A Study on Performance Techniques of Contemporary Chinese Violin Solos

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Abstract

Since the introduction of violin art into China during the late Qing Dynasty, it has become deeply integrated with China's musical tradition. This integration has resulted in diversified characteristics in terms of creative subject matter and genre, giving rise to a unique composing style and playing techniques. In order to accurately capture the profound meaning and emotion of the work, the performer not only needs to have a deep understanding of the historical and cultural background of China but also needs to master the aesthetic essence of the work and learn those unique performance techniques. The continuous exploration and innovation of these technologies enhance the aesthetic, cultural, and artistic value of Chinese violin performance throughout its historical evolution. This also showcases a unique artistic style on the global music stage. Mastering and flexibly using the playing techniques of the Chinese violin can fully embody the spiritual essence of national-style works. This paper will thoroughly analyze the evolution of Chinese violin music, explore the unique artistic characteristics of Chinese violin works, and further interpret the aesthetic essence of these works and performances.

Keywords

Violin, solo, Chinese art

Introduction

In the wave of widespread acceptance and learning of Western traditional culture, Western music, and its performance techniques have also received great attention. Properly handling the relationship between Western music and traditional Chinese ethnic music is particularly crucial (Qiancao Hou, 2021). Integrating Eastern and Western music and art is an important way to promote the diversified development of music and art. The Chinese violin performance art, as a model of the integration of Eastern and Western music arts, fully demonstrates the charm of the exchange and integration of Eastern and Western classical music arts. It is not only the rooting and sprouting of Western music and art on the soil of China but also the result of Chinese musicians localizing and innovating Western music and art. The clever integration of traditional Chinese music elements reflects the unique charm of Chinese traditional music. A new exploration has been carried out in previous performance forms, and with systematic innovation, a violin performance rich in Chinese characteristics has been produced.

1. The Historical Evolution of Chinese Violin Music Art

The violin, a small bowstring instrument, originated in Italy in its modern musical form and has evolved over three hundred years. It has become a leading bowstring instrument and has been deeply integrated with traditional Chinese culture and history since its introduction to China in the late Ming and early Qing dynasties. During this long process, it constantly accepted innovation and improvement, retaining its own elegance and delicacy while injecting the unique
charm of Chinese culture. China's profound cultural heritage and musical traditions provide abundant nutrients for the violin. It absorbs the essence of traditional Chinese culture and music art, cleverly integrating these elements into performance, making violin works full of Eastern aesthetic charm (Wenshuo Zhao, 2023). In China, the creation and performance of violin works exhibit diverse artistic expressions and rich ethnic colors. Different music materials and regional cultures provide endless creative inspiration for the violin. It proves that the collision and integration between different cultures can stimulate new artistic sparks and promote the continuous advancement of music and art. Nowadays, violin music art with Chinese characteristics has emerged on the international stage, winning widespread praise and recognition.

2. The Stylistic Characteristics of Chinese Violin Works

The style characteristics of modern Chinese violin works are distinct and unique, reflecting the profound foundation of traditional Chinese culture and the innovative spirit of modern music creation. Firstly, from a thematic perspective, modern Chinese violin music exhibits a concentration. Composers tend to choose modern folk song melodies, folk stories and myths, customs and customs, and historical scenes as their creative themes. These themes not only have profound cultural connotations but are closely connected to the lives and emotions of the general public, easily resonating. Through the unique sound and expressive power of the violin, works convey profound thoughts and insights; Secondly, Chinese violin works exhibit strong ethnic characteristics in terms of style. Many well-known Chinese violin composers not only focus on the national character of the overall artistic style when creating but also strive to reflect the spiritual connotation and sense of the Chinese nation in their works. They cleverly combine traditional Chinese music elements with modern composition techniques to create a unique and charming music language. In addition, Chinese violin works also exhibit a unique style in performance techniques. When performing these works, performers pay attention to the timbre characteristics and expressive power of the violin, and through delicate performance techniques and rich emotional expression, the ethnic customs and sense of the times in the works are fully displayed. They are good at using various performance techniques to shape musical images, such as sliding, vibrato, and jumping bows, making their works more personalized and charming; Finally, there are diverse ways of expression. After the domestic reform and opening up, the creative concept has become more open, and the creative mode has become more diverse. Works created by integrating Western composition techniques based on traditional Chinese culture have both ethnic music characteristics and innovative creative styles.

