

# Analysis on the Artistic Characteristics of Sheng Solo "Lin Hai New Song"

Jiahang Jiao<sup>1,\*</sup>

<sup>1</sup>Department of Music, Henan University of Technology, Jiaozuo, 454000, China

\*Corresponding author: Jiahang Jiao (Email: 644413583@qq.com)

**Abstract:** The sheng solo piece "Lin Hai New Song" was composed by Tang Fu and Mr. Gao Yang in 1975. It uses the labor horn in the forest area as the keynote of the piece. The musical emotion is firm and powerful and the rhythm is clear. The heroic image also depicts the magnificent scene of towering trees falling down the mountain. In addition to the traditional single melody expression, this piece also uses polyphonic techniques to enrich the color of the performance and make the artistic expression more colorful. The piece highlights the ideology under the social background at that time, and it is one of the sheng tunes with contemporary significance. 's classic. This article will discuss and expound the artistic characteristics of "Lin Hai New Song" from the aspects of music imagery and emotion.

**Keywords:** Sheng music, Lin Hai's new song, Artistic features.

## 1. Introduction

What are artistic features? "The characteristics of art are mainly manifested in the image, emotion, aesthetics, fiction, etc. of this ideology. The characteristics of art are multi-faceted, and the most basic characteristic of art is imagery." [1] "Lin Hai New Song" depicts the scene of the forest farm workers engaged in production in the northeastern region of China during the development period of my country. It vividly depicts the lively working atmosphere and energetic working people. The image displayed in this work reflects the ideology of the era at that time and has the significance of the times. To study the artistic features of this piece from the perspective of image, we can not only understand the author's superb creative techniques, but also study and understand the social background and social ideology of our country at that time.

## 2. The Creative Background of Sheng Solo "Lin Hai New Song"

Sheng is the only harmonic instrument that has survived to this day in my country. As early as thousands of years ago in the "Book of Songs", there appeared a sentence to describe the sheng, such as "the drum, the drum and the qin, and the sheng and chime are homophonic". Sheng was originally invented in the Warring States Period and perfected in the Sui and Tang Dynasties. After the continuous development of Song, Yuan, Ming and Qing Dynasties, Sheng's music culture gradually matured. Due to the vast territory of our country, the national culture is different, and at the same time, influenced by the traditional teaching method of teaching by words and deeds, there have been different materials and shapes in different parts of our country, such as reed, bawu, and gourd. In various parts of our country, Sheng generally serves local opera, so Sheng usually appears on the stage as an accompaniment or ensemble. In the 1950s and 1960s, at the beginning of the founding of the People's Republic of China, there were hundreds of wastes waiting to be done in the whole country. In this industry of Sheng culture development, a large number of conscientious and enthusiastic talents emerged. Most of the people in this group

headed by Hu Tianquan and Yan Haideng are one person with multiple positions, not only composing music, but also improving musical instruments, and at the same time, they are also engaged in the education and theory of Sheng. They have inherited the excellent tradition to the greatest extent, and can also absorb the artistic essence of a large number of modern music. On the basis of the traditional sheng, they have carried out in-depth exploration and improved practice on the shape of the musical instrument, the creation of music and the art of performance. Try to bring the sheng, an ancient national musical instrument, to the modern stage with a new look and new vitality.

"Lin Hai New Song" was created after the first generation of people in my country, headed by Hu Tianquan and Yan Haideng, who contributed to the development of Sheng culture. Mr. Tang Fu, as the leader of the second generation in the development and improvement of sheng in my country, was widely praised by the seniors in the sheng industry as the "North Tang Dynasty" in the "Southern High Northern Tang Dynasty". Mr. Tang Fu's music features vivid images and bright colors. "Lin Hai New Song" concentrates on the author's performance style. This work has its own uniqueness in the expression of musical emotions, the development of the melody, and the performance skills. This piece embodies the scene of working people engaged in production under the background of the mass production society at that time. On the basis of inheriting folk art and retaining the traditional sheng music style, it integrates the characteristics of western music and becomes a meaningful piece of sheng music of the times. classic work. This article will conduct a comprehensive analysis of the artistic characteristics of the Shengqu "Lin Hai New Song".

