricably links between the two in both form and content. At the same time, before the two groups of zheng became solo instruments, they both relied on the form of instrumental ensemble. Later, due to the rich expressiveness and beautiful timbre of the zheng, they gradually separated from the form of ensemble and developed into solo instruments. Meanwhile, the creation of zheng music was also influenced by these instrumental ensembles.

## CONCLUSION

Shandong is on the east coast of China, which is rich in water resources and has a pleasant climate. In the east of shandong province is a more moderate foothills, the west is relatively flat plains, good natural environment is very beneficial to the development of agriculture, guzheng panel and the floor of the main raw material is paulownia, and shandong region is the leading producer of mulberry silk and paulownia, this for the development of the fragrant instruments like the guzheng provides the material basis for the convenience. The superior natural environment creates the cheerful and

unrestrained character of people, and also influences the style of local music. Most of them are enthusiastic and unrestrained, cheerful and lively. In addition, in the warring states period in shandong district was qilu is located between the two countries, as the birthplace of "qilu culture", "qi" in the "benevolence" thought to deeply affected the historical humanities in shandong in one thousand, especially the Confucianism represented by Confucius, the Confucius Confucianism atmosphere under the influence of music works in shandong district is plain forthright and sincere, lasting appeal is dye-in-the-wood. The Shaanxi zheng school began to revive and develop gradually after the founding of the People's Republic of China, while the Shandong Zheng School has never stopped its development. The form of folk music that had a great influence on the development of Guzheng music in Shandong was Qinshu in Shandong province. At first, the main accompaniment instrument of Shandong qinshu was the dulcard, and the zheng was added to the accompaniment later. In the process of the zheng as the accompaniment of Qinshu music, people found the timbre and rich expression of the zheng, and the melody of playing qinshu alone was also very pleasant to hear. Therefore, according to the singing CARDS in Shandong Qinshu, the guzheng solo was created. Typical representative works of this kind include: Fengxiang Song, Double Broken Bridge, Double Emerald Green, Shanghe Tune, All Rivers Red, etc. Different from the ordinary zheng music, because it is adapted from the rap music, the original lyrics are retained after the adaptation, so the lyrics can be sung while playing the zheng. Many guzheng players of shandong zheng school, such as Li Banrong, Zhang Weizhao, Li Lianjun, Zhao Yuzhai, Gao Zicheng, etc., are proficient in Shandong harp books. Some guzheng players even learn Shandong harp books at the beginning, and then gradually contact with guzheng. In the development process, the two schools of zheng music are based on the local folk opera and rap music, constantly absorb the nutrients from these music, and then create the local characteristics of zheng music. Although zheng music evolved from an accompaniment to vocal music to a solo form, which appeared to be the birth of a new type of music, in fact, there are inextricably links between the two in both form and content. At the same time, before the two groups of zheng became solo instruments, they both relied on the form of instrumental ensemble. Later, due to the rich expressiveness and beautiful timbre of the zheng, they gradually separated from the form of ensemble and developed into solo instruments. Meanwhile, the creation of zheng music was also influenced by these instrumental ensembles.

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