

Exploring the Creation and Performance of Guzheng Music in the Multicultural Context

Jing Cang

Wuhan Conservatory of Music, Wuhan, Hubei 430060, China

Abstract: The Guzheng has a long history and many kinds. It is one of the most precious national Musical Instruments in China. Entering the New Year, the diversified development of the world economy and politics has brought diversified cultural backgrounds, which is an opportunity and a test for China's classical piano art. In view of this, the author starts from the characteristics of different cultural backgrounds, and makes an in-depth discussion on the creation and performance trend of Zheng music in the new era, hoping to have a deeper understanding of this issue.

Keywords: Multi-cultural context; Zheng music creation; Zheng music performance; Development direction

Introduction

In recent years, with the development of cultural diversification, the cultural exchanges and integration between different countries and different nations in the world have been deepening. Only adhere to and highlight national characteristics, so that "each beauty its beauty" into "beauty of beauty", so that "beauty and beauty" into "the world." Therefore, in this diversified background, "nationalization" is the focus of the development of guzheng art, and the lack of adherence to and display of its national characteristics will make it lose its most fundamental existence value and significance.

1. The characteristics of multicultural context

The term "multicultural" was put forward by some scholars in the United States in the 1950s, and its original intention was to refer to immigrants from other countries. In the new century, with the rapid development of information technology and network technology, the era of global integration has fully arrived, and has brought fundamental changes to the world's life, work and study. On this basis, the beliefs and moral issues of different regions and different peoples in the world, in the aspects of art, aesthetics, customs, etc., have appeared in an all-round integration. "All kinds of cultures are widely distributed in social groups and regional associations, and their original diversity and difference are maintained very well, which creates a favorable environment for the exchange and complementarity between different cultures, and also makes the integration and development of human culture unprecedented." As for the national art including Guzheng, it should fully integrate into the new environment with an open and equal attitude, and constantly develop and enhance itself while coexisting with other cultures to open up new space for development.

2. The development direction of Guzheng creation and performance in the context of multi-culture

2.1 Nationalized development

The development of national culture has the following characteristics. First, the country's cultural consciousness. National cultural consciousness is the importance, recognition and maintenance of national culture in various historical stages. There is no doubt that the guzheng is one of the most representative Musical Instruments in China. However, due to the influence of foreign music and culture, it has been ignored by people for quite a period of time. However, in recent years, with the all-round development of Chinese folk music and culture, China's guzheng has returned to the daily life of urban and rural residents. There is melodious music everywhere and the atmosphere is very rich. This process is the process in which the cultural consciousness

of a country is awakened and established. In the future, it is still necessary for the cultural sector and the majority of musicians to work together to continuously strengthen the existing foundation for development, and with the east wind of the "Belt and Road", the guzheng culture of China will be promoted to the international arena and bloom a brilliant brilliance on the international stage. Secondly, it embodies the aesthetic characteristics of nationality. "Rooted in national culture, guqin encapsulates the aesthetic characteristics of the Chinese nation and its pursuit, so it can survive thousands of years and stand firm in this cruel world." Therefore, the creation and performance of modern music must show these characteristics, such as Zhongzheng and peaceful, big sound, coexistence with artistic conception, integration with heaven and earth and so on. In this process, he is also good at absorbing and learning from foreign music culture, so as to expand and enrich himself, and show the unique contribution made by contemporary people in this respect.

2.2 Integrated development

First of all, the traditional art, including the Guzheng, has never stagnated in the long process of development, but through active absorption, learning and other ways, to enrich and strengthen themselves, and continue to today. At the same time, with the development of network technology, the communication between different cultures also presents a new opportunity. Therefore, the development of today's guzheng should also establish and practice the concept of integrated development from the perspectives of creation, performance and teaching. Specifically speaking, in the creation, we should learn more from the West, integrate the East and the West, and complement each other. Many creators have done this. For example, Li Huanzhi's Miluo River Fantasia and Xu Xiaolin's Lyric Fantasia draw inspiration from western song titles, and Wang Jianmin's Fantasia and Ye Xiaogang's Forest Spring are also successful uses of western song titles in their creations. Combining the western musical factors organically, the classical musical instrument of our country has produced an unprecedented new atmosphere and new style. From the teaching point of view, the university has become the main base of guqin teaching in our country. In the course of developing in the past 50 years, classical music education in our country has gradually developed a more systematic and mature music education methods. In the next period of time, we should introduce new teaching concepts and teaching methods in a timely manner, break through the monotonous way of oral education in traditional teaching, and strengthen the construction and improvement of art practice, so as to cultivate more guzheng talents recognized by The Times and society. In the process of this integration, both aspects must be fully grasped. First, we must clearly recognize that the development direction of Chinese classical music today is "integration", and we must use "integration" to promote Chinese classical music to the world; Second, "degree" should be mastered. The so-called "integration" is to master and abide by the basic rules of piano art, no matter what way, it is impossible to exceed this rule, and "integration" is the "root" of the development of modern piano art.