## 3. Artistic Analysis of the Whole Song

### 3.1. The First Part of Artistic Analysis

The introductory part of this piece is a parallel and square upper and lower sentence section of the front and back eight bars. This section uses the unique harmonic triad sound of Sheng to add a magnificent musical effect. These two phrases are the first bar firmly and evenly performed, the second

measure slows down and increases the intensity, reaches the strongest in the third measure, and then adopts a long tone that is strong, then weak and then crescendo, as if a worker is standing on a mountain forest, holding a giant axe, ready to chop down a big tree. Go, like an assault horn, it shows the magnificent momentum of the forest farm workers engaged in labor, the determination of the workers at that time to fight against the sky and the earth, and straight to the point lays the main emotional tone of the whole song.

At the end of the introduction, the light and fast melody of dulcimer moved to the next paragraph. This piece of music was emotionally relaxed and happy, reflecting the positive working attitude of the workers. This piece of music repeats the crescendo twice, and the rhythm of the music is relatively free. The first three bars of this paragraph are active and exciting, and the fourth bar begins to gradually increase. The weak here is still full of energy, and the small and dexterous feeling gradually turns back to excited, happy and firm, and this crescendo is repeated once. This paragraph describes the scene where the workers in the forest farm did not slack off, but went into production and worked fervently. In the weak part, the author shows that workers can not only engage in heavy manual labor, but also can be meticulous when doing meticulous work. The whole section depicts the tense yet pleasant scenes of workers at work, which well stimulates the audience's emotions. The last four bars of this passage gradually transition to a fixed rhythm pattern.

The piece proceeds to the next section, which is the first polyphonic part of the whole piece. The polyphonic upper melody repeats a fixed tone pattern, with the busy and intense work scene of the forest farm workers as the background, and the melodious and comfortable lower melody expresses the workers' dedication to the great cause of the motherland and the pride and pride of their own efforts to achieve immortal achievements. The author's creative technique, which relies on one melody as the background, and the other part expresses the inner heart, vividly depicts the state of the forest farm during the labor period, and objectively expresses the scene at that time, and also shows the idea of the inner world. This classic creative method is worth learning from together.

Then, the music progresses to depict the scene when the workers use the chainsaw to cut down the trees. This part consists of two repeated phrases, and the melody is basically the same except for the ending sound in the first half and the second half of the two phrases. The first phrase is played powerfully, especially with the syncopated structure, using harmonically rich acoustics. This phrase expresses the strong strength of the forest workers in fighting against the difficulties, the fierceness of sawing trees, and the heroic image of the workers who are firm and hard-working and not afraid of difficulties. The second phrase is changed to monophonic, the thin voice suddenly becomes weaker, and the volume is small but not empty. This phrase is expressed in the scene when dealing with details. When the big tree is sawed down, the workers are dealing with the branches of the big tree. The workers are meticulous and not lacking in strength. Similar phrases are mainly contrasted by strength and weakness, as if different scenes come into view when workers are sawing trees. Then enter the climax of the promotion part, the three phrases are progressive, each month sentence is composed of two bars composed of the first two sixteenth note rhythms and two connected syncopated rhythms. The first two bars are gradually strengthened, until the syncopated part of the triad plays a powerful sound with a

burst of breath. The rhythm of the first two phrases is basically the same, creating an overwhelming momentum. In the third phrase, the rhythm of the syncopated part suddenly slows down, and in the last bar, the four notes of the eighth note gradually slow down and become firmer, making a strong foreshadowing for the superb part of the whole piece. This part describes the workers who are like giants, three times with similar rhythm and intensity, depicting the scene of cutting down the giant tree again and again.

Enter the climax of the whole song. In "Lin Hai New Song", the performance is majestic and majestic. In this paragraph, the hard single tongue depicts the magnificent scene of towering trees falling down the mountain. Each sound of the hard single tongue played is heroic and powerful. It fully demonstrates the vast scene of the towering trees supporting the sky and the ground falling down the mountain on the steep mountain peaks [2]. This piece is a colorful part with stronger expressive power. It depicts a majestic giant holding a stone axe high and slashing towards a towering tree. It is ethereal and gradually disappears, echoing the previous sentence, similar to the echo from the precipitous mountains echoing in the valley and disappearing into the forest. The scale-like descending, imitating the scene of a thousand-year-old tree sloping down the mountain, the final harmonic accent becomes weak when the accent is strong, and the giant tree finally falls. This section is the climax of the whole song, and the author's portrayal of the musical image is very wonderful.