3. Artistic Aesthetics in Chinese Violin Works and Performance

Due to the deep influence of traditional music on most contemporary violinists in China, the musical aesthetic images they display during solo performances do indeed reflect the unique aesthetic culture and musical thinking (Gexing Feng, 2023). During the performance, the linear beauty features and concepts of traditional Chinese music and modern music culture were successfully integrated, reproducing a unique musical charm. On the solid foundation of traditional Western violin performance, various magnificent and magnificent performance techniques and creative techniques have been cleverly integrated. At the same time, they also do not forget to absorb the essence of traditional Chinese music, integrating various traditional performance techniques into the performance of the violin, thereby showcasing the art of violin creation and performance from a new perspective. These contemporary violinists, with their unique aesthetic culture and musical thinking, have successfully promoted the development and innovation of violin music in China. Their works and performance techniques not only enrich the musical language of the violin but also build a bridge for the exchange and integration of traditional Chinese music and modern music culture.

4. Exploration of Chinese Violin Performance Techniques

From the perspective of performance techniques, Chinese violins often use glides and embellishments to enhance their expressive power when expressing "pitch strength". The sliding and embellishments in these Chinese music pieces are not commonly seen in the performance framework of Western music but are deeply inspired by the performance techniques of Chinese ethnic orchestral music (Xue Yang, 2021). These performance techniques inject new challenges into left-handed performance techniques, while also setting new standards for conveying musical emotions.

4.1 Glide

In the performance art of orchestral instruments, gliding, as one of the unique and crucial left-handed performance
techniques in Chinese ethnic music, plays a crucial role, especially in the performance of string and percussion instruments. Sliding skillfully handles the transition and connection between notes, adding a unique charm to the music. It can cleverly blend different musical elements together in the atmosphere of modern music art. From the essence of art, the performance methods of glissando can be divided into up glissando and down glissando. These two different playing methods will give rise to vastly different musical effects: gliding up relies on the smooth sliding of fingers to achieve a soft and natural melody, avoiding the production of vibrato; And gliding down changes the melody through the trembling of the strings, conveying the emotional connotations of the music. The choice of sliding speed is equally diverse, which can be fast, moderate, or gentle, providing performers with rich means of expression. In addition, the changes in music and performance methods are often accompanied by subtle adjustments in timbre, and the use of these techniques makes Chinese violin performance unique in terms of expressiveness and artistry.

4.2 Decorative notes

Decorative notes are indeed a commonly used technique in music performance, and they are widely present in traditional music performances around the world. As a musical expression technique, the use of decorative notes in different ethnic groups and music styles will produce significant differences based on their characteristics and aesthetic concepts. This difference is not only reflected in the form and performance of decorative music, but also in the cultural connotations and emotional expressions it carries.

In traditional Chinese music, the use of decorative notes is particularly unique. Taking traditional music such as Jiangnan silk and bamboo and Guangdong music as examples, the use of the "finger flower decoration" sound is a typical representative (Xinyu Zhao, 2023). This decorative sound endows the music with a unique rhythmic pattern and conventional rhythmic rules by changing on the basis of a single sound. It not only enriches the melodic lines of music, but also enhances its expressive and infectious power, allowing listeners to feel the rich cultural characteristics of Chinese regions while enjoying music.

In the development of Chinese violin music, the use of decorative notes has also been influenced by traditional Chinese music. Chinese violinists cleverly incorporate decorative sound techniques from traditional music into violin performance, allowing violin music to maintain its original characteristics while adding the charm of Chinese traditional culture. This fusion not only enriches the connotation of violin music but also provides strong support for Chinese violin music to showcase its unique charm on the international stage.

Therefore, it can be said that decorative notes have played a crucial role in the development of Chinese violin music. It is not only a musical technique but also a manifestation of cultural inheritance and innovation. Through continuous exploration and practice, Chinese violinists have maximized the use of decorative notes, injecting new vitality and vitality into the development of Chinese violin music.

