

The Musical Characteristics of the Pudong Faction in the Pipa Genre

ABSTRACT

The three purposes of this research can be outlined as follows: 1) To study the historical development of the Pudong Faction. 2) To study the representative performance techniques of the Pudong Faction. 3) To summarize the performance style and musical characteristics of the Pudong Faction. In order to provide the original scores of the Pudong Faction to the greatest extent possible, combined with quantitative research and qualitative research, supported by the data provided by relevant literature and questionnaire surveys, the respondents included 132 professional music colleges and students of pipa teachers and students, and 280 social pipa amateurs.

The study shows that the pipa genre refers to a specific pipa performance style, and the genre is a kind of group artistic activity, representing the collective artistic style. The Pudong Faction is one of the five major Factions of Chinese pipa and occupies an important position in Chinese pipa art. As an important part of China's excellent traditional culture, its development and dissemination are of great significance to the dissemination of Chinese culture and world cultural exchanges. Based on this, the research topic of this paper focuses on the performance art of the Pudong Faction and studies the characteristics of the pipa music of the Pudong Faction.

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Keywords : Pipa, Faction, art of playing, characteristics of musical style

Article history :

Received : 01/10/67

Revised : 20/11/67

Accepted : 06/12/67

Introduction

In the first paragraph, I will study and explain the historical background of the Pudong Faction. In the Ming and Qing dynasties (1368-1840), China's folk music flourished during this period, and pipa art ushered in the second peak in the form of folk art in the Ming and Qing dynasties. It was during this period that the genre of pipa emerged and was fully developed. On the basis of the collection of historical materials, this paper studies the relevant literature, adheres to the principle of historical materials first and the combination of historical theories, conducts a detailed study and collation of the Pudong pipa, explores its compilation characteristics and performance characteristics, and summarizes the historical experience contained in it.

Second paragraph: In the long historical development of pipa art, the rise of the five major pipa Factions in the Jiangnan region (Wuxi Faction, Pinghu Faction, Pudong Faction, Chongming Faction, and Wang Faction) in the late 19th and early 20th centuries has brought the inheritance and performance of pipa art to a new height and brought important historical accumulation to the inheritance of pipa art in later generations. First of all, we need to study and sort out the social background and origin of the rise of the five major Factions during this period, the inheritance methods and communication activities between the inheritors of each Faction and between each faction, the different representatives of the Factions, and the master-disciple relationship in the Factions. Secondly, music is an important carrier of expression style. (Shi, 2021, p. 131)

Focusing on the historical evolution and development status of the Pudong Faction, this topic focuses on the artistic performance of the Pudong Faction from the perspective of historical research, that is, to pay close attention to and study the performance scores, performance methods, styles, and the inheritance of performers of the Pudong Faction, as well as the interaction between the Factions of the same period, so as to clarify the significance and value of the existence of the Pudong Faction in the process of today's Chinese social development, and clarify the existence and positioning of the Pudong Faction in the construction of socialism with Chinese characteristics. Efforts should be made to carry forward the excellent traditional culture of the Chinese nation. All in all, this topic focuses on the Musical style characteristics of the Pudong Faction.

Research Objectives

1. Study the historical background of the Pudong pipa
2. To study the representative performance characteristics of the Pudong pipa
3. To study and summarize the musical style characteristics of the Pudong pipa