### 3.2. The Second Part of Artistic Analysis

The first part of the whole song ends and turns to the second part, depicting the scene of the forest horn. This part is transferred to the key of D, and the first eight bars are repeated. These eight bars adopt a changing rhythm, with four-two beats and four-one beats appearing alternately, reflecting the rhythm characteristics of the labor chanting, and making the laborers in the forest farm listen to the laboring horns. The situation of working together to complete the task is shown. This piece of music is repeated, and the rhythm is also accelerated, reflecting the busy working scene of the workers. The rhythm after that is also accelerated, the overall rhythm is faster, and the music is cheerful and lively. This part of the author adds the performance skills of Liyin. Liyin is a unique performance skill of Sheng. It uses the unique structure of Sheng to play by sliding the sound hole. This sound effect adds a hilarious and pleasant musical emotion. In this part, the author uses fingering at the same time. Finger tapping, also known as tapping, is one of the traditional sheng playing techniques. Finger-tapping is when the melody is in progress, press other fingers on the sound hole and lift, and the melody sound flashes out in an instant, which is called finger-tapping[3]. The musical appeal of this technique is extremely strong, and it can greatly increase the musical performance of the piece. Use this explosive technique to express the noisy and busy character. In the following content, the author boldly combines the two techniques of calendar and polyphony, and uses the strong, clean and bright characteristics of calendar to express the spiritual outlook of the forest workers at work.

### 3.3. Part III Art Analysis

Entering the third part, it is introduced from a weaker fixed tone pattern, and the polyphony of the first part is repeated. Although the melody is the same, the rhythm intensity has changed. The content of this part of the polyphony is the same as the main style of the whole piece, and the speed is gradually

accelerated. Unlike the melodious and proud musical mood that appeared for the first time, this part of the polyphony is more rapid and powerful. In the performance of this piece, the rhythm of each of the four phrases remains unchanged, and the playing speed is increased when the next phrase is performed, highlighting the speed change and highlighting the busy work scene of the workers.

The music enters the end, and the music is further strengthened gradually under the premise of the previous gradual acceleration. The next eight sections are repeated every two sections. The strengths of these two sections are compared with each other, and the four contrasts are stronger each time, creating a magnificent and magnificent momentum. This depiction is as if the forest farm workers are like soldiers charging on the front line. In the final decisive battle, the soldiers flooded into the front line like sea water, overwhelming the mountains and the sea, overcoming difficulties with absolute strength, and shaping the image of the forest farm workers heroes. Afterwards, the rhythm pattern of eight sixteenth notes is composed of two parts, the upper and lower parts. After the two parts are strong, they become weak and then gradually become stronger, highlighting the urgency of the music. tension. At the end, there are two super accents with appoggiance, followed by a long tone similar to the beginning, which is similar to the beginning. The final accent shows the firmness of victory, and the long note is grand and powerful, again on point. The tone of the whole song is aggressive and radical, which is in line

with the characteristics of the times.

## 4. Conclusion

The artistic features of the whole piece of music are very distinctive, especially in the musical image, the author depicts the vast scene of the whole forest farm work. This image embodies the spirit of the times that our country struggles hard and is not afraid of difficulties in the development period. At the same time, the author uses superb creative techniques and extraordinary artistic imagination to artistically handle the actual situation, showing exciting artistic beauty, and depicting the forest farm workers. The hero image, bearing in mind the memory of that era, presents a shocking auditory experience. The creative method of this piece is worth studying and studying, and the way of portraying the image needs to be inherited and carried forward.

## References

- [1] Gu Yongzhi. Principles of Art [M] Nanjing: Southeast University Press, 2005: 81.
- [2] Hong Lei. My views on the classification of sheng performance skills, terminology and standardization of symbols [J]. Yuefu Xincheng (Journal of Shenyang Conservatory of Music), 1997(01):70-73.
- [3] Sun You. The oral technique of Sheng playing [J]. Art Education, 2016(03):111.