4.3 Special legal system

In the long development process of Chinese music, due to the complex and diverse geographical environment, these characteristics not only reflect the unique musical aesthetics of various ethnic groups but also deeply imprint the imprint of their respective regional cultures. The music of ethnic minorities in ancient China, such as the Uyghur, Tajik, Shui, Yi, etc., each had their own unique musical traditions and performance techniques. Uyghur music emphasizes rhythm and is adept at using percussion instruments such as hand drums to create diverse rhythmic forms; Tajik music is known for its use of semitones and graceful melodies, soaring and stirring like a soaring mountain eagle; Shui ethnic music mainly relies on folk instruments such as bronze drums to create a unique tone and atmosphere; Yi ethnic music is characterized by its rich and colorful folk tunes, and people of all ages and genders can sing touching mountain songs.

With the continuous development of music and art, the commonly used rhythms of modern instruments have gradually formed and improved. The application of pure rhythm, five-tone complementary rhythm (also known as five-degree complementary rhythm), and twelve-average rhythm has greatly improved the accuracy, timbre, and expressive power of music performance. These regulations each have their own characteristics and are suitable for different types of instruments and performance needs. Pure rhythm has been widely used in instruments such as guzheng and harp due to its pure and harmonious tone; The fifth-degree complementary rhythm, with its wide range and sharp tone, has played an important role in instruments such as the flute and violin; The twelve-tone rhythm, on the other hand, occupies a dominant position in modern instruments such as the piano and guitar due to its wide range, rich timbre, and easy calculation.
In the development process of violin playing techniques in China, a lot of innovation and practice have also been carried out. The violin, as a foreign musical instrument, has undergone hundreds of years of integrated development in China and has formed a performance style with Chinese characteristics. Chinese violinists not only absorbed the essence of Western violin music but also integrated the elements and techniques of Chinese traditional music into the performance process, making Chinese violin music both international and national. The innovation and development of Chinese violin performance techniques reflect the perfect combination and fusion of traditional Chinese music and modern music. These elements together constitute the rich and colorful artistic style and cultural connotations of Chinese music. The practice of selecting appropriate rhythms based on different performance needs and music styles makes Chinese violin performance more diverse and diverse in technology, while also better integrating the essence of Chinese and Western music culture.

4.4 Elastic processing and optimization of speed

Rhythm plays a crucial role in music performance, serving as the soul of a piece of music. In Chinese violin performance, the handling of playing speed is indeed crucial, as it directly relates to the expressive power and emotional transmission of the music.

Firstly, the rhythm processing method of "tight in the middle and loose at both ends" is a very clever playing technique. This processing method causes the music to show obvious ups and downs during the performance, and such rhythmic changes can clearly divide the expression and image of the music. This processing method is very effective in expressing the emotional changes and tension of the music and can make the audience feel a strong emotional impact during the appreciation process.

Secondly, highlighting the pivot note style is also a key measure to handle the performance rhythm. By emphasizing a single string in the performance, the performer can enhance the infectiousness of the music and present a more grand and moving stage effect. This processing method is usually used to highlight important parts or emotional climaxes in a piece of music. By strengthening the performance of these parts, the emotions of the music can be more profound, leaving a deep impression on the audience.

In the actual performance process, the performer will flexibly choose these two processing methods based on the style and emotional needs of the music. Sometimes, both processing methods may be used simultaneously in a piece of music to achieve better artistic effects. At the same time, performers also need to pay attention to coordination with the band and overall coordination to ensure the accuracy and expressiveness of the performance.

5. Conclusion

In summary, Chinese violin works and their performance techniques are deeply rooted in traditional Chinese folk cultural music elements. Violins must deeply understand the importance of using different music styles and elements of the violin during the performance process. Only in this way can the charm and style of traditional Chinese music be integrated into violin performance, achieving a harmonious unity of Chinese and Western musical elements. Through such efforts, Chinese violin music can not only be inherited and developed domestically but also occupy a unique position in world music culture, showcasing the charm and depth of Chinese music.

References