Literature Review

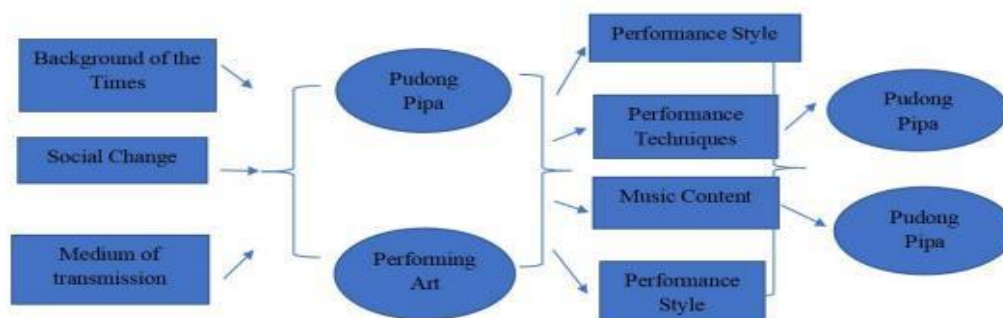
The author should describe the findings of relevant literature, articles, and research papers to demonstrate the "knowledge gap" that has not yet been considered. This study can fill this knowledge gap. It is necessary to fully cite the literature review. The relationship between literature should also be analyzed and systematized.

1. Overview of research on the historical development of the pipa
2. Pipa score research overview
3. Overview of Pudong Faction Performers Research
4. Overview of the study of the artistic style of the Pudong Faction
5. Overview of research on the development of the Pudong Faction and the pipa Factions of the same period

In short, the study of the Pudong style pipa provides a wide range of content and perspectives. In the 1980s, with the development of research on Chinese pipa art, academic and theoretical studies on this genre also emerged. It covers various aspects, including guzheng works, performance techniques, and characters related to Pudong pipa.

Conceptual Framework

The topic of "Pudong Faction" consists of two basic concepts: "Pudong Faction" and "Performance Art", of which "Pudong Faction" is the main concept of this topic. The "Pudong Faction" is the main research object of this topic, and the "Art of Performance" is the main perspective and core of the study of the Pudong Faction, which are interconnected and provide the basic direction for the study while defining the scope of this topic: What are the performance styles of the Pudong Faction? What are the performance techniques of the Pudong Faction? What are the types of pipa compositions of the Pudong Faction? What are the stylistic characteristics of the Pudong Faction? This can be shown in the following research model:



Research Methodology

In order to achieve this research goal, the research method used in this study is a mixed research method combining qualitative research methods and quantitative research methods, and specifically uses the literature method and questionnaire survey method.

1. Informants

The researchers will design a questionnaire called "Survey on the Enjoyment and Understanding of Pudong-style Performing Arts". The first was a survey of 132 undergraduate and master's students majoring in pipa, and the second was a survey of 280 amateurs of pipa.

2. Data Collection

Data were collected in two ways, based on a mixture of qualitative and quantitative research methods used in the study.

For the data acquisition of qualitative research, the researcher will use literature research, historical research, observation method and other research methods to understand the basic knowledge of the development history, repertoire, performers, techniques and other basic knowledge of the Pudong Faction by consulting the literature, and then combine the observation method to watch the pipa performances of pipa teachers and performers of the Pudong Faction in higher normal colleges, use video recorders, tape recorders and other tools to shoot performance videos, record the relevant performance postures of the performers, and understand the performance style of the Pudong Faction of performance art in combination with questionnaire surveys.

3. Data Analysis

According to different situations, this study adopts a mixed research method combining qualitative research methods and quantitative research to obtain extensive and in-depth information and data from various aspects to achieve the research objectives. For example, the data obtained from in-depth interviews in qualitative research will be analyzed by content analysis, and for questionnaire surveys in quantitative research, data analysis, descriptive and other research methods will be used, including descriptive statistics including frequency, percentage, mean and standard deviation, to analyze and interpret the personal data of respondents, and statistical software such as SPSS will be used to count the questionnaire data, and the collected questionnaires will be analyzed in a timely manner, which will help to achieve the research objectives.

regression analysis:

Correlation analysis is the basis and premise for multiple regression analysis, which is used to reflect the degree of correlation between variables. Regression analysis is an in-depth analysis of correlation, which can further reflect the quantitative relationship between variables with strong correlation. If the phenomenon under study has several influencing

factors, and the comprehensive impact of these factors on the phenomenon is linear, the regression method can be used to establish a linear functional relationship between the phenomenon (dependent variable) and the influencing factors (independent variables), Thus, the value of another specific variable can be predicted or controlled based on the value of the variable, and the accuracy of this prediction or control is given. In this study, single linear regression analysis and multiple linear regression analysis are mainly used, mainly looking at the levels of independent variables. The following are the regression analysis results of the data obtained from the survey of 132 pipa major teachers and students in colleges and universities:

1. Regression analysis of the development history of Pudong Style Pipa, the development of the times, the players of Pudong Style Pipa, the audience of Pudong Style Pipa, and the playing style of Pudong Style Pipa.

Using the development history of Pudong Style Pipa, the development of the times, the players of Pudong Style Pipa, the audience of Pudong Style Pipa, and the playing style of Pudong Style Pipa as independent variables, and the playing style of Pudong Style Pipa as the dependent variable, a multiple linear regression analysis was conducted . Frequency analysis: The following are the frequency analysis results of the data obtained from the survey of 130 pipa teachers and students in colleges and universities: Table: *Questionnaire 1*

Information of Respondents (N=130)

| Variable | Category | Numberof people (people) | percentage (%) |
|------------------------------------|----------------------------|--------------------------------|-------------------|
| Gender | Male | 16 | 12.1 |
| | Female | 116 | 87.9 |
| Do you know Pudong Pipa Faction | Not at all | 4 | 3.0 |
| | Generally know | 18 | 13.6 |
| | Unsure | 6 | 4.5 |
| | Be familiar with | 44 | 33.3 |
| | Be able to play skillfully | 60 | 45.5 |

Regression analysis of the playing styles of Pudong Pipa Faction

| Model | | Non standardized coefficient | | Standardized coefficient | t | Significance | R ² | F | P |
|-------|---|------------------------------|----------------|--------------------------|------|--------------|----------------|------|------|
| | | B | Standard error | Beta | | | | | |
| 1 | Constant quantity | .140 | .214 | 3.900 | .000 | 162.347** | .860 | .140 | .214 |
| | The development course of Pudong Pipa Faction | .096 | .136 | 3.524 | .001 | | | .096 | .136 |
| | The development of times | .157 | .238 | 4.517 | .000 | | | .157 | .238 |
| | Performers of Pudong Pipa Faction | .113 | .106 | 2.104 | .037 | | | .113 | .106 |
| | Audience group of Pudong Pipa Faction | .292 | .415 | 7.742 | .000 | | | .292 | .415 |
| | Ways of playing of Pudong Pipa Faction | .140 | .214 | 3.900 | .000 | 162.347** | .860 | .140 | .214 |

Research Results

1. Modern Chinese history is the historical background of the Pudong pipa

The 19th century to the 20th century was a period of change and transition in Chinese society, At the same time, because of the geographical location of Shanghai with the sea and the river, it has replaced Guangzhou as the largest port city in China since its opening in 1843, and the economy has developed rapidly, and the city has gradually moved towards a modern metropolis. Due to the frequent maritime trade relations at home and abroad, capitalism has sprouted here and is developing. This has also made Shanghai the cultural center of modern China. The representative work of the Pudong Faction is "Ju Shilin Pipa Score", which represents the formal establishment of the Pudong Faction. "Ju Shilin Pipa Score", in 1860 his manuscript "Idle Narrative Quiet Sound" came out. In the 20th century, with the emancipation of the national mind and the further influx of Western music culture, the traditional pipa art was strongly impacted and ushered in new development opportunities. The Shanghai National Conservatory of Music and the Chinese Music Improvement Society were established one after another, and the exchange and integration of various genres of pipa became closer, which not only enriched the musical vocabulary of pipa, but also expanded the ideological connotation of pipa genre art, and the characteristics of each pipa genre art became more and more prominent. The Pudong pipa Faction also gradually entered a mature period, and during this period, famous pipa artists such as Shen Hao chu, Zhang Zhong liang, and Wang Yuting emerged. Among the many classics of the Pudong Faction, the "Yang zheng xuan Pipa Score", compiled and published by Shen Hao chu in 1929, best reflects the artistic style and characteristics of the Faction. The author will select some representative pieces from the representative score of the Pudong Faction, "Yang zheng xuan Pipa Score", to introduce and analyze the musical style characteristics of the Pudong Faction.