2.3 Epochal development

First of all, from the artistic point of view, modern zheng music works should strive to reflect the characteristics of The Times, describe the fashion of The Times, show the characteristics of The Times, the development characteristics of modern people's aesthetic pursuit, life sentiment, with the guzheng vividly. We can approach this problem from two perspectives. One is the modern transformation of classic works, and the other is to integrate new musical elements into it to meet the aesthetic needs of modern people. At the same time, it is not limited to classical instruments, but can also be applied to modern instruments, giving listeners a sense of *deja vu*. The second is to create something completely different. For example, the well-known composer Lin Hai, he has created a series of excellent folk musical instrument works, and through the film and television and Internet communication, has won wide praise. It can be seen that the artistic value and charm of the music, a good music, is bound to be widely disseminated in modern society. Secondly, from the perspective of playing, the playing of classical instruments depends more on sound, while modern instruments rely more on sound. As human beings have higher and higher requirements for art, the performance of guzheng should also be combined with sound and painting in music, so as to bring the audience a dual experience of visual and auditory beauty. There have been many successful attempts to do this. For example, from the very beginning, the "Twelve Women's Music Room" has defined its goal as "visual music", completely breaking through the conventional performance mode including classical instruments, and using modern dance techniques, so that the audience can not only hear the beautiful music, but also feel the beautiful melody; Moreover, you can also watch the whole performance, giving people a new aesthetic feeling.

2.4 Industrialization development

Since the 1990s, there has been a trend of learning the piano in China, among which, the number of students learning the piano is only below the piano, becoming a real popular instrument, which has also brought huge economic benefits and cultural value.

The next step is to standardize the training market, expand the market scale, improve marketing strategies, make the guzheng training industry bigger and stronger, and form a good environment in the whole society, so as to achieve the purpose of sustainable development. There is the development of guqin tourism industry. In recent years, many emerging industries in the initial stage, will actively seek suitable cooperation objects, in order to achieve the purpose of group development. In this context, Yangzhou has also established a "Guzheng Cultural Park" integrating production, training and performance, making it a "Guzheng cultural park" and making it a true sense of the "Belt and Road". There is also the production of guqin. At present, China's guqin training and performance market is in a white-hot stage, which brings new development opportunities for China's guqin production. At present, many enterprises producing guqin have appeared in China. Secondly, on the premise of improving quality, we should vigorously develop brand-name products, enrich the construction strategy, and actively promote it to the international arena to show its unique style. This paper holds that under the background of various cultures, people's various needs for guzheng provide a new opportunity for China's industrial development.

Conclusion

In short, since the beginning of the 21st century, the global culture has begun to appear a diversified development trend, which is both an opportunity and a challenge for China's classical music art. Seize this opportunity, we can achieve unprecedented development. However, for this new situation, you are turning a blind eye, blindly escaping, and will only be abandoned by The Times. Therefore, we should further consider that in the creation and performance of Guzheng, we should take more measures to seek its advantages and overcome its shortcomings, so that it can become an art loved by contemporary people and the whole world, which is not only our welcome, but also the responsibility of every research and teaching staff.

References:

- [1] Wang Xiaoli. Research on inheritance and innovation of Chinese Guzheng art performance techniques [J]. *Tomorrow Style*, 2016(13):65.
- [2] Li Shuangyan. Exploring the cultural aesthetic attribute and artistic innovation of Guzheng art in the new era [J]. *Journal of Jiamusi Vocational College*, 2015(04):44.

About the author:

Jing Cang, female, 26 years old, Xinxiang City, Henan Province, postgraduate, music performance and teaching (guzheng direction). Exploring the creation and performance of guzheng music in the multicultural context