2. The special playing techniques of the left and right hands constitute the representative performance characteristics of the Pudong style of pipa

The Pudong style of pipa has unique fingering, including rolling four strings, stringing, big picking, sweeping, dragging, pinching, pinching, and sweeping, as well as various chanting methods and gong and drum playing methods. The Pudong style has a rich right-hand playing technique, which can be summarized as plucking, double plucking, pinching, rolling, etc.

The Pudong Faction also has playing methods such as "big clipping", They are described as follows:

(1) Big clipping: It consists of two notes with the same musical time value. The first note double-plays two strings (the main string and the open string on the right side of the main string), and the second note returns to the main string, resulting in a total of two musical notes, which are usually repeated continuously. For example:



Figure Fingering diagram 6

Note. The author takes a selfie

The left-hand fingering is a characteristic of the Pudong Faction, and there are many types of fingering, including empty pressing, chanting, etc. In the process of inheritance and development of performance techniques, the Pudong Faction's techniques have integrated the performance techniques of other Factions in terms of rhyme, and added the Pudong Faction's charm and characteristics to derive new techniques.

The basic feature of the Pudong Faction is to enrich the performance of music by using the changes in timbre of the right hand at different angles, strengths, and positions, and the changes in rhyme of various types of pressing, chanting, and glissando of the left hand. There are three ways to make different timbres on the pipa: First, skillfully use the different angles, strengths, and ways of fingering the right hand to change the timbre. Either use the nail or the flesh. On the surface, it looks like a gesture, but in the same gesture, the force varies greatly.

3. Characteristics of the unique music style of the Pudong Faction: First, skillfully use the different angles, strengths, and ways of fingering the right hand to change the timbre. Either use the nail or the flesh. On the surface, it looks like a gesture, but in the same gesture, the force varies greatly. Big Pick-up: "() \ /" Pick-up, The thumb and index finger use the flesh of the finger to touch and the fingernail to pick up the first and fourth strings, the first and third strings, the first and second strings, or the second and fourth strings, the third and fourth strings to produce a virtual sound. Big Pick-up is in contrast to small Pick-up, It uses the thumb, index, middle and ring fingers to make the same Pick-up and same Pick-up on three or four strings. The former has a weaker volume, while the latter has a richer tone and a larger volume. Take the battle formation section in "House of Flying Daggers" as an example:



Note. Lin Shicheng's translation, 1983, Ju Shilin's Pipa Score .p.61

Discussion

1. Modern Chinese history is the historical background of the Pudong school of pipa, which has played an important role in the formation and development of the Pudong school by studying the historical background of the Pudong school, the precipitation of traditional Chinese music culture and the collision of modern Chinese and Western cultures. Traditional culture is the cornerstone of all artistic creation.

2. The special playing skills of the left and right hands constitute the representative performance characteristics of the Pudong pipa. The musicians of the Pudong School are good at innovating the playing techniques of the left and right hands, thus influencing the overall characteristics of the pipa music of the Pudong School. Now the Pudong pipa is still developing, but the current musicians focus on the combination of music and popular music, and the innovation of techniques has not been paid attention to, and the innovation of this angle is beneficial to the spread and popularization of Pudong pipa music, but it also prevents the progress and development of techniques.

3. Characteristics of the unique music style of the Pudong School: From the perspective of musical performance, the performance art of the Pudong School brings a strong visual and auditory experience to the audience through its unique repertoire, performance techniques, and varied performance styles. At present, the Pudong school of pipa music has formed a set of inherent musical art styles inherited by the predecessors, although it is unique but there is no real new highlight in the change of the times, we find that the inheritors have maintained a very high artistic level, as well as the corresponding fixed music style, but we believe that only the inheritance and innovation in parallel, in order to make the Pudong school music style appear new highlights.

Knowledge from Research

First, the collection and integration of a large number of documents gave the author a current understanding of the topic. By studying previous research results, I could "take the essence and discard the dross" before starting to perform the Pudong Faction. Art research fully demonstrates the comprehensiveness and comprehensiveness of this research.

The second is an analysis of the specific content of the Pudong Faction's performance art, combining the background of the times, the sect of the performers, the Pudong Faction's repertoire, and performance techniques, paying attention to the performance characteristics of the Pudong Faction, and showing the unique charm of the Pudong Faction's performance art, so as to see the big from the small. , review the research object from point to area, and complete the research of this topic systematically and in-depth with diagrams.

Third, combined with the current teaching and performance status, it explores and

analyzes what practical problems should be solved, what policies should be formulated, and what necessary measures should be taken for the future development of Pudong Faction performance art, which reflects the forward-looking and foreseeable nature of this study.

The fourth is to study the "first-hand" information and data obtained through field surveys, explore the role and significance of the current Pudong Faction performance art as national music culture, and ensure that the suggestions put forward in this study are practical in the future.

Fifth, the research is based on the principles of scientificity, systematicness, and simplification, focusing on the Pudong Faction's performance art, from the analysis of development history, performance repertoire, techniques, and performers to the exploration of the influencing factors of performance style, inheritance and development, and then to the performance of the Pudong Faction. The analysis of the role of art and its value and significance has formed a systematic construction from theory to practice.

In short, this article's research on the Pudong Faction's performance art has certain contributions, both in terms of theoretical analysis of musicality and in future feasible teaching and performance practice.

Conclusions

1. Modern Chinese history is the historical background of the Pudong pipa. 1. After the historical precipitation of the Ming and Qing dynasties, as well as the collision of Chinese and Western cultures brought about by the unique geographical location of Shanghai in modern times (after 1840), the performers and inheritors have compiled a number of scores that integrate the musical characteristics of the Pudong Faction, and gradually formed a fixed and stylized development system in terms of performance, teaching, and dissemination of the Pudong Faction, which can retain the most important characteristics of the Pudong Faction as a pipa Faction. From "Ju Shilin Pipa Score" to "Yangzhengxuan Pipa Score", the pipa music of the Pudong Faction has been gradually supplemented and improved, and the pipa players of the Pudong Faction have condensed the musical characteristics of the Pudong Faction into the score in the process of rich performance practice.

2.The special playing skills of the left and right hands constitute the representative performance characteristics of the Pudong pipa. The characteristic performance techniques of the Pudong Faction and the innovative and flexible use of the performance techniques by the performers of the Pudong Faction have formed a unique performance style and artistic characteristics of the pipa music performance of the Pudong Faction.

3. The Pudong Faction pays attention to the change of timbre and the change of rhyme in the performance. Chinese music pays special attention to the change of timbre, and the

use of rhyme and glissando is quite common in all genres of pipa. The basic musical style characteristics of the Pudong Faction are to enrich the expression of the music by means of different angles, dynamics, and positions of the right hand and the rhyme changes of various presses, chanting, and glissandos of the left hand. The characteristics of the music style of the Pudong School are reflected in the combination of virtual and real music, the music is gorgeous and complex, and the folk music of the south of the Yangtze River is integrated, which is full of interest.

Recommendation

In modern society, the Internet is running at high speed, everything is changing rapidly, and Pudong pipa music, as a part of traditional art, is also facing the challenge of how to inherit and innovate. Here are some suggestions for making better use of current research:

1. Keep up with the trend of the times and understand the current society's perception and demand for art.
2. On the basis of the existing artistic foundation, better integrate the current public's needs for art, so that Pudong music has a wider audience and new highlights.

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